

R78

LAGUNA FOLK DANCE FESTIVAL

AND

WEEKEND INSTITUTE
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Sunni Bloland
Teacher

ALUNELUL
(The Hazel Nut)

There are many different dances with the name "Alunelul." This particular one is from the village of Cîrna in Oltenia. It is a dance of the village repertoire done at the "Sunday Hora" and all other dance occasions.

Record: Noroc Records, NA 1054, "Romanian Folk Dances"

Formation: Short lines

Position: "V"



Music: 2/4

Part I takes up 8 measures, while Part II takes up 5 measures. The music is in 4-measure phrases; therefore, the dance is only concordant with the music at the metric level. However, the dance and music do become concordant at the phrase level of music after four repetitions of the dance.

Measure 1-8 are done rather flat-footed in an easy relaxed way. Measure 9-10 are danced on the ball of the foot. Measure 11-13 are again flat-footed, as an even slide.

Measure	Rhythm	
		<u>Part I</u>
1		Facing and moving diagonally R, step R, step L
2		Moving diagonally backward R, step R, L, R
3-4		Repeat Measure 1-2 to L, beginning L
5-6		Repeat Measure 1-2
7-8		In place, step sideways $\leftarrow \rightarrow \leftarrow$ L, R, L
		<u>Part II</u>
9		Step R crossing in front, step L in place, step R sideways R, step L crossing in front
10		Step R in place, step L sideways L, step R crossing in front, stamp L in place
11		All in place, step L, stamp R, step R, stamp L
12-13		Moving diagonally backward L, step L, step R as R clicks L. Repeat twice, end stepping L

Repeat dance from beginning

ALUNELUL BĂTUT
(Stamping Alunelul)

This Romanian dance was taught by Mrs. Eugenia Popescu Județ in the spring of 1970 and presented by Conny Taylor at Year End Camp, 1970.

Record: Folkraft "Romanian Folk Dances," Volume II, Side A, 4
Formation: Short lines of M & W facing center
Position: Back basket hold
Music: 2/4

Measure

A. Forward

1-3 Take 3 two-steps twd center, beginning R (ct 1&2, 3x)
4 Stepping backward, take 2 steps, R (ct 1), L (ct 2)

B. In Place "Single Crosses"

5-6 Step L slightly to L (ct 1), step R crossing in front (ct &), step L in place (ct 2), step R slightly to R (ct &), step L in place (ct 1), step R crossing in front (ct &), step L in place (ct 2), hop L (ct &)

Cues: side, cross, place, side, place, cross, place, hop

7-8 Starting R, cues are: place, cross, place, side, place, cross, place, hop

C. Ending Motif

9-10 In place, step L (ct 1), stamp R (ct &), step R (ct 2) Stamp L (ct &), step L (ct 1), stamp R (ct &) stamp R (ct 2), hold (ct &)

Cues: step, stamp, step, stamp, step, stamp, stamp

C-1. Ending for Variation

If you want to dance the variation, substitute this ending for Measure 9-10.

9-10 Starting L, cues are: step, stamp, step, stamp, step, stamp, step

(more)

Variation

The variation begins immediately after the ending.

- 1-2 Repeat B, Measure 5-6
- 3-4 Beginning L, cues are: side, cross, place, hop,
place, cross, place, hop
- 5-6 or { To repeat the variation, use Ending C-1, Measure 9-10.
- 5-6 { If you want to go back to A and B, use Ending C,
Measure 9-10

BĂTUTA
(Stamping)

Marty Koenig of New York presented this dance at a workshop in San Francisco in 1970. The dance is in two "variations;" the leader can call "uno" for one, and "doi" for two, or simply say "change" at his discretion.

Origin: Oltenia, Romania
Record: Balkan Arts, MK 14 BA 1000, "Folk Dances of Romania"
Formation: Short lines of M & W
Position: Hands held down in "V"
Music: 2/4
Style: The steps are short and scurrying, while the stamps are sharp and staccato. Knees flexible, movement earthbound.

Measure

Variation "Uno"

- 1 Slightly facing R and moving to R, step R (ct 1), stamp L (ct 2)
2 Slightly facing L and moving to L, step L (ct 1), stamp R (ct 2)
3-4 Step R (ct 1), step L (ct 2), step R (ct 1), stamp L (ct 2)
Now the leader curves the line in a hook moving to L:
5-6 Repeat Measure 3-4, using opposite footwork
7-8 Continue moving L, repeat Measure 3-4, starting R
9-10 Facing center and moving L, step L (ct 1), cross R behind L (ct 2), step L (ct 1), hold (ct 2)
11-12 Lift L (ct 1), stamping step R (ct 2), stamping step L (ct 1), hold (ct 2)

Variation "Doi"

- 1-6 Same as 1-6 in "Uno"
7-8 Same as 11-12 in "Uno"
9-10 Facing center and moving backward, hop L (ct 1), step R behind L (ct 2), hop R (ct 1), step L (ct 2)
11-12 Repeat Measure 11-12 as in "Uno"

DANSUL FETELOR DE LA CRIHALMA
(The Girls' Dance from Crihalma)

Origin: Județ Brașov, South Transylvania, Romania
Record: Noroc Records NA 1074, "Romanian Folk Dances"
Formation: W in a circle, all facing CCW
Position: Begin hands down at the sides, not joined. This is akin to the men's "ceata" or corps dances.
Music: 2/4

Measure Cts

Part I. "Heel Step-Click Step"

Arms are extended downward parallel to each other. They sway to L on ct 1 and to R on ct 2

1	s	Extend L heel fwd, leaning slightly fwd, R knee slightly bent
	s	Stamping step fwd L
2	s	Click R heel to L (body turned slightly to L)
	s	Stamping step R in place
3-4		Repeat Measure 1-2
5	s	Click L to R
	s	Stamping step L
6	s	Click R to L
	s	Stamping step R
7-8		Repeat Measure 1-2
9-16		Repeat Measure 1-8

Part II. "Heel Clicks and Two-Step"

1-4		Same as Part I, Measure 1-4
5	qqs	One two-step L
6	qqs	One two-step R
7-8		Repeat Part I, Measure 1-2
9-16		Repeat Part II, Measure 1-8, ending facing center

(more)

Part III. "Grapevine"

Arms are parallel to each other and swing across the body to R on ct 1 and to L on ct 2

- 1 s Facing center and moving CCW, step L, crossing in back of R
s Stamping step R to R
2 s Step L in front of R
s Stamping step R to R
3-6 Repeat Measure 1-2, twice more (three times in all)
7 s Step L in front of R
s Jump with feet apart
8 s Jump with feet together
s Jump, land on L
9-16 Repeat Part III, CW with opposite footwork

Part IV. "Shortened Grapevine"

- 1 s Facing center and moving CCW, step L, crossing in back of R
s Step R to R
2 s Step L in front of R
s Step R to R
3 s + hold Jump both feet together
4 s Jump both feet together
s Fall onto L
5-8 Repeat Measure 1-4, reversing direction and footwork
9-16 Repeat Measure 1-8, Part IV

Part V. "Hops and Leg-swings"

In place, facing center. Arms are in front of body, raised to forehead level. Fingers snapping in time to the music.

(more)

- 1 s While hopping on R, swing L straight back, flex-
 ing the knee 90°
- q Hop R while L is brought slightly to L side and
 toe turns inward
- q Hop R twisting L foot so toe turns out naturally
- 2 s Leap onto L as R gestures the same as L in Measure 1
- q Hop as in Measure 1, using L
- q Hop as in Measure 1, using L
- 3-4 Repeat Measure 1-2, but start by leaping onto R
- 5-8 Repeat Measure 1-4

HORA BOEREASCA

(Boyar's Hora -- Hora Boy ehr as ka)

There are many different dances called Boereasca. This one from the village of Răzmizenti in Southern Muntenia has the following rhythm:



It may be analyzed as having six rhythmic motifs: A, B, C, D, E, and F. In the recording the footsteps of the dancers can be heard punctuating the syncopated E motif. The simple melodic accompaniment serves the dancer with a metric pulse. The dance is performed on all general occasions for dance.

Record: Noroc Records, NA 1054, "Romanian Folk Dances"

Formation: Closed circle

Position: "W" (M & W)

Music: 2/4

Introduction: 8 measures

Motif	Rhythm	
A		Moving R, step R, cross L in front, a long step R diagonally backward R, close L, step R in place
B		Cross L in front, moving diagonally back R, step R, close L, step R
C		Step L sideways to L, step R sideways to R, cross L in front
D		Moving diagonally back right, step R, step L, step R
A ₁		Do motif A to L, beginning L
E		Step R crossing in front, step L, close R, step L, stamp R
F		Step R, stamp L, step L, stamp R, stamp R, stamp R
B ₁		Moving back, step R, step L, close R, step L
		Repeat all from beginning

KARÁDI KANÁSZTÁNC

(Kaw-rah-dee Kaw-nahs-tahnts)

Originally this was a swineherders' dance done solely by men, and as such is one of the oldest Hungarian dances. The couple form of the dance evolved with many variations. Csaba Pálfi taught this particular sequence from Karád at his workshop at U.C. Berkeley in the Spring of 1970.

Origin: Somogy, Hungary

Record: Folkraft LP 29, Side B-4, "Gypsy Orchestra"

Formation: Partners, both facing CCW (LOD)

Position: W stands in front of and slightly to R of M, her hands on her waist, fingers fwd. M stands behind W, his R hand extended fwd onto W's L shoulder, his L on his waist, closed fist.

Music: 4/4 AB CB CB

Measure

1-4 Moving fwd, both do 4 Cifra Járás steps, R, L, R, L

5-8 In shoulder-waist position, 8 Cifra steps starting with R: M moves fwd, side, side, bwd; W moves bwd, side, side, fwd. Repeat for a total of 8 Cifra steps. Finish facing partner and release each other.

9-12 Man: 6 Dobogós steps moving to his R away from ptr ending with one Dobogós Cifra (Measure 9-10), and repeat reversing direction and footwork, moving twd ptr (Measure 11-12). M's R hand is free to gesture

Woman: 6 Dobogós steps moving to her R away from ptr, ending with one Dobogós Cifra step turning on it in place CW (Measure 9-10), and repeat, reversing direction and footwork, ending with CCW turn (Measure 11-12).

13-16 Repeat Measure 5-8, both finishing with R foot free

17-20 Man: Repeats Measure 9-12

Woman: 6 light Dobogós steps turning in place CW (as in a buzz step) ending with one Dobogós Cifra in place (Measure 17-18). Reverse direction and footwork (Measure 19-20).

(more)

21-24 In shoulder-waist position, 8 back-crossing Cifra steps turning CW in place, starting with R foot.

Variations


1-4 Man: 4 Cifra Járás steps (R, L, R, L) moving fwd CW around partner

Woman: 4 double Csardás steps (L, R, L, R). Finish with R foot free

Note: During Measure 9-12 and/or 17-20, M may clap in syncopated rhythm, i.e., on the even beats, thereby accompanying his own footwork.

Description of Hungarian Dance Steps

Dobogós (pronounced Doh-boh-gohsh) means hard knocking.

Dobogós Step (R)  ;

A small stamp on R foot, bending knees slightly (ct 1); close with a small stamp on L foot, straightening knees (ct &).

Dobogós Cifra Step (R)  :

3 small stamps (R, L, R) with knees bent (ct 1 & 2).

Variation on Either Dobogós Step (L):

Same, reversing footwork.

Járás (pronounced yah-rahsh) means "restrained" and also means "walk."

Cifra Járás Step (R)  :

Step on R foot, bending knees and raising L foot slightly up in back (ct 1). Step on L foot in back of R, displacing and moving R leg forward sharply with knees straight (ct 2). Leap on R foot, bending knees and raising L foot slightly up in back (ct 3). Hop on R foot, swinging L leg forward sharply with knee straight (ct 4).

Cifra Járás Step (L):

Same, reversing footwork.

FRIDI JANIK
(Here comes John)

Conny Taylor of Lexington, Massachusetts, presented this dance at Year End Camp, Keene, New Hampshire, in 1970. He learned it from Robert Legault of Montreal.

Origin: Moravia, Czechoslovakia
Record: Supraphon SVA 12754, "Moravian Folk Songs"
Formations: Double circle facing CCW
Position: Skaters position, W on M's R
Music: 4/4

The dance starts as soon as the music begins. The first sequence called "Introduction" is never repeated.

Measure

Introduction

- 1-4
(16 cts) Beginning M's L, W's R, take 16 soft, flexing walking steps in LOD
- 5-8
(16 cts) Turning in twds each other, the M places W's R hand on his L shoulder. W's L hand is on her waist. M's L hand is around her waist, his R hand free to gesture. Using same footwork as Measure 1-4, take 16 walking steps in RLOD (CW).
- 9-12
(16 cts) M leads W firmly, linking R elbows, take 10 steps turning CW. Change to L elbows for 6 steps CCW. End in shoulder-waist position, M facing LOD, Wfacing RLOD.

Part I. "Shoulder-waist twisting"

- 1 M--beginning L, move fwd 3 steps (cts 1,2,3), click (ct 4)
W--beginning R, move bwd 3 steps (cts 1,2,3), hold on click (ct 4). M's hands are firmly on W's waist, he twists her on the 3 steps; no twisting on ct 4.
- 2 Repeat Measure 1, with opposite footwork.
- 3-4 Repeat Measure 1-2.

Chorus. (There is no musical break, the chorus flows from Part I and also from Part II.)

Still in shoulder-waist position and moving sideways twds center of circle; description is for M, W use opposite footwork.

(more)

5-6 + Step L (ct 1), Close R (ct 2), Step L (ct 3), close R
2 cts of 7 (ct 4), step L (ct 5), cross R over L as in a Bokazo
(10 cts) (ct 6), light jump feet apart (ct 7), feet together
(ct 8), with feet flat on floor, bend knees in a paral-
lel demi-plié (ct 9), stretch knees (ct 10)

Cues; step, close, step, close, step, cross, open
1 2 3 4 5 6 7
close, down, up
8 9 10

last 2 cts Moving sideways away from center; description is for
of 7 + 8 M, W use opposite footwork. Hopping on L, click R
(6 cts) to L, and repeat 3 more times, or 4 times in all (cts
1,2,3,4), small light jump feet together (ct 5),
hold, (ct 6)

9-12 Repeat Measures 5-8.

Part II. "Shoulder-hold circling"

Facing each other, partners place R hand on each other's R shoulder. Be sure elbow is extended and arm is kept firm and stretched. Free hand at waist.

1 Description is for M, W use opposite footwork. CW, step L (ct 1), step R (ct 2), step L flexing R knee sharply back (ct 3), flick R leg abruptly fwd from the knee with leg well turned out (ct 4)

2 Repeat Measure 1, using opposite footwork

3-4 Repeat Measure 3-4

Chorus

5-12 Repeat Chorus Measures 5-12 as above

Continue repeating this whole sequence, excepting Introduction, to end of music.

PRZEWORSKA
(Chuh-vorska)

Conny Taylor of Lexington, Massachusetts, presented this "polka" at Year End Camp, Keene, New Hampshire, in 1970. He learned the dance from Ada Dziewanowska, who lives in Watertown, Massachusetts, and is Director of a Polish-American Ensemble which won first place in a competition in Poland in 1969.

Origin: Rzeszow, Poland
Record: Folk Dancer MH 45-4002A/ZB-461
Formation: Single circle, partners facing, M facing LOD, W in RLOD
Position: Semi-closed dance position, W's R and M's L hand hangs free and down
Music: 2/4

Measure

Part I. Slow side step and lean

Beginning M's L, W's R, move toward center of circle, description is for M, W use opposite footwork

- 1 Step sideward L (ct 1), cross R in front of L (ct 2)
- 2 Step sideward L (ct 1), lean in toward center, raising free leg laterally (ct 2)
- 3-4 Reverse footwork and direction to repeat Measure 1-2
- 5-6 Repeat Measure 1-2
- 7 Moving away from center, step sideward R (ct 1), cross L in front of R (ct 2)
- 8 Stamping step R (ct 1), stamping step L (ct 2)
End with weight on M's L, W's R

Part II. Fast pivot and gallop

In a low crouch position, partners facing, M's R hand on W's waist, his L hand holding W's R hand at his waist; W's L hand on M's houlder, W's R hand on M's waist.

Movement: (a) This is a pivot, remember to always place your R foot between your partner's feet; the crouch position is also important to negotiate the turn.

(more)

(b) One motif for this pivot step takes $2\frac{1}{2}$ measures,
i.e.,

$$\underbrace{\frac{R\ L}{1} / \frac{R\ L}{2} / \frac{R-L}{3}}_{\text{One Motif}} - / \frac{\quad}{4}$$

(c) In all there are 6 complete motifs, plus a
jump in 2 cts.

Description is for M, W use opposite footwork

1-16

$$\begin{array}{cccccccccccc} \frac{R\ L}{1} / & \frac{R\ L}{2} / & \frac{R-L}{3} & \frac{R}{4} / & \frac{L\ R}{5} / & \frac{L\ R-L}{6} / & \frac{R\ L}{7} / & \frac{R\ L}{8} / & \frac{R-L}{9} & \frac{R}{10} / & \frac{L}{11} & \frac{R-L}{12} / \\ \hline & \text{One} & & \text{Two} & & \text{Three} & & \text{Four} & & & & \\ \frac{R\ L}{11} / & \frac{R\ L}{12} / & \frac{R-L}{13} & \frac{R}{14} / & \frac{L}{15} & \frac{R-L}{16} / & \text{Jump} & & & & & \\ \hline & \text{Five} & & \text{Six} & & & & & & & & \end{array}$$

Repeat dance from beginning

RUSTENUL DE LA HUNIA

Mrs. Eugenia Popescu Judet, taught this dance and "Alunelul Batut" on her recent tour in the spring of 1970. Conny Taylor presented them at Year End Camp, 1970.

Record: Folkraft "Romanian Folk Dances," Volume II, Side B, 3
Formation: Short lines of M & W facing center of circle
Position: Back basket hold
Music: 2/4

Measure

- 1 Facing center and moving fwd, step L in place (ct 1), step R across in front of L (ct 2)
- 2 Step L (ct 1), step R to R (ct 2)
- 3 Step L (ct 1), step R across in front of L (ct 2)
- 4 Step L in place (ct 1), hop L (ct 2)
- 5 Step R in place (ct 1), hop R (ct 2)
- 6 Step L in place (ct 1), hop L (ct 2)
- 7-12 Repeat Measure 1-6 using opposite footwork and reversing direction

TREI PĂZEȘTE DE LA GOICEA MARE
(Tray Pay Zesh tay day la Goy chuh Mahray)

Origin: Oltenia-Romania
Record: Noroc Records NA 1074, "Romanian Folk Dances"
Formation: Short lines of M and W
Position: Hands down in "V"
Music: 2/4

Measure

Introduction

- 1 Facing and moving diagonally R, step R (ct 1), step L (ct 2)
2 In place, one two-step beginning R (ct 1 & 2)
3-4 Repeat Measure 1-2 to L, reversing footwork

The Dance

- 5 Touch R heel diagonally fwd R (ct 1)
Draw R foot back to L foot, almost clicking (ct 2)
6 Repeat Measure 5
7 Again extend R heel diagonally fwd (ct 1-2)
8 Hold this position (ct 1&2). Quickly draw the heel back in preparation to move fwd (ct &). Simultaneously with drawing R heel back, do a heel-lift on L
9 Moving diagonally fwd R, take weight on R heel (ct 1)
Step L (ct &), repeat for cts 2 &
10 Repeat cts 1 & of Measure 9, step heavily on R (ct 2 &)
11-12 Repeat Measure 9-10, but moving diagonally fwd L and reversing footwork
13 Light hop on L as R arcs in the air from back to front (ct 1); move backward diagonally L, click R to L (ct &); step L (ct 2), click R to L (ct &)
14 Continue with one more step L (ct 1), click R to L (ct &); in place step L (ct 2), stamp R (ct &)
15 Moving directly fwd, step R (ct 1); stamp L (ct &); Step L (ct 2); stamp R (ct &)

(more)

- 16 Step R (ct 1), hop R (ct 2), turning slightly to L
on the hop
- 17 Move diagonally backward L, step L (ct 1); click R
(ct &); step L (ct 2); click R (ct &)
- 18 Step L (ct 1), click R to L (ct &), step L (ct 2 &)
- 5-18 Repeat the Dance
- 1-18 Repeat from the beginning, including Introduction