

Two Dances from the Kerry Polka Set  
(Listowel, County Kerry, Ireland)

Background: The most popular form of "traditional" social dance done in Ireland today is referred to as the "sets". This term is a contraction of "sets of quadrilles". The quadrille form of social dance, which probably originated in France, became the rage all over Europe in the early 1800's. Nowhere is this form preserved with such vigor as in the West of Ireland. The dances described below are based on figures commonly done in North Kerry in South West Ireland. The "Polka Set" as done in Kerry usually consists of 4 or 5 dances done to a sequence of tunes in polka, slide (jig) and hornpipe time.

Source: Steps learned from townspeople of Listowel, County Kerry in 1977 by Vicki Maheu. Arranged by Vicki Maheu.

Record: Dances From the Kerry Set, UR-1001.

Formation: OX Four couples in quadrille (square): Couple  
X O with back to the music and couple opposite  
O X them termed "tops". The other two couples  
XO termed "sides". Note: This dance is arranged to be done by four couples, However, the dance can and frequently is danced by two couples. This is referred to as a "half set".

Note on Styling: Both dances are done with a "light on your feet" feeling. Although footwork is rapid, the upper body remains relaxed and relatively still as in all Irish dance.

Glossary of terms used: Open ballroom position: Man's R hand is at his partner's L waist, his L hand is holding his partner's R hand (both arms extended out in front of them). Woman's L hand in resting on her partner's R shoulder, her R hand held in her partner's extended L hand. In open ballroom position, both man and woman face fwd so that man's R hip, and woman's L hip are side by side.

Closed ballroom position: Same as open position except that man and woman face each other squarely.

Inward: Twds ctr of set.  
Outwards: Away from ctr of set.

Polka

Meter: 2/4

1 Basic polka step = 1 measure = step (ct.1), step (ct.&), step (ct.2), stamp (ct.&) with no weight. Variation: Scissor (small and controlled) step. Scissor (ct.1), scissor (ct.&), scissor (ct.2), stamp (ct.&).

The basic polka step is performed at all times except in measures 1-4 of the introductory figure. The man starts odd numbered measures with L ft and even measures with R ft. Women have opposite footwork.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
1-8		<u>Musical Introduction</u>
		<u>Introductory Figure</u>
		In open ballroom pos. all cpls. face ctr. of set (men begin L ft, women R ft)
1	1	Step fwd.
	2	Close with weight.
2	1	Step fwd.
	2	Close without taking weight.
3-4		Repeat meas. 1-2 but with opp. ftwk and away from ctr.
5-8		Cpls turn once CW in place.
9-16		Repeat meas. 1-8.
		<u>Figure 1 - Ladies Chain</u> (all four ladies chain R hands across the set to opp. man and back to place)
1-2		4 ladies form R hand star and dance CW to opp. man, while men stand in place.
3		Women meet opp. men and join L hands.
4-6		Man and woman dance CCW around each other while woman turns CCW 1 1/2 times under man's L arm to end facing the ctr of set.
7-8		4 ladies form L hand star and dance back to ptr.
9-16		Cpls in closed ballroom pos. do very smooth buzz turn CW in place.
		<u>Chorus</u>
1		In open ballroom pos., cpls dance moving slightly inward.
2		Repeat meas. 1 moving slightly outward.
3-4		Cpls make 3/4 turn CW while dancing to the position of the cpl on their R (all cpls have now moved one position CCW around set).
5-16		Repeat meas. 1-4 of Chorus three times until cpls return to their original positions.
		<u>Figure 2 - Top Cpls Star</u>
1		Top cpls form R hand star.
2-3		Dance CW in star formation.
4		Turn inward to form L hand star.
5-8		Dance CCW returning to original position.
9-16		Top cpls in closed ballroom position, buzz turn CW in place.
		<u>Chorus</u>
1-16		Repeat chorus.
		<u>Figure 3 - Side Cpls Star</u>
1-16		Side cpls dance pattern of figure 2.
		<u>Chorus</u>
1-16		Repeat chorus.

Hornpipe

Meter: 2/4

- 1 Basic hornpipe step = 1 measure = Ftwk same as basic polka step.  
 Variation 1: (brush, brush), step (ct.1), (brush, brush, step (ct.&), (brush, brush), step (ct.2), stamp (ct.&).  
 Variation 2: During traveling steps ("house") a "Schottisch" step may be done. Step (ct.1), step (ct.&), step (ct.2), hop (ct.&).  
 Variation 3: The last two measures of "house" can be danced as step (ct.1), hop (ct.&), step (ct.2), hop (ct.&).

The basic hornpipe step is performed at all times. The man starts odd numbered measures with L ft and even measures with R ft. Women have opposite footwork.

Meas  
1-8Pattern  
Musical Introduction

1

Chorus

All cpls dance in open ballroom pos. moving slightly inward.

2

Repeat with opp. ftwk and slightly outward.

3-4

All cpls make 3/4 turn CW while dancing to the position of the cpl on their R (all cpls have now moved one pos. CCW around set).

5-16

Repeat meas. 1-4 of chorus three times until cpls return to their original positions.

"House"

1-8

All cpls turn CW while moving on a CCW path around the set and return to original position.

Figure

1

All men dance inward, while women dance CW twds original pos. of man on their R.

2

All men dance outward. Women complete 3/4 turn to face ctr of set, in new position.

3-16

Cpls in open ballroom pos. repeat meas. 3-16 of chorus.

House

1-8

Repeat "House".

Figure

1-16

Repeat Figure.

Dance description by Vicki Maheu © 1979

. Presented by:

Vicki Maheu

PALÓC CSÁRDÁS  
(North Central Hungary)

SOURCE: Timár, Martin, Lányi, Czompo.  
MUSIC: Slow 4/4, Fast 2/4.  
Record: Qualiton LPX 180007, "Paloc Csardas"  
FORMATION: Couples

Steps, Motifs and Sequences

counts

STEP 1 - Double Csárdás (local variation)  
1 Step with L foot to L sideways.  
2 Step (close) with R foot in place.  
3 Step with L foot to L sideways.  
4 Close R foot to L foot.  
5 Step with R foot to R sideways.  
6 Step (close) with L foot in place.  
7 Step with R foot to R sideways.  
8 Bounce on the R foot.  
NOTE: This motif is slightly bouncy (downbeat).

STEP 2 - Preparation for turning  
1 Step with L foot to L diagonal forward direction.  
2 Step with R foot in front of the L (3rd position), and start to turn to the R.  
3 Step with L foot to L diagonal fwd. (R foot remains in its previous place with some weight on it).  
4 On the balls of both feet, turn about 1/3 to the R (downbeat).

STEP 3 - Rida  
1 Step with R foot in front of the L foot with a slight knee bend.  
2 Step with L foot to L diagonal fwd.

STEP 4 - Bukós (single)  
1-2 Step with R foot to R (sideways).  
3-4 Close L foot to R without taking weight.  
5 Step with L foot to L sideways.  
6 Step with R foot in place (beside L foot).  
7 Step with L foot into a small second position, (feet apart), and at the same time, bend both knees.  
8 Pause.  
9-12 Repeat cts. 5-8 with opposite ftwk. and direction.  
13 Step with L foot to L sideways.  
14 Step with R foot in place (beside L foot).  
15 Step with L foot to the L sideways, turning slightly to the L.  
16 Pause.

## PALÓC CSÁRDÁS continued

counts

- STEP 5 - Bukós (turning)  
 1 Step with R foot forward.  
 2 Step with L foot beside R foot.  
 3 Step with R foot forward, at the same time bend both knees.  
 4 Pause.  
 Repeat with opposite ftwk., but the same direction.

- STEP 6 - Bukós (double)  
 1 Step with L foot into a small 2nd position with knee bend.  
 2 Straighten the knees.  
 3 Bend the knees.  
 4 Pause.

THE DANCEMeas.

- Slow Csárdás  
 Partners face each other in shoulder-shoulder-blade position.  
 1-4 #1 Double Csárdás two times (identical ftwk.).  
 5 #2 Preparation for turning.  
 6-8 #3 Rida (Couples turn to R around each other) 6 times. On the last count, close L foot to the R with a heel-click.  
 Repeat meas. 1-8, seven more times, to the end of the slow music.
- Fast Csárdás  
 1-8 #4 Bukós (single).  
 9-14 #5 Bukós (turning) three times. Couples turn around each other to the R.  
 15-16 Couples face each other and do #6 Bukós (double).  
 17-21 #3 Rida five times, couples turn around each other to the R.  
 22 Step with R foot in front of the L foot and pause.  
 23-24 #6 Bukós (double).  
 Repeat meas. 1-24 several more times to the end of the music.

c 1976 by Andor Czompo, State University College, Cortland, New York 13045

Presented by:

Roo Lester

CICKOM CSÁRDÁS  
(Seets-koom Char-dah-sh)

**SOURCE:** Based on material learned by L. Tarczi, soloist of the Hungarian State Folk Ensemble and additional research done by Andor Czompo. This dance was arranged for recreational folk dancing in the United States by Andor Czompo.

**MUSIC:** Huszár Verbunk és Csárdás. Records: Buccaneer, Mace MCS 10038, and Qualiton LPX 10065. The dance is described in 4/4 meter.

**STYLE:** Fast and lively.










**FORMATION:** Couples scattered around the room.

**NOTE:** The Cickom Csárdás is a very lively couple dance which often follows Huszár Verbunk.

**BASIC STEPS:** The following are descriptions of step patterns or combinations which occur in this dance. These are described in counts with the corresponding note value indicated.

COMBINATIONS FOR THE CSÁRDÁS

Note    Ct.

- (1) Leg swing with heel-click  
Footwork is the same for the man and woman.
- |   |     |   |
|---|-----|---|
|    | 1   | Leap on the R foot in place, bringing the L foot up slightly in back. |
|    | 2   | Hop on the R foot, kicking the L foot sharply fwd. and low.           |
|   | 3-4 | Repeat cts. 1-2 with opposite ftwk.                                   |
|  | 1-2 | Repeat cts. 1-2 again.  |
|  | 3   | Leap on the L foot in place.  |
|  | 4   | Close the R foot to the L foot with a heel-click.                     |
- Note: Although this combination has a light, playful feeling, the leap-hops tend to be slightly staccato, sharp, and tense movements. When repeated, this combination is repeated with the same ftwk.  
Cue: leap, hop, leap, hop/ Leap hop, leap, close.
- (2) Kukkós step (Koo-kohsh)  
Footwork is the same for the man and woman.
- |   |     |  |
|---|-----|--|
|  | 1-2 | Run in place, R, L.                                      |
|  | 3   | Jump on both feet together in place, bending both knees. |
|  | 4   | Pause.   |
- Cue: run, run, jump.

(3) Rida with turnout

Partners face each other in shoulder-shoulder position.

- ♪ 1 Step on the ball of the R foot to the R.  
 ♪ 2 Step on the L foot across in front of the R foot, bending both knees.  
 3-12 Repeat the Rida (cts. 1-2) five more times.  
 dddd 1-4 Do four running steps, Man in place, Woman making a full turn CW under her R hand which is joined with the Man's L hand.

THE DANCEPART I (Melody 2)

- 1-4 If coming from woman's dance done during Huzár Verbunk, women release the handhold in the circle and join their partners anywhere in the room with walking or running steps. Partners face each other. Man's R hand joins Woman's L hand and Man's L hand joins Woman's R hand. If partners are already together do the Leg swing with heel-click combination (#1) two times.  
 5 Both partners do one Kukkós step (#2), Man in place, Woman turning CCW under Man's R hand ending on Man's R side, as Man's L hand and Woman's R hand release.  
 6 Do one Kukkós step. Man moves in place. Woman moves CCW to end facing her partner with free hands joined.  
 7 Release Man's R hand and Woman's L hand. Do one Kukkós step. Man moves in place. Woman turns CW under the joined hands, ending on Man's L side.  
 8 Do one Kukkós. Man moves in place. Woman moves CW to end facing her partner.  
 9-12 Do the Rida with turnout combination (#3). At the end of this combination, partners face each other again.  
 13-20 Repeat Measures 5-12. At the end of Measure 20, partners face each other again and resume a R to L hand, L to R hand low position with partner.

PART II (Melody repeated)

- 1-4 Do the Leg swing with heel-click combination (#1) two times.  
 5-20 Repeat Measures 5-20 of Part I.

This dance is recommended only for people familiar with basic Hungarian style and dance steps.

Huzár Verbunk is the first melody of the music and the Cickom Csárdás is the second melody.

Dance directions prepared by Ann I. Czompo, North Illinois University, DeKalb, Illinois.

© 1967 by Andor Czompo. This description may not be reproduced without the written permission of Andor Czompo.

Presented by: Roo Lester

SUMADIJSKO KOLO  
(Sumadija, Serbia)

ija

SOURCE: Learned by Graham Hempel at Summer Folklore Institute, Badija, Jugoslaviya, 1972

MUSIC: 4/4 meter  
AMAN LP - 104. Side 2, Band 1

FORMATION &  
STYLING:

"Setnja-type" escort position.  
A walking dance like Setnja; a rarity in that men and women have different steps which appear to move contrary to one another.

Measure Man's Step

- 1-2 Take 4 walking steps in LOD beginning R but not crossing completely (cts. 1, 2, 3, 4).  
Take 3 more walking steps in LOD beginning R (cts. 1, 2, 3). Close L to R, not taking weight (ct. 4).
- 3 Step diag. back L (ct. 1). Close R to L (ct. 2). Step diag. back R (ct. 3). Close L to R (ct. 4).
- 4 Take 3 steps in RLOD beginning L (cts. 1, 2, 3). Close R to L (ct. 4).

Woman's Step

- 1 Take 3 steps in LOD beginning R (cts. 1, 2, 3). Close L to R (ct. 4).
- 2 Step L diag. back (ct. 1). Close R to L (ct. 2). Step R (ct. 3). Close L to R (ct. 4).
- 3 With small steps, step diag. back L (ct. 1). Step back R (ct. 2). Step back L (ct. 3). Close R to L (ct. 4).
- 4 Step side R (ct. 1). Close L to R (ct. 2). Step side L (ct. 3). Close R to L (ct. 4).

Presented by:

Graham Hempel



KOLENIKE - OSAMPUTKA  
(Village of Hum, East Serbia)

SOURCE: Learned by Graham Hempel at the Ljetna Škola Folklor, Badija, Jugoslavija, 1972.

MUSIC: AMAN LP - 104; Side 2, band 2  
Kolenike: 2/4 meter. Osamputka (Osmoputka): 2/4 &  
7/8 meters.

FORMATION: Open circle of men and women (leader on right), hands held down.

STYLING: There is a slight flexion of knees on each off-beat when no other movement is made.

KOLENIKE:

Measure Introduction: You may let 4 measures pass, or start with step pattern B.

- A. 1 Step R to R (ct. 1). Step L across R (ct. 2).  
2 Step R to R (ct. 1). Step L only slightly across R (ct. &). Step R to R bending R knee and lifting L slightly (cts. 2&).  
3-4 Same as measures 1-2 except with opposite ftwk. in opposite direction.  
B. 5 Slide (this is almost a jump) feet apart putting weight evenly on both feet, L in front (ct. 1).  
6 Slide changing feet to put R in front (ct. 2).  
Slide changing feet again to put L in front (ct. 1).  
Slide again to change R in front (ct. &). Slide to change and end with L in front (ct. 2).  
7-8 Same as 5-6 except opposite ftwk.

OSAMPUTKA (OSMOPUTKA): No introduction

- A. 7/8 meter, or quick, quick, slow (1,2,3)  
1 Step R in place (ct. 1). Step L in place (ct. 2).  
Step R in place (ct. 3).  
2 Same as measure 1, except opposite ftwk.  
3-8 Repeat measure 1-2. On measures 5-8 you may cross the count 1 foot in front, but keep the counts, 2, 3 in place.  
B. 2/4 meter, seven steps.  
1 Step R to R (ct. 1). Step L slightly over in front of R (ct. &). Step R to R (ct. 2). Step L slightly over R (ct. &).  
2 Same as measure 1 except take steps on cts. 1, &, 2. Hold on count &.  
3-4 Same as measure 1-2 except opposite ftwk. in opposite direction.

Presented by:

Graham Hempel

BITOLJKA  
(Serbian Ballroom Dance)

SOURCE: Learned by Graham Hempel at the Summer Folklore Institute, Badija, Jugoslavija, 1972.

MUSIC: AMAN LP-104; side 1, band 1  
4/4 meter

FORMATION: Mixed line men and women alternating, man on right side of his partner, hands joined and held fwd, about shoulder level. Closed circle.

Measure Introduction: 4 measures

Pattern I

- 1 Step R to R (ct. 1). Flex R knee (ct. 2). Step L over R (ct. 3). Flex L knee (ct. 4).
- 2 Step R to R (ct. 1). Step together L, but slightly ahead of R (ct. 2). Step R to R (ct. 3). Flex R knee (ct. 4).
- 3-4 Same as measures 1-2 except opposite ftwk. in opposite direction.
- 5 Man turns to the woman on his left and takes her left hand in his right while doing the steps which follows: he already has her right hand in his left; hands remain up.  
Both step R to own R (ct. 1). Step L slightly in front of R (ct. 2). Step R to R (ct. 3). Lift L slightly and close to R (ct. 4).
- 6 Same as measure 5 except opposite ftwk. in opposite direction.
- 7-12 Repeat measures 5-6, opening up on the last count back into Kolo formation.

Pattern II

- 1-8 Repeat measures 1-8 of Pattern I.
- 9-10 7 walking steps to R to finish with a lift on ct. 4 of measure 10.
- 11-12 Same as measures 9-10 except opposite ftwk. in opposite direction and open up on ct. 4 of measure 12 into Kolo formation.

Pattern III

- 1-4 Repeat measures 1-4 of Pattern I.

Measure Pattern III (continued)

- Malo Kolo step:  
 5 Hands down and held, hop on L (ct. 1). Step R to R (ct. 2). Step L slightly crossing in front of R (ct. 3). Step R to R (ct. 4). Hop on R while turning half to left (CCW) (ct. 5).  
 6. Same as measure 5 except opposite ftwk. in opposite direction.  
 7-12 Repeat measures 5-6 and open up on last count.

Patterns may be done in any order.

Presented by:

Graham Hempel

BELA RADA  
(Serbia)

12

- SOURCE: Learned by Graham Hempel at the Ljetna <sup>✓</sup>Škola  
Folklor, Badija, Jugoslavija, 1972.
- MUSIC: 2/4 meter  
Recordings available include Folkdancer MH 45-30236  
(Band 2); Festival 101; Folkraft 1532.
- FORMATION: Lines of dancers, hands held down.
- NOTE: Each dance sequence is ten measures long, while the  
music is played in phrases of eight measures.

Counts

VARIATION I

- 1-4 1. Moving sideways to the right step R to side,  
L in back, R to side, L in back.
- 5-10 2. Do three step-hops (reels) in place.  
R-hop, L behind-hop, R behind-hop.
- 11 Scissors  
12 3. Step on L kicking R fwd.  
Step on R kicking L fwd.
- 13-16 4. Do two step-hops (reels) in place.  
L-hop, R behind-hop.
- 17-18 5. Repeat #3 (Scissors)
- 19 6. Jump on both feet,  
20 and do a little bounce on heels.

VARIATION II

- 1-4 1. Repeat #1 of variation I.
- 5-10 2. Repeat #2 of variation I.
- 11-12 3. Repeat #3 of variation I.
- 13-14 4. Two step-hops  
15 L-hop in place  
16 Step on R ft. across L.  
Hop on R ft.
- 17-18 5. Repeat #5 of variation I.
- 19-20 6. Repeat #6 of variation I.

Counts

VARIATION III

- |       |                               |
|-------|-------------------------------|
| 1-4   | 1. Repeat #1 of variation I.  |
| 5-6   | 2. Three step-hops            |
| 7     | R-hop in place.               |
| 8     | Step on L ft. across R.       |
| 9-10  | Hop on L ft.                  |
|       | R-hop in place.               |
| 11-12 | 3. Repeat #3 of variation I.  |
| 13-16 | 4. Repeat #4 of variation II. |
| 17-18 | 5. Repeat #5 of variation I.  |
| 19-20 | 6. Repeat #6 of variation I.  |

Presented by:

Graham Hempel

APPALACHIAN BIG CIRCLE DANCE  
(United States)

SOURCE: Jerry Duke  
 MUSIC: AMAN-201  
 METER: 2/4  
 FORMATION: Large circle, man on partners' Lft.

CHORUS

7 walks starting on L and circling Lft. Touch Rt. on ct. 8.  
 7 walks circling back to the Rt. starting on R. Touch L on  
 ct. 8. Ladies take 4 steps to center and 4 steps back to  
 place as the gentlemen clap 8 times. Ladies clap in place,  
 men move 4 steps center and 4 back to place.

STEP I

All take 8 chasse(slip) steps to Lft. and back to place with  
 8 to the Rt. Turn to partners, hold both hands, take 8 slip  
 steps Rt. and 8 back Lft.

CHORUS

Same.

STEP II Ladies 'Round Gentlemen Down

With partner in promenade position or with inside hands simply  
 held take 16 walks LOD. Man then drops to one knee as Lady  
 takes 8 walks to travel CCW around him. Lady then drops to  
 one knee and man rises to walk 8 steps CCW around partner.

CHORUS

Same.

STEP III Petit Circle

For this figure and the next two, it is important to have two  
 couples who know that they will work together. This may be  
 decided before the dance begins by "counting off," to the  
 Rt., 1-2-1-2 around the circle.

STEP III (continued)

## Birdie in the Cage

Couple #1 turns back to couple #2 with man #1 letting go of his L hand and retaining his R with partner. The two couples form a small circle with 8 walks to the Lft. and 8 walks back Rt. Lady #1 jumps to the center while people around her rejoin hands and do 8 slip steps Lft. and 8 slip steps Rt. Lady #1 may clap or do any little stamping step she may like. Then she goes back beside Man #1 for chorus.

CHORUS

Large circle reforms with Man #1 leading his group of 4 out to the left on the first 8 walks.

STEP IV

## Peek-A-Boo

Small circles are achieved as in Step III. 8 circle Lft. and back to Rt. Couple #1 then takes 4 steps to travel just under arched hands of couple #2 (no hands are let go). Couple #1 then drops back to place with 4 steps. Couple #2 now takes 4 steps to travel under arch formed by couple #1 and 4 steps back.

CHORUS

Into the big circle with #1 man leading out.

STEP V

## Buffalo Loop

Petit circle is formed with 8 steps Lft, and Rt. Arch formed by couple #2, now they break their own inside hands and travel behind the couple and back to place. Man #1 will be traveling behind Lady #2 and Lady #1 behind Man #2 and both retain that hand, although not partners. Couple #2 takes 4 steps in place and then 4 steps to turn toward each other and under their own joined hands.

Repeat with couple #2 diving through.

CHORUS

STEP VI

Grand Right and Left

Partners simply turn to face one another and shake R hands for a grand R and L. This goes to end of music and should actually take four steps per hand. Grand R and L - Shake partners R hand in own. All Men should be facing CCW, all Ladies CW, walk past and take next persons L hand walk past to R hand etc.

Presented by:

Jerry Duke



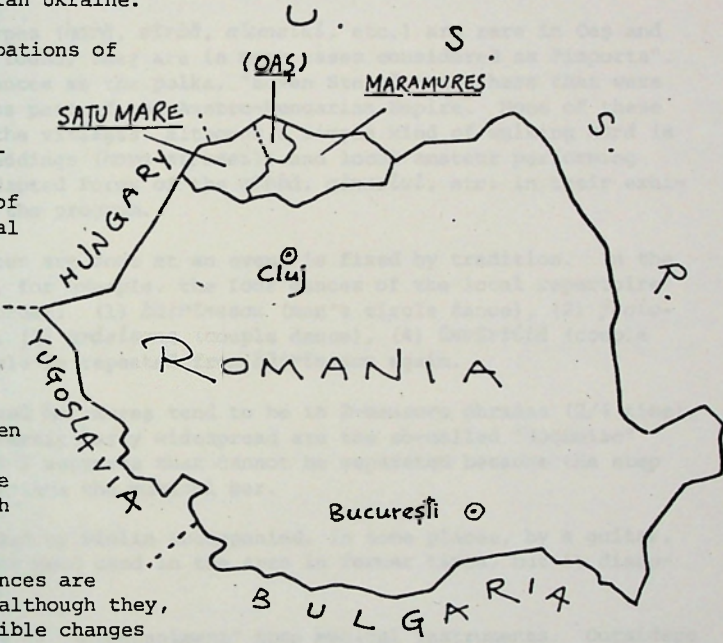
DANCES OF OAS AND MARAMUREȘ

by Dick Crum

Until 1968 the county (*judet*) of Maramureș in Northern Romania was equal in area to Los Angeles County, California. In that year it was officially divided into two counties, Satu Mare and Maramureș. The tiny district of Oaș, now administratively included in Satu Mare county, is usually lumped together with Maramureș by folklorists, due to the strong geographical and cultural similarities of the two areas.

Together they comprise a beautiful land, nestled in the valleys and on the forested slopes of the foothills of the Carpathian Mountains; their northern boundary meanders through those mountains and is Romania's national border with the Soviet Transcarpathian Ukraine.

The pre-industrial occupations of the people of Oaș and Maramureș were farming, livestock raising and lumbering. Industrialization has wrought many changes in the economy of the area, but traditional crafts still thrive: wooden architecture and carving remain fine arts here, folk textiles are still produced and the local costumes are still made and worn (the heavy linen women's skirts and the men's wide trousers have gotten shorter with each generation, however!).



The traditional folk dances are also vigorously alive, although they, too, are undergoing visible changes with each generation. As one visitor to Oaș in 1907 wrote, "...the people are renowned for their conservatism. They have not borrowed a single dance or song from anyone else--they have one circle dance, one couple dance, and one tune..." That comment is a naive generalization, but it has a kernel of truth as far as dancing is concerned. There really are only two categories of traditional dance in Oaș and Maramureș: a men's circle dance and a turning couple dance, both found throughout the area in many local forms and with a variety of names.

The men's dance is done in a closed circle around the musician(s), the men either joining hands or placing them on neighbors' shoulders; the movements involve tapping and stamping steps in place or gradually traveling counterclockwise,

cl clicks, and syncopated hand clapping. The sequence of figures is not fixed; it is usually guided by an acknowledged good "leader". The local variants of this men's circle dance are known as *bărbătescu* ("men's dance"), *bătrânescu* ("old-timers' dance"), *feciorescu* ("young men's dance"), *roata* ("wheel"), *de sărit* ("jumping dance"), and others, sometimes called by several names in one and the same locale.

The couple dances of Oaș and Maramureș fall into the category of Romanian "turning" dances (*învîrtite*). The couples are in shoulder-waist position, clustered around the musician(s). They alternate steps in place with various turning and twirling figures. The men essentially do the same steps as they do in their local men's circle dance, and the women adjust their footwork to their partners'. Local names for the couple dance are *învîrtită*, *de-nvîrtit* (both meaning "turning"), *danț* ("couple dance"), *tropotită* ("stamping dance"), and others.

Other pan-Romanian dance types (*horă*, *sîrbă*, *alunelul*, etc.) are rare in Oaș and Maramureș. Where they are found, they are in most cases considered as "imports". The same is true of such dances as the polka, "Seven Steps" and others that were introduced when the area was part of the Austro-Hungarian Empire. None of these dances are now current in the villages, although a simple kind of walking *horă* is done around the bride at weddings (*hora miresei*), and local amateur performing groups sometimes include adapted forms of the *sîrbă*, *alunelul*, etc. in their exhibitions to lend variety to the program.

The order in which the dances are done at an event is fixed by tradition. In the village of Ieud, Maramureș, for example, the four dances of the local repertoire done in the following order: (1) *bătrânescu* (men's circle dance), (2) *feciorescu* (men's circle dance), (3) *ardeleana* (couple dance), (4) *învîrtită* (couple dance). Then the whole cycle is repeated from *bătrânescu* again.

Most dance figures in Oaș and Maramureș tend to be in 2-measure phrases (2/4 time), in a variety of rhythms. Particularly widespread are the so-called "dochmiac" rhythm patterns, phrases of 2 measures that cannot be separated because the step pattern is such that it overlaps the musical bar.

Music for dancing is provided by violin accompanied, in some places, by a guitar. The bagpipe is known to have been used in the area in former times, but it disappeared about 100 years ago.

Then, there are other types of "accompaniment" than musical instruments. Outsiders observing a dance in Oaș, for example, can hardly hear the instrumental melody because of the almost steady flow of yells, whistles and improvised chanted shouts emitted by the male participants. Chanted, rhymed verses (*strigături*) are common to Romanian dancing in general; in Oaș (where they are called *țipurituri*) and Maramureș, however, they are especially developed. In Oaș the *țipurituri* are distinctive in that the men sing rather than merely scan them in rhythm, in a falsetto style with a melody related to that played by the musician. (Women also compose and sing these verses, but not during dancing.)

BĂTRÎNESCU (BĂTRÎNEASCA)

(Maramureș)

*Bătrînescu* or *bătrîneasca* (buh-tree-NESS-koo, buh-tree-NYAHSS-kah, "old-timers' dance") is a men's circle dance from the village of Ieud in Maramureș, Romania. It is one of two exclusively men's dances done in Ieud, the second being *feciorescu* or *fecioreasca* (feh-chor-ESS-koo, feh-chor-YAHSS-kah, "young men's dance"). These two dances are done in succession (*bătrînescu* first) as the opening "set" at a regular dance gathering in Ieud, and then that same set is repeated again later after a set of two couple dances. Dance cycles of this type are typical of Transylvania.

Recording: Electrecord EPE 0536 (ST-EPE 0537), *Rencontre avec la Roumanie: Maramureș II*, side 1, bd 3, *Joc bătrînescu "de sărit"*.

Rhythm and meter: *Bătrînescu* is conventionally notated in 2/4 meter. Its step patterns have a great variety of rhythm patterns, and these will be given below along with the descriptions of the various figures.

Formation: Men in a circle with hands joined either at shoulder height ("W" position), down at sides ("V" position), or, less often, with arms on each other's shoulders.

MEASUREACTION

In the descriptions below, the letter "S" (Slow) will indicate a quarter-note value (♩) and the letter "q" (quick) will indicate an eighth-note value (♪).

Figure 1

Facing very slightly to R of center and with circle moving CCW:

- 1 q Audible step with Rft, with slight flex of R knee  
q Tap L heel fwd (no wt)  
q Step Lft beside Rft  
q Step Rft in LOD

- 2 q Audible step with Lft, closing to Rft  
q Tap R heel fwd  
q Step Rft in LOD  
q Step Lft beside Rft, closing to Rft

Repeat this figure until the leader changes to another figure.

Figure 2

Facing center or very slightly R of center and moving very gradually CCW:

- 1 S Audible step with Rft slightly R, Lft is in air a bit out to side  
q Hop in place on Rft, swinging Lft across in front  
q Hop again on Rft, leaving Lft across in front

Figure 2 (cont'd)

- 2 q Step Lft in place  
 q Tap R heel fwd (no wt)  
 q Step Rft slightly R  
 q Step Lft closing to Rft

Figure 3

- 1 Same as meas 1 of Figure 2.  
 2 S Step Lft in place, with Rft out a bit to side  
 q Hop on Lft moving slightly R and clicking R heel against L heel  
 q Hop on Lft again clicking R heel against L heel

Note: This figure can be done without the second click, simply bringing Rft up a bit beside L lower leg.

Figure 4

- 1 Same as meas 1 of Figure 2  
 2 Reverse footwork of meas 1 of Figure 2  
 3 Same as meas 1 of Figure 2  
 4 S Leap to L on both feet together, bending knees slightly  
 S Leap to R on both feet together, bending knees slightly  
 5 S Leap to L on both feet together, bending knees slightly  
 q Audible step with Rft to R  
 q Audible step with Lft closing to Rft

Figure 5

- 1-2 S Jump onto both ft together, knees straight  
 q Bounce on both ft together, knees straight  
 S Bounce on both ft together, knees bent  
 q Bounce on both ft together, knees straight  
 S Bounce on both ft together, knees bent

Note: This step can be accompanied by clapping own hands in front on each beat (S-q-S-q-S).

Figure 6

- 1-2 S Land on both ft about 6" apart  
 q Click heels together, coming slightly off floor  
 S Land on both ft about 6" apart  
 q Click heels together, coming slightly off floor  
 S Land on both ft about 6" apart

Note: This step can also be accompanied by clapping own hands in front on each beat (S-q-S-q-S).

SEQUENCE: The sequence and length of time for each of the above figures is at the discretion of some individual in the circle who "sets the pace." The other dancers change to whatever figure he does as soon as they can.

DE-NVÎRTIT

(Oaş)

*De-nvîrtit* (den-ver-TEET, "turning"), a couple dance, is one of the two basic traditional dances of the tiny district of Oaş in northern Romania. (The other basic folk dance of the area, *roata*, is a circle dance done by men only.)

At a Sunday afternoon dance gathering, *de-nvîrtit* is usually the opening dance, and it is repeated regularly during the rest of the event. Only the unmarried people dance it on such occasions. Older, married people sometimes dance it at less public celebrations (weddings, christenings, etc.).

As performed spontaneously by the young *oşeni* ("Oaşians"), *de-nvîrtit* is made up of two "phases": at the beginning the couples dance non-turning figures, in place or moving about a small area of the floor. This Phase 1 includes the "Basic Step" and the "Men's Steps" (see descriptions below) and serves as a kind of warm-up. After a few minutes of this opening phase the man leads the woman into side-to-side movements and the various turning figures from which the dance itself gets its name. The turning phase is the main part of *de-nvîrtit*.

Recording: There are no readily available recordings of the customary music used for this dance. A good substitute is Electrecord EPE 0536 (ST-EPE 0537), *Rencontre avec la Roumanie: Maramureş II*, side 1, bd 6, *Dans din Certeza*.

Rhythm and meter: *De-nvîrtit* is conventionally notated in 2/4 meter. Its basic rhythm pattern is slow-quick-slow-quick-slow and spans two measures of music. (For other rhythm patterns see "Men's Steps" below.)

<i>Dancer's beats (counts)</i>	1	2	3	4	5
<i>Rhythm</i>	S	q	S	q	S
<i>2/4 notation (2-meas phrase)</i>					

BASIC STEP PATTERNS

In its simplest form, *de-nvîrtit* has two different step patterns which are done individually or in combination with each other, depending on the particular figure being done. These two patterns are the "Basic Step" and the "Continuation Step". Both can be done by men or women, are in the S-q-S-q-S rhythm, and can begin with either foot depending on the figure being danced.

1. "Basic Step"

The Basic Step is done in place or moving in various directions--sideways, forward, backward, twirling around in place, etc., depending on the figure being done.

Basic Step (Rft)

S Step Rft  
q Step Lft  
S Step Rft  
q Step Lft  
S Step Rft

Basic Step (Lft)

S Step Lft  
q Step Rft  
S Step Lft  
q Step Rft  
S Step Lft

2. "Continuation Step"

Though sometimes done in place, the Continuation Step is primarily used as a traveling step in couple turns moving clockwise or counterclockwise.

Continuation Step (Rft)

S Step Rft  
q Hop or bounce on Rft  
S Step Lft  
q Step Rft  
S Step Lft

Continuation Step (Lft)

S Step Lft  
q Hop or bounce on Lft  
S Step Rft  
q Step Lft  
S Step Rft

MEN'S STEPS

Os men embellish their dancing with a variety of taps, stamps and heel clicks, often in syncopated rhythms. They usually do these steps during "Phase 1" (non-turning figures, see introductory notes above). A comprehensive list of these embellishments would be impossible; three typical men's figures are given here.

1. Men's Step #1 - "Basic Step with Heel Taps"

Done in place or moving a short distance sideways.

Basic Step with Heel Taps (Rft)

q Audible step with Rft in place  
or sideways R  
q Tap L heel beside Rft  
q Step Lft beside Rft  
q Step Rft in place or sideways  
R  
  
q Tap L heel beside Rft  
q Step Lft beside Rft  
q Step Rft beside Lft  
q Tap L heel beside Rft

Basic Step with Heel Taps (Lft)

q Audible step with Lft in place  
or sideways L  
q Tap R heel beside Lft  
q Step Rft beside Lft  
q Step Lft in place or sideways  
L  
  
q Tap R heel beside Lft  
q Step Rft beside Lft  
q Step Lft beside Rft  
q Tap R heel beside Lft

2. Men's Step #2 - "Heel Clicks"

Done in place or moving forward or backwards.

q Land on both feet about 6" apart, bending both knees slightly  
q Low jump into air, clicking insides of both feet together  
q Land on both feet close together  
q Land on both feet about 6" apart, bending both knees slightly  
q Low jump into air, clicking insides of both feet together  
q Land on both feet close together  
q Land on both feet about 6" apart, bending both knees slightly  
q Low jump into air, clicking insides of both feet together

Note: Most native dancers do this step close to the floor without spreading their feet very far apart, i.e., it is not a calisthenics-type jumping-jack step.

3. Men's Step #3 - "Stamp-Hop-Step-Hop-Stamp"

Done in place.

- S Stamp Rft (no wt) across in front of Lft
- q Hop or bounce on Lft in place
- S Step Rft beside Lft
- q Hop or bounce on Rft in place
- S Stamp Lft (no wt) across in front of Rft
- S Stamp Lft (no wt) across in front of Rft again
- q Hop or bounce on Rft in place
- S Step Lft beside Rft
- q Hop or bounce on Lft in place
- S Stamp Rft (no wt) across in front of Lft

WOMEN'S STEPS

While the men are doing the Men's Steps, the women adjust their footwork to accommodate the men's movements. In the case of Men's Step #1, for example, the woman would do the ordinary Basic Step beginning with the opposite foot from the man. In the case of Men's Steps #1 or #2, she might do the ordinary Basic Step, or the following "Step-Hop-Step-Hop-Step":

Woman's Step - "Step-Hop-Step-Hop-Step"

Done in the direction led by partner.

- S Step Rft
- q Hop or bounce on Rft
- S Step Lft
- q Hop or bounce on Lft
- S Step Rft
- S Step Lft
- q Hop or bounce on Lft
- S Step Rft
- q Hop or bounce on Rft
- S Step Lft

FORMATION AND POSITIONS

Couples anywhere on the dance floor. The most common position is shoulder-waist, but very often the W grasps the M's upper arms or elbows. An alternative hand position for the M is one hand at W's waist, with his other hand "hooked" on her elbow. During the steps of Phase 1 partners are face-to-face; during the couple turns in Phase 2 they are often turned R-shoulder-to-R-shoulder or L-shoulder-to-L-shoulder.

Note: Even when in face-to-face position, the native dancers seldom look at their partners.

SEQUENCE OF FIGURES

Aside from the overall sequence of Phase 1 (non-turning figures) followed by Phase 2 (turning and twirling figures), there is no set sequence to the dance as

danced by the natives in Oas, and even this sequence is not absolutely rigid; sometimes the dancers will return to Phase 1 briefly as a kind of break between the more active movements of Phase 2.

PHASE 1 - NON-TURNING FIGURES (M and W use opposite footwork)

Figure #1 - Basic Step in Place

("X" meas) M beginning Lft, W beginning Rft, couple does Basic Step, alternating feet with each new phrase, as if "marking time" in place. This is done for as long as the M wishes.

Figure #2 - Basic Step Sideways

("X" meas) M beginning Lft, W beginning Rft, couple does Basic Step, alternating feet with each new phrase and dancing sideways, first to M's L, then his R, etc., until M leads into another figure.

Figure #3 - Basic Step about Floor

("X" meas) M beginning Lft, W beginning Rft, couple does Basic Step, alternating feet with each new phrase and dancing casually about the dance floor. Usually the M moves fwd, the W bkwd as they travel.

Figure #4 - Men's Steps

("X" meas) M does any or all of Men's Steps #1, 2 or 3, either in place or traveling, as appropriate. W accommodates her footwork to his movements (see under Men's Steps and Women's Steps above).

Note: There is no rule as to the sequence or length of time devoted to the above figures; these are entirely up to the discretion of the M.

PHASE 2 - TURNING FIGURES (M and W use same footwork)

After a few minutes doing figures from Phase 1, the M leads the W into various turning figures; note that during these figures the partners use the same foot. This means that the W must quickly change feet as she feels the M's lead into Phase 2.

Figure #5 - Side-to-Side

Meas 1-2 Retaining shoulder-waist position, couple does one Basic Step (Lft), the M doing his in place as he turns very slightly R (CW), leading W with his L hand over toward his R side. She meantime faces in this direction and takes her Basic Step (Lft), ending up almost on his R side and turning slightly R at the very end to face in the direction she just came from.

Meas 3-4 Reversing footwork and direction, M leads W over to his L side (she "returns home" and goes a little beyond), turning slightly L at the very end to face in the direction she just came from.

This figure may be repeated as many times as the M wishes.



Figure #6 - Short Turn

- Meas 1-4 Retaining shoulder-waist position (or M may "hook" his L hand on W's R elbow), partners turn R-shoulder-to-R-shoulder, and each moves forward so that they turn as a couple CW, using 1 Basic Step (Lft) plus 1 Continuation Step (Rft).
- Meas 5-8 Reverse footwork and direction of Meas 1-4, i.e. with L shoulders together, turn CCW with 1 Basic Step (Rft) plus 1 Continuation Step (Lft).

Do as many Short Turns as the M wishes.

Figure #7 - Long Turn

- Meas 1-8 Identical to the Short Turn, except that the CW turn is longer, i.e., 1 Basic Step (Lft) plus 3 consecutive Continuation Steps (Rft).
- Meas 9-16 Identical to the CCW turn of the Short Turn, except it is longer, i.e., 1 Basic Step (Rft) plus 3 consecutive Continuation Steps (Lft).

Do as many Long Turns as the M wishes.

Figure #8 - "Open-End" Turn

- ("X" meas) If the M wishes, he may extend the Long Turn "indefinitely" simply by tacking on more Continuation Steps. The "open-end" turns may be done either CW or CCW, although the preference in Oas is CW.

Figure #9 - "Short Stop and Reverse"

- Meas 1-4 Couple does 1 Short Turn CW, stamping onto Lft on the last count and not turning to begin a Short Turn CCW.
- Meas 5-8 Still facing CW, the couple "goes into reverse", backing up CCW with 2 Continuation Steps (Rft) moving backwards.
- Meas 9-16 M abruptly shifts W across in front of him into L-shoulder-to-L-shoulder position and they do a Long Turn CCW (cf. Meas 9-16 of Figure #7).

Figure #10- Woman's Walk-Around

- Meas 1-4 Couple does 1 Short Turn CW.
- Meas 5-6 Partners release hold; M does 1 Continuation Step (Rft) in place, his hands loose down at sides, while W moves past his R shoulder, around in back of him, past his L shoulder and around in front of him using a total of 1 Continuation Step (Rft), her hands down at sides.
- Meas 7-8 As W comes around in front, M takes her in R-shoulder-to-R-shoulder position and they do 1 Continuation Step (Rft) CW.
- Meas 9-16 Reverse direction and footwork of Meas 1-8 of this figure.

Figure #11 - Woman's Twirl

- Meas 1-2 Partners release hold as M takes W's L hand in his R hand; he twirls her once or twice CCW in place in front of him, both dancers using 1 Basic Step (Lft) (he does his marking time in place as she turns).
- Meas 3-4 M takes W's R hand in his L hand and twirls her once or twice CW in place in front of him. Both dancers do 1 Basic Step (Rft), he doing his in place, she using hers to make the twirl.

Note: The number and duration of these twirls is up to the man.