

SZÖKKENÓS

Hungarian

PRONUNCIATION: SUH-keh-nuhsh

TRANSLATION: Leaping (or hopping)

SOURCE: Dick Oakes learned this dance from Andor Czompo who arranged it from published material by Zs. Vágó and M. Szentpál of the Dance Department of the Institute of Popular Culture in Hungary.

This dance description is based on Szökkenós notation in the 1972 San Diego State College Folk Dance Conference syllabus.

BACKGROUND: The motifs for this dance come from Dévaványa, a town in the Southern Great Plain region of south-east Hungary. The town has been called Dévaványa since the days of Turkish rule. Earlier, there were four villages at its present site: Wanya, Ecseg, Kérsziget, and Varsányegyház. The city's thermal pool and bath have been in use since the beginning of the 1960s and is open throughout the year. The baths are situated in the western part of the town on nearly 2,000 square meters of land of which three quarters is green area, park, playground, and sports fields.

MUSIC: Buccaneer (45rpm) 14431A, "Esik Eso."

FORMATION: Cpls scattered randomly around the dance area, all facing CCW, M to L of W, M R hand on back of W waist, M L fist on own hip, W hands on hips, fingers fwd.

METER/RHYTHM: 4/4

STEPS/STYLE: THREE-HOP: Run R (ct 1); run L (ct 2); run R (ct 3); hop R (ct 4). Motif also may beg L.

ONE-HOP: Step R (ct 1); step L (ct 2). Motif also may beg L. Instead of steps, dancers make dance low leaps.

TWO-CLOSE: Run R in place (ct 1); run L in place (ct 2); close R sharply to L without wt (ct 3); pause (ct 4). Repeat is with opp ftwk. Motif also may beg L.

THREE-BEND: Run R (ct 1); run L (ct 2); run R (ct 3); bend R knee (ct 4). Motif also may beg R.

The style is light and playful.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION

None

I. FIGURE I

- 1 CCW around the dance area, step R (ct 1); step L (ct 3);
2 Step R (ct 1); step L (ct 3);
3-4 Dance 2 Three-Hop motifs, beg R;
5-8 Repeat action of meas 1-4 with opp ftwk;
- 9-12 Repeat action of meas 1-4 except that M dances in place and leads W around himself so that the cpl makes one full turn CCW;
13-14 Releasing handhold and turning away from each other, walk 4 steps (2 per meas) in a small cir, M CCW and W CW, ending in orig pos and resuming handhold;
15-19 Repeat action of meas 9-13;
20 Repeat action of meas 14 except that M does not take wt on last step and, instead of resuming handhold, ptrs face each other and join hands with each other straight across.

II. FIGURE TWO

- 1 Moving swd to M L, beg M L and W R, dance 1 Three-Hop motif, turning slightly to face LOD and accenting the first two steps with stamps while leaning twd each other;
2 Dance 2 One-Hop motifs, swinging joined hands to the same side with each step;
3-4 Repeat action of Fig II, meas 1-2 to M R with opp ftwk;
5-8 Repeat action of Fig II, meas 1/4;
- 9-10 Turning away from each other, make full individual cir dancing two Three-Hop motifs, M CCW and W CW, and ending facing ptr and resuming handhold straight across;
- 11 Beg M L and W R, dance 1 Two-Close motif;
12 Both beg R, dance 1 Two-Close motif;
13 Both beg R and turning CCW as a cpl, dance 1 Three-Bend motif;
14 Both beg L and turning CW as a cpl, dance 1 Three-Bend motif;
15-19 Repeat action of Fig II, meas 9/13;
20 M: Repeat action of Fig II, meas 14, resuming Formation pos.
W: Move to R side of M with three running steps to resume Formation pos.

Repeat entire dance from beg.