

## New Style Csárdás (Couple dances) from Tisza dialect

The Tisza dialect represents those dances from the central part of the country around the river Tisza and extend to the eastern borders of Hungary. This area includes the Great Plain (Alföld) and into the rolling hills of eastern Hungary.

Interestingly, in parts of Northeastern Hungary known as the Szatmár region, it is easy to see vestiges of the early development of these dances. In some Szatmár villages, the men's verbunk is often included in the Csárdás cycle of dances. Women sometimes join the men and do modified verbunk steps (no slapping). The lassú (slow) Csárdás and the Verbunk are the same tempo, so it is a relatively easy transition to partner and start the couple dance without a break in the music. The dance includes a spirited friss (fast) section.

The two parts of the Csárdás are the lassú (slow) and friss (fast) with regional variants of these words but having the same distinction. Another commonality of all Csárdás dances is the csárdás step and the rida, which is a turning of the couple around a central axis. Regional variants, mostly in the friss and transitional steps, exist and provide a unique quality that can be recognized and identified.

The new style couple dances from the Tisza dialect, share the same characteristics throughout the region and differ from the other dialects in that they are predominantly an up-beat accented dance—meaning that there is a rise or straightening of the knee on the count of one. The Csárdás also has a repertoire of steps that fit into movement families just as we see in other regions as well. Although the new style dances are a closed form (dancers stand close enough to touch shoulders and waists), often the free style of the old style dances still breaks through in the figures that allow the individual dancers to dance without being encumbered by their partner.

A	B	C	D	E (M only)
Csárdás	Rida	Break away	Cifra	Boot slapping
Transition	Transition	Transition	Harang (bell)	Transition

Again, there are many, many examples of this type of Csárdás in the recreational folk dance community. If they are up-beat, there is a good chance that they are from the Tisza dialect.

Notate some of your own combinations:


Csárdás (depending on region, M and W start either on the same foot or opposite feet) step R to R (1), close L to R, take weight (2) step R to R (1 2) Rpt opp.

Rida (hips in a comfortable adjacency) CCW (L hips adjacent) both partners step fwd R (1) step fwd L (2) also done with opposite footing.

Break away Both partners release their hold on each other and turn a full turn away ending up facing their partners. Many variants: step R on bwd diag (1) pivot on R and step fwd on L to complete turn (2)

Cifra Same as executed in old style dances. Cifra (1 & 2) Step to the side with closest foot (1) step beside the other foot (&) repeat 1 (2) Done to both sides. The cifra is done in many ways: front cross cifra, back cross cifra, bell cifra, side-by-side cifra.

Boot slapping (1 2 3 4) Lift leg and slap inside of boot with corresponding hand (1) Step on foot in place, clap (2) Repeat opposite (3 4)