

I N D E X

Idyllwild Folk Dance Workshop.

1953 Syllabus

<u>Dance</u>	<u>Page</u>	<u>Dance</u>	<u>Page</u>
Ace of Diamonds	37	Missouri Waltz	Inst. 1
Alabama Jubilee	28	Neopolitan Tarantella	21-23
A Trip to Helsinki	29	Nigun Mixer	34
Berliner Contra	16	Nöriu Miego	30
Bold Merchant	17-18	Norwegian Mt. March	45
Cacansko Kolo	38	Patene, Jarabe	41-42
California, Early Calif. Dances -	1	Plate Dance from Michoacan ..	24-26
Circassian Circle	42	Porque, Tango	Inst., 4
Clap Kolo	39	Potku Mazurka	28
Costumes - Women's	2-3	Puttjenter	44
Men's	4-5	Queen of Hearts (Herzdam)	8-9
Czabogor	30	Rocking Waltz	10
Dal Dance	19-20	Samba	Inst., 6
Dances of Early California ..	1	Shibilleth Basadeh	45
Danish Double Quadrille	11	Sonderburg Double Quadrille ..	11
Debka	39	Sreiregger	35
Foehringer Kontra	Inst. 2	Suenrose	12-13
Folk Costumes	2-5	Sus Ojitos	26
Georges Kolo	40	Tampet	14
Glowworm	31	Tango Porque	Inst., 4
Highland Schottische	32	Tarantella Neopolitan	21-23
Jagerquadrille	6-7	Tarantella Villaggio	27
Jarabe Pateno	41-42	Tatra	36
Jarabe Tlaxcalteco	43-44	The King's Waltz	Inst., 5
Jibi-Di Jibi-Da	37	Three Meet	7
King's Waltz	Inst. 5	Tlaxcalteco, Jarabe	43-44
Kopenhagen Schottische	" 3	Vesterbopolsk	10
Kolos	38, 39, 40	Waltz Mazurka	15
Little Man in A Fix	33	Zikino Kolo	40

Idyllwild Folk Dance Workshop, Notations

JAGERQUADRILLE
(Hunter Quädrrille)
German

Presented by
Paul & Gretel Dunsing.

This dance originated in the Ammerland in northern Germany. 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 "Jagerneuner" (Hunter's Nine)

The folklorist Erich Janietz assumes that the word "Jäger" (Hunter) was put to it because of the hunt motive in the music. But he thinks it is entirely possible that the dance symbolism stems from old pagan customs; the ending figure of tower and hedge suggests this strongly. He also points out some similarities to the Swedish "Trekarlspolska." In our time the dance has undergone many changes and youthful enthusiasm has not always done justice to it. It has been put here in its original form as much as that could be ascertained.

Record: Rondo R.F.D. 10 A
Published: German Folk Dances Vol. 1, by Paul Dunsing.

Formation: A set of 3 rows - one behind the other - facing fwd.
In each row stand 1 man and 2 women in open hold.

Introduction: Bow to each Partner.

Measures

First Tour

A. 1-8 Backward. All 3 rows dance hop steps bkws. beginning L Free leg swings slightly fwd.
1-8 Repeat same movement fwd.

B. 9-16 "Hunter" Step - All face the center dancer. He faces the R W of the 1st. row & both dance hunter steps. - A hunter step - is essentially a hop step in place. on the 1st. ct. bounce off the floor L, swing RF fwd. tapping the floor; on the 2nd. ct. bounce off the floor with both feet tog.; then repeat bouncing off the RFs swinging LF fwd. and tap, then again bounce off with both feet tog., and so on. The hands are on the hips, there is no hold.
9-16 Repeat above - on the 16th. meas. the center dancer jumps half around to face the L W of the 3rd. row. and dances hunter steps with her, the 1st. W stops dancing.

17-24 C. Hand Tour of the Center Dancer & 2 circles - The center dancer & R W of 1st. row join both hands & skip L around in place.
The L W of the 3rd. row turns by herself in place - skip

17-24 The M of 1st. row & R W of 2nd. & 3rd. rows circle L - skip
Repetition of above with center dancer & L W of 3rd. row dances tog.
R W of 1st. row turns alone, and the other 3 circle L. Skip.

2nd. Tour.

1-16 A. Backward & Forward - as in 1st. Tour.

9-16 B. Hunter Step - The center dancer dances with the L W of 1st. row and the R W of 3rd. row as explained in 1st. tour.

17-24 C. Hand Tour & 2 Circles - the center dancer dances hand tour with these same 2 women. The 2 circles are now formed by the M of 1st. row with R W of 1st. & 2nd. rows, and the M of 3rd. row with W on L of 2nd. & 3rd. rows.

JAGERQUADRILLE - Cont.

3rd. Tour

- Measures
- 1-16 A. Backward & Forward - As in 1st. tour.
 - 9-16 B. Hunter Step - center dancer dances with L W & R W of his own line
(He starts dancing with his R hand P then with his L.)
 - 17-24 C. Hand tour & 2 Circles - Center dancer dances hand tour with these same 2 W. The 2 circles are formed by the 1st. row & 3rd. rows.

4th. Tour

- 1-16 A. Backwards and Forwards, as in 1st. tour
- 9-16 B. The center dancer & M of 1st. row - arms folded in front of chest - Lunge fwd. with a stamp R - almost meet with R shoulders
Jump back on both feet, Lunge fwd. with a stamp L, Jump back on both feet. then once more R then L. The center dancer then turns quickly L around and dances in the same way with the M of 3rd. row.
17-24 C. Hunter Step by all - The center dancer turns quickly to R W of 1st. row and dances one hunter step with her, then going twds. his L, he starts one dancer after another dancing hunter steps until at the end of this fig. all are dancing.
- 17-24 C. Concentric Circless. - The 3 men with upper arm hold circle L (walking) All the women join hands around them and also circle L (sliding)
- 17-24 While the men continue in their direction, the women now circle R at the end - the men stretch joined hands upward for the "dancer's Tower" and all dancers hold their position for a minute.

THREE MEET

(Northern England)

Music: Record - Folkcraft 1112 B (Three Meet)

Piano - Three Meet or any other good Jig tune.

Formation: Three facing Three (1 M & 2 W) Threes may be in a large circle.

Steps: Walk, Pivot, Buzz-step.

Music

Pattern

- A1 1-8 "Threes link arms, all begin RF. move 3 steps fwd and tog. back same.
Change to opposite side, each line moving to the R (CCW).
- A2 1-8 Repeat above fig. returning to original places.
- B1 1-4 M arms twice around with R hand partner.
5-8 " " " " " L " "
- B2 1-8 "Threes" Cuddle-up. With arms linked behind backs to form a basket, "Threes" swing with a pivot step. this may be progressive, "Threes" passing by one another as they swing (keep out to the R and finish facing the next set of "threes.")

QUEEN OF HEARTS
(HERZDAME)
German

Presented by
Paul and Gretel Dunsing

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 course participants in youth leadership training. Perhaps it can also 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. 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 ball room dances. First "Rosentor" and then "Herzdame" were learned and liked during the past year by Midwest groups. These dances were brought to us by Lotte Grahn (Paul's sister) on her recent arrival in the U.S.A. She in turn - had learned them in Barsbuettler Courses from Karl Lorenz.

Music: Recording - Will be available by camp time ()
Piano - Barsbuettler Taenze, Karl Lorenz - (Available thru' Paul Dunsing - 4754 N. Ashland Ave., Chicago 40, Ill.)

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

Steps: Change step - step L fwd. close R to L, step L fwd.
(this step can start with either ft. and move in any direction)
Step close, Walking, Hop Waltz (See description in "Sunrose")
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.

D A N C E

Measures	A	
1 - 2		2 Change steps CCW. M starts RF fwd. W LF bkwd.
3 - 4		2 " " with very little fwd. progression; M remains on the periphery of the circle, makes about 1/8 rotation R (meas. 3) & 1/4 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		Moving in LOD, CCW) or a R,L,R, Fwd for the M, L,R,L, Bkwd. W.
8		" CW. & bkwd with L,R,L, " " " W (step tog. step) (cts. 1 2 3) (cts. 1 2 3)
		Movement in meas. 7 & 8 is like a pendulum swing.
1 - 8		Repeat same as above 8 meas.

QUEEN OF HEARTS - cont.

- Measures B In transferring from A to B W does not step R (meas. 8 ct. 3) but rather draw RF in without putting weight on it.
 1 - 2 Release hold letting arms drop to side. 1 change step R sdwd. & 1 change step L sdwd. This means that the M is moving twds. wall & W twds. center; then they meet again.
 3 - 4 Join hands for a 2 hand circle, Walk once around CW.
 5 - 8 Same as meas. 1 - 4
 1 - 8 Same as above. On meas 8 P take closed dance pos. . W leave out the last walking step and rather draw LF in without putting weight on it.

Note: This part can be done with Partner change, P dance apart as before ; then they return not to their P but rather to the dancer who was directly behind them on the periphery of the circle & dance the circle with the new Partner.

- C In transferring from A to C (meas. 8) step into side by side pos. swinging inner joined hands bkwd. with the weight on inner ft. That leaves the outer ft. slightly in front. Both facing CCW.
 1 - 2 Joined hands swing fwd. transferring weight to outer ft. (meas. 1) but both feet remain on the floor. Joined hands swing bkwd. transferring weight to inner ft. & only slightly lift outer ft. from the floor.
 3 - 6 4 Hop Waltz steps fwd., M start L, W - R, joined hands swing fwd. bkwd., fwd. bkwd. with the last hop waltz step M makes a 1/2 turn R so that he now faces P. He is also facing CW. in the circle Partners take closed dance pos.
 7 - 10 4 Waltz steps turning CW twice around (M has only 1 1/2 turns). During meas. 10 P. take again side by side pos. & swing inner hands bkwd.
 1 - 10 Same as above. During meas. 10 P keep closed pos. The turn for both is only 1 1/2 times around facing as in starting formation.

- D. In transferring from A to D (meas. 8) the closed pos. is altered somewhat. M's R & W's L shoulders are closer tog. & in a 90 degree angle to each other. joined hands point into CCW direction in the circle, and both dancers look into CCW. direction.
 1 - 2 2 mazurka steps fwd., M begin L & W - R
 3 2 running steps, each with a pivot, to complete 1 turn CW. 3rd. running step is in place.
 4 The next running step is an emphasized fwd. motion (ct. 1) While the next 2 are very short (ct. 2 & 3)
 5 - 8 Same as meas. 1 - 4
 1 - 8 Same as above. During meas. 8 on ct. 1 & 2 both do a step close, M fwd. R, W fwd. L she also does a half L turn on the LF so that both are facing as in starting formation. On ct. 3. step in place.

Ending - Meas. 7 & 8 of part A are danced in the following way; After the Waltz turn release hold & 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)

ROCKING WALTZ
German Couple Dance

Presented by Paul and
Gretel Dunsing.

Source : We were introduced to this dance by the Hermans in Mt. Horeb at Jane Farwell's Folklore Village Christmas Festival. It is very unusual in character.

Music: MH 3003 Piano - Burchenal, Folk Dances of Germany, Schirmer Inc.

Formation: Couples in a circle, M with backs to center.

Steps: Running step, German Waltz.

Measures

1 - 8 M & W face each other, both raise both hands high overhead (not joined) Each rock to own L, then rock to own R alternating for 8 meas.

9 -16 Partners take a fore-arm grasp all waltz slowly and smoothly around the room CCW revolving to the R in the usual manner. finish with M's back to the center.

17-24 With the same fore-arm grasp each couple moves to the center of set with 6 running steps W showing their P ahead of her, M running bkws.
17-18 Move away from the center in same manner M pushing the W.
19-20 Go in and out again in the same manner

Repeat the dance to the end of the music.

VESTERBOPOLS K
Danish

Source: This is a traditional Danish Dance, as taught by Georg & Marguerite Bidstrup; Georg is a native of Denmark and director of the John C. Campbell Folk School, Brass town N.C.

Music: HMV - A.L. 1290 (made in Eng.)

Formation: Hands joined in a single circle, W on M's R.

Steps: Tyroler Hopser Step - (step to R swing L across, vice versa)
Hopping (Bidstrups call it single Tyrolean step.)
step-hop, Reel step - Hop on alternate feet in as nearly the same place as possible, each time swinging free ft. behind in small circle to R or L.

measures

A) 1 - 8 All circle CW with 8 step-hops starting L
Repeat circle CCW " " "

B) 9-12 Partners two-hand pos. P face & take hands Rs to Rs R arms outstretched
4 Tyroler-Hopser steps starting L M outside ft. swinging R across

13-16 Hopping on R -CCW in place, 1 1/2 times around so that W will land on P L

C) 1 - 8 Reel Step - Facing P do 8 reel steps in place (with original P)

1-8- Facing new P do 8 reel steps in place

9-16 (with repetition as explained above.)

Repeat B. & C. (A is danced only in the beginning.)

Idyllwild Folk Dance Workshop, Notations

Presented by
Paul and Gretel
Dunsing.

SONDERBURG DOUCE QUADRILLE
Danish Double Quadrille

Sonderburg is a little town on the island Alson. Thus the dance is of Danish origin.

Music - Record: World of Fun Series (Methodist) M 115
Piano : Dance Lightly - Paul and Gretel Dunsing

Formations: Two rows facing each other, 4 couples in each row.

First Tour

Measures

- A. Two Circles - Both circles (4 couples in each)
1 - 16 Circle to the L (CCW) for 16 walking steps, and return to the R (CCW) 16 walking steps. Each half of the set form a circle with the 2 couples opposite to form the two circles.
- B. March Through the Isles - The head 4 couples join inner hands with Opp.
17 - 24 Walk 7 steps thru' the isle formed by the other 4 couples, turn, and walk back to place (turn on ct. 8) then walk 8 cts back to place.
25 - 32 Foot couples do the same.
- C. Four Circles - Each couple forms a circle with opposite couple.
17 - 32 Circle to the L (CW) 16 cts walking step) and back to the R (CCW)
- D. Chain - All give RH to the person opposite you.
33 - 40 Each two opposite couples do a Grand R and L in a small circle (R to opp., L to P, R to Opp. and L to P making a quarter turn each time) end in original place and how.
41 - 48 Repeat the above fig. (Grand R and L)
- E. Polka - All Partners assume shoulder waist position.
33 - 48 All Polka 16 steps around the large oval moving CCW.
This figure may be danced as a Promenade with a two-step or Polka.

Repeat dance as often as desired.

SUNROSE (Suenros)
GermanPresented by
Paul and Gretel Dunsing.

Source: This dance is perhaps the most beautiful example of the North German quadrilles in $3/4$ time. There is much evidence that the dance as it is described here is an alteration brought about by German Youth of 30 yrs. ago. This is how we learned it but we have seen older descriptions which are somewhat different.

Recording - Dunsing Record - RFD 12

Music: Piano - German Folk Dances, Paul Dunsing, Leipzig: Friedrich Hofmeister 1936.

Formation: 4 couples in a square. During the intro. partners join inner hands and bow; then join hands with dancer next to them and bow again. Thus a single circle has been formed.

Steps - Hop Waltz step, throughout the dance- each step takes a full measure in $3/4$ time. On ct. 1 there is a spring-like contact of the LF with the floor, on ct. 2 the R leg swings just past the L, on ct. 3 the L leg has the same kind of spring. Then, in the 2nd. meas. the same action is taken up by the R leg while the L leg swings just past the R. This is a very smooth and flowing step in which the weight transfers gently from L to R. The spring is just for the purpose of accomodating the transfer. The swing of the free leg is just for the purpose of leading smoothly into the next step. Therefore, neither spring nor swing receive undue emphasis. Perhaps it can also be understood that such a Hop Waltz step would have to be varied according to the progression on hand. For instance, the steps are a little wider in a large circle and it would be quite narrower as it progresses sidwise in the Sunrose figure. And of course, the leg swing would also vary. From quite a free swing where there is actually progression to a smothered swing where the dancer does not go anywhere. Wherever there was a doubt about the swing - Don't swing

Measures**1st. Tour**

- 1 - 8 A. All circle L with 8 Hop Waltz steps starting with LF.
1 - 8 " " " " " " " " " " " " " "
9 -24 B Double Mill - W form a RH mill (star), M hook R arms into W's L arms. All take 6 steps CW. With the 7th. & 8th. steps W release their mill hold, all couples rotate CW half-around (M going fwd. W bkwd.) and M join LH in a mill hold. All go 6 steps CCW. With the 7th. & 8th. steps M release the mill hold, swing their W to the center where W form a circle, and at the same time the M form a circle over W's arms.
- 25-32 C Sunrose - This is the wellknown basket figure but the movement of the arms is slow and suggests the unfolding of the rosebud. The movement is CW once around. With the 1st. 4 steps the M's arms are lifted over the W's heads & lowered behind their backs. with the next 4 steps the W's arms do the same over the M's heads.
- 25-32 With the next 4 steps the W's arms are returned and
" " " " " " " " " " " " " " " " " "
- 33-40 D Chain - Grand R & L. When P meet the 1st. time they pause briefly
33-40 and bow - They all continue around the circle and bow again at the end

Note: It is a little difficult to get into this chain since all dancers stand so close together as it starts. It is necessary that the 1st. hop waltz L as P turn to each other and join RH - goes a little away from the center of the circle. Then as P pass each other, they deliberately aim to widen the circle further with the next hop waltz R - 1st. bow should be in opposite place, 2nd. home