

CSÁRDÁS (Michael's Csárdás)

(Hungary)

Record: Folk Dancer MH 45-2081 B.

Formation: Cpls scattered around the room.

Source: The dance is based on the traditional characteristics of the csárdás style from the Tisza region, arranged by Andor Czompo.

Note: This dance is dedicated to Michael Herman for his devotion in promoting Hungarian music and dance for the American folk dancer.

MOTIFS:

cts

1. Double Csárdás

- 1 Step on the R ft to the R.
- 2 Close the L ft to the R ft and take wgt.
- 3 Step on the R ft to the R.
- 4 Close the L ft to the R ft w/o taking wgt.

Symmetrical repeat.

NOTE: The steps are small with slight emphasis on the "up beat".

2. Open Rida

- 1 Step on the R ft on a R fwd diagonal.
- 2 Turning CCW, step with L ft in front of R ft with a slight knee bend.
Repeat same way.

3. Open Rida with stop

- 1-6 Do 3 open Ridas.
- 7-8 Step on the R ft to the R side with a slight knee bend.
Symmetrical repeat.

NOTE: The Rida is done in cpl formation, where the cpls as a unit turn in place to the R (CW) or L (CCW).

4. Closed Rida with stop

- 1-2 Step on the L ft on a L fwd diagonal.
- 3 Step on the R ft in front of the L ft with a slight knee bend.
- 4 Step on the L ft on a L fwd diagonal.
- 5-8 Repeat cts. 3-4 the same way, 2 more times.
- 9-10 Step on the R ft in front of L ft with slight knee bend.
- 11-12 Step on the L ft to the L side.

NOTE: The first slow step on cts. 1-2 is an introduction to the actual closed Rida steps with which the cpls turn in place. They stop the turn on the last 2 slow counts.

5. Turn away

- 1-2 Step on the R ft to the R side and turn on the R ft.
- 3-4 Step on the L ft to the L side, which stops the solo turn.

NOTE: The dancers break up the closed cpl formation and they do the Turn away individually with identical ftwk. The turn is a full turn to the R. At the end, the two dancers face each other.

6. Run, Run, close

- 1 Step on the R ft in place.
- 2 Step on the L ft in place.
- 3 Close the R ft to the L ft with accent (heel-click).
- 4 Pause.

7. Slapping

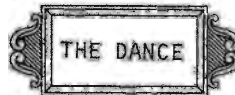
- 1 Step on the R ft in place.
- 2 Hop on the R ft; at the same time, slap with the L hand the raised L thigh or L boot top inside.
- 3 Step on the L ft in place.
- 4 Hop on the L ft; at the same time, slap with the R hand the raised R thigh or the R boot top inside.

NOTE: Other possible variation is a cross hit on ct. 2 and 4. The hand hits the opp boot top inside.

(continued)

MICHAEL'S CSARDAS (continued)

8. Cifra
1 Leap on the R ft to the R (small leap).
2 Step on the L ft beside the R ft.
2 Step on the R ft in place.
Symmetrical repeat.
9. Kis Harang (small bell)
1 Step on the R ft in place.
2 Step on the L ft in place.
2 Step on the R ft in place; at the same time, swing L leg slightly to the L side.
Symmetrical repeat.
NOTE: The steps are running steps on the balls of the ft. Knees are kept straight and slightly rigid during the first two steps.
10. Preparation for open rida
1-2 Step on the R ft on a L fwd diagonal with knee bend.
3-4 Step back on the L ft..



Couples without any special formation in shoulder-shoulder-blade position.

Measures

Pattern

Melody A I

- 1-2 Introduction.
3-4 Double csárdás (#1), to the R and L.
5-6 Open Rida with stop (#3), to the R.
7-8 Open Rida with stop (#3), to the L.
9-12 Repeat the Open Rida with stop to the R and L.

Melody A II

Same as A I, but replace the Introduction with 2 Double Csárdás (#1), R and L.

Melody B I

- 1-3 Do three Double Csárdás (#1), to the R, L, R.
4-6 Do the Close Rida with stop (#4).
7 Partners separate with Turn away motif (#5).
8 Both dancers do the Run, Run, Close motif (#6).
9 M does the Slapping motif (#7), W does the Cifra motif (#8), to the R, L, or small bell motif (#9), to the R, L.
10 Dancers do the Run, Run, Close motif (#6).
11 Do the Preparation for Open Rida motif (#10).
12-13 Partners gradually go in into shld-shld-blade position again and they do 4 Open Rida to the R, turning in place CCW.
14-20 Repeat Meas 7-13 the same way.

Melody B II

Same as Melody B I.

B Melody Fast

Same as B Melody slow, but done faster according to the music.

B II Melody Fast

- 1-13 Same as B II, this time omit the Meas 14-20 sequence.