

Starobabská

(Slovakia)

Starobabská is from the ethnographic region of Myjava located in West Slovakia. The name means "an old woman's dance" (staro babo) and it belongs to a family of dances known by the names Starobabská, Slovenčina and Dupkana. The dance has many motifs and is danced to a number of different melodies. Vonnie R. Brown learned this version of Starobabská in Slovakia in 1995 from Jano Blaho of Bratislava.

Pronunciation: STAHR-oh-bahb-skah

Cassette: Slovak and Czech Dances, Vonnie R. Brown Side B/1 2/4 meter

Formation: Cpls in a circle or randomly scattered. Cpls face LOD in an open pos; M R arm around W waist, L arm raised upward and slightly sdwd L; W L hand on B R shldr, W R hand clasps M R hand behind her back. M L palm faces fwd and sometimes he points his index finger.

Steps and Styling: Basic step: Step fwd on R, bending R knee gently, lower body "pendulums" fwd (ct 1); step fwd on L next to R, straightening knee, lower body "pendulums" back to more upright pos (ct 2). This is an undulating movement.
Downbeat or closed Rida: Step on R in front of L, bending R knee slightly and beg turning CW (ct 1); step on L ft fwd continuing to turn CW (ct 2).
 Ftwk is same for M and W unless otherwise noted.

Meas

Pattern

4 meas

INTRODUCTION. No action.

I. MOTIF I (Melody I)

Fwd 4x in LOD

1-4 Do four Basic steps fwd in LOD.

Turn CW 2x in open pos

5-8 In same open pos, cpl turns CW with four basic steps, M moving fwd, W bkwd, making two revolutions.

Cpl turn CW in closed pos and M turn W 2x

9-10 In closed ballroom pos, do two Downbeat Ridas once around CW.

M turns W under joined arms (ML and WR)

11 W: Turn on the spot under joined arms: step on R ft turning once around CW on the spot (ct 1); step on L ft beside R, stopping the turn.(ct 2).

12 Repeat meas 11, cts 1, 2 (turn on the spot).

(11-12) M: M turns W under joined arms with his R hand he swats at W skirt; he remains stationary or steps R, L, R, L in place.

Into ctr and back

13-15 In orig open pos, facing ctr, move into ctr with three Basic steps.

16 Cpl stamps R (ct 1); L (ct &); R, no wt (ct 2); hold (ct &). Bodies bend slightly down and M L arm swings down for accent.

17-19 Cpl moves bkwd away from ctr with three Basic steps. On meas 17 M L arm returns to overhead pos.

20 Cpl faces LOD and stamps R with wt (ct 1); stamp L with wt (ct 2). M L arm again comes down for accent.

Starobabská—continued

II. MOTIF II (Melody I)Fwd 4x in LOD

14 Cpls in orig open pos facing LOD, do four Basic steps fwd in LOD. M L arm returns to overhead pos on meas 1, ct 1.

W rolls over and back

5-6 W: Roll from M R side to his L side. Release clasped hands (M and W R). W steps in front of M and makes a 1/2 turn (CCW) to end on M L side; M L arm around W waist; W R hand on M L shldr. W steps R, L, R, L as she rolls over.

(5-6) M: As W rolls in front and to his L side, M steps sdwd on R to R (ct 1); step on L behind R (ct 2); step sdwd on R to R (ct 1); stamp L ft beside R, no wt (ct 2). M puts his L arm around W waist as W moves to his L side. M helps W to roll by guiding her with his R arm and then stopping her with his L.

7-8 W: Roll back to M R side: repeat meas 5-6 to roll back to orig pos with M R arm around W waist.

(7-8) M: Repeat meas 5-6 with opp ftwk and direction. M helps W to roll with his L arm and stops her with his R. End with M R arm around W waist in orig open pos.

Cpl turn CW in closed pos and M turn W 2x

9-12 Repeat Fig I, meas 9-10.

Into ctr and back

13-20 Repeat Fig I, meas 13-20.

III. MOTIF III (Melody II)Fwd 3x in LOD

1-3 Cpls in orig open pos facing LOD, do three Basic steps fwd in LOD.

4 Do one Basic step in place, releasing arm-hold and turn inward twd ptr 1/2 turn to face RLOD. Assume open pos with M L arm around W waist, R arm up.

Fwd 3x RLOD and turn to face LOD

5-7 Do three Basic steps fwd in RLOD.

8 Do one Basic step in place, releasing arm-hold and turn inward twd ptr 1/2 turn to face LOD. Do not put wt on L on ct 2. Assume semi-open ballroom pos.

Lean 3x and M turn W

9 M: In second pos parallel (ft apart) and demi-plié (to make a strong base), shift wt onto L leg; bend R leg to form a "shelf" for W L leg (ct 1); straighten L leg a little, shifting wt partially onto R ft (this is a gentle bounce to a slightly more upright pos) (ct 2).

10-11 Repeat meas 9 two more times.

Note: On ct 1 of each meas M wt is on L ft and it is a gentle bounce L.

(9) W: Lift L knee and rest it on ptr's upper R thigh (at joint of leg and hip if possible), knee points fwd, heel bkwd, R leg extended sdwd R (ct 1); shift wt partially onto R ft (a gentle bounce) to a slightly more upright pos (ct 2).

(10-11) Repeat meas 9 two more times.

Note: M and W look at each other throughout this part.

Starobabská—continued

- 12 M: Turn W under joined arms (M L and W R) (cts 1-2).
 (12) W: Turn on the spot under joined arms: step on L in front of R and turn once around CW (ct 1); stop turn by placing r ft beside L, no wt (ct 2).

IV. MOTIF IV (Melody II)Fwd 3x in LOD

- 1-3 Cpls in orig open pos facing LOD, do three Basic steps fwd in LOD.
 4 M: Step fwd on R (ct 1); touch L ft sdwd L, ft in second pos parallel (ct 2).
 (4) W: Step fwd on R (ct 1); touch L ft next to R (ct 2).
Lean 1x and M turn W (2x)
 5 Repeat Fig III, meas 9 (lean 1x).
 6 M: Shift wt to R ft and turn W under joined arms (M L and W R) (cts 1, 2).
 (6) W: Repeat Fig II, meas 12 (turn on the spot once around: step on L and turn once around; stop with R ft).
 7-8 Repeat meas 5-6.
Cpl turn CW in closed pos and M turns W 2x
 9-12 Repeat Fig I, meas 9-10 (two Ridas in closed pos, M turns W 2x).

Repeat Fig II and Fig IV.

Original notes by Vonnie R. Brown
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