

## Te aven baxtale

(Gypsy dance, Romania)

In Romania Gypsies are mentioned for the first time in the 16<sup>th</sup> century in Walachia. From there they migrated to Transylvania and later into West Europe. It is interesting to know that Gypsies in Romania were slaves until the nineteenth century.

Pronunciation: teh ah-VEHN BAHF-tah-leh

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol.1, Band 4  
Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 5 2/4 meter

Formation: Mixed circle or couple or individual, arms free, facing center.

Styling: Free, improvisational flourishes may be added throughout, including turning, spinning, waving arms, clapping hands, snapping fingers, flirting with other dancers.

<u>Meas</u>	<u>Pattern</u>
24 meas	<u>INTRODUCTION</u> (improvisation or no action)
	<u>FIGURE 1</u>
1	Step on R in place (ct 1); step on L in place (ct &); step on R in place (ct 2); stamp on L in place (no wt) (ct &).
2	Repeat meas 1 with opp ftwk (starting L).
3-4	Repeat meas 1-2.
5-6	Repeat meas 1-2.
7	Repeat meas 1.
8	Repeat meas 2, do not stamp on R (last &).
9	Large step on R to R, body slightly to R (ct 1); step on L across in front of R (ct 2).
10	Large step on R to R bending on R knee and body facing ctr (ct 1); turning to face diag L, touch L heel diag L in front and leaning slightly back (no wt) (ct 2). M may slap L thigh with L hand. Women may play with skirt.
11-12	Repeat meas 9-10 with opp ftwk and direction (starting with L).
13-16	Repeat meas 9-12.
17-20	Repeat meas 5-8.
21-24	Repeat meas 9-12.

### FIGURE 2

1	Sharply step on R heel twd ctr (ct 1); sharp drop onto R, making noise (ct 2).
2	Repeat meas 1 with opp ftwk.
3-4	Repeat Fig 1, meas 7-8 (starting R).
5	Step bkwd on ball of R ball (ct 1);sharp drop onto R, making noise (ct 2).
6	Repeat meas 5 with opp ftwk.
7-8	Repeat Fig 1, meas 7-8.
9-24	Repeat meas 1-8, two more times (3 total).

## Te aven baxtale—continued

Note: Variation for cpls or two concentric circles (inner circle facing out and therefore facing the dancers in the outer circle): One ptr or circle does Fig 2 as described, i.e., moving fwd (meas 1-2) and the other starts by moving bkwd (meas 5-6). For example: M: (1-2, 3-4, 5-6, 7-8), repeat 3 times.

W: (5-6, 3-4, 1-2, 7-8), repeat 3 times.

FIGURE 3

- 1 Standing on L, touch R heel to R (no wt), R leg extend straight (ct 1); standing on L, touch R heel in front (no wt) (ct 2).
- 2 Step on R diag to R (ct 1); step on L behind R (ct &); step on R to R diag. (ct 2); scuff L heel fwd (ct &).
- 3 Raise L leg (45°) in front, knee bent (45°) (ct 1); stamp L in place (no wt) (ct &); stamp L in place (with wt) (ct 2).
- 4-6 Repeat meas 1-3.
- 7 Repeat meas 1.
- 8 Step bkwd on R (ct 1); step bkwd on L (ct 2).
- 9-24 Repeat meas 1-8, two more times (3 total).

Variation for couples: This figure (Fig 3) can be done facing your ptr, each of you turning around the other (CCW).

Variations for two concentric circles (inner circle facing out and therefore facing the dancers in the outer circle): While doing this figure (Fig 3), move slightly to R; because everyone moves to their R, they will have someone new opp them each time. You may also choose to turn around the person opp you.

Sequence: Intro. + F1 + F2 + F3 +  
 F1 + F2 + F3 +  
 F1 (Final: last meas; (1) Fall on both ft together (“Assemblé”), and you may shout “Hey!”

Presented by Sonia Dion & Cristian Florescu, ©2005