

Legenyés Es Csárdás

Origin: Hungary

Record: The recommended recording for this particular version of the dance is LP BF S-640, Side 1, band 1, "Kis Kut, Kerekes Kut."

Formation: Circle. Men with back to center facing partner.

Source: The original research for this dance was done in Hungary by Andor Czompo, who danced this version with a Hungarian dance group in the National Folk Festival in Gyula in 1948.

Note: Legenyés is a dance for young, unmarried men (Legeny means "young, Unmarried man"). This dance is usually lighter and more playful than the military type of Verbunk. Sometimes, it is danced as a free-style improvisation; other times, as in this particular dance, the dancers follow the circle formation with the shoulder-hold, which is characteristic of the Verbunk. (Note: actually there is no line of demarcation between the Verbunk and the Legenyés. This is a matter of terminology. It depends upon what the natives call it.) In Transylvania, the men dance the Legenyés to traditional melodies, but on the Great Plain, they dance to general Csárdás melodies, as is the case with this version. Many times it is used as an "opening" dance at various dance gatherings, festivals, balls, etc. At the end of the dance, it is customary for men to call the girls and dance a short Csárdás. The different Martogatos and Lippentos step variations, which are included in the Csárdás part of the dance, are very popular throughout Hungary. These are characteristically peasant movements and are completely absent from the ballroom Csárdás. The execution of these steps without proper attire (folk costumes) gives a rather strange appearance.

Music: The music for this dance includes three different melodies. The first melody represents a new style of folk-Csárdás melody. The first melody consists of 18 measures of 4/4 meter, and is repeated (36 measures). The second melody consists of 28 measures of 2/4, and is repeated (56 measures). The third melody is a popular gypsy-style Csárdás and consists of 32 measures of 4/4 meter.

Style: For the men, the style is powerful but not rigid. The steps are light, but the close-steps are sharp and clean. For the women, the steps are very light, playful, and feminine. In the Csárdás the steps are fast and joyous,

Meter: 4/4

3 Meas. introduction.

PART I .MAN'S PART (Legenyés, First melody)

Men are in one circle facing Counterclockwise, hands held behind their backs.

Meas. Ct.

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| 1-3 | | Introduction. |
| 4 | 1 | Step Left on a short Left/forward diagonal. |
| | 2 | Close Right foot to the Left, with a slight stamp and without weight. |
| | 3 | Step Right on a short 'tight/forward diagonal. |
| | 4 | Close the Left foot to the Right with a slight stamp and without weight. |
| 5 | | Repeat Meas. 4. |
| 6 | 1-2 | Same as [leas. 4, cts. 1-2. |
| | 3 | Stamp again with the Right foot and without weight. |
| | 4 | Pause. |
| 7-9 | | Repeat Meas. 4-6 with opposite footwork, beginning with the Right foot. |
| 10-12 | | Repeat Meas. 4-6 |
| 13 | | Men face the center of the circle and assume shoulder-hold position.
Do one double Csárdás-step to the Right. |

- 14 Do one double Csardas-step to the Left.
 15-18 Repeat Meas. 13-14, two more times. NOTE: the Csardas-steps are upbeat.

WOMAN'S PART (Legenyes, First melody)

Women are in a circle, outside the mens' circle and facing Clockwise. The hands are on the hips throughout the Legenyes.

- 1-12 In the same sequence as the Mans part, the Women begin with the Right foot with a step-close pattern instead of the step-stamp pattern done by the Men.
 13-18 The Women face the center of the circle, and do the double Csardas step in the same manner as the Men, beginning with the Right foot.

MAN'S PART (Repeat of the first melody)

- 1 1 Leap in place on the Right foot, bringing the straight Left leg out in front and slightly off the floor.
 2 Hop on the Right foot.
 3 Leap on the Left foot in place, bringing the straight Right leg out in front and slightly off the floor.
 4 Hop on the Left foot.
 2 Repeat Meas. 1.
 3 1-2 Take two running steps in place, Right, Left
 3 Close Right foot to the Left with a heel-click.
 4 Pause.
 4-6 Repeat Meas. 1-3
 7-8 Repeat Meas. 1-2.
 9 1 Leap on the Right foot in place, bringing Left foot forward.
 2 Leap on the Left foot in place, bringing Right foot forward.
 3-4 Repeat cts. 1-2 of Meas. 9.
 10-12 Repeat Meas. 1-3.
 13-18 Repeat Meas. 7-12.

WOMAN'S PART (Repeat of the first melody)

- 1 1 Leap to the Right on the Right foot, bringing Left foot up beside Right ankle.
 2 Hop on the Right foot.
 3-4 Repeat cts. 1-2 of Meas. 1 to the Left, using opposite footwork.
 2 Repeat Meas. 1.
 3 1 Leap to the Right on the Right foot.
 2 Leap to the Left on the Left foot.
 3 Close the Right foot to the Left foot.
 4 Pause.
 4-6 Repeat Meas. 1-3.
 7-8 Repeat Meas. 1-2.
 9 Make a small Clockwise turn in place with four running steps, beginning with the R ft.
 10-12 Repeat ideas. 1-3.
 13-18 Repeat Meas. 7-12.

PART II MAN'S PART (Second melody)

- 1 1 Step on the Right foot, across and in front of the Left foot.:
 2 Hop on the Right foot in place, bringing the Left foot out to the side.
 2 1 Close the Left foot to the Right foot with a small jump.
 2 Pause
 3-8 Repeat Meas. 1-2, three more times.
 9 1 Hop on the Left foot in place, extending the Right foot forward.
 2 Leap on the Right foot in place with a slightly bent knee, bringing the Left foot up beside the Right foot.
 10 Repeat Meas. 9, beginning with the hop on the Right foot and reversing the footwork.
 11-12 Repeat Meas. 9-18

- 13 Repeat Meas. 9
- 14 1 Close the Left foot to the Right foot.
- 2 Pause.
- 15-18 Repeat Meas. 1-4, moving in the opposite direction with opposite footwork.
- 19-28 Repeat Meas. 9-18. Repeat of second melody

WOMAN'S PART (Second melody)

- 1-28 Repeat Meas. 1-28 of Part II.
- 1-28 The sequence and the steps are identical to the Mans' part, except that the Woman's steps are smaller and more feminine.
- 1-28 Repeat the same sequence again for the repeat of the second melody.

PART III BOTH PARTS (Third melody)

- 1-4 The Men break up their circle, and with eight single Csardas-steps, turn out of the circle and "call" the Women to join the dance. The Women join their partners (at the same time) with eight single Csardas-steps.
- 5-8 Partners assume a side-by-side position, the Woman's Right hand on her hip, the Left hand on her partner's Right shoulder. The Man's Right arm is around the Woman's waist, with his Left hand free. Beginning with the Right foot, take eight walking steps to any place in the dance area.
- 9 The Men do two more slow steps in place, Right, Left. The Women take two slow steps to face their partners and both assume a shoulder-to-shoulder position.
- 10 1-2 Both do an upbeat Rida step to the Right.
- 3-4 Do a small jump on both feet, bringing both feet parallel and slightly apart. The knees are bent on the jump. Pause
- 11 Repeat Meas. 10, gloving to the Left with opposite footwork.
- 12 Repeat Meas. 10.
- 13 Do two small slow steps, starting with the Left foot and moving Clockwise around each other.
- 14 Repeat Meas. 10, moving to the Left with opposite footwork.
- 15 Repeat Meas. 10.
- 16 Repeat Meas. 10 moving to the Left with opposite footwork.
- 17 1 Jump on both feet in place, bending the knees.
- 2 Spring up into the air from both feet.
- 3 Land on the Right foot. Release the shoulder-to-shoulder position. The Man's left hand joins the Woman's Right hand in the air.
- 4 Do a running step with the Left foot.
NOTE: on cts. 3-4, the Woman begins a Clockwise turn under the joined hands. The Man, at the same time, begins a Counterclockwise turn, moving sideways.
- 18 1-2 Both the Man and the Woman do a step on the Right foot moving to the Right. This completes the turn, and partners are facing each other.
- 3-4 Close the Left foot to the Right foot and pause.
NOTE: Actually, during Meas. 17-18, the Man and Woman change places.
- 19 1-2 Do one Cifra-step to the Right.
- 3-4 Do one Cifra-step to the Left.
- 20 Repeat Meas. 19
- 21-32 Repeat Meas. 17-20, three more times.

NOTE: The Csardas is a very vigorous dance. The jumps and knee-bends are spring-like with sudden stops. This dance is recommended for intermediate-level dancers. The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.