

A2 RUSTEMUL

Romania

Rustem or *Rustemul* (roo-STEh-moo) is one of the most typical folk dances of southwestern Romania (regions of Oltenia and west Muntenia). Its name, according to the late Romanian choreographer and researcher, Gheorghe Popescu-Județ, derives from the word *resteu*, a kind of bolt used in yoking oxen. (Characteristically, Oltenians often give their dances names from everyday life - agricultural and household objects and implements, as well as plants and animals.) Almost every village in southwest Romania has its own *Rustem*, each with its own combination of movements.

Written notations of *Rustem* tunes vary in their time signatures (2/4, 3/8, 6/8, 5/16), showing attempts to put on paper one of the distinguishing features of *Rustem* dances - an elusive "quick-slow" rhythm in which the ratio of quick-to-slow varies from one musician to another, from one village to another, etc.

The description below is notated in 6/8, with 2 main dancer's beats per measure in the above-mentioned quick-slow pattern:

Dancer's beats (counts):	&	1	&	2	&	
Rhythm:	Q	S	Q	S	Q	etc.
6/8 notation:						

This particular version of *Rustemul* was presented in the U.S. by Mihai David in the early 1970's.

Formation: Open circle or line of dancers, integrated (men and women), hands joined down at sides ("V" position). Arms are swung in and out at about 45° as indicated in the description below.

MEAS PATTERN

(1-4) Introduction - 4 meas; dancers wait, and begin to dance on the last "&" of meas 4:

Facing ctr, hop on Lft in place, raising R knee fwd (&).

Figure 1

- 1 Step Rft sdwd R, swinging arms bkwd (1); step Lft flat across in front of Rft (&); step Rft in place, swinging arms fwd (2); hop on Rft raising L knee fwd (&).
- 2 Step Lft sdwd L, swinging arms bkwd (1); step Rft flat across in front of Lft (&); step Lft in place, swinging arms fwd (2); hop on Lft raising R knee fwd (&).
- 3 Step Rft sdwd R, swinging arms bkwd (1); step Lft flat across in front of Rft (&); step Rft in place, swinging arms fwd (2); step Lft diag fwd/L, sharing wt temporarily with Rft (&).

RUSTEMUL (Figure 1 - continued)

- 4 Shift full wt onto Rft in place, swinging arms bkwd (1); step Lft flat across in front of Rft (&); step Rft in place, swinging arms fwd (2); hop on Rft in place, raising L knee fwd (&).
- 5-8 Reverse footwork and direction of meas 1-4 of this variation; arm mov'ts remain the same.

Figure 2

- 1-2 Same mov'ts as meas 1-2 of Fig. 1 above, but on last "&" of meas 2 leap onto Rft, turning to face R of ctr and raising L knee fwd and bent, joined hands moving down to sides. Arms will not swing during meas 3-6 below.
- 3 Step Lft across in front of Rft (1); moving diag R twd ctr, close Rft to Lft (&); step Lft fwd (2); hop on Lft, turning to face diag L of ctr and raising R knee fwd and bent (&).
- 4 Moving diag L twd ctr, cross Rft in front of Lft (1); close Lft to Rft (&); step Rft fwd (2); low hop on Rft, turning L shldr directly twd ctr (facing into LOD) (&).
- 5 Stamp onto Lft sdwd twd ctr (1) and hold (&); moving sdwd away from ctr, step Rft sdwd R (2); close Lft to Rft (&).
- 6 Continuing away from ctr, step Rft sdwd R (1); close Lft to Rft (&); step Rft sdwd R (2); hop on Rft, turning to face ctr, L knee raised and bent (&).
- 7-8 Reverse footwork and direction of meas 1-2 of Fig. 1.
- 9-16 Reverse footwork and direction of this Fig. 2, meas 1-8, but on last "&" hop on Lft, turning to face into LOD.

Figure 3

- 1 Step Rft fwd in LOD, swinging arms bkwd (1); hop on Rft, L knee slightly bent (&); step Lft fwd in LOD, swinging arms fwd (2); hop on Lft, R knee slightly bent (&).
- 2 Same mov'ts as meas 1 of this Fig. 3.
- 3-4 Facing ctr, repeat mov'ts of meas 1-2 of Fig. 1.
- 5 Still facing ctr, step Rft behind and close to L heel, swinging arms bkwd (1); hop on Rft (&); step Lft behind and close to R heel, swinging arms fwd (2); hop on Lft, raising R knee fwd and bent (&).
- 6 Same mov'ts as meas 1 of Fig. 1.
- 7-12 Moving in RLOD, repeat mov'ts of meas 1-6 of this Fig. 3 with opposite footwork and direction.

SEQUENCE: After completing the sequence above, finish the dance with the following: Figs. 1 - 2 - 1 - 3, 1 - 2 - 1 - 3. Note that Fig. 3 is always done to the same part of the music, but Figs. 1 and 2 are not.