

# Traditional Dances

The Treasuere Chest and ICT or ICT in Reading and Writing

Issue 1

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**ROMANIA**

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## What is Inside?

This leaflet is designed for outputs of the Project “The treasure Chest and ICT or ICT in Reading and Writing”.

In this leaflet, there are 3 dances from each country , and their description.

Students looked for interesting folk dances from the local places form 18 or 21 century.



They visited libraries and used catalogues for searching information.

Also they met elderly people to ask for infomration.

In this leaflet, we put 3 of them from each country.

All the dances and their English description can be



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## About The Project

The treasure chest and ICT or ICT in reading and writing is faced towards the students aged 16-19. The main purpose of the project is to combine “old – fashioned reading and writing” with “modern” ICT and to make students good readers and writes and raise their creativity and imagination, to improve their language skills by involving them in exploring old traditions and performing them. The students will be shown how rich are the folk traditions of different countries and will be created cultural awareness. The outdoor activities will be done.

Nowadays many students don't want to read books

and they don't want to write essays or to create their own short texts. They just copy them from Internet.

ICT communication has replaced the direct communication between young people and adults and this project gives an opportunity for contacts between different age groups and raising the interest toward “narrating culture”.

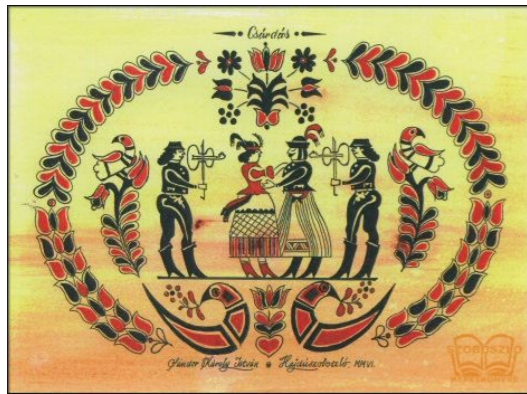
The students will have opportunities to look for information /myths, legends,songs etc/ to write and to describe old unique traditions and to translate them in English, to exchange information with the partners. The last part will be writing of a new

scenario for Common European celebration – the past and nowadays traditions. Students will use their creativity and imaginations and new knowledge.

ICT will help them to make animation of the stories, to prepare Power Point presentation about their opinion about reading and writing, making short movies about the role of reading and writing in their life and to make these two main processes of learning - reading and writing- more interesting and closer to them.

The products will be a book with texts, notes and CD with songs, leaflets.

## Csárdás



New style dances developed in the 18th and 19th centuries is the Hungarian name for the national dances, with Hungarian embroidered costumes and energetic music. From the men's intricate bootslapping dances to the ancient women's circle dances, Csárdás demonstrates the infectious exuberance of the Hungarian folk dancing still celebrated in the villages. The best known dance of the Hungarians, the csárdás, expresses in its name (csárda, tavern) the opposite of the palotás (palota, palace), the dance of the nobility. It came into general fashion in the second quarter of the 19th century. The csárdás assimilated in itself the numerous traditions of the various paired dances which were increasingly gaining ground from the Renaissance period on. The music itself grew out of the music of recruiting dances, to the tunes of which a great many different kinds of csárdás were danced. Only men have an active role in paired dances, and in the Hungarian csárdás of 4/4 beat, they do a movement at every quarter-value. The basic double step is partly repeated, partly the couples spin around in different fashions. As a relic of the old round dances, 2 to 4 pairs sometimes join together and dance in a circle. The Csárdás is undoubtedly the most popular and important dance in the Hungarian repertoire.



Csárdás: Az új tánc a 18. és 19. században kezdte meg térhódítását. Kialakulásában a verbunkos is közrejátszott. A másik előd az ugrós lehetett. Az ugróst többnyire legények szólóban, párban vagy négyesben járták, de bizonyos változatait már vegyes párként is. Szinte ezzel a folyamattal párhuzamosan egyre többen táncolták a csárdást. A csárdást is gyönyörű hímzett ruhában ropták. Megtalálhatók benne a csizmaszárat csapkodó legények hevesége, a női körtáncok légysága, de a falusi ünnepek hangulatát is érezhetjük rajta. Nevében is bent van a csárda, ezzel hangsúlyozza eredetét is, szinte a nemesi paloták táncának ellensúlyozására „találták ki”. A 19. század derekára hihetetlenül népszerű lett. A kísérő zene nem tökéletesen volt mindenütt egyforma, így a tánc is variációkat mutat, természetesen a zenész virtusa is változtatható egy kicsit.

A férfiak vezették a pár táncát, így az ő mozdulataik domináltak. A férfiak büszke főtartással külön-külön rögtönöznek, dobognak, azaz szét-és összedobbanjták lábaikat. Tánc közben a párok időnként kört alkottak. A párok forgó mozgást végeztek. Férfi és nő legtöbbször összekapaszkodik. Amikor mégis különválnak, csalogatásnak nevezzük, ezt főleg az erőfitogtatás, incselgés tölti ki.

A csárdást a ritmus váltakozása, variálása teszi jellemzővé: a lassú vezet be, és a vidám, nagyon gyors tempójú friss fejez be. Számos más variáció van, melyeket ritka csárdásnak, sűrű csárdásnak és szökös csárdásnak neveznek. A zene lüktető, szinkópált 2/4 vagy 4/4 ritmusú.

A klasszikus zeneszerzők is felhasználták csárdás témákat, mint például Liszt Ferenc, aki már elmúlt 70 éves, mikor első csárdását írta. A Csárdás Macabre kézirat maradt sokáig, fanyalogtak a kortársak, amikor előkerült, később mégis igen népszerűvé vált. Johannes Brahms, ifjabb Johann Strauss, Pablo de Sarasate, Pjotr Iljics Csajkovszkij és mások művei között is megtaláljuk. A világon a legismertebb „csárdást” Vittorio Monti írta hegedűre és zongorára, a tempó 5 variációjával.



## The zeybek

is a form of folk music and dance peculiar to Western Anatolia in Turkey. Zeybeks were mountain warriors of Western Anatolia during the 13th – 19th centuries. Zeybeks generally had Turkmen and Yörük origins. They acted as protectors of village people against landlords, bandits and tax collectors. A leader of a Zeybek gang was called “EFE” and his soldiers were known as “Kızan”. The men begin slowly strutting about to tight strains of music. Usually slow and boastful figures suggest men’s strength as well as pride in being heroes. Most of the Zeybek dances start with a part called “strolling around”. Until the end of the first part of the music, dancers stroll around in the stage and get used to the stage in a way. And then abruptly, with the music, they start dancing with also shouting out. This shouting out is called “nara” in Turkish and it is important because it is a signal that the main part of the dancing is starting. However, this shouting out part is only for male dancers, female dancers start playing just as the same but they don’t shout out. It is believed that this dance was created by zeybek warriors who try to simulate movements of hawks.

**Zeybek;**Türkiye'nin Batı anadoluya has bir müzik ve dans şeklidir.Zeybekler 13-19 yüzyıllar arasında Batı Anadolu'daki dağ savaşılarıdır.Zeybekler genellikle Türkmen ve yörük asıllıdır.Zeybekler , köyü beylere,eşkiyalara ve haraç kesenlere karşı korurlar.Zeybek grubu liderine Efe ,yarenlerine ise Kızan denir.Tiz müzik sesiyle ,erkek dansçılar birbirlerini selamlıyarak dansa başlarlar.Genellikle övünen bu figürler ,erkeğin kahramanlığındaki gurur gibi gücünüde simgeler.Zeybek dansçıları çoğu zaman ağır ağır gezinerek dansa başlarlar.Müziğin başından sonuna kadar sahnede bir ileri ,bir geri dolaşırlar.Müzikle birlikte dans ederken aniden bağırırlar.Bu bağırışa **Nara** denir.Nara önemlidir çünkü dansın ana bölümünün başladığını belirtir.Bu haykırış sadece erkek dansçılar içindir.Bu oyunda,bayanlarda dans ederler fakat nara atmazlar.Bu dansın zeybek savaşçılarının Şahin(kuş) hareketlerini tasvir ettiğine inanılır.



## Turkey

### Horon Dances

Horon as a word means different things: it means black from colors. It was the name of the dance that was played in very old ages in religious ceremonies. It also means the bunch of reaped crops after harvest. It can also be called as "horum, horun or horan" in some parts of the country. The same person usually both sings and plays the musical instruments. The dances are played by making a circle, semi-circle or making a row. The first dancer of the row is called "cavus" which means the sergeant in English. The most significant figures of these dances are trembling the shoulders, bending or bowing to front, throwing front the legs, and kneeling down. Horon dances are played in all the coast of the Black Sea region. Black Sea region is famous with its mountains, the fresh air, corn bread and anchovy fish. The Horon Dances represent the vibrations of the anchovy. The lyrics of the folk songs are rather witty.

**Horon** kelime anlamı olarak birçok anlama gelmektedir. Renklerden siyah anlamındadır. Çok eski zamanlarda dini törenlerde oynanan dansın adıdır. Ayrıca hasat edilmiş mısır koçanı anlamına gelmektedir. Horon ülkemizin bazı yerlerinde **horun**, **horan**, **horum** olarak da bilinmektedir. Söyleyen ve **kemençe-tulum** çalan genellikle aynı kişidir. Dansçılar dairesi, yarım daire ya da düz sıra halinde oynarlar. Sıranın ilk başındaki ilk dansçıya İngilizcede **sergeant** anlamına gelen çavuş denir. Bu dansın enbelirgin özellikleri; omuzların sallanması, belin bükülmesi, başla öne doğru selamlama ve bacakların dizlerden öne doğru kırılarak atılmasıdır. Karadeniz Bölgesinin kıyı kesiminde oynanır. Karadeniz bölgesi; dağları, temiz havası, mısır ekmeği ve hamsi balığıyla meşhurdur. Horon dansçıları danslarında hamsi balığının çırpınışını tasvir eder. Dansın şarkı sözleri genellikle hicivlidir.



## Hungary

### Karikázó

A karádi kertek alatt  
Fölfutott a  
gyöngyiszalag  
Gyöngyiszalag,  
lapulevél  
Hamis a karádi  
legény

A karádi kertek alatt  
Meglepett engem a  
harmat  
//De nem ám a



Girls' dances

"The circle is always tight. Dancers hold each other's hand in various ways and they do not open the circle. Meanwhile, three kinds of movement are made. They all step inward or outward, so that the entire circle seems to be undulating. At other times they turn the circle in two ways. In the first they make two steps forward, one backward, but still moving forward with this asymmetrical form. Sometimes they all move around rapidly, taking small steps, at the same time regularly changing the direction of the ring. The roundels of girls are danced to their own singing."

Karikázó is a Hungarian folk dance traditionally performed by women. It is a circle dance in 4/4 time, traditionally to a capella rather than instrumental music.



Tánc, melyet a résztvevők körben forogva járnak; lassú magyar tánc, melyben a résztvevők egyike a kör közepén táncol, a többiek pedig körülötte lassú léptekkel lejtének. Az énekes leánykörtánc a magyar néptáncok egyik legrégebbi típusa. Nem minden területen tudták fenntartani a divatos páros táncokkal szemben. Táncolták a Dél-Dunántúlon, a Duna mentén, Észak-Magyarországon.

Énekes leánykörtáncok már a középkorban kialakulhattak, erre utalnak tánc történeti emlékek, képek, szövegek, kották. Hihetetlenül sok, mintegy 1000 változatot

Az énekes leánykörtáncnak sok neve élt: „karikázó”, „karéjózás”, „fércelés”, „sergés”, szabályozott, egyöntetűen járt, csoportos táncfajta. Előadása során a táncosok összefogóznak, a kötött alaplépések és a meghatározott haladási irány miatt a táncosok nem érvényesíthetik a magyar táncokra általában jellemző egyéni rögtönzést. Azonban az, hogy milyen hosszán tartott, hány tételből, mennyi szöveggel kísérték, az már a táncosok pillanatnyi hangulatától függött. Különböznek a kör haladási iránya, az alaplépés jellegében, de abban is, hogyan kapaszkodnak össze a párok. A lassú tételt friss követheti, néha órákig is eltart egy-egy tánc.

A karikázók előadása során egyaránt fontos az ének és az énekre előadott tánclelés. Ezért a karikázók motívumanyaga nem nagyon gazdag. Sokáig zenei kíséret nélkül járták, a ének is egyszerű volt, az idő folyamán azonban azonban a jellegzetes karikázó dallamkészlet fokozatos bővült, kicserélődött és a hangszeres kíséret egyre hangsúlyosabbá vált. A rituális, a tavaszi ünnepekhez kapcsolódó vagy a táncmulatságon kívüli szerepkörben előadott karikázóknál jobban megmaradtak a régies zenei vonások.

A falusi közösségekben a „karikázó” fogalma sokáig nem is volt azonos a táncos szórakozás fogalmával. A bójt együtténeklés, a táncmulatságokon kívüli „táncpótlék” kiegészítő szerepet töltött be a leányok számára, hiszen ez még bójt idejében is táncolhatták. A leányok a serdülőkor elérése után kapcsolódhattak be a nagyleányok karikázójába, s házasságuk után az első gyermek megszületéséig vehettek részt a táncban, amely alkalmas volt korosztályi, társadalmi réteg vagy vallási különbségek kinyilvánítására.



## Poland

### Mazur

The name of this dance comes from region Masovia where mazurki were danced on harvest festivals. Mazur is a mix of mazur, oberek and kujawiak. It is a dynamic dance which was danced in the past by noble people. In this dance one man has a leading role. It was very popular in Europe during XIX century. Mazur has similar figures like kadryl like *okrężna, namiotowa, tańcuchowa, arkadowa*.



Nazwa tańca pochodzi od regionu Mazowsze, w którym od dawna na wsi tańczono na wiejskich zabawach mazurki. Taniec ten łączy podobieństwo z mazurkiem i oberkiem (w szybszym tempie) i kujawiakiem (powolnym). Charakteryzuje się on tendencją do akcentowania drugiej i trzeciej części taktu oraz figurą rytmiczną o 4-sylabowej grupie, która jest złożona z dwóch ósemek i z dwóch ćwierćnut na przemian z grupą trzech ćwierćnut. W postaci stylizowanej występuje pod nazwą mazurek. Jest wesołym, dynamicznym tańcem, który często tańczony był na szlacheckich dworach. Mężczyzna prowadzący w Mazurze to wodzirej. Popularność mazura wśród tańców salonowych przypada na wiek XIX. Znany i tańczony był w całej Europie. We Francji przyjętą się w zmienionej wersji pod nazwą *mazurka*, wymawianej jako rodz. żeński. Mazur wykazuje podobieństwa do kadryla, gdyż jego figury były układane przez taneczników inspirowanych się figurami kadryla i kontredansa. W zależności od wielkości sali mazura tańczy się z odpowiednim zestawem figur, o nazwach *okrężna*.



## Latvia

### Abraham polka

„Abraham polka” is very popular and fast Latvian national dance. Dancers stand in 4 lines – two boys in front and two girls behind. With Abraham polka’s steps dancers move to the centre of stage, like cross. Boys move to their girls and they dance together round polka. Girls jump 4 times and boys beat wrists. Then all dancers make one large square. Dancers from the opposite lines change their places. Next two lines repeat. With Abraham steps pairs make 4 small squares. One pair raises their hands and second pair runs between them. After that, dancers stand in 2 lines – girls in front, boys behind. Only girls dance in the centre of stage and return to their partners. In last combination all pairs dance in circle, boys twirl girls two times. All dancers repeat this combination 4 times and dance ends.

„Ābrama polka” ir ļoti ātra, aktīva un iecienīta latviešu tautas deja, kura ir paredzēta vidusskolas skolēnu kolektīviem. Dejā ir paredzēta 8 deju pāriem.

Dejas sākumā dejojāji stāv četrās rindās viens aiz otra. Rindas priekšā ir divi puisi un divas meitenes aiz mugurē. Puiši tur rokas gar sānie dūrītēs, bet meitenes tur aiz lakatiem. Pirmajā gājienā ar ābrama polkas soļiem, dejojāji virzās uz skatuves centru, veidojot krustu, kur pirmie rindas dejojāji satiekas. Katra rinda ir krusta stars. Tālāk ar ābrama polkas soli katrs puisis dodas pie savas meitenes un abi sāk dejojot pa apli apaļo polku. Kombinācija ir tāda, ka, izdejojot divas polkas kopā, meitenes ar četriem lecieniem griežas sev apkār un puisis tajā laikā sit plaukstas. Tā dejojot pa apli, katrs pāris atkārt šo kombināciju četras reizes un nonāk savā vietā, kur bija sākumā. Tālāk katrs divi dejas pāri, kuri atrodas katra krusta starā, sadodoties rokās, ar veiklu kustību apmainās vietām, līdz ar to kopā izveidojot viena kvadrāta malu. Viss kolektīvs veido vienu lielu kvadrātu.

Otrajā gājienā sākumā dejojāji no pretējām līnijām ar apaļo polku mainās vietām, tad izlec divas reizes apaļo polku, meitene ar četriem lecieniem apgriežas sev apkār un puisis sit plaukstas. Pēc tam to pašu dara atlikušās divas līnijas. Ar ābrama polkas soļiem dejojāji virzās pie sveša partnera, sastājoties četros mazos kvadrātos. Puisis sadot savu kreiso roku un meitenes labo roku un griež zem savas rokas, pēc tam izliekot labo kāju uz priekšu. Tad meiteni izgriež vēlreiz, līdz tā nonāk savā vietā.

Trešajā gājienā sākumā iekšējais pāris sadot rokas kopā un ceļ augšā, bet ārējais pāris skrien starp tiem. Puisis atkal sadot savu kreiso roku un meitenes labo roku un griež zem savas rokas, pēc tam izliekot labo kāju uz priekšu. Tad meiteni izgriež atpakaļ sākuma vietā. Vēlāk meitene izdara četrus soļus uz labo pusi, krustojot kājas aiz mugurē, bet puisis uz kreiso pusi. Tad tādā pašā veidā pāri mainās apkaļ. Pēc tam visi dejojāji sastājas divās rindās, priekšā meitenes un puisī aiz mugurē. Meitenes ar lecieniem dodas pie pretējā puīša un, sadodot rokas, apgriežas aplī, kad atgriežas pie sava puīša un arī apgriežas kopā aplī. Tālāk meitenes sadejo kopā, izdejojot vienu apli un atgriežas pie sava dejas partnera.

Pēdējā gājiena visi partneri dejo pa apli ar apaļo polu. Izdarot divas polkas soļus, puisis griež meitenei zem rokas divas reizes. Tā šo kombināciju visi dejojāji atkārt četras reizes un nonāk savās vietās. Meitenes nostājas priekšā, bet puisis aiz viņas, deja beidzas.



## Latvia

### Cūka driķos

„Cūka driķos” is very fast and funny Latvian traditional dance. Dancers stand in 4 small circles and make two high jumps, tightening their feet behind the back. Next dancers clap their hands and with a four-run steps dance in circle. All dancers move forward on the stage and then to the center (two polkas, three steps and then display the right foot forward). Girls sit wrists, but the boys jump 4 times and turn around. Girls repeat this combination. After that dancers stand in two line. Four pairs in one line – boys in front and girls behind. While the girls sit wrists, two guys with polka's steps are moving to centre of stage. Girls jump 8 times and cut out a partner for four rounds. Then all pairs dance in a long line and jump. In the last walk all dancers exchange partners and dance in a circle. Two guys leap and twirl girls two times. Dancers repeat this combination four times and dance ends.

Cūka driķos ir ļoti atraktīva un jautra latviešu tautas deja, kura ir paredzēta lielāko jauniešu deju grupai. Deja ir paredzēta 8 pāriem.

Pirmajā gājienā visi deju pāri saskrien četros mazos aplos (katrs aplis sastāv no 2 pāriem). Puiši ar meiteni stāv viens pret otru ar sadotām rokām, un izpilda dejas pirmo kombināciju- izdarot divus augstus lecienus, pievelkot sev kājas aiz mugurē, tad četrus vienkāršus lecienus, izliekot uz priekšu sākumā labo kāju, tad kreiso, atkal labo un kreiso. Šo kombināciju jāatkārto 2 reizes. Tālāk divi blakus stāvošie deju pāri sadodas rokās, izveidojot apli un izdejo atkal iepriekšminētu kombināciju. Tālāk deju pāri saskrien pie plaukstas, saliek labās rokas apļa vidū un ar četriem skrējieniem soļiem virzās pa apli (viens pilns aplis jāizdejo). Tad deju pāri apgriežas uz pretējo pusi un atkal ar plaukstu sasitieni un četriem skrējieniem soļiem apdejo vienu veselu apli.

Otrajā gājienā meitenes stāv priekšā, bet puiši aiz mugurē tur tos aiz svārkjiem. Visi virzās uz priekšu ar dejas soļiem- divas polkas, trīs skrējiena soļi, tad izliekot labo kāju uz priekšu. Tad ar tādu pašu kombināciju deju pāri virzās uz centru. Puiši, sadodoties satvērienā, deju apļa vidū, bet meitenes ar 8 skrējieniem soļiem, vēzējot rokas, apdejo veselu apli un nostājas noteiktās vietās.

Trešajā gājienā puiši stāv pretī savai meitenei. Meitene sit četras reizes plaukstu, bet puiši izpilda dejas soļus- divi augsti lecieni, pievelkot sev kājas aiz mugurē, tad četrus vienkāršus lecienus, beigās lecienā apgriežoties sev apkārt. Pēc tam šo kombināciju atkārto meitene, puiši tajā laikā sit plaukstu. Vēlāk divi blakus esošie pāri ar četrām apakšām polkām apdejo viens otru apkārt un sadodas rokās, izveidojot apli. Tad meitenes atkal atkārto trešā gājiena dejas kombināciju, vēlāk šos soļus atkārto puiši. Tālāk deju pāri saskrien pie plaukstas, saliek labās rokas apļa vidū un ar četriem skrējieniem soļiem apdejo vienu apli. Tad deju pāri apgriežas uz pretējo pusi un atkal ar plaukstu sasitieni un četriem skrējieniem soļiem apdejo vienu veselu apli.

Četurtajā gājienā visi deju pāri sastājas divās līnijās, viena pret otru, katrā rindā 4 deju pāri. Puiši priekšā meitenes aiz mugurē. Kamēr meitenes sit plaukstu, puiši ar četrām polkām dodas pie pretēja pāra meitenes, un tad ar divām polkām sadejo ar tās pusi centrā. Sadodot labās rokas satvērienā, tie griežas pa apli. Kad puiši atlec uz sāniem un iesēžas, veidojot vārtus, meitenes virzās uz apla centru. Tās lec 8 augstus lecienus, pievelkot kājas. Vēlāk saskrien pie plaukstas un sadodot krusteniskā satvērienā, deju ar pretī stāvošo pusi. Kad katrs pāris izdejo četrus aplišus, visi sastājas vienā lielā aplī ar skatienu uz centru un lec pirmo kombināciju. Tālāk visi deju pāri sadejo vienā garā rindā cieši viens otram blakus. Pieliecoties, tie izliek uz priekšu labo kāju, kad kreiso kāju, kad atkal, tadā pašā veida, ātri četras reizes pamaizina kājas, šo kombināciju atkārto divas reizes.

Pēdējā gājienā visi deju pāri saskrien ar svešu partneri deju pa apli. Meitenes un puiši labās rokas ir sadotas, kad meitene lec vienu soli uz apla vidū, bet puiši uz āru. Tad pretēji, puiši uz iekšu, bet meitene uz āru. Vēlāk puiši izgriež meitenei zem rokas. Šī kombinācija tiek atkārtota četras reizes un deja beidzas.



## Poland

### Krakowiak

The **Krakowiak** is a fast, syncopated Polish dance in duple time from the region of Kraków and Little Poland. This dance is known to imitate horses, the steps mimic their movement, for horses were well loved in the Kraków region of Poland for their civilian as well as military use. It became a popular ballroom dance in Vienna ("Krakauer") and Paris ("Cracovienne")

In terms of its choreography, the Krakowiak is set for several couples, among whom the leading male dancer sings and indicates the steps. According to the description in the New Grove Dictionary of Music and Musicians, the Krakowiak is directed by the leading man from the first pair. As they approach the band, "the man, tapping his heels or dancing a few steps, sings a melody from an established repertory with newly improvised words addressed to his partner. The band follows the melody, and the couples move off in file and form a circle (with the leading couple back at the band). Thereafter verses are sung and played in alternation, the couples circulating during the played verses.

Jest to taniec grupowy tańczony w parach, głównie w Krakowie, jego okolicach i na Małopolsce.

"Krakowiak" to efektowny polski taniec

ludowy zaliczany do tańców narodowych. Układ taneczny imituje koński chód.

Jego nazwa pochodzi z XVIII wieku – był bardo polarnym tańcem salonowym w Wiedniu i Paryżu.

Choreografia krakowiaka zakłada kilka par pośród których jeden mężczyzna pełni rolę lidera i inicjuje kroki, które zostają powtarzane przez pozostałe pary.

♩ = 110 polska melodia ludowa

Flute *mp*

7 *G C C G C H*

13 *G Dm G C C F*

19 *F B G G C* *1. F C* *2. F*

*fine* *f* **D.C. al fine**



## Poland

### Zbójnicki

"Zbójnicki" is full of expression, power, and strength dance for men. At least four men dance in this dance, one of them is a leader. Originally, "Zbójnicki" dance was a dance of shepherds. They performed it themselves, it was exclusively masculine nature of war dance. It is full of hitting the bar on the floor, jumps and acrobatic performances.

At present, it is danced in Podhale region.

"Zbójnicki" jest męskim tańcem pełnym ekspresji, siły oraz mocy.

Tańczy go conajmniej czterech mężczyzn, przy czym jeden z nich pełni rolę lidera.

Oryginalnie taniec ten był wykonywany przez pasterzy. W ten swoisty sposób

wykonywali oni naturalny taniec

o charakterze wojennym. Taniec ten jest pełen uderzeń ciupagą o podłogę, skoków i akrobacji.

Aktualnie jest tańczony na Podhalu.



## Latvia

### Es noaudu zvaigžņu segu

Folk dance "I knit a star blanket" is most romantic and popular folk dance. This folk dance is very calm and slow, so you can enjoy it. Very often the drawings in the dance are changing. In the middle of dance dancer must change his partner and dance with him to end.

Dejas horeogrāfe ir Arta Melnalksne. Deja "Es noaudu zvaigžņu segu" ir viena no populārākajām dejām, tās pamat solis ir polka un tecīgš. Deja ir iekļauta Dziesmu un Deju svētku repertuārā, līdz ar to tā ir aizrāvusi jau tūkstošiem skatītāju. Tā ir viena no skaistākajām un romantiskākajām tautu dejām. Tajā dejotāji dejo divatā, bet dejas laikā maina savu pāri un atrašanās vietu. Lai deja nebūtu vienmuļa, tajā ir ietverta zīmējumu maiņa. Deja ir lēna un mierīga, lai skatītājiem būtu tīkamāka skatīšanās.



# Estonia

## Kaera–Jaan

In the Ahja mansion lived Piitre Matson, who was called Kaera-keiser (directly, oat-emperor). The name came from his actions, he only sowed oat around his hut. The appendix "kaera" (oat) was also added to his many successors. Piitre's son Jaan Matson was a smelter in the Ahja mansion and a ladies man.

Its danced in a specific form and movement to the "Kaera-Jaan" song.

It has many variations.



<https://www.youtube.com/watch?v=5BKoS9CfQPA>

<https://www.youtube.com/watch?v=KSJygsdoizY>

**Kaera Jaan.**  
 Üldiselt tantsud sõjaväes.  
 M. M. ♩ = 116.  
 Harmoniseerinud L. Mathiesen.

# Romania

## Căpâlna Girls' Dance

It is a unique and spectacular dance, with spirals, meandering lines and circles, with songs and lyrics dedicated to love.

The group includes 30 unmarried girls and the first girl is the one who sets the tone of the song and leads the string of girls. The girls with simple steps, mark in their choreographic movement spirals, meandering lines and circles who never join their ends. The girls are held next to each other very close, dragging their arms around their elbow and they start on a great circle with good rhythmic steps singing their own songs.

The dance arises when smoothly, when quickly, from left to right, forward or backward, swinging or just standing and often with unequal phrases.

Este un dans unic si spectacular, cu spirale, linii serpuite si cercuri, cu melodii si versuri dedicate dragostei.

Din grup fac parte 30 de fete nemaritate, iar prima fata este cea care da tonul melodiei si care conduce sirul de fete. Fetele, cu pasi simpli, marcheaza in miscarea lor coregrafica spirale, linii serpuite si cercuri, care nu-si unesc niciodata capetele. Una langa alta, fetele se tin foarte strans, incolacindu-si bratelepe dupa cot si, intr-un mare cerc, pornesc cu pasi bine ritmati, cantandu-si singure melodiile respective.

Jocul decurge cand lin, cand repede, de la stanga spre dreapta, inainte sau inapoi, leganat sau cu o tinuta dreapta si, de multe ori, pe fraze inegale.





# Romania

## The dance of HORA

The Hora is popular during wedding celebrations and festivals, and is an essential part of the social entertainment in rural areas. Hora is a traditional Romanian folk dance where the dancers hold each other's hands and the circle spins, usually counterclockwise, as each participant follows a sequence of three steps forward and one step back.

Hora is an important element of Romanian folklore, music and dance, which menage to the idea of keeping or taking of the people by hands, dance and enjoy together within a large cercle.

One of the most famous hore is the *Hora Unirii* (Hora of the Union), which became a Romanian patriotic song as a result of being the hymn when Wallachia and Moldavia united to form the Principality of Romania in 1859.

The dance is usually accompanied by musical instruments such as the accordion, violin, trumpet, saxophone or cymbalum.

Hora este un dans popular în timpul festivităților de nunta, și este o parte esențială de divertisment social în zonele rurale. Hora este un dans tradițional românesc în care dansatorii se țin reciproc de mâini și cercul se învâрте, de obicei invers acelor de ceasornic, după cum fiecare participant urmează o succesiune de trei pași înainte și un pas înapoi.

Hora este un element important al folclorului românesc, muzică și dans, în care oamenii se țin de mâini, dansează și se bucură împreună într-un cerc mare.

Una dintre cele mai renumite hore este Hora Unirii (Hora a Uniunii), care a devenit un cântec patriotic românesc ca urmare a faptului unirii Țării Românești și Moldovei formând Principatul România în 1859.

Dansul este, de obicei însoțit de instrumente muzicale, cum ar fi acordeon, vioara, trompeta, saxofon sau țambal.



# Estonia

## The bear dance

This dance is known as a „fun dance and it is danced only by boys.

Participants: unlimited

Steps: step gears and cross-steps, which are done as follows: the left foot is placed on the toes, over the right foot and brought back, but not to the former position, instead, it is put down a bit before the right foot (on the whole foot) so that you move forwards by a small step; on the next step, the right foot is brought over the left, etc. The cross-steps are done quite fast and one step for each beat.

Initial position: The participants stand in a single circle, everyone facing anti-clockwise.

1Four small steps are made in the anti-clockwise direction (1), kicking the floor and making a winding-like movement on each step: hands, held as fists, are raised, bent to their chests and spun around each other. After that, they turn around themselves with four of the same steps, hand on their hips, making one full rotation, clockwise (2), tilting your whole body from one side to the other the whole time. All of the above is done three more times. As the last thing, they stop turning their backs to the middle of the circle and putting their hands on their hips.

2Standing still, they bow, (with their backs straight) and bend their bodies in four different directions, and as such: forwards (5-bow, 6-bend), to the left (7-8), backwards (9-10), and to the right (11-12). All this is repeated (5-12).

3They move as said in the first steps in a circle, anti-clockwise, except now, twice as fast (two steps for each beat) and “winding” twice as fast, taking turns, lasting four steps forwards and four steps backwards. (at about the height of the sacral bone) (13-16).

4Hands are put on the hips and they move with four cross-steps anti-clockwise, starting with the left foot and moving back with four of the same steps (backwards) (17-20). The steps are repeated (17-20). Finally, they turn their backs to the middle of the circle, they bow a little bit, they put their right fist on their forehead and their left fist on their sacral bone, and still bowing, they hit themselves on the mentioned places (21-22).

The meaning: if the dance is done on a stage, the dancers come on with heavy steps, moving their fists forwards and backwards, coming out from the backstage, forming a circle, while moving anti-clockwise, after that, the dance starts. For coming out, two of the first (unnumbered) beats are repeated, until the circle is formed. By the end of the fourth structure, the dancers leave the stage with the same music, being in character.

<https://www.youtube.com/watch?v=tpORCbFu7ts>

**Karutants.**  
Laulind Peeter Pliiberg. M. M. ♩ = 66. Harmoniseeritud Rich. Põlts.

M. M. ♩ = 96.

## Estonia

### Stone coat

Participants: Even number.

Steps: Following, running and waltz steps.

First position: Dancers are standing in a circle, the girls in front of the boys, all faces anti-clockwise.

1 The girl puts her hands on her hips, the boy, standing behind the girl, places his hands on her waist (on the top of the girl's hands), and both are moving with the following steps anti-clockwise in the circle as follows: Everyone is moving on their toes and then stepping the left foot forward. Then the heels are let down by putting right foot behind the left and then lifting the left foot in the air slightly touching the ground and stretching the knee forward(1). The same step is repeated and finally two forward steps without the foot lifting, just putting the left foot in the front and the fifth right foot behind it(3-4). The girl's head is always turned to the left, because boy's head is tilted forward to the left like he wants to look in the girl's eyes. All previous repeated, only difference is that now the steps are started with the right foot and looking to the right (5-8). A is repeated (1-8).

2 Girl does the full circle to the left, pairs take each other's hands and turn in a clockwise direction with the running steps(9-11), then they jump three times forward(12). The pressure is on the first running step. It is all repeated (13-16). B is repeated but now the moving will be anti-clockwise (17-24). Dance is repeated.

3 Pairs dance waltz in a clockwise direction with usual dance technique moving anti-clockwise in the circle(25-41).

Dance is repeated.

<https://www.youtube.com/watch?v=JSvZ1ZeNrHs>

Musical score for "Kivikasukas" by A. Vedro. The score is in 3/4 time and consists of 10 measures. It is divided into two sections: "Moderato" (measures 1-5) and "Allegro" (measures 6-10). The tempo markings are *mf* and *f*. The score is written for piano and includes a bass line.

Musical score for "Calusari" in 3/4 time, consisting of 26 measures. The score is divided into four sections: measures 11-14, 15-18, 19-22, and 23-26. The tempo markings are *f* and *Valse*. The score is written for piano and includes a bass line.

## Romania

### THE DANCE OF THE CĂLUȘARI

The dance of the Calusari seems to be one of the oldest and most complex of the folk dances of Romania. Once upon a time, Calusarii were priests of a solar cult. Lead by a great priest, their dances were much more than an initiation, were an exorcism. The great priest was the one that was asking the god for help while leading the army of the Calusari in their war with the evil spirits that took over the villages. More so, they used to take a vow of silence, the only one being allowed to talk being the leader who at varied times was requesting them to release certain war calls.

The Calusari are described as groups of odd numbered men, sworn to stay together in celibacy and ritual dancing for a period of nine years. The costumes worn by the Calusari are white, decorated with colorful sticks, hand made hankies, while the hats have beads and colored ribbons. The most important instrument is the flag.

The ceremony included magical practices and invocations, dances and ritual acts executed by the strictly organized group of men. After the ceremonial dances are finished at the end of the ten days, the men meet in the village, greet each other like after a long absence and life goes back to normal.

The Calusari dance is considered one of the fastest and most spectacular dances in the world and was included by UNESCO on the list of non material masterpieces of the universal culture.

Dansul călușarilor pare a fi unul dintre cele mai vechi și mai complexe dansuri populare din România. În trecut Calusarii erau preoții unui cult solar. Conduși de marele preot, dansurile lor au fost mai mult o exorcizare decât o inițiere. În timp ce conducea grupul de călușari Marele preot era cel care cerea jutorul lui Dumnezeu în lupta lor cu spiritele rele care a preluat satele. Mai mult decât atât, calusarii au făcut un jurământ de tăcere, singurul care putea să vorbească fiind liderul care în momente diferite le cerea să cânte unele apeluri la războiul împotriva spiritelor rele.

Călușarii sunt niste grupuri formate dintr-un numar impar de barbati care au jurat să rămână împreună în celibat și dans ritual pentru o perioadă de nouă ani. Costumele purtate de calusari sunt albe, decorate cu panglici colorate, iar pălăriile lor au panglici și margele colorate. Cel mai important instrument este steagul.

Ceremonia a inclus invocații și practici magice, dansuri și acte rituale executate de grupul format din barbati. După ce dansurile ceremoniale s-au terminat la sfârșitul celor zece zile, oamenii se întâlnesc în sat, se bucura împreună după o perioadă lungă de absență și viața revine la normal.

Dansul călușari este considerat unul dintre cele mai rapide și cele mai spectaculoase dansuri din lume și a fost inclus de UNESCO pe lista capodoperelor non-materiale ale culturii universale.

