

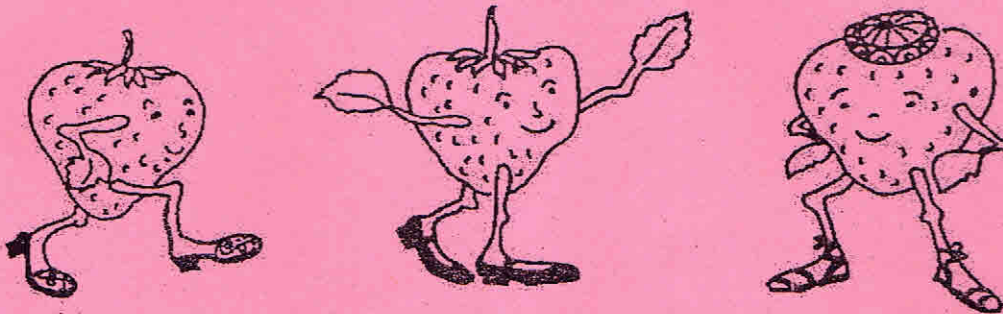
STRAWBERRY STATEWIDE

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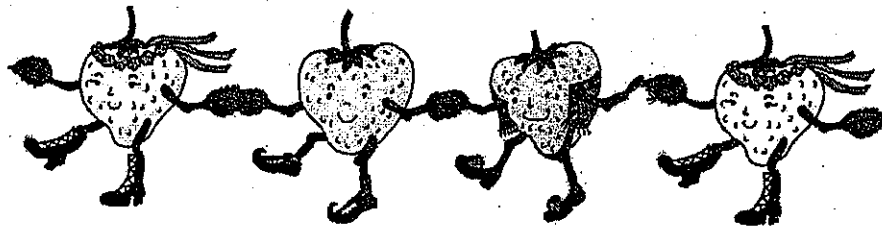
Zeljko Jergan
Dances of Croatia

Cristian Florescu & Sonia Dion
Dances of Romania

Institute Syllabus



Sponsored by the Folk Dance Federation of California, South



STRAWBERRY STATEWIDE

Dances of Romania

Presented by Sonia Dion & Cristian Florescu

Ardeleana din câmpie

Coconița

Hora de munte

Hora nuntașilor

Polca din bătrâni

Purtată de pe Mureș

Sârba bătută

Sârbeasca

Te aven baxtale

Dances of Croatia

Presented by Željko Jergan

Al Je Ljepo

Čizme Moje

Cupanica

Derite (Se Čizme Moje)

Goričani

Jabuke - Marice

Na Dvi Strane

Snešice

Šokačko kolo



Ardeleana din câmpie

From the region of Banat, Romania

Presented by Sonia Dion & Cristian Florescu

The Romanian part of Banat is mountainous in the south and southeast, while plains (*câmpie*) blanket the north, west and southwest. The climate is generally warm, favouring farming and grape production for wine. The region is full of rivers, streams and mineral springs, well known for their therapeutic qualities.

The *Ardeleana* family of dances are couple dances done in column formation. Partners face each other in two parallel lines, as in American contras and English country dances. *Ardelenele* are prevalent in the western part of Romania and found mostly in the regions of Bihor, Arad and Banat. There are many variations in the region of Banat: *Poarga*, *Ardeleana Iute*, *Mânâștelul* and *De Doi*. Couple dances there are elegant and usually involve sequences where the play of arms, circle movements, patterns and turns (by the woman) are harmonious. The style is characterized by small steps with knees flexed and on the balls of the feet, producing an effect of light, flowing movement.

Formation: longways set

Position: partners facing each other holding hands;

M's R hand holding W's L hand, arms down

M's L hand holding W's R hand, arms up

Pronunciation: ahr-deh-LEHAH-nah deen KEUM-pee-eh

Style: Couple dances from Banat are light-footed and graceful. Movements should be fluid and springy. Both partners are active, the man courteously helping the woman execute her turns. The arms are outstretched without being stiff or heavy. The couple circles the floor in perfect harmony.

Meter: 4/4

Pattern of *Ardeleana din câmpie*

Meas. Count **Figure 1** (Description of M's ftwk)

- | | | |
|---|---|--|
| 1 | 1 | Step on R crossing in front of L ft turning slightly diag. to the left |
| | 2 | Step on L in place |
| | 3 | Step on R to the right, come back facing each other ??? |
| | & | Step on L close to R ft |
| | 4 | Step on R in place |

Rhythm for meas. 1: Slow-Slow-Quick-Quick-Slow

- | | | |
|---|---|---|
| 2 | 1 | Very small step bkwd on L |
| | & | Step on R in place |
| | 2 | Step on L in place |
| | 3 | Very small step on R diag. to the right |
| | & | Step on L close to R ft |
| | 4 | Step on R in place |

Rhythm for meas. 2: Quick-Quick-Slow-Quick-Quick-Slow

Meter: 4/4

Pattern of *Ardeleana din câmpie* (continued)

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

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

5-7 Repeat measures 1-3

8 1 Step on R in place
 & Step on L in place
 2 Step on R in place
 3 Very small click (without noise) with L ft (with wt)
 4 Pause

9 1 Step fwd on R slightly diag. to the left
 & Step on L close to R ft
 2 Step fwd on R
 3 Step fwd on L
 & Step on L close to R ft
 4 Step fwd on L

(cts: 1&2 + 3&4 = two *two-step*)

10 1&2 Do one *two-step* (almost in place) starting with R
 3 Step fwd on L
 4 Step on R in place

Rhythm for meas. 10: Q,Q,S,S,S

11 Repeat measure 9 with opposite ftwk and direction,
 M drops gradually his L arm (still holding W's R hand) at shoulder height and
 raises in the same time his R hand (W's L hand free)

12 1&2 Do one *two-step* (almost in place) starting with L
 3 Step on R to the right
 4 Step on L in place

During meas. 11-12: M drops gradually his L arm (still holding W's R hand) at shoulder's level
 and raises in the same time his R hand (W's L hand free).
 M takes with his R hand the R hand of his partner.
 M's L hand on his waist.

13-15 Repeat measures 9-11 but ftwk almost in place

16 1&2 Do one *two-step* in place starting with L
 3 Very small click (without noise) with R ft
 4 Pause

During meas. 13-16: M leads with his R hand his partner to move around and turn.

Meter: 4/4 Pattern of *Ardeleana din câmpie* (continued)

Meas. Count **Figure 1** (Description of the W's ftwk)

1-8 Same as measures **1-8** of M's ftwk (starting with R ft), except
on ct 3 of meas. **8** do a very small click (without noise) with L ft (**no wt**)

9-16 Do opposite ftwk as measures **9-16** of M's ftwk (starting with L ft)

During meas. **9-10**: W moves also opposite direction
(starts moving bkwd on L slightly diag. to the right)

During meas. **11-12**: W does $\frac{3}{4}$ t. around her partner (RLOD), ending behind M at his L side.

During meas. **13-14**: W comes back same way around her partner (LOD), ending in front of M.

During meas. **15-16**: W turns 1 t. (CW) in place.

Figure 2 (Description of the M's ftwk, W does opposite ftwk)
(facing each other, arms bend and hold in W;
M's L hand holding W's R hand and M's R hand holding W's L hand)

1 1 Step on L to the left
 & Step on R close to L ft
 2& Step on L in place
 3 Step on R to the right
 & Step on L close to R ft
 4& Step on R in place

Rhythm of meas. **1**: Q,Q,S,Q,Q,S

During meas. **1** Hands do circle in front at chest height (like cleaning window);

1&2 L hand does almost 1 t. (CW) (up first, to the right,...)
3&4 R hand does almost 1 t. (CCW) (up first, to the left,...)

2 1 Turn $\frac{1}{4}$ t. to the left and step on L fwd, ending side by side and
 facing same direction (top);
 inside hands joined & held at shoulder height,
 outside hands joined & held at waist height, forearms parallel with the floor
 and twd partner.

2 Step fwd on R
3 Step fwd on L
4 Step fwd on R

3 Do 4 steps fwd starting with L ft

Meter: 4/4

Pattern of *Ardeleana din câmpie* (continued)

Meas.	Count	Figure 2 (continued)
4	1	Step fwd on L
	2	Step fwd on R
	3&4	Turn $\frac{1}{4}$ t to the right with one small <i>two-step</i> starting with L, ending face to face.
5-8		Repeat measures 1-4 with opposite ftwk and direction
9		Same as measure 1 (starting with L to the left)
10	1	Turn $\frac{1}{4}$ t. to the left and step on L fwd, ending same pos. as meas. 2
	2	Step fwd on R
	3&4	Turn $\frac{1}{4}$ t. to the right with one small <i>two-step</i> starting with L, ending face to face.
11		Same as measure 5 (starting with R to the right)
12	1	Turn $\frac{1}{4}$ t. to the right and step on R fwd, ending same holding pos. as meas. 2 but couple facing bottom.
	2	Step fwd on L
	3&4	Turn $\frac{1}{4}$ t. to the left with one small <i>two-step</i> starting with R, ending face to face.
13		Same as measure 1 (starting with L to the left)
14	1	Step on L to the left, M's R hand holding W's L hand
	2	Step on R close to L ft
	3&4	Do one <i>two-step</i> in place starting with L

During the measure W executes 1 t. (CW) and moves in the same time slightly to the right.

15-16 Repeat measures 13-14 with opposite ftwk and direction, but replace the last *two-step* of meas. 16 by a very small click with R ft.

Final pattern:

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

Coconița

From the region of Târnave in Transylvania, Romania
Presented by Sonia Dion & Cristian Florescu

Târnave is north of the county of Sibiu, on the Transylvanian Plain, between the two rivers in the region (Târnava Mica and Târnava Mare).

Coconița falls in the category of women's sung dances, very widespread in central Transylvania. It is a closed circle dance that generally moves in a clockwise direction. The CW direction indicates the archaic, ritualistic character of the dance. The verses sung are usually about marriage.

The word *coconița* derives from *cucoană* (lady), referring to an elegant, noble, distinguished woman who may or may not be married.

Formation: women in closed circle

Position: R hand on waist and L hand (arm extended in front) on R shoulder of the W in front, facing RLOD

Pronunciation: koh-koh-NEE-tsah

Meter: 2/4 Pattern of *Coconița*

Meas. Count

1-9 **Introduction** (no action)

First dance

(Dance with the slow song) (one step per measure)

Pattern:

1-4 Do 4 walking steps, starting with R, moving straight ahead, without waving

5-8 Do 4 small steps, starting with R, waving slightly in direction of Ft

9 1 Touch with R ball in place

 2 Pause

Repeat this pattern ten more times (11 total)

Meter: 2/4

Pattern of *Coconița* (continued)

Meas. Count

Second dance

(hands in V pos. moving RLOD and body facing slightly to the left)

Pattern:

- | | | |
|-----|-----|---|
| 1 | 1 | Step on R slightly diag. to the right (twd center) and starting swing arms twd center |
| | 2 | Touch with L ball close to R and swing arms twd center |
| 2 | 1&2 | Do one two-step starting with L; first step slightly diag. to the left, second one Close to L and the third one on place
Swing arms outside (slightly) |
| 3-8 | | Repeat measures 1-2, three more times (4 total) |

Style: The torso sways in an opposite direction to the movement of the feet (e.g., body sways backwards when dancer steps towards centre of circle).

- | | | |
|-------|---|---|
| 9 | 1 | Step on R fwd bending R knee slightly |
| | 2 | Step on L fwd |
| 10 | 1 | Step on R fwd bending R knee slightly |
| | 2 | Step on L fwd |
| 11-14 | | Repeat measures 9-10 two more times (3 total) |
| 15 | 1 | Step on R fwd bending knee slightly |
| | 2 | Step on L fwd |
| 16 | 1 | Step on R fwd bending knee slightly |
| | 2 | Lift L ft and turn with R to the right (end facing LOD) |

Note: 9-16 = seven *closed rida steps* with transition

17-32 Repeat measures 1-16 with opposite ftwk and direction

Do this pattern 2 ½ times.

Final pattern:

Intro. + First dance + Second dance . . .