

CIGANSKI ORIJENT

Serbian Gypsy

PRONUNCIATION: TSEE-gahn-skee OH-ree-yent

TRANSLATION: Gypsy orient

SOURCE: Dick Oakes learned this dance from Zoran Vasiljević who presented this variant in 1966 as done by the AMAN Folk Ensemble (aka, AMAN International Music and Dance Company) of Los Angeles, California, and the Duquesne University Tamburitians of Pittsburgh, Pennsylvania. Zoran introduced a variant at the 1966 California Kolo Festival.

BACKGROUND: Ciganski Orijent probably refers to the train called the Orient Express which passed through Šumadija on its way from Paris to Istanbul. Šumadija is the great heartland directly south and east of Beograd (Belgrade). Dances called by the name 'Orijent' are found in various forms all over Serbia. Gypsies (Romani people or Roma) are the third largest ethnic group in Serbia. However, due to a legacy of poor birth registration, as well as a fear of discrimination when reporting their identity to the census, this may be in doubt. Another name used for the community, often with a negative connotation, is Cigani. Several migrational waves of Romani people to Serbia are recorded from Romania, Turkey, and Bosnia/Herzegovina. They are divided into numerous subgroups, with different, although related, Romani dialects and history.

MUSIC: Festival (45 rpm) F-4018
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FORMATION: Open cir of mixed M and W with hands in either of two pos:
1. L hand on hip, fingers fwd, thumb bwd; R hand through elbow of person to R, hand relaxed with wrist on lower forearm of person to R ("Q" pos), leader on R end also has R hand on hip; or
2. Hands joined with neighbors and held down ("V" pos), free hand held on hip on both ends of line, end dancers may have free hand on or behind hip.

METER/RHYTHM: 2/4

STEPS/STYLE: LIFT: A low hop except that the ball of the ft does not leave the floor.

Danced in typically Serbian style, the body is held erect and the ftwk is small. Leg action is with soft flexing of the knees ("makano koleno") and wt, although seemingly on the entire ft, tends to be predominately on the fwd portion while heel contact with the floor is incidental.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - None.

I. STEP-BOUNCE-BOUNCE

- 1 Facing slightly R, step R swd (ct 1); close L to R and bounce on both ft twice (cts 2, &);
- 2-31 Repeat action of meas 1 thirty more times;
- 32 Step R swd (ct 1); close L to R and bounce on both ft once (ct 2);

II. ORIJENT

- Step slightly diag fwd R taking wt momentarily on ball of ft (ct & of previous meas);
- 1 Step L in back of R (ct 1); step R swd, raising L knee high in front (ct 2);
- 2 Touch L toe across in front of R (ct 1); step L across in front of R, raising R knee high in front (ct 2); step slightly diag fwd R taking wt momentarily on ball of ft (ct &);
- 3-16 Repeat action of meas 1-2 seven more times, omitting the momentary step on the final ct & of meas 16.

III. HOP-STEP-STEP

- 1 Dancing in place and keeping ft close to floor, lift on L (ct 1); step R next to L (ct &); step L next to R (ct 2); pause (ct &);
- 2 Step R next to L extending L fwd (ct 1); lift on R, bringing L heel across R shin (ct 2);
- 3 Lift on R (ct 1); step L in back of R (ct &); step R next to L (ct 2); pause (ct &);
- 4 Touch L toe fwd (ct 1); step L in place, bending knee slightly (ct 2).
- 5-12 Repeat action of meas 1-4 two more times.

IV. SHAKE-SHAKE

- 1 Moving twd ctr, step R (ct 1); step L (ct 2);
- 2 Step R, or if preferred a low jump to both with R in front (ct 1); lift on R, raising L slightly in front (ct 2);
- 3 Moving bwd away from ctr, step bwd L (ct 1); step bwd R (ct 2);
- 4 Step bwd L (ct 1); leaning slightly L, shake R twice out low to R (cts &, 2).
- 5-16 Repeat action of meas 1-4 three more times.

NOTE: On meas 2, dancers may jump to both on ct 1.

V. ORIJENT

- 1-16 Repeat action of meas 1-16, Fig II.
- Repeat entire dance from beg.
- Dance ends with a final repeat of meas 1-16, Fig II.

NOTE: On other than the above recommended recordings, the musicians may shorten or extend the number of meas of music associated with a particular Fig.

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