

## *Beratis*

(From Northern Epirus, today's Albania)

Learned from Vasiliki Tzoumerka-Knoedler, founder and leader of Mesoghios Greek Dancers in Madison, WI.

Meter: 8/4.

Hands are in W-hold.

Steps are small and bounces are very subtle!

Face center throughout the dance unless otherwise specified.

### Measure 1

Counts:

- 1 Step on LF diagonally to R across RF bending both knees
- 2 Bounce with weight on LF
- 3 Lift RF in front of L pivoting on LF to face center while bouncing on L
- 4 Bring RF back in small arc to touch L calf with R ankle while bouncing on L
- 5 Bounce on L while pulling RF slightly away from L calf
- 6 Touch L calf again with RF while bouncing on L
- 7 Same as 5
- 8 Same as 6 (Leader only can stamp R heel behind LF instead)

### Measure 2

Counts:

- 1 Step on RF back, bending both legs at the knees
- 2 Bounce on both even though weight is mostly on RF
- 3 Lift LF while bouncing on R
- 4 Step forward on LF while swooping down and up again by bouncing on R
- 5 Bounce on L
- 6 Lift RF in front of L while bouncing on L
- 7 Bounce on L
- 8 Bring RF back in small arc to touch L calf with R ankle while bouncing on L

### Measure 3

Counts:

- 1-2 Step back on RF while holding LF slightly above floor and slightly forward of R, twisting hips slightly to L so L heel turns closer to R toe
- 3 Twist hips back straight and step on LF slightly forward of RF (toes of both feet pointing center)
- 4 With knees bent twist counterclockwise slightly straightening knees at the end
- 5 Bounce on R while keeping LF on the floor
- 6 Lift L in front of R while bouncing on R
- 7 Bounce on R
- 8 Bring LF back in small arc to touch R calf while bouncing on R

(Continued)



*Beratis* (Continued)

Part 2 Pogonisos (Sta Dhio), Meter 4/4. Face center.

Measure 1

Counts:

- 1 Step R slightly to R
- 2 Bounce on R
- 3 Step on LF to R behind RF
- 4 Step on RF slightly to R

Measure 2

Counts:

- 1 Step on LF to R in front of RF
- 2 Bounce on L
- 3 Step on RF to R
- 4 Step on LF to R in front of RF

Variation for Measure 1

Counts:

- 1 Hop on L in place
- 2 Step on R forward and slightly diagonally to R
- 3 Step on L to R behind RF
- 4 Leap onto RF slightly to R, while kicking L forward (and man can slap LF with R hand)

*Described by Yuliyana Yordanov, © 2008*  
*Presented at Mendocino Folklore Camp 2011*



## *Boaliysko horo*

(Eastern Thrace, Bulgaria)

Meter: 2/4. Ten - measure dance pattern.

The style of the dance is energetic, upbeat. It can be done to many different pieces of music.

Arms are in a belt hold. In measures 1-4 face and move fwd to the right; in measures 5-10 mostly face center.

Measures:

1. Step fwd with RF (1); skip fwd with R, LF remains in the air (2).
2. Step fwd with LF (1); skip fwd with L, RF remains in the air (2).
3. Leap fwd onto RF while raising L heel behind the body (1); leap fwd onto LF while raising R heel behind the body (2).
4. Same as measure 3.
5. While turning body to face center, leap onto RF to R (1); leap onto LF to R crossing behind RF (2).
6. Leap onto RF diagonally back to R while raising L bent in the knee behind the body (1); kick fwd with L (2).
7. Leap onto LF to L slightly turning to L, while bending fwd the upper body (1); emphasized step with RF to L, crossing in front of LF (2).
8. Leap onto LF to L, while straightening the upper body (1); leap onto RF to L, crossing behind LF (2).
9. Leap onto LF diagonally back to L, while raising R bent in the knee behind the body (1); kick fwd with R. (2).
10. Leap onto RF across LF, slightly pivoting body to L (1); leap back onto LF to R, while turning body to R as preparation for the beginning of the dance (2).

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*Presented at Mendocino Folklore Camp, 2011*



# *Dance of Ikaria*

(From Island of Ikaria, Greece)

Learned from Vasiliki Tzoumerka-Knoedler, founder and leader of Mesoghios Greek Dancers in Madison, WI.

Meter: 2/4.

Hands held forward, at shoulder height.

Face center throughout the dance unless otherwise specified.

Measures:

- 1 Step on RF diagonally forward left (1); hop on R (2).
- 2 Step on LF across RF (1); hop on L (2).
- 3 Step on RF backward, away from center (1); step on LF beside RF (2).
- 4 Rock backward onto R; arms move down slightly behind the body.
- 5 Rock forward onto L; move arms up to their initial position.
- 6 Rock backward onto R.
- 7 Step on LF sideward left (1); step on RF beside LF.
- 8 Step L sideward left.

Variation when leader leads the dance to the right, counter-clockwise happens on the first two measures:

- 1 Step on RF diagonally forward right (1); hop on R (2).
- 2 Continuing diagonally forward right, step on LF (1); hop on L (2).

Optional variations, done one time at leader's call on measures:

- 3-4 Step R-L-R, doing one complete clockwise turn in place (turn to own right).
- 7-8 Step L-R-L, making counter-clockwise turn in place (turn to own left).

*Described by Yuliyana Yordanov, © 2007*

*Presented at Mendocino Folklore Camp, 2011*



# *Dobrudzhanska Ruchenitsa*

*(From NE Bulgaria)*

Meter 7/8 (2+2+3). 4-measure dance pattern.

Style is subtle, small steps, some of which are emphasized according to the connection of individuals in the line to the music. Men's steps are heavier.

Dancers are mostly facing center and the dance very slowly progresses CCW.

Arms start in a close V-hold.

Measures:

1 Tiny step on LF in front of RF, slightly pivoting body to R (1); lean fwd with left shoulder toward center, swing arms slightly fwd (2); subtle leap onto RF slightly to R, swinging arms back near and slightly behind the body(3).

Variation: The first step on count (1) could be emphasized.

2 Step L to R behind R, swing arms slightly fwd (1); subtle leap onto R slightly to R, swinging arms back near and slightly behind the body (3).

3 Tiny step fwd on LF toward center (1); arms continue moving up with slightly bent elbows (2); touch (or stamp) with L (heel - women, whole foot - men) near RF, arms sharply move elbows downward while ending in W-position and then reflect slightly up (3).

4 Tiny step back on RF away from center, sharply move elbows downward while still in W-position and then reflect slightly up (1); arms move slightly up and fwd (2); touch (or stamp) with R (heel - women, whole foot - men) near LF, arms move sharply in a V-position near and slightly behind the body (3).

Variation: On count (3) in measure 4 sharply lift L with bent knee, LF behind the body.

Variation traditionally done by men only:

Measure 3 - Step on LF (1); hop on L (2); leap onto RF (3).

Measure 4 - Squat down (1); emphasized leap onto RF in place while L heel goes slightly to the left in the air.

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*Presented at Mendocino Folklore Camp, 2011*



## *Ginka*

(Pirin mountain area in SW Bulgaria)

Meter: 7/8(3+2+2orSQQ). Six measure dance patterns.

Formation: Open circle with hands in a "V" hold.

This dance can be done to many different pieces of music.

Pattern1 (usually for music in slower tempo)

Measures:

- 1 Bounce on L with R raised and extended (1); step on R (2); pause (3).
- 2 Bounce on R with L raised and extended (1); step on L (2); pause(3).
- 3 Same as measure 1.
- 4 Step on L to R, crossing in front of R, lifting R (1); step on R back in place (2);pause(3).
- 5 Turning diagonally to L, lift and move L in a circular motion around and behind R while bouncing subtly on R (reel step) (1,2); step on L behind R (3).
- 6 Step on R to R, facing R (LOD) (1); step on L to R, crossing in front of R (2); pause (3).

Pattern 2 (usually for music in faster tempo)

Measures:

- 1 Hop on L with R raised and extended (1); step on R (2); pause (3).
- 2 Hop on R with L raised and extended (1); step on L (2); pause (3).
- 3 Hop on L with R raised and extended (1); hop on L bending R in the knee (2); step back on R behind L (3).
- 4 Step on L to L, turning to face center (1); step on R to L, crossing in front of L (2); pause (3).
- 5 Facing diagonally to L, hop twice on R while circling L around and behind R (1,2); step back on L behind R (3).
- 6 Turning to face LOD, step fwd on R (1); step fwd on L (2); pause (3).

N.B. There are many other variations.

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*Presented at Mendocino Folklore Camp, 2011*



# Gradishtnsko Horo

(From the village of Gradishte, Sevlievo region, North Central Bulgaria)

Meter: 2/4.

Formation: Open circle, facing center.

Each measure of the dance can be counted aloud as "(1) - (&) - (2) - (&)"

Style is springy, steps are small.

18 - measure dance pattern. Two figures.

Figure 1 (8 measures).

Arms are in V-hold, swinging forward on count (1) and back on count (2).

Measures:

- 1 Hop on LF (1); step to R on RF (&); hop on RF (2); step to R on LF, crossing in front of RF (&).
- 2 Hop on LF (1); step to R on RF (&); step to R on L in front of RF (2); step on RF in place (&).
- 3 Hop on RF in place (1); step LF to L (&); step on RF in front of LF (2); step on LF in place (&).
- 4 Hop on LF (1); step RF to R (&); step on LF to R in front of RF (2); step on RF in place (&).
- 5-8 As measures 1- 4 but with opposite direction and footwork.

There are two variations that occur mostly in measure 1, and occasionally on measure 5, with opposite direction and footwork.

Variation 1:

In measure 1- on the last count (&) step on LF to R, crossing behind RF.

In measure 5- on the last count (&) step on RF to L, crossing behind LF.

Variation 2:

Measure 1 - dip and emphasized step on LF to R in front of RF (2); pause (&).

Measure 5 - dip and emphasized step on RF to L in front of LF (2); Pause (&).

Figure 2 (10 measures).

Arms in measures 1 - 5 swing back (1) and forward (2).

Measures

- 1 Step on RF in front of LF (1); step on LF in place (2).
- 2 Step on RF by LF (1); step on LF in place (&); hop on LF (2); step on RF in place



- (&).
- 3 Step on LF in front of RF (1); step on RF in place (2).
  - 4 Step on LF by RF (1); step on RF in place (&); hop on RF (2); step on LF in place (&).
  - 5 Step on RF in front of LF (1); step on LF in place (2).
  - 6 Step forward on RF toward center, moving arms to a position  $\pm 150^\circ$  from the ground (1); hop forward on RF (2).
  - 7 Step forward on LF toward center (1); hop forward on LF (2).
  - 8 Step forward on RF toward center (1); hop forward on RF (2).
  - 9 Leap back onto LF away from center, turning R heel to the L in the air (1);  
Leap back onto RF away from center, turning L heel to the R in the air (2).
  - 10 Jump back on both feet (1); pause (&); hop on LF in place, moving arms to  
W-position (2); stamp with R heel by L big toe(&).

Arms move down to V-position in the beginning of Figure 1. Keep alternating Figure 1 and Figure 2.

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Presented at Mendocino Folklore Camp, 2011*



## Maleshevsko horo

(From Pirin mountain region in SW Bulgaria, and from present-day Macedonia)

This dance is known under different names including Chetvorka, Malishevsko, and Strumsko.

**Meter:** 2/4. Eight-measure dance pattern. The dance can be done to many different pieces of music.

**Formation:** Open circle. In measures 1-3, face and move to the right (LOD); in measure 5, move to the left (RLOD); in measures 4, 6-7, face center; in measure 8, turn as described below.

Arms are in a "V" hold, swinging forward on count 1 and back on count 2 of each measure.

Some measures are counted "1-and-2-and."

### BASIC PATTERN:

#### Measures:

1. Step fwd on RF (LOD) (1); step fwd on LF and dip (2).
2. Step fwd on RF (1); step on LF beside RF (and); step fwd on RF (2); pause (and).
3. Same as measure 2, but with opposite footwork.
4. While facing center, step RF to R (1); lift LF (2).
5. Step LF to L (RLOD) (1); step RF to L, crossing in front of LF (2).
6. Step slightly back on LF (1); lift RF (2).
7. Step RF to R (1); lift LF (2).
8. While turning body to R, step on LF (1); lift RF (2).

#### A variation for measures 6-8:

6. Leap onto LF, facing R (1); leap onto RF behind L (and); leap onto LF in place (2); pause (and).
7. same as measure 6, but with opposite footwork.
8. same as measure 6. (Or: touch with L heel (1); small leap onto LF (2).)

N.B. There are many improvisation-based variations for this dance.

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Presented at Mendocino Folklore Camp, 2011*



## *Ravno Oro*

(Observed in the Serbian community in Milwaukee, WI)

The dance consists of a slow and fast part, in 7/4 and 7/8 respectively. The first part is a 16-measure dance pattern in 7/4 (3+3+2) meter. The style is slow and smooth. Mostly facing center. Arms start in W-position.

### Measures:

- 1-3 Step on RF to the R (1); while slightly pivoting upper body to the R and moving arms to V-position, dip on R leg and step on LF in front of RF (2); pause (3).
- 4 Step on RF to the R, arms up to W-position (1); lift LF in front of R leg (2); pause (3).
- 5 Step on LF near RF (1); lift RF in front of L leg (2); pause (3).
- 6 Step on RF near LF (1); lift LF in front of R leg (2); pause (3).
- 7 Step on LF to the L (1); while slightly pivoting upper body to the L and moving arms to V-position, dip on L leg and step on RF in front of LF (2); pause (3).
- 8 Step on LF near RF, arms to W-position(1); lift RF in front of L leg (2); pause (3).
- 9 Step on RF near LF (1); lift LF in front of R leg (2); pause (3).
- 10 Step on LF to the L (1); while slightly pivoting upper body to the L and moving arms to V-position, dip on L leg and step on RF in front of LF (2); pause (3).
- 11 Step on LF near RF, arms to W-position(1); lift RF in front of L leg (2); pause (3).
- 12 Step on RF near LF (1); lift LF in front of R leg (2); pause (3).
- 13 Step on LF to the L (1); while slightly pivoting upper body to the L and moving arms to V-position, dip on L leg and step on RF in front of LF (2); pause (3).
- 14 Step on LF near RF, arms to W-position(1); lift RF in front of L leg (2); pause (3).
- 15 Step on RF near LF (1); lift LF in front of R leg (2); pause (3).
- 16 Step on LF near RF (1); lift RF in front of L leg (2); pause (3).

The second part is an 11-measure dance pattern in 7/8 (3+2+2) meter. Arms are in V-position. There are several different patterns that people do simultaneously without interrupting the flow of the dance. Here are some of them:

### Pattern 1

#### Measures

- 1-2 Moving to the R. Leap onto RF (1); step on LF (2); pause (3).
- 3-5 In place.

(Continued)

*Ravno Oro* (Continued)



- 3 While pivoting body to the L, subtle leap and dip onto RF and step on LF (1); step on R (2); pause (3).
- 4 While pivoting body to the R, subtle leap and dip onto LF and step on RF (1); step on L (2); pause (3).
- 5 While pivoting body to the L, subtle leap and dip onto RF and step on LF (1); step on R (2); pause (3).
- 6 Moving to the L. Leap onto LF (1); step on RF (2); pause (3).
- 7 Facing center. Leap onto LF and kick forward with R leg (1); leap onto RF and kick forward with L leg (2); pause (3).
- 8-9 In place. Same as measures 4-5.
- 10 Moving to the L. Leap onto LF (1); step on RF (2); pause (3).
- 11 In place. Step on LF facing R (1); stamp with RF by LF (2); pause (3).

Variation: In measures 3-5 and 8-9 instead of leap, step (1); step (2); pause (3); the footwork can be leap (1); step (2); step (3).

## Pattern 2

### Measures

- 1-2 Moving to the R. Hop on LF and kick forward with R leg (1); hop on LF, bend R leg at the knee and swing R lower leg back (2); pause (3).
- 3-5 In place, reel steps. 3 Slightly pivoting to the L, step on RF in the place of LF and lift L leg (1); hop on RF and begin CCW circular motion with L leg (2); keep moving L leg behind R leg (3).
- 4 Slightly pivoting to the R, step on LF in the place of RF and lift R leg (1); hop on LF and begin CW circular motion with R leg (2); keep moving R leg behind L leg (3).
- 5 Slightly pivoting to the L, step on RF in the place of LF and lift L leg (1); hop on RF and begin CCW circular motion with L leg (2); keep moving L leg behind R leg (3).
- 6 Moving to the L. Hop on RF and kick forward with L leg (1); hop on RF, bend L leg at the knee and swing L lower leg back (2); pause (3).
- 7 Facing center. Leap onto LF and kick forward with R leg (1); leap onto RF and kick forward with L leg (2); pause (3).
- 8-9 Same as 4-5
- 10 Moving to the L. Hop on RF and kick forward with L leg (1); hop on RF, bent L leg at the knee and swing L lower leg back (2); pause (3).
- 11 While pivoting body to the L, subtle leap and dip onto LF and step on RF (1) leap onto LF and turn body to the R (2); pause (3).

Variation: In measures 1-2, the footwork can be: leap onto RF in front of LF, step on LF behind RF (1); step on RF crossing in front or behind LF (2); step on LF crossing in front of or behind RF (3). Similar combination of dance elements could be done with opposite direction and footwork in measures 6 and 10.

There are several other possible combinations based on the two most common patterns and their variations.

*Described by Yuliyana Yordanov, © 2010*

*Presented at Mendocino Folklore Camp, 2011*



## *Selsko Chetvorno*

(From Shopluk, Western Bulgaria)

Meter is 7/8 (3+2+2). Style is springy in the fashion of the Shop dances. Arms could be in either belt or V - hold.

Typical dance motion is "Sovalka" (Shuttle) and it occurs on count (1) of the measure. The foot doing sovalka is crossed in front of the other foot which is off the ground. There is a subtle raising of the heel as a preparation for sovalka followed by sharp turning of same heel towards central vertical body line while pivoting on the ball of the foot. There is a bounce on the heel of the front foot while stepping on the ball of the rear foot. There is a bounce on the rear foot heel as well when it touches the ground. Both bounces should reflect in the shoulders. Sovalka is followed by two steps and this motion is called "Sovai".

The dance is a 10-measure pattern and starts with weight on LF.

Measures 1-2 move R; measures 3-5 "Sovay" in place facing center; measures 6-7 move L; measures 8-10 "Sovay" in place facing center.

Measures:

- 1-2 Step on RF to R (1); bounce on RF (2); step on LF to R in front of RF (3).
- 3 "Sovai":  
Sovalka with L(1); step on LF to L (2); step on RF to L in front of LF (3).
- 4 Same as meas.3 but with opposite footwork.
- 5 Same as measure 3.
- 6-7 Same as meas.1-2 but with opposite footwork and direction.
- 8-10 Same as meas. 3-5 but with opposite footwork.

Some optional variations:

"Nozhichki" (Scissors) could replace "Sovai".

There are two variations on meas. 2

1-moving leg step behind on count (3) of the measure.

2-Grape vine starting with crossing first behind (1) and then in front counts(2,3).

Rarely these variations could be done on measure 7 with opposite direction and footwork.

The dance is not limited down to these variations. Improvisation is a big part of the village dance scene.

*Described and presented by Yuliyana Yordanov, © 2008*

*Presented at Mendocino Folklore Camp, 2011*



# *Shopska Rûchenitsa*

(From Shopluk, Western Bulgaria)

Meter: 7/8 (2+2+3).

10-measure dance pattern. Belt hold.

Face center throughout the dance unless otherwise specified.

Start with weight on L slightly bent at the knee.

Measures:

1-2 Step on RF to R, straightening R knee (1); pause (2); step on LF to R behind R, L knee slightly bent (3).

In measures 3 and 4 turn to the right and move fwd in LOD.

3 Subtle leap (or step) fwd onto RF and dip (1); step on the ball of LF and push slightly upward (2); step fwd on RF (3).

4 Subtle leap (or step) fwd onto LF and dip (1); step on the ball of RF and push slightly upward (2); step fwd on LF (3).

5 Step on RF to R while turning body to face center (1); pause (2); lift LF slightly off the floor (3).

In measures 6 and 7 grapevine to L facing center. Could be done with either steps or tiny leaps.

6 Step on LF to L (1); pause (2); step on RF to L crossing in front of LF (3).

7 Step on LF to L (1); pause (2); step on RF to L crossing behind LF (3).

8 Step on LF slightly to L near RF (1); pause (2); lift R (3).

There are some variations that could be done in measure 8:

Leap onto LF, lifting RF back in the air behind the body (1); kick with R fwd in the air (3).

Jump on both feet closed together (1); kick with R fwd in the air (3).

Dip onto L keeping toes of RF off the floor (1); sharp kick fwd with RF near the floor (3).

9 Subtle leap onto RF and dip in place while turning body to face slightly L (1); step on the ball of LF slightly behind RF and push slightly upward (2); step on RF in place (3).

10 Subtle leap onto LF and dip in place while turning body to face slightly R (1); step on the ball of RF slightly behind LF and push slightly upward (2); step on LF in place (3).

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## *Síriysko horo*

I first observed this dance at a Bulgarian community gathering in Chicago. I later found out that the dance's origin is in fact Syrian. The dance can be done to many different pieces of music.

Meter: 2/4. Twenty-measure dance pattern.

The style of the dance is energetic and upbeat. Arms are in a "V" hold, and dancers in the line are close to one another and facing center throughout the dance.

Measures:

1. Small leap to the R onto RF(1); step onto LF to the R, crossing behind RF (2).
2. Small leap to the R onto RF (1); step with LF to R, crossing in front of RF (2).
3. While slightly pivoting body to the L, hop on LF (1); slightly emphasized step with a tiny dip on RF to the L, crossing in front of LF (2).
- 4-6. Small leap to the L onto LF (1); slightly emphasized step with a tiny dip on RF to L, crossing in front of L (2).
7. Small step to L with LF while rocking to the left (1); rock to R to shift weight (2).
8. Close LF to RF (1); pause (2).
9. Small step on L towards center while rocking fwd (1); rock back on R (2).
10. Close LF to RF (1); pause (2).
- 11-12. Same as measures 7-8.
13. Simultaneous jump RF back, LF diagonally fwd to the L on heel, body subtly leaning back (1); jump on L returning to original (before the jump) position, lifting R leg bent at the knee (2).
14. Step on RF to the L crossing in front of LF, while LF comes off the ground (1); simultaneous jump LF back, RF diagonally fwd to the R on heel, body subtly leaning back (2).
15. Leap diagonally back to the R on RF (1); step to the R on LF, crossing in front of RF, while RF comes off the ground (2).
16. Same as measure 13.

In the following (17-20) measures, the upper body leans slightly fwd, and shoulders shimmy continuously.

17. Slightly emphasized forward touch with R heel (1); leap back onto RF, while raising 17LF in the air (2).

18. Slightly emphasized forward touch with L heel (1); leap back onto LF, while raising 18RF in the air (2).

19-20. Same as measures 17-18.

N.B. In measures 17-20 the touch with heel can be replaced with a kick.

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*Presented at Mendocino Folklore Camp, 2011*



## *Turkish Ramo Ramo*

Meter 2/4. 12-measure dance pattern.

The dance was introduced in Madison, WI by a Turkish woman named Krimat, from Bursa, Western Turkey. She and her husband, an ethnic Albanian from Turkey, lived in Sun Prairie, WI and ran a restaurant there.

This dance is done in two parallel single file lines/columns with everyone first facing wall A and then wall C. You will be facing the back of the person in front of you in the column (see diagram).

There is a little jiggle done throughout the dance. Keep your weight on the balls of the feet and using the muscles in your feet (not your knees) quickly bounce 'down up down up' each measure. It goes with the music.

Facing wall A start with weight on left foot, ready to rock forward onto right with a 'jiggle jiggle' (down-up-down-up) which happens on each step in part one. The left foot stays in place throughout first 8 measures. Let your arms and shoulders gently follow the movements of your feet: right arm comes forward when you step R forward, left arm comes forward when you step R back, etc.

Measures

- 1 Step forward onto R (1); bounce (2).
- 2 Lifting R slightly off the ground, step back on L (1); bounce (2).
- 3-4 Repeat measures 1-2.
- 5 Step backwards on R (1); bounce (2).
- 6 Step on L in place while lifting R off the ground (1); bounce (2).
- 7-8 Repeat measures 1-2.

Measures 9-12 (In 4 steps turn to face opposite wall).

- 9 Turning 90° clockwise to face wall B, step R towards wall C.
- 10 Turning 180° clockwise to face wall D, step L towards wall C.
- 11 Still facing wall D, step R behind L towards wall C and dip.
- 12 Turning 90° counter clockwise to face wall C, step L towards wall C.

Now start the dance pattern facing wall C (measures 1-8) and then in 4 steps turn to face wall A (measures 9-12).

Keep alternating between wall A to wall C.

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*Presented at Mendocino Folklore Camp, 2011*



## Danț din Groși

From the region of Maramureș, Romania  
Presented by Sonia Dion & Cristian Florescu

A large number of ethnographers and folklore specialists claim that couple dances originated in Scandinavia.

*Danț din Groși* seems to be a perfect example in support of this theory. The dance's two parts are clearly reminiscent of typical elements in Nordic dances, namely the promenade and the pivot turns. This dance from Maramureș, however, is distinct in that it is led by a particular couple who signals when to change figures and decides how long the dance will last. The dancers liven up the dance by shouting (*strigaturi*) and whistling (*fluierături*), creating a festive, joyful atmosphere.

Maramureș, in North-western Romania, is a focus of great interest to folklorists since traditions have survived in this region and continue to be preserved with utmost authenticity.

Groși is a commune located five kilometres south-east of Baia Mare, the capital of Maramureș. It is made up of three villages: Groși, Ocoliș and Satu Nou De Jos. The locality of Groși was certified in 1411, but its first inhabitants were there long before that. Legend has it that centuries ago, the area was covered by oak forests, the impressive trees having thick trunks. The forests served to shelter the inhabitants and hide them from barbarians. A 300-year-old oak tree stands at the entrance of the village of Groși in honour of the ancient forests. A law to protect the tree is in force.

**Formation:** circle of couples

**Position:** open social dance position (conversation position)\* facing LOD

\* Couple stand side by side facing the same direction, with the M's R arm around the W's waist. W's L hand rests on the M's R shoulder. W's R arm and M's L arm are held at their sides.

(See illustration **figure 1** below).

**Pronunciation:** DAHN-ts deen GROH-sh(ee)

**Music:** *Sonia Dion & Cristian Florescu, Special Edition, Band 12* or

*Sonia Dion & Cristian Florescu, Romanian couple dances, Band 9*

---

Meter: 2/4

Pattern of *Danț din Groși*

---

### Introduction

No musical introduction; at the beginning of the dance, the first four (4) measures of figure 1 serve as the introduction.



-----  
Meter: 2/4

Pattern of *Danj din Groši* (continued)  
-----

Meas. Count

**Figure 1** (*Promenade*)

Ftwk described for M, W use opp ftwk (W start R ft fwd)

1            1            Step fwd on L  
              2            Touch on R ball near L ft

2            1            Step fwd on R  
              2            Touch on L ball near R ft

3-16        Repeat measures 1-2 seven more time (8 total)



During the last measure, M does his ftwk almost in place while W turns  $\frac{1}{4}$  t to the left (slightly) to turn in front of her partner and take pivot position arms.

Style: Men may choose to dance with the free left arm alongside the body, or with the arm raised or behind the back (elbow bent at a  $90^\circ$  angle).

**Figure 2** (*Pivot*)

(Shoulder-shoulder blade hold position\*, M facing LOD)

Ftwk described for M, W use opp ftwk (W start R ft)

\* Couple facing each other. M's hands on W's back below the shoulders and W's hands on M's shoulders. Hold the arms bent at the elbows forming a circular space between the couple.

1            1            Step on L slightly diag. to the left  
              &            Close R ft near L ft  
              2            Step on L slightly diag. to the left  
              &            Lift on L

2            1            Step on R slightly diag. to the right  
              &            Close L ft near R ft  
              2            Step on R slightly diag. to the right  
              &            Lift on R

3-4        Repeat measures 1-2, but during the last measure (4) the couple turn slightly to be ending M back to the center and be ready for the next part (*pivot*).

Style: During measures 1-3 W does bigger steps than M; W moves side to side his partner with small curve motions (*Croissant*)

5-6        Do two full turns (2 t.) moving on LOD with four (4) large walking steps (*pivot steps*)

7-8        Repeat measures 1-2.



-----  
Meter: 2/4

Pattern of *Danț din Groși* (continued)  
-----

Meas.

**Figure 2** (*Pivot*) (continued)

**9-16** Repeat measures **1-8**.

During the last measure, only when changing from figure 2 to figure 1, M does his ftwk almost in place during W turns  $\frac{1}{4}$  t to the right (slightly) to initiate the promenade position.

---

Final pattern:

Introduction (no action) (meas. 1-4) + F1 (meas. 5-16) + F2 +

F1 + F2 + F2 +

F1 + F2 + F2 +

F1 + F2 + F1.

Presented by Sonia Dion & Cristian Florescu ©2007  
Mendocino Folklore Camp, 2011



## Di doi

From the area of Ghimeș, Moldova, Romania  
Presented by Sonia Dion & Cristian Florescu

Travelling across the Carpathian Mountains from west to east, then following the road through the Bicaz Gorges, one arrives in *Cengăi* (Csango) territory, that is, the area of Ghimeș-Făget. Some 5000 people make up this ethnic Catholic minority. Their history and identity are somewhat confusing since many contradictory theories about them exist, coloured by nationalist ideals. Nonetheless, most specialists seem to agree that these are a people who profess the Catholic religion, live in Moldavia and originally came from Transylvania.

The Csango have a rich folklore reflecting their make-up: half Hungarian, half Romanian, they speak a Hungarian dialect that even Hungarians find hard to understand. They wear costumes that are almost identical to the Romanian costumes found in the neighbouring area. Their dances evoke the simplicity and energy of people who work the land.

*Di doi* is how the standard Romanian *de doi* (deh doy) is pronounced in some areas of Moldavia. *Di doi*, which means for two, is a dance in two parts. The chorus is done in a closed circle (*Hora*) and the figures are done as a couple dance. The same basic step is used throughout, to the particular rhythm of Quick-Slow-Quick-Slow-Slow. This step is found in two other dances from northern Muntenia (*Breaza* and *Ungurica*).

**Formation:** Couples in one big closed circle (W to the right of M)

**Position:** All hands joined in W position, facing center

**Pronunciation:** dee doy

**Music:** *Sonia Dion & Cristian Florescu, Special Edition*, Band 3 or  
*Sonia Dion & Cristian Florescu, Romanian couple dances*, Band 8

### Basic step:

Meas.    Count

1-2	1	Lift on L heel
	&2	Step on R
	&	Step on L
	3&	Step on R
	4&	Step on L

(Rhythm of measures 1-2: Quick-Slow-Quick-Slow-Slow)

Repeat with same ftwk.

-----  
Meter: 2/4

Description of *Di Doi*  
-----

Meas.

### Introduction

No musical introduction; at the beginning of the dance, the first eight (8) measures of figure 1 serve as the introduction.



-----  
Meter: 2/4

Description of *Di Doi* (continued)  
-----

Meas.

**Figure 1** (*Chorus*)

- 1-2 Do one basic step (starting with L ft) twd center.  
The lower arms are slightly fwd and downwd, arms softly extended and lower arms parallel with the floor.
- 3-4 Do one basic step bkwd.  
The lower arms move back in the original position (W pos.).
- 5-8 Repeat measures 1-4
- 9-12 Do two (2) smaller basic steps twd center,  
with the same arms position as meas. 1-2.
- 13-16 Do two (2) smaller basic steps bkwd,  
with the same arms position as meas. 3-4.

**Figure 2** (*Hook's turns*)

- 1-2 Do one basic step (starting with L ft).  
M turns  $\frac{1}{4}$  t. to the right (facing LOD) to be facing his partner and taking his partner with R elbow Hook position.  
  
W turns  $\frac{1}{4}$  t to the left (facing RLOD) to be facing M and taking R elbow Hook position.
- 3-14 Do six (6) basic steps fwd, in R elbows Hook position and the couple turning 2 t. (CW)  
(The number of turns could be less or more)  
M ends facing center, W back to the center.
- 15-16 Do one basic step to finish in the original position (hands joined in W pos. facing center)  
(W, hands free, does  $\frac{1}{2}$  t the right (CW) by herself to be facing center).

(Measures 1-16 = eight (8) basic steps in total)

**Figure 3** (*Învartita's turns*)

- 1-2 Do one basic step (starting with L ft).  
M turns  $\frac{1}{4}$  t. to the right (facing LOD) to be facing his partner and taking his partner with his R hand on W's L shoulder blade and his L hand on W's upper R arm.  
  
W turns  $\frac{1}{4}$  t to the left (facing RLOD) to be facing M and taking with her R hand on M's L shoulder and L hand on M's R upper arm.



-----  
Meter: 2/4                      Description of *Di Doi* (continued)  
-----

Meas.    Count                      **Figure 3** (continued)

- 3-8            Do one full turn (CW) with three (3) basic steps fwd.
- 9-14           Do one full turn (CCW) with three (3) basic steps bkwd.  
                 M ends facing center, W back to the center.
- 15-16          Do one basic step to finish in the original position (hands joined in W pos. facing center)  
                 (W does ½ t the right (CW) by herself to be facing center).

(Measures 1-16 = eight (8) basic steps in total)

**Figure 4** (*Lady's turns*)

- 1-2            Do one basic step (starting with L ft).  
                 M turns ¼ t. to the right (facing LOD) to be facing his partner and  
                 holding his partner with his R hand (M's L hand free).  
  
                 W turns ¼ t to the left (facing RLOD) to be facing M and  
                 holding M with her L hand (W's R hand free).
- 3-4            W turns one full turn (CCW) under M's R arm with one basic step (fwd),  
                 M does the basic step in place.
- 5-8            W turns one full turn (CW) under M's R arm with two (2) basic steps (fwd),  
                 M does two (2) basic steps in place.
- 9-12           W turns one full turn (CCW) under M's R arm with two (2) basic step (fwd),  
                 M does two (2) basic steps in place.
- 13-14          W turns one full turn (CW) under M's R arm with one basic step (fwd),  
                 M does the basic step in place.
- 15-16          Do one basic step to finish in the original position (hands joined in W pos. facing center)

(Measures 1-16 = eight (8) basic steps in total)

---

Final pattern:

Introduction (no action) (meas. 1-8) +  
F1 (meas. 9-16) + F2 + F1 + F3 + F1 + F4 +  
F1 + F2 + F1 + F3 + F1 + F4.



## Song for *Hora lui Șerban*

1.  
Ce afara mi-e destinul, vecinii imi spun străinul  
Se uită la min' ciudat, parcă sunt din cer picat  
Am colindat occidentul, căci mă pândeia falimentul  
Am stat sluga la străini, ca o pradă între câini

My destiny lies abroad; my neighbours call me Foreigner  
They look at me puzzled, as though I fell out of the sky.  
I have been all over the West, for I was just about broke,  
I was a slave to the others, like bait for a dog.

Chorus:

//Ei credeau că sunt pârlit din România venit  
Nu știau c'acas' la mine stau decât ei mult mai bine//

The others thought I was a poor wretch from Romania  
They didn't know that at home I lived better than they did.

2.  
Nici n-am trecut granița, că-mi plânge inima  
Nu știi doamne cum o fi, când înapoi oi veni  
Am colindat occidentul, căci mă pândeia falimentul  
Am stat sluga la străini, ca o pradă între câini

When I cross the border, my heart weeps  
Oh God, I don't know what it will be like when I return.  
I have been all over the West, for I was just about broke,  
I was a slave to the others, like bait for a dog.

Chorus

3.  
Sânge de Român să ai Dumnezeu îți dă cât ai  
Te ajută nu te lasă pe tine și-ai tăi de-acasă  
Am colindat occidentul, căci mă pândeia falimentul  
Am stat sluga la străini, ca o pradă între câini

With Romanian blood in you, God gives you what you need  
He won't let you down, He will help you and your family.  
I have been all over the West, for I was just about broke,  
I was a slave to the others, like bait for a dog.

Chorus

4.  
Dedic aceasta melodie pentru toți Români  
Plecați peste hotare

I dedicate this melody to all Romanians  
Who left for all parts of the world.

Chorus

Presented by Sonia Dion & Cristian Florescu  
Mendocino Folklore Camp, 2011



## Song for *Hora lui Șerban*

1.  
**Ce afara mi-e destinul, vecinii imi spun străinul  
Se uită la min' ciudat, parcă sunt din cer picat  
Am colindat occidentul, căci mă pândeau falimentul  
Am stat sluga la străini, ca o pradă între câini**

My destiny lies abroad; my neighbours call me Foreigner  
They look at me puzzled, as though I fell out of the sky.  
I have been all over the West, for I was just about broke,  
I was a slave to the others, like bait for a dog.

Chorus:

//Ei credeau că sunt pârlit din România venit  
Nu știau c'acas' la mine stau decât ei mult mai bine//

The others thought I was a poor wretch from Romania  
They didn't know that at home I lived better than they did.

2.  
**Nici n-am trecut granița, că-mi plânge inima  
Nu știi doamne cum o fi, când înapoi oi veni  
Am colindat occidentul, căci mă pândeau falimentul  
Am stat sluga la străini, ca o pradă între câini**

When I cross the border, my heart weeps  
Oh God, I don't know what it will be like when I return.  
I have been all over the West, for I was just about broke,  
I was a slave to the others, like bait for a dog.

Chorus

3.  
**Sânge de Român să ai Dumnezeu îți dă cât ai  
Te ajută nu te lasă pe tine și-ai tăi de-acasă  
Am colindat occidentul, căci mă pândeau falimentul  
Am stat sluga la străini, ca o pradă între câini**

With Romanian blood in you, God gives you what you need  
He won't let you down, He will help you and your family.  
I have been all over the West, for I was just about broke,  
I was a slave to the others, like bait for a dog.

Chorus

4.  
**Dedic aceasta melodie pentru toți Români  
Plecați peste hotare**

I dedicate this melody to all Romanians  
Who left for all parts of the world.

Chorus

Presented by Sonia Dion & Cristian Florescu  
Mendocino Folklore Camp, 2011



## Hora lui Șerban

From the region of Banat, Romania  
Presented by Sonia Dion & Cristian Florescu

The most popular and widespread dances in Romania are known as *Hore* (plural of *Hora*). They are found everywhere in the country, although they take on different forms. Sometimes they're danced only by men, only by women, or by both; sometimes the circle moves clockwise, sometimes counter-clockwise; and so on.

The *Hore* from Banat are danced in an open circle and are led by the first dancer. The leader decides and signals when to change sequences.

Romanians are jovial and enjoy a good joke. They love to party and will find many pretexts to celebrate, to get together with friends and have a good meal, drink, sing and—it goes without saying—dance. At present, wedding celebrations lasting more than three days are unfortunately almost a thing of the past (except in a few villages where everyone pitches in to make the event a memorable one), and the opportunities to invite a band to play at a festivity are becoming rare. However, music is still ever-present in the more economical form of hiring a disc jockey for the night. Contemporary popular musicians and singers are heavily influenced by western countries and electronic instruments abound. Thus rhythms and arrangements have taken on a more modern air, although many have retained the flavour and sound of traditional Romanian music. Nowadays it's not unusual to see Romanians spontaneously dance their traditional steps to the music of the day. *Hora lui Șerban* is an excellent example of this new form of urban folklore.

**Formation:** open mixed circle

**Position:** facing center and hands joined in W pos.

**Pronunciation:** HOH-rah loo-ee CHEHR-bahn

**Music:** *Sonia Dion & Cristian Florescu, Special Edition, Band 8* or  
*Sonia Dion & Cristian Florescu Romanian Realm Vol. 4, Band 4*

**Style:** Throughout the dance, the arms keep time with a vertical movement where the accent is up on the beat. The arm position is W but wider and in front of the body, with the forearms in a diagonal position (hands higher than elbows).

The dance is a freestyle *Hora* with three patterns done at the whim of the leader.

-----  
Meter: 2/4

Description of *Hora lui Șerban*  
-----

Meas. Count

**Introduction**

1-24

Knees do bouncing vertical movement accenting the 'up' movement.  
The arms follow the same 'up' accent.

The leader signals when to start.



Meter: 2/4

Description of *Hora lui Șerban* (continued)

Meas.	Count	<b>Figure 1</b> (Walk 3 steps & lift) (facing slightly to the right)
1	1	Step on R to the right moving in LOD
	2	Step on L to the right
2	1	Step on R to the right
	2	Lift with L ft raising L leg (45°) in front (knee slightly bent) and turn to be facing center
3-4	Repeat measures 1-2 with opp. ftwk and direction	
5-8	Repeat measures 1-4	

**Figure 2** (Walking in & out)  
(facing center)

1	1	Step fwd on R
	2	Step fwd on L
2	1	Step fwd on R
	2	Lift with L ft raising L leg (45°) in front (knee slightly bent)
3-4	Repeat measures 1-2 with opp. ftwk and direction (moving bkwd)	
5-8	Repeat measures 1-4	

**Figure 3** ('Triplets')  
(facing slightly to the right)

1	Do one <i>two-step</i> starting with R ft facing and moving LOD	
2	Do one <i>two-step</i> starting with L ft facing and moving LOD	
3	1	Step on R to the right
	2	Step on L to the right
4	1	Step on R to the right
	2	Lift with L ft raising L leg (45°) in front (knee slightly bent) and turn to be facing center.
5-8	Repeat measures 1-4 with opp. ftwk and direction (moving RLOD)	

---

Final pattern:

Do the three figures according to the leader.

The figures aren't necessarily done in the above-mentioned order nor are they always alternated.



# Hora șchioapă

From Moldova, Romania

Presented by Sonia Dion & Cristian Florescu

*Hora*, plural *Hore* (same reading as Greek *Horae*), is the name of an ancient circular dance, which survived up to now days in Romania. In the ancient times, naked women danced it. In Romania there were found three clay depictions of this dance, two of them having five dancers and one with six dancers. The last one, which is the most famous, was found at Bodești-Frumușica, in Moldavia. All of them are dating from 4000 – 3000 BC.

The word *șchioapă* means limping and this dance is a great example of very old *Hore*.

**Formation:** mixed circle

**Position:** hands up in W pos, facing center

**Pronunciation:** HOH-rah CHKIOHAH-peu

**Music:** *Sonia Dion & Cristian Florescu, Special Edition, Band 10* or  
*Sonia Dion & Cristian Florescu Vol. 3, Band 10*

**Style:** Throughout the dance the knees are soft (not locked). Arms bounce slightly up and down

-----  
Meter: 2/4

Description of *Hora șchioapă*  
-----

Meas. Count

**Introduction**

1-16

Do 32 walking steps moving and facing slightly to the right (LOD), starting R ft. Do tiny circles with your hands (up first, twd center,...) On the last count turn to face center.

Note: Traditionally the dancers move towards the centre and form the *Hora* gradually. However, it is simpler and more natural to listen to a few bars of the music before starting to walk. If the dancers are already in a circle, it is better to wait four (4) measures before all begin together.

## Figure 1 (To center & backing out)

1-2

1-3  
4

Do 3 steps R, L, R twd center  
Touch with L ball (no wt) next R ft

3-4

1-3  
4  
&

Do 3 steps L, R, L bkwd  
Stamp on R (no wt) beside and slightly in front of L ft, R toes pointing diag. to the left (20°)  
Stamp on R (no wt) beside and slightly in front of L ft, R toes pointing diag. to the right (20°)

5-8

Repeat measures 1-4

## Figure 2 (like a grapevine facing center & moving L & R) (facing center and moving to the left)

1

1  
2

Step on R across in front of L ft  
Step on L to the side



-----  
Meter: 2/4

Description of *Hora șchioapă* (continued)  
-----

Meas. Count

**Figure 2** (continued)

- |   |   |   |
|---|---|---|
| 2 | 1 | Step on R behind L ft turning body slightly twd right   |
|   | 2 | Touch on L ball (no wt) very slightly to the left   |
| 3 | 1 | Moving to the right, step on L across in front of R ft  |
|   | 2 | Step on R to the side   |
| 4 | 1 | Step on L behind R ft turning body slightly twd left  |
|   | 2 | Stamp on R (no wt) beside and slightly in front of L ft, R toes pointing diag. to the left (20°)  |
|   | & | Stamp on R (no wt) beside and slightly in front of L ft, R toes pointing diag. to the right (20°) |

5-8 Repeat measures 1-4

**Figure 3** (Promenade with scuff)  
(moving to the left and facing slightly to the left)

- |   |   |  |
|---|---|--|
| 1   | 1 | Step on R across in front of L ft  |
|   | 2 | Step on L to left  |
| 2-3 Repeat measure 1, two more times. (3 total) |   |  |
| 4   | 1 | Standing on L, scuff with R ft (no wt) across in front of L ft; finishing with right leg up bent at the knee |
|   | 2 | Turn to face center with stamp R to the right of L ft in front (no wt)                                       |
|   | & | Step with accent to the right and turn body facing slightly to the right                                     |

5-8 Repeat measures 1-4 with opposite ftwk and direction

9-16 Repeat measures 1-8

---

Final pattern:

Intro +  
F1 + F2 + F3 + 2 small steps twd center (R, L) +  
F1 + F2 + F3 +  
F1 + F2 + F3 + Step on R twd center + Step on L close to R ft.



# Încâlcita

From Bessarabia, Republic of Moldova  
Presented by Sonia Dion & Cristian Florescu

The Romanian word *încâlcita* means confusing, unclear. In popular music it refers to a bit of cleverness by musicians (*lautari*) to surprise both listeners and dancers. The music begins with an introduction in  $\frac{3}{4}$  time, leading everyone to believe it's a waltz. On the fifth measure, however, the musician turns the rhythm into a  $\frac{4}{4}$ , throwing the disconcerted dancers into a muddle.

*Încâlcita* in Moldavia, *Florica* in Oltenia and *Brâulețul* in Muntenia are examples of dances requiring considerable skill and agility. The steps are fast, small and precise, enhanced with many crossing movements forward and back. They are done on the ball of the foot or the heel, in syncopated rhythms.

**Formation:** mixed circle

**Position:** hands joined in V position, facing center

**Pronunciation:** eun-keul-TCHEE-tah

**Music:** *Sonia Dion & Cristian Florescu, Special Edition, Band 5*

**Style:** Knees very loose in figure 1.

Meter:  $\frac{3}{4}$ (slow tempo) **Introduction**

1-4(12 cts) No action

-----  
Meter:  $\frac{4}{4}$  Description of *Încâlcita*  
-----

Meas.	Count	<u>Figure 1</u>
1	1	Lift on L ft and bring hands up in W position
	&2	Step on R to the right, ft and body turning (very slightly) twd the direction
	&3	Step on L (toes facing center) to the right in front of R ft
	&	Step on R to the right
	4&	Touch with L ball in front of R ft and turn body facing center

2 Repeat measure 1 with opposite ftwk and direction

3-4 Repeat measures 1-2

(Rhythmn: quick-slow-slow-quick-slow)

## Figure 2

1	1	Lift on L ft turning $\frac{1}{4}$ t. to the right, face LOD and swing arms down in V pos.
	&2	Step fwd on R
	&3	Step fwd on L
	&	Step fwd on R
	4&	Step fwd on L

Note: The four steps of this measure are done with stamping (noise) and moving LOD.

2-3 Repeat measure 1, twice (3 total)



Meter: 4/4

Description of *Încâlcita* (continued)

Meas. Count

**Figure 2** (continued)

- |   |    |   |
|---|----|---|
| 4 | 1  | Stamp on R (without wt)                     |
|   | &2 | Stamp on R (with wt) turning to face center |
|   | &3 | Step L across in back of R ft               |
|   | &  | Step swd on R to the right                  |
|   | 4& | Cross L ft slightly in front of R ft        |

(Rhythm: quick-slow-slow-quick-slow)

Style: The steps in this figure are done with weight on the whole foot, except on the first beat of the first measure.

**Figure 3** (*Încâlcita's* step)

(facing center, hands down joined in V pos.)

- |   |    |  |
|---|----|--|
| 1 | 1  | Step on R in place   |
|   | &  | Cross L in front of R ft   |
|   | 2  | Step on R in place   |
|   | &  | Step on L slightly to the left                                     |
|   | 3  | Cross R in front of L ft   |
|   | &  | Step on L in place   |
|   | 4& | Small leap onto R to the right and turn body slightly to the right |

(Rhythm: quick-quick-quick-quick-quick-slow)

- |   |    |  |
|---|----|--|
| 2 | 1  | Step on L heel (with wt) in front of R ft (L leg extend) |
|   | &  | Fall smoothly onto R to the right                        |
|   | 2  | Step on L heel (with wt) in front of R ft (L leg extend) |
|   | &  | Fall smoothly onto R to the right                        |
|   | 3& | Step on L in front                                       |
|   | 4& | Step on R in place                                       |

Note: 3&-4& = one *rocking* step

(Rhythm: quick-quick-quick-quick-slow-slow)

- |     |   |
|-----|---|
| 3-4 | Repeat measures 1-2 with opposite ftwk and direction. |
| 5-8 | Repeat measures 1-4.                                  |

Final pattern:

(F1 + F2 + F3) x 6 times +  
F1 + F2' (Ending: 4&, Step L close to R ft).



# Învârtita lui Hossu

From North of Transylvania, Romania  
Presented by Sonia Dion & Cristian Florescu

**Formation:** cpls scattered on dance floor

**Position:** couple, facing each other, hands on partner's shoulders,  
M's arms are outside of the W's arms

**Pronunciation:** eun-veur-TEE-tah loo-ee HOHS-soo

**Music:** *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5*, band 4

-----  
Meter: 2/4

Pattern of *Învartita lui Hossu*  
-----

Meas.      Count

1-16

**Introduction** (no action) (instrumental)

Dance starts with the singing

**Figure 1**

(couple position: facing each other, hands on partner's shoulders,  
M's arms are outside of W's arms)

- |   |   |                                 |
|---|---|---------------------------------|
| 1 | 1 | Step on R to the right          |
|   | 2 | Step on L close to R            |
| 2 | 1 | Step on R to the right          |
|   | 2 | Step on L close to R without wt |

Note: The couple turns on its own axis. (CCW)

- |   |   |                                 |
|---|---|---------------------------------|
| 3 | 1 | Step on L to the left           |
|   | 2 | Step on R close to L            |
| 4 | 1 | Step on L to the left           |
|   | 2 | Step on R close to L without wt |

Note: The couple turns on its own axis. (CW)

5-8                      Repeat meas. 1-4, one more time (2 in total)

Note: On the last measure (8), M leads his partner to open and end at his right. On the last count, W steps on R (take wt) to have L ft free for next figure.

Ending position: side by side

M's L hand free & M's R hand on W's back (shoulder blade)

W's R hand free & W's L hand on M's R shoulder.



Meter: 2/4

Pattern of *Învartita lui Hossu* (continued)

---

Meas.	Count	<b>Figure 2</b> (Change sides) (M's ftwk)
1	1	Step on R to the right
	2	Step on L close to R
2	1	Step on R to the right
	2	Step on L close to R without wt and bounce slightly on R
	&	Bounce slightly on both ft

Note: M leads his partner to change place (in front of him) to end side by side (W on left side of M), both partners change arms position.

M's RL hand free & M's L hand on W's back

W's L hand free & W's R hand on M's R shoulder.

3	1	Step on L to the left
	2	Step on R close to L
4	1	Step on L to the left
	2	Step on R close to L without wt and bounce slightly on L
	&	Bounce slightly on both ft

Note: M leads his partner to change place (in front of him) to end side by side (W on right side of M)

M's L hand free & M's R hand on W's back

W's R hand free & W's L hand on M's R shoulder.

5-8 Repeat measures 1-4, one more time (2 in total)

**Figure 2**  
(W's ftwk)

1	1	Step on L in front of M and turn $\frac{1}{4}$ t to the left
	2	Step on R and turn $\frac{1}{4}$ t to the left
2	1	Step bkwd on L ending on L side of M
	2	Step on R in place without wt and bounce slightly on L
	&	Bounce slightly on both ft
3-4	Repeat measures 1-2 with opp ftwk and direction (starting R ft)	
5-8	Repeat measures 1-4, one more time (2 in total)	



-----  
Meter: 2/4

Pattern of *Învartita lui Hossu* (continued)  
-----

Meas.      Count

**Figure 3** (couple turn)

**1-4**      Couple does 8 walking steps, starting R ft (M & W), no wt on the last one (touch on L ft). Couple turning CCW.

Note: On the first measure, both partners modified their position (side by side) to be in a close position, hands on partner's shoulders.

M's L hand on W's R shoulder blade

M's R hand on W's L shoulder (upper arm)

W's hands on partner's shoulders

**5-8**      Repeat measures **1-4** with opp. ftwk and direction (starting L ft, turning CW)

---

Final pattern:

Introduction (**1-16**) +  
(F1 + F2 + F3) X 3.

Presented by Sonia Dion & Cristian Florescu, © 2009



## Song for Învârtita lui Hossu

**/Vino mândro-n joc, vino să te joc/  
dapă cum măi!  
Uite uite așa și iar așa,  
Uite uite așa vino să te joc.**

Come dance, my sweet, come and I'll lead you  
(Equivalent of tra-la-la)  
Look, look this way and look again  
Look, look this way, come and I'll lead you.

**/Hai mândro sub nuc, vino să te țuc/  
dapă cum măi!  
Uite uite așa și iar așa,  
Uite uite așa vino să te țuc.**

Come under the hazel, my sweet, come let me kiss you  
(Equivalent of tra-la-la)  
Look, look this way and look again  
Look, look this way, come and I'll kiss you.

**/Vino să vorbim și să ne iubim/  
dapă cum măi!  
/Uite uite așa și iar așa,  
Uite uite așa și să ne iubim./**

Come talk to me and we'll love each other  
(Equivalent of tra-la-la)  
Look, look this way and look again  
Look, look this way and we'll love each other.

Note: The forward slash (/) at the beginning and end of some verses indicates that the verse should be repeated.

Presented by Sonia Dion & Cristian Florescu, 2009  
Mendocino Folklore Camp, 2011



# Jocul soacrei

From Bucovina, Romania

Presented by Sonia Dion & Cristian Florescu

**Formation:** mixed circle

**Position:** hands joined in W position

**Pronunciation:** ZHOK-ool soh-AH-kreh-(ee)

**Music:** Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, band 12

-----  
Meter: slow 2/4

Description of *Jocul soacrei*  
-----

Meas.

**Introduction**

(facing center)

1-16

No action

Hands make tiny circles fwd and the arm movements keep time with the beat.

(Q-Q-S)

Dance starts with the singing.

**Basic step:**

Meas. Count

(Rhythm of each measure: Q-Q-S)

1            1            Step on R to the right facing slightly diag. to the right  
              &            Close L near R ft  
              2&          Step on R to the right

(measure 1 = one *two-step*)

2            Do one *two-step*, starting with L ft to the right

3            1            Step on R twd center (facing center)  
              &            Step on L in place  
              2&          Step on R bkwd, back to place

4            Wt on R ft, do 3 stamping with L ft, slightly fwd

5            1            Cross L in front of R ft and swing arms down in V pos.  
              &            Bent L knee

(Note: during cts 1&, swing arms down in V pos and slightly bkwd.)

              2&          Step on R to the right and bring up arms to original pos.



-----  
Meter: slow 2/4      Description of *Jocul soacrei* (continued)  
-----

**Basic step** (continued)

- 6            Repeat measure 5
- 7            1            Cross L in front of R ft  
              &            Step on R in place  
              2&          Step on L bkwd near R ft
- 8            Wt on L, do 3 stamping with R ft, slightly fwd

---

**Final pattern:**

Introduction (no action) (meas. 1-16) + 16 basic steps.

Presented by Sonia Dion & Cristian Florescu, ©2009



## Song for Jocul soacrei

**/Tot mă-n treabă soacră-mea  
Țai ța s-o norii pânda  
Bate-o soacră nici n-am pus  
Că de-bia am tors un fus  
Când naiba socițascut?  
Că rău capu m-o duru  
Ș-apă seara-n sat ma este  
Da când so de pânda so țes**

**Când no fost la deapănat  
Eram la crâșmuță-n sat  
Vin acasă rău beteagă  
Barbațelul capu-m leagă  
Cu ceahlău de la teagă  
Tot ți-e rău nevastă dragă?  
Valeu, valeu mi-o trecut  
Dar zău că n-am sâmbăr mai mult**

**Soacrămea-ța si păcat  
Când ficioru-ai însurat  
P-o cameșă m-i lai dat  
Ș-ai zis că-i gata-n brăcat  
Mama soacră, mama soacră  
Haida de m-ajut oleacă  
Ți de pându-n duleraș  
Pentru-ți scumpul fecioraș  
Ț-i nu pând de jucajel  
Pentru a meu bărbățel/**

/ Repeat the whole song once.

My mother-in-law is always asking  
Whether I've finished weaving.  
Oh, mother-in-law, I haven't even started!  
I've only just finished preparing the spindle.  
When else could I have done it?  
As I had a very bad headache.  
The night was still young in the village  
I didn't have time to finish.

When I was about to make the ball of wool,  
It was time to go to the tavern.  
I came home feeling terrible.  
My husband put a compress on my forehead,  
Soaked with medicinal plants.  
Are you still ailing, my dearest?  
Oh, ooh I feel better,  
But I won't be able to take any more.

It's such a pity, mother-in-law,  
That when you married off your son  
You gave him to me with only one shirt  
And you told me he was well dressed.  
Dearest mother-in-law,  
Come give me a helping hand  
To weave at least one shirt collar  
For your darling son,  
To weave at least one vest  
For my little husband.



## Maneaua

Rom (Gypsy) dance from Muntenia, Romania  
Presented by Sonia Dion & Cristian Florescu

*Maneaua* is a Rom (gypsy) dance from the south of Romania which reflects the oriental influence. It is usually done in Oltenia, Muntenia and Dobrogea (costal area of Danube) and also in few Bulgarian villages of the north.

**Formation:** free, single or couple

**Position:** free hands

**Pronunciation:** mah-N(EH)AH-oo-ah

**Music:** *Sonia Dion & Cristian Florescu, Special Edition*, Band 13 or  
*Sonia Dion & Cristian Florescu Vol. 3*, Band 8

**Style:** Gypsy style; exuberant, snapping fingers, shaking shoulders (shimmy)  
Ladies more feminine, Eastern movements with hands or swirling the skirt, shaking shoulders and necklaces.

Note: The arm movements and amount of turning described are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation. The nature of the dance should be spontaneous and free, with a sense of improvisation.

Meter: 2/4

Pattern of *Maneaua*

Meas. Count

### Introduction

Improvisation or clapping hands (Quick-Slow-Quick-Slow-Slow), or any combination of the two.

### Figure 1

(facing center, wt on L ft, arms apart body, elbows bent, hands and forearms parallel with floor)

- |       |   |   |
|-------|---|---|
| 1     | 1 | Step R with flat ft slightly in front of L ft (do not transfer wt), bring L arm in front & R arm on the right side. |
|       | 2 | Lift on L heel in place (small <i>čukče</i> )   |
| 2     | 1 | Step R (partial wt) on (R) ball behind, bring R arm in front & L arm on the left side                               |
|       | 2 | Lift on L heel in place (small <i>čukče</i> )   |
| 3-8   |   | Repeat measures 1-2 three more times (4 total) (Rocking motion)   |
| 9     | 1 | Step on R to left crossing in front (wt), cross arms in front   |
|       | 2 | Pause   |
| 10    | 1 | Step swd on L ball to the left and lift R heel slightly, open both arms   |
|       | 2 | Step on R in place  |
| 11-12 |   | Repeat measures 9-10 with opp ftwk and direction  |
| 13-16 |   | Repeat measures 9-12  |



Meter: 2/4

Pattern of *Maneava* (continued)

Meas.	Count	<b>Figure 2</b> (wt on L ft, arms down)
1	1	While standing on L leg, step swd on R ball to the right
	2	Step on L, lifting R ft close to L calf
2-3		Repeat measure 1 two times (3 total) making half turn CCW
4	1	Fall (without accent) on both ft in place
	2	Shift wt to R while lifting L ft close to R calf

Note: Turn  $\frac{1}{2}$  t. to the left (CCW) with the ftwk of measures 1-4.

5-8 Repeat measures 1-4 with opp ftwk and direction, turning CW

9-16 Repeat measures 1-8

Style: The supporting leg should be bouncing especially in this figure.

### Transition 1

1-2 Hand clapping with flat palms: Quick-Slow-Quick-Slow-Slow

### Figure 3

1	&	Slight hop on L ft, extending R leg (straight) in front and placing R heel on floor, bring R arm in front or behind head, L arm to the left side
	1	Roll onto R in front twd center
	2	Pause
2	1	Wt on R, touch with L toes behind
	2	Hop on R while extending L leg fwd (with slight scuff fwd of L heel) (scuff is optional) bring both arms on the side
3-4		Repeat measures 1-2 with opp ftwk
5	1	Jump on both ft, crossing R ft in front of L ft
	2	Pause
6	1	Bounce on both ft, turning $\frac{1}{4}$ t. to the left (CCW), bring hands behind head or on waist or free
	2	Bounce on both ft, turning $\frac{1}{4}$ t. to the left (CCW). Finish back to the center
7-8		Do 4 walking steps R, L, R, L (twd outside the circle), arms open to the side doing <i>shimmy</i> movement with shoulders (optional)
9-16		Repeat measures 1-8 (starting back to the center and finish facing center)



-----  
Meter: 2/4

Pattern of *Maneava* (continued)  
-----

Meas. Count **Transition 2** (men's & women's patterns are different)

Women's part:

(hands on waist or hips, wrists bent, palms facing outside or holding skirt or other variations)

1 1 Step on R in place, while pushing R hip to R side  
2 Push R hip to R side

2 1 Step on L in place, while pushing L hip to L side  
2 Push L hip to L side

3-8 Repeat measures 1-2 three more times (4 total)

Note: At each ct (&) during measures 3-8, knees are flexing

9 1 Step (partial wt) on R diag. 45° in front to the right and  
push L hip to the left  
2 Step on L and move hips in a circle starting bkwd (CCW)

10-11 Repeat measure 9 two more times (3 total) making 3 complete circles with hips

Note: During measures 9-11 L ft stay in place

12 1 Step on R in front and raise L ft  
2 Pause

Note: Turn gradually 1/2 t. to the left (CCW) with the ftwk of measures 9-12

13-16 Repeat measures 9-12 with opp ftwk and direction (do 1/2 t. to the right) making 3 complete circles with hips

Men's part:

1-16 do same hand clapping as described in Transition 1 (8 times) or improvisation.

**Transition 3**

1 Hands clapping: Slow-Slow

2-3 Hands clapping: Quick-Slow-Quick-Slow-Slow

4-5 Hands clapping: Quick-Slow-Quick-Slow-Slow

---

Final pattern:

Intro +

F1 + F1 + F2 + F1 +

Trans 1 + F3 + Trans 1 + Trans 1 +

Trans 2 + Trans 2 + F3 + Trans 3 +

F1 + F1 + F2 + F1 +

F3' (Ending: except on measure 6, do one full turn on both ft in place)



## Song for Opincuța

Frunzuliță iasomnie diridi-diridaida  
Astă hora-mi place mie diridi-dirididaida (2x)  
De micuță am jucat diridi-diridaida  
Cum-mama mo-nvățat diridi-dirididaida

Și se joacă pe-nserat diridi-diridaida  
Când-e sărbătoare-n sat diridi-dirididaida (2x)  
Cântă fete sprâncenate diridi-diridaida  
Cu flăcăi din multe sate diridi-dirididaida

Zi cobzare zi cu foc diridi-diridaida  
Cu drag să intrăm în joc diridi-dirididaida (2x)  
Hora să se facă roată diridi-diridaida  
Căi horă de altădată diridi-dirididaida

Nici moșnegii nu se lasă diridi-diridaida  
Strigă babele de-acasă diridi-dirididaida (2x)  
Să vină la hora mare diridi-diridaida  
În haine de sărbătoare diridi-dirididaida  
Căi horă moldovenească diridi-diridaida  
Toată lumea să poftască diridi-dirididaida

Small leaves of jasmine  
That's the dance I enjoy  
I am dancing this one since I was a child  
Likes my mother showed me

And dance during evening  
When it is a party into the village  
Sing the pretty girls  
With the young boys of the village

And the player of lute plays with fire  
So, with pleasure we will dance  
*Hora* will be like a wheel  
Because it's a very old *Hora*

Even old men don't give up!  
They invite their old wife to come from home  
To join the huge *Hora*  
With their most beautiful 'Sunday dress'  
Because it is *Hora* moldovan  
Everybody enjoy!

Presented by Sonia Dion & Cristian Florescu 2006  
Mendocino Folklore Camp, 2011



# Opincuța

From Bessarabia, Republic of Moldova  
Presented by Sonia Dion & Cristian Florescu

Opincuța is a fast Hora from the Balți region. One of the remarkable characteristics of the Hora family is the arm movement, as the arms are held in W position. Usually the hands create small circles and thus give a dynamic and enticing feel to the dance. However, the movement should always be done with a certain nimbleness and subtlety.

This dance is performed through a magnificent interpretation of a popular song by a choir of Moldavian children. The crystal clear and warm voices of these kids make you want to dance with pleasure and vigor.

**Formation:** mixed circle

**Position:** Hands joined up in W pos., facing center

**Pronunciation:** oh-PEEN-khoo-tsah

**Music:** *Sonia Dion & Cristian Florescu, Special Edition, Band 2* or  
*Sonia Dion & Cristian Florescu, Vol. 3, Band 3*

-----  
Meter: 2/4

Description of *Opincuța*  
-----

Meas.    Count

1-16     32

**Musical introduction**

Ft. together, hands doing tiny circles (up first, twd center of circle ...) in W pos

**Figure 1**

- |      |     |   |
|------|-----|---|
| 1    | 1   | Step on R swd to R and swinging forearms to R (windshield mvt.)   |
|      | 2   | Close L next to R (with wt) and swinging forearms to L (wind. mvt.)   |
| 2    | 1   | Step on R swd to R and swinging forearms to R (windshield mvt.)   |
|      | 2   | Close ball of L ft next to R (no wt) and keeping forearms to R  |
| 3-4  |     | Repeat measures 1-2 with opp ftwk and direction<br>(forearms swing L, R, L and center)  |
| 5    | 1&2 | Moving to the right, 3 running steps (R, L, R) (flat ft) slightly diag. to the right, hands doing tiny circles (up first, twd center of circle,...) |
|      | &   | Stamp on L slightly diag. to the center near R ft   |
| 6    |     | Repeat measure 5 with opp ftwk to the right   |
| 7    |     | Repeat measure 5  |
| 8    | 1   | Step on L (entire foot)   |
|      | &   | Step on R   |
|      | 2   | Step on L   |
|      |     | (1&2 = one <i>two-step</i> ) without a stamp  |
| 9-16 |     | Repeat measures 1-8   |



Meter : 2/4

Description of *Opincuța* (continued)

Meas.

Count

**Figure 2**

1-2

Repeat measures 1-2 of figure 1.

3

1  
2

Step on L to the left  
Close R next to L (with wt)

4

1  
&  
2  
&

Step on L to the left  
Brush with R heel, bend knee. R Leg crossed in front of the other leg  
Follow through by lifting the R leg into a 90° knee bend, while raising L heel.  
Stamp R ft (no wt) close to L ft (heel in the middle L ft)

5

1  
2

Stamp R ft (with wt) twd the right, slightly oriented twd the line of direction (LOD) but the body remains facing center. The arms begin to swing down twd the back to a V pos.  
Cross L ft in front, the arms continue to swing back

6

1  
2

Step on R ft to the right and bring back the arms to W pos.  
Step on L ft in place while changing direction to face RLOD.

7-8

Do 2 *two-steps* to the left starting with R ft

9-16

Repeat measures 1-8

---

Final pattern:

Repeat 4 times; F1 + F2



# Perinița

From Muntenia, Romania

Presented by Sonia Dion and Cristian Florescu

*Perinița* (means: the little pillow) is a distinctive Romanian dance of the kiss. Actually, this traditional dance is the most famous dance of the repertoire. Its origin is very old and comes from the south of the country.

This version of *Perinița* is composed of a *Sârba* dance (with three basic figures) done while dancing in a mixed circle. It should be noted that the *Perinița*, from region to region, will vary. To clarify exactly what defines a *Perinița*, one need only look at the story of the dance rather than the steps; in which alternately men and women pick their partners from the circle of dancers. A brief exchange (to be decided by the dancers) and a kiss upon the dance floor while the couple kneels in the middle of the *Sârba* on a little pillow or an embroidered handkerchief. Examples of this brief exchange could be, a short swirl, a little waltz or whatever comes to mind. Meanwhile, all the other dancers are performing the choreographed sequence. After the kissing, the last person chosen will choose a new partner, while his former partner takes his place in the *Sârba*.

*Perinița* was traditionally performed on the night of the New Year or was the last dance of a wedding celebration. Now, each happy event may include it.

**Formation:** mixed circle

**Position:** handhold in W position

**Pronunciation:** peh-ree-NEE-tsah

**Music:** Sonia Dion & Cristian Florescu, Special Edition, Band 11 or  
Sonia Dion & Cristian Florescu, Vol. 1, Band 12

**Style:** hands doing tiny circles (up first, twd center of circle,...) in W position

**Accessory :** one handkerchief (if the group is very important, use more then one to have more participation or repeat the music)

-----  
Meter: 4/4

Description of *Perinița*  
-----

Meas.      Count

**Figure 1**

(facing center, slightly moving to the R, hands in W pos., see **Style**)

- |          |   |  |
|----------|---|--|
| <b>1</b> | 1 | Step on R twd center, body slightly diag. to the right |
|          | 2 | Step on L twd center                                   |
|          | 3 | Step on R twd center                                   |
|          | 4 | Wt on R, lift R heel raising L ft near R ankle         |



Meter: 4/4

Description of *Perinița* (continued)

Meas. Count

**Figure 1** (continued)

- 2            1            Step on L bkwd, body slightly diag. to left  
              2            Step on R bkwd  
              3            Step on L bkwd  
              4            Wt on L, lift L heel raising R ft near L ankle  
                          (N.B. meas. 1-2 = *dents de scie*  $\wedge$  saw-tooth pattern)

3-8                    Repeat measures 1-2, three more times (4 total)

**Figure 2: *Sârba pe trei***  
(moving LOD)

- 1            1            Step on R fwd swinging arms down in V pos. (up then down and bkwd)  
              2            Lift R heel raising L ft near R ankle  
              3            Step on L fwd swinging arms up in W pos. (sligl. bkwd then up)  
              4            Lift L heel raising R ft near L ankle

- 2            1            Step on R fwd, hands in W pos. (doing small circles)  
              2            Step on L fwd  
              3            Step on R fwd  
              4            Lift R heel raising L ft near R ankle

3-4                    Repeat measures 1-2 with opposite ftwk, still moving LOD  
5-8                    Repeat measures 1-4

**Figure 3: *Sârba pe patru***

- 1            1            Step on R fwd swinging arms down  
              2            Lift R heel raising L ft near R ankle  
              3            Step on L fwd swinging arms up  
              4            Lift L heel raising R ft near L ankle
- 2            1            Step on R fwd, hands in W pos. (doing small circles)  
              2            Step on L fwd  
              3            Step on R fwd  
              4            Step on L fwd

3-8                    Repeat measures 1-2, three more times (4 total)

---

Final pattern:

F1 + F2 + F3 alternately (according to the music)



## Țigăneasca din Arad

From the region of Arad, Romania

Presented by Sonia Dion & Cristian Florescu

Romanians have danced *Coceks* from ancient times, but without knowing it. They call them by different names—*Maneaua*, *Dana*, *Lăutereasca* and *Țigăneaște*, for example. There is however one major characteristic that sets them apart from *Cocek* dances and that is they are done without ever holding hands. They may or may not have a leader.

Arad is one of the 41 *județe* or administrative divisions of Romania. This department is located in the western part of the country, neighbouring on Hungary (to the west) and the *județe* of Bihor (to the north), Alba (to the east), Hunedoara (to the south-east) and Timiș (to the south). Arad straddles two regions, Transylvania and Banat. The first documentary reference to the area dates back to the year 1028. The seat of this *județ* bears the same name. The prosperous, modern city of Arad is an industrial centre and an important rail transportation hub because of its location. It is an interesting place to visit because of its many remarkably beautiful buildings and diverse architectural styles reflecting the influences and invasions it was subjected to over the centuries: the Mongol invasion of the Kingdom of Hungary (1241), the Ottoman Empire occupation (1551), domination by the Austrian Habsburg monarchy (1699). The population is made up mostly of people of Romanian origin and also of different ethnic groups (Hungarians, Rom, Germans, Serbs) who enrich the local folklore with their traditions.

**Formation:** open mixed circle

**Position:** Hands are free throughout the dance, facing center

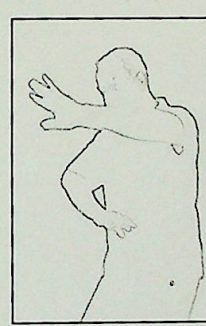
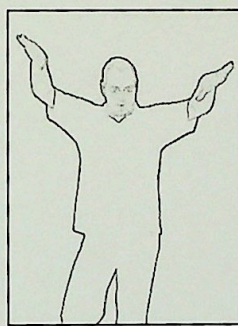
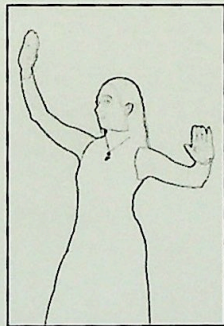
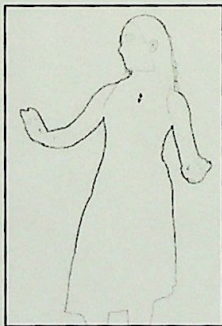
**Pronunciation:** tshee-geu-N(EH)AHS-kah deen ah-RAHD

**Music:** *Sonia Dion & Cristian Florescu, Special Edition, Band 9*

**Style:** Gypsy style; exuberant, snapping fingers, shaking shoulders (shimmy)

Ladies more feminine, Eastern movements with hands or swirling the skirt, shaking shoulders and necklaces. Arms are free and active, mostly in front of the body.

The arm movements illustrated below are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation.





Meter: 2/4

Description of *Țigăneasca din Arad*

Meas. Count

**Introduction**

Can clap in rhythm.  
Leader decides when to start.

**Figure 1** (*În două părți*)  
(Slow-Slow-Slow-Quick-Quick)

1	1&	Step on R to the right, body slightly diag. to the right
	2&	Cross with L ft in front of R ft
2	1&	Step on R in place
	2	Step on L to the left, body facing center
	&	Step on R near L ft

Note: Counts 2 and & of this measure are almost running steps.

3-4 Repeat measures 1-2 with opp. ftwk and direction

Note: The leader decides how big the steps will be for this figure: average, big or very small. For example, if the leader says to take big steps, the whole sequence will be done that way.

In the big steps variation, the twisting of the body can be exaggerated during the larger crossing step (ct 2&), with toes facing LOD and the back almost facing centre.

This figure can also be danced with complete turns (CW) using the first three (3) slow steps of measures 1-2.

**Figure 2** (*Într-o parte*)  
(moving to the right and facing slightly to the right)

1	1&	Step on R diag. to the right, R ft and body diag. to the right (45°)
	2&	Touch with L ft slightly on the diagonal behind R ft
2	1&	Cross with L ft in front on R ft
	2	Step on R (fwd LOD)
	&	Step on L (fwd LOD)

3-4 Repeat measures 1-2



-----  
Meter: 2/4

Description of *Țigăneasca din Arad* (continued)  
-----

**Figure 3** (Basic Romanian *Hora*, in-out)  
(facing center)

1        1&        Step fwd on R twd center  
          2&        Step fwd on L

2        1&        Step fwd on R  
          2        Step fwd on L  
          &        Step on R near L ft

3-4        Repeat measures 1-2 with opp. ftwk and direction (backing away from center)

---

Final pattern:

Do the three figures according to the leader.

The figures aren't necessarily done in the above-mentioned order nor are they always alternated.

Presented by Sonia Dion & Cristian Florescu, ©2006  
Mendocino Folklore Camp, 2011



## Turceasca

From Muntenia, Romania

Presented by Sonia Dion & Cristian Florescu

Every city, large or small, in southern Romania has one or more poor quarters where the Rom live. These neighbourhoods are better known as *Mahalas*.

In the bustling *Mahala* with its eastern air and many merchant stalls, swarms of boisterous children take over streets and lanes with their games. Elderly women (*babele*) sit outside their houses, ever on the watch so as not to miss any goings-on in the neighbourhood's social life. Above all, imbued in the fabric of the *Mahala* are the music and festivities of the Rom. The most incredible parties, which may last up to three days, may be organized around a tape player on the corner of a lane or a world renowned *taraf* (band of musicians)—and there, it goes without saying, dance takes centre stage.

Whether spontaneous or planned well in advance, these parties feature, among others, such standards as *Hore*, *Sârbe*, *Bâtute* and *Manele*. *Turceasca* falls in the last category, which is currently the most popular type of dance.

**Formation:** mixed circle

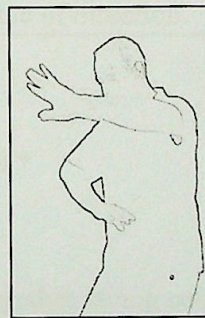
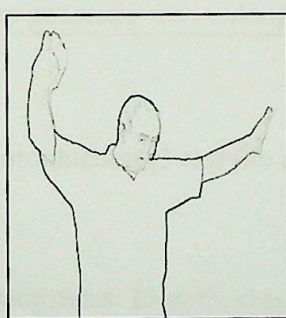
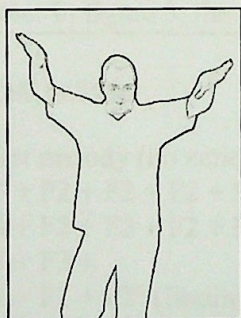
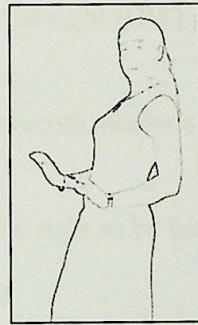
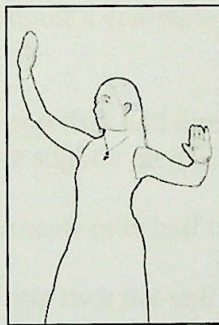
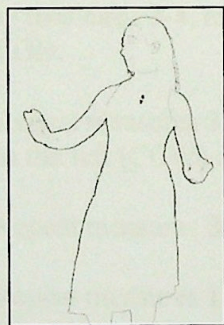
**Position:** free hands, facing LOD

**Pronunciation:** toor-TCHEH-AHS-kah

**Music:** *Sonia Dion & Cristian Florescu, Special Edition*, Band 6 or

*Sonia Dion & Cristian Florescu Romanian Realm Vol. 4*, Band 10

**Style:** The arm movements illustrated below are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation. The nature of the dance should be spontaneous and free, with a sense of improvisation.





Meter: 2/4

Description of *Turceasca* (continued)

Meas Count

**Figure 2** (continued)

- 10** 1 Step on L to the left and turn facing center  
2 Step on R in front of L ft and turn slightly diag. to the left
- 11** 1 Touch on L ball of ft diag. in front to L  
2 Step bkwd on L
- 12** 1 Step on R to the right and turn facing center  
2 Step on L in front of R ft and turn slightly diag. to the right
- 13-16** Repeat measures 9-12

**Figure 3**

- 1** 1 Touch on R ball slightly in front facing LOD  
2 Step fwd on R
- 2** 1 Touch on L ball slightly in front  
2 Step fwd on L
- 3** 1 Touch on R ball slightly in front and turn slightly diag. to the left in preparation for turn.  
2 Step on R and turn to the right (facing LOD)
- 4** 1 Step on L and continue turn to the right (back to the center)  
2 Step bkwd on R and continue turn to the right (facing diag. to the left)

Note: During measures 3-4, execute almost a complete turn to the right (CW) and move slightly on LOD.

**5-6** Repeat measures 3-4 with opp ftwk and direction, execute almost a complete turn to the left (CCW) and move slightly on RLOD.

**7-8** Repeat measures 3-4 but execute only half turn to the right to be back to the center.

**9-16** Repeat measures 1-8 with opp ftwk but still in LOD

Note: In figure 3, the dancers generally move along the line of direction.

Final pattern:

First melody (no action) + Introduction (3 cts) (no action) +

F1 + F2 + F2 + F2 + F2 +

F3 + F2 + F2 + F2 + F2 +

F3 + F3 +

F1 + F2 + F2' (Ending: replace meas. 15 with, close ft together facing center, without last meas.).



**Style:** Arms are free and active, mostly in front of the body. Hands at shoulder level (more often for the men) and elbows slightly bent.

Steps are generally small. Usually the hips sway slightly with each step touch.

-----  
Meter: 2/4                      Description of *Turceasca*  
-----

Meas    Count                      **Introduction**

Long introduction without a clear rhythm, followed by three long musical notes (3 cts)

**Figure 1** (touch-step)

(facing and moving LOD)

1            1            Touch on R ball slightly in front  
              2            Step fwd on R

2            Repeat measure 1 with opp ftwk

3-6        Repeat measures 1-2 two more times (3 total)

7            1            Touch on R ball slightly in front  
              2            Step bkwd on R

8            1            Step bkwd (slightly) on L  
              2            Step fwd on R

9-16       Repeat measures 1-8 with opp ftwk

17-32      Repeat measures 1-16

33         1            Very small click (without noise) with R ft  
              2            Pause

34         No action

**Figure 2** (touch-step-step)

1            1            Touch on R ball slightly in front  
              2            Step fwd on R

2            Do two (2) walking steps fwd starting with L (L, R)

3-4        Repeat measures 1-2 with opp ftwk

5-8        Repeat measures 1-4

9            1            Touch on R ball of ft diag. to R in front  
              2            Step bkwd on R diag. to the right



# Turceasca

From Muntenia, Romania

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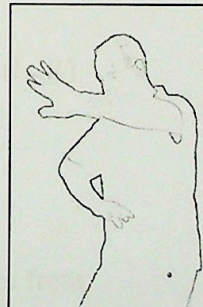
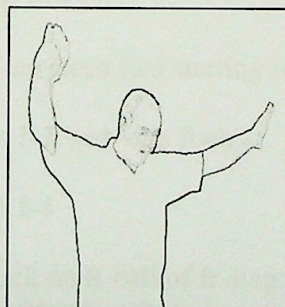
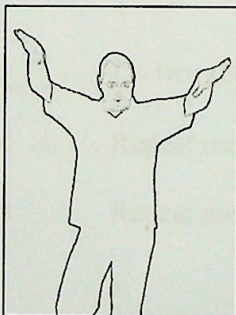
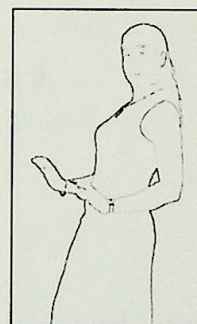
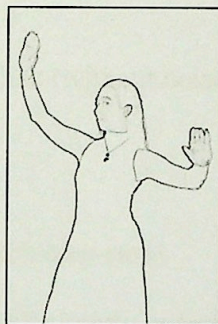
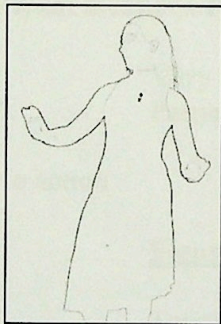
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**Style:** The arm movements illustrated below are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation. The nature of the dance should be spontaneous and free, with a sense of improvisation.





**Style:** Arms are free and active, mostly in front of the body. Hands at shoulder level (more often for the men) and elbows slightly bent.

Steps are generally small. Usually the hips sway slightly with each step touch.

Meter: 2/4

Description of *Turceasca*

Meas Count

**Introduction**

Long introduction without a clear rhythm, followed by three long musical notes (3 cts)

**Figure 1** (touch-step)

(facing and moving LOD)

1            1            Touch on R ball slightly in front  
              2            Step fwd on R

2            Repeat measure 1 with opp ftwk

3-6         Repeat measures 1-2 two more times (3 total)

7            1            Touch on R ball slightly in front  
              2            Step bkwd on R

8            1            Step bkwd (slightly) on L  
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3-4         Repeat measures 1-2 with opp ftwk

5-8         Repeat measures 1-4

9            1            Touch on R ball of ft diag. to R in front  
              2            Step bkwd on R diag. to the right



Meter: 2/4

Description of *Turceasca* (continued)

Meas	Count	<u>Figure 2</u> (continued)
10	1	Step on L to the left and turn facing center
	2	Step on R in front of L ft and turn slightly diag. to the left
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	2	Step bkwd on L
12	1	Step on R to the right and turn facing center
	2	Step on L in front of R ft and turn slightly diag. to the right
13-16	Repeat measures 9-12	

<u>Figure 3</u>		
1	1	Touch on R ball slightly in front facing LOD
	2	Step fwd on R
2	1	Touch on L ball slightly in front
	2	Step fwd on L
3	1	Touch on R ball slightly in front and turn slightly diag. to the left in preparation for turn.
	2	Step on R and turn to the right (facing LOD)
4	1	Step on L and continue turn to the right (back to the center)
	2	Step bkwd on R and continue turn to the right (facing diag. to the left)

Note: During measures 3-4, execute almost a complete turn to the right (CW) and move slightly on LOD.

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---

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F1 + F2 + F2 + F2 + F2 +

F3 + F2 + F2 + F2 + F2 +

F3 + F3 +

F1 + F2 + F2' (Ending: replace meas. 15 with, close ft together facing center, without last meas.).



# BON ODORI NO UTA

This dance started and ended every O-Bon celebration in Salt Lake City.

Danced with *uchiwa* round fan.

## Figure 1

- 1 Facing line of dance, stepping diagonally outward on R, raise hands in an arcing motion, making a circle, palms out. Face upward between your hands
- & Touch L next to R, hold
- 2 Repeat on L, looking slightly toward center of circle.
- & Touch R next to L, hold
- 3 & Repeat count 1 &
- 4 & Face to center, palms up at chest level in front of chest

## Figure 2 Split and clap

- 1 Step forward into the center on R, crossing arms, turning palms down and spreading hands out, parallel to ground.
- & Rock back on L, bringing hands together preparing for clap.
- 2 Clap at chest level
- & Turn toward LOD
- 1 & Clap

“Bon Odori no Uta” presented at Mendocino Folklore Camp 2011 by Craig Kurumada.



# ICHI TASU ICHI NO ONDO (1 + 1)

This dance means "One Plus One Dance". Craig learned this in Salt Lake City, Utah in the 1970s from Maxine Furubayashi of the Salt Lake Nichiren Buddhist Church.

Music: "Ichi Tasu Ichi No Ondo" – Gathering of Joy CD, A History of Japanese Bon Festivals and Bon Odori, 2006.

All dancers face CCW in a single circle.

## Figure 1

- 1 & Facing forward LOD, step R diagonally forward toward outside of the circle, crossing hands in front of chest, ending outstretched palms down. ("Baseball 'safe!').
- 2 & Recover to beginning position
- 3 & Repeat 1 on L stepping toward inside of the circle.
- 4 & Recover to beginning position

## Figure 2

- 1 & 2 & Step forward diagonally toward outside, step R, step L, step R, Pause raising in a arcing motion, left to right, hands above head,
- 3 & 4 & Repeat on L, moving forward diagonally toward inside

## Figure 3

- 1 & Step forward on R, raise L knee and touch/slap with both hands
- 2 & Repeat on opposite feet and hands
- 3 & Repeat on opposite feet and hands
- 4 & Repeat on opposite feet and hands

## Figure 4

- 1 Fall forward on R, clapping together at chest level, holding hands closed
- & Pivot facing reverse line of direction, not moving foot position
- 2 & Clap
- 3 & 4 Clap on each beat as you pivot to face forward
- & Recover – stand up straight



# MATSUMOTO BON BON

This dance celebrates the sister city relationship between Matsumoto and Salt Lake City.

Interlude: Step-pause with clapping left hand against *uchiwa* round fan.

## Figure 1 "Flick-flick"

- 1 Weight on L, touch R, hands: raising *uchiwa* in right hand above head, palm down, left hand on parallel plane with right hand, flick upward. Face upward looking at hands, outward from circle.
- & Step on R, repeat "flicking" motion.
- 2 Repeat on L, looking slightly toward center of circle.
- & Step on L, repeat "flicking" motion.

## Figure 2 "Open up wide"

- 1 Step forward on R, opening arms starting with crossed wrists at waist level ending with palms up, arms outstretched to sides, parallel to ground.
- & Step L, continuing arm movement
- 2 Step R finishing arm
- & Hold
- 1-2 Repeat Figure 1
- 1-2 Repeat Figure 2, but end in clapping once at waist level.

## Figure 3 "Hands up" "Hooray"

- 1 Step forward on R, extending both arms above head.
- & Bring arms down in neutral standing position
- 2 & Step forward, touch L, extending both arms above head

## Figure 4 "Sweep back"

- 1 & Step back on L, sweeping both arms low on left side, looking left, following hands
- 2 & Step back on R, repeat sweep on right side.
- 1-2 Repeat Figure 3-4

## Figure 5 "Figure Eight with uchiwa"

- 1 & Moving forward step R, begin horizontal figure eight with right hand and *uchiwa*, left hand holding "sleeve".
- 2 & Step L, bring *uchiwa* back to right, palm up



- 1 & Step R, bring uchiwa to center.  
 2 & Hold with uchiwa plane perpendicular to ground, prepare to step back L
- Figure 6** “Stepping back to Ta-dah!”  
 1 & Step L, raise R, extend right arm parallel to ground, bend left arm vertically palm facing shoulder.  
 2 & Repeat on R  
 1 Repeat first “step back”  
 & Recover to neutral standing position  
 2 & Facing center, raise right hand, diagonally away from body, extend left hand diagonally lower. (Ta-dah!)
- Figure 7** “Bon Bon”  
 1 & Facing center, cross L over R and clap hands with uchiwa.  
 2 & Step R to R, Open to “ta-dah” step.  
 1 - 2 Repeat Bon Bon step
- Figure 8** Rolling hands  
 1 & Facing forward, step R to R, moving slightly forward, rolling hands  
 2 & Repeat, stepping L.  
 1 Step R, roll faster  
 & Step L, keep rolling  
 2 Step R, roll  
 & Face center, prep to repeat  
 1-4 Repeat Bon Bon and Rolling Hands.
- Figure 9** Interlude
- Fig. 10** “Dokoi, Dokoi, Jinja!”  
 Walk in line of dance, making your own expression, chanting “Dokoi, Dokoi, Jinja! (Com’n! Let’s go to the temple!”

“Matsumoto Bon Bon” presented at Mendocino Folklore Camp 2011 by Craig Kurumada.



# TOKYO ONDO

Music: "Music for Bon Festival Dance", King Record Co. 2000. KICW3006,  
Vocalist: Fumio Otsuku

Hands are open with fingers together, but not stiff.

Prelude: Clapping: "*Chon-chon-ga chon*"

## **Figure 1** *Nagame Kazashi*

- 1 & Step back on L, raising right hand, palm out in front of forehead, slight above forehead level, extend left hand parallel to left leg, face at slight upward looking left of raised right hand..
- 2 & Repeat on R, but don't take weight on R

## **Figure 2** *Ryote Ake Kazashi*

- 1 Step forward on R, facing slightly outward making a circle with hands facing out above head.
- & Touch L next to R, holding circle above head
- 2 Repeat on L,
- &

## **Figure 3** *Soe Sashi*

- 1 & Step forward on R, extending right arm and touching left hand at right elbow ""
- 2 & Repeat Figure 3 on opposite feet and hands

## **Figure 4** *Soe Ake Kazashi*

- 1 & Step forward\* on R, raising right arm to right side, left hand underneath right elbow
- 2 & Repeat Figure 4 on opposite feet and hands



TOKYO ONDO

Sung by: Fumio Otsuku

Ha--Odori, odoru nara (*choito*)  
Tokyo Ondo *yoi yoi*

Hana no miyako no,  
Hana no miyako no man naka de *sate*

Chorus: *Ya to na, sore yoi yoi*  
*ya to na sore yoi yoi yoi*

Ha--Hana wa ue no yo, *choito* yanagi wa Ginza

Tsuki wa sumida no,  
tsuki wa sumida no yagatabune\* *sate*

*Chorus*

Ha--Osana najimino, *choito* Kanon sama wa

Yaneno tsuki sae,  
yaneno tsuki sae natsukashi ya *sate*

*Chorus*

Ha--

Nishi ni fuji gane *choito* higashi ni tsukuba

Ondo toruko wa,  
Ondo torukowa manaka de *sate*

*Chorus*

Ha--Yosete kaeshite, *choito* kaeshite yo seru

Tokyo Hanjo no,  
Tokyo Hanjo hitono nami – *sore*

\*yagatabune – leisure boat with roof



TOKYO ONDO

Sung by:

Translation by

Ha--Odori, odoru nara (*choito*)

Tokyo Ondo *yoi yoi*