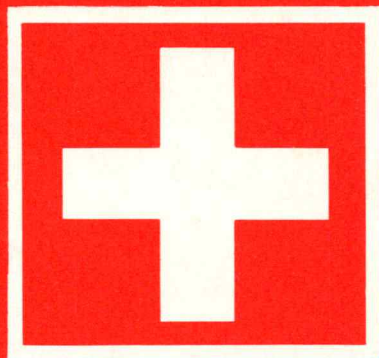


Jrene Goodwin

**FOLK DANCES AND COSTUMES OF
SWITZERLAND**



**Seven Traditional Folk Dances
and
An original Solo and Group
by
Helen Wingrave and Robert Harrold**

**Music arranged by Richard Muncey
Costumes drawn by Ruth Eyre**

Contents

	Page
Introduction and General Background	2
Steps and Style	3
La Quadrille	5
Scottish Joueuse	5
Le Mariadzo	6
Polka Piquee	6
Montferrine for Four	7
Kettengalopp	7
La Vielle	8
Solo Dance – The Garland	8
Music	9-12
Group – The Ascent to Summer Pastures	13
Costumes	14-17
Notes	18-19
Tourist Information	20

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Holiday in Switzerland

" a restful, health-giving holiday enriched by cultural experiences, new encounters, and by physical activity if desired. In Switzerland you can put your energy to the test and revitalize your neglected physical condition by walking and wandering, swimming and sailing, riding and rowing, climbing and cross-country ski-ing, and - naturally - downhill ski-ing and skating which can be enjoyed in summer as well as winter.

But we should like to think that you will also become acquainted with the other, less obvious, Switzerland, the Switzerland of the Swiss, the Switzerland of every day. Almost all of the 3000 local communities - even though they may have only a hundred or so inhabitants - are worth a visit and have a good local inn and at least one object or building of historical interest, not to mention the larger cities with their theatres, concert halls and museums. It is here, in the local village inn, that you can get to know the Swiss as they really are; it is here that you can gain an insight into the everyday life of the people of another nation, discover the qualities and their faults, and observe them talking politics, celebrating and coming to terms with their environment and their compatriots in this multilingual land. This, too, is included in our invitation to relax in Switzerland"

*Dr. Werner Kampfen.
Director, Swiss National Tourist Office.*

Introduction

The predominance of folk music, song and dance has never been so popular as at this present time. Countries as far apart as New Zealand and Canada, Australia and the United States, Russia, Japan and Great Britain all study with interest the dances and cultures of other nations. Folk dance is now recognised by Universities and has become an important part of the educational system, e.g. examinations taken at CSE level.

With new Community centres being developed and generous grants given for dance studies, the importance of movement is recognised in the programming of Planning Leisure.

Throughout the world there are thousands of groups, clubs, societies, Keep Fit Associations and schools whose members derive great pleasure from performing folk dances. The National Dance Branch of the Imperial Society of Teachers of Dancing, London, has over the years introduced through its teachers a syllabus of graded examinations for children, students and teachers. The Branch stresses the importance of understanding the background, music, steps and style of a country in order to obtain the correct characterisation. Short explanatory notes are given here to help the dancer and teacher who has not been fortunate enough to visit this country and seen the dances performed.

This booklet has been devised to help the many teachers and dancers who have shown such an interest in Swiss folk dances and costumes. Very little material is available in printed form. Included also is a solo which has been choreographed on traditional steps and is intended for examination and competitive work only. Stage work is not always approved by all folk dancers although there is a demand for this type of work. Finally a stage group has been arranged incorporating some of the traditional dances.

Piano recordings of the traditional dances, solo and group are available on Tape or Cassette from Barbara Lander, 82, Kempshott Road, London. SW16. 5LH

General Background

Switzerland is scenically one of the most beautiful countries in Europe. There are no great distances to overcome, and everywhere can be reached within a day's journey. The spectacular mountain ranges with their snow-covered peaks, the numerous lakes and fertile valleys, the picturesque villages and towns can hardly be surpassed. Although it is a small country, it is a land of contrasts. In the winter it becomes transformed with snow into a winter sports paradise. When the snow melts in the spring, the green pastures are covered with an abundance of colourful wild flowers. During the summer months the many lakes are used for swimming, sailing and water-skiing, and for those who do not like the heat, the mountain villages provide cool, refreshing air.

Switzerland is composed of 22 cantons, three of which are politically subdivided, each canton being a miniature state in its own right with its own individual history. Originally there were only 3 small states (now known as cantons) of Uri, Unterwalden and Schwyz. It was from the latter that the name Switzerland was derived. In 1291 on August 1st, the 3 states joined forces with the purpose of defending their liberty against the powerful politics of the Habsburgs. This was the beginning of the Confederation which eventually became the Federal State of Switzerland in 1848. Political boundaries change, and over many

centuries of wars and invasions new cantons were gradually added. This expansion has led to the development of four national languages and four different but overlapping cultural influences. German is the main language and is spoken in the Central and Eastern areas. French is spoken in the West, the area around Geneva and Neuchatel. South of the Alps in the Ticino, Italian is used, and in the Grisons, South East Switzerland, a derivative of Latin known as Romansch is spoken. A Swiss who speaks only one of the four languages is very rare. This diversity results in a variety of national characteristics over a small area which is to be found nowhere else in the world. Each district, each valley and in some cases each village has its own local dialect. This situation has produced an abundance and variety of folklore.

Costume

Many lovely costumes are to be found in Switzerland, and these change from canton to canton and even from valley to valley. The Museum of Swiss Folk Costumes and Folklore in Lucerne has a very fine collection and is well worth a visit. Many of the costumes show the influence of the neighbouring countries, whilst others have a definite style of their own. In the 17th and 18th centuries Switzerland was known for the lovely silks, ribbons, braids, embroidery and metal work, and these materials were incorporated by the peasants into their costumes. The design and embroidery is very colourful and reflects the wild flowers which grow in such profusion throughout the country. The beauty of Switzerland is certainly shown in the costumes.

Music

In the same way as the costumes and dances have been influenced by the surrounding countries so has the music. In many of the Swiss melodies it is possible to detect musical characteristics from Germany, France and Italy.

Each ethnical group has its own typical traits which are reflected in the music and songs. The French language is light and spoken fairly quickly and the music in this region is usually written in a 6/8 and 2/4 time which reflects the lively temperament of the French. The Germanic tongue is spoken with less haste and more emphasis and depth of feeling, music in 3/4 and 4/4 time is more common. The Italian speaking population of the Ticino and the Grisons favour sharply accentuated rhythms. The folk songs of this region are often loud and slightly harsh in tone but have a very vivacious approach. When singing together they use thirds or octaves and this tradition has helped to shape their music. The Romansh speaking population is different again and their music is much more serene, the harmonies being fuller and more measured. In Swiss folk songs the major mode prevails, the minor mode is rarely found and only occurs very occasionally.

The visitor to this lovely alpine country will almost certainly hear the accordion accompanying the local dances. This is an instrument which, originated in North Italy but has now become popular in so many countries due mainly to its vigorous and carrying tone.

Before the advent of the accordion, the Swiss people danced to a village band consisting of stringed instruments such as violins, cello, double bass and sometimes a dulcimer. In some regions, wood-wind instruments were popular. The accordion, however, now predominates and is used not only

for the dances but also in conjunction with singing and more characteristically yodelling. Yodelling is found in other mountain regions in Europe, but its practice is perfected in Switzerland. In the Alps it was used to call the cattle, because this musical cry or sound carried across the valleys. Yodelling became popular, and many Swiss folk songs incorporated a yodel refrain during which the singer can make sudden intervals, often a whole octave. Although not used as a dance accompaniment, yodelling will encourage the dancers to leap higher with more energy and enjoyment.

Traditional Dances

The most popular form of dance to be found in Switzerland is the couple or pair dance. There are numerous examples of which several are given here. The dances of Switzerland are not complicated, but their charm lies in the simplicity and manner of execution rather than elaborate steps and patterns. Many of the couple dances owe their origin to the old fashioned ballroom dances popular in the 19th century. These dances are found throughout Scandinavia and Western Europe, but each country dances them differently, the peasants adding different holds, steps, and often changing the music and rhythm according to the local style. Footwear, costume and climate has also played an important part in the development and interpretation of the dances.

In Central and Eastern Switzerland (the German speaking area), there are many Ländler dances, but these are not so boisterous as those found in Austria and Bavaria. The French influence is very strong in the West, but the steps, although performed neatly, are not quite as sharp or accented as when danced in France. The very popular ballroom dance, the Quadrille, is another dance which has travelled extensively through Europe, and several versions are found in Switzerland.

During the Reformation in Europe dancing was not generally encouraged and in some countries actually forbidden. Unfortunately in this period many dances became forgotten and lost. In the area around Gruyères some of the old circle dances still remain. These dances are known as Caroules and are based on the medieval Carole or Branle (known to the English as Brawls). The dances have changed considerably over the centuries, but it is still possible to detect the basic origin. When the troubadours fled from Provence during the Albigensian Crusade in the 13th century, they took refuge in many parts of Europe and so spread the dances popular at that time, the chain and circle dance, and also the beginnings of the couple dance. It is interesting to note that the dialect of Gruyères is not unlike that of Provence.

Dances can be seen in Switzerland by various groups who appear at festivals and gatherings for the tourists. There are many Carnivals which are celebrated with dancing, and an important event is when the cowherds come down from the Alps. There are also Maypole dancers, celebrations for the harvest, the death of winter and the welcoming of Spring.

STEPS AND STYLE

The interpretation of the steps and the development of style is governed by the geographical background, the language, costume and music. The body should always be well controlled and the steps performed with neatness and strength of movement. Care has been taken to make the instructions as exact as possible, but the written word can

never be a complete substitute for the actual style. Dances and teachers differ slightly from area to area, and it is not unusual to find several versions of one dance. In the region around Berne, Aargau and Soleure where the country is flatish, a more sedate approach to the dances and songs is shown. In the alpine and central regions the movement becomes livelier and the dances performed by the hill farmers of Toggenburg and Appenzell are very boisterous. The dances given here are mostly from Western and Southern Switzerland, which have a more flowing style. The dances found in the East are stronger in elevation, a characteristic of most mountainous districts, but dances such as the Gauerler and the Hierig are technically more difficult to notate and execute.

Polka Step (2/4 time. 1. Bar - Count 1. &. 2. &.)

Step forward on L foot (1), close R to L (&), step forward on L foot (2), hop on L foot bringing R leg forward, knee relaxed and foot just off the ground (&). Repeat by stepping forward on R foot.

This step can be danced forward, sideways or turning.

Step - hop or Valse Sautille (2/4 time. 1. Bar - Count 1. 2.)

Step forward on R foot (1), hop on R foot bending L knee and lifting L foot up behind (2).

Gallops

An easy movement travelling sideways on the balls of the feet. (as in English slipping or Scottish gallops).

Mazurka Step (3/4 time. 1. Bar - Count 1. 2. 3.)

Step forward on the L foot with a slight stamp (1). The body leans slightly forward over the L foot in this step. Spring onto the R foot closing the R foot to the L and swing the L leg off the ground (a coupé) (2), hop on the R foot with the L leg held forward and the body straight (3).

Piquée Step (2/4 time. 1. Bar - Count 1. 2.)

Place L heel forward on the ground, R knee relaxed (1), tap L toe at the back R knee still relaxed (2). (4th forward and 4th back). This is sometimes danced with a slight hop on the supporting foot.

Scottish or Schottische Step (2/4 time. 1. Bar - Count 1. &. 2. &.)

This step can be danced forward, backwards or turning.

Forward. Step forward on L foot (1), close R to L (&), step forward on L foot (2), swing R leg diagonally forward just off the ground (&).

Backward. Reverse the footwork by stepping back on the R foot. On the last count (&) the L leg will swing diagonally forward.

Turning. Taken turning clockwise. Step sideways on the L foot commencing to turn to the L (1), close R to L still turning (&), step sideways on the L foot completing a half turn (2), lift R leg sideways just off the ground (&). Still turning clockwise to complete the whole turn step to the side on the R foot etc.

This step is also performed in 3/4 time when the count is 1. &. 2. 3. the count of 3 being held with the leg lifted at the side. A slight bend of the body occurs towards the leg which is lifted.

Croise Step (2/4 time. 1. Bar - Count 1. 2.)

Small step to the side on the L foot and point R foot forward and slightly across the L (1), repeat by stepping to

the side on R foot (2). These are sometimes danced like Spring Points.

Waltz (3/4. 1. Bar. - Count 1. 2. 3.)

Passing Waltz Step forward on the whole foot of L (1), 2 passing steps taken on the balls of feet. R. L. (2. 3). Repeat stepping forward on the R foot etc.

Quick Waltz as in turning waltz but the steps are smaller and taken on the spot, rather like a small pas de Basque. When the R foot is used on (1) it is forward between partners feet and when the L foot is used on (1) it is forward outside partners' foot.

All the waltz steps are danced with a rise and fall of the body developed from an easy relaxed knee action, avoid tense knees and legs.

Turning Pivots (2/4 time. 1. Bar - Count &. 1. &. 2.)

Step to the side with L foot (&), drop R accross (1), step to the side with L foot (&), drop R accross (2). During these steps a turn is made clockwise.

Balance (2/4. time. 1. Bar - Count 1. &. 2.)

Step to the side on L foot (1), close R to L (&). Step in

place on the L foot (2). Repeat by stepping to the side with R foot. This step has an easy waltz like movement.

Holds

Peasant Partners face one another, the man has his hands on the girl's waist and the girl places her hands on the man's shoulders.

Promenade Partners stand side by side with hands crossed and joined in front. L hand to L hand and R to R. Usually the man's R arm is on top.

Allemande, Butterfly or Varsouvienne Partners stand side by side the girl a little in front of the man on his R side. L hands are joined and held just in front of the man's L shoulder. Man extends his R arm across the girl's back and holds her R hand just above and to the side of her R shoulder.

Ballroom or Social Partners face one another, the man places his R arm round the partner's waist and the girl places her L hand on his upper R arm or shoulder. Other hands are joined and held at shoulder height, arms nearly straight.

The music has been printed in the centre of the book so that it can be withdrawn if required

La Quadrille

A dance for 4 couples based on the popular ballroom quadrilles. This dance comes from Evolene in the Valais.

Music A. B. 2/4 time

Formation 4 couples stand in a square set, one couple on each side all facing the centre, and in a Promenade hold.

A. Man starts on L foot, Girl on R. 1, Piquée Step. *Bar 1*

Man passes in front of girl to her R side with 1 Polka step as the girl dances the Polka step on the spot *Bar 2*

Man with the R foot, Girl with L. 1, Piquée Step. *Bar 3*

Girl now passes in front of the man to his R side with 1 Polka step as the man dances the Polka step on the spot. *Bar 4*

Repeat the steps as in Bars 1-4 when all couples will have moved a ¼ round the set anti-clockwise *Bars 5-8*

Repeat this sequence but move clockwise back to the original positions. The girl will pass first this time in front of the man on Bars 10-14 and the man will pass in front of the girl on Bars 12 & 16 *Bars 9-16*

B. All the couples travel anti-clockwise round the set back to original positions with 16 Polka steps ready to start the dance again. These steps can be taken still in the promenade hold or sometimes partners take the Peasant hold and the Polka is danced turning. *Bars 17-32*

Scottish Joyeuse

A couple dance from the Valais using Schottische or Scottish step. In the 19th century the Waverley novels of Sir Walter Scott became extremely popular in Europe and there was a vogue for anything Scottish: overtures, rhapsodies, operas and ballets were all composed in the Scottish idiom. In the ballroom, the Ecossoise and later the Schottische (of German origin) became fashionable. The Schottische step is found in many European folk dances and in Scotland it is danced to a slow 4/4 Strathspey rhythm.

Music A. 2/4. time

Formation Any number of couples in a large double circle. Partners face in a Peasant hold, the man has his back to the centre.

A. Moving anti-clockwise round the room, Man starts on L foot, Girl on R, 4, gallops making a ½ turn clockwise at the end of the 2nd bar. (Count. 1. & 2. & 3. and turn). Men will now face the centre and girls back to the centre. *Bars 1-2*

Continue moving anti-clockwise, Man on R foot, Girl on L, 4 gallops making a ¼ turn at the end of Bar . 4. The dancers will now be in a single circle with the men facing the line of dance (anti-clockwise) and the girls backing *Bars 3-4*

Man starts on L foot and moves forward. Girl starts on R foot and moves backward with 4 Schottische steps. *Bars 5-8*

Repeat the gallops as in Bars 1-4. The girl will turn slightly on the first step to enable her to take the gallops along the line of dance *Bars 9-12*

Repeat the Schottische steps as in Bars. 5-8 *Bars 13-16*

Repeat the dance but on Bars. 5-8 and 13-16 turn the Schottische step.

Le Mariadzo

An old circle dance based on the Coraule, Carole or Branle popular in the Medieval period. These dances were usually performed to a carol or hymn and sung by the dancers as they performed the steps. Branles remained popular for many centuries and Arbeau in his book Orchesography, 1588 notates several Branles in which the side step or Double has a springing action and a type of Pas Croise is used. The A section in this dance has side gallops to the left and right and this is the same pattern as a Branle Double. The Polka movement at the end of the dance is of a later origin. This dance comes from Gruyere.

Music A.B. 2/4 time.

Formation. Any number of couples form a circle. Girl stands on the mans' right side. All face centre with hands joined in a low "V" line.

A. Moving clockwise dancers face very slightly to the L and all start on the L foot, 2 gallops (1. &. 2. &.) turning to face anti-clockwise on the last "&" *Bar 1*

Repeat the gallops moving in an anti-clockwise direction and using the R foot *Bar 2*

Repeat the gallops to the L and R, release hold and face partner. *Bars 3-4*

B. Hands placed on hips, a small step to the side on L foot (1), tap R toe in front L foot, leg stretched (2). Repeat by stepping to the side on the R foot *Bars 5-6*

Repeat this step to the L and R and join with partner in a Peasant hold (Girl will step R and close L to R on bar 8) *Bars 7-8*

Repeat of B music. 4, polkas turning, Man on L foot, Girl on R *Bars 5-8*

Open out to form the circle again on last Polka step.

This dance is performed smoothly and with an elegant style.

Polka Piquée

This couple dance is known in many regions of Europe. The heel and toe movement can be found in countless dances and performed in a variety of different ways. Thought to be French in origin, it may have developed from the Bergundian Courts. Arbeau's pupil, Capriol, is shown doing this step in one of the woodcuts which illustrate the 16th century treatise on dance, Orchesography. This dance is from the Valais.

Music A.B. 2/4. time.

Formation. Partners stand in a Peasant hold and form a single circle. The man faces anti-clockwise and his partner backs the line of dance facing clockwise.

A. Man starts with L foot, Girl with R. 1, Piquée step taken sideways towards the centre of the circle. *Bar 1*

Moving into the centre, man on L foot, girl with R. Slide foot forward, close feet together, slide foot forward. (1. &. 2.).. . . . *Bar 2*

Repeat the Piquée step and slide but man uses the R foot and the Girl the L and move out of the circle *Bars 3-4*

Repeat Bars. 1-4 *Bars 1-4*

B. Man on the L foot and Girl on R, Balance in towards the centre of circle. Repeat the Balance outwards on the other foot. *Bars 5-6*

Turning Pivots on the spot (&. 1. &. 2. &. 1. &. 2.). The man will step to the side on his L foot (&), the girl holds this count and drops the R over the L on (1) *Bars 7-8*

Repeat steps as in Bars. 5-8 but end with the man backing the centre and the girl facing (sideways on to the line of dance). *Bars 9-12*

A. Repeat the steps as in Bars. 1-4 but moving anti-clockwise and clockwise. *Bars 1-4 & Bars 1-4*

B. 4 gallops anti-clockwise along the line of dance. *Bars 5-6*

Pivots turning together on the spot. *Bars 7-8*

Repeat the Gallops and Pivots but turn 1½ times to end in original starting position in a single circle. *Bars 9-12*

Repeat the dance as many times as required ending on A.

Montferrine for Four

The name Montferrine referred to dances in a square or quadrille formation. This dance, unlike the Quadrille given here, is for two couples. In Europe there are many two couple dances or sets and often the figures contained in them are reminiscence of the English Country Dances. During the 17th and 18th centuries, English Country Dances were very fashionable in the various courts and social circles of Europe. These dances, eventually became adopted by the peasants and were performed by them long after their demise in the ballroom. This dance contains figures such as Hands Across, Forwards and Backwards a Double, a type of Set and Turn a Single, and a little bowing movement similar to that found in Parsons Farewell (Playford.1st edition. 1650.).

Music A. 6/8. B. 2/4 time.

Formation. The 4 dancers form a circle with hands joined in a low "V". Men have their partners on their R.

A. All start with the L foot and move clockwise with 7 walks closing the R to L without weight on the 8th count and all face the centre of the circle. Bars 1-4

All Gallop anti-clockwise Bars 1-4

B. On the spot and using the L foot, 3 little steps with a liling movement, L. R. L. (this step is like the English "single" or small pas de basque. count. 1. &. 2.). During these steps there is a bow of the head towards the centre Bar 5

Repeat the 3 steps with R foot and bow to the R, repeat with L and bow to the L, repeat with R and bow towards the centre. Bars 6-8

R hands in the centre to form a Hands Across, or R Hand Star or Mill and 7 walks clockwise to end in original positions closing R to L without weight on the 8th count and placing hands on waist Bars 9-12

B. repeat. Facing centre 3 walks forward R. L. R and close L to R without weight on the 4th count. 3 walks backward to place L. R. L and close R to L without weight on the 4th count Bars 5-8

Face partner and step to the side on R and point L foot forward, repeat by stepping to the side with L and point R forward. Turn on the spot to the R with 3 walks making one turn and closing L to R without weight on the 4th count Bars 9-12

Repeat the dance from A.

Kettengalopp

A very popular progressive dance from Appenzell. There are several versions of this dance.

Music 2/4. time.

Formation. Couples stand facing each other in a large double circle. Couples are numbered 1's and 2's. The 1's face anti-clockwise and the 2's are facing them in a clockwise direction. Man has his partner on his right side in an Allemande hold.

All start with the L foot, 2 Pas Piquée with a slight hop Bars 1-2

Spring onto the L foot and 2 Pas Piquée using the R foot Bars 3-4

Each couple move diagonally out to their L with 4 gallops. No.1's move towards the centre, No.2's away from the centre. All use L foot. Bars 5-6

Each couple move diagonally out to their R with 4 gallops to meet a new couple Bars 7-8

Repeat these 8 bars for as many times as required.

La Vielle

This is a couple dance from the Valais and uses the mazurka and waltz.

Music A. 3/4 time. B. 3/8. time.

Formation. Any number of couples around the room. Men back to the centre. Partners face each other in a Peasant hold. The dance moves in an anti-clockwise direction.

- A. Man starts with L foot, girl R. 7 Mazurka steps forward along the line of dance *Bars 1-7*
Close feet with 2 stamps. Man. L. R. Girl. R. L. *Bar 8*
Repeat A *Bars 1-8*
- B. Turn together quickly on the spot with 16 quick waltz steps. Man on L foot, Girl on R *Bars 9-24*
Repeat A and B as many times as required ending on A.

Swiss Solo Dance - The Garland

In the summer the herdsmen lead the cows up to the mountain pastures for grazing. The procession is led by the "queen" cow who has been decorated with a garland of flowers and large bell worn round the neck. In this choreographed solo the dancer shows the garland ready for the crowning ceremony. The garland is decorated with flowers and a large bell.

- A. The dancer enters Up R holding the garland against body with hands on hips. *Bars 1-4*
Moving to stage centre. 6 gallops, L shoulder leading, 3 Pivots turning to R on the spot *Bars 5-8*
Repeat Gallops and Pivots to finish Down L. *Bars 9-10*
In Down L corner, Balance to L and R swinging the garland up to the L and R sides of body. *Bars 11-12*
Move forward freely showing the garland to the audience shaking the bell (5. beats). *Bars 11-12*
- A. Repeat the music and repeat the sequence but moving across the front of stage to finish Down R. Begin with R shoulder leading and pivot to L, etc. Spin on the spot on Bars 11-12 *Bars 1-12*
- B. Moving from Down R towards Up R and curving into the centre. 2 Quick Waltz Steps starting with L foot and turning L. Swing the garland from side to side *Bars 13-14*
2 Mazurka Steps with the L foot, garland held in front. *Bars 15-16*
Repeat the 2 Quick Waltz Steps to L. *Bars 17-18*
1 Mazurka Step with L, step forward L and close R to L. *Bars 19-20*
- C. In the centre the garland held overhead in a wide "V", 3 Schottische Steps turning R on the spot making 1½ turns. Step forward and close with back to audience and shake the bell *Bars 21-24*
Repeat Schottische sequence but turning to the L and finish facing the audience. *Bars 25-28*
- B. Repeat B music. Moving sideways to R in a straight line, 2 Quick Waltz steps turning R and swinging garland, but on last step, close L to R without weight. *Bars 13-14*
Return to the centre, garland held forward, 2 Mazurka Steps with the L foot *Bars 15-16*
Repeat sequence but moving sideways to L and starting with L foot etc. *Bars 17-20*
- C. Moving forward to Down Centre. 3 Forward Schottische Steps, garland held forward. *Bars 21-24*
Step forward L, close R to L and shake bell *Bars 21-24*
Repeat the sequence but moving backwards *Bars 25-28*
- A. Curving towards Down L, Up L then moving forwards to Down R, 6 Gallops with L shoulder leading, 3 walks forward R. L. R. Garland held against body with hands on hips. *Bars 1-4*
Repeat the 6 Gallops with R shoulder leading, 3 walks L. R. L. *Bars 5-8*
Mime:- "see the procession approaching Down R and wave moving forward" *Bars 9-12*
- A. Repeat A music. Facing the Down R corner and moving sideways to R, 6 Gallops, 1, Piquée Step with the L foot (hold 3rd count). Garland held forward *Bars 1-4*
Repeat the sequence sideways to L. etc *Bars 5-8*
Move forward as if presenting garland to the cow (or a cows head could appear from the wings and the garland placed over the horns), step back into a picture position. *Bars 9-12*

La Quadrille

Allegretto **A**

The first system of musical notation for 'La Quadrille' consists of two staves. The upper staff is in treble clef with a 2/4 time signature, and the lower staff is in bass clef with a 2/4 time signature. The music is marked 'Allegretto' and section 'A'. The first ten measures are numbered 1 through 10. The bass line features a steady eighth-note accompaniment.

The second system of musical notation for 'La Quadrille' consists of two staves. The upper staff is in treble clef with a 2/4 time signature, and the lower staff is in bass clef with a 2/4 time signature. The music is marked 'Allegretto' and section 'B Polka'. The first ten measures of this system are numbered 11 through 21. The bass line continues with eighth-note accompaniment.

The third system of musical notation for 'La Quadrille' consists of two staves. The upper staff is in treble clef with a 2/4 time signature, and the lower staff is in bass clef with a 2/4 time signature. The music is marked 'Allegretto' and section 'B Polka'. The first ten measures of this system are numbered 22 through 32. The bass line continues with eighth-note accompaniment.

Scottish Joyeuse

Allegro **A**

The first system of musical notation for 'Scottish Joyeuse' consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). The music is marked 'Allegro' and section 'A'. The first seven measures are numbered 1 through 7. The bass line features a steady eighth-note accompaniment. The word 'FINE' is written above the eighth measure.

The second system of musical notation for 'Scottish Joyeuse' consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of two sharps (F# and C#). The lower staff is in bass clef with a 2/4 time signature and a key signature of two sharps (F# and C#). The music is marked 'Allegro' and section 'A'. The first six measures of this system are numbered 9 through 16. The bass line continues with eighth-note accompaniment.

Le Mariadzo

A Moderato

Musical score for 'Le Mariadzo' in 2/4 time, marked Moderato. It consists of two systems. The first system has 4 measures (1-4) and the second system has 4 measures (5-8). The key signature has one sharp (F#). The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending concludes the piece.

Polka Piquée

A Allegro

Musical score for 'Polka Piquée' in 6/8 time, marked Allegro. It consists of two systems. The first system has 6 measures (1-6) and the second system has 6 measures (7-12). The key signature has one sharp (F#). The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending concludes the piece. The word 'legato' is written above the first measure. The word 'FINE' is written above the fourth measure of the first system. The number '2' is written above the second measure of the first system. The number '3' is written above the third measure of the first system. The number '4' is written above the fourth measure of the first system. The number '5' is written above the fifth measure of the first system. The number '6' is written above the sixth measure of the first system. The number '7' is written above the seventh measure of the second system. The number '8' is written above the eighth measure of the second system. The number '9' is written above the ninth measure of the second system. The number '10' is written above the tenth measure of the second system. The number '11' is written above the eleventh measure of the second system. The number '12' is written above the twelfth measure of the second system. The initials 'D.C.' are written at the bottom right of the second system.

Montferrine for Four

A Allegretto.

Musical score for 'Montferrine for Four' in 6/8 time, marked Allegretto. It consists of two systems. The first system has 6 measures (1-6) and the second system has 6 measures (7-12). The key signature has two sharps (F# and C#). The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending concludes the piece. The number '1' is written above the first measure of the first system. The number '2' is written above the second measure of the first system. The number '3' is written above the third measure of the first system. The number '4' is written above the fourth measure of the first system. The number '5' is written above the fifth measure of the first system. The number '6' is written above the sixth measure of the first system. The number '7' is written above the seventh measure of the second system. The number '8' is written above the eighth measure of the second system. The number '9' is written above the ninth measure of the second system. The number '10' is written above the tenth measure of the second system. The number '11' is written above the eleventh measure of the second system. The number '12' is written above the twelfth measure of the second system.

Kettengalopp

Musical score for Kettengalopp, measures 1-8. The piece is in G major and 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, while the bass line consists of quarter notes. Measure 8 ends with the word "FINE".

Musical score for Kettengalopp, measures 9-17. The melody continues in the treble clef, and the bass line continues in the bass clef. Measure 17 ends with the word "D.C." (Da Capo).

Musical score for Kettengalopp, measures 18-24. The melody continues in the treble clef, and the bass line continues in the bass clef. Measure 24 ends with the word "D.C." (Da Capo).

La Vielle

Musical score for La Vielle, measures 1-7. The piece is in G major and 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of quarter and eighth notes, while the bass line consists of quarter notes. Measure 7 ends with the word "FINE".

Musical score for La Vielle, measures 8-13. The piece is in G major and 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of quarter and eighth notes, while the bass line consists of quarter notes. Measure 13 ends with the word "FINE".

Musical score for La Vielle, measures 14-24. The piece is in G major and 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of quarter and eighth notes, while the bass line consists of quarter notes. Measure 24 ends with the word "D.C." (Da Capo).

Swiss Solo Dance - The Garland

Allegro moderato

A

Musical notation for section A, measures 1-5. The piece is in D major (two sharps) and 2/4 time. The melody features eighth-note patterns with triplets. The bass line consists of simple chords and single notes. Measure numbers 1 through 5 are written below the bass staff.

Musical notation for section A, measures 6-11. The melody continues with eighth-note patterns and triplets. Measure numbers 6 through 11 are written below the bass staff.

Musical notation for section B, measures 12-16. The melody features eighth-note patterns with triplets. Measure 12 is marked with a first ending bracket and a second ending bracket. Measure 12 is labeled "FINE". Measure numbers 12 through 16 are written below the bass staff.

C

Musical notation for section C, measures 17-24. The melody features eighth-note patterns with triplets. Measure numbers 17 through 24 are written below the bass staff.

Musical notation for section C, measures 25-28. The melody features eighth-note patterns with triplets. Measure 28 has a first ending bracket and a second ending bracket. Measure numbers 25 through 28 are written below the bass staff.

TAPES AND CASSETTES Piano Recordings of the traditional dances, solo and group, can be obtained from Barbara Lander, 82, Kempshott Road, London SW16 5LH

Swiss Group - The Ascent to Summer Pastures

This group is presented in an outlined form and is only a choreographic pattern for the teacher to develop. The number of dancers used here is 16 (10 girls, 6 boys) but this can be either reduced or increased according to the size of the stage or dancing area available. A theme, based on a folk event, links the traditional dances together. The age, ability and time allowed for the group can effect the choice and numbers of the dances incorporated. It is not necessary to perform all the dances given here, it is for the teacher to adapt the group according to circumstances.

The theme is based on "The Ascent to Summer Pastures". In June the herdsmen drive the cattle through the villages and up to the higher meadows for the summer grazing. The procession is led by the decorated "queen" cow with her huge bell. She is followed by the rest of the herd, and the herdsmen carrying wooden utensils. The villagers welcome the procession as it passes, and likewise in the autumn when they return to the valleys.

The theme and group could be easily adapted to other folk incidents, e.g.:- The Grape Harvest, bringing in baskets of grapes and the arrival of the village band. The "Käseteilet", collecting and distributing big round cheeses. A Carnival, celebrating the winter's imminent departure and making a big "straw man" for the bonfire, or Welcoming Spring by ringing hand-bells and pulling on a garlanded sleigh.

Props required. A stool placed Down L. A garland. 4 small bells or clusters of jester bells. Wooden buckets, a yoke and wooden stools. A cut-out of a cow's head or a complete cow.

Figure 1. Music A of Solo Dance (Bars 1-12)

Scene opens with 4 dancers Down L making a garland for the "queen" cow. 1 dancer sits on a stool with the others grouped round. On bars 11-12. 2 couples appear and wave, one couple Up L, and one Down R, holding a bell or bells. They take a Ballroom hold, the bells being held in the clasped hands.

Figure 2. Music. La Vielle. A. B. A. B.

Perform the sequence of steps as in the traditional dance but vary the pattern and use the Ballroom hold. The 2 couples dance section A. crossing over and changing places, ringing the bells. Section B. moving anti-clockwise round the stage to finish in original corners. On Bars 21-24, a new couple appears Up. R and 2 dancers who were making the garland Down L, stand ready to dance. Down. L. These 2 couples now repeat the A section watched by the other couples. The 4 couples all join in the B section.

Figure 3. Music A of Solo Dance (Bars 1-12)

The dancers move towards the garland and fix the bells between the flowers.

Figure 4. Music B and C of Solo dance (Bars 13-28)

2 girls from the group Down. L hear yodelling and the approach of the boys Up.R. They run to the centre and wave to them and return to the group Down L and indicate that the herdsmen are arriving.

On repeat of B and C music, 6 boys enter carrying wooden props (bucket, yokes, stools, etc) they greet the girls, put the props Down L. They invite 6 girls to dance and move into 3 sets of 4 dancers. one set Down Centre, the other two Up R and Up L.

Figure 5. Music. Montferrine for Four.

Perform the traditional dance twice but on the last 4 bars everyone, including those sitting down, move into a big circle for Polka Piquée.

Figure 6. Music. Polka Piquée.

All perform the traditional dance twice through— A. B. A. B. on A the third time the circle breaks, some dancers move off stage Up. R to get the cow or cow's head, the others move to the stool Down.L leaving 2 boys and 4 girls to make 2 trios to perform the next dance.

Figure 7. Music B and C of Solo Dance (Bars 13-28)

Start in a single line across the stage, all facing front. 1 boy between 2 girls holding inside hand of girl either side.

B. Music. (Bars. 13-20). "Arches".

Moving down stage and using the Passing Waltz throughout, 2 forward, 2 with the girls crossing in front of the boy and through and underneath his arms to end with backs to the audience. The boy will make a ½ turn on the spot. (This figure is known as Arching or Double Arching). Repeat this sequence moving up stage and finish facing front.

C. Music. (Bars 21-28)

3 Scottish Steps, the boy on the spot, the girls turning in towards him under his lifted arms. All step forward and close feet together releasing hold. (Bars. 21-24). Repeat the Scottish Steps but moving individually to form 2 lines at sides of stage facing across. (Bars. 25-28).

Repeat B. Music.

Repeat same sequence as in B but moving towards and away from the opposite set and finish in a straight line across the stage, facing front as before.

Repeat C. Music.

Repeat same sequence as in C but move into double diagonal line from Up. R to Down. L on seeing the cow's head appear Up. R on last bars.

Figure 8. Music A of Solo Dance. (Bars 1-12)

The dancers Down L carry the garland through the "corridor" formed by the six dancers to "crown the cow". On the last 4 bars all take partners to perform the Scottish Joyeuse.

Figure 9. Music. Scottish Joyeuse.

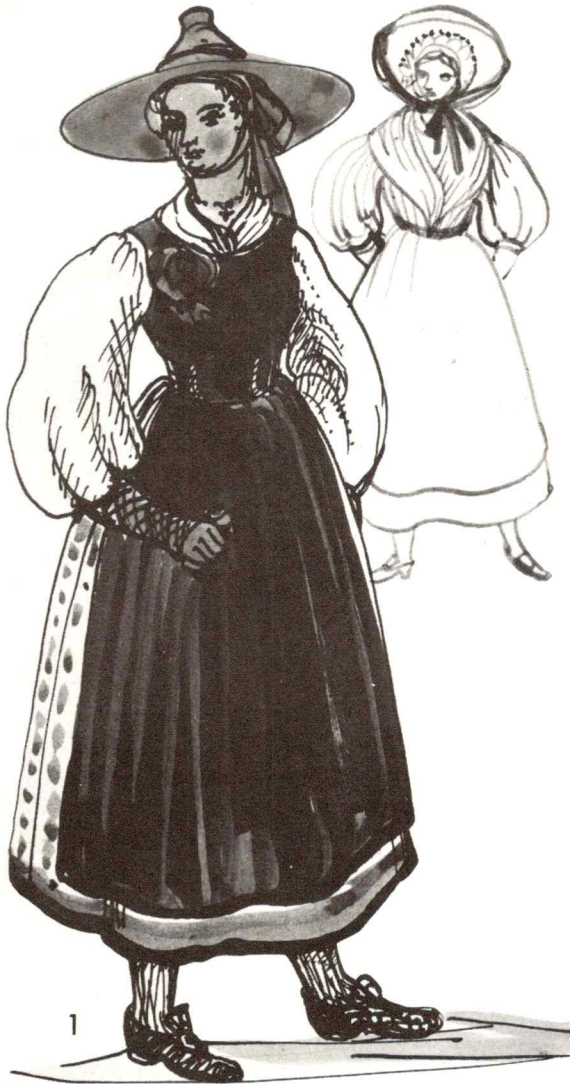
Perform the traditional dance several times through finishing with a decorative group or picture towards the cow.



1. This costume is from Berne. The panel of the bodice is dark red with black edging and a criss-cross design in black. The loose ribbon is red embroidered with pearls. The sides of the bodice and skirt are brown. The apron is a dark green and gathered in front and is held in place at the sides by three metal buttons. The hat is black.
2. This costume from Basel has a grey full pleated skirt with an extra border in black. The bodice is red and black with red crossing ribbons. The apron is in stripes of blue, yellow and orange and is tied at the waist with a blue ribbon. A coloured fichu is tucked in to the bodice. The hat is red edged with black and tied under the chin with coloured ribbons.
3. This costume from Schaffhausen has a similar skirt to No.2. but it is dark blue with a deep border of red and blue stripes. The bodice is blue with crossing red ribbons. A long pale blue ribbon goes round the back of the neck and caught at the sides of the bodice. The hair is plaited and a blue ribbon interwoven into the ends. The hat is decorated with flowers, ribbons and beads. The stockings for No.2. and 3 are red.

A large pink apron is worn or sometimes it is pink with red stripes.

South



1. This costume is from the Canton Vaud and is worn in Montreux at the eastern end of the Lake Geneva. The bodice and apron are black but the skirt is white or a pastel design on white background. A red rose is worn on the bodice. The mittens are black lace. The hat is yellow straw and has a "chimney" top crown and is tied under the chin with a yellow ribbon. The stockings are white. The smaller figure is from Geneva. The dress is of green and white stripes with a pink apron. The yellow straw hat has an inside white frill framing the face and the ribbon is pink. The shawl is of white lace.
2. This costume comes from the South near Lugano. The bodice is blue edged with red. The skirt is beige and the apron white with red embroidery. A brightly coloured scarf is tied round the head. The stockings have blue and red stripes and slip-on sandals are worn. The smaller figure has a costume which is found in the north of the Tessin. The under skirt is brown and the overdress has a brown pattern on a beige background. The fichu and scarf are brown and the blouse and stockings are white.



1. This costume is found in the Canton Grisons. The bodice is black with red sleeves. The very full skirt is pleated and a black apron is worn over it. A little cape comes across the shoulders and down at the back. A white frill is worn over the cape and the beads are of amber. She wears a little cap on her head. The apron, bodice, cape and cap are embroidered in many colours, often using gold thread.
2. The man is dressed in the cowherd costume of Appenzell. The waistcoat is scarlet and the yellow breeches are of a soft leather. The leather braces are decorated with a pattern of cows and the waistcoat is embroidered with white. A coloured scarf is draped over the left hip. His black hat is decorated with flowers and ribbons. He has a silver brooch at the neck and an earring shaped like a spoon worn in the right ear.
3. These costumes are similar in design and colour but with different hats. One is a little bonnet in white and draped with black ribbon. The other (back view) is worn on the back of the head and has a black lace frill. The stockings are white for all the costumes.



1. This costume is from Fribourg. The bodice and skirt is black and the apron striped in pastel shades. The lacing on the bodice is white and is threaded round silver buttons. Lace mittens are worn and the hat is of black lace or tulle, wired to keep it in place.
2. This costume from Neuchatel shows the influence of France. The bodice has slashed sleeves and is pale blue with white lining and a white fichu. The skirt is dark pink with a flowered apron. The stockings are a deep purple and the little bonnet is edged with a white frill.
3. This is a man's working costume. The breeches are brown and his jacket is blue edged with red. The cap is red and he wears thick socks and sabots.

NOTES

NOTES

Tourist Information

(Swiss National Tourist Office)

London, Swiss Centre, 1 New Coventry Street, Tel. 734 1921

New York, N.Y. 10020, The Swiss Centre, 608 Fifth Avenue, Tel. 757-5944

San Francisco, Ca. 94105, 661 Market Street, Tel. 362-2260

Toronto, Ontario, Commerce Court West, Suite No. 2015, Tel. 868 0584

Amsterdam, Koningsplein 11, Tel. 22 20 33

Brussels, rue Royale 75, Tel. 218 0205

Buenos Aires, Avda. Sta. Fe 846, Tel. 32 25 07

Cairo, 22 Kasr el Nil Street, Tel. 40 938

Copenhagen, Vesterbrogade 6 D, Tel. 125251

Frankfurt a. M., Kaiserstrasse 23, Tel. 23 60 61

Madrid, Av. Jose Antonio 84, 1, Tel. 247 0636

Milan, Centro Svizzero, Piazza Cavour 4, Tel. 79 56 02

Paris, Porte de la Suisse, 11bis, rue Scribe, Tel. 073 63 30

Rome, Via Vittorio Veneto 36, Tel. 465 605

Stockholm*, Kungsgatan 36, Tel. 23 41 00

Tokyo, Denki Building, 7-1 Yurakucho, 1-chome, Chiyoda-ku

Vienna, Karntnerstrasse 20, Tel. 527405

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Museum of Swiss Folk Costumes and Folklore, Utenberg, Lucerne.

The collection of costumes is housed in the country mansion of Utenberg, Lucerne. The museum and park can be reached by car, the Dietschiberg Funicular, or on foot. The Museum is open Easter to October, daily from 9 to 12 a.m., and 2 to 6 p.m. Visits can be made in winter by appointment.

1977. Fete des Vignerons (The Vinegrower's Festival). 30th. July - 14th. August

This festival is unique in the world and is only organised four or five times in the course of a century. The last occasion was in 1955 and then previously in 1905 and 1927. It takes place at the picturesque town of Vevey on the shores of Lake Geneva. Thousands of actors, dancers and musicians fill the specially built amphitheatre and before an audience of over 15,000, present an elaborate spectacle depicting the work that goes on throughout the year in the vineyards. Enquiries from Office du Tourisme, Place de la Gare, CH 1800, Vevey, Switzerland or from a Swiss National Tourist Office. Swiss Air will fly you to and from Switzerland and all over the world.

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Orchesography by Thoinot Arbeau. Cyril.W.Beaumont. London. 1925

Everymans Encyclopaedia. Dents.

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Lieder der Welt. Christian Wegener. Hamburg.

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