

Statewide '93

# Institute

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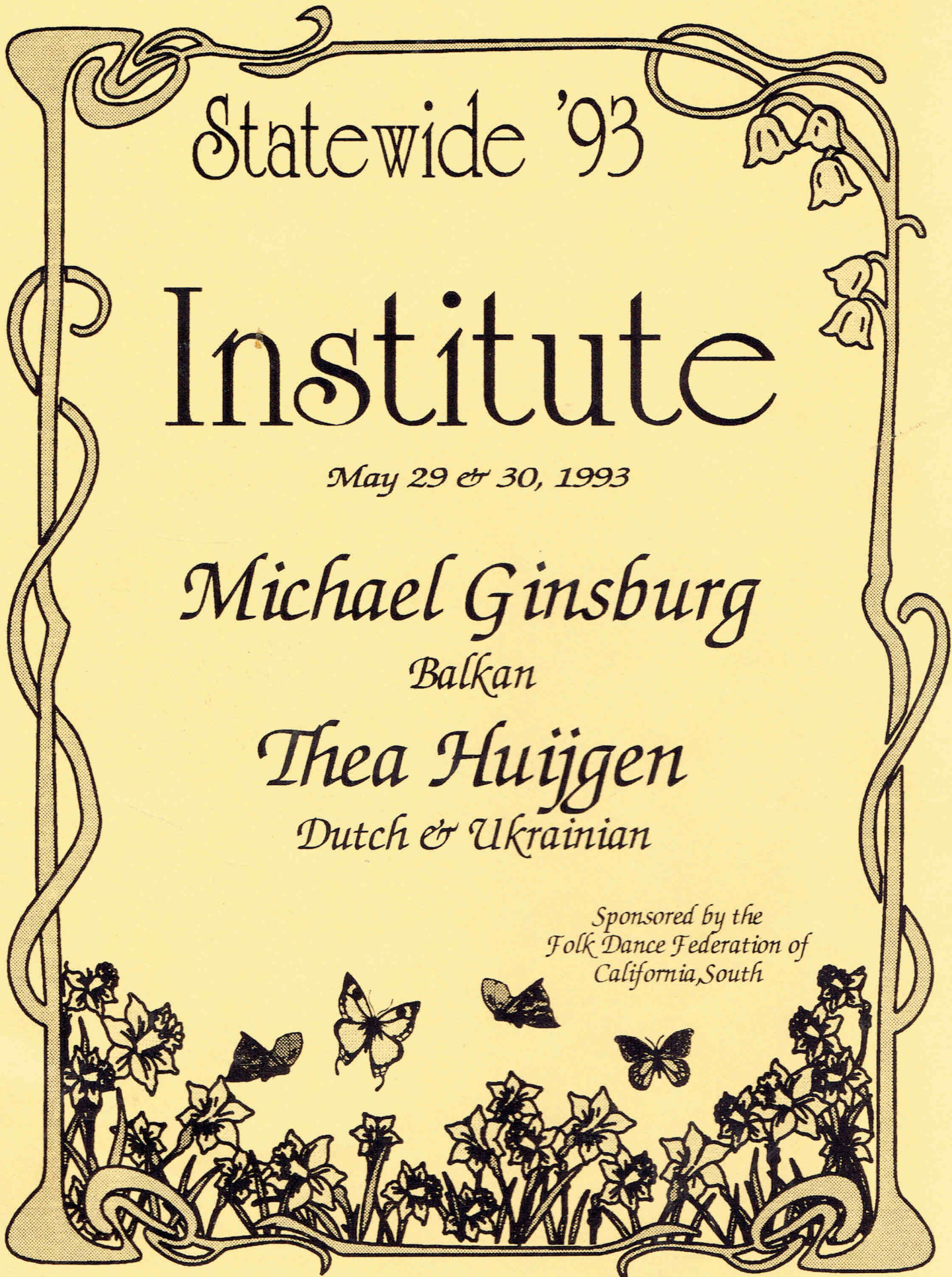
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*Sponsored by the  
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California, South*



## ABBREVIATIONS USED IN THIS SYLLABUS

beg	begin or beginning
bkwd or bwd	backward
CCW	counter-clockwise
cp1(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand(s)
ht	height
L	left (side or direction) ft, arm or hand
LOD	line of direction (CCW)
M	man, men, man's
meas	measure(s)
opp	opposite
pl	place
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
tog	together
twd	toward
W	women, woman, women's
wt	weight
x	times

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INSTITUTE

THEA HUIJGEN

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# BOERENSCHOTS

Netherlands

This "Boerenschots" originates from the West-Friesland region of the province of Noord-Holland. The dance is a variant of the schottische, which was introduced in the early 19th century and became a rage around 1830. When the polka became the new fad, circa 1850, the last part of a schottische was often danced in a faster tempo with polka steps instead of schottische steps. Originally, the Boerenschots was made up of a series of three (3) melodies. Its sequence could be I-II-I-III, or I-I-II-II-I-III, or a shorter version I-II-III. The dance is performed the same way to each melody, except to the last part which, of course, exhibits more exuberance. The following version is a result of research by Marita Verberk-Kruiswijk, who reconstructed the dance from dance notes by B. Veurman and instructions from Jan Krul, dance instructor from Wijdenes. Marita also plays the recorder in the recording.

TRANSLATION: Farmers schottische

PRONUNCIATION: BOO-run SCHOTS (ch as in Loch Ness)

MUSIC: Record: Hakketoon (LP) 1982.27, side A, band 1  
Tape: Statewide '93 by Thea Huijgen

FORMATION: Cpls in a closed circle, W on M R side, hands joined in "V" pos, face RLOD.

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METER: 4/4

PATTERN  
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Meas.

INTRODUCTION: 2 meas for the above recording

## First Melody

### FIG. I:

- 1-7 Facing and traveling in RLOD with 7 two-steps starting with R ft. All travel fwd in a zigzag pattern, first diag fwd twd ctr with R, then diag fwd twd the outside with L, slightly leaning sdwd in direction of leading ft.
- 8 3 stamps in place, L,R,L.
- 9-15 Continuing in RLOD - repeat meas 1-7.
- 16 M move into ctr with 3 stamps L,R,L, and turn CW 1/2 to end facing ptr on inside of circle as W dance in place.

### FIG. II:

- 1-7 Assuming closed shldr-waist pos - cpls travel with 7 turning schottische steps in LOD. M beg L, W R. End with M on inside of circle facing out and W facing M.

- 8 As the fiddler (or other lead musician) calls, "Anders-om!" (The other way round!); cpls release arms and all move up one place to their own R (M in RLOD with R,L,R; W in LOD with L,R,L) to meet a new ptr.
- 9-15 With new ptrs, all repeat meas 1-7.
- 16 With 3 stamps, M lead their ptrs to their R sides and all form a closed circle again.

REPEAT FIG. I & II once more to this melody.

### SECOND MELODY

Throughout the second melody, the action of Fig. II of the first melody is repeated except for the last part. There are a number of variations to the ending of the dance, but generally, the lead musician (or the dance leader, as the case may be) has much say in how and when to end the action of Fig. II. He/she could indicate to form a closed circle again to repeat action of Fig. I; or let the M jump in front of their ptrs rather than get to that pos with 3 stamps.

The simplest solution follows:

When the end of the dance is nearing, the lead musician calls, "Ieder met zign eigen meid!" (Each with his own lass!). On that signal, all M run back to their original ptr, and dance around the royom with the schottische (or polka) steps until the end of the music.

Presented by Thea Huijgen  
Statewide 93, Arcadia

Dance notes by Thea Huijgen

GALOP  
Netherlands

In the German countryside, a dance by the name of "Rutscher" was popular for a long time. Around 1825, the Rutscher also appeared in city ballrooms. It spread and became popular in western Europe as the "Galop." In rural areas in the Netherlands, the old form of the Galop, as described below, was danced until far into this century. Its fast tempo and boisterous character made it especially liked and appropriate as the closer (last dance) at a ball.

PRONUNCIATION: chah-LOP (CH as in Loch Ness)

MUSIC: Record: Spingtij/le Hollandse Dansband from HAKKETOON,  
side 2, band 7  
Tape: Statewide '93 by Thea Huijgen

FORMATION: Cpls in a circle, ptrs facing about 2 steps apart from each other (forming a "street"), M with backs twd ctr.

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METER: 2/4

PATTERN  
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INTRODUCTION: 4 meas

DANCE:

Immediately after the introduction, one cpls dances in open or closed ballroom pos in LOD with galop steps through the 'street' formed by the other cpls. After completing one full circle, the ptrs resume their positions in the circle. After each 2 meas (4 cts), the next cpl follows until everybody has had a turn. Then, the dance starts all over again while the tempo gradually speeds up.

Nowadays, cpls dance around the circle with a variety of steps: two-step, polka, turning polka, skips, etc.

Presented by Thea Huijgen  
Statewide '93  
Arcadia

Dance notes by Thea Huijgen

# Langdans

(Netherlands)

SOURCE: This dance is the Dutch version of Th. Wilson's set dance "Del Caro's Hornpipe" from 1816. The music was composed by the Fries composer Wieger Michiels Visser in 1817.

TRANSLATION: Long Dance or Longways.


PRONUNCIATION: LAHNG-DAHNS

MUSIC: Syncoop Records 5746.04, side B, band 4.

METER: 2/4

FORMATION: Proper longways set of six cpls.

STEPS & STYLE: Set, walking step, chassé or chase step, skipping step.

The set is a very simple:   
R L R | L R L

R slightly sdws to R; close L next to R; R in pl;  
L slightly sdws to L; close R next to L; L in pl.

## Meas

## Pattern

Introduction: 4 bars or 8 cts.

### FIGURE I

- 1-2 With set R and L cpls 1&2, 3&4, 5&6 form a R-hand stars in a pack-saddle hold (hands holding wrist of pers in fr).
- 3-4 Starting with R ft, travel  $\frac{1}{2}$  cw cir with 4 walking steps.
- 5-6 Facing ctr and with hands still in pack-saddle hold, set R&L.
- 7-8 Repeat action of meas 1-4 completing a full cir and ending on own side again.
- 9-16 Changing hands to L-hand star, repeat action of meas 1-8 in opp dir.

### FIGURE II

- 1-4 All cpls separate and form 2 lines, except for the 1st cpl, which travels down the middle with 8 chassés holding 2 hands.
- 5-8 1st cpl back to the top with 8 chassés.
- 9-12 1st cpl down the middle with 8 chassés.
- 13-16 1st cpl skips 1 cw cir around holding 2 hands, and joins the end of the line. All other cpls move up 1 place.

**Note:** When the dance starts over the stars are formed with different cpls tog!

Dance notes by Thea Huijgen.  
Dance presented by Thea Huijgen.

# MAZURKA UIT SCHAGEN

Netherlands

Originally a Polish dance, the mazurka found its way from city ballrooms to the country in western Europe in the second half of the 19th century. The description below represents a version of the mazurka as danced in the village of Schagen in the province of Noord-Holland.

TRANSLATION: Mazurka from Schagen

PRONUNCIATION: mah-ZUHR-kah ouyt SCHAH-chun (ch as in Loch)

MUSIC: Record: Dansen uit Noord-Holland, CADANS 15037, side 2,  
band 8.

Tape: Statewide '93 by Thea Huijgen

FORMATION: Cpls in open ballroom pos, both facing LOD.

STEPS: Mazurka: Cpls in open ballroom pos  
Light stamp fwd with outside ft - lean body fwd from waist (ct 1); step fwd on outside ft - raise body to upright pos (ct 2); hop on inside ft, swinging free leg slightly bkwd as in a bkwd bicycle movement (ct 3).

Waltz: Cpls in ballroom or closed pos.

Meas 1: M step bkwd on L as W steps fwd R between ft of M (ct 1); both turn 1/2 CW with 2 steps (cts 2-3).

Meas 2: M step fwd on R between ft of W as W steps bkwd on L (ct 1); both turn 1/2 CW with 2 steps.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 2 meas

## FIG. I:

- 1-2 Beg outside ft, do 2 mazurka step in LOD.
- 3-4 Do 1 full turn CW in LOD with 2 waltz steps.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

## FIG. II:

- 1-2 Holding outside hands - W turns once CW under joined hands with 2 waltz steps.
- 3-4 In ballroom pos - both waltz around in LOD with 2 waltz steps.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).