

AMPUIEȚII

Romanian

PRONUNCIATION: ahm-poooh-YEHT-see

TRANSLATION: According to Theodor Vasilescu, the etymology of the name, Ampuieții, is unknown. "Ampoi" is a small river in south Transylvania, but while the name sounds similar, it is almost impossible to make a connection with the name of the dance. "Puieti" is a Romanian term for seedlings or saplings, but the particle "Am" preceding the word has nothing to do with what follows.

SOURCE: Dick Oakes learned this dance from Sunni Bloland who learned it during her 1967-68 research trip to Romania from Anca Guirchescu, dance ethnographer at the Institute of Ethnography and Folklore in București (Bucharest). Ms. Bloland introduced the dance to folk dancers in the United States at the 1969 Balkan/Near-East Festival in Portland, Oregon.

BACKGROUND: Ampuieții is a men's dance from the village of Traian, Județ Teleorman (Județ means "county") in the southern Romanian ethnographic region of Muntenia, about five miles west of Turnu Măgurele. It is one of this village's large repertoire of dances and is performed on all occasions for dance – especially the "Sunday Hora." The music on the recommended recording is played by the local musicians. Muntenia, also known in English as Greater Wallachia, is a historical province of Romania, usually considered Wallachia-proper (Muntenia, Țara Românească, and the seldom used Valahia are synonyms in Romanian). It is situated between the Danube (south and east), the Carpathian Mountains (the Transylvanian Alps branch) and Moldavia (both north), and the Olt River to the west. The Olt is the border between Muntenia and Oltenia (or Lesser Wallachia). Part of the traditional border between Wallachia/Muntenia and Moldavia was formed by the Milcov River.

MUSIC: Naroc Records (7"EP) "Romanian Folk Dances," side B, band 3.

FORMATION: Short lines of M with hands on shldr of neighbors, free hands of end M out to side as if on another shldr.

METER/RHYTHM: 2/4

STEPS/STYLE: VÎRF-TOC: Literally, "lift-heel," may be likened to a hop in which the toe does not leave the floor, followed by the heel being placed forcefully down. It is usually followed by a stamp or step with the other ft.

All steps are quick and sharp; all stamps are without wt.

INTRODUCTION

None.

I. DREAPTA-STÎNGA ("right-left")

1 Facing ctr and moving R in LOD, step R swd (ct 1); step L across in front of R (ct &); step R swd (ct 2); step L across in front of R (ct &);

2 Step R swd (ct 1); stamp L next to R (ct &); stamp L next to R (ct 2); pause (ct &).

3-4 Repeat action of meas 1-2 to L with opp ftwk.

5-8 Repeat action of meas 1-4.

II. SĂRITURĂ ("jump")

1 Turning to face diag L and moving diag fwd R, jump onto balls of ft, ft apart with heels out, knees close together and slightly bent (ct 1); turning to face ctr, jump with both ft, clicking on on the landing (ct &); turning to face diag R and moving diag fwd L, jump onto balls of ft, ft apart with heels out, knees close together and slightly bent (ct 2); turning to face ctr, jump to both ft, clicking ft together on the landing (ct &);

2 Facing ctr, jump onto both ft apart and parallel (ct 1); leap into air, click ft together in air (ct &); land on L with R making a circular motion up and bwd, out and swd, dn and fwd (ct 2); click R to L without wt (ct &);

3 Turning to face diag R and moving diag bwd R, jump onto balls of ft, ft apart with heels out, knees close together and slightly bent ct 1); turning to face ctr, jump to both ft, clicking ft together on the landing (ct &); turning to face diag L and moving diag bwd L, jump onto balls of ft, ft apart with heels out, knees close together and slightly bent ct 2); turning to face ctr, jump to both ft, clicking ft together on the landing (ct &);

4 Vîrf-toc L in place (ct 1); stamp R next to L without wt (ct &); stamp R next to L without wt (ct 2); pause (ct &).

5-8 Repeat action of Fig II, meas 1-4.

Repeat entire dance from beg.