

REIT IM WINKL SCHUHPLATTLER

German

- PRONUNCIATION:** RAEET im vin-kl SHOO-plaht-ler
- TRANSLATION:** Directly in the corner shoe-slapping dance
- SOURCE:** Dick Oakes learned this dance from Morry Gelman, a member and founder of several Bavarian schuhplattler clubs.
- BACKGROUND:** Reit im Winkl Schuhplatteler takes its name from a town in Southeastern Germany called Reit im Winkl, which sits in a little angle of the border with Austria. The dance typifies the old style of schuhplattling (shoe slapping) in Bavaria. The music is the same as found in the Wachtanz (fighting) Schuhplattler of Austria but, as is typical of Bavaria, heavier and slower. Schuhplattling is said to resemble the courting actions of the Bavarian "auerhahn," the largest grouse in the world. The slaps of the plattling are compared to the "click" sounds made by the beak of the male bird with the stalking and capture completing the scenario. The schuhplattler itself is often preceded by a march in 2/4 meter ("der Eingang"), which brings the couples into a circular formation. Following the end of the dance in Bavaria, the couples march off the dance floor to the same music ("der Ausgang"). The Eingang (EIN-gahng) and Ausgang (AUS-gahng) are identical.
- MUSIC:** Folkdancer (45rpm) MH-1124. Due to the limited length of the 45rpm recording, the Eingang has been omitted on this recording
- FORMATION:** Cpls with W to M R, inside hands joined and held at shldr level, W R hand on hip, M L handholding his suspender. Cpls are lined up, one behind the other, off the dance floor in preparation for the march in.
- METER/RHYTHM:** The entrance and exit are in 2/4 meter (der Marsch). The dance itself is in 3/4 meter (der Ländler).
- STEPS/STYLE:** The movements of the M are heavy throughout. During "The Plattler," the hands always return to the "hands up!" pos (higher than a "W" pos with palms facing fwd, fingers somewhat spread). When hitting or slapping the sole of the shoe with the palm, the dancer does not lean toward the active ft but rather brings the ft up to meet the outstretched hand. His stance is with knees held somewhat out.

MEAS

MOVEMENT DESCRIPTION

NOTE: Here are the step descriptions, followed by the dance sequence.

THE MARCH (2/4)

1-32

Starting M L, W R, walk one step per ct, scuffing (or rather tapping the heel) on ct & as free ft swings through. Dancers may yell "YAAAHH-hah-hah-hoey" in falsetto as their exuberance moves them.

INTRODUCTION (3/4)

- 1 Step diag away from ptr with outside ft (ct 1); swing free ft fwd while pushing joined hands fwd (cts 2-3);
- 2 Step twd ptr with inside ft (ct 1); swing inside ft across while pushing joined hands back (cts 2-3);
- 3 M raise W L hand and, turning her under to begin her CW "Pivot-Spin," step L (ct 1);
- 4 M pivot to L to face ctr and grasp other suspender with R hand, closing R to L.

THE PLATTLER (M - 3/4)

"Slow Six"

- From their hold on the suspenders, sweep hands to the "hands up!" pos;
- 1 Step R in place (ct 1); raise L knee and slap upper L thigh with L hand (ct 2); leap L in place, raising R knee, and slap upper R thigh with R hand (ct 3);
 - 2 Leap R in place, bringing L up across in back of R with bent knee, and slap sole of L with R hand (ct 1); pause (ct 2); raise L knee in preparation for a leap to L and slap upper L thigh with L hand (ct &); leap L in place, raising R knee, and slap upper R thigh with R hand (ct 3).

NOTE: On some recordings (such as the Folkdancer label) the counts are danced as above because of the pause in the music on ct 2 of meas 2. In other recordings, there is no pause and the movements are evenly spaced, with the slap coming on ct 2 of meas 2, rather than the ct & that follows.

"Fast Six"

- 1 Leap R in place, bringing L up across in back of R with bent knee, and slap sole of L with R hand (ct 1); raise L knee and slap upper L thigh with L hand (ct &); keeping L knee raised, slap upper L thigh with L hand (ct 2); keeping L knee raised, slap R thigh with R hand (ct &); rotate L leg to bring L ft up across in front of R thigh and slap sole of L with R hand (ct 3); keeping L knee raised, slap upper L thigh with L hand (ct &);
- 2 Step L in place, raising R knee, and slap upper R thigh with R hand (ct 1); keeping R knee raised, slap R thigh just above knee with L hand (ct &); keeping R knee raised, slap R upper thigh with R hand (ct 2); keeping R knee raised, slap R thigh just above knee with L hand (ct &); rotate R leg outward to bring L ft diag up and out to R and slap sole of R with R hand (ct 3); pause (ct &).

NOTE: During the "Fast Six," there is a slight bouncing on the supporting leg.

AUSGANG --OR-- EINGANG (3/4)

"First Spring"

- 1-4 Repeat action of meas 1-4 of "The Plattler;"
- 5-6 Repeat action of meas 1-2 of "The Plattler;"
- 7 Step R in place (ct 1); raise L knee and slap upper L thigh with L hand (ct 2); leap L in place, raising extend R leg high in front, and slap R shin with R hand (ct 3);
- 8 Turning body slightly to R, step back R, lowering body onto R knee with R knee turned out (ct 1); leaning bwd, swing clenched fists bwd to R (ct 2); complete bwd lean and fist swing toward bwd to R (ct 3).

"Second Spring"

- 1 Stand up to face ctr while grasping suspenders with hands (ct 1); pause (cts 2-3);
- 2 Jump to both ft in place (ct 1); pause (ct 2); raise R knee and slap R thigh with R hand (ct &); keeping R knee raised, slap R thigh just above knee with L hand (ct 3);
- 3 Step R in place (ct 1); raise L knee and slap upper L thigh with L hand (ct 2); leap to L in place, raising extended R leg high in front, and slap R shin with R hand (ct 3);
- 4 Facing ctr, momentarily kneel in place on R as hands grasp suspenders (ct 1); stand on L, pivoting to face L (ct 2); rise slightly on L, raising R slightly fwd (ct 3).
- 5 Still facing to L, step fwd R (ct 1); swing L fwd (ct 2); rise slightly on R, raising L slightly fwd (ct 3);
- 6 Repeat action of meas 5 with opp ftwk;
- 7 Repeat action of meas 5;
- 8 Jump to both in place (ct 1); pause (cts 2-3).

PIVOT-SPIN (W - 3/4)

As the M dance separately, the W pivot CW at each W own rate of spin (some faster, some slower) by stepping first on R heel and flat of ft, followed by L heel and flat of ft. This pivot is very smooth with NO bobbing up and down, NO jerky movements, and NO head spotting. If W become dizzy, they may walk bwd, beg to pivot again when dizziness wears off. However, when M begin their "Stalking" movements, W must also begin their "Pivot-Spin" so that the "Capture" may be made properly. The W must not stop pivoting, no matter how closely the M may approach, until the spin is actually stopped by the M encircling arms. W "Pivot-Spin" with L hand on hip, R holding corner of apron out to side.

When there is only one cpl dancing, the W moves in a CCW circle around the M as she would around all the M in a larger cir, but the M does "The Plattler" turning CCW in place to continue to face his ptr.

STALK, CAPTURE, WALTZ (3/4)

"Stalk" - M

In a slight crouch and beg L, M walk one step per ct until he reaches the W. During this time, the M may cup the fingers of the R hand, touching the thumb to the tips of the index and middle fingers, and slap the opening thus formed with the palm of the L hand, making a joyful "popping" sound that the Bavarians call "jucksing" (YOOK-sing).

"Capture" - M

When the M reaches his ptr, he "captures" her as she is turning. The M judges when her back is going to be toward him, and when it is, reaches fwd with his L hand and places it on her L side. The W continues to turn while the M hand slides across her back applying increasing pressure, and as she faces him, he places his R hand on her L hip. He is now facing her, hands holding her waist and without faltering in his step, leads her into a flat-footed waltz with NO bobbing or jerking movements.

"Waltz"

As the cpl continues the waltz, the M takes the W R hand in his L in a low handhold with her arm rotated so that her palm is out and somewhat to the back and the M hand reaches around to hold palm to palm, her L on his shldr.

At the end of first Ausgang, M raise joined hands, turning W under to begin her CW "Pivot-Spin" as he steps L on ct 1 of meas 15; M pivots to L to face ctr and grasps other suspender with R hand as he closes R to L.

At the end of the second Ausgang, M raise joined hands and, taking W L hand in his R hand, turn W 3/4 CW in place, as he kneels on R knee in place on meas 15. It is traditional for W to lean over and kiss M on last chord of meas 16.

DANCE SEQUENCE - REIT IM WINKL SCHUHPLATTLER

I. INTRODUCTION (2/4)

1-4 No action, or bow to ptr.

II. THE MARCH IN (2/4)

1-4 Lead cpl leads dancers into a CCW cir.

III. INTRODUCTION TO MARCH(3/4)

1-4 See "Steps and Styling" for action.

IV. THE PLATTLER (3/4)

1-12 Dance THE PLATTLER three times.

13-15 Repeat action of meas 1-3 of THE PLATTLER.

16 Jump to both in place, grasping suspenders with both hands (ct 1); pause (cts 2-3).

V. AUSGANG (3/4)

1-16 See "Steps and Styling" for action.

VI. STALK, CAPTURE, WALTZ (3/4)

1-16 See "Steps and Styling" for action.

VII. THE PLATTLER (3/4)

1-12 Dance THE PLATTLER three times.

13-15 Repeat action of meas 1-3 of THE PLATTLER.

16 Jump to both in place, grasping suspenders with both hands (ct 1); pause (cts 2-3).

VIII. AUSGANG (3/4)

1-16 See "Steps and Styling" for action.

IX. STALK, CAPTURE, WALTZ (3/4)

1-16 See "Steps and Styling" for action.

X. INTRODUCTION TO MARCH(2/4)

1-4 M stands and cpl faces CCW in cir in "Formation" pos.

XI. THE MARCH OUT

1-32 Lead cpl leads dancers off floor.