

Miriam Lidster

R. Smassee

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FOLK DANCES

FROM

NEAR and FAR

VOLUME III

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Descriptions Prepared by
The Research Committee
of the
FOLK DANCE FEDERATION OF CALIFORNIA

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PREFACE

The Research Committee of the Folk Dance Federation of California now offers its third volume of folk dance descriptions which assembles in convenient form many of the descriptions which have been issued in separate sheets at monthly intervals since the publication of Volume II in July, 1946.

As stated in the preface of the first volume of the series the committee was established with the following objectives in mind: (1) to determine authentic forms of dances that are of interest to the Federation, (2) to furnish material which will aid in teaching the dances and give assistance to new Federation members wishing to learn them, (3) to provide descriptions of dances popular with the membership so that some uniformity in the performance of the dances might be attained at festivals.

Since folk dancing is a living, human activity, changes and variations in the spirit and pattern of the dances occur as they are performed by ethnic groups far from the homelands from which they originated. The Research Committee, therefore, goes to original sources, as far as it is possible, for the dance descriptions which it publishes. Whenever a composed dance occurs, it is so indicated. The only one included in this category in the present volume is Weggis Dance.

Buffalo Glide was contributed by the Research Committee of the Southern Section of the Folk Dance Federation of California.

Grateful acknowledgment is made to Frances Glass for her assistance in the preparation of copy.

The Research Committee

Lucile K. Czarnowski, Chairman
Harmer Davis
Henry Glass
Avis Landis
Grace Perryman
Edna S. Spalding

Berkeley, California
June, 1947

ADDENDA

The Reference List for Folk Dances was revised, therefore changing the reference numbers for the dances listed below.

<u>Name of Dance</u>	<u>Reference Number</u>	<u>Record Number</u>	<u>Page</u>
<u>Volume I</u>			
Dashing White Sergeant.....	312, Book III.....		3
Bleking.....	8, 401, 12, 14, 18, 27....		5
Crested Hen.....	8, 13, 19, 27, 403.....		5
Danish Schottische.....	20.....	Vic. 26-0017	
		Col. 22178F	6
Little Man in a Fix.....	10, 19, 27, 28, 403.....		7
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Tantoli.....	18, 8, 14, 28, 404.....		9
<u>Volume II</u>			
"Shaw" Polka.....	137.....		1
Badger Gavotte.....		Ford 110	2
Signet Ring.....	19.....		4
La Jesucita (Version I).....	33.....		6
Rospiggspolska.....	406.....		9
Mallebrok.....	10, 18, 27.....		14
Kanafaska.....	605, 9.....	Vic. 26-0047B	19
Vengerka.....	3, 13, 27.....		22
Tancuj.....	603, 605.....		23
<u>Volume III</u>			
Chamarrita.....	31.....	Standard T-124	9
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Wooden Shoes.....	9.....	Imperial 1007	27

LAS ALTENITAS (Gay Ranchero)
(Mexican)

This version of Las Altenitas was presented by Señor Guzman, a Mexican dancer and teacher, authorized by the University of Mexico as a teacher of Mexican Folk Dances.

The popularity of this dance has been multiplied by the presence of the Mexican Nationals working in California during the war emergency. A dance group of the Mexican Nationals, under the direction of Avis Landis, presented this dance at the Mexican Community Center (New Century Club) in Oakland, California.

The costume is the China Poblana for the woman and the Charro for the man (see National Geographic on Mexico).

Musio Record: Las Altenitas, 4 Star 1014, Hollywood, California
Piano: Mexican Fiesta Album, Ed. B. Marks Music Corp.,
R.C.A. Bldg., Radio City, N. Y.

Formation In sets of 5 or 6 couples entering from the same side of the stage.

Steps Walking Step* (see Country Dance Step*), Two-Step* (Four two-steps in a straight line with one foot always directly in front of the other. The body twists slightly from side to side and the skirts are swished in opposition to the leading foot.)
Buzz step turn*, Side-push step*--Heel-Toe, Four-Step Turn (similar to Three-Step Turn* adding a fourth step fwd. in the line of direction.)

Musio (2/4)

Pattern

Measure
Intro.
1 - 21

I. Introduction Step

Men: Enter in a single file with easy walking step (like country dance step). The hands are loosely clasped behind back. The M form one side of the "V" figure (see diagram 1). Women: Sway in place as M enter.

A 22
23 - 24

Women: Shift weight to L ft.

Take a two-step on the R ft. fwd. and a two-step on the L ft. fwd.

25 - 26
27 - 29

Continue two-steps R and L.

With weight on R ft., W does a buzz-step turning to the R (5 cts.) ending with a stamp L, R.

30 - 37
38 - 54

Repeat action of meas. 22-29.

Repeat action from meas. 22-37. The two-step (R,L,R,L) and the buzz-step turn is done four times in all. In the above action, the W enter in a single file with number five leading and progress in front of the M across front of the stage, turning back to form the opposite side of the "V". (Note: The M dance the two-step and buzz-step turn in place while the W are making their entrance.)

II. Side-Push Step--"V" Figure

B 1 - 4

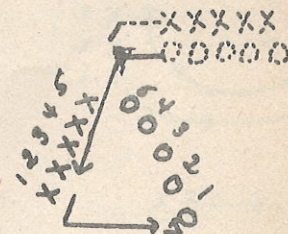
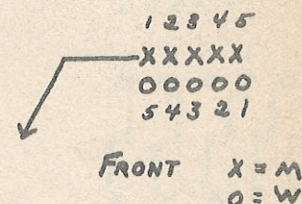
Moving toward point of V, both M and W do 5 push-steps. M places R heel to side and R toe in front of L ft. W does the same with opposite ft.

5 - 8

Repeat action of meas. 1-4 in opposite direction away from the point of the V.

9 - 16

Repeat action of meas. 1-8.



LAS ALTENITAS (CONT.)

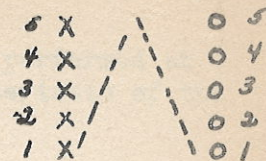
Music (2/4)

Pattern

Measure
Intro.
1 - 21

III. Introduction

Using walking step (see above) the two lines still facing each other straighten out to finish in two parallel lines about 8 ft. apart. After lines are formed, dancers sway in place until the next figure.



A 22 - 26

IV. Two-Step and Buzz-Step Turn

Using two-step, partners advance toward each other, (two-step R,L,R,L) to meet side by side with R shoulders adjacent.

27 - 29

Using buzz-step turn, partners with shoulders adjacent circle once ending with stamp L and R to face toward opposite line.

30 - 34

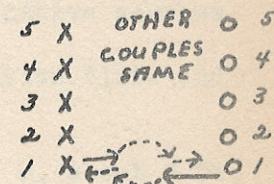
Repeat two-step moving away from partner to end in opposite line.

35 - 37

Turn singly to the R with the buzz-step turn, ending with a stamp L and R to face partner.

38 - 54

Repeat action of meas. 22-37 returning to original place



B 1 - 4

V. Serape Figure

Moving in a single line following their leader dancer take four walking steps followed by a four-step turn to the R (progress in line of direction on the turn). No. 1 M and No. 5 W lead lines in a single file to form lines across the back and front of the stage respectively.

5 - 8

Continuing with the same step, partners cross over to the opposite line with the W passing under the M's R arm and serape which he holds with the R hand.

9 - 12

Return to own side in the same manner with action similar to meas. 5-8.

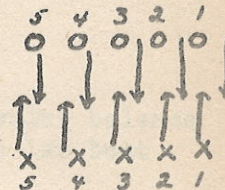
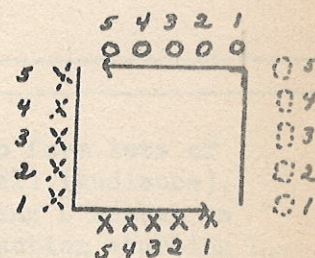
13 - 16

No. 1 M and No. 1 W lead lines to original places as in the action for meas. 1-4.

Intro.
17 - 21

VI. Introduction

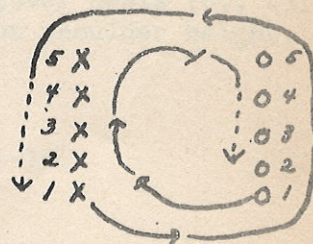
Original lines facing the audience, sway in place.



A 22 - 54

VII. Two-Step and Buzz-Step Turn

Using two-step and buzz-step turn, the two lines circle each other with No. 1 M and No. 1 W leading their lines. The M is always on the outside and makes the larger circle. (Dancers finish in original line to face the audience.)



B 1 - 4

VIII. Side-Push Step

Using side-push step and heel-toe of the V figure, partners move directly toward each other finishing side by side.

5 - 8

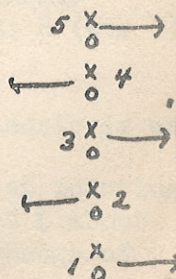
With the same step pattern but starting with opposite ft. partners return to own place.

9 - 12

Repeat action of meas. 1-4 with W ending in front of M on the heel-toe step and M placing hands on V's waist.

13 - 16

Using the same step pattern No. 1 couple move sideward to their L with alternate couples moving sideward R and L. End with outside hand extended to the side above the head, shouting "hola!"



BAO DANCE (Cocoanut Shell)
(Philippine Islands)

The Bao Dance comes from the Tagalog region. It is a festival dance performed at the harvesting of the cocoanuts. It is danced with ease and grace characteristic of the Philippine folk dance.

The dancers hold a half cocoanut shell in each hand and strike them together to provide a rhythmic accompaniment to the dance. Different versions of this dance appear in other regions of the Philippines. This popular version of the Bao Dance was presented to the Federation by Lucile Czarnowski who learned the dance from several native sources.

<u>Music</u>	Manuscript music, Folk Dance Federation of California. Native flute and stringed instruments are used in the Philippine Islands.
<u>Formation</u>	Three couples form a set in longways formation, W on R of M, about 6 ft. apart.
<u>Steps</u>	Native waltz step, waltz balance*, sway balance, walking step*, three-step turn*, step-hop*, step-draw*, brush step.

<u>Music</u>	<u>Pattern</u>
Measure	I. <u>Entrance Step</u> (3/4 time)
A 1 - 16	With W to R of M, couples enter in double formation to form sets of 3 couples in longways formation facing front of the hall (audience). Native waltz step: step fwd. on the R ft. (ct. 1), bring L instep to R heel (ct. 2), step fwd. on R (ct. 3). Repeat same action starting L. Strike shells in front and back, alternately on the 1st beat of each meas.
A 1 - 2	II. <u>Waltz Balance Fwd. and Back, Sides</u> (3/4 time)
3 - 4	Both starting with R ft. waltz balance* fwd., starting L, waltz balance back. (Strike shells in front and back alternately on the 1st beat of each meas.)
5 - 6	Repeat action of meas. 1-2.
7 - 8	Waltz balance swd. R, starting with R ft: step swd. R (ct. 1) close L to R while raising heels slightly off floor (ct. 2), lower heels (ct. 3). Repeat action to L starting L ft. (Strike shells, about shoulder height, to R and L alternately on 1st beat of each meas.)
9 - 16	Repeat action of meas. 5-6.
	Repeat all of above action for meas. 1-8.
	<u>Note:</u> When using piano music repeat action of meas. 1-16.
B 1 - 2	III. <u>Sway Balance</u> (3/4 time)
3 - 4	Starting on the R ft. take sway balance step swd. R.
5 - 16	Sway Balance Step: Step swd. R (ct. 1), brush L ft. diagonally across R (ct. 2), step on L ft. across R (ct. 3), step swd. R (ct. 1), point L ft. diagonally fwd. across R (cts. 2 and 3). Repeat action of sway balance to L. Repeat action of meas. 1-4 three more times. (When piano music is used action of meas. 1-16 may be repeated.) Strike shells on 1st beat of every 2nd measure, that is, at pointing of the foot. The shells are struck alternately sideward R and L about head level. They swing downward in a slight arc on each change of direction.

BAO DANCE (cont.)

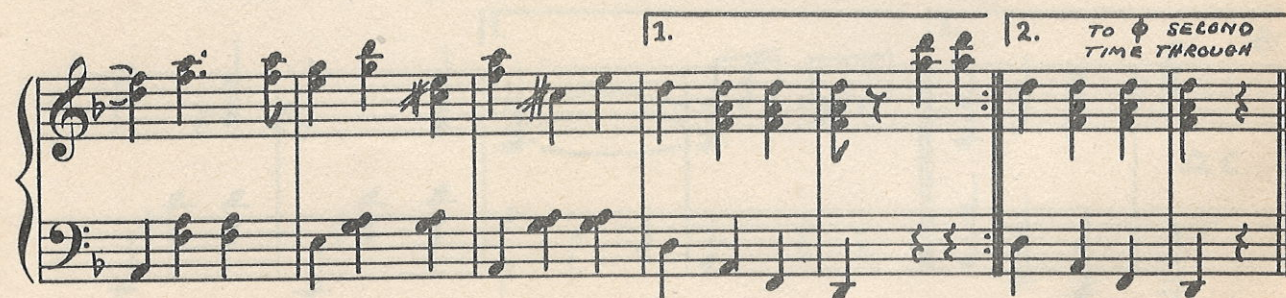
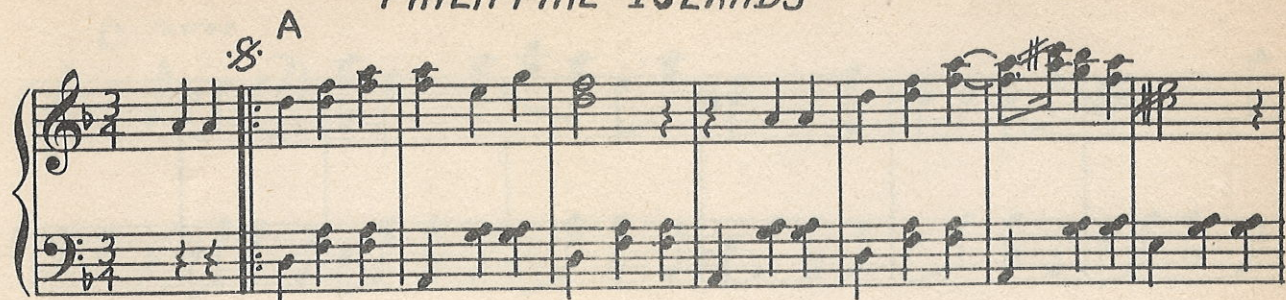
Music	Measure	Pattern
		IV. <u>Hopping Steps and Three-Step Turn</u> (2/4 time)
C	1	Partners face and advance toward each other 2 steps R and L (cts. 1 and 2)
	2	Hop on L, raise R ft. about 1 ft. from floor and swing inward (ct. 1), hop again on L ft. and swing R ft. outward diagonally fwd. (ct. 2).
	3	Take a three-step turn to R in place, R, L, R (cts. 1 and 2, hold and).
	4	Hop on R, swing L ft. inward (ct. 1), hop again on R ft. and swing L ft. outward (ct. 2).
	5	Take a three-step turn to L in place, L, R, L (cts. 1 and 2, hold and)
	6	Hop on L and swing R ft. inward (ct. 1), hop again on L and swing R ft. outward (ct. 2).
	7	Take 2 steps backward to place R and L.
	8	Close feet together and pause (cts. 1 and 2).
	1	Shell striking for movement--shells silent on 2 steps fwd.
	2	Strike twice, once on each hop.
	3	Strike 3 times on 3-step turn.
	4	Strike twice, once on each hop.
	5	Strike 3 times on 3-step turn.
	6	Strike twice, once on each hop.
	7 - 8	Shells are silent when walking backward and pause. The hopping step and three-step turn with shell striking are performed as follows: 1. Both M and W perform together meas. 1-8. 2. M performs step pattern while W remain in place and strike shells. M hands on hips throughout meas. 1-8. 3. W perform while M are in place and strike shells. W hands on hips throughout meas. 1-8.
		V. <u>Brush Step</u> (3/4 time)
A	1 - 2	Facing partner take 3 steps toward partner R, L, R (cts. 1-2-3), brush L ft. diagonally fwd. on the floor (ct. 1) holding it in extended position (cts. 2 and 3). Strike R shell with partner's R shell on 1st beat of 2nd meas. (when brushing is done). This action turns body slightly to the L.
	3 - 4	Take 3 steps backward to place L, R, L and brush R ft. diagonally fwd. R. Strike own shells in front on 1st beat of 2nd meas. while brushing ft. The body is turned slightly R in this action.
	5 - 8	Repeat action of meas. 1-4.
	9 - 16	Repeat action of meas. 1-8.
		VI. <u>Shell Striking Step With Partner</u> (3/4 time)
B	1 - 2	Facing partner take 4 steps fwd. closing on the 4th step (cts. 1-2-3-1), and pause in front of partner 2 cts. (cts. 2 and 3). Meas. 3-14 are done in place, by striking shells in the following manner:
	3	Strike own shells twice (cts. 1 and 2)
	4	Strike R shell with partner's R (ct. 3).
	5	Strike own twice (cts. 1 and 2)
	6 - 14	Strike L to partner's L (ct. 3).
	15 - 16	Strike own twice (cts. 1 and 2)
	1 - 16	Strike both to partner's both (ct. 3). Repeat action of meas. 3-5 3 more times. Change places with partner, passing R shoulders with 4 small, quick, walking steps, on the last step, turn to the R and face partner. Repeat action of meas. 1-16, finishing in own place.

BAO DANCE (cont.)

Music	Pattern
Measure	VII. <u>Cross Over and Draw Step</u> The first measure of music in this section is an introductory measure during which the partners face each other and pause in preparation for the action of meas. 1.
D 1 - 2	Partners cross over to opposite places, passing R shoulders with the following step: meas. 1; step R (ct. 1), swing L fwd. (cts. 2 and 3) while hopping on R on ct. 3: meas. 2; repeat action of meas. 1, starting with L ft. In these two meas., strike shells in front on ct. 3.
3 - 4	Moving forward in the same direction, take 2 native waltz steps starting R then L to end facing partner with R shoulder pointing toward original place. M has back to audience while W faces audience. Strike shells on cts. 2 and 3 on each waltz step.
5 - 7	Take 3 draw steps back to place, passing in front of partner, as follows: Step swd. R (ct. 1), draw pointed L ft. toward R (cts. 2 and 3). Arms are held swd. at shoulder height on cts. 1 and 2, and shells are struck in front on ct. 3. On the draw (cts. 1 and 2) the body is inclined to the L.
8-9-10	Continue to hold position and look at partners.
11 - 18	Repeat action of meas. 1-10, starting on the L ft. and passing L shoulders. M now faces audience in draw step while W has back to audience.
1 - 18	Repeat all of above action, section D, meas. 1-18.
A 1 - 16	VIII. <u>Single Circle with Native Waltz Step</u> In each set of 6 dancers, each dancer turns to his R so that partners have L shoulders toward each other. The group now moves counter-clockwise forming a circle, executing 16 native waltz steps, starting with R ft. Strike shells on ct. 1 of each meas., in front and in back alternately. As the shells are struck in back, look over L shoulder to person in back.
1 - 16	Each turn to his R to face in reverse direction, moving clockwise around circle and repeat action of meas. 1-16. In this section, as the shells are struck in front, look over R shoulder to person in back. Finish this action with dancers arranged in original line formation.
	IX. <u>Diamond Figure (3/4 time)</u> During meas. 1-16 M kneels on R knee in place, facing partner. M strikes shells on each beat of each meas., holding shells about opposite R shoulder on meas. 1, about opposite L shoulder on meas. 2, and so on, alternating R and L. Shells are moved in an upward arc on change of direction. W does not strike shells during this action, but keeps hands on hips.
B 1 - 2	W take 2 native waltz steps obliquely fwd. to M's L.
3 - 4	With 2 native waltz steps make a complete turn to own R in place.
5 - 6	W take 2 waltz steps obliquely to M's R finishing in back of her partner.
7 - 8	W makes 1 complete turn to own R in place with 2 native waltz steps.
9 - 16	Repeat action of meas. 1-8 continuing around partner and finishing in original position.
1 - 16	W kneels while M performs diamond figure in the same way.
C 1	X. <u>Exit Step (2/4 time)</u> Dancers in their original columns exit with a two-step starting with R ft. Strike shells swd. R and L alternately three times (1 meas. to each side, 1 and 2). Hands held at shoulder height.

BAO DANCE

PHILIPPINE ISLANDS



FIRST TIME - AA B CCC

SECOND TIME - ABB DD

THIRD TIME - AAB BCC

BAO DANCE

C *FASTER*

The first system of musical notation is in 2/4 time. The treble clef staff begins with a common time signature 'C' and the tempo marking 'FASTER'. It contains a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes.

1. 2. *D* ϕ
D.C.

The second system features a first ending bracketed over measures 1 and 2, followed by a second ending. Above the first ending is the tempo marking 'D' and a symbol ϕ . Below the first ending is the instruction 'D.C.' (Da Capo). The treble clef staff has a triplet of eighth notes at the beginning. The bass clef staff continues the accompaniment.

RYTARD

The third system shows a gradual slowing down, indicated by the tempo marking 'RYTARD' (Ritardando). The treble clef staff has a key signature change to one sharp (F#). The bass clef staff continues with the accompaniment.

The fourth system continues the musical piece. The treble clef staff has a key signature change to two sharps (F# and C#). The bass clef staff continues with the accompaniment.

1. 2. *D.C.*

The fifth system includes a first ending bracketed over measures 1 and 2, followed by a second ending. The instruction 'D.C.' (Da Capo) is at the end. The treble clef staff has a key signature change to one sharp (F#). The bass clef staff continues with the accompaniment.

BUFFALO GLIDE
(American)

This dance is typically American, and should be done with a great deal of flourish and stamping.

Music Records: Decca 91706 (Swinging at the Hoedown)--fast tempo
 Decca DL1423 (Tuxedo)--slow tempo
Piano: Any 2/4 minstrel type dance

Formation Couples anywhere on the floor in social dance position.

Steps Step draw, step stamp. Step L ft. to the L. Draw R ft. up to L and change weight. Step L again. Bring R ft. up to L and stamp on R, but do not change weight.
Cake walk. Walking step done in an exaggerated manner with the knees brought high and ankles limber.
Two step* or Polka*
Rocking Pivot Turn. In social dance position couples turn in place by placing R insteps against each other. M steps back on L ft. while W steps fwd. on R, then M steps fwd. on R, while W steps bwd. on L in a rocking movement turning clockwise.

Music (2/4)	Pattern
Measure	I. a <u>Step draw, Step Stamp</u>
1	M step L (W, R) draw R ft. up and change weight.
2	Step L again, bring R ft. up and stamp on R.
3 - 4	Repeat starting R.
	b <u>Step Stamp</u>
5	M step L (W, R). Draw R ft. up to L and stamp on R.
6	Repeat starting R.
7 - 8	II. <u>Cake Walk</u> M moves partner to his R until their R shoulders are in line. He moves fwd. (L ft.), she bwd. (R ft.) with 4 exaggerated walking steps, drawing the knees very high and strutting.
9 - 14	III. <u>Two step or Polka</u> Partners do 6 two steps or polka steps in social dance position.
15 - 16	IV. <u>Rocking Pivot Turn</u> Partners do 4 pivot (rocking pivot turn) steps in place.
	Repeat sequence as long as desired.

CHAMARRITA
(Portuguese)

The Portuguese people in California perform the Chamarrita (sometimes spelled Chamarita) in conjunction with their observance of the Holy Ghost Festival held during the spring and early summer. Most of the people of the Portuguese colonies in Northern California come from the Azores and Madeira Islands where this festival has been continued up to the present time. There are many variations on the legend connected with the origin of the celebration.

As the story goes, there occurred during the reign of Queen Isabella of Portugal a severe famine. Hope was almost gone, when during a service of prayer for relief, three ships laden with food came into port. In an expression of thanksgiving a special mass was held and the queen placed her crown upon the altar. Following the service, there was feasting and dancing. The Holy Ghost Festival derived from this event has continued in one form or another among many Portuguese groups. The Chamarrita is the special dance associated with the occasion.

Musio Chamarrita music. One version printed herewith.
Records: Col.14670-F; Vic.77861-B

Formation Large single circle, all hands joined, with L on R of her partner.

Steps Chamarrita step (3/4) time: Step fwd. on R (ct. 1), hold (ct. 2), close L to R (ct. 3); step fwd. R (ct. 1), hold (cts. 2, 3); step fwd. on L (ct. 1), hold (ct. 2), close R to L (ct. 3); step fwd. L (ct. 1), hold (cts. 2,3); etc.

References Ref. 19 and local sources.

Figures There are a variety of figures, which are given at the whim of the caller. These figures are described below.

Call for Figure	Action
<u>Roda oheia</u> (Full circle)	Dancers in single circle, hands joined, and held loosely or shoulder height. Partners sway slightly, face to face and back to back. All dance to R with Chamarrita step.
<u>Entranca</u> (Weaving) 16 meas.	With Chamarrita step, do allemande R with partner then allemande L with W on L, then allemande R with partner again. Hands are held at shoulder height as in a star figure. Retain R hands with partner for Ao Centro.
<u>Ao Centro</u> (To the center) 16 meas., or until change is called	Both face center of circle and move toward center of circle with Chamarrita step (2 meas.) (on the final beat of this movement the M stamps with L ft.); turn to face outward from circle and dance back to place (2 meas.).
<u>Mao Direita</u> (Grand R & L) 16 meas. or until change is called	Face partner and do grand R & L.

CHAMARRITA (CON'T.)

Call For Figure	Action
<u>Solta</u> (Solo--W dancing bwd.) 16 meas.	Partners face, W dances bwd., M dances fwd., each moving in line of direction around circle. M may hold hands shoulder high and snap fingers on first beat of each meas. (8 meas.) Then each dance turn to face person in back and reverse direction of movement (8 meas.)
<u>Ao Centro</u> (To Center) 16 meas. or until change is called	In closed waltz position, dance toward center of circle (2 meas.); turn and dance back to original place (2 meas.); repeat the movements in and out until change is called.
<u>Valsa</u> (Waltz)	In closed waltz position, with Chamarrita step, dance with partner in line of direction around large circle, turning slowly while progressing.
<u>Ao Centro</u> (Center & back) 16 meas. or until change is called	All join hands in large circle, and all dance toward center of circle with Chamarrita step (2 meas.), all dance bwd. (2 meas.) Repeat until change is called.
<u>Solta</u>	(Described above)
<u>Braços Por Cima da Cabeça</u> (Basket Figure)	W move fwd. slightly toward center of circle, join hands and circle R; M join hands and circle L (8 meas.); all reverse direction of movement (8 meas.) When partners meet (W to R of M), a "basket" is formed by M placing arms over W heads.
<u>A Esquerda</u> (To Left) 8 meas. or until change is called	In basket formation all move to L.
<u>A Direita</u> (To Right) 8 meas. or until change is called	In basket formation all move to R.
<u>Volta</u> (Turn) 8 meas.	All drop hands, join R hands with partner and turn once around partner to place, as in an allemande R.
<u>Foje</u> (8 meas.)	Dos a dos with partner, except that both face center, and M passes in front of W with back toward her, and in back with face toward her. Repeat with Roda cheia, etc., in any combination.

d. = 72

Chamarita

Transcribed by H.F. Klusmire

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 3/4. The music is a transcription of a piece titled 'Chamarita' by H.F. Klusmire, with a tempo marking of 'd. = 72'. The score begins with a treble staff containing a melodic line and a bass staff with a steady accompaniment of chords. The melody moves through various intervals, including eighth and sixteenth notes, and rests. The bass line provides a harmonic foundation with consistent chordal patterns. The piece concludes with a final system that ends in a double bar line, with the initials 'HEK' written in the bottom right corner.

DORIS WALTZ.

One of the many "pattern" waltzes, this dance has sometimes been called the English Waltz.

Music Any waltz of moderate tempo, such as Mate's (Styrman's) Waltz, or Gomin Waltz.

Formation Start with couples in La Varsouviana Position.

Steps Waltz Balance*, Waltz*, Step-draw.

Music (3/4)	Pattern
Measure	I. <u>Waltz Balance and Cross Over</u> M is in back of W in La Varsouviana Position.
1 - 2	Both starting with wt. on R ft. balance fwd. on L ft. and balance in place on the R ft.
3 - 4	Both progress diagonally L, stepping on L ft. (ct. 1), draw R ft. to L ft. (ct. 2), and step on R ft. (ct. 3). Continuing in same direction step L (ct. 1) and draw R ft. to L leaving wt. on L ft. (cts. 2,3). Note: M passes W to his L side as they perform cross over step.
5 - 8	Repeat action of meas. 1-4 starting with R ft. and moving diagonally back to original position.
9 - 12	II. <u>R Hand Waltz Balance Facing Partner.</u> With wt. on R ft. drop L hands and W turns L under joined R hands, both taking a waltz balance step away on the L ft. Both waltz balance fwd. on the R ft. toward partner, away on the L ft., and toward partner on the R ft.
13 - 16	III. <u>Waltz</u> In closed waltz position, waltz 3 steps revolving clockwise in line of direction. The M turns W to her R on the 4th waltz step to assume original La Varsouviana Position.

EIDE RATAS (Spinning Wheel)
(Estonian)

Music

Record: Imperial 1004

Formation

Couples in a double circle facing counterclockwise in open position* (M's L hand is joined with W's R hand)

Steps

Running*, Waltz*, Leap-step-hop

Leap-step-hop: Leap on to the outside ft. (ct. 1) at the same time bending the body fwd. Step on the inside ft. (ct. 2); hop on the inside ft. (ct. 3). On cts. 2 and 3 the body is straightened.

*Description to be found in introduction.

Music 3/4	Pattern
Measure A 1 - 2 3 - 4 5 - 8 1 - 8 (Repeated)	I. <u>Leap-Step-Hop and Turning</u> Beginning with outside ft., take leap-step-hop pattern twice. (Danced in place) In closed position couples turn clockwise once around with 6 running steps. Repeat action of meas. 1-4. Repeat action of meas. 1-8.
B 9 10 11 -12 13 -14 15 -16 9 -16 (Repeated)	II. <u>Waltz Away and Return</u> Partners face each other with hands on own hips, M with back to center, W facing center. Beginning with the L ft. take 1 waltz step bwd. turning slightly to the L. Beginning with the R ft. take 1 waltz step bwd. turning slightly to the R. Repeat action of meas. 9-10. Partners run fwd. toward each other with 6 running steps. Hooking R elbows partners turn in place clockwise with 6 running steps. W end on the inside and M on the outside of circle. Repeat action of meas. 9-16 with partners hooking L elbows and finishing in original position.

This dance may be made progressive by having the M hook L elbows with the W on his R on meas. 15-16.

ESPAN
(Russian)

This dance was introduced to Chang's International Folk Dancers by Boris Abramson. The dance is a ballroom dance and is to be executed smoothly.

Music Kismet Record A-116. Note: There is a four measure introduction on this record.

Formation Couples in a circle. Partners facing at start; M stands with his back toward the center of the circle.

Steps Waltz*, Waltz Balance*, Step-Draw

Music (3/4)	Pattern
A Measure 1 - 2	I. <u>Partners Turn Individually</u> Each moving to his R, make one complete turn with two waltz steps.
3 - 4	Continue in same direction, making two draw steps with L (Step swd. or bwd. on R, cts. 1; draw L to close, cts. 2 & 3)
5 - 8	Repeat action of meas. 1-4, moving to L and returning to face partner.
9 - 10	II. <u>Balance Step</u> Partners face and join R hands, dance waltz-balance fwd. and back, starting with R.
11 - 12	Partners exchange places, W passing under M's R arm and turning counterclockwise.
13 - 16	Repeat action of meas. 9-12, returning to original places.
B 17 - 18	III. <u>Skater's Step</u> Partners in promenade (skater's) position, starting with outside ft., waltz fwd. for two meas. On the second waltz step, turn to face direction opposite from movement.
19 - 20	Partners take two step-draws, stepping bwd. with inside ft. (M's L) and drawing with outside ft. (M's R).
21 - 24	Repeat action of meas. 17-20, moving in opposite direction.
25	IV. <u>Cross-Hold and Waltz Balance</u> With hands joined in cross-hold position, partners do waltz-balance in place, M turning slightly to L and W to R.
26	Repeat action of meas. 25, M turning slightly to R and W to L.
27 - 28	Retaining cross-hold position, partners exchange places, moving counterclockwise around each other with two waltz steps.
29 - 32	Repeat action of meas. 25-28, returning to original places.

ESPAÑA

Transcribed for piano
by H.E. Klusmire

Vivo - MM d. = 72

Intro.

(1) (2)

(3) (4) (5) (6) (7) (8)

(9) (10) (11) (12) (13) (14)

(15) (16) (17) (18) (19) (20)

(21) (22) (23) (24) (25) (26)

(27) (28) (29) (30) (31) (32) (32)

WEN

FRENCH REEL
(Danish - Jutland)

This is a progressive longways dance for any number of couples. When danced by an odd number of couples, one couple is idle at alternate ends of the set each round of the dance. Odd and even numbered couples form minor sets and dance the dance through once before new minor sets are formed.

Music Record: His Master's Voice B2711
Piano: Burchenal, Elizabeth; Folk Dances of Denmark

Formation M and W form two lines facing each other. M are on the R as seen from the head of the line.

Steps Skipping* (two to a measure); Walking* (two to a measure); French Reel

Music (2/4)	Pattern
Measure	I. <u>Shake Hands</u>
A 1 - 2	No. 1 M turns to No. 2 W and shakes his R hand 4 times, while No. 1 W turns to No. 2 M and does the same.
3 - 4	Repeat action of meas. 1-2, shaking L hands four times.
5 - 8	Repeat action of meas. 1-4 with own partner.
	II. <u>Clap Hands and French Reel Steps</u>
B 9	Clap own hands (ct. 1) clap partner's R hand (ct. 2)
10	Clap own hands (ct. 1) clap partner's L hand (ct. 2)
11	Clap own hands (ct. 1) clap both hands of partner (ct. 2)
12	Clap own hands three times (cts. 1 and 2)
13 - 16	With hands on hips dance 4 French Reel steps in place while continuing to face partner. Start with L ft. <u>French Reel Step</u> : Swing R ft. in an arc forward, outward and backward and step directly behind supporting L ft. Immediately raise L ft. (ct. 1), take a small hop forward on R at the same time swinging the L forward, outward and backward (ct. and). Step with L directly behind the R and immediately raise R (ct. 2). Take a small hop forward on L at the same time swing the R (ct. and). In the <u>French Reel</u> the free ft. is swung in a larger arc than in the <u>Reel Step</u> . It is never very high.
	III. <u>Circle L and R</u>
B 9 - 12	Join hands in a circle of 4 (one odd and one even couple), start with an appel (stamp) on L ft. and take 8 skipping steps clockwise.
Repeat	
13 - 16	Reverse direction starting with an appel, and take 8 skipping steps counterclockwise. Drop back to places on last step.
	IV. <u>Half Chain</u>
C 17 - 18	With an appel on first step take 4 walking steps, joining R hands with partner, and passing R shoulders to change places.
19 - 20	Four walking steps, joining L hands with side partner (odd and even M and odd and even W), passing L shoulders to change places.
21 - 22	Four walking steps, joining R hands with own partner, passing R shoulders to change places. Couples have now progressed.
23 - 24	Four small walking steps backward, moving away from partner.
	V. <u>Arches</u>
C 17 - 20	The same odd and even couples on the M's side form an arch by joining inside hands. W join inside hands keeping them low. With eight walking steps forward (appel on first step), M and W exchange places, W passing under arch.
21 - 24	After releasing hands, facing about, and joining other hands with same person, repeat action of meas. 17-20, with W forming arch, and M passing under arch as all dancers return to own side. Odd numbered couples now form new minor sets with even numbered couples directly below them and the dance continues to be repeated. Where there are an even number of couples in the long set, the top and bottom couples are idle during this round.

LACES AND GRACES
(American)

There is reason to believe that Laces and Graces was originally an English ballroom dance. It has undergone modifications in the American social environment resulting in this present form which is popular in the West.

Music Record: Imperial Record 1006-B. This record should be played more slowly.
 Music: Sheet Music, "Laces and Graces," Witmark and Sons, N. Y.

Formation Couples in a circle, facing counterclockwise, inside hands joined.

Steps Pivot, Step-swing, Slide, Two-step

<u>Music (6/8)</u>		<u>Pattern</u>
		<u>I. Point, Pivot and Slide</u>
A	Measure 1	Each start with outside ft., point fwd., point swd.
	2	Step bwd. on outside ft., and pivot once around. (Pivot on L for M and R for W). Partners turn out, or away from each other, on pivot. At end of pivot partners are facing each other with both hands joined.
	3	Step-swing: M steps on R and swings L across in front; W steps on L and swings R across in front.
	4	Repeat step-swing in opposite direction.
	5 - 6	Still facing and holding both hands, partners take 4 sliding steps to M's R and W's L.
	7 - 8	Couples face in line of direction, inside hands joined, walk 4 steps fwd., starting on outside ft.
	9 - 16	Repeat action of meas. 1-8.
		<u>II. Two-Step</u>
B	1 - 8	Partners standing face to face, inside hands joined, two-step swd. in line of direction (meas. 1); swinging inside hands fwd. two-step fwd. with partner back to back (meas. 2). Continue two-step, face-to-face and back-to-back, for eight steps in all.
	9 - 16	Take ballroom position and two-step or polka, partners turning clockwise as they progress in the line of direction. On the last two measures M turns W under his R arm so that at the <u>end</u> of the last measure partners are side-by-side, with inside hands joined, ready to repeat Fig. I.

SCHOTTIS
(Mexican Miner's Schottis)

This is a typical dance of the mining people in the central region of Mexico (The State of Zacatecas). This particular form was observed in 1944 and was performed at parties and family groups. It is a popular country dance and the costumes are of the simple "ranchero" type. -- Avis Landis

Music Record: Victor 25-1057B (Alice y San Diego)
 Bluebird B-3173-B (Alice y San Diego)
 Bluebird 3192B (El Jilquero)
 Piano: El Barretero (Arranged by Plutarco, J. Barreiro)

Formation Couples in large circle, facing in line of direction.

Steps Modified Schottische Step (see below), Step-hops.

Music (4/4)	Pattern
Measure	I. <u>Schottische and W Turn</u> (Directions are for M; W steps with opposite ft.)
A 1 - 4	Partners face each other, hands joined and held at about chest height, with arms extended to sides, elbows slightly bent. Partners move first to M's L, with one schottische step, repeat back to R, then L, then R (4 schottische steps in all). The schottische step in this dance is done as follows: Turning slightly to L and moving L; lift L ft. about 6 in. above floor (up beat) and step flat on L with accent (ct. 1,) step R slightly ahead of L (ct. 2), step L ahead of R (ct. 3), hop on L and turn hips to prepare for movement to R (ct. 4). Knees are slightly bent during this action. Steps are fairly short, so that space covered is small. Partner's shoulders remain almost parallel, but hips are turned to L. The action is similar for the schottische step moving to R. The body is inclined slightly in the direction of movement. In effect, in this step and certain other figures, the W leads by giving a strong pull with the leading hand.
5 - 8	M releases W's R hand, but continues to face his partner; M does 6 step-hops progressing slowly fwd., while W does 6 step-hops, turning once to her L under M's R arm; both finish facing each other with one further step and two stamps in place (for M; step L, stamp R, stamp L and hold. The step-stamp takes the last measure.) (W watches partner as she turns).
9 - 16	Repeat action of meas. 1-8. <u>Note:</u> Start to M's L.
B 1 - 2	II. <u>Schottische Wheel</u> Partners face, approximately in line of direction, M's R and W's L hand joined. W takes one schottische step diagonally outward to her R away from M, so that arms are fully extended at end of step; M does small schottische step in place. With a strong pull, M pulls W back to a position in front of him; M does small schottische in place and W does a vigorous schottische and covers considerable space. M makes a one-quarter turn during this action and the step is finished with partners side by side facing toward the center of the large circle.
3 - 4	W schottisches away and back so that another quarter-turn is made and at the end of meas. 4 the couple is facing opposite to the line of direction.
5 - 8	The action of meas. 1 and 2 are repeated two more times, the couple making a quarter-turn each time. At the end of meas. 8, the couple is again facing in the line of direction.
9 - 16	Repeat action of meas. 1-8. <u>Note:</u> In this figure the M acts as the hub and the W dances out as if along the spokes of a wheel. W swings her skirt with R hand during this step.
A 1 - 16	III. <u>Random Schottische</u> Partners face each other, join both hands and do 16 schottische steps

SCHOTTIS (con't.)

Music (4/4)	Pattern
Measure	
	of same basic form as given in meas. 1 and 2 of Fig. 1, except the action is freer and less restrained. In fairly small groups the couples move at random, taking care to finish so that couples are again in place in large circle with M on inside with back to center. In large groups, to prevent confusion, the following pattern is suggested: Schottische fwd. and back so that the direction of movement is rotated about one-quarter turn after each schottische step.
	<u>IV. Alternating Dishrag Turn</u>
B 1 - 4	Partners face each other with hands joined and held extended in an arch above heads. Starting with his L ft., the M makes a dishrag turn to his L with 4 step-hops while the W does 4 step-hops in place, starting with the R. (The W leads the M into his turn at the same time watching the M and dancing in place.) As M completes his 4 step-hops he looks over his L shoulder and begins to turn the W with a dishrag turn to her R. Now the W turns while doing step-hops; R, L, R, L, and the M dances in place with 4 step-hops; L, R, L, R. (The M now watches the W as she turns.) This step is flirtatious and partners continue to look at each other as they perform the dishrag turn. <u>Note:</u> The dancers progress fwd. in the line of direction in doing this pattern.
5 - 16	Repeat action 3 more times (4 patterns in all).
	<u>V. Random Schottische</u>
A 1 - 16	Repeat as in Fig. III meas. 1-16.
	<u>VI. Alternating Dishrag Turn</u>
B 1 - 16	Repeat alternating dishrag turn as in Fig. IV.
	<u>VII. Coquette Step-hops (La Coqueta)</u>
	Partners face each other, M with back to center, hands clasped in back, W holding skirt.
A 1 - 2	Starting M's L, W's R, partners take 2 step-hops away from each other and continuing to move away stamp (L, R, L and hold for 1 ct. for M; and R, L, R, and hold 1 ct. for W.) <u>Note:</u> W holds skirts with hands extended to side and shakes skirts in Mexican manner on the stamp and hold.)
3 - 4	Repeat above action toward partner back to place (M moving away from center, W towards center.) Start with L ft. for M and R ft. for W.
5 - 8	Repeat all of above action.
	<u>VIII. Random Schottische</u>
A 9 - 16	Repeat random schottische (8 schottisches only) as in Fig. III and end with accent on last schottische (M's L and W's R.)
	<u>Note:</u> When the entire dance is repeated, modifications are sometimes introduced in certain of the figures.
	<u>Fig. I</u> Four running schottisches are used, with couples in open position, M placing L hand in back and W holding skirt in R hand (4 meas.), then in ballroom position couples take 8 step-hops turning while progressing and awaying from side to side in a rollicking manner (4 meas.). Repeat the action for 8 meas. In the running schottische a sharp forward bend is taken at the beginning of each schottische step.
	<u>Fig. III</u> Variation is similar as variation for Fig. I in position and in use of running schottische. In the 8 step-hops W turns twice under the M's R arm.

ROAD TO THE ISLES
(Scottish)

In tracing the origin of this dance, Mr. Phil Aldrich has found that the music stems from an old Scottish pipe tune. It is presumed that the dance is relatively modern; and in pattern is similar to the Scottish Douglas Schottische.

Music Record: Imperial 1005A
Piano: Adventures in Song: Methodist Publishing Company,
 McAllister St., San Francisco.

Formation Couples in a double circle facing counterclockwise in
Varsouvienne position.

Steps Schottische*

Music (2/4)	Pattern
Measure 1 2 - 3	I. <u>Point, Step, Step, Step</u> Point L toe fwd. slightly to the L and hold. Take 3 steps starting with the L ft., as follows: L ft. slightly in back of R ft. (ct. 1) R ft. to R (ct. 2) L ft. fwd. in front of R ft. (ct. 1) and hold (ct. 2).
4 5 - 6	Point R toe fwd. and slightly to R and hold. Take 3 steps, starting with R ft., as follows: R ft. slightly in back of L ft. (ct. 1) L ft. to L (ct. 2) R ft. fwd. in front of L (ct. 1) and hold (ct. 2).
7	Point L toe fwd. and hold.
8	Place L toe back and hold.
	II. <u>Schottische</u>
9 - 10	Schottische fwd. slightly to the L, beginning on the L ft.
11 - 12	Schottische fwd. slightly to the R, beginning on the R ft. On hop (ct. 2 of meas. 12) half turn to the R, facing in opposite direction. Hands remain joined.
13 - 14	Schottische beginning on L ft. On hop, half turn to L, facing original direction.
15 - 16	Step in place R, L, R, hold.

SPANISH CIRCLE (Waltz)
(American)

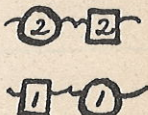
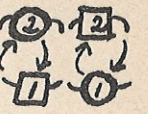
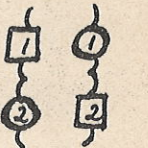
This is an old ballroom dance. Books written in the nineteenth century on the ballroom dances of the day refer to it as Spanish Dance.

Music Any well-phrased waltz, in moderate tempo.

References 22, 141

Formation Two couples form a set. The sets form a large circle, with the No. 1 couple facing clockwise, and the No. 2 couple facing counterclockwise around the circle.

Steps Waltz*, Waltz Balance, Lift.

Music (3/4)	Pattern	Action
Measure	<u>I. Balance and Change Partners</u>	
1 - 2	Couples stand side by side with inside hands joined. Each starting on outside ft., balance fwd. and bwd. (Arms are swung fwd. and bwd. with each step.)	Start Meas. 1 
3 - 4	With two waltz steps exchange partners. The M takes opposite W's L hand with his R, taking her to a new position in the set. Couples are now facing inside and outside of large circle. <u>Note:</u> The W may turn under the M's R arm.	Start Meas. 3 
5 - 6	Repeat action of meas. 1-2.	Start Meas. 5 
7 - 8	Repeat action of meas. 3-4. Original couples have now progressed 1/2 of the way around the set.	
9 - 16	Repeat action of meas. 1-8. Original couples are now in initial positions.	
	<u>II. Star, Couples Waltz and Progress</u>	
17 - 20	Join R hands, forming star, and waltz clockwise four waltz steps.	Start Meas. 17 
21 - 24	Return with L hand star counterclockwise four waltz steps.	
25 - 32	In closed position couples waltz 1-1/2 times around the opposite couple. <u>Note:</u> Waltz should be preceded by a lift, which is done by the M taking a short step bwd. on his L and the W fwd. on her R (ct. 1) then lift on the ball of the ft. (cts. 2,3).	

SPANISH WALTZ
(American)

Music Record: Estudiantina Waltz, Victor 35798B
 Piano: Estudiantina, Emil Waldteufel, op. 191
 See Ref. Section 100 B, 171

References See Ref. 100 B, 171 (giving other interesting versions)

Formation Couples in open or closed waltz position, facing counterclockwise around circle--M's back to center.

Steps Step-draw, Closed Waltz*, Waltz Balance*

Steps described are for the M. W's step is the same with opposite ft.

Music (3/4)	Pattern
Measure	
1 - 2	Waltz balance fwd. in the line of direction, beginning on L ft. and balance back to place on the R ft.
3 - 4	Repeat action of meas. 1-2.
5	In open position step fwd. with L ft. (ct. 1) and swing R ft. fwd. with a bent knee (ct. 2,3)
6	Starting with R ft. run fwd. R, L, R.
7 - 8	Balance fwd. and back as in meas. 1-2.
9	In closed position, step fwd. with L ft. in line of direction (ct. 1), close R ft. to L ft. (ct. 2), place wt. on R ft. (ct. 3).
10	Repeat action of meas. 9, except do not shift wt. to R ft. at end of this meas.
11 - 12	Repeat action of meas. 9-10 in opposite direction, starting with the R ft.
13 - 16	In closed waltz position dance 4 waltz steps revolving clockwise and progressing in the line of direction.

SWEDISH MASQUERADE
(Danish)

Music Record: His Master's Voice B2711
 Piano: Singing Games and Folk Dances; John C. Campbell
 Folk School, Brasstown, N. C.

Formation Couples in double circle formation facing counterclockwise.
 M inside of circle R arm linked with partner's L arm.

Steps Walking* (four to a measure); Tyrolian Waltz (one to a measure);
 Tyroler Hopsa Step*; Hopsa Step*; Waltz*

Music (4/4)	Pattern
Measure	I. <u>Promenade</u>
A 1 - 4	Starting with outside feet, partners take 16 walking steps counterclockwise; turn toward each other to face in opposite direction on the last 2 steps.
5 - 8	Repeat action of meas. 1-4 in opposite direction (clockwise).
	II. <u>Tyrolian Waltz</u>
B 9 -12	Facing counterclockwise with inside hands joined (M's L hand at L arm hole of vest; W's R hand on hip) dance 4 Tyrolian Waltz Steps in line of direction.
	Tyrolian Waltz as taught by Signe Bertelsen of Denmark: Step swd. away from partner (ct. 1), step with inside ft. in front of outside ft., rising on toes (ct. 2) close with outside ft. (ct. 3); joined hands swing slightly fwd. Repeat action starting with inside ft., arms swing slightly bwd.
13 -16	In closed waltz position dance 4 waltz steps turning and progressing counterclockwise.
9 -16	Repeat action of meas. 9-16.
Repeat	
	III. <u>Tyroler Hopsa and Hopsa Steps</u>
C 17 -20	With inside hands joined dance 4 Tyroler Hopsa steps starting with outside ft., and moving counterclockwise.
21 -24	In closed dance position continue in same direction with 4 Hopsa steps turning with partner.
17 -24	Repeat action of meas. 17-24.
Repeat	

MEGGIS DANCE (Vay-gis)
(Swiss)

Music "Meggis Song"--see accompanying music. In various versions of the dance, an "interlude" of two measures is played after each chorus, during which couples take position for next figure.

References The version given here is based on one taught by Mr. Bernard Frank, leader of a folk dance group in Washington, D. C. The following references give other versions.
Fox, Grace I; Folk Dancing in High School and College, A. S. Barnes, N. Y., 1944, p. 67
Ref. 3, p. 38, "Swiss Polka."

Formation Couples in a circle, partners standing side by side, facing counter-clockwise, in open position.

Steps Heel-toe Polka*, Schottische*, Step-hop*, Three-step Turn*

Music (2/4)	Pattern
Measure	I. <u>Heel-Toe Polka</u>
A 1 - 2	Starting on outside ft., partners progress fwd. with one heel-toe polka.
3 - 4	Repeat heel-toe polka step, beginning on inside ft.
5 - 8	Repeat action of meas. 1-4. Chorus
B 9	Partners both facing fwd. in line of direction of large circle, moving diagonally fwd. away from each other (M to L, W to R), partners take one complete schottische step, with hands on hips.
10	Moving diagonally fwd., returning to partner, partners take one complete schottische step.
11 - 12	In shoulder-waist position, turn together clockwise with 4 step-hops.
13 - 16	Repeat action of meas. 9-12.
A 1 - 2	II. <u>Heel-toe Polka in Small Circle</u> Facing each other and holding R hands, partners move around each other in small circle with one heel-toe polka, each starting with L ft.
3 - 4	Continue, starting with R ft.
5 - 8	Repeat action of meas. 1-4. In this figure couples make one complete turn, and end in original places. Chorus
B 9 - 16	Same as above.
A 1 - 2	III. <u>Step, Point and Polka, Side by Side</u> Partners assume "skating" position (similar to promenade position, except M has R arm under W L arm). Both step on R ft.; point L toe in front of R.
3 - 4	Step on L ft.; point R toe in front of L.
5 - 8	Starting with hop on L ft., both partners take 2 polka steps fwd. Repeat action of meas. 1-4. Chorus
B 9 - 16	Same as above.
A 1 - 4	IV. <u>Step, Point and Polka in Small Circle.</u> Facing each other and holding R hands, partners step on R, point L in front of R; then step on L, point R in front of L, then take 2 polka steps, starting with hop on L, moving around each other in a small circle.
5 - 8	Repeat action of meas. 1-4. In this figure, couples make one complete turn around each other and end in original places. Chorus
B 9 - 16	Same as above.
A 1 - 2	V. <u>Three-step Turn</u> Partners face, holding inside hands high and having outside hands on hips. Partners make a three-step turn, turning away from each other, and both moving counterclockwise around the large circle. On last ct. of meas. 2, partners join hands (M L and W R), M brings ft. together and bows, while W makes curtsy, touching L in back of R.
3 - 4	Repeat action of meas. 1-2 in reverse direction.
5 - 8	Repeat action of meas. 1-4. Chorus
B 9 - 16	Same as above. On last meas. (16), M lifts W in air.

Note: This may be made a progressive dance by having M move fwd. to next W ahead at the end of each chorus, or at the end of the dance.

WEGGIS DANCE (Vay-gis)
(Swiss)

This is a composed dance made up of characteristic Swiss folk dance patterns. Several versions are danced in this country. The following version, introduced by the Garfield Folk Dancers, differs in a few respects from the description published earlier. References for other versions have previously been cited.

Music Record: Imperial "Weggis Dance"
Piano: As previously published.
The interlude is played before each figure during which dancers assume position for next figure.

Formation Couples in a circle in promenade position (skaters'), facing counterclockwise.

Steps Polka*, Schottische*, Step-hop*, Three-step-turn*

Music (2/4)		Pattern
	Measure	
A	1 - 2	I. <u>Heel, Toe, and Polka</u> Placing L heel diagonally fwd. (ct. 1), touch L toe in front of R ft. (ct. 2), and polka diagonally fwd. L starting with L ft.
	3 - 4	Repeat action of meas. 1-2 starting with R ft. and moving diagonally fwd. R.
	5 - 8	Repeat action of meas. 1-4.
B		<u>Chorus</u>
	9	With hands on hips partners take one schottische step moving away from each other diagonally fwd.
	10	Return to partner, moving diagonally fwd. with one schottische step.
	11 - 12	In shoulder-waist position turn together clockwise with 4 step-hops.
	13 - 16	Repeat action of meas. 9-12 with M moving fwd. to take the W ahead for his new partner.
		<u>Interlude</u>
A		II. <u>To the Center and Back</u> Partners join hands, inside arms outstretched (M L, W R) pointing down toward center. Outside arms slightly bent and held high.
	1 - 2	Starting with outside ft. take the heel, toe, and polka step as in meas. 1-2, Figure I toward center of circle.
	3 - 4	Keeping hands joined quickly reverse arm position and repeat heel, toe, and polka step toward outside of circle.
B	5 - 8	Repeat action of meas. 1-4.
	9 - 16	<u>Chorus</u> (Same as above)
		<u>Interlude</u>
A		III. <u>Step, Point and Polka, side by side</u> Taking promenade position, step on L ft. to the L (ct. 1), swing R ft. across in front of L touching floor.
	1	Repeat action of meas. 1 to the R.
	2	Starting with L ft. take 2 polka steps fwd.
B	3 - 4	Repeat action of meas. 1-4.
	5 - 8	Repeat action of meas. 1-4.
	9 - 16	<u>Chorus</u> (same as above)
		<u>Interlude</u>
A		IV. <u>Step, Point and Polka, in small circle</u> Partners facing each other (M's back to center R hands held high) repeat action of figure III (Step, Point and Polka).
	1 - 8	In this figure, couples make one complete turn around each other and end in original places.
		<u>Chorus</u> (same as above)
B	9 - 16	<u>Interlude</u>
		V. <u>Three-Step Turn</u> Facing partner holding inside hands shoulder height and placing outside hands on hips, partners make a three-step turn, turning away from each other, both moving counterclockwise around the large circle. On last ct. of meas. 2, partners join hands (M L and WR), M brings ft. together and bows, while W makes curtsy, touching L in back of R.
	1 - 2	Repeat action of meas. 1-2 in reverse direction.
B	3 - 4	Repeat action of meas. 1-4.
	5 - 8	Repeat action of meas. 1-4.
	9 - 16	<u>Chorus</u> (same as above) On last meas. (16) M lifts W in air.

Note: This is a progressive dance and the M moves fwd. to the next W ahead at the end of each chorus.

WEGGIS SONG

Handwritten musical score for "WEGGIS SONG". The score is written on five systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 2/4. The music is numbered 1 through 16. Section A is marked with a circled 'A' at measure 1. Section B is marked with a circled 'B' at measure 9. An "Interlude" is marked above measure 16. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chordal accompaniment in the bass line.

① 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Interlude

WOODEN SHOES
(Lithuanian)

This delightful yet simple Lithuanian dance is one of the oldest dances in the Federation repertoire and was introduced by members of the Lithuanian colony of San Francisco.

Similar patterns in music and dance arrangement are found in the Bohemian Strašák, Italian La Vinca and Lithuanian Klumpakojis.

Music

Records: Imperial Record 1007A--Wooden Shoes
Columbia Record 16082F--Polka Klumpakojis
Piano: Strašak⁽⁵⁾ (repeats in music must be rearranged)

Formation

Couples in double circle formation facing counterclockwise.
Inside hands joined shoulder height, outside hands on hips.

Steps

Walking⁽¹⁾, Polka⁽²⁶⁾

Music (2/4)	Pattern
Measure	I. <u>Walking Step</u>
A 1 - 4	Beginning with outside ft. walk fwd. 8 steps in line of direction.
5 - 8	Turning inward toward partner, join other hands and walk 8 steps in opposite direction.
9 - 12	Facing partner, join R hands, shoulder height, and walk 8 steps turning with partner in a small circle.
13 - 16	Join L hands and repeat above action in opposite direction.
	II. <u>Stamp and Clap</u>
B 1 - 2	Placing hands on hips face partner. Hold for 4 cts.
3 - 4	Stamp R, L, R, hold.
5 - 6	Repeat hold as in meas. 1-2.
7 - 8	Clap own hands 3 times and hold 1 ct.
9 - 10	Placing R elbow in palm of L hand shake R forefinger at partner 3 times and hold 1 ct.
11 - 12	Repeat action of 9-10 shaking L forefinger.
13 - 14	Swinging R hand as if to strike partner, W takes a pivot ⁽⁴⁸⁾ turn to L on L ft. At the same time the M drops to a squat position.
15 - 16	M returns to standing position while W stands in place.
1 - 16	Repeat action of meas. 1-16 with M's and W's action reversed in meas. 13-16.
(Repeated)	
	III. <u>Polka</u>
C (Same as A music)	Taking Varsouviana Position ⁽⁵⁾ polka fwd. counterclockwise around the circle.
1 - 16	Both start with L ft.