GUIDE AND INSTRUCTIONS TO GERMAN FOLK DANCING

An Honors Thesis (ID 499)

by

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[Advisor's signature]

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HISTORY OF GERMAN FOLK DANCE

German folk dance is an art with roots deep in history. Today we may wish to preserve the authenticity of such dances or we may wish to dance them merely for the enjoyment they provide. Whichever we choose, it is important to realize how these dances developed and why they developed as they did.

The first dances were of a religious nature. The circle dances still performed today were originally performed around an object of worship such as a tree or bonfire. In fertility dances the girl was tossed high in the air, and it was widely held that the corn would grow as high as her skirts had gone. These dances were often wild and unrestrained, and mothers never wanted to let their daughters attend.

Dancing also became an important part of the early Christian church; however, as the Roman Catholic church grew, it discouraged dancing because of its association with pagan rituals. The Lutherans in Germany and the Calvinists in Switzerland also condemned peasant dances and published tracts and pamphlets denouncing pagan dancing. It has also been said that Martin Luther himself made German dancing much more tame by writing hymns to familiar folk tunes, causing people to dance to these songs in a more sane fashion or not to dance at all out of respect for God.

A different reason for the calming of German dancing may be geographical. The Germans became an agrarian people, which by nature was placid. Hence their dances became more placid. The terrain in the
region also played a part in the development of dances. In northern Germany where the land was flat, dancers could move in many directions and involve large numbers of people in one group. In the mountainous areas of Bavaria, Austria, and Switzerland, dance movement was directed upward in jumps and hops, and dances involving couples or small groups were more common.

In the seventeenth and eighteenth century, many dances were adapted from other nations' dances as Germans traveled abroad or others visited Germany. Stylized mime dances also trickled down to the people from the high society court dances.

Folk dancing began to wane with the industrial age. Some continued to dance; others did not. As a means to increase national pride, Austria revived its folk dancing immediately following its crushing loss in World War I. Germany used the same tactic under Hitler to increase pride in the Aryan heritage.

Today we do not have to worry about losing the dances, as there are many enthusiasts of German folk dancing. However, some traditionalists worry that we are changing the dances too much and are in danger of losing the original versions. It is good to preserve the original dances as originally danced in their original location, which are referred to as ethnic dances. Folk dances, on the other hand, have always been changing, and to stop that now would be ridiculous. As long as the changes do not go against the spirit and design of the particular dance, it should not be a grave sin to revise them. The
main idea is for dancers to enjoy what they are doing in the spirit of
dancing dances people have danced for centuries.
COSTUMES

The Dirndl and Lederhosen are probably the best known German folk clothing, but they are only representative of one area of the German-speaking world. Folk clothing varies not only by locality but also by the type of festivity.

Most of the women's dresses are Dirndls or closely related to a Dirndl. The Dirndl, which means "girl" in the Bavarian dialect, started as a skirt and blouse with a bib and evolved into a skirt with a tightfitting, sleeveless bodice and white blouse. Several underskirts with pleats or gathers were worn underneath the skirt and were allowed to show from under the skirt. The big variation was in the bodice, usually varying the method of closing the front. About thirty styles of bodices were and still are prevalent, ranging from the Türldirndl (Türl means "bib") with a bodice containing an inset bib over which ribbons are laced to tie the front of the Dirndl closed, to a simple bodice which buttons up the front. The material of the skirt and bodice was often a cotton pattern of blue, as blue was a color common to peasants, with a white blouse and white or vertically-striped apron. Darker colors were used for festivities and Sunday outfits and were made of better cloth.

Men's clothing varies sharply by area. Lederhosen, leather pants cut above the the knee, are common to Bavaria and Austria, while full, knee-length pants are more common in Switzerland. White linen shirts, woolen socks, and black shoes are common to all.
Much of this traditional dress has disappeared but many people in rural areas still wear this type of clothing. It is also very common in Bavaria to wear a Dirndl to a wedding, and of course, it is common to wear such clothing when folk dancing. You may wish to make or purchase an outfit of your own in which to dance. Dirndls and Lederhosen can often be purchased at German specialty stores. Lederhosen are hard to sew, but you can make the knee-length pants common in other areas. You can also sew a Dirndl from a Dirndl pattern or an adaptation from another pattern similar to a Dirndl. Burda has made patterns for Dirndls, pants, Lederhosen, suspenders, capes, jackets, and shirts. Check in a German specialty shop or write for more information to:

Verlag Aenne Burda  
Am Kestendamm 2  
D-7600 Offenburg  
West Germany

Folkwear also makes patterns for Dirndls and jackets. Write:

Folkwear Consumer Service  
P.O. Box 3859  
San Rafael, CA  94912

The following is a very general listing of characteristics of the folk wear of German-speaking areas:
AUSTRIA - BAVARIA

Women: Dirndl with white blouse
       White or vertically-striped apron tied in the front
       Openwork white stockings
       Low-heeled, black shoes with silver buckles
       Silk scarf around neck pinned by brooch
       Short jacket with leg-of-mutton sleeves or paisley shawl for cool weather

Men: Lederhosen with embroidered suspenders
      White linen shirt
      Divided, ribbed woolen socks
      Heavy black shoes
      Cap with feather or flower
      Styrian suits, capes, or coats for cool weather

GERMANY

Women: Dirndl-style dress which may have a square-cut bodice, a bodice which comes much closer to the neck than is common in Bavaria, or a bodice which has its own sleeves with no blouse underneath
       Openwork white stockings
       Embroidered apron tied in the front
       Low-heeled, black shoes
       Head covering ranging from large wide-brimmed hats, to small hats with a big bow in the back, to a cotton scarf tied behind the neck
       Loose "pocket" hanging on ribbon attached to the waistband

Men: Knee-length (but not too full) pants
      Embroidered shirt under a jacket
      White woolen socks
      Heavy black shoes
      Hats like those the Swiss wear
SWITZERLAND

Women:  Black bodice laced with ribbons
         and decorated with chains and
         other jewelry
         White blouse
         Full, colorful skirt
         Apron tied in the front
         Head covering ranging from large, flat
         straw hats decorated with ribbons
         to small black velvet caps with a
         horsehair lace ruffle to ribbons
         entwined in the hair

Men:    Full, knee-length pants
        White linen shirt
        Colored (usually red) waistcoat
        Rough linen socks
        Black shoes
        Hats ranging from dark skull caps
        to soft hats with brims to
        toboggan hats
BASIC MOVEMENTS

BUZZ STEP  Place weight on right foot and push with the left foot. With each push the left foot momentarily takes the weight. The left foot should always stay behind the right.

CORNER  When four couples are standing in a square as in square dance, the person next to you who is not your partner is your CORNER.

GRAND RIGHT-LEFT  Turn to face your partner. Join right hands with him/her and walk past, releasing hands. Join left hands with the next person you meet, walk past. Join right hands with the next and walk past. Join left hands with the next and walk by to return to your partner. You meet your partner at the end if you are in a square of four couples, but you will not return to him/her if the square or circle is larger.

HEAD COUPLES/SIDE COUPLES  When in a square of four couples, the couple with their backs to the front of the room and the couple across the square from them (those with their backs to the back of the room) are designated as HEAD COUPLES. The other two couples are designated as the SIDE COUPLES.

MAZURKA  Count 1 - Step onto the left foot.
2 - Step onto the right foot.
3 - Hop on the right foot while swinging the left heel in front of the right shinbone.
This step may be reversed to start with right foot.

SCHOTTISCH  Count 1 - Step onto the left foot.
2 - Step onto the right foot.
3 - Step onto the left foot.
4 - Hop on the left foot.
This step may be reversed to start with the right foot.

SLIDE STEP  Similar to galloping to the side, step onto either right or left foot moving to the side of the foot used, and slide the other foot over to meet it.

STAMP  Smack the floor with the free foot and bring the foot back up without putting any weight on it. (Note the difference between STAMP and STOMP.)

STAR  To make a right-hand star, all turn to the left and grasp the right wrist of the person in front of them. Reverse to make a left-hand star.

STEP-CLOSE STEP RIGHT  Step onto right foot, close left foot beside the right foot. Repeat, reversing footwork for a STEP-CLOSE LEFT.
STEP-HOP  Step onto one foot and hop on it. Step onto other foot and hop on it for a second STEP-HOP.

STOMP  Smack the floor with the free foot and place all weight on it as if jumping onto the free foot. (Note the difference between STOMP and STAMP.)
TRADITIONAL STEPS

POLKA The music for this step is in 4/4 time. As there are three steps, there is a slight pause on the fourth beat. The step may be started on either the right or left foot. When started on the right foot, step forward on the right, bring the left foot up to the right, and step forward on the right again. You may wish to add a small hop on the left foot before starting the step. Repeat the step, stepping forward onto the left. The polka is done with a partner in one of the three following positions:

1. Partners side by side, holding inside hands.
2. Partners turning alternately face to face and back to back. Partners start with inside hands joined. Starting with the inside foot, they do one polka step forward and turn to face one another, then do one polka step forward and turn to face away from each other.
3. Partners facing in ballroom position. The man begins on his left foot and the lady begins on the right. They do one polka step to the direction of the foot on which they begin, then turn approximately one-half turn clockwise for the next step.

WALTZ The music for this step is in 3/4 time and is almost identical to the polka step except that it is slower and more graceful. The movement of the feet is the same, without the optional hop. The step may be done forward or in ballroom position with a partner. When dancing with a partner, the turn clockwise may be either one-half turn or one-quarter.
POsITIONS

BALLROOM POSITION  Face partner squarely
  His right hand flat and firm in the middle of her back
  Her left hand is placed firmly on his right shoulder
  His left hand holds her right hand lightly

BUTTERFLY POSITION  Face partner squarely
  Both hands joined
  Arms outstretched shoulder height

MODIFIED BUTTERFLY POSITION  Same as butterfly position, but side by side with hips almost touching and elbows bent but still shoulder height

COUPLE POSITION  Side by side
  Woman on right of man
  Hold inside hands

PROMENADE POSITION  Side by side
  Woman on right
  Left hand to left hand, right hand to right hand above left

SHOULDER-WAIST POSITION  Face partner squarely
  Man's hands at woman's waist
  Woman's hands on his shoulders

VARSOUVienne POSITION  Side by side
  Woman on right
  Left hand to left hand in front
  Right hand to right hand beside woman's right shoulder. His right elbow is behind woman's back.
The following dances are a collection of German, Austrian, and Swiss folk dances that were choreographed and performed by the Ball State German Dance Troupe. Most of the dances are similar to their original form. A partial list of the sources of the original directions is included in the bibliography.

Unless otherwise instructed, ladies begin all dances on the right foot, and men begin on the left foot.

The following symbols will be used:

- **Man**

- **Lady**
DAS BAUERNMOIDL
Germany

Dance steps: step-hops
walking steps

Formation: Circle of couples in promenade position with elbows straight out at shoulder height facing counterclockwise

Measure

1-3  Six walking steps forward, starting with outside foot.

4    Stomp with outside foot and turn inward to face clockwise direction. Do not release hands.

5-7  Six walking steps forward clockwise.

8    Stomp with outside foot and turn inward to face counterclockwise.

9    Two walking steps forward.

10   Stomp with outside foot and turn inward to face clockwise.

11   Two walking steps forward.

12   Stomp with outside foot and turn to face each other.

13-16 Right hands joined and raised, man turns lady twice clockwise under the arch formed by the arms. Men and ladies should step-hop.

17-18 Lady continues turning and step-hops, releases hand and goes to the following man progressing counterclockwise.

19   Man and lady clap own hands twice while facing each other (no steps)

20   Man and lady stamp once.

REPEAT ENTIRE DANCE WITH NEW PARTNER.
Dance steps: waltz

Formation: Couple or couples scattered around the room.

Part 1 (16 measures) Right hands are clasped at eye level, with elbows bent at right angle. Free left hands are kept on hips. Couple waltzes around in place, swaying slightly from side to side.

Part 2 (16 measures) Partners take ballroom position and turning clockwise, dance counter-clockwise around the room.

Part 3 (8 measures) Partners cross hands (right with right and left with left), and leaning backward, turn clockwise in place with waltz steps.

Part 4 (8 measures) Man holds right arm high as lady grasps one finger of his uplifted hand with her right hand. The lady turns clockwise under the raised hands as the couple dances counterclockwise around the room. The man follows her as she turns, moving forward and keeping her directly in front of him.

Part 5 (16 measures) Partners hook right elbows and then place left hands behind own backs. Each holds partner's left hand with own right. Turn clockwise in place with waltz steps.

Part 6 (16 measures) Lady kneels on right knee. Partners join right hands and man dances clockwise around lady with waltz steps.

Part 7 (8 measures) Lady rises and clasps her hands behind her neck. Man places his hands around her waist. Turning clockwise, they waltz counterclockwise around the room.
hold right hands as lady waltzes clockwise around man.

Part 9 (16 measures) Partners face each other and join hands overhead (right with right, left with left). Lady holds man's middle finger of each hand to facilitate turns. Lady turns around twice to right under uplifted arms. (Arms will become entangled.) They lower joined left hands, bending right elbows at a right angle, thus forming a window through which they may see each other. The man stands still as the lady turns. This figure is done in three counts. After the window is formed, the couple continues waltzing, turning clockwise.

Part 10 (16 measures) Still holding hands, lady turns twice around to the left under joined hands. Lady then reverses direction as she turns to the right under joined right hands. Couple dances forward, lady turning and man following for seven waltz steps. Left hands on hips.

Part 11 (8 measures) With hands on hips, lady waltzes forward alone one measure, then looks back and entices man to follow. As lady looks back at man over one shoulder then the other, man follows, chasing her with open arms for six measures and finally catches her.

Part 12 (8 measures) Couple takes ballroom position and turning clockwise, waltzes counterclockwise around the room. It is customary for the man to lift his partner high in the air on the last note of the music.
Dance steps: Step-hops

Formation: Four couples in square formation, man with partner on right.

Part 1
Measures 1-16
All join hands and circle to left with eight step-hops and to right with eight step-hops.

Chorus
1-4
Head couples, inside hands joined, walk three steps forward and clap own hands twice.

5-8
Head couples dance backward to place with four step-hops, inside hands joined.

9-16
Side couples repeat measure 1-8.

Schottische
1-2
Head couples dance one schottische step diagonally left, inside hands joined.

3-4
Head couples dance one schottische step diagonally right.

5-6
Head couples dance one schottische step diagonally right and backwards.

7-8
Head couples dance one schottische step diagonally left and backwards to return to original position.

9-16
Side couples repeat measures 1-8.

Chain
1-16
With 16 step-hops, dance a Grand Right-Left twice so that you pass your partner the first time. Use two step-hops to pass each person.
Part 2
1-16 Partners join right hands, palm to palm, with forearms touching. Eight step-hops moving forward, then eight step-hops moving backward, without changing hand-hold.

REPEAT CHORUS, SCHOTTISCHE, AND CHAIN

Part 3
1-8 In modified butterfly position with right hips adjacent, move clockwise with eight step-hops.

9-16 Reverse the position so that left hips are adjacent. Move counter-clockwise with eight step-hops.

REPEAT CHORUS, SCHOTTISCHE, AND CHAIN

Part 4
1-16 Repeat Part 1 to end the dance.
This dance comes from the canton Appenzell. The story concerns a woman who has washed her husband's stockings, not only losing one, but also shrinking the other three. In all Swiss dances, the free hand is kept on the hip.

Dance steps: schottische

Formation: Couple facing each other

Part 1-A  
Strike both hands to own thighs. Clap own hands. Shake right finger at partner. Strike thighs, clap own hands, shake left finger at partner.

Part 1-B  
Clap own thighs. Clap own hands. Clap partner's right hand, then left hand. Clap own thighs, clap own hands, clap both of partners hands and push away so lady turns a quarter-turn right, man a quarter-turn left.

Chorus  
With hands on hips, each does one schottische step forward and away from partner, then one schottische step forward and back to partner. Take partner in shoulder-waist position and turn clockwise with four step-hops. Lady may "beat" on man by beating his chest with her fists instead of holding his shoulders. Repeat this sequence once.

Part 2  

Part 3  
Repeat Part 1-A, substituting a stomp with both feet and striking partner's elbow (right the first time, left second) with one's own elbow for the finger shaking. Repeat Part 1-B and Chorus.

Part 4  
Repeat Part 1-A, substituting
"flirting" with someone in the crowd by waving right hand to the left (then left hand to the right) for the finger shaking.
Repeat Part 1-B and Chorus (minus the "beating").

**Part 5**
Repeat Part 1-A, substituting tickling partner's chin for finger shaking.
Repeat Part 1-B and Chorus (minus the "beating").

**Part 6**
Repeat Part 1-A, substituting hugging partner and wiggling one's rear. Put right hand on partner's left shoulder and left hand on partner's waist the first time, vice versa for second time.
Repeat Part 1-B (without "beating") but not Chorus. Partners may steal a small kiss on last clap of 1-B.

**Finale**
In a couple position, both do two schottische steps forward. Man moves forward with four step-hops as lady turns clockwise under joined hands with four step-hops.
Repeat this sequence five times. On last two step-hops, man kneels on left knee and lady sits down on his extended right knee to end dance.
This German dance features "Das Fenster" - the window - through which partners may look at each other.

Dance steps: step-close step
polka
walking steps

Formation: Circle of four couples in ballroom position with right hips adjacent, man facing center of circle.

Part A
Measure
1-2 Two step-close steps toward center man moving forward, lady backward, starting with man's left foot and lady's right.

3-4 Lady turns under man's left hand with four walking steps and returns to ballroom position.

5-6 Repeat measures 1-2.

7-8 With four walking steps, partners pivot about each other clockwise so both face opposite direction.

9-16 Repeat pattern of measures 1-8 moving away from center. On last four walking steps, lady walks to right under man's left hand and ends facing partner with right hands joined over left. Man should be facing counterclockwise, lady clockwise.

Part B
17-20 Head couples: Four step-close steps sideward to center (to man's left and lady's right)
Side couples: Holding hands high, lady turns clockwise twice around under joined hands with eight steps, then lower left hands to form a window through which partners look at each other.
21-24  Head couples repeat window that side couples just completed. Side couples repeat four step-close steps head couples just completed.

25-28  Head couples repeat pattern of measures 17-20, reversing directions and footwork to move away from center. Side couples: Lady turns counterclockwise twice around with eight steps to come out of window.

29-32  Head couples come out of window as side couples just did. Side couples repeat step-close steps as head couples just did. All couples should end facing center in single circle, lady on partner’s right. All join hands.

Part C
33-34  Polka straight forward one into the circle and back out one.

35-36  Ladies join crossed hands with corner man, who pulls her to his other side with four walking steps. All face center.

37-38  Repeat measures 33-34.

39-40  Lady puts hands on shoulders of the man to her right (her "new corner") and man holds her waist. Lady jumps and man puts her down on his other side.

41-48  Repeat measures 33-40 except that when lady jumps with her original partner, he turns three quarters and then puts her down so that she is facing the center of the circle and he is facing out.

Repeat Part A except that couples move away from the center first and then back toward the center. Men should still finish by facing counterclockwise and ladies facing clockwise.
REPEAT PART B

REPEAT PART C with changes in the following measures:

35-36  Men take two walking steps forward and two back to move to the opposite side of the lady on his left.

39-40  Men move to other side of lady on the left with four walking steps while facing the lady.

41-48  Repeat, with men facing partner on last measure instead of moving all the way to her side.

REPEAT PART A as repeated the second time.

REPEAT PART B

REPEAT PART C with changes in the following measures:

35-36  Corners join hands, left over right, and trade places with four walking steps by raising hands, lady moving in front of the man.

39-40  New corners join right hands and trade places with two step-hops, lady moving under man’s raised hand.

41-48  Repeat, with ladies moving to outside of circle facing in and men facing out on last step-hops. Ladies curtsy and men bow to end the dance.
In this dance, the mazurka step is done by swinging the left foot behind the right foot instead of in front of the right foot on the third count.

Dance steps: mazurka
walking step

Formation: Circle of couples in ballroom position, men's backs to center of circle.

Measures
1-2 Two mazurka steps sideways as couples move counterclockwise around the circle. Men start on left foot, ladies on right.

3 With three walking steps, couples rotate one-half counterclockwise so that ladies' backs are to the center.

4-6 Three mazurka steps sideways as couples continue moving counterclockwise around the circle. Men start on right foot, ladies on left.

7 With three steps couples rotate one-half clockwise so that men's backs are again to center.

8 One mazurka step sideways continuing counterclockwise.

9-16 Repeat measures 1-8.

17 With three steps couples rotate counterclockwise.

18 One mazurka step sideways.

19 With three steps couples rotate clockwise.

20 One mazurka step sideways.

21-24 Repeat measures 17-20.

REPEAT ENTIRE DANCE
D'HAMMERSCHMEIDG'SELLN
Germany

This blacksmiths' dance is authentically danced only by men. The choreography here has added ladies.

Dance steps: step-hops
waltz

Formation: Four men facing center. Four ladies each directly behind her partner.

CLAP PATTERN: Count 1 Clap both hands on own thighs as hands go back and knees bend.
2 Clap both hands on own thighs as hands come forward and knees straighten.
3 Clap own hands.
1 Clap each other's right hand.
2 Clap each other's left hand.
3 Clap each other's both hands.

Chorus
Measures
1-16 Men do clap pattern, head men beginning with clapping own thighs side men beginning with clapping right hands.
Ladies step right, brush the left foot in front of the right, then kick the left foot while hopping on the right. Reverse and step left, brush and kick with the right. Each step-brush-kick takes one measure.

Part 1
1-8 Ladies move to the left side of their partners and all join hands to form one circle. Circle clockwise with eight step-hops.
9-16 Circle counterclockwise with eight step-hops.

Chorus
1-16 Men repeat clap pattern.
Ladies take two big step-hops counterclockwise to stand behind next man. Continue with step-brush-
kicks as before.

Part 2
1-8 Men form right-hand star and place left arm around lady's waist. Lady places left hand on man's shoulder, right hand on skirt. All take eight step-hops as star turns clockwise.

9-16 All turn and men form left-hand star with right arm around ladies. All take eight step-hops as star turns counterclockwise.

Chorus
1-16 Repeat Chorus with ladies moving to next man.
Men may make fists with the littlest finger pointing out and touching these fingers instead of clapping to symbolize the bells heard in the music.

Part 3
1-16 Men turn around to face lady behind them and do the clap pattern with her. Ladies do not bend knees when clapping thighs.

17-32 All couples waltz in ballroom position counterclockwise around the circle. Men twirl the ladies out and bow/curtsey to end the dance.
KREUZKÖNIG
Germany

The term "Kreuzkönig" is an idiomatic expression for "King of Clubs" and in the dance the patterns seem to form just that. This dance is especially fun to perform as the men lift the women off the floor so that they "fly."

Dance steps: mazurka running steps

Formation: Two couples in a circle, hands joined.

Part 1

Count 1
Leap onto left foot facing center of circle.

2
Place right foot behind left foot.

3-6
Four running steps (left, right, left, right) moving clockwise, facing left.

Repeat this sequence three times.

Part 2

Break circle. Two men hook left elbows, reach behind other man's back to grasp the other lady's left wrist. Man's right hand grasps partner's waist. Lady's left hand grasps other man's left wrist, right hand holds her skirt.

All run 24 steps forward counter-clockwise. It is easier for ladies to run if they lean the upper body outward and keep feet close to their partner's feet.

Part 3

Drop hands and partners face each other. Men press left palms together about head-level and turn counterclockwise with two step-hops to meet other lady. (Ladies do step-hops in place whenever men turn.) Join right palms with this lady, turn complete circle clockwise with two step-hops. Men turn by the left again and face their partners. In three counts lady twirls under man's arm. In next three counts lady curtseys and
...an nods and slightly bows.

Repeat this sequence once.

Part 4

Couples reform circle and move left with four mazurka steps. Break circle and join hands with partner in a modified butterfly position with right hips adjacent. Continue left with two mazurka steps and finish with six running steps. Rejoin the circle and repeat this sequence once without rejoining the circle.

Part 5

Partners hold right hands of partner and never let go of this hand for this figure. Ladies swing into a back-to-back position and men immediately give left hand to other lady and stretch joined hands out. Men run twelve steps clockwise while ladies act as a pivot point and take tiny steps. On the eleventh and twelfth steps partners hang on to right hands as men move into center and ladies are pulled to the outside. Men give left hand to other lady and set continues moving clockwise as before with twelve running steps. Repeat this sequence once.

HINT: It is easier for the people moving into the center to grasp left hands with the outside person if those moving in lift their left hand straight up above their heads as they move into the center, then bring the left hand down once they are in the back-to-back position.

At the end of this part, the men will be back to back in the center of the set. They turn around and move to form a circle with a new partner on the right. THE WHOLE DANCE IS REPEATED WITH THE FOLLOWING CHANGES:

Part 2

When making the formation, lady's
left arm should be over man's right shoulder. On the fifth count men bend down a little in order to lift up the ladies on count six and continue running so that the ladies "fly." Ladies should jump up (a little) on the sixth count. "Flying" is easier if ladies keep their bodies as straight as possible. Men can return the ladies to the ground at their discretion as long as everyone has time to move into the next position.

At end of this sequence after men turn around and back out of the center to form a circle, men bow and ladies curtsey to center and dance is finished.
MAN IN THE HAY
Germany

Dance steps: slide step
buzz step

Formation: Square of four couples, lady to the right of man.

Part 1
After eight counts of introduction, all join hands and swing arms vigorously in time to the music for eight counts. Then all skip to the left eight counts, turn and skip backwards eight counts, still moving clockwise.

Chorus
Head couples take butterfly position and dance to center with three slide steps, then three slide steps back to place. Same couples now slide eight steps passing each other with men back to back, then return to place with eight steps, this time with ladies passing back to back.

Side couples now repeat the Chorus.

Part 2
Ladies make a circle in the middle and skip (step-hops) eight counts to the left, then skip eight counts to the right as men clap.

Repeat Chorus.

Part 3
Men make a right-hand star and skip (step-hops) left eight counts, then make a left-hand star and skip right eight counts as ladies clap.

Repeat Chorus.

Part 4
Head couples go to the center and make a "basket" by men joining hands behind the ladies' backs and ladies grasping each other's arms just above the wrist as they reach over the men's shoulders behind their necks. Circle to the left with sixteen buzz steps. Ladies may let
Their feet leave the floor and "fly" if there is enough momentum.

Repeat Chorus, this time with sides first, then heads.

Part 5

Side couples now repeat Part 4.

Repeat Chorus with heads first, then side couples.

Part 6

Join hands in a circle and skip eight counts to the left, turn and skip backwards seven counts. Jump onto both feet and yell "HEY!" on the last count to end the dance.
Zwiefacher are dances made of a combination of two steps: Waltz (W) and Dreher (D). The Dreher is defined as a two-step waltz instead of the normal three steps per measure and is done by pivoting on each foot so that one does almost a full turn.

In ballroom position, couples dance the following pattern:

WWWDDWW/DWWDDWW/DDDDWW/DDDDWW
This dance was introduced in the United States by German dance authorities Gretel and Paul Dunsing.

Dance steps: polka step

Formation: Sets of three people facing counterclockwise around the ring. Inside hands are joined. Free hands on hips.

Chorus

All put right heel forward, then touch right toe in place. Follow through with one polka step starting on the right. Repeat with left heel and toe and a polka step starting on the left.

Repeat once more with the right and left, but on the polka step with the left, drop hands and turn right to face opposite direction (clockwise).

Rejoin hands and repeat Chorus in opposite direction, turning again at the end to face counterclockwise.

Part 1

All three form right-hand star and dance clockwise around with eight polka steps. Drop hands and make left-hand star and dance counterclockwise with eight polka steps.

REPEAT CHORUS

Part 2

All three join hands to make a circle and spread out wide. Dance eight polka steps to the left and eight polka steps to the right.

REPEAT ENTIRE DANCE
This dance is for men only. In Austria and Germany, it is most unseemly for girls to plattle, and they would not consider doing it.

**Hochspring:**

- **1st quarter note** Right hand slaps sole of left foot, as foot is raised in back of right leg (small hop on right foot).

- **2nd quarter note** Left hand slaps left thigh, as left leg is kicked forward straight out and up (hop on right foot).

- **3rd quarter note** Right hand reaches out and slaps sole of right foot, as right leg is kicked up and straight out in front (left leg comes down).

(Beat two and three constitute a scissors kick and legs should be raised so they are straight out from hop and men should get as high off ground as possible.)

Right foot comes down. (There is music added for this action.)

**Introduction**

Raising arms, with bent elbows, hands held at head level with palms out, stamp with right foot on first quarter note of first measure. Stamp right foot again on first beat of second measure. Then execute a hochsprung.

**Part 1**

Form circle by putting right hand on upper right arm of man in front. Left thumb is thrust through top of suspenders. Walk with deliberate, short marching steps to the left for seven measures (four steps per measure). On eighth measure turn to face opposite direction, and repeat the marching for seven measures. On eighth measure turn to face center of circle and back away a little, each man standing by himself.
with feet together, arms raised with elbows bent.

Part 2

Hop on left foot one hop on each quarter note, following this slapping pattern:

1st eighth note  
Slap right thigh with right hand.

2nd eighth note  
Slap right thigh with left hand.

3rd eighth note  
Slap right thigh with right hand.

4th eighth note  
Slap right thigh with left hand.

5th eighth note  
Slap sole of right foot, raised behind, with right hand.

6th eighth note  
Slap right thigh with left hand.

Repeat slapping for two more measures.

Measure 4  
Raise both arms, elbows bent, palms forward at head level. Stamp right foot three times (once each quarter note).

REPEAT MEASURES 1-4 TWICE MORE.

For last four measures, repeat plattler pattern of measure 1 and 2 and then do a hochsprung.

NOTE: While executing plattlers, keep these things in mind. Just as much as the hands slap against the feet and thighs, the feet and thighs should come up to meet the hands. The top of the body should be kept straight and erect, with head up. Arms should be bent at elbows rather than held straight. The hops on the supporting foot are so small and light that your foot scarcely leaves the ground; they are more like bounces.
RHEINLÄNDER
Germany

Dance steps: schottische
step-hops

Formation: Circle of couples facing counterclockwise. Men with arms crossed before the chest, ladies with hands on hips.

Part 1
Starting with outside foot, do one schottische step diagonally forward and away from partner and one forward and back toward partner. Then in shoulder-waist position turn clockwise with four step-hops.

Repeat sequence three more times.

Part 2
Partners take varsouviene position, facing counter clockwise. One schottische step to the middle and one back at an angle outward, progressing around the circle. Release left hands, with four step-hops, lady turns clockwise under the right arm of the man.

Repeat this sequence three more times.

Part 3
Two couples together. Partners hold inside hands, the two men (also the two ladies) join outside hands. One schottische step to the middle and one back at an angle while progressing around the circle. With four step-hops, the front couple releases inside hands, turn away from each other and walk behind other couple to rejoin hands.

Repeat three more times.

Part 4
Same position. One schottische step to the middle and one back. The front couple lightly bend in place while the rear couple raise arms to form an arch, pass over the front couple, and turn under their own
arms.

Repeat three more times.
RHÉINLANDER FOR THREE
Germany

Dance steps: schottische step-hops

Formation: Two groups of three dancers each, one man with a lady on each side. All face forward in a single line.

Part A1

All move diagonally forward to the outside with a schottische step. (Begin with the outside foot.) Then move forward and back toward one another with a schottische step.

With four step-hops, the right lady goes under the arch formed by the other two dancers. Man follows her through. DO NOT DROP HANDS! The left lady meanwhile dances forward to the other lady's place and all face the opposite direction.

All schottische in and then schottische out. Ladies switch places as before with the left lady going through the arch.

Repeat Part A1

Part A2

All run forward four steps. As man stands in place, ladies turn inwards under man's raised hands with four running steps.

Repeat Part A2

Part A3

Man joins right hands with left lady and both turn clockwise with two schottische steps while the right lady dances in place with schottische steps, scowling at the other two. Man and left lady now switch hands and turn counter-clockwise.

Repeat A3 with other lady.

Part A4

All schottische straight forward, then with another schottische step
ladies pivot around man, until the two groups are facing each other. Ladies switch as in Part A1.

Each group takes two small schottische steps away from each other, then ladies switch.

Both groups take two running schottische steps forward. On the hop of the first schottische, they will pass right shoulders with the other group and clap. Ladies switch. Repeat the running schottische steps coming the other direction. Ladies switch.

Man and left lady switch places with lady moving in front of the man, while the right lady turns in place with one schottische step. All then take one schottische step forward.

Man and left lady turn one and one-half around with four step-hops in shoulder-waist position to end up facing away from the other group and the man in the middle of the line. Meanwhile the two right ladies take two step-hops to the center, clap hands, and take two step-hops to end up facing out at the right side of the man.

The man and right lady now switch places, then do one schottische step, and he turns her as he did the left lady, while the left lady turns by herself, does the schottische forward and then four step-hops to move to the other side of the man.

Both groups take a running schottische step to their right and forward, then one to the left and forward. Ladies switch.

Repeat Part B1
Part B2
Repeat Part A2 except one group starts out running backwards, in order to give a "chase" effect.

Part B3
Repeat Part A3

Part B4
All take two schottische steps straight back, then switch ladies. Take two more schottische steps away from the other group and on a diagonal. Ladies switch.

Part B5
Repeat A5 except the ladies will begin to "reject" the men who have been two-timing them. When everyone is supposed to take a schottische step forward, the man will be the only one moving, while ladies take a schottische in place. When the man turns to step-hop with the lady, all four ladies will join hands and step-hop in a circle in the center. Men walk back toward the ladies with hands on hips, looking confused.

Conclusion
In the final measures of music, the ladies link arms and walk to the front of the stage, where they curtsey. The men follow and break their way into the middle of the line. The ladies leave the stage, two on each side, leaving the men by themselves to either bow or be embarrassed.
Dance steps: waltz

Formation: Even number of couples alternately numbered #1 or #2 all join hands in a single circle, lady to the right of her partner.

Part 1

Waltz eight steps to the left, waltz away from center one step, waltz back to right seven steps.

Part 2

Couples face each other so that those facing clockwise are #1 and those facing counterclockwise are #2. #1 makes an arch and #2 dives under the arch, then both turn inwards toward partner and face the same couple again. This time #1 goes under arch made by #2. Turn inwards and face same couple (Note that in the under and over arches, both couples are moving forward with waltz steps.)

#1 makes an arch and #2 dives under. All are now facing a new couple with whom they join hands for a circle of four and move to the left with two waltz steps halfway around.

Repeat Part 2 with new couple, remembering that couples remain #1 or #2 regardless of the direction they are now facing.

At the end of the repeat, break open into a single circle formation with hands joined.

Part 3

Men step backwards with one waltz step starting on the right foot. At the same time ladies hold hand of partner and starting on left foot take one waltz step to finish facing partner and join both hands.

Men step forward with one waltz step while ladies waltz right to rejoin
the circle.

Repeat Part 3 seven more times.

REPEAT WHOLE DANCE FROM BEGINNING
SIEBENSCHRI'TT
Germany

The folk dance "Seven Steps" is found in various forms in many European countries. This German mixer is easy and good for teaching the "separation schottische figure" which is found in many folk dances.

Dance steps: schottische
running steps
step-hops

Formation: Couples facing counterclockwise, inside hands joined, men on inside.

Part 1
Run forward lightly seven steps, stamping on the seventh count. Run lightly backwards seven steps, stamping on the seventh count.

Part 2
Couples separate from partner with one schottische step (men start on left, ladies on right). Then return to partner with one schottische step. Take shoulder-waist position and turn with four step-hops. Separate again with a schottische and come back, but this time, man moves up to lady ahead and takes her for a new partner, doing four step-hops in shoulder-waist position.

REPEAT ENTIRE DANCE FROM BEGINNING
Dance steps: waltz

Formation: Circle of couples in varsouviene position but with man slightly more behind the lady than what is usual.

Measures

1-2 In two waltz steps lady changes to left side of partner by passing in front of him, as each couple moves slightly forward.

3-4 In two waltz steps lady returns to partner's right side as they continue forward.

5-8 Both move forward with four waltz steps. Lady moves slightly left first, man moves right and they continue to switch sides for the waltz steps. Lady looks over alternate shoulders to see her partner.

9-11 In three waltz steps, man dances in place and leads lady counterclockwise around him. The hands must be held above the head and the grasp must be loose enough to permit the fingers to turn in the partner's hands.

12 Man takes one waltz step in place while he spins lady once to her left.

13-14 Man dances in place while lady turns around twice to her right under joined hands with two waltz steps to form a "window."

15-16 Lady dances in place while man turns around twice to his left under the joined hands in two waltz steps.

17-20 Repeat measures 13-16.

21-22 In promenade position with lady on
the left, couples dance forward two waltz steps.

23-24 Man takes two more waltz steps forward while lady turns once to her right in front of man and rolls back to assume a varsouvienné position (or she can roll back to the man behind her and assume a varsouvienné position with him).

REPEAT ENTIRE DANCE FROM BEGINNING
Another form of Spinradl using the same music.

Dance steps: waltz

Formation: One man between two ladies, standing side by side. He joins hands with outside hands of ladies. They join inside hands behind his back.

Measures

1-8 Waltz steps forward in line of direction. Man and left lady start on left foot, right lady begins on right foot.

9 Man backs out under ladies' raised inner hands. Right lady at the same time turns one-half counterclockwise under her left arm.

10 Man turns counterclockwise under his left arm. At the same time the right lady moves backward between man and left lady under the raised arms, while left lady turns clockwise. (One dances in such a way that the arch is moved forward above the dancers who back out.)

11 To get to original position, left lady keeps turning clockwise under her arm as man turns clockwise.

12-14 Repeat 9-11. The directions may be reversed to allow the left lady to back through the arch before the right lady.

15 Three small walking steps forward in line of direction.

16 Jump lightly onto both feet. Men may stomp.

17-24 Repeat 9-16.

REPEAT ENTIRE DANCE FROM BEGINNING
Called "Sternpolka" in German because of the star made by the men, this dance is also known by its Czechoslovak name "Doublebska Polka" which means "double clap," which the men also do.

Dance steps: polka

Formation: Couples in ballroom position in circle with men facing out.

Part 1 (16 measures) Polka with partner moving counterclockwise around the circle.

Part 2 (16 measures) Men place left hand on shoulder of man ahead and right hand on partner's waist. Lady places left hand on partner's right shoulder. All do polka steps forward singing "La,la,la" to the music.

Part 3 (16 measures) Men try to throw ladies into the center of the circle while the ladies try to stay out! Those ladies who succeed in staying out do polka steps forward clockwise around the outside of the circle.

Meanwhile the men try to keep the remaining ladies inside the circle by clapping their own hands twice then extending arms sideward to clap once with neighbors. (No clap on the fourth beat.) The clapping is most easily done if all men face right to make sure they hit their neighbor's left hand on the third clap.

If ladies succeed in getting out of the circle, they join the other ladies in polka-ing around the circle. On the last measure, men turn around to face a new partner.

REPEAT ENTIRE DANCE FROM BEGINNING
ZIGEUNERPOLKA
Germany

This "Gypsy Polka" is an easy mixer complete with counting in German and a lot of flirting.

Dance steps: polka
            step-hop

Formation: Circle of couple in ballroom position, men facing out of the circle.

Part 1
      Couple polka counterclockwise around the circle eight measures. Finish facing partner, man with his back to the center.

Part 2
      Ladies curtsey/men bow to partner
      Curtsey/bow to dancer of opposite sex to your left.
      Curtsey/bow to dancer of opposite sex to your right.
      Curtsey/bow to partner.

Each curtsey/bow is done slowly and flirtingly for two measures.

Part 3
      Men step-hop counterclockwise and ladies step-hop clockwise around the circle. On first beat of each measure clap hands with the person you are passing, beginning with your partner. On the second beat, clap your own hands. When clapping hands with another person, count in German "eins", "zwei", "drei", "vier", "fünf", "sechs", "sieben", "acht." The eighth person is your new partner.

REPEAT ENTIRE DANCE FROM BEGINNING
WHERE TO OBTAIN MUSIC

The music for most dances is available under the same name as the dance.

The Folk Dancer Record Service  
P.O. Box 2305  
North Babylon, NY 11703  
(516) 661-3866

International Folk Rhythms, Ltd.  
P.O. Box 1402  
Northbrook, Illinois 60062  
(312) 564-2880

WorldTone Music, Inc.  
230 Seventh Avenue  
New York, NY 10011  
(212) 691-1934

Folkraft Records  
10 Fenwick Street  
Newark, New Jersey 07114

Can.-Ed Media Ltd.  
185 Spanida Avenue  
Suite 1  
Toronto, Ontario Canada M5T 2C6  
(416) 593-0737
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