

## The Fascination of (Workshop 2) Country Dance

### Contre Danse Anglaise, Contra Dance:

Ulla Stern

We should be thankful, that the Jane-Austen-Movies have caused such interest in Country/Contra-Dancing. The "Jane-Austen-Fans" want to dance perfectly as had been taught in the regency-time.

If you want to follow me, I have developed some kind of a course for a group of beginners, which can also be used as an additional information for experienced dancers. So it may be useful for everybody, who is looking for ideas how to improve dancing skills.

As the dancers must realize the phrases of the music to use them as a guide, I make clear, that most of the dances consist out of 4 parts, called phrases, but the music consists mostly out of 2 parts A and B. So we have to play each part twice. "Oh, Susannah" is very suitable to be used as a pattern. The dance: "Some say hello, some good bye" makes the system of country dancing understandable. (There exist many variation of this dance.)

When the dancers dance this dance, they will understand, that each phrase (this is standard) exists of 4 + 4 bars, and signalizes clearly the middle of the phrase. This helps the dancers to manage the distance from the starting place to the goal.

We then use this knowledge: We dance "Virginia Reel." This version has 5 phrases, each signalizes clearly the middle. - We point out, that the dancers have to return into their original places, in this case half of the phrase (4 bars, 2 walking steps to each bar = 4 + 4): We start moving with the 1<sup>st</sup> beat and finish with the last beat. So there are no gaps between the phrases.

We learn the DOUBLE STEP 2 bars: forward r,l,r, close l, and start backward l,r,l close r.

As 3<sup>rd</sup> dance we try a waltz „Hole in the wall.“ This means we dance 3 steps per bar, so in 2 bars 6 steps.  
This dance has 2 phrases only. New is, that we have to change places with corners.

## Die Faszination des (Workshop 2) Country Dance

### Contre Danse Anglaise, Contra Dance:

Ulla Stern

Wir sollten den Jane-Austen-Filmen dankbar sein, dass sie solch Interesse am Country/Contra-Dance erzeugt haben. Die „Jane-Austen-Fans“ möchten perfekt tanzen, wie es in der Empire-Zeit gelehrt wurde.

Falls ihr mir folgen möchtet, ich habe für eine Anfängergruppe eine Art Kursus entwickelt, der auch als Ergänzung für erfahrene Tänzer genutzt werden kann. So ist es für alle nützlich ist, die nach Ideen zur Verbesserung der Tanzfähigkeit suchen.

Da die Tänzer die Phrasen der Musik erkennen können müssen, um sie als Führung zu nutzen, erkläre ich, dass die meisten Tänze aus 4 Teilen = Phrasen bestehen, aber die Musikern meist aus 2 = A und B. So wird jeder Teil 2 mal gespielt. „O, Susannah“ passt als Muster. Der Tanz: „Some say hello, some good bye“ macht das System des Country/ Contra Dance verständlich. (Es gibt mehrere Variationen dieses Tanzes.)

Beim Tanzen dieses Tanzes erfahren die Tänzer, dass die Phrasen (das ist Standard) aus 4+4 Takteten bestehen und ihnen so die Mitte der Phrase signalisiert wird. Das hilft, die Distanz vom Startplatz zum Ziel einzuteilen.

Dann nutzen wir das Wissen: Wir tanzen „Virginia Reel.“ Diese Version hat 5 Phrasen, jede zeigt deutlich die Mitte.- Die Tänzer müssen auf ihre Startplätze zurückkehren, hier in jeder Hälfte der Phrase (4 Takte, 2 Gehschr. Zu jedem Takt= 4+4). Wir beginnen mit dem 1. Taktschlag und enden mit dem letzten. So gibt es keine Löcher zwischen den Phrasen. -Wir lernen den DOUBLE STEP 2 Takte: vorwärts r,l,r schließen mit l, rückwärts beginnen. l,r,l schließen mit r.

Als 3. Tanz versuchen wir „Hole in the Wall“ im Walzertakt, das heißt, wir tanzen 3 Schritte pro Takt, also in 2 Takten 6 Schritte. Der Tanz hat nur 2 Phrasen. Neu ist, dass wir mit den Corners die Plätze tauschen.

We have 4 subjects, which will be shown through our dancing

Wir haben 4 Inhalte, die durch unser Tanzen dargestellt werden.

**1. Dance: Some say hello, some say good-bye or Welcome** *Traditional*  
So many cples as will in a large circle around the room, men having their partners on their right

- I 01-04 circle to the left ( 8 walking steps, start with r foot, turn on left foot and continue 05-08 circle to the right , without a gap. Ladies continue
- II 09-16 ladies dance a fig. of 8 around their partners (= in and to the left, 8 steps) and their neighbour (= in and to the right , 8 steps) to finish in their own places on the last beat. We can dance 1 skip change of step (this means 1 per bar) instead of 2 walking steps.
- III 17-24 men dance a fig. of 8 around their partner (= in and to the right, then being back to own place) and around their neighbour (in and to their left, return to own place)
- IV 25-28 ladies dance a double step forward and backward  
 29-32 men dance a double step forward and backward into the next gap to their right.

We start with the step, we have just learnt, but as we do it all together, we do it twice.

Wir beginnen mit dem Schritt, den wir gerade gelernt haben, aber wir TANZEN alle gemeinsam 2 x

**2. Dance: Virginia Reel:** 4 couple dance in a 4 couple set *Traditional*  
 Men having their partners opposite, men having their left shoulder turned to the top  
 This dance is an example, that the amount of phrases may differ, but we have always 4 + 4 bars as a unit in a phrase.

- Bars: 2 waking steps per bar. A double step consist out of 4 walking steps, the last one without weight, so you can go backward with the same foot .
- I 01-04 all dance a double forward and a double backward. – returning to their own places  
 05-08 all repeat 01-04
  - II 09-12 all turn their partner (opp.) right hand round and back to pl. (release hands, turn 13-16 (ready to) turn their partner right hand round, back to places.
  - III 17-20 all turn partners both hands round (cw.) return to places  
 21-24 all dance DOSADÃO
  - IV 25-32 Top couple slip down to the bottom (8 slip steps) and return (8 slip steps) to top pl
  - V 33-36 Top cple followed by all the oth. cast and dance down, form an arch at the 8<sup>th</sup> step  
 37-40 2<sup>nd</sup> couple followed by all the oth. dance up to the top.

We start with the ½ circles (= casting) we have used in “some say hello, some good-bye”

**3.Dance: Hole in the Wall** *J. Playford “The English Dancing Master” 1651- ca.1721)*  
 2 cple dance proper for so many as will Waltz time = 3 steps in a bar  
 This is another example that the amount of phrases may differ. Here we have only 2 phrases and again we have 4 + 4 bars, but as it is waltz time, we have only 3 steps to one bar.  
 Bars:  
 I 01-02 1<sup>st</sup> couple cast down ( 2 bars = 6 steps), they meet below 2<sup>nd</sup> couple  
 03-04 1<sup>st</sup> couple take nearer hands and dance up to orig. placed (2 bars= 6 steps)  
 05-08 2<sup>nd</sup> couple dance similarly – all are now in orig. places.  
 II 09-10 1<sup>st</sup> man with 2<sup>nd</sup> woman (1<sup>st</sup> corners) dance forw. 1 bar = 3 steps, rlr turn in the middle and dance back 1 bar= lrl.  
 11-12 1<sup>st</sup> lady with 2<sup>nd</sup> man (2<sup>nd</sup> corners) repeat 11-12  
 13-14 all join hands in a circle of 4 and turn ½ way (all are back in orig. places.)  
 15-16 1<sup>st</sup> cple cast around 2<sup>nd</sup> cple, 2<sup>nd</sup> cple dance up giving nearer hands; man r., lady l.  
 - 1<sup>st</sup> couples continue with the next 2<sup>nd</sup> couple coming on.

Suggested Tunes s. next pages -  
 (to be continued)

Passende Melodien s. nächste Seiten.  
 (Fortsetzung folgt)

This tune can be used for many choreographies: **Lord of the Dance** Play: A A B B

*Traditional/Stern*

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of five staves:

- Intro:** A single staff starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. Chords D7, G, D7, G are indicated above the staff.
- Dance A:** A staff starting with a treble clef, a key signature of one sharp, and a repeat sign. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. Chords D7, G, D, G, D, G are indicated above the staff. A note in the 7th bar is marked with a dot above it.
- Dance B:** A staff starting with a treble clef, a key signature of one sharp, and a repeat sign. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. Chords G, D, G, D, G, D are indicated above the staff. A note in the 7th bar is marked with a dot above it.
- Staff 4:** A staff starting with a treble clef, a key signature of one sharp, and a repeat sign. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. Chords D7, G, G, G, D7, G are indicated above the staff. A note in the 7th bar is marked with a dot above it.
- Staff 5:** A staff starting with a treble clef, a key signature of one sharp, and a repeat sign. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. Chords G, D7, G, D, D7, G are indicated above the staff. A note in the 7th bar is marked with a dot above it.

Additional annotations include:

- Above the first staff: "bars 1,2 to realize the speed bars 3,4 bow and courtesy"
- Above the second staff: "Am, D, D7"
- Above the fourth staff: "Em, D, D7"

This tune can easily be played, even by beginners with their violin, or even by recorder. The letters are possible chords for piano-players.

For the dancers: the 2-beat rhythm. is easily to be realized.

*Die Melodie ist einfach zu spielen, sowohl auf d. Geige, (1. Lage) als auch auf d. Blockflöte) Die Buchstaben (= Akk.) sind für die Klavierspieler gedacht.*

*Für die Tänzer ist der 2-Beat-Rhythmus deutlich zu erkennen.*

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This tune can be used for many choreographies: **O Susannah** Play: AABBB

*Traditional/Stern*

The musical score consists of five staves. The first staff is the **Intro**, in 2/4 time with a key signature of one sharp (F#), starting with a G chord. The second staff is the **Dance** section, also in 2/4 time with a key signature of one sharp, starting with a D7 chord. The third staff is labeled **A** and **2x**, with a key signature of one sharp and a G chord. The fourth staff is labeled **3x** and **B**, with a key signature of one sharp and a C chord. The fifth staff is a continuation of the melody with a key signature of one sharp and a G chord. Chord progressions are indicated by letters (G, D7, C, D) placed below the notes. A double bar line with repeat dots is at the end of the fifth staff. A note below the first two staves indicates that bars 1, 2, 3, and 4 should be played at a faster tempo.

This tune can easily be played, even by beginners with their violin, or even by recorder. The letters are possible chords for piano-players.

For the dancers: the 2-beat rhythm. is easily to be realized.

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This tune belongs to the dance:

### The Hole in the Wall Play:AAB

Playford/U. Stern

Intro

Dance

bars 1,2 to realize the speed

bars 3,4 bow and courtesy

The dance has 2 phrases only, all together 16 bars: 2x A= 8 bars, 1 x B= 8 bars.

This tune and can easily be played, even by beginners with their violin, or even by recorder. The letters are possible chords for piano-players.

For the dancers: the 2-beat rhythm. is easily to be realized.

*Der Tanz hat nur 2 Phrasen, also 16 Takte: 2x A = 8 Takt und 1x B=8 Takte*

*Die Melodie ist einfach zu spielen, sowohl auf d.Geige, (1.Lage) als auch auf d. Blockflöte)*

*Die Buchstaben (= Akk.) sind für die Klavierspieler gedacht.*

*Für die Tänzer ist der 2-Beat-Rhythmus deutlich zu erkennen.*

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