CSÁRDÁS (Michael's Csárdás)
(Hungary)

Record: Folk Dancer Hh 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.

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

NOTES:

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 step
   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 step
   1-2 Step on the L ft on a L fwd diagonal.
   5-8 Repeat cts. 3-4 the same way, 2 more times.
   9-12 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 fswk. 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 CSÁRDÁS (continued)

8.
   Cifra
   Leap on the R ft to the R (small leap).
   6. 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.
   6. 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 ride
   1-2 Step on the R ft on a L fwd diagonal with knee bend.
   3-4 Step back on the L ft.

   THE DANCE

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

Measures | Pattern
---------|---------
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 | R 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 to shfd-shfd-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.

8 Melody Fast
Same as 8 melody slow, but done faster according to the music.

8 II Melody Fast
7-13 Same as 8 II, this time omit the Meas 14-20 sequence.

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