

the LAGUNA folkdancers



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SYLLABUS

2011

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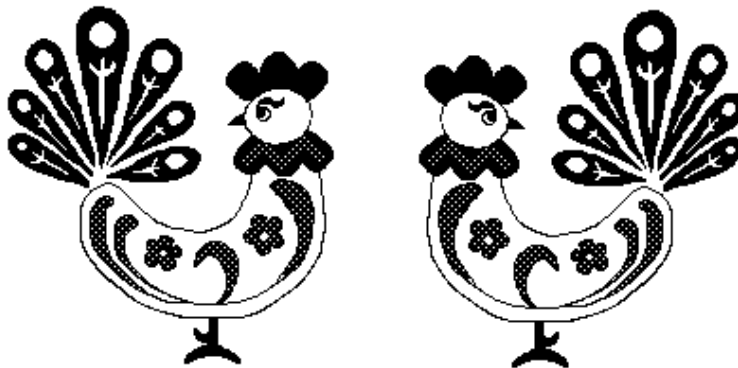
LAGUNA FOLKDANCERS FESTIVAL 2011 SYLLABUS

Sonia Dion & Cristian Florescu

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NOTE: The teachers will decide at the festival workshops which of these dances will be taught.

OUR TEACHERS

Christian Florescu and Sonia Dion

Cristian Florescu was born in Bucharest, Romania. He started dancing in 1982 with different Romanian folk ensembles, and studied with various specialists including the renowned Theodor Vasilescu. Cristian was principal dancer with the National Ensemble Cununa Carpatilor with whom he toured extensively in Europe, Asia and North America. In 1990-91, the Romanian Ministry of Culture and the ACAFR conferred him a certificate as recognized solo dancer and choreographer in the field of folklore. He also was chief répétiteur for the Folk Ensemble Balada in Romania and worked as choreographer for the Academic Ensemble Joc in Moldova. In 1993, he joined Les Sortilèges, a professional folk dance company based in Montreal with whom he was actively involved as a dancer, teacher, répétiteur and choreographer until 2003. Since coming to Canada, Cristian has acquired multiple skills in various dance forms including modern dance, ballroom, jazz, tap as well as French-Canadian clogging and Irish step dancing.

Sonia Dion was born in Québec and has been a professional dancer for over 20 years. She was lead dancer and choreographer for Les Sortilèges dance company, Canada's oldest professional folk dance ensemble, with whom she developed several new productions including *Une page d'histoire*, *un pas de danse*, *Montréal en danse*, and *Pour se faire plaisir*. Sonia has toured worldwide and has been exposed to a wide range of dance techniques including Romanian folk dance, Scottish highland dancing, French-Canadian clogging and ballroom.

Cristian and Sonia have been guest performers with the Collage International Dance Ensemble of Boston, have been regular teachers at l' École supérieure de danse du Québec and have been selected to be part of the Artists in the Schools program sponsored by the Québec Ministry of Education. In recent years, they have developed a specific interest in working with recreational folk dance groups in Canada and the United States to share their love of Romanian folk traditions.

Miroslav Bata Marčetić

Miroslav Bata Marčetić was a leading performer, soloist and choreographer, with the Serbian National Folk Ensemble “Kolo” in Belgrade, Serbia and Montenegro (former Yugoslavia) for seventeen years and is the recipient of several awards for his artistic work. He attended almost all folk dance seminars held in former Yugoslavia and eventually became the instructor of several workshops held in former Yugoslavia, Japan, Israel and currently in Canada and the USA. As a well-known choreographer, he was chosen by the Folk Dance Association of Serbia to be a judge at folklore competitions that were taking place in Serbia and Montenegro from 1980 to 1993. Miroslav created a great number of choreographies which have won either first or second prizes in competitions.

In Canada, Miroslav works in several dance associations and ensembles: Kralj Petar II from Winona since 1993, Serbian Club “Kordun” since 2004 and he worked in S.C.A. “Oplenac” in Mississauga and in Folk Dance Ensemble “Hajduk Veljko” from Toronto. Due to his long-term, dedicated and victorious work in the Canadian Serbian community, on December 26th 2005 Miroslav was awarded the Golden Plaque by the Cultural-Academic State Association of Serbia.

In 2004, Miroslav established his own school of dance, “Academy of Serbian Folk Dancing” which includes more than 300 dancers of all ages, and a folk band.

Miroslav simultaneously works with the international folk dance community where he is teaching Serbian and East-European dances.

Miroslav Bata Marčetić has devoted his entire professional career to the preservation and perpetuation of folklore and dance. His contribution to the Canadian Serbian folklore community is immeasurable.

Braşoveanca

From the region of Braşov, Transylvania, Romania

One of the most popular dances today in the area of Țara Bârsei (south-eastern Transylvania) is called *Braşoveanca*. It is also danced in some areas of Moldavia, Dobrogea, Oltenia and just about everywhere in Romania.

The origin of is unclear, and there are a number of theories about it. *Braşoveanca* means “the dance of the city of Braşov.” In the past, Braşov residents called it *Săseasca* or “the dance of the Saxons”(Germans).

The German ethnic community had a large part in shaping the character, history, culture and architecture of Braşov. It was in the early 13th century that the Saxons—Germans from the Mossel-Rhine Valley—colonized the region of Braşov, where a large Romanian community lived. The founding of the city itself goes back to medieval times. A written document dated 1235 is the first to mention the city, under the name Corona, and it was located where the famous Black Church is now. Subsequently the city changed names several times: Brasco, Brasso, Stephanopolis, Kronstadt and Braşov. The last two names were the most popular.

Traces of the dance are found in Germany, of course, and also in Ukraine. The same music appears in Poland, in and around Cracow, with the name *Krakowiaczek Jeden* (“man from Cracow”).

Braşoveanca is a couple dance with variations, some of which—including the one presented here—are mixers, where the dancers change partners. Mixers are very rare in the Romanian repertoire. This feature—changing partners—together with the melody lead us to believe that this dance is an “adopted child” among Romanian dances.

Nonetheless, if you are lucky enough to visit Braşov and get invited to a popular festivity, the residents will ask you to join in their typical dances, and *Braşoveanca* is sure to be one of them.

Formation: circle of cpls, facing LOD

Position: *varsovienn*e (see illustrations below)

Pronunciation: brah-choh-VEHAHN-kah

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, band 2



Basic step:

Meas. Count

- | | | |
|----------|---|--|
| 1 | 1 | Step on R |
| | 2 | Step on L |
| 2 | 1 | Step on R |
| | 2 | Raise on R heel and lift L leg (slightly) in front, knee bent at 45°, L ft near R ankle. |

Note: The basic step is done alternating the feet. The man always starts a sequence with the right foot, the woman always with the left. The basic step can be done going forward, backward or sideways, depending on the figure.

Meter: 2/4 Pattern of *Braşoveanca*

Meas.

1-32 Introduction (instrumental)

No action

Note: The long introduction gives the dancers time to pair off and take their place in the circle.

Figure 1 (Fwd-bkwd) (Melody A, song: Doi paşi înainte...)

- | | |
|-------------|---|
| 1-2 | Do one basic step fwd, M starting R & W starting L. |
| 3-4 | Do one basic step bkwd, M starting L & W starting R. |
| 5-16 | Repeat measures 1-4 three more times (4 in total). |

Figure 2 (Changing places) (Melody B, song: Dai fata la stânga...)

- | | |
|------------|---|
| 1-2 | M do one basic step to the right and behind his partner to start changing each other place: step on R to the right (ct 1), step on L in front of R ft (ct2), step on R to the right (ct 3) and lift on R (ct 4).
W do one basic step to the left, starting L ft. |
| 3-4 | Repeat measures 1-2 with opp. ftwk and direction, M changing behind his partner. |

Meas.

Figure 2 (continued)**5-16** Repeat measures **1-4** three more times (4 in total).

Note: The partners dance their steps on a slight diagonal (backward for the man, forward for the woman). The steps are small to make changing places easier. The arms move in keeping with the changes in position and the variations (optional) shown here:



Variation: Raise the arms above the head; the man helps the woman turn so that she's almost facing him.

**Figure 3** (Fwd & change partner) (Melody C, song: Măi frunză verde...)

1-4 Do 2 basic steps fwd on LOD (M starting R ft, W starting L ft), holding hands in *varsovienne* pos.

5-8 Release and lower hands, with 2 basic steps, M execute a complete turn in place (CCW) and W move fwd (LOD) to reach a new partner. Rejoin hands in *varsovienne* Pos.

Note: M will now dance with the W who was behind him.

9-16 Repeat measures **1-8**.

Note: The dancers change partners during this figure (3), as indicated by the lyrics of the song, "Măi lasă fata să se ducă" ("Let the girl go").

Meas. **Figure 4** (FWD & cpl. turn)(Melody D, instrumental)

- 1-4** Do 2 basic steps fwd on LOD (M starting R ft, W starting L ft), holding hands in *varsovienn*e pos.
- 5-8** With 2 basic steps, couple executes a complete turn in place (CCW), M doing basic steps bkwd, W doing basic steps fwd.
- 9-12** Repeat measures **1-4**
- 13-16** Repeat measures **5-8**, but couple turning CW, M doing basic steps fwd, W doing basic steps bkwd.

Final pattern:

Introduction +
(F1 + F2 + F3 + F4) X 4 +
F1 + F2 (music speed up).

Song for Brașoveanca

**/Doi pași înainte și doi înapoi măi
Doi pași înainte și asta-i joc pe doi/**

Two steps forward, two steps back
Two steps forward, that's the dance for two.

**/Dai fata la stânga și dai fata la dreapta
Dai fata la stânga și asta-i Brașoveanca/**

Put the girl on your left, put the girl on your right
Put the girl on your left, that's the Brașoveanca.

**/Măi frunză verde foi de nucă
Măi lasă fata să se ducă/**

Green leaf, walnut leaf
Let the girl go.

**/Doi pași înainte și doi înapoi măi
Doi pași înainte și doi înapoi măi/**

Two steps forward, two steps back
Two steps forward, that's the dance for two.

**/Dai fata la stânga și dai fata la dreapta
Dai fata la stânga și asta-i Brașoveanca/**

Put the girl on your left, put the girl on your right
Put the girl on your left, that's the Brașoveanca.

**/Măi frunză verde foi de nucă
Măi lasă fata să se ducă/**

Green leaf, walnut leaf
Let the girl go.

Note: The forward slash (/) at the beginning and end of verses indicates that the verse should be repeated.

Brâu Pădurănesc

From Hunedoara, Transylvanian region, Romania

Formation: open mixed circle

Position: hands joined in W pos., facing center

Pronunciation: BREW PUH-doo-ruh-nehsk

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5*, band 11

Style: This dance can be done with the arms held higher than in W position (at head level)
The steps in figure 1 are light, on the ball of the foot. In contrast, the steps in figure 2 are heavy, the accent is down, into the floor, using the whole foot.

Meter: 2/4		Description of <i>Brâu Pădurenesc</i>
Meas.	Count	<u>Introduction</u>
1-16		No action
		<u>Figure 1</u>
1	1 & 2 (1&2 = one running <i>two-step</i>)	Step on L (facing center) Step on R ball Step on L
2		Repeat measure 1 with opp. ftwk, starting R
3	1 2	Step on L to the left (body facing slightly RLOD) Step on R to left
4		Repeat measure 1 (starting L)
5-8		Repeat measures 1-4 with opp. ftwk
9-24		Repeat measures 1-8 , two more times (3 in total)

Figure 2

(facing slightly left of center, moving twd RLOD)

Style: All the steps in figure 2 are pounding except during leaps.

1	1 & 2	Leap on L to the left Close R ft near L Small step on L to the left
2		Repeat measure 1 with opp. ftwk (starting R ft) still moving RLOD
3	1 & 2	Leap on L to the left Very small step on R ft near L Very small step on L to the left

Meter: 4/4	Description of <i>Brâu Pădurenesc</i> (continued)
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Meas.	Count	Figure 2 (continued)
4	1	Very small step on R ft near L
	&	Very small step on L to the left
	2	Very small step on R ft near L

Rhythm of measures **1-4**:
 (Q, Q, S), (Q, Q, S), (Q, Q, Q, Q, Q, S)

5-8 Repeat measures **1-4** with opp. ftwk, starting R ft, still moving RLOD

9-10 Leap on L ft (ct1) and do 6 steps, with accent, facing center (turn 1/8 t. to the right with the leap to be facing center)

Style: On every step taken with the left foot, the left knee bends to produce an accent downward. The right foot is slightly in front (right heel is at the level of the left instep).

11-12 Repeat measures **9-10** with opp. ftwk, starting R ft, in place and facing center

13	1	Leap on L ft
	&	Step on R ft in place
	2	Step on L ft in place

14 Repeat measure **13** with opp. ftwk (starting R ft)

15-16 Repeat measures **9-10**, starting L ft

Rhythm of measures **9-16**:
 (Q, Q, Q, Q, Q, Q, S), (Q, Q, Q, Q, Q, Q, S), (Q, Q, S), (Q, Q, S), (Q, Q, Q, Q, Q, Q, S)

17-24 Repeat measures **9-16** with opp. ftwk, starting R ft

Final pattern:

(F1 + F2) x 3.

Clopoțelul

From Bucovina, Romania

Formation: mixed circle

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

Pronunciation: kloh-poh-TSHEH-lool

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, band 3

Meter: 2/4

Description of *Clopoțelul*

Meas. Count **Introduction**

Note: There is no introduction to the music, but the first four measures may be used as one.

Chorus (*grape-vine* and stamping)

1 1 Step on L crossing in front of R ft
 2 Step on R to the right

2 1 Step on L crossing behind R ft
 2 Step on R to the right

(measures **1-2** = one *grape-vine*)

3 & Very small scuff L in place (no wt)
 1 Lift L ft in front, knee bent at 45°
 & Stamp scuff L in place (no wt)
 2 Step on L in place (wt)

4 Repeat measure **3** with opp ftwk

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

Meter: 2/4	Description of <i>Clopoșelul</i> (continued)
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Meas.	Count	Figure 1: <i>Sărita</i> (Jumps)*
1	& 1 & 2	Stamp on L in place (no wt) Lift L ft in front, knee bent at 45° Stamp on L in place (no wt) Step on L in place (wt)
2		Repeat measure 1 with opp ftwk
3	1 2	Small jump on both ft together twd center Small jump on both ft together twd center
4	1 2	Fall on both ft apart (' <i>Échappé</i> ') Small jump on both ft together

Note: During measures **3-4** ft are parallel.

5	1 & 2 &	Lift on R while raising L ft in front, knee bent at 30° Stamp on L in place (no wt) Step on L in place (wt) Pause
6		Repeat measure 5 with opp ftwk
7-8		Repeat measures 3-4 , but jump bkwd center
9-14		Repeat measures 1-6
15	1 2	Small jump on both ft together in place, knees bent Pause
16	1-2	Pause Optional shout for measures 15-16: 'I-auzi măi!' (EEAH-oo z meu(ee)) or 'Zii măi!' (ZEE meu(ee))

*Variation: Replace the jumps of measures 3-4 and 7-8 by this sequence;
measure 3, Step L fwd (ct.1); close R next to L (ct.2)
measure 4, Open heels to the sides (ct.1); close heels together (ct.2)
measure 7, Step L bkwd (ct.1); close R next to L (ct.2)
measure 8, Open heels to the sides (ct.1); close heels together (ct.2)

Meter: 2/4		Description of <i>Clopoțelul</i> (continued)
Meas.	Count	Figure 2: <i>Clopoțelul</i> (little bell)
1-2	&	Wt on R, lift L leg (straight) to the left at 25°
	1	Fall on L near R ft and lift R leg (straight) to the right at 25°
	2	Fall on R near L ft and lift L leg (straight) to the left at 25°
	3	Fall on L near R ft and lift R leg (straight) to the right at 25°
	4	Fall on R near L ft and very small lift on L ft in place
3	&	Stamp on L in place (no wt)
	1	Lift L ft in front, knee bent at 45°
	&	Stamp on L in place (no wt)
	2	Step on L in place (wt)
4	Repeat measure 3 with opp ftwk	
5-16	Repeat measures 1-4 three more times (4 in total)	

Final pattern:

Chorus + F1 + Chorus + F2 +
Chorus + F1 + Chorus + F2 +
Chorus + F1 + Chorus + F2 (on the last measure (16), 2 stamps with R).

Shouts for Clopoțelul

(M) Frunză verde trospățel Haide-ți tăți la Clopoțel	Green leaf Everyone, come dance the <i>Clopoțel</i> *
(A) Clopoțel adivărat Joc bătrân și scuturat cum îi pi la noi prin sat. (He-he)x 3, Heeeeu!	The real <i>Clopoțel</i> The old shaking dance as we do at home.
(M) Bate vântu frunza-n vânt ș-o bătaie la pământ	The wind blows the leaf And a foot hits the ground
(W) C-așa joacă românu Învârtii și Clopotu	That's how Romanians dance Turning and swaying like a bell.
(M) Zii măi!	Do it, do it!
(M) La urât și la necaz Joc Clopotul câte-un ceas	On bad days, days of misfortune I dance <i>Clopoțelul</i> for an hour
(A) ș-invârtim cu voie bună După datina străbună l-om juca o săptămână.	And we turn with spirit Like we used to dance, for a week.
(M) Foaie verde ș-o lămâie Ușurel și pe călcâie și iar verde busuioc Ciobănașul strâns în joc	Green leaf and a lemon Softly on the heels The peony is still green The little shepherd caught up in the dance.
(M) Frunzuliță mărgărit Ciobănașul pe-nvârtit	Tiny lily of the valley leaves The little shepherd turned and turned.
(M) Di-jeaba te joc mândruță Dacă nu mai i-au guriță	Why bother to ask you to dance, my dear If you don't give me a kiss.
(W) Gurița-i dau numai una Diseară când iese luna	A kiss—I will only give you one, Tonight when the moon comes out.
(M) Zii măi!	Do it, do it!
(W) Unde joacă dragostea, măi Înverzește pajiștea	There where Love dances The clearing is all abloom
(A) Unde joacă om frumos și pământu-i bucuros.	The handsome man dances and the earth rejoices.

*Clopoțelul: Name of the dance, which means little bell

(M): Men shout
(W): Women shout
(A): All shout

Note: Between each paragraph, there are spontaneous shouts and whistling, impossible to transcribe here.

Hora mare bănațeană

From the mountains in Banat, Romania

Formation: open mixed circle

Position: hands joined up in W pos, facing center

Pronunciation: HOH-rah MAH-reh buh-nuh-TSEHAH-nuh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5*, band 14

Style: During the whole dance, steps are light, small and knees are bouncing.

Meter: 2/4		Pattern of <i>Hora mare bănațeană</i>
Meas.	Count	
1-16		<u>Introduction</u> (no action)
		<u>Figure 1</u> (Rhythm: S, S, Q, Q, S)
1	1	Step on R slightly diag. to the right
	2	Very small lift on R raising L ft (knee bent) near R ankle
2	1	Cross L ft in front of R
	2	Very small lift on L raising R ft (knee bent) behind L ankle
3	1	Step on R to the right
	2	Step on L near R ft
4	1	Step on R to the right, turning to face center
	2	Very small lift on R raising L ft (knee bent) near R ankle
5	1	Step bkwd on L ft
	2	Very small lift on L raising R ft near L ankle
6	1	Step bkwd on R ft
	2	Very small lift on R raising L ft near R ankle
7	1	Step bkwd on L ft
	2	Small step bkwd on R ft
8	1	Small step bkwd on L ft
	2	Very small lift on L raising R ft near L ankle
9-48		Repeat measures 1-8 , five more times, (6 in total)

Meter: 2/4		Pattern of <i>Hora mare bănăţeană</i> (continued)
<hr/>		
Meas.	Count	Figure 2 (Chorus: <i>Vino...</i>) Rythm: (Q, Q, S) (Q, Q, S) (S, S, Q, Q, S)
1	Do one running two-step to the right, starting R ft, body slightly diag. to the right	
2	1	Cross L ft in front of right
	2	Step on R to the right, facing center
3	Do one running two-step in place, starting L ft, body facing slightly diag. to the right	
4	Do one running two-step in place, starting R ft, body facing slightly diag. to the left	
5-8	Repeat measures 1-4 with opp ftwk and direction	
9-32	Repeat measures 1-8, three more times (4 in total)	

Final pattern:

F1 + F2 + F1 + F2 +
F1 + F1 (16 meas.) + F2 +
F1 + F1 (16 meas.) + F2.

Hora pojorenilor

From Pojorâta, Bucovina, Romania

Hora, plural *Hore* (same reading as Greek *Horae*), is the name of an ancient circular dance, which survived up to now days in Romania. In the ancient times, naked women danced it. In Romania there were found three clay depictions of this dance, two of them having five dancers and one with six dancers. The last one, which is the most famous, was found at Bodești-Frumusica, in Moldova. All of them are dating from 4000 – 3000 BC.

The village of Pojorâta is in the region of Bucovina, at the foot on Mount Rarau, in the department (*județul* in Romanian) of Suceava. The village, seven kilometres west of the city of Câmpulung Moldovenesc, stretches along a valley of beautiful landscapes.

Hora pojorenilor is a suite of three dances. The first, *Pădurețul* (which means small forest) was originally danced by men only. It is followed by two mixed dances: *Huțulca* and *Coșnencuța*, inspired and influenced by the Hutsul ethnic minority, who live in the area.

A Slavic people whose origins are shrouded in mystery, the Hutsuls appeared in the 17th century in what is now Bucovina. They came from the north, from the least inhabited part of the Carpathians, between Bucovina and Galicia.

They were summoned by large monasteries, which needed men to work as loggers. In return, the Hutsuls were given land to clear and farm. Ten times greater in Ukraine, the Hutsul population in Romania today probably stands at around 20,000, mainly in Bucovina. Until very recently, they lived on the margin of Romanian society. They have preserved their dialect (including a lot of Ukrainian and a smattering of Romanian words) and fascinating traditions, the best known being the art of egg painting.

Formation: mixed circle or small mixed circles (approx. 8-10 people)

Position: free, hands holding vest, facing LOD

Pronunciation: HOH-rah poh-zhoh-REH-nee-lohr

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5*, band 1

Final pattern:

First Dance (*Pădurețul*);

F1 (LOD) + F2 + F1 (RLOD) + F2 + F1 (LOD) + F2 + F1 (RLOD) + F2
+

Second Dance (*Huțulca*);

(F1 x2) + F2 + (F1 x3) + F2 +
(F1 x2) + F2 + (F1 x3) + F2.

+

Third Dance (*Coșnencuța*);

F1 + F2, four time.

Meter: 2/4	Description of <i>Hora pojorenilor</i>
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Meas. Count **First Dance: *Pădurețul*** (puh-doo-REH-tsool)

1-3 Introduction (fade-in)
No action

Figure 1 (Promenade) (Shouting)
(facing LOD or RLOD)

1-16 Do 32 small walking steps starting with R ft

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

Note: During last measure, turn ¼ t. to be facing center.

Figure 2 (*Running two-step*) (Instrumental)
(facing center)

1-8 Do 8 small *running two-step* in place

Description of *running two-step*:

1	1	Very small step on R to the right and body turning slightly to the left
	&	Step on L near R ft
	2	Step on R in place
	&	Pause

2 Repeat measure **1** with opp. ftwk and direction.

Note: The whole first dance is repeated with the same ftwk but in the opp. direction.

Note: Last time, during last measures (depending of the size of the circle) move slightly forward (to adjust the dimension of the circle) while hands come down and join in V position to be ready to start the second dance.

Meter: 2/4	Description of <i>Hora pojorenilor</i> (continued)
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Meas. Count **Second Dance: *Huṭulca*** (hoo-TSOOL-kah)
(facing center, hands joined in V pos.)

Figure 1 (Rhythm: Q-Q-S, Q-Q-S, Q-Q-S, S-S)

1 1 Small hop, close to floor, on L ft
 & Step on R swd to the right
 2 Close L near R ft
 & Pause

2-3 Repeat measure **1**, twice (3 in total)

4 1 Small bounce on both heels
 2 Small bounce on both heels

Note: accent is down, down

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

Figure 2

1 1&2 Do 3 small running steps (R, L, R) (flat ft) twd center
 & Stamp with L near R ft (no wt)

Optional shout: ‘și una!’ (shee OO-nah)

2 Repeat measure **1** with opp ftwk (starting L ft)

Optional shout: ‘și două!’ (shee DOH-ooeuh)

3 Repeat measure **1**, but without stamp on L

Optional shout: ‘și trei!’ (shee TREH(ee))

4 1-2 Wt on R, stamp twice with L ft (no wt)

Optional shout: ‘Hop șa!’ (hohp shah)

5-7 Do 3 small *running two-step* bkwd starting with L ft

8 1-2 Wt on L, stamp twice with R ft (no wt)

8-16 Repeat measures **1-8**

Meter: 2/4	Description of <i>Hora pojorenilor</i> (continued)
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Meas. Count **Third Dance: *Coșnencuța*** (kohsh-nehn-KOO-tsah)
 (facing center, hands joined in V pos.
 or arms held higher than in W pos. (at head level)
 or back basket hold pos. for small circles that would like to turn faster)

Figure 1

1	1	Step on R to the right (facing center)
	2	Close L next to R ft
2	1	Step on R to the right
	2	Very small hop on R heel and body sway to the right (L leg straight, L toes touching floor, L heel up)
3-4		Repeat measures 1-2 with opp ftwk and direction
5-6		Repeat measures 1-2
7	1	Step on L to the left
	2	Close R next to L ft
8		Do 1 small <i>running two-step</i> in place starting with L ft. Optional shout: 'Hop șa șa!' (hohp shah SHAH)
9-16		Repeat measures 1-8 .

Figure 2

1	1	Hop on L ft
	&	Step on R to the right
	2	Cross L in front of R ft
	&	Pause
2-7		Repeat measure 1 six more times (7 in total)
8	1	Small bounce on both heels
	2	Small bounce on both heels
9-16		Repeat measures 1-8 with opp ftwk and direction

Meter: 2/4

Description of *Hora pojorenilor*

Final pattern:

First Dance (*Pădurețul*);

F1 (LOD) + F2 + F1 (RLOD) + F2 + F1 (LOD) + F2 + F1 (RLOD) + F2

+

Second Dance (*Huțulca*);

(F1 x2) + F2 + (F1 x3) + F2 +

(F1 x2) + F2 + (F1 x3) + F2.

+

Third Dance (*Coșnencuța*);

F1 + F2, four time.

*Dance notes by Sonia Dion & Cristian Florescu ©2009
Presented by Sonia Dion & Cristian Florescu at the Laguna Folkdancers Festival 2011*

Ina ina

Dance of the Aroman community
From Dobrogean region, Romania

Formation: open mixed circle

Position: hands joined in W pos., extended slightly fwd, facing center

Pronunciation: EE-nah EE-nah

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5*, band 9

Meter: 4/4		Description of <i>Ina ina</i>
Meas.	Count	<u>Introduction</u>
1-16		No action (can flex knees. Accent is up)
		<u>Figure 1</u> (Soloist man singing)
1	1	Step on R to the right
	2	Lift with L ft raising L leg (45°) in front (knee slightly bent)
2	1	Step on L to the left
	2	Lift with R ft raising R leg (45°) in front (knee slightly bent)
3	1	Step on R to the right
	2	Step on L crossing behind R ft
4	1	Step on R to the right
	2	Step on L crossing in front of R ft
5-16	Repeat measures 1-4 , three more times (4 in total)	
		<u>Figure 2</u> (Soloist woman singing) (S-Q-Q)
1	1&	Step on R to the right slightly diag. in front
	2	Step on L ball of ft crossing behind R ft
	&	Step on R in place
2	Repeat measure 1 with opp. ftwk (starting L ft)	

Meter: 4/4	Description of <i>Ina ina</i> (continued)
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Meas.	Count	Figure 2 (continued)
3	1& 2 &	Step on R to the right Step on L crossing behind R ft Small step on R to the right
4	1& 2 &	Step on L crossing in front of R ft, body slightly diag. to the right Step on R to the right Step on L crossing in front of R ft

Note: During measure **4**, body facing slightly diag. to the right.

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

Figure 3 (Instrumental)
(facing slightly diag. to the right)

1	1 & 2 &	Lift on L heel Step on R to the right Lift on R heel Step on L to the right
2	1 & 2 &	Lift on L heel Step on R to the right Lift on R heel Step on L in place, body facing center
3	1 & 2 &	Step on R crossing in front of L ft, swing arms down and slightly behind Small step on L to the left, swing straight arms slightly twd center Step on R crossing in front of L ft, swing arms slightly behind Small step on L to the left, swing arms slightly twd center
4	1 & 2 &	Step on R crossing in front of L ft, swing arms slightly behind Small step on L to the left, swing straight arms slightly twd center Lift on L heel, swing up arms (elbows bent) in W pos. Step on R to the right, body facing slightly diag. to the right

Meter: 4/4	Description of <i>Ina ina</i> (continued)
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Meas.	Count	<u>Figure 3</u> (continued)
5	1	Lift on R heel
	&	Step on L in place, body facing center
	2	Step on R crossing in front of L ft, swing straight arms down slightly behind
	&	Small Step on L to the left, swing straight arms slightly twd center

6-15 Repeat measures **1-5** two more times (3 in total)

16 Repeat measure **1**

Note: Swing up arms (elbows bent) on the count 1 of measures **6**, **11** and **16** to take original position (W pos.)

Final pattern:

F1 + F2 + F3 +
F1 + F2 + F3 +
F1 + F2 (close ft together for ending).

Song for Ina ina

(Aroman language)

**Cum s`adar lea feata
Shed mi minduiescu
Cum s`adar lea feata
Sani ti isusescu**

How should I approach the girl
I wait and think
How should I approach the girl
And to ask her to marry me.

**Ina ina gione
Ina isuseami
Ina ina gione
Inveasta tini iami**

Come, come here young man
Come and ask me
Come, come here young man
Marry me.

**Cum s`adar lea featea
Imshata pirusheana
Cum s`adar lea feata
Sani ti ved niheama**

How should I approach the girl
The lovely sylph
How should I approach the girl
And admire her a little.

**Ina ina gione
Ina tu livadi
Ina ina gione
Dada nu ni veadu**

Come, come here young man
Come into the orchard
Come, come here young man
Mother can't see us.

**Cum s`adar lea feata
Pirusheana meu
Cum s`adar lea feata
Inveasta sa`ni ti iau**

How should I approach the girl
My sylph
How should I approach the girl
And make her my bride.

**Ina ina gione
Noi doii s`na lomo
Ina ina gione
Caruna s`na bagamo**

Come, come here young man
For the two of us to wed
Come, come here young man
For us to receive our crowns.

*Dance notes by Sonia Dion & Cristian Florescu ©2009
Presented by Sonia Dion & Cristian Florescu at the Laguna Folkdancers Festival 2011*

Învârtita lui Hossu

From North of Transylvania, Romania

Formation: cpls scattered on dance floor

Position: couple, facing each other, hands on partner's shoulders,

M's arms are outside of the W's arms

Pronunciation: eun-veur-TEE-tah loo-ee HOHS-soo

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5*, band 4

Meter: 2/4	Pattern of <i>Învartita lui Hossu</i>
------------	---------------------------------------

Meas. Count

1-16 **Introduction** (no action) (instrumental)

Dance starts with the singing

Figure 1

(couple position: facing each other, hands on partner's shoulders,
M's arms are outside of W's arms)

1	1	Step on R to the right
	2	Step on L close to R
2	1	Step on R to the right
	2	Step on L close to R without wt

Note: The couple turns on its own axis. (CCW)

3	1	Step on L to the left
	2	Step on R close to L
4	1	Step on L to the left
	2	Step on R close to L without wt

Note: The couple turns on its own axis. (CW)

5-8 Repeat meas. **1-4**, one more time (2 in total)

Note: On the last measure (8), M leads his partner to open and end at his right. On the last count, W steps on R (take wt) to have L ft free for next figure.

Ending position: side by side

M's L hand free & M's R hand on W's back (shoulder blade)

W's R hand free & W's L hand on M's R shoulder.

Meter: 2/4	Pattern of <i>Învartita lui Hossu</i> (continued)
------------	---

Meas.	Count	Figure 2 (Change sides) (M's ftwk)
1	1	Step on R to the right
	2	Step on L close to R
2	1	Step on R to the right
	2	Step on L close to R without wt and bounce slightly on R
	&	Bounce slightly on both ft

Note: M leads his partner to change place (in front of him) to end side by side (W on left side of M), both partners change arms position.

M's RL hand free & M's L hand on W's back

W's L hand free & W's R hand on M's R shoulder.

3	1	Step on L to the left
	2	Step on R close to L
4	1	Step on L to the left
	2	Step on R close to L without wt and bounce slightly on L
	&	Bounce slightly on both ft

Note: M leads his partner to change place (in front of him) to end side by side (W on right side of M)

M's L hand free & M's R hand on W's back

W's R hand free & W's L hand on M's R shoulder.

5-8 Repeat measures **1-4**, one more time (2 in total)

Figure 2
(W's ftwk)

1	1	Step on L in front of M and turn $\frac{1}{4}$ t to the left
	2	Step on R and turn $\frac{1}{4}$ t to the left
2	1	Step bkwd on L ending on L side of M
	2	Step on R in place without wt and bounce slightly on L
	&	Bounce slightly on both ft
3-4	Repeat measures 1-2 with opp ftwk and direction (starting R ft)	
5-8	Repeat measures 1-4 , one more time (2 in total)	

Meter: 2/4

Pattern of *Învartita lui Hossu* (continued)

Meas. Count

Figure 3 (couple turn)

1-4 Couple does 8 walking steps, starting R ft (M & W), no wt on the last one (touch on L ft). Couple turning CCW.

Note: On the first measure, both partners modified their position (side by side) to be in a close position, hands on partner's shoulders.

M's L hand on W's R shoulder blade

M's R hand on W's L shoulder (upper arm)

W's hands on partner's shoulders

5-8 Repeat measures **1-4** with opp. ftwk and direction (starting L ft, turning CW)

Final pattern:

Introduction (**1-16**) +
(F1 + F2 + F3) X 3.

Song for *Învartita lui Hossu*

**/Vino mândro-n joc, vino să te joc/
dapă cum măi!
Uite uite așa și iar așa,
Uite uite așa vino să te joc.**

Come dance, my sweet, come and I'll lead you
(Equivalent of tra-la-la)
Look, look this way and look again
Look, look this way, come and I'll lead you.

**/Hai mândro sub nuc, vino să te țuc/
dapă cum măi!
Uite uite așa și iar așa,
Uite uite așa vino să te țuc.**

Come under the hazel, my sweet, come let me kiss you
(Equivalent of tra-la-la)
Look, look this way and look again
Look, look this way, come and I'll kiss you.

**/Vino să vorbim și să ne iubim/
dapă cum măi!
/Uite uite așa și iar așa,
Uite uite așa și să ne iubim./**

Come talk to me and we'll love each other
(Equivalent of tra-la-la)
Look, look this way and look again
Look, look this way and we'll love each other.

Note: The forward slash (/) at the beginning and end of some verses indicates that the verse should be repeated.

*Dance notes by Sonia Dion & Cristian Florescu ©2009
Presented by Sonia Dion & Cristian Florescu at the Laguna Folkdancers Festival 2011*

Jocul soacrei

From Bucovina, Romania

Formation: mixed circle

Position: hands joined in W position

Pronunciation: ZHOK-ool soh-AH-kreh-(ee)

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5*, band 12

Meter: slow 2/4

Description of *Jocul soacrei*

Meas.

Introduction

(facing center)

1-16

No action

Hands make tiny circles fwd and the arm movements keep time with the beat.

(Q-Q-S)

Dance starts with the singing.

Basic step:

Meas. Count

(Rhythm of each measure: Q-Q-S)

1 1 Step on R to the right facing slightly diag. to the right
 & Close L near R ft
 2& Step on R to the right
 (measure **1** = one *two-step*)

2 Do one *two-step*, starting with L ft to the right

3 1 Step on R twd center (facing center)
 & Step on L in place
 2& Step on R bkwd, back to place

4 Wt on R ft, do 3 stamping with L ft, slightly fwd

5 1 Cross L in front of R ft and swing arms down in V pos.
 & Bent L knee
 (Note: during cts 1&, swing arms down in V pos and slightly bkwd.)
 2& Step on R to the right and bring up arms to original pos.

6 Repeat measure **5**

7 1 Cross L in front of R ft
 & Step on R in place
 2& Step on L bkwd near R ft

8 Wt on L, do 3 stamping with R ft, slightly fwd

Final pattern:

Introduction (no action) (meas. 1-16) + 16 basic steps.

Song for Jocul soacrei

**/Tot mă-n treabă soacră-mea
Țai ța s-o norii pânza
Bate-o soacră nici n-am pus
Că de-bia am tors un fus
Când naiba socitascut?
Că rău capu m-o durut
Ș-apă seara-n sat ma este
Da când so de pânza so țeș**

**Când no fost la deapănat
Eram la crâșmuță-n sat
Vin acasă rău beteagă
Barbațelul capu-m leagă
Cu ceahlău de la teleagă
Tot ți-e rău nevastă dragă?
Valeu, valeu mi-o trecut
Dar zău că n-am sâmbăr mai mult**

**Soacrămea-ța si păcat
Când ficioru-ai însurat
P-o cameșă m-i lai dat
Ș-ai zis că-i gata-n brăcat
Mama soacră, mama soacră
Haida de m-ajut oleacă
Ți de pându-n duleraș
Pentru-ți scumpul fecioraș
Ț-i nu pând de jucajel
Pentru a meu bărbățel/**

My mother-in-law is always asking
Whether I've finished weaving.
Oh, mother-in-law, I haven't even started!
I've only just finished preparing the spindle.
When else could I have done it?
As I had a very bad headache.
The night was still young in the village
I didn't have time to finish.

When I was about to make the ball of wool,
It was time to go to the tavern.
I came home feeling terrible.
My husband put a compress on my forehead,
Soaked with medicinal plants.
Are you still ailing, my dearest?
Oh, oooh I feel better,
But I won't be able to take any more.

It's such a pity, mother-in-law,
That when you married off your son
You gave him to me with only one shirt
And you told me he was well dressed.
Dearest mother-in-law,
Come give me a helping hand
To weave at least one shirt collar
For your darling son,
To weave at least one vest
For my little husband.

/ Repeat the whole song once.

Made în Romania

Rom (Gypsy) dance from Muntenia, Romania

Formation: Individuals dancing freely; moving generally CCW (to the right)

Position: free hands, facing center

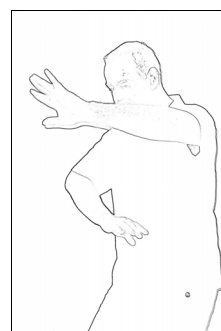
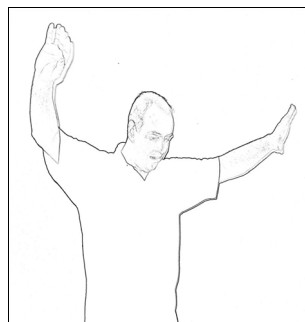
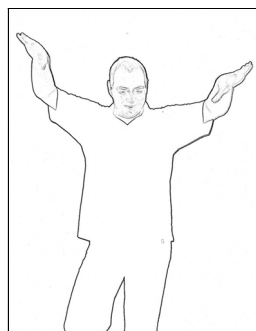
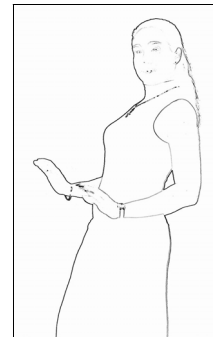
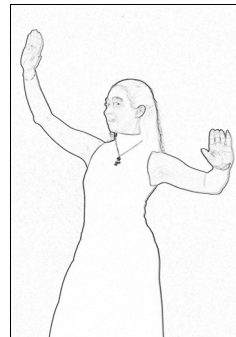
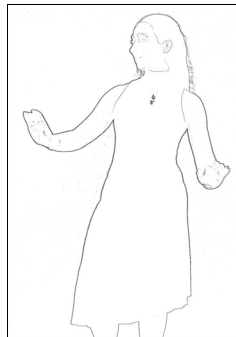
Pronunciation: MAH-dee eun roh-MAH-neeah

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5*, band 6

Style: Gypsy style; exuberant, snapping fingers, shaking shoulders (shimmy), bouncy with flexed knees

Ladies more feminine, Eastern movements with hands or swirling the skirt, shaking shoulders and necklaces.

Note: The arm movements illustrated below are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation. The nature of the dance should be spontaneous and free, with a sense of improvisation.



Meter: 4/4

Description of *Made în Romania*

Meas. Count

Introduction

Note: There is no introduction to the music, but the first four measures may be used as one.

Meter: 4/4	Description of <i>Made în Romania</i> (continued)
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Meas.	Count	<u>Figure 1</u>
1	1	Step on R to the right
	2	Pause
	3	Step on L behind R ft, raising R ft behind L ankle
	4	Step on R to the right
2	1	Cross L ft in front of R ft, body slightly diag. to the right
	2	Pause
	3	Lift on L heel, raising R ft behind L ankle
	4	Very small step on R to the right
3	Repeat measure 2	
4	1	Cross L ft in front of R ft
	2	Step R to the right
	3	Cross L ft in front of R ft
	4	Tap R toes behind L ft (near L heel)
5-8	Repeat measures 1-4	

Figure 2
(facing slightly right of center)

Style: While the steps below are accurate, the orientation of the body is free; facing center, facing LOD, even facing away from center, or using the steps to interact with other dancers in the circle.

1	1	Step on R to the right
	2	Step on L close to R
	3	Step on R to the right
	4	Lift on R heel bringing L leg slightly up

Note: cts 1-3 = one *two-step*

2	1	Cross L in front of R
	2	Step on R to the right
	3	Cross L in front of R
	4	Lift on L heel bringing R leg slightly up

3	1	Cross R in front of L
	2	Step on L in place
	3	Step on R close to L
	4	Pause

4	Repeat measure 3 with opp. ftwk (starting L ft)	
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5-8	Repeat measures 1-4	
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Meas. Count **Figure 3** (turns)

1-8 Do the same ftwk as **figure 2**, but add on measures **3** and **7** a full turn (CW) while moving to the right.

Figure 4
(facing center)

Style: The placement of the touches in the next section is merely a suggestion. The toes or the sole or the heel can touch almost anywhere – in front, to the side, in back – depending on the dancer.

1	1	Touch R toes in front (no wt)
	2	Raise R lower leg, bent and R ft slightly to the side
	3	Touch R toes in front (no wt)
	4	Raise R lower leg, bent and R ft slightly to the side

Note: For the whole measure, weight is on the left foot.

2 Do 1 *two-step* (very small) twd center, starting R ft.

3	1	Step on L in front
	2	Step on R in place
	3	Step on L close to R
	4	Pause

4	1	Moving diag. bkwd R, cross L in front of R
	2	Step on R to the right
	3	Cross L in front of R
	4	Wt on L, raise R leg behind L leg

5-8 Repeat measures **1-4**

Transition

Do 4 walking steps (R, L, R, L) moving and facing LOD

Final pattern:

F1 + F2 + F3 + F4 +
Trans. + F4 +
F1 + F2 + F3 + F4 +
F1 + F2 + F3 + F4 +
F1 + F2.

Song for Made în Romania

/Da dumla dumla da, da dumla dumla da, Tacă dumla dumla da made-n Rumenia/	(Equivalent of tra-la-la) (...), made in Romania
Chiar dacă ești Moldovean, Ardelean sau Țigan Suntem made Romania ia lia lia li Chiar dacă ești Moldovean, Ardelean sau Oltean Suntem made Romania ia lia lia li	Whether you're Moldavian, Transylvanian or Gypsy We all belong to Romania ... Whether you're Moldavian, Transylvanian or Oltenian We all belong to Romania...
/Da dumla dumla da, da dumla dumla da, Tacă dumla dumla da made-n Rumenia/	(...) (...), made in Romania
/Nu contează cine ești, sau ce limbă vorbești, Asta e țara ta, România/	It matters little who you are or what language you speak This is your country, Romania
Sor-o iauzi cea mai nouă :	Listen to me and change, my sister:
Hai cu moldoveanu, cu ardeleanu, Bucureșteanu, haide sus țiganu și cu olteanu, cu moldoveanu Cu ardeleanu, da da da da	Go dance with a Moldavian, a Transylvanian, Someone from Bucharest. You too, Gypsy, go! Dance with an Oltenian, a Moldavian, A Transylvanian ...
Chiar dacă ești Moldovean, Ardelean sau Țigan Suntem made Romania ia lia lia li Chiar dacă ești Moldovean, Ardelean sau Oltean Suntem made Romania ia lia lia li	Whether you're Moldavian, Transylvanian or Gypsy We all belong to Romania ... Whether you're Moldavian, Transylvanian or Oltenian We all belong to Romania...
/Da dumla dumla da, da dumla dumla da, Tacă dumla dumla da made-n Rumenia/	(...) (...), made in Romania
/Nu contează unde stai, sau ce dialect ai Distrează-te și bea, căi țara ta/	It matters little where you live or what dialect you use Enjoy yourself and drink, as this is your country.
Chiar dacă ești Moldovean, Ardelean sau Țigan Suntem made Romania ia lia lia li Chiar dacă ești moldovean, ardelean sau oltean Suntem made Romania ia lia lia li	Whether you're Moldavian, Transylvanian or Gypsy We all belong to Romania ... Whether you're Moldavian, Transylvanian or Oltenian We all belong to Romania...
/Da dumla dumla da, da dumla dumla da, Tacă dumla dumla da made-n Rumenia/	(...) (...), made in Romania

(see next page)

Song for Made în Romania (continued)

**Nu contează cine ești, sau ce limbă vorbești
Asta e țara ta , România
Nu contează unde stai, sau ce dialect ai
Distrează-te și bea, căi țara ta**

It matters little who you are or what language you speak
This is your country, Romania
It matters little where you live or what dialect you use
Enjoy yourself and drink, as this is your country.

**Chiar dacă ești Moldovean, Ardelean sau Țigan
Suntem made Romania ia lia lia li
Chiar dacă ești Moldovean, Ardelean sau Oltean
Suntem made Romania ia lia lia li**

Whether you're Moldavian, Transylvanian or Gypsy
We all belong to Romania ...
Whether you're Moldavian, Transylvanian or Oltenian
We all belong to Romania...

**/Da dumla dumla da, da dumla dumla da,
Tacă dumla dumla da made-n Rumenia/**

(...)
(...), made in Romania

Note:

- The ellipses (...) indicate the places where the “tra-la-la-ing” comes.
- The forward slash (/) at the beginning and end of some verses indicates that the verse should be repeated.

Sârba Zărneștenilor

From Muntenia, Romania

Formation: mixed circle,

Position: hands joined down in V pos, facing LOD

Pronunciation: SUHR-bah zuhr-nehch-TEH-nee-lohr

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5*, band 16

Meter: Fast 2/4

Pattern of *Sârba zărneștenilor*

Meas. Count

1-16 **Introduction** (no action)

Figure 1 (*two-step* & stamping)

1 1 Step fwd on R heel, R leg straight in front and L knee bent
 & Step on L near R heel
 2 Step fwd on R

Note: cts 1&2 = one *two-step*, leading with heel

2 Repeat measure **1** with opp. ftwk (starting L heel)

3 Repeat measure **1** (starting R heel)

Note: measures **1-3** = three fast *two-step*

4 1 Step fwd on L diag. LOD
 2 Step on R in place behind L heel

Optional shout: 'Hei hop!' (heh HOP)

5 1 Slight hop on R ft, body facing center and raise slightly L leg in front,
 knee bent 45°
 2 Step on L slightly to the left

6 1 Step on R in front of L ft
 2 Step on L in place

7 1 Step on R near L ft
 2 Stamp on L ft slightly in front (without wt)

Optional shout: 'Una!' (OO-nah)

8 1 Step on L near R ft
 2 Stamp on R ft slightly in front (without wt)

Optional shout: 'Două!' (DOH-uh)

9-16 Repeat measures **1-8**

Meter: Fast 2/4	Pattern of <i>Sârba zărneștenilor</i>
-----------------	---------------------------------------

Meas. Count **Figure 2** (*two-step & Floricica step*)
(facing LOD)

1-6 Repeat measures **1-6** of figure 1

7 1 Step on R near L ft
2 Step on L in front of R

8 1 Step on R in place
2 Step on L near R ft

9-16 Repeat measures **1-8**

Figure 3 (*Travelling steps & grape vine*)
(facing center, moving to the right)

1 1 Step on R to the right
2 Step (slight leap) on L close to R with wt

2 1 Step on R to the right
2 Raise L leg (slightly bent knee) in front

Note: measures 1-2 are like *pas chassé*

3 1 Step L across in front of R
2 Raise R leg (knee bent 45°, ft behind)

4-9 Repeat meas. **1-3**, two more times (3 in total), but on ct 1 of measure **9**,
step on L to the left

(facing center, moving to the left)
10 1 Step R across in front of L
2 Leap on L to the left

11 1 Cross on R behind L ft
2 Step on L to the left

Note: measures **10-11** are four running steps

12 1 Step R across in front of L
2 Raise L leg (knee bent 45°, ft behind)

13 1 Large step on L to the left, bent knee and sway body to the left,
R leg extend, R toes still touching the floor.
2 Straighten L knee, ending sway body to the left

Meter: Fast 2/4		Pattern of <i>Sârba zărneștenilor</i> (continued)
Meas.	Count	Figure 3 (continued)
14	1	Step on R in place, bent knee and sway body to the right, L leg extend, L toes still touching the floor.
	2	Straighten R knee, ending sway body to the right
15	1	Step on L in place, bent knee and sway body to the left, R leg extend, R toes still touching the floor.
	2	Straighten L knee, ending sway body to the left and lift R leg with knee bent behind.
16-18	Repeat measures 1-3	
19	1	Large step on R to the right, bent knee and sway body to the right, L leg extend, L toes still touching the floor.
	2	Straighten R knee, ending sway body to the right
20	1	Step on L in place, bent knee and sway body to the left, R leg extend, R toes still touching the floor.
	2	Straighten L knee, ending sway body to the left and lift R leg with knee bent behind.
21-40	Repeat measures 1-20	

Final pattern:

Intro (1-16) +
(F1 + F2 + F3) x2 +
F1 + F2 + F1 + F3 +
F1 + F2 + F1 (ending: Stamp twice on L)

Bre Devojče

Origin: Serbian dance from Kosovo region
Formation: Open circle facing the center with arms in “W” position

METER: 2/4

PATTERN

Meas

FIGURE 1

Step on L to center; touch R toe beside L.
Step on R slightly diagonal R (arms move to right).
Step on L behind R (arms move to left).
Step R to R; touch L beside R.

Repeat Figure 1 for a total of 11 times.

FIGURE 2

Moving toward the center but slightly diagonally right.
L together L
Step on R to R (arms move to right); step L behind R (arms move to left).
Step R to R; touch L beside R.

Repeat Figure 2 – 3 times.

Repeat Figure 1 – 2 times.

Repeat Figure 2 to the end of the dance, bringing the arms down.

Čičino Kolo

Origin: Central Serbia
Translation: Grandfather's Kolo
Formation: Open circle with arms in "V" position; bouncy

METER: 2/4

PATTERN

Meas

FIGURE 1- Slow facing center; moving to right; bouncy.

Step on R to R; step on L in front of R

Step on R to R; step on L behind R

8 times

On 8th time, close L to R

FIGURE 2 - Facing LOD

Walk fwd R, L, R, 2 quick steps, L, R with L ft slightly in back of R & R in place.

Walk L,R,L, quick steps R, L with R slightly back of L & L in place

FIGURE 3 - Facing center.

Step R to R, step L across R, step R to R, touch L.

Step L to L & touch R; step R & touch L.

Repeat to L

FIGURE 4 - Face center.

Step R to R, step L across R, step R, 2 quick step L,R

(L slightly behind R, R across L)

2 quick R,L (R slightly behind L, across R); 2 quick steps L,R

(L slightly behind R, R across L)

Repeat to L.

Repeat all of Figure 4.

FIGURE 5 - Facing center; moving to R diagonal

Step R, step L to R, step R close L to R (no weight on L)

Step bkwd on diagonal with L; close R to L (no weight on R)

Face diagonal L, step bkwd on R, close L (no weight on L)

Repeat to L

FIGURE 6 - Facing center

8 quick, small sideways steps, starting R

Step sideways on R, bending knee a little

Two quick steps – step sideways on L, step on R crossing behind L

Land on both feet, bending knee a little

Close R to L

Repeat all the above with opposite footwork moving sideways to L

Crnorečka Rumenka

Origin: Eastern part of Serbia
Formation: Open circle with hands in the belt

METER: 2/4

PATTERN

Meas

PART I

(a) Starting with R foot take 16 running steps in LOD.

(b) face center.

Step on R to R, step on L in front, step on R behind L, step on L to L, step R in front, step on L behind R.

Repeat (b)

(c) Hop on R, step on L in place, step on R in place.

Repeat 3x

(d) Step on L fwd, step on R behind L, step on L beside R.

Repeat to R. Repeat to L, R, L.

VARIATION

Instead of the running step, do grapevine steps.

PART II

Leap fwd on R, step leap on back on L in place

Step 3 quick steps in place R, L, R.

Step on L, step on R across L, step on L in place,

Step on R to R, step on L in place, step on R across L, step on L in place.

Repeat Part II for 4 times.

Damirov Čoček

Origin: Gypsies from Vranje, southeast Serbia
Translation: Damir's Čoček
Formation: Open circle, arms in "W" position

METER: 4/4	PATTERN
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Meas

Moving to R
Touch R, step R, touch L, step L.

Face center.
Step on R to R, step L slightly back, step R across L.
Step L to L, step R slightly back, step L across R.

Repeat all of the above.

On the 3rd time repeat the above but add step on R to R, step slightly back, step R across L.

Repeat all of the above to L using opp ftwk.

Presented by Miroslav Bata Marčetić at the Laguna Folkdancers Festival 2011

Metovničanka

Origin: Eastern Serbia
Source: Dobrivoje Putnik
Formation: Open circle with arms in "V" position

METER: 2/4	PATTERN
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Meas

Step R to R, close L beside R; step R to R, close L beside R, kick L
Step L to L, close R beside L; step L to L, close R beside L, kick R
Repeat this 3 more times (steps slightly crossing)

4 steps sdwrđ R to R, kick L
4 steps sdwrđ L to L, kick R
Repeat this one more time

R to R frwd, L close bkwrđ to R, R slightly bkwrđ to R, L frwd to R
Repeat 6 more times in the same direction
Repeat all steps to the L starting first with the L ft

Presented by Miroslav Bata Marčetić at the Laguna Folkdancers Festival 2011

Pre Pićior

Origin: Northeast part of Serbia near Romanian border
Translation: Over the foot
Formation: Closed or open circle, arms in belt hold, - L arm over, R under

METER: 2/4

PATTERN

Meas

FIGURE I

Body sways
Step R to R, close L to R
- 3 times

Step R touch L, step L touch R, step R touch L

Step L to L, close R to L, stamp R
- Repeat 4 times

FIGURE II

Step hop on R at the same time, kick L out
Hop on R, step on L, stamp on R next to L
Face diagonal L
Stamp on R slightly back on L, stamp on L in place
Stamp on R in front

Repeat 3 times, 2 stamps on R

Repeat Figure II 2 times

FIGURE III

Moving to L with hop cross R over L, step on R behind L
- 3 times

Cross R over L with a hop, cross L over R with a hop, cross R over L with a hop
Moving to L cross R over L, step back on L
- 2 times

Repeat Figure III to R with opp ftwk.

Retko Kolo or Krnjevačko Kolo

Origin: Central Serbia, Morava River Region
Formation: Open circle with hands in "V" pos. moving in LOD

METER: 2/4

PATTERN

Meas

FIGURE 1

Step R to R, step L across R, step R to R, touch L slightly fwd with no weight,
Step L to L, step R across L, step L to L, touch R slightly fwd,
Step on R, touch slightly, fwd, step on L, touch R slightly fwd with no weight.
Step R to R, lift L, step L across R, lift R.

Repeat Figure 1

FIGURE 2

Start on R ft. Walk 8 bouncy steps to the R. (face center)
Step on R with a bend on R knee, step on L fwd & R behind L (S,Q,Q)
Step on L with a bend on L knee, step on R fwd & L behind R (S,Q,Q)
Step on R with a bend on R knee, step on L fwd & R behind L (S,Q,Q)
Step on L turning to face R diagonal; step on R beside L.

Repeat Figure 2

FIGURE 3

Walk to R, 2 steps R, L.
Step on R with a bent knee, step on L slightly back.
Step on R in front of L (S,Q,Q). Turn body slightly to the L.
Step on L with a bent knee, step on R slightly back, step on L in front of R (S,Q,Q).
Turn body slightly to R.
Step on R with a bent knee, step on L slightly back, step on R in front of L (S,Q,Q).
Turn body slightly to the L.
Facing R LOD, step fwd on L, & R bend R knee.
Moving LOD, moving bkwd, step on L (S), step on R, L (Q,Q)
Step on R (S), step on L, R (QQ)
Step on L (S), turning to face LOD, step on R (Q), step on L (Q).

Repeat Figure 3

Start dance from the beginning.

Rukavice S Prstima

Origin: Banat region, northern part of Serbia
Translation: Fingers of the glove
Formation: Couples in a circle W to left of M. Hands held down; move in LOD.

METER: 2/4

PATTERN

Meas

Part 1

Step on R (lift heel), step on L (lift heel)
Step R, L, R.
Step L (lift heel), step on R (lift heel).
Step L, R, L.
Repeat the above.

Part 2

Dance with partner, holding hands at shoulders of the woman
Move to R – take 6 step lifts to the Right & step R, L, R in place.
Repeat to the Left.

Part 3

In the circle with arms down.
Repeat Part 1 moving into the center of the circle and slowly raising the arms and then out of the circle lowering the arms.

Part 4

Repeat Part 2

Part 5

In the circle facing LOD
Repeat the steps of Part 1 moving fwd & bkwd in line of direction.

Part 6

Repeat Part 2

Šestorka

Origin: Eastern Serbia
Source: Bela Palanka village group
Formation: Open circle with arms in “V” position or hold belts (waist level), arms forming an X with the person next to you, the L arm always in front of R

METER: 2/4 Danced in 14 beats PATTERN

Meas

Step R to R, L is dragging to the R,
Repeat 2 more times in the same direction. On the fourth count, step R to R putting all weight on the R leg; L to L (fast) putting all weight in the L leg., R is raised

R to R, L across R, R to R, L pointing in front of R

L to L with your body 45 degrees to the left, R in front of L, L to L, R behind to L, L to L, R in front of L, L to L, R is raised,

Two steps to right – on second L is raised, two steps on L starting with your L – on second step R is raised.

Svrljig

Origin: Southeast Serbia
Formation: Open circle, hand or belt hold. Leader calls the figures.

METER: 2/4	PATTERN
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Meas

FIGURE I

1. Moving to Right, step on R, touch L with no weight
2. Step on L, small step on R across L, step on R beside L – repeat
3. Face center, step on R, step on L in front of R, step on R (1,2,3)
Step on L, step on R in front of L, step on R (1,2,3)
Step on R, step on L in front of R, step on R
4. Moving to the L, step on L in front of R, step on R slightly behind L, step on L beside R, step on R (1,2,3)
Step on L, step on R in place. Step on L (1,2,3)
Step on R, step on L in place
5. Moving to L repeat step 4 but end with a touch of R

FIGURE II

1. Moving to R, repeat #1 & #2 of Figure I
2. Facing center, step on R, touch L across R, touch l to L touch L across R, step back on L, step R, L.

Repeat #3, end with touch R

Veliko Bačko Kolo

Origin: Bačka region, northern Serbia
Translation: A large kolo from Bačka region
Formation: Circle with M and W. Man has his arm around the W waist. W has her hand on M shoulder.

METER: 2/4

PATTERN

Meas

PART I

Facing center

Step R to R, step L to L, step L to L, step L back; step R across L, close L beside R.

VARIATION of PART I

Step R to R, step L slightly back, step R across R, step L beside R, step R behind L.

Step L slightly back, step R across L, close L to R.

PART II

Take a small leap onto R, lift L foot behind R ankle & hop on R.

Hop R bringing L ft & step on L in front of R.

Jump on both feet (toes together, heels apart) close both.

Hop on L, stamp R (2x)

Vlajna

Origin: Eastern part of Serbia, near Romanian border
Formation: Open circle with belt hold. Style bouncy

METER: 2/4

PATTERN

Meas

FIGURE 1

Stamp-step on R to R, stamp L beside R with no weight. Stamp-step L to L, stamp R beside L, no weight.

Step R to R, step L beside R, step R to R, stamp on L with no weight.

Step L to L, step R beside L, step L to L, stamp on R with no weight.

Repeat Figure 1

FIGURE 2

Step R to R, step L slightly in front R, repeat 3 times.

Step R to R, lift L. Step L, lift R; step R, lift L.

Step L to L, step R beside L, step L, stamp R with no weight (upper body sways)

Repeat Figure 2

FIGURE 3

1. Step R to R, step L behind R, step R to R, step L across R, step R to R, step L behind R. Step R to R, hold.

2. Step L into center, raise R behind L; step R out of center, hold. Moving to L. Step L to L, step R beside L; step L to L, stamp R beside L with no weight (upper body sways)

FIGURE 4

Repeat # 1 of Figure 3; in #2 of Figure 3 – reel step L behind R, reel R behind L. Moving to L – step L to L, step R beside L; step L to L, stamp R beside L with no weight (upper body sways)

Repeat Figure 4

FIGURE 5

Repeat #1 of Figure 3; in #2 of Figure 3 – step on L, stamp R beside L with no weight; step on R, stamp L beside R with no weight.

Moving to L – step on L, scuff R; step on R, scuff L step on L, stamp R.

Repeat Figure 5

VARIATION ON FIGURE 5 (Done on 3rd repeat of dance)

Repeat #1 of Figure 3; in #2 of Figure 3 cross L over R; step on R in place.

Place L on floor in front of R, bending knees and hold.

Close L to R.