

Csíkszentdomokosi Cepper

(Felcsík, Transylvania, Romania)

The Cepper could be considered a new-style dance, probably developing in the 19th or early 20th century. While this dance is only found in the village of Felcsík, in all likelihood it developed from a dance or dances adopted from the urbanizing Saxon-Germans of the region; possibly brought from the city of Brassov, where lads learning a trade would follow their apprenticeship. Interestingly, one of the tunes played for this lively dance is also found in the Rábaköz region of Hungary, which borders Austria and has a large Schwab-Germans influence.

Pronunciation: CHEEK-SEHNT-doh-moh-koh-sheh TSEH-per

Music: 4/4 meter *Dénes Dreisziger and Gissella Santayana*
Hungarian and Gypsy Dances from Transylvania CD, Band 2

Formation: Cpls in a large circle in Csárdás Position (see below). Circle moves CCW, M facing LOD.

Steps & Styling: Soft knees, accentuating the “down” at each step, on each odd ct (1 and 3). While the dance is improvised, generally all the cpls in the circle tend to do the resting step or the *cepper* step more or less at the same time.

This dance has a leader and a follower. In this description, the leader will be referred to as M for simplicity. However if two W are dancing together, they will need to decide which is the leader.

Csárdás Position: Ptrs face-to-face slightly shifted to each other’s R. M’s R hand on back of W L ribcage. M’s L hand holding at W’s R shldr. W’s R hand on M’s L shldr. W’s L hand over M’s R arm holding at M’s R upper forearm.

Cepper Step: The cpls follow the general CCW direction of the circle. Each cpl in the circle rotates CW. A cpl may change direction and rotate CCW for a short time, as much as possible following the movement of the circle. Also, a cpl may decide to make a small excursion into the middle of the circle, making a small loop before returning to the big circle. This is particularly useful if the circle is not moving as fast as a cpl is moving. (These are pivot steps starting with M’s R and W’s L.)

<u>Meas</u>	<u>Ct</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas		<u>INTRODUCTION</u> : 4 meas. No action, cpls form circle.	
		Note: If this dance is danced directly after the Csárdás, the first few counts are used to move into circle formation with the resting steps.	
		M	W
1	1	Step R and CCW, turning to face out of circle.	Step slightly fwd L to face ctr of circle.
	3	Big step L to advance in LOD passing W and turning CW to finish RLOD.	Step fwd R facing LOD.
2	1	Step R turning to face LOD.	Big step L to advance in LOD passing M and turning CW to finish RLOD.

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- 3 Big step L to advance in LOD passing W and turning CW to finish facing CW. Step fwd R facing LOD.

3-8 Repeat meas 2.

Note: A newer version of this step includes a slight upwards throw of the W on ct 4. This step occurs only occasionally in the dance.

M

W

RESTING STEP

- | | | | |
|-----|---|---|--------------|
| 1 | 1 | Step fwd R. | Step bkwd L. |
| | 3 | Step fwd L. | Step bkwd R. |
| 2-4 | 1 | Repeat meas 1 three times (four times total). | |

OPEN RESTING STEP VARIATION 1

Ptrs can open so that both M and W face LOD using same step as above (W step fwd L then R). W is on M's R.

OPEN RESTING STEP VARIATION 2

W may use one-two-three steps instead of the walking step (meas 1: W step fwd LRL; meas 2: W step fwd RLR).

STOMPING STEPS

These steps are executed one or two cpls at a time in front of the musicians while the rest of the circle continues normally. Ptrs in open pos: W is to the L of the M. Cpl may be holding at shldr or may be separate, especially during M slapping sequence.

Stomping Step I: Same for M and W

Stomping Step I may be used to transition between the rest step and further stomping steps. Start in Csárdás position and open to open pos.

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|---|-----|--|--|
| 1 | 1 | Jump on both ft, ft near each other. | |
| | 2 | Lift R diag to the R bouncing on L. Body rotates slightly CW. M's movements are more exaggerated than W's. | |
| | 3-4 | Repeat ct 1-2. | |

Stomping Step II short

M

W

- | | | | |
|---|---|---|---|
| 1 | 1 | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. |
| | & | Stomp with L slightly fwd of R without wt. | Stomp with L slightly fwd of R without wt. |
| | 2 | Step L in place lifting R heel, knees bent at 90°. Turn slightly CW. | Step L in place lifting R heel, knees bent at 90°. Turn slightly CW. |

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|-----|------|---|---|
| | & | Stomp with R slightly fwd of L without wt. | Stomp with R slightly fwd of L without wt. |
| | 3 | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. |
| | & | Stomp with L slightly fwd of R without wt. | Stomp with L slightly fwd of R without wt. |
| | 4 | Stomp with L slightly fwd of R with wt. | Step L slightly fwd rotating CW. Lift R, bent at 90°, heel near L calf. |
| 2 | 1-4 | Repeat meas 1 with opp ftwk and direction.
Variation M: Omit stomp on ct 3&. | Repeat meas 1. |
| | | <u>Stomping step II long</u> | |
| 1-2 | 1 | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. |
| | & | Stomp with L slightly fwd of R without wt. | Stomp with L slightly fwd of R without wt. |
| | 2 | Step L in place lifting R heel, knees bent at 90°. Turn slightly CW. | Step L in place lifting R heel, knees bent at 90°. Turn slightly CW. |
| | & | Stomp with R slightly fwd of L without wt. | Stomp with R slightly fwd of L without wt. |
| | 3-7 | Continue alternating steps as in meas 1, ct 1-2. | Continue alternating steps as in meas 1, ct 1-2. |
| | 8 | Stomp with L slightly fwd of R, without wt. | Step L slightly fwd rotating CW. Lift R, bent at 90°, heel near L calf. |
| 3-4 | | Repeat meas 1-2 with opp ftwk and direction.
M Variation: Omit stomp on ct 7&. | Repeat meas 1 and 2. |
| | | <u>Slapping Sequence (M):</u> The slapping sequences are done with knees bent. The clapping happens with straight arms at hip level. W is on M's left. During M slapping sequence, W improvises using Stomping Step I, II short and long. | |
| | | M | |
| 1 | 1 | Clap. | |
| | 2 | Jump onto both ft, with wt on L, L leg in turnout. R knee straight, R leg fwd heel on ground. | |
| | 3 | Slap R inner shin with R hand, legs stay in place. | |
| | ct & | Slap L inner shin with L hand. | |
| | 4 | Repeat ct 3. | |
| 2 | | Repeat meas 1. | |

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- 3 1 Bend knees slightly and clap, turning body slightly CW.
- 2 Bend R knee at 90° and turnout R leg to slap R heel with R hand.
- 3 Step R next to L and clap.
- 4 Bend L knee at 90° behind R knee and slap L heel with R hand.
- 4 Repeat meas 1.

Note: All stomping steps can be used during the fast part of the Csíkszentdomokosi Csárdás.

Presented by Dénes Dreisziger and Gissella Santayana

Sample Shouts

Reggelig! Reggelig!
Akkor is, egy darabig!

Until Morning ! Until Morning !
And then a bit more.

Hadd el te, kicsike
Mit csináltál az este?
Huncut vagy, tovaj vagy,
Még a májad sem igaz.

Don't think about it, little one
What did you do last night?
You're naughty, you're a thief,
Even your liver is dishonest.