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LEKKI, GLORIA ANN. Hungarian Wedding. A video tape of this dance is available for consultation at the Walter Clinton Jackson Library, The University of North Carolina at Greensboro. (1972) Directed by: Miss Virginia Moomaw. Pp. 22.

"Hungarian Wedding" is a dance in which traditional folk dance step patterns are given a modern application. Solemn ceremonial moments of an Hungarian wedding, adapted for theatre, are contrasted with joyful moments of celebration.

The dance has four main sections. Section A depicts the assembly of the dancers who take part in the festivities. Traditionally this is under the guidance of the best man. It utilizes leg slapping and the double czardas often seen in Hungarian dances. Focus changes to preparation of the bride in which both single and double czardas are used.

In Section B, Lyrical curves are predominant in a pillow dance done by the women. Pillows are traditional symbols of prosperity in Hungary. Following the pillow dance the bridegroom dances a farewell to bachelorhood using predominantly sharp movements with some folk dance material included.

The solemn climax of the ceremony occurs in Section C performed only by the women. Changing the head dress of the bride is the symbolic core of the dance; a Hungarian woman is not considered truly married until the head dress is changed from a maiden's to one worn by a married woman. Men do not witness this significant event. Folk dance step material is abandoned to emphasize the changing of the head dress.

The joyful climax occurs in Section D when the dancers

participate in celebrating the wedding. The newlyweds are together for the first time since the change of the head dress; they and two other couples dance a couple dance--the wedding czardas.

The music is based on traditional Hungarian folk melodies that were arranged by Rudolf Maros. Hungarian musicians improvise on basic commonly-known melodies, so the same tunes performed in the native land would be basically the same, but would show divergences from this recorded version.

Costumes are dark slacks and white shirts for the men, and white blouses and full skirts for the women. The different lengths of the skirts is justified by the women being representative of a cross-section of Hungary, where one finds everything from long to very short skirts.

"Hungarian Wedding" uses traditional folk step patterns in a contemporary manner adapted for theatre. Subject matter, that of an Hungarian wedding, motivates the selection of costumes, floor patterns, and music. The actual ceremony is not presented. Instead, folk dance materials are combined with other movements to create an atmosphere of the situation. Dancers relate to this situation rather than to other dancers. Lively, fast movements are used when the atmosphere is light, and stately, slow movements are used for the more solemn moments.

HUNGARIAN WEDDING

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by

Gloria Ann Lekki

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A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
July, 1972

Approved by

Virginia Noonan  
Director

APPROVAL PAGE

This thesis has been approved by the following committee  
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July 5, 1972  
Date of Examination

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To ANDOR CZOMPO, my Hungarian dance instructor, who is a fountain of knowledge and my inspiration in doing this thesis.

To WILLIAM C. MANLEY, FRANK MC ARDLE, WILLIAM WHITNEY, and all of the television studio crew at the State University of New York College at Oneonta for their cooperation in filming this thesis.

To the ONEONTA STATE STUDENTS who volunteered their time so generously.

To DR. G. HAL CHASE for his cooperation and enthusiasm, and for his assistance in securing video tape and camera crew.

To my FATHER and MOTHER for their understanding, and firm and loyal support.

WEDDING IN ECSEK

by

Rudolf Maros

Recording: Hungarian State Folk Ensemble  
Monitor MFS 368  
Score: No known score in the United States

420247

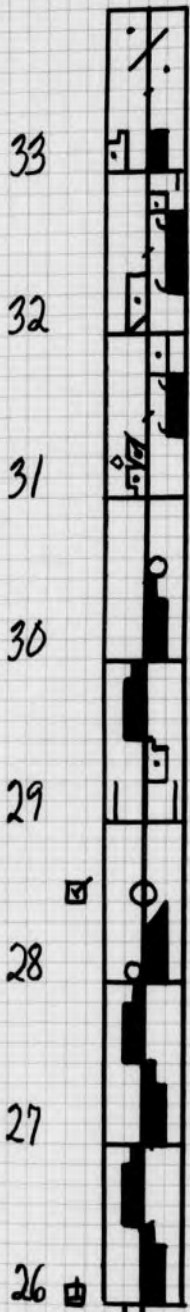
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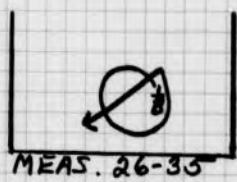
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# PERFORMANCE NOTES

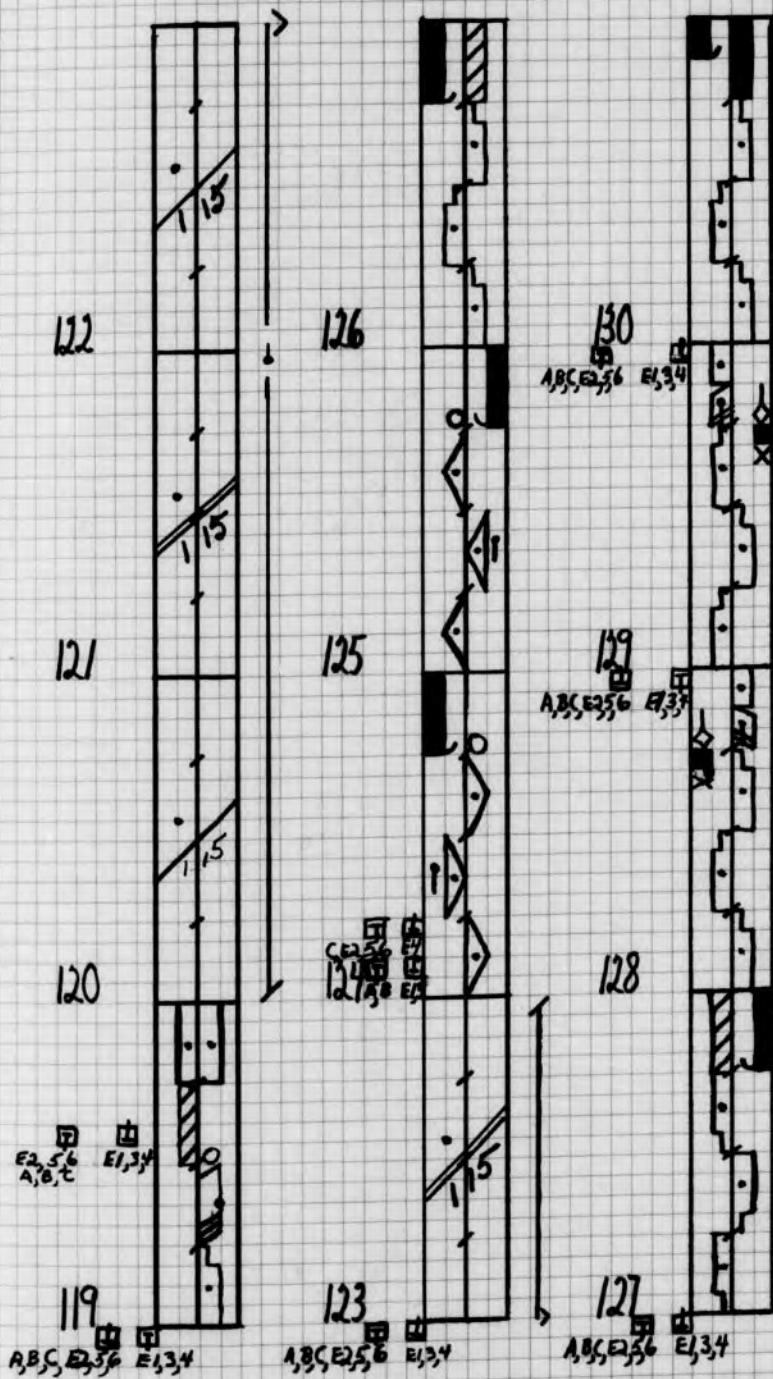


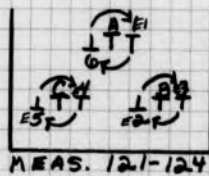
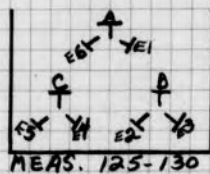
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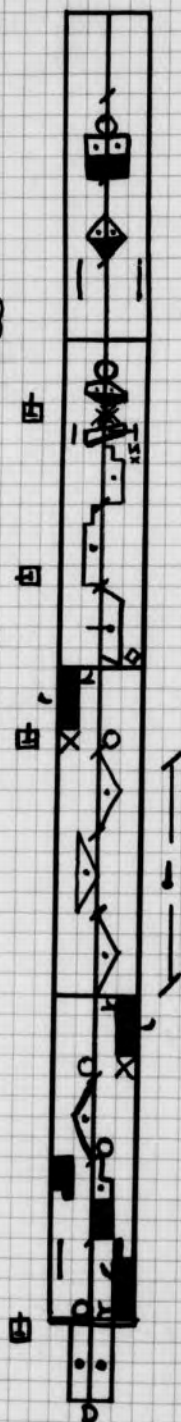
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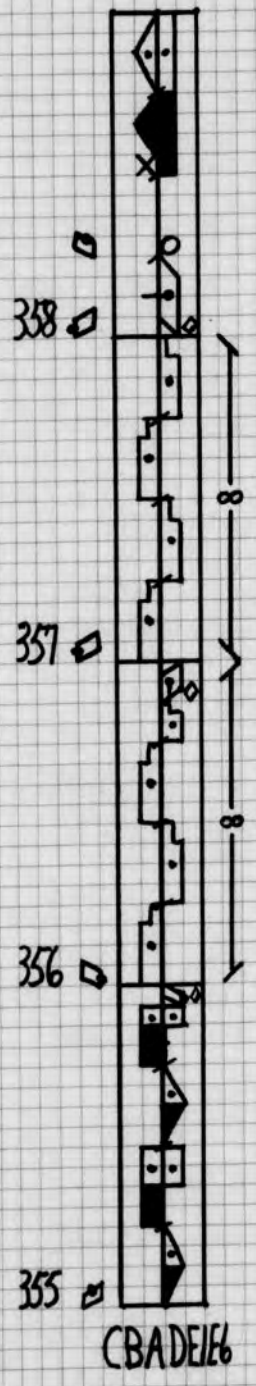
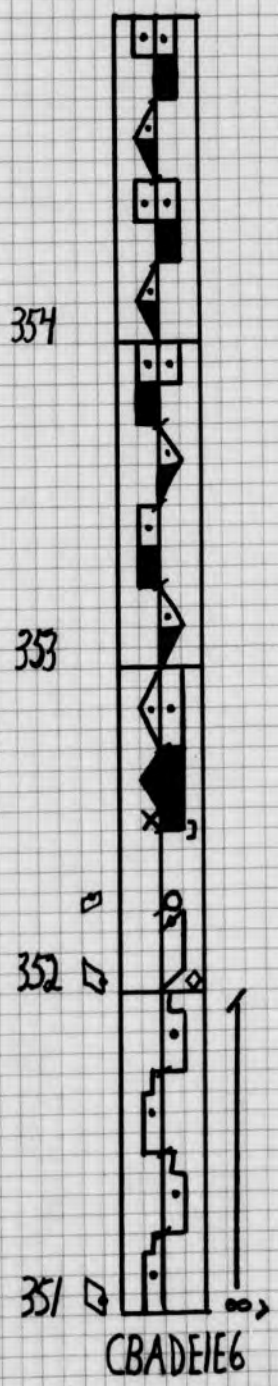
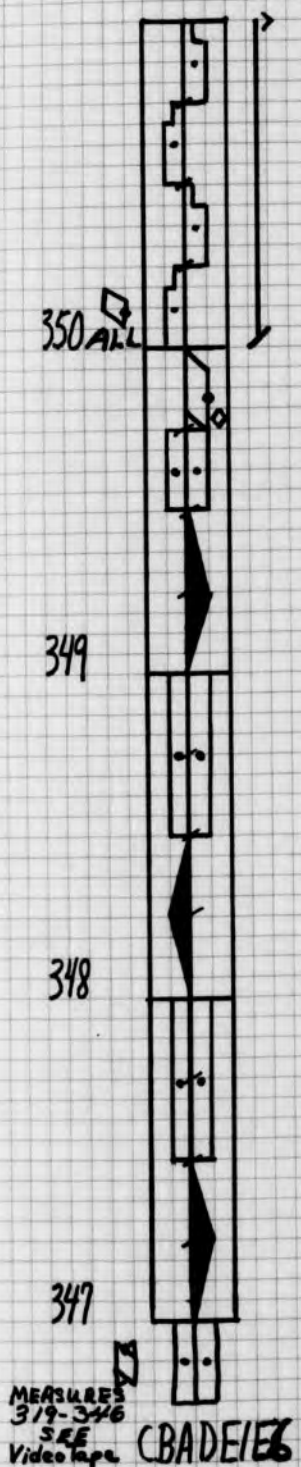
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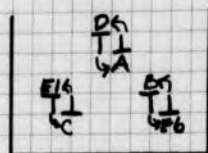
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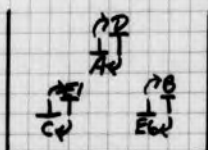
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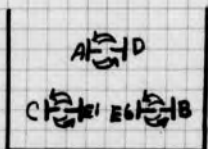
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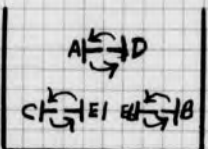
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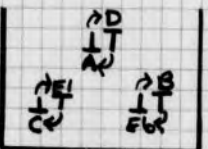
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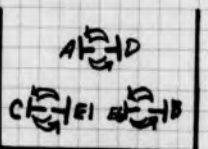
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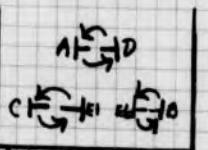
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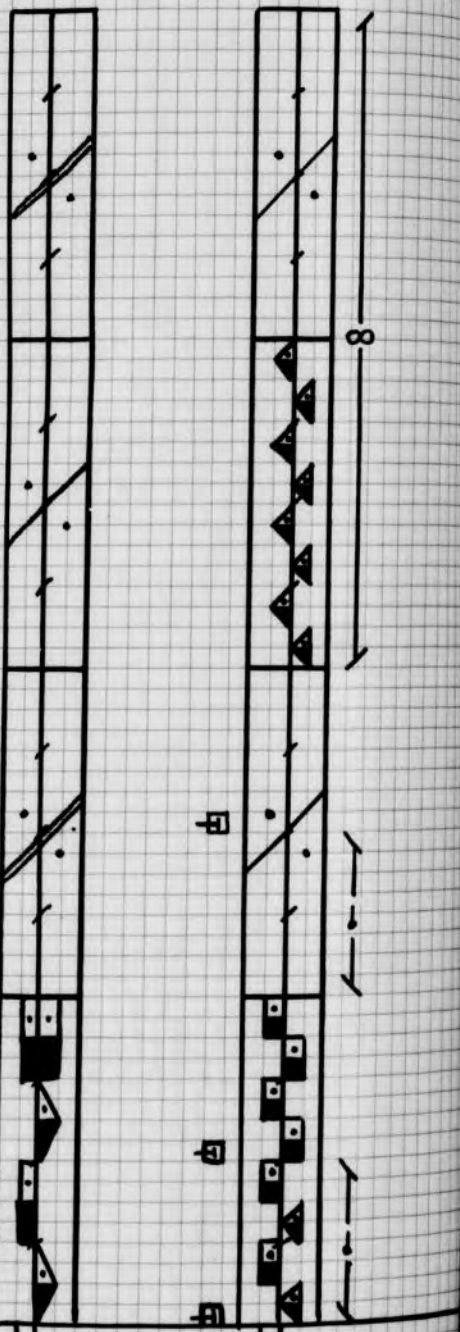
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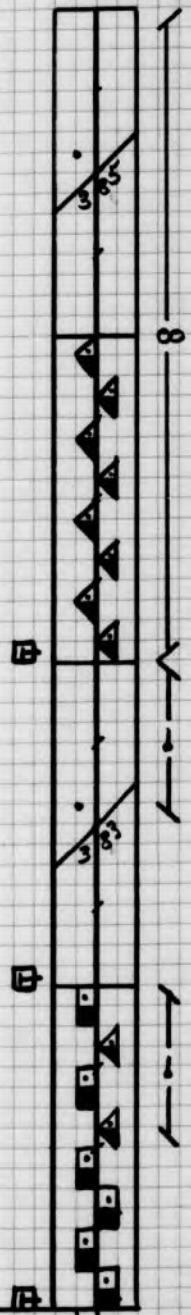
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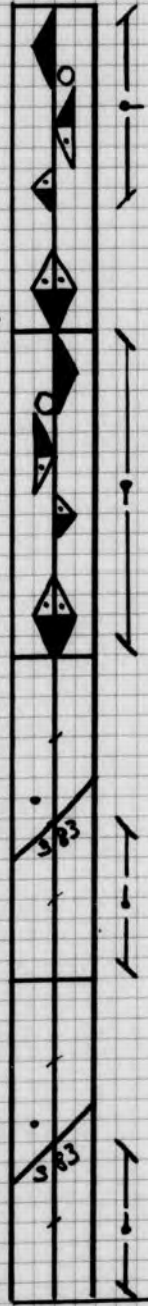
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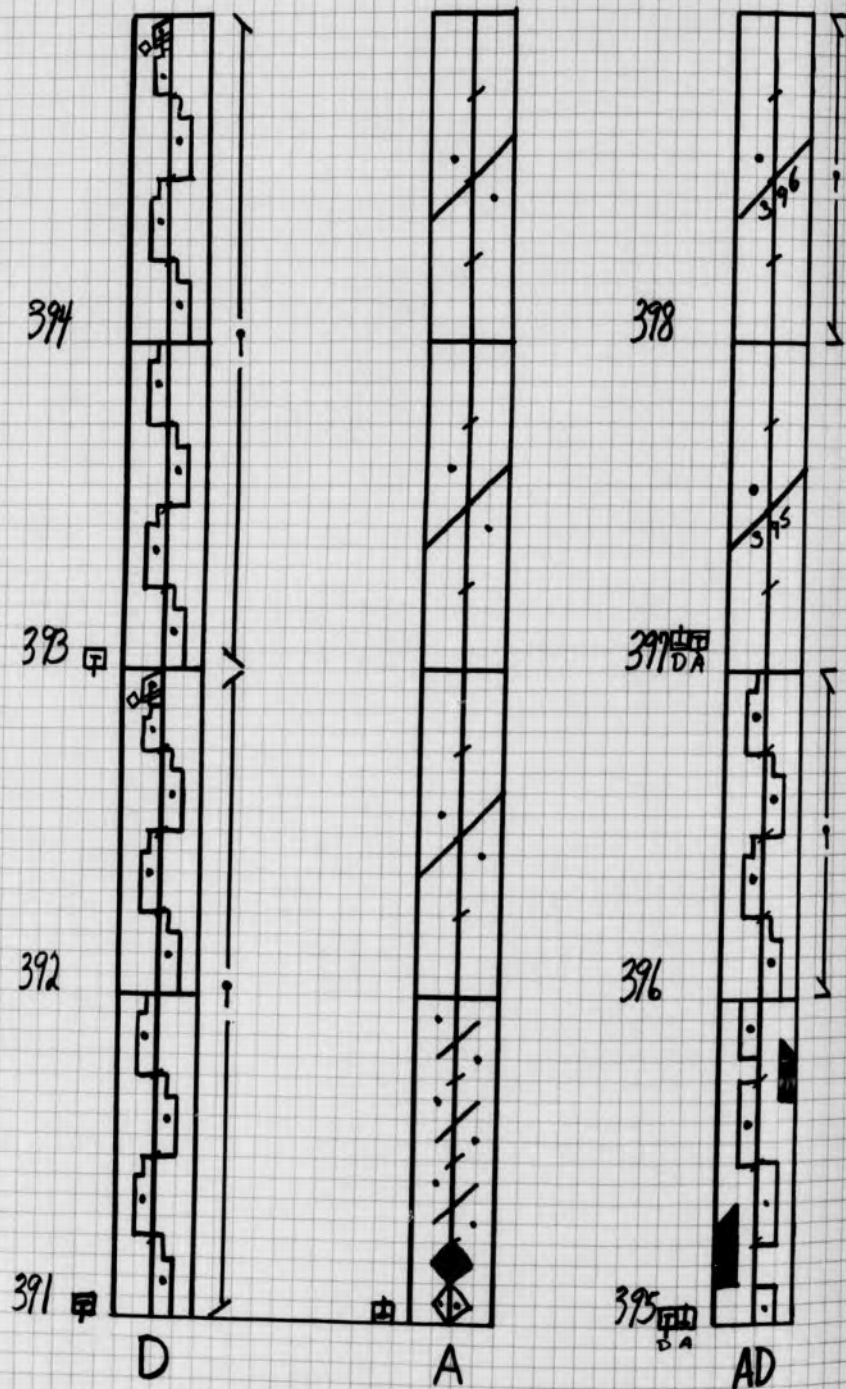
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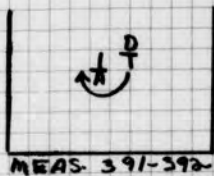
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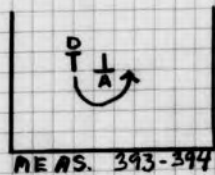
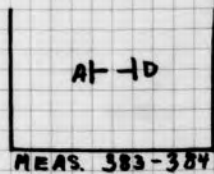
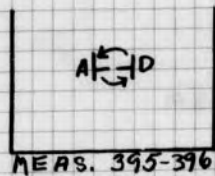
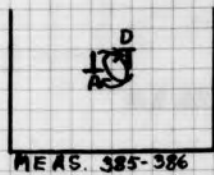
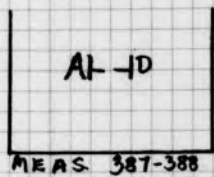
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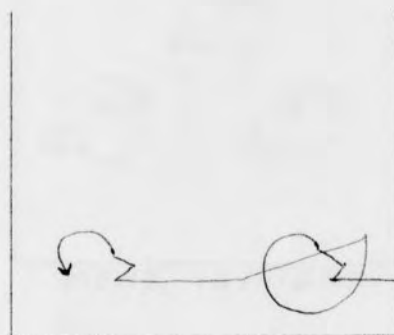




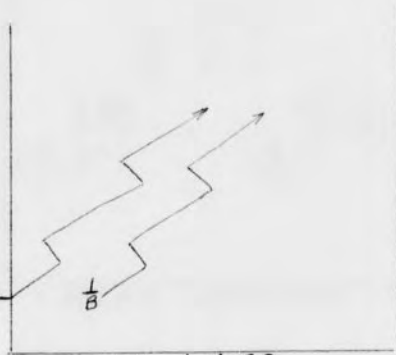
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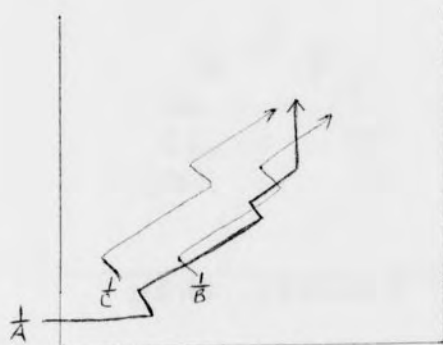




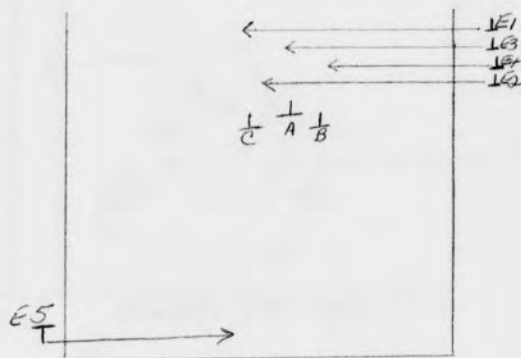
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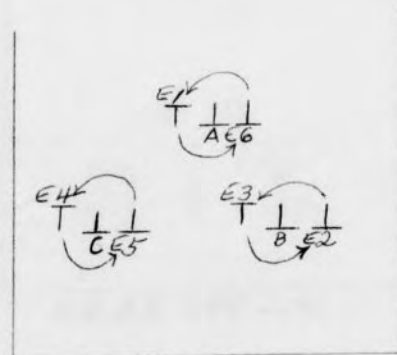
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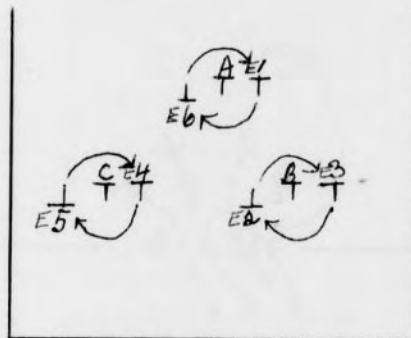
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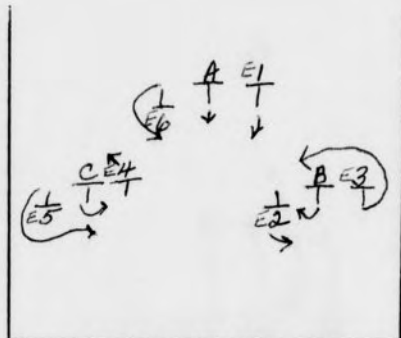
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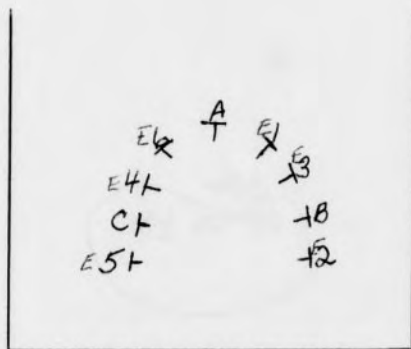
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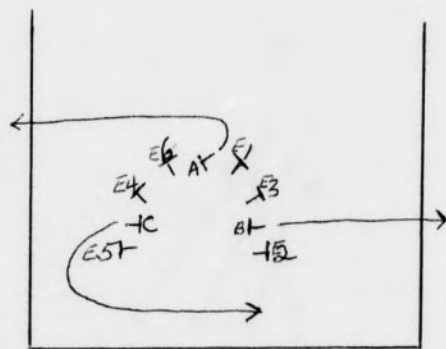
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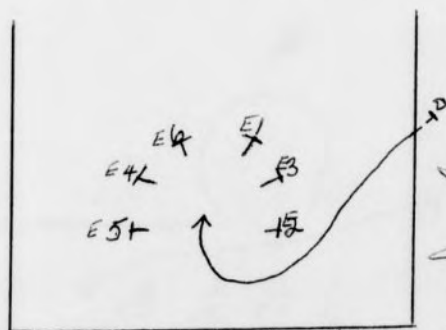
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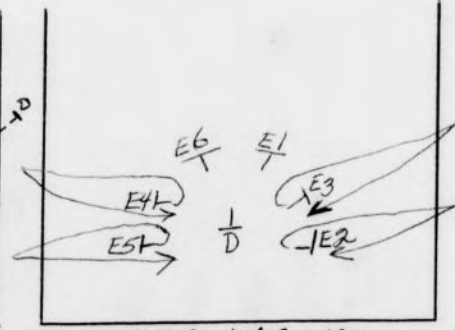
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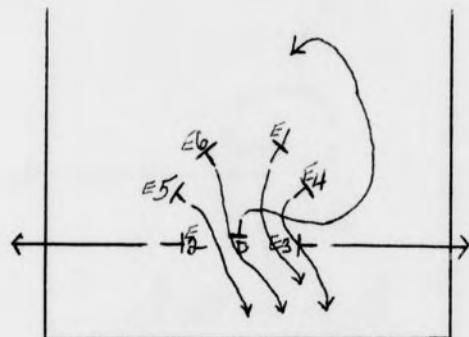
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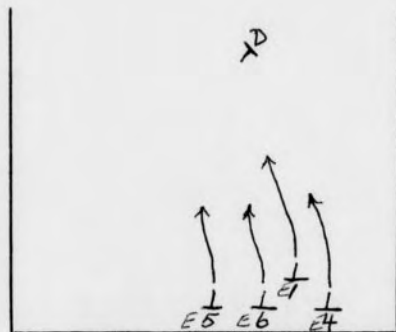
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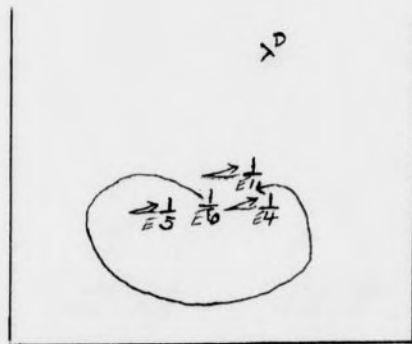
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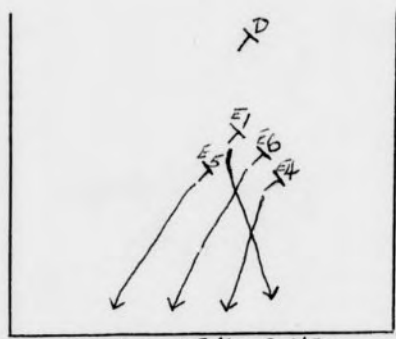
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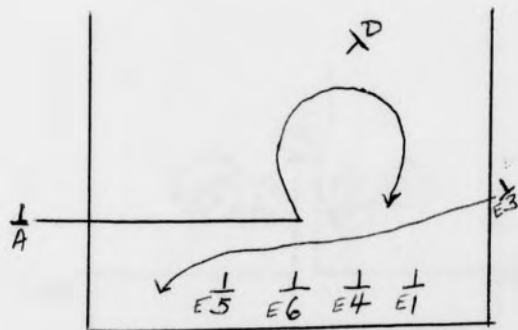
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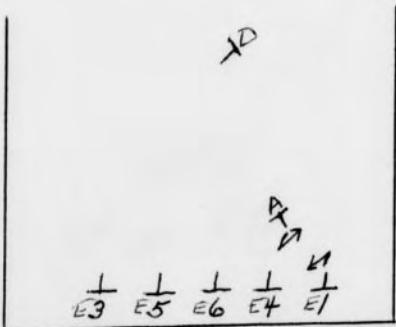
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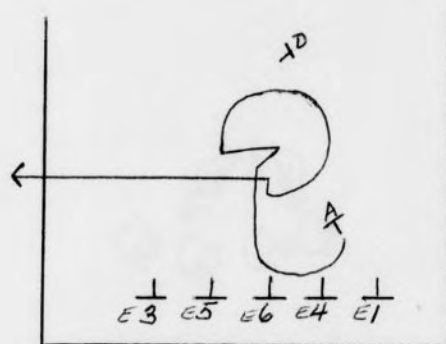
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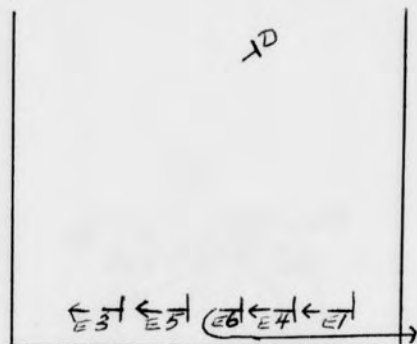
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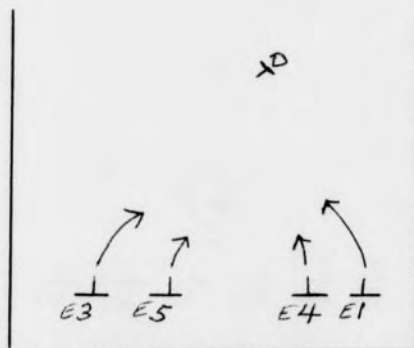
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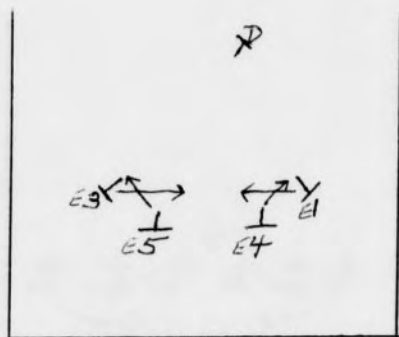
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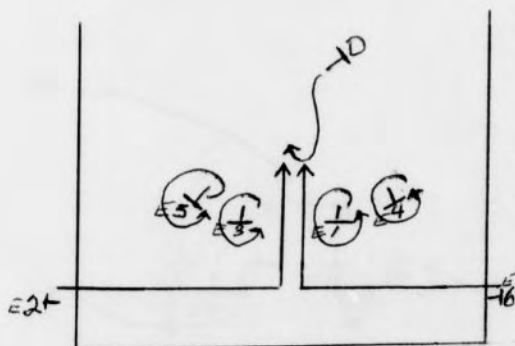
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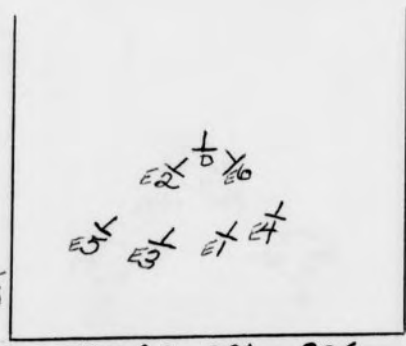
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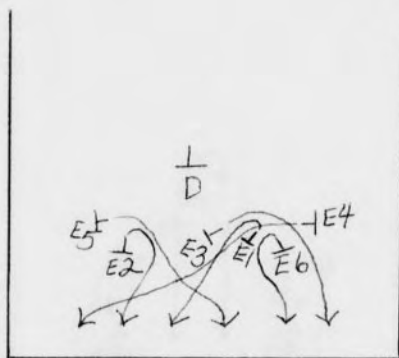
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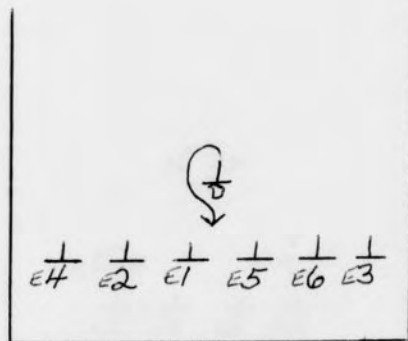
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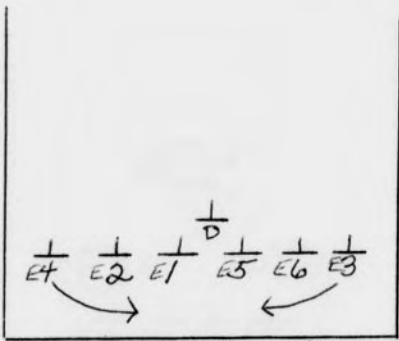
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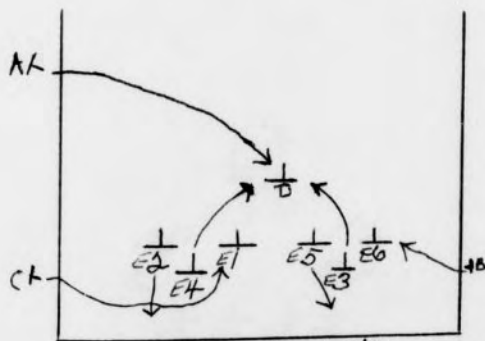
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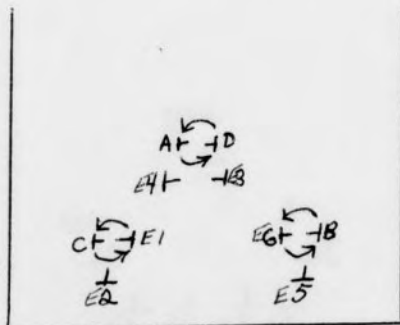
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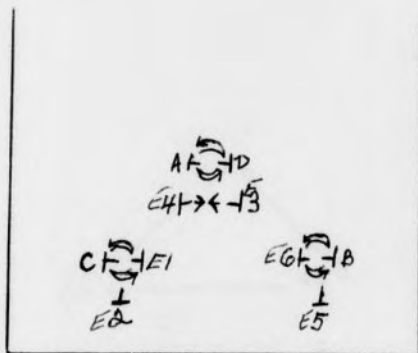
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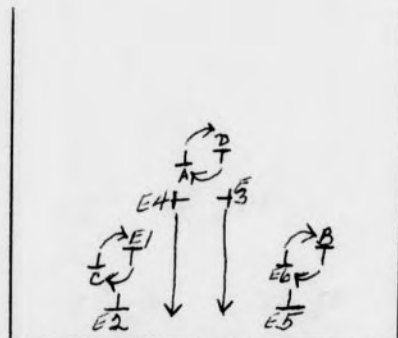
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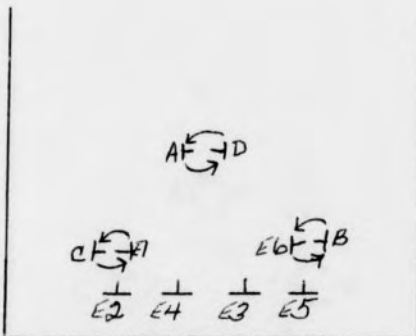
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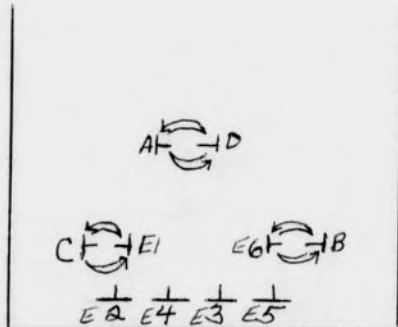
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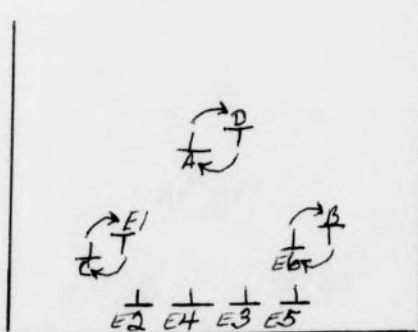
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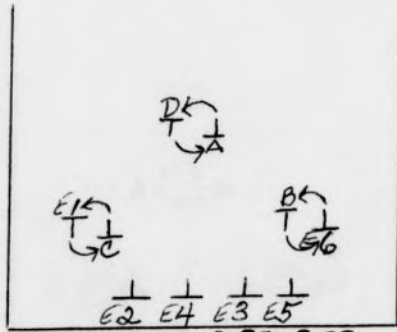
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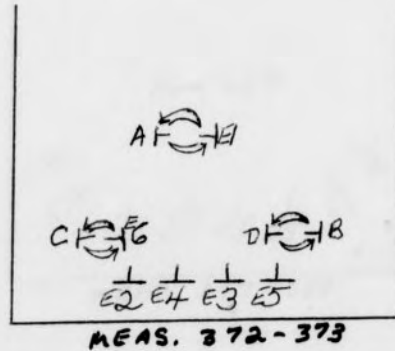
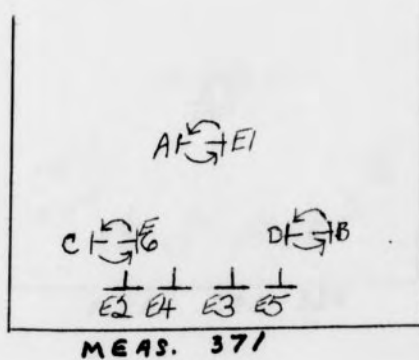
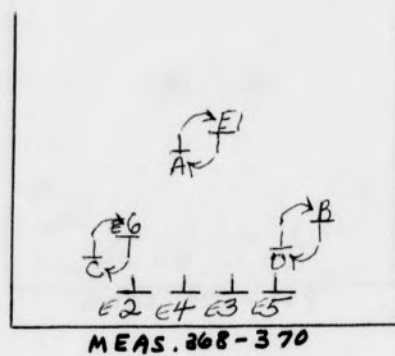
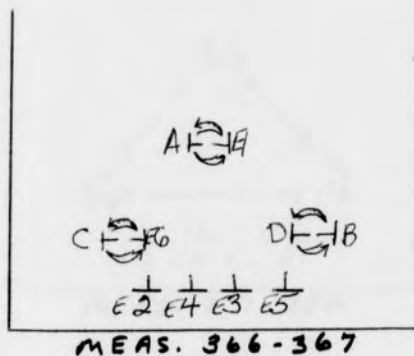
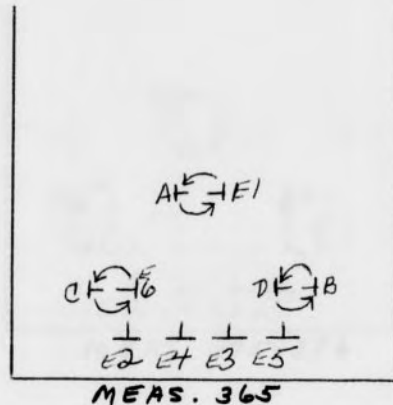
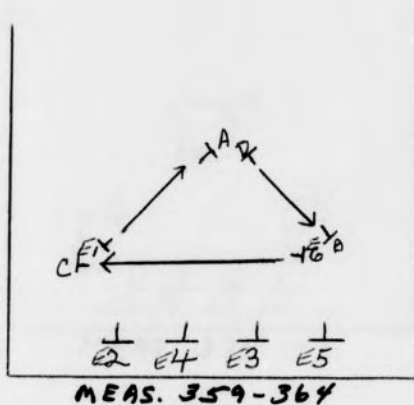
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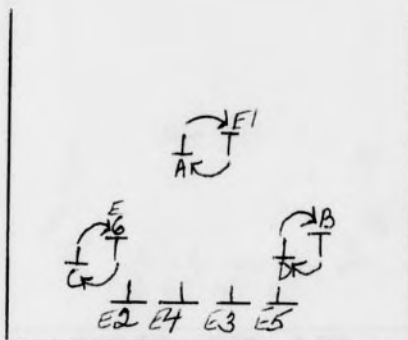


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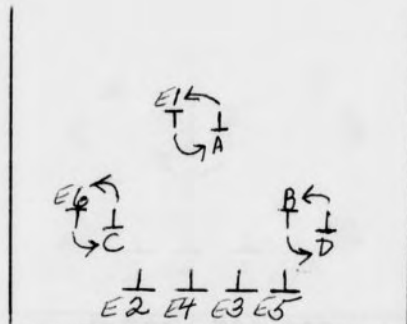


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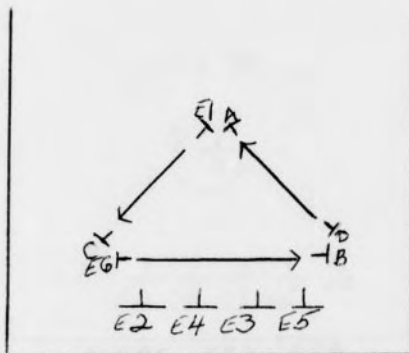




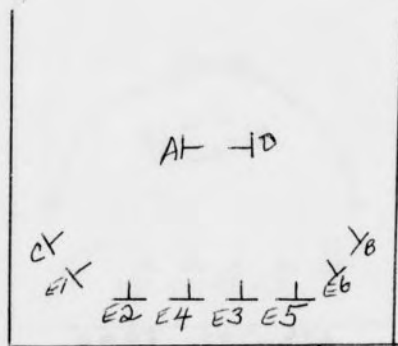
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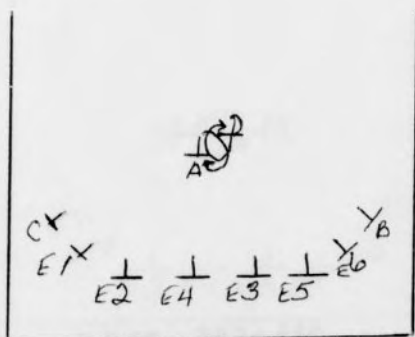
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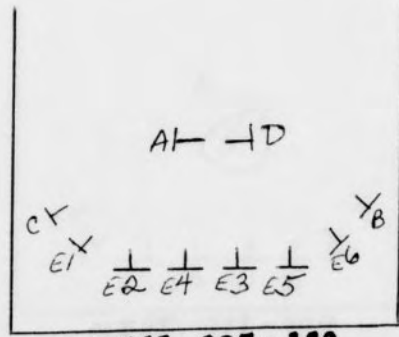
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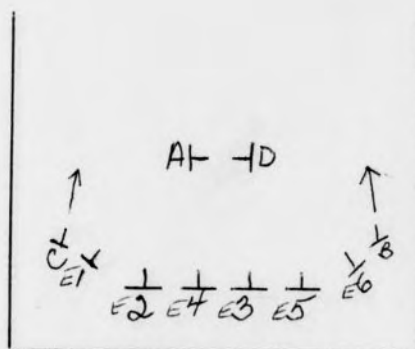


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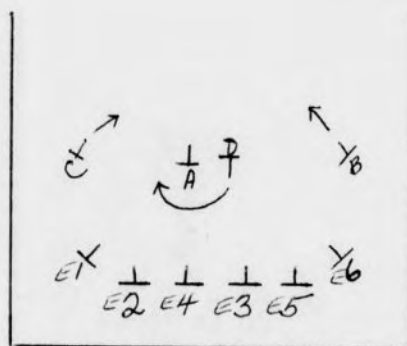


MEAS. 387-388

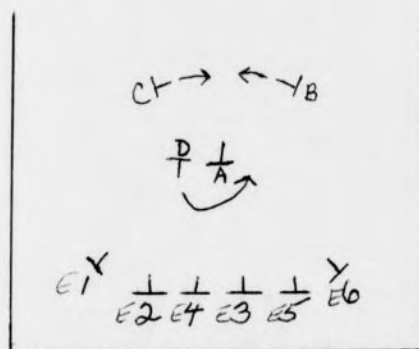




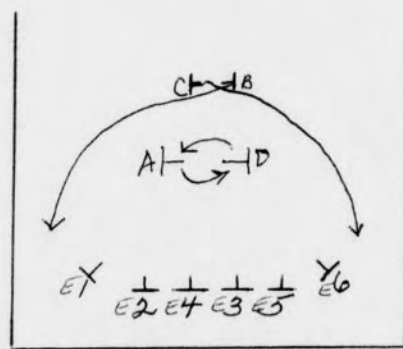
MEAS. 389-390



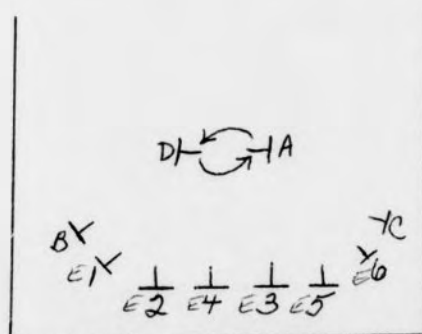
MEAS. 391-392



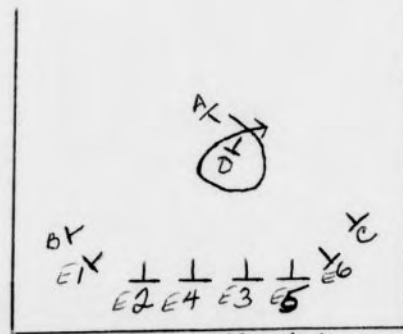
MEAS. 393-394



MEAS. 395-396



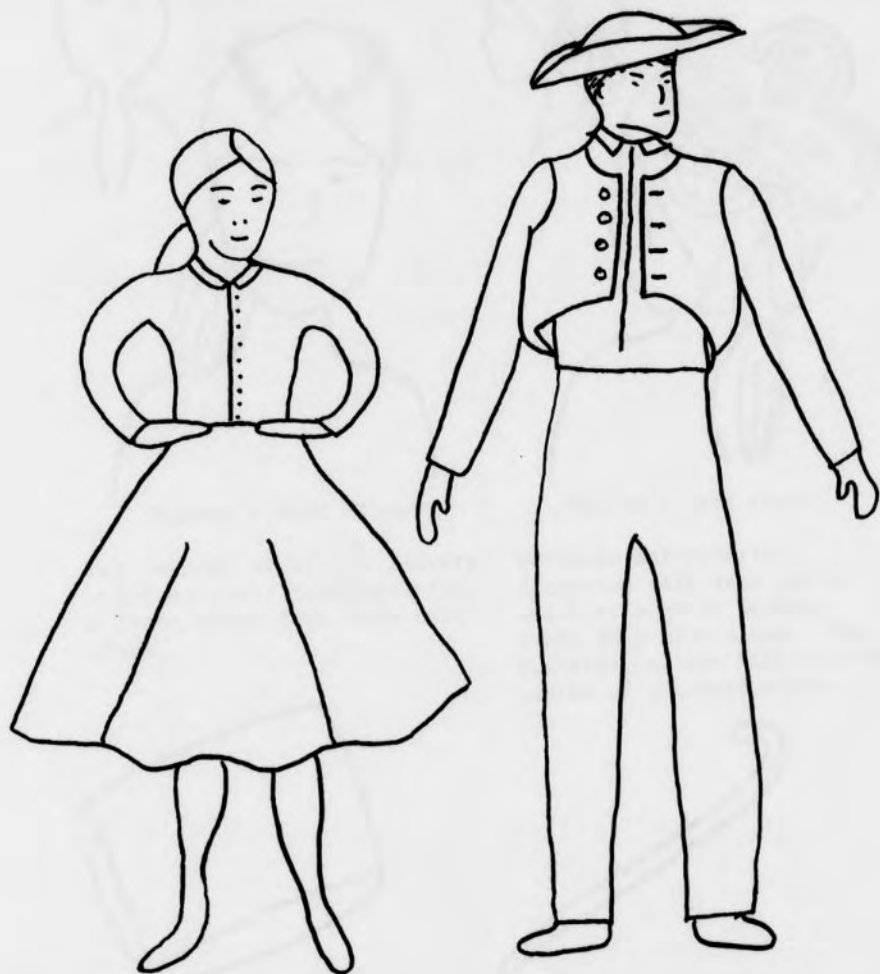
MEAS. 397-398



MEAS. 399-406



## COSTUMES



Women are costumed in white, cotten blouses, and colorfully printed cotten, full skirts. The bride wears a white cotten skirt. The men wear dark slacks and white skirts made of cotten material. The groom has an additional dark vest and a dark, felt, wide-brimmed hat which is turned up on one side.



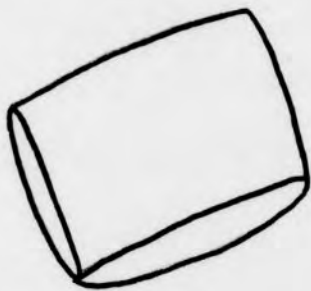
Maiden's Head Piece

Two 'ropes' of little flowers which are held together with a light twine form this head piece.



Matron's Head Piece

Gathered net material, decorated with lace ribbon and little green leaves, forms this head piece. The gathering occurs right in the center of the head piece.



Pillow

Made of linen, this is either decorated with some embroidery, or is made of a brightly colored material.



Walking Stick

CURTAIN AND LIGHTING PLOT

Pre Set	General Lighting	0-8 (Tom Skelton System)
	Stage Right	Steel Blue No. 29
	Stage Left	Special Lavender No. 17

Curtain goes up moderately fast on a lit stage.

Music begins when the curtain is still.

Fast curtain when the music ceases.

PHOTOGRAPHIC DATA

Distance of cameras to stage: Three cameras were used; each camera was about 25 feet from the dancers.

Camera make and number: Image Orthicon Monochrome (Black and White) Visual Mark 10.

Lens: 10-to-1 Angenieux Zoom Lens: 37.5 mm to 37 mm.

Aperture: f-8.

Process: Camera #1, off stage left, was 20 feet above floor level; camera #2 was on the floor directly in front of the stage; camera #3 was at eye level off stage right.

#1      #2      #3



Tape size: Sony Video Tape V-31, 380., 1240 feet, 1/2 inch.

Video tape recorder and number: AV 3600.

Sound process: Opening and closing music was recorded on cartridges and placed on a Spotmaster. There were no microphones in the studio because no sound was to be picked up from the dancers.

Volumn setting: Peak plus 4 DBM.

Copy process: Two inch Ampex Quadrature 1200 dubbed to 1 inch Ampex VTR, then dubbed to 1/2 inch Sony Rover 2-EIAJ Standard VTR.