

Presented by Kálmán & Judith Magyar

SZATMARI CYCLE

Hungary

RECORDS: Folkraft, LP-40
Qualiton, SLPX 18031-32
" " 18041

FORWARD TO VERBUNK:

Mr. Timár emphasised 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 improvisatively, he is expressing himself. If he is an accomplished "speaker" - rather 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 "legenyés," where the "sentence" in the dance will always last 8 meas.

Furthermore, Mr. Timár emphasised 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 elorevago (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 an other, 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. Timár 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 finished 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 BAKÁZÓ (Double heel-click) (I-2)
 HÁTRAVÁGÓ (Kicking back)(II-1)
 HÁTRA SÉTA (Walking back)(V-3)
2. PÁROS BOKÁZÓ (Double heel click)(I-2)
 KÁTRAVÁGÓ (Kicking back)(II-1)
 BOKÁZÓ (Accented heel click)(V-1)
3. LÉPEGETŐ (Stepping)(I-L)
 HÁTRAVÁGÓ (Kicking back)(II-1)
 CIFRA (IV-1)
 CSAPAŞOLO (Slapping)(III-2,e)
 BOKÁZÓ (Heel clicking)(V-1)
4. LÉPEGETŐ (Stepping)(I-1)
 KISHARANG (Small bell)(IV-3)
 JOBB DEZZEL CSAPÓ (Right hand slap)(III-2,b)
 HÁTRA SÉTA (Walking back)(V-3)

Of course, others may be made up which will suite 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 heel click) → II-1 (kicking back)

6x

↓

II-2 (kicking fwd) → II-2,c Fast → V-3 (Walking bk)

4x

10x

Slaps

1x

HINTS:

The berbunk 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 ct 1 (or on the beat) the dancer's movements are always upward. THIS IS A MUST.

GROUPINGS OR FAMILIES:

I: Beginning & resting moveemnts

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

III: CSAPASLOK (Slappings)

1. KONTRAS CSAPOK (Kontra slaps) - off beat
 - a. To heel clicks
 - b. To double clicks
 - c. Slap in front
2. HANGSÚLYOS CSAPÓK (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 LÉPÉSEK (Closing steps)

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

VI: SPECIAL MOVEMENTS

1. Sliding onto heels/SAROKRA BILLENÉS

CSENDES CSARDAS (Slow)

General Comments:

The slow csardas 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. csardas 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 STEP SPINNING

- a. Stamp
- b. Csárdás
- c. Woman spins under man's arm (continue to spin in same direction).
- c. Woman spins under man's arm (change direction)

FRISS CSÁRDÁS

When the music picks up in tempo the "csendes" (slow) csardas 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. Csardas steps (one or two step csardas)
- 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.
- d. Resting step which consists of one 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 shldr 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.