

Tresso

(Italy, Piedmont)

This dance comes from Piedmont, Val Varaita. It is one of the most beautiful dances from the former Occitania region (which ranged from the Alps to the Pyrenees, from the Mediterranean Sea to the Atlantic Ocean) and typical of Val Varaita. It has been revived in recent years, because of its choreography and dynamic quality. It is the only dance that needs six people to be danced—three men and three women. Like other dances from the same valley, it is then followed by another sequence of figures, called "Balet." The name of the dance means "braid."

Pronunciation: TREHS-soh

Music: 2/4 meter CD: *Danze Italiane Vol. 1*, Band 5.

Formation: Sets of 3 three couples in a column facing the same direction, W to R of M, first couple in Closed Position.



Steps: Balà: facing partner, holding both hands, arm straightened, M hands inside, palms facing out, W hands outside palms facing in;
M: Step on R to R (ct 1); step on L heel next to R (ct &); step on R to R with a small abrupt extension of L ft to side (ct 2); repeat with opp ftwrk (starting L).
W: Step on R to R (ct1); step on the ball of L next to R (ct &); step on R to R (ct 2).

Gallop: wide step with R with slightly bent knee (ct 1); slide L next to R with wt and straighten both knees. Can be done with opp ftwrk.

Virà: facing partner, holding both hands, M put his L hand on his L hip, and his R hand on W L hip. Step on R in front (ct 1); hop on R lifting L knee (ct &); step on L (ct 2). The 2 dancers rotate in a circle about a vertical axis located between them.

Meas Music: 2/4 meter Pattern

2 meas INTRODUCTION No action.

I. FIGURE I (GALLOP)

1-8 Starting with outside ft (ML-WR), Cpl 1 dance 8 Gallops fwd and 8 Gallops back to place. On 8th Gallop, close with a touch (no wt).



II. FIGURE II (BALAR AND VIRAR)

1-4 Facing ptr Cpl 1 dance 4 Balà steps (R, L, R, L), M push hands out, W push hands in.

5 Shift wt back onto R, stretching arms (ct 1); step on L on place (ct 2).

6-8 Turn CW with ptr with 3 Virà steps.

9-12 Cpl 1 separate and cast off to bottom of the set.



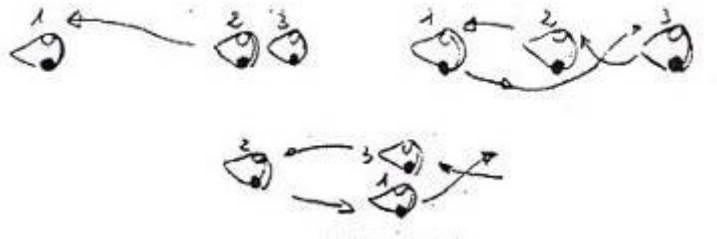
III. FIGURE III

Repeat dance from beg starting with Cpl 2 and then Cpl 3. Note: Cpl 2 begins their Gallop steps in Figure 1 while Cpl 1 is casting off.

Tresso—continued

IV. FIGURE IV (TRESSO – WEAVING)

- 1-16 (or more) Cpl 1 Gallops fwd approx 4 meas, then Gallops back angling slightly to M's R to pass Cpl 2, which starts Galloping fwd when Cpl 1 starts to Gallop back, followed by Cpl 3. Cpl 1 passes Cpl 2 and Gallops between Cpl 2 and Cpl 3 to the bottom of the set; then Cpl 2 comes back doing the same movement followed by Cpl 3. This pattern goes on as long as the band plays the "weaving melody;" the length of which can vary from time to time, depending on the musicians.



At the end of the Tresso, the cpl that ends in front, dance Fig II (Balar & Virar) while the other two cpls walk to reform the set.

Repeat dance from the very beginning (Figs. I, II, III, IV), starting with whichever cpl is now in the Cpl 1 position.

V. FIGURE V (BALET)

- Three cpls in set open out to form a large circle with W on ptr's R
- 1-8 W: Starting with R, 8 Balà steps in place.
M: Starting with R, 4 Balà steps going twd ctr, ending with half turn to L, facing outside; 4 more Balà steps going twd corner W.
- 9 Holding both hands with the new ptr, shift wt back onto R, stretching arms to side (ct 1); step on L in place (ct 2).
- 10-16 Turn CW with ptr with 7 Virà steps, using the last meas to open as a cpl to face ctr, W to R of M.



Repeat Figure V from beg until the end of the music, going on with progression.

SEQUENCE: Live music provides variations in length and pattern. The recording used for this teaching has the following sequence: I, II, III, IV

I, II, III, IV
 V, V

Presented by Roberto Bagnoli