

Zwiefacher Online: Tricky Rhythms and Movement

a virtual class using Zoom software. Virtual drop-ins are welcome.

Fridays 10:00-10:50 am - Seattle, Pacific Time or Pacific Daylight Time

Instructor: [Patrick McMonagle](#)

Sponsored by:

**The Greenwood Senior Center, Seattle &
The Phinney Neighborhood Association, Seattle**

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Download *The Paper Partner Companion*: [click here](#)

This document is designed to support students participating in an online dance class. It is possible to enjoy an ancient couple dance from the Alps while dancing alone on whatever smooth floor you have available. The pleasure comes from mastering the strange mixture of rhythms that exist in the Zwiefacher. Once you hear and understand a Zwiefacher tune, any partner who also understands the tune is someone you can dance with,

In the Zwiefacher hearing the rhythms is the key to dancing. The music almost leads. This is very different from, for example the Tango, where the music guides dancers but the key to mastery is the non-verbal communication within the dancing couple.

Since the Covid19 Corona virus restricts so many of us to our homes, the class is virtual, via Zoom software. In early 2021 this software is highly valued for its ability to let us dance”sort of” together. But the internet does not make it easy. Especially; the class is spread out all over North America. Common lags in the internet makes a class like this look like we are not dancing to the same music That is because we are not quite. Everyone who uses the internet shares it and our different neighborhoods have different digital response times. Those differences are visible on the class screens. I don't hear the music at the same as someone else does. So, this document was designed to take our

eyes off the computer screens so we see the dance patterns and dance to the music as we hear it not as someone across the continent hears it.

Some Zwiefacher dancers prefer to hold up the big prints pages, as if it were a paper dance partner. Others like to lay out the table of contents near by and memorize just those.

In-class dance identities are usually communicated by page numbers. In this The Zwiefacher Paper Partner, the page numbers are intended to remain constant. A new dance will be fill empty space or be added to the back. So a class student with an old download copy will still have most of the current dance patterns on the expected page.

The Table of contents for this document is at the back of the document. (Where is was in ancient handwritten documents. Every scribe wrote in different sized scripts. After the scribe had copied the document, the scribe wrote the table of contents, for that copy. The Zwiefacher Paper Partner is not quite that primitive.)

Nearly every bit of underscored text in this document is a live web link to something online. Most people keep a copy on their computer to use to log into class, donate to support the class, listen to the tunes or email the instructor.

Help Text

The current Zoom Meeting ID: 995 1055 8994 Password: 126524
(The link on the front page contains this)

If the Links do not work, maybe some digital intrusion required a password change, during class hours email arielb@phinneycenter.org at the Greenwood Senior Center.
Any other time email zwiefacher@folkdancing.com.

Many online, including the instructor, are alone while dancing. We usually dance in groups, and are surrounded by friends who support us if something goes wrong.

The Seattle Fire Department advises two safety precautions if you dance alone:

- 1) Have a button set to dial 911 on your cell phone. Leave it within reach of any fall.**
- 2) Have a reliable friend phone at the time when the class is over to make sure all is well**

We all hope you have no serious reason to thank the S.F.D for this advice.

4PWW

[YouTube](#) **Violins**

[YouTube](#) **Wampert Gust**

[YouTube](#) **Saulocker or Le Porcher**

Saulocker & Le Porcher are often the same tune, from the German speaking Alsace district of France.

The P&W Code

Three steps can be mixed to make a Zwiefacher; **Waltz**, **Pivot** (1 step) and more rarely **Polka**. The **Waltz** rhythm has 3 beats, usually Om-pa-pa. Dancers take a step on all 3 beats. The **Pivot** has only 2 music beats, like Om-pa, and you step more slowly, only on the first beat. The step sequences are usually described with the initials, and a number of repeats. Feel like sitting? Clap along to the 3 waltz beats or the first Pivot beat, or rock side to side in the same rhythm.

“Polka” is spelled out in this document. Dance it to 4 even beats but in 3 steps, slow quick quick. In most of the Zwiefacher range the speed is more like what Americans would call Schottisch. In most tunes, the Polka can be danced instead as two pivot steps.

4PWW, above, is the same as PPPP WW. 3(PWW) would be PWW PWW PWW, & more difficult to scan.

7(WPP) WW (next page) could be stretched to WPP WPP WPP WPP WPP WPP WPP WW.

There is no standard for this shorthand. I prefer the number first; “Seven Waltz-Pivot-Pivots”, not “Waltz-Pivot-Pivot seven times”.

Musicians often prefer the code spelled out long, WPP WPP WPP WPP WPP WPP WPP WW. I assume that is because musically those WPPs may be played differently and a seated musician can keep track of where they are easily.

Dancers usually prefer the 7(WPP) WW style. Sometimes it will be posted on a dance hall wall, but dancers turn and they only get to glimpse it when their spinning face is pointed that way.

Rarely will I code a dance with 1P or 2P, instead of P or PP. I do that to call attention to a pattern where that number of pivots or waltzes changes while the rest of the pattern stays the same. Zwiefachers like that are usually tricky enough that the clue helps, like 1-2-3-4 and the easier Zwei Vier Sechs on page 31 are coded that way.

Deifi du dürrer

7(WPP) WW

YouTube, YouTube and longer YouTube

These are a few other names this dance is called:

Teifi du dürrer - Täterä - Hahnbach

“Teufel”, the word for “devil”, is often a curse in the Alps. Thus, polite citizens use slang instead, Deifi. Which gradually becomes impolite by association, so new slang is invented. Thus Deifi du Dürrer acquired many names in a few centuries.

Other tunes, same pattern:

YouTube Der Lupberger

YouTube Hintern Goistoi

Charmer Hendl, Fuchsnchwanz, Treffelsteiner,
A oanzigs Hendl, some versions

PPWW

[YouTube](#) **Zehne grod aus**

[YouTube](#) **Laubbaum (slow and jazzy)**

[YouTube](#) **Wer mir und meiner Schwarzen**

Other favorites not on YouTube and/or lacking online scores:

- Bairischer Nr. 56
- Der Hennadreck
- Der Zitterer “the stutterer”
- Grai'n fuss
- s' Lecherl

Zwiefacher aus Einbach

or **Doppelter Heuberger aus Einbach**
or **Mei Muedder hat Nüdeli bacha**

The YouTube recording starts part way into the tune. The pattern below starts from the beginning!!

4(PWWP) Does a **P** vanish after here?

2(WWPP) And that **P** return here?

2(PWWP)

It is OK to think this is a WWPP Zwiefacher. Dance, then say “Oops” every time a pesky **P** hops between the beginning or end of a musical phrase. You are on your way to expertise when you know how to avoid saying “Oops”.

Heuberger is a now rare term for Zwiefacher.

Please, consider donating to support this class

The Greenwood Senior Center provides support and education services for North Seattle low income Seniors. Their technical staff keeps this class running. Your donation is US tax deductible and is also optional. A link on the front cover leads to an online deduction page.

Leit Leit

3(PP3W) PPWW

[YouTube](#) or [YouTube](#) or [YouTube](#)

Leit Leit Müaßts Lusti Sein and
Leutl müassts lusti sein is also correct, as
are other similar names

These are all dialect versions of the title of a 3/4 century old popular song. The tune itself is older.

If you cruise the web hunting the Zwiefacher, you'll soon find Namenlos. It should have hundreds of different versions. "Namenlos" means "Unnamed". Unnamed is a common Zwiefacher condition. Unnamed Zwiefachers are found in numerous hand written music books.

Suggestions for best experience:

- Mute your Zoom mic when you do not intend to speak.
- Signal dance pattern page numbers with fingers. Numbers are hard to hear over the music.
- Read the pattern on printed *The Zwiefacher Paper Partner* printed or in a separate window.
- The trickiest part of the Zwiefacher is the rhythm. Listen to the rhythm and move. An "oops" is OK.
- Look at the printed pattern until the tune is familiar. Class audio and visual take different web routes thru different computers into yours. They often arrive out of sync and misguide you.
- If you ask, I will email notice of the coming week's dances. Click or [Ctrl] click here to email [Pat](#)

Regenstauf

4(WWPP) 2(4P WWPP)

**You have a choice of steps for this tune.
Negotiate or stumble to change mid dance.**

4(WWPP) 2(2[*polka*] WWPP)

YouTube

There is a slang term for a Zwiefacher which has Waltz, Pivot and Polka parts
"Driefacher"

In German "Zwei" is the number two and "Zwie" is a prefix that implies both. "Drei" is three but "Drie" doesn't mean 'All Three'. "Facher" means facing or faces. Still, the term Driefacher is clear enough, so I suspect it will be an accepted dialect word within this generation.

WWPP

[YouTube](#) Accordion

[YouTube](#) [YouTube](#) Alte Kath Introduce friends to this slow [YouTube](#)

Also called Einfacher, Unser oide Kath, Hemauer, Boxhamerisch, Seidener Zwirm, Suppn, and more. Alte Kath is a 1950's song set to an older tune that already had many names, some in Czech Bohemia.

[YouTube](#) An die Muse

[YouTube](#) Der Watzenborner

[YouTube](#) Hobel mr d Spå

Zwei-Zwei

The above list is in normal German Alphabetic order for titles. If English used the same kind of order "The Wind in the Willows" would be found alphabetically with the 'T's

WW4P

[YouTube](#) [YouTube](#) Der Böhmischer Wind

Bald fahr i

PWWP

YouTube

This YouTube video is from a beginning dance workshop. Watch how respectable dancers do make mistakes with new Zwiefacher dances and tunes. And hearing a new rhythm is probably the hardest part.

Notice that people traveling down the floor tend to have more trouble than the ones dancing in place, and many take longer steps than they need. Take your steps forward (both lead and follow), very rarely sideways or backwards. Dancing with a partner; you are “sort of” face to face, hanging onto each other and both trying to go forward. Thus you will find yourselves going in circles. You are welcome to turn either direction.

You can move about but I don’t recommend moving along like a Viennese Waltz, Hambo or Polka does. To travel in a straight line, you must make a half turn for each pivot step, that is a half turn in two beats. You also make a half turn for each waltz, a half turn in three beats. This seriously complicates turning speed, balance and difficulty in general.

The Germans say that an expert Zwiefacher dancer can dance the whole dance on a wooden bread plate. Perhaps an exaggeration? Here is a German wooden bread plate with small to medium size shoes on it.

Can my partner and I claim expertise if we dance a whole Zwiefacher on a large pizza plate? Pizza is basically bread, right?

Photo by Claus Holzapfel and Hadas Parag



Eisenkeilnest

2(P~~P~~WW) P~~W~~PW P~~P~~WW

[YouTube](#) [YouTube](#)

The song is about the storks in the iron nest supports built in German villages. Mom stork feeds a dozen chicks with her arrow like beak while the people below sing how she should be careful and not stab the little ones.

Eisenkeilnest Mischief

Eisenkeilnest is danced as above, about everywhere a Zwiefacher is danced. The folkdance world likes it.

On the web I have seen only two documented exceptions:

- On an Alpine dance program: 4(P~~P~~WW) P~~W~~PW P~~P~~WW
- On this [website](#) is a different tune (#12) called Neues Eisenkeilnest, or New Eisenkeilnest

A few devious musicians have noticed a clue in the music which they might at times exploit.

I'll write the pattern **2(P~~P~~WW) P~~W~~PW P~~P~~WW**.

There is a musical difference between the colors **P** & **P**. And, one of those pivot steps is always followed by another **P**. The other is always followed by a **W**. If the musician is messing with you, and he does most years at Seattle's Folklife Festival, you have two beats to decide which part of the pattern comes next. And that is often easier done than said.

Dance this normal [Eisenkeilnest](#) a few times. Then try this [Eisenkeilnest](#). A partner doubles your chances of immediate success in this exercise, to 90% or so. (You may recognize some people in the 2nd YouTube.)

Or; How about Eisenkeilnest as one part of a [Bagpipe](#) medley?

Heiraten mag i ned

7(wpp) ww **2**(3[wpp] ww)

[YouTube](#)

This tune is quite quick, with good YouTube for folk in an adventurous mood to try at home. The beginning and end do **not** exactly match the above pattern.

The red **2** means, for this recording, 'sort of'. When the band is singing, their song lasts thru repeat 1 of **2** and the band plays that 2nd instrumental repeat. After the song is done, or before it starts, "your results may vary."

This pattern is enough like Deifi du Dürrer (page 4) that most people have little trouble adapting to the oddities in it. To teach it to yourself, dance Deifi du Dürrer a few times first. Play each of the Deifi du Dürrer YouTubes, just to practice hearing different clues the bands might offer.

Kupferwurm

4(p3w ppww) 2(ppw ppww)

[BR Heimat](#)

Feels like sailing ship music to this landlubber, gentle waves. Maybe the ship is in port to repair the damage caused by those copper worms.



Weißblau

white-blue, the Bavarian Coat of Arms

[YouTube](#)

P polka PP polka

- or sing: -

Pivot polka step 'n Pivot Pivot polka step 'n

This is the tune that made English speakers eventually rue the day when we translated the German "D" for "Dreher" into the English "P" for "Pivot", leaving us no handy letter for "Polka".

For some reason this dance gets easier if you sing along. Bavarian dialect words are on the web, but I don't pronounce them well enough to keep the rhythm. So I wrote my own:

“I have the time •• but I don't have the beer ••”

or the opposite problem

“I have the beer •• but I don't have the time ••”

Zwei Kapellen

4(4pww) 4(ww4p) 4(3[wpp] ww)

[YouTube](#)

Every 4 will become a 2. They all change together.

This recording is from more than one anonymous 45 with no copyright or band identification. European sources suspect the tune is an American composition and publication. While this tune looks like it has similar complexity to Zipfi-Michi, most people find this much easier to dance.

Schneider

2(PPW PPWW)

2(PPW**P** PPWW)

YouTube links to the tune in two Germanic dialects; **Bavarian** and **Yiddish**

Schneider is considered apex of the Zwiefacher by many international dancers. That tricky red **P** hops in and out of the tune. But a secret; don't try to race around the room like the dancers in the blue curtained YouTube room. They are not doing it wrong, neither are almost all Americans. It is OK to move down the floor like that, but much easier to dance in place. More gentle too.

Most people in the Alps dance the Zwiefacher “sort of” in place with a constant rotation speed. If a virus still confines you to home, your kitchen will fit almost any Zwiefacher. But only if you dance in place. Dance almost facing your partner. Both of you move forward a bit with every step. Since a couple is hanging on to each other, they rotate as fast as they want.

The direction you turn and which foot you start with is negotiable. Both partners do need to start on opposite feet.

(If they were not hanging on, they would brush shoulders, then head off in a straight line and meet again somewhere in the South China Sea, in a few years. Well, of course, only if they could both walk on water.)



Mauskatz

2(2{WPP} PPWW)

2(3{WPP} WW)

(Mouse Cat)

probably unavailable [YouTube](#)

this version is played by "Die Obermüller Musikanten"

I heard a legend behind this tune, of the German castles nicknamed Maus and Katz. Castle Katz was about three times the size of Maus. They were close together in a small economic region. Many rulers of Katz saw economic advantages to consolidate the territories and made war on the little Maus, many times. Maus always won.

That is the way Pat remembers the story. Wikipedia lists events far more complicated.

Another with the same title

Mauskatz

2(3[W4P] WW) 4WPP 3W3P

Shortened and reduced fidelity [YouTube](#)

This version is played by "Dellnhauser Musikanten".

The unedited CD recording is twice as long and twice as delightful.

Gickerl

4(3pww) 2(6w 3pww)

[YouTube](#)

The band *Pffelder Blechla* calls this YouTube track “*S' Glöckerl (Schweinauer)*”

It took some careful analysis, but it appears the most common pattern for printed scores, is 4(pp3w) 2(6w pp3w) which are available for free on the web, arranged for small to giant brass orchestras.

4(pp3w) 6w pp3w is on [YouTube](#) by *Hahn im Korb*, with an irregularity in their pattern.



This is a perfect page to illustrate, ease, or increase **confusion in Zwiefacher names.**
It is a tradition that lives and evolves right now.

The word Zwiefacher itself has a list of names, coming from different dialects, languages, principalities, eras and nations. Names rarely used now remain published online. You may find these:

Zwiefacher, Schweinauer, Heuberger, Grad und Ungrad, Oberländer, Hippentänze, Übernfaß,
 Bairischer (that spelling only), Bavorák (Czech), Matinek (Czech), Deuzétrois (French)

The name Gickerl is a dialect form of “little goose”. Below is a list of goose names from my Zwiefacher database. All name some Zwiefacher tune, with varying step patterns.

Gickerl, Glöckerl, Gans, Gäns, Göger, Göga, Gockl, Göckele, Göckale, Giggerl, Gänszüata,
 Ganserer, Kickerl

There are many different unique step patterns to go with these names. They fit into 5 families I know of. Most of the tunes use at least two names. Especially with this family of dance names, only trust the step pattern on this sheet with the suggested YouTube recording! For all others:

Dance with the music, not a memorized pattern!

At least with a YouTube you get to try multiple times. The last two waltzes within the 6W versions are especially tricky, sometimes becoming a goose cry which silences the 6th waltz's 2 & 3 beats.

Zwiefachers with “Acorn” names, (Eichelbauer & Oichel Ober are samples), are another group which attracted a wide variety of tunes and patterns.

S' Waschblei

I had to try this font once!

4(4pww) 2(4w 4pww)

S' Waschblei

YouTube

There are hundreds of Zwiefacher tunes with a structure similar to this one. They have two parts. An 'A' part (which is 4PWW here) and a 'B' part (4W here). The tunes are assembled in some common patterns:

- 2(A) B A Eisenkeilnest, page 11, is one, A=ppww and B=pwpw. Others are So is the more complex Schimmelreiter, page 19.
- 2(A) 2(B A) Sedlák, page 28, & Bauerin hat d'Katz verloren page 30, are examples
- 4(A) 2(B A) S' Waschblei and Regenstauf, page 8, and Deandl mit'n roten Miada, page 25

Many similar tunes use more than one of these forms.

Then confusion strikes: *Do they keep or change names?*

The A parts of this tune and Mösler, page 23, are the same.

Bekannt um Rothsee?

2(WWPP) 5W

YouTube

Translation; “*Known near Rothsee?*”. If this tune has a name, the recording doesn't mention it. But it is on an album titled “*So klingt's bei uns rund um den Rothsee*” or “*How it sounds around the Rothsee*”. So, I hope someone near Lake Rothsee knows a name. The internet doesn't.

Many, probably most, Zwiefachers lack a distinct name. They either share names with other versions or are so similar to another tune & pattern that most visiting musicians can easily satisfy the crowd up the valley by tweaking their version to the way those guys like to hear it.

“Unbekannt” means unknown. “Namenlos” means nameless.

Schimmelreiter

(These four lines, all together, are the pattern for one play of the YouTube)

Instrumental:

2(4pww ppww) 3(pw)w 1(4pww ppww)

vocal:

2(4pww ppww) 4(pw) 3(4pww ppww)

vocal, vocal, extra instrumental:

vocal:

2(4pww ppww) 4(pw) 2(4pww ppww)

vocal, vocal:

Instrumental:

2(4pww ppww) 3(pw)w 1(4pww ppww)

YouTube (ignore the inaccurate video title page)

Her the overall instrumental pattern is **2(A) B A**. But the structure of the song is **2(A) B 2(A)**. Then the musicians toss in an extra **A** to give the singers time for a breath between verses, giving a **2(A) B 3(A)** result when two vocals are together. But they add that extra **A** only if a vocal follows.

The B part is different in the vocal. Is the singing in different dialect than the music was prepared for?

This pattern can be an inspiration. A Zwiefacher gets easier when practice gets the intellectual (counting and reading) part of your brain **out** of the connection between your ears and the rhythm nerves in your hips that control your feet. If I found a recording of this tune by the same band with a different number of repeats I would probably just dance it. But when I re-engaging my counting and reading brain to make a page like this for that new recording; I start with errors.

Think of a tiger sneaking up on you. Your ear to hip to feet reaction speed gives a far greater survival advantage than accurately counting the approaching tiger's foot steps.

Are you aware that every underlined word in this document is a link?

Click on any underlined text to run it directly.

In some browsers you may have to hold the **Ctrl** key down, too.

If you find yourself on a German language page. Your browser's **[Back]** button can bring you home.

Bayerischer Bauer

2(WWPP) 4W 2(PPW)W

YouTube and YouTube

This title means Bavarian Farmer. The basic tune is very popular and you can probably find many YouTubes with this name, but some will have a different tune or pattern. Also "Bayerischer Bauer" may commonly be spelled "Bayrischer Bauer" or "Boarischer Bauer". The name "Heuboden" is also sometimes used. A song goes with the tune, the first word might be published as a name that starts "Maderl", "Aber", "Deandl" or "Dirndl".

The [Boarischer Bauer](#) score is on my favorite Zwiefacher web site. It is this version, but named in a different dialect. The music score is followed by song words, in a dialect unknown to me.

You can also find links to similar Zwiefacher names at the bottom of that webpage. But on that site "Bayrischer Bauer Zwiefacher" and "Boarischer Bauer II Zwiefacher" are different tunes with different step patterns.

On that web site you can easily figure out how different. A single click on the music score will whistle or download (your web browser decides which) the computer generated tune. Listen and compare.

Zipfi-Michi or Sommermichl

4(4pww) 4w 2(4pww) 2(3[wpp] ww)

YouTube or YouTube or YouTube

This **4** is sometimes **2**. possible independent variables This **2** is sometimes **1**.

The title means means something like "A Summer Boyfriend", attractive and fun but not the sort you'd want to trust very much, or for very long. The use of colors above may clarify most variations most of the time, but don't trust them for more than a season either. Some recordings do not have the orange bracketed part at all, but use either of the same names. One sheet music score doubles the whole unbracketed middle part. And the spellings often differ. The last characters in either name can be "i", "l", "il" or "el". That is no problem in spoken dialects but trouble in web searches.

I've been befuddled by versions a few times. Want to be befuddled? Try [This One](#)

Stamsrieder

3(PP4W) PPWW

Two recordings have been issued of this wonderful tune. Both were on LPs out of print by 1970. There are now multiple scores online. Maybe they will inspire someone to record this again.

Driefach Zwiefacher

44 Hühne und 1 Hahn

YouTube

1(PPWW PP3W)

1(4Polka PP3W)

Those "1"s are unnecessary here, but many recordings have a "2" in one or both places

Translated: 44 Chickens and 1 Rooster

Oider Hopfavogel or Herzogauer

YouTube - interrupted YouTube

2(WW4P) 2(WWPP)

2(WW4P) WWPP WW

2(3[WPP] WW)

Also known as Alter Hopfanvogel or Halberflatterer. It is a cool tune. Do not let all those names or this three lines long pattern scare you.

Mösler

YouTube

Kapelle Josef Menzl, the YouTube band, calls this “Aus Schwaben und Altbayern”.

There is no equivalent of a “Zwiefacher Bible” but if there was, it would be Felix Hoerburger’s book *Die Zwiefachen*. In *Die Zwiefachen* the name Mösler is used. *Die Zwiefachen* focuses on the Zwiefacher as it was done in the 1950’s in the northern part of Bavaria. Other parts of the Alps were not as well covered.

4(4PWW) 4(WW4P)

The different parts have a flipped dance pattern. Most dancers figure out that one of the flips is signaled by music that sounds like a coming German emergency vehicle.

The music of the first part of S' Waschblei, page 17, and Mösler, page 23, are the same.

Suserl

often: s' Suserl or Zuserl - translation "Little Suzie" Sometimes named Moosbacher

2(ppwpp wppww)
2(3[ppwpp] wppww)

[YouTube](#) [YouTube](#) [YouTube](#)

Some argue the alternate view, below, is clearer. Look at this two ways, either:

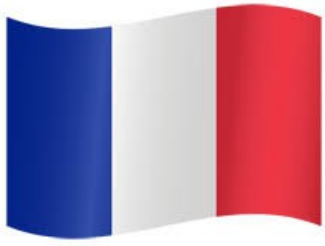
- The blue *ppwpp* is an insert that uses a different tune. Or:
- The first line of ppwpp + wppww are a single unit played twice at the beginning and once the end of each repeat.

An alternate view of the same pattern: 2(ppwpp wppww)
2(2[ppwpp] ppwpp wppww)

This tune seemed to be the most popular 'difficult' Zwiefacher in Munich in Spring of 2019. It was played at every dance I attended. The five Suserl links on this page may be confirmation.

(These notes do not **totally** prepare you to dance Suserl. Some bands change numbers of repeats. On this [YouTube](#) the first line is played only once. Another changes the only the '3', leaving out the very last ppwpp in the cue structure on this [YouTube](#). Both these versions sound a little off balance, but I could get used to them.)

(It is common to see this dance coded in ways that disguise the ppwpp and wppww basic patterns. This same step pattern does not match the music as well: 2(3[ppw]w) 2(2[ppwpp] 3[ppw]w) although it takes a little less visual space. And yes, ignore this paragraph if it makes your head hurt. I ignored it, for a few years.)



Trois Bières

4PWW 4W 4PWW

I was teaching French dancing at the old Over the Water Hurdy-Gurdy Festival. An English musician donated a Zwiefacher cassette tape to the supporting auction. Two of us bid each other up until I bid \$9. I looked at my \$9 bid while the other guy was headed back and decided I wanted that tape, so I bid myself up to \$15. The other guy walked away shaking his head! The person who donated it had bought it at a poorly attended music workshop in England. It is quite likely I have the only copy in the US. You may never hear this Zwiefacher recording elsewhere.

The Zwiefacher is danced in the French province of Alsace, a German speaking area. But, they usually use German names and uncommonly feature hurdy-gurdies or bagpipes. The Schwabian area of Germany does play the Zwiefacher on bagpipe or hurdy-gurdy.

The tape was recorded by a band named “Squip!” in Austria. I find no trace of the tune name or the band on the web.

'S Deandl mit'n roten Miada or Schuahmacherlesbua

Video with free music [download](#)

4(PPWW) 2(4W PPWW)

Diana found this tune by **Stuttgarter Spielkreis** online. The download is a 2020 addition to their website. If you aren't download familiar; start the video on the lower part of the screen. If your cursor is over the video, the three dots on the lower right will allow you to download their tune. Careful, this is one of those tunes that hangs around in the ear long after the music stops playing!

Des is a Süaßa, a Zwiefacher, and Illiad Evolution

Homer's Illiad is mostly written in 5/4 time, quick-slow, Iambic Pentameter. Set the speed of its five beats to Zwiefacher dance speed and you get Pivot Waltz, PW, or maybe a French 5 count valse.

Some is of the Illiad is written 7/8 time or slow-quick-quick. A common Macedonian dance of that meter is called, in US international dances, Lesnoto. (It has other names, sometimes varying by village on the Balkan Peninsula.) The dance pattern, but not the rhythm, is the same as the Israeli Hora, moving forward in line, forward again and pause, reverse and pause - repeated. The 7/8 part of the Illiad describes a battle; advancing,

advancing again but halted, pushed back a bit but recovering. Keep resuming advances and overcoming reversals until the Greeks win the battle and Homer resumes the 5/4 rhythm. When Homer's ancient battle song is set to Zwiefacher dance speed; it is WPP. That is a common Zwiefacher pattern.

I'm too short on evidence and too long on sanity to say the Zwiefacher is the Illiad rechoerographed as a couple dance! But I am sure that irregular rhythms that existed in 700 BC Greece were probably known elsewhere and had plenty of time to be spread by walking musicians or quicker means, like a rowboat.

The Zwiefacher "Des is a Süaßa" has many step variations based on the WPP structure. Here are the published patterns I know of:

4(WPP) - 4(WPP) This is the simplest Des is a Süaßa I know of, found on the web only as a score.

If you are a Zwiefacher musician and you remove one beat of the seven in any **WPP** (*Om-pa-pa, Om-pa, Om-pa*), you have a decision to make. If you remove beat 2 or 3, you get *Om-pa Om-pa Om-pa* and you hope everyone dances 3 pivots, **3P**. If you drop beat 6, you get *Om-pa-pa Om-pa-pa* and they dance 2 waltzes, **WW**. Dropping other beats begets confused dancers.

3(WPP) 3P - 2(WPP) 4W This variation makes both types of changes. Repeat #4 of WPP is turned into 3 Pivots while the 7th and 8th repeats are each turned into two Waltzes, totaling 4W.

3(WPP) 3P - 3(WPP) WW This variation from [YouTube](#) turns only repeat #8 into Waltzes, repeat #4 is all Pivot.

2(WPP) WW WPP - 2(WPP) 4W The WPPs #3, 7 & 8 are all shortened into WWs. Most [YouTube](#) recordings use this pattern, we will, too.

2(WPP) WW WPP - 2(WPP) 4W - 2(WPP) WW WPP This [YouTube](#) recording is primarily a vocal. An instrumental repeat of the first phrase was added. The singers need a break?

As far as I can tell, any pattern variation could use any of these dialect spellings: "Des is a Süaßa", "Des is a Siaßa", "Des is a siassa", "Des is a Säisser", "Des is a Söisser", "Des is a Siäßer" and "Des is a Schäiner". More names probably exist with proper German "ist eine" instead of "is a", etc. I do not know if the dialect of some name is tightly associated with a specific step pattern, but I doubt any are.

*Enough with thoughts of musical evolution!
The Zwiefacher Paper Partner resumes, next page.*

Des is a Süaßa

YouTube or YouTube or YouTube

2(WPP) WW WPP

2(WPP) 4W

Translate the name as “That is a Sweet One” or better, into English slang as “(He or She) is a Keeper”.

With any name the pattern can vary as described on the previous page. A band can change a WPP into either a WW or PPP and they do. Often they do it while changing the words of the associated song. In one different YouTube recording the band did it once by accident, I think.

Czech Republic

Trois Bières, page 25, could be a cognate of a known Czech tune. 2(4pww) 2(4w 4pww) feels similar to “Sedlák, Sedlák, Sedlák” on the next page.

Czech Zwiefacher interest appears to grow. This summer, Bohemian Zwiefacher music books hit the market. A YouTube search for “Bohemian Zwiefacher” will let you listen to teaser samples, too short for dancing. (Most of those YouTubes use instruments Germans rarely use for traditional music. Banjo? Ukulele? Bouzouki? Possibly radical, but traditional Czech music does include plucked string instruments.)

Bohemia may also be the most ancient source of the Zwiefacher's mixed rhythms.

The Czech language has many words for Zwiefacher, like German does. Using a common name of 'Zwiefacher' does make any 'product' easier to market. Some references to Czech mixed rhythm dance music state these names:

Bavorák, Dvoják, Mateník, Mischlich, and Sedlák.

I've been using these names as starting points for recording searches. Many of my search results reveal musical scores that do not appear to be a Zwiefacher. Others point out that “Sedlák, Sedlák, Sedlák” could shown those 3 pivots has 2 waltzes, especially in a musician's hand written score, where the musician knew to play the 6 pivot notes 'Om Pa Om Pa Om Pa' and a person reading that score 120 years later might see 'Om pa pa Om pa pa'. Thus, a tune could be both.

Maiglöckerl

YouTube or YouTube

3(4PWW) WPPWW

If you follow the Des is a Süaßa idea two pages prior you can imagine the two halves of this pattern being close cousins:

PPPP WW = Om pa **Om** pa Om pa Om pa Om pa pa Om pa pa

WPP WW = Om pa ~~Om~~ pa Om pa Om pa Om pa pa Om pa pa

Just one Om beat has been removed.

The rhythms may be close cousins. The notes the band plays may suggest a completely different story.

Sedlák, Sedlák, Sedlák

YouTube

2(3PWW) 2(4W 3PWW)

Bohemia is the western part of the Czech Republic and probably the original Zwiefacher Source. It ceased to be a mainly German speaking area before the word “Zwiefacher” is known. Sedlák is a Czech term sometimes meaning Zwiefacher. But web hits on Sedlák are often on classical scores. A few of those scores hold bits of the oldest Zwiefacher style folk music. The uneven rhythm sometimes being a sign of the peasant's part of the story the score tells. (Bohemians still like Bavarian style brass music, too.)

Why would someone say 3p and ww are similar? They are 6 beats differently accented.

WW = Om pa pa Om pa pa

3P or PPP = Om pa Om pa Om pa

Neun Häuser & Neun Dörfer

9 villages & 9 houses

Here are many dance patterns with two names. The relationship is confusing! Fortunately most patterns are similar so you probably do not need to know what you are getting yourself into when they strike up the band. The end of a phrase is 3 or 4 waltzes followed by a beginning of 2 more waltzes, With slight experience; that is enough music to restore your balance.

3(WW3P) 3W

This is the [Otto Ebner](#) arrangement that introduced it to America.

The arrangement has a fair balance in Ws and Ps – 9 of each.

I miss the 1970s. This was the only recording, everyone knew the steps.

3(WW3P) 4W

[This is one](#) of many from German CDs available now. With this one the dance starts on a different foot each time thru.

3(WW3P) 4W

+ another **WW3P 4W** sometimes

This recently found me on [YouTube](#). Try it out if your life lacks perversity.

D' Bäurin hat d'Katz verlorn

YouTube (optional YouTube that replaces 2 with 4)

2(W4PWW)

2(WPPWW W4PWW)

With a title meaning something like “The Girl's Cat is Lost”; there is lots of video space for presentation of cute kids and cats. Thus the cute YouTubes below. One might tempt one of your 47 best friends into trying the class.

The three **Cute Cat YouTubes** are class marketing material. Please, try 'em out. They offer the tune in non-dance styles; one isn't even played as a Zwiefacher. But there are lots of cute cats, cute singers, talented kids, both singers and musicians. There is even a cute future musician, when his arms are long enough to reach the keys, or dancer, when he can stand.

YouTube or YouTube or this third YouTube which replaces the 2 with (1, 1, 2, 1, 1 & 2)

And, within these different musical patterns, you get the general idea of the tune.

These YouTubes were not easy to find. They all have names spelled differently, in different dialects. Maybe that cat is lost for the same reason? Each local cat reads lost kitty's tag and sadly meows, “Nope, never heard of that street.”

Please, consider donating to support this class

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a Zwiefacher not as simple as **1-2-3-4**

2(ww1pww ww2pww ww3pww ww4pww)
 then **2(ww 4p4w)**

[YouTube](#) or [YouTube](#)

If I try to converse with a dance partner during the music for the first line of the pattern above one of those red colored odd numbered pivots is going to get me! If you watch my fingers on my partner's back; I'm counting. If my partner has a sweet smile, I'm soon stumbling anyway. Those red colored dance steps with those music notes violate some subconscious Zwiefacher rule.

The dance is hard to find on the web, even though many copies are out there. Most bands spell out the numbers, in the most conservative of local dialects. To count in proper German is "Eins Zwei Drei Vier". Dialects to stumble across: Oins zwoa drei väir, Oins zwoa drei vier, and Ons zwo drei vier, at minimum. But some Bavarians use the spelling we all can understand "1-2-3-4".

But **Zwei Vier Sechs** (2-4-6) is tame

2PWW 4PWW 6PWW

[YouTube](#)

The tune is short and easy to follow

Sechs Löffel or **Sechs Löffi**

6PWW

[YouTube](#)

This Zwiefacher may have one too many names. And it shares both with a **PPWP** version. New Zwiefacher dancers always enjoy this one. After a while greater challenges appeal, though.

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