

MEZŐSÉGI TÁNCOK
(Romania)


Record: Hungaroton SLPX 18031-32, 18042, Folkraft-Europe LP-52

Formation: Cpls scattered freely about the dance floor (generally a very small area). Since there are many possible positions, each will be described as it occurs in a particular pattern.

AKASZTÓS

Music: The music differs in meter and tempo according to the performance, but does keep a basic "quick-slow" musical beat. For convenience, I have written these dance notes in 6/4 meter. The basic musical beat is:

d o

but the dance beat is in groupings  according to step and variation.

Meas Ct

Pattern

BASIC WALK (Not taught in class)

In side-by-side pos, cpls move freely about the floor. It does not matter which ptr is on which side, nor which ft either starts with. M arm is at small of W back, her nearest hand on his nearest shldr. Outside hands are free. Though this description is written beginning with R ft, it could equally well be written for L ft.

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|---|-----|---------------------|
| 1 | 1-2 | Step fwd with R ft. |
| | 3 | Close L to R. |
| | 4-6 | Pause. |
- This step can begin with either ft and serves to get the cpls on to the floor and select a place to dance, as well as get into the beat of the music.

BASIC TURNING STEP

Cpls in closed pos: R hips are adjacent, M R hand at small of W back, his L hand on her R upper arm (just above elbow), W R hand on M L shldr, her L hand on M R upper arm.

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|---|-----|---|
| 1 | 1-2 | Step L fwd into CW turn. |
| | 3 | Step R fwd continuing CW turn. |
| | 4 | Bring L ft around fwd in a CW arc skimming floor, end the shallow arc at a point sdwd out to L. |
| | 5-6 | Pause. |
- This step is also done CCW with opp ftwk.

MEZÖSÉGI TANCOK (continued)Variation 1 on Turning Step - BUZZ (Not taught in class)

Before doing this variation, moving out of CW turn, dancer shifts wt onto L ft on the last ct 4 of the turn so that R ft is free to begin this buzz.

- 1 1 Cross and step R ft in front of L, flexing R knee slightly.
 2 Step on ball of L ft to L side, straightening knees slightly.
 3 Repeat ct 1.
 4-6 Repeat meas 4-6 of Basic Turning Step.

Variation 2 on Turning Step - LEAD-AROUND

- 1 1-2 Taking W R hand in his L hand, M leads W around him CW and back to place as M turns CCW, both doing two Basic Turning Steps.

TRANSITION STEP (CHANGE OF DIRECTION)

- 1 1-2 With ft apart, shift wt onto L bringing both heels down, turning body R.
 3-6 With ft apart, shift wt onto R bringing both heels down, turning body L.
 2 1 Step L to L side turning body to R.
 2 Step R bkwd past L heel.
 3-6 Step L bkwd past R heel as M reverses hand pos. This step is, of course, done with opp ftwk when appropriate.

Variation on Transition Step

- 1 Repeat meas 1 of regular Transition Step, but M takes W R hand in his L hand (off his shldr) as they shift wt onto R ft on ct 3.
 2 1-3 Both M and W do "cifra" step, i.e., three steps L,R,L, M doing his "cifra" very slightly sdwd L as he spins W R (CW) once under his L hand; W travels slightly CCW as she does her "cifra" to execute the spin.
 4-6 Pause.
 3 Reverse ftwk and direction of meas 2; hand hold remains the same.
 4 Repeat meas 2 of regular Transition Step above.

A musical transition takes place signaling the beginning of the "csárdás" phase of the dance. During this transition dancers continue turning with walking steps as the music shifts into 2/4 time. After "X" number of these walking steps, the cpl opens out into side-by-side pos (from a CCW turn M sends W over to his L side).

MEZŐSEGI TANCOK (continued)"CSARDAS" PHASE

Meter: 2/4

Structure: As the dance is presented here, there are four categories of "building blocks," each of which has many variations that can be combined in a large number of ways.

I. BASIC SIDE-TO-SIDE. For ease of description, it will be assumed that W is on M L side to begin. She can, of course, also begin on his R side, in which case the descriptions below would be reversed.

Arm positions vary, according to personal style, momentary feeling, size, and the M's "signaling" the sequence of movements. Sample positions: W arm always at M back, using it to "brace" herself against him during her side-to-side movements. He can have his hands on her shldr, or his L hand at the back of her neck, his R hand held out to side, etc.

This step is generally done from one to four times between other figures. It may even be omitted entirely in moving from one figure to another.

Woman's Basic Step

<u>Meas</u>	<u>Ct</u>	
1	1	Turning 1/4 R, step L fwd in front of R.
	2	Continuing turn across in front of M, step R in front of L.
2	1	Continuing turn, step L fwd.
	&	Close R to L to complete full turn at M R.
	2	Step back onto L with full wt.

Man's Basic Step (as woman moves side-to-side)

1	1	Step L diag back/L (to keep clear of W as she passes).
	2	Step R slightly in front of L.
2	1	Close L (with wt) beside R.
	&	Step R in place.
	2	Step L in place.

Variations for Man

These two variations are generally done as the M moves to the L, beginning with L ft.

Variation 1.

1	1	Facing slightly and moving L, step L.
	&	Scuff R fwd beside L.
	2	Continuing in this direction, step R fwd.
	&	Scuff L fwd beside R.
2	1	Step L to L.
	&	Close R to L.
	2	Step L slightly fwd.

MEZÖSEGI TANCOK (continued)Variation 2

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|---|-----|---|
| 1 | 1-2 | Facing slightly and moving L, step L, R. |
| 2 | 1 | Swing L leg fwd high in preparation for scissors. |
| | 2 | Land on L ft, passing R leg up high and slapping R inside boot top with L hand. |

The following two variations are generally done as the M moves to the R, beginning with R ft.

Variation 3

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|---|---|---------------------------------------|
| 1 | 1 | Facing slightly and moving R, step R. |
| | 2 | Continuing in this direction, step L. |
| 2 | 1 | Click R to L. |
| | 2 | Step R fwd with accent. |

Variation 4

- | | | |
|---|---|---|
| 1 | 1 | Facing slightly and moving R, step R. |
| | 2 | Continuing in this direction, step L. |
| | & | Raise R ankle to side and slap it with R hand. |
| 2 | 1 | Step R fwd. |
| | 2 | Raise L leg in front and slap R hand against inside L boot top. |

II. BASIC THROWS

A. Basic Throw. (Can be done with opp ftwk and direction).

Woman's Step

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|---|-----|---|
| 1 | 1-2 | Leaving R side of M, W steps fwd R,L. |
| 2 | 1&2 | W does one Basic Turn Step fwd on R heel (ct 1), beginning to bring L ft fwd to a pos beside R ft; pivot on R shifting full wt onto full R ft and bringing R toe down as L ft reaches its pos beside R ft on its way fwd (no wt on L) (ct &); step L fwd (ct 2), finishing the L ft movement fwd. |

Man's Step

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|---|---------------|---|
| 1 | 1&2 | M makes a 1/4 turn R with a "cifra" step R,L,R as he "flicks" the W past his L shldr into her movement; his "cifra" is done leading with heel. |
| 2 | 1-2
or 1&2 | M may do either a step with L ft and close R, or a L,R,L "cifra," completing a 225-degree turn CW.
The Basic Throw may be done a number of times in a row. |

B. Three-measure variation: As written W begins on M R side. May also be reversed.

Woman's Step

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|-----|---|
| 1-2 | Same as meas 1-2 of Basic Throw Woman's Step (IIA). |
| 3 | Same as meas 2 of Basic Side-to-Side, Woman's Step (I). |

Man's Step

- | | |
|-----|---|
| 1 | Same as meas 1 of Basic Throw, Man's Step (IIA). |
| 2-3 | Do two more "cifras" (L,R,L, R,L,R) completing one full turn CW, catch W on M L side. |

MEZŐSEGI TANCOK (continued)III. WOMAN'S TURNSA. Preparations.1. Open out.

1-2 Beginning with W on M R side, M send W over to L side with a Basic Side-to-Side step, and grasp her L hand with his R hand.

3-4 Both using Basic Side-to-Side step, M send W over to R side, at same time thrusting joined hands fwd.

2. Basic Throw.

Do the Basic Throw from M R side (see Fig. IIA above) ending with joined M R, W L hands thrust fwd, M and W slightly back-to-back.

B. Turn Combinations.1. Basic Turns.

Hand pos: M R and W L hands are joined, W arm raised in an "L" pos.

Woman's Step: Do two Basic Turns CCW as in IIA, meas 2, beginning R ft turning CCW.

Man's Step: Take four steps R,L,R,L backing up slightly helping W to turn with his R hand.

2. Double Cifra.

1-2 Dance two "cifra" steps, R,L,R (turning face-to-face with ptr), and L,R,L (turning back-to-back). W move fwd during the "cifra" steps. Hands are thrust, rather than "swung," during these movements.

3-4 Same as Basic Turn (IIIB, 1).

3. M Under Arch.

Hand pos: M raise joined M R, W L hands, and may grasp W elbow or upper arm from underneath with his L hand.

Woman's Step: Same as Double Cifra Turn combination (IIIB, 2).

Man's Step: Ftwk is the same as Double Cifra Turn combination (IIIB, 2), but move fwd under arch and turn CW to meet W.

C. Ending.

1-2 Same ftwk as Basic Side-to-Side (I). M pull W in to his L side with joined M R, W L hands.

MEZOSEGI TANCOK (continued)

IV. MAN'S SLAPPING FIGURES. The figures given below are done either while the M is in contact with the W or separated from her. On figures done in contact, the M places the W on his L side and keeps his L hand on her R shldr, upper back, or L shldr. The W rocks fwd and back (2 cts per rock) and moves in whatever direction the M's variation dictates.

For slapping figures done separately, M may begin with the Basic Throw (IIA), then continue with slapping figure, or simply release W and begin slapping figure. The W move in a CCW path around the M using either "cifra" steps (as in the Double Cifra Turn combination (IIIB, 2, meas 1-2), or the Basic Turn IIA, Woman's Step, meas 2), or a combination of "cifras" and Basic Turns. At faster tempos, the W may also do a "rest" step in place near the M side: Step on heel of L (or R) ft (ct &); step on full R (or L) ft (ct 1); repeated as many times as she wishes.

When the M has completed his figure, "pick up" the W on M L side.

Figure 1

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|-----|---|--|
| 1-2 | 1 | Jump onto both ft in "frog" pos: ft apart, toes out, trunk bent fwd. |
| | 2 | Slap both hands against inner boot tops (or, if L hand is occupied holding ptr, slap only R hand on R boot top). |
| | 3 | Straighten body and raise R hand. |
| | 4 | Slap R hand against outside of R heel. |
| | 5 | Step fwd with R. |
| | 6 | Raise L knee fwd. |
| | 7 | Slap R hand on upper L boot top. |
| | 8 | Pause. |

Figure 2

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|-----|-----|--|
| 1-2 | 1 | Step L ft in place, simultaneously raising R knee fwd. |
| | 2 | Slap R hand on inner R boot top. |
| | 3 | Step R in place. |
| | 4-6 | Repeat cts 1-3. |
| | 7 | Step L in place, simultaneously raising R knee fwd. |
| | 8 | Slap R hand on inner R boot top. |

Figure 3

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|-----|---|--|
| 1-2 | 1 | Step on R in place, raising L ft fwd. |
| | 2 | Slap R hand on inner <u>or</u> outer L boot top. |
| | 3 | Step L, raising R ft fwd. |
| | 4 | Slap R hand on inner <u>or</u> outer R boot top. |
| | 5 | Step R. |
| | 6 | Pause. |
| | 7 | Slap R hand on L boot top. |
| | 8 | Pause. |

MEZOSEGI TANCOK (continued)Figure 4

- Done with both hands free.
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|-----|---|---|
| 1-2 | 1 | Slap L hand on L thigh. |
| | 2 | Slap R hand on R outer ankle. |
| | 3 | Step on R ft, raising L ft. |
| | 4 | Clap hands in front, raising L leg diag back/L. |
| | 5 | Leap onto both ft to L, knees bent, having brought L ft in from raised pos. |
| | 6 | Clap hands in front while raising R leg, knee bent. |
| | 7 | Slap R hand on R inner boot top. |
| | 8 | Close ft together, knees bent. |

Figure 5

- Done with both hands free.
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|-----|---|---|
| 1-2 | 1 | Jump on L to R, at same time clicking R ft against L ankle into closed pos. |
| | 2 | Chug fwd on both ft. |
| | 3 | Slap R hand on front of R thigh. |
| | 4 | Slap R hand on outer R boot top. |
| | 5 | Step fwd on R. |
| | 6 | Raise L ft diag back/L. |
| | 7 | Slap R hand against L inner calf. |
| | 8 | Pause. |

Presented by Steve Kotansky

MEZŐSÉGI TÁNCOK (continued)

In Transylvania and Hungary this dance has no set sequence - in other words it is done free style utilizing the various steps described here as well as others. It is my hope that this form will also continue in dance circles outside of Hungary as well.

The sequence most often used in class follows:

AKASZTÓS

Do the Basic Walk to move out onto the dance floor. Move into turn pos to begin the Basic Turning Step (CW or CCW). To reverse the direction of the Turn, do a Transition Step (or any of its variations). When the tempo of the music picks up, signaling the change from the Akasztós to the Csárdás, do the turn with a smooth walking step. When ready to begin the Csárdás, open out into side-by-side pos with the W on the M L.

CSÁRDÁS References in parentheses are to the preceding outline.

Part I

- A Begin with W on M L. Four Basic Side-to-Side (I).
M's Slapping Figures (IV 1, 2, 3), W rocks.
- B Three Basic Side-to-Side(I); end with upper arm catch.
Basic Throw (IIA).
Two Double Cifra Turn combinations (IIIB 2).
Ending (IIIC).

Part II

- A Three Basic Side-to-Side (I).
Open Out Preparation (IIIA 1).
Two Basic Turns (IIIB 1).
Ending (IIIC).
Repeat from Open Out.
- B. One Basic Side-to-Side (I); end with upper arm catch.
Basic Throw (IIA).
M's Slapping Figures (IV 4, three times, omit ct 8 at
end of third time, IV 5); W do eight Basic Turns,
end near M L side.

Part III

- A Four Basic Side-to-Side (I); end with upper arm catch.
Three 3-measure Throw variations (IIB).
- B Basic Throw (IIA).
Double Cifra Turn combination (IIIB 2).
M Under Arch (IIIB 3).
Two Basic Turns (IIIB 1).
M pull W in to L side pos, turn CCW with Walking Steps
(beginning R) to the end of the musical phrase. End
the phrase with a "cifra" step, opening out with W on
M L.