

## Awakening

(v2 – 8/24/2021)

An English Country Dance by Renée Camus ©August 17, 2021

Tune: *Daybreak*, by Owen Morrison, 2009 (pub'd in Waltz Book IV)

Duple-minor longways

Easy-Int?

AB, 16 bars each ad lib

3/4

q = 115-120

|   |       |  |
|---|-------|--|
| A | 1-4   | Solo for Left file #1: using crossover setting steps, “visit” partner, neighbor, corner, then back to home (pulling Left shoulder back to come home) |
|   | 5-8   | 1s face across: crossover set (to the L then R), then Hole in the wall cross   |
|   | 9-12  | Take hands 4 and crossover set (to the L then R), then balance the ring turning it <b>halfway</b> around to the Left (end progressed, 2s improper)   |
|   | 13-16 | All Right-shoulder walkaround, then turn single Left   |
| B | 1-4   | With new neighbors (above or below), R-hand star halfway then turn single Left   |
|   | 5-8   | R-hand star halfway (again, with same people) and turn single Left   |
|   | 9-12  | With original neighbors, circle Left once around   |
|   | 13-16 | All Right-shoulder walkaround, 1s once around, 2s 1½ (or half if dizzy)  |

This dance was written for the 2021 Playford-to-the-Present ball as our triumphant return to dancing after the pandemic. After months of dancing by ourselves over Zoom (the solo for Left-file 1 in A1-4), we slowly begin to open up, dancing with more and more people.

This dance uses a crossover setting step similar to Irish Lamentation (at least the West Coast interpretation); it’s essentially the cross-step waltz basic: dancers start by crossing their Right foot over to the left side. It’s the opposite of what we *want* to do for a basic country-dance waltz. Move *toward* your left side *with* your right foot.

A 9-12: “Balance the ring” travels more than we think, halfway rather than quarter around, so it needs to be a little stronger to get around.

On the transition from A to B, the Right file people need to turn single a little more than once around in order to be ready for the R-hand star.

B 5-8 is another R-hand star, rather than L-hands back. It's slightly counter-intuitive, but there's time in the music to smooth out the transition into it (it's a "poise point," as Brooke Friendly might say).

Shorter sets may be better so that more people have an opportunity to dance the different roles.