



Camp Hess

Kramer

Institute

Teachers:

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Delčevsko Horo

Inčirtita

Oj Rastiću

Šušnjati - Mista

Silistrenski Opas

Anthony Ivancich

Cinege

Huszár Verbunk

és Csárdas

Michael's Csardas

October, 1974

DELČEVSKO HORO
(Macedonia)

Delčevsko Horo (Dehl-tcheff-skoh Ho-roh) comes from the area around the small town of Delčevo on the Bulgarian-Jugoslav border in Macedonia (Pirin). It has a ten measure pattern and is closely related to Ratevka, Berovka, Kopačka and other dances from the Radoviš and Strumica region. It was observed at a festival in Petrič, Bulgaria and as done by a village group from Simitli village, Blagoevgrad District, Spring 1970. This dance was originally presented by Yves Moreau.

MUSIC: Record: RPC BG-1001, Side B, Band 1.
7/16 Meter (1-2 1-2 1-2-3; Counted here as 1,2,3.
Like a "račenica").

FORMATION: Short lines of M and W with belt hold, L over R.
Face R to ctr (LOD), with wt on L.

STYLE: Heavy peasant styling. Slight knee bend. Upper part of body is erect.

MUSIC 7/16

PATTERN

Meas.

- 1 Wt on L, moving and facing LOD, small lift on L (ct 1), step on R (ct 2), step on L (ct 3)
- 2 Repeat meas 1
- 3 Facing ctr, small lift on L (ct 1), small step on R heel to R (ct 2), step on L behind R (ct 3).
- 4 Small step on R to R (ct 1), raise L leg crossing slightly in front of R (ct 2), lift on R keeping L raised with knee bent (ct 3).
- 5-6 Repeat meas 3-4, reversing direction and ftwk.
- 7 Repeat meas 4.
- 8 Repeat meas 4 with opp ftwk.
- 9 Still facing ctr, small step on R in place, bending upper part of body slightly (ct 1), small step on L next to R keeping body bent (ct 2), small sharp stamp with R next to L with wt picking up L sharply and slightly up behind (ct 3).
- 10 Lift on R ft turning to face LOD and extending L leg sharply fwd, upper part of body now becomes straight (ct 1), hold (ct 2), step on L fwd in LOD (ct 3).

Repeat dance to end of music.

Presented by Billy Burke

INVIRTITA
(Romanian)

This dance was seen at the student festival in Agafton, near Botosani.

MUSIC: AMAN 105. For notating this dance a meter of 11/16 is used, and a dance beat of $\frac{1,2}{1} \frac{3,4,5}{2} \frac{6,7,8}{3} \frac{9,10,11}{4}$ as ct 1,2,3,4.

FORMATION: Cpls scattered around the floor in shldr-waist pos.

HANDS: When hands are free they maybe either down to sides or on waist with fingers fwd.

MUSIC 11/16

PATTERN

Meas.

CHORUS

- 1 Both step on R toe to R (ct 1), step L across R continuing CCW turn (ct 2), step on R toe to R (ct 3), turning back to L, lower onto whole R (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1, cts 1-2, twice (2 times).
- 6 Repeat meas 1.
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

STEP I

Basic Step for Step I and Step II: Both step R (ct 1,2), step L (ct 3), step R (ct 4). Use opp ftwk with next Basic Step.

- 1-3 Dropping shldr-wiaist pos, cpls take a high inside hand-hold, W on M's R. (M R, W L hands are joined). M remains in place doing basics, while W passes behind M with three (3) basics. W ends with R shldr twd M chest.
- 4-5 W makes 1-1/2 turn in place in front of M, by going fwd under joined arms turning CCW. W ends with L shldr twd M chest.
- 6-8 W returns to place (starting pos of Step I) with hands coming down on meas 8.

STEP II

- 1-4 With same basic step, joined hands come up and W moves straight fwd ahead of the M with one (1) basic - W keep back to M. With two (2) basics W turn twice CCW under joined hands and backs to place on meas 4; hands come down.

These steps may be done in any order. We suggest the following as a possibility:

Chorus, 16 meas (Once through as written)

Step I, 16 meas (Twice through as written)

Chorus, 16 meas

Step II, 16 meas (Four (4) times through as written)

Repeat this whole sequence.

Presented by Billy Burke

Camp Hess Kramer, October 1974

OJ RASTIČU ŠUŠNJATI - MISTA
(Slavonija, Croatia)

Oj rastiču šušnjati - mista (Oy rahs-tee-choo shoosh-nyah-tee) has been performed by various Slavonian groups in Zagreb. It was learned from Nena Sokčić of Lado.

RECORD: AMAN 105

FORMATION: Mixed circle. Front basket hold, R over L.

Note: This is really a small suite or medly of Slavonian dances.

MUSIC 2/4

PATTERN

Meas.

PATTERN I

- 1 Step fwd on R (ct 1), slight lift on R (ct &), step on L to L (ct 2), slight lift on L (ct &).
- 2 Step back on R (ct 1), slight lift on R (ct &), step on L to L (ct 2), slight lift on L (ct &).
- 3-10 Repeat meas 1-2.

Note: The body is held ctr throughout this movement.

PATTERN II

- 1 Step in place on R (ct 1), bounce twice on both ft, which are about shldr width apart (ct 2,&).
- 2 Step in place on L (ct 1), bounce twice on both ft which are not quite together (ct 2,&).
- 3-24 Repeat meas 1-2.

Note: This pattern moves very slightly to the L.

PATTERN III

- 1 Turning slightly to L, step R (ct 1), hop on R moving to L (ct 2).
- 2 Hop on R twice moving to L (ct 1-2), step L in place (ct &)
- 3-8 Repeat meas 1-2.

Note: This step moves to L.

PATTERN IV

- 1 Jump lightly onto both ft (ct 1), bounce twice on both ft (cts 2,&).
- 2-8 Repeat meas 1.
- 9 Moving into the circle, step R bending knee (ct 1), hop on R (ct 2).
- 10 Repeat meas 9 with opp ftwk.

OJ RASTICU SUSNJATI, Cont'd. -2-

11-12 Repeat meas 9-10.

13-16 Repeat meas 9-12, moving bkwd out of circle.

Repeat Pattern IV to end of music.

presented by Billy Burke

Camp Hess Kramer, October 1974

SILISTRENSKI OPAS
(Bulgaria)

Silistrenski Opas (Sih-lihs-trehn-skih Oh-pas) is an Opas type of dance related to the "Pravo" dance type and is widespread throughout Dobrudza in N.E. Bulgaria. This version is often done by both M and W. It was danced by the Silistra group participating at the National Folklore Festival in Kopriřstica, Bulgaria in the Summer of 1971. This dance was originally presented by Yves Moreau.

MUSIC: Record: RPC BG-1001, Side B, Band 2.

FORMATION: Lines of 8-10 people, M and W mixed or segregated, using either belt or front basked hold, L over R. Face ctr with wt on L.

STYLE: Rather heavy, Definite knee bend. Back arched bkwd slightly. Movements are proud and strong. Occasional shldr twists and shaking.

MUSIC 2/4

PATTERN

Meas.

1-8 INTRODUCTION

I. PRAVO

- 1 Step on R to R (ct 1), step on L across R (ct 2).
- 2 Step on R to R (ct 1), still on R, raise L knee (ct 2).
- 3 Step on L directly bkwd (ct 1), still on L, raise R knee (ct 2).
- 4-24 Repeat meas 1-3, seven (7) more times.

II. PRAVO VARIATION

- 1-2 Repeat Fig. I, meas 1-2.
- 3 Step on L next to R (ct 1), send R out to R keeping knees close together, R leg describes slight circular movement to side and fwd (ct 2). Upper part of body bends down on this ct.
- 4 Close R next to L (ct 1), hold (ct 2).
- 5-32 Repeat meas 1-4, seven (7) more times.

III. PRAVO VARIATION WITH STAMP

- 1 Repeat Fig. I, meas 1.
- 2 Step on R to R (ct 1), hop on R (ct 2).
- 3 Step fwd on L slightly R of ctr (ct 1), hop on L (ct 2).
- 4 Step straight back on R (ct 1), step bkwd on L (ct 2).
- 5 Step bkwd on R (ct 1), raise L knee (ct 2).
- 6 Step on L next to R (ct 1), stamp with R next to L, no wt (ct 2).

- Note: When only M dance in a line, meas 5 becomes:
 5 Squat down ft together (ct 1), hold (ct 2), then come up and
- 6 Repeat meas 6, Fig. III.
 7-24 Repeat meas 1-6, three (3) more times.

IV. BASIC OPAS

- 1 Step on R to R (ct 1), brush L slightly (flat ft) next to R and slightly fwd (ct 2).
 2 Step on L to ctr (ct 1), brush R next to L as in meas 1 (ct 2).
 3 Small leap bkwd on R (ct 1), tap L toe sharply next to R (ct &), small leap back on R (ct 2), tap L toe slightly next to R (ct &).
 4 Small leap onto L next to R (ct 1), small sharp stamp with R next to L, no wt (ct 2).
 5-8 Repeat meas 1-4.

V. OPAS VARIATION

- 1 Step R to R (ct 1), step on L across R (ct 2).
 2 Step on R (ct 1), step on L next to R (ct &), step on R next to L (ct 2).
 3 Step fwd on L (ct 1), send R out to R and fwd describing a circular motion (ct 2).
 4 Chug bkwd sharply, ft together, knees bent (ct 1), hold (ct 2).
 5 Step fwd on L (ct 1), stamp on R next to L, no wt (ct 2).
 6 Step bkwd on R (ct 1), step bkwd on L (ct 2).
 7-8 Repeat Fig. IV, meas 3-4.
 9-32 Repeat meas 1-8, three (3) more times.

The sequence for the dance is as follows:

- 8 meas, Introduction
 8 times, Fig. I (Basic Pravo)
 8 times, Fig. II (Pravo Variation)
 4 times, Fig. III (Pravo Variation with Stamp)
 2 times, Fig. IV, (Basic Opas)
 4 times, Fig. V (Opas Variation)

The above sequence was set by Yves Moreau for available recording. All individual figures are as danced in Silistra region.

Presented by Billy Burke

CINEGE
(Hungarian)

This dance belongs to the old layer of the Hungarian folk dances, and to the "ugros" dance family. The name refers to the titmouse bird, often mentioned in folk songs which accompany this dance. The dance is also representative of the dance dialect of the Eastern Transdanubian region. Its relationship to the Balkan (Serbian, Croatian) dance types is obvious.

SOURCE: Agoston Lanyi, Hungarian Academy of Sciences. Adapted for recreational purposes by Andor Czompo, 1972.

MUSIC: For this arrangement use LPX 18007, Cinege, melody #1, which is played three times and has to be speeded up considerably to approximately 38-40 rpm.

Also a record by "Andor Czompo" PM 25431, Side 1, Band 2 (45 rpm) increase speed.

FORMATION: Circle, or small circle of four, hands joined at shldr height, bent elbow, or shldr-to-shldr hold.

SEQUENCES

Ct.

I.

- 1 Turning hips slightly to L, step with L ft on a fwd diag, following the curve of the circle.
 - 2 Step with R ft fwd diag L.
 - 3 With a jump heel-click, close both ft together, with hips facing the ctr.
 - 4 Leap onto L ft in place, lifting R ft slightly to the R side, both knees bent.
 - 5 Hop on the L ft. At the same time touch R toe fwd, straight knees.
 - 6 Jump into a second pos (toes turned in), knees bent.
 - 7 With a jump heel-click, close both ft together.
 - 8 Leap onto R ft in place, bent knee, turning hips slightly to the L.
- Repeat the same way.

II.

- 1 Turning the hips slightly to L, step with L ft on a fwd diag.
 - 2 Step with the R ft on a L fwd diag.
 - 3 Turning hips slightly to R, step with L ft on a back diag.
 - & Step with R ft behind L ft.
 - 4 Step with L ft in front of R ft.
 - 5-6 Repeat cts 3-4. symmetrical
 - 7-8 Same as cts 3-4.
- Repeat the whole sequence with opp ftwk and directions
(Symmetrical repeat).

III.

- 1 Step L ft slightly fwd and to L.
 - & Step with R ft behind L ft.
- Note: Cts 1, & are running steps.
- 2 Small leap onto the L ft sideways L.

- 3 Close R ft to L ft with a jump heel-click.
4 Leap onto R ft in place with knee bend.
5-12 Repeat cts 1-4 the same way
13-15 Same as cts 1-3.
16 Leap onto L ft in place with knee bend.
Repeat the whole sequence with opp ftwk and direction
(symmetrical repeat).

THE DANCE

Meas.

- Melody A I
1-4 Introduction.
5-16 Sequence #1, three times.
- Melody A II
1-16 Sequence #2, four times.
- Melody A III
1-16 Sequence #3, two times.

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Presented by Anthony Ivancich

Camp Hess Kramer, October 1974

HUSZÁR VERBUNK ÉS CSÁRDÁS
(hungary)

Pronunciation: Hoo-sahr Vair-boonk ehsh Char-dahsh

This is actually three dances: A Man's dance reflecting the dance style of the 18th and 19th century cavalry soldiers (Huszár); a Girl's dance in an inside circle; and a couple Csárdás. The main part of the dance is the Verbunk which is based on traditional step patterns from Ecsar.

SOURCE: Based on material learned from L. Tarczai, soloist of the Hungarian State Folk Ensemble and additional research done by Andor Czompo. This dance was arranged for recreational folk dancing in the United States by Andor Czompo and first introduced to the Folk Dance Federation at the 1967 Santa Barbara Folk Dance Conference.

MUSIC: Huszár Verbunk és Csárdás. Record: Buccaneer #14420
The dance is described in 4/4 meter.

STYLE: Men's dance: powerful, proud and elegant.
Girl's dance: similar to the Men's dance, but more feminine.
Csárdás: fast and lively.

FORMATION: Girl's dance: Girls join in a circle, R hand on hip, L hand on L neighbor's R shldr.
Men's dance: gather around the Girls circle, dance individually or joined in short lines in shldr-hold, facing the ctr of the circle.
Csárdás: Cpls scattered around the room.

BASIC STEPS: The following are descriptions of step patterns or combinations which occur in this dance. These are described in counts.

COMBINATIONS FOR THE MEN'S DANCE

Cts. (1) WALK, CIFRA, JUMP
1-2 Turning hips and moving CCW, step fwd R in LOD.
3-4 Step L in LOD.
1 Cifra. Facing the ctr, step on the R ft to the R.
& Step on the L ft behind the R ft.
2 Step on the R ft in front of the L ft.
3-4 Jump to the L, leading with the L ft, but the R ft closes with a heel-click to the L ft on landing. Knees are bent slightly.
NOTE: If the combination is repeated, it is repeated with the same ftwk in the same direction.
Cue: walk, walk/Cifra, jump. (The jump actually starts as a leap, but finishes with the wt on both ft.)

(2) SINGLE CSÁRDÁS STEP

- 1-2 Step to the R on the R ft, bending then straightening the knees.
3-4 Close the L ft to the R ft with a slight heel-click, bending then straightening the knees.
NOTE: This Csárdás step is a so-called Upbeat Csárdás, where the straightening of the knees occurs on the musical beat. When the combination is repeated, it is repeated with opp ftwk.
Cue: side, close.

(3) CROSS-STEP & SIDE-JUMP

- 1-2 Step to the R on the R ft, turning hips slightly to the R.
3 Step on the L ft across in front of the R ft with the knees slightly bent. At the same time, lift the R lower leg off the floor.
4 Step on the R ft behind the L ft.
1-2 Step on the Lft to the L, with a knee-bend.
3-4 Jump to the R, leading with the R ft and closing both ft together on landing, with the knees bent.
NOTE: Although the movements are powerful, the steps are smooth and fluent. This gives the elegant style characteristic of the Huszár dances.
Cue: step, cross, behind/ side, jump R.

(4) LEG SWING, CIFRA, JUMP

- 1 Leap on the L ft in place. At the same time, swing the R ft across in front of the L ft with a straight knee.
2 Hop on the L ft. At the same time, swing the R ft to the R side with a straight knee.
3 Cifra. Step on the R ft in front of the L ft.
& Step on the L ft behind the R ft, with 1/2 weight on the ft.
4 Step on the R ft in front of the L ft.
1-2 Hop on the R ft. At the same time, swing the L ft across in front of the R ft (knee straight) sharply.
3-4 Jump to the L, leading with the L ft and closing the ft together on landing. The knees are bent quite deeply.
NOTE: This is a somewhat lively combination. The only point of relaxation is the last jump. When repeated, this is repeated with the same ftwk.
Cue: swing, swing, Cifra/ swing, jump.

(5) HOP-STEPS & SIDE-JUMP

- 1 Do a small chug back on the ball of the L ft, pointing the R ft sharply in front of the L ft.
2 Hop on the L ft, bringing the R ft (knee bent) behind the L ft.
& Step on the R ft behind the L ft.
3 Leap on the L ft in place, bending the knee slightly. In the meantime, swing the R lower leg back as a preparation for a kick.
4 Hop on the L ft, kicking the R ft sharply fwd low.

- 1 Leap slightly fwd on the R ft, bending both knees.
 2 Extend the L ft fwd and low (not a sharp movement here).
 3-4 Jump to the L, leading with the L ft and closing the ft together on landing.
 NOTE: The first count is a sharp movement with a definite "up" feeling. The following hop-steps (2) are quite rapid. In the last four counts, the movement of the L leg is continuous without a break. The slow side jump elegantly closes the fast starting combination.
 Cue: chug, hop-step, leap, hop/ leap, extend, and jump.

COMBINATIONS FOR THE GIRL'S DANCE

(1) SLOW CSÁRDÁS STEP

Same as Combination #2 for the Men's dance, Single Csárdás Step.

(2) DOUBLE CSÁRDÁS STEP

- 1 Step on the R ft to the R.
 2 Close the L ft to the R ft, taking wt.
 3 Step on the R ft to the R.
 4 Close the L ft to the R ft, without wt.
 NOTE: The steps are small and Upbeat (moving sideways).
 Cue: step, close, step, close. (If repeated, use opp ftwk.)

(3) KUKKÓS STEP (Koo-kohsh)

- 1-2 Run in place, R,L.
 3 Jump on both ft together in place, bending both knees.
 4 Pause.
 Cue: run, run, jump.

(4) KUKKÓS WITH TURN

- 1-2 Do 2 running steps in place, R,L.
 3 Jump on both ft together in place, bending both knees and turning 1/4 turn to the L.
 4 Pause.
 1-2 With 2 running steps, R,L, make 3/4 turn to the R in place.
 3 Close the R ft to the L ft.
 4 Pause.
 Cue: run, run, jump/run, run, close.

(5) CROSS STEP

- 1-2 Step on the R ft to the R.
 3-4 Step on the L ft behind the R ft, bending both knees.
 1-2 Step on the R ft to the R.
 3-4 Close the L ft to the R ft without wt.
 NOTE: The knee bend occurs only in the cross step.
 Cue: step, cross/ step, close. (Repeat with opp ftwk.)

(6) RIDA WITH CLOSING STEP

- 1 Step on the ball of the R ft to the R.
 2 Step on the L ft across in front of the R ft, bending both knees.
 3-4 Repeat cts 1-2.

- 1 Step on the R ft to the R.
 - 2 Step on the L ft to the L.
 - 3 Sharply close the R ft to the L ft.
 - 4 Pause.
- NOTE: The two Rida steps are light, the close is sharp and definite.
Cue: side, cross, side, cross/ side, side, close.

COMBINATIONS FOR THE CSÁRDÁS

(1) LEG SWING WITH HEEL-CLICK

Ftwk is the same for the M and W.

- 1 Leap on the R ft in place, bringing the L ft up slightly in back.
 - 2 Hop on the R ft, kicking the L ft sharply fwd and low.
 - 3-4 Repeat cts 1-2 with opp ftwk
 - 1-2 Repeat cts 1-2 again.
 - 3 Leap on the L ft in place.
 - 4 Close the R ft to the L ft with a heel-click.
- NOTE: Although this combination has a light, playful feeling, the leap-hops tend to be slightly staccato, sharp and tense movements. When repeated, this combination is repeated with the same ftwk.
Cue; leap, hop, leap, hop/ leap, hop, leap, close.

(2) KUKKÓS STEP

Same as described in the Girls dance. Ftwk is the same for M and W.

(3) RIDA WITH TURNOUT

Ptrs face each other in shldr-shldr pos.

- 1 Step on the ball of the R ft to the R.
 - 2 Step on the L ft across in front of the R ft, bending both knees.
 - 3-12 Repeat the Rida (cts 1-2), five (5) more times.
 - 1-4 Do four (4) running steps, M in place, W making a full turn CW under her R hand which is joined with the M L hand.
- NOTE: Rida does not have usual staccato feeling, but is closer to a running step.

THE DANCE

MEN'S DANCE

Meas.

PART I. (Melody 1)

- 1-8 Introduction. No movement
- 9-16 Do the Walk, Cifra, Jump combination(#1), four (4) times, moving CCW around the W circle.

REFRAIN

- 1 Do 1 Single Csárdás step to the R (#2).
 2 Do 1 Single Csárdás step to the L.
 3-4 Do the Cross-step and Side-jump combination (#3), once.
 5-8 Repeat meas 1-4.

PART II (Melody 1 repeated)

- 1-4 Do the Walk, Cifra, Jump combination (#1), 2 times.
 5-8 Do the Leg swing, Cifra, Jump combination (#4), 2 times.
 9-16 Repeat meas 1-8.

REFRAIN

- 1-8 Same as Refrain described above.

PART III (Melody 1 repeated)

- 1-4 Do the Walk, Cifra, Jump combination (#1), 2 times.
 5-8 Do the Hop-steps and Side-jumps combination (#5), 2 times.
 9-16 Repeat meas 1-8.

REFRAIN

- 1-8 Same as described above.

GIRL'S DANCEPART I (Melody 1)

- 1-8 Introduction. No movement.
 9 Do 1 Slow Csárdás step to the R (#1).
 10 Do 1 Slow Csárdás step to the L.
 11 Do 1 Double Csárdás step to the R (#2).
 12 Do 1 Double Csárdás step to the L.
 13-16 Repeat meas 9-12.

REFRAIN

- Release the handhold and place the L hand on the hip too.
 1 Do 1 Slow Csárdás step to the R (#1).
 2 Do 1 Double Csárdás step to the L (#2), turning 1/4 to R.
 3-4 Repeat meas 1-2. At the end of this combination, backs are twd the ctr of the circle, and the W face out.
 5-6 Do 2 Kukkós (#3), steps in place.
 7-8 Do a Kukkós with turn (#4). End facing the ctr of the circle, and resume the original hand pos.

PART II (Melody 1 repeated)

- 1 Do 1 Slow Csárdás to the R (#1).
 2 Do 1 Slow Csárdás to the L.
 3 Do 1 Double Csárdás (#2), to the R.
 4 Do 1 Double Csárdás to the L.
 5-6 Do 1 Cross step combination (#5), to the R.
 7-8 Do 1 Cross step combination to the L.
 9-16 Repeat meas 1-8.

REFRAIN

- 1-8 Same as described above.

PART III (Melody 1 repeated)

- 1 Do 1 Slow Csárdás (#1), to the R.
2 Do 1 Slow Csárdás to the L.
3 Do 1 Double Csárdás (#2), to the R.
4 Do 1 Double Csárdás to the L.
5-8 Do the Rida with closing step combination (#6), 2 times.
9-16 Repeat meas 1-8.

REFRAIN

- 1-8 Same as described above.

PART I (Melody 2)

- 1-4 W release the handhold in the circle and join their ptrs anywhere in the room with walking or running steps. Ptrs face each other. M R hand joins W L hand. M other hand is free. W free hand holds her skirt or is placed on the hip.
5 Both ptrs do 1 Kukkos step (Girls' dance #3), M in place, W turning CCW under the joined hands and ending on M R side. Do not release hands.
6 Do 1 Kukkos step. M moves in place. The W moves CCW to end facing her ptr.
7 Change the hand pos: M L hand joins W R hand. Do 1 Kukkos step. M moves in place. W turns CW under the joined hands, ending on the M L side. Do not release hands.
8 Do 1 Kukkos. M moves in place. The W moves CW to end facing her ptr.
9-12 Do the Rida with turnout combination (#3). At the end of this combination, ptrs face each other again.
13-20 Repeat meas 5-12. At the end of meas 20, ptrs face each other again and resume a R to L hand, L to R hand low pos with ptr.

PART II (Melody 2 repeated)

- 1-4 Do the Leg swing with heel-click combination (#1), 2 times.
5-20 Repeat meas 5-20 of Part I.

This dance is recommended only for people familiar with basic Hungarian style and dance steps.

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Presented by Anthony Ivancich

Camp Hess Kramer, October 1974

Additional record (new): AC Special #2

MICHAEL'S CSÁRDÁS
(Hungary)

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

The dance is based on the traditional characteristics of the csárdás style from the Tisza region.

SOURCE &

ARRANGEMENT: Andor Czompo

MUSIC: Folk Dancer MH 45-2081 B.

FORMATION: Cpls scattered around the room.

MOTIFS:

1. cts

DOUBLE CSÁRDÁS

- 1 Step on the R ft to the R.
- 2 Close the L ft to the R ft and take weight.
- 3 Step on the R ft to the R.
- 4 Close the L ft to the R ft without taking weight.
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 diag.
- 2 Turning to the L, step with L ft in front of the R ft with a slight knee bend.
Repeat the 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 (CCW) or (CW).

4.

CLOSED RIDA WITH STOP

- 1-2 Step on the L ft on a L fwd diag.
- 3 Step on the R ft in front of the L ft with a slightly bent knee.
- 4 Step on the L ft on a L fwd diag.
- 5-8 Repeat cts 3-4 the same way, two (2) more times.
- 9-10 Step on the R ft in front of the L ft with a slightly bent knee.
- 11-12 Step on the L ft to the L side.
Note: The first slow step on ct 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 two slow cts.

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 on 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,&,4. The hand hits the opp boot top inside.
8. CIFRA
 1 Leap on the R ft to the R (small leap)
 & Step on the L ft beside 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.
 & 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.
 Note: The steps are running steps on the balls of
 the ft. Knees are kept straight and slightly rigid
 during the first two steps. (Symmetrical repeat.)
10. PREPARATION FOR OPEN RIDA
 1-2 Step on the R ft on a L fwd diag with knee bend.
 3-4 Step back on the L ft.

THE DANCE

Cple without any special formation in shldr-shldr-blade pos.

- Meas. PATTERN
 MELODY A 1
 1-2 Introduction.
 3-4 Double Csárdás (#1) to the R and L