

BOIEREASCA

As taught by Gordon Engler

Roumanian dance taught by Dick Crum.

RECORD: The old, out-of-print Victor record for this, entitled "Shifra Tanz", has been re-issued as a Greek (!) hessepiko on Colonial LP 140, Bd. 9.

FORMATION: Men and women in a large circle, hands are held at about shoulder height.

Meas.

- 1 Step Lft slightly to L (ct. 1); point R toe in front of Lft (ct. 2).
- 2 Step Rft slightly to R (ct. 1); point L toe in front of Rft (ct. 2).
- 3 Moving diagonally fwd/R, so that circle contracts: step Lft (ct. 1), step Rft (ct. 2)
- 4 Finishing movement diagonally fwd/R, step on Lft (ct. 1) and pause (ct. 2) using the time to make sure you are turned to face directly toward center of circle.
- 5-6 Balance out from center with a step onto Rft (M. 5); balance toward center with step onto Lft (M. 6).
- 7 Moving diagonally back/R, so that circle returns to its original size, step Rft (ct. 1), step Lft (ct. 2).
- 8 Finishing movement diagonally back/R, step on Rft (ct. 1) and point L toe in front of Rft (ct. 2).

NOTE: The floor pattern in Meas. 3-8 is reminiscent of a wedge shape, or slice of pie.

Kolo Festival 1965

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BRÎUL PE ȘASE (Brîulețul din Muscel)

3 pages

(Romania)

Romanian folk dance specialists give the name *brîu* (BREE-oo, "belt"; plural *brîuri*, BREE-oor) to a category of fast, complicated dances done in a line or semicircle, with arms on neighbors' shoulders, crossed in back, or grasping neighbors' belts. This category includes such dances as *rustem* and *sîrba*, as well as numerous dances which the villagers themselves specifically call *brîu*.

In the region of Muntenia, in the foothills of the Carpathian mountains, several different *brîuri* are done at holiday dances, wedding celebrations, etc., and the last dance done at the traditional Sunday afternoon dance gathering is almost always a *brîu*.

Although the *brîu* was the exclusive domain of men in times past, women have participated in it during the last generation or so. At family celebrations, husbands and wives dance next to each other in the *brîu*, and the older people sometimes do less energetic forms of it. At more public dance events, only the younger, unmarried people dance the *brîu*. The young men generally begin the dance and are eventually joined by their girl friends. Skill in dancing the *brîu* is especially important in establishing a young person's social status in the village. In Muscel, where the variant described below comes from, the dancers even hold *brîu* contests, complete with betting and prizes for the winners.

Muntenian *brîuri* are further classified as "8-count" (*Brîul* pe opt*) or "6-count" (*Brîul pe șase*, BREE-oo peh SHAH-seh), according to the number of beats in the dance phrase. With rare exceptions, the music for the 8-count *brîu* is in 4 measures of 2/4 time, while that of the 6-count *brîu* is in 3-measure phrases. Both of the above names are professional terms used by Romanian musicologists and choreographers. The inhabitants of Muscel call the 8-count *brîu* "*Brîul ăl mare* (big *brîu*)" and the 6-count dance "*Brîulețul* (little *brîu*)."

* The *-ul* ending, pronounced "-oo" (colloquial) or "-ool" (more formal usage) is a form of the Romanian definite article, the equivalent of English "the," hence *brîu* = "belt," *brîul* = "the belt."

Brîul pe șase (Brîulețul) as described below is a selection of four figures from several dozen found in the Muscel-Pitești region.

Recordings: (a) Folkraft F-IP-33, "Romanian Folk Dances," Side A, Bd 2, *Brîul pe șase* (b) London SW 99456, "Music from Rumania," Side 1, Bd 5, *Brîul din Muscel* (c) Nevofoon 12153, "Roemeense Volksdansen," Side 1, Bd 1, *Brîul pe 6*.

Meter and rhythm: *Brîul pe șase* is conventionally notated in 2/4 meter, and its highly syncopated rhythm varies with each figure. In the description below, the rhythm pattern is given by the cue letters "q" (quick), equivalent to an eighth note value, and "S" (SLOW), having the value of a quarter note.

Formation: Dancers in a line or semicircle, arms on neighbors' shoulders (most common form) or grasping neighbors' belts (seen occasionally in Pitești). End dancers hold free hand behind back or on hip.

(continued next page)

BRIUL PE ŞASE (cont'd)

MEAS

ACTION

Figure 1 - Basic traveling step

- 1-2 q Facing slightly R of ctr and moving R, hop on Lft, kicking Rft loosely forward low.
S Step Rft fwd.
S Step Lft fwd.
S Step Rft fwd.
q Leap Lft fwd.
- 3 S Step Rft fwd.
S Step Lft fwd.
- 4-12 Repeat mov'ts of meas 1-3 three more times for a total of four.

Figure 2 - Kick-out ("flutter") steps in place

- 1 q Hop on Lft in place, momentarily turning to face slightly L of ctr and "fluttering" R leg out to side loosely, articulated from hip with "snap" of R knee, R ankle relaxed.
S Facing ctr, step Rft in place.
q Hop on Rft in place, momentarily turning to face slightly R of ctr and "fluttering" L leg out to side loosely, articulated from hip with "snap" of L knee, L ankle relaxed.
- 2 q Facing ctr, step Lft in place.
S Facing ctr, step Rft in place.
q Hop on Rft in place, momentarily turning to face slightly R of ctr and "fluttering" L leg out to side as above.
- 3 q Facing ctr, step Lft in place.
q Facing ctr, step Rft in place.
S Facing ctr, step Lft in place, extending Rft fwd low.
- 4-12 Repeat mov'ts of meas 1-3 of this figure three more times for a total of four.

Figure 3 - Flat steps sideward with scuffs

- 1-3 q Facing ctr, hop on Lft in place.
S Facing ctr, step flat Rft sideward R with accent.
S Facing ctr, step flat Lft behind Rft.
S Facing ctr, step flat Rft sideward R.
S Turning to face slightly R of ctr, scuff L heel fwd past Rft.
q Still facing slightly R of ctr, tap L heel (no weight) in front of Rft.
S Step onto flat Lft (taking weight) in front of Rft and turn to face ctr.
- 4-12 Repeat mov'ts of meas 1-3 of this figure three more times for a total of four.

Figure 4 - "Rat-a-tat" crossing steps in place

- 1 q Hop on Lft in place, momentarily turning to face slightly L of ctr and "fluttering" R leg out to side as above.
q Facing ctr, step Rft in front of Lft.
q Step Lft in place behind Rft.
q Step Rft beside Lft.

(concluded next page)

BRIUL PE ŞASE (concluded)

MEAS

ACTION

Figure 4 (concluded)

- 2 q Step Lft in front of Rft.
 q Step Rft in place behind Lft.
 q Step Lft beside Rft.
 q Step Rft in front of Lft.
- 3 q Step Lft in place behind Rft.
 q Step Rft beside Lft.
 q Step Lft in front of Rft.
 q Step Rft in place behind Lft.
- 4 q Step Lft beside Rft.
 q Step Rft in front of Lft.
 q Step Lft in place behind Rft.
 q Step Rft beside Lft.
- 5 Same as meas 2.
- 6 q Step Lft in place behind Rft.
 q Step Rft beside Lft.
 S Step Lft in front of Rft.
- 7-12 Repeat mov'ts of meas 1-6 once more for a total of twice through.

SEQUENCE:

Among native dancers, the sequence of figures is determined either by agreement beforehand or a "sixth sense" that develops among dancers who know each other well and often dance together. A fixed sequence useful to non-natives consists of Fig. 1, 2, 1, 3, 1, 4 done in that order and as written above (12 meas per figure). This sequence fits the Folkraft record exactly, three times through.

Description by Dick Crum

Pronunciation: kah lah BAHL-tah

Translation: "As in Balta." Balta is a village in Oltenia.

Region: Oltenia

Formation: Line, usually of men; "X" position in back.

Meter: 2/4

Tempo: fast

Measure

PART I

- 1 Facing very slightly and moving diag fwd/R, step Rft (ct 1),
step Lft (ct 2), turning to face very slightly L.
- 2 Moving diag bkwd/R, take one two-step R, L, R (cts 1 & 2).
- 3-4 Repeat pattern of Meas. 1-2, but to L with opposite footwork.
- 5-8 Repeat once the complete sequence of Meas. 1-4.

A short command is shouted during Part I:

- | | | |
|---------|--------------------------------------|-----------------------------|
| Meas. 1 | Uite-o, uite-o
(WEE-toh, WEE-toh) | "There is, there is, |
| Meas. 3 | Nu-e, nu-e
(NOO-yeh, NOO-yeh) | There is not, there is not, |
| Meas. 5 | Și-nc-odată,
(SHEENK-o-dah-tuh) | Once more (that step), |
| Meas. 7 | Trei acuu!
(TRAY ah-KOO) | Now three times!" |

PART II

- 1 Step Rft in place (ct 1); stamp Lft slightly in front of Rft (ct &);
step Lft in place beside Rft (ct 2); stamp Rft slightly in front
of Lft (ct &).
- 2 Step Rft in place (ct 1); step Lft across in front of Rft (ct &);
step Rft in place behind Lft (ct 2); step Lft beside Rft (ct &).
- 3-4 Repeat pattern of Meas. 2 of this Part two more times.
- 5 Step Rft across in front of Lft (ct 1); step Lft in place behind
Rft (ct &); step Rft in place beside Lft (ct 2); step Lft across
in front of Rft (ct &).
- 6 Step Rft in place behind Lft (ct 1); step Lft in place beside
Rft (ct &); step Rft across in front of Lft (ct 2); step Lft in
place behind Rft (ct &).
- 7-8 Same pattern as Meas. 1-2 of Part I.
- 9-14 Same pattern as Meas. 1-6 of Part II, reversing footwork.
- 15-16 Same pattern as Meas. 3-4 of Part I (step L, R diag fwd/L,
then one two-step diag bkwd/L, LRL).

$\overline{R} \overline{L} \overline{RLR} \quad || \quad R_s L_s | RFR L | FLRFRLFL \overline{R} \overline{L} \overline{RLR} \quad |$
 2x 3 IX

CA LA BALTA
 (Kah-lah-BAHL-tah)
 (Romania)

Translation: As in Balta (a village in Oltenia)
 Region: Oltenia
 Performers: Men only
 Formation: Line dance *Lines are straight*
 Position: X position behind
 Music: 2/4
 Record: Folkraft LP 33, Side A, Band 3

Meas Pattern

Part I


- 1 Facing front and moving diagonally to the R, take 2 walking steps: R,L. *leaning fwd*
- 2 Take one two-step moving bkwd diagonally to the R starting with R ft (RLR).
- 3-4 Repeat action of meas 1-2, reversing direction and ftwork.
- 5-8 Repeat action of meas 1-4, 3 times (4 in all).

- Meas 1 A short command is shouted during Part I:
Uite-o, uite-o (There is, there is)
(WEE-toh, WEE-toh)
- Meas 3 Nu-e, nu-e (There is not, there is not)
(NOO-yeh, NOO-yeh)
- Meas 5 Si-nc-odata (Once more that step)
(SHINK-oh-dah-tah)
- Meas 7 Trei acuu! (Now three times!)
(Tray ah-KOO) *draw out sound, high pitched*

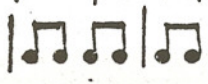

Part II

- 1 Step on R ft in place, stamp L slightly in front of R, step on L beside R, stamp R slightly in front of L (RLLR).
- 2 Small crossing step in place: step on R in place, step on L across in front of R, step on R behind L, step on L beside R (RLRL).
- 3-4 Repeat action of meas 2, twice.
- 5-6 Big crossing step in place: step on R across in front of L, step on L behind R, step on R beside L, step on L across in front of R, step on R behind L, step on L beside R, step on R across in front of L, step on L behind R, (RLR, LRL, RL).
- 7-8 Repeat action of meas 1-2, Part I.
- 9-14 Repeat action of meas 1-6, Part II, reversing direction and ftwork.
- 15-16 Repeat action of meas 3-4, Part I.

CA LA BALTA

Rhythms: Part I. 2 meas 

Folk Dance Camp 1971

Part II 2 meas  3x. Meas 7-8 

DRAGAICUTA*2 pages*

Dobrogea, Romania

Music: Romanian Folk Dances, Nevofoon 15 005, side 2, band 9
3/4 meter counted Q S

1 2 3

Formation: Open circle of women, hands held down in "V"

Introduction: 8 measures

<u>Measures</u>	<u>Counts</u>	<u>Pattern</u>
1	Q S	Hold on R moving LOD, facing ctr, step on L behind R
2	Q S	step R, turning to face LOD step L
3	Q S	hop L step R
4	S	step L
5	Q S	hop L step R
6	S	step L
7	S	step R
8	Q S	hop R step L
9	S	step R start to face ctr
10	S	step L, slowly circling R fwd
11	S	hold on L, continue lift of R leg
12	S	hold
13	S	moving back facing ctr, step R
14	S	step L
15	S	step R
16	S	step L
17	S	step R

dup

DRAGAICUTA (continued)

<u>Measure</u>	<u>Count</u>	<u>Pattern</u>
18	S	step L, moving forward
19	S	step R
20	S	step L
21	S	step R
22	S	step L
23	S	step R, bending fwd, circle L leg fwd
24	S	hold on R, lift L slightly higher

Repeat Dance

Presented by Sunni Bloland

^
INVIRTITA DE LA SIBIU
 (Inver-TEE-tah Deh Lah See-BYOO)
 (Romania)

2 pages

Translation: Invirtita (turning dance) from Sibiu (a town in South Transylvania)
 Region: South Transylvania area.
 Performers: M and W in cpls.
 Formation: Cpls in random arrangement. *More often done in circles. See book at end*
 Position: Invirtita position A (Part I) - Ptrs face to face, shoulder waist pos. *lean back*
 Music: 2/4
 Record: Folkraft LP 33, Side A, band 9
 Note: M and W perform same pattern of steps

<u>Meas</u>	<u>Pattern</u>
<u>PART I. Variation I</u>	
1	M and W face to face, moving CCW in cpl's own circle, take 3 side-steps beginning with R (R,L,R).
2	Moving CCW, 3 side-steps beginning L (L,R,L).
3-4	Repeat action of meas 1-2 reversing direction and ftwork.
5-16	Repeat action of meas 1-4 three times. <i>R* LRLRL</i>
<u>Variation II</u>	
1-2	Moving CCW, step to side on R ft; take six small walking steps crossing L slightly in front of R, beginning with L (R; L,R,L,R,L,R).
3-4	Repeat action of meas 1-2, Variation II, reversing direction and ftwork.
5-16	Repeat action of meas 1-4, Variation II, three times. <i>R* FRFRFR</i>
<u>PART II. "Turning part," turning CCW</u>	
1	M and W take two walking steps (R,L) to turn 1/2 turn CCW in their own circle.
2	M and W do lift step on L, step on R, step on L, moving CCW in their own circle to complete the turn begun in meas 1 (L,R,L).
3	M and W lift step on L, take three small walking steps beginning on R ft to make 1/2 another CCW turn (L, R,L,R).
4	Complete the second turn, step on L, lift step on L, step on R beside L (L,L,R).
5	Repeat action of meas 4, Part II but beginning a new turn.
6	Turn CCW in 3 steps (L,R,L) to complete the turn begin in meas 5.

INVIRTITA DE LA SIBIU (continued)

- 7 Repeat pattern of meas 2, Part II, beginning a fourth turn.
 8 Complete the fourth turn by a lift step on L, stamp on R, step on L, stamp on R (L,R,L,R).
 9-16 Repeat action of meas 1-8, Part II reversing directions and ftwork.

Handwritten notation: $\overbrace{R^* L^* | HRL HRLRL | HRL HRLR}^2$

NOTE: Turning in Part II (1-8) consists of 4 CCW turns following by 4 CW turns.

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INVIRTITA DE LA SIBIU

Rhythm: Part I Variant I meas 1-2 . Repeat 7x for 3-16.

Part I Variant II meas 1-2 . Repeat 7x for 3-16.

Part II .
Repeat for 9-16.

Formation: Dance may also be done in small circles of 2 - ⁸/₄ people.

Use a crossed hand pos behind with the joined hands at shoulder blade height.

* Steps are light stamps

ÎNVÎRTITA DE LA SIBIU

2 pages

Advanced

Pronunciation: in-ver-TEE-tăh deh lah see-BEE-oo

Translation: "Învîrtita" ("turning dance") from Sibiu (a town in South Transylvania)

Region: South Transylvania

Formation: The dance may be done either in couples or in small circles:

In Couples: Part I: "Învirtita Position 'A'": partners face-to-face in shoulder-waist position. Part II: "Învirtita Position 'B'": partners in shoulder-waist position, one or the other shoulders turned toward each other (see below).

In Circles: Circle of not more than eight dancers, no partners, hands joined in "X" position in back.

Meter: 2/4

Tempo: slow

NOTE: The couple version of the dance is described here. Footwork in the circle version is the same, and instead of the full turns described for the couples, the circle simply moves alternately CCW and CW for a distance natural to the movements. Men's and women's footwork is identical throughout the dance.

Measure

PART I

Variant I

- 1 Step Rft swd R (ct 1); close Lft to Rft taking wt (ct 2); step Rft swd R (ct &).
- 2 Close Lft to Rft taking wt (ct 1); step Rft swd R (ct &); close Lft to Rft, momentarily sharing wt on both feet (ct 2).
- 3-4 Repeat pattern of Meas. 1-2 of this Variant, reversing footwork and direction.
- 5-16 Repeat entire sequence of Meas. 1-4 of this Variant three more times.

Variant II

- 1 Step Rft swd R (ct 1); step Lft slightly in front of Rft (ct 2); step Rft swd R (ct &).
- 2 Continuing to R, step Lft slightly in front of Rft (ct 1); step Rft swd R (ct &); step Lft slightly in front of Rft (ct 2); step Rft swd R (ct &).
- 3-4 Repeat pattern of Meas. 1-2 of this Variant, reversing direction and footwork
- 5-16 Repeat entire sequence of Meas. 1-4 of this Variant three more times.

Învîrtita de la Sibiu p2

Measure

NOTE ON VARIANTS I & II: In the dance's native setting, the choice of Variants in Part I is a matter of individual discretion or pre-agreement. For non-natives wishing to perform the dance, it is suggested that the 16 measures of Part I be divided in two: that Variant I be done for 8 measures and Variant II for 8 measures.

PART II

- 1 With L shoulders turned slightly toward partner, make a 1/2 turn CCW as a couple with two steps R, L (cts 1, 2).
- 2 Continuing with a further 1/2 turn to complete the full turn begun in Meas. 1, lift on Lft (ct 1); step Rft (ct &); step Lft (ct 2).
- 3 Continuing, make a further 1/2 turn CCW: lift on Lft (ct 1); step Rft (ct &); step Lft (ct 2); step Rft (ct &).
- 4 Continuing with a further 1/2 turn to complete the full turn begun in Meas. 3, step Lft (ct 1); lift on Lft (ct 2); step Rft beside Lft (ct &).
- 5 Same pattern as Meas. 4 of this Part, beginning a new turn.
- 6 Continue, completing the turn begun in Meas. 5: step Lft (ct 1); step Rft (ct &); step Lft (ct 2).
- 7 Same pattern as Meas. 2 of this Part, beginning a fourth turn.
- 8 Complete the fourth turn: lift on Lft (ct 1); stamp onto Rft (ct &); step Lft (ct 2); stamp onto Rft (ct &).
- 9-16 Repeat entire sequence of Meas. 1-8 of this Part, reversing direction and footwork (i. e., turning CW).

NOTE: The turning in Part II consists of four full CCW turns Meas. 1-8) followed by four full CW turns (Meas. 9-16).

ÎNVÎRTITA DE LA SIBIU

Allegro moderato (♩-232)

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody, featuring some trills. The third staff shows a change in the melodic line, with some notes beamed together. The fourth staff concludes the piece with a final cadence.

Oromnia (Romania)

The villages of Romania's southern plainland (along the Danube) are the richest repository for the "classical" type of circle dance known as the *hora*. Dances in this category number in the hundreds; they are usually large circles of men and women with hands joined, moving in slow-to-moderate 2/4 or 6/8 time with relatively simple steps in various directions.

Oromnia (oh-rohm-NEE-ah), from the Muntenia region, is a *hora* of a special subcategory, the so-called "stamping" horas (*hora bătute*), characterized by faster tempo, syncopated stamps, scuffs and taps, traveling two-steps and arm swinging. Natives associate these features with Gypsy dance style, and it is generally agreed that these "stamping" horas have been subject to Gypsy influence. Many of their names reflect this: *Țigăneasca* (from Romanian *țigan* 'Gypsy'), *Romneasca* (from *rom*, the Gypsies' name for themselves), and it is possible that the name *Oromnia* is derived from *rom* also. Many U.S. and Canadian folk dancers are already familiar with other horas of this subcategory, e.g. *Ca la ușa cortului* and *Hora la patru*.

Recording: Folkraft LP-33, B-10, *Oromnia*

Rhythm and meter: Notated in 2/4 time, but the dance steps are highly syncopated (see description below)

Formation: Circle, mixed men and women, hands joined and held at shoulder height ("W" position)

<u>Measure</u>	<u>Rhythm</u>	<u>Action</u>
1-2	1/8, 1/8, 1/4 1/8, 1/8, 1/4	Facing slightly R of ctr and moving fwd in LOD, 2 two-steps RLR, LRL (1&2, 1&2)
3	1/8, 1/8, 1/4	Turning to face ctr, leap onto Rft from the front, displacing Lft backward and up, at the same time swinging joined hands down and slightly back (1); step Lft to R behind Rft (&); step Rft to R, bringing hands up toward "W" position again (2).
4	1/4, 1/4	With hands again in "W" position, step Lft in place (1); stamp Rft in place (no weight) (2).
5	1/16, 1/16, 1/4, 1/8	

Very quick heel-drop on Lft followed by very quick tap with R heel (both mov'ts within count 1); stamp onto Rft (take weight) (&); pause (2); scuff L heel slightly fwd (&).

6 1/8, 1/8, 1/8, 1/8

Stamp onto Lft to L (take weight) (1); step Rft a bit behind Lft (&); step Lft beside Rft (2); scuff R heel a bit fwd (&).

7-8 1/8, 1/8, 1/8, 1/4, 1/8, 1/4

Step Rft to R (1); step Lft slightly behind Rft (&); step Rft to R (2); scuff L heel fwd, ending with Lft raised slightly in front (&); hold (1); heel-drop on both heels with L heel slightly fwd (&); heel-drop on both heels again, with feet side by side (2).

Notes by Dick Crum (from workshop in Madison, WI; 1983)
Written notes typed in by Paul Wagner, 2006.