

BLACK EARTH CIRCLE Cont'd

- A. Meas. 1-7 Circle CW beginning on left foot.
 8 Change direction by stepping in place.
 1-7 (Repetition) Circle CCW
 8 Keep inner hands joined with own partner and turn to face the next couple. (At the beginning of the dance designate which two couples are dancing together.)
- B. Meas. 1 Couples facing CW form an arch by raising their joined inside hands and walk forward; couples facing CCW walk forward under the arch at the same time.
 2 All drop hands, turn half around by facing own partner first, and join other hands.
 3-4 Return to place same way; this time the other couple is forming the arch.
 5 Repeat Meas. 1
 6. DO NOT turn but walk forward toward the oncoming couple.
 7-8 Circle half CW
 1-8 (repetition) As above from new position
 Remember that couples facing CW are forming the arch first. At the end all return to their places and join hands in the circle as in the beginning.
- C. Meas. 1-2 M leads W from his right hand to his left hand. At the end of the first measure they are momentarily opposite each other with both hands joined, arms extended, and weight balanced backward. M step-close-step left backward (meas. 1) and then right fwd. (meas 2.).
 W. three step L fwd with a half turn L (meas. 1) and then R bwd with a half turn L (meas. 2). W has shifted one position CW in the circle.
 3-8 Repeat as above 3 more times
 1-8 (repetition) Repeat as above. All together there are 8 shifts.
 1-8 Ending circle CW and CCW as in the beginning. On Meas. 7 of the repetition all three step left forward toward the center of the circle and on Meas. 8 ct. 1 and 2 finish with a step-close R fwd.

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QUEEN OF HEARTS

Source: This is one of a group of dances called "Barsbuettler Taenze". They evolved under the leadership of Karl Lorenz in 1948 at the "Jugendhof Barsbuettel" near Hamburg. Barsbuettel is perhaps the closest German counterpart to our American folk camps but on a much wider scope involving courses in youth leadership training. Perhaps it also can be said that this is a further and the youngest attempt to create a new German dance culture which might be more broadly acceptable to the people. The social aspect is emphasized by starting and ending in a common circle, by partner changes, and by the awareness of others in the circle. Karl Lorenz started as a music teacher at Barsbuettel and he has composed the music to these dances. He claims that his knowledge of the dance was limited at first and one gets the idea that it all started with much group experimentation.

(PAUL AND GRETTEL DUNSING-German Weekend-Miami Valley Folk Dancers
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QUEEN OF HEARTS Cont'd

At the present time these dances seem to be widely accepted in Germany but they have not displaced - and they were not intended to do so - either the old folk dances nor ballroom dances. First "Rosentor" then "Herzdame" were learned and liked during the past year by Mid-west groups. These dances were brought to us by Lotte Grahn (Paul's sister) on her arrival in the U.S.A. in 1951. She, in turn, had learned them in Barsbuettler courses from Karl Lorenz. Lorenz, Karl, Barsbuettler Taenze, Hermann Moeck Verlag, Celle, 1951.

- MUSIC:** Record - Will be released soon on Folk Dance Label
Piano - Barsbuettler Taenze, Lorenz, Karl, Hermann Moeck Verlag, Celle, 1951. (Available thru Gretel Dunsing, 4754 North Ashland Ave., Chicago 40, Illinois.)
- Formation:** Couples in closed position in a circle, M facing CCW, W facing CW.
- Steps:** Change step: step L forward, closing step R, step L fwd. - this step can start with either foot or move in any direction. Step-close, Walking step, Hop Waltz, (see description under "sunrose") Waltz step (this means here step-close-step), Mazurka step, Running step.
- Note:** The dance is designed in Rondo form, It consists of 4 parts - A, B, C, D, These parts, then, are arranged in the following way: A - B - A - C - A - D - A - C - A - B - A.
- A.Meas.** 1-2 2 change steps CCW, M starts R fwd, W starts L bwd.
3-4 2 change steps with very little forward progression; M remains on the periphery of the circle, makes about 1/8 rotation R (meas. 3) and ¼ rotation L (meas. 4). W follows his lead, but since M is the pivot, she moves away from the periphery of the circle.
5-6 2 Waltz steps for 1 CW turn.
7 1 Step-close (ct. 1 and 2) in CCW direction in the circle, and a step in place (ct. 3). So for M it is R-L-R fwd.
8 1 Step-close (ct. 1 and 2) in CW direction in the circle and a step in place (ct. 3). So for M it is L-R-L bwd. Movement in meas. 7 and 8 is like a pendulum swing.
1-8 (repetition) Same as above.
- B.** In transferring from A to B, W does not step R (meas. 8 ct. 3) but rather draws right foot in without putting weight on it.
Meas. 1-2 Release hold letting arms drop to side. 1 Change step R and 1 Change step L sdwd. This means that M is moving toward the wall and W. toward center; then they meet again.

QUEEN OF HEARTS Cont'd

- Meas. 3-4 Join both hands for a two-hand circle and walk once around CW.
 5-8 Same as meas. 1-4
 1-8 (repetition) Same as above. On Meas. 8 partners take closed position as in the beginning. W. leave out the last walking step and rather draw L foot in without putting weight on it.

NOTE: This part may be done with partner change. Partners dance apart as before; then they return not to their partners but rather to the dancer who was directly behind them on the periphery of the circle and dance the circle with the new partners.

- C. In transferring A to C, partners (meas. 8) step into side position swinging inner joined hands bwd. with the weight on inner feet. That leaves the outer feet slightly in front. Both are facing CCW in the circle

- Meas. 1-2 Joined hands swing fwd transferring weight to outer feet (Meas. 1) but both feet remain on the floor. Joined hands swing bwd transferring weight to inner feet and only slightly lifting outer feet off the floor.
 3-6 4 hop Waltz steps fwd, M. starting L and W starting R. Joined hands swing fwd, bwd, fwd, and bwd. With the last hop waltz step M turns right about so that he now faces his partner (1/2 turn) - he is also facing CW in the circle. Partners take closed position
 7-10 4 Waltz steps turning CW twice around (M actually has only 1½ turns). During meas. 10 they again take side by side position and swing inner hands bwd.
 1-10 (repetition) Same as above. During meas. 10 partners keep closed position. The turn for both is only 1½ times around facing as in Starting Formation.

- D. In transferring from A to D (meas. 8) the closed position is altered somewhat M'S R and W's L shoulders are closer together in a 90 degree angle to each other, joined hands point in CCW direction in the circle, and both dancers look in CCW direction.

- Meas. 1-2 2 Mazurka steps fwd, M begin L and W begin R.
 3 2 Running steps, each with a pivot, to complete one turn CW (ct. 1 and 2). The third Running step is in place (ct. 3)
 4 The next Running step is an emphasized fwd motion (ct. 1) while the last 2 are very short, (Ct. 2 and 3)
 5-8 Same as meas. 1-4
 1-8 (repetition) Same as above. During meas. 8 on cts 1 and 2 1 and 2 both do a step-close. M fwd R and W fwd. L. She also does a half-left turn on the left foot so that both are facing as in Starting Formation. On ct. 3 step in place.

Ending: Meas. 7 and 8 are danced in the following way: After the waltz turn, release hold and with 3 steps in place (meas. 7) face the center of the circle joining all hands around. Then all do 1 step-close to the center, M fwd L, W fwd R (meas.8 ct.1&2)