

MADJARAC
(Yugoslavia)

Madjarac is a name given to a number of couple dances in the Vojvodina region of Yugoslavia (the districts of Srem, Bačka and Banat). It means 'Hungarian' and derives from the fact, not that the dance is a Hungarian dance, but that it is a non-circle dance. The local peasants of a hundred years ago were aware that dances in couple formation were somehow foreign to their own native kolo repertoire; the Hungarian csárdás, for example, became very popular at that time. As other couple dances developed, they became identified as 'Hungarian-like', hence the name Madjarac.

This version of Madjarac is a fixed sequence of traditional steps and figures set to match the musical arrangement. Originally, the dance had no fixed sequence, although certain movements were generally preferred with specific melody segments.

Pronunciation: mah-JAH-rahtz

Music: Folk Dance 3 (Cassette) 2/4 meter

Formation: Cpls or trios scattered about the floor. Positions vary according to the figure being done; see below. The cpl version will be described in detail. Trio adaptations will be given at the end.

Sequence: This arrangement of Madjarac consists of three figures, each preceded by a chorus, with an extra chorus to end.

Meas

Pattern

CHORUS (Spin CW and CCW)

Position: Ptrs face, W hands on M shldr, M hands just below W shldr blades. To start Chorus, each turns very slightly to own L to prepare for CW spin. Ftwk is identical for M and W.

- | | |
|------|---|
| 1 | Stamp onto R ft fwd (beg CW path), outsides of ptrs ft are adjacent (ct 1); pause (ct &); hop on R ft, continuing CW spin (ct 2); step L ft fwd (ct &). |
| 2-7 | Repeat meas 1 six more times for a total of 7, continuing to spin CW. |
| 8 | End CW spin with 2 stamps: R ft fwd, taking wt (ct 1); L ft beside R, taking wt (ct 2). |
| 9-16 | Go "into reverse," i.e., <u>still facing CW</u> , spin bkwd (CCW) using the <u>same ftwk</u> as in meas 1-8. To make this "in reverse" spin work well, ptrs should keep a small base, i.e., keep ft near each other's, should lean in a bit twd each other, and keep knees more bent than in the CW spin. |

At the end of the Chorus (as a matter of fact, during the final 2 stamps) cpl opens out to side-by-side pos: W on M R, her L hand on his R shldr, his R arm around her waist in back, both outside hands on own outside hips. Cpl may be facing in any direction

I. BASIC MADJARAC STEP

- | | |
|---|---|
| 1 | Step on ball of R ft, keeping ft close, no wt on L, turning both heels to R (ct 1); step on ball of L ft, keeping ft close, no wt on R ft, turning both heels |
|---|---|

MADJARAC (Cont'd)

- to L (ct 2).
 2 Step on ball of R ft, keeping ft close, no wt on L, turning both heels to R (ct 1); step on ball of L ft, keeping ft close, no wt on R, turning both heels to L (ct &); step on ball of R ft, keeping ft close, no wt on L, turning both heels to R (ct 2).
 3-4 Repeat meas 1-2 with opp ftwk.
 5-16 Repeat meas 1-4 three more times.

CHORUS

- 1-16 Repeat as before, including opening out at end.

II. SYNCOPATED STEPS AND STACCATO STEPS

Note: In performing this figure, the cpl moves freely about the floor, dancing fwd, turning in place CCW, dancing in place without turning, etc., depending on mood and traffic.

- 1 Land very hard and loudly on both ft, the R ft a bit fwd (R arch beside L "bunion") (ct 1); pause (ct &); hop on L ft, raising R ft beside L calf (ct 2); step on R ft (ct &).
 2 Stamp loudly onto L ft (ct 1); pause (ct &); hop on L ft, raising R ft beside L calf (ct 2); step R ft (ct &).
 3-4 Seven staccato, short steps, LRLRL, stressing heels.
 5-16 Repeat meas 1-4 three more times for a total of four.

CHORUS

- 1-16 Repeat as before, including opening out at end.

III. ABBREVIATED SYNCOPATED STEPS AND STACCATO STEPS

- 1-2 Same as meas 1-2 of Fig II.
 3 Three staccato steps LRL, stressing heels.
 4-12 Repeat meas 1-3 three more times for a total of four.

Variation on Fig III: Instead of maintaining side-by-side pos, ptrs may separate, as follows: M grasps W R hand at her hip as they open out from the preceding Chorus; as they beg Fig III, he pulls strongly on her R hand and releases it immediately, sending her into one CCW spin in place, which she accomplishes using the full 3-meas step pattern, at the end resuming the side-by-side pos with M grasping her R hand. He immediately sends her into a repeat of the spin, etc., for a total of four spins. When M releases W R hand, he clasps both his hands at the small of his back and performs the steps of Fig III in place. Note: During this variation, W may also choose to replace the steps described above with 6 light running steps (RLRLRL, 2 per meas) for each turn.

CHORUS

- 1-16 Repeat as before, including opening out at end.

TRIO VERSION (1M, 2W) : CHORUS: Same as described above, but in back basket formation; when they open out at end, M is in middle with arms around in back of each W, one on either side of him, their inside hands on his nearest shldr, their outside hands on own hips. FIGURES are the same. Variation on Fig III. Same movements, except M sends both W into turns away from him (RW turns CW, LW turns CCW).

Presented by Dick Crum