

## Veleta Waltz

**Record:** E-45, side B, track 2

**Position:** Open, side by side facing LOD, near hands joined.

**Footwork:** Opposite, footwork given for the man, woman doing the counterpart

### Measures:

1-2 TWO FORWARD WALTZES, SWINGING ARMS FORWARD AND BACK

Swing joined hands forward and both step forward on the outside foot; step forward on the inside foot, turning back to back, and close with the outside foot (L, R, close L).

Swinging joined hands backward, take two more steps in LOD (R, L) turning to face diagonally toward partner, and close (R to L).

3-4 TWO DRAWS IN LOD Changing hands (man takes woman's R in his L) and facing, step to man's L in LOD and draw the other foot to it (L, draw R). Repeat, but on the second draw, don't take the weight on the drawing foot.

5-8 REPEAT 1-4 IN RLOD Facing in RLOD, starting on man's R, waltz back-to-back and face-to-face and draw and draw. Once again, don't take the weight on the drawing foot the second time but leave it free for the next step.

9-10 TWO TURNING WALTZES Take closed dance position, and do two R-face turning waltzes, one revolution to end with man's back again to the center of the hall. To get clear around in two waltzes, the man needs to begin turning as he steps on the L moving in LOD. He should quickly turn his back to LOD. The woman helps by providing a counterweight as she steps her R between his feet.

11-12 TWO DRAWS Staying in closed position, take two draws in LOD, this time taking the weight on the drawing foot both times.

13-16 FOUR TURNING WALTZES, TWIRLING THE WOMAN ON THE FOURTH Starting on man's L, do four R-face turning waltzes, making two revolutions. On the fourth measure the man twirls the woman R-face under his L and her R hand to end in closed position with the woman's back to LOD.

**STYLING:** On the draws, the dancers should bend their bodies toward the drawing foot.

In open position they raise their joined hands and hold their free hands out over the drawing foot. In closed position, they look over their encircling arms and arch their joined hands almost over their heads.

## **VERSE 2**

In its traditional form, the Veleta consisted of just the above 16 bars, danced over and over again. The man twirled the woman on the 16th measure to open position to start over. However, to add more variety to the dance, here is a second verse as danced by the Cheyenne Mountain Dancers.

1-2 STEP, , CLOSE; STEP, , CLOSE IN LOD (IN CLOSED POSITION) Man moving forward, woman backing up, take two canter steps in LOD. The man steps L (count 1), pause (count 2), close R taking the weight on the R (count 3), and repeats. The woman backs up, R, pause, closes L and repeats.

3-4 STEP, THROUGH, STEP; POINT OUT They take one more step in LOD (man's L), then with the other foot step through between their feet toward the center of the hall, and step to the side, moving again to the center. (Man steps L forward, R through, L to side.) On the next measure they point man's R and woman's L toward the wall. Follow the styling tips for the step draws above: arch over the pointed toes with the joined hands held high.

5-8 REPEAT 1-4, MIRROR IMAGE, STEPPING TO THE OUTSIDE AND POINTING TOWARD THE CENTER Man canters forward R, close L; repeat; then he steps forward R, through on the L toward the wall, to the side on the R toward the wall, and points L toward the center of the hall.

9-12 TWO TURNING WALTZES, TWO DRAWS Repeat 9-12 in Verse 1, above.

13-16 VINE, 2, 3; ROLL, 2, 3 Still in closed position, moving in LOD they step to the side, behind on the other foot, and again to the side (man steps L, R, L). On the third step they begin to release hands, and on the next measure, they do a solo turn away from each other, moving down LOD (man steps R, L, R). They go all the way around and take inside hands to begin verse 1, facing in LOD.

### **VERSE 3**

THE MONTANA OR BUTTERFLY VERSE Lloyd Shaw found this third variation in Montana. Because of the position the dances used in the first two measures, he also called this the butterfly verse. Dancers can then dance the verses in alternating order: 1, 2, 3, 1, 2, 3, etc. It should be noted that Verse 3 ends with the dancers in open position and thus can't be followed by Verse 2.

1-2 6-COUNT SOLO ROLL Starting as in Verse 1, in open position and on outside feet, dancers swing their joined hands forward, but then release them on count 3 and turn away from each other (man L- face, woman R-face). Thus they turn three-quarters of the way around, moving down LOD in 6 steps and ending facing each other. The released hands swing high, and at the end of the turn, man takes woman's R hand in his L.

3-4 TWO DRAWS IN LOD (as in Verse 1, measures 3-4)

5-8 SIX-COUNT SOLO ROLL IN RLOD, TWO DRAWS IN RLOD Facing RLOD, swing forward, release hands, roll away (man R-face, woman L-face) in six steps to face, taking the original handhold and do two draws as in 7-8 of Verse 1. Man starts on R.

9-10 TWO TURNING WALTZES Repeat measures 9-10 of Verse 1.

11-12 BALANCE L AND R Instead of the two step-draws of Verse 1, the couple balances in LOD and RLOD. (Man steps to L on L, behind L on R, and L in place, then the same to his R starting on his R.)

13-14 TWO TURNING WALTZES (repeat 9-10) 15-16 PIVOT, 2, 3; DIP In three steps the couple turns one more revolution, almost in place. Then they dip away from each other, in open position, man on R and woman on L, pointing the free foot toward each other, and hold this position for the last two counts.