

Hora din Risipiți

Oltenia, Romania

Hora din Risipiți is also called "Hora ca la caval" or "circle dance played on the pan pipe. This hora consists of 6 typical steps or variations from the little town of Risipiți in Oltenia. Lee Otterholt learned the dance from Theodor Vasilescu in the mid to late 70s. It has also become a very popular dance in international folk dance clubs all over Europe.

"Hora dreapta" means "straight forward (easy) circle dance pattern" and is a generic term for this most common hora step pattern: in 2-3-touch, out-2-3- touch. Fig. I or "hora din Risipiți" is a "hora dreapta."

"Hora in doua parti" means "two-part circle dance pattern" and is, again a generic term for a wealth of steps and patterns which have as their common denominator the fact that they are a combination of any easy 4 ct step (cts 1-&-2-&) and a "hora dreapta" step, repeated both on the way in and the way out. (These two parts can also be switched, the "dreapta" part coming before the other part in some dances.) These steps can be improvised in a folk setting, or, as in this case, set in a certain pattern. Fig. II, III, IV and VI or "Hora din Risipiți" are typical "hora in doua parti" patterns.

TRANSLATION: Circle dance from the town Risipiți

PRONUNCIATION: HOT-rah deans res-EATS

MUSIC: CD: Balkan and beyond, #9

FORMATION: Closed circle of M and W, facing ctr with hands joined in W-pos. Hands should continue to make small, controlled circles throughout dance.

STYLE: Dance jauntily, with a springy step, do not bend knees on the beat.

METER: 4/4 PATTERN

Meas.

INTRODUCTION: Beg with pan pipe

FIG. I: HORA DREAPTA

- 1 Facing and moving twd ctr - step L,R,L fwd (cts 1-&-2); touch ball of R beside L (ct &); moving bkwd away from ctr - step R,L,R bkwd (cts 3-&-4); touch ball of L beside R (ct &).
- 2 Repeat meas 1.
Note: Fig. I actually progresses slightly to R each time, by going diag R in and out of circle (pie shape).

FIG. II: HORA IN DOA PARTI (In & out)

- 1 Facing ctr - step L twd ctr (ct 1); touch ball of R ft beside L (ct &); step L bkwd (ct 2); touch ball of R ft beside L (ct &); repeat Fig I, meas 1, cts 1-&-2-& (LRL-tch fwd) (cts 3-&-4-&)
- 2 Facing ctr while moving bkwd - repeat meas 1 with opp ftwk and direction.

FIG. III: HORA IN DOA PARTI (Side to Side)

- 1 Facing ctr and moving side to side - step L to L, turning to face very slightly R of ctr (ct 1); touch ball of R beside L (ct &); step R to R turning to face slightly L of ctr (ct 2); touch ball of L beside R (ct &); repeat Fig. I, meas 1, cts 1-&-2-& (LRL-tch fwd)(cts 3-&-4-&).
- 2 Facing ctr, but moving bkwd, repeat ct 1 with opp ftwk and direction.

FIG. IV HORA IN DOA PARTI (Little jumps)

- 1 Facing ctr - small leap R fwd (ct 1); step on ball of R beside L (ct e); step L beside R (ct &); small leap bk on R (ct 2); step on ball of L ft beside R (ct e); step R beside L (ct &); repeat Fig I, meas 1, cts 1-&-2-& (LRL-tch fwd) (cts 3-&-4-&)
- 2 Moving bkwd away from ctr - repeat meas 1 with opp ftwk and direction.

FIG. V: TO THE L & R

- 1 Facing diag L and moving L (RLOD) - step L,R,L (cts 1-&-2); step fwd on ball of R (ct e); step R fwd (ct &); step L fwd (stop) with bent knee in prep to move bkwd (cts &-3); step L,R,L bkwd (ct &-4-&).
- 2 Turning sharply to face R (LOD), repeat meas 1 with opp ftwk and direction.

FIG. VI: SLOW IN & OUT

- 1 Facing and moving twd ctr - step L fwd as R swings softly fwd - arms swing fwd and down to V-pos (ct 1); step R fwd as R swings softly fwd - arms return to W-pos (ct 2); repeat Fig. I, meas 1, cts 1-&-2-& (in LRL-tch, out RLR-tch) (cts 3-&-4-&).
- 2 Facing ctr and moving bkwd - repeat meas 1 with opp ftwk and direction. When moving bkwd free knee lifts fwd then ft softly swings fwd.

Response to strigaturi (on the off beat): hej-hej, ja, ra, șa

Original dance notes by Lee Otterholt
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