

Allemande de Lusigny

This dance is from Lusigny-sur-Barse, a village near Troyes in the Champagne region.

Slow *A*

Fast *B*

Chords: G, Em, C, D⁷, G, Em, C, G⁷ (above staff A); G, C, G, D⁷, G, C, D⁷, G (below staff B)

Formation: in cortege ,procession of couples facing anticlockwise around the room (ie. men on inside)

Hands: inside hands with partner (man's R, woman's L), elbows bent, hands nearly at shoulder level.

Step: Part A: Dance diagonally forward to the left with 2 chassez steps (left close left and, raising right foot repeat but moving forward and diagonally to the right. Repeat whole pattern another 3 times.

count: 1 2 | 1 2 | 1 2 | 1 2 |
 L tog. | L R lift | R tog. | R L lift |

Part B: In the first bar, tap R toe back, and then R heel forwards. In the second bar, cross the R foot over the L foot, and tap R toe lightly on the floor. Then tap the R heel back over on the right side. Spring onto right foot and repeat the sequence starting with the L foot. Repeat this whole pattern another 3 times.

count: 1 2 | 1 2 | 1 2 | 1 2 |
 Rtoe Rheel | Tap Tap | Ltoe Ltoe | Tap Tap |
 back front | Rtoe Rheel | back front | Ltoe Lheel |
 | on L on R | | on R on L |

Branle d'Anost

The image shows a musical score for three parts of a dance. Part A is in 6/8 time, Part B is in 2/4 time, and Part C is in 6/8 time. All parts are in the key of D major (one sharp). Each part begins with a repeat sign and a fermata over the first measure. The music consists of rhythmic patterns of eighth and quarter notes.

Formation: in lines, partners facing

Hands: Part A: join across lines, man's palms facing up; Part B: drop hands; Part C: join hands.

Step: Walking step.

Part A: men walk forwards/ women walk backwards for 4 steps, and then return to original places (men backwards/ women forwards) for 4 steps. This pattern is then repeated twice.

Part B: Drop hands. Everyone takes 4 steps left then 4 steps forward and the lines cross. Everyone takes 4 steps right (back to back with partner), and then 4 steps backwards into original place.

Part C: Partners join both hands and both dancers turn for 8 steps by raising man's L arm and woman's R arm, and turning back to back under the arms all the way round until facing each other again, without letting go of hands. This is then repeated in the other direction.

Le Maître de Maison

This dance comes from Lorraine and has origins in the french Renaissance dances.

The image shows two staves of musical notation. The top staff is in treble clef, key of D major (one sharp), and 2/4 time. It contains a melody with two repeat sections. The first section is marked with a circled 'A' and the second with a circled 'B'. The bottom staff is also in treble clef, key of D major, and 2/4 time, providing a bass line with a circled 'C' marking a section.

Formation: in a circle facing in. Man has partner on right. This can also be danced without a partner in either a circle or broken circle formation.

Hands: joined, swaying backwards and forwards with music.

Step: Chassez

Part A:

2 Chassez steps to the left finishing with right foot lifted to begin 2 chassez steps to the right. Repeat.

count: 1 2 | 1 2 | 1 2 | 1 2 |
L Rclose | L Rlift | R Lclose | R Llift |

Part B: 4 simple steps starting to the left and then to the right.

One to the left swinging rt. foot across the left gently, repeat to the right. Repeat all this.

count: 1 2 | 1 2 | 1 2 | 1 2 |
L close | R close | L close | R close |

Part C: Turn anticlockwise in 5 steps on the spot (dropping hands) closing the feet on the last step.

(L R L R Lclose)

Note: this dance can also be done as a progressive dance . In part C women loose hands with man on the right and turn in 5 steps in front of their partner moving left to a new partner.

Contredanse

Musical score for Contredanse in 2/4 time, key of D major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes, and the bass line features chords G, D7, G, D7, G. A first ending bracket covers the final two measures, which are repeated. The second staff continues the melody and bass line with chords G, D7, G, G. The third staff includes a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures, with chords D7, G, G, C, D7. The fourth staff has a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures, with chords G, D7, D7, G.

Ballet

Musical score for Ballet in 2/4 time, key of D major. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes, and the bass line features chords G, D7, G, G. A first ending bracket covers the final two measures, which are repeated. The second staff continues the melody and bass line with chords C, G, D7, G, D7, G.

Contredanse et Ballet These dances are danced together.

CONTREDANSE - as many times as you wish (before changing to the Ballet)

Formation: 3 couples, like a star, men on inside with L shoulders close

Hands: man's R arm round woman's waist, woman's L arm on man's R shoulder

Step: Walking step and 'balar' step

Part A: 16 steps in anti-clockwise direction, turn and 16 steps back to place (women stay on outside)

Part B: women move left and stand in front of partner (set becomes a circle). 8 balar steps facing partner.

Turn and dance 8 balar steps with new partner. Turn back to original partner.

Part C: 'Italian' grand chain, (danced with partner & one other person) Partners give right hands and do a complete turn before giving left hands to the next person dancing a complete turn with them. Dancers return to original partner on the third turn. Women turn under man's R arm and resume hold for Part A.

Balar step:	1	+	2		1	+	2	
	L	tap	Lpush forward		R	tap	Rpush forward	
Men		Rheel				Lheel		
Women		Rtoe				Ltoe		

BALLET - as many times as you wish (finish without returning to the Contredanse)

Formation: circle, women on right of partner. **Hands:** Part A: everyone holds hands. Part B: Opposite dancers join R hand sand put Lhand under R arm of person on their left.

Step: Part A: 8 balar steps on the spot

Part B: R foot in middle of circle, and whole circle turns for 8 steps.

Branle du Jars

This dance is from the Morvan.

Formation: 2 lines of couples at opposite ends of the dance floor.

Hands: Ballroom hold.

Step: The dance has 3 sections which match the sections of the tune.

Part A: Standing on the spot you raise and lower the leading arms ('pointy' end) of the ballroom hold (man's R, woman's L) as follows: (D=down, U=up)

count: 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 |
arms: D - | U - | D U | D - | U - | D - | U D | U - | then jump!

Part B: Gallop for 8 steps across dance floor, crossing with the couples coming from the other end of the dance floor. Dancers gallop back for 8 steps to original places.

Part C: Polka on the spot. (NB feet are kept close to the ground)

Congo

This is a very smooth dance which comes from Gascony.



Formation: a square dance, for two couples, partners face each other with hands by side (men diagonally opposite each other)

Step: Is similar to polka step and in polka rhythm but feet almost glide close to the floor

Part A: Partners face and take 1 polka step (L foot first) towards each other, and another making a quarter turn anti clockwise to face each other again. Partners continue turning back to place in another 2 polka steps back to original place and face each other. Repeat this twice.

Part B: Partners take 2 polka steps towards each other, and then a further 2 polka steps to cross past each other (passing left shoulders) and take their place. Neighbours face and repeat this pattern with the new partner. (Dancers end this part of the dance diagonally opposite the place where they started).

NB Polka step - Feet are kept close to the ground and almost glide.



Farandole "Ti Fau Dansar"

This is a "national" dance from Provence, and is very popular. It exists in other versions using more complicated steps. In the XIXth century young men used to gather in farandole groups called "sociétés de farandoleurs", and compete with other groups or gangs.

The image shows two staves of musical notation in 6/8 time. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melody with several measures, including a repeat sign. The bottom staff begins with a treble clef and contains a bass line. The piece concludes with a double bar line and the word 'Fine' written above the staff. The second staff ends with the instruction 'D.C. al fine'.

Formation: line dance moving to the left. No partner needed

Hands held with elbows bent, hands nearly at shoulder level, except for first & last in line.

Step: The step is a walking or 'running' step. (L, R, L, R, L)

The leader can choose several figures as follows:

1. *Serpentin*: The leader leads the chain/line of dancers in curves over the dance floor like a snake.
2. *Escargot* (snail): The chain/line of dancers winds into a spiral with the leader in the middle, and then unwinds.
3. *Pont* (bridge/arch): The first two dancers separate into a couple and form an arch with their arms. The chain then goes under the arch, and the next two dancers separate into a couple and form another arch. The couples making arches join onto the end of the chain when the last person passes under their arch.
4. *Serpent* (snake): The chain goes under the arches made by the arms raised between the leader and their partner.

La Volte

This dance is from southern Provence. People think that the Volte is the ancestor of the Waltz.

Formation: in cortege ,procession of couples facing anticlockwise around the room (ie. men on inside)

Hands: man's R arm behind woman's shoulder holding her R hand; man's L arm holds woman's L hand with her L arm across his chest.

Step: Take a small step diagonally forward to right then slide Lfoot up to R. On the second beat, raise heels up - and on the third beat bring the heels down to the floor smoothly. Repeat this leading with the L foot. (H=heel)

Count:	1	2	3		1	2	3	
	R	tog	H		L	tog	H	
		H.up	down			H.up	down	

Part A: Take 16 steps forward

Part B: Using the same step, balance forwards in waltz step for one bar, and back for one bar. Balance forwards again with the woman turning quickly under the man's left arm for one bar, and then balance backwards for one bar. Repeat this whole pattern another 3 times.

Les Sept Sauts

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of three staves:

- Staff A:** Labeled with a first ending bracket and a repeat sign. It contains four measures of music: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4.
- Staff B:** Labeled with a first ending bracket and a repeat sign. It contains four measures of music: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4.
- Staff C:** Labeled with a first ending bracket and a repeat sign. It contains seven measures, each consisting of a single quarter note followed by a repeat sign (a vertical line with a diagonal slash and a dot). The notes are G4, A4, B4, C5, B4, A4, and G4.

C: play one bar for the first time through the dance, two for the second, and so on up to seven



Les Sept Sauts

Formation: in a circle, no partners needed, everyone facing anticlockwise **Hands:** loosely by side

Step: This dances uses two step sequences, the 'simple' and 'copar'.

Part A: 4 'simple' steps

Part B: 1 'copar' step, 1 'simple' step, 1 'copar' step, 1 'simple' step.

Part C: Raise heels up and down. This is done once on first time through the dance. Twice on the second, and three on the third etc. up to seven.

The 'Simple': Two steps forward (anticlockwise) starting with outside leg. Turn inwards to face in opposite direction. Balance L heel across R ankle (with Ltoe pointing left). Step and put your weight on the outside foot (L). Lift inside foot a tiny bit off the floor. Put your weight on inside foot and lift outside foot a tiny bit off the floor. Repeat with opposite foot leading.

Simple count: 1 + 2 +	1 + 2 +				
R L	R L R		L R	L R	repeat with
	half		balance		opposite feet
	turn		across	R L	
			R ankle	lift lift	

The 'Copar': One side step to the outside (R), and then repeat the balance figure from the 'simple'. (Balance L heel across R ankle (with Ltoe pointing left). Put your weight on the outside foot. Put your weight on the inside foot). Repeat with opposite foot leading.

Copar count: 1 + 2 +	1 + 2 +				
side	Lheel	L	R	side	Rheel
step	balance			step	balance
out	across	R	L	in	across
	R ankle	lift	lift		L ankle
					lift lift

Heel raise count: 1 + 2 + | (First time through the dance. 2nd time Up and down
up down | twice and so on, ending with 7 'ups and downs')

Troïka du Trièves

This dance is from the french Alps. As it is a slow,smooth and quiet dance, it is usually danced after rigodons!

The image shows two staves of musical notation for the dance 'Troïka du Trièves'. Both staves are in 2/4 time and have a key signature of one sharp (F#). Staff A is marked with a fermata and a repeat sign. Staff B is marked with a fermata and a repeat sign.

Formation: in cortège ,procession of couples facing anticlockwise around the room (ie. men on inside)

Hands: man's R arm behind woman's shoulder holding her R hand; man's L arm holds woman's L hand with her L arm across his chest.

Step:

Part A: Tap the left toe out to the left side, and then bring leg back and tap L foot next to R foot. Move diagonally forward to the left with one chasseur step. Tap the right toe out to the R side, and then bring leg back and tap R foot next to L foot and move diagonally forward to the right with one chasseur step.

Repeat this whole pattern once.

Count	: 1	2		1 and 2 and		1	2		1 and 2 and	
	Point	Tap		L R L -		Point	Tap		R L R -	
	Ltoe	Ltoe				Rtoe	Rtoe			
	left	by R				right	by R			

Part B: Using 8 chasseur steps, move forward (anticlockwise). Women turn constantly under the man's R arm.

Lo Canestèu

This dance comes from Provence and is a kind of provençal circassian circle. The dance described here used to be the fifth part of an old Provence quadrille - but it is also danced independantly. "Canestèu" means basket.

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Lo Canestèu

Circle Formation facing in man has partner on his left

There are two figures to this dance. The first figure is danced for 4 bars, and then the second for 4 bars. The figures do not relate to the music (which is in three parts!).

Part A: All join hands and take 3 steps to the middle of the circle and hop, and at the same time the arms are raised straight above the head. Take 3 steps out of the circle and hop, lowering the arms.

count:	1	2		1	2		1	2		1	2	
feet	L	R		L	hop		R	L		R	hop	
arms					up						down	

Part B: Partners take ballroom hold and turn for 4 bars (8 beats) ending with partner on the right. The woman on the left becomes the new partner.

count:	1	2		1	2		1	2		1	2	
feet	L	R		L	R		L	R		L	R	

Repeat A & B

Ronde du Père Adam

This dance is from the Champagne.

The image shows two staves of musical notation for the dance 'Ronde du Père Adam'. The first staff, labeled 'A', is in 6/8 time and features a melody with eighth and quarter notes, including some beamed eighth notes. The second staff, labeled 'B', is in 9/8 time and features a melody with dotted quarter and eighth notes, and quarter notes. Both staves are in the key of D major (one sharp).

Formation: double circle with men on the inside and partner on the right, facing anticlockwise

Hands: man's R arm behind woman's shoulder holding her R hand; man's L arm holds woman's L hand with her L arm across his chest.

Steps: Part A: Starting with L foot - take 8 polka steps (anti-clockwise). Polka steps are kept close to the ground. On the eighth step women take a half turn out and end up R shoulder to R shoulder with partners ready for...

Part B: Grand chain in walking step, all give left hands to the person facing and pass left shoulders with them. Pass four people before starting the dance again.



Rondeau "Mayonnaise"

This dance is from Gascony in south-western France.



Formation: Line, with hands joined (no partner needed)

Step: Same sequence of steps throughout, moving left. Take three walking steps facing direction of dance and then turn to face middle. Cross the R foot in front of the left weight is on rt.foot), and then cross the L foot in front of the right (weight on the left). Raise the L heel, at the same time raise the R knee and circle the R foot once anticlockwise. Repeat this move. With both feet together, raise both heels. Repeat this move.

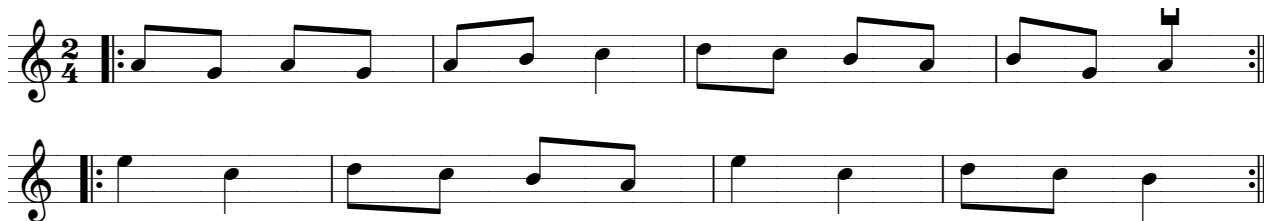
Count: 1 and 2 | 1 2 | 1 2 | 1 2 |

L R L | R cross in front L cross in front | raise l heel & circle r.foot raise l heel & circle r.foot | raise both heels raise both heels



Branle de Ferrières

This dance is a modern version of the Renaissance 'branle double' from the Champagne region.



Formation: horseshoe (broken circle)

Hands: join hands with people on either side. Arms sway gently backwards and forwards in time with the music.

Step: Fast walking step. In the first two bars move quickly to the left with long steps, facing direction of dance. In the third bar everyone faces in, steps slightly backwards and dances gently on the spot.

count: 1 2 | 1 2 | 1 2 | 1 2 |
L R | L hop on L | R L | R hop on R |

Le Pas du Loup

This dance is a Branle from the Auvergne.

Formation: in lines facing partner **Hands:** held loosely at sides

Steps: for chorus - chassez steps followed by stamping

Part A: Chorus For the first four bars dance towards the musicians, and for the second four bars move in the opposite direction. (Sr=stamp R foot; Sl=stamp L foot)

count:	1	2		1	2		1	2		1	2		1	2		1	2		1	2		1	2		1	2		
men	L	R		L	R		L	Sr		Sl	Sr		R	L		R	L		R	Sl		Sr	-					
women	R	L		R	L		R	Sl		Sr	Sl		L	R		L	R		L	Sr		Sl	-					

Part B: Turn on the spot in 4 steps followed by 2 stamps - first to the left, then to the right then repeat. On the stamping steps partners are facing.

Part C: Chorus

Part D: Partners take right hands and change sides in four simple walking steps followed by stamp, stamp the man turning his partner under his right arm. They cross back in the same way and repeat the crossing and back to their own side of the set ready to repeat the dance.

Musicians sometimes vary the pace of the music on repeats to add interest to the dance.

Quadrille de Saint-Véran

This dance comes from the highest village in Europe, Saint-Véran in the french Alps.
It was collected by L. Porte-Marrou.

Sequence of playing parts: AA-B-C-AA-B-D.

A

B

C

D



Quadrille de Saint-Véran

Formation: a square dance for two couples, men facing men and women facing women.

Part A

Spring from the left foot and as you land on the left kick forward with the right brushing the right heel (strongly) on the floor (count of 1), hop on left, or raise heel. Repeat on the other foot. Repeat this step (left and right) 3 more times.

Turn once (clockwise) using 4 walking steps into next place on right and dance 3 more steps as in italics.

Step for part A (on the spot)

count: and | 1 and 2 and | 1 and 2 |
 spring from R | L lands R heel brush hop L spring from L | R lands L heel brush hop R
|

Part B: Promenade in anticlockwise direction for 16 steps.

Part C: Slow "Pastourelle" ie. woman turns under man's R arm to the music

Part A: repeat

Part B: Circle left for 16 steps with everyone holding hands.

Part D: Grand chain. Dancers take R hand of person on their left and quickly pass round the circle twice (7 passes).

Troïka du Champsaur

This dance is from the southern french Alps.

The image shows two staves of musical notation for the dance 'Troïka du Champsaur'. Both staves are in 2/4 time. Staff A is marked with a fermata and a first ending bracket. Staff B is marked with a fermata and a first ending bracket.

Formation: in cortège, procession of couples facing anticlockwise around the room (ie. men on inside)

Hands: man's R arm behind woman's shoulder holding her R hand; man's L arm holds woman's L hand with her L arm across his chest.

Step: There are different steps for Part A and Part B of the dance.

Part A: everyone takes 8 polka steps forward

count: 1 and 2 and | 1 and 2 and |
L R L hop | R L R hop |
on L | on R |

Part B: men dance on the spot. Women dance on the spot for the 'heel and toe' (polka piquée step) section and then move left to other side of partner during the second bar. Then the women dance the next 'heel and toe' section (with Rfoot) on the spot, and then move right to other side of partner during the fourth bar. Women return to their original place by turning under man's left arm. This sequence is then repeated.

count: 1 2 | 1 and 2 and |
LHeel LToe | L R L - | repeat with RHeel and RToe.

GLOSSARY

Cortège: procession of couples

STEPS:

Balar

Men:

Step on the right foot. Left foot comes forward onto left heel (weight is almost equal rt. & lt.)

Rt. foot moves forward a little. Repeat starting on the other foot.

Women: Dance the same but with toe instead of heel.

Copar

A

Step on outside foot and balance inside heel across outside ankle.

Step on inside foot, then on outside foot.

B

Repeat A starting on other foot.

Chassez

(Usually danced sideways, but sometimes diagonally forward)

Starting with feet together, step with one foot (right or left) and slide the other foot up to it

Pastourelle

Man takes partners hand and turns her under his arm to the music (this is sometimes for several turns)

Polka

A french polka is danced with feet close to the ground and often just glide over the floor.

Polka Piquée

This step can be started on either foot depending on the dance. With weight on rt. foot put left foot out and touch floor with heel then left toe on floor beside rt. foot. Chassez to the left one step, moving diagonally forward. Take one more step on left.

Simple

This step can be started facing clockwise or anti clockwise. This description is for starting anticlockwise. Starting with outside foot, take two steps forward (R, L). Turning inwards face in opposite direction. Balance L heel across rt. ankle (with L toe pointing left). Step and put weight on left foot whilst lifting rt. a little. Step on right whilst lifting left.

Dances & tunes from Provence, Morvan and the Alpes

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