

FOLK DANCES OF AUSTRIA, No. 2

Recorded in Austria by **KARL KUBAT** and his **BRASS FOLK DANCE BAND**
 Edited and Notes by **Dr. Hans Kronhuber** and **The Austrian Information Center**
 Dance Directions by **Ronnie and Stu Lipner**



Blumenl. — Frauen vater. — 12 "Erntedank"



Waldl. — Wald vater. — Volked. 12/12



Lein. Gest. — Lein. 12/12/12 — Lein. 12/12/12/12



Waldl. — Wald vater. — 12 "Erntedank"



Waldl. Gest. — Waldl. 12/12/12 — Waldl. 12/12/12/12



Waldl. Gest. — Waldl. 12/12/12 — Waldl. 12/12/12/12



Waldl. Gest. — Waldl. 12/12/12 — Waldl. 12/12/12/12



Waldl. Gest. — Waldl. 12/12/12 — Waldl. 12/12/12/12



Waldl. Gest. — Waldl. 12/12/12 — Waldl. 12/12/12/12



Waldl. Gest. — Waldl. 12/12/12 — Waldl. 12/12/12/12



Waldl. Gest. — Waldl. 12/12/12 — Waldl. 12/12/12/12



Waldl. Gest. — Waldl. 12/12/12 — Waldl. 12/12/12/12

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1959
v. 2

MUSIC LP

FOLK DANCES OF AUSTRIA, No. 2

FOLKWAYS FW 8838

Weifentanz (Austro-Hungarian)
Kreuzpolka (Salzburg)
Das Blumel (Lower Austria)
Marching Polka (Upper Austria)
Spinning Wheel (Upper Austria)
Neubayrische (Vienna & Lower Austria)
Der Waldjager (Upper Austria)
Reidlinger Schottische (Lower Austria)
Studentenpolka (Carinthia)
Der Haxenschmeisser (Styria)
Styrian Kreuzpolka
Rheinlander (introduced from Siebenburgen)

Descriptive Notes are inside pocket

Library of Congress Card Catalogue #H 60-1841
© 1960 Folkways Record & Service Corp., 701 Seventh Ave., N. Y. 10036

Cover design by Ronald Clyne

FOLKWAYS FW 8838

FOLKWAYS RECORDS Album No. FW 8838

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DANCES of AUSTRIA Vol. II

as played by

KARL KUBAT AND HIS BRASS FOLK DANCE BAND

Recorded in Austria

Dances Compiled and Collected and Described by,
RONNIE & STU LIPNER.

Co-ordination & Translations, DR. HANS KRONHUBER,
AND THE AUSTRIAN INFORMATION SERVICE.

Production supervision, MOSES ASCH.



Kitzbuehel in the Austrian Alps, a well-known winter
and summer resort.

The country, whose music is brought to life on this record has sat for one thousand years on the busiest crossroads of Europe. Great migrations of peoples have spilled over its frontiers. The cultures of a continent have met here, clashed here, and finally joined hands.

Here are a group of traditional dances from various parts of Austria, played in the traditional manner by a very popular Brass Dance Band. These dances are but a few of the numerous which engulf the whole Austrian picture.

They are fun to do, very easy to learn, and the enjoyment gained is well worth the efforts put forth. It should be stated that several versions exist for many of the dances presented. The version, stated in these instructions, being the most common one done. Whether you be 6 or 60 years old, let your hair down a little and join in. You will never regret it.

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SIDE A

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|--------------------|--------------------------|
| Band 1- Weifentanz | (Austro-Hungarian) |
| 2- Kreuzpolka | (Salzburg) |
| 3- Das Blumerl | (Lower Austria) |
| 4- Marching Polka | (Upper Austria) |
| 5- Spinning Wheel | (Upper Austria) |
| 6- Neubayrische | (Vienna & Lower Austria) |

SIDE B

- | | |
|---------------------------|--------------------------------|
| Band 1- Der Waldjager | (Upper Austria) |
| 2- Reidlinger Schottische | (Lower Austria) |
| 3- Studentenpolka | (Carinthia) |
| 4- Der Haxenschmeisser | (Styria) |
| 5- Styrian Kreuzpolka | (Styria) |
| 6- Rheinlander | (Introduced from Siebenburgen) |



Bregenzenerwalder Trachten

W o a f (Weifentanz)

(Reel)

Bohemia (Austro-Hungarian Empire)

Formation:

Boy standing behind his partner, both facing direction of the dance. He grasps her hands extended to him backwards over her shoulders (right hand holding right, left hand holding left hand).

Measures:

1-4: Both partners take four alternating closing steps, beginning left, thus: stepping out left, closing right, stepping out right, closing left, and so on. Each closing step is done, on the first and second counts of the respective measure, slightly diagonally forward left and/or right; in the third count of the measure the legs are not moved, but the upper part of the body continues swinging in the indicated direction. Thus the boy is now temporarily left, now right behind his partner.

5-8: In the same position, the boy lifts his and his partner's hands above head level and turns his partner immediately almost a half turn to the right whereupon she circles her partner clockwise with waltz steps (i.e., she dances past his right side, behind him to his left side, makes a complete right turn and comes back to her initial position). Repetition of this figure.

During these four measures the boy continues going in the direction of the dance, stepping out alternately and using very short steps. This dance must by no means give a hurried impression.

K r e u z p o l k a

(Cross Polka)

Salzburg

Dance by pairs in circle.

Formation:

Girls to the right of boy, both facing the direction of the dance. Both hands are clasped in front, crosswise, with boy's right arm on top of his left arm. This clasp is kept throughout.

Measures:

- 1-2: Three walking steps forward starting with outside foot; on the third count of the second measure both partners put their unweighted inside feet forward in the direction of the walk and make, on the fourth count, immediately a half turn towards the inside on their outside feet.
- 3-4: With the outside (previously inside) feet three walking steps counter to the direction of the dance and putting forward the inside feet. At the end of measure 4 both partners are facing each other after a quarter turn on the outside feet.
- 5 : Partners step out sideways in the direction of the dance and put down the foot of the outstretched unweighted leg on the ball of foot, crossed over in front of the weighted leg.
- 6 : Same movement as in measure 5, but counter to the direction of the dance.
- 7 : Hands are lifted above level of heads; the girl makes a complete turn in place to the right in two steps - right, left.
- 8 : The boy makes a quarter turn to the left, with two steps - left, right - and a quarter turn to the right with two more steps. Thus both partners are in their initial position and the arms are now lowered. Can be danced as often as desired.

In same places it is customary to waltz for 16 measures after two complete dancings of this polka; then the polka is repeated.



Austrian Bridal Dance

Das Blümerl

(The Little Flower)

Lower Austria

Formation:

Partners are facing each other in the direction of the dance (boy with his back to center of the circle). Closed social dance position, outside arms outstretched.

Measures:

- 1-2: Four two-steps sideways in the direction of dance.
- 3-4: Four two-steps sideways counter to the direction of the dance.

- 5 : Two two-steps sideways in the direction of the dance.
- 6 : Two two-steps sideways in opposite direction.
- 7-8: Two-step, twice around.

The dance can be repeated as often as desired.

In measures 5 and 6 the two two-steps should be made slightly towards the center of the circle so that - in case several couples are dancing - a flower is described. Hence the name.

Die Marschier - Polka

(The Marching Polka)

Upper Austria

Couples dance in circle; open dance position.

Measures:

- 1 : Two steps in direction of the dance; the outside feet ; the arms are swung gently forward.
- 2 : Boy turns towards his partner who holds back her step; arms are swung back; at the end of this measure two-step position: the free hands are joined, the boy places his right hand on his partner's back, his left hand with girl's right hand on his own back.
- 3-4: Two-step to the right.
- 5-8: Repetition of the dance.

Das Spinnradl

(The Little Spinning Wheel)

Upper Austria

Formation:

Couples standing in circle, boy to the left of his partner. His lower right arm is placed upon his partner's right shoulder, his right hand holds the girl's uplifted right hand (her palm outside, her arm bent). The left hands are joined, with arms slightly bent.

Measures:

- 1-4 : Change-step forward, beginning with outside foot.
- 5-8 : Same backward.
- 9-16 : The joined hands are lifted slightly above head level. The partners make a turn under the up lifted arms, the girl making a right turn; as soon as she is facing the boy he makes a complete left turn whereupon the girl makes a complete right turn. These turns are repeated twice. They must not be executed with pedantic exactitude but should rather gently flow into each other. In making these turns the couples move slightly forward in the circle with small waltz steps.
- 17-24: Same as measures 9-16 but now girl starts with a turn to the left.

Der Neubayrische

(The New Bavarian Dance)

Vienna and Lower Austria

Formation:

Partners facing each other without joining hands, boys in the inside circle.

Measures:

- 1-4 : Three closing steps sideways in the direction of the dance; hands are now being clasped and swung slightly. At the end of the fourth measure the partners clap their own hands twice.
- 5-8 : Same, but instead of hand-clapping twice stomping of feet (only hinted at by girl).
- 1-8 : Repetition of measures above.
- 9-16: In rural (shoulder-waist) position very slow waltz.

This is merely the most common form of the "New Bavarian"; innumerable variations of this dance could be described.

Der Waldjäger

(The Forest Huntsman)

Upper Austria

Danced by couples.

Formation:

The partners standing side by side; boy placing right arm around waist of his partner whose left hand rests on his right shoulder. Outside hands are joined and extended slightly diagonally downward causing the partners to turn slightly towards each other.

Measures:

- 1-4: Four change steps forward beginning with outside foot (no sliding!).
- 5-8: Twice dancing around to the left, with four change steps.

Variation:

Measures:

- 1-4: Same as measures 1-4 above.
- 5 : Instead of the first change step, the boy makes a light turn of his body to the left, putting back his left leg somewhat; his partner's right leg is put forward and the joined arms of the partners follow this turn.
- 6-8: One waltz turn to the right with three change steps.

Studentenpolka

(Students' Polka)

Carinthia

Formation:

One boy leading two girls, all three side by side in the direction of the dance. Boy holding up-lifted inside hands of girls. Hop step and slight swinging of legs throughout the dance.

The movements of the two girls are always done in such a way that the girls turn simultaneously to and from the boy.

Measures:

1 : One walking step forward; the boy swings his left leg over the right one. Both girls do the same, turning towards each other.

2 : The same in reverse (with opposite legs). The girls turn away from each other.

This entire figure is danced four times. Then hands are unclasped.

9-10 : Boy runs once around to the left linking arms with girl on the left and making a complete turn with her. The girl on the right makes the circle alone in place.

11-12: The same in reverse, i.e., boy makes complete turn with girl on the right while girl on the left makes her circle alone.

This dance can be repeated as often as desired.

Reidlinger schottisch

Lower Austria

Formation:

The partners stand behind each other facing the direction of the dance; the hands are joined above the shoulders of the partners and rest thereon lightly.

Measures:

1 : Change-step (both partners beginning with left foot) diagonally forward to the center of the circle.

2 : Same, but starting with the other foot.

3 : Change-step to the left hinted; girl quickly glances over her left shoulder at boy.

4 : Same to the right. The glance must be done while the figure is in progress.

5-8: Girl is turned to the right. At the end of the last measure, the initial position is again assumed and the dance starts anew.



Der Haxenschmeisser

(The Leg Thrower)

Styria

Formation:

The partners stand facing each other, the boy in the inner circle with his back towards the center; hands are joined crosswise (boy's right hand holds girl's left hand). The free hands rest upon the hips.

Measures:

- 1 : The joined hands are swung to the boy's left. His right leg swings in front of his left leg; girl swings her left leg in front of her right leg; at the same time, both leap once on the leg supporting the weight.
- 2 : The arms are swung in the opposite direction, the legs likewise.
- 3-4: Arms and legs are swung again as in measure 1 with simultaneous leap. The clasped left hand of the girl is lifted, at the end of the forward swing, above her head and then unclasped. Profiting from this swing, she makes a complete right turn in waltz step.
- 5-8: The partners dance two complete turns in four waltz steps (waltzing to the right).

The dance is then repeated.

This dance should be full of rhythm; it must not be wooden and stiff, but light and springy in the knees.

Kreuzpolka

(Cross Polka)

Styria

Formation:

Partners stand facing each other without holding hands, the boy on the inside of the circle.

In measures 1 to 6 the girl performs the same movements as the boy, but with the opposite leg.

Measures:

- 1-2: Complete left turn in 3 steps. In the 4th step (second count of second measure), the boy crosses his left leg with the right, one tapping his right toe.
- 3-4: The same, starting on the right foot.
- 5 : One step sideways to the left, then placing the toe of the right foot gently next to the left.
- 6 : The same sideways to the right; in doing this the partners get closer to each other.
- 7-8: The couple turn to the right in two-steps (social dance position).



Woodehopper Dance - the "Holzhackerbaum"

R h e i n l ä n d e r

(Rhenish Dance)

Introduced from
Siebenbürgen (Rumania)
to Austria.

Couples dance in circle, hands clasped crosswise,
right hand on top.

Measures:

- 1 : Change-step with outside feet.
- 2 : The same with inside feet.
- 3-4: Four steps forward, partners turn to each other, bow (taking leave).
- 5 : Change-step sideways to the left.
- 6 : The same to the right.
- 7-8: Boy goes to the next girl behind him, palms of right hands are placed against each other, and the partners walk a turn in place.

The dance starts over again.

This form of the Rhenish Dance is popular with us in Austria as a final dance at small dance parties since it permits everyone to dance with each partner once again.



Bride and groom dancing after the wedding ceremony -- from Vorarlberg Province, Bregenzerwald section.



A child from the Lech Valley in typical costume.