

## Dansuri din Firiza

(Maramure, Romania)

Dansuri din Firiza (DAHNSOOR-(ee) deen fee-REE-zah) means “dances from Firiza.” Oaş and Maramureş are two areas of picturesque folklore in northern Transylvania. Firiza is a small village 12 kilometers to the north of Baia-Mare (folklore capital of Maramure). In both areas, the style and manner of dancing is very specific, with a multitude of small steps and stamps (tropotite). The result is a vibrating movement in the whole body that lends a distinct, original character to the dances. Some of the most popular and typical dances are Tropotita, Roata oşeneasca, and Bărbătescu maramureşan. This particular suite, however, is made up of Oşeneasca, Tâpuritul miresii, and Roata. The dances were presented at the 2005 Stockton Folk Dance Camp by Sonia Dion and Cristian Florescu.

CD: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 3* 4/4 meter

Formation: Small mixed circles of six (6) dancers, facing center, hands free.

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Meas	4/4 meter	Pattern
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### Oşeneasca

2 meas INTRODUCTION No action.

#### I. CLAPPING

1-8 Clap hands together (chest level and slightly to L of ctr in front of the heart). First clap is a downward swiping motion): SQSQS. (cts 1&,2,&3,&,4&).

#### II. CLAPPING AND BOUNCING

1-8 Same clapping as Fig 1, knees bouncing in the same rhythm.  
Style: Bouncing on both feet together, twist body to look slightly over R shldr on meas 3-4 and again on 7-8 (2 meas facing ctr, 2 meas to R, repeat same pattern).

#### III. STEP-CLOSE (Hands joined in V-pos, facing ctr.) (Rhythm of steps: SQSQS.)

1 Step sdwd on R to R (ct 1); close L near R (ct 2); step sdwd on R to R (ct &.3); step on L near R (ct &); step sdwd on R to R (ct 4).

2 Repeat meas 1 with opp ftwk and direction.

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

#### IV. VILF'S STEP (Facing and moving in LOD. (Rhythm: Q,S,Q,S,S.)

Style: knees flexed and supple throughout the sequence.

1 Hop on L (ct 1); step on R (crossing in front) (cts &,2); hop on R (ct &); step on L (crossing in front) (cts 3.&); fall on both ft together (Assemblé= bring R ft to L sharply) fwd in LOD (cts 4.&).

2-8 Repeat meas 1, seven more times (8 total).

#### V. TURAIUL (Facing center.) (Rhythm: Q,Q,Q,S,Q,S)

1 Step bkwd on R (ct 1); step bkwd on L (ct &); step fwd on R (ct 2); step fwd on L (cts &,3); hop on L (ct &); stamp R in front (no wt) (ct 4).

Arms: swing bkwd (cts 1,&); swing fwd (cts 2,&); begin bringing arms up (cts 3,&); bring arms into W-pos (cts 4,&). On cts 4 &, shout “Hai ța” (Hey TSAH).

2-8 Repeat meas 1, seven more times (8 total).

VI. TROPOTUL MIC (Rhythm: Q\*,Q,Q,Q,Q,Q,Q\*,Q)

Tropotul Mic: Beg R, dance 8 small walking steps (flat ft) with slight plié and emphasis on steps 1 and 7.

1-8 With 4 Tropotul Mic, do one full turn (individually) CW twd outside of the circle to come back at the original position.

9-16 With 4 Tropotul Mic, move in LOD and join hands in V pos.

## Tâpuritul Miresii

I. STEP-CLOSE (Facing ctr, hands free in U-pos, hands held high)

Style: Steps are small and the upper body moves (pivot) very slightly L and R according to the steps.

1 Step on R to R (ct 1); step on L near R (ct 2); step on R to R (ct 3); close L ball of ft near R without wt (ct 4). Curve slightly in arc to R.

2 Repeat meas 1 with opp ftwk and direction. Curve slightly in arc to L.

3-6 Repeat meas 1-2, 2 more times (3 total).

II. REPEAT IN LOD (Facing and moving in LOD.)

1-6 Repeat Fig I in LOD including slight arcing.

III. REPEAT IN T-POS (Facing ctr, hands on ptr's shldr's)

1-6 Repeat Fig I in T-pos. No arcing in this figure. On last meas, enlarge the circle and release hands in U-pos.

TÂPURITUR (shouting for Tâpuritul miresii)

In the shouting here, W are teasing M. At times the words are hard to make out because the music was recorded at a wedding. An ellipsis (...) indicates unintelligible parts, and shouting by W and M is indicated with the letters W and M.

Fig I (1-6):

W: Hai, hai, și iar hai

Let's go and go again

M: Hei ...

...

W: Că aicea sunt vinit

So here I am

W: Dacă nu i-o sunt poftit

Even though I wasn't invited

W: Hai nunuța și hai hai

Let's go ...

M: ...

...

Fig II (1-6)

W: Hai, hai, și iar hai

Let's go and go again

M: ...

...

W: Că aicea sunt intrat

So I came right in

W: Dacă nu i-o sunt chemat

Even though I wasn't called

W: Hai nunuța și hai hai

Let's go ...

M: ...

...



Fig III (1-5)

W: Hai, hai, și iar hai

Let's go and go again

M: ...

...

W: Cetera din harmătură

... with the violin

W: Zine-o țic strigatură

Give us a little cry

W: Hai nunuța și hai hai

Let's go ...

## Roata

### I. MOVING IN LOD

- 1 Step on R to R (ct 1); step on L near R (ct 2); step on R to R (ct 3); turning on R 1/2 to R (CW), lift L ft with knee flex at 45° angle close to R ankle (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-6 Repeat meas 1-2, two more times.
- 7 Repeat meas 1.
- 8 Do one full turn in place (CW) with 3 steps: L, R, L (without wt) (cts 1,2,3-4).
- 9-16 Repeat meas 1-8 with opp ftwk and direction (starting L to L), moving RLOD.

### II. REPEAT WITH STAMP

- 1-16 Do same steps as Fig I, adding a stamp (without wt) on each ct 4. During meas. 12-16, open the formation and form a 3-cpl longways set. Designated leader opens the circle to establish orientation of the set.

### III. REPEAT FACING PTR

- 1-3 Repeat Fig I, meas 1-3 moving twd ptr, starting with R (Illustration 1).
- 4 Clap partner's hands 3 times (Illustration 2). M usually holds his hands out for the W to slap.
- 5-6 Repeat Fig I, meas 1-2 in the same direction as meas 1-3 to take ptr's place (Illustration 3).
- 7 Turn 1/4 CCW with 3 steps: R, L, R (without wt) (cts 1,2,3-4) (Illustrations 3 and 4).
- 8 Clap own hands 3 times (elbows straight, arms in front, right hand over left). (Illustration 4). Bend forward slightly from the waist.
- 9-16 Repeat meas 1-8.

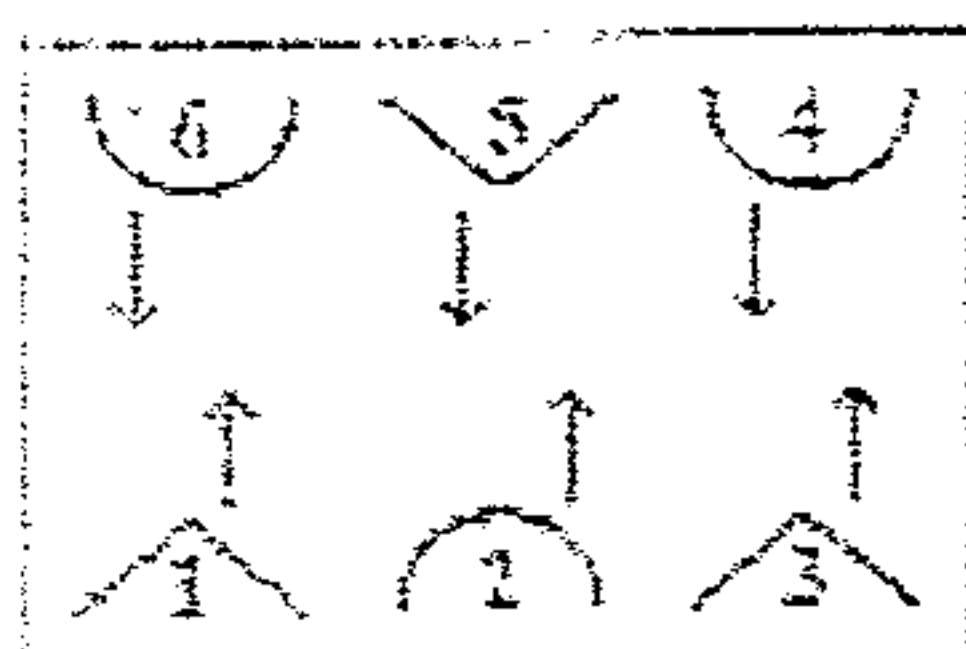


Illustration 1

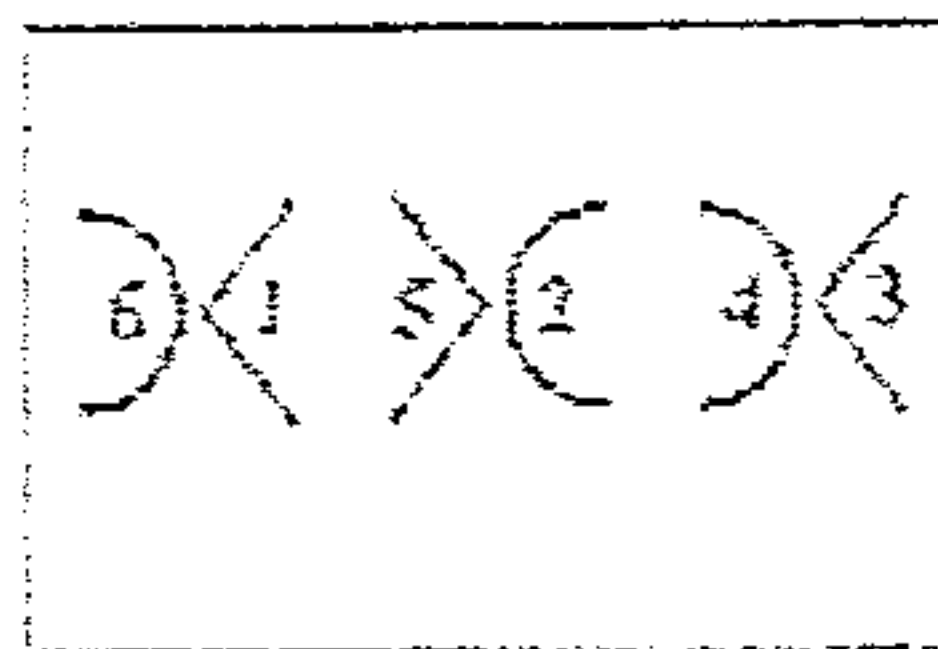


Illustration 2

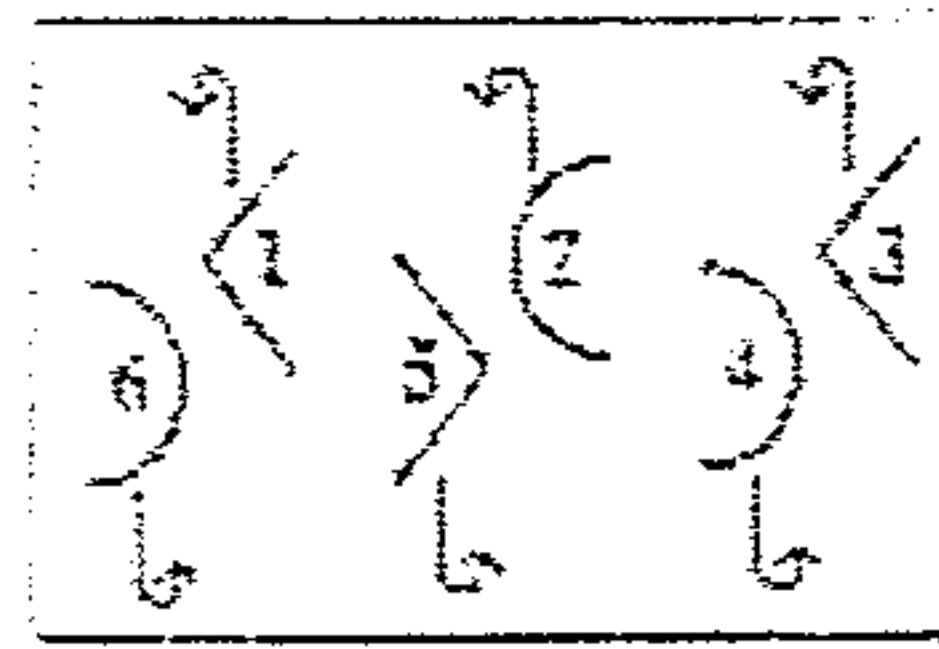


Illustration 3

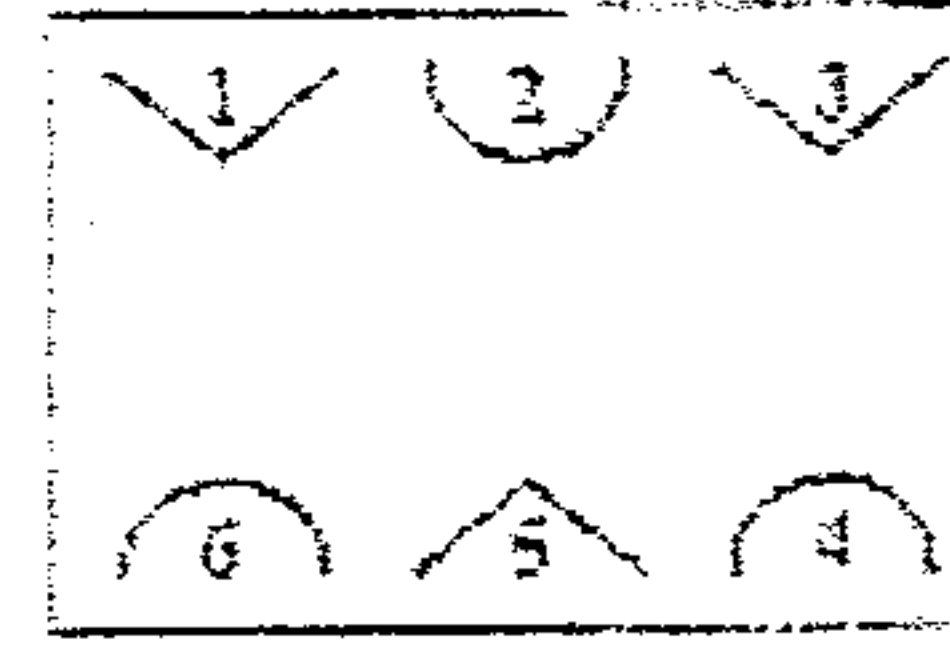


Illustration 4

IV. CLAPPING PATTERN (see below which steps are done by inactive dancers)

- 1-3 M1 & W4 repeat Fig III, meas 1-3 moving diag fwd, others in place (Illustration 5).  
 4 M1 & W4 clap ptr's hands 3 times. (Illustration 6).  
 5-7 M1 & W4 repeat Fig III, meas 5-7; M3 & W6 start moving diag fwd (Illustration 7).  
 8 M1 & W4 clap hands together (same as Fig III, meas 8); M3 & W6 clap ptr's hands 3 times (Illustration 8).

Meas 1-3

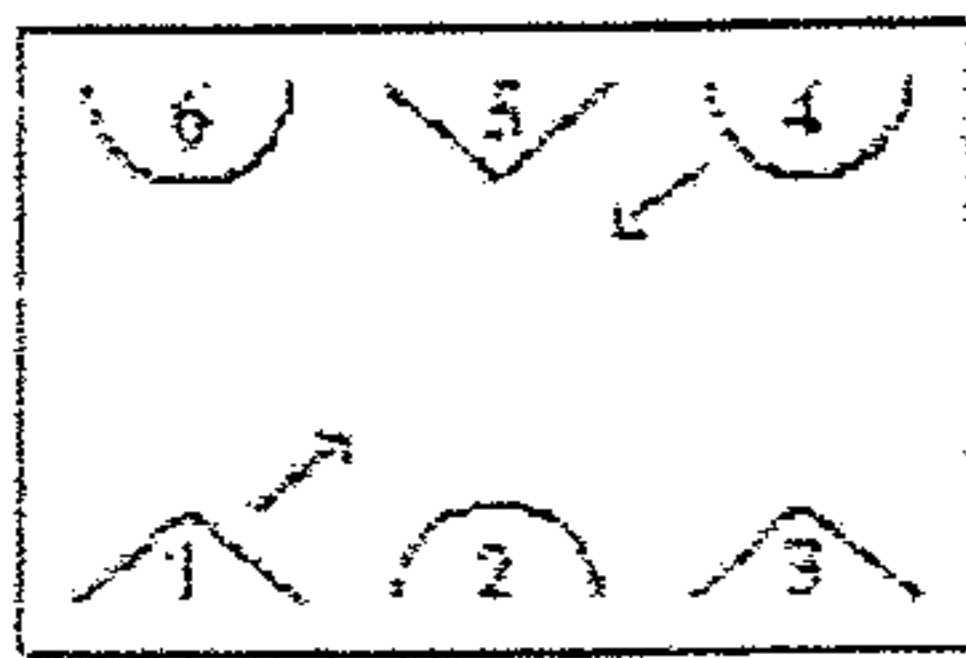


Illustration 5

Meas 4

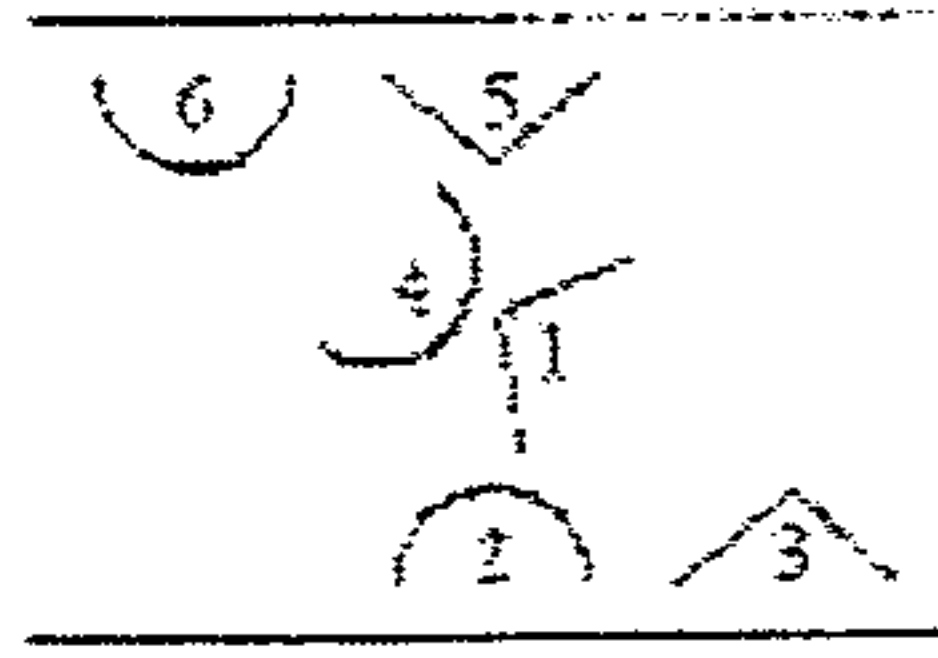


Illustration 6

Meas 5-7

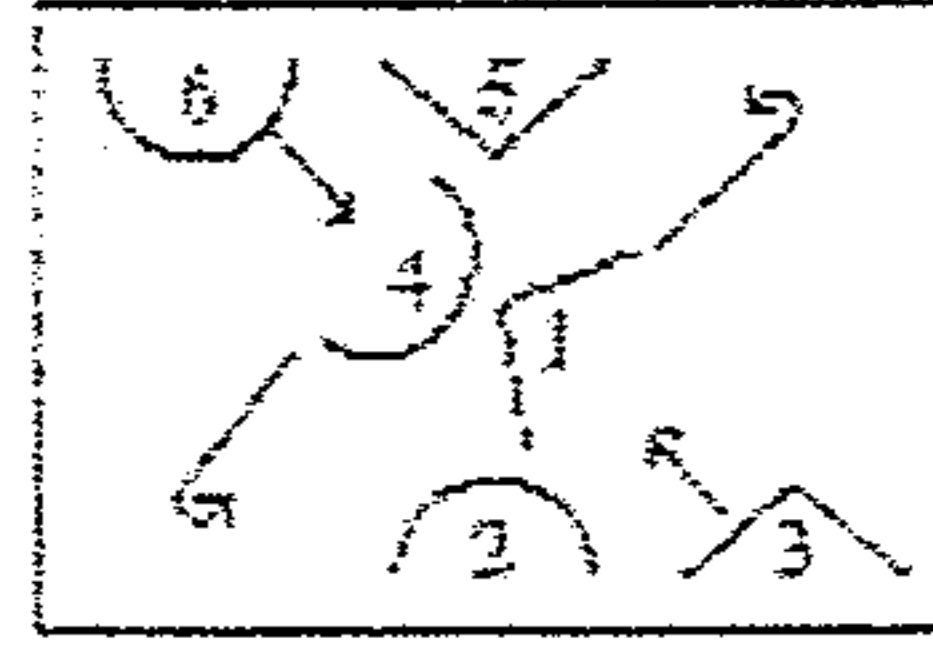


Illustration 7

Meas 8

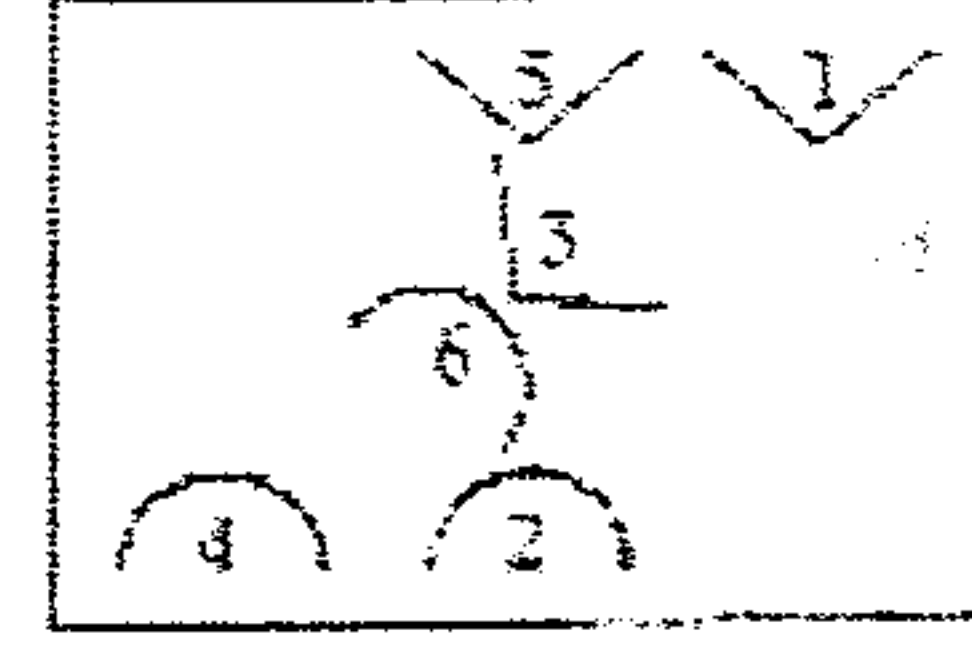


Illustration 8

- 9-11 M3 & W6 repeat Fig III, meas 5-7; M5 & W2 start moving fwd twd each other (Illustration 9).  
 12 M3 & W6 clap hands together (same as Fig III, meas 8); M5 & W2 clap ptr's hands 3 times (Illustration 10).  
 13-15 M5 & W2 repeat Fig III, meas 5-7 (Illustration 11).  
 16 Clap hands together 3 times (same as Fig III, meas 8) but inactives leave out stamp (Illustration 12).

Meas 9-11

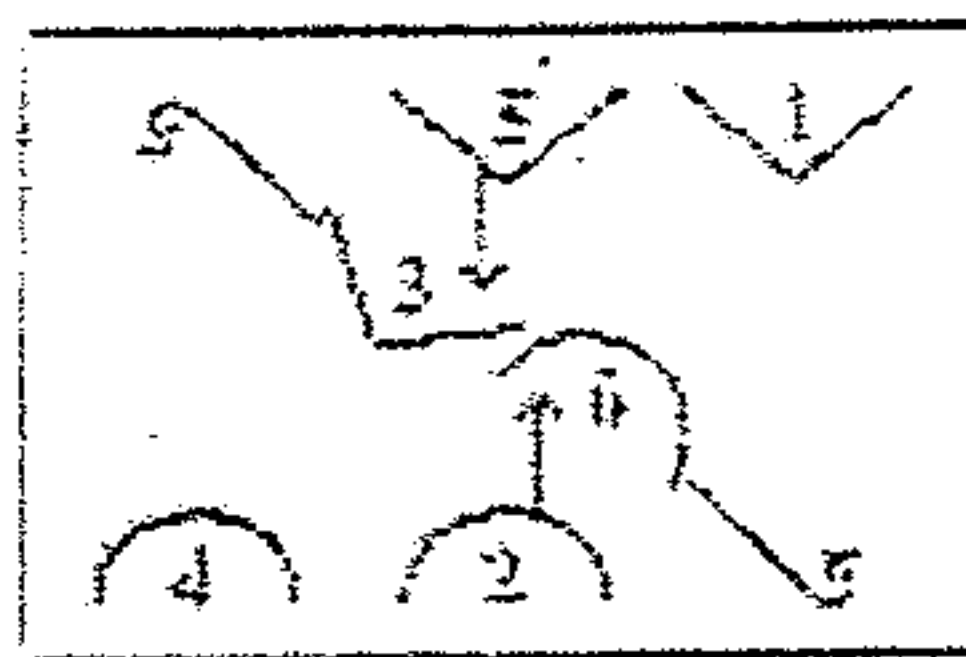


Illustration 9

Meas 12

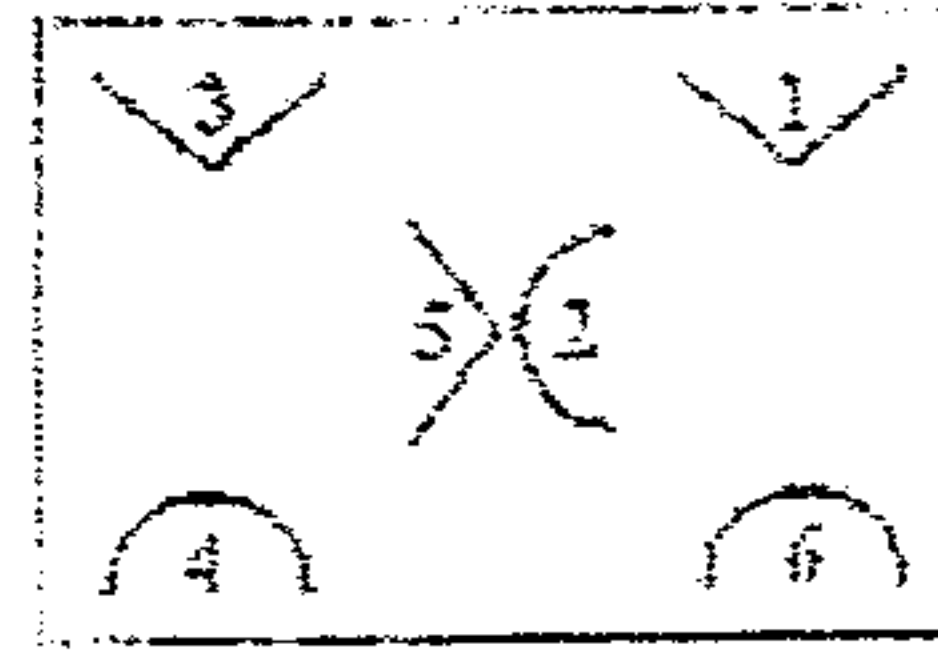


Illustration 10

Meas 13-15

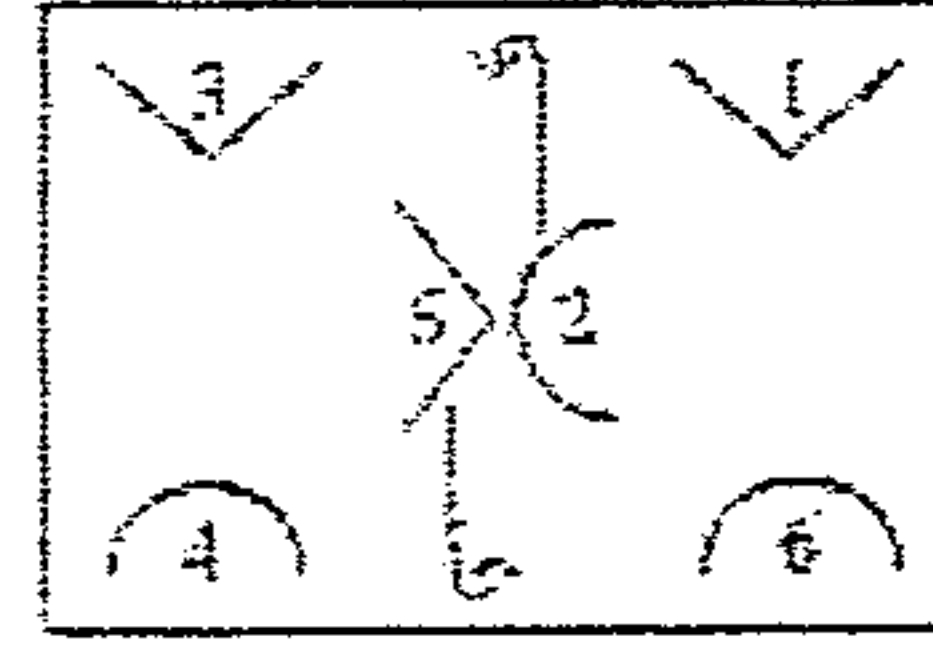


Illustration 11

Meas 16

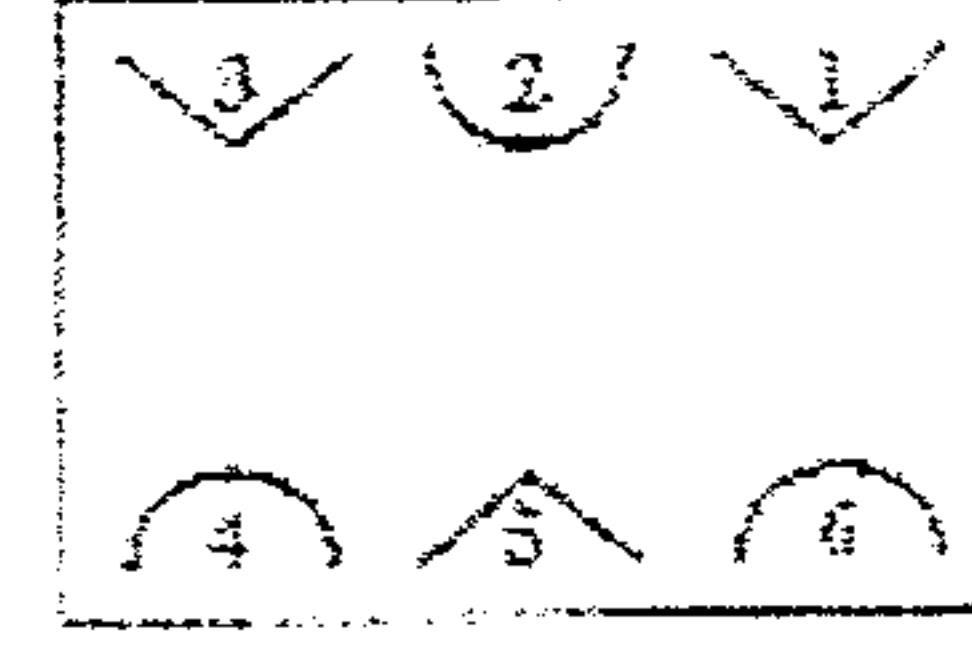


Illustration 12

- 17-32 Repeat Fig IV, meas 1-16 back to original places.

Basic step for inactive dancers:

Do 3 steps (cts 1,2,3) in place starting with R and stamp on L (ct 4) (without wt).

Do this basic step alternately.

- Sequence: **Oșeneasca:** Intro + Fig I + Fig II + Fig III + Fig IV + Fig V + Fig VI  
**Țâpuritul miresii:** Fig I + Fig II + Fig III  
**Roata:** Fig I + Fig II + Fig III + Fig IV + Fig III + Fig IV