

AMSTEL POLKA

Also named
TÜÖTTEN POLKA



Recte Faciendo Neminem Timeas

Music - Polka 2/4
Tempo - 50 measures of 2 beats per minute
- 100 beats per minute
- Set Pattern

Duration - The time required to skate 3 sequences is 1 min and 10 seconds.

This dance is dedicated to my ancestors, who lived in Mettingen (Germany) till the beginning of the 19th century and then moved to Holland and the Dutch East-Indies. The natives of Mettingen and surrounding villages were called Tüötten and mainly consisted of merchants, who spoke their own secret language. The so-called 'Hollandganger' traveled by foot to Holland, selling linen and other textiles over there, looking for jobs in the fields during summer, and spending the winters in their native village. In 1795 the Moormann & Ten Brink Company founded the first bank and exchange office in 'Stammhaus Moormann', built in 1780, still existing, and nowadays functioning as Romantic Hotel Telsemeyer. Next to this historie 'Fachwerkhaus' the Tüötten Museum is located.

The Tüötten Polka is a bouncy dance that has to be skated as if one is attending a party in the country, where the polka rhythms invite the couples to take part in a joyful and boisterous dance festival. However care should be taken that basic skating skills are not neglected on the ice floor.

Note for the recreation ice dancer:

Depending upon the skating abilities of the couple a polka tempo suitable for their own skating level can be selected, such as 80 BPM instead of the standard 100 BPM.

The Polka Kick Section: The dance commences in arm-in-arm position with the man's right and the lady's left arms locked at the elbows. The first steps consist of an inside to outside chassé on count 1 and an inside edge on count 2. On count 3 first the big toe of the free foot is brought to the heel of skating foot and then the free leg is kicked sideways with the free foot kept in a hooked position on count 4 (Polka Kick). After a small wide-step the same sequence of steps (4-6) is done but now counter-clockwise. The introduction of the next sequence of steps (7-11) again begins with a small wide-step followed by an inside to outside chassé and a LFI edge (step 9) for both partners. Then the lady performs a quick open Mohawk from RFI to LBI (10a and 10b) in front of the man, while he is changing foot to RFO (10).

The Wide-Step Section: On step 11 the couple faces each other in closed position with the free legs extend sideways, the toes pointed down and not too far apart. Next a wide-step succession is done by making a quick weight transfer from the skating to the free (12) back to the skating (13), and back again to the free leg (14). On step 14 both partners bring their free legs closer to the skating legs to allow the man to make a quick open Mohawk from LFI (15) to RBI (16) while the lady is doing a short chassé from RFI (15) to LFO (16). Step 17 is the same as step 11 except that the man is skating backwards and the lady forwards. Again the free legs are extended sideways with the toes pointed down and not too far apart to allow the next wide-step succession with weight transfer from the skating to the free (18), back to the skating (19) and back again to the free leg (20).

The Polka Promenade Section: On step 20 the man skates a RBI edge and the lady a LFI edge, while both are keeping the free leg bent with the free foot close to the skating knee (stork attitude). Furthermore, in step 20 there is a change of hold from closed to hand-to-hand position (left hand to right hand, right hand to left hand), which enables the couple to start with the polka promenade (steps 21-26). In the polka promenade the couple is skating forwards, mirroring each other. Steps 21-23 are skated clockwise and consist of short chasses followed by a one beat edge (LFI for the man and RFO for the lady). In the promenade the man's left hand is kept at his left hip, while the lady's right hand is kept at her right hip. The lady's left hand is held in the man's right hand and the corresponding arms are first extended backwards. Steps 24 to 26 are skated counterclockwise and are similar to the foregoing step sequence, except that one starts on the opposite foot. During this sequence of steps the arms (lady's left hand held in the man's right) initially extended backwards are now swung forwards. Then the man performs a slide chassé from LFO (27) to RFI (28), while the lady skates an inside open Mohawk from RFI (27) to LBI (28).

The Short End Section: This part of the dance starts with a LFO swing for the man and a RBO swing for the lady in closed position (step 29). At the end of the swing both skaters bend the free leg with the free foot kept close to the skating knee (stork attitude) to facilitate the following short open Mohawk of the man from RFI (30) to LBI (31), accompanied by a short chassé of the lady from LFI (30) to RFO (31). On the next step (32) the free leg is extended sideways to prepare the wide-step sequence from step 33 to 34.

The second wide-step starts on count 4 and is held for 3 beats. On count 1 both partners bring the big toe of the free foot to the heel of the skating foot. On count 2 the free leg is kicked sideways with the free foot in a hooked position (Polka Kick). The arms (lady's right hand in man's left) may move in a similar way, e.g. away from, close to, and again away from the body. Step 35 is a RFI edge for the lady and a LBI edge for the man. Then the lady skates a crossed chassé from LFO (36) to LFI (37), followed by a normal chassé' from LFO (38a) to RFI (38b). In the meantime, the man crosses in front from RBO (36) to LBI (37), followed by a RBO edge of two beats (38). The dance concludes with a crossover from LFO (39) on count 1 to RFI (40) on count 2, held for 3 beats. On count 4 the free leg is bent and kept close to the skating knee (stork attitude). The right hand of the man is brought over the head of the lady enabling the couple to resume the arm-in-arm position, needed for the restart of the dance.

Inventor : Peter Paul Moormann.

Hereby I wish to express my gratitude to Carolina Remiëns for testing the dance with me in all its developmental phases.

First Performance : Christmas Gala EKIJSA, Jaap Edenhal, Amsterdam, 2004

STEPS CHART
AMSTEL POLKA

Position	Step N°	Man's Step	Beats		Step N°	Lady's Step
Arm-in-arm	1	LFI-WS	1/2		1	LFI-WS
	2	RFO-Ch	1/2		2	RFO-Ch
	3	LFI	3		3	LFI
	4	RFI-WS	1/2		4	RFI-WS
	5	LFO-Ch	1/2		5	LFO-Ch
	6	RFI	3		6	RFI
	7	LFI-WS	1/2		7	LFI-WS
	8	RFO-Ch	1/2		8	RFO-Ch
	9	LFI	1		9	LFI
	10	RFO	1	1/2	10a	RFO
				1/2	10b	LBI-oMo
Closed	11	LFI	1		11	RBI
	12	RFI-WS	1/2		12	LBI-WS
	13	LFI-WS	1/2		13	RBI-WS
	14	RFI-WS	1		14	LBI-WS
	15	LFI	1/2		15	RFI
	16	RBI oMo	1/2		16	LFO-Ch
	17	LBI	1		17	RFI
	18	RBI-WS	1/2		18	LFI-WS
	19	LBI-WS	1/2		19	RFI-WS
	Hand-in-hand	20	RBI-WS	1		20
Lady's left hand in man's right hand	21	LFI	1/2		21	RFO
	22	RFO-Ch	1/2		22	LFI-Ch
	23	LFI	1		23	RFO
	24	RFI	1/2		24	LFO
	25	LFO-Ch	1/2		25	RFI-Ch
	26	RFI	1		26	LFO
	27	LFO-Ch	2		27	RFI
	28	RFI-SICh	2		28	LBI-oMo
Closed	29	LFO-Sw	2		29	RBO-Sw
	30	RFI	1/2		30	LFI
	31	LBI-oMo	1/2		31	RFO-Ch
	32	RBI	1		32	LFI

	33	LBI-WS	1		33	RFI-WS
	34	RBI-WS	3		34	LFI-WS
	35	LBI	2		35	RFI
	36	RBO	1		36	LFO
	37	LBI-XF	1		37	RFI-XB
	38	RBO	2	1	38a	LFO
				1	38b	RFI-Ch
	39	LFO	1		39	LFO
Arm-in-arm	40	RFI-XF	3		40	RFI-XF