

the DUNSINGS



1957

miami valley folk dancers

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FROM

AN INSTITUTE OF GERMAN DANCES

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THE MIAMI VALLEY FOLK DANCERS

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R A K S I J A A K

An Estonian Dance, as taught by the Hermans at Folk Dance House in New York.

RECORD: Folk Dancer MH 3007

FORMATION: Sets of threes, one man and two girls or vice versa, or 3 ladies or 3 men.
Stand side by side inside hands joined, free hands at side.

CHORUS: Step to the left on the left foot, bring right foot to it
Step to the right on the right foot, bring l foot to it
Repeat above
Walk fwd. three steps L,R,L and kick r. foot fwd (Straight leg)
Walk bckwd. four steps, R,L,R,L

FIGURE I: With four polka steps the two ends move at the same time - right hand over, left hand under when crossing in front of center person, in back of the center person the right hand goes under, left hand over. Center does polka steps in place. Use Estonian (polish style) polka steps.
REPEAT FIGURE I

CHORUS: AS ABOVE

FIGURE II: With last two counts of chorus ends move to stand shoulder to shoulder facing center person, lock hands, pull away from each other. Take four polka steps, ends moving backward, the center fwd; then center moves bckwd. as the ends turn under as the move along with the center - four polka steps.

CHORUS: AS ABOVE

FIGURE III: During last 2 counts the ends "tuck in" by T U R N I N G T O W A R D the center, leaving Arms low. All face fwd. again The right person has left arm in front of stomach, the left person the right hand. The center has his arms around the waists of ends.
In this position do four polka steps fwd. two polka steps bckwd and unwind with another two polka steps. (Do not release hands during this figure.)

* * * * *

KREUZPOLKA (Cross Polka)
Austrian Couple Dance

When we visited Europe in summer 1956 we spent a week in a Youth Leader School where we danced with two Austrian and one English group. Materials were readily exchanged. The above dance was one of those we all danced in our evening parties. It is explained in Tiroler Volkstaenze 1. Folge by Karl Horak.

Record: Zither Melodies A.H. 1897
Music: Tiroler Volkstaenze 1. Folge by Karl Horak

Formation: Couples in a large circle. M and W face each other.

KREUZPOLKA (Cross Polka)
Cont'd

- Meas. 1-2 With three steps make an individual turn
 M left about (L-R-L)
 W right about (R-L-R)
 and cross R over L (M) pointing your toe - (W cross L over R).
 3-4 Same as meas. 1-2 turning the other way and starting on M's R and W's L foot.
 5-6 Take regular dance hold. One change step (two-step) toward M's left and W's right and one change step into opposite direction.
 7-8 In regular position make two turns (right about) with four pivot steps.

Repeat until the waltz starts. The waltz is a flat-footed rather earthy type of peasant waltz, turning constantly.

It is customary to use live music and the musicians will change from Polka to Waltz music at will, the dancers following their lead. There is an element of teasing and surprise in this which is rather pleasing.

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RHEINLA-ENDER FOR THREE (German)

Rheinlaender is just another word for Schottisch. It is commonly used in German and Scandinavian countries. "Rheinlaender for Three" is not to be confused with the ordinary Rheinlaender form which is a couple dance.

Record: MH 1050 Folk Dancer PUBLISHED: DANCE LIGHTLY
 by Gretel and Paul Dunsing

Formation: One man and two women in open hold.

Action:

- A. Meas. 1-8 with repetition
 1-2 1 rheinlaender step left forward and 1 right forward
 3-4 With 2 rheinlaender steps women exchange places, the right woman goes through the door formed by the man and the left woman; the man turns under his own left arm half around and all are facing in opposite direction.
 5-8 As 1-4, but the left woman now dances through the door formed by the man and the right woman. All are now facing in original direction.
 1-8 repetition, as meas, 1-8
- B Meas. 9-16
 9 4 running steps forward beginning on left foot.
 10 with 4 running steps women turn once around (inward toward the man) under his lifted hands.
 11 4 running steps backward.
 12 as Meas. 10 (Women turn outward, away from the man).
 13-16 As meas. 9-12
- C Meas. 9-16 (repetition)
 9-12 The man turns to the left woman, dances two rheinlander steps with right hands joined and two rheinlaender steps with left hands joined. Meanwhile the right woman dances rheinlaender steps in place.
 13-16 Same with the right woman as left woman dances in place

RHEINLAENDER FOR THREE Cont'd

- D. Meas. 17-24 (with repetition) Same as Meas. 1-8 with repetition.
- E. Meas. 25-32
- 25 The man and the right woman dance one rheinlaender step apart he to the left, she to the right (she begins on right foot At the same time the left woman dances 1 rheinlaender step to the right (also beginning on right foot) behind the man.
- 26 Instead of coming back to the right woman the man dances 1 rheinlaender step to the right and turns right about to face the left woman, who is dancing one rheinlaender step left in place and is ready to meet him. The right woman dances 1 rheinlaender step to the left, ready to pass in front of the other two.
- 27-28 The man dances 4 hop steps, turning clockwise, with the left woman in regular dance hold, while the right woman dances with 4 hop steps, turning clockwise, over to the other side, The women finish with their places exchanged.
- 29-32 As measures 25-28. At the finish women are back in original positions.
- 25-32 (Repetition) As measures 25-32 ending in original positions.

THE WHOLE DANCE MAY NOW BE REPEATED.

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SAUERLAENDER QUADRILLE NO. 5

A German Quadrille from Neheim-Husten, Westphalia

When visiting Germany and the German folk dance groups (summer 1956) we saw this dance done by almost all groups in different regions of North Germany and it was always danced with great enthusiasm.

This description has been made for the groups we are teaching and should not be copied without our permission.

Gretel and Paul Dunsing

PUBLISHED: Hanseatische Verlagsanstalt, Hamburg: Westfalische Heimattaenze

FORMATION: Four couples in a square. NOTE: 1st Couple
1st Couple faces 3rd Couple < ^^ > 4th Couple
music or top of hall. < vv >
2nd Couple

STEPS: "NEHEIMER SCHRITT" (NEHEIMER STEP) as described below is being used throughout the dance, either going forward or sideways. "Foreward" or "sideways" refers to the second part (second measure) of the N. ST. 2/4 time.

1st Meas. Toes of L foot point in such away that the L foot is at right angles to the R foot (L toes close to R instep) - ct. 1
Now point toes of left foot outward, in such a way that the heel is at right angles with the right foot (close to instep) ct. and
The left heel is placed in such a way that the toes point forward parallel to the other foot - ct. 2
Toes of the left foot touch forward - foot is parallel to the right foot - ct. and
Throughout the maneuvers of the left foot you hop once (on each eighths) on the right foot.

SAUERLAENDER QUADRILLE NO. 5 Cont'd

2nd Meas. WHEN GOING SIDeways
 Step left sideways - ct. 1
 Step right behind left, close to the left foot - ct. "and", close
 in with left foot - ct. 2 and rest - ct. "and"
WHEN GOING FCRWARD
 Step left fwd. - ct. 1, step right forward - ct. "and" close left
 to right foot - ct. 2 and rest ct. "and". WE ARE DESCRIBING THE
 "NEHEIMER" STEP L E F T only.
 Start L E F T when going to the left.
 Start R I G H T when going to the right.

Introduction:

Meas.

13-14 Honor your own
 15-16 Honor your corner, joining nearest hands as you do so, thus
 forming the circle.

Sauerlaender Quadrille No. 2

I. Meas.

1-2 1st M and 2nd W dance one "Neheimer" Step sideways he to the L,
 she to the R and
 3-4 back to their places with one N.ST., he to the R she to the L.
 5-8 2nd M and 1st W the same
 1-4 3rd M and 4th W the same
 5-8 4th M and 4th " the same
 9-10 M and W of the 1st couple f a c e and do one N.ST. to the R and
 11-12 one N.ST. to the left (finish in original position facing the
 opposite couple)
 13-16 2nd couple the same.
 9-12 3rd couple the same.
 13-16 4th couple the same.

II.

COUPLES EXCHANGE PLACES

1-4 1st and 2nd couples dance toward each other with one N.ST., pass
 on the forward movement of second N.ST. and turn individually on
 the last eighths of meas. 4. Everybody starts this part of R.
 foot.
 5-8 3rd and 4th couples do the same.
 1-4 1st and 2nd couples return to places.
 5-8 3rd and 4th couples return to places.

HANDTOUR RIGHT

9-12 M and " of 1st couple face, join right hands and with two N.ST.
 (begin on outside feet) dance once around to place NOTE: Move
 forward only on second part of N.ST.
 13-16 2nd couple the same
 9-12 3rd couple the same
 13-16 4th couple the same

III.

IN THE THIRD PART. PART I AND II ARE COMBINED

1-4 1st and 2nd couples dance with two N.ST. to opposite places AT THE
 SAME TIME 3rd and 4th couples dance apart to the corners and back
 to place.
 5-8 As M and W of 1st and 2nd couples dance apart--he begins R, she L
 3rd and 4th couples dance forward to opposite places.

SAUERLAENDER QUADRILLE NO. 2 Cont'd

- 1-4 1st and 2nd couples with two N.ST. forward move back to place while 3rd and 4th couples dance apart and together (opposite from home position).
- 5-8 M and W of 1st and 2nd couples, dance apart to the corners and back to place--he begins left, she right as 3rd and 4th cpls. return to their places with two N.ST. forward
- 9-10 ALL FOUR COUPLES AT THE SAME TIME: Face your partner and without a hand hold do 1 N.ST. to the right
- 11-12 one to the left.
- 13-16 Join Right hands and dance once around in place with two N.ST.
NOTE: The forward movement takes place only in second half of N.S.T.
- 9-16 (repetition) AS ABOVE.

* * * * *

TAMPET

German M 114

"Tampet" or "LaTempete" or "Tempest" is probably a variant of several contra dances of the past century. North German in origin, it received much wider distribution and now is our party favorite.

FORMATION: A line of 2 couples headed clockwise faces a line of 2 couples facing counter-clockwise. (Like Fireman's Dance) These sets of four couples are arranged in a large circle around the room.

- ACTION: A. Circle 8, 16 walking steps to the left and 16 walking steps to the right.
- B. Within their rows couples change sides with four sliding steps, then and up by pointing right toe over left foot and left over right in the new position (when going to the left.) Reverse action when going to the right, pointing left toe over right first. (Pointing means to touch floor with toe beyond four mentioned.)

NOTE ON PASSING: 1) The original right couple passes in front of the left.

2) Return to place with the new right couple passing in front.

3) NOW REPEAT SAME ACTION WITH LEFT COUPLE PASSING IN FRONT.

- C. Center four form right hand cross (star) and at the same time corners join hands forward. Walk first 16 steps clockwise around in place, then 16 steps counter-clockwise (Center with left hand star) returning to starting position.
- D. Four Steps forward and four steps backward (hands joined in rows); then forward again. Each person drops hands and passes right shoulder to right shoulder with the person in the other row of four facing him, to move ahead and meet a new row. REPEAT FROM THE BEGINNING WITH THE NEW ROW.

Das Tanzen ist aus!

by Herbert Langhans

2

3

1. Das Tanzen ist aus und wir gehn jetzt nach Maus: gute Nacht, gute auch

ENDING FROM

(4)

6. Nacht auch gut, 7. Nacht, gu- te- , 8. Nacht, denn Nacht, gu- te Nacht!

return to beginning of song.

This simple round is a favorite "Good night " song and dance of the German groups we visited on our trip (summer 1956). It may be done in two, three or four parts. (For the dancing two, three or four concentric circles.)

The words mean: "The dancing is over and we are going home now,
Good night now, good night now, good night, good night,
for----
Begin again the dancing is over

FORMATION: Two, three or four concentric circles, couples.

Action:

Meas.

- 1-2 Circle to the left (walking steps)
3-4 Circle to the Right
5-6 Honor your partner, honor your corner.
7-8 Gentlemen pass their partners from the right to the left, women making one turn as they change places.

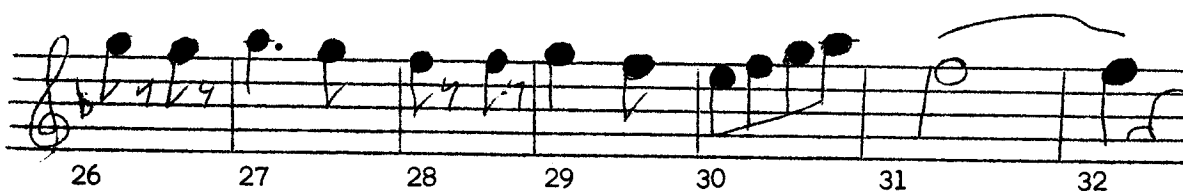
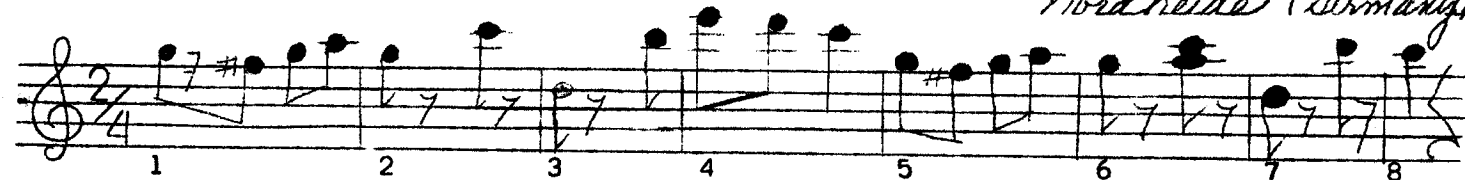
REPEAT FROM THE BEGINNING.

Be sure that all dancers also sing the song as they dance

Used by special permission of Paul and Gretel Dunsing.

Großer Achterreim

Nordheide (Germany)



This very simple and delightful mixer was taught to us by the "Ring für Heimat-tanz" (group for dances from the Homeland) in Hamburg when we visited with them in summer 1956.

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Gretel and Paul Dunsing

Formation: Couples in a large circle.

1. Meas.

1-8 (with repetition) Circle left and circle right (Hop steps)

9-16 Couples in regular (ballroom) position do 4 slow schottische steps into dance direction (1st step arms pointing into dance direction, 2nd step bend arms in such a way that joined hands point into other directions (As in Dr Gsatzlig etc.

4-schottisch steps - on the first step join l e f t hands with partner; and pass - on the next right hands with next and pass and so on. Hold on to the fourth dancer (your partner was "one") and

17-22 repeat schottisch steps and "Grand L E F T and right"

GROBER ACHTERUM Cont'd

The dance has its name from this last part "Achterraum" means "hinten herum" or "going behind". By giving left hands the men go behind their partners.

- II. 1-8 with repetition Hand tour right and left
- III. 1-8 with repetition Two hand tour (small circle) to left and right
- IV. 1-8 with repetition Back hand tour (all hands are on the back) fwd & bckwd.

9-32 is danced the same way in all parts of the dance.

1-8 End circle - hop - steps to left and right.

Use hop steps in all 1-8 parts, schottisch steps in 9-32 parts

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ACHTTOURIGER MIT WALTER (Eight Tour with Waltz)
RONGO RECORD RFD 9A

German Folk Dance Publ. in "Dance Lightly" by Gretel and Paul Dunsing
4754 No. Ashland Ave., Chicago 40, Ill.

This quadrille with its graceful rhythm and its richness of form is typical of the many group dances of North Germany.

Formation: 4 couples in a square

Introduction: Meas. 1-8 Bow to your partner, bow to the corner, join hands in a circle.

A. Meas. 1-8 (with repetition) Circle to the left and right with waltz steps.

B. Meas. 9-16 Pass through. Waltz back to place. Head couples beginning on outside feet - waltz through each other men passing on the outside and women on the inside (Meas. 9-10). Then the woman swing half around to face their partners. (meas 11-12) in regular dance hold both waltz toward their own places, and with one waltz turn return to places (Meas. 13-16)
9-16 (repetition) Side couples the same.

C. Meas. 17-24 Elbow swing in line. Head couples take open hip-shoulder hold, stamp left and run toward the center. (Meas. 17) where the men hook left elbows and all continue the running swing forward around (Meas. 18-19) break the forward movement (Meas 20) but not the hold, now swing backward around (Meas. 21-23) and run backward to places (Meas. 24)
17-24 (rep) Side couples the same.

D. Meas. 25-32 (with repetition) Round Waltz of all four couples
Progression in circle: Counter clockwise, cover $\frac{1}{4}$ of the circle per 4 measures.
Turn of couples: Clockwise, two turns per 4 measures.
Step: Old fashioned German Waltz step essentially step-close-step pivoting on both feet on a very small space.
Suggested but optional end: during the last two measures of the repetition the woman with the man's assist bounces off the floor, and while she is in the air, the man pivots just enough so that both are in their places as she comes down. Since there is no retard in the music and since the dance goes on, perfect timing although difficult is essential.

ACHTTOURIGER MIT WALTZER Cont'd

2nd Tour

A. Meas. 1-8 (with rep.) Women's Round All four women dance by themselves inside around the circle past each of the men and back to their places. They turn constantly with hands on hips much as explained under D. Men clap hands.

B to D Same as 1st Tour

END CIRCLE

Meas. 1-8 (with rep.) Circle to left and right as in the beginning. During the last two measures of the repetition bow to your partners.

GEESTLANDER WALZER (Geestlaender Waltz)
RONDO RECORD RFD 9B

German Folk Dance published in German Folk Dances Vol. I by Paul Dunsing
4754 No. Ashland Ave., Chicago 40, Illinois

Formation: Couples in a circle, men on the inside, women on the outside, inside hands joined, outside hands on hips.

This is a description of the man's movements. Women start on opposite feet.

Meas. 1 Step left forward on first beat and draw right foot to the left on third beat.
Meas. 2 Step left forward, arms swing forward.
Meas. 3 Point right foot forward
Meas. 4 Drop joined hands with pivot on left foot (toward Partner) swing right foot through (facing now in opposite direction), and joined the other hands.
Meas. 5-8 As measures 1-4 but in opposite directions and beginning right ending facing each other with both hands joined.
Meas. 9 Step left sideward
Meas. 10 Cross right over left, pointing right foot.
Meas. 11 Step right sideward.
Meas. 12 Cross left over right, pointing left foot
Meas. 13-16 Then both dance Waltz together with regular hold, turning clockwise (Use old fashioned German Waltz)

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DANCE LIGHTLY

GERMAN M 114

This was a favorite of German youth during the height of the German Youth Movement in the 1920's. It was also favored by Chicago folk dance groups and finally its title became the title of the little folk dance volume DANCE LIGHTLY

Formation: Couples in a large circle, all hands joined.

Action: Vers 1: 4 hopsteps beginning left - free leg swings lightly across then step left on next measure, close in right with lift on toes and down on the following measure; repeat the side step and the lift for the last two down on the following measure; repeat the side step and the lift for the last two measures. Then reversed to the right.

DANCE LIGHTLY Cont'd

Tr-la-la Refrain: The Circle moves first to the left. Step left (1st meas.) step right (2nd meas.) follow with six running steps (3rd and 4th meas) and repeat in the same direction. Then the circle moves to the right with the same action.

Sing the following words.:

"dance lightly, hop sprightly, come let us be gay,
Dance lightly, smile brightly, and sway.
High up in the tree tops sweet voices of spring,
They whisper, they rustle and sing:
Tra-la-la-la-la-la-la; tra;-la-la-la la-la-la,
Tra-la-la-la-la-la-la; tra;-la-la-la la-la-la."

Verse 2: Partners face each other and join both hands. The action is essentially the same as in verse 1 except that the circle now consists of only two dancers.

NOTE: Each dancer still starts left which means that the action goes in opposite directions - not parallel. For the tra-la-la refrain couples keep hands joined, extended right arms, come closer together, getting a swinging action with small steps. Sing the following words:

"Your eyes are so bright and your smile is so gay
I know now that spring's here to stay.
It's right, dear, to dance and to love in the spring,
So let us be happy and sing:
Tra-la-la-la, etc....."

* * * * *

BUTTERFLY

GERMAN M 114

This is a very popular German dance from the province of Mecklenburg. It is also appearing in German Folk Dances by Paul Dunsing.

Formation: Couples in a double circle. Man stands behind girl's left shoulder right hands joined at the girls right shoulder and left hands joined in front of man's chest (Varsovienn position)

Action: Both start the same way. "Heel and toe and heel and close", first with the left foot. (In position, place left heel forward on count 1, put it back to place but point toe on count 2, left heel forward again on count 3, put it back to place on count 4). Partners look at each other over girl's left shoulder. Repeat leading off with right heel, toe, etc., and looking over girl's right shoulder. (A slight pivot of both partners makes this possible). Next, two polka steps, one to the left and one to the right. While the man continues with two polka steps forward the girl turns once around under the man's right arm with two polka steps. Left hands are on hips.

FOEHRINGER KONTRA

GERMAN M 115

This is a traditional dance from Wyck on the little North Sea Island of Foehr. It is a typical quadrille, so the name "contra" is misleading. (Full descr. and piano music in German Folk Dances)

Formation: 4 couples in a square
 Action: Introduction: Bow to your partner, bow to the corner, join hands in a circle. First tour (Figure) Circle left with 8 step-hops (or "hop-steps"). Then circle right.
 Chorus: 1 Pushcart Partners face each other and join both hands. They go 4 step-hops counter-clockwise to the position of the next couple (she backward, he forward), and turn back to back. Joining hands with the corner person there, return with same action to original places. This action is repeated once. Swing joined bands together (count 1 and 2) and away from each other (count 3 and 4)etc.
 2. Grand Right and Left. with running steps. When partners meet the first time, they pause briefly and bow. The bow again at the end.
 3. Arming Partners hook right arms and swing around each other with running steps, clapping hands once on last beat. Repeat with left arm hook. Free hands on hip.
 SECOND TOUR Girl's Round. The girls walk around inside the circle, hands on hips, 16 steps clockwise to original position.
 C H O R U S A S A B O V E .
 Third Tour Men's round. Same as girl's except that they start clockwise then go counter-clockwise. CHORUSE AS ABOVE.

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ALFELDER

GERMAN M 115

This is a traditional folk game from the little town of Alfeld near Hannover in Germany. It is here described for the first time.

Formation: Trios in a line, boy in the middle and a girl on each side of him, one trio facing clockwise and one counter-clockwise, around a large circle (like "Come Let us Be Joyful" or "Red River Valley in 3's")
 Action: A. Circle 6 (people) clockwise 8 steps, 8 steps back to place, and fall back in line.
 B. The men hook right elbows and walk around each other 4 steps; meet own left girl with right elbows and turn 4 steps; back in line in 4 steps.
 C. (Same music as B). Bow to opposite trio - equivalent of 4 steps then all trios, in lines with hands joined, pass their opposite trio by going to the right (As in Red River Valley) in 8 steps. Bow to new opposite trio - equivalent of 4 steps.

* * * * *

AT THE INN " TO THE CROWN"

GERMAN M 115

This is set to the music of a German folk song about Catherine's wedding at the Jolly Inn "To the Crown". The piano music and full directions are in German Folk Dances mentioned earlier.

AT THE INN " TO THE CROWN" Cont'd

- Formation: Couples in a double circle, men inside, girls outside.
- Action: INTRODUCTION: Partners join hands. Man leads girl to stand opposite him and both bow.
- A. Partners clap own hands, clap left on left, right on right, then both hands across (one meas. each) Then they join hands and circle left with 4 waltz steps (for each waltz meas. step long-short-short) REPEAT Clapping and turning.
- B. Waltz forward. They join right hands and she turns with 4 waltz steps under his right arm twice around, both moving forward around the big circle counter-clockwise. (She turns clockwise) He takes 4 small waltz steps forward while she is turning. They join both hands and circle left with 4 waltz steps as in A. REPEAT ALL OF B.
- C. Both join inner hands and while doing the waltz step forward swing them forward (first meas.) and backward (second meas.) then swing them forward again, letting go and completing the turn, he counter-clockwise and she clockwise, away from each other (third add fourth meas.) Join hands to do this again three more times. The last time turn only half around facing in the opposite direction (Clockwise). Music repeats and so does action C. (into opposite direction).

To make this one progressive; Man moves ahead (as "A" music starts again) to the next girl and repeats action with her.

* * * * *

JAGERQUADRILLE (Hunter Quadrille)

- Music: German Folk Dance, published in German Folk Dances Vol I by Paul Dunsing.
- Record: Rondo Record RFD 10 A

This dance originated in the Ammerland in northern German. There is little doubt that the word "quadrille" was put to it much later just to be in keeping with the practice of the time to use French nomenclature. The dance is not a square by any stretch of the imagination and was originally called "Jagerneumer" (Hunters Nine) It is assumed that the word "Jager", (hunter) was put to it because of the hunt motive in the music.

- Formation: A set of three rows - one behind the other - faces forward. In each row stands one man and two women in open hold.

FIRST TOUR

- A. Meas. 1-8 Bwd. All three dance hop steps backward, beginning to hop on left The free leg always swings slightly forward.
1-8 (repetition) The same forward.
- B. Meas. 9-16 (with repetition). "Hunter" step. All face the center dancer. He faces the R W of the first row and both dance "Hunter" steps, A "Hunter" step is essentially a hop step in place. On the first beat bounce off the floor left and swing the free right foot lightly forward tapping the floor: on the second beat bounce off the floor with both feet together; then bounce off the right and swing the left forward for the tap; then bounce off with both feet

JAGERQUADRILLE (Hunter Quadrille)
Cont'd

together. The hands are on hips. There is no hold. On the 16th measure the center dancer jumps half around to face the L W of the third row and dances "hunter" steps with her. The other woman stops dancing.

- C. Meas 17-24 Hand tour of the center dancer and 2 circles. The center dancer and the R W of the first row join hands and skip left around on place The L W of the third row turns by herself in place, skip The man of the first row and the L women of the 1st and 2nd row circle left - skip. The man of the third row and the R women of the 2nd and 3rd rows circle left - skip.
- 17-24 (repetition) The center dancer and the L W of the 3rd row now dance together, the R W of the first row dances by herself, and the two circles move in opposite directions.

SECOND TOUR

- A. Backward and forward as in 1st Tour
- B. "Hunter" Step The center dancer dances with LW of the last row and the RW of the 3rd row as explained in the first tour.
- C. Hand tour and 2 circles. The center dancer dances hand tour with these same two women The two circles are now formed by the man of the 1st row with R W of 1st and 2nd rows and man of 3rd row with LW of wnd and 3rd rows.

* * * * *

WINDMUELLER
Windmiller

Many years ago we got a Telefunken recording of the Windmiller which very obviously was made for a very different version of the dance than the one German young people were dancing at the time - and - by the way - a r e s t i l l dancing. The faster Windmiller is the one described in German Folk Dances, Vol. 1; it is know widely not only in Germany but also in the states. H e r e we like to present t w o ways of dancing the Windmiller to the music of

Telefunken recording

THE WINDMILLER AS IT IS DONE IN SCHEESSEL

Formation: Four couples in a square

- I. Measures
- 1-8 e i g h t walking steps CW in a large circle
- rep " " " CCW in a large circle.
- 9-16 Head couples - open hip-shoulder hold - w a l k with four steps to opposite places (bearing to the right) Meas. 9 -12 and dance there a "Dreher" in regular dance hold (ballroom position), to finish M place W in center of set, W back to back facing their own partner, NOTE: Head couples have exchanged their positions.

WINDMILLER Cont'd

9-16 Side couples do the same - dancing around W of head couples
(Repetition) who are standing in the center.
17-24 M walk once around the circle, clapping their own hands on
each measure then
17-24 take partners "R hand in their R hand and the corners' L hand
(repetition) in their L hand and move CW to home position. Note: During
this part W move slightly forward with each step so that the
"mill-wings" change into a "circle formation."
25-32 Grand right and left to opposite place (8 walking steps)
25-32 Open hip-shoulder position and promenade with 4 walking steps
(repetition) CCW in circle (25-28) then take regular dance hold and dance
"Dreher" back to home position. (29-32)

II.

1-8 (w. repetition) Mill of the W 8 walking steps w.R hands joined and 8
walking steps w. L.hands joined.

9-32 as in part I.

III.

1-8 (w. repetition) Mill of the M - same as W's Mill.

9-32 as in Part I.

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On our recent trip (summer 1956) to Germany we found that most of the Barsbüttler Tänze are not danced very much anymore, but we were surprised and pleased to find that "Rosentor", "Herzdame", "Serenade", and "Schwarzerdner Gemeinschaftstanz" have weathered the passing of time and are the only of the group of "Barsbüttler Tänze" which are still being danced in German Folk Dance group of today.

ROSENTOR

Source: Se under Queen of Hearts

Note to the
Title:

This dance will probably be known in the future under its German name of "Rosentor". Door or gate of roses seems phonetically and also in every other way inadequate. It is perhaps of interest that the Germans called the dance first "Bergruessungstanz" - translated that would be "Dance of Salutation". We wish we knew that prompted the change.

Music: Record: Will be released soon on Folk Dancer Label
Piano: Barsbuetttler Taenze, Carl Lorenz, Hermann Moeck Verlag, Celle, 1951. (Available through Gretel Dunsing, 4754 N. Ashland Chicago 40, Illinois)

Formation: Couples in closed position in a circle, M facing CCW, W facing CW.

Steps: Walking step. From the first to the last measure there is an unbroken continuity of walking steps in the same tempo, 3 steps in each measure.

Rosentor Cont'd

Note: The dance is designed in Rondo form. It consists of 3 parts - A, B, C, These parts, then, are arranged in the following way: A - B - A - C - A - B - A.

- A. Meas. 1 Both walk CCW on the periphery of the circle; M starts R fwd W starts L bwd.
 2. Change places. M's L and W's R hands remain joined and are lifted: W turns half around then continues to walk fwd, take again closed position.
 3. Both walk CW on the periphery of the circle.
 4. Same as Meas. 2
 5. Same as meas. 1
 6. Both walk CW on the periphery of the circle; M bwd, W fwd.
 7 - 8. Both walk a full turn CW (This is similar to a waltz turn)
 1 - 8. (Repetition) same as above.
- B. Meas. 1. Both walk CCW on the periphery of the circle.
 2. Both walk fwd to the next partner; while W walks under M's lifted L arm, the handhold is released.
 3-- 4. With the new partner, both dance as explained in meas. 1-2 changing partners again
 5 - 8. With the next partner both dance as explained in A, meas 5-8
 1 - 8. (repetition) Same as above.
- C. In transferring from A to C the turn at the end of A is not complete (About 7/8).
 Meas. 1. Release hold and walk bwd away from each other, M diagonally toward outside of circle and W diagonally toward inside of circle, Arms move down to sides.
 2. Walk fwd toward each other. Arms move up to shoulder height
 3 - 4. Join hands and circle CW once around.
 5 - 8. Same as meas. 1-4, but the circle is CCW.
 1 - 8. (repetition) Same as above. At the end of meas. 8 take closed position.

Note: This part may be done with partner change. Partners dance apart (Meas. 1 and Meas 5) then they move fwd to the next partner (meas. 2 and meas. 6) and circle C.W. with the new partner. There are four partner changes.

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BLACK EARTH CIRCLE
 (Schwarzerdner Gemeinschaftstanz)

A new German folk dance, created around 1951 by a group of enthusiastic folk dancers.

Record: Will be released soon on Folk Dance Label.

Formation: An even number of couples in a circle facing the center joining hands and extending arms.

Steps: Three steps.

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 GRETEL DUNSING-German Weekend-Miami Valley Folk Dancers
 March 2-3, 1957)

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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)

SERENADE

Source: See Queen of Hearts
 Music: Record: Will be released soon on Folk Dance Label
 Piano: Barskuettler Taenze. Carl Lorenz, Hermann Moeck Vorlag, Celle, 1951. (Available through Gretel Dunsing, 4754 North Ashland Avenue Chicago 40, Illinois.)

Formation: Any number of couples in a circle. M facing CCW, W facing CW. R hips are adjacent to each other, Hands are joined shoulder high. R arms are extended; L arms flexed. Elbows are also shoulder high.

Steps: In part A and B there is an unbroken continuity of walking steps in the same tempo, 3 steps in each measure, in Part C, walking steps, change steps, and step-close are used.

Note: The dance is designed in Rondo form. It consists of three parts: A,B,C, These parts then are arranged in the following: A-B-A-C-A-B-A.

- A. Meas. 1--M Walks forward beginning L; W walks bwd beginning R.
 2--Both turn half around CW in place without releasing the hold. L arms are extended; R arms are flexed. Now L hips are adjacent to each other.
 3--M walks forward; W walks bwd.
 4--Both turn half around CCW and are back in the same position as in the beginning.
 5--Again M walks fwd and W bwd.
 6-8--Both turn 1½ times around CW in place with 9 steps without changing their hold. When they finish M is facing CW, W is facing CCW, R hips are adjacent to each other.
 1-8-- (repetition) Same as above starting in CW direction. In meas. 8 W releases her R hand from M's L and does an additional half turn CW so that both now are in open position facing CCW.
- B. Meas. 1--Both walk fwd. beginning L, W beginning R.
 2--Both turn half around in place, M CW, W CCW (face to face) They are now in open position facing CW.
 3--Both walk fwd.
 4--Both turn half around in place, M CCW, W CW (face to face) Both again face CCW.
 5--Both walk sdwd, M L toward the center of the circle and W R toward the outside. While doing this they turn slightly away (quarter turn) but keep looking at each other.
 6--They walk toward each other.
 7-8--They join hands and circle once CW around, in place. In transit to the repetition W releases her R hand from M's L and does an additional half turn CW so that both are again in open position facing CCW.
 1-8--(repetition) Same as above. In transit to part A keep both hands joined and take starting formation.
- Note: This part can be done with partner change, In meas. 6 W does not return to her partner but moves fwd. CCW to next dancer. This change could be done either once (at the end of the repetition) or twice (each time at meas. 6)
- C.Meas. 1-5--In open position, inner hands lifted fwd upward shoulder high, both dance 5 change steps fwd beginning on outer feet.
 6--On counts 1 and 2 both do a step-close fwd on the inner foot. On count 3 and the weight transfers even further fwd and onto the ball of the outer foot while the joined hands are led further upward.
 7-8--Both swing the inner arms down and back-release the hold and each one follows the swing of this arm-and walk a complete circle with 6 steps. M CW and W CCW/ In meas. 8 the other arms, M's L and W's R, meet as the turn is completed and are lifted fwd upward shoulder high. Both finish CW .

SERENADE Cont'd

1-8--(repetition) Same as above. counter-part. In meas. 7-8 W turns a little faster so that she complete two turns. This bring both into starting formation

9--1 Step close, M L fwd and W R bwd.

Note: This part should be danced in a restrain. The turns and the arm swings beginning with Meas. 6 should be an organic follow-thru of the body swing and guided by the music.

Ending: As A is repeated the last measures are danced in the following way:

Meas. 6-7 Both turn only 3/4 times around CW with six steps In meas. 7 M releases his R hand from W's L hand and does an additional half turn CW. She is now on his L side, they are both facing the center of the circle and all join hands in the circle.

8--On counts one and two all step-close fwd M R and W L.

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KING OF CLUBS (Kreuz-Konig)
(German)

SOURCE: This dance can be called another product of the North German youth of the post World War I area. Both the creator of the dance, Ludwig Burkhardt, and the composer of the music, Heinrich Dieckelmann have been inspired leaders for the folk dance cause and both have published several collections.

On our recent trip to Europe (summer 1956) we did not only meet Heinrich Dieckelmann in Hamburg, but we saw the "Kreuz-König" done by several folk dance groups.

Piano music and description is published in: Kneveler - Ludweg Burkhardt, Verlay Manz and Lange, Gottingen, 1950.

Note to the title. The dance is already know amongst American folk dancers under the title of "Kreuz-Konig". This is High-German. The dance, however, originally and to this day has the Low-German-title "Kruz-Konig" the translation of the title ordinarily accompanying the description of the dance is given as "King's Cross". THIS IS DEFINITELY WRONG. Kreuz Konig cannot mean anything but "KING OF CLUBS" The accent is not on "Kreuz" but on the first syllable of "Konig"

Record: MH 1022 Folk Dancer

English description and piano music: Folk Dances for all Michael Herman, Barnes and Noble, Inc., New York, 1947 (Description differs slightly from this one)

FORMATION: 2 couples join hands in a circle

STEPS: RUNNING STEP, hop waltz step, Mazurka step, Achtervor step; the latter is essentially a grapevine step but all the action seems to be in the legs, from the hip down, the body is carried almost motionless.

Meas. 1-8 Circle CW beginning with 1 Actervor step. Follow up with Running steps. on Meas. 5 take another Achtervor step and follow up with running steps. The Achtervor steps here have the same bounce or spring as the runningSt,

Meas. 1-8 (repetition) Very quickly couples take open position, M hook L elbows running steps fwd.

Meas.9-10 Release all holds; M exchange places with 2 Hop-Waltz steps joining L, hands and passing each other by L shoulder.

11-12 M Join R hands W.the opposite W (not their partner) and w. 2 hop-waltz steps exchange places W are now on the inside

13-14 W. exchange places w 2 hop-waltz steps, joining L hands and passing each other by L shoulders.

(PAUL AND GRETEL DUNSING-German Weekend-Miami Valley Folk Dancers
March 2-3, 1957)

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KING OF CLUBS Cont'd

- 15-16 Partners join R hands and exchange places w 2 hop-waltz steps
 Meas. 9-16 (repetition) 9-14 same as above
 15-16 M joins R hand with his partner and W turns once CW
 under his R arm. At the same time M turns half around CCW so that cpls.
 face each other. (All of 9-16 w. rep. means doing a "straight chain").
 Meas.17-20 All join hands in a circle and dance 4 Mazurka steps CW, all starting
 on L.
 21-22 Cpls. join both hands fwd and dance 2 Mazurka steps CW
 23-24 followed by 6 running steps.
 17-24 (repetition) Same as above.
 Meas.
 25-28 M Swing their partners in such a way to the center that W are back to
 back. M join R hands with partner's right and L hands with the other
 Woman's left. In this formation, leaning back and arms stretched, M
 take 12 running steps CW in the circle moving W along with them.
 29-32 All keep their R hand hold with their partners but release the L hand
 hold, M swing in, W swing out, and all join the free L hands again to
 keep the same formation (now with women on outside) moving CW. This
 takes again 12 running steps.
 25-28 (repetition) W swing in, M swing out, and again the formation keeps
 moving CW. 12 running steps.
 29-32 M swing in, W swing out, and continue running as above. On meas. 32
 M leap with a CW turn out of the center into the circle formation.
 They are now on the right side of their partners which means that they
 have changed partners

N O W T H E W H O L E D A N C E W I L L B E R E P E A T E D W I T H A
N E W P A R T N E R .

THREE MEN'S REEL

(TRE MANDS REEL FROM SALLING)

NO RECORD AVAILABLE

PIANO MUSIC IN: Folk Dances brought from Denmark by George and Marguerite Bidstrup, Brasstown, N.C., 1951

- FORMATION: 1 man and 2 women, anywhere in the room
- 1-8 Circle CW in small circles of three move toward center of room ending in a column of "threes", all facing the top of the house.
- 9-16 M faces W on his right; both dance reel steps ending with 3 stamps
M and W on M's left dance reel steps ending with three stamps.
- 1-8 M and left W right arms once around;
M and right W left arms once around;
m and left W once and a half around; leaving her in the center.
- 9-16 W in center does reel steps with M-ending with 3 stamps;
W in center does reel steps with other W.
- 1-8 W in center and right W arm right, once around;
W in center and M arm left, once around;
W in center and right W right arms once and one half around
leaving tine other W in the center
- 9-16 The 2 W reelsteps and three stamps.
W in center and M reel steps and three stamps.
- 1-8 W in center and M right arms once around; 2 W left arms once around
W in center and M right arms once & one half around,
leaving M in center.
- 9-16 Circle clockwise in small circles of 3, buzz step and spread out
over the floor, returning to starting position.

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NORTHUMBERLAND COUNTRY DANCE

This dance is danced with vigorous polka stepping

- FORMATION: Longways progressive--as in "Double Lead Through".
- A.1. 1st man turns second girl with right hand, gives left to her partner and all make three-in-aline, holding hands high to make arches. First man is facing up, second man and girl facing down. Polka stepping three-in-a-line, while first girl dances through the arches, passing behind and round her partner.
- A.2. Right hands across and left hands back (turning outward to change hands). Walking step.
- B.1. First and second couples polka once around each other.
Repeat from beginning with next couple.

(PAUL AND GRETEL DUNSING--German Weekend--Miami Valley Folk Dancers
March 2-3, 1957)*MVFD Syllabus Collection - Copyright Miami Valley Folk Dancers 2004*

POLKA ZU DREIEN

A GERMAN DANCE FOR THREE

RECORD FOLK DANCERS MH 1051

FORMATION: Sets of three, on man and two ladies or vice versa. Incidentally we have on occasion, when necessary, done this with 4 or 5 in a line.

Part 1: Place right heel forward, then place toe in front of left. Take one two-step forward (or polka steps). Repeat with left heel and toe and one polka step. Repeat all again. Now turn around to face other way and repeat the whole figure in the other direction. Hands are joined.

Part 2; Make a right hand star with a wrist hold and polka forward 8 steps. Repeat with a left hand star in the other direction.

Part 3: Repeat all of Part 1.

Part 4: Circle left with 8 polka steps, circle right with 8 polka steps.

Repeat all from beginning.

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THE RIFLEMAN

Taught by the Dunsings - English - from Country Dances of Today Book 2, May Gadd, Country Dance Society of America