

"ZIG-ZAG" SCHOTTIS FRÅN HEDE

Music: Bands A, 2; B, 2, 6.

Positions: Forward schottis step: Hold inner hands, M's over W's, outer arms hanging.  
Zig-zag: Arms hanging.  
Omdansning: M takes W's L hand with his R and places it behind her back, and takes her R hand with his L and places it behind his back.

Zig-zag schottis step: schottis steps throughout.

Measure:

1-3 Three schottis steps forward.  
4 M and W change places, M in front, with one schottis step.  
5 M dances backward, coming behind W; and she forward, coming in front of him.  
6 M dances behind W and W in front of M, so that they come back to the original sides, the man now slightly behind W.  
7 M dances up to W, so that both are now side by side, the W to the M's right, as at beginning.  
8-10 As in measure 4-6.

Summary:

This step, occupying 10 measures, consists of three measures of basic schottis with joined hands forward. Hands are then dropped, and during the next four measures, the partners dance around each other, still progressing forward, until they are back to original position vis a vis each other. They then dance around each other again for the next three measures, and take position for the omdansning.

Cebs

MUSIC FOR SWEDISH ETHNIC DANCES:

NORTHERN SWEDEN

Instruction Manual  
by Kenneth Seeman

The following are some of the dances that can be done to the music on the record, Music for Swedish Ethnic Dances: Northern Sweden. Other dances may be done to some of these melodies, just as other melodies may be appropriate to some of the dances. Except where indicated, the dances are entirely free-style, so that any figure may be done as often or as long as desired. Unless specified, the dances rotate CW and progress CCW.

Since it is the character of the steps that distinguish these dances, rather than the sequence of the figures, any description can be only approximate. A totally accurate description would be similar to describing, in print, a dialect of language. Accordingly, these notes are intended as refreshers for those who have already learned the dances, and not as instructions for those unfamiliar with them.

ABBREVIATIONS

- M - Man
- W - Woman
- L - Left
- R - Right
- ct - count
- CW - Clockwise
- CCW - Counter Clockwise
- LOD - Line of Direction

Note: "Omdansning" refers to any turning pattern by a couple in closed position.

Omdansning: Count 1-and-2-and-3-and-4  
(one measure = 1 rotation). Right feet  
between partner's legs.  
M: Step slightly back on L (ct 1). Come  
up on ball of foot and back down on whole  
foot (ct and-2). Step slightly forward  
on R (ct 3). Up and down on foot (ct and-4).  
W: Same as man, but stepping R when he steps L.

General Comments: Dancers may alternate at will between the  
schottis and omdansning, clapping if they wish  
just before the omdansning. In the omdansning,  
there is a gentle rocking motion, back for  
the man and forward for the woman on the first  
beat, and the reverse on the second. Although  
this dance has occurred in Hede, similar zig-  
zag schottis variants are found in other  
countries.

RELAPING (SCHOTTIS) VARIANTS FROM SWEDEN

Main: Step 1 forward (1 measure).  
Figural: Forestep: Open shoulder, right  
back and resting figure. Forestep 1  
Step 1 forward (1 measure).  
Forestep: walk 4 steps forward (2 measures). 2 leads  
W to front of the circle even into 1 walking  
step, so that he now faces W direction  
and she faces NW (1 measure). Start  
relapung as below (1 measure)

Relapung: Count 1-2-3-4 (1 measure = 1 rotation).  
M: 2 forward in NW (ct 1). Turn 1/2 rotation  
on L side gathering 2 feet close to L foot  
ct 2. 2 back in NW (ct 3). Step 1  
relapung to 2 heel, gathering 2 feet (ct 4).  
W: 2 behind L foot (ct 1). Right leading  
step to 1-2-3 to complete one rotation with 1-4-4

Resting figure: walking 2 steps per measure. 2 \*steps  
in NW, and 2 \*steps

General Comments: After relapung couple may return to the  
forestep or to the resting figure. Typically,  
one would use the forestep only at the begin-  
ning of the dance, and not return to it. The  
name of the dance implies that it may have  
originated in the northern province of  
Medelpad, before it was developed in Jämtland.

### Frequently Used Positions

1. Polska position. M holds W with R arm around her waist, and L arm on her arm just below the shoulder. W holds M with L hand around his upper arm at the shoulder, and R arm around his arm below the shoulder, folding her R arm into his L arm.

2. Bakmes polska position: Same as # 1, but opposite in all details.

3. M's right hand around W's waist, and W's L hand around M's upper arm. M's L arm under W's arm, his L hand placed on her shoulder. W's R hand on M's shoulder, outside his L hand or arm. M's and W's forearms are vertical. This is a close position with bodies erect.

### Commonly Used Dance Steps

Always start on outside foot. M's steps are described below; W dances counterpart.

Druff step (2/4 meter): a common polka variant. Count 1-2-3-4 (1 measure). Long step on L (ct 1). Short step on R (ct 2). Long step on L (ct 3). Slight bend and lift on L (ct 4). Repeat, starting on R.

Basic schottis step (2/4 meter): Count 1-2-3-4 (1 measure). Step forward on L (ct 1). Draw R foot up to L (ct 2). Step forward on L (ct 3). Lift (don't hop) on L (ct 4). Repeat, starting on R.

Schottis omdansning (2/4 meter): Count 1-2-3-4 for one rotation (1 measure). R foot between partner's legs, turn CW on L sole (ct 1), come down on L heel (ct 2). Turn CW on R sole (ct 3), come down on R heel (ct 4). Repeat, starting on R.

Polska forestep (left forestep), (3/4 meter): Count 1-2-3 (1 measure). Short step forward on L (ct 1-2). Step on R, somewhat past L foot but with L sole remaining in place (ct 3).