

Zatáčaný

(Moravia, Czech Republic)

Zatáčaný is from the Valašsko Region located in east-central Moravia. It is also known by the names Starodavny and Valašsky. Zatáčaný means "to turn." The song that accompanies the dance is Teskním, Teskním. Vonnice R. Brown learned the dance in the Czech Republic in 1994 from Dr. Radomil Rejšek and his wife Eva.

Pronunciation: ZAH-tah-chah-nee

Cassette: Slovak and Czech Dances, Vonnice R. Brown Side B/4 (CD: TRACK 9) 3/8 meter

Formation: A single circle of cpls facing LOD, hands joined down in V-pos. W is in front ~~to R~~ of M.

Steps and Styling: Step, close, step, step: Step fwd on R, heel leading (ct 1); step on L next to R (ct &) step fwd on R, heel leading (ct 2); step fwd on L, heel leading (ct 3). To begin with L: Repeat with opp ftwk. Downbeat Rida: Step on R in front of L (down) (ct 1); step fwd on L (up) (ct &); repeat cts 1, & twice (cts 2, & 3, &). Step is done turning CW. To begin with L: Repeat with opp ftwk and direction.

Meas

Pattern

2 meas INTRODUCTION. No action.

I. SINGLE CIRCLE (FACING LOD)

Motif A: Rock, rock, rock/Step, close, step, step/Rock, rock, rock (2x) (Vocal)

- A 1 Rock, rock, rock: Step fwd on R, heel leading (ct 1); step (rock bkwd) on L in place (ct 2); step (rock) fwd on R, heel leading) in place (ct 3).
- 2 Step, close, step, step (beg L).
- 3 Rock, rock, rock: Repeat meas 1 with opp ftwk.
- 4-6 Repeat meas 1-3.

Motif B-1: Step, close, step, lift (beg R) (4x)/R elbow turn (Vocal)

- B 1 Step, close, step, lift: Facing ctr, step sdwd on R to R (ct 1); step on L next to R (ct &); step sdwd on R to R (ct 2); lift L ft with bent R knee (ct 3).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- 5-6 R elbow turn—step, close, step, step (beg R): Release handhold and face ptr. Hook R elbows and extend L arm sdwd, about waist level, with palm down. Turning CW, do Step, close, step; step (beg R) 2x making two revolutions.
- 7 Step, step, step: Step on R (ct 1); step on L (ct 2); step on R (ct 3). On these three steps, release elbow hold and once again form a single circle.

Motif B-2: Step, close, step, lift (beg L) (4x)/L elbow turn (Instrumental)

- B 8-13 Repeat meas 1-6 with opp ftwk and direction. On meas 12-12, hook L elbows and revolve CCW 1 3/4 revolutions.

14 M: Step L, R (cts 1,2); touch L next to R, no wt (ct 3).

W: Step L, R, L (cts 1-3).

Note: M must have L ft free, W R ft free to beg next Fig.

During meas 14, release L elbows and cpls end in a double circle, facing LOD. W on M R, inside hands joined in V-pos; M L, W R hands free at sides or M can put back of L hand behind his back.

II. DOUBLE CIRCLE (FACING LOD AND PTRS FACING)

Motif A: Rock, rock, rock/Step, close, step: step/W rolls over (2x) (Vocal)

M and W use opp ftwk. Both beg on outside ft (M L, W R).

- A 1 M: Rock, rock, rock: Repeat Fig I, meas 1 with opp ftwk.
 2 Step, close, step; step (beg R).
 3 W rolls over: Step sdwd on R to R (ct 1); step on L across in front of R (ct 2); touch R ft next to L, no wt (ct 3). On this meas M leads W across in front of him so she ends on his L side so M L and W R hands are joined.
 (1-2) W: Repeat meas 1-2 with opp ftwk.
 (3) W rolls over: Step L, R and turn once CCW in front of ptr to end on opp side (inside of circle) facing LOD (cts 1-2); touch L ft next to R, no wt (ct 3).
 4-6 M and W: Rock, rock, rock/Step, close, step: step/ W rolls back to place: Repeat meas 1-3 with opp ftwk and direction. On meas 6, M steps L, R, L and W steps R, L, touch R (no wt) so both M and W will have R ft free for next motif. On these three steps, W again rolls across in front of M but ends so ptrs face (M facing outside circle, W inside circle). M makes a 1/4 turn CW, W makes 3/4 turn CW.

Motif B: Step, close, step: slap 4x/cast off

M and W do identical ftwk. Release handhold. M free arm extended sdwd not lower than waist; W free arm extended sdwd and downward.

- B 1 Facing ptr, step sdwd on R to R (ct 1); step on L next to R (ct &); step sdwd on R to R (ct 2); lift bent L leg and slap top of thigh with L hand (ct 3).
 Note: Draw "slapping hand" in front of chest (elbow down) before slapping thigh.
 2 Repeat meas 1 with opp ftwk and direction.
 3-4 Repeat meas 1-2.
 5-6 M and W cast away from each other by turning CW with two Step, close, step; step (beg R).
 7 Step, step, step: With three steps (R, L, R), ptrs step twd each other and assume a banjo pos (R hips adjacent and R hands around ptrs waist, L hands extended sdwd L, about waist level, palms down).

Motif C: Turn in banjo pos/turn in sidecar pos (Instrumental)

In this motif, M and W turn using different steps, but both beg on inside ft.

- C 1-3 M: Turn CW with three Step, close, step; step (beg R), making 3 revolutions.
 4 M take W R hand in his L and turn her CW once around under joined arms, W L hand free at side; M free R hand extended upward. M does no ftwk during this meas.
 (1-3) W: Do 9 Downbeat Ridas (beg R).
 (4) W turn CW once under joined arms (M L, W R) while stepping R, L, R (cts 1-3).
Turn in sidecar pos: L hips adjacent and L hands around ptr's waist; R hands extended sdwd L, palms down.
 5-8 Repeat meas 1-4 with opp ftwk and direction. This time W turns under M R and W L hands and she turns CCW. Note: in meas 4 and 8 the M always takes the W hand which is around his waist and he turns her with this hand and his free hand. End with ptrs facing, M facing outside of circle, W inside; inside hands joined (M R, W, L).

III. DOUBLE CIRCLE (PTRS FACING)

Motif A: Step, close, step; scuff (face to face and back to back) (Vocal)

M and W use opp ftwk (both M and W beg on outside ft (M L, W R)).

- A 1 M: Ptrs facing with joined arms (M R, W L) extended bkwd. step sdwd on L to L (ct 1); step on R next to L (ct &); step sdwd on L to L, bending R knee bkwd at knee as preparation for scuff that follows (ct 2); scuff R ft beside L and then fwd, swinging joined hands fwd and turning slightly back to back with ptr (ct 3).

2 Repeat meas 2 with opp ftwk and direction. Arms are fwd first, then swing bkwd.

3-6 Repeat meas 1-2 twice (6 scuff steps total).

(1-6) W: Repeat meas 1-6 with opp ftwk and direction. Note: Steps are rather small during meas 1-6.

Motif B-1: Step, close, step; lift 3x/turn in modified banjo pos (Vocal)

Ptrs face, M back to ctr. Join both hands with ptr and hold arms rather wide like holding a barrel.

- B 1 M: Step sdwd on L to L (ct 1); step on R next to L (ct &); step sdwd on L to L (ct 2); lift R ft swinging it gently across L (ct 3).

2 Repeat meas 2 with opp ftwk and direction.

3 Repeat meas 1.

4 Step fwd on R twd ptr (ct 1); step fwd on L twd ptr (ct 2); touch R, no wt (ct 3). On meas 4 R hips are adjacent and cpl assumes modified banjo pos: M places his L and W R hand behind his L hip and his R and W L hand behind W L hip.

(1-3) W: Repeat meas 1-3 with opp ftwk and direction.

(4) Step fwd twd ptr with three steps (L, R, L) and assume modified banjo pos. Note: Both M and W must have R ft free to beg turning step which follows.

5-6 M and W do two Step, close, step; step (beg R); turning CW and making two revolutions.

7 M turn W CW once around under M L and W R arm. W step R, L, R as she turns; M steps R, L, touch R, no wt (cts 1-3).

Motif B-2: Repeat Motif B-1 with opp ftwk and direction (Instrumental)

- 8-14 Repeat Motif B-1, meas 1-7 with opp ftwk and direction (M beg on R, W L). On meas 11, assume modified sidecar pos (L hips adjacent, M R and W L hands behind M R hip, W R and M L hands behind W R hip). Do two Step, close, step, step (beg L) revolving CCW (two revolutions). On meas 14 both M and W step L, R, L (both M and W must have R ft free to beg next Fig). M turns W CCW under his R and W L hands; ptrs release hands and end facing with W back to LOD, M facing LOD (single circle).

IV. SINGLE CIRCLE (M SOLO STEPS; M TURNS W; M POSES; PIVOT TURN)

Motif A: M solo steps, W turns alone (Vocal)

- A 1 M: Leap, leap, leap: Leap fwd onto R (ct 1); leap fwd onto L (ct 2); leap fwd onto R (ct 3). Spring upward on the leaps.
- 2 Leap, scuff, hop 2x: Leap fwd onto L, clapping hands together cymbal style and swinging bent R leg behind (ct 1); swing bent R leg fwd (ct 2); hop on L extending R leg and clap hands together once or twice cymbal style (cts 3, &).
- 3 Repeat meas 2 with opp ftwk.
- 4-6 Repeat 1-3 with opp ftwk.

- (1) W: Do Step, close, step; step (beg R) turning CW once around and progressing in LOD. On cts 1, & 2 (step, close, step) back is to ptr and W faces LOD (1/2 CW turn). On ct 3 (step on L), pivot on R and step bkwd on L to face ptr (1/2 turn CW).
- (2-6) Repeat meas 1 five times (6x total).
Motif B: M turns W under joined arms/turn in modified banjo pos (Vocal)
M and W use identical ftwk.
- B 1 M turn W under joined arms: M and W join M L and W R hands; M turn W under joined arms with Step, close, step; step (beg R). M move fwd and W turn as described in W's meas 1.
- 2-4 Repeat meas 1 (4x total).
- 5-6 Turn in modified banjo pos: R hips adjacent, M L and W R hand behind M L hip, M R, W L hand behind W L hip. Turn CW with two Step, close, step; step (beg R) and making two revolutions.
- 7 M turn W CW once around under M L and W R hands. M and W step R, L, touch R, no wt (cts 1-3).
Motif C: M poses, W turns solo/cpl pivot turn (Instrumental)
- 1 M: Poses: M stamp R ft fwd and clap hands together cymbal style (ct 1); M place extended R arm with palm down above W head and extend L arm down and back (cts 2-3).
- 2-4 Maintaining this pos, M mark time with his R hand above W head by pulsing it down and up on the beat.
- (1-4) W: Do 12 Downbeat Ridas (beg R) turning CW (on the spot) under M R hand. W hands free at sides.
Cpl "pols" turn: Cpl assumes modified closed pos: M L, W R hand behind M L hip and M R and W L hand behind W L hip.
- 5 M: Pivot turn CW once around with ptr by stepping on L (ct 1); R (ct 2); stamp (or scuff) L ft next to R, no wt (ct 3). Think of this as R, L, both.
- 6-7 Repeat meas 5 twice (3x total).
- 8 M turn W CW once around under his L and W R hand (cts 1-2); step bkwd on R and close L to R, bowing heads to acknowledge one another (M R and W L hands joined).
- (5-7) W: Repeat meas 5-7 with opp ftwk (pivot turn).
- (8) Turn CW once around under M L and W R hand by stepping R, L, R and bowing head to ptr on final ct (cts 1-3).

Original notes by Vonnie R. Brown
Presented by Vonnie R. Brown.

FROM ERRATA

- 18 Fig IV, Motif A, meas (1), change to: ... On cts 1, & 2 (step, close, step-pivot) back On ct 3, step bkwd on L
Motif B, meas 1, add at end: ... meas 1 of Motif A.

Song words

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|---|---|
| <p>1. Teskním, teskním, teskním
 Za synečkem pekným,
 /: Žalovala bych sa :/
 Svey mamenče nesmím</p> | <p>I'm pining, pining, pining (yearning)
 After a lovely lad.
 I'd like to confide in my mother,
 But I cannot do that.</p> |
| <p>2. Má maménka neví,
 Ani védět mesí,
 /: Po kom mé srdénko :/
 Ve dně, v noci teskní</p> | <p>My mother does not know,
 Nor must she ever know
 For whom my heart is yearning
 All through the day and night.</p> |
| <p>3. Teskní ono teskní,
 Však ví dobše po kom,
 /: Po tom synečkovi :/
 Co je za potokem.</p> | <p>It yearns and yearns
 And well it knows for whom,
 It is for that lad
 Who lives beyond the brook.</p> |
| <p>4. Co je za potokem,
 Za tyma horama,
 /: A to ví sam pán buh :/
 Co je mezi náma.</p> | <p>Who lives beyond the brook.
 And beyond yonder mountains,
 And only the good God knows
 What is between us.</p> |

Phonetic text

1. TESK-nyeem, TESK-nyeem, TESK-nyeem,
 ZAH SEE-nech-kem PYEHK-nyeem,
 /: ZHAH-loh-vah-lah BEES SAH :/
 SEY MUM-yehn-tseh NEHS-neem.
2. MAH-mum-yehn-kah NEH-vee,
 AH-nyee VYEH-deht NES-nee,
 /: POH KOHM MEH SER-dehn-koh :/
 VEH DNYEH VNOHT-see TESK-nyee.
3. TESH-nyee OH-noh TESK-nyee,
 VSHAK VEE DOHB-sheh POH KOHM,
 /: POH TOHM SEE-nech-koh-vee :/
 COH YEH ZAH POH-toh-kem.
4. COH YEH ZAH POH-toh-kehm,
 ZAH TEE-mah HOH-rah-mah,
 /: AH TOH VEE SAHM PAHN BOH :/
 TSOH YEH MEH-zee NAH-mah.