

BYTE-SNURRBOCKEN  
(Sweden)

Byte-snurrbocken is a mixer dance found in a particular local group in southern Sweden where Gordon E. Tracie learned it in 1950. It has a fixed pattern and is done in a bouncy, animated (but not gross) manner.

Pronunciation: BEE-teh SNURR-bohkk-en

Record: Viking V-200a 3/4 meter.

Formation: Cpls in closed shldr-waist pos ready to move in LOD.

Meas

Pattern

- |       |   |
|-------|---|
| 1-8   | A. <u>CLOSED POLSKA TURN ("rundpolska")</u><br>Exactly as described in Snurrbocken, page 146.   |
| 9-16  | B. <u>OPEN RUN FORWARD</u><br>Exactly as described in Snurrbocken.  |
| 17-18 | C. <u>EXCHANGE OF BOWS WITH PARTNER CHANGE</u>  |
| 19    | Exactly as described in Snurrbocken   |
| 20    | Each turn about 3/4 CCW, stepping L,R,L, to face person in opp circle standing to L of orig ptr.  |
| 21    | This new cpl bow deeply to each other, in same feigned dignified manner.  |
|       | W remain in place, M approach this new W, moving diag to his R, stepping R,L,R. New cpl assumes closed shldr-waist pos and repeats entire dance, changing ptrs on meas 20-21 each time. |

NOTE: "Cut-in" potential. An added element of surprise in this version is possible by observing the following: During meas 17-18 when cpls are involved in bowing to themselves, thru meas 19 while each is turning to his or her L, any partner-less individual currently out of the dance, can step in between two other persons of the same gender, and, on meas 20-21, claim the person on their own R as their ptr for the following sequence. Individuals thus displaced must then wait until the next meas 17-19 to similarly cut in.

Historical information: In the old days, when native dances had not yet been "standardized" by the organized folkdance movement, dancing routines were oftentimes quite unpredictable. The bowing sequence in Snurrbocken offered a splendid opportunity for dancers to "scan" the room for another partner ... and for a couple of bars of music, things could get pretty wild! This mixer version of Snurrbocken is an orderly compromise between the "free-for-all" resulting therefrom, and the predictability of the ordinary form usually danced.

Presented by Gordon E. Tracie