

Kalotaszegi Csárdás éz Szapora

(Transylvania, Romania)

This dance is popular with the hungarian-speaking peoples living in the Kalotaszeg region around the city Cluj-Napoca or Kolozsvár (Hungarian) in Transylvania, Romania. The slow and fast csárdás together with the Legényes (young men's dance) make up the essential dance-cycle of this region. This version is based on steps observed in the village of Méra in May of 1986 and 1989 as danced by Jozsef "Hangya" Varga and his niece.

Pronunciation: KAW-loh-taw-say-ghee CHAR-dahsh aysh SAW-poh-raw

Cassette: Steve's Stockton '97, The Big 50 4/4 meter

Formation: Cpls scattered about the dance floor in a closed shoulder-blade to shoulder-blade pos.

Meas

Pattern

I. DOUBLE CSÁRDÁS

- 1 M: Step on L to L (ct 1); step on R beside L (ct 2); step on L to L (ct 3); close R to L (no wt) (ct 4).
W: Use opp ftwk.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

II. ROTATING CSÁRDÁS AND TRANSITION

- 1 M: Step on L to L (ct 1); step on R beside L (ct 2); step on L to L (ct 3); step on R to L with accent turning to face slightly to L (ct 4).
W: Repeat Fig I, meas 1 (Double Csárdás).
- 2 M: Facing slightly L, step fwd on L (ct 1); step fwd on R (ct 2); lift slightly on R (ct 3); tap L ft to L (ct &); take wt onto L ft with accent (ct 4).
W: Facing slightly L, step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); turning to face slightly R, touch-close R ft to L ft (ct 4).
- 3 M: Facing slightly R, hop on L (ct 1); accented step fwd on R (ct &); close L ft to R ft (ct 2); accented step fwd on R (ct &); close L ft to R ft (ct 3); tap R ft to R, no wt (ct &); accented step fwd on R (ct 4).
W: Repeat meas 2 with opp ftwk.
- 4 M: Facing slightly L, step fwd on L (ct 1); step fwd on R (ct 2); turning to face to R, step on L to L side (ct 3); touch R ft beside L ft and lower wt onto L ft (ct 4).
W: Repeat meas 2.
Note: This step acts as a transition into the next cpl turn (Rida) and rotates around the M as a pivot point.

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III. COUPLE TURN (RIDA)

- 1-4 M and W begin with outside (R) ft and take 4 steps R, L, R, L per meas pivoting around M's inside (L) ft. M's L arm is under W's R arm. His R hand is in air snapping finger or resting on W's L upper arm which is under M's R underarm holding his R shldr-blade. Her R hand rests on M's L upper arm. On meas 4, turn to face opp direction (ct 3); touch L ft beside R ft (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction, ending by opening with W on M's R side (she swings out to end with an open shldr-to-upper-arm pos on the final step L, touch R.

III. SIDE TO SIDE TOSS (ATVETÖS)

- 1 M: Dancing more or less in place and guiding W with his R arm from R side to L side, step on R slightly to R (ct 1); step on L beside R (ct 2); step on R to R (ct 3); close-touch L to R (ct 4). M may also use tapping variation from Fig II or step on R to R (ct 1); step on L over R (ct 2); tap R to R (no wt) (ct 3); accented step on R ft to R (ct 4).
W: Beginning an arc to cross over and in front of M, step fwd on R and over to L (ct 1); continuing CCW turn, step L fwd across M (ct 2); finish CCW turn ending on M's L side, step fwd on R (ct 3); close-touch L beside R (ct 4). During this step, R hand leads to find M's L shldr-blade on other side. M should lead or guide W from his R side to his L.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2, but M adjust to end face-to-face with W.

HANGYA'S LIFT

- 1 Face-to-face with M's hands on W's waist and W's hands on M's shldrs in closed pos, M and W lift on both ft as M twist W slightly to L (ct 1); lower slightly into plié (ct 2); both lift on both ft as M twists W to R (ct 3); lower into plié (ct 4).
- 2 Repeat meas 1.

RIDA CCW

- 1-4 Repeat Fig III, meas 1-4 but open with W on M's L side but he is holding W's L hand up in his R.

HANGYA'S TURN SEQUENCE

- 1 M: Leading W across from L side to R with his R hand, which is joined to her L hand, step fwd on L to L (ct 1); step fwd on R (ct 2); step fwd on L but turn to face W (ct 3); close-touch R ft to L ft (ct 4).
W: Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); touch R ft beside L ft (ct 4).
- 2 M: Turning W CCW under his R hand, step R, L, R, L in place (cts 1,2,3,4).
W: Turning CCW under own L hand (joined to M's R), step on R over L (ct 1); continue turning, step L, R, L (cts 2,3,4).
- 3 M: Step on R in place (ct 1); close-touch L ft to R ft (ct 2); change direction of turn of W by taking her R hand in M's own L hand, step on L in place (ct 3); step on R in place (ct 4).
W: Finish CCW turn by softly stepping on R in place (ct 1); step on L ft beside R ft (ct &); step on R in place (ct 2); taking M's L hand in own R, begin CW turn by stepping on L over R (ct 3); step on R in place (ct 4).

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- 4 M: Ending W's CW turn, step on L in place (ct 1); touch-close R ft to L ft (ct 2); putting R hand up for W to push off from, step on R out to R to begin slow CW circle to R (cts 3-4).
- 5 M: Step fwd on L to continue CW turn (cts 1-2); step fwd on R (ct 3); close L ft to R ft (ct 4).
(4-5) W: Finishing CW turn, step softly on L in place (ct 1); close R ft to L ft (ct &); step on L in place (ct 2); turning CCW without touching M's hands, repeat 6 cts of meas 2, cts 1-4 and meas 3, cts 1, &, 2 (meas 4, cts 3, 4 and meas 5, cts 1,2,3,&,4).
- 6 M: Stand still as W dances around him (cts 1-4).
W: Placing R hand on M's L shldr (he is more or less facing you), take 4 steps fwd L, R, L, R to move CW around him, dragging R hand across him.
- 7-8 M: Offer R hand, palm up, in front to W's L hand. M may keep time by straightening knees (ct 1) and bending knees (ct 2) and so on.
W: Step fwd on L, taking M's R hand in own L hand (ct 1); touch R ft beside L ft (ct 2); repeat 6 cts of CCW turn as in meas 4-5 above (meas 7, cts 3, 4 and meas 8, cts 1,2,3,&,4).

RIDA CW

- 1-4 Repeat Fig III, meas 5-8. End face-to-face and begin again from Csárdás.

Presented by Steven Kotansky