

Țigăneasca din Arad

(Arad, Romania)

Romanians have danced *Coceks* from ancient times, but without knowing it. They call them by different name—*Maneaua*, *Dana*, *Lăutereasca* and *Țigăneaște*, for example. There is, however, one major characteristic that sets them apart from *Cocek* dances and that is they are done without ever holding hands. They may or may not have a leader.

Arad is one of the 41 *județe* or administrative divisions of Romania. This department is located in the western part of the country, neighboring on Hungary (to the west) and the *județe* of Bihor (to the north), Alba (to the east), Hunedoara (to the south-east) and Timiș (to the south). Arad straddles two regions, Transylvania and Banat. The first documentary reference to the area dates back to the year 1028. The seat of this *județ* bears the same name. The prosperous, modern city of Arad is an industrial centre and an important rail transportation hub because of its location. It is an interesting place to visit because of its many remarkably beautiful buildings and diverse architectural styles reflecting the influences and invasions it was subjected to over the centuries: the Mongol invasion of the Kingdom of Hungary (1241), the Ottoman Empire occupation (1551), domination by the Austrian Habsburg monarchy (1699). The population is made up mostly of people of Romanian origin and also of different ethnic groups (Hungarians, Rom, Germans, Serbs) who enrich the local folklore with their traditions.

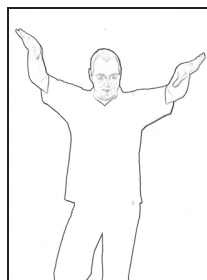
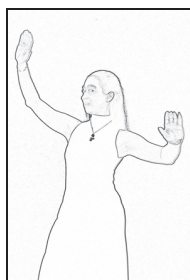
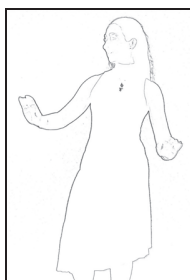
Pronunciation: tshee-goo-N(EH)AHS-kah deen ah-RAHD

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 9.*

2/4 meter

Formation: Open mixed circle; hands are free throughout the dance, facing ctr.

Steps & Styling: Gypsy style; exuberant, snapping fingers, shaking shoulders (shimmy). The ladies' movements are more feminine, Eastern movements with hands or swirling the skirt, shaking shoulders and necklaces. Arms are free and active, mostly in front of the body. The arm movements illustrated below are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation.



Țigăneasca din Arad—continued

Meas

Pattern

INTRODUCTION

Dancers can clap in rhythm (slow, slow, slow, quick, quick). The leader decides when to start.

I. ÎN DOUĂ PĂRTI (Slow-Slow-Slow-Quick-Quick)

- 1 Step on R to R, body slightly diag to R (ct 1 &); cross with L in front of R (ct 2 &).
 2 Step on R in place (ct 1 &); step on L to L, body facing ctr (ct 2); step on R near L (ct &).
Note: Cts 2 and & of this meas are almost running steps.

3-4 Repeat meas 1-2 with opp ftwk and direction.

Note: The leader decides how big the steps will be for this figure: average, big, or very small. For example, if the leader says to take big steps, the whole sequence will be done that way. In the big steps variation, the twisting of the body can be exaggerated during the larger crossing step (ct 2.&), with toes facing LOD and the back almost facing ctr. This figure can also be danced with complete turns (CW) using the first 3 slow steps of meas 1-2.

II. ÎNTR-O PARTE (moving to R and facing slightly to R)

- 1 Step on R diag to R, R ft and body diag to the R (45°) (ct 1,&); touch L slightly on the diagonal behind R (ct 2,&).
 2 Step on L across in front on R (ct 1,&); step fwd on R in LOD (ct 2); step fwd on L in LOD (ct &).
 3-4 Repeat meas 1-2.

III. ROMANIAN HORA IN AND OUT (facing ctr, moving in and out)

- 1 Step fwd on R twd ctr (ct 1 &); step fwd on L (ct 2 &).
 2 Step fwd on R (ct 1 &); step fwd on L (ct 2); step on R near L ft (ct &).
 3-4 Repeat meas 1-2 with opp ftwk and direction, backing away from ctr.

SEQUENCE: Do the three figures according to the leader. The figures aren't necessarily done in the above-mentioned order nor are they always alternated.

Presented by Sonia Dion & Cristian Florescu