

Cigany Csardas

(Hungarian, Gypsy)

Hungarian/Gypsy couple dance. Learned at NM August Camp 1999 from Istvan Szabo ("Kovacs") and Rosina Didyk. Cigany or Gypsy Csardas is one of the more recent developments in the dance style of the Gypsies of Hungary. These movements mostly originate from the region of Szatmar. This choreography is merely an arrangement of steps that are usually done improvisationally.

Pronunciation:

Music:

2/4 meter

Formation: Couples at random on the floor.

Steps: All steps described are primarily facing and in relation to partner. Follower does same (not opposite) ftwk as leader except as noted.

Heel toe traveling step: (two cts)(traveling to R; to travel L, reverse ftwk) pivot slightly on L heel CW touching R heel diag just fwd and to R of L ft (ct 1); pivot slightly CCW on L toe while touching R toe next to L (ct 2).

Heel toe change direction step: (4 cts, 2 meas)(to change from traveling R to end traveling L; to go from traveling L to end traveling to R, reverse ftwk) pivoting slightly CW on heel of L, touch R heel diag fwd and to R (ct 1); touch R toe across L (ct 2); touch R heel diag fwd and to R (meas 2, ct 1); step on R next to L (meas 2, ct 2).

Jump step step: (2 cts)(described to the L; reverse ftwk and direction for "jump step step" to R) Twisting slightly to L, small leap in place coming off both feet and landing on L, during leap hold ankles and ft together (ct 1); step on R across L (ct &); facing ptr, close L next to R (ct 2).

Up down: step (2 cts)(done flatfooted) is simply straightening knees ("stretching") and facing directly twd ptr (ct 1); flex knees slightly while twisting slightly to L (ct 2).

Rida: (2 cts) is done with partners in Closed pos; both move CW around each other but with follower moving relatively more than leader. Both ptrs step on L with slight lift just prior to taking wt (ct 1); step on R (ct 2).

Styling: Much of the vocabulary comes from the Satmari Czardas and hence the styling, the pattern of up-down movement particularly in the Rida steps, is also shared. The gypsy version, though, is freer and lighter than the Hungarian version. Snapping of fingers is always appropriate, especially in Parts 1A and 1B and especially for the leader.

Meas

Pattern

INTRODUCTION. Dance begins with singing.

PART 1A

- | | |
|------|-----------------------------------|
| 1-4 | 4 Heel toe traveling steps, to R. |
| 5-6 | 1 Heel toe change direction step. |
| 7-10 | 4 Heel toe traveling steps, to L. |

Cigany Csardas—continued

- 11-16 3 Heel-toe change direction steps.
 17-22 Repeat meas 1-6.

PART 1B

- 1-4 4 Jump-step-steps to L.
 5-6 1 Jump-step-step to R and 1 to L.
 7-12 Repeat meas 1-6.
 13-14 2 Up-down steps.
 15-16 Repeat meas 5-6.
 17-20 Repeat meas 13-16.
 21-22 Repeat meas 5-6.

PART 2A

- 1-5 5 Rida turns CW.
 6 M: Close L to R (ct 1); leap onto both ending with ft apart and knees bent (ct 2).
W: “ti ti ta” (QQS), or step on R-L (ct 1); step on R (ct 2). W ends on M’s R in Open pos.
 7-8 M: (moving CCW or to M’s R while leading W to M’s L side) Leap clicking heels together (ct 1); land on L (ct &); step R to R (2).
 9-16 Repeat meas 1-8, except on last ct of meas 16, when M falls on his L he doesn’t take wt; then on last half beat of meas 16 M taps his R heel in place. Similarly, on the last half of the “ta” ct, of W’s “ti ti ta,” she does a heel tap with her L.

PART 2B

- 1-2 “Step tap, step tap, step, behind, step, tap” (M: step on R (ct 1); tap L next to R (ct &), step on L in place (ct 2); tap R next to L (ct &); step on R to R (ct 1); step on L behind R moving to R (ct &); step on R to R (ct 2); tap L beside R (ct &). W: does same figure with opp ftwk. Palms of hands are joined with ptr’s and held high, moving R, L, R, hold, as in direction of movement of the ft and body, and like windshield wipers.
 3-4 Repeat meas 1-2 with opp ftwk and direction.
 5 Holding ptr’s hands and raising them up and out as both ptrs rock back on their heels (ct 1); then bring hand down and in front just below shldr level as they both rock fwd onto entire ft (ct 2).
 6 Repeat meas 5, except on ct 2, instead of just rocking fwd, W takes wt on L while twisting slightly to L and touching slightly back with her R.
 7-8 M: Click L on inside upper of R boot (above mid-calf) (He can instead click his heels in the air, landing on R) (ct 1); step on L next to R (ct 2); repeat meas 7 with opp ftwk.
W: Toe heel change direction step (L) beg with R heel touch diag to R.
 9 M: Leap onto L extending R fwd, preparing to move CW around ptr (ct 1); step fwd on R around ptr (ct 2).
W: Rock back onto L (ct 1); rock fwd onto R starting to circle CW with ptr (ct 2).
 10 Both do Rida step, he takes her right hand in his left hand; W continues to Rida step at least through meas 16.
 11 Both do Rida step, M places W’s R hand from his L hand into his R hand behind W’s back, all on ct 1; M starts to turn W CW on ct 2.
 12 M Rida steps in place as he continues to turn W bringing their joined hands (both R) down and in front on ct 1; M continues to turn W CW on ct 2, bringing their arms up.

Cigany Csardas—continued

- 13 M turn W under joined hands, both stepping L, R (cts 1,2).
- 14 M bring W to Rida CW around him, lifting their joined hand above his head, lift L leg (ct 1); step on L (ct 2).
- 15 W continues to Rida CW around M, M lift R leg (ct 1); step on R (ct 2).
- 16 W complete her circle (L-R) around M while M lifts L leg (ct 1); step on L (ct 2); W tap her L next to her R as M taps his R next to his L (ct &). They simultaneously join hands high, palms facing.
- 17-31 Repeat meas 1-15.
- 32 W completes her circling around M (L-R) as M steps sdwd L (ct 1); step on R next to L (ct 2).

Repeat 2A and part 2B; end with M turning W under (CW) on last meas.

Notes by Gary Diggs
Presented by Gary Diggs