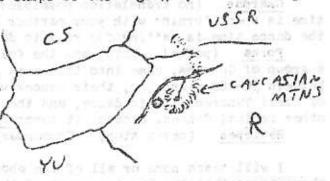
OSU Folk Dance Camp 1978

## SZÉKI TANCKEND (DANCE CYCLE FROM SZEK)

Szék (pronounced sake, 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 entirrly Hungarian. Sick is one of these

Sack means "chair" in Mungarian and the shape of their geographical setting is exactly that. It is very close to the city Cluj - Napoca. To get to Szek (fic is the Romanian spelling for the village), you have to drive a great deal out of your way, go around a small mountain cresent, and then enter the "chair" that is formed A by this cresent. There are no paved roads in Szek, 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 bistory, the Turks stormed the town and killed all the men they could find. Since that time the vomen have worn all black. Then, some fifty years ago they started to embroider the black wardrobe. How 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 ator of evolution. Of the dancer about to be mentioned, some are danced often, others not. ever, which dences are denced often one time are not neccessarily disced often at some other time and vice vares. 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 (tancrend) 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 appetizor, a soup, the main course with calad, and an after dinner drink. This is a dinner cycle. You do not have to have all of these for any given seal, but it would not be proper to mismatch the order of such a weal. (i.e. the appetizer after the main course or the main course before the before dinner drink. )

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

time. (rare tempo) This is a slow tempord mens slapping dance. Ritka Tempo 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.

The name of "Eun-Magyar (or Negyes) (Hungarian - or dance for four) garian refers to the ctyle of rhythem 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.

Laggu (slow) Ac 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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Csardas (no translation possible) A dance where most of the dencing time is spent turning with your partner in place. Traditionally, most of the dence time is waiting for room to dence in.

KILLER AND AND THE Many with allow the best to

Porks (polks) This, and the following dance, are imports. The Saxons, a group of Germans, came into this area several hundered years ago. Communered 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 reginal dances, because it turns and travels for . ri of the same time. (seven step) Commentary given above. Hétlépes

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 trught. national control of the proper state of the proper state of the property of th

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dance descriptions and notes short laid we built at forw del acres an el by Gary Coyne to malagest dees as

> A WATER NEW BOTT confinued ...

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

Resting step with hands free & raised up & slightly out to sides I scuff R ft as it goes to right. step/stemp R to right close Lit with click stop R slightly to right repeat opst fith end dretion

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

clop I theigh side with I hand, week bent f R hand across, body

alop outside R heel with R hand " Knees straighten Ž.

& Rhap R theigh side with R hand as I hand comes up near Lear.

elep L inside calf (out) with L hand, as L leg expanded & rused find

Now do the following step three times:

step L theigh side with I hand, knees bent & R hand across in front of body. Slapping step ct 1 slap outside of R heci to right with R hands kness straighten lump down onto both ft (with noise) clap hands no body rices up & L. comes out to side come back down onto both feet (with noise) lap india R colf (out) with it hand as les enfouded fund clap hands as body rises up come lack covn 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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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 begining of a melody line, start the following:

Walking Step step R in line of direction (body is facing to the leftish a bit)

step L behind R, stillgoing in line of dretn

sten to E in line of dretn lift L ft and twist to face a bit to the right of line of drctn

3,4,4 repeat 1,6,2,1 with opst flwk and angles of twist, continue going - in line of dretm. (Although in line of dretm, there is a zig (out) and zeg (in) with this movement.

Repeat the above three times, the end of the third time will go as follows; ct 3, a, 4 as is

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

## Closing step cts swing I ft out in front 1 3. leap onto L ft and slap R inside calf (cut) with R hand 3 8 step R ft in place and extend L ft out behind. 2 repeat # 1 - Free books, Smed S says able 5 cads a reserve Sh repeat # 2 step on R It in place 56 3 slap R theigh side with R hand 3 slap L theigh side with L hand D slop L inside calf (out) with R MAND 8 sh pause h Q 10 & I Now begin the following sequences of slaps of the Similar Step 1 11 slap i outside heel with E hand step R foot in place 12 & clep L theigh side with L hand 23 ah slam R inside calf (out) with R hand 11: 2 step R ft in place (with noise) 15 plan L theigh side with I hand 16 3 slap R outside heal with R head ah 17 ster ! ft in place 25 18 plan L though of ie with L bind 39

ah

4

20

step L ft in place

Confinued. clap Lineido colf (out) with R land

Will direct early Mal was

' (amount to) reason'

Porceasing Two complete, with the facing sent proofs failed where

| 5    | 22             | slsp L theigh side with L hand   |          |    |
|------|----------------|--|----------|----|
| ah   |                | slap L theigh side with L hand<br>slap R outside heal to right with R hand |          | 30 |
| 8.   | 23<br>24       | lump down on both ft   | -        |    |
| ah   | 25             | Alam hands on hader winds to   |          |    |
| 6    | 26             | come back down onto both ft  |          |    |
| ah   | 27             | repeat # 25  |          | 00 |
| B.   | 28             | repeat # 25<br>slap inside R calf (out) with R hand                        |          |    |
| sh   | 29             | repeat # 24  |          |    |
| 1-20 |                | KE intend to a St. or into . Large Mill then It well at least and          |          |    |
| 7    | 30             | slap L theigh side with L hand   |          |    |
| sh   | 35<br>31<br>30 | slap outside R heel with R hand  |          | 11 |
| Sc.  | 32             | step R in place  |          |    |
| dp   | 33             | slap R theigh side with R hand   | W. STATE |    |
| 8    | 33             | slap R theigh side with R hand<br>slap left inside calf (out) with L hand  |          |    |
| Ĉs.  | 35             | hold page retrains don't same all ware all page.                           | . Paga   |    |

Row, counts 9 - 12 should be a streight repitition 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 elternating the welking step and the slapping step till the end of the music. grape hand a second and an entire of payment Line was the life and payment

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## Mngyar (or Negyea) .

Formation: Two couples, with men facing men, women facing women. Mon 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

Step R in place, but turning the lower half of the torso et 1 to face left

step L next to R En

step R next to L 8

step L to the left, turning hips to face center. 2

close R ft, no wt 23

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

STORY I ASSESSMENT TO THE STORY

Travelling step

step I to left.

step R scross L

 Step is done in opst ftwk &drctn also. notes:

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 dretn of travel, ex. given is from going CW to CCW

During step II, one man will instigate this step by four loud steps on et 1828. This is the signal to the others that the transition step had bemin.

ct 1828 step LRIR loudly (one man only)
3848 step LRIR normal (perhaps alow down speed)

step L to left (facing center)

step close R to the L ft 8

step L to left ifacing center) 6

close R to L ft (no wt.) \$

7 step R to the right

hold 2

8 step L over R

ah step R to right

(now continue rotating CCW with the opst step L over R 8 ftwk & dreta of Step II)

Rest Step If the couples want a rest from the direling, the couples can separate from their hold and walk CCW (or CW) in their tircle, 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. )

step R (if circle is going CCW) et 1

etep L

This step continues till the group restarts from Step I

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Formation: As the music begins, everyone lines up in cpls behind the lead opl. The woman is on the left, men on right. Mons L arm is on womans L shoulder. Her R band is on mana L shoulder (her arm over). Both face fud and outside arms are down at sides.

Music: Music for the Lassu is wierd. It is 8/h music that can be divided 3/4 + 5/4 or 2/4 + 2/4 + 2/4 or 4/4 + 4/4 depending on which step of the dance you are doing. This rubato tendancy shouldn't scare you away, be Porgation: Cole troing acce below, each is building her however fore warned.

no at boat R six steer to to like eit on at boad I att (8/4-3/4 + 5/4) Parade step step R fud and sway body rightich want ignit square steed ct 1,2,3, body is swaying to left body finishes sway to left ( and ) delt at a delt and 1,2 body returns to the rightish. 3

stop repeats with opst fith and dretn of sways

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

step R starting a turn to the left tud woman MAN step L continuing turn to face woman his also and some during gets place ct 1,2

3,4

etep R finishing 90"'s of turn and face woman daying as a quite close L (no wt) getting into the to be mentioned position and

swaying a bit rightish

RAMOW step R starting to turn to right twd man ct 1.2

step L continuing turn to face man 3,4

step R finishing 90°'s of turn to face man 5,6 Step L getting into the to be mentioned position and swaying a bit

leftish.

Helf Turns (8/4 + 8/4 = 4/4 + 4/4 + 3/4 + 5/4) = 212 = 2 = 2 Formation: Wan 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 Larm 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 step L waddleing - turning in place CCW ct 1,2,3,4 " Street H.J gota step R 5,6,7,8

" complesting the turn of 180° a of rotalion step L

sort of start to lean rightich 1,2 finish leaning rightish

return to a leftish lean

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

Same as man, but opst fituk and dreth of leans. You are waddleing the half turn eround him while he is waddleing the half turn in place.

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

> dance notes by Gary Coyne dence presented by Gary Coyne

> > Continued ...

This dence is composed of three parts. Each couple should sleays 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 eround. Steps To date the the goldennia of the control of the day of the day of the control of the control of the day of the control o

Rest step

Pormation: 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 shoulde His L hand is on the small of her back, his R hand is on her L shoulder.

districts glod can and but a cuts

Basic step: Stand there Variation:

lean to the right (man), left (woman) lean to the left (man), right (woman) et 1

II Transition step

From the Variation of Step I, man gently puches woman away from him. From over his shoulders, she places the palm of her hands on his back. He lays his bands on her shoulders, or presses the incide of his forearms against the outside of her hindarms. This leaves his hands free to snap his fingers to the music. Basic step (ftuk same for man and woman)

step R to right

ct 1

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.
step L to right
scuff R heel as ft goes to right 2.

step R to right (slightly Pidgeon toed)

a mer 25 that we sedde good

dence presented by Oury Cover

close L to R with click a sign and a sign and a sign again that

h step/stamp R slightly fwd.
repeat with opst ftwk and dretn

Basic step variation

ct 1. step fud R

step L fyd

step RLR in place

step L.R bkwrd

56 step L,R,L in place

Woman .

Same as man except orat fith and dretn. 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.

ne as men, but one, the specific of leader, You are vendlesses the held turn are

deserting while group of call turns endelber and been together. All half turns

Continued ...

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Veriation for the mon for of the Pasic step variation. et & watch hop on L ft. do close see and a new rate at a contact and an area and an area step/stamp R ft slightly fad 1 Has the couple in fider of you. step on L next to R 2 stop/stemp R ft slightly fyd 2 step on L next to R 2 step/stamp R ft slightly fwd 3 step/stamp L next to R step/stamp R ft slightly fwd It's a mile tond gods 元 step P with a bkwrd reel 5 wino and would contain an arranged step L with a bkwrd reclassion of the second state of the second s lump onto both feet Jump up clicking both ft in air lend on both ft together with a click

Turning step Formation: (for CCW rotation) Man and woman hold ptrns R aboulder blade with L hand. R hand hold pture L elbow, mans R hand can be free, but should be in tight District and something the continue to sever about

ct 1 step R fud

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

& step Lacross 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 dreth of Step III the Turning Step. Man takes womann L wrist in his R hand and opens her up with; step R stopping turn

step L in place (woman is on mans left now)

2, ah, & step R, L, R in place Now, the wen 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 restrange their arm position. and continue the Step III in the opat flux and drctn.

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Formation: Couples line up behind a lead couple with men on the left, women on the right. Mans 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 Perade step

- step bkwds with R ft. ct 1
  - 2 hold
  - step back with L ft. 3
  - hold
- Stemping step (for men only) This step is instgated by the man of the leed cpl. Once he has begun, all that other men join in.
  - ct l drop onto R ft making noise (body bunches over to the right) IN THE LANDS O'S SECURE OF SEMI
    - stamp L ft u/o wt.
    - 2,& repeat 1,&
    - 3 step L standing normal again and facing slightly leftish. department (for 60% months and
  - & stamp R ft w/o wt.
  - This step is continued till the leader starts the next change.
- Transition step to turning step

  Woman stands in place while run steps R,L (ct 152) to her right side. The man not III puts his L hand on her L shoulder, his R hand on the left side of her waist. The woman has her hands on his shoulders. Both man and woman are rotated out from Note: For the and action, there are not exceed ct 1,2 on outside ft rock ford each other to be facing forward.

  - 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; Miles and the second of the
- popular at A. J. A. case & de S. 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
  - step R fed in ling of dretn ct 1
    - step L fwd end start turn CW
    - step R continuing the CW turn
    - step L briefly pausing and closing the R ft near the L ft.

Method two

- step R ful ct 1
  - step L near R ft starting to turn CW
  - step R " L " continuing the turn CW
  - step L finishing the turn
  - close R to L w/o wt.

Method three

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

Method four

ct 1,4,2 As in Method two, ct 1,8,2 3,4,4 " " " three, ct 3,4,4 Continued.

Turning step (cont.) CV

leep onto L ft in front of men (forwardish)

run R circleing the man

galow will I abile that the sh hand I alk . Abel ande on at a most profession 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 sneg 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 neccessary.

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## Hotlepes

Important note: When the music changes into the Petlepes, you continue with one more Porks turn, then begin the Hetlepes. This means that you slowys begin the Hetlepes step on the second ber of the Hetlepes music.

Pormation: Woman is on mans left. His L hand is on the left side of her weist. Her R hand is on top of his shoulder from behind his neck. Her L hand is out in line of drctn, 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 dretn

a step inside ft "

a step outside ft "

a close with inside ft and hold

3,2,4,2 repeat 1,2,2,2 with opat ftwk and dretn, but still facing fwd.

5,2 - 8,2 repeat cts 1.2 - 4,2

Part II The turning step

ct 1,2,3,4 step/pivot R,L,R,L making two revolutions CW WOMAN cts 1,2,2,2,3,4,4 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 1,2,2,3,8,\$ 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

as is

alap the L inside calf (in front) or L inside heel

(behind) with R hand

3,8,4

as is

alap the R outside heel (behind) or R inside calf

(in front) with R hand.

BUYON WIELD OF SOURS

dance notes by Gary Coyne dance presented by Gary Coyne