

FLEMISH GARLA D DANCES

Source: S. Smith 1977. From the Belgium Team.

Costume: Long skirts and long aprons.

Second Dance. - THE ROSE BUD

Tilte refers to resemblance in the final movement.

Set: 7 girls each with a garland.

Music: 12 bar A and B music

Step: slow walk, one step per bar.

A1 - Once to Yourself: The 7 dancers stand in one line, shoulder to shoulder, facing the music but at the back of the dancing spot.

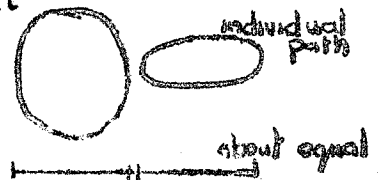
A2 Bars 1-8: 3 steps to form a complete circle, starting on the right foot, end knuckles touching, garlands upright.

Bars 9-12: stand still, feet together, garlands stationary.

B1 All circle to the left for 11 steps and end feet together. Maintain circle of garlands so cross feet over in front in walking - not a slip step and right foot start.

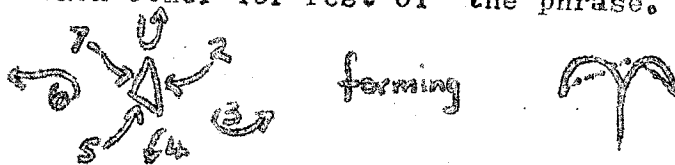
B2 All circle back to right for 11 steps and feet together etc.

A3 Each dancer walks an individual loop to the left in 12 steps. The path is an ellipse away from the centre, going out about a distance equivalent to the diameter of the circle in B1/2. Turn 90 deg. on the first two steps. It is important to end loop with a reformed circle.



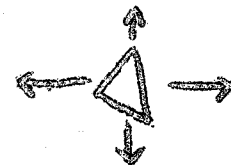
A4 Repeat a similar loop to the right ending with reformed circle.

B3 Middle 3 take 4 steps forward to form a central group. They stand still forming a triangle, raising hands to hold garlands up and leave them forward onto each other for rest of the phrase.



The other 4 turn out to left and walk 12 steps away from the centre on paths at right angles to each other.

B4 The turn left to face back and walk the 12 steps back to form the full circle. The 3 in the centre turn out and walk 6 steps to meet and join the others coming in, slotting into the original ordering round the circle, they turn left and walk into form a full circle of 7.



Flemish Garland Dances.
The Rose Bud continued.

A5 Form the two circles again in 2 steps.

The inner circle of three raise their hands up high, at least 45 deg., and the garlands form a tight bunch, garlands still vertical but compressed, not like in B3.

The outer circle have their arms out wide, knuckles touching, arms horizontal just below shoulder level.

The outer ring circle to the left and the inner to the right.

A6 Circle other way, inner to left and outer to right. During the circling the rose does not unfold or otherwise change.

B5 The outer circle separate and raise their garlands to the normal position while the inner circle move a little apart and lower theirs. They go into the exit movement in which 2 of the outside circle are followed by the three in the middle and then the other 2 outers. Move off in single file to a skipping step.

LEMISH GARLAND DANCE

Source: Belgium girls at Sidmouth 1977
 Costume: Long skirts and long aprons

FIRST DANCE - "THE WAIN"

The title refers to resemblance to covered waggon in entry and initial form.
 Formation: 2 columns of dancers facing up. 7 pairs with one garland per pair, held ~~inside~~ inside hand, so dancers stand outside their garland.

Entry: walking in column. Led by 2 supernumeraries the first playing and followed by the second with a small mascot on shoulders who is holding ribbon reins from the first.

Stepping Sequence: dancers hold skirt and edge of apron in outside hand. Each figure with 16 bars starts the stepping on the spot; an 8 bar sequence repeated. Face one way throughout with no turn of body.

Bar 1-4: 4 pas de basque, to to right first. Spring about 1 foot to side, and next 2 steps side by side not feet crossed. No sway or incline of body.
 Bars 5-8: 4 slow swing steps, weight on right foot first, and swing left foot sideways out to left side fully extending leg. Hop and swing foot back and ~~then~~ change weight. Repeat alternately. In the swing, the free foot goes forward and and back in, in an eclipse. Marked rock of body to opposite side during the step.

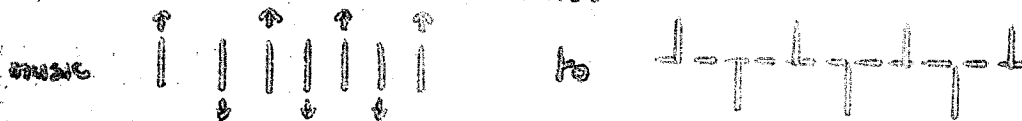
FIGURE ONE

Bars 1-4: All walk forward 3 short steps, all start right foot, move up a distance equivalent to one spacing between the pairs.
 Bars 5-8: Top pair turn in so that they are inside the garland and skin or gallop down the middle of the set under the other garlands. Outside foot leading throughout. Turn out forward from under the garland to face back up the set behind the last pair. Keep garlands in the same hand throughout. The rest walk up one place as in bars 1-4. 3 steps.
 Bars 9-32: repeat 5-8 by each pair in turn till all have been down through the tunnel.

Music pauses for beats while dancers change formation to beats on a drum. Step to side, other foot cross, first foot to side again and feet together. As set moves forward on bars 1-4 and never recovers the distance it might be preferable to start with bar 5 and use bars 29-32 at end for the change in formation.

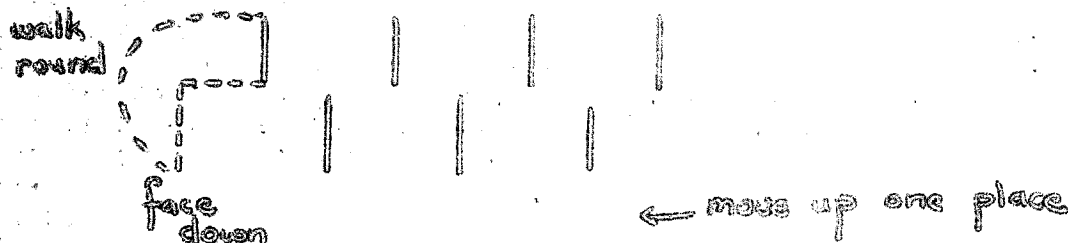
FIGURE TWO

Formation: odd pairs move to right and even pairs to left so that the dancers who have now become the "insides", the left and right hand ends respectively are in one line behind each other.



Start with the 16 bars of stepping sequence facing up described before and as in figure one.

Bars 1-4: top garland rotates across the front of the set. The inside supporter moves forward with the rest of the set, who are moving up with 8 steps a distance equivalent of one spacing between pairs, while turning in a unison with the outside who walks round ahead of the set, across to face down the other side.



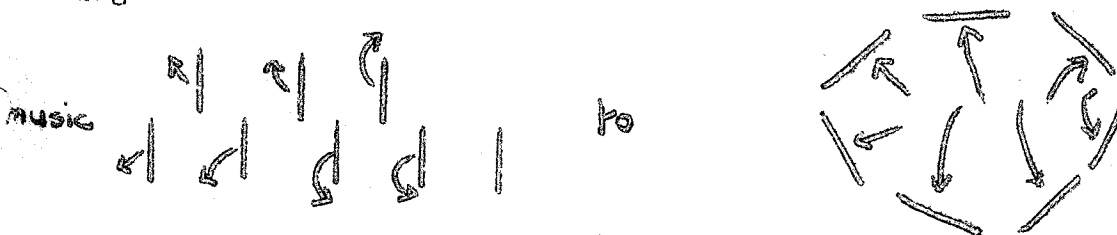
Bars 5-8: top garland just before going down under the garlands transfer the garland to their outside hands so that they are inside their garland. 8 gallops or skips down under the three garlands as in figure one and turn out forward from under the garland to face up at back of the column of garland that they have gone under. During this the rest move up 8 short steps as bars 1-4 and the next pair at the top rotate across. The dancers do not have to change hands on the garlands at the bottom as they have

changed sides relative to the top.

Bars 9-32: each pair in turn do similarly, the casting being alternately to either side, the movements flowing continuously. At the end the top pair is back to the top but the set is reversed from left to right. It might be considered worth carrying back to initial formation.

FIGURE THREE

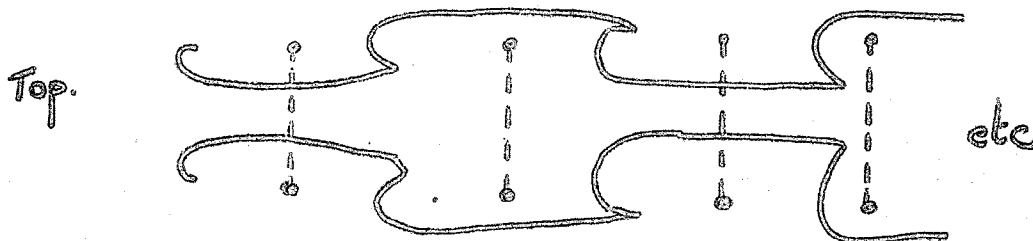
Formation: move out into a circle with all facing outwards, 16 bars of stepping facing



Bars 1-4: the left hand end of each garland moves in a semicircle around the right hand end, who marks time, facing out throughout, to reform circle. The garlands change hands during the movement to end in the new inside hands. Bar 5 onwards: repeat this as often as desired, i.e. 7/8 times to fill music, or till back in original starting place, or only 4 times if leading to an exit. Exit: Half way through a move, all turn round to face clockwise so that in two circles, and move off in direction facing, following the top pair. If there are other dancers coming on, they come under the tunnel.

POSSIBLE ADDITIONAL FIGURE

Formation: return to that for Figure one in column. After the initial 16 bars of stepping facing up, do a dip and dive progression rather than going under all the way. In going under, face forward inside garland and hold in what is then the outside hands and lower garlands to go under. In going over, turn out backwards to face top, so that the garland, still in same hands, is in outside hands, and the garland is well raised to go over while dancers move backwards. After going over turn the reverse way to go under etc. Do not think it correct to turn other ways as more difficult to use the garlands



Handwritten musical notation on three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with a boxed 'A' above the first measure. The second staff continues the melody with a boxed 'B' above the 11th measure. The third staff continues the melodic line. The notation includes various note values, rests, and phrasing slurs.

Ten empty musical staves for accompaniment or further notation.