

UNTERSTEIRER LÄNDLER
Austria

The retired federal official Johann Joch, 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 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, Klösch, Tieschen and Unterpurkla at that time. Joch, who in 1885, resettled in Graz, in the nineties returned almost yearly to visit his hometown, however, could no longer remember, if he saw the "Steirischer" still danced there at that time. People still dance the polka and the waltz, while the "Steirischer" our Untersteirer Ländler", had come to be forgotten. Anton Novak who wrote down the description of the dance made it public in his book, "Steirische Tänze." Erzherzog Johann Verlag, Graz, was able to learn 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 the second World War. The same thing was said by Landlandy Kainz, as well as by the farmer Josef Wagner from Seibersdorf near St. Veit on the Vogau according to information gotten from farmer Johann Grabsl. Emmerich Raggam, farmer in Rohrback near Wettersdprd in Sastal told the same thing, that this dance was known in the entire region as well as in the province of St. Peter on the Ottersbach, however, to be sure, with paschen only, therefore, without singing. The brother and sister Rosa and Josef Lebner from Wiersdorf near St. Peter on the Ottersbach, like the farmers Maria and Anton Koller from Halsbach near Straden danced the "Stririschen" for Anton Novak as it was danced there, and in which likewise only paschen was done. Apart from small or slight deviations in the doing of the dance, the Untersteirer Ländler 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.

PRONUNCIATION: Uhn-ter-schtyr-er Lahnd-ler

RECORD: 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 running steps; walking in 3/4 rhythm

STYLE: Each figure, with the exception of Fig I and IV (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 step is controlled and is done without accented knee action. The running step is not interrupted at all until the singing and paschen. 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 overdone). W are constantly turning in one direction or another during the dance, while the M almost always are moving also.

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 to L (step L 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 W CCW (L) once. M step-balance to R.
- 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 hand) across his chest. W puts R hand in middle of her back and they join hands (ML-WR) under the other 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 on back of M R waist. W still moves sdwd to L while M begin to move to W R side by backing under W L arm - WL, WR hand in middle of W back. W raises R arm while M stretches his head under it and straighten somewhat. Ending pos is both facing fwd, M on W R side, WL-MR hand in middle of W back, ML-WR hands rest on inside hips, with W R upper-arm resting on M L upper-arm.
- 3-8 In this uncomfortable pos, cpls turn CCW (M fwd, W bkwd).

FIG. III: TURNING-IN YO KNOT

- 1 Unwind: With M dancing in place, ML-WR hands is extended fwd and raised while W turns 1/2 CCW to end facing ptr.
- 2-4 W begins to turn CW (R) by turning 1/4 and placing WL-MR hand on W L hip and raising ML-WR hand over head. W continues to turn 1/4 CW (R) more and bends 1/2 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 W L 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 M L upper-arm and all 4 hands resting on L hips.
M circle CCW around W to help form the double knot.
- 5-8 In this pos turn CCW.

FIG. IV: UNTIEING THE KNOT

- 1-3 With M dancing in place, W bend 1/2 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 is played slightly slower than the other parts.

REPEAT FIG. I-IV

FIG. V: SINGING AND PASHEN (CLAPPING)

- 1-8 Is ma nix um a sechserl, I don't give a damm about a 6-pence
Is ma nix um a göld, " " " " " " gold
Is ma nix um a dirndl, " " " " " " a girl
San gnua auf da wolt. There are enough of them in the world.
- 1-8 Clapping Sequence
Cpls walk fwd with short steps in LOD and clap 1,2,3 (on the beat) or on the "&" ct with rhythmic claps (i.e., 1,&,2,3; 1,&,3; 1,2,&,3; etc.).
- 1-8 Schean rund is mei huat, My hat is nice and round,
Schean hoab is mei bluät. 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.

REPEAT FIG. I-IV.

FIG. IV: WALTZ AROUND DANCE FLOOR

- 1-16 In social dance pos, cpls do 16 waltz steps in LOD.

ENDING: HERTZEL (HART FIG)

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 M L side with WR and ML arm on W L waist, M R and W L hand are joined and fwd at approx chest ht.

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Presented by Dorothy Daw
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