

Pusztafalusi Csárdás

Pusztafalu is in Northeastern Hungary, about 1 km from Czechoslovakia. The couple dances are very typical of the county (Borsid Abaúj-Zemplén) in which Pusztafalu is found.

The dance styling requires an upward movement on the count. The structural styling is such that the men and women are holding on to each other perhaps half the time. The rest of the time they are holding their partners' hand(s) or there is no contact whatsoever. When the couples are together, they are doing simple csárdás or rida steps with almost no ornamentation (ie, no turning the woman under the arm, etc.) It is when they are separated that they show their dancing prowess.

The material for this dance is from a film I took in Pusztafalu in July 1977.

Music: G.C. 3, The Dances of Hungary

THE MOTIFS OF THE CSÁRDÁS FOR THE MEN

(Note: #'s are for reference and do not necessarily relate to the ct's)

<u>Meas.</u>	<u>MI</u>	<u>Csárdás</u>
#	ct	
1	1	Step R to the Right
2	&	Step L next to the R
3	2	Repeat #1
4	&	Close L to R
5-8	3&4&	Repeat #'s 1-4 with opps ftwk and direction
	<u>MII</u>	<u>Rida</u>
1	1	Step L to left (on ball of foot)
2	&	Step R in front of left to left (on bent knee)
		(Note: the L ft [or R ft when going CCW] swings an arc before stepping)
	<u>MIII</u>	<u>Side of foot touch</u>
1	1	Step R in place
2	&	Touch the outside of the left sole on the floor in front of the R
3-4	2&	Repeat #'s 1-2 with opps ftwk
	<u>MIV</u>	<u>Backwards running in place</u>
1	1	Step on R behind L
2	&	Chug fwd on R while L cycles back behind R
3-4	2&	Repeat #'s 1-2 with opps ftwk
	<u>MV</u>	<u>Forward running in place</u>
		(same as motif #MIV except you forward bicycle step in front of the other foot rather than behind)

Continued...

Pusztafalusi Csárdás (Continued)

MVI Leap and lift
ct
1 1 Small leap on R in place and lift left lower leg across right leg
2 & Small hop on R
3-4 2& Repeat #'s 1-2 with opps ftwk

MVII Clap and Slaps
1 1 Step R in place and clap hands in front of face
2 & Slap left inside calf (in) with left hand
3-4 2& Repeat #'s 1-2 with opps ft & hd wk

THE MOTIFS OF THE CSÁRDÁS FOR THE WOMEN

WI Csárdás
ct
1 1 Same as motif MI of mens steps but with o-ps ftwk and direction

WII Rida
1 1 Same as motif MII of mens steps

WIII Twizzle step
1 1 With ft parallel and together, pivot heels to right
2 & " " " " " " " " left

WIV Backwards running in place
1 1 Same as motif MIV of mens steps

WV Forwards running in place
1 1 Same as motif MV of mens steps

WVI Little bells (kis hárong)
1 1 Step R in place
2 & Step L to left
3 2 Leap R where L just was (L has just swung out to left side)
4 & Hold
5-8 3&4& Repeat #'s 5-8 with opps ftwk and direction

WVII Solo Turns
1 1 Pivoting on R ft in place, Step L turning you 180° CW
2 & Take wt on R
3 2 Repeat #1, you are now facing original direction
4 & take wt on R
(Note: this motif is motif WII except, turning in place by yourself)

Continued...

Pusztafalusi Csárdás (Continued)

Formation:

Couples are in a shoulder/shoulder blade position for motifs M/W I and II. A one or two hand hold for motifs M/W III, IV, V, and VI. There is no holding at all for motifs VI and VII.

There are three ways you can do the following dance. The most direct way is to follow the suggested arrangement. If some improvisation is desired, the easiest recommendation is that any time there are solo steps, do the one you wish to. There are rules and/or guide lines for this; for one thing, gancier steps are "saves" for later in the dance and are usually not done in the Lassú section. Also, women tend to complement the mans choice. (i.e. if he chooses to do the backwsards running in place, she most likely will also. When the partners are not touching whatsoever, there is less of a need/desire for this type of following.

The most "ethnic" way of doing the dance is to ignore the suggested arrangement and the man leads the woman through the variety of steps at his whim. Please do not invent and/or borrow steps from other dances, select only from what has been provided.

Finally, all of the variations provided start on the right foot. The Rida step almost exclusively goes to the left in Pusztafalu. There are many ways to make the transition from any step to the Rida, but all are based on fudging. The easiest way is to not step, but hold the last count of any motif so that the left foot is free to begin the rida.

THE DANCE

<u>Meas.</u>	<u>Melody 1</u>
1-4	Find a partner and do the Csárdás (MWI) motif (Note: the most common way of doing this motif is a zigzag pattern with the man traveling forward and the woman backward.)
5-8	Continue with the Csárdás (MWI) motif
9-16	Repeat meas 1-8
17-24	Couples separate and holding partners hands, men do Side of Foot Touch (MIII) motif and the women do Twizzle (WIII) motif
24-32	Men and women do Rida (MWII) motif
	<u>Melody 2</u>
1-8	Repeat meas 1-8 of melody 1
9-16	Couples separate, and taking right hands, men and women do Backwards Running in Place (MWIV) motif.
17-24	Continue from meas 9-16 with Forward Running in Place (MWV) motif.
25-32	Repeat meas 25-32 of melody 2.

Pusztafalusi Csárdás (Continued)

Meas. Melody 3 (Now the Friss Csárdás has started)
1-8 Repeat meas 9-16 of melody 2
9-16 Couples not touching, men do Step and Lift (MVI) motif
 and women do Little Bells (WVI) motif
17-24 Repeat meas 25-32 of melody 1
25-32 " " " " " " with Opps ftwk and direction

Melody 4
1-8 Repeat meas 17-24 of Melody 2
9-16 Couples not touching, men do Claps and Slaps (MVII)
 motif and women do Solo Turns (WVII) motif
17-32 Of Melody 3

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