

BULGÁRJÁSZKA

Pronunciation: BULL - gahr - yahs - kaw ("Bulgarian" ?)

Moldvai Csángó living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called "Csángó", meaning those who have gone away from the main group.

Source: Erika Bakonyi, Ti Ti Tábor 1997

Formation: Open circle, leader on right, hands held with arms in a high "W" hold (can also be "V" hold).
Dancers face LOD.

Meter: 2/4

Meas Ct

- | | | |
|---|-------|--|
| 1 | 1 | Step on R moving in LOD & slightly diagonally outwards. |
| | 2 | Step on L next to R. |
| 2 | 1 & 2 | Step on R as in meas 1 ct 1. |
| 3 | 1 & 2 | Step on L moving in LOD & slightly diagonally into the circle. |

Dance: This dance is very similar to the well-known three measure Pravo done by Bulgarians, hence the name.

Style: relaxed, slight bounce in knees, flatfooted

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csu Hayward.edu), March 1998.

SERÉNY MAGYAROS

Pronunciation: SHARE - ain MAWG - yawr - oshe (the “g” is softened by the following “y”)

Moldvai Csángó living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called “Csángó”, meaning those who have gone away from the main group.

Source: Erika Bakonyi, Ti Ti Tábor 1997; Zoltán Nagy

Formation: Circles of 4-8 people, belt or back-basket hold. Dancers face center.

Music: 4/4 meter. Melodies for parts A and B are distinct. Part A is 8 measures long, and part B is usually 8 measures long, but some musicians will play 16 measures throughout the dance.

	<u>Meas</u>	<u>Ct</u>		
A	1	1	Step on R to R	
		2	Step on L next to R. OR Step on L behind R.	
		3	Step on R to R.	
		4	Kick L forward. OR Stamp L foot.	
	2		Same as meas 1 except opposite direction and footwork.	
	3-8		Repeat meas 1-2 three times.	
	B	1	1	Moving in RLOD, step on R in front of L.
			2	Continuing in RLOD, step on L.
3-4			Repeat cts 1-2	
2-3			Repeat meas 1 two times	
4		1-2	Repeat meas 1 cts 1-2	
		3	Repeat meas 1 ct 1	
		4	Hop on R.	
5-8			Repeat meas 1-4 except opposite direction and footwork.	
[7-16			Repeat meas 1-8]	

Variations: The only difference in these variations on the B figure is how long the circle travels before changing directions.
8 meas B:

1	1	Moving in RLOD, step on R in front of L.
	2	Continuing in RLOD, step on L.
	3-4	Repeat cts 1-2
2	1-2	Repeat meas 1 cts 1-2
	3	Repeat meas 1 ct 1
	4	Hop on R.
3-4		Repeat meas 1-2 except opposite direction and footwork.
5-8		Repeat meas 1-4.

16 meas B:

1	1	Moving in RLOD, step on R in front of L.
	2	Continuing in RLOD, step on L.
	3-4	Repeat cts 1-2
2-7		Repeat meas 1 six times
8	1-2	Repeat meas 1 cts 1-2
	3	Repeat meas 1 ct 1
	4	Hop on R.
7-16		Repeat meas except opposite direction and footwork.

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csu Hayward.edu), March 1998.

DRUMUL DRACULUI

Pronunciation: DROO - mool DRAH - koo - loo - ee (“The Way of the Devil”)

Moldvai Csángó living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called “Csángó”, meaning those who have gone away from the main group.

Source: Erika Bakonyi, Ti Ti Tábor 1997; Zoltán Nagy

Formation: Open circle, leader on R, shoulder hold or hands held with arms in high “W” hold. Dancers face center.

Music: 4/4 meter. Melodies for parts A and B are distinct.

	<u>Meas</u>	<u>Ct</u>	
A1	1	1	Step on R to R
		2	Step on L next to R.
		3-4	Repeat cts 1-2.
	2	1	Step on R to R.
		2	Stamp L foot.
	3-4	Stamp L foot again.	
	3-4	Repeat meas 1-2 except opposite direction and footwork.	
	5-8	Repeat meas 1-4.	
A2	1	1	Step on R to R
		2	Step on L behind R.
		3-4	Repeat cts 1-2.
	2	1-2	Repeat meas 1 cts 1-2.
		3	Step on R to R.
	4	Kick L foot forward.	
	3-4	Repeat meas 1-2 except opposite direction and footwork.	
	5-8	Repeat meas 1-4.	
A3	1	1	Facing LOD, step long on R to R, bending R knee slightly.
		2	Small bounce on R by straightening the knee.
		3-4	Repeat cts 1-2 with opposite footwork, pivoting to face RLOD or center on bounce.
	2	1	Moving in LOD, step on R to R.
		2	Step on L next to R or back.
	3-4	Step on R to R.	
	3-4	Repeat meas 1-2 except opposite direction and footwork.	
	5-8	Repeat meas 3-4.	
B1	1	1	Fall onto R foot in front of L foot.
		2	Step on L foot in place.
		3	Step on R foot in place.
		4	Step on L foot in place.
	2-3	Repeat meas 1 two times	
4	1	Stamp R foot next to L foot.	
	2	Repeat ct 1.	
	3-4	Repeat ct 1.	
	5-8	Repeat meas 1-4.	
B2	1	1	Fall onto R foot in front of L foot.
		2	Step on L foot in place.
		3	Step on R foot in place.
		4	Step on L foot in place.
	2	Repeat meas 1.	
3	1	(Scissors) Leap on R while kicking L foot forward low.	
	2	Repeat ct 1 with opposite footwork.	
	3-4	Repeat cts 1-2.	
	4	Repeat meas 1.	

	5-8		Repeat meas 1-4.
B3	1	1	Step slightly to R on R foot.
		2	Step on L foot next to R.
		3-4	Stamp R foot. OR Scuff R foot forward.
	2-3		Repeat meas 1 two times
	4	1	Stamp R foot next to L foot.
		2	Repeat ct 1.
		3-4	Repeat ct 1.
	5-8		Repeat meas 1-4.

Dance: Leader dances one A figure to A music and one B figure to B music. Leader may change to a new A figure, a new B figure or both at the same time, after dancing one pair for a while. This continues to the end of the dance. Typically a lower energy A figure (e.g. A3) will be danced with a lower energy B figure (e.g. B3).

Style: bounce in knees, flatfooted.

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csu Hayward.edu), March 1998.

ZDROBULEANCA

Pronunciation: ZDROH - bull- yahn - kaw

Moldvai Csángo living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called “Csángo”, meaning those who have gone away from the main group.

Source: Erika Bakonyi, Ti Ti Tábor 1997; Zoltán Nagy

Formation: Open circle, leader on right, shoulder hold or hands held with arms in a high “W” hold.
Dancers face center

Music: 4/4 meter.

Meas Ct

1	1	Fall onto R foot in front of L, flicking L foot up behind R calf.
	2	Step on L in place.
	3	Step on R in place.
	4	Step on L in place.
2-3		Repeat meas 1 two times.
4	1	Step on R in front of L.
	2	Small hop on R foot, pivoting to face LOD.
	3	Step on L in front of R, moving in LOD.
	4	Small hop on L foot, pivoting to face center again.

Dance: This dance is very similar to some of the B figures in Drumul Dracului. The dance drifts to the R the entire time, but meas 4 of ct 3 is a definite movement to the R.

Style: energetic, flatfooted

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csu Hayward.edu), March 1998.

ÖVES

Pronunciation: UHR - vesh

Moldvai Csángó living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called “Csángó”, meaning those who have gone away from the main group.

Source: Erika Bakonyi, Ti Ti Tábor 1997; Zoltán Nagy; Zoltán Farkas

Formation: Open circle, leader on R, belt hold. Dancers face center.

Music: 2/4 meter.

	<u>Meas</u>	<u>Ct</u>	
intro	1	1	Step on R to R.
		2	Touch L foot in place (underneath body, flatfooted).
	2		Repeat meas 1 with opposite footwork.
A	1	1	Step on R to R
		2	Step on L next to R.
	2	1	Step on R to R.
		2	Touch L foot in place or soft stamp with L foot.
	3		Repeat meas 2 except opposite footwork.
B	1	1	Step on R to R
		2	Step on L next to R.
	2	1	Step on R to R.
		2	Stamp L foot (harder than in A).
	3		Repeat meas 2 except opposite footwork.
C	1	1	Step on R to R
		2	Step on L next to R.
	2	1	Fall on R in place while pointing L toe to ground to L with L knee turned in towards body.
		2	Hop on R while touching L toe on ground in front of body.
	3		Repeat meas 2 except opposite footwork.
D	1	1	Jump onto R to R while touching L foot on ground in front of body.
		2	Repeat ct 1 with opposite footwork, continuing to R.
	2-3		Repeat Figure B meas 2-3.
E	1	1	Fall onto R to R, bringing L foot up behind.
		2	Fall onto L beside R to R, bringing R foot up behind.
	2-3		Repeat Figure B meas 2-3.
F	1	1-2	Hop on L to R while stamping R foot next to L. Repeat on ct 2.
	2-3		Repeat Figure B meas 2-3.

Dance: Leader may start with intro step or with figure A. Leader progresses through more energetic steps and then progress to less energetic steps. Other dancers may do whichever step they want but will generally follow leader's energy level. Leader does not necessarily do every step listed here (and may do many other steps not described here!).

Style: knees bent, flatfooted.

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csu Hayward.edu), March 1998.

DE DOI (KETTÓS or KETTÓSKE)

Pronunciation: deh DOY (KEH - tuhsh - keh) - "two"

Moldvai Csángó living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called "Csángó", meaning those who have gone away from the main group.

Source: Erika Bakonyi, Ti Ti Tábor 1997; Zoltán Farkas

Formation: Circle of couples, hands held with arms in a high "W" hold. Dancers face center

Meter: 4/4, played QSQSS where Q = ½ beat and S = 1 beat. Melodies for parts A and B are distinct.

	<u>Meas</u>	<u>Ct</u>	
A	1	1	Hop on R foot.
		&2	Step forward diagonally right on L foot.
		&	Step forward diagonally right on R foot.
		3	Step forward diagonally right on L foot.
	2	4	Step backwards diagonally right on R foot.
		1	Hop on R foot.
		&2	Step backwards diagonally right on L foot.
		&	Step backwards diagonally right on R foot.
	3-8	3	Step backwards diagonally right on L foot.
		4	Step forward diagonally right on R foot.
Repeat measures 1-2 three times.			
B1 same footwork as figure A but men dance in place while turning the woman under his right arm. The woman dances turning in place clockwise for four measures and then counterclockwise for four measures.			
B2 same footwork as figure A but hook R elbows and dance forward for four measures and then backwards for four measures.			
B3 same footwork as figure B2 but M holds W's side in his R hand and W's upper arm in his L hand while W holds M's upper arms. As in figure B2, dance forward for four measures and then backwards for four measures.			

Dance: A B1 A B2 A B3. Dancers may choose to find new partners at the beginning of a B figure. M may also choose which B figure to do instead of following the sequence given here.

Style: energetic

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csuhayward.edu), March 1998.

HAJNA (ÇASU)

Pronunciation: HOY - naw (CHAH - soo)

Moldvai Csángó living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called “Csángó”, meaning those who have gone away from the main group.

Source: Erika Bakonyi, Ti Ti Tábor 1997

Formation: Couples varsouvienne position arranged in circle. Dancers face center.

Music: 4/4 meter. Melodies for parts A and B are distinct.

	<u>Meas</u>	<u>Ct</u>		
A	1	1	Step forward diagonally L on L foot.	
		2	Step forward diagonally L on R foot.	
		3	Step forward diagonally L on L foot.	
		&	Step on R foot next to L foot.	
	2	4	Step on L foot next to R foot.	
		1	Step backwards diagonally L on R foot.	
		2	Step backwards diagonally L on L foot.	
		3	Step backwards diagonally L on R foot.	
	3-8	&	Step on L foot next to R foot.	
		4	Step on R foot next to L foot.	
3-8		Repeat meas 1-2 three times except last two counts for M only:		
8		3	Step backwards diagonally L on R foot.	
B	1	4	Step on L foot.	
		1	W: Step sideways to left with L foot. M: Step sideways to right with R foot.	
		2	W: Step behind L with R foot. M: Step on L next to R.	
		3	same as ct 1.	
	2	4	W: Soft stamp with R foot. M: Soft stamp with L foot.	
		2	Repeat meas 1 except opposite direction and footwork.	
	3-8	3-8	Repeat meas 1-2 three times except:	
		8	4	W: same as meas 2 ct 4
				M: Step on R foot.

Variations: M can let his partner turn a greater or lesser amount by lifting his arms during Figure B.

Style: relaxed, flatfooted.

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csu Hayward.edu), March 1998.

“TISZTI” (SIRBA OFICERASCA)

Pronunciation: TEE - stee (SUHR - buh oh - FI - chair - AH - skah)

Moldvai Csángó living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called “Csángó”, meaning those who have gone away from the main group.

Source: Erika Bakonyi, Ti Ti Tábor 1997

Formation: Two opposing lines of 5-8 people in belt hold. Dancers face opposite line.

Music: 4/4 meter. Melodies for parts A and B are distinct.

	<u>Meas</u>	<u>Ct</u>	
A	1	1	Moving forward towards opposite line, step on R foot.
		2	Hop on R foot.
		3	Step forward on L foot.
		4	Hop on L foot.
	2	1	Step forward on R foot.
		2	Step forward on L foot.
		3	Step forward on R foot.
		4	Hop on R foot (optional).
	3-4		Repeat meas 1-2 except opposite direction and footwork.
	5-8		Repeat meas 1-4.
B	1	1	Step sideways to R on R foot.
		2	Step behind R foot on L foot.
		3	Step sideways to R on R foot.
		4	Stamp L foot beside R foot.
	2		Repeat meas 1 except opposite direction and footwork.
3-8		Repeat measures 1-2 three times.	

Variations:

A1		A line can dance meas 1-2 in place, meas 3-4 backwards, meas 5-6 forward and meas 7-8 backwards, so that the two lines move the same direction instead of towards each other and away.
B1	1-3	Repeat Figure A meas 1 three times.
	4	Same as Figure A meas 2.
	5-8	Repeat meas 1-4 except opposite direction and footwork.

Dance: The strongest dancer in the line (not necessarily the first person) initiates variations physically, not by calling. Lines can also move around the floor by angling on either figure.

Style: energetic

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csu Hayward.edu), March 1998.

KEZES

Pronunciation: KEH - zesh

Moldvai Csángó living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called “Csángó”, meaning those who have gone away from the main group.

Source: Eva Kish, 1996

Formation: Open circle, leader on R, hands held with arms in a “W” hold. Dancers face LOD.

Music: 4/4 meter.

	<u>Meas</u>	<u>Ct</u>		
A	1	1	Step on R foot in LOD.	
		2	Step on L foot in LOD.	
		3-4	Repeat cts 1-2.	
		2	Repeat meas 1 cts 1-2.	
	3	3	Step on R foot in LOD.	
		&	Stamp L foot forward in LOD, bending R knee.	
		4	Stamp L foot a little further forward in LOD, bending R knee more.	
		3	1	Still facing LOD, step backwards onto ball of L foot, at the same time bringing hands forward and then down.
	4	2	Step backwards onto R foot with bent knee, bringing hands back up to shoulder height (so that the arms make a circular motion).	
		3-4	Repeat cts 1-2.	
		4	1	Hop on R foot and bring L foot back, while bringing hands down.
		&2	Step on L in back, while hands continue down.	
		&	Hop on L foot and bring R foot back, as hands complete their journey down.	
		3	Step on R in back, while bringing hands back up.	
		4	Close L foot to R foot, taking weight on the L foot, as hands complete their journey back up.	
		&	If going onto Figure B or C, swing arms down again.	
B	1	1	Step on R foot in LOD, arms swinging backwards.	
		&	Scuff L foot forward beside R foot.	
		2	Step on L foot in LOD, arms swinging forward.	
		&	Scuff R foot forward beside L foot.	
	3-4	Repeat cts 1-2		
	2	1-2	Repeat meas 1 cts 1-2.	
		3	Step on R foot in LOD.	
		&	Stamp L foot forward in LOD, bending R knee.	
4		Stamp L foot a little further forward in LOD, bending R knee more, and bring hands back up to shoulder height.		
3-4	Repeat Figure A meas 3-4			
C	1-2	Repeat Figure B meas 1-2.		
	3	1-4	Still facing LOD, take seven running steps backwards in RLOD, knees coming up on each step (1&2&3&4).	
	4		Repeat Figure A meas 4 except opposite footwork and ending with close R to L, keeping weight on L foot (close takes no weight).	

Dance: Leader changes figures without calling. Dancers in the line can be doing different steps from the leader and from their neighbors (especially when leader changes figures). Differences in arm motions are worked out between neighbors; i.e., the strongest dancer wins!

Style: knees bent.

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csuhayward.edu), March 1998.

KECSKÉS

Pronunciation: KECH - kaysh

Moldvai Csángó living in the Carpathian mountains east of Transylvania in Romania. Hungarians living outside the borders of Hungary are called “Csángó”, meaning those who have gone away from the main group.

Source: Zoltán Nagy

Formation: Couples arranged radially around a circle, back baskethold with partner (can also be front baskethold). Dancers face counterclockwise around circle.

Music: 7/8 meter, QQS (counted as 1-2-3~).

Meas Ct

- | | | |
|---|----|---|
| 1 | 1- | Small running step. |
| | 2- | Small running step. |
| | 3~ | Small running step with knee bend. |
| 2 | | Repeat meas 1 except opposite footwork. |

Dance: Dancers may start with either foot. Leader calls changes.

- A travel forward: each step moves forward.
- B women move forward: M dances in place while W dances forward to next M. Couples then resume direction of travel.
- C change directions: dancing in place and without letting go of hands, turn away from partner to face opposite direction. If using front baskethold, turn towards partner to face opposite direction.
- D travel backwards: dance one measure in place then dance moving backwards. (Note if Figure B is called while doing Figure D, resume dancing backwards with new partner.)
- E turn women: M dance in place. Let go of L hands and turn W counter clockwise under R arm until leader calls next change.

Style: flatfooted, taking care not to shuffle.

Dance description by Marjorie Nugent and Tom Roby (metis@seki.mcs.csu Hayward.edu), March 1998.