

SARDANA
(Spain)

This is the traditional dance of Catalunya (northeastern Spain). Its roots go back to primitive Greek dance, and its present form was established over 100 years ago. Because of its identity with Separatist Catalunya, the sardana was suppressed by the Franco government after the Spanish Civil War. When the proscription was lifted in the early 1950s, the dance revived, and became the symbolic expression of Catalan freedom and independence.

Today public sardana dances are held regularly throughout Catalunya. Sardana dancing is included in many public festivities, new music for the dance is being composed, dancing competitions are held, and instruction in the dance is offered to children in most Catalan towns.

A complete sardana is made up of these ten passages:

- 2 of CURTS (1st and 2nd)
- 2 of LLARGS (1st and 2nd)
- 2 of CURTS (3rd and 4th)
- 2 of LLARGS (3rd and 4th)
- 2 of CONTRAPUNT (LLARGS preceded by three meas of flaviol)

Both the CURT step and the LLARG step (with its variations) are relatively easy. Also, all CURT passages of a particular sardana have the same number of measures, and each LLARG passage is equal to the others in length. All the complexity of the dance lies in the correct application of specific endings in order to complete the ftwk of each passage in the prescribed way with the last note of the musical phrase. (Except for the 1st of CURTS and the 1st of LLARGS, which are not "ended," but counted only.) Rigid rules determine which of the four endings or their combinations are to be applied. In addition to the all-important actual count of the measures, the rules take into consideration these elements:

- a. Sequential pos of passage
- b. Odd or even number of measures in the passage
- c. Beginning of passage with R or L ft
- d. No incomplete figures
- e. Which ending applied in 3rd or 4th of LLARGS
- f. Leftward movement required to end CONTRAPUNT passages
(It works out to 16 possibilities!)

Fortunately, we can leave these mathematical complexities to the Catalans, since recordings usually include only a middle portion of the complete dance, where only a few endings are applicable. This consists of the 3rd and 4th passages of CURTS and the 3rd of LLARGS.

Pronunciation:

Record: Request RLP 10042 "Sardanas from Barcelona." 2/4 meter

SARDANA (Continued)

Formation: Done in rings (circles) of 10 - 15 dancers, generally, but may be many more, and as few as 2. Toes are slightly turned out, heels together. During CURTS hands are joined, held down, but out from sides. During LLARGS arms are raised, elbows bent. M's palms are up, W's down.

Styling: Steps are small, neat, deft, very precise, and done on the balls of the ft. Steps become bouncy and airy during the SALTOS GRANDES. Dancers squarely face ctr of the ring throughout.

<u>Meas</u>	<u>Cts</u>	<u>CURT (2-meas figure)</u>
1	1	Wt on R, touch L toe fwd.
	2	Step on L in place.
2	1	Step to R side and slightly behind on R.
	2	Step on L on R side of R.
		Reverse directions and ftwk for CURT figure to L.

		<u>LLARG (4-meas figure)</u>
1	1	Wt on R, touch L toe fwd (no wt).
	2	Step on L toe fwd slightly to L (no wt).
2	1	Touch R toe fwd slightly to L (no wt).
	2	Cross R in front of L and step on R.
3	1	Touch L toe diag fwd to L.
	2	Cross L behind R and step L behind and just to R of R.
4	1	Step R to R side.
	2	Cross L over R and step L fwd and just R of R.
		Reverse direction and ftwk for LLARG to L.

There is a characteristic throb throughout the LLARG passage achieved by a rapid double knee flex during the toe touches. (Flex only the knee of wt-bearing leg.)

Within the LLARG passage, depending on the particular sardana, there may be an intensification of the rhythmic beat (music does not speed up) during which SALTOS PEQUEÑOS are done. The flexing is exaggerated and steps become small bouncy leaps on the ball of the ft. Depending again on the specific music, the SALTOS PEQUEÑOS continue until, or end a few measures before the SALTOS GRANDES, which often, but not always, continue until the ending is initiated. All sardanas have at least a few SALTOS GRANDES. The rhythm beat is more intensified (but still not speeded up), arms are raised higher, bounces almost become hops, and leaps are large and airy.

		<u>DOS (2-meas ending)</u>
1	1	Wt on R, touch L toe fwd.
	2	Step to L side on L.
2	1	Close R to L.
	2	Hold.
		May be done to R by reversing ftwk and direction.

SARDANA (Continued)

		<u>TRES</u> (3-meas ending)
1	1	Wt on R, touch L toe fwd.
	2	Step on L in place.
2	1	Wt on L, touch R toe fwd.
	2	Cross R over L and step on R.
3	1	Step on L beside R.
	2	Hold.

May be done to R by reversing ftwk and direction.

FINAL CHORD. Thrust arms fwd at chest level.

<u>Sequences</u>	<u>THE SARDANA</u> Way to Dance	<u>Closing steps</u> If sequence is	
		<u>even</u>	<u>odd</u>
<u>Flute (introito)</u>			
1st shorts	Do not stop and join it with the 2nd sequence.		
2nd shorts	Joined with the 1st sequence. Close - Start next sequence with the opp ft to the side you've closed last one.	2	2
1st longs	Do not stop and join it with the 2nd sequence.		
2nd longs	Joined with the 1st longs sequence. Close - Start next sequence with the opp ft to the side you've closed last one.	4	2
3rd shorts	Separated from the next one. Close - Start next sequence with the opp ft to the side you've closed last one.	2	3
4th shorts	Separated from the next one. Close - Start next sequence with the opp ft to the side you've closed next one.	2	3
3rd longs	Separated from the next one. Close at R or L side in one of four different ways. Start next sequence with the opp ft to the side you've closed last one.	(2 (4	3 2&3
4th longs	Separated from the next one. Close always to the L side, in one of eight different ways. Start always the 5th Longs sequence with the <u>L</u> ft.	(2 (4 (2&2&2 (2&2	3 2&3 2&2&3 2&2&2&3
<u>Flute (Counterpoint)</u>			
5th Longs	Separated from the next one. Close always to L side, in one of eight different ways. Start always the 6th Longs sequence with the <u>L</u> ft.	(2 (4 (2&2&2 (2&2	3 2&3 2&2&3 2&2&2&3
<u>Flute (Counterpoint)</u>			
6th Longs	Last sequence, closing always at L side.		Close exactly as in 5th sequence.

SARDANA (Continued)

THE END

Shorts - "curts," 2 cts
Change-step - "canvi."
2-ct ending - "dos."

Longs - "llargs," 4 cts
Distribution of final steps -
"repartiment."
3-ct ending - "tres."

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