

DUNÁNTULI UGRÓS  
Hungary

An ugrós (jumping) dance is one of the characteristic dances of Western Hungary (Transdanubia-Dunántul). It has preserved the elements of the old style line and chain dances. The dance described below can still be found in Sarköz, close to the western bank of the Lower Danube (Duna) River. Dunántuli Ugrós was introduced to America by Sándor and Erzsébet Timár at the Third Hungarian Folkdance Symposium at Fairleigh Dickinson University, New Jersey, in 1982. The sequence described was arranged by Kálmán Magyar. In its authentic form the dancers follow the improvisation of the leader. During the dance the couples move inside the circle and dance the figures in an improvised manner. After a few melodies the couples rejoin the circle and others move inside.

This dance was presented by Kálmán & Judith Magyar at the 1982 Stockton Camp and San Diego Conf.

PRONUNCIATION: DOO-nahn-too-lee

RECORD: HR-LP 004, Side A, Band 1b

METER: 4/4

FORMATION: Dancers in a closed circle, hands joined in "V" pos. round the waist.  
The circle moves continuously to the L (RLOD) throughout dance.

Meas. STEPS:

I: CSÁRDÁS

- 1 Moving sdwd, step L to L (ct 1); close R to L (ct 2); small click L to R while bouncing on R (ct 3); hold (ct 4). Steps repeat exactly.

II: KIRAKÓS

- 1 bounce slightly on R while touching L fwd and slightly to R (ct 1); in place, leap on L and touch R fwd and slightly to L (ct 2); jump onto both ft together in place (ct 3); hold (ct 4). Steps repeat exactly.

III: HÁROMUGRÓS

- 1 Raise L knee and swing leg sdwd to L (ct &); hop on R and swing L in front of R (ct 1); hop on R and swing L to L side (ct 2); step L to L (ct 3); step R near L (ct &); step L to L (ct 4).  
2 Repeat cts 1-2 with R (cts 1-2); click R heel to L (ct 3); hold (ct 4).

IV: CIFRA VARIATION

- 1 Raise lower L leg sdwd L (ct &); step L to L (ct 1); step R near L (ct &); step L to L (ct 2); in place, hop on L and touch outside of ball of R ft fwd (ct 3); leap onto R and touch outside of ball of L ft fwd (ct 4).  
2 Hop on R and raise L diag bkwd L (ct 1); small leap onto L in place, raise R bkwd diag R (ct 2); click R to L (ct 3); hold (ct 4).

*Continued...*

V. UGRÓS

Raise hands to "W" pos.

Grapevine sdwd to L (plain):

- 1 Step R across L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).  
Hands move fwd slightly on cts 1-2; return to "W" pos on cts 3-4.

Grapevine (variation):

- 1 Use same movements as "plain" grapevine except steps on R ft become stamp-hops (cts 1-& and 3-&).

VI: DOBOGÓ

Release hands and raise them to approx head level, palms facing fwd.

- 1 With wt on L, stamp R fwd, toe turned to L (ct 1); hop on R (ct &); step R beside L (ct 2); repeat all with opp ftwk (cts 3,&,4). Face diag R (cts 1,&,2); diag L (cts 3,&,4).

DANCE SEQUENCEFIG. I:

- 1-12 Hold in place for 1 meas as an Introduction, then do Step I, 11 times.

FIG. II:

- 1-12 Do Step II, 12 times.

FIG. III: (vocal)

- 1-12 Dance Step III, 6 times.

FIG. IV:

- 1-6 Do Step I, 6 times.

FIG. V: (vocal & instrumental)

- 1-24 Do Step IV, 12 times.

FIG. VI:

- 1-8 Do Step I, 8 times.  
9-16 Do Step II, 8 times.  
17-24 Do Step III, 4 times.

FIG. VII:

- 1-9 Do Step I, 9 times.  
10-12 Raise hands to "W" pos and do Step V (plain), 3 times.  
13-15 Do Step V (variation), 3 times.  
16-18 Do Step V (plain), 3 times.  
Release hands and raise to about head level, palms fwd.  
19-21 Do Step IV, 3 times.  
22 With wt on L, stamp R fwd, toe turned to L (ct 1); hop on L and turn 1/2 CW (R) (ct &); facing out, step on R (ct 2); stamp L fwd, toe turned to R (ct 3); hop on R (ct &); step L beside R (ct 4).

*Continued...*

- 23 Stamp R fwd, toe turned to L (ct 1); hop on L (ct &); step R beside L (ct 2); stamp L fwd, toe turned to R (ct 3); hop on R and turn 1/2 CCW (L) (ct &); step L beside R (ct 4).
- 24 Do Step VI, 1 time.
- 25-27 Repeat meas 22-24.

FIG. VIII: (vocal)

- 1-9 Rejoin hands in "W" pos, repeat Fig. VII, meas 10-18 (grapevine - plain, variation, plain). On last ct click L to R.
- 10-18 Lower hands to "V" pos, and do Step I, 9 times.

FINISH

Dance ends on meas 18 with L,R,L in place (replaces click).

COUPLE VARIATION

At any point in the dance cpls may leave the circle, go inside and dance as individual cpls. Sequence does not have to follow that used by the big circle, but it is preferable to arrange steps so that the rest step (Fig. I) alternates with jumping figures. Cpls may return to the circle at any time but preferably during the rest step. Following are some general directions for dancing the couple version.

1. Facing ptr, one or both hands may be joined (R with L). Ptrs can exchange places by releasing hands and passing by R shldr. Exchange can also be made by M turning W under one of the joined hands (release the other). Can be done at any convenient time, usually with 3 steps.
2. Steps can be done solo with no hands joined. On solo turns hands may be clapped.
3. While W continues with basic steps, M may do clapping pattern such as: hopping on R, clap hands under L leg (ct 1); step on L, clap hands about chest level (ct 2); hop on L, clap hands under R leg (ct 3); step on R, clap hands about chest level (ct 4).
4. M leads, initiating all turns and place changes. However, W does not necessarily use the same steps at the same time as the M.

(NOTE: Cpl version was not taught at San Diego Conference)

Dance notes by Ruth Ruling, revised slightly by Dorothy Daw.

Presented by Kálmán Magyar  
Laguna Institute, Feb. 1986

*Continued...*

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Formation, add under: Circle moves continuously to L throughout dance.

I, Csardas, change end of line 1 to: (ct 2); small click..

II, Kirakos, line 3 change, extending outside-of-ball-of-R-ft  
to, extending and touching R toe to R

IV, Cifra Variation, line 3 and 5, change outside-of-ball-of  
R/L-ft to, and touching R/L toe to R/L

134 VI, Dobogo, add to end: Face diag R (cts 1,&2), diag L (cts  
3,&4).

135 Add under Fig. VIII: Ending: End meas 18 with a LRL in place  
(replaces click)