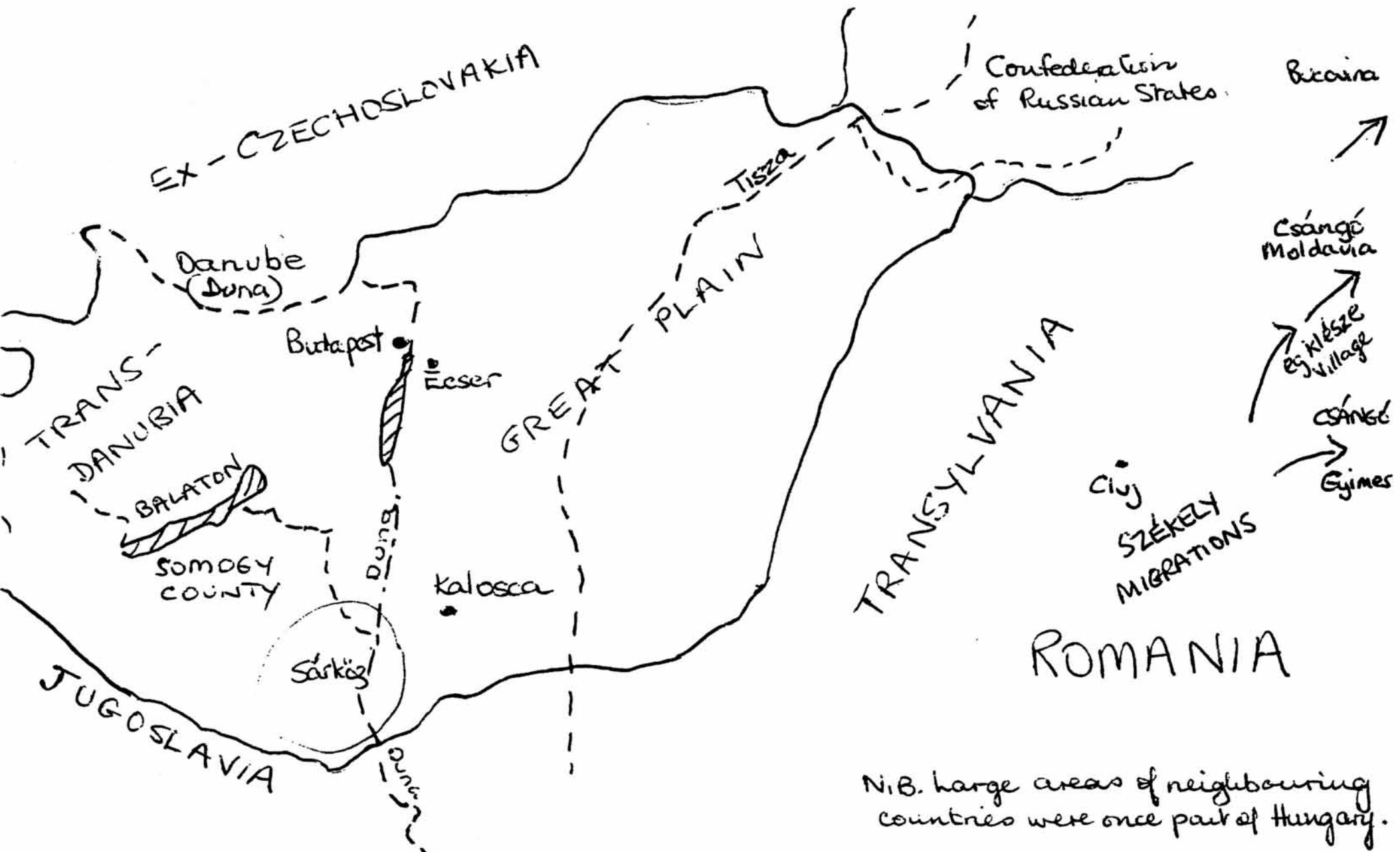


PRESENT DAY HUNGARY + MAGYAR MIGRATIONS TO N.EAST



BACKGROUND TO HUNGARIAN DANCES

N.B Hungarian Dances are "free-form", and improvised by the dancers. For us to be able to dance them in a 1 1/4 hour workshop, they have to be arranged, though the Ugrós will be called, and different every time, as in the Táncház (Folk Dancing Room). Csárdás literally, the dance of the Inn. Now the term denotes a type of dance, usually done in couples, consisting of a slow part, followed by a quick one. The name is also used for a basic Hungarian step, the step-close.

Girls' Round Dance

Originally accompanied by singing, these were not strictly considered "dances" and they were allowed in Lent, which became the chief season for them. An important region is SÁRKÖZ where they are known as karaköz (wheeling). The circle is closed, with varying holds. The main space themes are opening & closing (balázás or "rocking the cradle" in Sárköz) and a pendulum-type movement from side to side, often asymmetrical, eg. alternate 2 step + 1 step csárdás. These dances can have 2 or 3 parts, csárdás + humming, stepping, running, or all three, stepping, csárdás and running (eg. Girls' Dances of Kalocsa & Sárköz).

Mixed Round Dances (Circle Csárdás) A few couples in a circle.  
 Foursomes of 2 couples also exist especially in Szék (Transylvania).

Leaping Dances (Ugrós)

Predominant in the South West regions. The Ugrós is a dance type or style, a large family of dances, so old that the only touch allowed is a hand hold. It can be a march, couple dance, solo, men's dance, big circle, or small circle. Ugrós means "leaping".

Csángó Dances

Tens of thousands of ethnic Magyars live beyond the Carpathians. They are Roman Catholics and speak Hungarian. They are off-shoots of the eastward migrating Székelys, as well as having preserved Magyar roots they have assimilated elements of Romanian chain and couple dances. © M.W.

Key to Symbols + abbreviations.

L.C.D. = Line of dance.  $\rightarrow$  Dance forwards  $\leftarrow$  Dance backwards  $\leftrightarrow$  Move R body diagonal  
 $\rightarrow$  R sideways body facing "centre". Similarly  $\leftarrow$  to left.  
 ○ Direction symbol, follow "nose" □ Several steps on spot facing "centre" ○ Face 1/2 R ○ Face 1/2 L  
 ○ Amount of turn eg 1/4 turn to R. Weight changes ○ Sway L ○ Sway R ○ Lean over forwards.  
 (x) Cross in front (x) Cross behind. G.V. = grapevine, eg side cross in front, side, cross behind  
 (or any combination) ↑ To centre ↓ Backwards out. Fwd - forwards; Bwd. backwards  
 s-w = sideways. CW = clockwise CCW = anti (counter) clockwise. WT = weight  
 opp. opposite. Sh - shoulder. diag - diagonally. HL = heel bb. = bounce bounce  
 ① ② etc = beats.  $\cup$  — short & long beats 3x = 3 times. Rep. = repeat.  
 Arm swings  $\neg$  back  $\cup$  fwd. N.B. Notes as "Reminders" only.

1. SÁRKÖZI KARIKÁZÓ. Girls' Dance of Sarköz, Transdanubia, S. Hungary.

Traditional steps, learned from Magda Oskó.  
 A 3-part Karikázó, Slow, Med. Quick. "Lépő, Csárdás, Futó." Stepping, Csárdás, Running.  
 Front basket hold, Rever L under, RF Free. No Intro.

Tune A 12 bars 5/4 Lépő to an 11-syllable song. Cradling, or "babázás".  
 $\leftarrow$  Strong inward accent shoulders to centre, hips turn a little  
 step in diag to L with RF (bts 1-2) backwards out on LF bts 1-2-3  
 Repeat 6x then 6x more w. small drag of RF tucks LF.

A<sup>2</sup> Step on RF as before, step back out & close RF to LF (LF ○ R (2-3)) ALL 12X.

A<sup>3</sup> A 3-bar phrase  
 RF steps as before, back on L (12) (123)  
 RF step by side of LF, side LF (12) (123)  
 RF in and LF out as before  
 Help Text: } ALL  
 IN - OUT }  
 CLOSE - SIDE }  
 IN - OUT } 4X

Tune B 1/4 SLOW 12 bars. Csárdás section  
 $\leftarrow$  Side L bouncing on both heels (down-up, down-up), close RF to LF (b.b) 12X

B<sup>2</sup> Slow G.V. with double bounce on every step  
 R, side L, R side L 6X. last time no weight on LF.

B<sup>3</sup> Quicker steps side L R (with dip) side L close R, side R close L (csárdás)  
 All 8x at end, no weight on LF.

Tune C Quicker section

Walk diagonally to L with LF and RF ○  
 ○ Turn diag to R as you step LF close RF } ALL 4X  
 ○ Step diag back on RF  $\searrow$  close LF to RF }

Tune C<sup>2</sup>

Repeat C<sup>1</sup> but instead of closing, hop<sup>③</sup> L lift R<sup>④</sup> hop<sup>⑤</sup> R lift L<sup>⑥</sup>  
 Same facing directions ○ ○ ○ lift free foot by opp. ankle. Close at end &  
 CHANGE WEIGHT

Tune D Fast FUTÓ Section

16 running rida to L starting RF (x)  
D<sup>2</sup> Same, but leaping, picking feet up from floor.  
D<sup>3</sup> 2/4 ○ lean forward from waist, Strong accent.  
D<sup>4</sup> 2/4 Fast rida kicking L leg out behind. Ending - cande 2 stamps.  
 © M.W



- A simple DUDÁLÁS / UGRÓS Combination: Magda Dsskó. 3.

DUDÁLÁS Hungarian Bagpipe Dance. This dance usually grows & develops into an UGRÓS, or jumping dance. How the steps develop depends on the music. As previously mentioned, Hungarian folk dances are improvised to live music & therefore different every time. Where there is a piper, the group stands close around him, with arms on each other's shoulders, and sway L+R. After dancing slowly buds. The chain starts to move to the L. Hands "V" Start with basic Balkan 6-step

Examples DUDÁLÁS.

1. Walk L R step L lifting R knee & kicking fwd. Step R, repeat kick w. L leg
2. Walk L R L stamp R heel, side R close L
3. Walk L R L full foot stamp R side R close L
4. Walk L R cifra L (T) bringing 2<sup>nd</sup> step in front of L R L, side R, close L
5. Walk L R cifra L, onto both heels, both toes down

UGRÓS steps (simple)

- Triple bouncing of heels up & down in rhythm (T) (Foot out)
- Bokázó bounce bounce, click one foot against the other) Rep. alt. sides. (prepare on up beat)
- Step hop on one foot, kicking free leg from behind to in front. " " " "
- Cifra (pas de bas (T) bringing 2<sup>nd</sup> step in front
- Same, taking foot behind on 2<sup>nd</sup> step of R L R L R L
- Hopping on one leg, heeling continuously with the other foot.
- Step stamp, step stamp. Also with turn step stamp & step stamp
- Hop on L heeling with R, spring out R, & cifra L.
- Cifra, stamping
- Step hop, lifting thigh of free leg & slap it. Clap on hands 1x or 2x, then leg.
- G.V. in small circle going in & out (fwd & bud) R L R L

See over page for more Ugrós combinations.

One Csángó (Hungarian minority in Romania) Dance, with versions from 2 different villages. Circle "V" RF free

DRUMUL DRACULUI "The way of the devil" - "devil's road"

1. A. To R side close, side close, side stamp L 2x. Rep to L, & to R+L again.
- B. R with accent, L on spot R die back, L on spot 3x. Stamp RF 3x.

Can vary foot pos<sup>n</sup>. Boys pick up free leg behind on 1<sup>st</sup> step. Girls can do little scissors shooting feet fwd.

2. A. ← Walk R L O R L R Rep to L, & to R+L again.

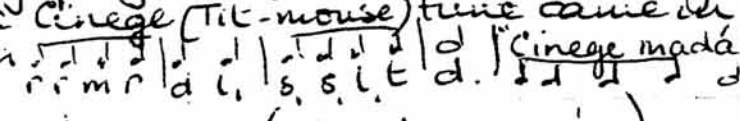
B. Facing centre. Side R, close L, stamp RF fwd & held. All 3x, then 3 stamps RF. (Keep the RF on the ground after the stamp.)

The leader decides when to change figures.



Some COLLECTED UGRÓSTEPS Region, DUNÁNTÚL. Sources, Sándor Timár, Osztó Magda. 4

In Sárospatak we danced a 6 minute Ugrós consisting of Big Circle, Ladies Turn, Kisugró, Nagyugró, Coupled (briefly) → back to Big Circle. When the Cinege (Tit-mouse) tune came in like a Rondo, we danced simple basic steps as a relaxation.



1st Type 4 bts. Short phrases kánásztanc tunes (Herdsman's)

GROUP 1.

1. Facing centre travel s-w to L, L R close L to R (bokászo, softly) or could also be R L soft bok. L to R
2. Facing centre, travel s-w L R close, bouncing heels 3x
3. Point L fwd, step L feet apart, close R to L transferring weight.
4. Point L fwd, point R fwd, close R to L
5. Point L " " " " close & transfer weight to both heels, toes down.
6. Point L " " " " hop-step-step L R L.
- \* 7. Starting weight on both feet stamp RF in front, hop on L step R. Repeat to opp side. Can be done with stamp across.
8. Heel with RF, spring onto RF, side L cross R behind, side L.
9. Cifra, putting foot behind on 2nd step eg. L R L, R L R
10. Twisting cifra eg ← R L R to L.O.D. L R L against L.O.D.
11. Step hop with free leg kicking up at back, then fwd, can add a clap with 2 hands in front of body & behind.
12. bounce bounce lift L (fwd), bounce bounce lift R (fwd). (could also be behind)
13. Hop on L heeling with R, onto R, cifra L.

Combinations are endless. (In mixed rhythms, the shorter phrases are better.)

Ladies Turns

1 simple basic step, then use 1 to turn & back to basic (occasionally, all turn)

"Cinege" "tit-mouse"

Use basic steps as a relaxation in very long dances. Can sing!

2nd Type 6-beat steps. longer phrases.

- When coming out of preliminary Dudalás (Bagpipe dance) use steps like
1. Point L, point R, hop-step-step L R L, step R travelling to L
  2. " " " " " bokászó R to L
  3. \* " " " " " onto heels (toes up), toes down. (See couples)
  4. Spring pointing L across, spring pointing R across, cifra R L R but step apart on R, bokászó L to R

3rd Type 8 beat steps.

1. Hop on R, L heel up in front, hop L heel out to side, cifra L. Hop on L, R heel up in front, hop L R heel out to side, close R to L
2. Haromugró's step, same as 1 except cifra R at end instead of closing.

Combinations 8 beats

1. L R cifra L R L step R, close L, toes up, toes down.

Combinations of jumps

- R L heel R heel R, spring onto R Rep. to L (4x)  
 R L land on both feet (open) | L R both (open)  
 R L open, close, open | L R open, close, open

KISUGRÓ (Small)

Small circle open & closes w. step like a grapevine, R in L back, R back, L in. Travel to L.

NAGYUGRÓ (Big)

As Kisugró but with step hop-step, strong accent RF. Arms swing in & out up & down ie. to W "in inward", V & back on outward

COUPLES

Face e.o. Hold R Hn across, or free. Change places. Step 3 of 6-beat steps good. Change on the hop-step-step. Can do different steps to partner. Step 7 of 4 beats good to drop back to Big Circle. Manna Woldenholme.