

German and Swiss

Dances

with Karen Gottier

Oct. 9-10, 1999



In honor of
Ann and Sam Ballinger

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SCHEDULE

Saturday, Lohrey Recreation Center

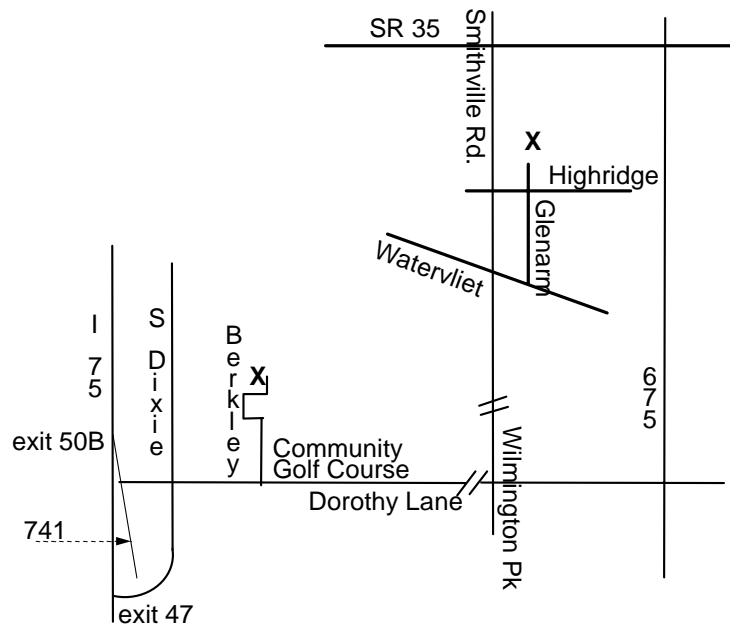
- 10:00 am - 12:30 pm.....Morning Teaching
- 12:30 pm - 2:00 pmLunch Break (Lunch is on your own)
- 2:00 pm - 5:00 pm.....Afternoon Teaching
- 5:00 pm - 6:00 pmBreak
- 6:00 pm - 7:30 pm.....Harvest Festival, Dinner, Ballinger Testimonials
- 8:00 pm - 11:00 pmParty and Review

Saturday, All day - Folk Bazaar by International Folk Rhythms and Joan Amsterdam
- *for your shopping pleasure.*

Sunday, Michael Solomon Pavilion

- 2:00 pm - 5:00 pm.....Teaching and Review

Request dancing before and after all sessions.



Want to know more about the Miami Valley Folk Dancers?
Visit our web site at <http://www.geocities.com/heartland/3382/mvfd.html>

KARIN GOTTIER

Our teacher this weekend was born in Germany and came to this country as a teenager to live with relatives in Connecticut. She graduated from high school there and worked at a department store while attending college. Several years later she was in New York City on business and walked past a door which had "Folk Dance House" written on it. She went in, met Michael and Mary Ann Herman and found a new direction in her life.

After marriage and a child, she did graduate work in German studies. The Hermans encouraged her to teach German dance and folklore. Karin has taught at Maine Folk Dance Camp for many years and has conducted workshops all over North America.

In 1994, she brought together many of the dancers from North American German folk dance groups and organized the North American Federation of German Folk Dance Groups. The group was accepted as the official North American branch of the Deutsche Gesellschaft fuer Volkstanz (DGV), and in 1997, Karin realized her dream of bringing a group of American German folk dancers to the DGV Festival held that year in Erfurt, Thuringia. At this festival Karin was recognized for her achievements in North America promoting German folk dancing and culture.

We are very proud to have her with us this weekend.

ANN & SAM BALLINGER

The Miami Valley Folk Dancers (MVFD) are enthusiastically pleased to honor Ann and Sam Ballinger. They have been active folk dancers and have made, on a volunteer basis, exceptional contributions to the promotion of recreational dance in the Miami Valley through administration, teaching, and public relations.

For over 25 years, Ann and Sam Ballinger have been the backbone of MVFD. Not only have they served as a driving force of the group but they have trained others to be leaders as well. Both have actively served as mentors to individuals. They have given responsibility yet provided any necessary support in the training of others to teach dance and lead the organization. Through Sam's direction as treasurer, the group was able to maintain an unchanged dues structure until the club's 45th year. (MVFD now being 47 years old.)

Ann's teaching contributions are unequalled. For 20 years, Ann taught the beginners' class for the group from 7:00-8:00 p.m. every Thursday evening. In addition, she has been very active in the Girl Scout Council and has taught over 2,500 girl scouts and leaders how to dance. The impact of her dedication to teaching extends beyond MVFD, where over 75% of our members learned to dance through her efforts. Former members of her class have taught folk dancing at public schools within the Miami Valley and to students at Wright State University, University of Dayton, and Miami University. Ann & Sam have also been responsible for the promotion of dance through public demonstrations.

MVFD is very fortunate to have the Ballingers as part of our folk dance family.

DER NAGELSCHMIED

Switzerland, choreography by R. Mast and S. Gasser, 1970

Music: Tell Record TVT 2003 or Orion VT 591

Steps: Sliding, walking, Pivot, Polka and heel-toe steps

Formation: Any number of couples side by side facing center of circle. Hands on hips.

Introduction: 4 meas. All join hands and close circle

Figure I All step left, touch right toe across left foot and repeat to the opposite side.
All slide to the left three steps, step to the side and close both feet.
They walk three steps toward center, beginning right and a light hop on right foot.
They walk backward away from center beginning left and a light jump on both feet. Repeat Fig. I in opposite direction.

Fig. II Couple stands side by side with inside hands joined, facing LOD. Beginning outside feet, they dance two Polka steps fwd. Men walk fwd with four steps, while the women turn twice CW with four steps under men's right arm. Repeat the above pattern, but the women turn only 1 1/2 times to end up facing in the opposite direction as their partners. Couples are right shoulder to right shoulder.

Fig. III Moving each to his/her left, Partners dance a heel-toe step away from each other, and the same toward each other, beginning right.
Beginning left, they walk straight forward with three steps to the next partner and hop on the left.
With two steps, they change places with this dancer, passing right shoulders, and jump on both feet. Women are now on the inside track facing CCW while men are on the outside, facing CW.
Repeat all of Figure III back to place.

Fig IV In ballroom position dance 4 Polka steps, 4 Pivot steps and 2 Polka steps turning. Take open position and walk fwd. 3 steps and a hop beginning on outside feet. Walk backward 2 steps and jump on both feet.
Release hold and turn away from partner- men to left, women to right- with 2 steps and a jump on both feet. Walk twd. partner with 2 steps and jump on both feet.
Repeat Fig. IV but on the last jump make 1/2 turn CW to face center of circle.

Presented at the New England Folk Festival 1981 by Karin P. Gottier

Presented by Karin P. Gottier at a workshop for the Miami Valley Folk Dancers, Oct. 9-10, 1999

EINFACHER DREHER

Music: TANZ SP 23054

Formation: Couples on the periphery of the circle. He faces out, she into the center. Left hip to left hip, own right hands are placed behind back; left hand reaches behind partner's back and holds partner's right hand.

Steps: Small, flatfooted walking steps.

Introduction: Couples turn CCW once or twice around their common axis for 8 measures. This introductory figure is done only once at the beginning of the dance.

The dance: The man releases the right hand behind his back (do not release left hand !!) and walks a semi-circle CCW with 6 steps - two stepped waltz steps- ending on the other side of his partner and facing into the circle. Man places right hand behind his back.

A

At the same time the lady turns with 6 steps 1 1/2 times CW under his left arm and ends facing out.

Partners are again left hip to left hip, in exchanged positions and facing in the opposite direction as when they started.

B

The lady takes partner's right hand into her left and lets go of his left. He turns under her lifted left 1 1/2 times CW in place while she walks 6 steps in a semi-circle CCW around her partner. Again they have exchanged position
IMPORTANT: The person turning always ends up with the right hand across his/her chest.

Another way to remember is that the person facing out holds left hand of partner in own right hand in front of chest.

The person facing in puts his/her right hand behind back holding partners left.

The two parts- walking and turning- alternate to the end of the dance. The dance progresses each time one of the dancers walks the semi-circle. The style is very smooth and calm.

This dance was notated by Karl Horak in 1933. It was transmitted by the family Hechenblaikner-Mistelberger in Buchberg bei Ebbs. Almost identical forms were found on the Angerberg, Saulueg and Zimmermoos.

Presented at the Stowe Oktoberfest, 1978 by Karin P. Gottier

Presented by Karin P. Gottier at a workshop for the Miami Valley Folk Dancers, Oct. 9-10, 1999

GRÜEZI WOHL FRAU STIRNIMA

Music: PICK 10-029

Steps: Heel and toe, Polka, and walking steps

Formation: Sets of three people at random around the floor.

Figure I Circle

- A All three join hands and circle left with 16 steps beginning with left foot and the same to the right, also beginning with left foot.
- B Moving CW hop on right foot and place left heel forward
hop again on right foot and place left toe in front of right foot.
Follow up with one Polka step.
Repeat this pattern three more times
Repeat all of this moving CCW

Figure II Arches

Open the circle and form a line. The center person, usually the man, does 'Bödele' at will while he leads women over his head around himself.
Right woman: walks around man with 8 steps CCW. She makes the arch in front of him and ducks under behind him.
Left woman: Walks around man with 8 steps CW. She dives under the arch in front of him and makes the arch behind him.
This figure is done four times all together.

Figure III Star

With the same footwork as in Figure I, set forms a right handed star and the same pattern with a left handed star.

Figure IV Figure Eight

Man hooks right elbow with right woman. They turn once or twice CW with eight steps. At the same time the left hand woman turns twice CCW in place.
Man hooks left elbow with left woman. They turn once or twice CCW with eight steps. At the same time the right hand woman turns twice CW in place.
Repeat Figure IV

Basic Swiss dance figures have been put together in a sequence for use and enjoyment by American folk dancers. The music is traditional. The dance was introduced by Carmen Irminger of Zürich, Switzerland at Maine Folk Dance Camp in 1972.

Presented by Karin P. Gottier at a workshop for the Miami Valley Folk Dancers, Oct. 9-10, 1999

HOTT-CHECK

- Music: 20 Tanzweisen aus Bayern
- Meter: 2/4
- Steps: Pivot, walking, two-steps and Polka
- Formation: Couples face to face, men facing CCW, women CW. Women hands on hips.
- Dance: In measures 1 through 12 men simply walk in LOD clapping on measures 1, 4, 7, 10, and 12.
- Meas. 1 Women dance one pivot step CW beginning right (step right, step left)
- Meas. 2 One two-step bkwd, beginning right.
- Meas. 3-4 With four steps two pivot steps CCW beginning left.
- Meas. 5 One two step bkwd, beginning left
- Meas. 6-7 With four steps two pivot steps CW, beginning right
- Meas. 8 One two-step bkwd, beginning right
- Meas. 9-10 With four steps two pivot steps CCW, beginning left
- Meas. 11 One two step bkwd, beginning left
- Meas. 12 One pivot step CW and take ballroom position
- Meas. 13-20 In ballroom position couples dance flat footed polka.

This dance was collected by Erna Schützenberger in 1954 in Obemzell. The word 'Hott' is used by coachmen to indicate 'right'. 'Scheck' is a piebald horse.

Presented by Karin P. Gottier at a workshop for the Miami Valley Folk Dancers, Oct. 9-10, 1999

LA RONDE DU JORAT

Music: COLUMBIA SEVZ 561 Created in 1904 at the Theatre populaire du Jorat a Meziers in Lausanne for the Opera 'La Dime'

Steps: Heel-toe, two-step, step-hop, and step-swing steps

Formation: Any number of couples in a circle. All face center and join hands.

Chorus Circle
meas. 1 - 8 Beginning left and moving left, dance heel-toe and one two-step. Repeat this pattern 3x more.
meas. 1 - 8 Repeat in the opposite direction, also beginning left.

Figure I Figure Eight
meas. 9 - 12 Men join right hands with women on their left ! (wrist grasp) and turn CW with four step-hop steps.
meas. 13-16 Men join left hands with women on their right (wrist grasp) and turn CCW with four step-hop steps. On the last step-hop step both make 1/2 turn CCW.
meas. 9 - 12 Again men turn with the women on their right but this time CW by the right wrist
meas. 13-16 Men turn with the women on their left CCW by the left wrist.

Chorus Circle
meas. 1 - 8 Circle left and right as in meas. 1-8 above

Figure II Boxes
meas. 9 Partners face each other, men facing CCW, women CW. Men hands on hips, women hold skirts.
Beginning left and moving left, one step-swing and 1/4 turn CCW
Partners end back to back.
meas. 10 Beginning right and moving right, one step-swing and 1/4 turn CCW
Partners end face to face.
meas. 11 Beginning left, one step to the left and 1/4 turn CCW. Partners end back to back
Beginning right, one step to the right and 1/4 turn CCW. Partners end face to face
meas. 12 Beginning left, one step-swing in place. All are back to place
meas. 13-16 As meas. 9-12 but in the opposite direction and opposite footwork.
meas. 9 - 16 Repeat all of Figure II

Chorus Circle
meas. 1 - 8 Circle left and right as in meas. 1-8 above

Figure III Figure Eight
meas. 9 - 12 As Figure I above

Chorus
meas. 1 - 8 Circle left and right as in meas. 1 - 8 above.

MÜHLENPOLKA

Dance form: Helga Preuß 1993

Melody: Martin Ströfer 1992

Formation: Not less than 3 or more than 5 couples side by side in a circle. (Five couples in the circle works best.) All face center. Hands joined.

- Measure
- A 1-4 Beginning left, two step-close steps and 4 walking steps to left.
5-8 as 1 - 4. On the last measure, walk three steps and close R foot to L.
1 - 8 rept. Beginning right, circle to right with same footwork as above.
- B 9-10 Partners face each other. Each dances 2 step-close steps to right (women twd. center, men away from center)
11-14 With 8 steps, women star right and men walk around the outside.
15-16 When partners meet, they turn by the left once around with 4 steps.
9 - 10 rept. Partners face each other and dance 2 step-close steps to the left. (men twd center, women away from center)
11-14 rept. With 8 steps, men star left and women walk around the outside.
15-16 rept. When partners meet, they turn once around by the right with 4 steps.
- C 17-18 Partners take ballroom position and dance 2 step-close steps to men's left
19-20 4 Pivot steps
21-24 4 Polka steps
17-24 rept. As measure 17-24

The dance repeats twice more and ends with part A meas. 1 - 8

'Mühlenpolka' was introduced at the 40th annual SAC Festival in San Antonio, Texas, March 1999 by Karin P. Gottier

LA MONTFERRINE DU PAYS D'ENHAUT

Switzerland- Romande

Music: Tell Record TVT 2002
Meter: 6/8
Steps: Walking, skipping, step-hop and step-swing steps

Formation: Four couples in a square. Men have hands on hips, women on skirt. Couples are numbered in a CCW direction as #1, #2, #3, #4. Thus #1 and #3 are head couples, while #2 and #4 are side couples.

Chorus A

Meas. 1 - 2 Beginning left, all turn CCW with 2 steps, followed by a step-hop on left foot, right foot swings across in front of left.
Meas. 3 - 4 All dance one CW turn with two steps to the right and stamp in place- r -1 - taking weight on the left foot.
Meas. 5 - 6 As meas. 1- 2 above, but turning CW and beginning on the right foot.
Meas. 7 - 8 As meas. 3 - 4 above but instead of the final step-hop, take one step sideways left and close right foot to left.

Chorus B

Meas. 1 - 2 All join hands in a circle and, beginning left, dance 2 two-steps and
Meas. 3 - 4 four skipping steps CW around the set
Meas. 5 - 8 Repeat the above pattern one more time

Figure I

Meas. 9 - 12 Couples in open position, women have free hand on skirt, men at waist. With eight steps head couples cross over to opposite place with eight walking steps, beginning left. Give right hand to opposite person, walk by each other, women passing on the inside, give left to partner and turn in place as a couple.
Meas. 13-16 Sides do the same.
Meas. 9 - 12 Repeat pattern of meas. 9 - 12 above but head couples turn diag. right to face side couples and dance half right and left through with them.
Meas. 13-16 Repeat pattern of meas. 13-16 by head couples again turning to the couple on their right and dancing a right and left through with them. All are back to original place.

Chorus

Meas. 1 - 8 Repeat Chorus part A and B as above

Figure II

Meas. 9 Partners face to face. Men hands on waist, women hands on skirt
Step left and hop making 1/4 turn CCW
Meas. 10 Step right and hop making 1/4 turn CCW
Meas. 11 Step left making a 1/4 turn CCW

La Montferrine du Pays d'Enhaut continued

Figure II

- Meas. 11 Step right making a 1/4 turn CCW
Meas. 12 Step left and hop making 1/4 turn CCW
Meas. 13 - 16 Repeat meas. 9 - 16 as above but with opposite footwork and direction
- Meas. 9 - 16 Repeat all of Figure II one more time

Chorus

- Meas. 1 - 8 Repeat chorus part A and B as above

Figure III

- Meas. 9 - 12 In ballroom position, head couples exchange places with 6 sliding steps. Men begin left, women right. When couples meet in center, release hold and allow women to pass face to face. Resume ballroom position and continue to other side. Turn as a couple to place. (This is often danced as a step and a jump on both feet)
- Meas. 13-16 Side couples repeat the figure.
- Meas. 9 - 12 Repeat meas. 9 - 16 until all have returned to original place.

Figure IV

- Meas. 1 - 8 Partners join inside hands, women free hands on skirt. Beginning left all four couples dance 16 skipping steps CW around the set. (Note: women are on **inside** of set as the couples face CW)
- Meas. 1 - 8 With 16 skipping steps first couple leads off the dance floor in a meandering pattern. Wave as you go off

This dance was created by Georges Pluss by the Schweizerische Trachtenvereinigung

Presented at Maine Folk Dance Camp 1980 by Karin P. Gottier

Presented at the San Antonio SAC Festival, March 1998 by Karin P. Gottier

Presented by Karin P. Gottier at a workshop for the Miami Valley Folk Dancers, Oct. 9-10, 1999



REKRUTENPOLKA

Alsace, the Alemanic region of France

Music: Rhythme R 404
Meter: 2/4
Steps: Sliding, pivot and two-steps

Formation: Couples in Varsouvienne position. A row of four couples facing a row of four couples. This dance can also be done with 6 couples or four couples in a square.

Figure I: Moving CCW, couples travel around the set with 16 two-steps back to place and end facing the opposite couples.

Figure II: Starting left, couples dance 4 two-steps toward the opposite row of couples. They back into place with 8 tiny walking steps.
Repeat Fig. II

Figure III: In ballroom position, couples slide CCW around the set with 16 slides.

Figure IV: Repeat Fig. II

Figure V: Cross over: with 4 steps, couples #1 (see diagram) slide across the set to the opposite place, women passing back to back. Couples turn to face original place in this way: with 4 steps, the women turn left, while their partners move CW around behind them, passing joined raised hands - men's left, women's right- over women's head. Resume ballroom position and return to home the same way. At the same time, couples #2 pivot in place.
Couples #2 now cross over, while couples #1 pivot in place

xO xO xO xO
oX oX oX oX
#1 #2 #1 #2

Repeat the dance and end with a promenade off the floor.

NOTE: if done in a square, head couples initiate the figures repeated by the side couples.

The Alsace is the Alemanic, German speaking region of France. It's folklore is similar, and in some cases, identical to that of Alemanic areas in Germany, Austria and Switzerland.

It was customary that all the young men in a village who were born in the same year, were inducted into the army at the same time. When they returned from the 'recruitment' their hats were decorated with flowers and ribbons and a dance was held in their honor. The above dance was done by the recruits and their girls.

It was introduced by Germaine Hebert at the Ralph Page New Year's Camp, New Hampshire 1979

Presented March 19th, 1988 at a workshop of the Detroit area German groups by Karin Gottier

TRÜLL-MASOLLKE

Music: Columbia SEVZ 551

Steps: Mazurka steps, waltz steps

Formation: Any number of couples in ballroom position around the ring. Men with back to center.

Figure I

- meas. 1 One mazurka step sideways, men beginning left, women right
- meas. 2 1/2 turn CW with one stepped waltz step-
- meas. 3 One mazurka step sideways, men beginning right, women left.
- meas. 4 1/2 turn CW with one stepped waltz step
- meas. 5 - 8 Repeat meas. 1 - 4
- meas. 1 - 8 Repeat Fig. I

Figure II

- meas. 9 - 12 Partners take front skaters position and face LOD.
Couples turn once CCW with 4 waltz steps- men beginning left, women right.
At the end, release left hands and place on own back. Raise joined right hands.
- meas. 13 - 16 With 4 waltz steps, the woman circles her partner CCW, while he turns CW around his own axis under their joined raised right hands
- meas. 9 - 12 Repeat meas. 9 - 12 in opposite direction and with opposite footwork: Couple turns CW with 4 waltz steps, men start left, women right. Raise joined L hands
- meas. 13 - 16 Men circle women CW with 4 waltz steps, beginning left, while women turn CCW around their own axis, beginning right.

Figure III

- meas. 1 - 8 Repeat Figure I

Dance directions by Klara Stem and Louise Witzig, 1939

Introduced by Carmen Irminger at Maine Folk Dance Camp in 1963

Presented by Karin P. Gottier at a workshop for the Miami Valley Folk Dancers, Oct. 9-10, 1999

SERENADE

Music: Folk Dancer MH 1128 directions by Gretel Dunsing

Steps: Walking, two-step, step-close steps

Formation: Any number of couples in a circle, men facing CCW, women facing CW-
Right hips are adjacent to each other. Hands are joined shoulder high. Right arm is extended, left arm is flexed. Elbows are also shoulder high.

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

Part A

- Meas. 1 Man walks fwd beginning left, woman walks bkwd beginning right
2 Both turn half around CW in place without releasing the hold. Left arms are extended; right arms are flexed. Now left hips are adjacent to each other.
3 Man walks fwd, woman bkwd.
4 Both turn half around CCW and are back in the same position as in the beginning.
5 Again man walks fwd and woman bkwd.
Meas. 6 - 8 Both turn 1 1/2 times around CW in place with 9 steps without changing their hold. When they finish man is facing CW, woman is facing CCW, right hips are adjacent to each other.
1-8 (Repetition) Same as above starting in CW direction. In meas. 8 woman releases her right hand from man's left and does an additional half turn CW so that both now are in open position facing CCW.

Part B

- Meas. 1 Both walk fwd, man beginning left, woman right.
2 both turn half around in place, man CW, woman CCW (face to face) They are now in open position facing CW.
3 Both walk fwd.
4 Both turn half around in place, man CCW, woman CW (face to face). Both again face CCW.
5 Both walk sideways, man left toward the center of the circle, woman right away from center. While doing this they turn slightly away from each other but keep on 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, woman releases her right hand from man's left 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.

Serenade continued

Part C

- Meas. 1 - 5 In open position, inner hands lifted fwd upward shoulder high; both dance 5 two-steps fwd beginning on outer feet.
- 6 On counts 1 and 2 both step fwd on the inner foot. On count 3 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-releasing the hold, each one following the swing of this arm- and walking a complete circle with 6 steps. Man CW and woman CCW. In meas. 8 the other arms, man's left and woman's right meet as the turn is completed and are lifted fwd upward shoulder high. Both finish facing CW
- 1 - 8 (Repetition) Same as above, but in CW direction. In meas. 7-8 woman turns a little faster so that she completes two turns. This brings both into starting formation.
- 9 One step-close step, man left fwd, woman right bkwd.

Ending

- As Part A is repeated, the last measures are danced in the following way:
- 6-7 Both turn only 3/4 times around CW with 6 steps. In meas. 7, man releases his right hand from woman's left and does an additional half turn CW. She is now on his left side, they are both facing the center and all join hands in the circle.
- 8 On counts one and two, all step-close fwd - man right, woman left.

This dance was created by Karl Lorenz in 1948 and published by him in 1952 in his collection 'Barsbüttler Tänze- neue Gemeinschaftstänze.' In the years immediately after W.W.II, he worked as music educator at the youth leader school in Barsbüttel near Hamburg and it is here that these dances were created. They were intended simply for use by the those attending courses at the school during informal evening get-togethers. In the preface to his collection, Karl Lorenz writes that he neither foresaw, nor did he wish, that these dances would have such resonance among dancers young and old. Therefore he reluctantly wrote the directions which gave his dances the final form. He writes in the preface that 'during the three years since their creation the dances have undergone repeated changes...' This explains the several variations of part C that are danced today in various folk dance groups.

At a recent conference on the subject of 'Folk Dance in Germany since 1945' Karl Lorenz spoke about the context in which 'Serenade' was created: the young people had just gone through the terror of war, both the men who had been in the front lines, and the young women who had coped at home. For this generation the soothing, flowing, stately dance was a healing experience. He also believes that today this dance would not have come about and would not have been accepted by the young generation simply because the circumstances and the times are different.

Presented by Karin P. Gottier at a workshop for the Miami Valley Folk Dancers, Oct. 9-10, 1999

VALSE FRAPPEE
(Klatschwalzer)

Source: From the collection of and the description by Albert Gos, Geneva
Published in 'Danses populaires suisses' Vol.2 by Pierre Bordier, 1940-1944

Meter: 3/4

Steps: Walking and waltz steps

Formation: Couples side by side, no hold, all facing CCW around the ring.

Part A

Meas. 1 - 3 Men beginning left, women right, all walk three steps forward
4 One step to face partner. Clap own hands twice.

Meas. 5 - 16 repeat this pattern three times more

Part B

Meas. 17-18 Join inside hands and waltz forward with two steps, men beginning left women
right. At the same time the joined inner hands swing forward and back.

19-32 Repeat pattern of meas. 17-18 seven times more.

Part C

Meas. 33-34 Take ballroom position and waltz (one turn with two waltz steps)

35-40 Repeat pattern of meas. 33-34 three times more

Rept. 33-40 As meas. 33-40 above

Presented by Karin P. Gottier at a workshop for the Miami Valley Folk Dancers, Oct. 9-10, 1999



FOLK DANCING IN SWITZERLAND

The dances of eastern Switzerland are very similar to those of Alpine Germany and Austria, while the dances of the western cantons are related to those of France and in the south, to those of Italy.

Most Swiss dances are couple or group dances using the steps of the popular ballroom dances of the 19th century: Mazurka, Waltz, Polka, Schottische and Gallop. Perhaps, because of the austerity of the Calvinist period, few traditional dances survived and many of the contemporary Swiss folk dances are reconstructions based on traditional dance figures that were collected and set either to traditional tunes or to melodies especially composed for them.

Very few ritual dances have remained and those are usually danced at 'driving out winter' ceremonies, Carnival, spring and harvest celebrations and at the time of the ascent and descent of the cattle to and from the high pastures. There is literary evidence that Switzerland still knew 'dances of death' until the middle of the last century. One such source is Gottfried Keller. In his 'Der grüne Heinrich' he describes a funeral dance:

' we immediately hurried outside to where, on the corridor and stairs, the crowd began to pair off and form a procession, for without a partner no one was allowed to go up. I took Anna by the hand and fell into line which began to move, led by the musicians. They struck up a lugubrious mourning march, to the rhythm of which we marched three times around the attic, which had been converted into a ballroom, and formed a large circle. Here upon seven couples stepped into the center and executed a lumbering old dance with seven figures and difficult jumps, kneefalls and intertwinings, accompanied by resounding clapping. After the spectacle had gone on for some time, the host appeared and went through the rows thanking the guests for their sympathy; here and there whispering into the ear of a young man- in such a way that all could hear-that he should not take the mourning too much to heart and to leave him (the host) now alone with his grief. Moreover, the host recommended that the youth should rejoice again in Life. Whereupon he walked away and with lowered head climbed down the stairs as if they led directly to Tartarus. The musicians suddenly switched to a gay 'hopser', the older people withdrew and the young swept shouting and stamping across the groaning floor'

In character, Swiss dances are more sedate and earth bound than their German counterparts. Among folk dance groups, great emphasis is placed on precision of detail in the placement of hands and arms and in the holds between partners.

The Swiss folk dance movement has from its inception been a branch of the Swiss Costume association (Schweizerische Trachtenvereinigung) which fosters and encourages the practice of all aspects of folk art.

One of the pioneers in the field of Swiss folk dance was Louise Witzig. After having come into contact with the German and English folk dance movement, she recognized the importance of folk dance research and its significance to the work of the Costume Association. She began to conduct dance workshops in which she transmitted the results of her research work. This in turn encouraged others to collect and notate existing material within their immediate areas. The Swiss Costume Association then made it its task to systematically collect old tunes and dance figures which were still to be found, especially in the Alpine areas.

Already in 1935 it was possible to publish the first collection of dance notations assembled by Louise Witzig together with Klara Stem. Since then the Swiss Costume Association has released records as well as books and pamphlets on the dances of all cantons and numerous

dances have been created. The organization also conducts annual folk dance leader training courses and folk dance workshops, always insisting on high standards of accuracy and precision.

Along side the folk dance movement of the Swiss Costume Association, there exists the Association of Folk Dance Groups (Arbeitsgemeinschaft Schweizer Volkstanzkreise) which is a collective member in the Swiss Costume Association. This organization was formed in 1956 and consists of independent dance groups who practice all forms of European folk dancing and sponsor specialized workshops in the dances of a given country, conducted by an ethnic specialist. The objectives and practices of the Folk Dance Association are very similar to the recreational folk dance movement in the United States.

The Swiss Costume Association has recently changed the format and title of its membership publication from the black and white 'Heimatleben' to the larger and colorful 'Tracht und Brauch- Costumes et coutumes'. It features articles on folklore-dance, music, singing, costumes- as well as reports on national festivals and a calendar of events of interest to costume wearers and dancers. It also prints announcements from the regional organizations, reviews new books and CD's and prints ads of businesses that provide resources for costume wearers. This latter feature is new to the magazine; its earlier policy having been to remain very strictly non-commercial. 'Tracht und Brauch' is published by:

Schweizerische Trachtenvereinigung

Postfach 813
3401 Burgdorf
Switzerland

The magazine appears quarterly and costs 27.- Swiss Frank for foreign delivery.

Karin P. Gottier for the 'Ontario Folk Dancer'

ABOUT SWISS COSTUMES

Toward the end of the 19th century most Swiss costumes had become extinct. Here and there chests and attics still contained the old garments, but native dress was no longer a living tradition. For the 700 year celebration of the founding of Bern, interested circles organized a parade representing the various Bernese costumes. This led to similar events in other parts of Switzerland and in 1898 the newly built 'Schweizer Landesmuseum' was opened with a large costume exhibit. Gradually the enthusiasm for the old way of dress spread to all cantons, sometimes with unfortunate results. By the turn of the century the interest in costume had been seized upon by the tourist industry, was used as 'export' article and native dress became the uniform of waitresses or was used as masquerade costume by city folk. As result, the few country women who still did wear them, abandoned their traditional clothes.

In 1906 a group of farsighted people founded the 'Schweizer Heimatschutz' (Swiss homeland defense) whose aim it was to salvage and protect all aspects of Swiss folk life: historic buildings, costumes, customs, crafts, ritual, music and dialect. W.W.I interrupted the development of this idea but had as result that native dress became the symbol for patriotism. In 1916 a group of women in the Wallis agreed to wear their traditional dress on national holidays, to promote the daily wear of native dress and to counteract the excesses of contemporary fashions.

When Bern staged an agricultural exposition in 1925, an opportunity presented itself for a national costume festival and for that purpose a costume commission was formed. 2000 people from all cantons of Switzerland participated by wearing their traditional dress. There was clearly an interest in reviving old dress forms. Finally, on the sixth of June, 1926, the Swiss costume Association was formed. Its goal was to revive and reconstruct costumes that were based on old models but suited to a contemporary lifestyle. In order to do this, the newly formed organization had to surmount enormous obstacles it was necessary to find the proper fabrics, and the skilled craftsmen who could still work in gold and silver; the tailors who knew the necessary techniques; the shoe and hat makers, etc. At the turn of the century, Julie Heierli had, in painstaking research work, compiled a five volume work on the history of Swiss costumes. Now she and her works were consulted in order to develop new forms that would readily be accepted by women in all walks of life.

One of the aims of the Costume Society that that the new garments should be of high quality both in choice of materials and in workmanship. The guidelines set down call for natural materials rather than manmade substitutes: no synthetic cloth or laces, no metal other than silver or pewter, no plastic but mother-of-pearl buttons. Laces should be hand made, embroideries likewise, cloth should be hand-woven where applicable etc. Finally, the garment should have perfect fit. In short, the aim was and is, to have a garment of high quality and durability which can be worn with pride.

The first costumes to be created and to be widely accepted were festival dresses. It became evident, however, that a simple working garment was needed that could be used for daily chores. Agricultural colleges and farm women's associations began to give courses in how to make work costumes and to promote the daily wear of these clothes.

Not all areas needed to reconstruct their costumes. Some, notably the catholic cantons, had an unbroken tradition of the wearing of native dress, especially at religious processions. These towns were few in number, however.

While women generally were ready to accept the newly formed native dress, the men took a little longer. But they, too, eventually embraced the costume movement.

The most important aspect of the Swiss Costume Association is its philosophy: One's dress is an expression of membership in a given society, of citizenship in a given town, of having roots in a given region. In short, it gives the wearer identity. Therefore it must never be worn as a theatrical or masquerade costume, nor should one wear the native dress of a region other than one's own, because it then becomes a masquerade. (The German language distinguishes between 'Tracht'- native dress and 'Kostüm'-theatrical costume. When worn in improper context, a Tracht becomes a Kostüm.)

Because one's native dress is the most important investment in one's wardrobe, even though the most permanent, and because it is also the most costly investment, it is urged that one invests in one item at a time, buying the best one can afford and working on those items that are hand crafted by the wearer. In this way, over a period of time, a woman will acquire a complete costume that has substance and value.

It is now over a half a century ago that the founders of the 'Schweizerische Trachtenvereinigung' began to work toward the realization of a dream. Today that dream has been fulfilled. Newly created costumes, suited to the 20th and 21st century way of life have been accepted and are worn in all parts of Switzerland as a matter of course in ever growing numbers.

For further reference see: 'Schweizer Trachten'
Laur, Ernst
Silva Verlag, Zürich

'Schweizer Trachtenbuch'
Louise Witzig
Schweizerische Trachtenvereinigung



BUMERANG (Boomerang)

Dance: Helga Preuß 1993

Music: Martin Ströfer

Meter: 2/4
Steps: Step-close steps, walking, Pivot and Polka steps
Formation: Any number of couples side-by-side around the circle. Inside hands joined.

Chorus
Meas. 1 - 2 Beginning outside feet, couples walk fwd four steps. Men lift right arm and women, turning toward their partner, pass under the raised arm to the man
3-8 behind. She turn with him by the left hand once around and then turns original partner by the right. Each turn takes four steps.
1-8 Repeat meas. 1- 8 as above.

Figure I

Meas. 9- 12 All face center and join hands. All forward to center with four steps and the same back.
13-16 Repeat meas. 9 - 12.

Chorus

Meas. 1 - 8 Repeat Chorus

Figure II

Meas. 9 - 12 Women four steps to center and back.
13-16 Men do the same.

Chorus

Meas. 1 - 8 Repeat Chorus

Figure III

Meas. 9 - 12 Women four steps to center and four steps diag. left backward, ending on partner's LEFT side.
13-16 Men four steps to center and four steps diag. left backward, ending on partner's LEFT side.

Chorus

Meas. 1 - 8 Repeat Chorus

Figure IV

Meas. 9- 16 Diamond: women with four steps diag. left toward center. At the same time men diagonally right backwards.
Women diagonally left backwards and men diag. right forward. Both are now side by side in exchanged positions.
Repeat pattern with men going diag. left forward and women going diag. right backward.
Women go now diag. right forward and men diag. left backward.
They are again side by side, each in his/her proper place.

DREIHDANS

Jugendtanz created by Richard Pinkepank, 1928

- Steps: Walking and Achterrüm steps, Pivot steps, step-close steps.
Formation: Three couples in a circle.
- Fig. I Beginning L, join hands and circle L with 16 steps and the same in reverse.
- Fig. II In ballroom position dance 2 step-close steps in LOD and pivot with 4 steps twice around
Repeat but turn only once with 4 pivot steps.
Repeat Fig. II
- Fig. III Partners side by side, inside hands joined. Men make L handed star.
The formation moves fwd with one two-step and a hop, and the same bkward.
All dance 4 step-hops fwd, men turning partner under joined hands 2x CW
Repeat Fig. III
- Fig. IV End Fig. III facing the center. Release hold. All dance away from partner with one Achterrüm step: men to l, women to r. On the ending hop of the Achterrüm step, all make 1/2 turn- she to R, he to L.
Men now stand behind the next woman, all have back to center of set.
All dance one Achterrüm step- she to L, he to R- to the next person.
Men stand behind the woman on the right.
They join R hands shoulder high and L hands waist high. They dance one two-step with ending hop twd center and the same back. On the last hop, all turn left and face center.
Repeat Fig. IV
- Fig. I A Turn partner by the R hand for 16 steps and the same by the left
Repeat Fig. II, III, IV
- Fig. I B Men star R for 16 steps and the same by the left.
Repeat Fig. II, III, IV
- Fig. I C All join hands and circle left and right, 16 steps each way.

This dance was created by Richard Pinkepank in 1928. In 1952 it was reconstructed by the folk dance circle in Berlin. The above description is the

Presented at Tanzfest '98 of the Texansiche Volkstanzverband in San Antonio, TX,
March 21-22, 1998 by Karin P. Gottier

FLINKFLEUTER

Dance by Richard Pinkepank, ca. 1928

Meter: 2/4
Steps: Walking, step-swing, Polka and Pivot steps.
Formation: Couples in open hip-shoulder position facing CCW around the circle.

Part A Beginning outside feet, women R, men L, walk fwd. 4 steps
Dance two step-swing steps fwd.
Walk 4 more steps fwd.
In closed position, dance 2 Polka steps turning.
Repeat all of part A.

Part B In ballroom position, dance two step-close steps in LOD
(men have back to center, women face center)
Dance 4 Polka steps turning
and 4 Pivot steps in place
Repeat all of part B

This dance was composed and choreographed by Richard Pinkepank in the -20's. Of the many interesting dances created by him, all of them unpublished or forgotten, with the exception of 'Dreidans', it was rediscovered by Helma Bolze in 1992 while working with his extensive literary estate.

The dance was published by the Arbeitskreis Tanz-Nordheide, DGV Niedersachsen.

Presented at Tanzfest '98 of the Texanische Volkstanzverband, San Antonio, TX
March 21-22, 1998 by Karin P. Gottier