

ANDOR CZOMPO

Hungary

DUDÁLÁS ÉS UGRÓS






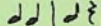
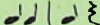
Circle dance from Tolna County (Transdanubia-Hungary)

Source: special arrangement by Sándor Timár. Introduced by Andor Czompo

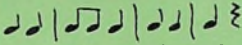
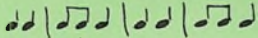
Record: Sebő Ensemble, Pepita SLPX 17482 A. "Szerelem, szerelem..."

Formation: Mixed circles of 10-15 people

MOTIFS AND SEQUENCES:

1. Ringás (Swaying) 
Ct 1-2 With feet slightly apart and parallel (2nd pos), shift weight onto the Lft
3-4 Shift weight slowly onto the Rft
2. Single Csárdás 
1 Step on the Lft to the L sd
2 Close the Rft to the Lft with partial weight
Rft with op ftwk & direction
3. Six steps 
1 Step on the Lft fwd
2 Step on the Rft fwd
3 Turning 1/4 to the R, step on the Lft to the L sd
4 Close the Rft to the Lft with partial weight
5 Step on the Rft to the R sd
6 Close the Lft to the Rft with partial weight
4. Rest step 
1 Step on the Lft to the L sd
2 Step (close) on the Rft beside the Lft
3 Close the Lft to the Rft, ending with weight on both feet
4 Pause
5. Rest step and bounces 
1 Step on the Lft to the L sd
2 Step on the Rft beside the Lft
3 Close the Lft to the Rft with a bounce
& Bounce on both feet
4 Lower the heels to the floor
6. Cross jump 
1 Jump into a small 4th pos, Lft fwd in front of the Rft. Lft carries only partial weight
2 Small leap onto the Lft to the L sd
3 Close the Rft to the Lft, weight on both feet
4 Pause
7. Double cross jump 
1 Jump into a small 4th pos, Lft fwd in front of the Rft. Lft carries only partial weight
2 Symmetrical repeat of ct 1

DUDÁLÁS ÉS UGRÓS (Page 2)

- Ct 3 Jump into 1st pos parallel
 4 Pause
8. Háromugrós (three-jumps) 
- 1 Leap onto the Rft. At the same time lift the Lft in front of the R lower leg with bent knee and turned out toes
- 2 Hop on the Rft. At the same time swing the L lower leg to the L sd with slightly turned in toes
- 3&4 Step in place L, R, L.
- 5-6 Same as cts 1-2 with op ftwk
- 7 Close the Rft to the Lft, wt on both
- 8 Pause
- Variation 
- 1-6 Same as in cts 1-6
- 7&8 Step in place R, L, R

THE DANCE

Dudálás

The first part of this arrangement is done to the singing accompaniment of the record. The voices imitate the sound of the bagpipe, hence the name of the dance, Dudálás (playing the bagpipe). The song is in parlando-rubato style and the movements follow the structure of the text rather than the actual notes. This is particularly apparent during the third repeat, when the steps follow through even during the slight pauses between melody lines.

- Melody lines Melody A I
 1-2 Dancers form circles, assuming a shoulder-to-shoulder hold
 3-4 Ringás (swaying) (#1) four times
- Melody A II
 During this melody the dancers slowly move backwards, extending the circle and changing to a simple side-low handhold
 1-4 Single Csárdás (#2) eight times
- Melody A III
 Six step (#3) three times. Here the steps follow with even continuity utilizing even the slight pauses between the melody lines
- Ugrós
 The handhold remains unchanged
- Melody B I. Instrumental
 Meas 1-16 Rest step (#4) eight times
 17-24 Cross jump (#6) four times
- Melody B II. "Hol jártál az éjjel..."
 1-16 Rest step (#4) eight times

Meas

1-16 Melody B III. "Nincs itthon az uram..."
Rest step and bounces (#5) eight times
17-24 Double cross jump (#7) four times

1-24 Melody B IV. Instrumental
Háromugrós (three-jumps) (#8) six times

Melody B V
Same as Melody B II

Melody B VI
Same as Melody B III

Melody B VII
Same as Melody B IV

THE SONGS

Melody A I

1. Szerelem, szerelem,
2. Atkozott gyötrelém.
3. Szerelem, szerelem,
4. Atkozott gyötrelém.

Melody A II

1. Mért nem virágoztál
2. Minden falevelen.
3. Minden falevelen,
4. Cédrus fa tetejen.

Melody A III

1. Hej de nem az a rózsza
2. Ki kiskertben nyílik,
3. Hanem az a rózsza
4. Ki egymást szereti.

Melody B II
& V

Holjártál az éjjel cinege madár?
Ablakodba háltam kedves violám.
Mért be nem jöttél cinege madár?
Féltem az uradtól kedves violám.

Melody B III
& VI

Nincs itthon az uram cinege madár.
Laskai erdőben ritka rendet vág.
/: Jó lovai vannak hamar haza ér,
Jaj lesz nekem rózsám hogyha nálad ér. :/

HÉTLEPÉS

HÉTLEPÉS = Seven steps

This dance, which has an obvious German origin, is quite popular among various Hungarian ethnic groups in Transylvania. The variation described here comes from the village of SZÉK (MEZŐSÉG region in central Transylvania).

Source: Sándor Timár
Music: Folk Dancer MH 2082
Formation: Couples

MOTIFS:

1. Forward & back ♪♪♪♪ | ♪♪♪♪
Ct 1 Step on the Rft fwd
2 Step on the Lft fwd
3 Step on the Rft fwd
4 Pause
5 Step on the Lft back
6 Step on the Rft back
7 Step on the Lft back
8 Pause
NOTE: The forward steps are accented (slight stamps).

2. Pivot turn (Man) ♪♪
1-2 Step on the Rft fwd and pivot turn halfway to the R (CW).
3-4 Step on the Lft back and pivot turn halfway to the R (CW).
NOTE: the forward steps are small.

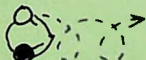
3. Running turn (Lady) ♪♪♪♪
1-4 With four running steps, LRLR, trace a small but full circle (loop) CW.

THE DANCE

Couples in one big circle. Partners are side-by-side facing LOD, Lady is on the L side of Man. Man's L hand behind her back, Lady's R hand is on his L shoulder. All couples start the dance at the same time.

- Meas 1-4 Introduction
5-8 Couples do the Forward & back, motif #1, two times. Ladies use opposite footwork.
9-10 Partners join the free hands (hand to hand or elbow to elbow hold). Men do the Pivot turn, motif #2, two times, making two full turns and progressing in LOD. At the same time, the Ladies do the Running turn, motif #3, two times following the Man's lead. The Lady actually runs around the Man, tracing two loops as they progress in LOD.

From here on the dancers alternate the Forward & back sequences and the double turns until the end of the music.



PALÓC PÁROS

Couple dance from North-central Hungary.

Source: Special arrangement by Sándor Timár. Introduced by Andor Czompo.

Record: Sebő Ensemble, Pepita SLPX 17482 A, "János bácsi..."

Formation: independent couples

MOTIFS AND SEQUENCES:

1. Double Csárdás ♪♪♪♪
Ct 1 Step on the Rft to the R sd
 2 Step on the Lft beside the Rft in place
 3 Step on the Rft to R sd
 4 Close the Lft to the Rft with partial weight
 Repeat with op footwork and direction
2. Turning Csárdás ♪♪♪♪
 1 Step on the Rft in place turning 1/4 to the R
 2 Step on the Lft in place
 3 Step on the Rft in place turning 1/4 to the R
 4 Close the Lft to the Rft with partial weight
3. Forgó (Turning) ♪♪♪♪ | ♪♪♪♪
 1 Step on the Rft fwd
 2 Step on the Lft fwd
 3 Step on the Rft fwd
 4 Step on the Lft fwd. At the same time turn 1/2 to the R
 5 Step on the Rft fwd
 6 Step on the Lft fwd
 7 Step on the Rft fwd. At the same time turn 1/2 to the L
 8 Step on the Lft fwd
4. Ugrós (Jumping) ♪♪ | ♪♪ | ♪♪
 1 Jump onto both feet slightly to the L sd
 2 Leap onto the Lft in place. At the same time lift the Rft to
 L low fwd diag
 3 Jump onto both feet slightly to the R sd
 4 Leap onto the Rft in place. At the same time lift the Lft to
 R low fwd diag
 5-6 Same as cts 1-2
 7 Leap onto the Rft slightly to the R sd. At the same time lift Lft
 to R low fwd diag
 8 Hop on the Rft in place. At the same time swing the L lower leg
 with bent knee to the L sd.

THE DANCE

Csárdás

Partners face each other and join in a shoulder-shoulder-blade pos.

KISKANÁSZTÁNC

KIS = small, short. KANÁSZTÁNC = swineherder's dance.

This dance is a short version of a type of dance known among the Hungarians as KANÁSZTÁNC. Although the majority of these dances are done with an implement (stick, shaft, small ax with a long handle), this version utilizes motifs which can be done without those implements.

Source: many, arrangement by A. Czompo
Music: any good moderate tempo KANÁSZTÁNC or UGRÓS will do: AC #3,
LPX 18007, LPX 18031-32.
Formation: solo

MOTIFS:

1. Steps & hop ♪♪♪♪
Ct 1 Step on the Rft twd a R fwd diag into a small knee bend
2 Step back on the Lft
3 Step on the Rft fwd into a small knee bend
4 Hop on the Rft, turning about 1/4 to the L. At the same time swing the L lower leg fwd.
Repeat with opposite footwork (symmetrical)
2. Back cross Cifra ♪♪♪
1 Small leap onto the Rft to R side
& Step on the Lft behind the Rft
2 Step on the Rft in front of the Lft
Symmetrical repeat
3. Close & step ♪♪
Starting position: Weight is on the Lft in a small knee bend. The Rft is R-side-low with a slightly bent knee
1 Close the Rft to the Lft with accent (heel-click). At the same time straighten both knees
2 Small step on the Rft fwd into a small knee bend. At the same time lift the Lft to L-side-low position with a slightly bent knee.
Symmetrical repeat

THE DANCE

Individual dancers (Man or Lady) has hands or fists on the hips. Start the dance at any time with the music.

Do the steps & hop, motif #1, two times.

Do the Back cross Cifra, motif #2, two times.

Do the Close & step, motif #3, two times.

Repeat this 8 meas sequence several more times until the end of the music.

For those who like to improvise, each motif can be done any number of times or in a different order.

Meas

- Melody A I. Instrumental
 1-2 Introduction
 3-4 Double Csárdás (#1) two times starting to the M's R. W follows with op ftwk
 5 M does the Turning Csárdás (#2). At the same time W does a Double Csárdás (#1) to the L, making the side steps large so that the W can follow the M's turn. W also can follow the M's turn with three regular steps (L, R, L), closing feet without weight on the 4th count
 6 Double Csárdás (#1) to the M's L; this time the side steps are small
 7-10 Repeat Meas 3-6
 11-12 Same as Meas 3-4

Melody A II. Vocal: "János bácsi..."

- In preparation for the Forgó (Turning) (#3), partners turn slightly to their L without releasing the handholds, so that they can do the walking steps comfortably around each other
 1-12 Forgó (Turning) (#3) six times. The M leads the turning-twisting with gentle firmness

Melody A III. Instrumental

- 1-12 This is the same as Melody A I, Meas 3-12, plus one more Turning (#2) and Double Csárdás (#1) as in Meas 5-6

Melody A IV. Vocal: "Aki dudás..."

- 1-12 Same as Melody A II

Ugrós

- Partners release the shoulder-shoulder-blade position. For a short while they can join in a R-to-R handshake hold or dance independently with hands on the hips or M holds hands free and low, W's hands fwd diag high with bent elbows
 1-12 Ugros (Jumping) (#4) three times
 13-14 Ugros (Jumping) (#4) ct 1-4
 15 Jump onto both feet in place: then step on the Rft fwd and shake hands with partner.

400 1300.

János bácsi dudáljon kend,
 A dudáját fújja fel kend
 /: Gyengék vagyunk, elfáradunk,
 Hosszú nótát ne fújjon kend :/

Aki dudás akar lenni
 Pokolra kell annak menni.
 /: Ott kell annak megtanulni
 Hogyan kell a dudát fújni :/

SZATMARI TANCOK (DANCES OF SZATMAR)

Music: LFX 18031-32, LFX 18007

VERBUNK (Magyar Verbunk)

Formation: Solo

- Ct. 1-8 Straighten and bend the knees 4x
- 9-16 Click and open the heels 4x
- 17-24 Hop-step forward 4x
- 25-28 Hop-step backward 2x
- 29-32 Step-step-close-pouse

Variations:

1. During the Hop-steps a) R hand hits the free leg (inside boot top) during the hops.
b) Same as a) but the R hand also hits the R thigh during the steps.
c) Same as b) but the L hand also hits the L thigh on the off-beats.
2. Hop-step-step (QQS) with possible boot slap on the hop.
3. Diagonal Three steps (QQS).
4. Heel stand (2nd poz.)

CSENPDES

Formation: Couples

- I. Partners are side-by-side, arms around each other's shoulder. Three steps forward and back (outside foot starts).
- II. Partners are facing each other. Csardas poz. Double Csardas steps.
- III. Walking turn (Open Rida). R or L hips adjacent. Outside foot starts on the accented beat (Identical footwork). Changing directions: Stamp/Stop on the leading foot. Do two Double Csardas steps and start the Walking turn to the opposite direction.

CSARDAS

Same as CSENPDES II and III.

FRISS

Partners are facing each other without hand holds and dance the VERBUNK combinations.
Partners join for Walking turns.
Dance Double Csardas steps for rest.

THIS IS A CUE SHEET.

Presented by Andor Czompo.

UGROS
(Hungarian)

Presented by Andor Czompo

SOURCE: Recreational arrangement by Andor Czompo.
MUSIC: Qualiton LPX 18007 or any good Ugros or Kanasztanc music.
FORMATION: Circle or couples or individuals or short lines.

Ct. Movement

- 1 Step with Right foot to Right side.
- 2 Step with Left foot beside the Right foot (Close)
- 3 Step with Right foot to Right side
- 4 Pause or small bounce on the Right foot.
- 5-8 Repeat cts. 1-4 with opposite footwork and direction.
- 9 Small leap onto Right foot to Right side.
- & Step with Left foot behind the Right foot.
- 10 Step with Right foot in front of the Left foot.
- 11-12 Repeat cts 9 & 10 with opposite footwork and direction.
- 13 Step/leap with Right foot to Right side.
- 14 Hop on the Right foot.
- 15 Step with Left foot to Left side.
- 16 Stamp lightly the Right foot beside the Left foot.

Repeat the whole dance from the beginning, several more times.

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Hungary



Andor Czompo, Assistant Professor of Dance, State University of New York at Cortland, is recognized as the leading authority on Hungarian folklore and dance in the western hemisphere. Raised in Turkeve, a major dance region of eastern Hungary, both his amateur and professional dance experience led to certification in the Institute of Folk Arts as a professional folk-ethnic instructor. In the United States he has founded several ensembles and taught at major institutions and camps. Mr. Czompo joins the Symposium for the first time.