

Cristian Florescu & Sonia Dion (Romanian)



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Joc din Enisala

From Dobrogea, Romania

Presented by Sonia Dion & Cristian Florescu

Formation: mixed open circle

Position: body facing center, hands joined up in W pos.

Pronunciation: ZHOK deen eh-NEE-sah-lah

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 1*

Note: This dance has two parts. The first one is a 10/8. The second part is a 2/4

Meter: 2/4 Description of *Joc din Enisala*

Meas. Count **Introduction**

1-16 No action

Meter: 10/8 Description of *Joc din Enisala* (First part)

Figure 1 (facing center)

1	1-2	Step bkwd on R, start swinging arms down with a large amplitude (up).
	3-4	Raise L leg, knee bend 45° facing diag. to the right, while arms still moving down and bkwd.
	5	Step on L in front
	6	Step on R near L
	7-8	Step on L in front
	9-10	Raise R leg, knee bend 45°

Note:

Swing arms down with a large amplitude (up) until slightly bkwd (cts 1-4)

Bring arms gradually up ending in W pos (cts 5-8)

Style: while swinging arms down, upper body slightly turns to the right and diag. bkwd

2 Repeat measure 1

Figure 2 (facing diag. R of center and moving LOD)

1	1-2	Step on R
	3	Step on L across R
	4	Step on R
	5-6	Step on L across R
	7-8	Turn facing center while step on R to the right
	9-10	Touch L near R (no wt)

2 Repeat measure 1 with opp ftwk and direction

As presented at the 2017 Mendocino Folklore Camp

Meter: 2/4

Description of *Joc din Enisala* (Second part; Sârba) (continued)

Meas. Count

Figure 4 (continued)

7 1 Step on L to the left
2 Step on R in front of L

8 1 Step on L to the left
2 Lift on L while raising R leg in front knee bend 45°

9-15 Repeat measures 1-7

16 1 Close L near R
2 Pause

Note: on measures 15-16 Bring arms up in W pos.

Final pattern:

Introduction + (F1 + F2 + F3 + F4) x 6.

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As presented at the 2017 Mendocino Folklore Camp

Hora de la Vama
 From Bucovina, Romania
 Presented by Sonia Dion & Cristian Florescu

Formation: Women's circle

Position: Facing LOD,

R arm extend, R hand on the L shoulder (back) of the W in front and

L arm bend, L hand holding vest

Pronunciation: HOH-rah deh lah VAH-mah

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 2

 Meter: 4/4

Description of *Hora de la Vama*

Meas. Count

Introduction

1-4 No action

Figure 1
 (Facing LOD)

1	1	Small step fwd on R
	&	Step on L near R
	2&	Small step fwd on R
	3	Small step fwd on L
	&	Step on R near L
	4&	Small step fwd on L

Note: measure 1 = two *two-step*

2	1	Step fwd on R slightly diag.
	2	Step fwd on L slightly diag.
	3	Step fwd on R slightly diag.
	4	Step fwd on L slightly diag.

Rhythm of measures 1-2: Q-Q-S-Q-Q-S, S-S-S-S

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

Meter: 4/4

Description of *Hora de la Vama* (continued)

Meas. Count

Figure 2
(facing LOD)

- | | | |
|---|----|---------------------|
| 1 | 1 | Small step fwd on R |
| | & | Step on L near R |
| | 2& | Small step fwd on R |
| | 3 | Small step fwd on L |
| | & | Step on R near L |
| | 4& | Small step fwd on L |

Note: measure 1 = two *two-step*

- | | | |
|---|----|---|
| 2 | 1& | Touch with R ball of ft (without wt) near L |
| | 2 | Small step on R to the right |
| | & | Step on L near R |
| | 3& | Small step on R to the right |
| | 4& | Touch with L ball of ft (without wt) near R |

Rhythm of measures 1-2: Q-Q-S-Q-Q-S, S-Q-Q-S-S

- | | |
|-----|--|
| 3-4 | Repeat measures 1-2 with opp. ftwk (starting L ft) |
| 5-8 | Repeat measures 1-4 |

Figure 3
(facing center, hands up joined in W pos.)

- | | | |
|---|----|----------------------------|
| 1 | 1 | Small step twd center on R |
| | & | Step on L near R |
| | 2& | Small step twd center on R |
| | 3 | Small step twd center on L |
| | & | Step on R near L |
| | 4& | Small step twd center on L |

Note: measure 1 = two *two-step*

- | | | |
|---|---|------------------------------|
| 2 | 1 | Step fwd on R slightly diag. |
| | 2 | Step fwd on L slightly diag. |
| | 3 | Step fwd on R slightly diag. |
| | 4 | Step fwd on L slightly diag. |

Rhythm of measures 1-2: Q-Q-S-Q-Q-S, S-S-S-S

- | | |
|-----|----------------------------------|
| 3-4 | Repeat measures 1-2 moving bkwd. |
|-----|----------------------------------|

Meter: 4/4

Description of *Hora de la Vama* (continued)

Meas. Count

Figure 3 (continued)

- 5 1 Turn slightly to the right, small step on R moving LOD
 & Step on L near R
 2& Small step fwd on R slightly diag. moving LOD
 3 Small step fwd on L slightly diag. moving LOD
 & Step on R near L
 4& Small step fwd on L slightly diag. moving LOD
- 6 1 Step fwd on R slightly diag., bringing arms down and slightly bkwd
 2 Step fwd on L slightly diag., swinging arms (extend) slightly fwd
 3 Step fwd on R slightly diag., swinging arms (extend) slightly bkwd
 4 Step fwd on L slightly diag., swinging fwd and bringing arms up bend in W pos.
- 7-8 Repeat measures 5-6

Figure 4

(facing center, hands up in W pos.)

- 1 1 Turn to be facing center, small step on R
 & Step on L near R
 2& Small step twd center on R
 3 Small step twd center on L
 & Step on R near L
 4& Small step twd center on L
- 2 1& Stamp with noise on R (no wt)
 2 Step on R to the right
 & Step on L near R
 3& Step on R to R
 4& Stamp with noise on L (no wt)

Rhythm of measures 1-2: Q-Q-S-Q-Q-S, S-Q-Q-S-S

- 3 1 Small step bkwd on L
 & Step on R near L
 2& Small step bkwd on L
 3 Small step bkwd on R
 & Step on L near R
 4& Small step bkwd on R
- 4 1& Stamp with noise on L (no wt)
 2 Step on L to left
 & Step on R near L
 3& Step on L to left
 4& Stamp with noise on R (no wt)

Meter: 4/4

Description of *Hora de la Vama* (continued)

Meas. Count

Figure 4 (continued)

5-8 Repeat measures 1-4 (starting R ft)

Figure 5
(facing LOD)

- | | | |
|-----|----|--|
| 1 | 1 | Turn slightly to the right, small step on R moving LOD |
| | & | Step on L near R |
| | 2& | Small step fwd on R slightly diag. moving LOD |
| | 3 | Small step fwd on L slightly diag. moving LOD |
| | & | Step on R near L |
| | 4& | Small step fwd on L slightly diag. moving LOD |
| 2 | 1 | Step fwd on R slightly diag., bringing arms down and slightly bkwd |
| | 2 | Step fwd on L slightly diag., swinging arms (extend) slightly fwd |
| | 3 | Step fwd on R slightly diag., swinging arms (extend) slightly bkwd |
| | 4 | Step fwd on L slightly diag., swinging fwd and bringing arms up bend in W pos. |
| 3-4 | | Repeat measures 1-2 |
| 5 | 1 | Turn to be facing center, small step on R |
| | & | Step on L near R |
| | 2& | Small step twd center on R |
| | 3 | Small step twd center on L |
| | & | Step on R near L |
| | 4& | Small step twd center on L |
| 6 | 1 | Small step fwd on R |
| | & | Step on L near R |
| | 2& | Small step fwd on R |
| | 3& | Stamp with noise on L in place (no wt) |
| | 4& | Stamp with noise on L in place (no wt) |

Rhythm of measures 5-6: Q-Q-S-Q-Q-S, Q-Q-S-S-S

7-8 Repeat measures 5-6 with opp ftwk and direction (starting L ft bkwd)

Meter: 4/4

Description of *Hora de la Vama* (continued)

Meas. Count

Figure 6
(facing LOD)

- | | | | |
|-----|----------------------------------|--|---|
| 1 | 1 | Turn slightly to the right, small step on R moving LOD | |
| | & | Step on L near R | |
| | 2& | Small step fwd on R slightly diag. moving LOD | |
| | 3 | Small step fwd on L slightly diag. moving LOD | |
| | & | Step on R near L | |
| 2 | 4& | Small step fwd on L slightly diag. moving LOD | |
| | 1 | Step fwd on R slightly diag., bringing arms down and slightly bkwd | |
| | 2 | Step fwd on L slightly diag., swinging arms (extend) slightly fwd | |
| | 3 | Step fwd on R slightly diag., swinging arms (extend) slightly bkwd | |
| 3-4 | 4 | Step fwd on L slightly diag., swinging fwd and bringing arms up bend in W pos. | |
| | Repeat measures 1-2 | | |
| | 5 | 1 | Turn to be facing center, small step on R |
| | | & | Step on L near R |
| 2& | | Small step twd center on R | |
| 3 | | Small step twd center on L | |
| & | | Step on R near L | |
| 6 | 4& | Small step twd center on L | |
| | 1 | Step fwd on R slightly diag. | |
| | 2 | Step fwd on L slightly diag. | |
| | 3 | Step fwd on R slightly diag. | |
| 7-8 | 4 | Step fwd on L slightly diag. | |
| | Repeat measures 5-6 moving bkwd. | | |

Final pattern:

(F1 + F2) x 2 + F3 + F4 + F5 + F6.

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Song for
Hora de la Vama

Doi firi albi crescuți pe baltă
Asta-i horă legănată
Și se joacă di chi vrei
Când înflorii floarea-n tei

Two white flowers grow on the water
This is the dance that sways
And, if you like, you can dance it
When the linden tree buds appear.

Legănat și cât una
Sâ jucăm ca la Vama
Câti tri și i-ar una
La horă Duminica

Sway and stamp once
That's how they play in Vama*
Stamp three times and then once more
The Sunday dance.

Bini-mi șede cămeșă
Îi cusută la Vama
Și-i tari frumos aleasă
Cusută-n pânză di casă

The shirt that looks good on me
Was embroidered in Vama
And was very well chosen
Embroidered by hand.

Așa umblă vamamei
Când era di seama me
Să-n șinge cu brâu de lână
Să șii a el de mână

That's how the villagers dressed
When they were my age
And they tie the wool belt
And hold it in their hands.

*A village

Presented by Sonia Dion and Cristian Florescu, 2013

Brâu pe șase din Argeș
 From Muntenia, Romania
 Presented by Sonia Dion & Cristian Florescu

Formation: Men's open circle, short lines

Position: facing center, hands joined down in V pos.

Pronunciation: BREW peh SHAH-she deen AHR-djesh

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 3

 Meter: 2/4

Description of *Brâu pe șase din Argeș*

Meas. Count

Introduction

1-12

No action

Figure 1

1

1
2

Step swd on R to the right
 Close L next R ft

2

1
2

Step swd on R to the right
 Touch L (no wt) near R ft

3

1
2

Step swd on L to the left
 Touch R (no wt) near L ft

4-12

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

Figure 2

(Q-S, Q-Q-S, Q-Q-Q-S)

1

1
&2
&

Lift on L heel in place while raising R leg (knee bent) in front diag. to left
 Step on R, with noise, in place while raising L leg in front (knee bent) diag. right
 Stamp on L (no wt), with noise, in place

2

1
&2
&

Step on L, with noise, in place
 Step on R with noise in place while raising L leg (knee bent) in front diag. right
 Stamp on L (no wt)

3

1
&
2&

Step on L, with noise, in place
 Step on R, with noise, in place
 Step on L with noise in place while raising R leg (knee bent) in front diag. left

4-12

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

Meter: 2/4 Description of *Brâu pe șase din Argeș* (continued)

Meas.	Count	Figure 3: <i>Plimbare</i> (Promenade) (Moving and facing LOD) (Q-S-S-S, Q-S-S)
1	1 &2	Lift on L heel while raising R leg in front (knee bent 45°) Step fwd on R
2	&1 &2 &	Step fwd on L Step fwd on R Leap on L in front
3	1& 2&	Step fwd on R Step fwd on L while raising R leg in front (knee bent 45°)
4-12		Repeat measures 1-3 three more times (4 total)

Figure 4
(Facing center)
Q-S-S-S-Q-S)

1	1 &2	Small lift on L heel Stamp on R (no wt) in front, toes facing diag. left
2	&1 &2	Twist R heel and touch with R ball of ft diag. right Twist R heel and touch with R ball of ft diag. left
3	&1 & 2&	Stamp on R in front Leap on R near L Stamp on L (no wt) in front
4-6		Repeat measures 1-3 with opposite ftwk and direction
7-12		Repeat measures 1-6

Figure 5: *Foarfece* (Scissor)
(Q-Q-Q-Q-Q-Q-S-S-S)

1	1 & 2 &	Hop on L in place while R leg does a reverse bicycle mvt. (knee bent 45°) Step on R behind L ft Hop on R in place while L leg does a reverse bicycle mvt. (knee bent 45°) Step on L behind R ft
2	1 & 2&	Hop on L in place while R leg does a reverse bicycle mvt. (knee bent 45°) Touch with R ball of ft near L Fall on both balls of ft, feet apart (toes pointing slightly inside), knees bent and closer than feet

Meter: 2/4 Description of *Brâu pe șase din Argeș* (continued)

Meas.	Count	Figure 6 (continued)
9	1	Step on R, with noise, in place
	&	Step on L, with noise, in place
	2&	Step on R with noise in place while raising L leg (knee bent) in front diag. right

Note: measures 7-9 = measures 1-3 of **figure 2** with opposite ftwk

10	1	Step on L in place
	&	Cross R ft in front of L
	2	Step on L in place
	&	Step on R near L ft
11	1	Cross L ft in front of R
	&	Step on R in place
	2	Step on L near R ft
	&	Cross R ft in front of L
12	1	Step on L in place
	&	Step on R in place
	2&	Step on L in place

13-24 Repeat measures 1-12

Final

1	1	Lift on L heel while doing small quick with R ft (knee bent)
	&	Step on R near L ft
	2&	Step on L in place
2	Repeat measure 1	
3	1	Lift on L heel while doing small quick with R ft (knee bent)
	&	Small step fwd on R
	2&	Close L near R ft

Final pattern:

(F1 + F2 + F3 + F4 + F5 + F6) x 2 + Final.

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As presented at the 2017 Mendocino Folklore Camp

De ciobănie

From Bucovina, Romania

Presented by Sonia Dion & Cristian Florescu

Formation: Men's circle

Position: free, hands holding vest, facing LOD

Pronunciation: DEH tcheeh-oh-BEU-nee-eh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, Band 4*

Meter: 2/4

Description of *De ciobănie*

Meas. Count

Introduction

1-16

No action

Figure 1: *Plimbarea* (Promenade)
(Facing LOD)

1-2 Do 4 walking steps starting with R ft

Style: With each step, the shoulders sway very slightly toward the side of the foot taking the weight.

- | | | |
|------|---|---|
| 3 | 1 | Step on R |
| | & | Brush with L ft (flat ft), bend knee. Leg in front of other leg |
| | 2 | Follow through with the movement of lifting the L leg to obtain 90° |
| 4 | & | Bring down L ft (no wt) close to R ft (heel in the middle R ft) |
| | 1 | Set down L ft in place |
| | & | Brush with R ft (flat ft), bend knee. Leg in front of other leg |
| 5-16 | 2 | Follow through with the movement of lifting the R leg to obtain 90° |
| | & | Bring down R ft (no wt) close to L ft (heel in the middle L ft) |
| | Repeat measures 1-4, three more times (4 total) | |

Figure 2

1-2 Do 4 walking steps starting with R ft, facing and moving LOD

- | | | |
|---|---|---|
| 3 | 1 | Step on R to the right while turning ¼ t. to the left to be facing center |
| | & | Step on L in place |
| | 2 | Step on R in place |
| | & | Stamp on L in place (no wt) |

Meter: 2/4

Description of *De ciobănie* (continued)

Meas. Count **Figure 2** (continued)
(facing center)

4 1 Step on L in place
& Step on R in place
2& Step on L in place

5 1 Facing center and moving RLOD, step on R across in front of L
2 Step on L to the left

6 1 Step on R behind L
2 Step on L to the left

Note: measures 5-6 = one *grape-vine*

7 &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
& Turn to face center with stamp R to the right of L ft in front (no wt)
2& Step with accent to the right and turn body facing slightly to the right

8 1 Step on L in place
& Step on R in place
2& Step on L in place

9-16 Repeat measures 1-8

Figure 3 (Clapping hands)

1 1 Strong stamp on R in front while clapping hands together in front (chest level)
2 Kick with R ft in front

2 1 Step bkwd on R
2 Small step bkwd on L

3 1 Very small step fwd on R
& Step fwd on L near R
2 Very small step fwd on R
& Small brush with L (no wt)

4 1 Very small step on L fwd
& Step fwd on R near L
2& Small step fwd on L

5-16 Repeat measures 1-4, three more times (4 total)

Meter: 2/4

Description of *De ciobănie* (continued)

Meas.	Count	Figure 4
1	1	Leap on R
	&	Step on L in front of R
	2	Step on R in place
2	1	Leap on L
	&	Step on R in front of L
	2	Step on L in place

Note: measures 1-2 = two *Pas de Basque*

3	1	Facing center and moving LOD, leap on R to the right
	&	Step on L near R
	2	Leap on R to the right
	&	Step on L near R

4	1	Leap on R to the right
	&	Step on L near R
	2&	Leap on R to the right

5-8 Repeat measures 1-4 with opp ftwk and direction (starting L ft moving RLOD)

9-16 Repeat measures 1-8

Final: Last measure of the dance should be replaced by:

16	1&	Leap on L to the left
	2&	Stamp on R with noise.

Final pattern:

(F1 + F2+ F3 + F4) x 3.

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Song for
De ciobănie

Primăvară surioară hai dor, doruți
Strângii omături afară hai duma doruli
Și sloboți-a ști iarba hai dor, doruți
Să pot la munte urca hai duma doruli
//Oi pornii cu ciobanii ca să strângem turmili
S-apucăm drumuri batute de ploii și di doruri multe//
Drumuri și pot să le ști
Numa-i cine-i ciobanii

Come spring, my sister, oh the longing
The snow melts, oh the longing
And the grass grows, oh the longing
That I may climb the mountain
//I'll go with the shepherds to gather the flock
We'll take trails beaten by the rain and by longing//
Trails known
Only to shepherds.

Lung îi drumul codrului
Da mai lung i-a dorului
Că-n codru î-ți cărări multe
Dorul le străbate iute

The path In the forest is long
But longer is my heart's path
There are many routes in the forest
My soul travels them quickly.

Da primăvară dacă-i vrea hai dor, doruți
Când o vezi pe mândruța hai duma doruli
C-așteaptă cu dor în prag hai dor, doruți
Du-i sărutu meu cu drag hai duma doruli
//Pi aripa vântului pe cetina bradului
Și mirosul florilor să știe și drag și dor//
Să mă poată aștepta
Până ce trece vara
Drumu-n codru se găteștii
Doru nu se ostoieștii
Când te gândești că te lasă
Iar își vezi inima arsă

Dear spring, if you would, oh the longing
When you see my beloved
Waiting longingly in the doorway
Bring her my kiss with love
//On the wing of the wind, on the branch of the pine tree
And the scent of flowers, she will know I love her//
And should wait for me
Until the end of summer
Winding is the path in the forest
My heart does not tire
When you think it's over
You'll see my heart be consumed still.

Presented by Sonia Dion and Cristian Florescu, 2013

Meter: slow 7/8

Description of *Dansul fetelor din Bilca* (continued)

Meas. Count

Figure 2 (continued)

- | | | |
|-----|--|--------------------------------------|
| 4 | 1-2 | Step on L twd center (facing center) |
| | 3-4 | Step on R in place |
| | 5-6-7 | Step on L bkwd, not far from R ft |
| 5-8 | Repeat measures 1-4 with opp direction (moving bkwd) | |

Final pattern:

First melody (7/8) (F1 + F2) x2 +

Second melody (2/4) (F1+ F2) x2.

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Song for
Dansul fetelor din Bilca

Dragu mi unde am vinit și cu șin m-am întâlnit
Dragu mi unde am intrat și cu șin m-am adunat
Dragu mi di dumneavoastră c-ascultați cântarea noastră
Și când și m-ai drag me-ar și daca-ți mai îngadui
Codru-i verde funza-i deasă dragostea de șin mândreață
Și din cateț-i oameni buni și ne-or ține până luni
Frunză verde strop di rouă din inimă șede nouă
Cu ștergar și cu pieptar când ni cânt-un lăutar.

Hop sus, sus că poale nus, ba să-mi țină nu le-am pus
Ba să-mi țină nu le-am pus că-ți la soacrămea pe fus
//Da le-oi toarce și le-oi țese și le-oi pune la cămeșe//
Sănătate eu mă duc nu vă las niciu-n bucluc
Eu buclucuri eu cu mine și voi rămâneți cu bine
Sănătate eu vă las, nu vă fac nișiu-n necaz
Și di vor plășe de noi, noi om mai veni la voi.

I like it here and I like who I've met
I like the house where I am and who I'm with
I'm glad you'll listen to our song
And if you allow me, I will play more
The forest is green, the foliage lush and love strong
Among good people, we'll stay until Monday
Green leaves and dewdrops, my heart is full again
With a towel and a vest, a musician plays.

Oops! I didn't put on the apron
It's still on my mother-in-law's spindle
//I will spin it, weave it and wear it//
Cheers! I'm leaving no troubles behind
I take any trouble with me, be at peace
Cheers! I'm leaving you causing no trouble
If you liked us, we'll come back.

Presented by Sonia Dion and Cristian Florescu, 2013

Brâul bătrân

From Banat, Romania

Presented by Sonia Dion & Cristian Florescu

Formation: open mixed circle

Position: facing center, hands joined up in W pos.

Pronunciation: BREWL BUH-treuhn

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 6

Meter: 2/4

Description of *Brâul bătrân*

Meas. Count

Introduction

1-8

No action

Figure 1

1

1
&
2&

Small step on R to the right
Step on L near R
Step on R in place

2

1
&
2&

Small step on L to the left
Step on R near L
Step on L in place

3

1&
2&

Moving LOD, turn body slightly diag. to the right, step on R to the right
Step on L near R

4

1
&
2&

Step on R
Step on L near R
Step on R

5

1
&
2&

Step on L
Step on R near L
Step on L

6

Repeat measure 4 (starting R ft)

7

1&
2&

Step on L twd center
Facing center, small step on R to the right

8

1
&
2&

Step on L near R
Step on R in place
Step on L in place

9-48

Repeat measures 1-8 five more times (6 total)

As presented at the 2017 Mendocino Folklore Camp

Meter: 2/4

Description of *Brâul bătrân* (continued)

Meas.	Count	Figure 2 (Facing center)
1	1& 2&	Step on R in place Raise L leg in front, knee bent 45°
2	1& 2&	Step on L in place Raise R leg in front, knee bent 45°
3	1& 2&	Step on R in place Moving RLOD and still facing center, step on L to the left
4	1 & 2&	Step on R near L Small step on L to the left Step on R near L
5-8		Repeat measures 1-4 with opp ftwk and direction (starting L ft)
9-16		Repeat measures 1-8

Note: Figure 2 has usually 16 measures, EXCEPT the second time (24 measures)

17-24 Repeat measures 1-8

Figure 3

1	1& 2&	Step on R to the right Raise L leg in front, knee bent 45°, body slightly diag. to the right
2	1& 2&	Step on L across in front of R Click (<i>pinten</i>) with inside R heel to L ft
3	1& 2&	Turn facing center, small step on R to the right Turn facing diag. to the left, small step on L to the left
4	1 & 2&	Moving RLOD, step on R to the left Step on L near R Step on R to the left
5-8		Repeat measures 1-4 with opp ftwk and direction
9-16		Repeat measures 1-8

Meter: 2/4

Description of *Brâul bătrân* (continued)

Meas.	Count	<u>Final</u>
1	1& 2&	Step on R in place Raise L leg in front, knee bent 45°
2	1& 2&	Step on L in place Raise R leg in front, knee bent 45°
3	1& 2&	Step on R twd center Step on L twd center
4	1& 2&	Close R next L ft Pause

Final pattern:

F1 + F2 (16 meas) + F3 +
F1 + F2 (24 meas) + F3 +
F1 + F2 (16 meas) + F3 +
F1 + Final

Described and presented by Sonia Dion & Cristian Florescu, ©2013

Song for Brâul bătrân

Pătimaș nici cum nu-i altu,
cum nu l-o văzut Banatu.
Și-n patima îmi place viața s-o trăiesc
Am să joc pân-am să mor, brâul pădurarilor*
Cu ie-i îmi place să mă chefuiesc

Refren:

//Ține doamne pădurea verde și deasă
Și să nu se agațe niciodată
La pădure acolo se fac bani grei
Și d-ai-a îmi place cu pădurarii mei//

Nu m-or plăcut școlili, mi-or plăcut pădurili
Pădurar m-am făcut ca și tata meu
Dintr-o pădure în alta cu bușteanu știu socoata
Fac bani și de nimic nu îmi pare rău

Refren

Am să joc pân-am să mor, hui hui hui
Brâul pădurarilor, hei ha.

Care-i pădurar de frunte ăla-și ține două mândre
Cu foc le iubește fie ce o fi
Așa mince mândrili cum taie și lemnili
Bea rachie și mult îi place-a iubi

Refren

Cine-i hoțu pădurii jumarul cu precinii
Parcă pădurar îi în grădina lor
Cară lemnili cu carul care-s precini cu jumarul
Și preteni nu țin socota banilor

Refren

Brâul pădurarilor, hei ha.

In Banat, you won't find anyone
as passionate as me.
I like to live life with passion.
I'll dance *brâul pădurarilor** to my death
I like to party with the forest rangers.

Chorus:

//Oh God, please keep the forest thick and green
And don't ever let it die.
We make lots of money there
That's why I like to be with my forest ranger friends.//

I never liked school, I liked the forest.
I chose to be a forest ranger like my father.
From one forest to the next, I know my business.
I make lots of money and have no regrets.

Chorus

I'll dance *brâul pădurarilor* to my death.

A good forest ranger has two women
He loves passionately, either one.
He lies as skillfully as he fells trees.
He likes to drink and he loves Love.

Chorus

If you're good friends with a ranger,
You can easily go into his garden.
Load some wood into your cart
And your ranger friend won't care about the debt.

Chorus

Brâul pădurarilor, hey, hey!

* "Brâul pădurarilor" is the name of the dance; *pădurar* means forest ranger.

Ca la Dăeni

From Dobrogea, Romania

Presented by Sonia Dion & Cristian Florescu

Formation: open mixed circle

Position: hands joined up in W pos

Pronunciation: KAH LAH DUH-en(ee)

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 9

Meter: 7/8

Description of *Ca la Dăeni*

Meas. Count

Introduction

1-4 No action

Figure 1

(Facing slightly LOD and moving LOD)

1 1-2 Step on R
3-4 Step on L near R
5-6-7 Step on R

2 1-2 Step on L
3-4 Step on R near L
5-6-7 Step on L

3 Repeat measure 1 while swinging arms down

4 Repeat measure 2 while swinging arms up in W pos

5-16 Repeat measures 1-4, three more times (4 total)

Figure 2

1 1-2 Lift on L heel while start swinging arms down
3-4 Step on R to the right while arms still moving down
5-6-7 Step on L across in front of R while arms moving bkwd

2 1-2 Facing center, step on R to the right while bringing arms up in W pos.
3-4 Step on L near R ft
5-6-7 Step on R in place

3 1-2 Step on L in place
3-4 Step on R in place
5-6-7 Step on L in place

Jiana lui Ana

From Transylvania, Romania
Presented by Sonia Dion & Cristian Florescu

Formation: Small mixed closed circles (8-10 people)

Position: facing center, hands joined down in back basket's hold position

Pronunciation: zhee-AH-nah loo-ee AH-nah

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 12

Meter: 2/4

Description of *Jiana lui Ana*

Meas. Count

Introduction

- | | | |
|------|---|--|
| 1 | 1 | Step swd on R to the right |
| | 2 | Close L near R ft |
| 2 | 1 | Step swd on R to the right |
| | 2 | Touch L (no wt) near R ft |
| 3-4 | | Repeat measures 1-2 with opp. ftwk and direction |
| 5-16 | | Repeat measures 1-4, three more times (4 in total) |

Suggestion: no action on the first 4 measures, starting the dance on measure 5.

Figure 1

(Moving RLOD)

- | | | |
|---|---|--|
| 1 | 1 | Step on R across in front of L ft |
| | 2 | Step on L to the side |
| 2 | 1 | Step on R behind L ft |
| | 2 | Step on L to the side |
| | | (1-2 = one <i>grapevine</i> step) |
| 3 | 1 | Step on R across in front of L ft, body slightly diag. left |
| | 2 | Step on L to the side |
| 4 | | Repeat measure 3 |
| | | (3-4 = two <i>rida</i> steps) |
| 5 | 1 | Small step on R across in front of L ft while bending R knee |
| | & | Small step on L to the side |
| | 2 | Small step on R across in front of L ft |
| | & | Small step on L to the side |

As presented at the 2017 Mendocino Folklore Camp

Meter: 2/4 Description of *Jiana lui Ana* (continued)

Meas.	Count	Figure 1 (continued)
6	1 & 2&	Small step on R across in front of L Small step on L to the side Small step on R across in front of L
7	1 2	Facing center, step swd on L to the left Step on R in place
8	1 2	Moving LOD, step on L across in front of R body slightly diag. right Step on R to the right
9-16		Repeat measures 1-8 with opp. ftwk and direction

Figure 2
(Moving RLOD)

1-8 Do four (4) *grape-vine* steps as described previously in figure 1 (measures 1-2)

Figure 3
(Facing and moving LOD)

1	1 & 2 &	Step on R fwd Scuff on L (flat ft) Small step on L Scuff on R (flat ft)
2-8		Repeat measure 1, seven more times (8 in total)
9	1 2	Step swd on R to the side, facing center Step on L in place
10	1 2	Moving RLOD, step on R across in front of L body slightly diag. left Step on L to the left

Final

1-6		Repeat measures 1-6 of figure 1
7	1& 2&	Close L near R (<i>Assemblé</i>) Pause

Final pattern: Intro.+ F1 + F2 + F3 +F1 + F2 + F3 (meas. 3-10) +F1 + F2 + F3 + Final.

Described and presented by Sonia Dion & Cristian Florescu, ©2013

As presented at the 2017 Mendocino Folklore Camp

Song for
Jiana lui Ana

Uhăi bade, uhăi bade uhăi mă, la la lai la lai la la
Șapă-i dacă, șapă-i dacă buhăicei, la la...
Cum moi duce după miei, la la...
Că și daco-i mere cei, la la...

Hey buddy, my friend, la, la la lai la lai la la
If, if, la la...
If I followed the sheep, la la...
What if something happened? La la...

Hop țuțuc pă lângă stână
Să se facă brânza bună
Să nu fie usturoaie
Ca gura de jinăroaie

Way up there, close to the sheepfold
The cheese must be good
It mustn't smell of garlic
Like the mouths of the girls around here.

Uhăi bade, cum m-aș face să te țuc, la la...
Să te țuc, să te-apuc și să mă duc, la la...
După capre se le-aduc, la la...
Să nu le mănțe vrun lup, la la...

Hey my friend, how can I get a kiss from you? La la...
Kiss you, grab you and leave you, la la...
To bring in the goats, la la...
So the wolf can't eat them, la la...

Hai cui, prin grădui
Cu mândruța nuștu cui
Ba o știu da nu vă spui

Oh! Who's in the garden
With the secret sweetheart?
Well, I know but I'm not telling.

Astă vară, astă vară am fost cioban la la...
Și la toamnă, și la toamnă oi fi brânzar la la...
Că știu lemnu la găleată la la...
La băciță câte-odată la la...

This summer, this summer I was a shepherd, la la...
And in the fall I'll be a cheese maker, la la...
'Cos I know how to put the plunger in the pail, la la...
Sometimes the shepherd's wife, la la...

Hop țuțuc pă lângă stână
Să se facă brânza bună
Să nu fie usturoaie
Ca gura de jinăroaie

Way up there, close to the sheepfold
The cheese must be good
It mustn't smell of garlic
Like the mouths of the girls around here.

Uhăi bade, uhăi bade uhăi mă....hăi!

Hey, hey my buddy, my friend!

Presented by Sonia Dion and Cristian Florescu, 2013

Danțul din Mehedinți

From Oltenia, Romania

Presented by Sonia Dion & Cristian Florescu

Formation: open mixed circle

Position: facing center, hands joined down in V pos.

Pronunciation: DAHN-tsool deen meh-heh-DEENTS(ee)

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 14

Meter: 2/4

Description of *Danțul din Mehedinți*

Meas. Count

Introduction

1-16

No action

Figure 1

(Moving LOD)

- | | | |
|---|----|--|
| 1 | 1 | Step on R to the right, facing slightly diag. to the right |
| | 2 | Small lift on R heel |
| 2 | 1 | Step on L to the right in front of R ft |
| | 2 | Small lift on L heel |
| 3 | 1 | Step on R to the right |
| | 2 | Step on L to the right in front of R ft |
| 4 | 1 | Small step on R to the right, facing center |
| | & | Step on L near R |
| | 2& | Step on R in place |

Note: measure 4 = one *two-step*

5-8 Repeat measures 1-4 with opp ftwk and direction (starting L ft and moving RLOD)

9-16 Repeat measures 1-8

Figure 2

(Facing center, hands joined up in W pos)

- | | | |
|---|----|--|
| 1 | 1 | Bring arms up in W pos, step on R in place |
| | & | Step on L in place |
| | 2& | Step on R in place |
| 2 | 1 | Step on L in place |
| | & | Step on R in place |
| | 2& | Step on L in place |

Note: measures 1-2 = two *two-step*

Meter: 2/4 Description of *Danțul Mehedinți* (continued)

Meas. Count **Figure 2** (continued)

Style: the *two-steps* must be danced in a curved manner as if on the edge of a small circle, curving slightly in on the right and the left. Swinging, slightly, forearms on the first count of every *two-steps* to the same direction as the ftwk.

- 3 1 Very small 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.)
- 4 1 Very small step on R swd to R and swinging forearms to R (wind. mvt.)
 & Step on L near R
 2& Step on R in place
- 5-8 Repeat measures 1-4 with opp ftwk and direction
- 9-16 Repeat measures 1-8

Figure 3

- 1 1 Bring arms down in V pos while step on R heel (leg extend) twd center
 & Close L next to R
 2 Step fwd on R
 (cts 1&2 = one two-step)
- 2 Repeat meas. 1 with opp ftwk, still moving twd center
- 3 1 Step on R in place
 2 Step on L across in front of R
- 4 1 Small step bkwd on R
 2 Step on L near R
- 5 1 Step on R across in front of L
 2 Small step bkwd on L
- 6 1 Step on R near L
 2 Stamp on L (no wt) in place
- 7 1 Step on L in place
 2 Stamp on R (no wt) slightly in front
- 8 1 Stamp on R (no wt) in place
 2 Pause
- 9-16 Repeat measures 1-8

Note: on the last measure of the dance do on cts 1-2: two stamps on R in place.

Meter: 2/4

Description of *Danțul din Mehedinți* (continued)

Final pattern:

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

Described and presented by Sonia Dion & Cristian Florescu, ©2013

Song for
Dantul din Mehedinti

//Hai, hai iar așa vin-o mândră lângă mine
Să jucăm în horă că, mi-e drag de tine//
Să te iau mândruță-n joc, haida, hopa, hop așa
Și te-oi săruta cu foc, joacă mândra mea
Să te iau mândruță-n joc, haida, hopa, iar așa
Și te-oi săruta cu foc, să joci cu năna

//Hai, hai iar așa, să te joc la tine-n sat
Ca să vadă lumea că te țin de drag//
Joacă danțul pe-un picior, haida, hopa, hop așa
Legănat și cu târcol, joacă mândra mea
Joacă danțul pe-un picior, haida, hopa, iar așa
Legănat și cu târcol, așa mândra mea

//Hai, hai iar așa, grea e doamne dragostea
Parc-ar fi o piatră pe inima mea//
//Piatra odată mai crapă, saltă hora n-o lăsa
Da dragostea niciodată, joacă mândra mea//
Da zi nu te lăsa di horă, poate te-o vrea muma noră

Și mâna-n șold, capu sucit, da și mai dă un chiotit
Hop, hop și așa măi.

//Hey, hey, that's it, come my dear
Come dance the *hora*; I long for you.//
I want to take you to dance
And embrace you passionately; dance my sweet
I want to take you to dance
And embrace you passionately; dance.

//Hey, hey, that's it, dance in your village
So that everyone sees that I love you //
Dance on one foot
Twirl around, dance my dear
Dance the dance on one foot
Twirl around, that's it, my dear.

//Hey, hey, that's it, Love is hard
It's like a rock on my heart//
//The rock breaks at times, jump in the *hora*
Never Love, dance my dear//
But don't stop dancing, because my mother
may want you as her daughter-in-law.

Hand on your waist, head turned and shout:
Hop, hop and that's it!

Presented by Sonia Dion and Cristian Florescu, 2013

Bătrâneasca

From Bucovina, Romania
Presented by Sonia Dion & Cristian Florescu

Formation: mixed closed circle

Position: facing center, hands joined up in W pos.

Pronunciation: buh-treu-NEH-AHS-kah

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 15*

Meter: 2/4

Description of *Bătrâneasca*

Meas. Count

Introduction

1-16 No action

Transition

1 1 Feet in second pos., sway to the L, put weight on L
2 Feet in second pos., sway to the R, put weight on R

2 Repeat measure 1

Figure 1

1 1 Step L across in front of R
2 Step R to the right (swd)

2 1 Step L across behind R (across back of R)
2 Step R to the right (swd)

(N.B. Meas. 1-2 = grapevine)

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

9 1 Step on L to the right facing slightly diag. to the right in front of R ft.
& Close R near L ft
2& Step on L to the right in front of R ft.

(measure 9 = one *two-step*)

10 1 Facing center, step on R to the right
2 Step on L in place

Note: during this measure you may shout: HOP! HOP!

Meter: 2/4 Description of *Bătrâneasca* (continued)

Meas. Count **Figure 1** (continued)

11-20 Repeat measures 1-10 with opp ftwk and direction (starting R ft)

21-40 Repeat measures 1-20

41-48 Repeat measure 1-8 (4 *grapevines*)

Figure 2

1 1 Facing center, step on L twd center
 2 Step on R twd center

2 1 Step on L twd center
 2 Touch with R near L ft

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

5 1 Step swd on L to the left
 2 Touch with R near L ft

6 1 Step swd on R to the right
 2 Touch with L near R ft

7-8 Repeat measures 1-2

9-16 Repeat measures 1-8 with opp ftwk and direction

Final pattern:

Trans. + F1 + F2 + Trans. + F1 (meas.1-38) + F2 (starting with R ft).

Described and presented by Sonia Dion & Cristian Florescu, ©2013

As presented at the 2017 Mendocino Folklore Camp

Song for Bătrâneasca

/Da frunzuliță iarbă deasă/
/Mândră-i lumea și frumoasă/
/Și iar verde foi ș-o fragă/
/Eu cânt când mi lumea dragă/
/Ș-a șa mi di dragă lumea/
/Ca la cumpărat pădurea/
/Da la rai când am ajuns/
/În jininci atunci m-o pus/
/Și nici la rai nu pot să stai/
Di mirosul florilor
Și di dorul mândrelor

A tiny blade of grass
The World is a marvel
Green leaf from a wild strawberry plant
I sing for good people
I love everyone
When everything's going well
But when I got to heaven
I was made to kneel
And I couldn't stay in heaven
Because of the scent of flowers
And being deprived of my lovelies

/Da di la Crasna la Ciudei/
/Am o sută di fimei/
/Și la o mândră din Cugiur/
/Me-am baut calul cel sur/
/Ș-am ramas cu punga goală/
Și capăstru subțioară inima ca să mă doară
Da am baut pe săturate, am baut pe săturate
Ș-am facut multi pacate cu mândrili măritate

From Crasna to Ciudei*
I have some hundred women
And with one lover from Cugiur*
I lost the shirt off my back†
With my wallet empty
And, shrivelled, my heart suffers
But I drank an awful lot
And sinned with a lot with married women.

* Names of villages

† Literally, "I drank my white horse."

Presented by Sonia Dion & Cristian Florescu

Alunelul de mână

From Oltenia, Romania

Presented by Sonia Dion & Cristian Florescu

Formation: mixed closed circle

Position: facing LOD, hands joined up in W position

Pronunciation: ah-loo-NEH-lool deh Meu-nuh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 7*, band 18

Note: This dance has only one sequence done in 22 counts (5 ½ measures).

Meter: 4/4

Description of *Alunelul de mână*

Meas. Count

Introduction

1-2

No action

Figure 1

(Facing LOD)

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.)
	3	Step on R swd to R and swinging forearms to R (windshield mvt.)
	&	Close L next to R (with wt) and swinging forearms to L (wind. mvt.)
2	4	Step on R swd to R and swinging forearms to R (windshield mvt.)
	1	Close L next to R (with wt) and swinging forearms to L (wind. mvt.)
	2	Step on R swd to R and swinging forearms to R (windshield mvt.)
	&	Close L next to R (with wt) and swinging forearms to L (wind. mvt.)
3	3	Step on R swd to R and swinging forearms to R (windshield mvt.)
	4	Step on L in front of R, swinging arms down, while lifting R ft and bending body (from waist) slightly in front
	1	Step bkwd on R and swinging arms to come up in W pos (as body coming straightens up also)
	2	Step on L near R
4	3	Step on R fwd
	4	Touch with L heel (no wt) in front of R with straight leg while bending on R leg
	1	Touch with L heel (no wt) diag. left
	2	Touch with L heel (no wt) diag. right
	3	Step on L fwd while starting to swing arms down
	4	Raise R leg (bend knee 45°) in front, while bringing arms down and slightly bkwd

Meter: 4/4

Description of *Alunelul de mână* (continued)

Meas. Count

5	1	Step on R fwd while starting to bring arms up
	2	Raise L leg (bend knee 45°) in front, while bringing arms up in W pos.
	3	Step on L bkwd
	4	Step on R bkwd
6	1	Step on L bkwd
	2	Touch on R near L

Final pattern:

Repeat the sequence according to the music.

Described and presented by Sonia Dion & Cristian Florescu, ©2013

Încâlcita

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

Formation: mixed circle

Position: hands joined in V position, facing center

Pronunciation: eun-keul-TCHEE-tah

Music: *Sonia Dion & Cristian Florescu, Romanian Realm vol.7, Band 19 or 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: 4/4 Description of *Încâlcita*

Meas. Count **Figure 1**

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).

Presented by Sonia Dion & Cristian Florescu, ©2008

As presented at the 2017 Mendocino Folklore Camp

Pe picior

From Bihor, Romania

Presented by Sonia Dion & Cristian Florescu

Formation: Men's closed circle

Position: free hands, facing center

Pronunciation: PEH pee-TCHEEHOOR

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 11*

Meter: 4/4

Description of *Pe picior*

Meas.

Figure 1
(Rhythm: S-Q-Q)

- | | | |
|-----|-----|--|
| 1 | 1&2 | Large step on L to the left, body slightly diag. to left |
| | 3 | Cross R ft in front of L |
| | 4 | Step swd on L, body facing center |
| 2 | | Repeat measure 1 with opp ftwk and direction (starting R ft) |
| 3-8 | | Repeat measures 1-2, three more times (4 in total) |

Figure 2

- | | | |
|---|---|---|
| 1 | 1 | Large step on L to the left, body slightly diag. to left |
| | & | Scuff with R heel, leg extend in front of L leg |
| | 2 | Lift on L heel |
| | & | Step on R in front of L |
| | 3 | Point (no wt) L toes in place (behind R ft) |
| | & | Lift on R heel |
| | 4 | Step on L in place, facing center |
| | & | Brush back with R ball of ft (no wt) |
| 2 | | Repeat measure 1 with opp ftwk and direction |
| 3 | | Repeat measures 1 but without the last brush with R ball of ft |
| 4 | 1 | Click (<i>pinten</i>) R ft to L while bending slightly knees together |
| | & | Straight up knees |
| | 2 | Open both heels apart (very small) |
| | & | Click both heels together while bending knees |
| | 3 | Straight up knees |
| | & | Open both heels apart (very small) |
| | 4 | Click both heels together while bending knees |
| | & | Straight up knees |

Meter: 4/4 Description of *Pe picior* (continued)

Meas. **Figure 2** (continued)

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

Figure 3

- 1 1 Fall on L ft in place
 & Stamp on R (no wt) slightly in front
 2 Step on R near L
 & Fall on L ft in place
 3 Stamp on R (no wt) slightly in front
 & Step on R near L
 4 Fall on L ft in place
 & Stamp on R (no wt) slightly in front
- 2 Repeat measure 1 with opp ftwk
- 3-4 Repeat measures 1-2
- 5 Note: same ftwk as measure 1 with hands clapping
- 1 Fall on L ft in place
 & Stamp on R (no wt) slightly in front while clapping hands at chest level
 2 Step on R near L while clapping hands at chest level
 & Fall on L ft in place
 3 Stamp on R (no wt) slightly in front while clapping hands at chest level
 & Step on R near L while clapping hands at chest level
 4 Fall on L ft in place
 & Stamp on R (no wt) slightly in front while clapping hands at chest level
- 6 Repeat measure 5 with opp ftwk
- 7 Repeat measure 5
- 8 1 Fall on L ft in place
 & Stamp on R (no wt) slightly in front while clapping hands at chest level
 2 Step on R near L while clapping hands at chest level
 & Fall on L ft in place
 3& Step fwd on L
 4& Click R ft to L

Meter: 4/4

Description of *Pe picior* (continued)

Meas.

Figure 4

- 1 1 Step on L in place
& Slap R hand on inside R low leg while raising R ft diag. to the right,
 knee slightly bent (*Attitude*)
 2 Step on R slightly to the right
& Step on L near R
 3 Slap R hand on inside R low leg while raising R ft diag. to the right,
 knee slightly bent (*Attitude*)
& Step on R slightly to the right
 4 Step on L near R
& Slap R hand on inside R low leg while raising R ft diag. to the right,
 knee slightly bent (*Attitude*)
- 2 Repeat measure 1 with opp ftwk and direction
- 3 1 Step on L in place
& Slap R hand on inside R low leg while raising R ft diag. to the right,
 knee slightly bent (*Attitude*)
 2 Step on R slightly to the right
& Step on L near R
 3 Slap R hand on inside R low leg while raising R ft diag. to the right,
 knee slightly bent (*Attitude*)
& Step on R slightly to the right
 4 Slap L hand on inside L low leg while raising L ft diag. to the left,
 knee slightly bent (*Attitude*)
& Step on L slightly to the left
- 4 1 Step on R near L
& Slap L hand on inside L low leg while raising L ft diag. to the left,
 knee slightly bent (*Attitude*)
 2 Step on L in place
& Slap R hand on inside R low leg while raising R leg straight and
 slightly diag. to the right
 3 Stamp (no wt) R extended leg diag. to the right, supporting leg (L) bent
& Pause
 4 Slide back R ft near L while extending L leg
& Pause

Meter: 4/4

Description of *Pe picior* (continued)

Meas.

Figure 5

- | | | |
|-----|---|--|
| 1 | 1 | Step on L in place |
| | & | Slap L hand on L thigh |
| | 2 | Slap R hand on outside R heel |
| | & | Touch ball of R ft slightly in front |
| | 3 | Slap L hand on L thigh |
| | & | Slap R hand on outside R heel |
| | 4 | Step on R ft near L |
| | & | Clap hands together at chest level |
| 2 | 1 | Click L ft to L |
| | & | Clap hands together at chest level |
| | 2 | Slap L hand on outside L heel |
| | & | Cross L ft in front of R |
| | 3 | Slap L hand on L thigh |
| | & | Slap R hand on outside R heel |
| | 4 | Click R ft to L (<i>Assemblé</i>) |
| | & | Clap hands together at chest level |
| 3-4 | | Repeat measures 1-2 |
| 5 | 1 | Step on L in place |
| | & | Clap hands together while raising R leg in front, knee bent 90° |
| | 2 | Twist R low leg outside while slapping, in the same time,
R hand on outside R heel and L hand on outside R knee |
| | & | Touch ball of R ft in front |
| | 3 | Clap hands together while raising R leg in front, knee bent 90° |
| | & | Twist low leg outside while slapping, in the same time,
R hand on outside R heel and L hand on outside R knee |
| | 4 | Step on R near L ft |
| | & | Clap hands together at chest level |
| 6 | 1 | Touch ball of L ft in place |
| | & | Clap hands together while raising L leg in front, knee bent 90° |
| | 2 | Twist L low leg outside while slapping, in the same time,
L hand on outside L heel and R hand on outside L knee |
| | & | Touch ball of L ft in front |
| | 3 | Clap hands together while raising L leg in front, knee bent 90° |
| | & | Twist L low leg outside while slapping, in the same time,
L hand on outside L heel and R hand on outside L knee |
| | 4 | Step on L near R ft |
| | & | Clap hands together at chest level |

Meter: 4/4

Description of *Pe picior* (continued)

Meas.

Figure 5 (continued)

- | | | |
|---|----|--|
| 7 | 1 | Touch ball of R ft in front |
| | & | Clap hands together while raising R leg in front, knee bent 90° |
| | 2 | Twist R low leg outside while slapping, in the same time,
R hand on outside R heel and L hand on outside R knee |
| | & | Touch ball of R ft in front |
| | 3 | Clap hands together while raising R leg in front, knee bent 90° |
| | & | Twist low leg outside while slapping, in the same time,
R hand on outside R heel and L hand on outside R knee |
| | 4 | Step on R near L ft |
| | & | While bending waist in front (90°), clap hands together at knees level |
| 8 | 1 | Slap hands on low legs (R hand on R low leg and L hand on L low leg) |
| | & | Clap hands together at knees level |
| | 2& | Slap hand alternately three times (R, L, R) on corresponding thigh (R, L, R) |
| | 3 | While raising straight up body, clap hands together at chest level |
| | & | Clap hands together |
| | 4 | Clap hands together |

Final pattern:

$(F1 + F2 + F1 + F2 + F3 + F4 + F3 + F5) \times 2 +$
 $F1 (4 \text{ meas.}) + F2 (4 \text{ meas.}) + F4 + F3 + F5.$

Described and presented by Sonia Dion & Cristian Florescu, © 2013

Yannis Konstaninou (Greek
Macedonian Dance)
Yannis 2017 Mendocino Folklore -
Dance Descriptions



Tis Pethéras
Dervénagos (Serros) Vlach
Antípera
Trános Hróos < Kozani
w. Macs
Rousoúlenaz Kastoria
w. Mac.
Västmanland

Pravo / Gaída < Con Mac.
Tis Lissávos < Gouménissa
Karatzóva
(Marena / Stankeno / Moláivo / Souleimanova)

Zarano < Florina
Antípera (reversed)
Dervénagos (R)
Séska < Florina
Tis Patherás (R)
Tsótsso < Florina
Poustsénno < "

YANNIS KONSTANTINOU

DANCES FROM MACEDONIA GREECE

FLORINA – KASTORIA VOIO – KOZANI – ARIDEA – NAOUSSA – GOUMENISSA - SERRES

FLORINA

1. **SyrtosHoros:** A Panhellenic dance in 7/8 rhythm. One of the most common rhythms in all of Greece and the Balkans, but with varying step patterns and names depending on the specific region. In Florina it is danced with 12 steps and arms in W-position.
2. **Zaramo / Zamiski:** One of the most popular rhythms and dances of Florina, done at festivals, ceremonies and glendia. There are many tunes with different tempos and dance styles. Though today in mixed line, men often dance with shoulder holds, to a slow tempo that sometimes develops into a faster 2/4 rhythm. The name 'Zaramo' refers to the men's shoulder hold. The name 'Zamiski' refers to the way the women held the arm openings of their traditional long wool vests.
3. **Omorfoula/Tsotso:**
From the villages Alona (Armensko) and Akritas (Bouf) in the Florina region. *Omorfoula* is an energetic dance in 4/4 rhythm, danced in an open circle with the arms down. The dance is called *Tsotso* when danced to a specific tune with the dance styling of the *Tsotso* family.
4. **Levendikos / Poustseno - Bairatse:**
The dance *Levendikos/Poustseno* is danced in the villages of the Florina region of northwest Greece. The dance is done to many tunes that have complex rhythms of 16/8, 12/8, or 11/8 an instrumentation unique to the area and played by brass ('halkina') instruments which the local musicians adopted from Turkish military bands during the occupation. *Levendikos* is also done in other northwest villages in the regions of Kastoria, Amyntio and Prespabut with different step patterns and arm holds. The dance also is known by its Macedonian name, *Poustseno*, and *Berache* by the Arvanites. *Bairatse* is a variant of *Levendikos* danced in the village of Flambouro in Florina. It is danced typically with the arms up in W-position.

KASTORIA VOIO - KOZANI

5. **Tsamiko W. Macedonia:** The *Tsamiko* steps as danced in areas of W. Macedonia like Grevena and Kozani, typically begin with the left foot. The specific step patterns vary by area or village and include improvisations by the first dancer. The arms are in W-position.
6. **Leonidas:** Traditionally a man's dance, it is favored by older people and excellent dancers. In the 'sta duo' rhythm, *Leonidas* is enhanced by many improvisations and always danced to this specific tune. Arms are in W-position.

VLACH

As presented at the 2017 Mendocino Folklore Camp

7. **Tis Petheras:** AVlach dance from West Macedonia comprised of three 12-count Syrto patterns in 7/8. The first pattern is the typical W. Macedonian Syrto; the second is four S-Q-Q steps alternately crossing the Slow step, 'in place' and facing the center; and the third, is danced free (drop hands), begins with a $\frac{3}{4}$ turn to the right.

ARIDEA

8. **Tikfesco (Krivo):** A dance consisting of a slow (4/4) and a fast (2/4) part. There are two or three versions of this dance, varying from village to village, but always in the same rhythm and often to the same melody.
9. **Baidouskino:** Baidouskino is danced in the villages of the Aridaia, in northern Macedonia. There can be variations in the step patterns from village to village. The dance usually begins in 2/4 or 4/4 rhythm but depending on the musicians, it can change to 7/8 with syncopated steps.
10. **Zavlitsena or Trite Pata**
Danced in the villages of Aridea, this is a "mixed" dance in 11/8 rhythm that has a slow and a faster part. There is a variant danced by women called Yiantsiska.

NAOUSSA

11. **Papadokori or Popova Kerka**
The dance is from the area of Naoussa and takes its name from the song, which in Greek, or Slavic, means the priest's daughter. The dance is in 4/4 and 2/4 rhythm, with varying step patterns depending on the leader or village.
12. **Marena (Stankena / Molaivo / Soulemanovo)**
A dance done by men and women from north Macedonia. It has slow and fast part and is popular among the good dancers. The slow part is 11/8 and the fast is danced in 7/8, or sometimes, 2/4. The dance, which is accompanied by many tunes, goes by many names, and the style and exact steps vary by village in the region.

GOUMENISSA

13. **Tis Lissavos:** A women's dance in 7/16 rhythm, named for the woman who danced it and for whom the song later was written. The steps and style are characteristic of other dances from the region of Goumenissa (e.g., Bela Olimpia and Sofka).
14. **Sofka:** From Goumenissa, dance takes its name from a very old song about a young woman, Sofka. The most common step pattern danced today begins first in the line of direction, then the same pattern is repeated in the reverse line of direction. There is no exact rule about the arm-hold/swings, the first dancer decides his/her preference.
15. **Karatzova:** A two-part women's dance from the villages of Goumenissa done at ceremonies, festivals and glendia. It is danced to a specific tune of the same name and has a slow (4/4) part and a fast (7/8) part.

SERRES

16. **ArapHavasi / Arapaki:** A local dance from Hrakleia (Tzoumagias) in the region of Serres. The name derives from the Turkish term for young black horses. It is danced by both men and women, with arms in W-position.
17. **Ormanli:** From the village of Vamvakofito in Serres, the name derives from the Turkish words for trees/woods. It is danced by men and women, in 9/8, with arms down except for the first two counts where they gently swing up and down following the movement of the left leg.
18. **ArnaoutHavasi:** Danced by men and women in the region of Serres in 7/8 rhythm. Depending on the locality, it can be known also as 'Arnaouta', Arnaouto' and 'Baidouska'.
19. **GaidaVasi - Nastrizini:**
GaidaVasi: The name comes from the traditional instrument ('gaide') that accompanies the dance. It is typically a man's dance, in 4/4, and consists of a slow and fast part. In the fast part, the first dancer adds improvisations, syncopations and takes the dancers in various directions. The fast part is often danced to the tune *Nastrizini*.

Nastrizini: the name means slippery steps, describing the style. The steps of Nastrizini are the basis of the second parts of many dances in N. Serres (e.g. GaideVasi) danced to 7/8 rhythm. The melody Nastrizini is the most widespread and beloved tune of the inhabitants of Serres, especially in the Sidirokastrou-Heraclea area and, depending on the musicians, is often part of long medley of songs of the same rhythm.

Roo Lester with Harry Khamis (Scandinavian)

Intro

Family Waltz-Familjevals2014

Men Gammal Schottis

Men SchottisBugg fr Eslöv

Don Slängpolska från Färnebo

Set Smygvals

Snoa

Spinnrocken

Svingedans 2 ways

Two



Many people think of Scandinavian dance as the best thing this side of heaven. Some find the music to be lyrical and flowing. Others find it full of spunk, drive and even passion. It is with great pleasure that Harry & I have the opportunity to share some Scandinavian dances with you.

Following is a collection of dance descriptions. Our time together will incorporate a "smörgåsbord" or tasting of different dances and dance types from Scandinavia. The variety of dances to be presented at least hints at the extraordinary richness of the dance in Scandinavia.

I hope that the dance descriptions will help you to remember the dance experiences we will have in the classes and on the dance floor. Please add to the descriptions the things that will help you to remember the dances. If you have any questions please let me know.

Key themes of our classes will include learning to hear the rhythm in the music, dance with the music, develop balance both alone and as part of a dancing couple, and some techniques for leading and following. We will learn skills for turning and work on expanding our capacity to turn while dancing. The skills used for these dances are fun and apply to other dance forms as well. The challenge of learning to dance as part of a couple is, in my opinion, exciting and well worth the effort. The rewards are incredibly fulfilling.

The new Beata Bermuda CD is great. It has great spirit and energy and includes music for some of the dances we will experience. Take Beata Bermuda home with you, purchase a CD!

If you would like to order additional Scandinavian recordings:
Check: iTunes, Amazon, CD Baby, CD Roots and other online music sources

Would you like more information on Scandinavian dance and music? Join the Scandinavian discussion group, a listserv where many dance and music events are announced and interesting discussions or information is shared.
scand@yahoogroups.com

Thank you for adding some Scandinavian dance to your repertoire.

Looking forward to dancing with yo.

Roo Lester

Family Waltz / Familjevals Denmark

Family waltz is a Danish waltz mixer. It is a nice friendly way to dance/waltz with many people. I learned the dance from Gordon Tracie who learned it in Sweden. This dance/mixer is found throughout the northern European countries.

Music: $\frac{3}{4}$ meter. Any Scandinavian waltz with regular 8 bar phrases.
Slower to moderate tempo is preferred to a very fast tempo while learning

Formation: Couples (W on M's R) in one circle, side by side, facing the center, with hands joined approximately shoulder height, ~W position.
Ballroom position or shoulder shoulder-blade hold is used for the closed position waltz.

Steps: Waltz steps where the dancers take a step on each beat of the music pivoting whenever possible to augment turning.
Dal steps, or step lifts can replace the waltz steps in the first 4 measure.

Counts	1	2	3
Dal step:	Step	Lift heel of supporting leg	Lower to normal position on supporting leg
Step lift			
Waltz step	Step going down a bit & pivot/turn CW	Step onto ball of foot, slightly up & pivot CW	Step, normal step & pivot CW

Dance Progression

Measures Dance Movements

- 1 Take one waltz step or one dal step on the spot turning to greet or visit your corner¹.
- 2 Take one waltz step or one dal step on the spot turning to greet or visit your partner
- 3 Take one waltz step or one dal step on the spot turning to greet or visit your corner
- 4 Take one waltz step or one dal step on the spot turning to greet or visit your partner
- 5-8 Man leads his corner/person on his L, to face him in either ballroom position or shoulder shoulder-blade hold using waltz steps making one and a half CW turns, stepping on each beat and opening this woman to his R

The dance repeats from measure one.

¹ The person to the L of the M and to the R of the W are known as their corner as in American dancing.

Gammal Schottis

Sweden

This schottis variant is one way of dancing to a slower and legato style of schottis music and is found in and with many different schottis variations. Please note that the style is reflective of the music and choice of the dancers rather than representative of a specific tradition or location.

I was introduced to this way of dancing by the late Gordon Tracie and have since seen it in many parts of Sweden.

Music: 2/4, any slow stately or old style schottis from Sweden.
Note: In Sweden & Norway, schottische is written in 2/4. In the US it is written as 4/4.

Formation: Couples dance in a circle, progressing LOD/CCW around the dance space.

Character: There is a calm stately quality to the dance. The svikt (down & up motion) is softened by using one's knees, ankles, and feet to cushion the movements.

Dance Holds: **Open position:** use the open shoulder-shoulder blade hold.
Closed position: use the polska hold. Man's R hand on the Woman's upper L side of her upper back, not crossing the midline/spine of her back. Man's L arm is bent at the elbow to make a right angle and holds the Woman's upper R arm. Woman's L hand rests on the Man's R shoulder, upper back or upper L arm. Woman's R arm is bent at the elbow to make a right angle and her hand comes from below and up to hold on the Man's upper L arm, keeping her elbow in contact with the man's fore arm. Suggestion: Keep thumbs with the rest of your fingers and form a hook with your hand to "hook" onto your partner.

Steps:

Schottis/Traveling step: Normal schottische steps as described below, with a smooth rolling down and up svikt/motion. Though they may be of unequal length, each step moves forward in the dance direction. Begin outside feet: Man L, Woman, R.

Counts	1	+	2	+	3	+	4	+	=2 measures
	step	step	step	lift	step	step	step	lift	
Dance rhythm	Q	Q	S		Q	Q	S		
Man	L	R	L		R	L	R	pivot	
Woman	R	L	R		L	R	L		
Svikt ⁱ	down	up	down	up	down	up	down	up	

Turning Step: 4 pivot turning steps making a 1/2 turn CW with each pivot step. Pivot both during and between the steps. Step forward in LOD and between partner's feet with your Right foot.

Counts	+	1	+	2	+	3	+	4	+	=2 measures
Man	pivot	L	pivot	R	pivot	L	pivot	R	pivot	as needed
Woman		R	pivot	L	pivot	R	pivot	L		pivot

The dance repeats beginning with the schottis/traveling steps.

ⁱ Svikt refers to the down up movements reflected in the style and character of the dance.

Schottis-bugg från Eslöv

Skåne, Sweden

- Music: 2/4 Schottis/bugg, schottis or popular music. The choreographers used "I need your love tonight, Matz Bladhs". I like the tune Schottis efter Anders Dahl
- Choreography Stig och Elsa Haraldsson
- Progression; LOD/CCW around the dance space
- Holds: Inside hands, 2 hands across, polska hold: Man's R hand on the Woman's upper L side of her upper back, not crossing the midline/spine of her back. Man's L arm is bent at the elbow to make a right angle and holds the Woman's upper R arm. Woman's L hand rests on the Man's R shoulder, upper back or upper L arm. Woman's R arm is bent at the elbow to make a right angle and her hand comes from below and up to hold on the Man's upper L arm, keeping her elbow in contact with the man's fore arm. Suggestion: Keep thumbs with the rest of your fingers and form a hook with your hand to "hook" onto your partner. (See holds page for details)
- Steps: Walking steps, QQSs/two steps in English/Schottis steps in Swedish, pivot turns and QQS 2 measure turns
- Dance: 4 phrases of 8 counts each

Couples begin opposite (outside) feet, inside hands held

Phrase Dance Sequence
(8 cts)

1. Facing LOD, begin outside feet, holding inside hands, 2 QQS's in LOD, then face ptr & join free hands dancing grapevine facing one another with by side, behind, side fwd moving sideways in LOD to end of phrase (8 cts)
2. Dance QQS's/schottis steps raising Ms' R & W's L arms over Ms head while W dances behind man into a 'cuddle' pos in the inner ring, M outer ring/lane progressing LOD (4 QQS to complete, 8cts)
3. Let go of Ms L & Ws R while holding M's R & W's L during opening. W moves in front of M as using 4 walking steps returning to normal sides (M inside, W outside). W turns L to face her ptr and close into polska hold and dance 4 pivot turning steps (~snoa) (8 cts)
4. Remain in polska hold and dance 2 QQSs turning CW making one complete turn, then opening out and turning away from one another w/4 walking steps. (8 cts)

The dance can also be executed changing partners. Make the change in the dance direction by the M moving forward during the first 2 meas. and W turn to welcome her new partner.

Note: Bugg (pronounced buhg) is the Swedish term for swing likely coming from jitterbug.

Sun
clover leaf **Slängpolska från Färnebo**
Västmanland, Sweden

Leif & Margareta Virtanen introduced this dance in Chicago in September 2000. It is also called Fernbopolska. The dance is for two couples and should be danced in small circles on a spot as in a *fläckpolska*. Slängpolska från Färnebo is written in a book called Hopp Lustig. It is believed the book is out of print.

Pronunciation: SLENG-polska frohn FEHRN a boo

Music: 3/4 meter
A polska, hambo or mazurka melody with 8-bar phrasing will work for this dance

Progression: The dance progresses RLOD/CW around the dance space

Dance Holds: Hands are held in W position approximately shoulder height while dancing in the circle/ring
 Couple position 1: Two hands/Both hands held, M's R holds W's L, M's L holds W's R
 Couple position 2: R hips adjacent, with R arms around ptrn's body and L holding ptrn's upper arm.

Dance Steps: Step on each beat in the music with the svikt similar to a waltz step, down svikt on ct. 1, up on ct.2, normal on ct. 3. One dances each step of equal length making sure that the second step passes the first.

Svikt:	Counts:	1	2	3
	Svikt:	Going down	Coming up	Going down
	Part of Foot:	Heel to whole foot	Heel to whole foot	Heel to whole foot
		The down and up movements that are distinctive to this dance		

The Dance: Each phrase is 8 measures of music.

Phrase	Overview	Dance pattern
1	2 cple Ring	Couples dance one phrase holding hands in W position; only danced the 1st phrase of music.
2	Turn & Cple w/ 2 hands	Each dancer claps on ct. 1 of meas. 1 and makes a small (individual) CCW circle in two measures. Each dancer claps on ct. 1 of meas. 3 and each couple takes hands across from each other and finish the musical phrase dancing in a CW small circle.
3	Turn & ring	Each dancer claps on ct. 1 of meas. 1 and makes a small (individual) CCW circle in two measures then claps on ct. 1 of meas. 3 then takes hands in W position in the ring/circle
4	Turn & Cples w/R hips	Each dancer claps on ct. 1 of meas. 1 and makes a small (individual) CCW circle in two measures. Each dancer claps on ct. 1 of meas. 3 and couples dance with R hips adjacent with partner and finishes the musical phrase dancing together.

5 etc. Turn & ring Each dancer claps on ct. 1 of meas. 1 and makes a small (individual) CCW circle in two measures then claps on ct. 1 of meas. 3. Take hands in the ring and finish the phrase dancing in a ring/circle

To add speed and drive, the dancers can take bigger steps and add more svikt.

The dance repeats following the sequence above until the music stops.

Overview

Phrase 1 2 couples dance CW in a ring/small circle
Phrase 2 Clap, 2 meas CCW turn, clap meas 3 to cples 2 hands holding
Phrase 3 Clap, 2 meas CCW turn, clap meas 3 to 2 couples dance CW in a ring
Phrase 4 Clap, 2 meas CCW turn, clap meas 3 to cples dance with R hips adjacent
Phrase 5 Clap, 2 meas CCW turn, clap meas 3 to 2 couples dance CW in a ring

Slängpolska från Färnebo though usually danced in groups of 2 couples, may also be danced with couples in a big circle/ring, breaking off to dance in 2 cpl circles, and returning to the big ring. It is most often danced this way during training sessions or for special arrangements such as for performance.

An alternate version overview in a big ring/circle progressing RLOD/CW around the dance space.

Phrase 1 8 meas. progressing CW in a big circle/ring
Phrase 2 2 meas. claps & CCW small individual cple circles
6 meas. 2 hand cple turn, progressing CW
Phrase 3 2 meas. claps & CCW small individual circles
6 meas. cples progress CW in the big ring/circle
Phrase 5 2 meas. claps & CCW small individual circles
6 meas. R hips adjacent cple turn CW
Phrase 6 2 meas. claps & CCW small individual circles
6 meas. cples progress CW in the big ring/circle.

Sat *uuu*
Smygvals
Sweden

Kjerstin Lindström from Stockholm taught Smygvals at Nordleik 2000 in Stavanger, Norway. Alix Cordray introduced the dance in Chicago at Leikarringen Heimhug and to the Argonne International Folk Dancers in January 2001. Roo Lester presented the dance at Mainewoods in 2001 and "Stockton" Folk Dance Camp in 2002 and many other classes and workshops.

Pronunciation: SMEEG vahls

Smyg means to duck or sneak around, vals means waltz

Music: $\frac{3}{4}$ meter, any waltz with 8 bar phrases

Formations:

- ♦ Couples facing CCW/LOD around the dance space
- ♦ Dancers facing either into or out of the closed dance circle

Basic step: Waltz, a step on each beat of the music.

Basic pattern: 4 meas. waltz fwd, bkwd, fwd, fwd.
Begin either foot, though usually couples begin with outside feet.

Dance Holds:

1. L in L in front of M, R in R at W's R side of waist. M's R arm is behind ptr. Similar to Varsouvienne hold but at W's waist. Can also use a standard varsouvienne position.
2. Arms in W-position about shoulder height

Dance Sequence: Begin facing LOD, use the 4 measure waltz sequence of fwd, bkwd, fwd, fwd for each section/figure of the dance.

Meas. 1-4 Dance waltz steps facing LOD, fwd, bkwd, fwd, fwd, using hold 1.

Meas. 5-8 Dance waltz steps fwd, bkwd, during the 2 fwd's, let go of L hands and W moves in an arc CW around her ptr to face the center of a big circle, M face out, join free hands, all using W position (hold 2).

Meas. 9-12 Each person dances their own fwd, bkwd, then let go of L hands and dance around with ptr until W face out, M face in, and join free hands again in W position (hold 2).

Meas. 13-16 Each dance fwd, bkwd, let go of R hands, M leads W to move fwd in LOD to next M as M arcs around CCW to meet new ptr he has in his L hand, return to hold 1.

Continue dancing until the music ends, repeat from measure 1 through the dance sequence.

Snoa

Sweden & Norway

Snoa is a couple dance with walking steps and pivot turning steps, usually danced to polka music, and is found throughout Sweden with varying styles, tempos and details. It is associated with the village dances of Sweden and part of the collection of dances often called gammaldans. There are different names in various parts of Sweden for the dance.

Norwegians also dance snoa. Sometimes Swedish 'snoa melodies' are played and it is then thought of as a Swedish dance. At other times, dancers incorporate pivot turns as part of their repertoire of polka variations, in which case there is not necessarily a name given to the movement sequence.

Pronounced: SNOO ah, meaning to whirl or turn.

Music: 2/4, Polka, polkett, snoa and sometimes 4/4, gånglåt (walking) music.

Formation: Couples in open and closed dance positions, progressing LOD/CCW around the dance space.

Holds: Open position: inside arms hold shoulder, shoulder-blade, free arms hang at side. Closed position: equilateral hold, R arms under with full arm contact, or polska hold.

Svikt: Down and up on each step/count with a gentle, rolling quality. The amount of down and up depends on the music & tempo, dance dialect and dancing with your partner.

Steps: Walking and pivoting, M & W dance on opposite feet.

Walking in open position, begin outside feet.

Counts	&	1	&	2	&	1	&
Svikt	Up	Down	Up	Down	Up	Down	Up
M		L		R		L	
W		R		L		R	

Transition into closed position and the turning sequence, M pivots 1/2 turn CW on R to closed position.

M		L		R twds ptr	Pivot on R	L & pivot	pivot
W		R		L		R	pivot

Turning in closed position: Pivot whenever possible, during and between the steps. Use one measure to make a complete CW turn.

M	Pivot on R	L & pivot	Pivot on L	R & pivot	Pivot on R	L & pivot	Pivot on L
W		R & pivot	Pivot on R	L & pivot	Pivot on L	R & pivot	Pivot on R

Dance Sequence: Alternate walking and turning steps.

Some suggested sequences:

- **Introductory:** Walk 4 steps/counts, turn 4 steps/counts (making 2 complete CW turns)

- Variation: Walk one phrase, 8 steps/counts, turn one phrase, (making 4 complete CW turns)
- Free style: Alternate walking and turning as fits the dance space, your partner and the music. Change from walking to turning and vice versa at the beginning of any measure, phrase or mid-phrase after 4 measures, in the music or as needed to make a comfortable dance and to avoid problems on the dance floor.

Suggestions/reminders:

- M plan ahead and lead into the turning sequence on the last count of the phrase by stepping towards your partner with your R and pivoting on R around to face your partner as you assume closed position on the & count, see transition above.
- Both M and W alternate stepping forward in LOD/the dance direction on R foot while turning, and either backwards or around partner on the L.
- When turning, step forward in LOD and between your partner's feet with your R foot.
- Make a half turn by pivoting on the sole or ball of your foot during each turning step.
- Change between parts of the dance at the beginning of musical phrases.
- To return to walking, M initiates the change as he slows from his turn to walk and releases his L arm hold.
- M & W hold each other equally and securely. Feel your partner in your arms and hands.
- Maintain your body position while walking and turning.
- Lower your center of gravity by bending your knees.
- Cushion all movements to give them the soft rolling quality that is often associated with this dance. Use your lower body from the hips through toes, including knees, ankles and feet to cushion the dance movements.

Some background:

The dance is quite possibly related to the Zweitrit of Germany, (Ludeman & Hunt). It was originally the turning part of larger dances such as quadrilles before it became a dance in its' own right. "It has traditionally been danced to polka music, sometimes fast, sometimes slow. Around the end of the 1970s the tendency developed to dance snoa to special slow music. In north-central and northern Sweden, for example, snoa is generally danced to gånglåt (GONG-loht), or walking tune music" (Ludeman & Hunt).

The late Gordon Tracie explained that it was common practice, especially around Stockholm, for musicians at gammaldans events to play 2 tunes for each dance. When playing polka, often a quick tempo polka is played first, and people dance polka/polkett. The second is slower and people dance snoa.

According to Alix Cordray, Norwegians play snoa music at reinlender tempo and with the same characteristics as reinlender. As a result, some dance snoa and others dance reinlender. Norwegians tend to dance snoa smoothly, without svikt, whether it is danced to a Swedish melody or to polka music. (Cordray, 2001)

Snoa is presented here as learned from Gordon Tracie, Ingvar & Jofrid Sodal, Tommy & Ewa Englund and on the dance floors in Sweden and Norway.

Spinnrocken Sweden

Spinnrocken is a mazurka/waltz mixer. Leif & Margareta Virtanen from Norberg, Sweden introduced the dance. The word Spinnrocken refers to a spinning wheel. The dance takes three 8 bar phrases (24 measures) to complete the sequence.

Music: $\frac{3}{4}$ meter. Any Scandinavian mazurka with 8 measure phrases.

Formation: Couples in a circle, progression LOD/CCW around the dance space.

Steps: Mazurka steps, waltz steps, running waltz steps

Mazurka steps

Counts	1	2	3
M	L	R	Hop/lift on R, gesture L
W	R	L	Hop/lift on L, gesture R

Dance Holds: Open ballroom/waltz position, closed ballroom/waltz position, R elbows, L elbows.

Style: Light and flowing

Dance Sequence: The dance uses 24 measures
Men begin with their L. Women begin with their R

Measures Dance Steps

Part 1 Traveling LOD with mazurka steps and waltz steps

1 & 2 In open ballroom position, dance 2 mazurka steps moving LOD

3 & 4 In closed ballroom position, dance 2 waltz steps making one CW turn

5 & 6 Repeat meas. 1 & 2

7 & 8 Repeat meas. 3 & 4

Part 2 Men back into the center, while women back out of the center, ptrns face

9 – 12 4 waltz steps, M back into the center of the circle, women facing ptrnr back out of the circle

13 -16 All clap Ct 1 of meas. 13, running waltz steps towards partner to take R elbow hold and turn on the spot CW

Part 3 Women back into the center while men back out of the center, ptrns face

17 – 20 4 waltz steps, W back into the center of the circle. M facing ptrnr back out of the circle

21- 24 All clap ct 1 meas. 21, running waltz steps to new partner to L of previous ptrnr. Take L elbow hold and turn CCW on the spot.

Repeat the dance beginning from measure 1 until the music ends.

Svingedans Skåne, Sweden

Music:

Svingedans

(1) by Nils-Olof Persson St Olof.

From Erik Olssons collection.

Svingedans

(2) by Märten Sjöbeck Lövestad Sv.L.Sk 1265

Hold:

During the försteg – hand in hand – M right palm in W's left hand.

Or Shoulder, shoulder-blade when using försteg stepping Cts 1 & 3

During the polska – M has both hands on W's back near the shoulders –

W has both hands on the M's upper arms.

Försteg:

Three-step – with some turning toward and away from each other.

Alternate Försteg, use the main försteg/resting step dancing LOD.

M – L 1, R 3.

OR M – L 2, R 2, L 3, R 1, L 2, R 3.

W – R 1, L 3.

OR W – R 1, L 2, R 3, L 1, R 2, L 3.

Polska turn:

M – L 1, both 2, R 3.

W – b 1, R 2, L 3.

OR W – R 1, L behind the R heel &(2), R 2, L 3.

Execution:

The försteg and polska turn are each done as many times as desired. The försteg is an introduction to the polska turn but can also be used as a rest step in the dance. As a courtesy to the musicians, one may execute the transitions with the musical phrase. For example, with 8-measure phrases: 4 försteg and 12 polska turns.

Note:

Don't forget to pivot on the balls of the feet so that you make one complete CW turn every measure.

History:

The W's polska turn as described above with 1 R, +L, 2 R, 3 L was often danced in the southeastern part of Skåne.

It is thought that the version when dancing with försteg and alternate polska step of 1 B, 2 R, L for the women, M's steps do not change is an older style.