

SZATMÁRI CYCLE  
(Hungary)

RECORDS:       Folkraft, LP-40                    )  
                  Qualiton, SLPX 18031-32       )                    4/4 meter  
                  Qualiton, SLPX 18041            )

FORWARD TO VERBUNK:

Sandor Timar emphasized the importance of building the dance just like one builds a sentence in language - since dancing is a form of communication. When a person dances the verbunk improvisationally, he is expressing himself. If he is an accomplished "speaker" - rather than dancer, it will show and his dance may be followed easily. In other words, it has a beginning, a middle part and a distinct ending.

The magyar verbunk is built up of large, long sentences, which may last 8-16 measures. This is in sharp contrast to other Hungarian men's dances, such as the Transylvanian "legenyek," where the "sentence" in the dance will always last 8 meas.

Furthermore, Mr. Timar emphasized that the steps could be grouped in families. He depicted 6 distinctive groupings and these are described below.

I. VERTICAL/HORIZONTAL EXTENSIONS

We may consider the dance as being built or extended on a series of steps. This extension may be VERTICAL or HORIZONTAL.

VERTICAL EXTENSIONS: (Movement changes within the same family)

If the dancer changes his movement within the same family by dancing either harder or softer; larger or smaller and changing steps within one family it is considered VERTICAL.

Example: Dancer does a hátravágó (kicking back figure) (see II-1), 8 times, then changes to előrevágó (kicking forward figure) (see II-2), 16 times and does 2 fricska (see II-5), he has done vertical extension.

HORIZONTAL EXTENSION: (Movement changes to other family of steps)

When the dancer changes from one family of steps to another, it may be considered as HORIZONTAL EXTENSION of the dance.

Example: After 8 páros bokázó (double heel clicking) (see I-2) dancers do 16 hátravágó (see II-1), this constitutes a horizontal extension.

II. LENGTH OF "DANCE SENTENCE"

Mr. Timar suggested that these may last 8-16 meas, but sometimes could be longer. It is recommended that the dancer should include not more than 4 "families" of steps into one "sentence." And it should always start with a beginning step, which is the first and finish with a closing step. Two or even one figure patterns from the other "families" are left to complete the "sentence."

RECOMMENDED STEPS TO BE INCLUDED IN ONE "SENTENCE."

1. PÁROS BOKÁZÓ (Double heel-click) (I-2)  
HÁTRAVÁGÓ (Kicking back) (II-1)  
HÁTRA SÉTA (Walking back) (V-3)
2. PÁROS BOKÁZÓ (Double heel click) (I-2)  
HÁTRAVÁGÓ (Kicking back) (II-1)  
BOKÁZÓ (Accented heel click) (V-1)
3. LEPEGETŐ (Stepping) (I-L)  
HÁTRAVÁGÓ (Kicking back) (II-1)  
CIFRA (IV-1)  
CSAPASOLO (Slapping) (III-2,e)  
BOKÁZÓ (Heel clicking) (V-1)
4. LEPEGETŐ (Stepping) (I-1)  
KISHARANG (Small bell) (IV-3)  
JOBBS DEZZEL CSAPO (Right hand slap) (III-2,b)  
HÁTRA SÉTA (Walking back) (V-3)

Of course, others may be made up which will suit just as well.

GRAPHIC PRESENTATION of an example considering vertical and horizontal extension.

I-2 (double heel-click)

4x

↓

I-3 (single heel click)

8x

↓

I-4 (one sided → II-1 (kicking back)  
heel click 6x

↓

II-2 (kicking fwd) → II-2,c Fast → V-3 (walking back)  
4x 10x Slaps 1x

HINTS

The verbunk could be danced for a very long time if the dancer makes sure that ample resting steps are included.

All motifs in this cycle are "upbeat", meaning that at 1 (or on the beat) the dancer's movements are always upward. THIS IS A MUST.

GROUPINGS OR FAMILIES:I. Beginning and resting movements

1. LEPEGETŐ (Stepping)
2. PÁROS BOKÁZÓ (Double heel click)
3. EGYES BOKÁZÓ (Single heel click)
4. EGY OLDALAS BOKÁZÓ (One sided heel click)

II. HÁTRAVÁGÓ - ELŐREVÁGÓ (Kicking back - kicking forward)

1. HÁTRAVÁGÓ (Kicking back)
2. ELŐREVÁGÓ (Kicking forward)
3. SARKOS ELŐREVÁGÓ (Kicking fwd with heel)
4. OLDALRA VÁGÓ (Kicking to side)
5. FRICSKA
6. HEGYEZŐ (Pointing)

SZATMÁRI CYCLE (Cont'd)III. CSAPASOLOK (Slappings)

1. KONTRAS CSAPOK (Kontra slaps ) - off beat
  - a. To heel clicks
  - b. To double clicks
  - c. Slap in front
2. HANGSÚLYOS CSAPOK (Slaps on the beat)
  - a. Basic slap - single forward
  - b. Side slap
  - c. Fast slap
  - d. Slap in front
  - e. R hand slap
  - f. Cifra slap

IV. CIFRA STEPS

1. Cifra in front
2. Cifra on heel
3. Small bell/ KISHARANG

V. ZÁRÓ LÉPESEK (Closing steps)

1. Heel click
2. Slaps (off beat)
3. Walking back

VI. SPECIAL MOVEMENTS

1. Sliding onto heels/SAROKRA BILLENÉS

CSENDES CSÁRDÁS (Slow)General Comments:

The slow csárdás is made up of mostly two movements sequences.

1. Walking and resting movements.
2. Turning and changing direction.

The dance should start with the walking sequence (1), followed by turns. When turning sequence has been done several times, the walking should be repeated.

The turning steps should start with a closed pos csárdás in order to allow the man to signal the woman when the turning starts, by turning her slightly to the direction of the turn.

GROUPINGS:

1. WALKING AND RESTING MOVEMENTS
  - a. Forward and backward walk (open or closed pos)
  - b. Two step Csárdás
2. TURNING STEPS
  - a. Rida (Turning)
  - b. Around the man (W goes around him)
3. STEPS TO CHANGE DIRECTION OR STOP SPINNING
  - a. Stamp
  - b. Csárdás
  - c. Woman spins under man's arm (continue to spin in same direction)
  - d. Woman spins under man's arm (change direction)

SZATMARI CYCLE (Cont'd)FRISS CSÁRDÁS (Fast)

When the music picks up in tempo the "csendes" (slow) csárdás develops into a fast csárdás. This is made up of the following parts:

1. FIGURING (Figurazas) "OPEN" (Nyitott) DANCE:

This will always start the "friss" csárdás and partners are not holding each other only with one hand or even let each other dance freely, without a hold. Any steps that are described in the verbunk above, may be danced here.

Men will also do the slapping steps. The women will dance individually, also steps described in the verbunk, but she will not slap (only rarely, for fun or for a joke). The woman will watch the man's steps, but she will try to do different ones than he does. This is the time when she can do her own dance - once the turning together starts (initiated by the man), she will not be able to be individualistic any more since the dance will be controlled by the man.

2. "CLOSED" DANCE (Shldr to waist hold)

The following steps may be done here:

- a. Csárdás steps (one or two step csárdás)
- b. Figure steps (as described in the verbunk), although the dancers are limited to smaller steps here so that they will not kick each other by accident. (Of course, slapping cannot be done here.)
- c. Turning Rida steps with directional changes.

3. RESTING STEP

- a. One-step or two-step csardas done with very small steps.

DESCRIPTION OF THE DANCE:

The "friss" will always start with the open sequences, couples improvising figure steps. The man signals the woman when the "closing in" should start. The couple holds each other with a shoulder to waist position and they begin turning, repeated by turning in the other direction, until they get tired and begin to do some csárdás (one or two step) to rest. Dance continues opening up the closed position and the figuring steps start again.

The speed, the energy that is put into the dance depends completely on the dancers' mood, conditioning or possible character and will be (should be) varied widely.

VOCABULARY OF SZATMARI DANCE STEPSGROUPINGS OR FAMILIES:I. BEGINNING AND RESTING MOVEMENTS1. LÉPEGETŐ (Stepping)

4 steps fwd and 4 bkwd. Knees are bent, close together and have a sdwd movement. The step can also be done while turning (CW or CCW).

SZATMÁRI CYCLE (Cont'd)

2. PÁROS BOKÁZÓ (Double heel click)  
With wt on full ft, toes are together and heels are out, knees are bent (ct &); close heels with click and straighten knees (ct 1); repeat cts &,1 (cts, 2,3,4). Up-down feeling to step. Up movement is always on cts 1 and 3.
3. EGYES BOKÁZÓ (Single heel click)  
With wt on L and bending knees, kick R ft slightly out and diag bkwd to R (ct &); close R to L with click straightening knees (ct 1); alternating ftwk, repeat cts &,1 (cts 2,3,4). Close ft on ct 1 and 3, always with some slight upward movement.
4. EGY OLDALAS BOKÁZÓ (One sided heel click)  
With wt on L and knees bent, kick R ft slightly out and diag bkwd to R (ct &); leap onto both ft to L while closing R to L with click, knees straight (ct 1); repeat 3 more times (4 in all per meas). Step may be repeated with opp ftwk for next meas. Step may also be done with 2 to R and 2 to L, and in double time.

II. HÁTRAVÁGÓ - ELÖREVÁGÓ (Kicking back - kicking fwd)

1. HÁTRAVÁGÓ (Kicking back)  
Hopping on L, reel R behind L (ct 1); step R behind L while L kicks slightly fwd (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4). Step may be done in place, bkwd, or turning.
2. ELÖREVÁGÓ (Kicking fwd)  
Prep-step: Step on L, knees together and bent with R diag bkwd R, face slightly diag L (ct &); hop on L while kicking R diag R and face diag R, straighten knees (ct 1); repeat cts &,1 alternating ftwk (cts 2,3,4). On kick, either point toe or touch heel lightly on floor.

III. CSAPÁSOLÓK (Slapping)

1. KONTRAS CSAPOK (Kontra slaps - off beat)
  - a. Slap in front: Repeat Step IV (Cifra Steps), #1, except clap hands on each "&" and "ct", and slap inside of boot top with R hand on ct 4,&. Lean slightly fwd during step. Step can be done with opp ftwk and direction.
2. HANGSULYÓS CSAPÓK (Slaps on the beat)
  - a. Basic slap - single fwd: Repeat Step II, #2 (Előrevágó - kicking fwd), except slap inside of boot top with R hand when kicking R leg fwd. Step can be done with opp ftwk and direction.

IV. CIFRA STEPS

1. CIFRA IN FRONT: Step on L, lift R diag R and back (ct &); step R slightly fwd (R toe to R) (ct 1); step L behind R (ct &); step R to R with knees bent and together, lift L diag bkwd L - lean upper body to L and face slightly diag R (ct 2); hold (ct &); repeat cts 1,&,2 with opp ftwk (cts 3,&,4).
2. CIFRA ON HEEL: Repeat ftwk of #1 (Cifra in front), except on ct 1, step on R heel diag R fwd.

SZATMÁRI CYCLE (Cont'd)

3. SMALL BELL/KISHARANG: Step on L, with knees bent and together lift R diag R and back (ct &); step R,L in place (cts 1,&); step R in place and swing L diag L and slightly back (ct 2); hold (ct &); repeat cts 1,&,2 with opp ftwk (cts 3,&,4).

V. ZÁRO LÉPÉSEK

1. HEEL CLICK: Same as Step I, #3 (double heel click).
2. SLAPS (off beat): Same as Step I, #1, except slap R hand on inside of boot top with R hand and L hand on L boot top on each "&" ct.

CSENDES CSÁRDÁSGROUPINGS:1. WALKING AND RESTING MOVEMENTS:

- a. FORWARD AND BACKWARD WALK (Open or closed pos)  
Move 4 steps fwd and 4 bkwd. Step can be done with the W on either side of the M. When W cross from one side to another it is done on the first of 2 fwd movements. M helps W across from one side to another by slightly pushing in back.
- b. TWO-STEP CSÁRDÁS  
Cpls may do step with same or opp ftwk. Up-beat csárdás, on cts 1 and 3 knees straighten.

2. TURNING STEPS

- a. CLOSED TURNING RIDA  
Do on up-beat. It is most often done with flat ftwk.
- b. AROUND THE MAN  
W moves around the M in either direction with the Rida step. M continues to do Rida without turning.

3. STEPS TO CHANGE DIRECTION OR STOP SPINNING

- a. STAMP  
Depending on next step to be done, M signals change with either 1 or 3 stamps.
- b. CSÁRDÁS  
Cpls do step with same ftwk or opp ftwk. Either a single or double csárdás may be used.
- c. W SPINS (TURNS) UNDER MAN'S ARM (same direction)  
Turn may be done in either direction. When turning CW as a cpl W turns CW under M arm, and when turning CCW as a cpl W turns CCW under M arm (use Rida step).
- d. W SPINS (TURNS) UNDER MAN'S ARM (change of direction)  
Same as above except when changing directions of turns, cpl do a Cifra step on cts 3,&,4 when W turns under M's arm.

HANDS: M: Fist on hip; when hands are not on hips, either one or both move freely in the air.  
W: Hands on hips with either fingers fwd or fist on hip with thumb back. R hand may wave sdwd in air also.

(Notes from 1982 San Diego Folk Dance Conference)

Presented by Zoltán Farkas