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Geometrical Forms in the Dance Education: For Better Understanding the Basic Folk Dance Motifs

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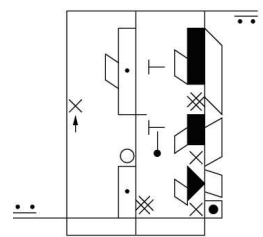
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Hungarian dances (Martin, 1974), including the men solo dances, are mostly improvised (Hungarian types of dance and dance dialects (1970). The basic smallest forms of Hungarian dances have been defined by György Martin (Research design, design organize. The Danube Sárközi-dance motifs. (1964) as motifs. These can show the structure and connection between dances and how the whole improvised dance can (Könczei, 1993) be built from motifs. Based on my experience, the main intention of this paper is to reduce many motifs to four general forms which I call "basic motifs" in the solo men's dances (Karácsony, 1990). To identify these forms I shall take advantage of the Labanotation system (Lévai, 2012).

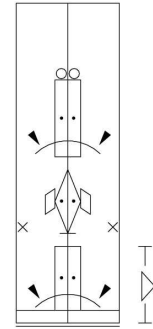
- First of all, how are the rhythms of the support legs in relation of the music accent and the support on beat/off beat?
- Second the variation of basic (support) rhythm change to augmentation and diminution is movements.
- Third is most important: how the dancer can do the best variation in his individual presentation and project his own habit from his procedural knowledge

How can we find these basic motifs? First I identify the support leg's rhythms and when it can be equal with the music beats. Now we have three different basic motifs with a similar rhythm form.

1. Make a step to a chosen direction on one leg (Q), keep the support on this leg and close the other beside this (into a first position) Q. This is always the easiest movement to captured in the dances, and we can find that in all kind of dances all around the world.
2. Double time support with left leg (qq) and double time support with right leg (qq) similar with the music tacts. It can be step and hop, or leap and hop.

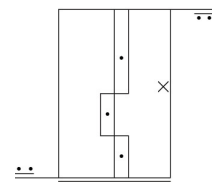


Jump on two legs in first position (q) and open the legs with a jump to the second position with the music beats (q) this can be repeated, or stand in place, and start again.



Normally all these three motifs are have similar rhythm content form in the dances. But sometimes it can be different with the basic music pulse, in double time (n), or half time speed (h).

4. The fourth one is different, when two shorter times and one longer time can be heard in steps or jumps. Is it not important which is the supporting legs, it can be one leg or both. (n q).



The last motif is the most interesting, because in different dances it can be found in four different rhythm forms parallel in one music section. These are the next:

1. music tacts: q q q q q q q q
1. support rhythms nq nq nq ...simile
2. qn qn qn ...simile
3. eqe eqe eqe ...simile
4. Een Een Een ...simile

These four forms (1-4) give all the basic motifs in the Hungarian man's dances and we have another very important possibility. Parallel with the music tacts the support rhythm of motifs are similar, or half speed or double speed.

1. music tacts: q q q q q q q q
- motif support: h h h h
- or: n n n n n n n n

These are the variations of augmentation and diminuation.

Another variation when change the support time against the music tacts is changed:

2. music tacts: q q q q q q q q
time of support: E q q q q q q q etc.
 or: EeEe EeEe EeEe EeEe ...simile

My dance examples that come from real folk dances shows these motifs and variations with different habitual movements by the traditional village dancers.

Conclusion. The question is... Why is it important to reduce lot of dance motifs to some basic? In the beginning of dance education and in the elementary art schools the childs are young to understand complete structure of different kind of dances (Gáspár, 2001). In the traditional village life the daily activities are very close to the natural movement as well as the dances (Taylor, 1975). To turn the dance teaching methodology easier (Lévai, 2009) we have to change methodic elements (Antal, 2002) and didactic forms (Lévai, 2010) and materials to help this teaching plan (Pignitzkyné & Lévai 2014). As we are the members of European nations and community (Bábosik, 2004) we have to beside with our methods and appreciate which that thought: the dance can change your life positively and constantly (Hámori, 1996).

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