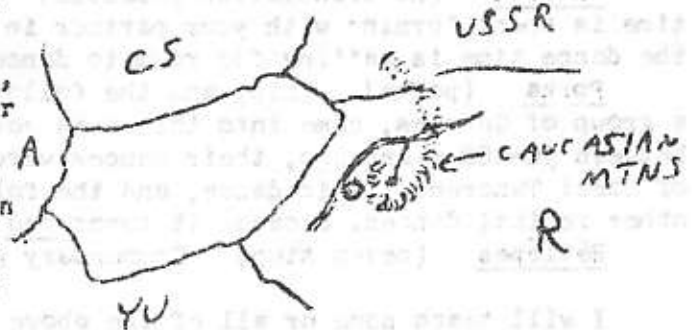


OSU Folk Dance Camp 1978

SZÉKI TÁNCREND
(DANCE CYCLE FROM SZÉK)

Szék (pronounced aske, rhymes with rake) is a small village of about 10,000 people in the Transylvania area of Romania. Many of the villages in this area can be considered Hungarian, for although they are in the political borders of Romania, their language and history are entirely Hungarian. Szék is one of these villages.

Szék means "chair" in Hungarian and the shape of their geographical setting is exactly that. It is very close to the city Cluj - Napoca. To get to Szék (sic is the Romanian spelling for the village), you have to drive a great deal out of your way, go around a small mountain crescent, and then enter the "chair" that is formed by this crescent. There are no paved roads in Szék, but they do have electricity and most, if not all the houses are connected to it. They wear what we would call costumes every day.



At least twice in their history, the Turks stormed the town and killed all the men they could find. Since that time the women have worn all black. Then, some fifty years ago they started to embroider the black wardrobe. Now in the past 10 years they have changed to a somber red and black print.

Folklore, which is very much alive here, is in a continual state of evolution. Of the dances about to be mentioned, some are danced often, others not. ever, which dances are danced often one time are not necessarily danced often at some other time and vice versa. All are going through some form of change as each fraction of a generation puts in or takes out what is liked or disliked.

A dance cycle (táncrend) is an order that a dance, or a series of dances, are done in. Parts can be deleted, but the order cannot be altered. Example: A full meal will start with a before dinner drink, an appetizer, a soup, the main course with salad, and an after dinner drink. This is a dinner cycle. You do not have to have all of these for any given meal, but it would not be proper to mismatch the order of such a meal. (i.e. the appetizer after the main course or the main course before the before dinner drink.)

The Széki Táncrend currently has seven dances in their cycle. They are:
Sűrű Tempo (thick/dense tempo) This is a fast tempoed mens slapping dance. The name perhaps comes from so much music being played in so little time.

Ritka Tempo (rare tempo) This is a slow tempoed mens slapping dance. The name possibly comes from the sparcity of music in the given time. The slowness of the tempo does not make it any less difficult.

Magyar (or Negyves) (Hungarian - or dance for four) The name of "Hungarian" refers to the style of rhythm of the music. This is a dance for two couples. The two couples forming a small circle and turning as a wheel constitute the main part of the dance.

Lassu (slow) As its' name implies, this is a slow dance for the people to catch their breath, and perhaps for the couples to get a pleasant hug from their partner.

Continued...

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SZEKI TÁNCREND

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Csárdás (no translation possible) A dance where most of the dancing time is spent turning with your partner in place. Traditionally, most of the dance time is waiting for room to dance in.

Porka (polka) This, and the following dance, are imports. The Saxons, a group of Germans, came into this area several hundred years ago. Somewhere between 50-100 years ago, their dances were accepted and attached to the end of Szeki Tancrend. This dance, and the following one are different from all other regional dances, because it turns and travels forward at the same time.

Hétlépes (seven step) Commentary given above.

I will teach some or all of the above dances. the information given above is so that one has a concept of the whole, regardless of what is taught.

dance descriptions and notes
by Gary Coyne

Continued...

Men start walking around (CCW) in a circle till the circle feels right. Then just before the music has begun a new melody line, face the center of the circle and start the dance.

- I Resting step with hands free & raised up & slightly out to sides
- ct 1 scuff R ft as it goes to right.
 - & step/stamp R to right
 - 2 close L ft with click
 - & step R slightly to right
- repeat opst ftwk and direction

ending with a scuff & a jump to both on last ct.

Do the above step both directions three times, then close with the following step:

- ct 1 slap L thigh side with L hand, knees bent & R hand across ^{in front of} body
- & slap outside R heel with R hand, knees straighten
- 2 step R in place
- & slap R thigh side with R hand as L hand comes up near L ear.
- 3 slap L inside calf (out) with L hand, as L leg extended & raised fwd
- 4 hold

Now do the following step three times:

- II Slapping step
- ct 1 slap L thigh side with L hand, knees bent & R hand across in front of body.
 - & slap outside of R heel to right with R hand, knees straighten
 - 2 lump down onto both ft (with noise)
 - & clap hands as body rises up & L comes out to side
 - 3 come back down onto both feet (with noise)
 - & clap hands as body rises up
 - 4 slap inside R calf (out) with R hand as ^R leg extended & raised fwd
 - & come back down onto both ft (with noise)

After doing this step three times, repeat the closing step of Step I mentioned before.

Alternate between Step I and Step II till end of music.

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Dance presented by Gary Coyne

Continued...

(Note: For notation purposes counts and numbers are used for listing the order of steps. There is no relationship between the two, and all references to previous steps will be done using the numbers)

Men start walking around (CCW) in a circle till the circle feels right. At the beginning of a melody line, start the following:

Walking Step

ct 1 step R in line of direction (body is facing to the leftish a bit)
 & step L behind R, still going in line of direction
 2 step to R in line of direction
 & lift L ft and twist to face a bit to the right of line of direction
 3,&,4,& repeat 1,&,2,& with opst ftwk and angles of twist, continue going in line of direction. (Although in line of direction, there is a zig (out) and zag (in) with this movement.

Repeat the above three times. the end of the third time will go as follows:

ct 3,&,4 as is
 & drop onto R ft, with L ft extended out behind and do the close as follows:

Closing step

cts	#'s	
1	1	swing L ft out in front
&	2	leap onto L ft and slap R inside calf (out) with R hand
2	3	step R ft in place and extend L ft out behind.
ah	4	repeat # 1
&	5	repeat # 2
3	6	step on R ft in place
h	7	slap R thigh side with R hand
ah	8	slap L thigh side with L hand
h	9	slap L inside calf (out) with R HAND
&	10	pause

I Now begin the following sequence of slaps of the Slapping Step

1	11	slap L outside heel with R hand
&	12	step R foot in place
ah	13	slap L thigh side with L hand
2	14	slap R inside calf (out) with R hand
&	15	step R ft in place (with noise)
3	16	slap L thigh side with L hand
ah	17	slap R outside heel with R hand
&	18	step R ft in place
ah	19	slap L thigh side with L hand
4	20	slap L inside calf (out) with R hand
&	21	step L ft in place

Continued...

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Ritka Tempo

- 5 22 slap L thigh side with L hand
- sh 23 slap R outside heel to right with R hand
- & 24 lump down on both ft
- sh 25 clap hands as body rises up
- 6 26 come back down onto both ft
- sh 27 repeat # 25
- & 28 slap inside R calf (out) with R hand
- sh 29 repeat # 24

- 7 30 slap L thigh side with L hand
- sh 31 slap outside R heel with R hand
- & 32 step R in place
- sh 33 slap R thigh side with R hand
- 8 34 slap left inside calf (out) with L hand
- & 35 hold

Now, counts 9 - 12 should be a straight repetition of #'s 11 - 20

& 45 drop onto R ft and extend L ft behind

For counts 13 - 16, & repeat the closing step of the walking part, #'s 1 - 10

Continue alternating the walking step and the slapping step till the end of the music.

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Continued...

Formation: Two couples, with men facing men, women facing women. Man holds the others mens hands behind the womens shoulders, the women do the same behind the mens shoulders. The mens arms are over the womens arms.

Steps

I Starting step

- ct 1 Step R in place, but turning the lower half of the torso to face left
- ah step L next to R
- & step R next to L
- 2 step L to the left, turning hips to face center.
- & close R ft, no wt

note: The above is done 2 and 1/2 times. On ct 2, you begin the following

II Travelling step

- ct 1 step L to left.
- & step R across L

notes: 1. Step is done in opst ftwk & drctn also.
 2. There is no level of height change with these two steps.
 3. Step out onto the whole ft, not the toe or ball of ft.
 4. Try to keep hips facing the center of the circle.

III Transition step (for changing drctn of travel, ex. given is from going CW to CCW)

During step II, one man will instigate this step by four loud steps on ct 1&2&. This is the signal to the others that the transition step has begun.

- ct 1&2& step LRLR loudly (one man only)
- 3&4& step LRLR normal (perhaps slow down speed)
- 5 step L to left (facing center)
- & step close R to the L ft
- 6 step L to left (facing center)
- & close R to L ft (no wt.)
- 7 step R to the right
- & hold
- 8 step L over R
- ah step R to right
- & step L over R (now continue rotating CCW with the opst ftwk & drctn of Step II)

IV Rest Step

If the couples want a rest from the circling, the couples can separate from their hold and walk CCW (or CW) in their circle, till they reform and begin from Step I. (Note, men walk with arms at sides or clapping to the music. The women hold their own hands and keep them held close to her body about belly button level.)

- ct 1 step R (if circle is going CCW)
- 2 step L

This step continues till the group restarts from Step I

Formation: As the music begins, everyone lines up in cpls behind the lead cpl. The woman is on the left, man on right. Mens L arm is on womans L shoulder. Her R hand is on mans L shoulder (her arm over). Both face fwd and outside arms are down at sides.

Music: Music for the Lassu is wierd. It is $8/4$ music that can be divided $3/4 + 5/4$ or $2/4 + 2/4 + 2/4 + 2/4$ or $4/4 + 4/4$ depending on which step of the dance you are doing. This rubato tendency shouldn't scare you away, be however fore warned.

Steps

Parade step ($8/4 = 3/4 + 5/4$)
 ct 1,2,3, step R fwd and sway body rightish
 1,2 body is swaying to left
 3 body finishes sway to left
 4,5 body returns to the rightish.

step repeats with opst ftwk and drctn of sways

Transition step ($2/4 + 2/4 + 2/4 + 2/4 = 8/4$)

MAN

ct 1,2 step R starting a turn to the left twd woman
 3,4 step L continuing turn to face woman
 5,6 step R finishing 90° 's of turn and face woman
 7,8 close L (no wt) getting into the to be mentioned position and swaying a bit rightish

WOMAN

ct 1,2 step R starting to turn to right twd man
 3,4 step L continuing turn to face man
 5,6 step R finishing 90° 's of turn to face man
 7,8 Step L getting into the to be mentioned position and swaying a bit leftish.

II Half Turns ($8/4 + 8/4 = 4/4 + 4/4 + 3/4 + 5/4$)

Formation: Man is facing center of the circle (formed of all the couples), woman has her back to the center. She is holding her own hands behind the mans back. Her L arm is on top of the mans shoulder, her R arm is over the side of his L shoulder. His L hand is on the small of her back, his R hand is on her L shoulder.

MAN

ct 1,2,3,4 step L waddling - turning in place CCW
 5,6,7,8 step R " " " " "
 1,2,3 step L completing the turn of 180° 's of rotation
 1,2 sort of start to lean rightish
 3 finish leaning rightish
 4,5 return to a leftish lean

repeat with opst ftwk and drctn, turning back the way you came (now CW).

WOMAN

Same as man, but opst ftwk and drctn of leans. You are waddling the half turn around him while he is waddling the half turn in place.

Note: The whole group of cpls turns together and keep together. All half turns are 180° 's.

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Continued...

This dance is composed of three parts. Each couple should always begin with first step, move onto the second, and continue with the third. Then they can go back to the first again. No part should be left out, the order should not be skipped around.

Steps**I Rest step**

Formation: Cpls facing each other, woman is holding her own hands behind the mans. Her L arm is on to of the mans shoulder, her R arm is over the side of his L shoulder. His L hand is on the small of her back, his R hand is on her L shoulder.

Basic step: Stand there

Variation:

- ct 1 lean to the right (man), left (woman)
- 2 lean to the left (man), right (woman)

II Transition step

From the Variation of Step I, man gently pushes woman away from him. From over his shoulders, she places the palm of her hands on his back. He lays his hands on her shoulders, or presses the inside of his forearms against the outside of her hindarms. This leaves his hands free to snap his fingers to the music.

Basic step (ftwk same for man and woman)

- ct 1 step R to right
- 2 step L to right
- 3&4 step RLR in place

step repeats with opst ftwk and drctn.

Variation of footwork for man.

- ct 1 step R to right
- & scuff L heel as ft goes to right.
- 2 step L to right
- & scuff R heel as ft goes to right
- 3 step R to right (slightly Pidgeon toed)
- & close L to R with click
- 4 step/stamp R slightly fwd.

repeat with opst ftwk and drctn

Basic step variation

MAN

- ct 1 step fwd R
- 2 step L fwd
- 3&4 step RLR in place
- 5&6 step L,R bkwd
- 7&8 step L,R,L in place

Woman

Same as man except opst ftwk and drctn. Notice you have to fudge from previous step to have lft free to start, and probably will need to fudge so that right foot is free after this variation is over with.

Continued...

Variation for the man for of the Basic step variation.

- ct & hop on L ft.
- 1 step/stamp R ft slightly fwd
- & step on L next to R
- 2 step/stamp R ft slightly fwd
- & step on L next to R
- 3 step/stamp R ft slightly fwd
- & step/stamp L next to R
- 4 step/stamp R ft slightly fwd
- & hop L
- 5 step R with a bkwd reel
- & hop R
- 6 step L with a bkwd reel
- 7 lump onto both feet
- & jump up clicking both ft in air
- 8 land on both ft together with a click

II Turning step

Formation: (for CCW rotation) Man and woman hold ptms R shoulder blade with L hand. R hand hold ptms L elbow, mans R hand can be free, but should be in tight

MAN

- ct 1 step R fwd
 - & step L in place
- note; the mans L ft stays in place (for CCW rotation)

WOMAN

- ct 1 step R fwd
- & step L across

Note: For man and woman, there is no hight change on these steps. One steps out sort of on the heel, but not on the ball of the foot.

Transition for changing drctn of Step III the Turning Step.
Man takes womans L wrist in his R hand and opens her up with;

- ct 1 step R stopping turn
- & step L in place (woman is on mans left now)
- 2,sh,& step R,L,R in place

Now, the man will step L,R in place (ct 3,&) while he guides the woman in front of him. She steps L,R to this position (ct 3,&). They resarrange their arm position and continue the Step III in the opt ftwk and drctn.

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Continued...

Formation: Couples line up behind a lead couple with men on the left, women on the right. Man's R hand is on her R shoulder, her L hand is on his R shoulder. Outside arms are free at sides. Maintain a distance of about one arms length from the couple in front of you.

Steps

I Parade step

- ct 1 step bkwd with R ft.
- 2 hold
- 3 step back with L ft.
- 4 hold

II Stamping step (for men only)

This step is instigated by the man of the lead cpl. Once he has begun, all the other men join in.

- ct 1 drop onto R ft making noise (body bunches over to the right)
- & stamp L ft w/o wt.
- 2,& repeat 1,&
- 3 step L standing normal again and facing slightly leftish.
- & stamp R ft w/o wt.
- 4 " " " "

This step is continued till the leader starts the next change.

III Transition step to turning step

Woman stands in place while man steps R, L (ct ^{1, 2} ~~1, 2~~ ^{now 3, 4}) to her right side. The man puts his L hand on her L shoulder, his R hand on the left side of her waist. ~~XX~~
The woman has her hands on his shoulders. Both man and woman are rotated out from each other to be facing forward.

- ct 1,2 on outside ft rock fwd
- 3,4 on inside ft rock bkwd.

The lead couple now starts right into the turning step, all successive couples wait till there is room in front of them and they begin;

IV Turning step

MAN: There are four possible ways for you to do the turning step. You can mix and match or just select the one that feels most comfortable for you.

Method one

- ct 1 step R fwd in ling of dirctn
- 2 step L fwd and start turn CW
- 3 step R continuing the CW turn
- 4 step L briefly pausing and closing the R ft near the L ft.

Method two

- ct 1 step R fwd
- & step L near R ft starting to turn CW
- 2 step R " L " continuing the turn CW
- 3 step L finishing the turn
- 4 close R to L w/o wt.

Method three

- ct 1,2 As in Method one, ct 1,2
- 3,&,4 " " " two, ct 2,3,4

Method four

- ct 1,&,2 As in Method two, ct 1,&,2
- 3,&,4 " " " three, ct 3,&,4

Continued.

IV Turning step (cont.)

WOMAN

- ct 1 leep onto L ft in front of man (forwardish)
- 2 run R circling the man
- 3 " L " " "
- 4 " R in place, and ending up in original orientation.

The turning step continues till the end of the music. The only real reason to stop is if there is a snag in the flow of traffic at which point you revert back to the rocking step of Step III, and wait till there is room to dance. It is not considered proper to get out of the turning line and pass someone unless it is absolutely necessary.

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continued...

Hotlepes

Important note: When the music changes into the Hotlepes, you continue with one more Porka turn, then begin the Hotlepes. This means that you always begin the Hotlepes step on the second bar of the Hotlepes music.

Formation: Woman is on man's left. His L hand is on the left side of her waist. Her R hand is on top of his shoulder from behind his neck. Her L hand is out in line of direction, palm down. His R hand is holding hers from the top.

Part I the forth and back walk.

ct 1 step outside ft in line of direction
 & step inside ft " " " "
 2 step outside ft " " " "
 & close with inside ft and hold
 3,&,4,& repeat 1,&,2,& with opat ftwk and direction, but still facing fwd.
 5,& - 8,& repeat cts 1.& - 4,&

Part II The turning step

MAN

ct 1,2,3,4 step/pivot R,L,R,L making two revolutions CW

WOMAN

cts 1,&,2,&,3,&,4,& run R,L,R,L,R,L,R,L for two revolutions around the man.

Alternate Part I and Part II till the Musicians play some chords with a 1,2,&,3,&,& rythem. At this point the dance changes so that the couples do the forward and back only once, not twice as before. The couples still do two revolutions of the turning step. This pattern continues till the end of the music.

Part I Variation for the man

cts 1,&,2 as is
 & slap the L inside calf (in front) or L inside heel (behind) with R hand
 3,&,4 as is
 & slap the R outside heel (behind) or R inside calf (in front) with R hand.