

## Turceasca

(Muntenia, Romania)

Every city, large or small, in southern Romania has one or more poor quarters where the Rom live. These neighborhoods are better known as *Mahalas*.

In the bustling *Mahala* with its eastern air and many merchant stalls, swarms of boisterous children take over streets and lanes with their games. Elderly women (babele) sit outside their houses, ever on the watch so as not to miss any goings-on in the neighborhood's social life. Above all, imbued in the fabric of the *Mahala* are the music and festivities of the Rom. The most incredible parties, which may last up to three days, may be organized around a tape player on the corner of a lane or a world renowned *taraf* (band of musicians) - and there, it goes without saying, dance takes centre stage.

Whether spontaneous or planned well in advance, these parties feature, among others, such standards as *Hore*, *Sârbe*, *Bâtute* and *Manele*. *Turceasca* falls in the last category, which is currently the most popular type of dance.

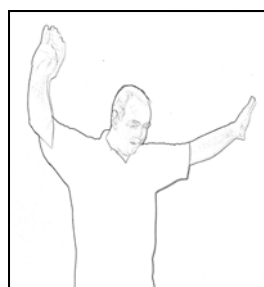
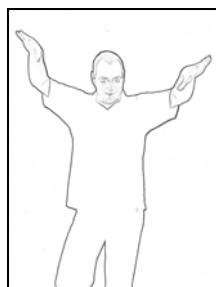
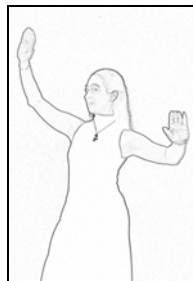
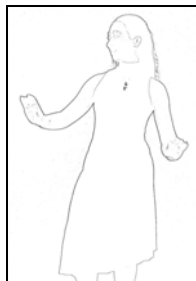
Pronunciation: toor-TCHEH-AHS-kah

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 6* or *Sonia Dion & Cristian Florescu Romanian Realm Vol. 4, Band 10* 2/4 meter

Formation: Mixed circle; free hands, facing LOD

Steps & Styling: Arms are free and active, mostly in front of the body. Hands at shoulder level (more often for the men) and elbows slightly bent. Steps are generally small. Usually the hips sway slightly with each step touch.

The arm movements illustrated below are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation. The nature of the dance should be spontaneous and free, with a sense of improvisation.



Turceasca--continued

MeasPattern

INTRODUCTION Long introduction without a clear rhythm, followed by three long musical notes (3 cts).

I. TOUCH-STEP

- 1 Facing and moving LOD, touch R ball of ft slightly in front (ct 1); step fwd on R (ct 2).  
 2 Repeat meas 1 with opp ftwk.  
 3-6 Repeat meas 1-2 two more times (3 total).  
 7 Touch R ball of ft slightly in front (ct 1); step bkwd on R (ct 2).  
 8 Step bkwd (slightly) on L (ct 1); step fwd on R (ct 2).  
 9-16 Repeat meas 1-8 with opp ftwk.  
 17-32 Repeat meas 1-16.  
 33 Very small click (without noise) with R ft (ct 1); pause (ct 2).  
 34 No action. Wait for music to start for Figure II.

II. TOUCH-STEP-STEP

- 1 Touch R ball slightly in front (ct 1); step fwd on R (ct 2).  
 2 Do 2 walking steps fwd starting with L (L,R) (ct 1,2).  
 3-4 Repeat meas 1-2 with opp ftwk.  
 5-8 Repeat meas 1-4.  
 9 Touch R ball of ft diag to R in front (ct 1); step bkwd on R diag to R.  
 10 Step on L to L and turn facing ctr (ct 1); step on R in front of L and turn slightly diag to the L (ct 2).  
 11 Touch L ball of ft diag to L in front (ct 1); step bkwd on L (ct 2).  
 12 Step on R to R and turn to face ctr (ct 1); step on L in front of R and turn slightly diag to R (ct 2).  
 13-16 Repeat meas 9-12.

III. FACING IN, FACING OUT

- 1 Touch R ball slightly in front facing LOD (ct 1); step fwd on R (ct 2).  
 2 Touch L ball slightly in front (ct 1); step fwd on L (ct 2).  
 3 Touch R ball slightly in front and turn slightly diag to the L in preparation for turn (ct 1); step on R and turn to the R, facing LOD (ct 2).  
 4 Step on L and continue turning to the R to end with back to the ctr (ct 1); step bkwd on R and continue turning to the R, now facing diag to the L (ct 2).

## Turceasca--continued

- Note:** During meas 3-4, execute almost a complete turn to R (CW) and move slightly in LOD.
- 5-6 Repeat meas 3-4 with opp ftwk and direction, executing almost a complete turn to L (CCW) and move slightly on RLOD.
- 7-8 Repeat meas 3-4 but execute only a half-turn R (CW) to end with back to ctr.
- 9-16 Repeat meas 1-8 with opp ftwk, but still in LOD.
- Note:** In Fig 3, dancers generally move along LOD.

SEQUENCE: First melody (no action) + Introduction (3 cts) (no action)  
 Fig I + Fig II + Fig II + Fig II + Fig II +  
 Fig III + Fig II + Fig II + Fig II + Fig II +  
 Fig III + Fig III +  
 Fig I + Fig II + Fig II (Ending: replace meas 15 with, close ft together facing ctr, without last meas).

Cue: Instrumental for Fig I, singing for Fig. II

Presented by Sonia Dion & Cristian Florescu