

# A Fried Herman Style Primer

Ten style points that Fried made in connection with teaching her dance pattern  
 "An Amherst Cocktail" –compiled by Paul Ross 5.6.2011



## an Amherst Cocktail

duplet  
1<sup>st</sup> cu. in

-8-

- A1 (1-4) All face up. Ptns. join inside hand to lead up a double & fall back.
- (5-8) All face ptn. Set & turn S. Into
- A2 (1-4) Ptns. 2-hand turn  $1\frac{1}{2}$ x around. Into
- (5-8) Hands 4 once around. Ease out to open up the set. Flow into
- B1 (1-8) 4 changes of R & L. Ptns. start crossing by R-hand.  
End with a polite turn for people in 1<sup>st</sup> corner place. Into
- B2 (1-4) { 1<sup>st</sup> cu. cast & go below into 2<sup>nd</sup> place proper  
2<sup>nd</sup> cu. set R. and L., then lead up into 1<sup>st</sup> place improper. }
- (5-6) All turn S. to the R. Into
- (7-8) Ptns. change places with a 2-hand turn  $\frac{1}{2}$ -way. End releasing 1 hand, face, & flow seamlessly into A1.

Fried de Meitz Herman ©  
wrote this dance pattern.



"Country Dance"

Matthew Locke - 1700

- 1) *Lead up a double and back:* The footwork is R, L, R, L (bringing the feet together on the last step); same going back.
- 2) *Texture:* Setting is an example of "texture," different stepping that adds variety to how we move.
- 3) *The Turn Single* leads into the next figure. It is sometimes a twirl in place, but here and in most instances it is not. You dance a small circle about your own place taking one step per beat of music.
- 4) *Getting into Hands-4:* Take the hand extended back by the person in front of you while extending your own hand behind you for the dancer behind to take. Don't look back at that dancer; it is their responsibility to take your hand. Look forward, in the direction of the dance, so as not to break the momentum of the clockwise movement.
- 5) *"Long arms, no elbows"* in Hands-4: Give weight (see Ease & Elegance) in hands-4 and extend the arms in W's; "long arms" does not mean ram-rod straight. The lower torso points in the direction of dance, while the upper torso angles in slightly toward the center. "No elbows" refers to the elbow that

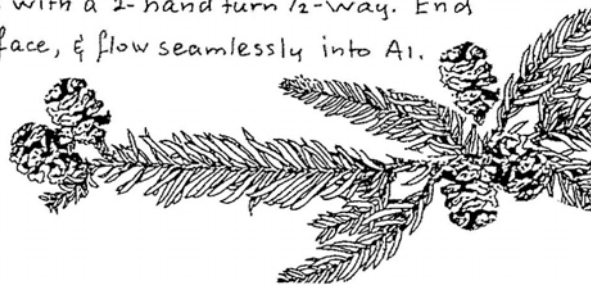


# an Amherst Cocktail

duple minor  
1<sup>st</sup> cu. improper

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- A2 (1-4) Ptns. 2-hand turn  $1\frac{1}{2}$  x around. Into  
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 (5-6) All turn S. to the R., Into  
 (7-8) Ptns. change places with a 2-hand turn  $\frac{1}{2}$ -way. End  
 releasing 1 hand, face, & flow seamlessly into A1.

Fried de Meig Herman ©  
 wrote this dance pattern.



"Country Dance" Matthew Locke - 1

10) *Footwork*: When we walk in the street, the heel touches the ground first, then the foot rolls to the ball of the foot.... In most steps in English Country Dancing it's not the heel that touches the floor most of the time. The foot is flexed so that the toes point slightly downward, and then the ball of the foot meets the floor. The heel is often close to but not really on the floor. This propels the body forward and gives the body the airiness and show of lightness that English Country Dancing requires. The body is now free to *undulate*, to move with the dance. —Fried Herman

sticks out in an unsightly way when you flex one arm and draw it across your body in hands-4, or hold your arms in a hiking position while circling. "No hiking" in any dancing is another Fried maxim. Remember, the arms are dancing too.

6) *Ease out*: Dancers ease out of the hands-4 prior to the start of the R&Ls. This is a standard Fried Herman technique to enhance the flow, the proper transition between figures.

7) "*No stomping hoofs*": By this Fried means you should regulate your moves so that you finish one figure just in time to begin the next without standing still and breaking the flow of the choreography. The hands-4 and the 2-hand turn  $\frac{1}{2}$  way in this dance are prone to "stomping hoofs," but skillful dancing can make the entire dance flow smoothly with no uncalled-for breaks.

8) *Rights & Lefts with hands*: Each pass is  $\frac{1}{2}$  a turn, not a pull by. This is what Fried means in Serendipity when she says "there is no weight." The hands are just below shoulder height. You look back at the one you turn before moving on to the next pass, and you do not let the hands drop down at the end of the turn—"putting hands in the pockets," as Fried would say. You end with a polite turn, unless doing so handicaps the next move.

9) *Cast*: When there is sufficient time, as there is here, dancers should come toward one another slightly before the cast.