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6

FINLAND: SÄKKIJÄRVI SAPPU

Salla Saarikangas and Jill Beck

6.1 EXCERPTED SUMMARY

Säkkijärvi Sappu is a Finnish social dance from the region of South Carelia. It is danced by four couples in the formation of a square. The dance is in the active repertoire of various folk dance groups in Finland. This lively dance is characterized by simple footwork and precise spatial formations. Providing opportunities for each participant to dance with all the others in the course of the dance, it is an excellent means for getting to know other members of the group. Many typically European as well as specifically Finnish folk dance elements can be found in the dance.

6.2 MATERIALS

Audio CD
Group(s) of eight dancers

6.3 OBJECTIVES

1. To learn how a dance can reflect a culture
2. To explore the role of dance at social gatherings
3. To practice creating group formations
4. To increase one's acquaintance with, and awareness of the different members of the group
5. To compare and contrast the dance with other Western and Non-Western dances
6. To inspire inquiry on how dances (such as quadrilles and minuets) are preserved and transformed as they diffuse to different countries and through time

6.4 RECONSTRUCTION STRATEGIES

1. Provide background information on Finland: geography; language; people. Ask that students propose ways in which a dance may reflect a culture.
2. Reconstruct the sappu figure first. Explain that this figure works as a refrain or chorus. Compare this to musical forms.

3. Reconstruct each subsequent figure. Stress precise execution of the spatial formations. Also, highlight the swinging arm motion at the start of each sappu figure as well as the correct arm movements for the cross figures.
4. Look for differences and similarities in the women's and men's parts.
5. Learn some of the dances that were danced in Europe before the 20th century (i.e. minuet, contre dances, polka) and look for common elements.
6. Compare *Sappu* with a Non-Western dance, for example the *Olokun* included in this Collection. What are the differences and similarities in terms of the spatial levels used, the footwork, the arm gestures, the carriage, the body parts involved, and spatial arrangements? Is there contact between dancers? What is the relationship of movement and music? What kinds of rhythms do you see and hear?

6.5 ASSESSMENT

Students could demonstrate their learning by one or more of the following:

1. Their ability to move in synchrony with a partner and in a group
2. Their ability to discuss other Western and Non-Western dances with comparisons to *Sappu*
3. Their ability to identify characteristics of the dance and offer their own interpretation about how the dance might reflect Finnish culture

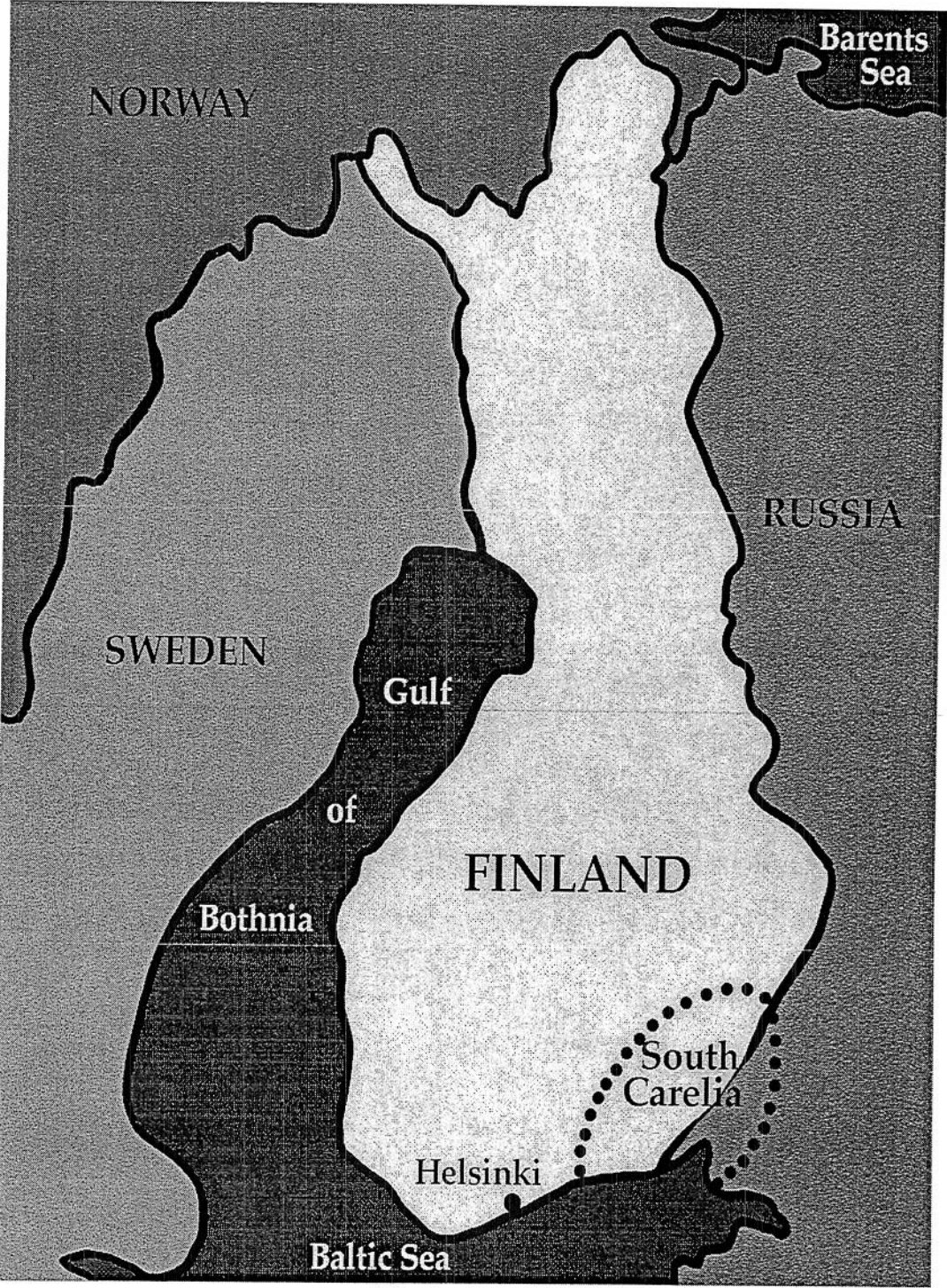


Illustration 67
MAP OF FINLAND
Showing the area of South Carelia

6.6 ABOUT FINLAND

After Iceland, Finland is the northernmost country in the world, with nearly $\frac{1}{4}$ of its total area lying north of the Arctic Circle. Bordered by Russia in the east, Sweden in the west and Norway in the north, and in the south and west by the Baltic Sea, Finland is the fifth largest country in Europe in area, yet it has less than 5 million inhabitants.

Most of Finland is lowland, and there are no points of very high elevation. However, minor variations in surface relief are typical of the landscape, which is dominated by forests and lakes.

The Finnish language clearly differs from almost every other European language. Together with Estonian and Hungarian, it belongs to the Finno-Ugric language group. In some areas of Finland, Swedish is the dominant language. In fact, Finland has two official languages: Finnish and Swedish. Approximately 6% of Finns use Swedish as their first language.¹

Finland became independent in 1917 after being ruled first by Sweden (c1200-1809) and then by Russia (1809-1917). At the beginning of the 1950's, Finland was still a semi-industrialized country that was recovering from serious losses in the Second World War. A large part of the population was working in agriculture and forestry. The next 20 years saw extremely rapid growth and urbanization. Today Finland is an industrialized country where most people live in urban centers while large areas of country are very sparsely populated.² The lifestyle in Finnish cities is similar to other cities around the world, where international influences have weakened the indigenous cultural heritage.³

6.7 BACKGROUND FOR FINNISH FOLK DANCES

The written history of dance in Finland is incomplete. Little is known about how dance evolved in Finland, or how dances arrived from other countries. Some poems in Kanteletar, a collection of old Finnish folk poems, describe how social dances came to Finland from far away countries, bringing new, amusing pastimes to the Finns. The oldest known tradition of dance in Finland is from the Middle Ages, when French caroles spread to Finland. In the 17th century the polska became popular. It had originated in Poland and came to Finland by way of Sweden. In the 18th century the minuet, another French import, arrived in Finland. Other popular dances in 18th century Finland were contre dances, the English country dances that had become fashionable in the French court. Later on, the formation of the country dances changed from two lines to a square and the dances were called quadrilles. The steps of the quadrilles were simpler than the steps in dances such as the minuet, and the genre thus became, and remained, very popular. The quadrilles form the largest group of dances that have been preserved from the Finnish dance heritage.



Illustration 68

Dances in quadrille formation: four couples in a square.

Photo courtesy of Salla Saarikangas

In the nineteenth century, couple dances such as the waltz and the polka joined quadrilles as popular social dance forms. Finnish folk dances began to be recorded after the turn of the century, and it is mainly these descriptions that form the base for the repertory of Finnish folk dance groups today. *Tanhuvakka*,⁴ the largest and most recent collection of folk dances, contains instructions for 242 dances from the Finnish speaking areas of Finland. Similar instructions for dances from the Swedish speaking areas are collected in, among others, *45 folkdanser*⁵.

Finnish folk dances are mostly variations of traditional European court and ballroom dances, which spread first to Finnish high society and from there to other socio-economic groups. Because Finland has been fairly isolated from the rest of Europe, both by its remote location and its different language, dances have been better preserved there than elsewhere in Europe. This is particularly true in rural areas. This preservation of older dance forms, as well as both the Swedish and the Russian influences, give Finnish folk dances their own particular look.

In terms of Finnish folk dances, and Finnish folklore in general, three different regions of the country can be distinguished. The dances of the Swedish-speaking west coast have been influenced by Swedish and French dances. The minuet, danced with extreme solemnity, has survived in this area until this day. It is usually paired with the contrasting, lively *polka* and is still sometimes danced at weddings. Dances from the Orthodox region of Carelia, the most eastern part of Finland, show the influence of

Russian dances in the form of men's solos and some liberty to improvise. Neither of these characteristics appear elsewhere in Finland. The third region includes the rest of Finland.

Although there are some regional differences, Finnish folk dances have several features in common. They have always been egalitarian. There are no competitive or virtuosic dances, and, consequently, the dances do not contain acrobatics or showy jumps or lifts. Neither are there any war or sword dances, or animal or work dances. Props, such as sticks or scarves are not used. Because of their social nature, the dances are meant to be enjoyed by small groups. Except for some sections of some Carelian dances, there are no solo dances nor are there any dances for great masses. In Finnish folk dances, men and women always dance together as equal participants. Their roles are different, but both are as important. Finnish folk dances are also typically very repetitious: the men repeat what the women did or vice versa: a step sequence is first done clockwise, then counter clockwise; the side couples repeat what the end couples did, etc.

6.8 FINNISH FOLK DANCE TODAY

Folk dancing in present day Finland is an organized hobby or avocation. The two main folk dance organizations, the Finnish Folklore Association and the Swedish Folklore Association in Finland both work for the preservation and presentation of authentic dances from Finnish history. These organizations also educate folk dance teachers. As of 1998, there were approximately 50,000 folk dancers in Finland, a country of roughly 5 million people. There are several folk dance groups that perform at very high artistic levels; half of the folk dancers are children and teenagers⁶.

Every year the central folk dance organizations decide on a dance program for the year. In the fall, instructors from around the country gather at a weekend course where they learn some 20 dances. During the year, the dances are practiced by the different folk dance groups all over Finland. At the end of the season, in May or June, folk dance groups gather at a national folkdance assembly for a weekend to dance together the dances they have prepared during the year.⁷

Naturally, other dances than the ones in the national year's program are included in the rehearsal of the dance groups. These dances are shown both at parties and concert performances. Many folk dance groups specialize in dances from one of the three Finnish regions (Finnish Swedish, Carelian or the rest of the country). In addition to the traditional folk dances, instructors may create their own variations of traditional dances or choreograph new dances in the folk dance idiom. Another genre that has become popular involves theatricalized performances around a theme, such as a typical 19th-century wedding in Pohjanmaa or an evening of Carelian songs, games and dances.

6.9 HELSINGIN KANSANTANSSIN YSTAVAT

In preparation for the notation of a representative Finnish dance, several folk dance groups in Helsinki were contacted in January 1992. Rehearsals of two different folk dance groups were observed: *Brages Danslaf*, a Finnish Swedish group; and *Helsingin Kansantanssin*

Ystävät, which had many Carelian dances as well as dances from the rest of Finland in its repertory. In a shared performance of the groups *Katrilli*, *Motora* and *Pörriäiset*, dances from all the three regions were evaluated, as well as an original dance and song suite.

The dance chosen for notation was in the repertory of Helsingin Kansantanssin Ystävät (Friends of Folk Dance in Helsinki), which was founded in 1901. The group is led by Outi Rinta-Filppula, and consists of eight couples whose ages range from 20 to 60 years. Most of them have danced folk dances for many years, several of them since they were children.

6.10 SAKKIJARVI SAPPU

Sappu is a generic name for a certain type of dance from the region of South Carelia. The dance manual *Tanhuvakka* contains instructions for six different *sappus* that were recorded during the first two decades of this century.

All *sappus* are dances for four couples in a square formation to music in 2/4 time. The steps in the *sappus* are very simple. *Säkkijärvi Sappu* uses a skipping step, while all the other *sappus* are danced with plain walking steps. While the footwork is simple, the figures (the spatial interrelationships in the dances) are more complicated and varied. All six *sappus* include a circle figure and a grand round figure.



Illustration 69

Grand Round figure with dancers passing each other by taking alternating hands
Photo courtesy of Salla Saarikangas

Four of the Sappus have a cross figure for both men and women.



Illustration 70

Cross figure for women

Photo courtesy of Salla Saarikangas

All the *sappus* also have a figure variously termed haaloo, haalaaminen or harominen. These figures involve moving to, and spinning around with a new partner, either with one on the opposite side of the formation or with each dancer of the opposite sex in turn, and then returning to one's own partner.



Illustration 71

Spinning with partner in the haaloo
Photo courtesy of Salla Saarikangas

All *sappus* have a figure called sappu, which functions as a chorus and is repeated either before or after each other figure. The sappu figures vary in different *sappus*. In the sappu figure of *Säkkijärvi Sappu* the women of the end couples move across to the opposite man, spin with him and then return to their own partner and spin with him. Then the two side couples repeat the same. Other sappu figures differ from this one, but all of them include movement towards the opposite couple and some feature turning around. The side couples always repeat what the end couples did. As a result, the dances show great symmetry.

6.11 DANCING SAPPU

When dancing *Säkkijärvi Sappu*, it is important to keep in mind the extremely social nature of the dance. The dancers acknowledge each other and are playful, even flirtatious.

Since *Sappu* demands considerable stamina, it is important to avoid a loss of precision towards the end of the dance. This is particularly important for the numerous repeats of the sappu figure, which need to retain clarity as well as energy. The climactic moment of the dance is the stamp and the arm swing in the beginning of each sappu figure. The stamp should be clearly audible and the arm swing should send the women flying across the square.

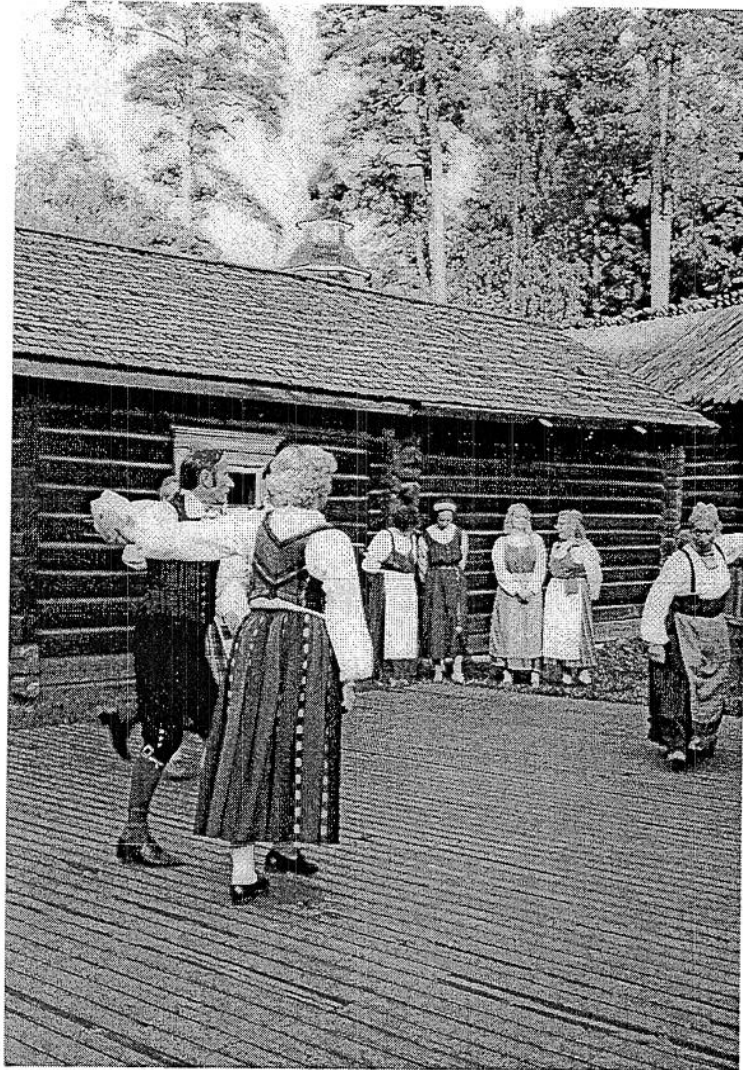


Illustration 72

Preparatory stamp and arm swing, to send the woman flying across the square into the Sappu figure
Photo courtesy of Salla Saarikangas



Illustration 73

Sappu figure right after the stamp and arm swing: the woman is propelled forward
 Photo courtesy of Salla Saarikangas

When the dance is performed for an audience, it may involve some acting, to represent different personalities. For example, the performers could present themselves as bashful or flirtatious, polished in their manner or jolly. When the dancers are momentarily inactive, such as when the side couples rest during the end couples' *sappu* and the women rest during the men's cross, they should not become passive. They should continue to watch the dancing or discreetly interact with their partner. This stylistic advice is meant to capture the spirit of the dance as it was created, for fun and socializing, even when it is performed in a more theatrical environment.

6.12 SAPPU AS A REFLECTION OF FINNISH CULTURE

One striking element of *Säkkijärvi Sappu* is the even temperament of the dance. The rhythm is steady and there are only minor changes in the level of intensity. This seems reminiscent of the somewhat monotone delivery of the Finnish language and the only slight variations that one finds in the Finnish landscape. *Sappu* also seems to promote such virtues as stability, patience, reliability, accuracy and moderation, all considered desirable qualities by Finns. The only movement that has a stronger emphasis is the stamp and the arm swing in the beginning of each *sappu* figure. (See the upbeat and measure 1.) However, even this more accented movement is still in keeping with the general character of the dance. It gives the dancers a nice sense of momentum and sends them dancing across the square, but the dancers never lose control of their bodies. In

general, *Säkkijärvi Sappu* appears to promote gender equality, a virtue in which Finns take pride. The grand round figure (measures 17-32), the spinning figure (measures 49-64) and the circle figure (measures 81-96) are done by women and men together and with similar steps. Both the cross figure (measures 113-128 and 145-160) and the haaloo figure (measures 209-224 and 241-256) are done first by men, then by women. The order of the repeats could be seen as a hint of sexual inequality, but because there are many other Finnish folk dances in which the men repeat what the women do first, it would be incorrect to place too much importance on this.

Although women and men are equally important in the dance, there is a slight difference in their roles. In the sappu figure (for full notation see measures 1-16), the men stay in place while the women move to the opposite side of the square. Nevertheless, the men are the ones who make the women move by sending them forward with the arm swing.

The difference between the sexes is also apparent in the arm gestures in the cross figures. As the men approach the center of the square they lift their arms much higher than the women. The men's hands are above eye level, while the women's hands only rise to slightly below shoulder level. When the dancers change direction in the cross, the men swing their left arms up and approach each other's wrists from above. The women instead lower their left arms to change hands and approach the others' wrists from below. The Rose figure (measures 313-320) ends the whole dance with the women being carried on the joined arms of the men. Even in this seemingly egalitarian dance, traditional roles for men and women are still present.

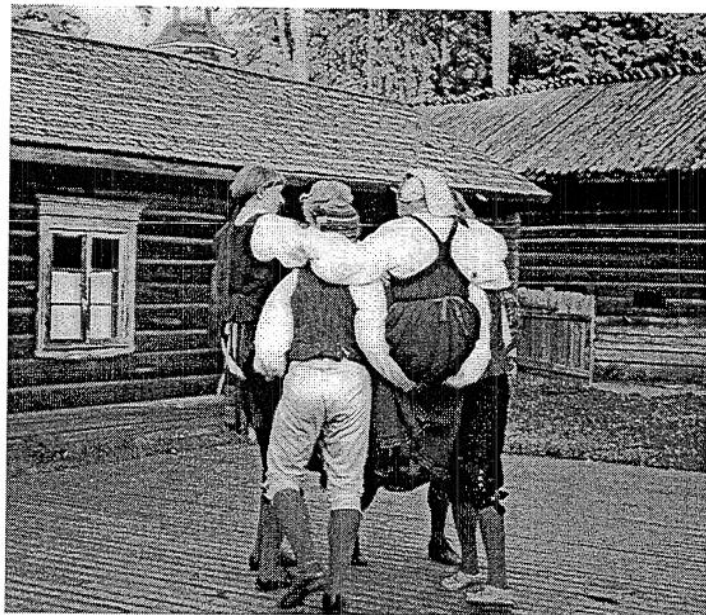


Illustration 74

The Rose figure, with the women carried around the circle to end the dance
Photo courtesy of Salla Saarikangas

6.13 COSTUMES

The dancers wear national costumes that vary by region. There are nearly 400 different national costumes in Finland. Contemporary designs are made according to the traditional costumes worn by the rural farming population in the 18th and 19th centuries.

Features typical for the dresses from Carelia, the region where *Säkkijärvi Sappu* comes from, include, for the women: dark one-color or checked skirts of mid-calf length; white smocks embroidered down the front; or a dark, fairly loose bodice over an ordinary white blouse. On their heads, the married women wear a veil or an embroidered wimple coif of Russian Orthodox origin. The girls, in turn, wear a red band, or braids decorated with tin studs. The men's costume consists of single color knee-length trousers, a waist coat and a white shirt. The shoes worn with the national costumes are black and must have a low heel: buckled shoes, lace-up shoes or slip-ons are suitable.

Usually, the dancers own their own costumes, which they might also wear when they attend more informal festivities such as weddings or festivals.



Illustration 75

Costumes for the *Sappu*

Photo courtesy of Salla Saarikangas

6.14 MUSICAL INSTRUMENTS

The music that accompanies Finnish folk dances is typically very repetitive. Most of the dances are in duple time, and generally the rhythms are very simple, with the rhythm of the steps following that of the music. The music generally maintains the same tempo and intensity from the beginning of the dances to the end. Finnish folk dances are accompanied by either violin, clarinet or accordion, with violin being the most popular instrument throughout the country except in Carelia. Although the use of an accordion has the shortest tradition in Finland, it is now very popular and considered the most correct instrument to accompany Carelian dances. Clarinet is used mostly in the southern and western parts of the country. Usually dances are accompanied by only one musician; this is due to financial limitations rather than for authenticity. However, even when several musicians play together, they usually play in unison rather than in a complex arrangement of parts.

6.15 TERMINOLOGY

Finnish is a phonetic language. The first syllable is always stressed, no matter how long the word. All of the following terms are pronounced in Selection 18 of the audio CD.

1. The names of the different figures:

Kättely: grand round, literally "hand shake"

Paripyörintä: spinning with a partner

Piiri: circle

Poikien risti: men's cross (literally boys' cross)

Tyttöjen risti: women's cross (literally girls' cross)

Poikien haaloo: men's haaloo (literally boys' haaloo)

Tyttöjen haaloo: women's haaloo (literally girls' haaloo)

Ruus: rose

2. General dance vocabulary:

Hyppyaskel: skipping step

Pääpari: end couple

Sivupari: side couple

Pari: pair, couple

Myötäpäivään: clockwise

Vastapäivään: counter clockwise

Oikea: right

Vasen: left

Eteen: forward

Sivulle: to the side

Taakse: backward

Jalka: foot or leg

Käsi: arm or hand
Uudestaan: again
Hyvä: good

3. Numbers to count by:

Yksi: one
Kaksi: two
Kolme: three
Neljä: four
Viisi: five
Kuusi: six
Seitsemän: seven
Kahdeksan: eight
Yhdeksän: nine
Kymmenen: ten

Säkkijärvi Sappu

Notated by
Salla Saarikangas
as performed by
Helsingin Kansantanssin Ystävät
(Friends of Folk Dance in Helsinki)
in
Helsinki, Finland, 1992

Music: traditional, arrangement by
Alan Terricciano

Dance score checked by
Ray Cook

Labanotation Reading Level:

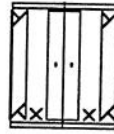
Intermediate

Theory and Score-reading Elements:

Parts of limbs and torso
Partner and group relationships
Focal points for dancing in a circle


Directions of travel are notated generally, as the dancer would sense the movement. Refer to floor plans for subtleties of paths.

1. Key signature.

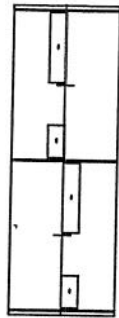


Legs are parallel and the knees remain released.

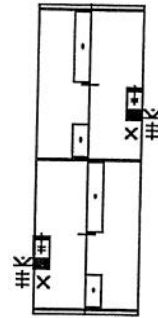
2. Preparation for the sappu figure (pick-up prior to measure 1).

 Arms swing back with a major inclusion of the torso, in order to generate the power for the vigorous start of the sappu.

3. Gesture leg in step-hops:

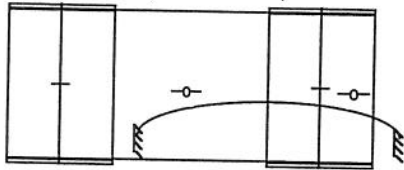


equals

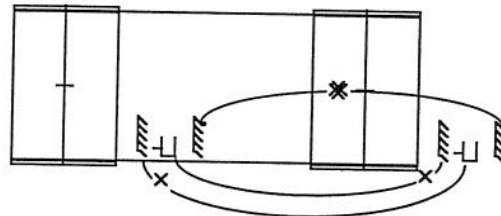


Gesturing leg pulls up and slightly forward with flexion in the ankle

4. Thumb grip (measure 3)



equals



(See Illustration below)



Illustration 76

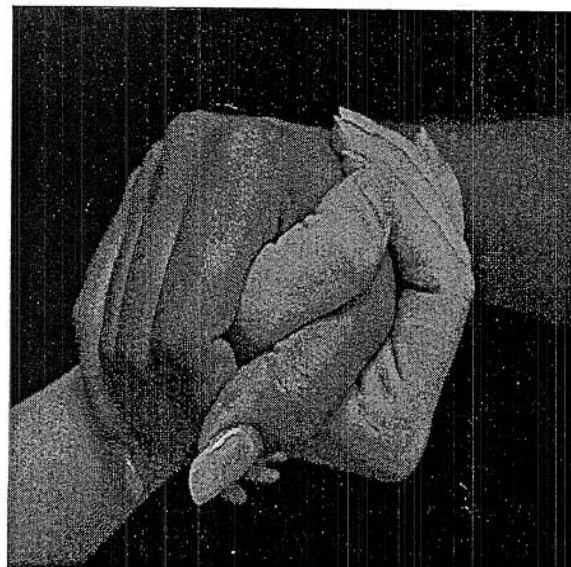




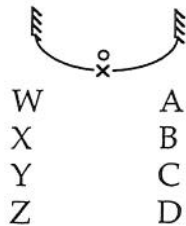
Illustration 77

5. Amount of traveling with the step hops (measure 80 in comparison to measure 81). Note the difference in the following:

 Both the step and the hop travel forward.


 Only the step travels. The hop lands in place.


6. Identifying partners in hand shakes (measures 17-28):



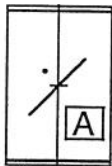
The letters next to each other refer to the partners in each hand shake. In this example, W shakes hands with A, X with B, Y with C and Z with D.

7. Floor plans for the grand round figure (measures 17-28): A circular path is drawn on the floor plan for the grand round figure to stress the sense of moving in a circle. While moving around in the circle, the dancers pass right shoulders when shaking right hands and left shoulders when shaking left hands. This is described with the relationship pins between the staves:

 passing right shoulders

 passing left shoulders

8. Sectional repeats:



Sappu is repeated before each other figure. This is written as a sectional repeat of A.

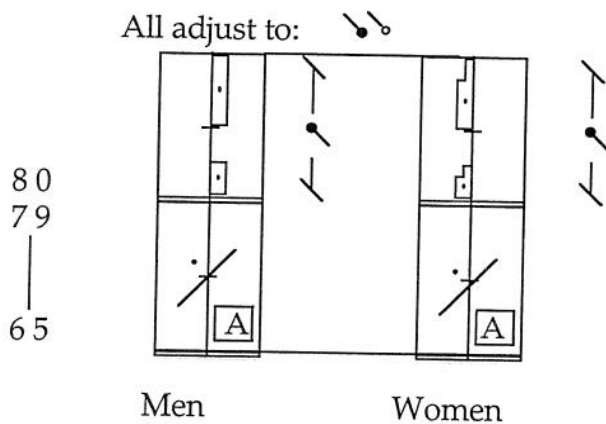


Sectional repeat of B refers to the grand round figure. When both sappu and the grand round figure are repeated, it is written as a sectional repeat of A followed by a sectional repeat of B.

9. Dancers' facing at the end of the sappu figure:

The dancers modify their facing at the end of each repeat of sappu, depending on where they need to face to enter the next figure. The first sappu ends with the dancers facing their partner. This is the "standard" ending of sappu. Any other kind of ending is written as a second ending to the sectional repeat of sappu (figures III, IV, V, VII, VIII and X). Relationship pins are written after each repeat of sappu to facilitate reading.

Example:

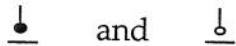


10.



The right arm is forward high, adjusted down somewhat toward forward middle (measure 113).

11.



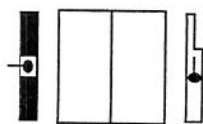
The meeting line and the pin indicate that there is a man (♣) or a woman (♠) in front of you (measures 115/147).

12.



Grasp the right wrist of the person in front of you (measures 115/147).

13.



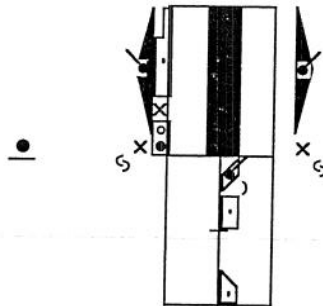
The women's left arms are down, but lifted slightly to the side to raise the skirt. Their right arms are forward middle, dropped slightly toward forward low (measure 145).

14. Identifying partners in haaloo (measures 209-224 and 241-256):

Similar writing convention as in the hand shakes is used. (See note 6.) The letters below the hand symbols refer to the partners in spinning. Thus, for example, in measures 211-212, X spins with D, Y with A, W with B and Z with C.

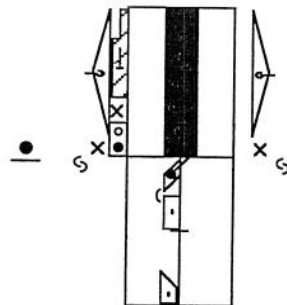
15. Measure 312 for the men:

The men bend down and lean forward as their arms move behind the women on each side of them. They are preparing to lift the women:

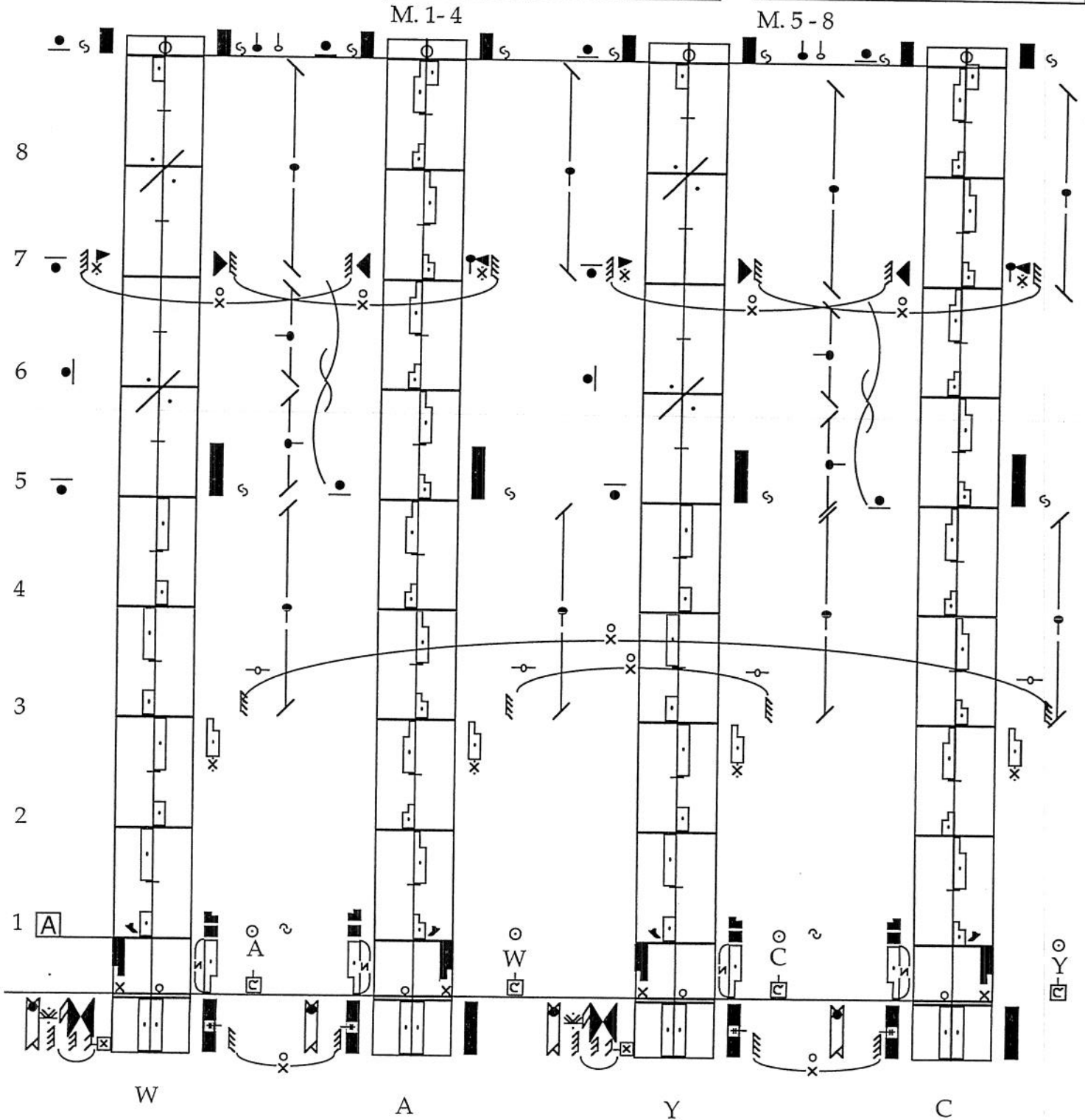
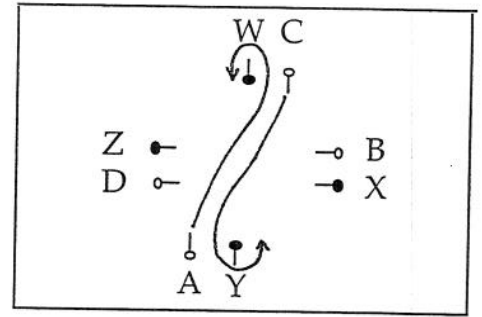
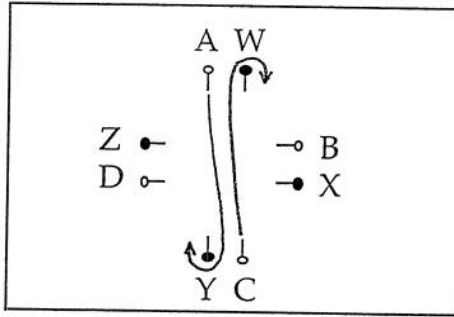


Measure 312 for the women:

The women tilt far forward (between forward high and forward middle) to allow the men to begin positioning for their support:

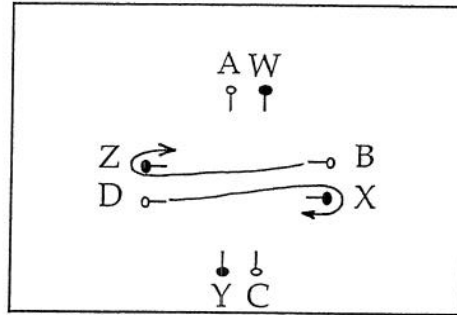


END COUPLES' SAPPU
 (Side couples inactive;
 they stand and wait.)

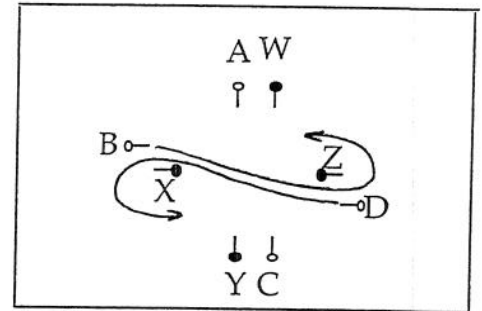


SIDE COUPLES' SAPPU
(End couples inactive; they stand and wait.)

*Note: All couples adjust in M. 16 to achieve ● - ○ facing.



M. 9 - 12



M. 13 - 16

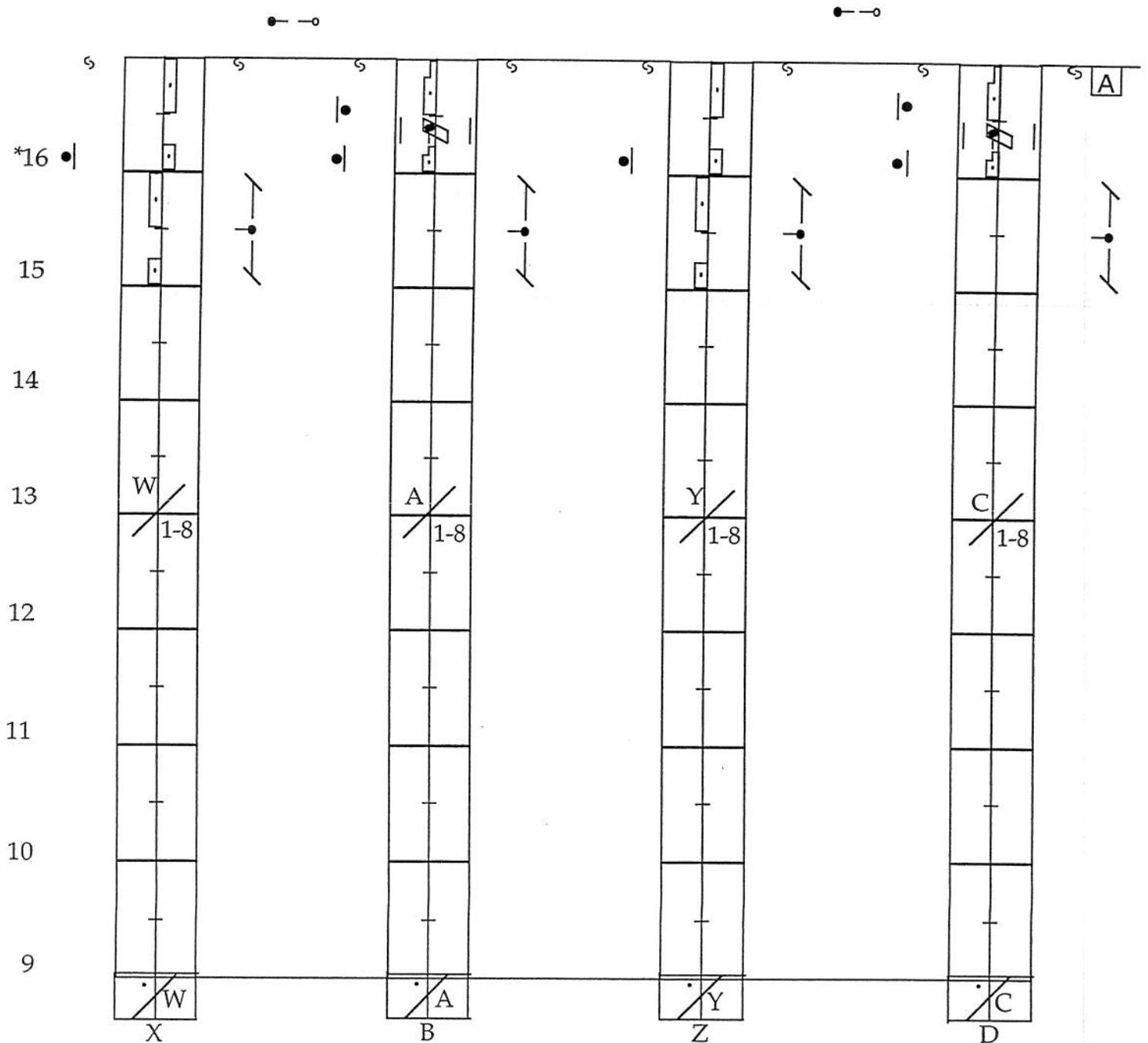
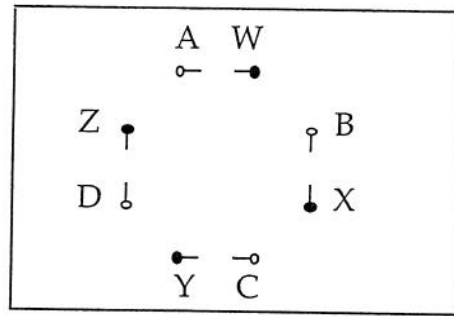
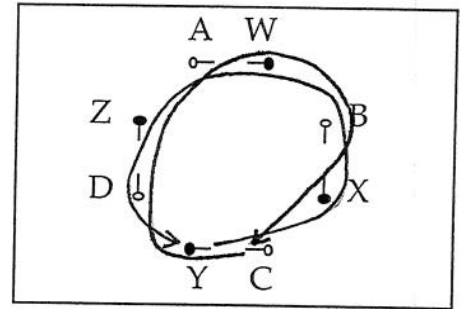


Figure I: GRAND ROUND
"Shake hands"

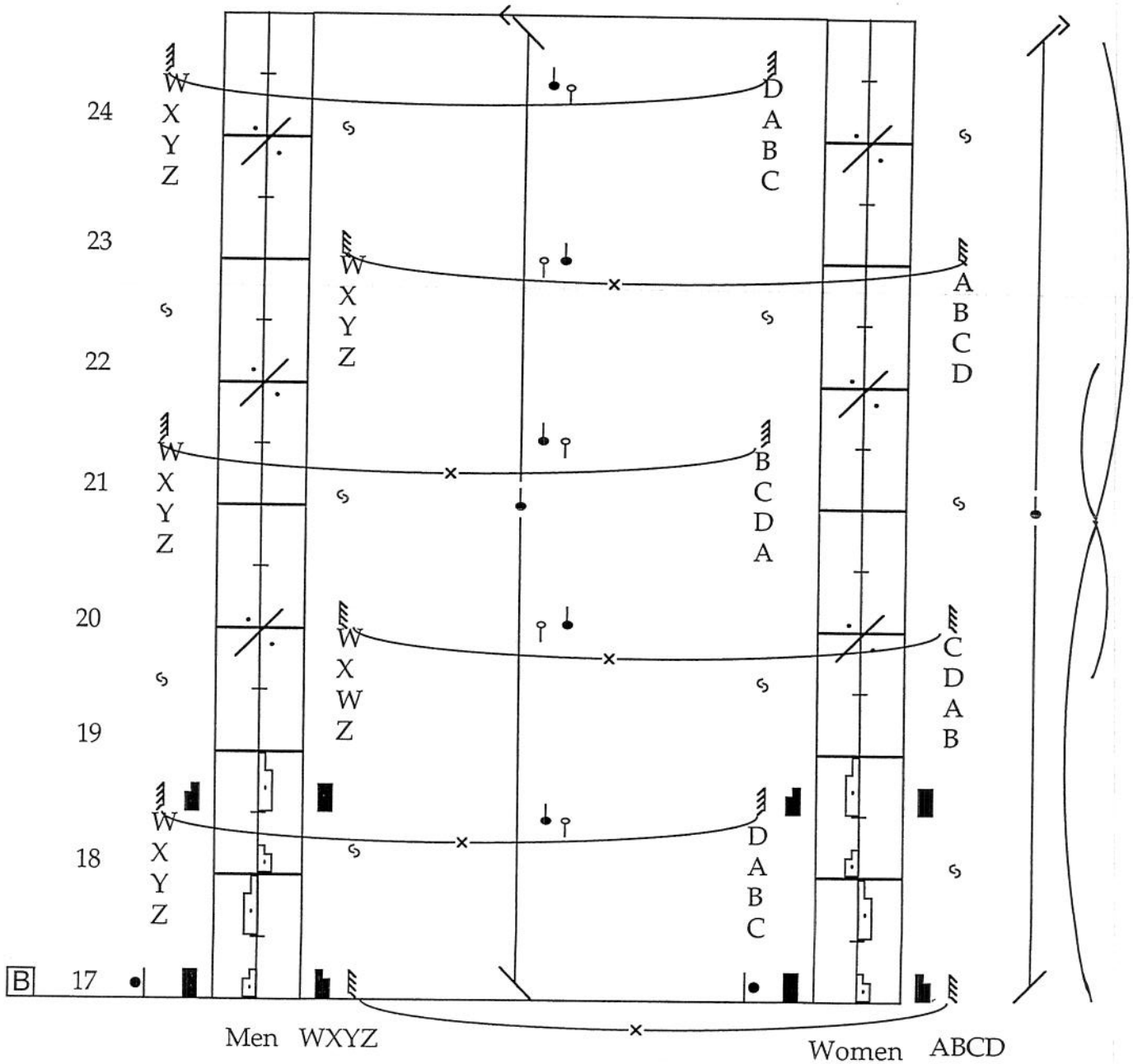
Note: The ad lib sign refers to the timing of the hand grasps. The rhythm of the steps remains steady.

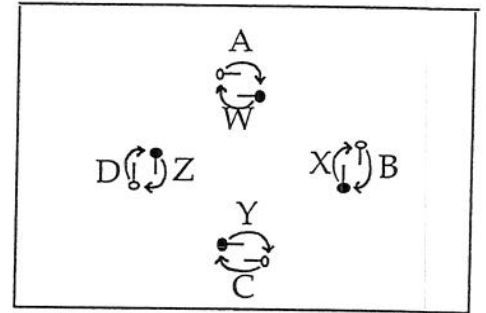


M. 17 starting position



M.17-28





M. 29 - 32
Couples circle clockwise.

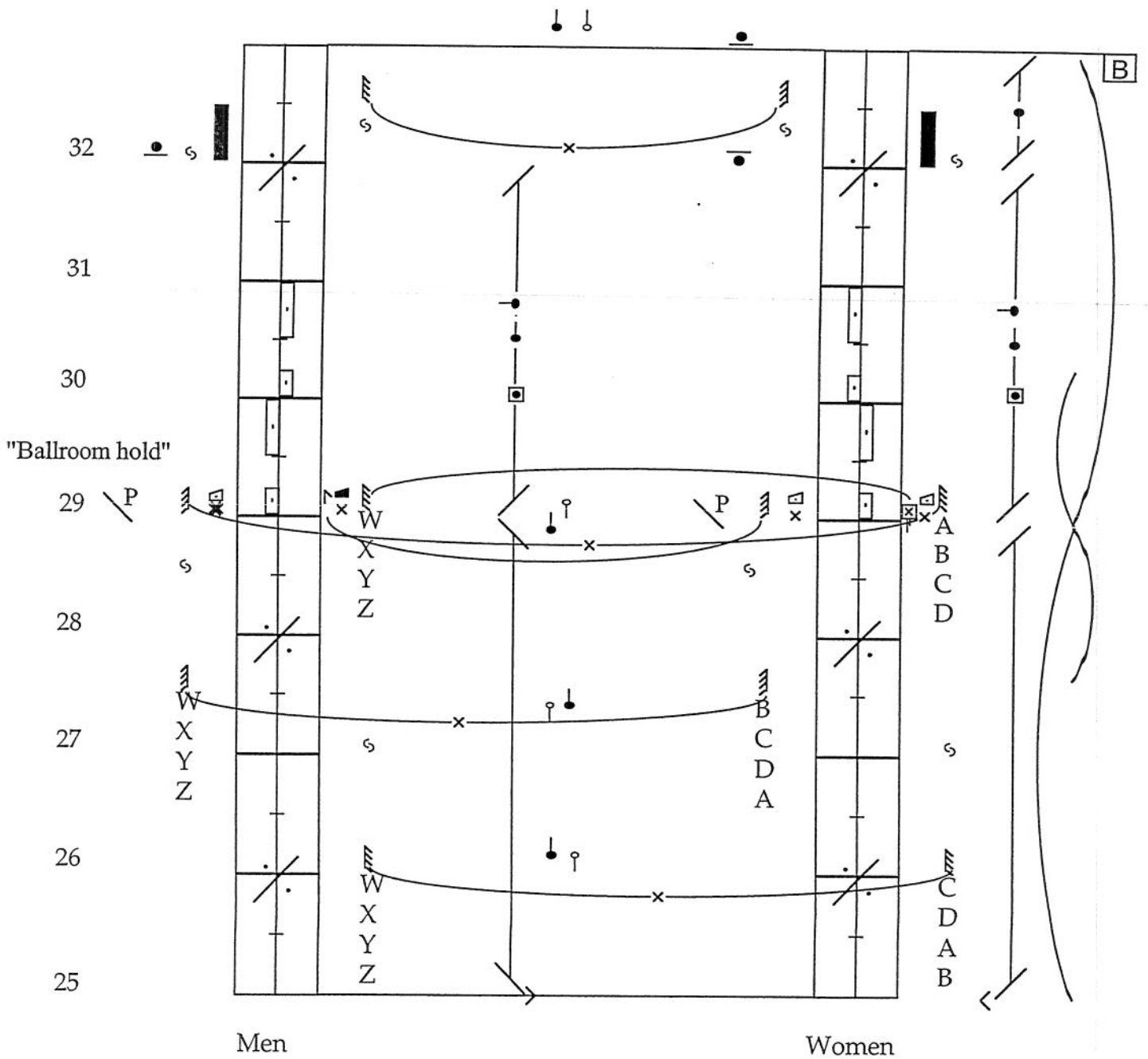
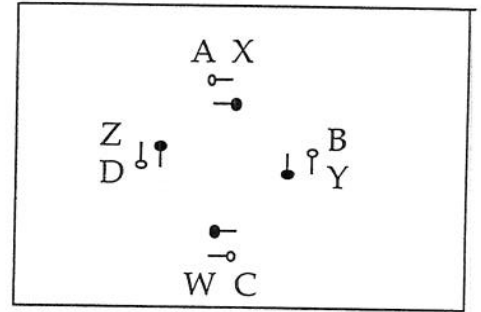
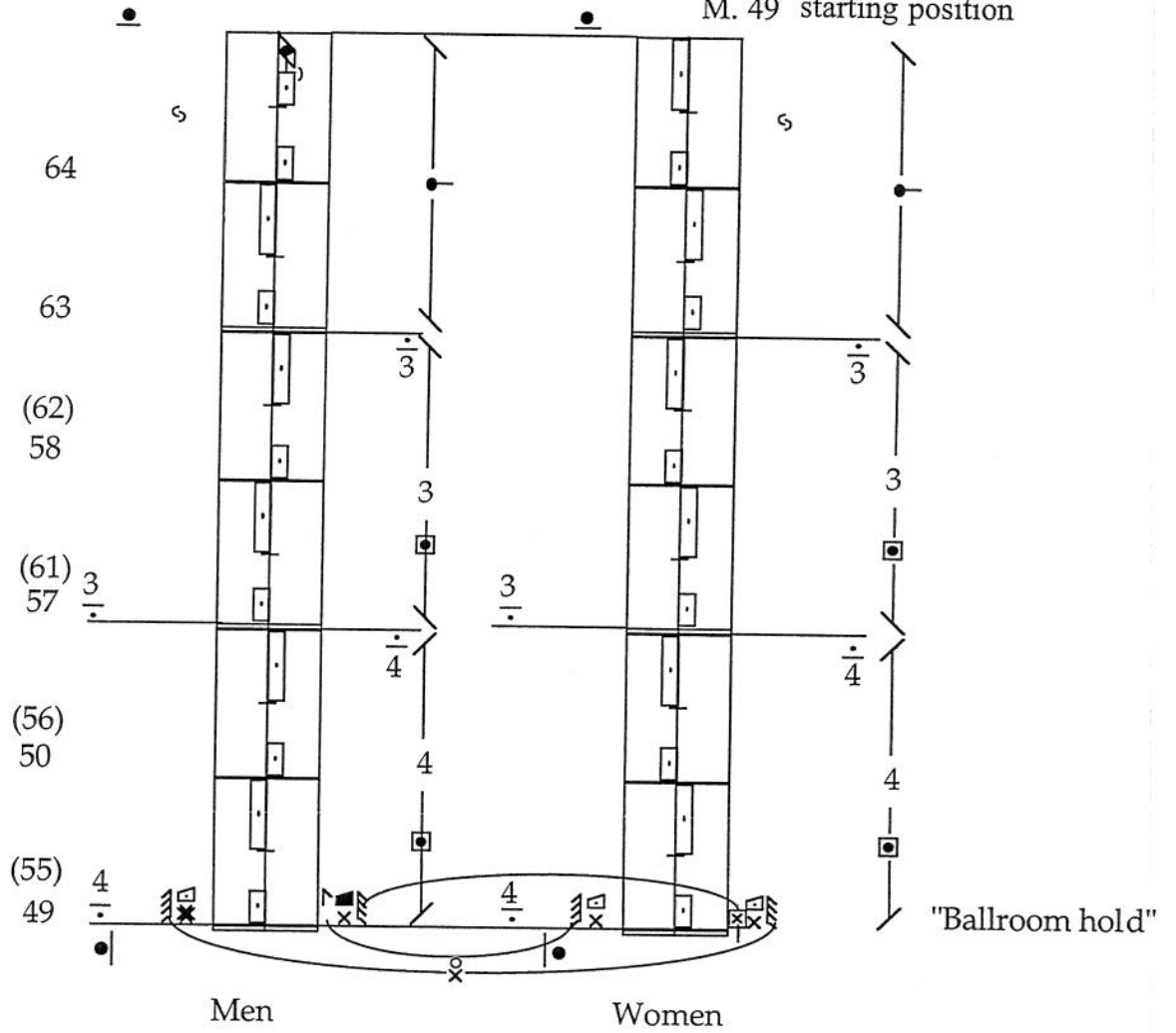


FIGURE II: SPINNING WITH PARTNER

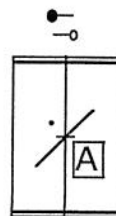


M. 49 starting position



All adjust to:

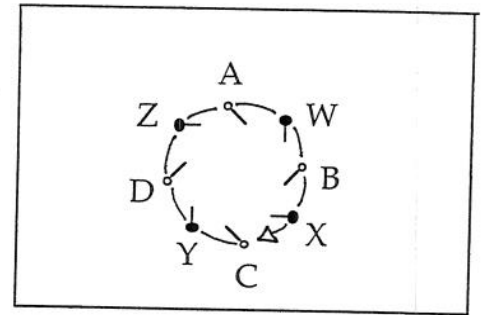
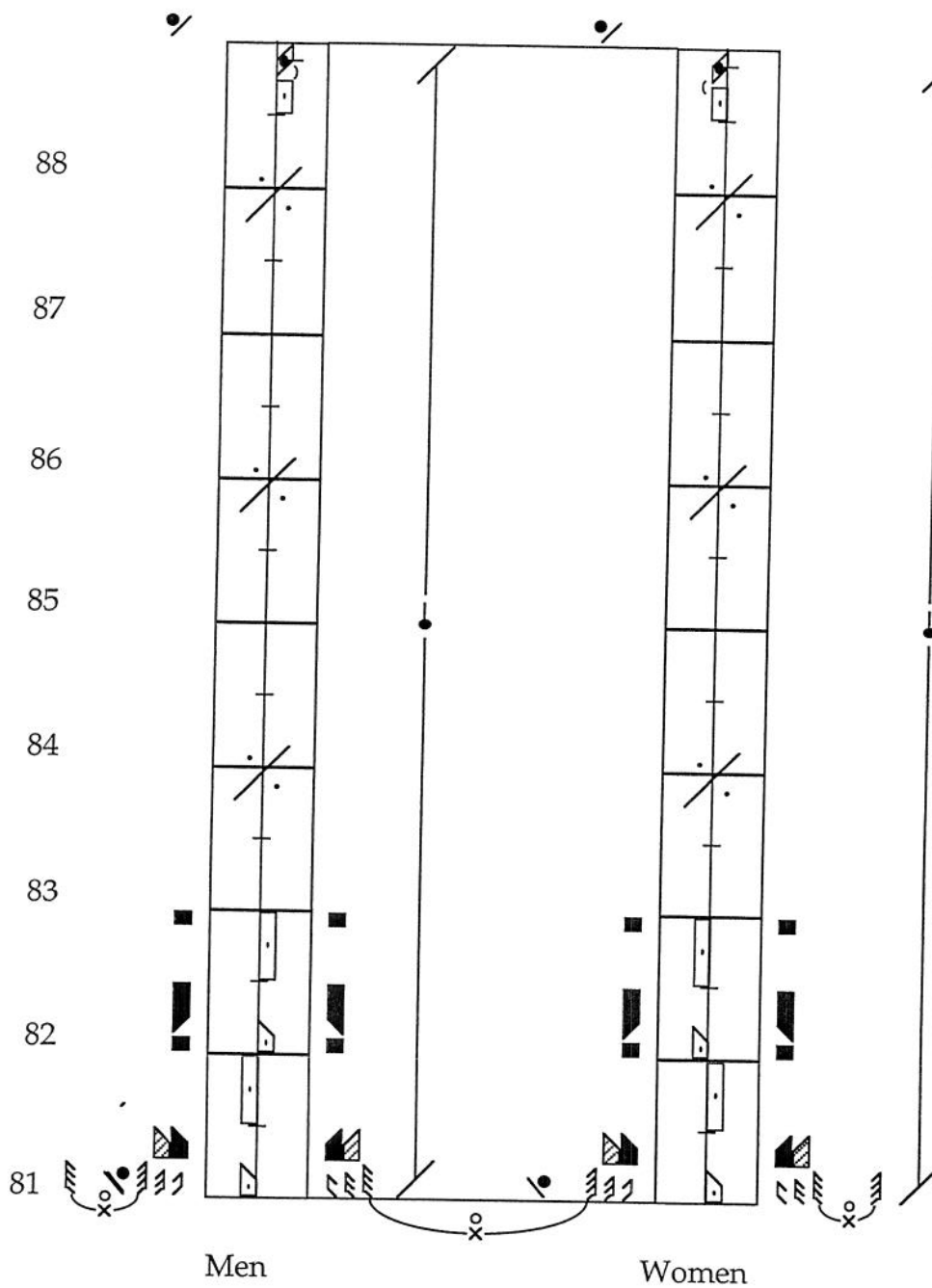
4 8
|
3 3



All

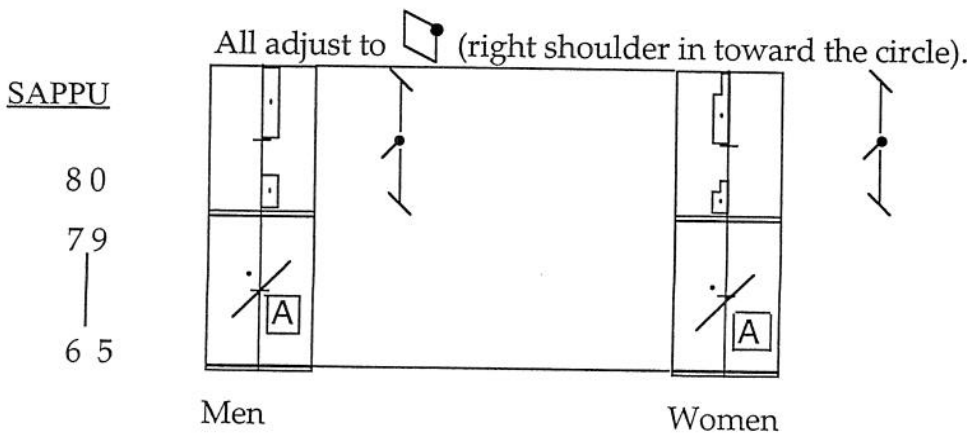
SAPPU

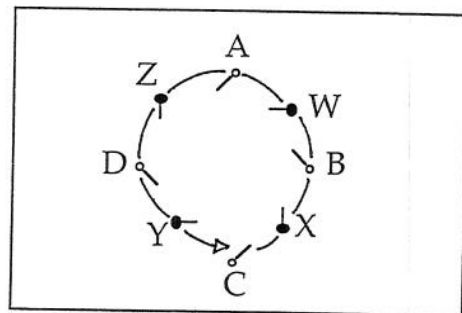
FIGURE III: CIRCLE



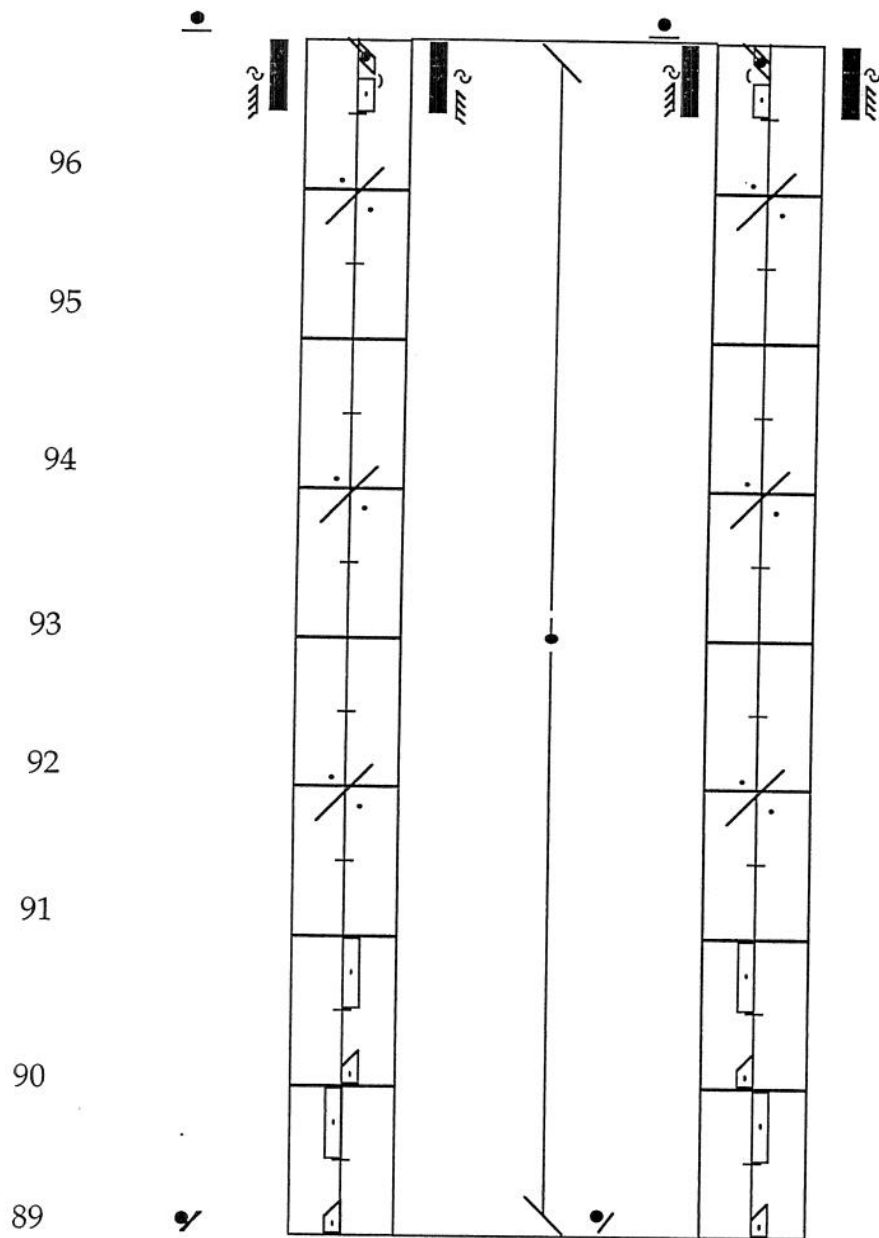
M. 81 - 88

Arms swing in and out of the circle.





M. 89 - 96

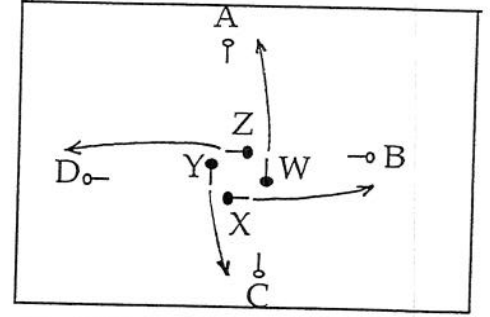
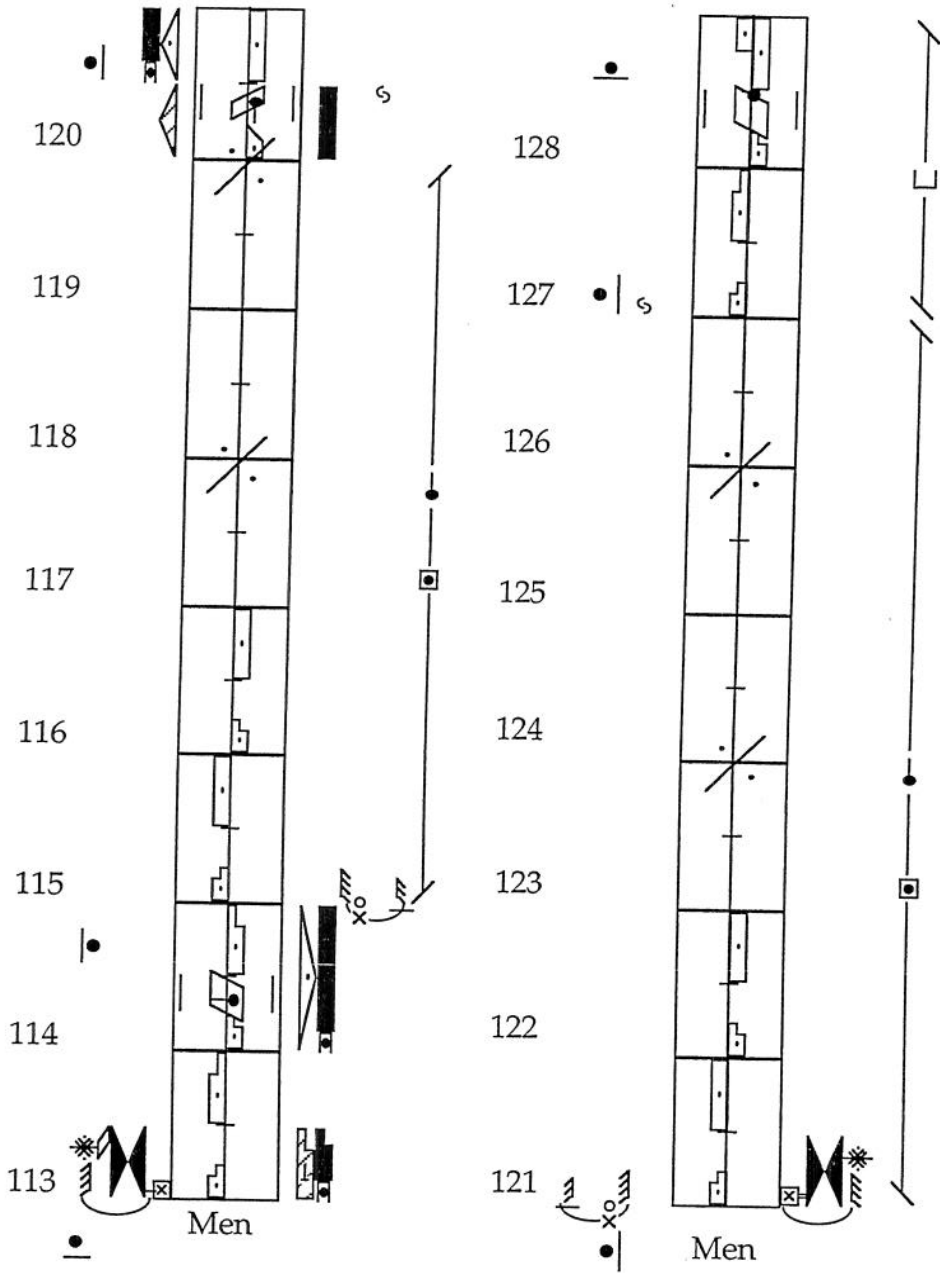


Men

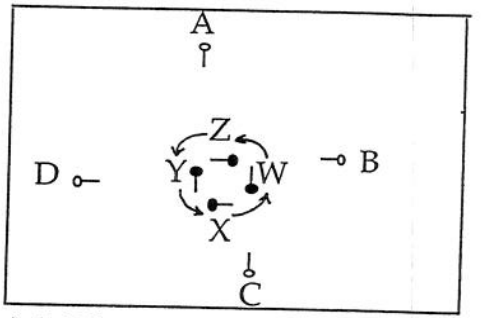
Women

Arms continue to swing in and out of the circle.

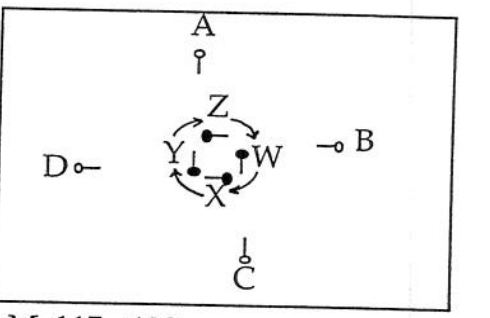
FIGURE IV: MEN'S CROSS (Women inactive; they stand and wait.)



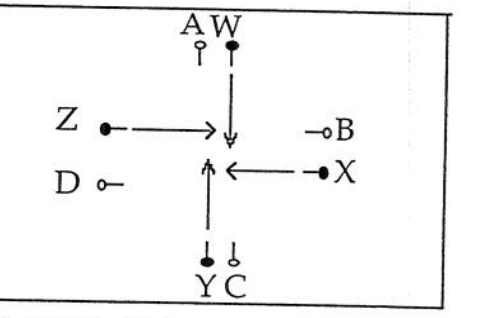
M. 127 - 128



M. 121 - 126



M. 115 - 120



M. 113 - 114

All adjust to: ♀♀

SAPPU

112
111
—
9 7

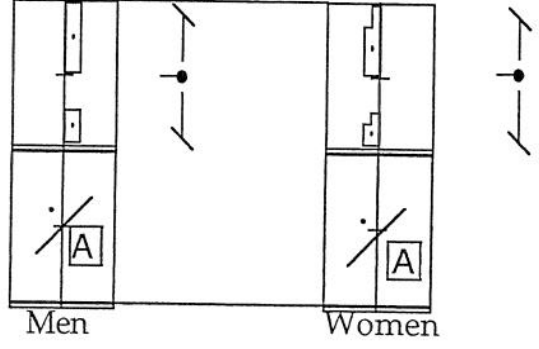
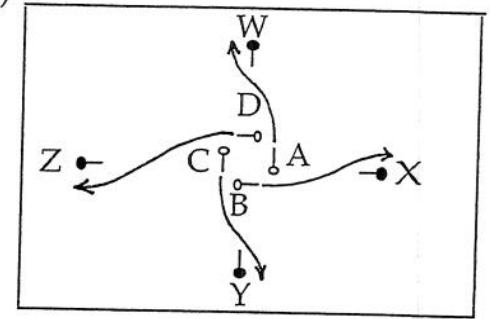
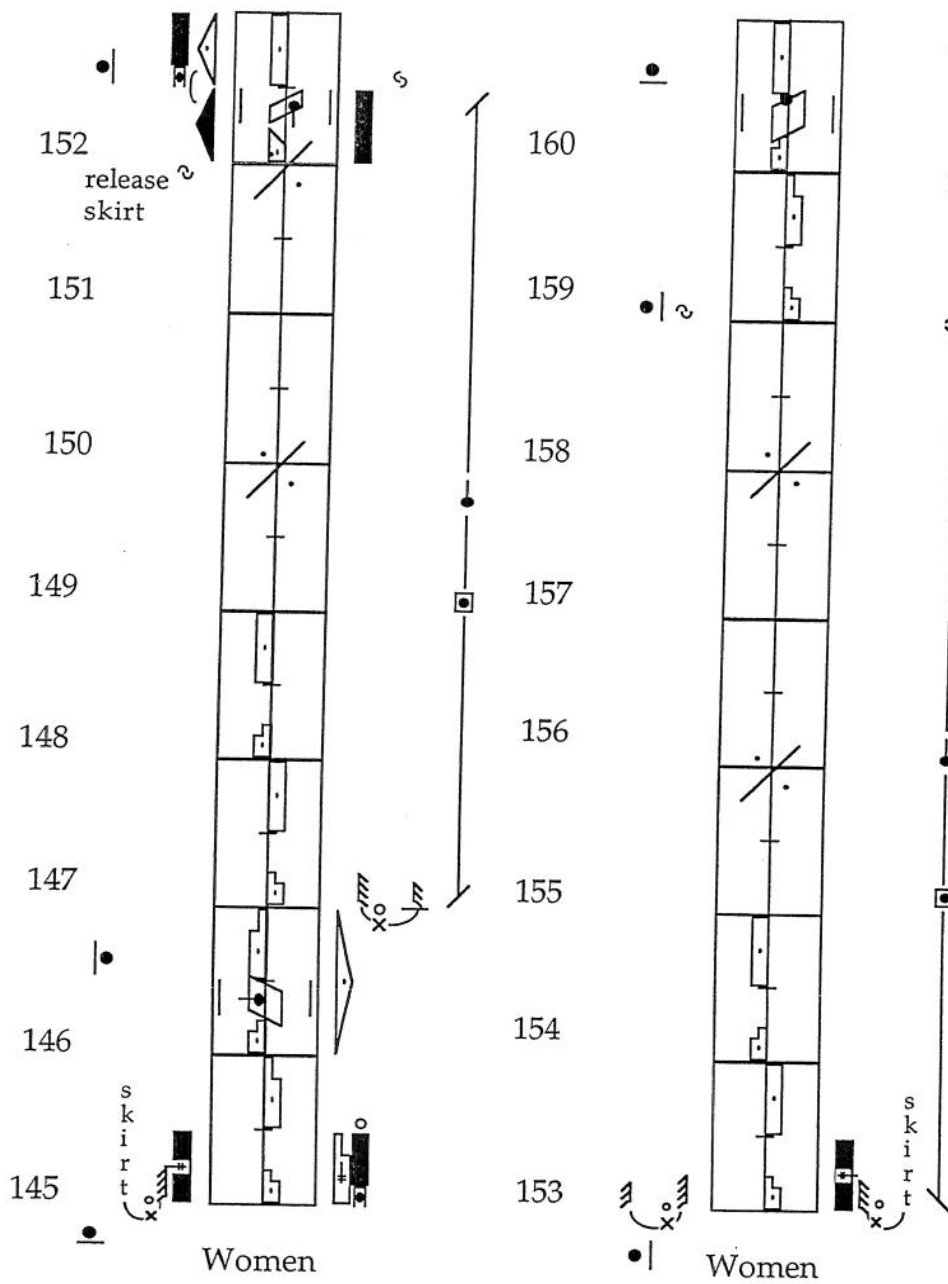
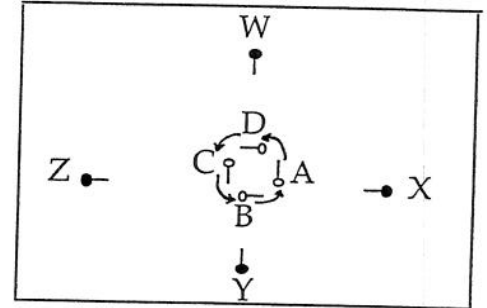


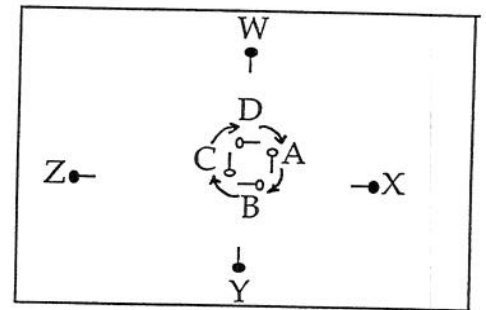
FIGURE V: WOMEN'S CROSS (Men inactive; they stand and wait.)



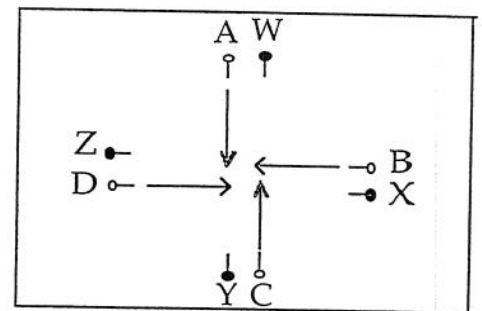
M. 159 - 160



M. 153 - 158



M. 147 - 152



M. 145 - 146

All adjust to: ↓ ↓

SAPPU

144

143

129

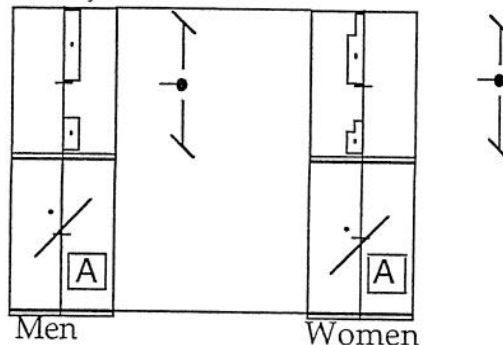
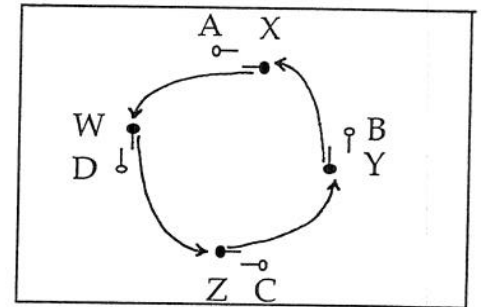
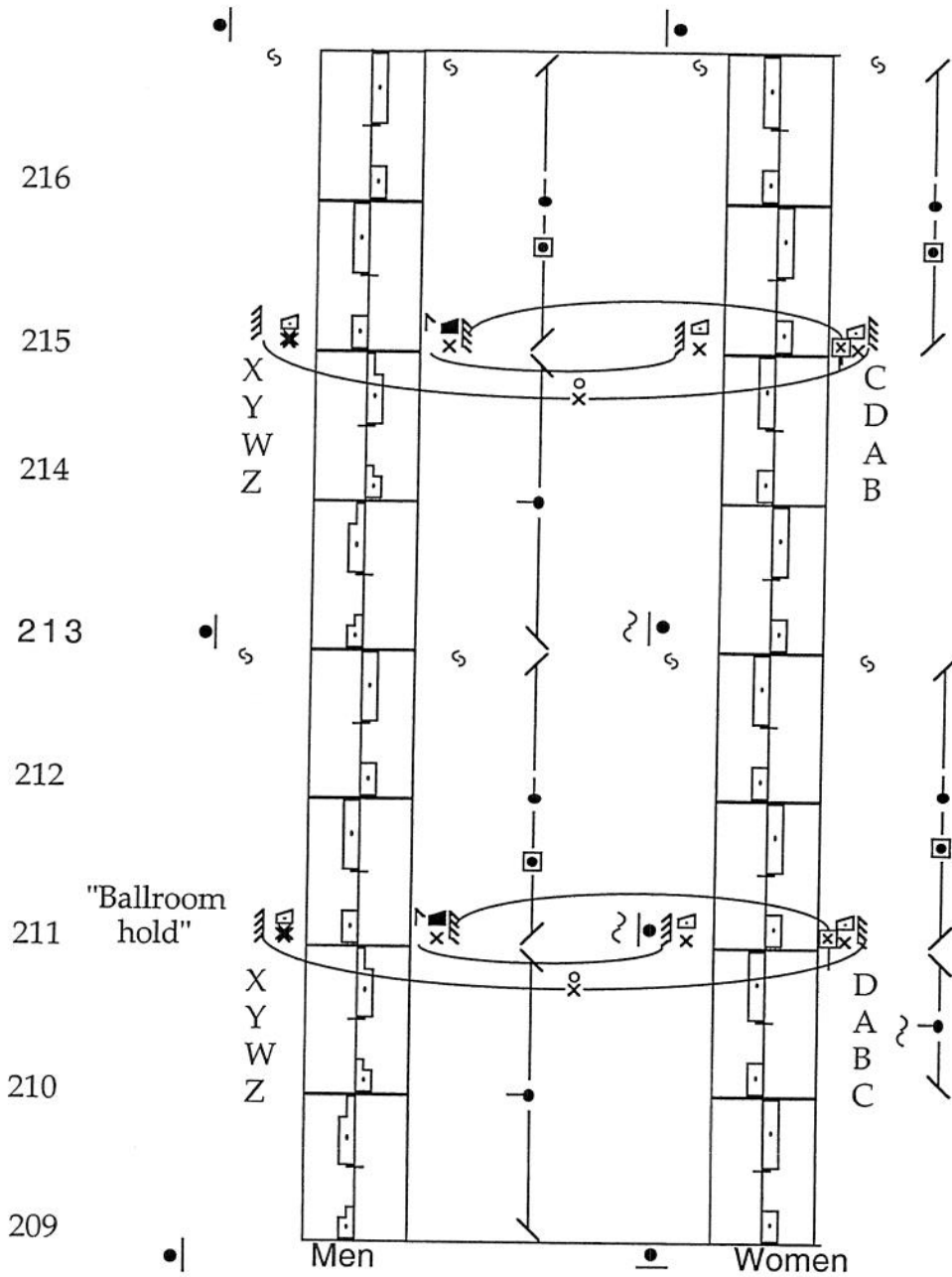
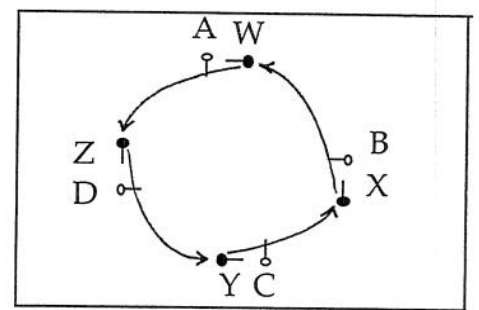


FIGURE VII: MEN'S HAALOO



M. 213 - 214



M. 209 - 210

SAPPU

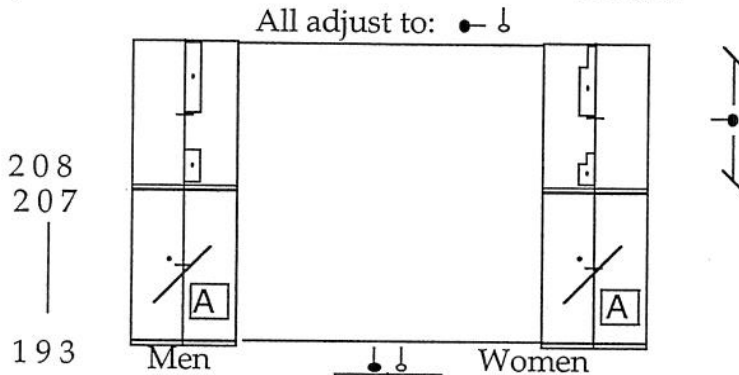
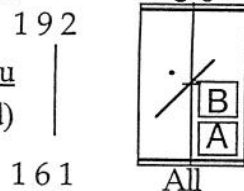
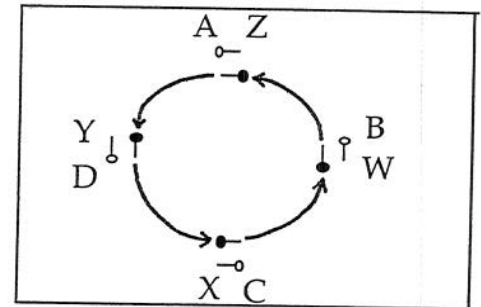


FIGURE VI: repeat of sappu and of figure I (grand round)

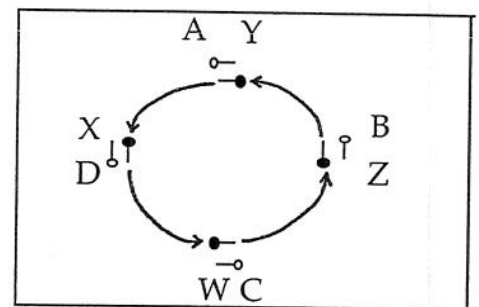


224			
223	X Y W Z		A B C D
222			
221			
220			
219	X Y W Z		B C D A
218			
217			

Men Women

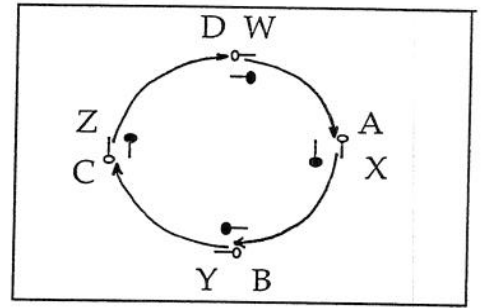
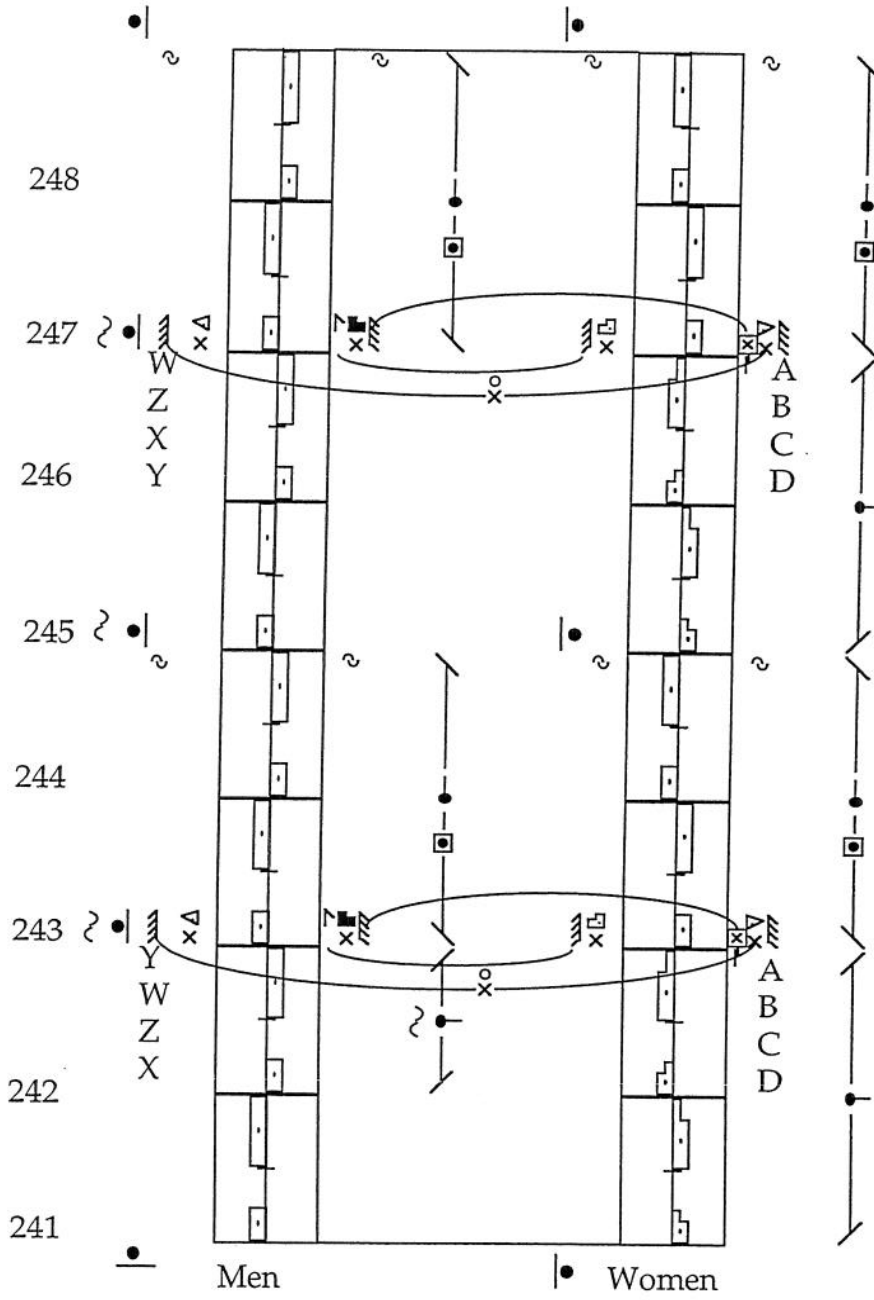


M. 221 - 222

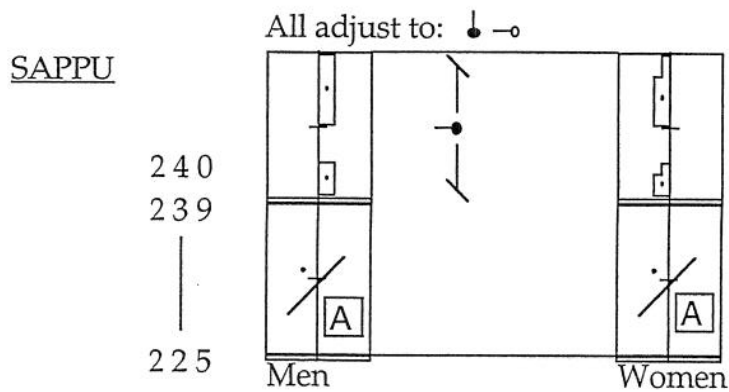
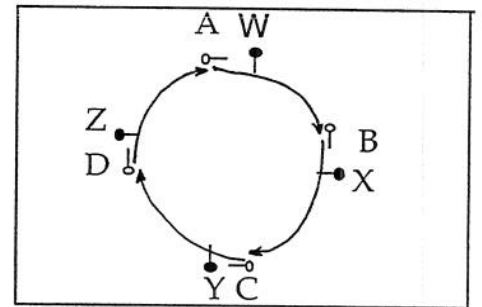


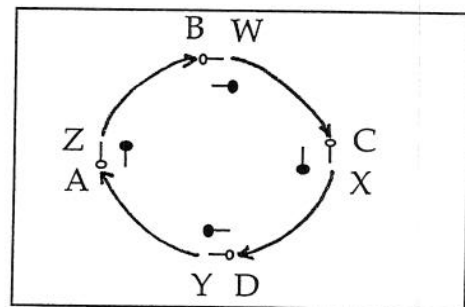
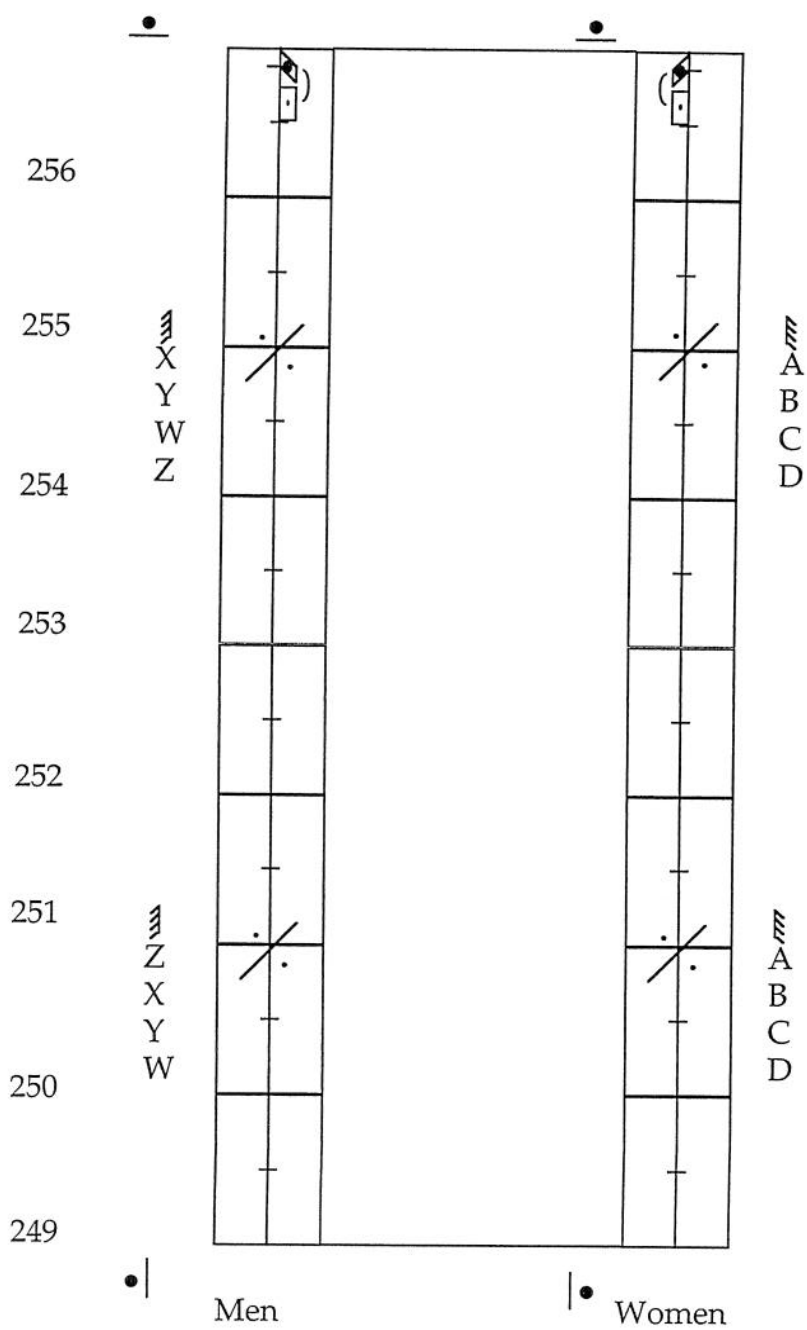
M. 217 - 218

FIGURE VIII: WOMEN'S HAALOO

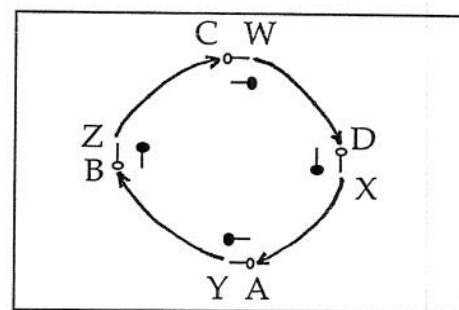


"Ballroom hold"





M. 253 - 254



M. 249 - 250

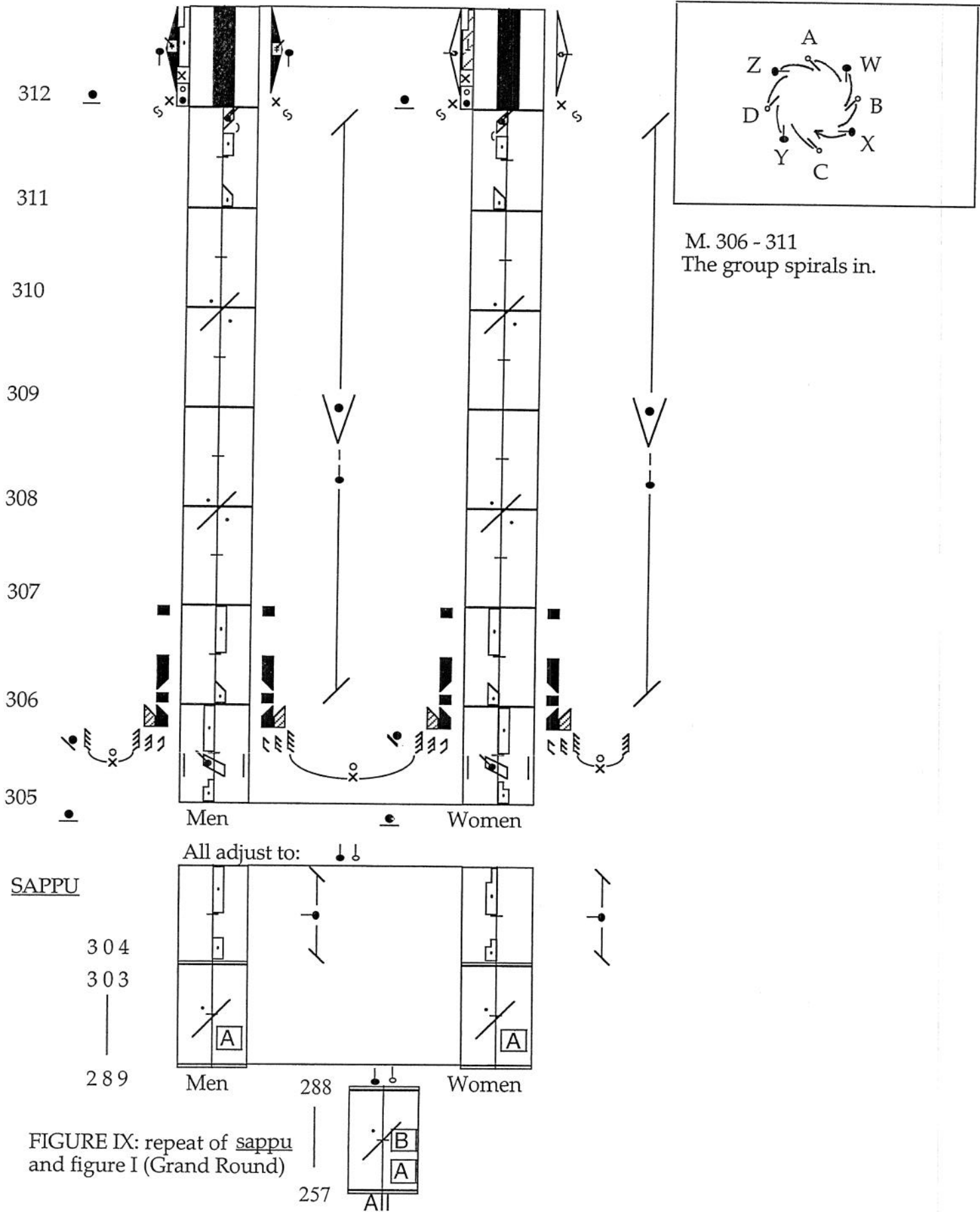
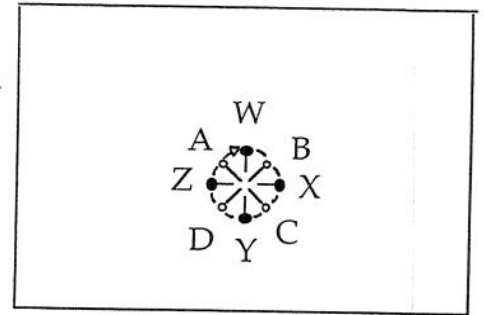


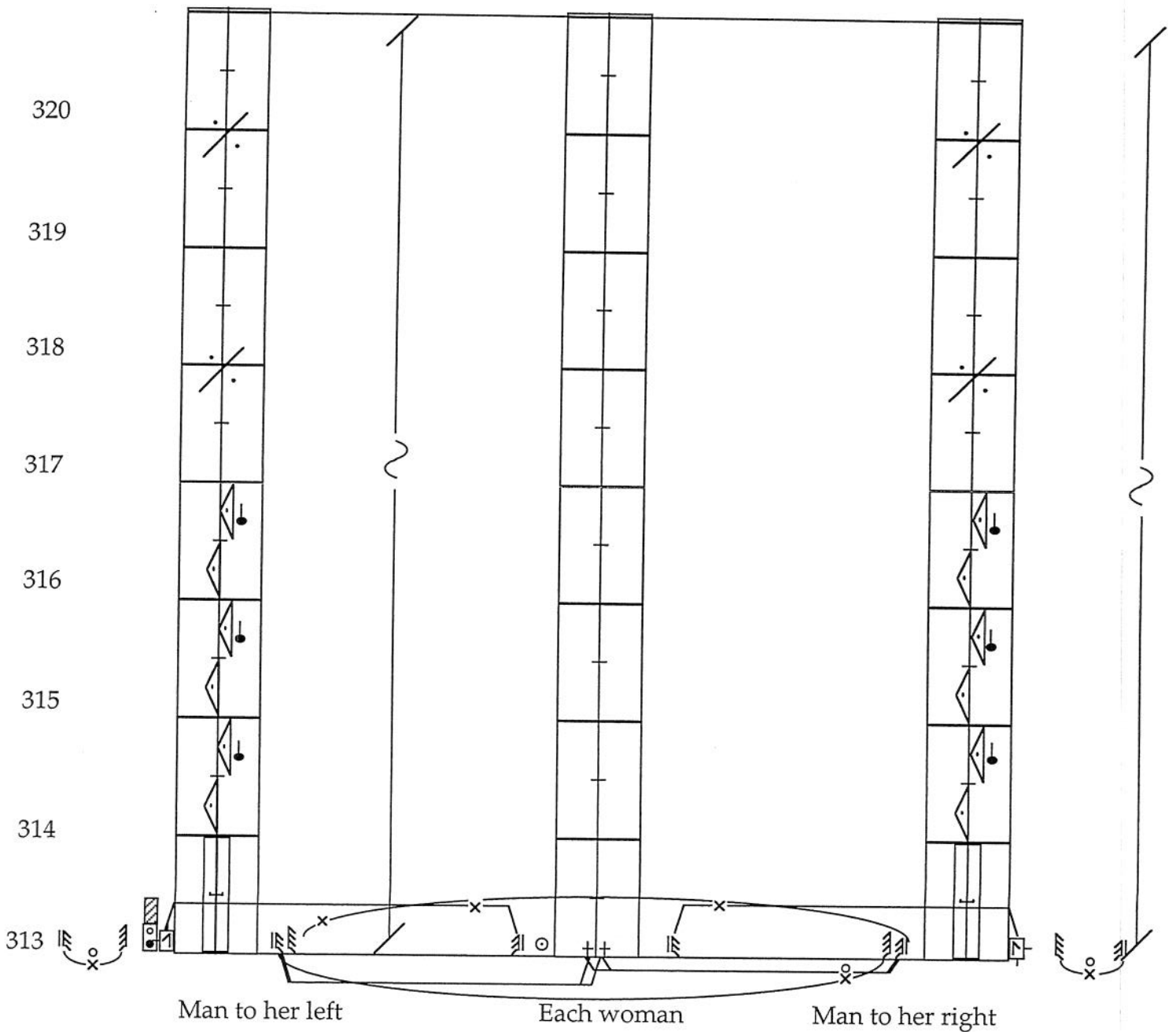
FIGURE IX: repeat of sappu and figure I (Grand Round)

ROSE

The men form a circle by holding each others' forearms. The women sit on the joined forearms of the men on either side of them. The women's arms are around the men's shoulders, which helps to support some of their weight.



M. 314 -320



6.18 CONCLUSION

Several of the figures in *Säkkijärvi Sappu* are found in the quadrilles and square dances of other countries. Certainly the grand round, the men's and women's crosses, and the Rose figures are familiar components of this internationally dispersed genre. What is more idiosyncratic in the Finnish dance is the sappu chorus, with its heavily accented down beat. On count one, there is both a stamp and a propulsive arm swing that send the women flying across the square. This distinctive opening of the sappu figure seems to offer a danced parallel to the phonetic stresses of the Finnish language, which always fall on first syllables.

The music for the rather lengthy *Säkkijärvi Sappu* is repetitive, consisting of just three 16-measure phrases that systematically recur. Each of these phrases is tied to one of the segments of the dance. The sappu chorus (A) has its own music, as does the grand round (B), which is performed a total of three times. The third phrase is played for all the other figures, which are each danced only once. The identification of three different musical phrases provides the performers with auditory signals about the sequence of figures.

Perhaps the most striking feature of *Säkkijärvi Sappu* is the amount of interaction between dancers. The basic unit of the dance is the couple, but the choreography builds interrelationships. In the course of the opening sappu figure each woman comes into contact with the man opposite her. This figure is followed by the grand round figure, in which each dancer comes into contact with every dancer of the opposite sex, but only with hand-shakes. In the spinning figure, the dancers turn their attention back to their partners. This is followed by the circle figure, where everybody dances together. In the cross figures, first all the men, then all the women dance together. In the haaloo figures, as in the grand round figure, the dancers again dance with each dancer of the opposite sex. In this figure there is more physical contact. Instead of just holding hands, the dancers now assume the ballroom dance position (measure 211), which brings them closer to each other. In the Rose figure (see Illustration 74), the circle becomes smaller, bringing the entire group together. *Säkkijärvi Sappu* ends with a sense of close community that has been developed incrementally through the progression of choreographed figures.

6.19 ENDNOTES

- ¹ da Costa, ed., Facts about Finland, 13-15.
- ² da Costa, ed., Facts about Finland, 64.
- ³ da Costa, ed., Facts about Finland, 9. 149-152.
- ⁴ Raussma, Pirkko-Liisa and Esko Raussma, eds. Tanhuvakka, Suuri suomalainen kansantanssikirja. Porvoo-Helsinki-Juva: Werner Söderströmin Osakeyhtiö, 1977. Tanhuvakka sävelmistö. Porvoo-Helsinki-Juva: Werner Söderström Osakeyhtiö, 1979.
- ⁵ 45 Folkdanser. Helsingfors: Brages Folkdanslag, 1949.
- ⁶ Heikkilä, Finnish Features, 6-8.
- ⁷ Gunnel Biskop, Folkdans inom folkdansrörelsen – folklig dans ? (Helsing-fors: Finlands Svenska Folkdansring rf, 1990), 132-133.

6.20 RECOMMENDED READINGS & RESOURCES

Articles:

Assmann, Claudia. "Tradition, Not Renewal: all the old routines at Helsinki International Ballet Competition." Ballett International. (October 1995): p. 32-33. ill.

Tolominen, Marjaana. "A Strong Generation." Ballett International. (May 1994): p. 12-13. ill.

Books:

Brage, Helsingfors. 45 Folkdanser. Helsingfors: Brages förlag, 1949.

Burchenal, E. Folk Dances of Finland; containing sixty five dances. New York: Schirmer, 1915.

Heikel, Yngvar. Dances of Finland. London: M. Parrish, 1948.

Komulainen, Orvokki. Old Finnish Folk Dances. Helsinki: Suomalaisen Kansantanssin Ystävät, 1965.