

ERDÉLYI PÁROS

Pronounced: Air-day-ee Pah-rohsh

Erdély is the Hungarian name for Transylvania. Transylvania is a Latin name and literally means "between the forests." This triangle-shaped territory, closed in by the Eastern and Southern Carpathian Mountains, was a part of Hungary from the 9th Century until the end of World War I. During the Turkish occupation (16th and 17th Centuries), it was a partially independent and relatively prosperous Hungarian State, led by a reigning prince. It was a Protestant State, but with declared religious freedom -- one of the first of this kind in Europe. Due to later Romanian infiltration, there are only three areas in Transylvania today where the Hungarians are not in the minority. These include Székely-land, Kalotaszeg and Torockó. The development of their folk culture was somewhat different than that of the Hungarians inside Hungary. The young men in Transylvania are probably the best dancers in the whole Hungarian language territory. Their couple dances preserved a special style also. The dance described here is probably the first presentation of Transylvania-Hungarian couple dances for recreational folk dancing in the United States.

Source: Research film, owned by Andor Czompo, courtesy of the Hungarian Dance Research Library. The dance was arranged by Andor Czompo to fit the available recording.

Music: Record: Qualiton LPX 10059, "Transylvania Csárdás" or Buccaneer JR-1276 "Erdélyi Páros" 45 rpm. The music is in 4/4 meter, and each melody consists of 16 measures.

Style: Light and lively with slight bouncy feeling which comes from the knee.

Formation: Cpls scattered anywhere in the room.

THE DANCE

<u>Meas.</u>	<u>Ct.</u>	<u>Movement</u>
1-4		<u>Introduction.</u> When this cpl dance follows the Kalotaszegi Lassu, this is the time when the girls turn out from the circle, and join their ptrs in the following pos: the M R hand is on the Lady's waist (L); Lady's L hand is on M R shoulder; M L hand is extended to the side, holding Lady's R wrist.
5	1-2	Step to the L on the L ft, turning hips slightly L.
	3-4	Step fwd on the R ft.
6	1-2	Step fwd on the L ft.
	3-4	Close the R ft to the L without wt. NOTE: During this time, the M actually leads his ptr almost half-way around him. The Ladies do the step with opp footwork, but on ct. 3-4 of Meas. 6, do not close the ft. Instead, do a small step with the L ft -- a preparation for the next turn-out figure.
7	1-2	Step with the R ft on a R/fwd diag.
	3-4	Step with the L ft fwd.

ERDÉLYI PÁROS (Cont)

Meas.	Ct.	
8	1-2	Step fwd on the R ft.
	3-4	Close L ft to the R taking wt.
		NOTE: With these 4 steps, the M moves around his ptr CCW. In the meantime, the Ladies do 1 1/2 turn CW with 4 steps, R, L, R, L, under the M L arm which is high in the air, holding her R hand.
9	1	Ptrs join in shoulder-waist pos, and with identical footwork, Leap to the R on the R ft.
	2	Leap on the L ft beside the R.
	3	Leap to the R on the R ft.
	4	Hop on the R ft.
10	1-3	Repeat Meas. 9, cts. 1-3 with opp footwork.
	4	Do a small jump on both ft.
11-12		Repeat Meas. 9-10.
13-14		With L hips adjacent, walk around ptr CCW in 4 steps, R, L, R, L, -- each step is 2 cts.
15-16		Repeat Meas. 7-8.

Repeat the dance from the beginning 4 more times, with the exception of the Introduction. During Meas. 1-4, do 4 single Csárdás steps in shoulder-waist pos, M starts L, Lady R. The last time through the dance, the music ends after Meas. 1-8. Do the dance accordingly.

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo