

# 2014 Big Dance Performance

An 11 x 32 bar reel for 10 people in multiple formations.

Composed 9 May 2014 by Stanford Ceili.

Stanford Ceili Performance Choreography #19.

This dance is set to “Daybreak,” by OVERWERK (“After Hours,” 2012), and an original piece composed by Timmie Wong (2014) specifically for the final 60 seconds of choreography.

This performance consists of 2 parts: a ceili routine followed by a step dance routine, both danced by all dancers.

- (16) [0:00] **Introduction.** All dancers stand behind curtains.
- (32) [0:16] **Crossing.** Emerge from behind curtains and dance a giant “Bowtie Hey,” ending in 2 lines facing the audience.
- (6) M1 enters from *stage-right*, and dances diagonally through the center of the stage to the far diagonal corner. Other men emerge every 2 bars thereafter, following M1’s path.<sup>1</sup>
- L1 dances the mirror image of M1, entering from *stage-left*, 1 bar behind him. Other ladies emerge every 2 bars thereafter, following L1’s path.<sup>2</sup>
- Men and ladies alternate crossing through the center, in their combined respective entrances order; men cross in front of their respective partners.
- (5) M1 turns over his Left shoulder and dances straight up toward the curtains.
- (6) M1 turns over his Left shoulder and dances diagonally through the center to the far diagonal corner. Crossing order through the center is as previously.
- (5) M1 turns over his Right shoulder and dances straight up toward the curtains.<sup>3</sup>
- (2) M1 turns over his Right shoulder and dances toward his partner.
- (8) M1 turns over his Right shoulder and dances straight toward the audience.

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<sup>1</sup>Entrance order for all men: M1, M2, M3, M4, and M5.

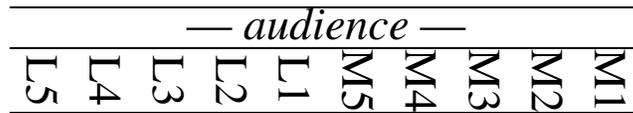
<sup>2</sup>Order for all ladies: L1, L2, L3, L4, and L5.

<sup>3</sup>The ladies speed up to match their partners, so that they’re no longer 1 bar behind.

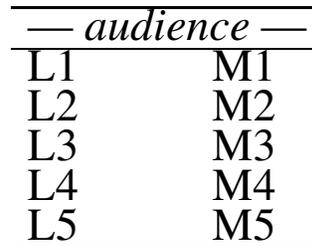
(32) [0:48] **Filing, Heys For 5.**

(16) Filing. Lines turn separately clockwise once around.<sup>4</sup>

(4) Dance Sevens clockwise in an arc 90 degrees to face *stage-right*, forming a single line, then set.

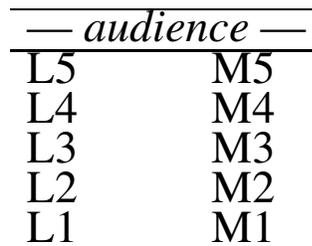


(12) Repeat 3 more times until lines have returned to initial configuration.<sup>5</sup>



(16) Heys For 5. Hey For 5 in each line separately, dancers passing each other at the start of each bar. On the first bar, the first and third dancers from the audience (M1 and M3 for the men, L1 and L3 for the ladies) cast over outside shoulders and pass the dancer behind them (by Right shoulder for the men; Left, for the ladies), while the last dancers (M5 and L5) dance in place.

Note: the orderings of the lines invert by the end:

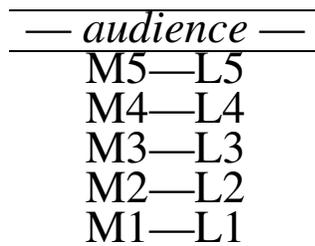


<sup>4</sup>Center man (M3) and lady (L3) dance Sevens and set in place.

<sup>5</sup>The two lines form a single line after the third rotation, facing *stage-left*.

(24) [1:20] **Couples Sevens, Filing, And Waves.**

- (4) Dance Sevens to meet partners (men end on Left side, ladies end on Right), and take Promenade hands while setting.<sup>6</sup>



- (4) Repeat first quarter of Filing, as above, but as couples, to face *stage-right*.<sup>7</sup>
- (12) First and third couples arch over second and fourth couples to begin Waves Of Tory.  
Note that the ordering of couples has changed.
- (4) Turn partner by Right hand, to end in 2 lines, back-to-back with partner.<sup>8</sup>



(8) [1:44] **Lines Into Ring.**

- (4) Lines dance away from each other (one toward the audience, the other toward the curtains).<sup>9</sup>
- (4) Raise hands (wrists up, elbows down), and then dance toward each other, forming a ring.<sup>10</sup>

<sup>6</sup>Partners take hands low on bar 3; raise joined hands on bar 4.

<sup>7</sup>On bar 4, first and third couples in the line turn around to face the couples behind them, toward *stage-left*. All partners switch to just inside hands on bar 4.

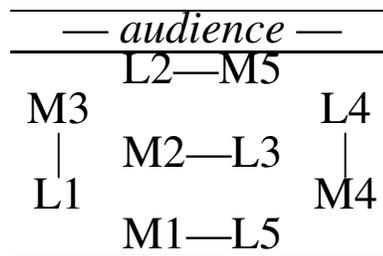
<sup>8</sup>Second and fourth couples turn 1 1/2; all others turn once.

<sup>9</sup>Stop on bar 3; turn over Right shoulder on bar 4, and then take hands (down).

<sup>10</sup>Dancers on the ends of the lines take hands on bar 3 to close the ring, and raise joined hands on bar 4 to match other dancers' hands.

(16) [1:52] **Circle Figures For 10.**

- (2) Ring Right, progressively tightening the circle (wrists up, elbows down, forearms tightly together).
- (2) Men set, while ladies drop partner's hands and dance in front of corner (men switch hands, taking corner's Right hand in his Right) to reform ring on other side of corner, facing out and taking the next man's Left hand in her Left. Men remain facing in.
- (2) Ring Left.
- (2) Men set while guiding ladies to back up and form an inner circle. Ladies take nearest lady's hands (men join together the two ladies' hands he is holding).
- (4) Both rings ring to their respective Rights and set.
- (2) Both rings ring to their respective Lefts.
- (2) M2 and L3 dance into the center and take minimal-space swing hold (Right hands around partner's back; Left hands holding, between each other). Meanwhile, the other 8 dancers form a 4-couple square set.<sup>11</sup>



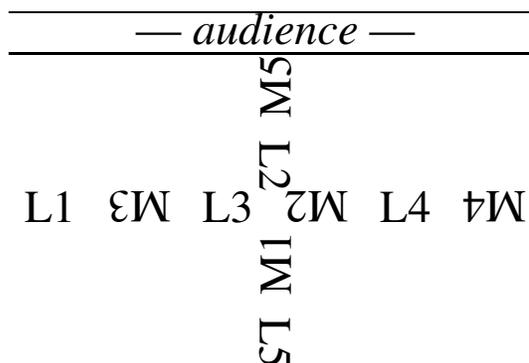
- (16) [2:08] **Iris And Swing.** 4 couples in square dance Iris (ladies follow partner, men follow contra-corner), while center couple swings.

<sup>11</sup>The 4 men finish ringing next to their starting spots. The 4 ladies travel to their respective *new* partners.

(24) [2:24] **Gears For 10.** Gears, as in Chutney, but in a plus (“+”) formation: side and center couples Gear horizontally (row of 6), and head couples Gear vertically (column of 4).

Turn with wrists up (palm to palm) and elbows down (forearms to forearms). Dancers on the ends of lines keep inside hands (hands closest to the lines) raised while setting. Dancers turning toward the end of a line drop their free hand at the start of the first bar of the turn (immediately after dropping hands). Dancers on the end turning toward another dancer raise hands at the start of the second bar of the turn (prior to taking hands with the next dancer).

(2) Turn partner.<sup>12</sup> Horizontal couples turn by Right, ending with men facing curtains on *stage-right* and ladies facing audience on *stage-left*. Vertical couples turn by Left, ending with men facing *stage-left* closer to audience and ladies facing *stage-right* closer to curtains.



(2) Center 4 dancers dance a Star Right halfway (switching places with their opposites). Meanwhile, side couples continue turning (halfway) by Right, as solo head dancers set in place.

(2) Inner 8 dancers turn by pairs by Left hands halfway while outside solo side dancers set in place.

(16) Repeat 2<sup>nd</sup> and 3<sup>rd</sup> steps 4 more times.

(2) Repeat 2<sup>nd</sup> step. All drop hands on bar 2.

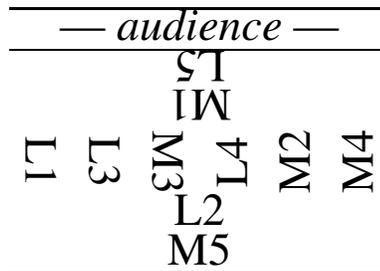
<sup>12</sup>By varying amounts, but less than once around.

(24) [2:48] **Heys For 10.**

(8) 3 X Heys.

Vertical line dancers dance a Hey For 4, with inner 2 dancers passing by Right shoulder. All return to the same side of the horizontal line, but swapped with the other person on that side.

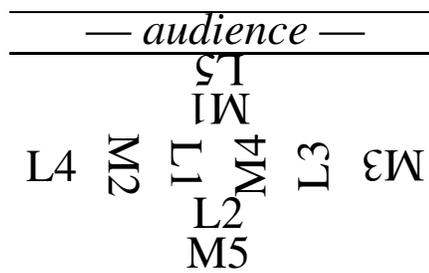
Meanwhile, horizontal line dancers dance 2 separate Heys For 3, with inner 2 dancers passing by Left shoulder.<sup>13</sup> All return to starting positions.



(16) **Crossing Heys For 6 And 4.**

Center 4 dancers pass by Right shoulder to begin a crossing Hey, turning halfway clockwise, while the other 8 dancers dance in place.

Center 4 dancers then pass by Left shoulder the next waiting dancers in their respective lines to continue the Heys. Dancers always pass by Right through the center, passing a dancer every bar and remaining in their respective horizontal and vertical lines.<sup>14</sup>



<sup>13</sup>The horizontal line dancers never pass through the vertical line.

<sup>14</sup>Passage through the center must be done quickly. Also, the lines must remain compact to facilitate prompt travel through the center.

(16) [3:12] **Solar System, Into Squares.**

Center 4 dancers form a ring<sup>15</sup> and ring to the Left twice around, setting after turning the ring halfway each time.

Meanwhile, the next ring of 4 dancers<sup>16</sup> dance Sevens to the Right around the inner ring, moving one quarter to the Right each time and then setting.

Meanwhile, the outermost 2 horizontal line dancers (M3, at *stage-right*, and L4, at *stage-left*) “orbit” around the outer ring, travelling counterclockwise once around and exit the stage<sup>17</sup> by bar 12.

On the final 2 bars, the inner ring drops hands, and the 8 dancers dance into 2 side-by-side 4-hand sets.<sup>18</sup>

— audience —			
Left Set		Right Set	
M2	L5	M4	L3
L1	M1	L2	M5

<sup>15</sup>Starting with the dancer closest to audience and proceeding clockwise: M1, M4, L2, and L1.

<sup>16</sup>Starting with the dancer closest to audience and proceeding clockwise: L5, L3, M5, and M2.

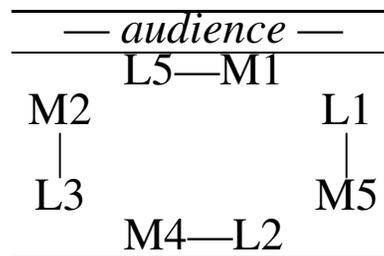
<sup>17</sup>To change into hard shoes, waiting off-stage until just before the step dance portion begins.

<sup>18</sup>M5 must travel halfway around the outer ring to his 4-hand set. The *stage-right* 4-hand set consists of M5 and L3 at *stage-right* facing M4 and L2. The *stage-left* 4-hand set consists of M1 and L5 at *stage-right* facing M2 and L1.

(32) [3:28] **Rectangular Chainsaw Into 8-Hand Set.**

- (4) Inner ladies turn over their Left shoulders into partner's position, while all men dance toward opposite's spot. Inner 4 dancers Star Right three quarters around while outside couples turn by Right hand, as in Men's Chain.
- (4) All men return to their partners to complete the Men's Chain, turning by Left hand.
- (4) Ladies begin Ladies' Chain as inner men cast over Left shoulder. Inner 4 dancers Star Left three quarters around while outside couples turn by Left hand, as in Ladies' Chain.<sup>19</sup>
- (4) Inner ladies return to their partners while outer ladies dance to their new partners, and complete the Ladies' Chain, turning by Right hand.
- (16) Grand See Saw.  
The 2 4-hand sets merge into a single 8-hand set: on the first 2 bars, the outer couples turn into the next counterclockwise (head) couples' spots, while the inner couples turn into the same-side (side) couples' spots. The rest of the See Saw proceeds as normal.  
At the end of Around The House, form a star, with ladies back-to-back with opposite lady; then all double-stomp.

(16) [4:00] **Pinball**, from Cross Reel.



<sup>19</sup>Note that L3 and L1 end in the opposite 4-hand set. No other dancer switches sets.

- (16) [4:16] **Double Quarter Chain**, from High Caul Cap.  
 Turn contra-corner twice.  
 End in 2 4-hand sets again.

<i>— audience —</i>			
Left Set		Right Set	
M2	S1	M1	L1
L3	M4	L2	M5

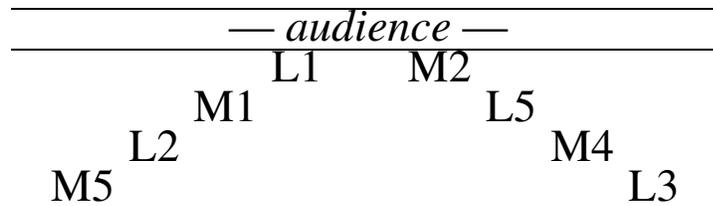
- (32) [4:32] **Body**, from Iron Hand's Fancy.  
 Inner couples split outer couples during Half Telescopes.  
 On the final neighbor-turn (by Right hand), form two lines.

<i>— audience —</i>	
M2	L1
L5	M1
M4	L2
L3	M5

*Music changes melody, to the "transition" portion of Timmie's composition (starting at 4:58).*

(16) [5:04] **Lines And Vs.**

- (4) Advance, with ends of lines high-fiving (matching the music), and retire.
- (4) Pass through. End in a “V” shape, with the “V” pointed toward the audience (opening away from it), and all dancers having turned to face the audience.



- (8) The outermost dancer in each half of the “V” travels forward for 2 bars to the same horizontal level as the next outer dancer, who dances Sevens in place while turning over inner shoulder (Left shoulder for *stage-right* dancer, Right shoulder for *stage-left* dancer). They then take and raise inside hands at the start of the next bar.

Repeat until all are in one joined horizontal line in front of the audience.

On the final 2 bars, take 4 steps forward in line, dropping hands on the 4th step. Off-stage dancers (in hard shoes) re-enter<sup>20</sup> and join at the nearest end of the line. All face audience.



*Music changes melody, to the slower-tempo “step dance” portion of Timmie’s composition (at 5:20).*

(32) [5:20] **Step Dance (Treble Reel) Portion.**

<sup>20</sup>M3 from *stage-right*, L4 from *stage-left*.

# Caller's Notes for 2014 Big Dance Performance:

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(32) [5:20] **Step Dance (Treble Reel) Portion.**

Choreography by Derya Akin, Kunal Sahasrabudde, and Jacek Skryzalin. Musical selection by Jacek Skryzalin, and editing by Jacek Skryzalin and Bob Carragher (first 5 minutes); musical composition by Timmie Wong (final minute).