

The retired federal official Johann Jock, who died in August 1940, told Anton Novak about a year and a half before his death, that he had learned this dance in his home town in Halbenrain near Radkersburg, in the 1880's, where it was known and danced as a "Steirischer". This "steirischer" was also widespread in the vicinity of Mureck, Kloch, Tieschen and Unterpurkla at that time. In 1885 Jock resettled in Graz, and in the 1890's returned almost yearly to visit his home town. However, he could no longer remember if he saw the "steirischer" danced at that time. People still dance the polka and the waltz, while the "steirischer", our "Unterstierer Landler", had become forgotten. Anton Novak who wrote down the description of the dance made it public in his book, "Steirische Tanze". Erzherzog Johanna Verlag, Graz, learned the dance in 1941, in a string of places, in the district of Radkersburg that the "Steirische" in its time had been danced there, partly until shortly before WW II. Apart from small or slight deviations in the doing of the dance, the "Untersteirer Landler was danced relatively fast everywhere

All of the towns mentioned are in the far south-eastern corner of Austria's Steirmark province, only a few miles from the Slovenian/Yugoslav border and close by the Hungarian border.

TRANSLATION:

PRONUNCIATION: UHN-ter-schtyr-er LAHND-ler

TAPE: Austrian Dances, F-EP-504, side 1, band 1

FORMATION: Cpls facing (in a circle), with inside hands joined (MR-WL) at shldr ht.

STEPS: Short smooth, light running steps in 3/4 rhythm.

STYLE: Each figure, with exception if Fig. I and I (Fig. IV has only 4 meas, there are 3 short running steps per meas. At the end of the 8th meas of each figure. the M can finish off with a light jump on both ft. The running steps is controlled and is done without accented knee action. The running step is not interrupted at all until the singing and Paschen (clapping). The figure changes are accomplished rather quickly; however it should not be done hectically (i.e., The quick figure change should be smooth rather than over done). W are constantly turning in one direction or another, while M guide W through the turns.

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Beg each figure with ML, and WR unless otherwise noted.  
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METER: 3/4

PATTERN

Meas.

INTRODUCTION: 2 beats

FIG. I: TURNING IN & OUT, CATCHING THE HAND

1 Raising joined hands over W head, M do a small step-balance on L (step to L; close R to L) while turning W slightly fwd - approx 1/8 to 1/4 turn CW (R).

- 2 With inside hands still joined, M turn CCW (L) once. M step-bal to K.
- 3-4 With inside hands still joined, M turn W CW (R) twice, while he runs 1/2 CCW around W.
- 5 Still turning CCW M lower R hands (WL) across his chest. W puts her R hand in the middle of her back and they join hands (ML-WR) under joined hands.  
NOTE: L hips are adjacent with inside hands joined (MR\_WL) and stretched across M chest, outside hands (ML-WR) are joined behind W back.
- 6-8 In this pos move fwd turning CCW.  
NOTE: Both hands now remain joined until the end of Fig. IV.

FIG. II: JUMPING THROUGH

- 1-2 On meas 1, ct 1, M jump on both ft (no stamp) then turn almost 1/2 to R (both M and W are facing somewhat fwd). While W begin to move sdwd to L, M bend over with MR-WL arm across M chest while ML-WR hand are of her back of MR waist. W still moves sdwd to L while M begin to move to WR side by backing under WL arm -WL, WR hand in middle of W back. W raises R arm while M stretches his head under it and straighten somewhat. End with both facing fwd, M on WR side, WL-MR hand in middle of W back, ML-WR hands rest on inside hips, with WR upper-arm resting on ML upper-arm.
- 3-8 In this uncomfortable pos, cpls turn CCW (M fwd, W bkwd).

FIG. III: TURNING-IN TO KNOT

- 1 Unwind: With M dancing in place, ML-WR hands is extended fwd and raised while W turns 1/2 CW to end facing ptr.
- 2-4 W beg to turn CW (R) by turning 1/4 and placing WL-MR hands on WL hip and raising ML\_WR hand over head. W continues to turn 1/4 CW (R) more and bends over (W back somewhat twd M), lower WL-MR arm across W chest. Turn 1/4 more (3/4 total) and place all 4 hands in WL armpit. In this bent over pos with M stretched arms over ptr, W continues to turn CW 1-1/4 more (2 times in all) to end with L sides adjacent and W straightening with her L upper-arm under ML upper-arm and all 4 hands resting on L hips.  
M circle CCW around W to help form a double knot.
- 5-8 In this pos turn CCW.

FIG. IV: UNTIEING THE KNOT

- 1-3 With M dancing in place, W bend over, draw head back and unwind (turn CCW twice) under M stretched arms.
- 4 Releasing ML and WR hands, M turn W CCW once more with joined hands (MR-WL). The cadence (4 meas) is played slightly slower than the other figures.

REPEAT FIG. I-IV

FIG. IV: SINGING & PASHEN (CLAPPING)

1-8	Is ma nix um a sechserl,	I don't give a dam about 6-pence
	Is ma nix um a göld,	" " " " " " " "
	Is ma nix um a dirndl,	" " " " " " a girl
	San gnua auf da wölt	There are enough of them in the world

Cpls walk fwd with short steps in LOD and sign.

1-8 Clapping sequence

Cpls walk fwd with short steps in LOD and clap 1,2,3 (on the eat) or on the "&" ct with rhythmic claps (i.e., 1,&,2,3; ,&,3; 1,2,&,3; etc.

1-8 Continue walking LOD and sing again

1-8	Schean rund is mei huat,	My hat is nice and round
	Schean hoab is mei blauat.	My blood is nice and hot.
	Kann nix als wia tanzen	I can't do much else than dance,
	Oba dos kann i guat.	But I can do that well.

1-16 Clapping sequence

Repeat "clapping sequence" above while continuing to walk in LOD.

REPEAT FIG. I-IV

FIG. IV: WALTZ AROUND DANCE FLOOR

1-16 In social dance pos or shldr hold, cpls do 16 waltz in LOD.

ENDING: HERTZEL (HEART POS)

Cpls face with both hands joined. Raise MR-WL hands over head. M pulls W 1/2 CW into him with his joined L hand. W ends on ML side with WR and ML arm on WL waist, MR and WL hands are joined and fwd at approx chest ht.

Dance notated by Morry Gelman, edited by dd

Presented by Morry Gelman  
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