

the 53rd Annual

# Kolo Festival



## Syllabus

of Dance Descriptions

---

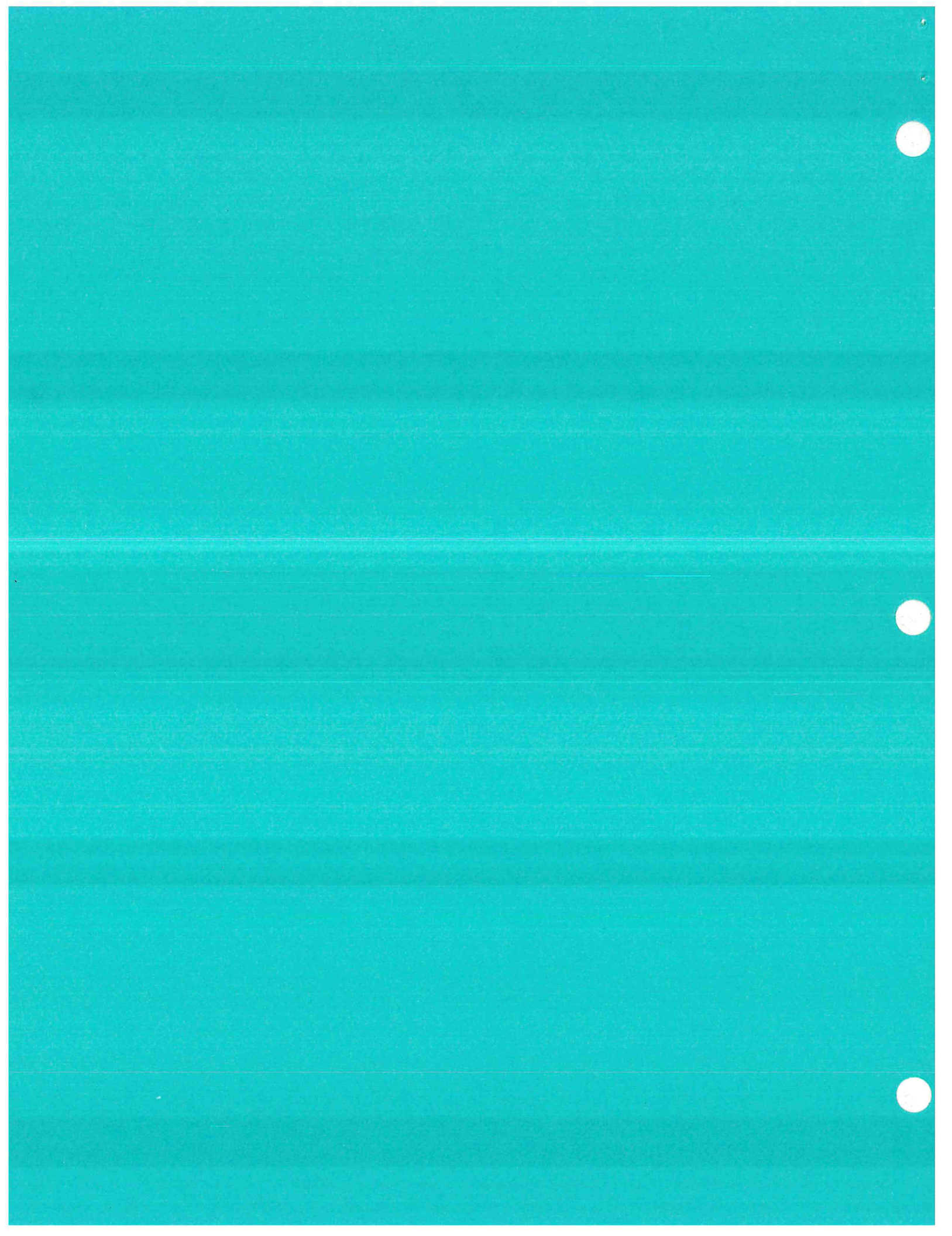
**November 25-27, 2004**  
**Russian Center, San Francisco**

---

### Instructors

**Petur Iliev** ..... Bulgarian Dances  
**John Morovich** ..... Croatian Dances  
**Tineke van Geel** ..... Armenian Dances  
**Theodor Vasilescu** ..... Romanian Dances

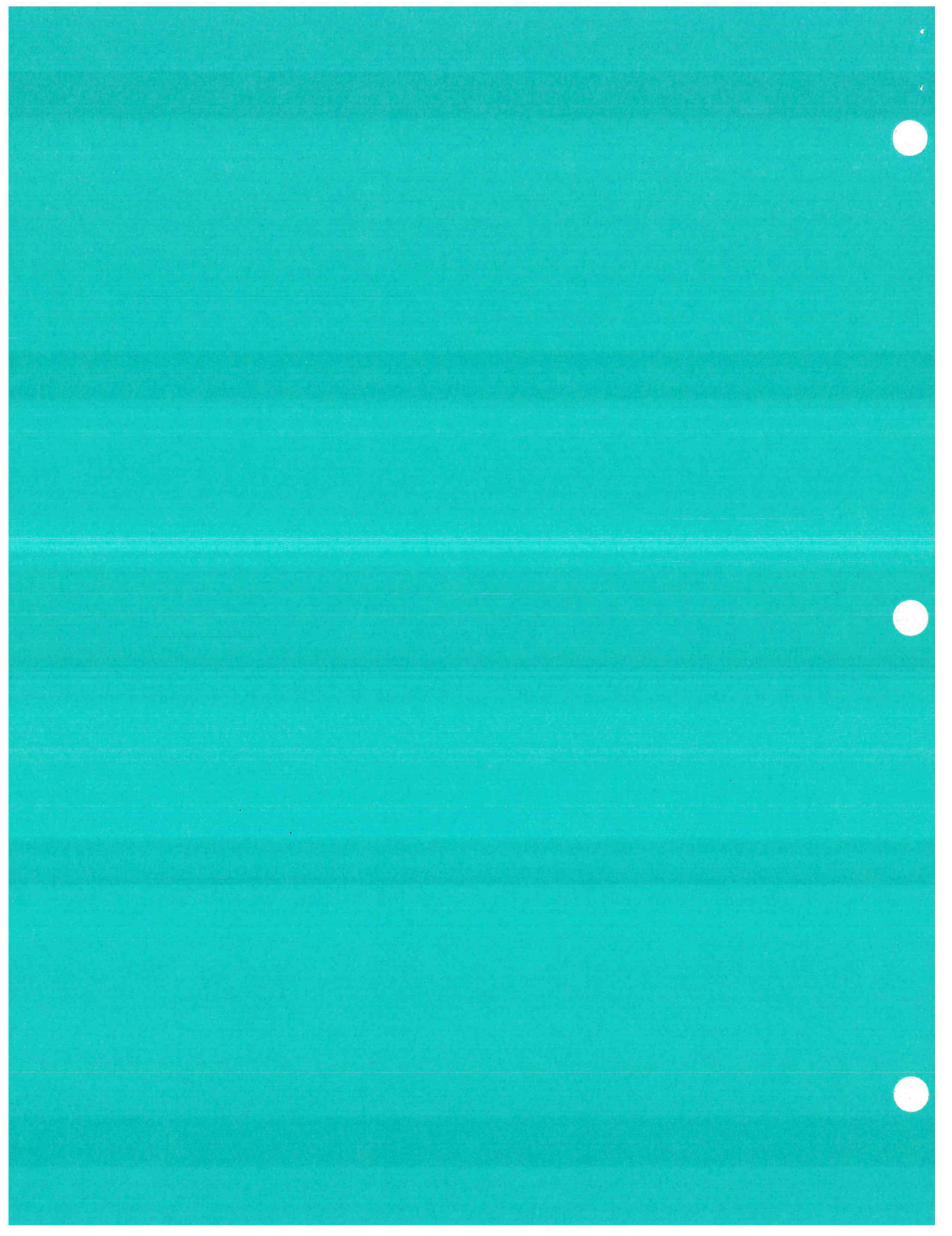




# Petur Iliev









**BUCHEMISH**  
Bulgaria

This dance comes from the Shop ethnographic region, located in Western Bulgaria.

PRONUNCIATION:

MUSIC: Petur Iliev presents Dances from Bulgaria, #4

FORMATION: open circle, holding hands

---

METER 15/16

PATTERN

---

Measure

Count

Part I: 4 measures

1	1	Step on R to the R
	2	Step on L behind
	3	Step on R to the R
	4	Step on L behind
	5	Step on R to the R, left goes forward
	6	Hop on R, L goes up
	7	Stomp left heel in front

2	1	Step on L to the L
	2	Step on R behind
	3	Step on L to the L
	4	Step on R behind
	5	Step on L to the L, R goes forward
	6	Hop on L, R goes up
	7	Stomp R heel in front

Part II: 4 measures

1	1	Step on the R behind L
	2	Step on the L in place
	3-4	Repeat measure 1 and 2
	5	Touch R heel to the side, lift L at the same time
	6	Touch R heel forward and lift L
	7	Step on R forward

2	1	Step on the L behind R
	2	Step on R in place

- 3-4 Repeat measure 1 and 2
- 5 Touch L heel to the side, lift R at the same time
- 6 Touch L heel forward and lift R
- 7 Step L forward

Measures 3 and 4 repeat measures 1 and 2.

Part III: 4 measures

- 1
  - 1-4 Repeat count 1-4 from Part I
  - 5 Stomp on R heel
  - 6 Step with R in place
  - 7 Stomp with L heel

Part III repeats 4 times.

Part IV: 4 measures

- 1
  - 1 Click on R next to L
  - 2 Step on L in place
  - 3-4 Repeat counts 1 and 2
  - 5-7 Repeat counts 5 and 7 from part II

Part IV repeats 4 times.



**JOVE**  
Bulgaria

This dance comes from Shop ethnographic region.

PRONUNCIATION:

MUSIC: Petur Iliev presents Dances from Bulgaria, #13

FORMATION: open circle, holding belts

METER 7/8 + 11/8

PATTERN

Measure	Count	
		Part I: 4 measures
1	1	Kick R in front of L
	2	Step with R to the right
	3	Step with L to the right
	1	Step with R to the right
	2	Step with L to the right
2	3	Jump with both feet and twist left heel forward
	4	Step with L to the left
	5	Step with R behind
	1	Step with L
	2	Step with R in front of L
3	3	Step with L in place
	1-2	Jump on both feet together, in 6 <sup>th</sup> position
	3	Hop on R, L is making a bicycle circle
	4	Hop on R
	5	Step on L in place
4	1	Step on R forward
	2	Step on L, next to R
	3	Step on the R forward
	1	Step on L
	2	Step on R
5	3	Large step with L, right knee is in front of left at 45 degrees
	4-5	Step with R, and left knee is in front of right knee at 45 degrees
	1	Step on L
6	2	Hop on R

- 3 Step on R in place
- 1 Step on R backwards
- 2 Step on L backwards
- 3 Step on R back
- 4 Hop on R
- 5 Step on L

Part II: 2 measures

- 1
  - 1 Step on R
  - 2 Hop on L
  - 3 Step on R in place
  - 1 Hop on R
  - 2 Step on L
  - 3 Reach behind and place right toes behind left
  - 4 Leap to the right on the R foot
  - 5 Reach behind and place left toes behind right
  
- 2
  - 1 Step on L in place
  - 2 Step on R in place
  - 3 Step on L in place
  - 1 Step on R in place
  - 2 Step on L in place
  - 3 Kick R foot in front
  - 4 Hop on L
  - 5 Step on R in place



**LEVO HORO**  
Bulgaria

This dance comes from the Shop ethnographic region.

PRONUNCIATION:

MUSIC: Petur Iliev presents Dances from Bulgaria, #1

FORMATION: open circle, holding belts

---

METER 2/4

PATTERN

---

Measure

Count

**Part I: 4 measures**

- |   |   |                          |
|---|---|--------------------------|
| 1 | 1 | Step with L to the left  |
|   | 2 | Step with R in front     |
| 2 |   | Repeats measure 1        |
| 3 | 1 | Step with L to the left  |
|   | 2 | Hop on L                 |
| 4 | 1 | Step with R to the right |
|   | 2 | Hop on R                 |

**Part II: 10 measures**

- |   |     |  |
|---|-----|--|
| 1 | 1   | Large step with L to the left            |
|   | 2   | Large step with R behind                 |
| 2 |     | Repeats measure 1                        |
| 3 | 1   | Jump on both feet                        |
|   | 2   | Right foot crosses in front of left knee |
| 4 | 1-2 | Three quick steps – R L R                |
| 5 |     | Repeats measure 4 with the opposite foot |
| 6 |     | Repeats measure 4                        |

- |    |   |                             |
|----|---|-----------------------------|
| 7  | 1 | Jump on L forward           |
|    | 2 | Stomp with R heel next to L |
| 8  |   | Repeats measure 4           |
| 9  |   | Repeats measure 5           |
| 10 | 1 | Jump on the R forward       |
|    | 2 | Stomp L heel next to R      |

**Part III: 10 measures**

- |     |     |                                   |
|-----|-----|-----------------------------------|
| 1   | 1-2 | Three quick steps forward – R L R |
| 2   | 1-2 | Three quick steps forward – L R L |
| 3   |     | Repeats measure 1                 |
| 4   |     | Repeats measure 7 from Part 2     |
| 5-6 |     | Repeat measures 8-9 from Part 2   |
| 7   |     | Repeats measure 10 from Part 2    |
| 8   | 1   | Jump on L                         |
|     | 2   | Stomp on R, next to L             |
| 9   | 1   | Jump on R                         |
|     | 2   | Stomp on L, next to R             |
| 10  | 1   | Jump on both feet                 |
|     | 2   | R goes in front of L              |



**RUCHENITSA NA HORO**  
North Bulgaria

This dance comes from the Northern part of Bulgaria.

PRONUNCIATION:

MUSIC: Petur Iliev presents Dances from Bulgaria, #7

FORMATION: open circle, holding hands

---

METER 7/8

PATTERN

---

Measure

Count

**Part I: 8 measures**

- |       |   |
|-------|---|
| 1     | Traveling forward 3 steps R L R                               |
| 2     | L R L   |
| 3     | R L fall on R, L foot forward                                 |
| 4     | Hop on R, step on L behind, R in place next to L (reel steps) |
| 5     | Repeat 4  |
| 6     | Jump on both feet together – R extends to the side            |
| 7 - 8 | R clicks to left and open. Repeat                             |

**Part II: 8 measures**

- |       |  |
|-------|--|
| 1 – 4 | Same as in Part I but land on both feet                      |
| 5     | Scissor step – R in front, then L in front of R (on count 3) |
| 6 – 8 | Same as in Part I  |

**Part III: 8 measures**

- |       |                   |
|-------|-------------------|
| 1 – 5 | Same as in Part I |
|-------|-------------------|

- 6 Lift on R, step on L, kick R in front of calf
- 7 Lift on L, step on L, lick L in front of calf
- 8 Same as 6

**SLIVENSKA RUCHENITSA**  
Bulgaria

This dance comes from the central part of Bulgaria, also known as Thrace.

PRONUNCIATION:

MUSIC: Petur Iliev presents Dances from Bulgaria, #12

FORMATION: open circle, holding hands

METER 7/8

PATTERN

Measure

Count

Part I: 10 measures

1	1 2 3	A big step with R to the R Hop on the R, hands from back position move to W position
2	1 2 3	Step with L to the R Hop on L, hands move down
3	1 2 3	Step on the R moving to the R Step on the L moving to the R Step on the R moving to the R
4	1 2 3	Step on the L moving to the R Step on the R moving to the R Step on the L moving to the R
5		Repeat measure 3. On count 3 hands move to down position.
6	1 2 3	Step on the L forward Hands are moving up to W position Hop on L, bring R foot up
7	1 2 3	Touch R heel across L Step on R Step on L, R up
8-10		Repeat measure 7. On measure 10, count 3 hands move to down position.

**VLASHKO**  
Bulgaria

This dance comes from the northwest part of Bulgaria, also known as Severnjashko.

PRONUNCIATION:

MUSIC: Petur Iliev presents Dances from Bulgaria, #6

FORMATION: open circle, holding hands

---

METER 2/4

PATTERN

---

Measure

Count

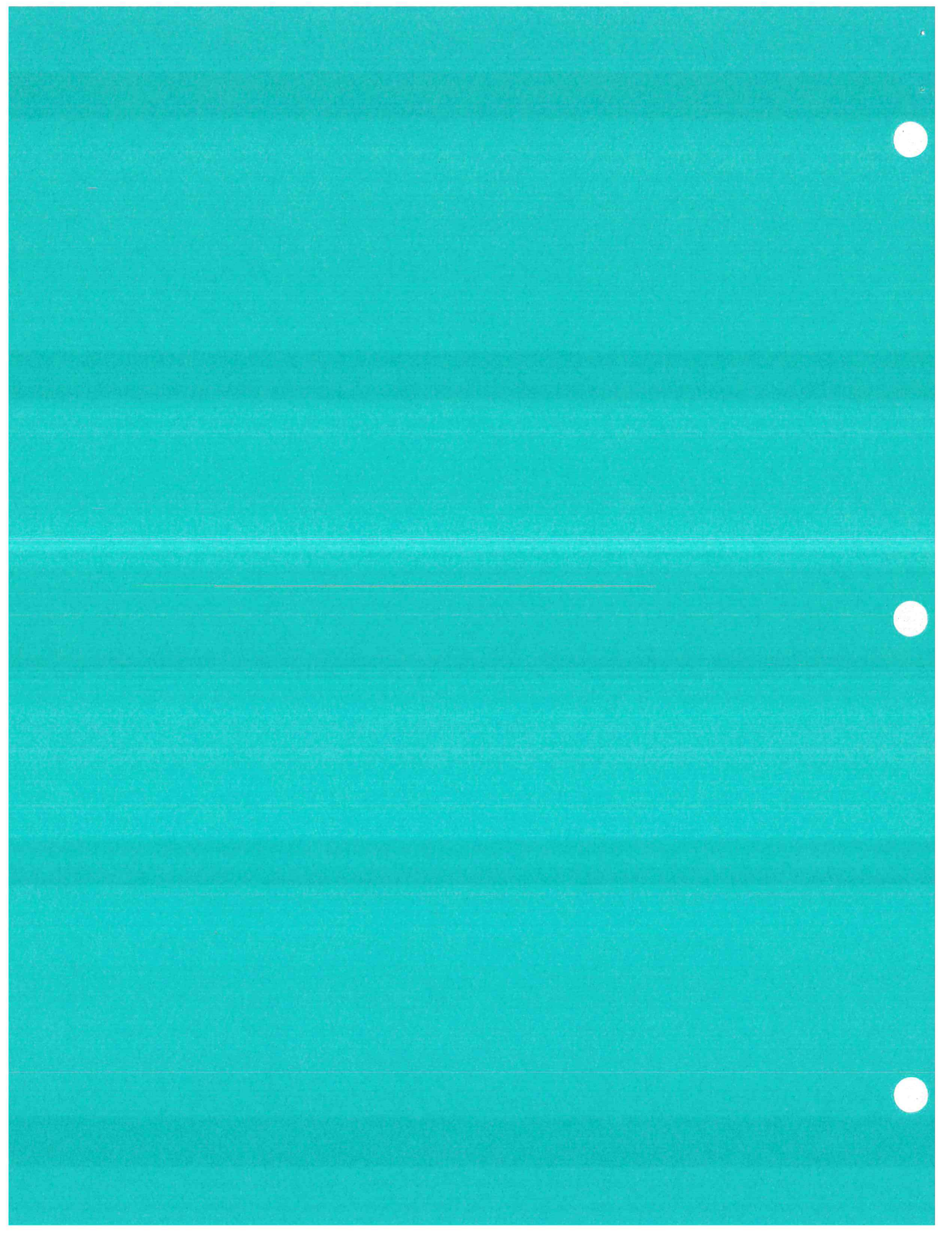
Part I: 10 measures

1	1	Step with L forward
	2	Step with R in place
2	1	Step with L backwards
	2	Step with R in place
3	1	Step with L forward
	2	Step with R in place
4	1	Click L
	2	Step L in place
5	1	Click R
	2	Step with R in place
6		Repeat measure 4
7	1	Stomp with R in front
	2	Stomp with R to the R
8	1	Quick steps R, L moving forward
	2	Step R forward
9	1	Quick steps L, R moving forward
	2	Step with L forward
10		Repeat measure 8 The dance starts from the beginning.



# John Morovich





# SROTEŠ

Hrvatsko Zagorje, Croatia

Couples females to men's right holding hands facing LOD CCW

4/4 time

## PART ONE CHUG STEP

Measure 1

ct. 1/8 step firmly forward in LOD with right

ct. 2/8 with right leg "chug back"

ct. 3/8 with left leg step firmly forward in LOD

ct. 4/8 with left leg "chug back"

Measure 2 (1-2-3 hop)

(turn to face partner)

Step right, step left, step right, hop right

(turn away from partner)

Step left, step right, step left, hop left

REPEAT MEASURES 1 AND 2

## PART 2 POLKA STEP

2/4 time

Polka position female hands on male shoulder blades, male hands just below female shoulder blades (not as far as the waist)

Measures 1-15 Polka step 1-2-3 CCW

Measure 16 two bounces

**From the Library of John Anthony Morovich**

a: 5027 40<sup>th</sup> Ave SW Seattle, WA 98136 e:johnmorovich5@hotmail.com



# MANFRINA

Island of Korčula, Croatia

2/4 time

Couples in a circle man inside, women outside facing CCW LOD

Couples hold inside hands, in front, just above waist level.

Men's left hand at waist, woman's right on hip.

Section A "Promenada"

Walk 24 (12 measures) steps in LOD starting with right foot

Section B Preparation

(Gradually facing partner)

Step right, step left, step right, small bounce on balls of feet

Repeat preparation step moving lightly away from partner

Step right, step left, step right, small bounce on balls of feet

Section C

(quick quick slow step) ♪ ♪ ♪

Measure 1 Step backwards right, bounce both, step right

Measure 2 Step backward left, bounce both, step left

Measures 3-4 Turn about yourself once 2 qqs steps

Measure 5 Bow to partner

Repeat measures 1-5

*Note: This dance was researched and originally taught by Milan Oreb, folklorist from the Island of Korcula. I learned this dance from Zeljko Jergan when I was a member of the Vela Luka Croatian Dance Ensemble of Anacortes, Washington.*

**From the Library of John Anthony Morovich**

a: 5027 40<sup>th</sup> Ave SW Seattle, WA 98136 e:johnmorovich5@hotmail.com



# SLAVONSKO KUKUNJEŠĆE

Slavonija, Eastern Croatia

2/4 time

Closed circle mixed men and women

PART A Basic Slavonian Kolo step 1

Measure 1 ♩ ♪ ♪

- Step left to left,
- step right to close,
- slightly bounce both

Measure 2 repeat measure 1

Measure 3 ♩ ♪ ♪

- Step right to right
- Step left to close
- Slightly bounce both

Measure 4 repeat measure 1

(In other words 2 to the left, one to the right, one to the left)

Measure 5-8 mirror measures 1-4 starting with right foot

(in other words 2 to the right, one left, one right)

PART B

Measure 1-2 Step 7 small steps to the left

( ♪ ♪ ♪ ♪ ♪ ♪ ♪ ) 7<sup>th</sup> step gets 2/8.

Measure 3 Step right, left, right ♪ ♪ ♩

Measure 4 Step left, right, left ♪ ♪ ♩

Measures 5-8 Repeat 1-4 starting to the right

Measures 9-12 Repeat 1-4

Measures 13-16 Repeat 5-8

*Note: I learned this dance at the Vinkovacki Jeseni Festival in Vinkovci, Croatia in 2000.*

**From the Library of John Anthony Morovich**

a: 5027 40<sup>th</sup> Ave SW Seattle, WA 98136 e:johnmorovich5@hotmail.com

# ŽENA IDE NA GOSTI

Podravina, Croatia

Couple dance: position anywhere on the floor

Man's hands on woman's waist,

Woman's hands on man's shoulders

Measures 1-2 Couples move to man's left seven steps

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ (7<sup>th</sup> step gets a heavy audible step and slight bend)

Measures 3-4 Couples move to man's right seven steps

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Measures 5-6 Couples turn CW doing polka step ♪ ♪ ♪ ♪ ♪ ♪ ♪

Repeat measures 1-6

Lyrics:

Zena ide na gosti, sobom muza ne pusti, harom apile

Ti muz doma bus, pure, race 'ranil bus, harom apile

Zakoljen si racicu, pa si skukas tacicu, harom aplile

Zaklojen si purana, pa si skuhas gvatana, harom apile

Moj muz doma bus, pure, race ranil bus

**From the Library of John Anthony Morovich**

a: 5027 40<sup>th</sup> Ave SW Seattle, WA 98136 e:johnmorovich5@hotmail.com

## PRIGORSKI DRMEŠ

Zagrebacko Prigorje, Croatia

### Section One

Drmes Hop, step, step ♪ ♪ ♪

Measures 1-8 Do 8 Drmes steps CW

### Section Two:

“Walking step”

Take 8 walking steps starting with left foot

Take 8 walking step to the right CCW starting with right foot

Repeat section one to the right CCW

Repeat section two starting to the right

## KABANICA I SEKSERA

Djakovo, Slavonija, Croatia

Closed circle front basket hold

Measure 1 moving to the left, left, right, left ♪ ♪ ♪

Measure 2 in place step right, left, right ♪ ♪ ♪

Measure 3 in place bounce on toes ♪ ♪

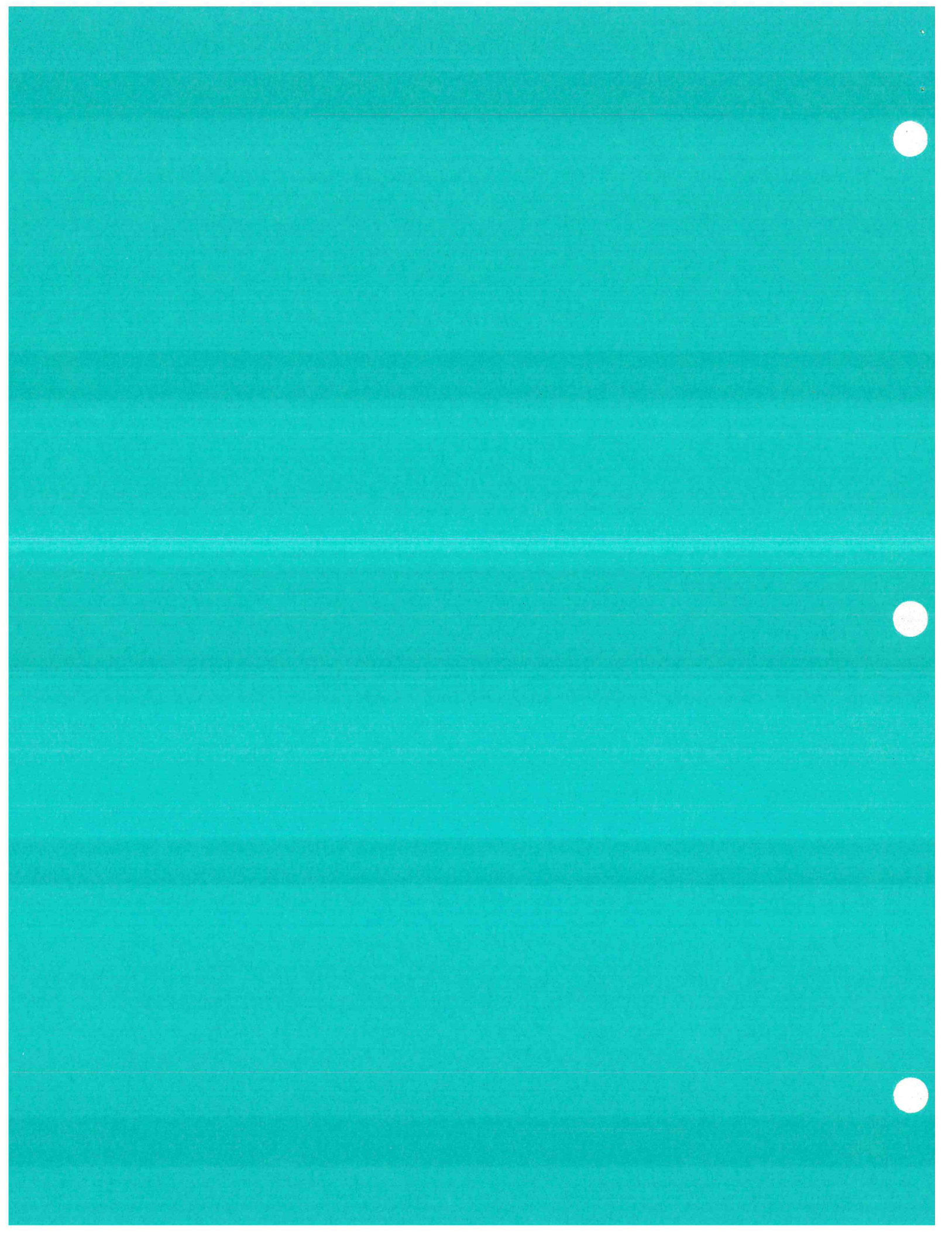
Repeat to the end of music





# Tineke van Geel





## MAYROUME

Translation: 'Mayroume' comes from the word 'Mayroum' which means Mary. It originates from the Daron region, former West Armenia, present Anatolia Turkey).

Music: 6/8, Anoush - Armenian dances (Van Geel Records 98/07)

Source: Artushat Karapetian, Pedagogic Institute, Yerevan 1988.

Formation: mixed line, arms in high V pos, little fingers interlocked, face diag R

Introduction: 4 measures dehol (drum)

Description: © Tineke van Geel

<u>direction</u>	<u>meas</u>	<u>cnt</u>	<u>figure 1</u>
	1	1-3	step on R in LOD ]
		4	close L beside R ]= two step (RLR) in LOD
		5-6	step on L in LOD ]
			During meas 1 fore arms do a 'windshield wiper movement' to R
	2	1-3	step on L in LOD ]
		4	close R beside L ]= two step (LRL) in LOD
		5-6	step on R in LOD ]
			During meas 2 fore arms do a 'windshield wiper movement' to L
	3	1-6	repeat meas 1
	4	1-3	cross L over R in place, bend L knee, lift R ft behind L leg, torso bends slightly fwd, arms sway down
		4-6	turn to face ctr, step back on R, lift L off the floor, arms sway fwd
	5	1-3	step on L to L on ball of L ft, torso leans slightly to L, R leg is extended to R and slightly lifted from the floor, arms sway bkwd
		4-6	cross R over L, R knee slightly bent, torso comes back to straight pos, arms sway fwd
	6		repeat meas 5
	7	1-3	step fwd on L, arms back to W pos
		4-6	stamp R beside L (no wt), bend knees, arms sway (fwd) down with a strong movement
	8	1-3	step back on R, arms back to W pos
		4-6	step L beside R
			<b><u>figure 2</u></b>
	1-8		repeat figure 1, meas 1-8, but during meas 1-3 make a full turn CW in place
			Note: on meas 7, cnt 4, while arms come down, clap hands in a fwd movement of the arms

### **Sequence:**

Fig. 1, fig. 2, etc

## MESJOG GUR

**Translation:** 'Mesjog' means from the city of Moush in the region of Daron, former West Armenia, present Anatolia (Turkey).  
'Kher/Gur' means to pull.  
Line dances in which the dancers are close together, pretending to pull each other, are called 'Kher' or 'Gur' in Moush. There are many versions of this dance and frequently the name of the town or village was added to specify its origin.

**Music:** 2/4, Anoush - Armenian dances (Van Geel Records 98/07)  
**Source:** Artushat Karapetian, Pedagogic Institute, Yerevan 1988.  
**Formation:** mixed lines, ft in closed pos, arms down in V pos, little fingers interlocked, face ctr

**Introduction:** 8 measures  
**Description:** © Tineke van Geel

<u>direction</u>	<u>meas</u>	<u>cnt</u>	<u>figure</u>
	1	1	bend knees
		&	relevée
		2	bounce on hls
		&	bounce on hls
	2	1	bend knees
		2	stretch knees, lift R ft behind (knees remain together)
	3-4		repeat meas 1-2 with opp ftwrk
	5	1	step fwd on L, bend torso fwd, do a shldr shimmy
		2	lift R slightly off the floor
	6	1	step back on R, torso straight, do a shldr shimmy
		2	lift L slightly off the floor
	7-8		repeat meas 5-6
	9	1	cross L over R, extend L arm horizontal to L (straight elbow) and R hand at chest height
		2	bounce on L
	10	1	step on R to R, extend R arm horizontal to R (straight elbow) and L hand at chest height
		2	bounce on R
	11-16		repeat meas 9-10 three times
	17	1	turn to face LOD, arms come down to V pos, close L beside R, bend knees
		&	relevée
		2	bounce on hls
		&	bounce on hls



**direction**

**meas cnt cont. MESJOG GUR**

- |    |   |   |
|----|---|---|
| 18 | 1 | bend knees  |
|    | 2 | stretch knees, lift L leg in front, L knee bent 90°   |
| 19 | 1 | turn to face diag R, stretch arms fwd (horiz pos), bend R knee, touch L hl fwd to floor (straight knee) |
|    | 2 | turn to face ctr, touch L hl fwd to floor (straight knee)   |
| 20 | 1 | turn to face diag L, touch L hl fwd to floor (straight knee)  |
|    | 2 | turn to face RLOD, leap on L, lift R ft at L calf, arms down to V pos                                   |
| 21 | 1 | close R beside L, bend knees  |
|    | & | relevée   |
|    | 2 | bounce on hls   |
|    | & | bounce on hls   |
| 22 | 1 | bend knees  |
|    | 2 | stretch knees, lift R leg in front, R knee bent 90°   |
| 23 | 1 | stretch arms fwd (horiz pos), bend L knee, touch R hl fwd to floor (straight knee)                      |
|    | 2 | turn to face diag L, touch R hl fwd to floor (straight knee)  |
| 24 | 1 | turn to face ctr, touch R hl fwd to floor (straight knee)   |
|    | 2 | leap on both ft, arms down to V pos   |

## GORANI

- Translation:** Dance from Daron, a region in former West Armenia, present Anatolia (Turkey).
- Music:** 5/4, Anoush - Armenian Dances (Van Geel Records 98/07).
- Source:** Artushat Karapetian, Pedagogic Institute, Armenia 1988.
- It is a mixed line dance. Originally the men danced from right to left (RLOD) and the women from left to right (LOD). The movements are slow and the music has a serene atmosphere. This is connected with moving partly in RLOD which was traditionally connected with mourning or death. Some researchers tend to believe that Gorani is connected with the god of battle Khor and that it is symbolic to misfortune that one may encounter in life.
- Gorani is derived from Khergour, the name of a mountain in Daron. Khergour was nicknamed Khor because the people believed that this god lived on the mountain. Khor was worshipped in time of suffering. The dance was also performed as part of a suite of dances from the Daron region by the former State Dance Ensemble in a choreographed form by Azad Charibian.
- The song dates back to Middle Ages and was originally a love song performed on celebrations in Daron, Sasoun and Shatagh. The text has been changed frequently. There are many versions of the lyrics and nowadays the content is usually melancholic and deals for example with bad harvest, a plea for rain, a lost love etc.
- Formation:** mixed lines, arms in W pos, face ctr
- Introduction:** 2 measures
- Description:** © Tineke van Geel

<u>direction</u>	<u>meas</u>	<u>cnt</u>	<u>figure</u>
	1	&	lift R leg with L ft at calf ht of L, move fore arms slightly left and down with a circular movement, torso leans L
		1	step on R to R (R knee bent), fore arms move to W pos
		2	close L beside R, stretch knees to relevée, torso straight
		3	bounce with hls lifted from floor
		4	bounce with hls lifted from floor
		5	no action
	2-8		repeat meas 1 seven times
	9	1	step fwd to ctr with L (L knee bent), bring fore arms slightly fwd and down back to W pos ('row the boat fwd')
		2	close R beside L, stretch knees to relevée
		3	bounce with hls lifted from floor, bounce arms
		4	bounce with hls lifted from floor, bounce arms
		5	no action
	10	1	step bkwd with R (R knee bent), bring fore arms slightly fwd and down back to W pos ('row the boat fwd')
		2	close L beside R, stretch knees to relevée
		3	bounce with hls lifted from floor, bounce arms
		4	bounce with hls lifted from floor, bounce arms

<u>direction</u>	<u>meas</u>	<u>cnt</u>	<u>cont. GORANI</u>
		5	no action
11	1-3		step L to L, bring arms to R (R arm stretched at chest level in front of R neighbour, L arm sharply fold in front of own body)
		4	close R beside L, arms back to W pos
		5	no action
12			repeat meas 11
13-16			repeat meas 9-12

### Lyrics GORANI

En Msho dasha kasin manr ou hiner

The field of Moush, they say, was a  
small and strong place

Snouchik me keshnchi ir djanin mernem She  
Gorani, gorani, jarem gorani

is breathing, I'll die for her body  
Gorani, gorani, my beloved Gorani

Khabrik me khosatsir darderos deghner

Promise some news, that is medicine for  
my pain

Alashkert Manazkert duran ou khotov

Alashkert and Manazkert are empty and  
full of grass

Mer jari tsotsere akh anoush hofov

My beloved's body smells nice

Gorani gorani, jarem gorani

Gorani Gorani my beloved Gorani

Yes kitem aslik jar, shat kharoti

I know my brave beloved misses me  
very much

## Mesho gorani

Translation: Gorani from Moush, a region in former West Armenia, nowadays east Turkey. Gorani is derived from Khergour, the name of a mountain in Daron.

Music: 2/4

Source: Paylak Sarkisian taught this dance in 2003 on a tour in The Netherlands. The steps are based on a village dance in Armenia from Armenians that are descendants of people that migrated from Moush. The arm movements are an extension which is added. The hand movements are very general and can also be observed at parties done by women.

Formation: mixed circle, face LOD, arms down in V pos, no hand hold

Introduction: no

Description: © Tineke van Geel

<u>measure</u>	<u>cnt</u>	<u>figure 1</u>
1	1	upper body turns diag L while making a bouncing step fwd with R The R arm is brought fwd with the palm of the hand facing up..
	&	bouncy step on ball of L ft beside R, arm comes to a 90° fwd lifted pos
	2	bouncing step fwd on R, rotate palm of R hand twds body until hand faces down
2		repeat meas 1 with opp ftwrk and opp arm
3-4		repeat meas1-2
		<u>figure 2</u>
1	1	turn to face diag L of ctr and make a small step on R twd ctr. Both arms move down to V pos and continue in an upw fwd movement (parallel pos) beside body. Palms are facing up. Face ctr
	2	close L beside R (no wt), and bend ellbows until fore arms are in a vertical pos in front of the body, face palms and rotate palms of both hands twds body until palms face away from the body
2	1	step back on L to original pos (face LOD) and bring both arms down (palms facing down)
	2	close R beside L, arms are in V pos
3-4		repeat meas 1-2
		<u>Figure 3 (intermission figure)</u>
1	1	turn to face ctr and bring arms in W pos, step fwd on R Fore arms do a windshield wiper movement to R.
	2	step fwd on L, fore arms do a windshield movement to L
2		repeat meas 1
3-4		repeat meas 1-2, but now move bkwd

Figure 1 and figure 2 are danced in total 4 times, then followed by figure 3. Repeat the sequence.

## BAR

Source: Tineke van Geel, popular among Armenian communities in New England (USA)  
Translation: Dance  
Meter: 4/4  
Formation: lines, holding little fingers in W pos, face diag R  
Introduction: after an improvisation part, the 2/4 beat starts, which is the beginning of the dance

<u>Meas</u>	<u>Cnt</u>	<u>Figure (move LOD)</u>
1	1	step on R to R, fore arms make a 'windshield wiper movement' to R
	2	step on L to R, fore arms make a 'windshield wiper movement' to L
2	1	cross R over L, arms come back in W pos
	2	chug bkwd on R, while L is lifted, L knee slightly bent
3	1	step bkwd on L
	2	step on R in LOD
4	1	step on L in LOD
	&	close R to L
	2	step on L in LOD
		During meas 4 the arms 'stay behind' and move horizontal to L, L elbow stretched
5	1	step on R in place, turn to face ctr, arms move horizontal to R, R elbow stretched
	2	touch L toe fwd to floor
6		reverse meas 5 with opposite foot- and arm work, (start L)
7-8		repeat meas 5-6

## NINO

Translation : Nino is a men's name  
Music : 'Garni-Armenian Dances', 4/4 combined with 6/4 meter, folk music arranged by Khachadour Avedissian  
Origin : non-traditional dance. The title comes from the lyrics of the original song, telling about a sad Nino and his happy lover  
Formation : lines, hands linked, arms down, face ctr  
Introduction : 8 measures (4/4)  
Description : Tineke van Geel  
Source : choreographed by Tineke van Geel and Paylak Sarkissian

### measure      count    figure 1 (6/4)

1                    1      bouncy step on R to R  
                      2      close L beside R  
                      3-6    repeat cnt 1-2 twice

2                    1      touch R hl diag R fwd to the floor  
                      2      cross R over L with knee bent  
                      3      touch L hl diag L fwd to the floor  
                      4      cross L over R with knee bent  
                      5      bouncy step on R to R  
                      6      close L beside R

3-4                    repeat meas 1-2

5-8                    repeat meas 1-4

### figure 2

1                    1      jump on both ft in place, turn to face diag L  
                      &     jump on R, turn to face diag R  
                      2      cross L over R  
                      3-6    repeat cnt 1-2 twice

2                    1      close ft together and bounce on both hls face ctr  
                      &     repeat cnt 1  
                      2      hl bounce on L, lift R ft slightly bkwd  
                      3      touch R hl fwd to the floor  
                      4      no action  
                      &     lift R with straight knee slightly from the floor  
                      5      hop on L, touch R hl fwd to the floor  
                      6      hop on L, lift R leg 90°, knee bent

3-4                    repeat meas 1-2



<u>measure</u>	<u>count</u>	<u>figure 3 (4/4) face LOD</u>
1	1	step fwd on R
	2	chug fwd on R, while ball of L ft closes beside R, bend both knees
	3-4	repeat cnt 1-2 with opp ftwrk
2		repeat meas 1
3	1	bouncy step on R to R, face ctr
	2	close L beside R
	3	bounce on both hls
	&	bounce on both hls
	4	hl bounce on L, lift R ft slightly bkwd
4	1	touch R hl fwd to the floor
	2	no action
	&	lift R with straight knee slightly from the floor
	3	hop on L, touch R hl fwd to the floor
	4	hop on L, lift R leg 90°, knee bent
5-8		repeat meas 1-4

sequence

figure: 1,2

figure: 1,2,3

figure: 1,2,3

figure: 1,2



# Theodor Vasilescu







*Lia & Theodor Vasilescu*



25 ROMANIAN FOLK DANCES

video tape 8





## ROMANIAN DANCES 8

(Program available on Videotape Lia & Theodor Vasilescu)

- |   |                |
|---|----------------|
| - 1. Arnăuțeasca - Prahova                | - Muntenia     |
| - 2. Sârba de la Floroia                  | - Muntenia     |
| - 3. Hora "Lelea"                         | - Muntenia     |
| - 4. Isa - Prahova                        | - Muntenia     |
| - 5. Leșeasca de la Ilișești              | - Bucovina     |
| - 6. Brâul de la Dobârlău                 | - Muntenia     |
| - 7. Hora basarabeană - Chișinău          | - Basarabia    |
| - 8. Bordeiașul                           | - Muntenia     |
| - 9. Leasa de la Topalu                   | - Dobrogea     |
| - 10. Siriul - Buzău                      | - Muntenia     |
| 11. Floricica de la Casimcea              | - Dobrogea     |
| 12. Bătuta de la Slobozia                 | - Basarabia    |
| - 13. Haide vruta mea                     | - Aromân       |
| 14. Danțul lui Grigoruț din Bixad - Oaș   | - Transilvania |
| - 15. Roata femeilor - Maramureș          | - Transilvania |
| 16. Șireghea de la Utvin                  | - Banat        |
| 17. Brâul borlovenilor - Borlova          | - Banat        |
| 18. Hora junilor - Brașov                 | - Transilvania |
| - 19. Brâul de la Făgăraș                 | - Transilvania |
| 20. Sârba "Popilor" de la Ticuș           | - Transilvania |
| - 21. Învârtita de la Făgăraș             | - Transilvania |
| - 22. Fecioreasca femeilor de la Crihalma | - Transilvania |
| - 23. De arăduit din Mireșul Mare         | - Transilvania |
| - 24. Ropota                              | - Oltenia      |
| - 25. Rumenie                             | - Hassidic     |

© 2004 Theodor Vasilescu  
Str.Olimpului 19  
RO-040196 Bucharest  
Tel/Fax: +4021-3360426  
E-mail: liatheodor@pcnet.ro  
Http://www.theodorandlia.go.ro

## Abbreviations Used in the Syllabus

beg	beginning, begin
bkwd	backward
CCW	counterclockwise
cpl, cpls	couple (s)
ct, cts	count (s)
ctr	center
CW	clockwise
diag	diagonal
Fig	Figure
ft	foot, feet
ftwk	footwork
fwd	forward
L	left
LOD	line of direction
M	man, men
meas	measure
opp	opposite
orig	original
pos	position
ptr, ptrs	partner (s)
R	right
RLOD	reverse line of direction
sdwd	sideward
shldr	shoulder
twd	toward
W	woman, women
wt	weight

# ARNĂUȚEASCA

## Prahova - Muntenia

In the northern part of Muntenia in the areas preceding the Carpathian Mountains, dances with a more difficult character could be found in the village cycle. In older times this kind of dances were men dances, nowadays they became mixed dances and by their outstanding technical character they offer to the good dancers of the village the possibility to show their skill and virtuosity. This variant of Arnăuțeasca, coming from the village of Crivina is of the same kind with "Aoleanul" (from the neighbouring Dâmbovița district) and "Balta" specific to the districts of south of Muntenia. The origin of the name of Arnăuțeasca comes from the time when Romanian principalities were reigned by Phanariot kings (rich Greeks chosen by the Ottoman Porte). They brought a private police corp recruited from Albanian people who were devoted to their masters. In the Turkish language the name of Albanian is Arnăut. This name remained in the memory of the Romanian peasant and maybe in their mind as the equivalence of power and force, attributes requested by this dance. The dance has 3 parts: A (16 meas) + B (8 meas) + C (8 meas).

Pronunciation: ahr-neh-oo-TZAS-kuh

Formation: mixed open circle with hands in W-pos

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu: Romanian Folk Dances 8

### PATTERN

#### Measure

INTRODUCTION: 8 meas. No action.

#### PART A

- 1 Facing diag R of ctr and moving in LOD, step on R to R lowering the hands in V-pos (ct 1); step on L raising the hands in W-pos (ct 2).
- 2 Step on R (ct 1); step on L next to R (ct &); step on R to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Facing ctr and moving diag R twd ctr, step on R (ct 1); facing ctr and moving twd ctr, step on L (ct 2).
- 6 Facing ctr and moving fwd diag L of ctr, step on R across L (ct 1); step on L next to R (ct &); step on R across L (ct 2).
- 7 Facing ctr and moving bkwd out of ctr, leap on L (ct 1); leap in place on R next to L (ct 2); stamp without wt on L next to R (ct &).
- 8 Stamping step in place on L next to R (ct 1); stamp without wt on R next to L (ct &); stamp without wt on R (ct 2).
- 9 Stamping step in place on R next to L (ct 1); stamp without wt on L next to R (ct 2); stamp without wt on L next to R (ct &).
- 10 Stamp without wt on L next to R (ct 1); stamp without wt on L next to R (ct 2).
- 11 Facing ctr and moving bkwd out of ctr, step on L (ct 1); hop on L (ct &); step on R (ct 2); hop on R (ct &).
- 12 Step on L (ct 1); stamp without wt on R next to L (ct 2).
- 13 Facing ctr and moving aside in LOD, step on R to R (ct 1); leap on L next to R (ct &); step on R to R (ct 2); leap on L next to R (ct &).
- 14 Step on R to R (ct 1); stamp without wt on L next to R (ct 2).  
While doing steps aside on meas 13-14, hold hands in W-pos circling them fwd and bkwd.
- 15-16 Repeat meas 13-14 with opp ftwk and direction.

PART B

- 1 Facing ctr and moving aside diag R twd ctr, step on R (ct 1); step on L next to R (ct &); step on R (ct 2); stamp without wt on L next to R (ct &).
- 2 Facing ctr and moving diag L twd ctr, repeat steps of meas 1 with opp ftwk.
- 3 Facing ctr and moving fwd twd ctr, stamping step on R (ct 1); stamp without wt on L (ct &); stamping step on L (ct 2); stamp without wt on R (ct &).
- 4 Leap stamping on R bending the upper body fwd while L is raised bkwd with knee slightly bent (ct 1); leap stamping on L raising the upper body while R is raised fwd with knee slightly bent (ct 2).
- 5 Facing ctr and moving bkwd out of ctr, step on R (ct 1); step on L (ct &); step on R (ct 2); stamp without wt on L next to R (ct &).
- 6 Repeat meas 5 with opp ftwk.
- 7 Stamping step in place on R across L (ct 1); step on L behind R (ct &); step on R next to L (ct 2); stamping step on L across R (ct &).
- 8 Step on R behind L (ct 1); step on L next to R (ct &); stamp without wt on R next to L (ct 2).

PART C

- 1 Stamping step in place on R across L (ct 1); step on L behind R (ct &); step on R next to L (ct 2); stamping step on L across R (ct &).
- 2 Step on R behind L (ct 1); step on L next to R (ct &); facing diag L of ctr and moving aside in RLOD, stamping step on R across L (ct 2); step on L to L (ct &).
- 3 Stamping step on R across L (ct 1); step on L to L (ct &); stamping step on R across L (ct 2); step on L to L (ct &).
- 4 Stamping step in place on R across L (ct 1); step on L behind R (ct &); step on R next to L (ct 2); stamping step on L across R (ct &).
- 5 Step on R behind L (ct 1); step on L next to R (ct &); stamping step on R across L (ct 2); step on L behind R (ct &).
- 6 Step on R next to L (ct 1); facing diag R of ctr and moving aside in LOD, stamping step on L across R (ct &); step on R to R (ct 2); stamping step on L across R (ct &).
- 7 Step on R to R (ct 1); stamping step on L across R (ct &); step on R to R (ct 2); stamping step on L across R (ct &).
- 8 Step on R to R (ct 1); step on L next to R (ct &); stamp without wt on R next to L (ct 2).

SEQUENCE: Repeat the pattern 3 times. © 2004 by Theodor Vasilescu  
Presented by Lia and Theodor Vasilescu

The image contains three staves of handwritten musical notation, labeled A, B, and C. Each staff represents a sequence of dance steps. Above the staves, there are various musical symbols including notes, rests, and slurs. Arrows and other markings are used to indicate the direction of movement and the placement of feet (L for left, R for right). The notation is dense and detailed, capturing the specific timing and footwork of each step in the sequence.

S Â R B A (LEZEASCA)  
De la Floroaia - Muntenia

This is a "sârba with figures" which means that to the basic sârba steps there are added stamping steps, jumping steps and hand clappings. This type of dance could be met almost in all regions of Romania. This kind of sârba often bears the name of "Lezeasca" especially in the mountains and hills. This name comes from "laz" which means pasture obtained from a part of the forest where the trees were cut. In the village practice somebody has to call the figures. The sequence of the figures depends on the caller. We present here only 4 figures (parts): A (32 meas)+B(16 meas)+C(16 mas)+D(16 meas).

Pronunciation: SERH-bah (leh-ZEAHS-kah) deh lah flo-RUAH-eeah

Formation: mixed open circle with hands in V-pos or on the shoulders

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu. Romanian Folk Dances 8

PATTERN

Measure

INTRODUCTION: 4 meas. No action.

PART A

- 1 Facing diag R of ctr and moving in LOD, step on R to R (ct 1); step on L behind R (ct 2).
- 2 Step on R to R (ct 1); lap on R (ct 2).
- 3 Step on L across R (ct 1); leap on L (ct 2).
- 4-6 Repeat meas 1-3.
- 7-8 Repeat meas 1-2.
- 9 Facing ctr, stamping step on L in place (ct 1); hold (ct 2).
- 10 Stamping step in place on R (ct 1); hold (ct 2).
- 11 Stamping step in place on L (ct 1); stamping step on R in place (ct &); stamping step on L in place (ct 2).
- 12 Stamping step in place on R (ct 1); hold (ct 2).
- 13 Clap hands at breast level (ct 1); hold (ct 2).
- 14-26 Repeat meas 1-13.
- 27-32 Repeat meas 1-6.

PART B

- 1 Facing ctr, leap on R (ct 1); stamp without wt on L next to R (ct 2).
- 2 Leap on L (ct 1); stamp without wt on R next to L (ct 2).
- 3 Facing ctr and moving aside in LOD, stamping step on R to R (ct 1); stamping step on L next to R (ct &); stamping step on R to R (ct 2); stamping step on L next to R (ct &).
- 4 Stamping step on R to R (ct 1); stamp without wt on L next to R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-15 Repeat meas 1-7.
- 16 Stamping step on L to L (ct 1); hold (ct 2).

PART C

- 1 Facing ctr, leap on both ft R on ball across L (ct 1); leap on L while R is raised aside with knee bent slightly twisted inside (ct 2).
- 2 Leap on both ft R on ball behind L (ct 1); leap on L while R is raised aside with knee bent slightly twisted inside (ct 2).
- 3 Leap on both ft R heel clicks L heel (spur) (ct 1);
- 4-12 Repeat meas 1-3 three times.
- 13-14 Four steps in place RLRL while turning CCW 360°

SÂRBA DE LA FLOROAIA - continued

- 2 -

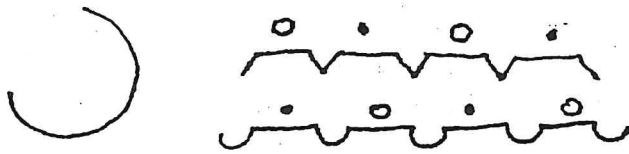
- 15 Step on R next to L (ct 1); hold (ct 2).
- 16 Clap hands at breast level (ct 1); hold (ct 2).

PART D

- 1 Facing ctr and moving bkwd out of ctr, leap on both ft L across R with knees slightly bent (ct 1); leap on both ft R across L with knees slightly bent (ct 2).
- 2 Leap on both ft L across R with knee slightly bent (ct 1); leap in place on R (ct 2).
- 3 Moving fwd, large stamping step on L (ct 1); hold (ct 2).
- 4 Stamp without wt on R next to L (ct 1); hold (ct 2).
- 5-16 Repeat meas 1-4 three times.

SEQUENCE: Repeat pattern 3 times

© 2004 by Theodor Vasilescu  
Presented by Lia and Theodor Vasilescu



A.

B.

C.

D.



# H O R A " L E L E A "

## Prahova - Muntenia

Representing one of the largest dance family of Romania, hora opens the dance cycle in the villages. Having simple steps, simple movements it is acceptable to almost all the participants. This hora is characteristic to the northern part of Muntenia, to the villages on the southern slopes of the Carpathian mountains. "Lele" is a word used in the village dialect and it could be given by the young people to older women. Sometimes this word is used also with the meaning of young beloved woman. This dance has two parts each of 16 meas.

Pronunciation: HOH-rah LEH-leah

Formation: mixed circle with hands in W-pos

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu: Romanian Folk Dances 8

### PATTERN

Measure

INTRODUCTION: 16 meas. No action.

#### PART A

- 1 Facing and moving twd ctr, step on R (ct 1); bounce on R (ct 2).
- 2 Facing ctr and moving bkwd out of ctr, step on L (ct 1); step on R next to L (ct 2).
- 3 Facing ctr and moving twd ctr, step on L (ct 1); bounce on L (ct 2).
- 4 Facing ctr and moving bkwd out of ctr, step on R (ct 1); step on L next to R (ct 2).
- 5 Repeat meas 1.
- 6 Facing ctr and moving fwd twd ctr, step on L (ct 1); bounce on L (ct 2).
- 7 Facing ctr and moving bkwd out of ctr, step on R (ct 1); step on L (ct 2).
- 8 Step on R (ct 1); touch L next to R (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

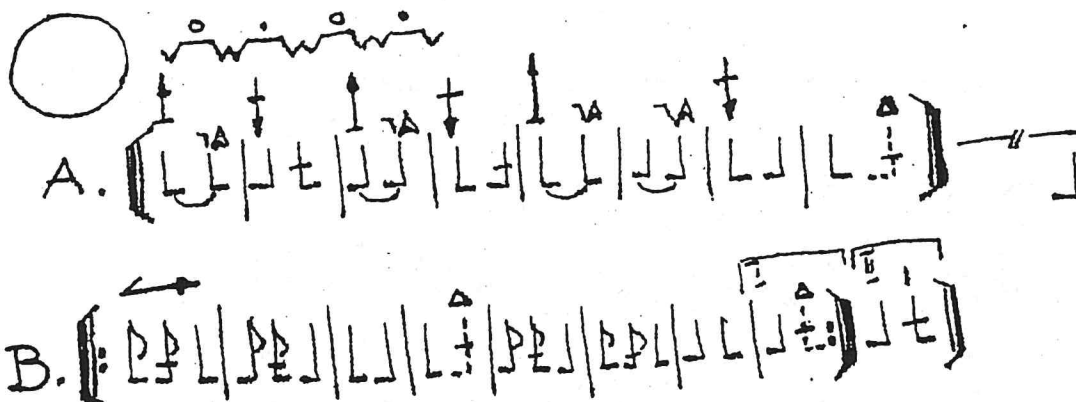
#### PART B

- 1 Facing diag R of ctr and moving in LOD, step on R (ct 1); step on L next to R (ct &); step on R (ct 2).
- 2 Step on L (ct 1); step on R next to L (ct &); step on L (ct 2).
- 3 Step on R (ct 1); step on L (ct 2).
- 4 Step on R (ct 1); touch L next to R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk in the same direction.
- 9-15 Repeat meas 1-7.
- 16 Step on L (ct 1); stamp without wt on R next to L (ct 2).

Sequence: Repeat pattern 4 times.

© by Theodor Vasilescu

Presented by Lia and Theodor Vasilescu



# I S A

## Prahova - Muntenia

All over Carpathian area, besides "hora" and "sârba", the large category of "brâu" is always present. In fact, Isa is a simple form of brâu having a not so complicated structure based on four figures. It has 4 parts: A and B of 16 meas each, C and D of 8 meas each.

Pronunciation: EE-suh

Formation: mixed open circle with hands on the shoulders or in V-pos.

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu: Romanian Folk Dances 8

### PATTERN

Measure

INTRODUCTION: 8 meas. No action.

#### PART A

- 1 Facing ctr, stamp without wt on R across L (ct 1); hold (ct 2).
- 2 Facing ctr and movign aside in LOD, step on R to R (ct 1); step on L next to R (ct 2).
- 3-16 Repeat meas 1-2 seven times.

#### PART B

- 1 Facing ctr and moving aside in LOD, step on R to R (ct 1); step on L next to R (ct 2).
- 2 Step on R to R while L is lightly bent (ct 1); stretch L fwd (ct 2).
- 3 Step on L in place while R is lightly bent (ct 1); stretch R fwd (ct 2).
- 4-15 Repeat meas 1-3 four times.
- 16 Stamping step on R (ct 1); stamping step on L (ct 2).

#### PART C

- 1 Facing ctr, lift -and -drop on L in place while stretching R fwd (ct 1); hold (ct 2).
- 2 Facing ctr and moving bkwd out of ctr, step on R behind L (ct 1); step on L behind R (ct 2).
- 3 Facing ctr and moving twd ctr, lift-end-drop on L (ct 1); step fwd on R (ct &); step on L next to R (ct 2)
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

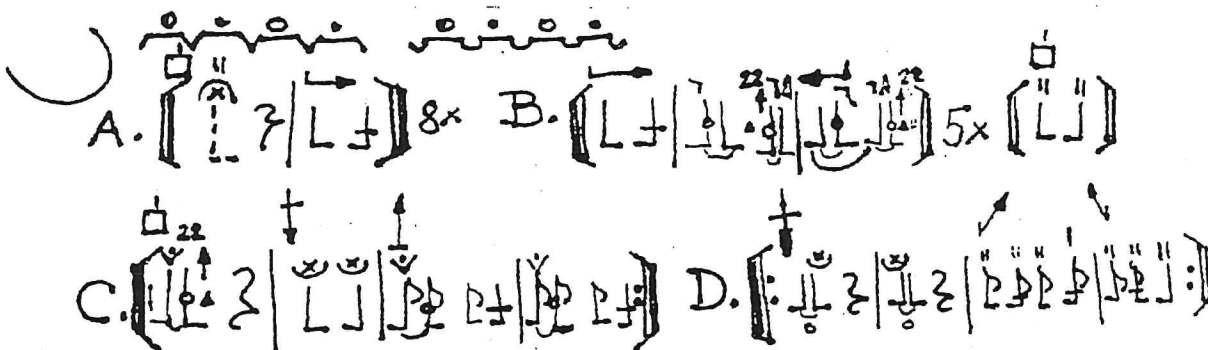
#### PART D

- 1 Facing ctr and moving bkwd out of ctr, leap on both ft, R being behind L (ct 1); hold (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Facing and moving fwd twd ctr, stamping step on R (ct 1); stamping step on L next to R (ct &); stamping step on R (ct 2); stamp without wt on L next to R.
- 4 Stamping step on L (ct 1); stamping step on R next to L 9ct &); stamping step on L (ct 2).
- 5-8 Repeat meas 1-4.

SEQUENCE: Repeat pattern 4 times.

© 2004 by Theodor Vasilescu

Presented by Lia and Theodor Vasilescu



# LEȘEASCA

## de la Ilișești - Bucovina

Leșeasca is a men dance found in the northern part of Moldavia, especially in Bucovina. In its structure the syncopated steps QSSQS are always present. Another specific group of steps contains spurs (click on the heels). In fact this kind of spurs determined the peasants to put the name "Leșeasca" to this dance comparing the click of heels with those encountered in the Polish dances. The Polish man was called "Leș" in the old Romanian language. During the Middle Age there were many contacts even wars between Polish kings and Romanian kings as well as friendship treaties. Until the World War II Romania had a common border with Poland. This dance has 3 parts each of 16 meas.

Pronunciation: leh-SHEAH-skah deh lah ee-lee-SHASHTE

Formation: men circle or open circle with hands in their vests

Rhythm: syncopated 2/4 meter of the type QSSQS

Videotape: Lia and Theodor Vasilescu. 25 Romanian Folk Dances

### PATTERN

#### Measure

INTRODUCTION: 8 meas. No action.

#### PART A

- 1 Facing and moving in LOD, step on R swaying the upper body slightly to the R (ct 1); step on L swaying the upper body slightly to the L (ct 2).
- 2-4 Repeat meas 1 three times.
- 5 Moving in the same direction, lift and drop L heel (ct 1); stamping step on R swaying slightly the upper body to the R (cts &,2); stamping step on L swaying slightly the upper body to the L (ct &).
- 6 Hold (ct 1); stamping step on R swaying slightly the upper body to the R (ct &); stamping step on L swaying slightly the upper body to the L (ct 2).
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.

#### PART B

- 1 Facing diag R of ctr and moving in LOD, lift and drop on L heel (ct 1); stamp without wt on R (ct &); stamping step on R (ct 2).
- 2 Lift and drop on R heel (ct 1); stamp without wt on L (ct &); stamping step on L (ct 2).
- 3 Facing ctr and moving aside in LOD, step on R to R (ct 1); step on L behind R (ct 2).
- 4 Facing diag L of ctr and moving in LOD almost bkwd, step on R (ct 1); step on L (ct &); step on R (ct 2); stamp without wt on L next to R (ct &).
- 5 Facing diag L of ctr, raise L with knee slightly bent (ct 1); stamp without wt on L in place (ct &); stamping step on L (ct 2).
- 6 Facing diag L of ctr and moving in RLOD, lift and drop on L heel (ct 1); stamp without wt on R across L (ct &); stamping step on R (ct 2).
- 7 Facing ctr and moving aside in RLOD, step on L to L (ct 1); step on R behind L (ct 2).
- 8 Facing ctr, stamping step in place on L (ct 1); stamping step in place on R (ct &); stamping step on L (ct 2).
- 9-16 Repeat meas 1-8.

#### PART C

- 1-2 Facing ctr and moving twd ctr, repeat meas 5-6 of Part A.
- 3-4 Facing ctr and moving bkwd out of ctr, repeat meas 1-2.
- 5 Facing ctr, stamping step on R to R (ct 1); hop on R while L is raised across R with knee slightly bent (ct 2).

- 6 Stamping step on L to L (ct 1); hop on L while R is raised across L with knee slightly bent (ct 2).
- 7 Facing ctr and moving aside in LOD, stamping step on R to R swaying the upper body slightly to the R (ct 1); stamping step on L next to R while swaying the upper body slightly to the L (ct &); stamping step on R to R swaying the upper body slightly to the R (ct 2); stamping step on L next to R while swaying the upper body slightly to the L (ct &).
- 8 Stamping step on R to R swaying the upper body slightly to the R (ct 1); stamping step on L next to R while swaying the upper body slightly to the L (ct &); stamping step on R to R swaying the upper body slightly to the R (ct 2).
- 9 Facing diag L of ctr and moving in RLOD, large step on L to L (ct 1); hop on L (ct 2).
- 10 Large step on R across L (ct 1); leap on R while L heel clicks on R heel (ct 2).
- 11 Facing ctr and moving aside in RLOD, step on L to L (ct 1); step on R behind L (ct 2).
- 12 Stamping step on L in place (ct 1); stamping step on R in place (ct &); stamping step on L in place (ct 2).
- 13 Facing ctr and moving twd ctr, lift and drop on L heel (ct 1); stamping step on R (ct &); stamping step on L next to R (ct 2).
- 14 Leap in place stamping on both ft joined (ct 1); hold (ct 2).
- 15 Facing ctr and moving bkwd out of ctr, lift and frof L heel (ct 1); stamping step on R (cts &,2); stamping step on L (ct &).
- 16 Hold (ct 1); stamping step on R (ct &); stamping step on L (ct 2).

SEQUENCE: Repeat pattern twice.

© 2004 by Theodor Vasilescu

Presented by Lia and Theodor Vasilescu

# B R Â U L de la Dobârlău - Muntenia

Brâul de la Dobârlău is a Carpathian brâu in which there are syncopated steps but the main aspect is that the basic pattern contains 3 measures as well as the music. The family of Carpathian Brau could be found all over the slopes of south Carpathians and even in a very similar form until almost northern part of East Carpathians but here it receives other denominations. Brau contains many figures: crossing steps, spurs, stamps, etc. but its special characteristic is the fact that it is always conducted by a leader who calls the figures. The variant presented here has 5 figures each of 12 meas.

Pronunciation: BREH-ool deh lah do-behr-LOW

Formation: men and mixed open circle with hands in V-pos or on shoulders

Rhythm: syncopated 2/4

Videotape: Lia and Theodor Vasilescu. 25 Romanian Folk Dances

## PATTERN

Measure

INTRODUCTION: 12 meas. No action

### PART A

- 1 Facing ctr and moving aside in LOD, step on R to R (ct 1); step on L next to R (ct 2).
- 2 Step on R to R (ct 1); touch L next to R (ct 2).
- 3 Facing ctr and moving to L in RLOD, step on L to L (ct 1); step on R next to L (ct &); step on L to L (ct 2).
- 4-12 Repeat meas 1-3 three times.

### PART B

- 1 Facing diag R of ctr and moving in LOD, lift and drop L heel (ct 1); stamping step on R (cts &, 2); stamping step on L across R (ct &).
- 2 Hold (ct 1); stamping step on L to L (ct &); stamp without wt on L next to R (ct 2).
- 3 Facing ctr, step on L to L (ct 1); stamp without wt on R next to L (ct 2).
- 4-12 Repeat meas 1-3 three times.

### PART C

- 1 Facing diag R of ctr and moving in LOD, leap on R (ct 1); step on L behind R (ct &); step on R (ct 2).
- 2 Leap on L across R (ct 1); step on R behind L (ct &); step on L across R (ct 2).
- 3 Leap on R (ct 1); leap on L across R (ct 2).
- 4-5 Repeat meas 1-2.
- 6 Leap on both ft clicking R heel on L heel (ct 1); hold (ct 2).
- 7-12 Repeat meas 1-6.

### PART D

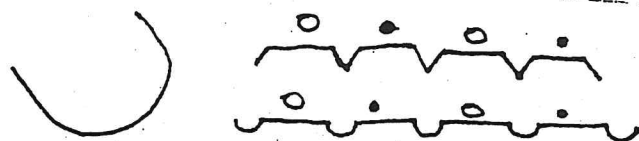
- 1 Facing ctr and moving bkwd out of ctr, lift and drop L heel (ct 1); step on R behind L (ct &); hop on R (ct 2); step on L behind R (ct &).
- 2 Hop on L (ct 1); step on R behind L (ct &); stamping step on L next to R (ct 2).
- 3 Leap on both ft apart (ct 1); leap on both ft joined clicking the heels (ct 2).
- 4 Facing ctr and moving twd ctr, lift and drop on L heel (ct 1); step on R (ct &); step on L (ct 2); step on R (ct &).
- 5 Step on L (ct 1); step on R (ct &); stamping step on L (ct 2).
- 6 Lift and drop on L heel (ct 1); facing diag L of ctr, step fwd on R (ct &); facing ctr, stamping step bkwd on L (ct 2).
- 7-12 Repeat meas 1-6.

PART E

- 1 Facing ctr, leap on R to R (ct 1); step on L across R (ct &); step on R behind L (ct 2); step on L diag to L (ct &).
  - 2 Step in place on R (ct 1); step on L across R (ct &); step on R behind L (ct 2).
  - 3 Leap on L to L (ct 1); step on R across L (ct &); step on L behind R (ct 2).
- 4-12 Repeat meas 1-3 three times.

SEQUENCE: Repeat pattern 3 times.

© 2004 by Theodor Vasilescu  
Presented by Lia and Theodor Vasilescu



A. 4x

B. 4x

C.

D.

E. 4x



# HORA BASARABEANĂ - CHIȘINĂU

## Basarabia

As almost all horas from Basarabia, this one contains more figures in which bouncing steps and shaking hands make its peculiarity. It has 4 figures (parts) each of 16 meas. Another peculiarity of this dance is that the parts C and D are to be done on a faster rhythm and tempo as the melody receives a sârba character.

Pronunciation: HOH-rah bah-sah-rah-BEAH-neh kee-shee-no

Formation: mixed circle with hands in W-pos

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu. 25 Romanian Folk Dances

### PATTERN

#### Measure

INTRODUCTION: 8 meas. No action.

#### PART A

- 1 Facing diag R of ctr and moving in LOD, bouncing step on R (ct 1); bouncing step on L (ct 2).
- 2 Small step on R (ct 1); step on L next to R (ct &); bouncing step on R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk in the same direction.
- 5 Facing ctr and moving twd ctr, step on R to R (ct 1); touch L next to R (ct 2).
- 6 Step on L (ct 1); touch R next to L (ct 2).
- 7 Facing ctr and moving bkwd out of ctr, step on R bkwd while L on ball twists with heel inside (swivels)(ct 1); step on L bkwd while R swivels (ct 2).
- 8 Step on R bkwd while L swivels (ct 1); leap on L while R is slightly raised with bent knee (ct 2).
- 9-16 Repeat meas 1-8.

#### PART B

- 1 Facing diag R of ctr and moving fwd diag R of ctr, step on R (ct 1); step on L (ct 2).
- 2 Small step on R (ct 1); step on L next to R (ct &); step on R (ct 2).
- 3 Facing diag L of ctr and moving bkwd diag L of ctr, step on L (ct 1); step on R (ct 2).
- 4 Small step on L (ct 1); step on R next to L (ct &); step on L (ct 2).
- 5-8 Repeat meas 1-4.
- 9 Facing diag R of ctr and moving fwd diag R of ctr, step on R (ct 1); step on L (ct 2).
- 10 Facing ctr, small step in place on R (ct 1); small step in place on L (ct &); step on place on R (ct 2).
- 11 Repeat meas 10 with opp ftwk.
- 12 Step on R in place (ct 1); stamp without wt on L next to R (ct 2).
- 13 Facing diag L of ctr and moving bkwd, step on L (ct 1); step on R (ct 2).
- 14 Facing ctr, small step on L in place (ct 1); small step on R in place (ct &); step on L in place (ct 2).
- 15 Repeat meas 14 with opp ftwk.
- 16 Step on L in place (ct 1); stamp without wt on R next to L (ct 2).

#### PART C

- 1 Facing ctr and moving twd ctr, step on R (ct 1); step on L (ct 2).
- 2 Step on R (ct 1); stamping step on L next to R (ct 2).
- 3 Stamping step in place on R (ct 1); stamping step in place on L (ct &); stamping step in place on R (ct 2); stamp without wt in place on L (ct &).
- 4 Stamping step in place on L (ct 1); stamping step in place on R (ct &); stamping step in place on L (ct 2).

HORA BASARABEANĂ - CHIȘINĂU - continued

- 2 -

- 5 Bending the upper body 90°, holding the hands raised bkwd, stamp without wt in place on R (ct 1); hold (ct 2).
- 6 Repeat meas 5.
- 7-8 Repeat meas 7-8 from Part A.
- 9-16 Repeat meas 1-8

PART D

- 1 Facing ctr and moving fwd twd ctr, leap on R (ct 1); step on L behind R (ct &); step on R (ct 2).
- 2 Repeat meas 1 with opp ftwk in the same direction.
- 3 Leap on both ft joined facing diag L of ctr (ct 1); leap on both ft joined facing diag R of ctr (ct 2).
- 4 Leap on L facing ctr (ct 1); stamp fwd without wt on R (ct 2).
- 5 Facing ctr and moving bkwd out of ctr, step on R (ct 1); step on L across R (ct 2).
- 6 Step bkwd on R (ct 1); step bkwd on L (ct 2).
- 7 Step on R across L (ct 1); step on L bkwd (ct 2).
- 8 Stamp without wt on R next to L (ct 1); hold (ct 2).
- 9-16 Repeat meas 1-8.

SEQUENCE: Repeat the pattern 3 times + C,D on sârba tempo!

©2004 by Theodor Vasilescu

Presented by Lia and Theodor Vasilescu

A. [Musical notation for measure A]

B. [Musical notation for measure B]

C. [Musical notation for measure C]

D. [Musical notation for measure D]

# BORDEIAȘUL

## Muntenia

Translating the name, "Bordeiaș" means a little earth hut. The dance is a kind of slow hora with quite simple steps alternating with a few stamping steps. The song accompanying the dance was published in a folklore collection by Anton Pann in 1850. He was one of the first folkre researcher in Romania. Well known as a dance and song in Oltenia and Dobrogea, this variant comes from Muntenia where it is still known only by the old generation in some villages from the north-west part of this region. It has 2 parts with intermediary connection steps to be in accordance with the music.

Pronunciation: bor-deh-EEAH-shool

Formation: mixed closed circle with hands in W-pos

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu. 25 Romanian Folk Dances 8

### PATTERN

#### Measure

INTRODUCTION: 8 meas. No action.

#### PART A

- 1 Facing ctr, step on L diag L fwd (ct 1); stamp without wt on R next to L (ct &); step on R diag R bkwd (ct 2); step on L to L (ct &).
  - 2 Step on R across L facing diag L of ctr (ct 1); step on L across R (ct 2).
  - 3 Lowering hands in V-pos, step on R to R (ct 1); holding the hands in the same pos, facing diag L of ctr, bending the upper body slightly fwd, step on L behind R (ct 2).
  - 4 Facing diag R of ctr and moving in LOD, raising hands in W-pos, step on R to R (ct 1); step on L next to R (ct &); step on R to R (ct 2).
  - 5 Facing ctr and moving fwd twd ctr, step on L (ct 1); facing ctr and moving bkwd out of ctr, step on R (ct 2).
  - 6 Step on L next to R (ct 1); step on R across L (ct &); step on L behind R (ct 2); step on R next to L (ct &).
  - 7 Step on L across R (ct 1); step on R behind L (ct &); step on L next to R (ct 2).
  - 8 Facing ctr and moving aside in LOD, step on R to R (ct 1); step on L next to R (ct &); step on R to R (ct 2).
- 9-16 Repeat meas 1-8.

#### PART B

- 1 Facing ctr and moving slightly aside in RLOD, step on L to L (ct 1); stamp without wt on R next to L (ct &); moving slightly aside in LOD, step on R to R (ct 2); stamp without wt on L next to R (ct &).
  - 2 Facing ctr and moving aside in RLOD, step on L to L (ct 1); step on R behind L (ct &); step on L to L (ct 2); stamp without wt on R next to L (ct &).
  - 3-4 Repeat meas 1-2 with opp ftwk and direction.
  - 5 Large step on L across R facing diag R of ctr (ct 1); facing and moving diag L of ctr, step on R across L (ct 2); step on L next to R (ct &).
  - 6 Step on R across L (ct 1); facing diag R of ctr, step on L across R (ct 2).
  - 7 Facing diag R of ctr and moving aside out of ctr, step on R (ct 1); step on L across R (ct &); step aside on R (ct 2).
  - 8 Facing diag L of ctr and moving aside out of ctr, step on L (ct 1), step on R across L (ct &); step aside on L (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

#### PART C (connection steps)

- 1 Facing diag R of ctr and moving in LOD, step on L across R (ct 1); step on R to R (ct 2).
- 2 Step on L behind R (ct 1); step on R to R (ct 2).

3 Step on L across R (ct 1); step on R next to L (ct &); step on L across R (ct 2).

4 Step on R (ct 1); step on L next to R (ct &); step on R to R (ct 2).

SEQUENCE: Repeat pattern twice + A completely + first 8 meas of B

© 2004 by Theodor Vasilescu

Presented by Lia and Theodor Vasilescu

Bordeiaș, bordei, bordei (twice), of, of...

Cum mărcăce iubitei

S-a-ncuibat dragostea-n ei

Bordeiaș, bordei gârlici (twice), of, of...

Tu mă faci să vin pe-aici

Desculț și fără opinci, of, of...

Bordeiaș întunecos (twice), of, of...

Mult îmi ești tu drăgăstos

Că mă faci să vin pe jos, of, of...

Întâi pe-aici când veneam (twice), of, of...

Patru junci eu înjugam

Și acum niciunul n-am, of, of...

Apoi veni-i și cu cai (twice), of, of...

Dacă beui și mâncai

Numa-n cămașă plecai, of, of...

Little earth hut, of, of...

In the beads of my sweetheart

Love is nestled inside

Little hut, entrance, of, of...

You make me come here

Bare-footed and without opanchi, of

Dark little hut, of, of...

I love you very much

You make me come walking, of, of...

When I first came here, of, of...

Four bullocks I yoke

And now I have none, of, of...

Then I came also with horses, of, of...

If I drank and ate

I left only in my shirt, of, of...

A.

B.

C.

L E A S A  
de la Topalu - Dobrogea

The dance has a pattern developed on a 9/8 rhythm. It is quite similar to "Cadâneasca" or "Șchioapa". The meaning of the word "leasa" refers to the lace arrangement of the coins or beads in a necklace typical for the women traditional adornments. The dance received the same name as a resemblance to this ornamental object. Our variant has 5 figures (parts): A(16 meas)+B (8 meas)+C (16 meas)+D (8 meas)+E (8 meas).

Pronunciation: LEAH-sah deh lah to-PAH-loo

Formation: mixed closed or open circle with hands in V-pos

Rhythm: 9/8 meter of the type 2+4+3; 4+2+3 and 2+2+2+3

Videotape: Lia and Theodor Vasilescu. 25 Romanian Folk Dances 8

PATTERN

Measure

INTRODUCTION: 4 meas. No action.

PART A

- 1 Facing diag R of ctr and moving in LOD, lift and drop on L heel while R is raised in front with knee slightly bent, swaying hands fwd (cts 1,2); moving in the same direction, large stamping step on R swaying hands slightly bkwd ( cts 3,4,5,6); lift and drop on R heel while L is raised with knee bent kicking slightly fwd and bkwd, hands swaying slightly fwd (cts 7,8,9).
- 2 Moving in the same direction, repeat meas 1 with opp ftwk.
- 3 Moving in the same direction and raising the hands in W-pos, stamping step on R across L (cts 1,2); step on L behind R (cts 3,4); step on R (cts 5,6); step on L (cts 7,8,9).
- 4 Repeat meas 3.
- 5-6 Repeat meas 1-2.
- 7 Facing LOD, leap stamping on both ft joined (cts 1,2); hold (cts 3,4,5,6,7,8,9).
- 8 Facing and moving in LOD, stamping step on R (cts 1,2); stamping step on L (cts 3,4); stamping step on R (cts 5,6); stamping step on L (cts 7,8,9).
- 9-16 Repeat meas 1-8.

PART B

- 1 Facing ctr and having the hands in W-pos, leap on both ft R across L (cts 1,2,3,4); leap on both ft apart (cts 5,6); leap on both ft clicking the heels (cts 7,8,9).
- 2 Facing ctr and moving aside in LOD, stamping step on R to R (cts 1,2,3,4); step on L next to R (cts 5,6); stamping step on R to R (cts 7,8,9).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.  
Attention: on the last step of meas 8 the hands are lowered in V-pos swaying them a little bit bkwd.

PART C

- 1 Facing ctr and moving aside in LOD, stamping step on R, swaying hands slightly fwd (cts 1,2,3,4); lift and drop on R heel while L is raised and circled in CCW (cts 5,6); step on L behind R while hands are swaying slightly bkwd (cts 7,8,9).
- 2-3 Repeat meas 1 twice.
- 4 Facing diag R of ctr and moving in LOD, stamping step on R (cts 1,2); stamping step on L (cts 3,4); stamping step on R (cts 5,6); stamping step on L (cts 7,8,9).
- 5-16 Repeat meas 1-4 three times.

PART D

- 1 Facing ctr and moving in RLOD, stamping step on R across L (cts 1,2); step on L to L (cts 3,4); step on R next to L (cts 5,6); step on L to L (cts 7,8,9).

LEASA DE LA TOPALU - continued

- 2 -

- 2 Leap on both ft R heel across L (cts 1,2,3,4); lift and drop L heel while R is raised and circled CW (cts 5,6); step on R behind L (cts 7,8,9).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

PART E

- 1 Facing ctr, leap on R to R (cts 1,2); stamp without wt on L next to R (cts 3,4); leap on L to L (cts 5,6); stamp without wt on R next to L (cts 7,8,9).
- 2 Facing ctr and moving aside in LOD, step on R to R (cts 1,2); step on L next to R (cts 3,4); step on R to R (cts 5,6); stamp without wt on L next to R (cts 7,8,9).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

SEQUENCE: Repeat pattern twice.

© 2004 by Theodor Vasilescu

Presented by Lia and Theodor Vasilescu

A. [Musical notation with circled note and slash]

B. [Musical notation with stems and beams]

C. [Musical notation with 4x multiplier]

D. [Musical notation with 'x' marks]

E. [Musical notation with stems and beams]



S I R I U L  
Buzău - Muntenia

Siriu is the name of a small river crossing the wonderful region of Siriu Mountain. In the local folklore of Buzău region where this river and mountain are to be found, there is also a well-known song and a dance wearing the same name. The dance accompanying the Siriu song has a very simple structure with a strong lyrical feature displayed on a pattern of 6 measures only.

Originally it was a women dance which later on turned into a mixed dance.

Pronunciation: see-REE-OOL

Formation: mixed closed circle with hands in W-pos

Rhythm: 3/8 meter

Videotape: Lia and Theodor Vasilescu: Romanian Folk Dances 8

PATTERN

Measure

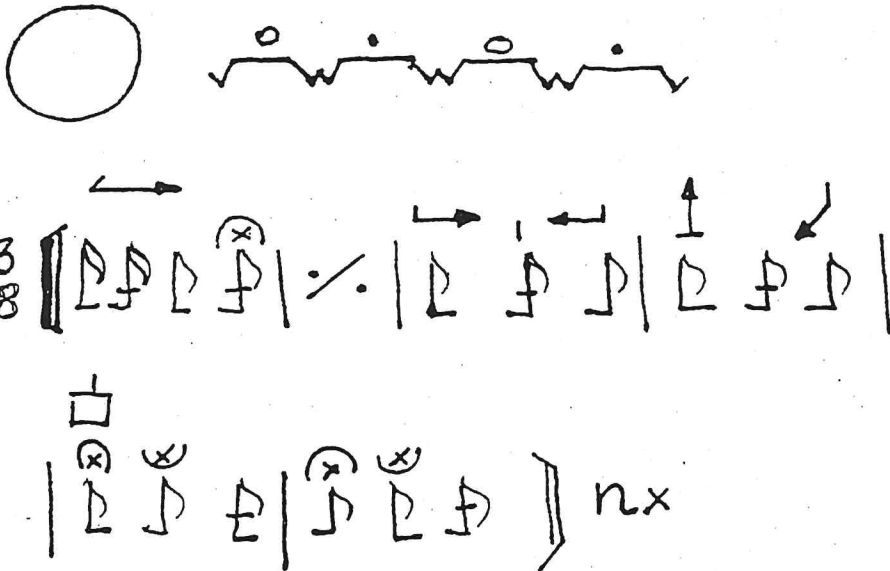
INTRODUCTION: 6 meas. No action.

PART A

- 1 Facing diag R of ctr and moving in LOD, step on R (ct 1); step on L next to R (ct &); step on R (ct 2); step on L across R (ct 3).
- 2 Repeat meas 1.
- 3 Facing ctr, large step on R aside to the R (ct 1); soft stamp without wt on L next to R (ct 2); large step on L to L (ct 3).
- 4 Large step fwd on R (ct 1); soft stamp without wt on L next to R (ct 2); large step on L diag L bkwd (ct 3).
- 5 Step on R across L (ct 1); step on L behind R (ct 2); step on R next to L (ct 3).
- 6 Step on L across R (ct 1); step on R behind L (ct 2); step on L next to R (ct 3).

SEQUENCE: Repeat pattern 8 times. © 2004 by Theodor Vasilescu

Presented by Lia and Theodor Vasilescu



The image displays a handwritten musical score for the piece "BĂTUTA DE LA SLOBOZIA". The score is organized into four systems, labeled A, B, C, and D. At the top left, there is a large circle and a diagram showing a sequence of notes with arrows indicating movement. System A consists of two staves of music with various annotations, including a circled 'x' and arrows. System B also consists of two staves with similar annotations. System C features two staves, with the first staff containing notes and the second staff containing rests and a diagonal line. System D is the final system, consisting of two staves of music. The score includes numerous annotations such as arrows, circles, and numbers (e.g., 22, 21, 32) indicating specific musical techniques or fingerings. The handwriting is in black ink on a white background.

HAIDE, VRUTA MEA  
Aromân

Having a 7/16 rhythm it reminds the basic pattern of "Corlu" which is a general Aromanian hora. The words of the accompanying song speak about the advise given by a young boy to his sweetheart to follow him in marriage: "Haide vruta mea" means come with me my sweetheart. The dance has 3 parts each of 16 meas.

Pronunciation: HI-deh VROO-tah MEAH

Formation: mixed open circle with hands in V-pos

Rhythm: 7/16 of the type 3+2+2

Videotape: Lia and Theodor Vasilescu. 25 Romanian Folk Dances 8

PATTERN

Measure

INTRODUCTION: 16 meas. No action.

PART A

- 1 Facing ctr and moving in LOD aside, step on R (cts 1,2,3); step on L across R (cts 4,5); step on R behind L (ct 6,7).
- 2 Facing ctr and moving RLOD, step on L (cts 1,2,3); R is raised fwd with knee slightly bent (cts 4,5,6,7).
- 3 Facing diag R of ctr and moving in LOD, step on R (cts 1,2,3); step on L across R (cts 4,5); step on R (cts 6,7).
- 4 Step on L across R (cts 1,2,3); leap on L across R while R is raised with knee bent behind L (cts 4,5,6,7).
- 5-16 Repeat meas 1-4 three times.

PART B

- 1 Facing and moving in LOD, large step on R (cts 1,2,3); step on L (cts 4,5); step on R next to L (cts 6,7).
- 2 Large step on L (cts 1,2,3); step on L (cts 4,5); step on L next to R (cts 6,7).
- 3-4 Repeat meas 1-2.
- 5 Facing ctr, step on R to R (cts 1,2,3); raise L with knee slightly bent (cts 4,5,6,7).
- 6 Facing diag L of ctr and moving in RLOD, step on L (cts 1,2,3); hop on L (cts 4,5); step on R across L (cts 6,7).
- 7 Repeat meas 6.
- 8 Step on L to L (cts 1,2,3); touch R next to L (cts 4,5,6,7).
- 9-16 Repeat meas 1-8.

PART C

- 1 Facing diag L of ctr, large bouncing step on R across L (cts 1,2,3); hop on R while L is raised behind R with knee slightly bent (cts 4,5,6,7).
- 2 Facing diag L of ctr and moving bkwd, large step on L (cts 1,2,3); hop on L while R is raised fwd with knee slightly bent (cts 4,5,6,7).
- 3 Step on R next to L (cts 1,2,3); step on L across R (cts 4,5,6,7).
- 4 Step on R behind L (cts 1,2,3); hop on R while L is raised fwd with knee slightly bent (cts 4,5,6,7).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Facing diag L of ctr and moving fwd, large step on R (cts 1,2,3); step on L next to R (cts 4,5); step on R next to L (cts 6,7).
- 10 Facing diag L of ctr and moving bkwd on this direction, large step on L (cts 1,2,3); step on R next to L (cts 4,5); step on L next to R (cts 6,7).
- 11-12 Repeat meas 3-4.
- 13-16 Repeat meas 9-12 with opp ftwk and direction

SEQUENCE: Repeat pattern three times.

© 2004 by Theodor Vasilescu  
Presented by Lia and Theodor Vasilescu

Anchisii la vruta, nica tahina  
Anchisii la vruta, soarili ma dîdea  
Ref.  
Haidi tini vrută, haidi vruta mea, haide  
Haidi tini vrută, tini sii a mea

I went to my sweetheart early in the morning  
I went to my sheethart when the sun was rising

Come my sweetheart, come sweetheart, come  
Come my sweetheart, you should be mine

Anchisii la vruta, soarili dugurea  
Vruta mea muşatî la poartî me-aştipta  
Ref.  
Ina tini vrute, tini gionlea meu  
Gione fârâ tini îni easti multu greu  
Ref.

I went to my sweetheart, the sun was scorching  
My beautiful sweetheart was waiting at the gate

Come my lover, you my betrothed  
Lad, without you it is very difficult for me

Nesu la ei pîrinti, n-veastî di-u ciftaiu  
Nu tricu chirolu, numtî mari adraiu

I went to her parents, I asked her to be my bride  
It did not pass long time and we did a big wedding

C



A.  $\frac{7}{16}$  4x

B.  $\frac{7}{16}$

C.  $\frac{7}{16}$

# ROATA FEMEILOR

## Maramureş

This dance comes from Maramureş and is performed by women who are usually dancing and singing at the same time. The name of the dance is "Roata femeilor" and it means the wheel of the women because the women are moving in a circle in a quiet tempo with slow steps. It has 2 parts each of 16 meas.

Pronunciation: ROAH-tuh fa-MAEE-lohr

Formation: women circle with hands in V-pos

Rhythm: 3/8 meter

Videotape: Lia and Theodor Vasilescu. 25 Romanian Folk Dances 8

### PATTERN

#### Measure

INTRODUCTION: 16 meas. No action.

#### PART A

- 1 Facing and moving in LOD, step on R (ct 1); touch L next to R (ct 2); step bkwd on L (ct 3).
- 2 Repeat meas 1.
- 3 Moving in LOD, step on R (ct 1); step on L (ct 2); step on R (ct 3).
- 4 Facing ctr, step on L (ct 1); touch R next to L (cts 2,3).
- 5 Facing ctr and moving aside in LOD, step on R to R (ct 1); touch L next to R (ct 2); step on L to L (ct 3).
- 6 Step on R to R (ct 1); touch L next to R (cts 2,3).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

#### PART B

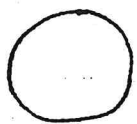
- 1 Facing ctr and moving twd ctr, step on R (ct 1); step on L (ct 2); step on R (ct 3).
- 2 Step on L (ct 1); touch R next to L (cts 2,3).
- 3 Step on R across L(ct 1); facing ctr and moving bkwd, step on L(ct 2); step on R(ct 3).
- 4 Step bkwd on L (ct 1); touch R next to L (cts 2,3).
- 5 Facing ctr and moving aside in LOD, step on R (ct 1); touch L next to R (cts 2,3).
- 6 Facing ctr and moving in RLOD, step on L to L (ct 1); touch R next to L (cts 2,3).
- 7 Facing ctr and moving aside in LOD, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3).
- 8 Step on L next to R (ct 1); touch R next to L (cts 2,3).
- 9 Facing ctr and moving twd ctr, step on R (ct 1); step on L (ct 2); step on R (ct 3).  
During these steps hands are slowly raised fwd
- 10 Touch L next to R, hands arriving at breast level (ct 1); hold (cts 2,3).
- 11 Facing ctr and moving bkwd out of ctr, step on L (ct 1); step on R (ct 2); step on L (ct 3). During these steps hands are slowly lowering.
- 12 Touch R next to L, hands arriving in V-pos (ct 1); hold (cts 2,3).
- 13 Facing ctr and moving twd ctr, step on R, raising hands fwd (ct 1); touch L next to R (cts 2,3).
- 14 Facing ctr and moving bkwd, step on L, hands arriving in V-pos (ct 1); touch R next to L (cts 2,3).
- 15 Facing ctr and moving aside in LOD, step on R to R, swaying slightly upper body to the R (ct 1); step on L next to R, upper body coming back to normal position (cts 2,3).
- 16 Repeat meas 15.

SEQUENCE: Repeat pattern 3 times

© 2004 by Theodor Vasilescu

Presented by Lia and Theodor Vasilescu

SEQUENCE: Repeat pattern 3 times.



A.

B.



# B R Â U L

## De la Făgăraș - Transilvania

Generally, the village mentioned in the name of a dance shows the village of origin of the dance. Făgăraș is the name of an area in south Transilvania and of the main town of this area. So, because this dance is spread in almost all the villages of this area, we preferred to mention its origin place with the name of the whole area.

This dance is part of the big family of Carpathian Brâu met on both slopes of South Carpathians even with large penetrations in the neighbouring zones towards south and north. It is characterized by syncopated rhythms, stamps and jumping steps. In former times, it was a men dance only, nowadays women and men are present in this dance in all the villages of this area.

As all Brâus this one has promenade parts when the line of the dancers moves in LOD, alternating with different "figures" more or less complicated. The dance presented here has 6 parts, two of them being promenades (A and D), the rest being figures performed mostly in place: A+B+C+D of 16 meas each, D'+E of 8 meas each.

Pronunciation: BRUH-ool deh lah phe-gheh-RUSH

Formation: mixed open circle with hands on shoulders or in V-pos.

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu, Romanian Folk Dances 8  
PATTERN

Measure

INTRODUCTION: 4 meas. No action.

### PART A

- 1 Facing ctr and moving aside in LOD, stamp without wt on R to R (ct 1); stamping step on R to R (cts &,2); step on L behind R (ct &).
- 2 Hold (ct 1); leap on R to R (ct &); step on L across R (ct 2).
- 3-16 Repeat meas 1-2 seven times.

### PART B

- 1 Leap in place on both ft R across L (ct 1); leap in place on both ft L across R (ct 2).
- 2 Facing ctr and moving twd ctr, lift-and-drop L heel (ct 1); step fwd on R (ct &); step on L next to R (ct 2).
- 3 Facing ctr and moving bkwd out of ctr, stamp without wt on R (ct 1); stamping step on R (cts &,2); stamping step on L (ct &).
- 4 Hold (ct 1); facing ctr and moving fwd, step on R (ct &); stamping step on L next to R (ct 2).
- 5-16 Repeat meas 1-4 three times.

### PART C

- 1 Lift-and-drop in place on L heel while stamp fwd without wt on R ball (ct 1); lift-and-drop on L heel while stamp without wt on R ball next to L (ct 2).
- 2 Lift-and-drop on L heel while stamp without wt on R ball across L (ct 1); lift-and-drop on L heel while stamp without wt on R ball diag R (ct 2).
- 3-4 Repeat meas 3-4 of Part B.
- 5-16 Repeat meas 1-4 three times.

### PART D

- 1 Facing ctr and moving aside in LOD, leap on L while click R heel on L heel (spur) (ct 1); leap on L while click R heel on L heel (spur) (ct 2).
- 2 Repeat meas 1.
- 3-4 Repeat meas 1-2 of Part A.
- 5-16 Repeat meas 1-4 three times.

PART D'

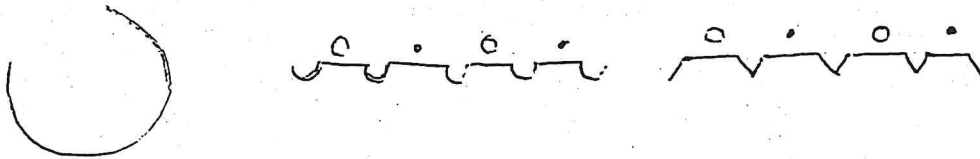
- 1-2 Repeat meas 1-2 of Part D.
- 3 Facing diag L of ctr and moving in RLOD, stamp without wt on R (ct 1); stamping step on L (cts &,2); stamping step on L (ct &).
- 4 Hold (ct 1); leap on R (ct &); stamping step on L to L (ct 2);
- 5-8 Repeat meas 1-4.

PART E

- 1 Facing diag L of ctr and moving in RLOD, leap on L (ct 1); stamping step on R (ct &); step on L to L (ct 2); stamping step on R (ct &).
- 2 Step on L to L (ct 1); stamping step on R (ct &); stamping step on L to L (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

SEQUENCE: A, B, A, C, D, B, D, E, D', E

© 2004 by Theodor Vasilescu  
Presented by Lia & Theodor Vasilescu



A. [Diagram with musical notation and arrows] 8x

B. [Diagram with musical notation and arrows] 4x

C. [Diagram with musical notation and arrows] 4x

D. [Diagram with musical notation and arrows] 4x

D'. [Diagram with musical notation and arrows]

E. [Diagram with musical notation and arrows]

Sequence: A, B, A, C, D, A, D, B, D', E.

# Î N V Â R T I T A

## de la Făgăraș - Transilvania

A large category of dance especially in Transilvania is syncopated Învârtita. The pattern of this type is based on 7/16 or 10/16 meter. It is a dance which is met at all traditional dance events in the village: Sunday hora, weddings, etc. Even if the type of couple dances occurred recently in the life of the village under the influence of the court dance in Middle Ages, it is based on old rhythms which are met also in the line dances.

Pronunciation: en-ver-TEE-tuh deh lah fer-gher-RUSH

Formation: couples

Rhythm: 7/16 meter

Videotape: Lia and Theodor Vasilescu: 25 Romanian Folk Dances 8

### PATTERN

Measure

INTRODUCTION: 8 meas. No action

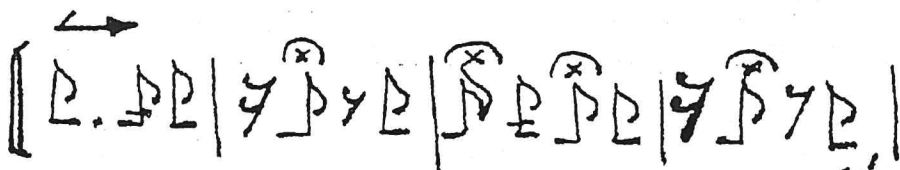
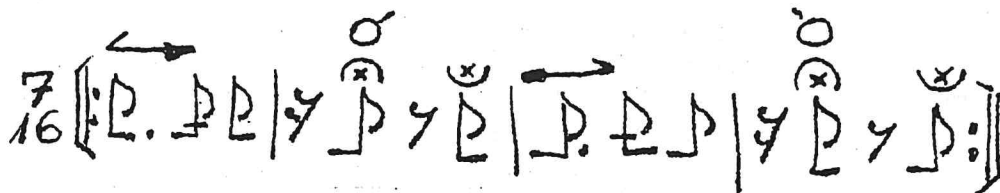
Men and women are doing the same steps. Their position is in couples men holding hands on women's blades, while women have their hands on men's shoulders.

#### PART A - PROMENADE

- 1 Step aside on R in LOD (cts 1,2,3); step on L next to R (cts 4,5); step on R to R (cts 6,7).
- 2 Hold (ct1); step on L across R (cts 2,3); hold (cts 4,5); step on r behind L (cts 6,7).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

#### PART B - TURNING

- 1 Step on R to R (cts 1,2,3); step on L next to R (cts 4,5); step on R to R (cts 6,7).
- 2 Hold (ct 1); step on L across R (cts 2,3); hold (cts 4,5); step on R to R (cts 6,7).
- 3 Step on L across R (ct 1); step on R next to L (cts 2,3); step on L across R (cts 4,5); step on R to R (cts 6,7).
- 4 Hold (ct 1); step on L across R (cts 2,3); hold (cts 4,5); step on R to R (cts 6,7).
- 5-8 Repeat meas 3-4 twice.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.



## SÂRBA "POPILOR" de la Ticuș - Transilvania

This dance is a kind of common sârba but having though its own feature. Its pattern of 4 meas is different than the one of common sârba which has a 3 meas pattern . "Popă" in Romanian language means priest. The genitive plural is "popilor". The name does not come from the priest but from the name of a family of good dancers called Popa who introduced their personal form at the dance gathering of the village. So, it should be better translated into English as Popa's Sârba. It has 2 parts each of 16 meas.

Pronunciation: SER-bah POH-pee-lohr

Formation: mixed circle with hands in V-pos or on shoulders

Rhythm: 2/4

Videotape: Lia and Theodor Vasilescu: 25 Romanian Folk Dances

### PATTERN

Measure

INTRODUCTION: 16 meas. No action

#### PART A

- 1 Facing diag R of ctr and moving in LOD, step on R (ct 1); hop on R (ct 2).
- 2 Step on L (ct 1); hop on L (ct 2).
- 3 Step on R (ct 1); step on r next to L (ct 2).
- 4 Step on R (ct 1); hop on R (ct 2).
- 5 Stamping step on L (ct 1); hop on L (ct 2).
- 6 Step on R (ct 1); step on L next to R (ct 2).
- 7 Step on R (ct 1); hop on R (ct 2).
- 8 Step on R (ct 1), step on L (ct 2).
- 9-16 Repeat meas 1-8.

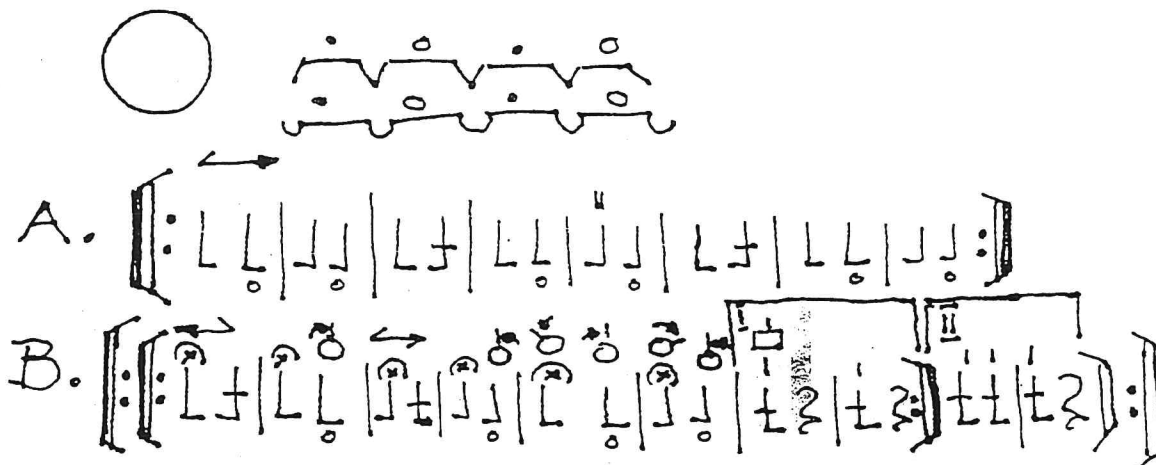
#### PART B

- 1 Facing diag L of ctr and moving in RLOD, step on R across L (ct 1); step on L next to R (ct 2).
- 2 Step on R across L (ct 1); hop on R facing ctr (ct 2).
- 3 Facing diag R of ctr and moving in LOD, step on L across R (ct 1); step on R next to L (ct 2).
- 4 Step on L across R (ct 1); facing ctr, hop on L (ct 2).
- 5 Step on R across L facing diag L (ct 1); hop on R facing ctr (ct 2).
- 6 Step on L across R, facing diag R (ct 1); hop on L facing ctr (ct 2).
- 7 Stamp without wt on R next to L (ct 1); hold (ct 2).
- 8 Repeat meas 7.
- 9-14 Repeat meas 1-6.
- 15 Stamp without wt on R next to L (ct 1); stamp without wt on R next to L (ct 2).
- 16 Stamp without wt on R next to L (ct 1); hold (ct 2).

SEQUENCE: Repeat the pattern three times.

©2004 by Theodor Vasilescu

Presented by Lia & Theodor Vasilescu



# FECIOREASCA FEMEILOR

## de la Crihalma - Transilvania

In Transilvania, the traditional cycle of dances consists of mixed line dances as well as men, women or couple dances. The men dances are well known under the name of "Fecioreasca". "Fecior" means lad or young man. The name comes from Latin "fetiolus". When the couple dances are slow, they wear the name of "Purtata", when they are on a medium tempo, they are called "Învârtita" and when they are on a fast tempo, they are called "Hațegana" or "Rapid Învârtita". There exist also "Women Purtata" which are not couple but slow line dances. Nevertheless, in some villages of Transilvania, the traditional repertoire of dances includes also men dances performed by girls or women. Such dances could be found in Bihor (north-west of Transilvania) e.g. the dances called "Țura fetelor"; in Sălaj (in Șeredei village) called "Muiereasca", etc.

In south Transilvania, one may find such a type of women dance in the villages of Crihalma and Ticuș. The exact translation of the name "Fecioreasca femeilor" is men dance performed by women. Maybe, this is a sign of the emancipation of the women mentality met also in other folklore areas as for instance the appearance of women in very restricted men dances like "brâu" in Muntenia and Oltenia. The variant presented here has 8 parts: A(16 meas)+B(16 meas)+C(16 meas)+D(8 meas)+E(8 meas)+F(16 meas)+G(16 meas)+H(16 meas).

Pronunciation: feh-tcheeo-REAH-skuh feh-MEH-ee-lohr

Formation: women in circle, no hand holding.

Rhythm: 2/4 and 7/16

Videotape: Lia and Theodor Vasilescu, Romanian Folk Dances 8

### PATTERN

Measure

#### INTRODUCTION:

##### PART A

- 1 Facing LOD and moving in LOD, large step on L (cts 1,&); kick R fwd (ct 2); step fwd on R (ct &).
- 2 Repeat meas 1.
- 3 Kick L fwd (ct 1); step fwd on L (ct &); kick R fwd (ct 2); step fwd on R (ct &).
- 4 Repeat meas 1.
- 5-16 Repeat meas 1-4 three times.

##### PART B

- 1 Repeat meas 1 of Part A.
- 2 Large step fwd on L (cts 1,&); kick R fwd (ct 2); facing ctr and moving aside in LOD, step on R to R (ct &);
- 3 Circle CCW raised L with knee slightly bent to arrive behind R (ct 1); step on L behind R (ct &); glide on L to face again LOD while kick R fwd (ct 2); step fwd on R (ct &).
- 4 Repeat meas 1.
- 5-16 Repeat meas 1-4 three times.

##### PART C

- 1 Facing LOD and moving in LOD, large step on L (cts 1,&); hop on L while R heel clicks L heel (spur) (ct 2); step fwd on R (ct &).
- 2 Repeat meas 1.
- 3 Hop on R while L heel clicks R heel (spur) (ct 1); step fwd on L (ct &); hop on L while R heel clicks L heel (spur) (ct 2); step fwd on R (ct &).
- 4 Repeat meas 1.
- 5-16 Repeat meas 1-4 three times.

PART D

- 1 Facing ctr and moving aside in LOD, step on L behind R (ct 1); stamping step on R to R (ct &); step on L across R (ct 2); stamping step on R to R (ct &).
- 2 Join L next to R bending both knees (ct 1); stretch knees (ct &); bend knees (ct 2); stamping step on L to L (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

PART E

- 1 Repeat meas 1 of Part D.
- 2 Soft stamp without wt on L heel next to R (ct 1); soft stamp without wt on L toe next to R (ct &); soft stamp without wt on L heel next to R (ct 2); stamping step on L to L (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

PART F

- 1-7 Repeat meas 1 of Part E seven times.
- 8 Repeat meas 2 of Part E.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

PART G

- 1 Leap stamping in place on R while L is raised with knee slightly bent behind R (cts 1,&); slide very little on R sole in CW while L is raised with knee slightly bent (ct 2); slide very little on R sole in CCW while L is raised with knee slightly bent (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.  
During meas 1-2 hands are swaying in parallel in front of the body as follows: during meas 1 aside to the right (cts 1,&); side left (ct 2); side right (ct &). During meas 2 aside to the left (cts 1,&); side right (ct 2); side left (ct &).
- 3-6 Repeat meas 1-2 twice.
- 7 Hold (ct &); leap on both ft joined (ct 1); hold (ct &); leap on both ft joined (ct 2).
- 8 Leap on both ft joined (cts 1,&); leap on both ft joined (ct 2); leap on both ft joined (ct &).
- 9-16 Repeat meas 1-8.

PART H

- 1 Facing diag L of ctr and moving aside in RLOD, stamping step on L to L (cts 1,&); hop on L (ct 2); step on R across L (ct &).
- 2 Stamping step on L to L (ct 1); stamp without wt on R heel next to L (ct &); stamp without wt on R toe next to L (ct 2); stamp without wt on R heel next to L (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.
- 7-8 Repeat meas 7-8 of Part G.
- 9-16 Repeat meas 1-8.

SEQUENCE: Repeat the pattern once more.



# DE ARĂDUIT

## din Mireșul Mare - Transilvania

The word "de arăduit" is an old form of "de orânduít" meaning to arrange or to put in order s used in the Codru and Chioar areas to give the name to the first dance of the village cycle in which the couples take their places in the circle. In fact, it is a kind of "Învârtita" in which turning steps alternate with claps and stamps of the boys. The dance consists of a promenade part followed by a turning part alternating with men figures.

Pronunciation: deh ah-reh-doo-EET

Formation: couples in circle

Rhythm: 2/4

Videotape: Lia and Theodor Vasilescu: 25 Romanian Folk Dances 8

### PATTERN

#### Measure

INTRODUCTION: 16 meas. No action.

#### PROMENADE

Men are holding the women on the shoulder blade. Woman is holding her hands on man's shoulder. They are moving in LOD on the big hora circle, men facing LOD, while women are facing men and moving bkwd.

Men steps:

- 1 Step fwd on R (ct 1); clapping hands raised over the hands of the woman (ct &); step fwd on L (ct 2); clapping hands (ct &).
- 2 Step on R fwd (ct 1); clapping hands (ct &); clapping hands and touch L next to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat mea 1-4.

Woman steps:

- 1 Moving bkwd , step on R (ct 1); step on L (ct 2).
- 2 Step on R (ct 1); touch L (ct 2).
- 3-4 Repeat meas 1-2- with opp ftwk.
- 5-8 Repeat meas 1-4.

#### TURNING STEPS

Men and women are doing the same steps being front in front.

- 1 Step on R in LOD (ct 1); step on L across R (ct 2); step on R to R (ct &).
  - 2 Step on L across R (ct 1); step on R to R (ct 2).
  - 3-4 Repeat meas 1-2 with opp ftwk.
  - 5 Step on R(ct 1); step on L (ct 2).
  - 6 Step on R (ct 1); step on L (ct 2).
  - 7 Step on R (ct 1); step on L (ct 2).
  - 8 Step on R to R (ct 1); hold (ct 2).
- During meas 5-8 the couples are turning CCW.
- 9-16 Repeat meas 1-8 in CW.

#### SIDE PROMENADE

Women steps:

Moving in front of men aside twd ctr:

- 1-2 Repeat meas 1-2 of Turning steps
- Moving in front of men outside circle:
- 3-4 Repeat meas 1-2 of Turning steps with opp ftwk.
  - 5-6 Repeat meas 1-2.
  - 7 Step on L (ct 1); step on R (ct 2)
  - 8 Step on L next to R (ct 1) .

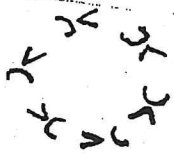
During meas 7-8 women are turning CCW 360°.

Men steps:

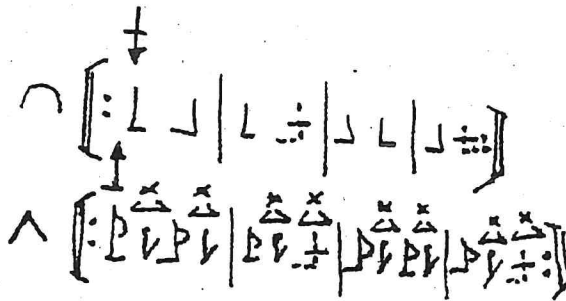
- 1-2 Moving aside out of circle, repeat meas 1-2 of Promenade.
  - 3-4 Moving twd ctr repeat meas 3-4 of Promenade.
  - 5 Clap R hand on raised R ft (ct 1); leap on both ft joined (ct 2).
  - 6 Clap R hand on R heel (ct 1); leap on both ft joined (ct 2).
  - 7 Clap R hand on raised R ft (ct 1); clap R hand on R heel (ct 2).
  - 8 Leap on both ft clicking R on L heels (ct 1); hold (ct 2).
- Variant of meas 5-8:
- 5 Bending upper body, clap R hand on R ft (ct 1); stamping step on r (ct &); stamping step on L next to R (ct 2); clap R hand on R ft (ct &).
  - 6 Stamping step on R (ct 1); stamping step on L next to R (ct &); clap R hand on R ft (ct 2).
  - 7 Leap on both ft stretching the body (ct 1); clap R hand on raised R ft (ct 2).
  - 8 Leap on both ft clicking R on L heels (ct 1); hold (ct 2).

©2004 by Theodor Vasilescu

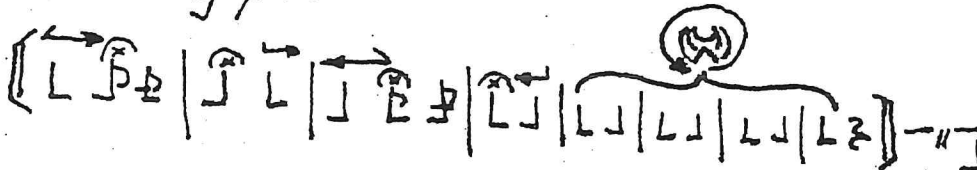
Presented by Lia and Theodor Vasilescu



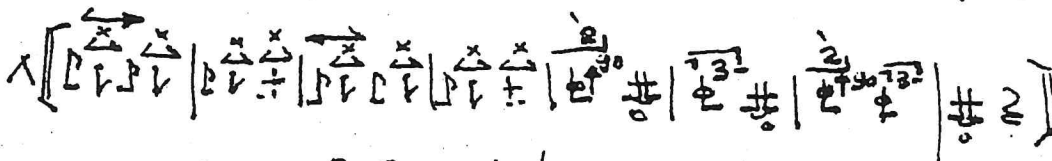
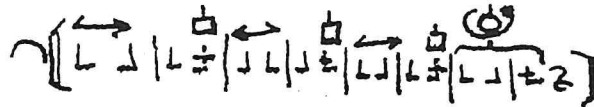
Promenade



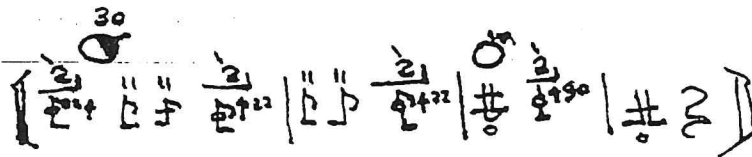
Turning part



Side promenade



^ meas. 5-8 variant



# R O P O T A

## Oltenia

As many other challenging dances from Oltenia, "Ropota" is part of the family which includes Trei păzește, Balta and complicated variants of Alunelul. It has many combinations on crossing stamping steps, jumps and spurs, clicks and various accents. The rhythm of stamps determines the name of "ropot" which is a term referring to the patter of raining drops on the roof and also the clatter of horses' hoofs as well as to the patter of feet. It has 3 parts each of 16 meas.

Pronunciation: ROH-poh-tuh

Formation: open mixed circle with hands in V-pos

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu: 25 Romanian Folk Dances 8

### PATTERN

#### Measure

INTRODUCTION: 16 meas. No action.

#### PART A

- 1 Facing diag R of ctr and moving in LOD, step on R, swaying hands bkwd (ct 1); stamp without wt on L next to R (ct &); leap stamping on L swaying hands fwd (ct 2).
- 2 Step on R, swaying hands bkwd (ct 1); step on L swaying hands fwd (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Facing ctr and moving fwd twd ctr, step on R (ct 1); step on L next to R (ct &); step on R raising hands fwd (ct 2).
- 6 Stamp without wt on L next to R (ct 1); facing ctr and moving bkwd out of ctr, step on L (ct 2); step on R next to L (ct &).
- 7 Step on L bkwd lowering hands in V-pos while R is raised bkwd with knee slightly bent (ct 1); kick R fwd (ct 2).
- 8 Leap on R kicking L raised fwd (ct 1); leap on L kicking R fwd (ct 2).
- 9-16 Repeat meas 1-8.

#### PART B

- 1 Facing diag L of ctr and moving in RLOD, stamping step on R across L (ct 1); step on L to L (ct &); step on R next to L (ct 2); step on L to L (ct &).
- 2 Stamping step on R across L (ct 1); step on L to L (ct &); stamping step on R across L (ct 2); step on L to L (ct &).
- 3 Facing ctr and moving fwd twd ctr, step on R (ct 1); stamp without wt on K next to R (ct &); step on L (ct 2); stamp without wt on R next to L (ct &).
- 4 Stamping step fwd on R (ct 1); leap stamping and facing diag L of ctr on R while L is raised with knee bent behind R (ct 2).
- 5 Leap on L (ct 1); step on R across L (ct &); step on L behind R (ct 2).
- 6 Leap on R while L is raised fwd with knee slightly bent (ct 1); stamp without wt on L stretching the knee fwd (ct 2).
- 7 Leap on both ft apart (ct 1); click heels in air (ct &); facing fwd and moving bkwd, step on L (ct 2); step on R (ct &).
- 8 Step on L bkwd (ct 1); step on R bkwd (ct &); stamping step on L (ct 2).
- 9-16 Repeat meas 1-8.

#### PART C

- 1 Step in place on R swaying hands bkwd (ct 1); step on L across R (ct &); step on R behind L (ct 2); leap on L next to R while R is raised fwd with knee slightly bent, swaying hands fwd (ct &).
- 2 Moving fwd twd ctr, step on R across L swaying hands bkwd (ct 1); step on L across R, swaying hands fwd (ct 2).

- 3 Facing ctr and moving bkwd out of ctr, step on R swaying hands bkwd (ct 1); step on L across R (ct &); step on R bkwd swaying hands fwd (ct 2); step on L diag L (ct &).
- 4 Step on R bkwd swaying hands bkwd (ct 1); step on L across R (ct &); step on R behind L (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk in the same direction.
- 9 Stamp without wt on R stretching the knee diag R (ct 1); stamp without wt on R in front of L stretching knee (ct 2).
- 10 Leap aside on R (ct 1); stamp without wt on L next to R (ct &); leap on L aside (ct 2); stamp without wt on R next to L (ct &).
- 11 Step on R heel aside (ct 1); stamping step on L in place (ct &); step on R next to L (ct 2); stamping step in place on L (ct &).
- 12 Stamp on R heel aside (ct 1); stamping step on L in place (ct &); stamping step without wt on R next to L (ct 2).
- 13 Leap fwd on R facing diag L of ctr, raising hands at breast level (ct 1); stamp without wt on L next to r (ct &); facing diag L of ctr and moving aside, step on L (ct 2); click R heel on L heel (ct &).
- 14 Facing diag L of ctr and moving aside, step on L (ct 1); click R heel on L heel (ct &); stamping step on L (ct 2).
- 15 Repeat meas 13.
- 16 Facing ctr, stamping step on L while R is raised fwd with knee slightly bent (ct 1); stamp without wt on R fwd with knee stretched (ct 2).

SEQUENCE: Repeat pattern twice

© 2004 by Theodor Vasilescu

Presented by lia and Theodor Vasilescu

# R U M E N I E

## Chassidic

Jewish communities were part of the economic, social and cultural life in Romania, in the East European countries as well as in all Europe. The Jewish song "Rumenie" is an expression of the feelings they have for the country where they live and love. The lyrics which are in the Yiddish idiom are telling about some places, happenings, events, food, customs which are fond memories of their native places. First, we have seen and learned this dance during one of our tours in USA. The form of the dance we present here was adapted by us on the music recorded on a CD made by Syncoop Producties from Schiedam, Netherlands.

Formation: mixed circle, free position with hands in the vest

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu: 25 Romanian Folk Dances 8

### PATTERN

#### Measure

INTRODUCTION: after the words when the music starts, 8 meas. No action.

#### PART A

- 1 Facing ctr and moving aside in LOD, large step on R, swaying slightly the upper body to R (ct 1); large step on L behind R, swaying slightly the upper body to L (ct 2).
- 2 Step on R to R, swaying upper body slightly to R while L is raised bkwd with knee slightly bent (1); leap on R while L is stretched diag L (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

#### PART B

- 1 Large leap on R to R while L is raised diag L (ct 1); stamp without wt on L heel aside, swaying upper body slightly to R (ct 2).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Facing ctr and moving in LOD, leap on R to R, swaying upper body slightly to R (ct 1); leap on L behind R (ct 2).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

#### PART C

- 1 Facing ctr and moving in RLOD, step on R across L (ct 1); step on L to L (ct 2).
- 2 Step on R next to L (ct 1); step on L to L (ct 2).
- 3 Facing ctr and moving twd ctr, large step on R fwd (ct 1); stamp without wt on L ball behind R (ct 2).
- 4 Moving bkwd out of ctr, large step on L (ct 1); stamp without wt on R ball in front of L (ct 2).
- 5-8 Repeat meas 1-4.

#### PART D

- 1 Step on R to R (ct 1); leap on R while L is raised in front (ct 2).
- 2 Leap on L to L (ct 1); leap on R to R (ct 2).
- 3 Step on L to L (ct 1); leap on L while R is raised in front (ct 2).
- 4 Leap on R to R (ct 1); leap on L to L (ct 2).
- 5 Step on R to R (ct 1); leap on R while L is raised fwd with knee slightly bent (ct 2).
- 6 Step on L to L (ct 1); leap on L while R is raised fwd with knee slightly bent (ct 2).
- 7 Facing ctr and moving aside in LOD, leap on R to R, swaying the upper body slightly to R (ct 1); leap on L behind R, stretching the upper body (ct 2).
- 8 Repeat meas 7.
- 9-16 Repeat meas 1-8.

PART E<sub>1</sub>

- 1 Facing ctr and moving in RLOD, step on R across L (ct 1); step on L to L (ct 2).
- 2 Step on R next to L (ct 1); step on L to L (ct 2).
- 3-8 Repeat meas 1-2 three times.

PART E<sub>2</sub>

- 1-6 Repeat meas 1-2 of Part E<sub>1</sub> three times.
- 7 Step on R across L (ct 1); step on L to L (ct 2).
- 8 Stamping step on R next to L (ct 1); hold (ct 2).
- 9-16 Repeat meas 1-8 with opp fwk and direction.

PART F

- 1 Step on R to R (ct 1); brush stamping on L aside R (cts &,2); hold (ct &).
- 2 Step on L to L (ct 1); step on R next to L (ct &); step on L to L (ct 2).
- 5-8 Repeat meas 1-2 three times.

FINAL STEPS

- 1 Stamping step in place on R (ct 1); stamping step in place on L (ct 2).
- 2 Stamping step in place on R (ct 1); hold (ct 2).

SEQUENCE: ABCAB, DE<sub>1</sub>FC, DE<sub>1</sub>FC, DE<sub>1</sub>FC, DE<sub>2</sub>D, FINAL STEPS

©2004 by Theodor Vasilescu; Presented by Lia and Theodor Vasilescu

Handwritten dance notation for RUMENIE, including parts A through F and final steps. The notation uses letters L, R, and T with arrows and numbers to indicate steps and directions. Part A is a sequence of 8 measures. Part B is a sequence of 8 measures. Part C is a sequence of 4 measures. Part D is a sequence of 8 measures. Part E<sub>1</sub> is a sequence of 2 measures repeated 4 times. Part F is a sequence of 2 measures repeated 4 times. Final steps include sequences of 2 measures repeated 3 times and a final sequence of 2 measures.