

Australian Social Dances and Tunes of the Victorian Era part 4 “Trad & Fad” or See Me Dance the Polka! (Polkomania)

Peter Ellis



The Polka as the latest fashionable dance arrived in Australia in the same year it was first described in the London Illustrated News early in 1844. It is listed on a Sydney Mayoral Ball Programme of the time.

“ Four double sets of quadrilles were at one time and there were waltzes and gallopades. Later that year Sept 22 Lancers, waltz and polka, quadrilles, Sir Roger de Coverley, Highland Reels.”

The Colonial Times (Hobart) on Tuesday 15th October 1844 provides an account of a Ball in England:-

“Devonshire House. – On Friday night, his Grace the Duke of Devonshire gave his first grand ball for the season at Devonshire – House, which was honoured by the presence of her Royal Highness the Duchess of Cambridge and about eight hundred members of the aristocracy, including nearly the whole elite of the fashionable world. Amongst the most

*attractive dances of the evening was the **Polka.**”*

You can imagine society in Hobart on reading this account scrambling for details of this latest dance. Generally it was another year or so before it spread out to the various cities and eventually into the rural areas. However by the December of 1844, Polka music was already advertised in the likes of the Sydney Gazette, so obviously the demand was there.

The Polka was discovered in the present Czech area that at the time was Eastern Bohemia. One source on the web says Bohemian historians believe that the polka was invented by a peasant girl, Anna Slezak, in Labska Tynice in 1834, one Sunday for her amusement. Others say it was Anna Chadimova who sang her own accompaniment to the dance and that Josef Neruda noted down the dance tune (*Philip Richardson, The Social Dances of the Nineteenth Century, London*). It was introduced to Prague ballrooms by 1835 and there is also a story of a dancing teacher watching Anna and developing the dance for the ballroom. Certainly in 1840, Raab, a ballet dancing teacher of Prague, danced the polka at the Odéon Theatre in Paris where it was a tremendous success. It was taken up by the dancing masters in Paris around 1843 and introduced to the dancing saloons and ballrooms of the day, crossing the channel to England by 1844. Such was the craze for the polka (dubbed polkomania) that all sorts of things were named after it, hats, shawls and puddings to dress and patterns. One that survives within our time is the 'polka dot' in ladies dresses and gentlemen's ties, perhaps even waist coats. Some considered dancing went out when

the polka came in and in Philip Richardson's book is a quote

“The Polka furore rose to such a pitch as to be danced, we are told, six times during the evening. Now this will not do.”

The Polka craze also brought about the Tea Dance and could be likened the following century In 1912 with the Tango craze and Tango Teas.

Controversy exists over the name. Polka means 'Polish Girl' and gave the impression it was a Polish dance, however it's more likely the Czechs used the name out of compliment to their Polish friends whose revolution in 1831 produced great sympathy in Bohemia. **But it is also said to come from the meaning ‘little half’ step. There is in the dance as in 2-4 four steps in a rotary normally occupy type. However in the taken with a slight as a half step to make the music was irregular dance step rhythm in the tune so else; it was absolutely classical ballroom the day immediately interpretations within based on the style of original tune. Thus Lanner and of the notables. Strauss) is one that mind as well as course it didn't sit just composers, but song and so Little Brown Jug, Polly Wolly Doodle, My Mother Said and So Early in the Morning are familiar polka rhythm songs with well-known words and polkas danced to these tunes worldwide. The Irish ‘Tell Me Ma’ is another typical example, this tune possibly derived from My Mother Said.**



Czech word 'pulka' and referring to a half certainly a 'half step' or 4-4 time signature regular music of that polka three steps are hold and then a hop up the time. Likewise adapted to follow this and the uneven different to anything 'infectious'. The dance composers of set up with their compositions the dance and the the Strauss family, Waldteufal are some Pizzicato Polka (Josef immediately comes to Johan's 'Annen'. Of with the classical eventually in popular

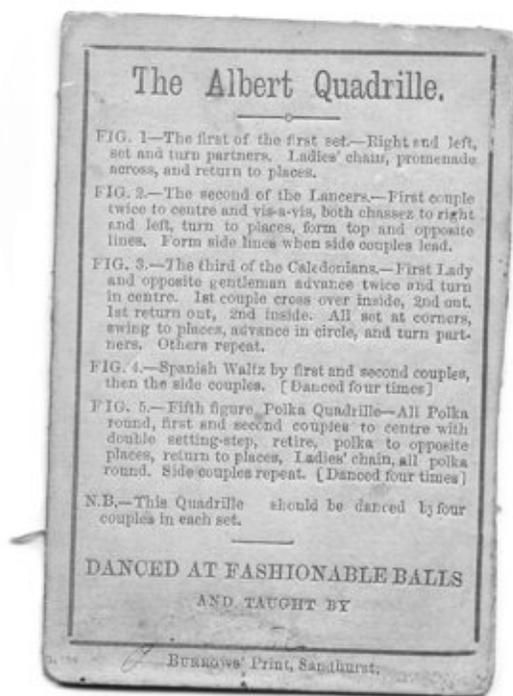
Whatever the truth behind the origin of the Polka, it was not an unknown step. The old fleuret combined with the pas de bourrée in the Country Dances and together with the Schottische step, a basic step in the Écossaise around the turn of the 18th-19th century, could be compared with Polka. The Schottische was not known as such in that time however. The country dances are another topic, but suffice to say the Écossaise (meaning Scottish) was a French country dance incorporating some Scottish style in the stepping and from which the Germans named their own slow Polka dance the Schottish. Schottische is an English typo of the German word for Scottish that has held through till today. At any rate the German Polka (or Der Schottish Polka) was danced at half speed of the Polka and thus any polka tune in the traditional '3 hop' style slowed to half speed becomes a typical Schottische. Conversely speed up a Schottische and you'll have a very suitable 3 hop Polka. It is likely polka type dance steps were widely known throughout the Germanic countries in their various folk dances. Establishing which came first, the chicken or the

egg, might be a lot harder to determine.

Needless to say the ball-room dances of the period were 'snatched' from a folk dance somewhere, dressed up for society and released as the latest ball-room dance. Then you had the reverse process of a fashionable sensation spreading like wild fire everywhere, percolating back through all grades of society and eventually influencing or becoming a folk dance. That's exactly what happened in Australia. In Europe, as the ballroom dance form spread, it altered slightly to marry with native style dances and music and so there are differences between the Germanic style and Slavic and Scandinavian styles to say the very least. It is now regarded as a folk dance of each respective country. Also in Austria, the Strauss family composed what were known as 'Schnell Polkas' or fast polkas as well as the standard polka. At that quick tempo the dance merged with the older galop. These are in Europe what we now think of as 'continental polkas' as distinct from the ballroom and slower folk style polka. Roll Out the Barrel is one example linked with the earlier German folk tune Rosamunde and Liechtensteiner Polka another. These polkas became popular in America and others in their ilk came out as popular songs, Pennsylvania Polka, You Can Have Her I Don't Want Her She's Too Fat For Me, Clarinet Polka and so on. These seemed popular round the time of the Second World War and in Australia they were quickly adapted for dances such as the Quickstep and the Gypsy Tap as in this style the neat little polka step was no longer a factor. Of course in the film the King and I, one of the great scenes was the dancing of the Polka by Yul Bryner and Deborah Kerr, American style. The Polka had also become a dance of Poland and Polish immigrants to America are further linked with the development of the American style of polka as a national dance in some states and extremely popular in Chicago and Cleveland, Ohio as well as I think, Arizona.

In England the polka retained the distinctive small hopping step and characteristic nuance of timing of the original dance and this is what was transferred to Australia. It wasn't long after that the polka step was incorporated into other dances and thus several Polka Country Dances, Quadrilles and Cotillions came into being. Several of these were known in Australia and described in the various ballroom dance manuals of the period. Australia's version of the Alberts Quadrille varies considerably from the English original that French dancing teacher Charles d'Albert made up as a 'Club Set' under his name. He sequenced favourite figures from the well-known quadrilles, namely figure 1 First Set, Figure 2 Caledonians, Figure 3 Lancers and the first half of the Waltz Cotillion as the final figure. Australians generally used Figure 1 First Set, Figure 2 Lancers, Figure 1 Lancers and then one or two Spanish Waltz Figures or sometimes part of the

Waltz Cotillion; it varied between the States. However, significantly during the 1880s through to the 1920s Australia's Alberts frequently had the Polka Quadrille as its final figure and thereby a 'polka the hall' at the conclusion. One version is given in Professor Christison's Manual (Maitland NSW) of 1882 and commences with a 'polkade' circle once around the set. Another from Warrnambool Victoria is similar whilst others such as in Western Australia had a repeat of figure 1 at the end, but in polka time and with polka steps throughout.



I've only recently acquired the MC dance call card (above) from my home town in which figure 5 of the Alberts is clearly another slightly different version of the Polka Quadrille. Bendigo reverted to its original 1851 gold rush folk name by public referendum in 1891, no longer the Sandhurst of officialdom. The MC card is printed in Sandhurst, so it's pre 1891.

When the Polka was first taken up in England it had several figures or movements, these tending to break away becoming individual dances and leaving the basic rotary form as 'The Polka'. Coming out of the breakaways, a folk dance in England is the *Pat a Cake Polka*. This in America was known as the *Heel and Toe Polka*, and likewise in Australia. It was commonly danced to the tune Little Brown Jug. An Aboriginal band at Armatree played Little Brown Jug in 6-8 time which reversed the polka emphasis in the hand claps (from clap, clap, clapp) to 'clapp, clap clap'. And thus an Australian version folk dance is collected at Armatree in NSW by John Meredith in 1955. Shirley Andrews had a strange transcription of the *Armatree Brown Jug Polka* in *Take Your Partners*. It turned out she maintained because it was a polka it should be written in 2-4. Thus the time value of the notes is difficult to follow and you would need to be an absolute sight reader to manage it. I twigged there was a possibility the tune might have been played in 6-8 as it was not uncommon for the ear-playing musicians to exchange a tune through time signatures. The Gay Charmers Band do this all the time in the progressive Barn Dance, switching the tune from 4-4 into 6-8, then often into what we call 'swinging it', into a type of 2-4 or cut common time. There is the famous story of an old bush musician who only knew one tune and played Home Sweet for the whole night, Circular Waltz, Barn Dance, Polka, Set Dance and so on. At any rate I checked with John Meredith and have his reply in writing, yes the Aboriginal band at Armatree was playing Little Brown Jug in 6-8 time! The dance therefore had a different character and apart from the reverse timing in the hand clap, no polka step possible. Elsewhere in Australia it was the ordinary Heel and Toe Polka to Little Brown Jug and the polka step used in the arming section each time. However the late Joan Martin maintained there was a three part version of the dance where in part C of her tune the dancers added either a Circular (3-Hop) Polka or the forward travelling section of the Princess Polka. She had seen this in her travels throughout NSW and Qld, and possibly in Victoria, in the 30s & 40s.

The *Princess Polka* is another interesting dance with variants. Harry McQueen of Castlemaine maintained it was known earlier, when he first saw it, as the *Scotch Polka*. I have a letter from him explaining this. In the Western District of Victoria and across into South Australia the Princess Polka is known as the *Heel and Toe Polka* just to confuse you and certainly not danced to Little Brown Jug. In the opening bars on the heel and toe step, the dancers perform a half turn to face the opposite direction instead of crossing over. It's actually an easier version and goes well at bush dances. It was known as the *Blanchetown Steeple Chase* in that part of South Australia.

Another polka from South Australia is the *Kreuz Polka* and several tunes and a version of the dance I collected with John Meredith from Ma Seal at Kimba on the Eyre Peninsula. There is also sheet music for the 'Adelaide Kreuz Polka' held by the National Library of Australia. The Kreuz Polka or 'Cross Polka' is a version of the *Berlin Polka* that became popular in the 1890s and Shirley Andrews revived a version of it which is probably close to the German original. There is an excellent German tune to match the steps. The collected tune 'Ernie James Berlin Polka' is in the same style so it suggests this version was danced out here. Then we have another Berlin Polka from Nariel which is different again and a 'hold' in the step of the opening section, and therefore in the tune, which is an English tune, Ask Old Brown To Tea. The Nariel version has an intriguing Germanic turn under crossed and raised arms which many find difficult, yet Joe Byatt and Beat Klippel when in their 80s could still perform this to perfection. Despite the obvious German link with the Klippel family, Beat Klippel told me she was taught the dance by an Albury man.

Another intriguing polka taught to me by Beat was Nariel's own '*Three Hop Polka*' which

is entirely different to the general polka also dubbed the 'Three Hop Polka'. Beat's version commences with a series of three side steps and then a half turn (anti-clockwise) on the 'hop' and continuing three more times along the line of dance before going into the normal circular three hop style.

I haven't explained that the polka has this 'three hop' nuance because of the phrasing of the music from the original Bohemian folk dance via the Ballroom form to England and hence Australia. It is essential for the Polka in all the Australian forms mentioned that the overall tune is played at a steady tempo of between 48 and 52 bars a minute, that the pulse of the rhythm section strum or beat is one two three pause, not the usual 1,2 1,2 of 2-4 or 4-4 timing. You will see the piano music of the day has this 3 quaver beat written into the left hand and the hold in the 3rd quaver in the melody. The remaining semi quaver squeezes in and becomes an anacrusis leading into the next bar; this is what gives the polka its rise on the 'and' followed by 'one two three hop'. Difficult to describe and although often called the three hop polka and taught as 'one, two, three hop', it isn't quite that. Very subtle. The ear playing bush musicians were as equally adept at the nuance of the tunes as the town sight reading dance musicians. The 3-Hop Polka in Australia was also known as the 'Plain Polka', obviously to distinguish it from the Princess, Berlin, Heel and Toe and Kreuz Polkas.

The Irish have complicated the situation with their polkas that have no obvious connection with the Polka or its very characteristic tunes. This is to the extent that everybody calls anything in 2-4 a polka and this is just not true. It won't work for dances requiring essential polka rhythm and tempo. However the Irish certainly had the ballroom 3-hop style polka in their repertoire. This is evidenced by a 78 record called the 'Kerry Polka' in which the tune is Jenny Lind. It is a typical 3-hop polka and you can hear it on the record, but it is played very fast. Also Irish polkas are frequently played at a tempo of up to 80 bars a minute, nearly twice the speed of a 3-hop polka. That is the answer I think you'll find. In the Roche Collection of Irish Music is a section titled dances or tunes of non-Irish background and there is The Butterfly Polka and the Forget Me Not Polka. Both are written in the typical 3-hop style. Also the Irish song 'Tell Me Ma' is very obviously a characteristic polka in the same ilk as Little Brown Jug, Polly Wolly Doodle and so on.

Proinsias de Roiste in his notes on the Irish Dancing in the Roche Collection (1927) complains of everything of non-Irish dance background being banned by those (Gaelic League) who were ill equipped in knowledge and that many fine old Irish tunes were lost as a consequence. It is likely the Polka came to Ireland along with the Polka Quadrille, Polka Cotillon and Polka Country Dance. Also as evidenced by Seaton's Manual of 1864 (London) and Lovenberry's Manual of 1884 Brisbane, there was also a Polka Quadrille of several figures. These would certainly have been well known by English society in Dublin and most likely via performances at Dublin Castle, percolating out into the country side aided by the itinerant dancing teachers. This side of the history can only be speculated but the evidence is there in Kath Hughes 1867 Dunbalk notation of the dances she learnt as a girl, ballroom quadrilles and country dances shared throughout the British Isles and a reasonable Scottish content. It is likely the Polka Quadrille(s) formed the basis of the Irish Polka Sets and that the tunes as in the Kerry Polka are played very fast and Irish stepping taking over from the Polka step and no longer surviving in either dance or tune notation. This is part of the Irish folk process.

Unfortunately the name polka survived in the very different Irish dances to create great confusion and despite having the obvious European connection. Musicians in the Australian folk scene are in particular au fait with Irish polkas and have little or no knowledge of 'The Polka' and its intrinsic music and steady tempo that is essential for their own Australian dances. Regular 2-4

tunes in Australia would not have been called polkas, but set tunes as used for the quadrilles and any surviving country dance. In England they were known as 'single reels' and this is certainly a far better term for tunes like The Girl I Left Behind Me, Rakes of Mallow, Barren Rocks of Aden, Paddy Will You Now, Mairi's Wedding.

Ballroom guides, comments on rhythm and Adelaide Kreuz Polka and then the tunes should all be here before the dance descriptions. National Library section of Adelaide Kreuz Polka still needs to be cropped, and there seems to be blank pages between the People's Ballroom guide, and the second section of it, with the National Library part in between?

I'll conclude in the words of the song '*Went to France to teach the girls how to dance. First the heel, then the toe, that's how the Polka goes!*'

POLKA one rotation to 2 bars of 2-4.
Basic step (circular polka)

Position: Waltz hold.



Description. The man rises smartly on the count of "and" (weight on the right foot) just preceding the first beat of music, and then with the first beat lands on the left foot to commence a chassé waltz type turn counting one, two, three hop etc. The hop is only a small upward movement on one foot followed simultaneously on the count of "and" with a smart back and upward flick of the other foot, from the knee. The polka steps are small and in neat circles and the hops are upward with a little spring rather than travelling, and with back kicks from the knee rather than a forward knee lift which is a common fault. The spring of the polka is produced by rise and fall from the ball of the foot and ankle, with a light flexible knee. If performed correctly in this manner the dancers can circle the hall many times without getting puffed and exhausted. If danced in a vigorous bounding mode in the manner of the American polka then the dancers will not last the distance.

The polka can be alternatively described as a circular "and step close, step hop" movement. It can incorporate reverse turns similar to waltz, using one polka step (of 1,2,3 hop) backwards against line of dance changing then into reverse rotation.

Music. As for the original classical or ballroom polka with the very characteristic and intrinsic 3 quaver beat in the melody as well as the bass and at a steady tempo of 48-54 bars a minute. One of the best tunes is an Australian collected tune, 'Bill Coopers Polka' and the very similar 'Girl With The Blue Dress On' equally as good. Other typical polka tunes include See Me Dance The Polka, My Mother Said, So Early In The Morning, Polly Wolly Doodle, Little Brown Jug.

POLKA COUNTRY DANCE version 1 MCD CD 1 track 19.

Longways for as many as will, ladies are in the right hand line facing the band and their



partners, the men in the opposite line.

(from Enquire Within Upon Everything)

32 bar '3 hop Polkas' at 52-54 bars a minute.. Those with a 2 crotchet emphasis on the opening bar such as in the Melbourne Polka and the collected Princess Polkas especially emphasise the heel & toe step.

Longways sets for 'as many as will'. Divide the set or sets into 'Ones' and 'Twos' by taking hands temporarily in fours down the set. On progression at the end of the routine each time the ones move down the set, the twos move up the set to the next respective one or twos' place. On reaching the end of the set stand out once through the dance and change numbering and direction of progression when commencing again.

Bars

4 **1st ladies & 2nd men change places** using one heel and toe step and one forward polka step and repeat, opposite foot leading.

4 **2nd ladies & 1st men change places.**

4 **1st ladies & 2nd men repeat back to place.**

4 **2nd ladies & 1st men repeat to place.**

4 **Forward polka up the set** (holding inside hands the couples face forward and polka towards the top. Inactive couples at the top of the set stand well apart so the others can pass up and back)

4 **Polka back to place** (the couples turn inwards changing hands and polka down the set).

1 **Polka** around each other and **on** to next place, inactive couples still standing out. (Active couples take the ballroom hold and circular polka 3-hop style once around the next couple and then onto next place, the ones progressing down the set, the twos up the set.

At an appropriate time to conclude the dance the caller may announce '**polka the hall**'. At this stage all move out of their sets and circular polka 3-hop style around the hall.

POLKA QUADRILLE version 1 based on Professor Christison's 1882 Maitland Manual and the Warrnambool MC card 'Dancers Friend' appears to be the same.

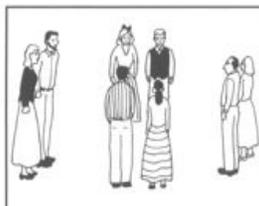
Formation, Quadrille set of four couples in a square. **Polka steps used through the dance.**

Dance

Salute
figure quadrille)

Partners

&



Corners (only if danced as a single

.....8 bars of introduced
Circle up & Polkade left all the way round to places.....8 bars
1st & 2nd couples right & left (hands are not presented in this)
8 bars
ladies chain across and back (1st & 2nd only).....8 bars
all couples polka the set (circular 3-hop polka)
8 bars
 Repeat with 3rd & 4th couples leading. Repeat again from beginning. Total 4 x 32 bars
 Coda, conclude by unwinding the sets and all polkaing round the hall.



POLKA QUADRILLE version 2 based on a repeat of the first figure of the Alberts in polka time as figure 5. This concept described on the Robertson & Mullins MC Card held in the Batty Library of Western Australia. Polka steps used throughout.

Salute Partners & Corners (only if danced as a single figure quadrille) ...8 bars of intro.
1st & 2nd Couples right & left (hands are not presented in this)8 bars
1st & 2nd Couples polka the set (circular 3-hop polka)8 bars
Ladies chain across & back (1st & 2nd only)8 bars
Promenade the set (1st & 2nd only, forward polka as in Princess Polka)8 bars
 Repeat with 3rd & 4th couples leading 32 bars
 Repeat from beginning with 1st & 2nd. Total 4 x 32 bars.
 Coda, Unwind sets and form a Polka round the hall (Circular 3-hop Polka in couples)

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the next, this attitude is *never used* except in casinos, and it is almost an insult to introduce it in a respectable ball-room.

Let the hand which clasps your partner's fall easily by your side in a natural position, and keep it there. Your partner's left hand rests on your right shoulder; her right arm is thrown a little forward towards your left.

The Polka is danced in $\frac{3}{4}$ time. There are three steps in each bar; the fourth beat is always a rest. The rhythm of the dance may be thus indicated:—

the three steps being performed on the three first beats of every bar. It is next to impossible to describe in words the step of the Polka, or of any circular dance: nothing but example can correctly teach it; and although we shall do our best to be as clear as possible, we would earnestly recommend those of our readers who desire to excel, whether

This Ball-Room of Routledge provides the essential information on the 3 beats and rest in the bar which provides the characteristic rhythm for the 3 rotary steps and the

hop of the polka dance. The rhythm in the bass would be the same.

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THE GALOP.

The Galop is said to be of Hungarian origin, and not so very old, although French writers claim that, like the Waltz, it was an old dance, and often introduced into country dances, &c., as a variation on their more slow and solemn steps.

The Galop is characterised by a certain swift impetuosity. Nowadays it usually follows the Waltz, to the dreamy movements of which it forms, artistically at least, a good offset. Some dancers, however, finding it very fatiguing, would prefer that it did not always so closely follow the Waltz.

It is in 2/4 time, and, as we have said, very spirited.

The gentleman leaps towards the fourth position on the left, then he makes a short leap on right and on left, counting three, and turning half round (one bar).

He then leaps towards 2nd position on right, makes a short leap on left and on right, turning half round (one bar).

The step is the same for the lady, but reversed, as in the case of the Waltz.

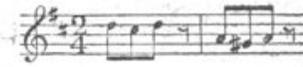
The present fashion seems to be to dance pretty much the steps that one goes round with in the Waltz—1, 2, 3; 1, 2, 3; but remembering that, as the Waltz is in 3/4 time and the Galop in 2/4, there is a division in the latter, or pause intervening, which does not occur in the former.

Listen to the music; then fly through by springing lightly from the floor, first with left foot, 1, 2, 3, pause; then with the right,

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1, 2, 3, pause; which may be represented rhythmically thus—

Tut-a-tat (—) Tut-a-tat (—)



The Galop gives plenty of scope for style and execution, and beyond most dances it realises Byron's line—"To chase the glowing hours with flying feet."

THE POLKA.

The Polka came originally from Bohemia, and is said to have been invented by a servant girl about 1830. After creating quite a furore in Paris it reached this country about 1843, where it was for a time so outrageously popular that the word Polkomania was coined to express the extravagant enthusiasm of its devotees. A description of the dance as then practised was given, with woodcuts, in the "Illustrated London News":—"The gentleman holds his partner in the manner shown in the engraving; each lift first the right leg, strike twice the left heel with the right heel, and then turn as in the waltz." This step must have been a difficult one to execute, and we are not surprised to learn that it often resulted in the dancers stamping their own heels on their partners' toes. This heel-and-toe step was by and by abandoned.

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Music

Romano, Pietro.
The Adelaide kreuz polka
[music]
1901 (6 pages)
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and the dance gradually assumed the form in which we now know it.

The music for the Polka is in 2/4 time—4 quavers to the bar, with a special accent on the third quaver. The rhythm to the casual ear is 1, 2, 3, rest.



But there is a slight jerk at the end of each bar, leading into the next—



The crosses mark the short jerks referred to; and the rhythm may be thus represented—

Tā | rum, tum, tum—tā | rum, tum, tum—

The gentleman places his left foot behind the right, and begins by giving a slight jerk or hop on the right foot. Then he places his left foot in the 2nd position, keeping the foot well up. He places his right foot under the left and again leaps into 2nd position on left, counting 3, but making in all four movements in the time of three, and turning half round. This is performed with the right, and the whole step occupies 2 bars.

The lady's step is the same as the gentleman's, beginning with the right foot.

The Polka should be danced with abrupt steps (or staccato, as a musician would say), taking care to move round, and not from side to side with long steps.

Nonsense verses have been extemporised as a guide to dancers—

My brother John has come from France
To learn us the Polka dance;
In with your heel and out with your toe.
Ladies, can ye dance the Polka, O?
Can ye dance the Polka? Yes, I can,
Round and round with a nice young man;
First the heel and then the toe—
That's the way the Polka goes.
The Polka is a most enjoyable round dance,
and is easily learned.

LA VARSOVIANA.

The above name is usually shortened to "La Va." The dance is in 3/4 time, and its characteristic feature is the series of marked pauses that divide up the movements.

Commence as for Waltz. One step of the Polka for the 1st bar, turning half round. For the 2nd the foot is slidden noiselessly to the side, the toe pointed in 2nd position, and pause. Repeat the same with the other foot, turning round into place. There is thus a pause at the end of every two bars—eight in all—and each time turning half round.

The second step occupies 4 bars. The gentleman slides the left foot into the 2nd position, steps behind it with the right and hops upon it. He then carries the left foot

E. W. Stevens

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Elma's Polka

Musical notation for Elma's Polka, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes. Chords G, D7, and G are indicated above the staff.

See-Saw Polka (Harry Cotter's)

Musical notation for See-Saw Polka (Harry Cotter's), starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody features eighth and quarter notes. Chords G, D7, G, D7, and G are indicated above the staff.

Musical notation for See-Saw Polka (Harry Cotter's) continuation, starting at measure 9. The melody continues with eighth and quarter notes. Chords G, C, G, Em, Am, D7, G, C, G, Em, Am, D7, and G are indicated above the staff.

Bill Cooper's Polka (Peter Ellis 3 hop version)

Musical notation for Bill Cooper's Polka (Peter Ellis 3 hop version), starting at measure 17. The melody consists of eighth and quarter notes. Chords G, D7, G, D7, and G are indicated above the staff.

Musical notation for Bill Cooper's Polka (Peter Ellis 3 hop version) continuation, starting at measure 25. The melody continues with eighth and quarter notes. Chords G, D7, G, D7, G, D7, G, D7, and G are indicated above the staff.

Musical notation for Bill Cooper's Polka (Peter Ellis 3 hop version) continuation, starting at measure 25. The melody continues with eighth and quarter notes. Chords G, D7, G, D7, G, D7, G, D7, and G are indicated above the staff.

Musical notation for Bill Cooper's Polka (Peter Ellis 3 hop version) continuation, starting at measure 25. The melody continues with eighth and quarter notes. Chords D7, G, D7, and G are indicated above the staff.

The School Polka

Musical notation for The School Polka, starting at measure 33. The melody consists of eighth and quarter notes. Chords C, G7, C, G7, and C are indicated above the staff.

Musical notation for The School Polka continuation, starting at measure 41. The melody continues with eighth and quarter notes. Chords G7, C, G7, C, G7, C, G7, and C are indicated above the staff.