

# ARNĂUȚEASCA

## Prahova - Muntenia

In the northern part of Muntenia in the areas preceding the Carpathian Mountains, dances with a more difficult character could be found in the village cycle. In older times this kind of dances were men dances, nowadays they became mixed dances and by their outstanding technical character they offer to the good dancers of the village the possibility to show their skill and virtuosity. This variant of Arnăuțeasca, coming from the village of Crivina is of the same kind with "Aoleanul" (from the neighbouring Dâmbovița district) and "Balta" specific to the districts of south of Muntenia. The origin of the name of Arnăuțeasca comes from the time when Romanian principalities were reigned by Phanariot kings (rich Greeks chosen by the Ottoman Porte). They brought a private police corp recruited from Albanian people who were devoted to their masters. In the Turkish language the name of Albanian is Arnăut. This name remained in the memory of the Romanian peasant and maybe in their mind as the equivalence of power and force, attributes requested by this dance. The dance has 3 parts: A (16 meas) + B (8 meas) + C (8 meas).

Pronunciation: ahr-neh-oo-TZAS-kuh

Formation: mixed open circle with hands in W-pos

Rhythm: 2/4 meter

Videotape: Lia and Theodor Vasilescu: Romanian Folk Dances 8

### PATTERN

Measure

INTRODUCTION: 8 meas. No action.

#### PART A

- 1 Facing diag R of ctr and moving in LOD, step on R to R lowering the hands in V-pos (ct 1); step on L raising the hands in W-pos (ct 2).
- 2 Step on R (ct 1); step on L next to R (ct &); step on R to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Facing ctr and moving diag R twd ctr, step on R (ct 1); facing ctr and moving twd ctr, step on L (ct 2).
- 6 Facing ctr and moving fwd diag L of ctr, step on R across L (ct 1); step on L next to R (ct &); step on R across L (ct 2).
- 7 Facing ctr and moving bkwd out of ctr, leap on L (ct 1); leap in place on R next to L (ct 2); stamp without wt on L next to R (ct &).
- 8 Stamping step in place on L next to R (ct 1); stamp without wt on R next to L (ct &); stamp without wt on R (ct 2).
- 9 Stamping step in place on R next to L (ct 1); stamp without wt on L next to R (ct 2); stamp without wt on L next to R (ct &).
- 10 Stamp without wt on L next to R (ct 1); stamp without wt on L next to R (ct 2).
- 11 Facing ctr and moving bkwd out of ctr, step on L (ct 1); hop on L (ct &); step on R (ct 2); hop on R (ct &).
- 12 Step on L (ct 1); stamp without wt on R next to L (ct 2).
- 13 Facing ctr and moving aside in LOD, step on R to R (ct 1); leap on L next to R (ct &); step on R to R (ct 2); leap on L next to R (ct &).
- 14 Step on R to R (ct 1); stamp without wt on L next to R (ct 2).  
While doing steps aside on meas 13-14, hold hands in W-pos circling them fwd and bkwd.
- 15-16 Repeat meas 13-14 with opp ftwk and direction.

PART B

- 1 Facing ctr and moving aside diag R twd ctr, step on R (ct 1); step on L next to R (ct &); step on R (ct 2); stamp without wt on L next to R (ct &).
- 2 Facing ctr and moving diag L twd ctr, repeat steps of meas 1 with opp ftwk.
- 3 Facing ctr and moving fwd twd ctr, stamping step on R (ct 1); stamp without wt on L (ct &); stamping step on L (ct 2); stamp without wt on R (ct &).
- 4 Leap stamping on R bending the upper body fwd while L is raised bkwd with knee slightly bent (ct 1); leap stamping on L raising the upper body while R is raised fwd with knee slightly bent (ct 2).
- 5 Facing ctr and moving bkwd out of ctr, step on R (ct 1); step on L (ct &); step on R (ct 2); stamp without wt on L next to R (ct &).
- 6 Repeat meas 5 with opp ftwk.
- 7 Stamping step in place on R across L (ct 1); step on L behind R (ct &); step on R next to L (ct 2); stamping step on L across R (ct &).
- 8 Step on R behind L (ct 1); step on L next to R (ct &); stamp without wt on R next to L (ct 2).

PART C

- 1 Stamping step in place on R across L (ct 1); step on L behind R (ct &); step on R next to L (ct 2); stamping step on L across R (ct &).
- 2 Step on R behind L (ct 1); step on L next to R (ct &); facing diag L of ctr and moving aside in RLOD, stamping step on R across L (ct 2); step on L to L (ct &).
- 3 Stamping step on R across L (ct 1); step on L to L (ct &); stamping step on R across L (ct 2); step on L to L (ct &).
- 4 Stamping step in place on R across L (ct 1); step on L behind R (ct &); step on R next to L (ct 2); stamping step on L across R (ct &).
- 5 Step on R behind L (ct 1); step on L next to R (ct &); stamping step on R across L (ct 2); step on L behind R (ct &).
- 6 Step on R next to L (ct 1); facing diag R of ctr and moving aside in LOD, stamping step on L across R (ct &); step on R to R (ct 2); stamping step on L across R (ct &).
- 7 Step on R to R (ct 1); stamping step on L across R (ct &); step on R to R (ct 2); stamping step on L across R (ct &).
- 8 Step on R to R (ct 1); step on L next to R (ct &); stamp without wt on R next to L (ct 2).

SEQUENCE: Repeat the pattern 3 times. © 2004 by Theodor Vasilescu  
Presented by Lia and Theodor Vasilescu

The image contains three lines of handwritten musical notation, labeled A, B, and C. Each line represents a different part of the dance sequence. The notation is a form of rhythmic shorthand, using stems, beams, and note heads to represent steps and stamps. Arrows and other symbols are used to indicate direction and timing. Part A is the most detailed, showing specific foot placements and directions. Parts B and C show more complex rhythmic patterns with various note values and rests.