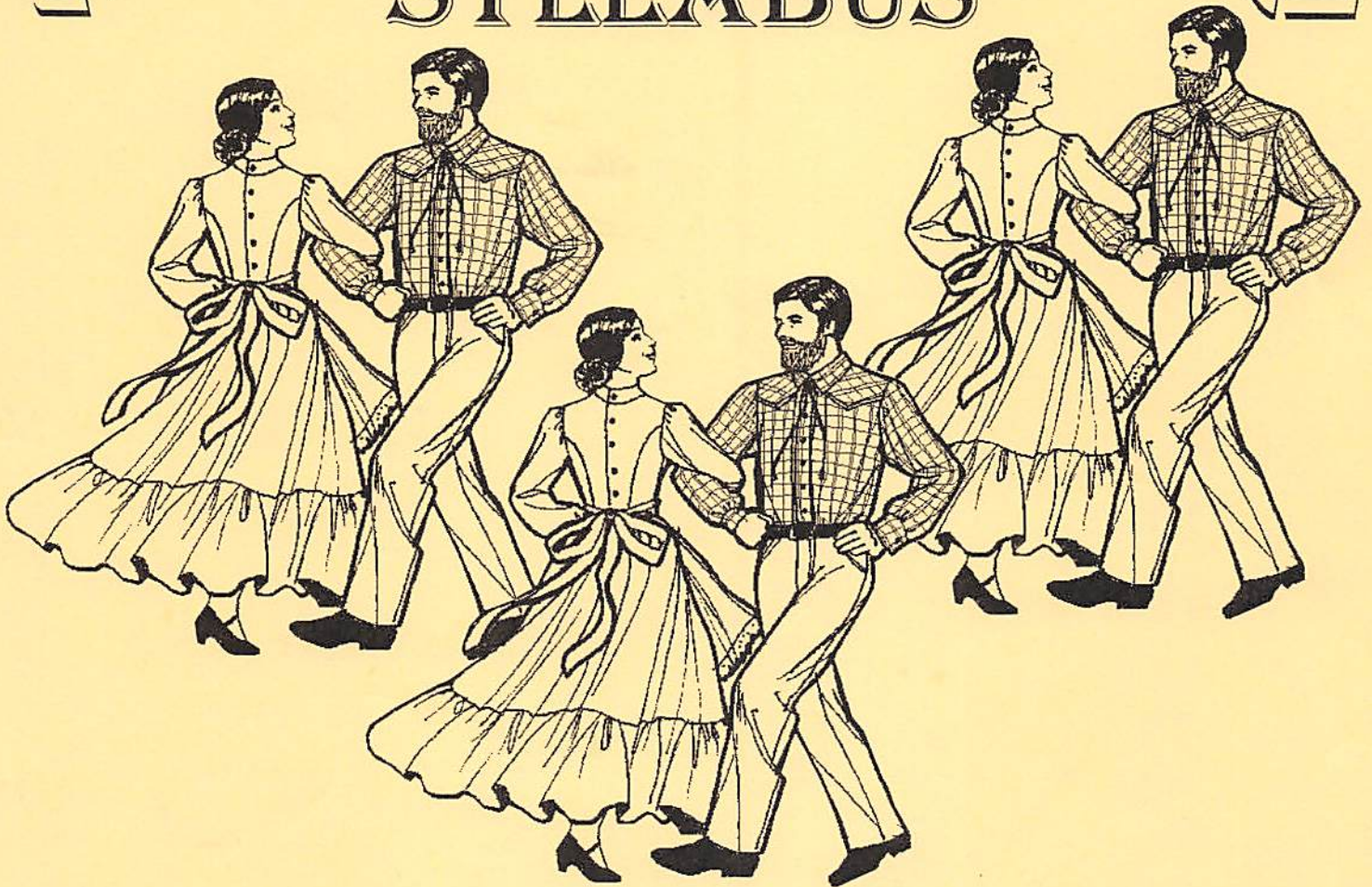


SIERRA STATEWIDE 2008

GOLD RUSH JAMBORREE

MAY 30-JUNE 1, 2008

SYLLABUS



KOVÁCS (with Ellie Wiener)
teaching couples dances from Hungary

**MICHAEL
GINSBURG**
teaching dances from the BALKANS



Placerville/Shingle Springs, CA



Sierra Statewide 2008 Gold Rush Jamboree

INSTITUTE – May 31, 2008

9:30 – 12:30 AM

2:00 – 5:00 PM

Ponderosa High School

3661 Ponderosa Road

Shingle Springs, CA 95682

TEACHERS:

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Michael Ginsburg – Balkan Dances	
Ciganko (Bulgarian song and dance)	1
Haskovska Lesa (Bulgaria)	3
Hora De La Rezina (Moldavia)	5
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Romski Čačak (Serbia)	7
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Sokacko Kolo (Baranja, Croatia)	9
Kovács & Ellie Wiener – Hungarian Dances	
Mezőségi Csárdás (Transylvania)	11
Cigany Csárdás (Gypsy)	14
Institute Committee	
Judy Kropp (chair) Judy_Kropp@sbcglobal.net	
Denise Heenan	
Dick Rawson	
Syllabus Cover	
Susan Gregory	
Music	
Bruce Mitchell	

Ciganko

- 1 Ochi mi za tebe plachat, ciganko
Dusha mi za tebe strada, ciganko
 Ciganko moia, ti ljubov moia
 Ciganko moia, ti myko moia
- 2 Syrce mi za teb kopnee, ciganko
Snaga mi za teb treperi, ciganko
 Ciganko moia, ti ljubov moia
 Ciganko moia, ti myko moia
- 3 Zarad tebe syn ne znaia, ciganko
Den I nosht za teb ridaia, ciganko
 Ciganko moia,
- 4 Taborat dalech zamina, ciganko
Samo spomena ostana, cigankl
 Ciganko moia,
- 5 1
6 2

-
- 1 My eyes cry for you, ciganko
My soul hurts for you, ciganko
 My ciganko, my love
 My ciganko, my grief
- 2 My heart longs for you, ciganko
My hips shake for you, ciganko
 My ciganko, my love
 My ciganko, my grief
- 3 Because of you I don't know what the dream is, ciganko
I cry for you all day of night, ciganko
 My ciganko,
- 4 Taborat went far, ciganko
Only the memory stays, ciganko
 My ciganko,

CIGANKO

BULGARIAN GYPSY DANCE LEARNED
FROM BELCHO STANEV
HANDS HELD DOWN
METER: 2/4

- Meas. 1 - Moving in LOD, step R, L(1,2)
- Meas. 2 - Facing center, step R to side (1), step L behind R (&), step R to side (2), step L in front of R (&)
- Meas. 3 - Rock to R on R (1), Rock to L on L (2)
- Meas. 4 - Step R to R (1), step L behind R (&), step R to R (2), step L behind R (&)
- Meas. 5- 16 - Repeat meas. 1-4 three more times.
- Meas. 17 - Hop on L (1), step R toward center (&), hop on R (2), step L toward center (&)
- Meas. 18 - Step RLRL toward center (1,&,2,&)
- Meas. 19 - Hop on L (1), step R to side (&), step L across R (2), step R back to place (&)
- Meas. 20 - Repeat meas. 19 with opposite footwork in opposite direction
- Meas. 21,22 - Repeat footwork of meas. 17,18 on moving back from center
- Meas. 23,24 - Same as meas. 19, 20

MILITSA

PONTIC GREEK LINE DANCE
HANDS HELD DOWN METER:
4/4

- Meas. 1 - facing in LOD, step R forward (1), small bounce on R (&), step L forward (2), repeat 1,&,2 (3,&,4)
- Meas. 2 - step R to R while turning to face L of center and touch L heel to L, raising arms to W position (1), hold (2), touch ball of L foot towards center while pushing hands forward until arms are parallel to floor, body faces center (3), hold
- Meas. 3 - Touch L heel to left, raising arms to W position (1), hold (2), take running step toward center onto L and bring arms parallel to floor again (3), take running step back to place onto R and raise arms to W position (4)
- Meas. 4 - Repeat action of beats 3,4 of meas. 3 (1,2), take three running steps in place LRL (3,&,4)

Begin pattern again lowering arms on beat 1 of meas. 1.

HASKOVSKA LESA
Bulgaria

Translation: Belt-hold line dance from the region of the town of Haskovo in Trakija, Bulgaria.
Source: Boris Conev – “Balgarski Narodni Hora I Racenici”, Sofia, Bulgaria, 1950
Music: Cassette Nina Kavardjikova 1994.01
Meter: 2/4 1, 2, 1, & 2, &
Formation: Mixed open circle. Hands held at belt or W-position
Style: Trakijiski:
 -small knee bent position
 -steps are done mainly with the wt on the whole ft
 -lyrical character in movements
 -dipping movements coming from the ankle and knee joints

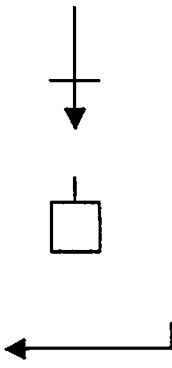
INTRODUCTION 15 measures

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>	<u>Part 1 “Bavno”</u>
	1	1	step on R ft	
		2	step on L ft	
	2	1	step on R ft	
		2	lift and move L ft fwd, bending R knee	
	3	1	step on L ft	
	2	lift and move R ft fwd, bending L knee		
	4	1	small step or fall onto R ft	
		&	small step on L ft	
		2	small step on R ft	
		&	bend R knee, lifting L ft	
	5	1	stamp on L ft fwd L, taking wt	
		2	hold	
<u>Part 2 “Barzo”</u>				
	1	1	Step on R ft	
		2	Step on L ft next to R ft	
	2	1	Step on R ft	
		2	small hop on R ft, lifting L ft fwd	
	3	1	step on L ft.	
		2	small hop on L ft. lifting R ft fwd	
	4	1	small jump on both ft slightly apart	
		2	small jump on both ft together	

(continued)

HASKOVSKA LESA

(continued)



5	1	step on R ft.
	2	bend R knee, lifting and moving L ft bkwd
6	1	step L on L ft
	2	bend L knee, lifting and moving R ft bkwd
7	1	small step or fall onto R ft, bending R knee
	&	small step on L ft
	2	small step on R ft
8	1	step on L ft sdwd L , taking wt (balance L)
	2	bend L knee

Note: Part 1 of "Bavno" is performed on the slow part of the accompanying recording and Part 2 "Barzo" is done to the fast part of the music.

Dance description by Jaap Leegwater 1993

HORA DE LA REZINA

MOLDAVIAN CIRCLE DANCE
LEARNED FROM TEODOR VASILESCU
HANDS HELD JUST BELOW SHOULDER LEVEL
METER: 4/4

Part I

- Meas. 1- Moving to center, step LRL (1,2,3), lift R (4)
Meas. 2- Moving back, step RL (1,2,), step RLR in place (3,&,4)
Meas. 3 - Step L in place, step R across L, step L back to place ("pas-de-bas"), (1,&,2), step R beside L, step L across R, step R back to place ("pas-de-bas"), (3,&,4)
Meas. 4 - Step L in place (1), lift R (2), step R,L in place (3,4)
Meas. 5-8 - Repeat meas. 1-4

Part 2 (Pie shaped step)

- Meas. 1 - Moving diagonally R toward center, step L,R,LRL (1,2,3,&,4)
Meas. 2 - Moving diagonally R back from center, step R,L,RLR (1,2,3,&,4)
Meas. 3,4 - Repeat meas. 1 & 2

Part 3, (shoulders)

- Meas. 1 - Moving straight to center, step L,R,LRL (1,2,3,&,4)
Meas. 2 - Moving sideways slightly to R, step R,L,RLR moving R shoulder down and left shoulder up on first step, and reversing shoulder, position with each ensuing step. (1,2,3,&,4)
Meas. 3 - Same as meas. 1 only move straight back from center
Meas. 4 - Same as meas. 2

Part 4

- Meas. 1 - Step L across R (1), hop L (2), stamp R (&), step R to side (3), step L beside R (4)
Meas. 2 - Step R to side (1), touch L beside R (2), step L to L (3), touch R beside L (4)
Meas. 3 - Step R back and lower arms (1), step L back beside R (2), step RLR moving R (3,&,4), stamp L (&)
Meas. 4 - Step LRL continuing in LOD (1,&,2), stamp R (&), step RLR in LOD (3,&,4)
Meas. 5-8 - Repeat meas. 1-4 again raising arms on beat 1 of meas. 1
Meas. 9 - Same as meas. 1
Meas. 10 - Step R to side (1), touch L beside R (2), step L to L (3), step R in place (4)

Presented by Michael Ginsburg at Mendocino Folklore Camp, 2006

RAMNO VELESKO

MACEDONIAN LINE DANCE

LEARNED FROM KETE ILIEVSKI AND DICK VAN DER ZWAN

HANDS HELD IN W POSITION

METER: 2/4

Part 1

- Meas. 1-3 - Moving R, walk six steps forward beginning with R
- Meas. 4 - Step R to R and face center (1), lift L while bouncing on R (2)
- Meas. 5-8 - Repeat footwork of meas. 1-4 with opposite footwork in opposite direction.
The steps to the left should be much smaller than the steps to the R
- Meas. 9 - Step R to center (1), touch L beside R (2)
- Meas. 10- Step L to center (1), touch R beside L (2)
- Meas. 11 - Step RLR to center (1,&,2)
- Meas. 12 - Step LRL to center (1,&,2)
- Meas. 13-16 - Same footwork as meas. 9-12 only moving back away from center

Part 2

- Meas. 1 - Step RL in line of dance (1,2)
- Meas. 2 - Step RLR in LOD (1,&,2)
- Meas. 3 - Step LRL in LOD (1,&,2)
- Meas. 4 - Step R to R and face center (1), lift L while bouncing on R (2)
- Meas. 5-8 - Same as meas. 1-4 with opposite footwork in opposite direction and smaller steps.
- Meas. 9-16 - Same as meas. 9-16 of part 1

ROMSKI ČAČAK

Serbian Line Dance learned from Rom Community in Bronx, N.Y.

Formation: Hands held down

Meter: 2/4

Part I: 10 measures

<u>Measure</u>	<u>Dance:</u>
1	Hop on L while kicking R forward and down to floor (ct. 1), Step R forward (ct. 2).
2	Same as meas. 1 with opposite footwork.
3	Same as meas. 1
4	Facing center, step L back (ct. 1), step R forward to place (ct. 2).
5-7	Same as meas. 1-3 traveling in reverse LOD beginning with opposite foot.
8	Facing center, step R back (ct. 1), step L forward to place (ct. 2).
9	Step R forward (ct. 1), step L back to place (ct. 2).
10	Step back R back beginning to move to R slightly (ct. 1), Step L across R (ct. 2)

Part II: 10 measures

Measure

1	Step RLR in LOD (1,&,2)
2	Step LRL in LOD (1,&,2)
3	Hop on L while kicking R forward and down to floor (ct. 1), step R forward (ct. 2)
4	Same as meas. 4 or part I
5-7	Same as meas. 5-7 of part I
8	Same as meas 8 of part I
9-10	Step RLRL in LOD using ball of R and whole foot of L (1,2,3,4)

Presented by Michael Ginsburg at Mendocino Folklore Camp, 2006

SIRE SIRE

GREEK/MACEDONIAN LINE DANCE LEARNED FROM ARETI TSIOLA

METER: 7/8 !!! !! !!

1 2 3

HANDS HELD DOWN

Meas. 1 – Step RLR (1,2,3) in LOD

Meas. 2 – Step LRL (1,2,3) in LOD

Meas. 3 – Step RL (1,3) in LOD

Meas. 4-6 – repeat meas. 1-3- turn to face center and raise hands to W position at end of meas. 6

Meas. 7 – Step R in place (1), hop R (3)

Meas. 8 – Step L slightly back (1), hop L (3)

Meas. 9 – Step R slightly back (1), hop R (3)

Meas. 10 – Step L slightly back (1), hop L (3)

Lower hands to begin pattern again

SOKACKO KOLO

Baranja, Croatia

This dance is done in Slavonija, Baranja, and Backa, although this variation is from Baranja, which is located between the Dunav river, and the lower part of the Drava river, in the Pannonian plains of Croatia. Although there are only a few dances from Baranja, the wealth of the dances lies in their variation and preservation until today. No festivity or celebration would be complete without walking in rhythm in the circle. This pattern is repeated over and over until the musicians, usually a tambura orchestra or bagpipe (gajda) player in the center of the circle, stops playing.

Translation: Circle dance of the Sokac (shoh-KAHTS) people

Pronunciation: sho-KAHCH-koh koh-loh

Music: "Croatian Folk Dances" by Jerry Grcevich, Vol. II, side B/1

Meter: 2/4

Formation: Couples (preferably) in a closed circle. M join hands behind W backs, W hands are on M shldr. If there is more W than M use either a back-basket hold or hold belts (R over L).

Style: Extremely rigid with vertical movements and sometimes with bent knees. As the kolo progresses, M improvise using any one of many variations, while W must do only the basic step.

INTRODUCTION 8 chords

Measure PART 1: DRMES (fast music)

Style: Steps are done on the balls of the ft, legs are somewhat stiff, while the steps are bouncy – bounces come from the ankles and dancing on the balls of the ft. The steps to the L are larger than those to the R (the circle progresses sdwd L).

- 1 Step R to R (ct. 1); small hop on R as L moves twd R ankle (ct. 2)
- 2 Step L to L (ct. 1); close R to L (ct. 2).
- 3 Step L to L (ct. 1); small hop on L as R moves twd L ankle (ct. 2).
- 4 Step R to R (ct. 1); small hop on R (ct. 2); close L to R (ct. &). S, Q, Q
M: On ct & M ONLY step L behind R instead of closing.
- 5-16 Repeat meas 1-4, 3 more times (4 in all), except on last step, step L bkwd in prep for next step. (L-close-L-hop, r-hoop-L, R-hop; repeat.

PART II: STAMPING IN & OUT (Face ctr)

- 1 Moving twd ctr – stamp-hoop R across L- hips turn to face L of ctr (cts. 1-2).
- 2 Stamp-hop L across R – hips turn to face R of ctr (cts. 1-2).

(continued)

SOKACKO KOLO
(continued)

- 3 Stamp R across L – hips turns to face L of ctr (ctr. 1); step L back to place face ctr (ct. 2).
- 4 Moving bkwd – stamp-hop R behind L (reel) – hips turn to face R of ctr (cts 1-2).
- 5 Stamp L behind R – turn to face L of ctr (ct 1); stamp R across L – turn to face R of ctr (ct. 2).
- 6 Moving twd ctr – stamp-hop L across R – turn to face R of ctr (cts. 1-2).
- 7 Stamp R across L – turn to face L of ctr (ct. 1); stamp L behind R (reel) – face ctr (ct. 2).
- 8 Moving bkwd – step R,L (cts. 1, 2).
Rhythm cue: S-S/Q-Q/S/Q-Q/S/Q-Q/Q-Q

PART III: CIRCLE L WITH STAMPS

- 1-2 Facing L of ctr and moving CW (RLOD) – step-hop on R, step-hop on L (cts. 1-2, 1-2).
- 3 Stamp R-L fwd in RLOD (cts. 1-2). Stamps are on the full ft.
- 4 Stamp-hop on R fwd in RLOD (cts. 1-2) 0.
- 5 Stamp L-R fwd in RLOD (cts. 1-2). Stamps are on full foot.
- 6 Stamp-hop on L in RLOD (cts. 1-2).
- 7 Stamp R-L fwd in RLOD (cts. 1-2). Stamps are on full foot
- 8 Stamp R-L fwd in RLOD (cts. 1-2).
Rhythm cue: S-S/Q-Q/S/Q-Q/S/Q-Q/Q-Q

PART IV: CIRCLE L. slow music (vocal)

- 1-2 Intro to slow music, hold in place.
- 3-4 Facing ctr with ft slightly apart – rock sdwd, R then L (cts. 1-2, 1-2)
- 5 Facing L of ctr – step R across L in twd ctr (cts. 1-2) (S)
- 6 Step L bkwd out of circle (cts. 1-2) (S)
- 7-8 Repeat meas 5-6, (RxL, L to L)
- 9-12 Moving CW (L) – do an 8 step grapevine, beg R across L (1 step per ct.)

SEQUENCE:

- Part I -Drmes
- Part II -Stamping in & out
- Repeat Part I-II
- Part III -Circle L with stamps
- Part II -Stamping in & out
- Part IV -Circle L (slow music – vocal)

Repeat dance from beg. Dance is done a total of 3 times.

Presented by Michael Ginsburg at Mendocino Folklore Camp, 2006

Mezőségi Csárdás

(Transylvania)

Presented by Kovács

This dance will be taught in freestyle format, as is traditionally done in the villages as well as in the city Tanchaz or dance house.

2/4 meter

Formation: Couples around floor, facing the general direction of the musicians (or CD player).

Meas

Pattern

REST STEP

Cpl side by side with W on M's R. M's R hand is on W's R (far) shldr or waist; W's L hand on M's R (near) shoulder.

Man's Step

- 1 M step fwd on L (ct 1); touch R ft next to L (no wt) (ct 2).
- 2 Back up by stepping bkwd to place on R (ct 1); touch L ft next to R (no wt) (ct 2).

Woman's Step

Same as M's, with opp ftwk

BASIC CROSS-OVER STEP (ÁTVETŐS)

W at M's L; W's R arm is at M's back (shldr-blade area), bracing herself during the step. M's L hand on W's upper R arm. This step is done in both directions, using opp hand and ftwk.

Man's Step

- 1 Step L diag bkwd to L (to keep clear of W as she passes) (ct 1); step R slightly in front of L (ct 2).
- 2 Close L (with wt) beside R (ct 1); step R (ct &) step L (ct 2).

Woman's Step

- 1 Step fwd with L directly in front of M (ct 1); step R to M's R so that cpl is side by side, facing opp direction (ct 2).
- 2 Turn around with L so that cpl is now facing same direction (ct 1); step R with M (ct &); step L with M (ct 2).

COUPLE TURN (FORGAS)

M's inner ft is the pivot point for the cpl and stays on the same spot of the floor throughout, with his outside ft walking around. Otherwise, ftwk is same for M and W.

- 1 Walk R, CCW (ct 1); walk L (ct 2).
- 2 Walk R (ct 1); walk L (ct 2).

Mesőségi Csárdás—continued

BASIC SINGLE THROW

Man's Step

- 1 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
- 2 Making about ½ turn to R (CW), step L to L (ct 1); close R to L (ct 2).

Woman's Step

- 1 See basic cross-over step with opp ftwk
- 2 Continue behind ptr, stepping on R next to L so that ft are together, making 1 turn to L (during the turn, wt transfers to the back part of ft) (ct 1); step out of turn with L, while reaching for M's back (R side) with L hand (ct 2).

LONG ENDING OR FACE-TO-FACE BACK-TO- BACK (TÜRÜLKÖZŐ)

- 1-2 See single throw but M catches W's L hand with his R on ct 2 of meas 2. Cpl continues rotation throughout figure.

Man's Step

- 3 Step L sdwd to L (cpl is face-to-face) (ct 1); step R behind L (ct &); step L (ct 2).
- 4 Pivot to L so that cpl is now back-to-back; repeat meas 3 with opp ftwk.
- 5 Turn ptr under R arm while stepping on R (ct 1); step fwd on L (ct 2).
- 6 Repeat meas 5.
- 7 Continuing to hold W's L hand in M's R, step back on R facing ptr (ct 1); step fwd on L (ct 2).
- 8 See meas 2 of basic cross-over step with opp ftwk.

Woman's Step

- 3-4 Same as M with opp ftwk.
- 5-6 See single throw meas 2 twice, while going under ptr's arm.
- 7 Step back with R (ct 1); step fwd with L (ct 2).
- 8 See meas 2 of basic cross-over step with opp ftwk.

SHORT ENDING

- 1-6 See meas 1-6 long ending.

Man's Step

- 7 Step R; M pulls W to his L side during entire measure (ct 1); step L (ct &); step R (ct 2).

Woman's Step

- 7 See basic cross-over step meas 2 with opp ftwk.

THROW VARIATIONS

Variation #1: MAN CATCHES WITH OPPOSITE HAND

Man's Step

- 1-2 See long ending meas 1-2, but use M's L hand to catch W's L hand.
- 3-4 See long ending meas 3-8.

Mesőségi Csárdás—continued

Woman's Step

1-8 See long ending meas 1-8.

Variation #2: FREE TURN

1-4 See long ending meas 1-4.

Man's Step

5-6 See basic cross-over step meas 1-2; with opp ftwk; Add: M's R hand leads W's L hand into CCW free turn.

Optional slaps for man

5 Step with R (ct 1); with R hand, slap L thigh (ct &); step with L (ct 2); R hand slaps R thigh (ct &).

6 Step with R (ct 1); pause (ct &); R hand slaps L inner boot (ct 2).

Woman's Step

5 See meas 2 of long ending (without holding M's hand).

6 Step back with R (ct 1); step L (ct &); step R to end on L side of M, facing same direction (ct 2).

Variation #3: FRONT THROW

This is a throw done entirely in front of the M.

Man's Step

1 See basic cross-over meas 1 with opp ftwk.

2 Step R (ct 1); close L (ct 2).

Woman's Step

1-2 See basic throw meas 1-2;

Variation #4: THROW FROM FORGAS

This is similar to a front throw, only it is preceded by a forgas.

1 See basic throw meas 2.

BACK-UP STEP

Cpl is in Átvetés pos with W on M's R.

Man's Step

1 Step back on R (ct 1); lift L as ft goes behind R (ct 2).

2 Step on L (ct 1); close with R (ct 2).

Woman's Step

1 Walk fwd with R (ct 1); walk fwd with L (ct 2).

3 Repeat meas 1.

Cigany Csárdás

(Hungarian, Gypsy)

Hungarian/Gypsy couple dance.

Cigany (Gypsy) Csardas is one of the more recent developments in the dance style of the gypsies of Hungary. These movements originate mostly from the region of Szatmar. Although this dance is being taught as a choreography, it is usually done improvisationally.

Presented by Kovács

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.