

# ZIBNSRIT

(Slovenia)

Zibnsrit (ZEE-ben-shrit) belongs to a family of dances using "sevens" and "threes" that is found throughout Europe (Norway, Finland, Germany, etc.). The name "Zibnsrit" is derived from the German "Siebenschritt" (seven steps). Variants of the dance as described here are found under numerous other names throughout Slovenia ("Sedmorka", etc.) and northwest Croatia (e.g., "Išla žena u gosti"), as well as in Slovenian colonies in the U.S. and Canada. Like most of the truly popular living Slovenian dances, it is a localized version of a late-19th century couple dance "imported" from Central Europe. Dick Crum learned it from Mr. and Mrs. Peter Kurnick in San Francisco in 1958. He has taught it at many institutes, one of the latest being the Statewide Institute at Santa Maria in May, 1975.

**MUSIC:** Record: Slovenian Old Time Dances 33-EP-SD-661. S-2, B-2. 2/4 meter.

**FORMATION:** Cpls at random about the dancing area. Ptrs face with joined R hands (R elbows bent and held down) held just below face level, L hands around ptr waist.

**STEPS:** Step-hop: Step (ct 1); hop (ct &).

**STYLING:** When moving sdwd on the "sevens" and "threes", each step is taken on full ft. Ftwk described for M, W use opp ftwk.

## MUSIC 2/4

## PATTERN

### Measures

No introduction.

- 1-2 Dance "seven steps" to M L: Step on L to L side (ct 1); step on R beside L (ct &). Repeat action 2 more times. Step on L to L side with an accent (meas 2, ct 2); close R beside L without wt or sound (ct &).
- 3-4 Repeat action of meas 1-2 to M R with opp ftwk.
- 5 Dance "three steps" to M L: Step on L to L side (ct 1); step on R beside L (ct &); step on L to L side with an accent (ct 2); close R beside L without wt or sound (ct &).
- 6 Repeat action of meas 5 to M R with opp ftwk.
- 7-8 Keep R hands joined and place L hands on own hips. M dance 4 step-hops in place beg L. W dance 4 step-hops making 2 CW turns under joined R hands.
- 9-10 Resume orig pos and repeat action of meas 5-6.
- 11-12 Beg M L, W R, dance 4 step-hops turning as a cpl once CW in place.

Formerly, dancers and musicians would compose nonsense songs that marked the "seven and three" rhythm of Zibnsrit. For example:

Pes pa nema repa več	The dog no longer has a tail,
kdo mu ga j'odsekau preč?	who could have cut it off?
Ka j pa bo, ka j pa bo,	What will happen, what will happen,
ce mu zrastu več ne bo!	he won't grow another one!

## ERRATA

### LA CHILENA GUERRERENSE:

In the past 20 years California dancers have had the opportunity to learn La Chilena Guerrenense from at least three qualified teachers. Only minor variations appear in the patterns but questions have arisen about the timing of the "heel-stamp" step. The Research Committee (North) suggests it should be danced as follows:

Step on R (ct 1); hop on R (ct 2); stamp L (no wt) (ct 3). Alternate ftwk for next step.

Measure 24 of the preceding figure (Leap Waltz) may be made a transition measure thusly:  
Step on L (ct 1); hold (ct 2); stamp R (no wt) (ct 3).

### LILKA:

Fig 1, meas 4, should read: "Repeat action of meas 2, moving fwd twd ctr, or slightly twd L (RL0D)."