

MARIOARA

Background: This obscure Transylvanian dance is ethnically Hungarian, a fact confused by its being issued in a series of Romanian records and its coming from political Romania. Many dances of Hungary and Transylvania belong to what we call the "transition zone" of European dance in that these dances retain characteristics of pre-Renaissance sun-worshipping dances such as moving or starting to the left, as well as characteristics of Renaissance dances such as the couple formation.*

Several versions of Marioara were presented in the 1950s by Larisa Lucaci and by Vyts Beliajus as learned from Gabrielle Patraulea of Montreal. Here's a nice choreography using most of them.

Dance notes courtesy of: Ron Houston Rhythm: 2/4

Formation: Circle of couples; woman to man's right. Men join hands behind women's backs; women place hands on men's shoulders. No introduction

<u>Measures</u>	<u>Csárdás</u>
1	Step to R onto R foot (ct 1), close L foot to R foot (ct 2). Yes, this is a csárdás step to the R.
2	Dance a csárdás step to the L (step-close to L).
3-4	Dance a downbeat double csárdás step to R. Downbeat double csárdás to R (2 bars per step): step sideward to R onto R foot, bending and straightening knees slightly (ct 1), step beside R foot onto L foot, bending and straightening knees slightly (ct 2), step sideward to R onto R foot, bending and straightening knees slightly (ct 1), close L foot to R foot, no weight, bending and straightening knees slightly (ct 2).
5-8	REPEAT measures 1-4 with opposite footwork and direction.
9-16	REPEAT measures 1-8.
	<u>Rida</u>
17-24	Dance 7 1/2 downbeat/closed rida steps to L, starting with R foot. Downbeat/closed rida to L: step to L across L foot onto R foot, bending knees slightly (ct 1), step to L onto L foot, straightening knees (ct 2).
25-32	Swinging L foot around (good thing you didn't dance the last half of that rida), dance 7 1/2 downbeat/closed rida steps to R, starting with L foot.

Repeat bars 1-32 once if you like, then break the circle to form smaller circles, quartets, and finally trios and couples in shoulder - shoulder-blade position: man's hands on woman's shoulder-blades; woman's hands on man's shoulders. It's the same dance each time, but with a different feeling.

If you finally end up in couples, woman may dance the csárdás with opposite footwork and direction, i.e., in mirror image to man. Yes, this is still the same dance, but with yet another feeling.

* For further information on that pre-Renaissance classification, see page 1 of the Folk Dance Problem Solver (1987), and page 7 of the Folk Dance Problem Solver 1988.

