

Serenata Quadrille

A quadrille in 3/4 time by Carlotta Hegemann.

Music: "It Happened in Monterrey"

Record: LS 3305

This interesting dance actually fulfills the only proper meaning of the word "choreography," for it has a definite meaning the word "serenata" thus: serenade, concert, night-music. I love that last, for I seem to hear the music of a little band playing old Mexican waltzes in the balmy night air of some little town in old Mexico, as the young people drift in circles, promenading around the plaza. There is quite a bit of flirtation, and once in a while a girl by her smile encourages one of the young men to walk with her oh, of course, he can't walk alone with her: there are always the other girls, and in most cases a duena, or chaperone. It is a very old custom throughout Mexico and very romantic.

It is held every Saturday or Sunday evening, or both, and is usually called the "Paseo" (promenade), although I have heard that in Monterrey it is sometimes referred to as the "Serenata." I loved this last title for the quadrille.

In arranging the dance, I thought of the square as the Plaza, the various figures as the flirtation, and the final "paseo" as the strolling around glancing at each person one meets, and then at the last the partners meeting.

- Carlotta Hegemann

Formation: Four couples in regular square formation

Position: Skirt skaters', all facing COH.

Footwork: Identical. All start with L foot.

Introduction: Wait 2 meas; holding L hands, step back on L; step fwd on R into skirt skaters pos.

Measures:

1-4 WALTZ BAL FWD; WALTZ BAL BACK; WALTZ BAL LEFT; WALTZ BAL RIGHT

1 waltz bal fwd; 1 waltz bal bwd; 1 pas-de-basque bal to

the L; 1 pas-de-basque bal to the R all done moving as a couple in skirt skaters' pos.

5-8 BAL FWD; BAL BACK; BAL LEFT; BAL RIGHT

Repeat meas 1-4, taking varsouvianna pos twd end of last measure.

9-12 HEAD COUPLES OUT TO R, SIDE COUPLES OUT TO L; PROGRESS; AROUND; BACK TO PLACE

Head couples turn out to the R and face side couples who turn to the L, and the two couples progress full around each other, passing men's L shoulders, back to place, taking 12 steps in all, maintaining vars. pos.

13-16 HEADS OUT TO L; SIDES OUT TO R; PROGRESS; AROUND; BACK TO PLACE

Repeat action of meas 9-12, except that head couples lead to the L, and side couples to the R, passing ladies' R shoulders, completing a natural "figure 8"

17-20 LADIES PROMENADE INSIDE; ; ; TURN L-FACE IN PLACE

As men waltz bal in place, ladies promenade in single file inside the square, CCW, for four meas (12 counts), turning L-face on the last meas to form a R-hand star (ladies four-hand star).

21-24 R-HAND STAR; AROUND; PARTNERS BY THE LEFT HANDS; SWEEP TO PLACE

Ladies turn star CW for six steps; on third meas, partners join L-hands, and, in skirt skaters' pos, couples sweep L-face in place face COH

25-32 PASEO* ON AROUND THE SQUARE, REACH HOME, PARTNERS SWEEP TO PLACE

*On the cue "Paseo," drop hands, as head couples lead out to the R, side couples to the L, promenading through each

other as individuals, couple splitting couple each person passing another with the R shoulder. Continue around the square until original partners emerge in original home position. Join L-hands with partner and sweep L-face in skirt skaters' pos to face COH. There are 8 meas (24 counts) for this action. (Note: square dancers will recognize this paseo figure as related to a "double pass through" except that it is in a circle.

Repeat routine, except that in meas 17-24, the men take the action, using shorter steps.

Repeat routine, except that in meas 17-20, head couples turn a L-hand star in the center for 6 counts; head men join L-hands with their own partners and sweep L-face to home pos in skirt skaters' pos in 6 counts to end facing COH. In meas 21-24, repeat the same for the side couples. Inactive couples bal in place.

Repeat routine, except that in meas 17-20, all eight star right, for 9 steps, and then turn to make a L-hand star in the last 3 steps. In meas 21-24, repeat the same for the side couples. Inactive couples bal in place.

At the end of the dance, partners step back and acknowledge ("float apart") keeping L-hands joined. Learn as quickly as possible to dance without cues.