

Csíkszentdomokosi Csárdás

(Felcsík, Transylvania, Romania)

A new dance style known as the “Csárdás” swept through Hungary in the 19th century, a time when the countries of Europe were building the notion of a national identity and arrived later in Transylvania. As a new national dance, the Csárdás also went a long way towards homogenizing the dances of regions, and thus had a negative effect on the diversity of Hungarian dance. It is for this reason that remote regions are interesting. While the Csárdás ostensibly took over, wiping out the existing turning-style couple dances, in reality the elements and motifs of the more archaic dances merged with the new fashion, creating an interesting and no-less-diverse fusion of new and old. The Csíkszentdomokosi Csárdás, preserved to this day among the Szeklers of the Hargita Mountains, is a classic and beautiful example of this phenomenon.

Pronunciation: CHEEK-SEHNT-doh-moh-koh-shee TCHHR-dahsh

Music: 4/4 meter *Dénes Dreisziger and Gissella Santayana*
Hungarian and Gypsy Dances from Transylvania CD, Band 1

Note: The 4th and 6th verses of the first song have one extra meas (5 instead of 4)

Formation: Cpls spaced randomly around the dance floor.

Steps & Styling: Csárdás: 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 holds 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.

Ptrs move around each other but with W moving relatively more.

Rida (Pivot): Ptrs in Closed pos, R shldr opp R shldr but not touching. M's hold same as for Csárdás. W's R hand may stay on M's L shldr or may hold M's arm (at triceps). In this region the leading ft is pointed in the direction of travel instead of turned slightly twd ptr.

Soft knees, accentuating the “down” at each ct. This dance is, as are the majority of Hungarian couple dances, improvised within its own structure. That is, the number of csárdás or rida steps between transitions can be any number, though usually it will try to accommodate the musical phrases. A number of variations can be used for each transition. The sequence here presented is an example only.

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.

<u>Meas</u>	<u>Ct</u>	<u>4/4 meter</u>	<u>Pattern</u>
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1-2		<u>INTRODUCTION</u> : 2 meas. No action; cpls form circle.	
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Variation:

M: Meas 2, step R to R (ct 3); touch L next to R (ct 4).

W: Same as M above, but opp ftwk, opp direction.

Csíkszentdomokosi Csárdás — continued

	I.	<u>CSÁRDÁS</u>	
		<u>M</u>	<u>W</u>
3	1-4	Step L to L (ct 1); step R near L (ct 2); step L to L (ct 3); touch R in place (ct 4)	Step R to R (ct 1); step L near R (ct 2); step R to R (ct 3); touch L next to R (ct 4).
4	1-4	Both repeat meas 3 with opp ftwk and direction	
		Note: M take very small steps; W takes big steps, resulting in cpl moving in a semicircular motion. Also W travels more twd L especially on ct 3.	
5-7	1-12	Both M and W continue Csárdás for three more meas.	
8	1-4	Step R near L (ct 1); step on ball of L slightly diag to the back twd L (ct &); step R (ct 2); step L to L diag fwd (ct 3); touch R near L (ct 4).	Step L to L (ct 1); step R next to the L (ct 2); step L to L (ct 3) step R next to L (ct &); step L fwd (ct 4).
	II.	<u>RIDA</u> (CW “down” ride with R ft)	
		<u>M</u>	<u>W</u>
1		Step fwd R (ct 1); step L near R (ct 2); repeat cts 1-2 (cts 3-4).	Step fwd R (ct 1); step fwd L (ct 2); repeat cts 1-2 (cts 3-4).
2		Repeat meas 1	
3	1-2	Step fwd R (ct 1); step L near R (ct 2).	Step fwd R (ct 1); step fwd L (ct 2).
		↓	
	III.	<u>RIDA – CHANGING FIGURE A (FROM CW TO CCW)</u>	
		<u>M</u>	<u>W</u>
3 continued	3-4	Step fwd R (ct 3); twist on ball of R ft to the R to face ptr, lifting L leg, knee bent at 45° near R calf (ct 4).	Step fwd R (ct 3); step fwd L (ct 4).
4	1-4	Step L slightly to L, cpl ending in closed pos (ct 1); small bounce on L (ct 2); step R to R and slightly diag bkwd, body slightly turning to R (ct 3); touch L near R (ct 4).	Step fwd R (ct 1); step L slightly behind R (ct 2); step diag bkwd R to R (ct 3); step L near R turning body to slight R (ct &); step fwd R (ct 4).
	IV.	<u>RIDA (PIVOT)</u>	
1-3	1-10	Repeat Fig II Rida step CCW (opp ftwk and direction) for 10 cts (meas 1, 2 and ct 1-2 of meas 3).	
		↓	

↓	V.	<u>RIDA - CHANGING FIGURE B (FROM CCW TO CW)</u>	
		<u>M</u>	<u>W</u>
3 continued	11-12	Step fwd L (ct 3); lift R slightly fwd of L in LOD (ct 4).	Step fwd L (ct 3); step fwd R (ct 4).
4 ↓	1-2	Long step fwd R, taking W's L hand with M's R hand (ct 1); pivot to L on ball of R to face W (ct &); touch L next to R and lift W's L hand slightly up and fwd (ct 2).	Step fwd on L (ct 1); pivot on ball of L to step R, turning body CCW about 45° to start momentum of spin, keeping L elbow bent at about 45° (ct 2).
4 continued	3-4	Wide step L to L (ct 3); touch R next to L (ct 4).	Step L, turning with momentum CCW keeping bent knees already from last ct (ct 3); step R next to L to finish spin and straighten knees (ct 4).
5	1-4	Step fwd R and let go of W's hand (ct 1); lift L slightly fwd of R in LOD (ct 2); long step fwd L (ct 3); touch on R near L (ct 4)	Step L to L, facing M (ct 1); close R next to L (ct &); step L in place, cpl ending in closed pos (ct 2); step R fwd (ct 3); step L fwd (ct 4).
1-3	1-10	Repeat Fig II Rida CW for 10 cts (meas 1, 2 and cts 1-2 of meas 3)	
3 continued	11-12	Repeat Fig III Rida - Changing Figure A, meas 3-4.	
1-3	1-10	Repeat Fig IV Rida CCW for 10 cts (meas 1, 2 and cts 1-2 of meas 3).	
↓	VI.	<u>TRANSITION FROM RIDA CCW TO CSÁRDÁS STARTING TO M'S R</u>	
		<u>M</u>	<u>W</u>
3 continued	11-12	Step fwd L (ct 3); lift R fwd of L ft (ct 4).	Step fwd L (ct 3); step fwd R (ct 4).
4	1-4	Touch R heel in front of L ft (ct 1); continue to pivot, placing wt on ball of R ft (ct &); step L, leaving R in place (ct 3); hold (ct 4).	Close L to R (ct 1); small step fwd R (ct 2); pivot on ball of R ft CCW almost 90° so R shldr is next to M's R shldr (ct &); touch L next to R (ct 3); hold (ct 4).
5	1-4	Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); touch L in place (ct 4).	Step L to L (ct 1); step R next to L (ct 2); step L to L (ct 3); touch R next to L (ct 4).

Note: meas 5 is the Csárdás step.

Csíkszentdomokosi Csárdás — continued

Sequence: (suggestion)

Introduction (no action)

Fig I Csárdás,

Fig II Rida CW, Fig III Changing Figure A, Fig IV Rida CCW, Fig V Changing Figure B

Fig II Rida CW, Fig III Changing Figure A, Fig IV Rida CCW, Fig V Changing Figure B, Fig VI.

Repeat entire sequence from Fig I Csárdás

Another sequence possibility:

Fig I, Fig II, Fig III, Fig IV, Fig VI

NOTE: Once the music becomes syncopated (fast Csárdás) it is appropriate, though not obligatory, to include the stomping steps learned for the Cepper dance.

Presented by Dénes Dreisziger and Gissella Santayana