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Folk Dances And Games

Caroline Crawford

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I SENT A LETTER TO MY LOVE

Arthur J. Elsley

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FOLK DANCES AND GAMES

BY

CAROLINE CRAWFORD

TEACHERS COLLEGE, NEW YORK CITY

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1908

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PUBLISHERS' NOTE.

Professor Frederick Peterson of Columbia University, well known as a nerve specialist writes: "The dance seems to fulfill every requisite of an ideal exercise — the practical use of all the muscles, the acme of pleasurable emotion, and the satisfaction of the esthetic sense."

This is true of the folk dances. They are the ideal *natural* form of exercise. Moreover, they are simple, pretty and enjoyable and give body control as nothing else does.

The need of the many good things derived from this form of physical exercise has existed for many years. With the recognition of the need, there has come a demand for an authoritative hand-book prepared with particular reference to the schools. There has been no such book in existence in the English language. The present book was prepared to supply that need.

Miss Crawford, the author, has made a special study of folk dancing for many years. She taught the subject to teachers at Chicago University and now has charge of the same work at Teachers College in Columbia University. Her students have gone out to summer schools to spread the good work. All this has intensified the call for such a book as this, which the publishers issue in the hope that it will serve to enrich the lives of the children whose welfare and happiness were kept in mind in the preparation of it.

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MEANING OF THE DANCE.

Only a few years ago the dance was used in the gymnasium simply as a means of exercise. Beyond this it was not seen to have any place in the school. But as soon as the dance was studied in primitive life, and its function and relation to the other factors of life were discovered, it was seen to have a significance far beyond its first use in the school.

To appreciate the meaning of the dance, it is necessary to understand the part that gesture, as a language, has played in the development of the race. Until very recent times we thought of the alphabet as the starting point for language, and did not look for an earlier mode of expression. Now we realize that there is another language, made up of imitative movements, which precedes verbal speech. Man communicated with his fellow beings long before he chose certain arbitrary words as signs of his actions. These more elemental signs are what interest us when we attempt to understand the dance, for the dance is but the expression of a mood; or a story told through the medium of pantomimic action.

This expression in pantomime is as varied as man's interests and actions. Many dances are dramas representing common occurrences of daily life. The love plays, the stories and characterizations of animals, the occupations, games, and even the gay joyful moods which are engendered by a happy gathering on the village green, are subjects found again and again in the dances of the folk.

We find in the war dance the excited telling of the advance toward the enemy, the struggle with, and the conquest over him. Whether this be the pyrrhic dance of the ancient Greeks, or the sword dance seen in recent times in Scandinavia, matters little. The form may vary, but the plot remains the same. Among the Indians such a dance is a part of the religious ceremony which is performed before the battle, to insure the success of the enterprise. The English Morris is a descendant of this type of dance. The triumphant battle march is closely associated with the earlier war dance. There is a story in Brittany of two armies that were marching toward each other prepared for battle. As they approached, both armies were singing King Arthur's battle march. The two peoples had been separated for seven hundred years, but they were yet brothers.

The forms of the love dances are as varied as the love songs of our times. Some tell the story of successful pursuit and capture, others are pathetic pantomimes representing the misfortune of unrequited love. In southern Europe not a few of the most beautiful dances represent the whole gamut of emotional expression in the love story. "The Little Cloth" is very closely allied to the more highly developed love pantomime. The waltz, in its several forms, is the dance expression of this type.

The religious dance was often the dramatization of the life or work of the god. The procession to the sacrificial altar is most solemn and reverent. The stately old pavan has the same melody as one of our most impressive church processionals of to-day. Undoubtedly many of the old dances which to us express simply a joyous or a solemn mood were originally a part of the ritual of these earlier religions.

One seeing the great Echternach procession for the first time, some spring morning, would probably think many folk out for a happy, gay time on a fair day. The dance, which consists of jumping forward, sideward and backward, is symbolic of the triumph of summer over winter. Afterward the Christian church applied the nature symbolism to the triumph of Christianity over pagan darkness, the two jumps forward with the jump backward typifying the final triumph of the powers of light.

The "Minet" is an old form of giving the right hand of fellowship. The people in unity of thought and act pray for the blessings of heaven as they join hands and move together.

The common events of the daily life are subjects for many dances. "Gossiping Ella" is a pungent little drama. "Bounding Heart" suggests in its title the glad, wild form of the dance. "The Drake" is a story which all country people would know. "The Gardener" is a very humorous bit, for the slipping of one line under the other is the telling part of the dance. "The Dumpy One" explains itself even among sophisticated people. "Gustaf's Skôl" is a dance which would be found among people who are subject to a monarch.

There is a beautiful myth connected with the "Vintage Dance." The Spirit of Vegetation which has watched over and cared for the fruit during all the time of its growth, fled before the eager harvesters as they picked the grapes. It was finally caught in the last of the fruit plucked from the vines. When the harvest was nearly over, all the people might be seen running about searching for yet another bunch of grapes. Finally, with great rejoicing and shouting, they carried down from the hillside the Fruit Spirit embodied in the last of the harvest. Placing this favored bunch in their midst, they danced out the story of the first awakening of the Spirit in the spring with the turning and tilling of the soil, and the recovery of the life of the summer amid the fruit of the vines. With the greatest joy they dance, now that the harvest is over. The wine from this fruit is sacredly cherished until the following spring, when it is poured on the ground to renew the life of the land.

The occupation dances which we find among all peoples are instances of the citing of the familiar experiences of life. When all the people gather on the village green in the evening, — the shoemaker, the butcher, the wheelwright,— each, as he dances, expresses in pantomime some action or incident of his day's history. During the fourteenth and fifteenth centuries, the various guilds had public processionals and dances which were given on stated occasions. Böhme says of one of these celebrations, "The knife-makers had a sword dance, the coopers had their hoop dance, and the cloth-makers a flag dance." Remnants of these dances still exist among the folk.

The ballads that have come down to us, the legends of Dietrich and of Siegfried, were all originally choral dances, sung either by the circling chorus, or by solo and chorus. The refrain of the ballad still shows the choral structure. "Sigurdsvaket" illustrates the manner in which the legend of Siegfried is told in the Faroe Islands.

Fragments of many of the old dramas have been handed down in the games of children. Some of these are portions of the ritual of the summer and winter ceremonies, others were originally dramatic representations of the myths and legends. "Sleeping Beauty" is a primitive drama of the spring myth. The old German bridge game and "London Bridge" have a very ancient mythological foundation. There are many games which are remnants of courting and marriage customs. Several, like "Three Dukes A-Riding," suggest marriage by capture. The ritual of tree worship, belief in witches, the dread power of the were-wolf, funeral rites and village customs, which were

a part of the sacrificial ceremonies to the various spirits and powers, are some of the suggested origins of the games which have been preserved.

"Fox and Geese" is an interesting type of the early dramatic form where musical expression, action and spoken dialogue are all found together.

Three forms stand out prominently in the early dance-dramas — the processional, the ronde and the line dance. Types of the first still linger in the solemn church processional to the sacrificial altar, in funeral and wedding processionals, in the battle marches and in the stately Polonaise.

The ronde was the common form for the expression of ceremonial moods and stories. When any event produced either a sad or a joyous mood, we find that the people danced together; the particular significance of the ronde was the sympathetic unity of the players. The mood or story which they represented was one of communal interest and origin. The leader of this chorus became the bard of a later time.

The line dance was used to express some degree of contest. It might be a love dance representing the pursuit and capture of the maiden; or the Morris dances telling the struggle between summer and winter; or the form might be a ballad, chanted and danced by two advancing and retreating choruses. Here the contest was represented by means of question and answer. In many of the old folk dramas we find these three forms — the processional becomes a ronde or love dance according to the ideas expressed by the dancing throng.

We have thought walking, running, skipping, hopping, leaping and whirling such common every day occurrences in the child's happy life, that we have failed to observe how the child-like mind constantly expresses various states and degrees of feeling and thought through these movements. They are as much a part of gesture language as the movements of the hands and arms, and in the early dances were much more prominent.

"Hopp Morr Annika" is a good illustration of the evolution of a gay happy mood for walking and skipping, through emphatic clapping and stamping to the whirling climax.

The expression of grief in the young is often overcome by the reaction from the individual's opportunity for self-expression, as in "Lott' Ist Tod." When the act and the mood are so intense that they become inseparably connected in the mind then we find the more definite imitative pantomime in the drama. The dance passes on into other forms of expression when, in the mind of the actor, it becomes inadequate as a means of interpretation and expression.

FINNISH DANCES

FINNISH DANCES.

ÅLANDS FLICKA.

(THE GIRL OF ÅLANDS.)

The dance is similar to the Swedish "Bleking." The music is particularly interesting, as an illustration of the evolution of melodic form.

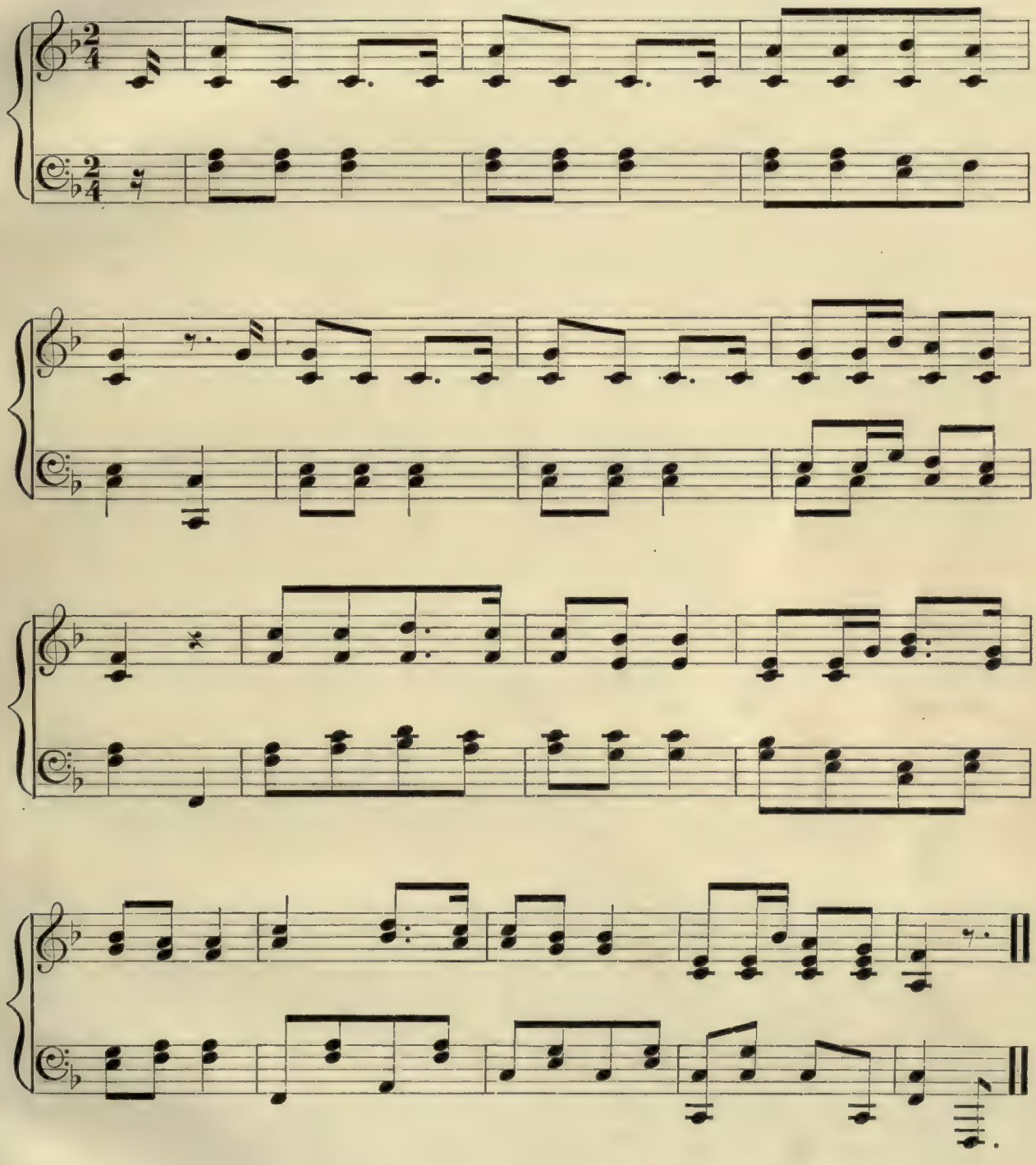
PART I.

The formation and movements are the same as in the Bleking, except in the fourth measure. The dancers spring and change feet only once during that measure.

PART II.

The players polka during this part of the dance, springing very high on the first beat of the measure. They dance around the circle in the same manner as in the "Bleking," and at the eighth measure swing into place for the first part.

ÅLANDS FLICKA.



SKVALLER-ULLA.

(GOSSIPING ELLA.)

This reel is full of life and vitality. The movements are executed with great abandon. It represents the little child's boisterous spirit, combined with the weight of the adult. Such a dance as this one might follow any exciting event which has happened to come into the lives of a group of people who normally express themselves through such elemental movements.

The dancers form in two lines facing toward each other, with arms akimbo.

1 1 1 1 1 1
2 2 2 2 2 2

PART I.

All begin at once. Hop on the right foot and at the same time strike the toe of the left to the floor, turning the toe inward by a very free rotation from the hip-joint (first beat); hop again on the right foot and strike the heel of the left foot to the floor. The toe raised and turned outward (second beat, measure one.)

Spring from the right to the left foot, and strike the toe of the right foot to the floor, turning the toe inward, as above (first beat); hop again on the left foot and strike the heel of the right to the floor with the toe lifted, and turned outward (second beat, measure two).

Spring to the right foot and continue as in the first measure (measure three).

Spring to the left foot and continue as in the second measure (measure four).

Repeat as above (measures five to eight).

PART II.

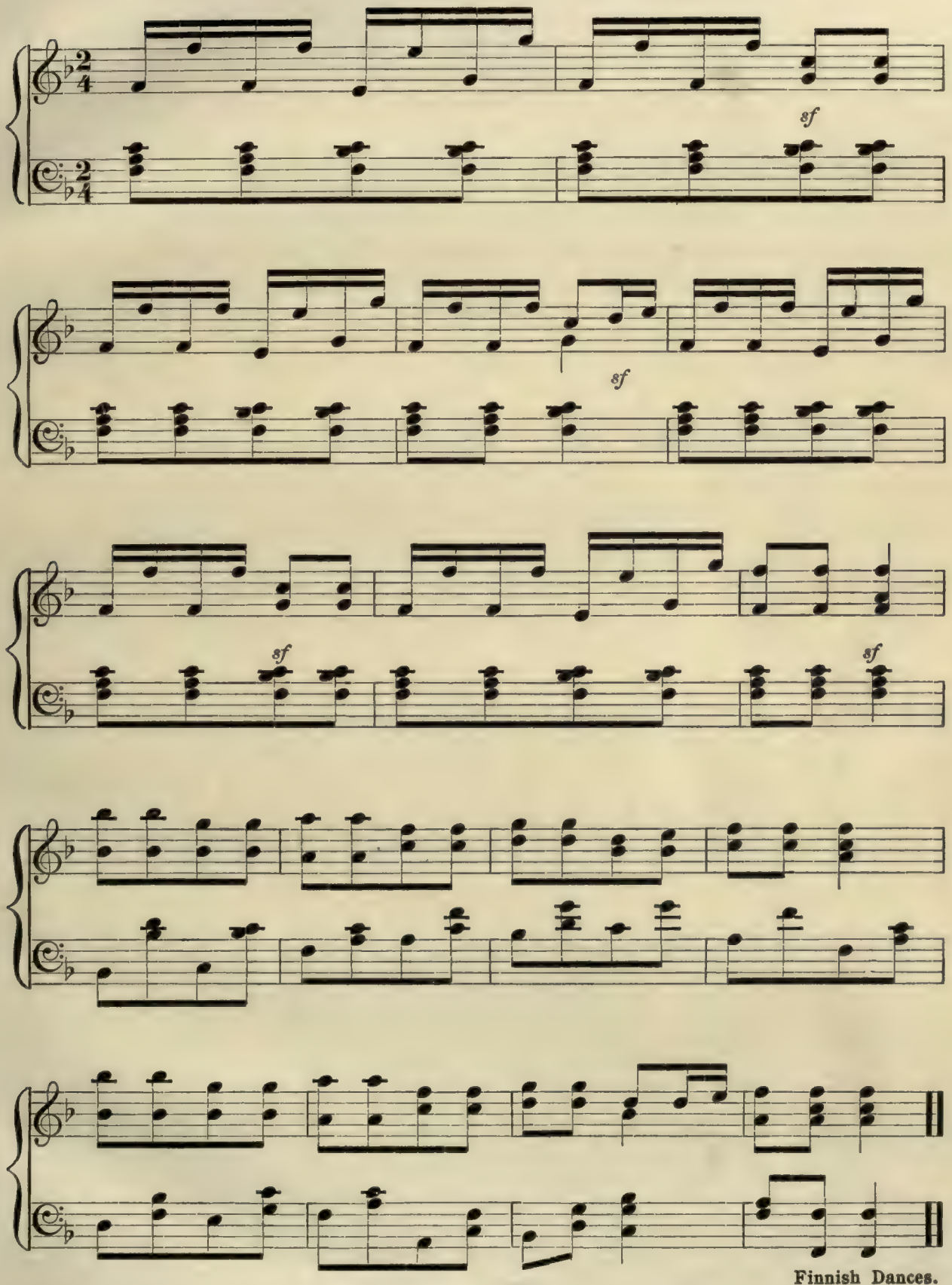
All step forward with the left foot (first beat), stamp with the right foot (second beat, measure one).

Step backward with the right foot (first beat), stamp with the left foot (second beat, measure two).

Start with the left foot and cross over to the opposite side with four walking steps. In changing places the dancers pass back to back with the one standing opposite. The first two steps are forward (measure three), the second two turning half way around (measure four).

Repeat the above (measures five to eight). This brings the dancers back to the starting-point in the line. The dance repeated at pleasure.

SKVALLER-ULLA.

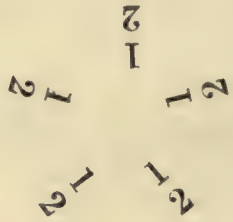


SJALASKUTTAN.

(BOUNDING HEART.)

The dance is very youthful in its mode of expression. Except in some men's dances, we rarely find such excited movement without any attempt at expression through finer muscles in some part of the dance.

The players form in a double circle facing toward each other. All place arms akimbo.



Both slide forward, Number One with the left, Number Two with the right foot, (first beat); bring the other foot up to the rear of the forward foot, change weight, flinging the forward foot in air (second beat). Hop on the rear foot, swinging the forward foot behind the rear (third beat, measure one). Repeat the step (measures two and three).

Step forward with the forward foot, (first beat); jump and turn back to back, both facing outward (second and third beats, measure four).

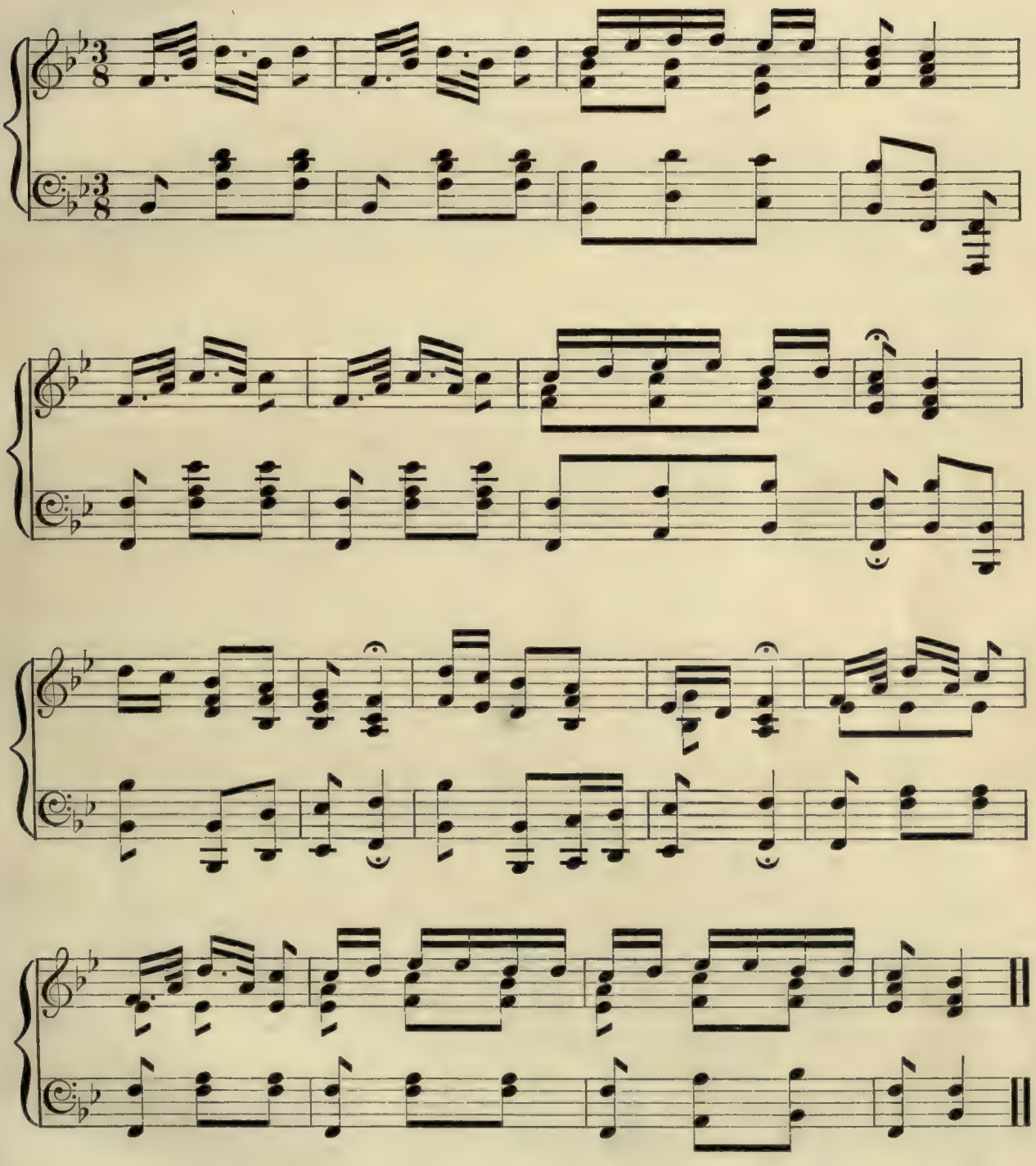
Repeat the above, starting with the forward foot, Number One with the right, Number Two with the left foot, and turning face to face at the jump on the eighth measure (measures four to eight).

One movement like the first measure (measure nine), step forward and jump, turning back to back (measure ten).

One movement forward (measure eleven), step forward and jump, turning face to face (measure twelve).

Repeat the movement of the first four measures, but at the fourth measure, instead of turning half way around make a complete revolution, finishing in the starting position. Repeat the dance.

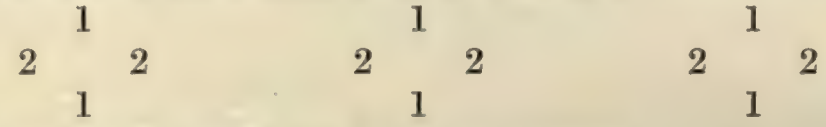
SJALASKUTTAN.



SAPPO.

(NAMED FOR A PARISH IN FINLAND.)

The dancers form in three small squares, with four dancers in each square:



The arms are placed akimbo for the first movement.

PART I.

All stand facing diagonally toward their left, with the right foot toward the center. Place the right heel, with the toe lifted, on the floor toward the center, (first beat); place the right toe behind the other foot (second beat, measure one).

Repeat the above, (measures two, three, four), but at the last beat of the fourth measure, all turn right facing diagonally toward the right.

Repeat the above movement with the left foot (measures one to four repeated).

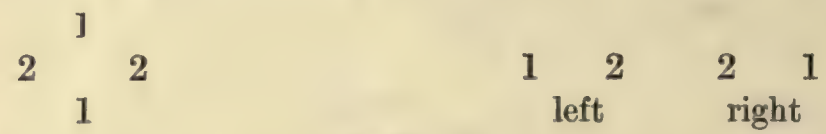
PART II.

Numbers Two clap hands and cross over, passing to the left and back to back (measures one and two).

Numbers One repeat the movement (measures three and four).

Numbers Two clap hands and cross over, returning to the first position (measures one and two repeated).

Numbers One clap hands, but instead of returning to their first position, they step behind Numbers Two (measures three and four repeated). The position is this:



PART III.

Number One on the left and Number Two on the right place the right hand over the eyes and look across toward each other, both looking to the right of the one standing between them (measure one).

Place the left hand over the eyes and look toward each, both looking to the left of the one standing between them (measure two).

Repeat the first movement (measure three).

Repeat the second movement (measure four).

They both clap hands, skip forward to the center, join hands and skip around to the left (measures one, two and three repeated).

Return to their places (measure four repeated).

The whole movement is repeated by Number Two on the left and Number One on the right (measures one, two, three and four repeated).

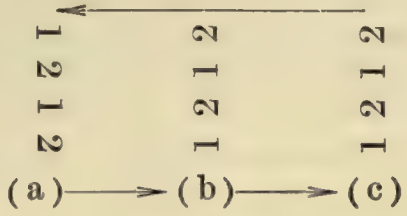
PART IV.

Each group of four dancers forms a circle, thus :

1	1	1
2 2	2 2	2 2
1	1	1

All join hands and run to the left (measures one to eight), turn, and run about to the right (measures one to eight repeated).

During the last measure of the movement the dancers form in the following manner.



PART V.

All dance on place with arms akimbo. Lift the right foot diagonally forward and swing it in front of, and close to, the left, placing the weight on it, lifting the left foot diagonally backward (first beat). With quick movement, swing the left foot in, diagonally behind the right, placing the weight on it, lifting the right a very short distance from the floor ; quickly replace the right foot and lift the left (second beat, measure one).

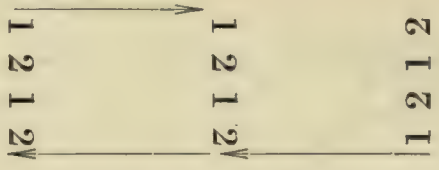
Swing the left foot around diagonally forward and repeat the above movement, beginning with the left foot (measure two).

Continue movement (measures three to eight).

During the next eight measures all the dancers walk forward changing places.

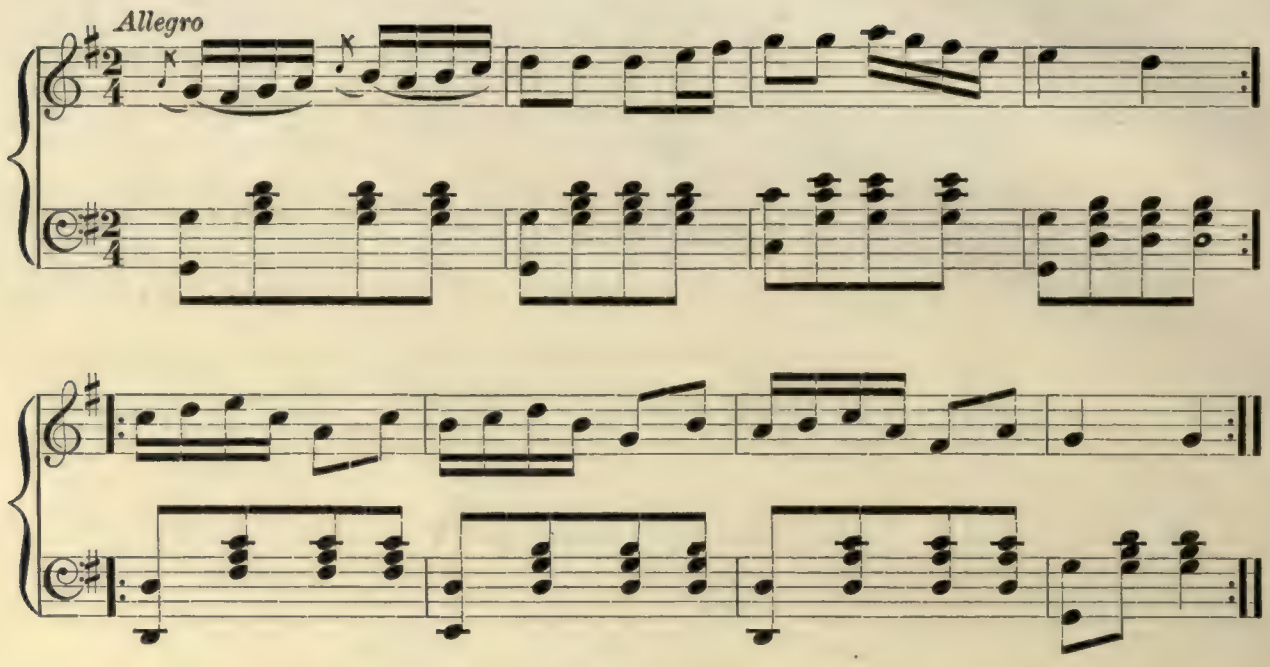
The line marked (b) move to the position of (c), the line (a) to the position of line (b), while the line (c) covers the double distance, and takes the position of (a). When the lines meet they salute by bowing while walking. The sixteen measures are repeated. During the first eight the dancers repeat the movement on place. During the second eight they all walk to their former lines.

The sixteen measures are repeated a third time. All form one large circle by running in the following manner :—

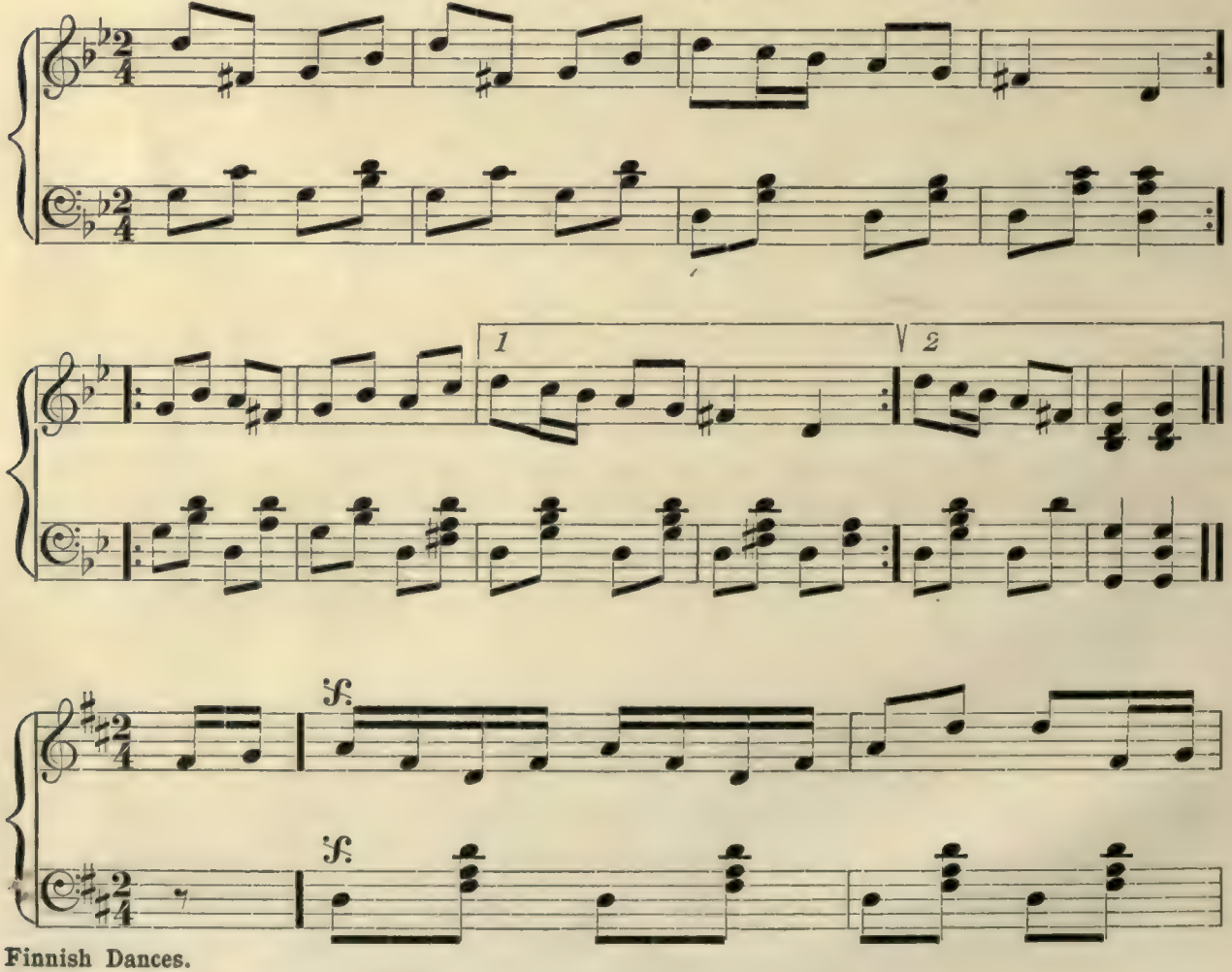


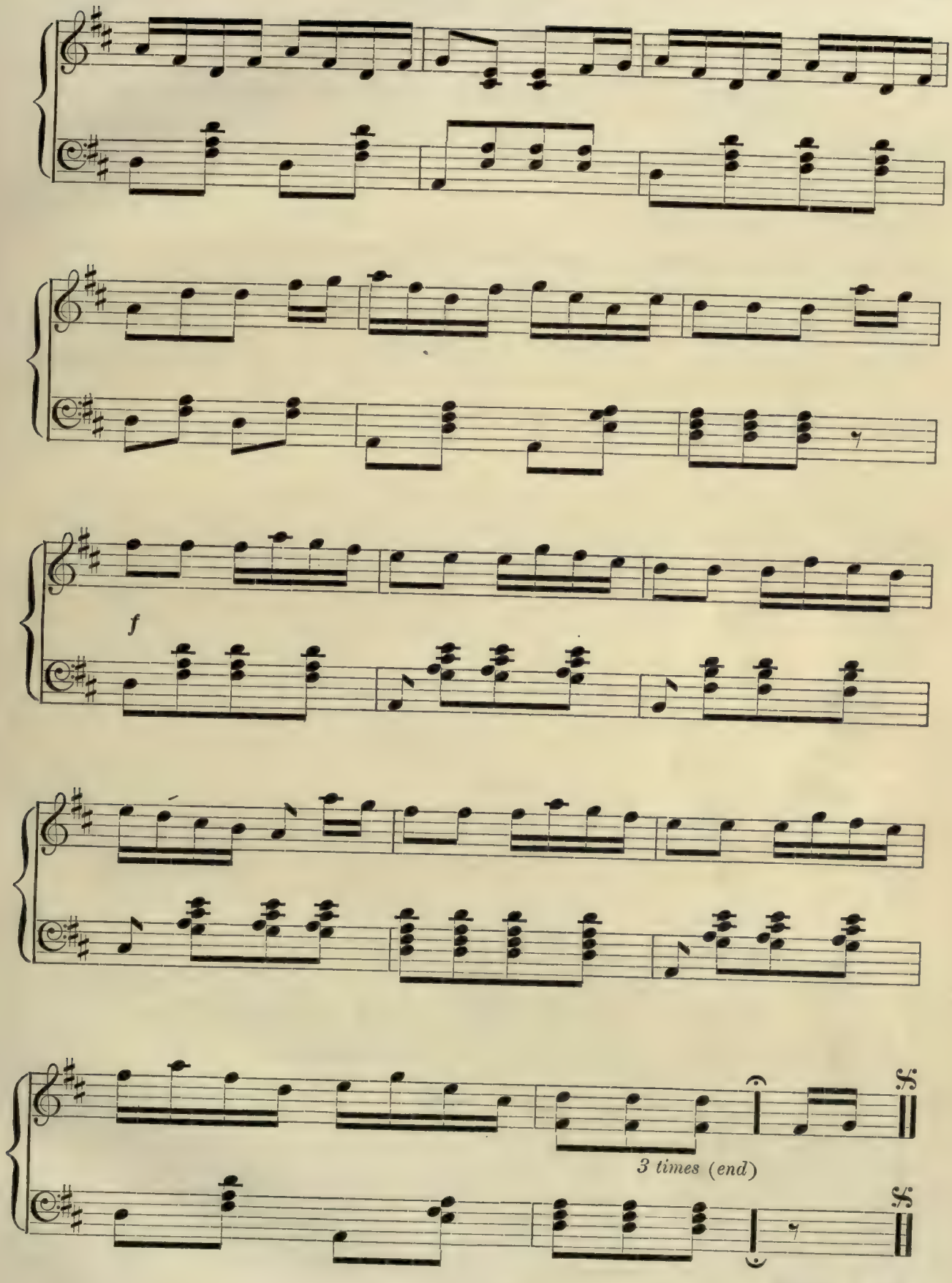
All join hands and skip about to the left (measures one to eight), turn and skip about to the right (measures nine to sixteen).

SAPPO.



Four times; second and fourth time with first note of each measure strongly accented.




f
3 times (end)

STIGARE.

In character and meaning the dance is similar to the Swedish dances "Bleking" and "Tantoli."

The players form in a double circle facing left; the inner hands are joined; the outer arms are akimbo.

PART I.

The dancers face toward each other, slide the outer foot sideward; bring the inner foot up to the outer, changing weight (first beat); step sideward with the outer foot (second beat, first measures).

Place the inner foot behind the outer, and courtesy by bending both knees (second measure).

Repeat the above, starting with the other foot and making the step and courtesy in the opposite direction (measures three and four).

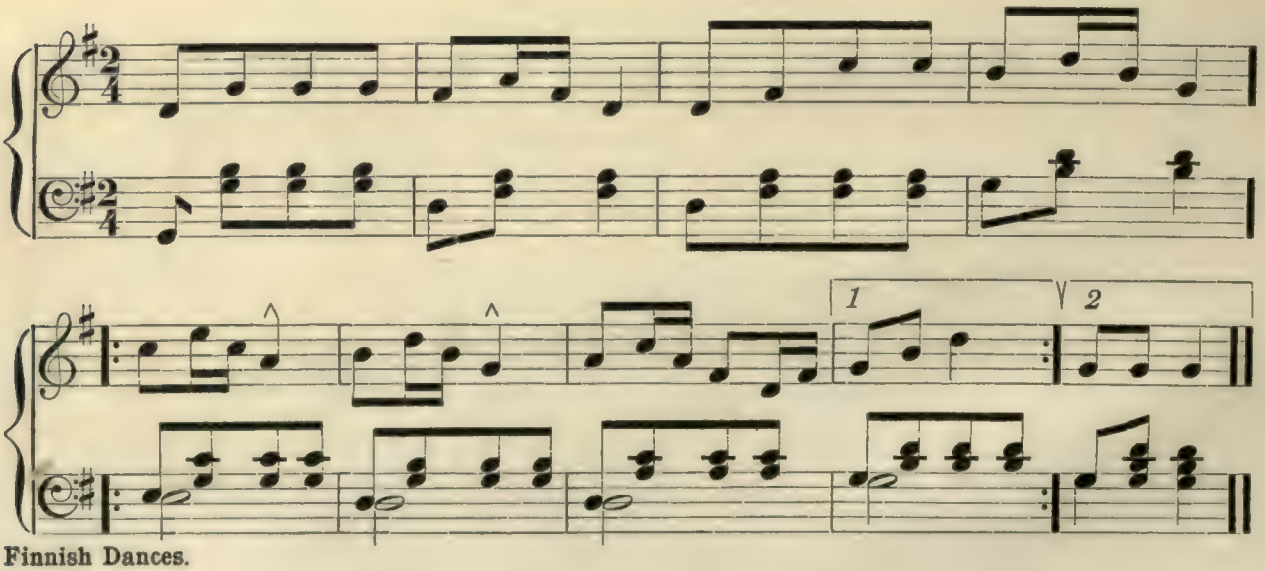
PART II.

The players face each other and join both hands. Slide sideward, Number One with the left, Number Two with the right foot; bring the other foot up and change weight (first beat); step sideward with stamp (second beat, first measure).

Slide sideward in opposite direction to the above (Number One with the right, Number Two with the left foot). Bring the other foot up, and change weight (first beat); step sideward and stamp (second beat, second measure).

Repeat the step, omitting the stamp. Number One starts with the left, Number Two with the right foot forward. They turn half way around so that the dancers change places, Number One taking the place of Number Two, (measures three and four).

Repeat the four measures. At the end the dancers are again in position to begin the first part of the dance.



HARVEST DANCE.

The dance is one of the most charming of all the northern folk dances. Because of its developed pantomimic expression, it occupies a very high place among the early types of folk drama. The story of the summer's life is told with the naiveté of childhood. The bit of a love story at the end of the dance is an integral part of the whole, and forms the climax of the summer's life. The rhythm most prominent in the dance comes from the movement of the reapers.

The dancers form in a double line for a procession. The inner hands are joined; in the outer they carry rakes, or rakes and sickles. The implements are carried over the shoulder.

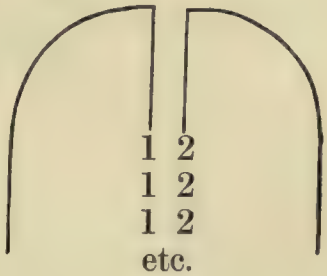
1 2
1 2
1 2
etc.

PART I.

The players turn face to face and step forward (first beat), bring the rear foot up and place it just behind the forward foot (second beat), spring to the forward foot with a very slight leap in the air (third beat), hold the position with the body balanced slightly foward (fourth beat, measure one). The arms are swung backward, upward during this measure.

Swing the rear foot around to the front, dancers facing away from each other and repeat the steps of the first measure (measure two). The arms are swung forward, upward during this measure.

Continue the steps while the procession passes down the center of the floor. Then the dancers repeat and form in two lines at either side of the room, each line following its own leader. The free arm is placed akimbo.



PART II.

Both lines left face (one line then faces outward and the other inward), all start with the right foot, step sideward right (first beat), swing the body around toward the right describing a half circle, swing the left foot with the body and step on the left (second beat), bring the right foot up to the left and change weight (third beat, measure one).

Step sideward left (first beat), swing the body half way around toward the left describing a half circle, swing the right foot with the body and step on the right (second beat), bring the left foot up to the right and change weight (third beat, measure two).

Repeat the movement (measures three to eight).

Repeat as many times as necessary for the movement.

The dancers in each line follow the leaders. They all pass one by one at the forward end of the room. At the beginning of the movement the two lines should stand far enough apart so that the leaders may pass each other on the third measure. On the fourth measure the second dancers in the line pass each other, and so on until both lines have woven past each other. All in the one line face outward, while all in the other line face inward. Repeat the movement down the sides and pass again at the other end of the room; they then continue the movement up the sides to the starting places. This figure leaves the lines in the starting position, with the exception that they all face toward the center during the last measure of music.

2 1
2 1
2 1
etc.

PART III.

Numbers One stand in place with the rakes over their shoulders. Numbers Two all left face at the introductory chord, step sideward with the right foot (first beat), swing the body in a half circle toward the right, swing the left foot with the body and step sideward left, at the same time swing the rake down in front of the body (second beat), bring the right foot up to the left and change the weight to it (third beat, measure one).

Step sideward with the left foot (first beat), swing the body in a half circle toward the left, swing the right foot with the body, and step sideward with the right foot, at the same time raking the grain (second beat), bring the left foot up to the right and change the weight to it, (third beat, measure two).

Repeat the above movement (measures three to six).

This brings the line (Numbers Two) up in front of Numbers One. They then swing the rakes over the shoulder and walk six steps backward to place (measures seven and eight).

The whole movement is repeated by Numbers One while Numbers Two stand in place. This swinging movement is very simple if the movement of reaping grain is recalled.

PART IV.

During this movement the rakes remain on the shoulder. On the first beat Numbers One right about face, while Numbers Two walk six steps forward and stop immediately behind Numbers One (measures one and two).

Every Number Two looks over the left shoulder of the one standing in front, while the one in front looks toward the right (measure three).

Number Two then looks over the right shoulder and Number One looks toward the left (measure four).

Repeat (measures five and six).

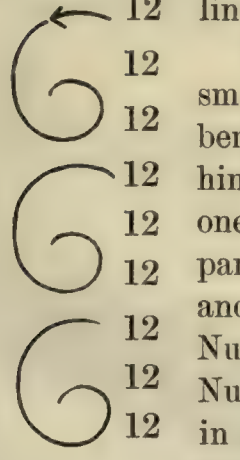
Numbers Two then walk six steps backward to place, while Numbers One, on the first beat of the seventh measure left about face in the line (measures seven and eight).

The whole movement is repeated, but when Number Two looks over the left shoulder Number One also looks toward the left. In this movement the players look toward instead of away from each other (measures one to eight).

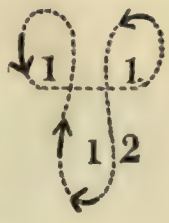
The whole movement is again repeated, Numbers One walking forward and Numbers Two turning on place. But when the seventh and eighth measures are played the last time, Numbers One take Numbers Two by the hand and all take two sliding steps sideward to the middle of the floor.

PART V.

The players are now all in a line for the next part of the dance. The music and step of this movement are the same as in the first part of the dance. The line forms, however, in three groups of three couples in each group.



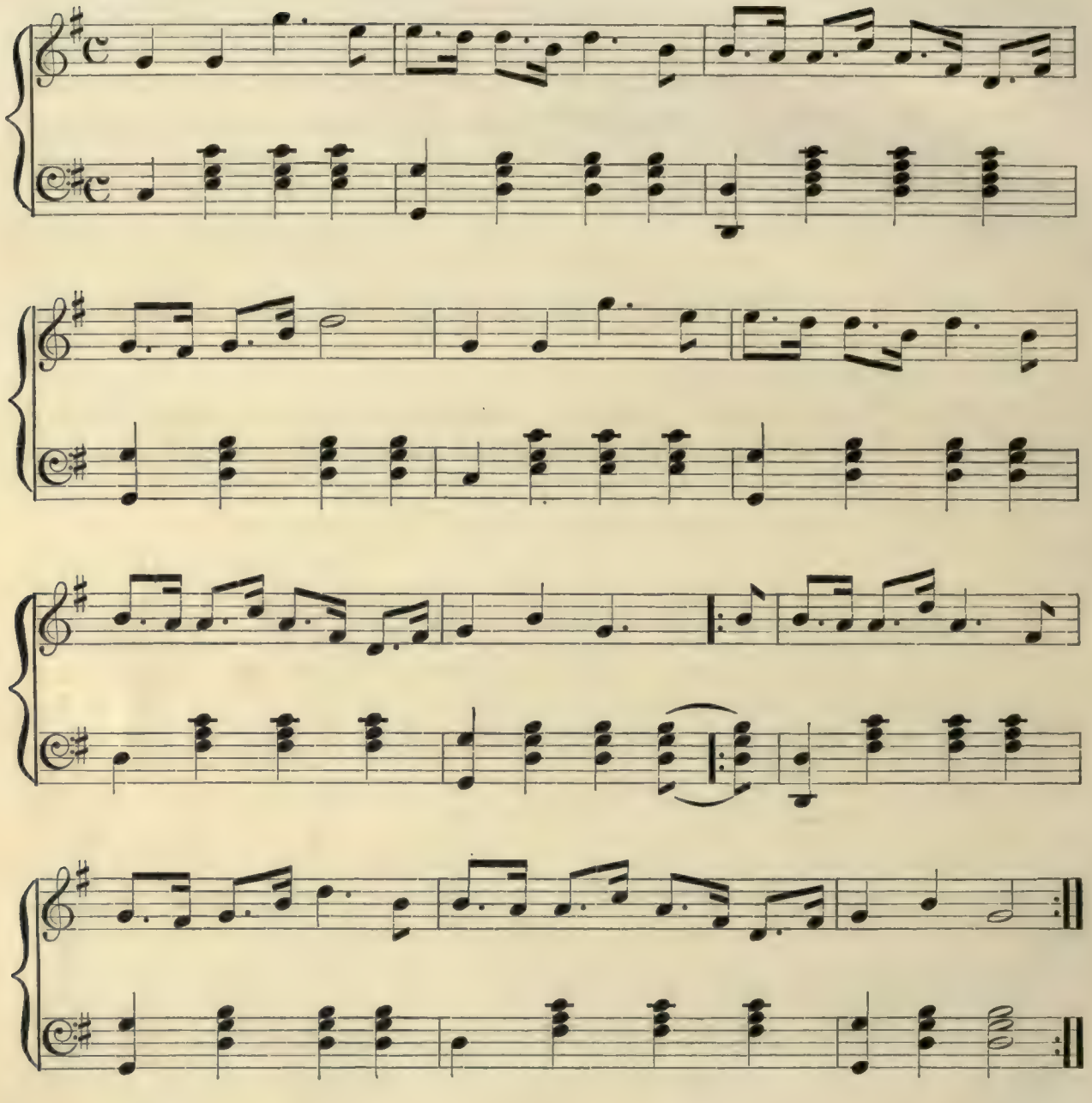
Instead of going immediately off the floor, each group forms a small circle toward the left side. Numbers One kneel, while Numbers Two pass around the kneeling players. Each one passes behind her own partner, then passes in front of and around the next one, and in front of and around the third, and to her own partner again. Numbers Two should all start together and return to their places on the same beat. As soon as Numbers Two have returned to their places in the circle, Numbers One all stand, and they all dance off the floor in one long line, as they entered in the beginning of the dance.



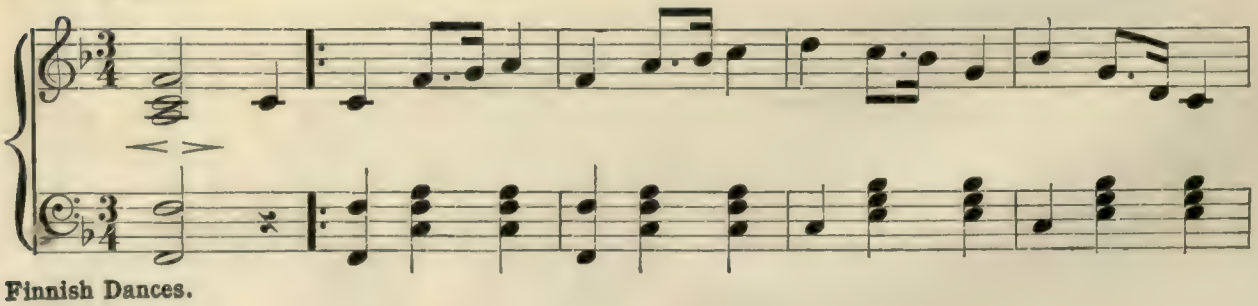
HARVEST DANCE.

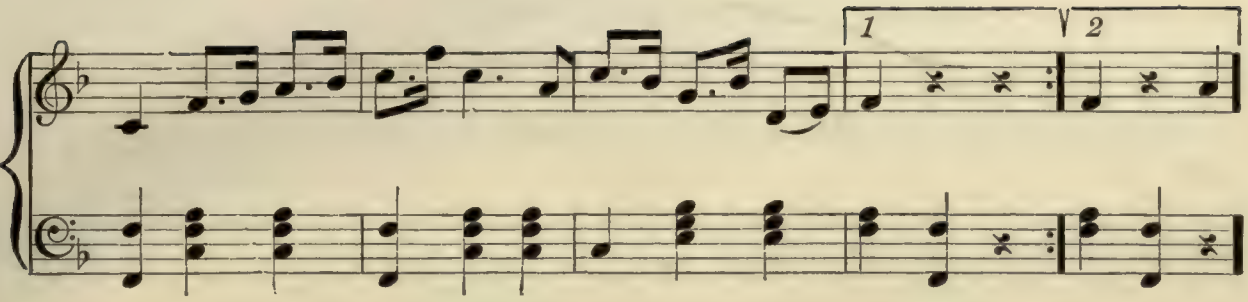
PART I.

PART V.

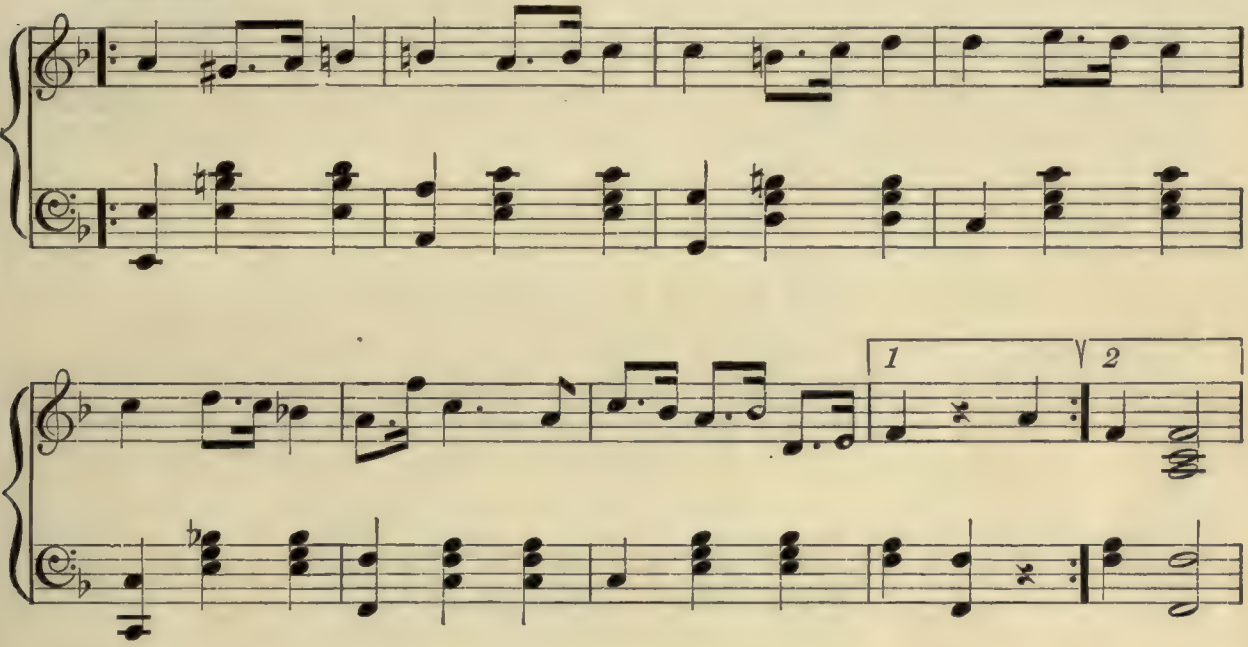


PART II.

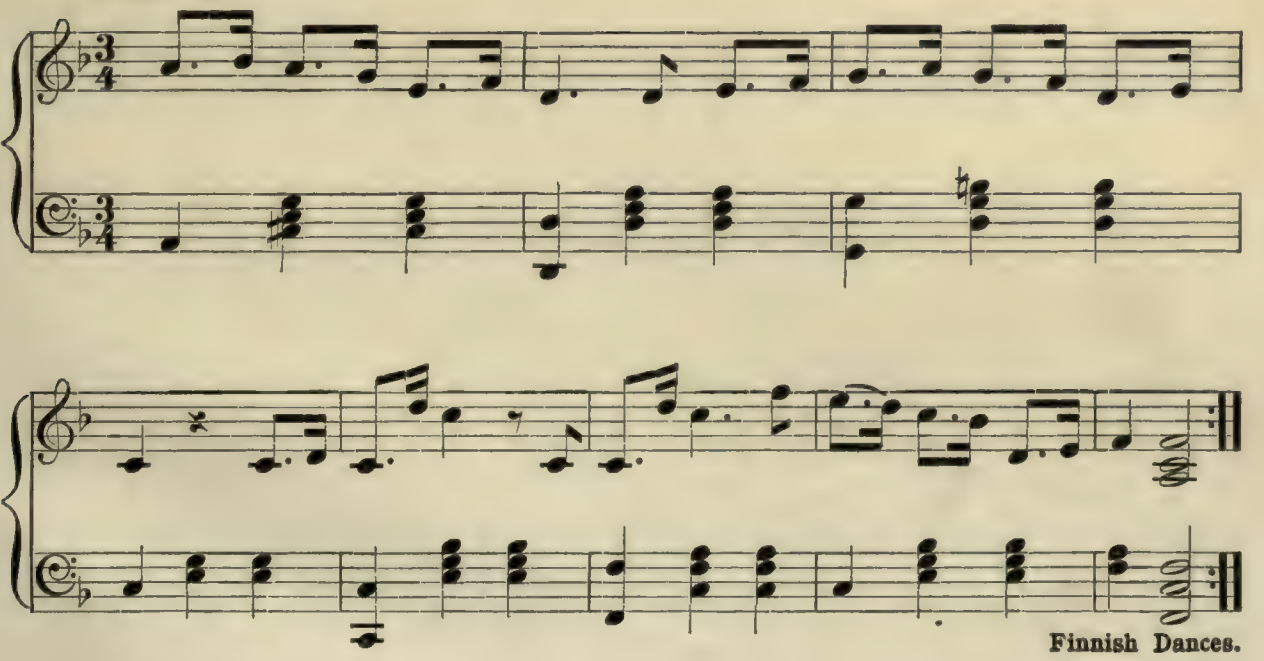




PART III.



PART IV.



SIGURDSVAKET.

From Faroe Islands.

(SIGURD'S SONG.)

This choral is given to illustrate the manner of dancing and singing the ballads.

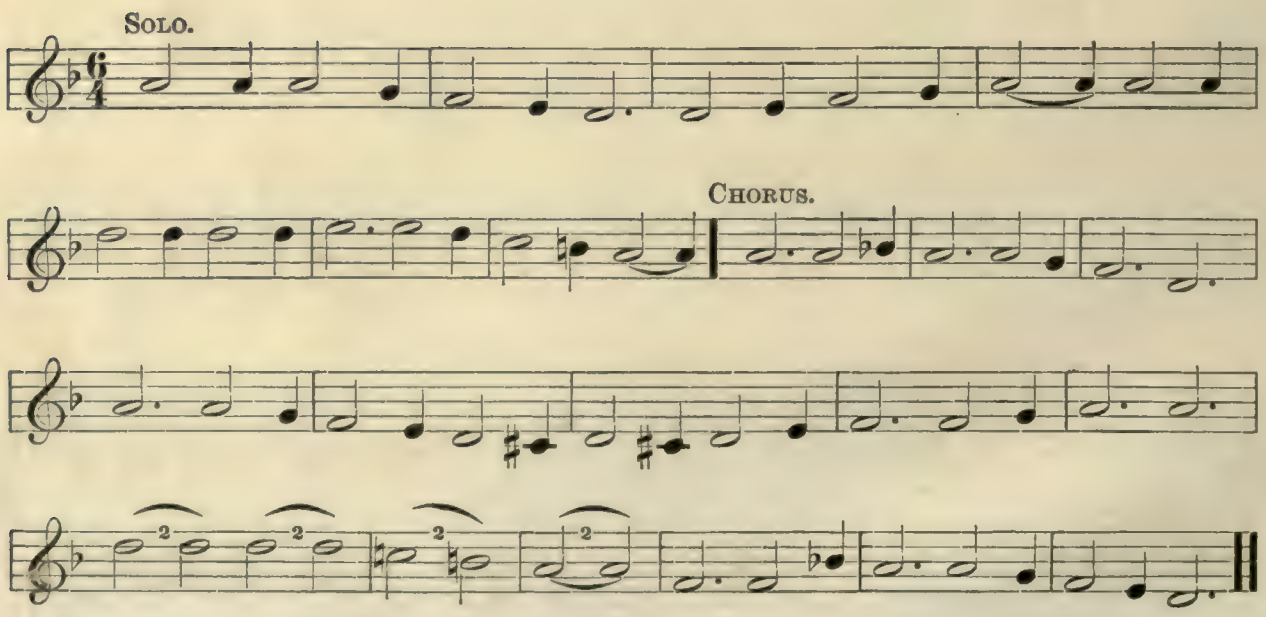
The players form a circle and join hands, literally, join forearms. They move around to the left in this manner, step left (first beat), bring right foot up to left and change (second beat), step left (third beat), swing right foot across in front of left (fourth beat), swing right foot back to the right side and step (fifth beat), bring the left up to the right and step (sixth beat).

While the leader sings the stanza the step is quiet, but during the chorus the step is accented on the first and sixth beats in each measure, and the arms are swung upward in the direction of moving feet.

As the ballad is told, the singers swing their bodies as well as their arms during the chorus.

SOLO. Heard have I from olden time,
Eagle flew round world.
Now shall I chant of Sigurd gay
And his first great work.

CHORUS. Grani bore gold from the heather,
Grani bore gold from the heather,
Sigurd swung his sword with joy,
Sigurd felled the dragon bold.
Grani bore gold from the heather.



SWEDISH DANCES

SWEDISH DANCES.

BLEKING.

(NAMED FROM A PROVINCE.)

The dance is gay and energetic. The movements are forceful and all emphasized parts are vigorous and somewhat heavy.

The pantomimic expression of the first part is playful resistance; of the second, joyful success.

The players form in a circle facing the left. Beginning with the leader, every other one turns around and faces the one behind. The two players facing each other join hands.

PART I.

Both hop, placing the right heels forward and the right arms forward each in front of the partner's shoulder. Hop and change to the left feet, with the left arms forward (measure one).

Three quick changes with the feet and arms (measure two).

Repeat the above, beginning with the left foot (measures three and four).

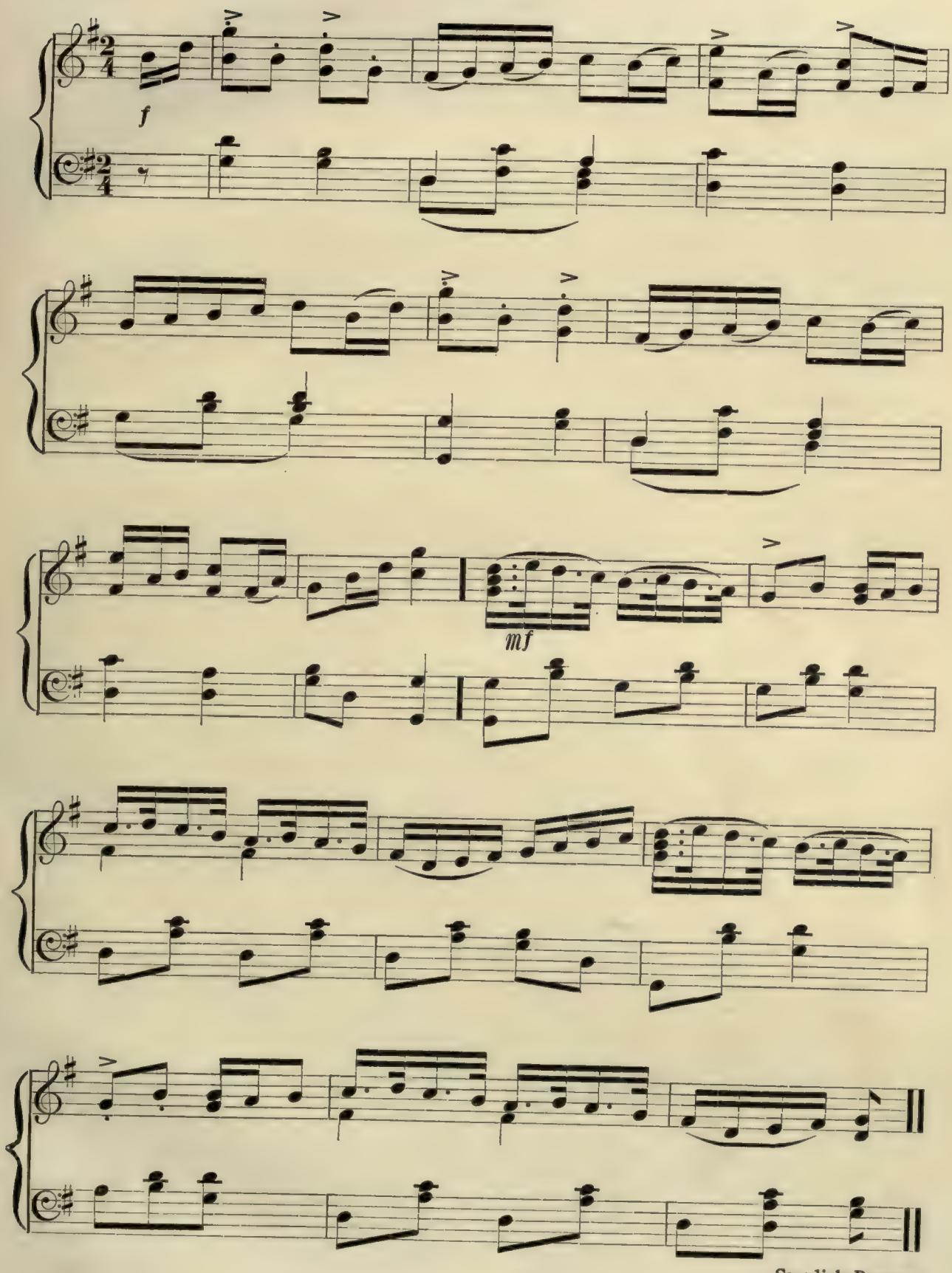
Repeat the entire movement (measures five to eight).

PART II.

The leader and all the dancers facing in his direction start backward with the left foot, the others start forward with the right. Hop twice on either foot. Take two of these steps backward and two turning round (measures nine and ten). All dance around circle during the second eight measures. On the eighth measure the dancers stop and take the position for the first part of the dance.

Repeat from the beginning.

BLEKING.

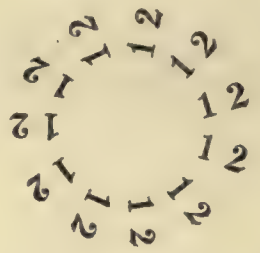


TANTOLI.

(NAMED FROM A PROVINCE.)

The dance is similar to the Bleking in character, the movements of the first part differing somewhat.

The players form in a double circle facing left. They join inner hands. The outer arms are placed akimbo.



PART I.

Both place the outer heel forward. Swing the arms backward, upward, and face toward each other (first beat); place the outer toe backward (second beat, measure one).

Begin with the outer foot, three short running steps forward (measure two).

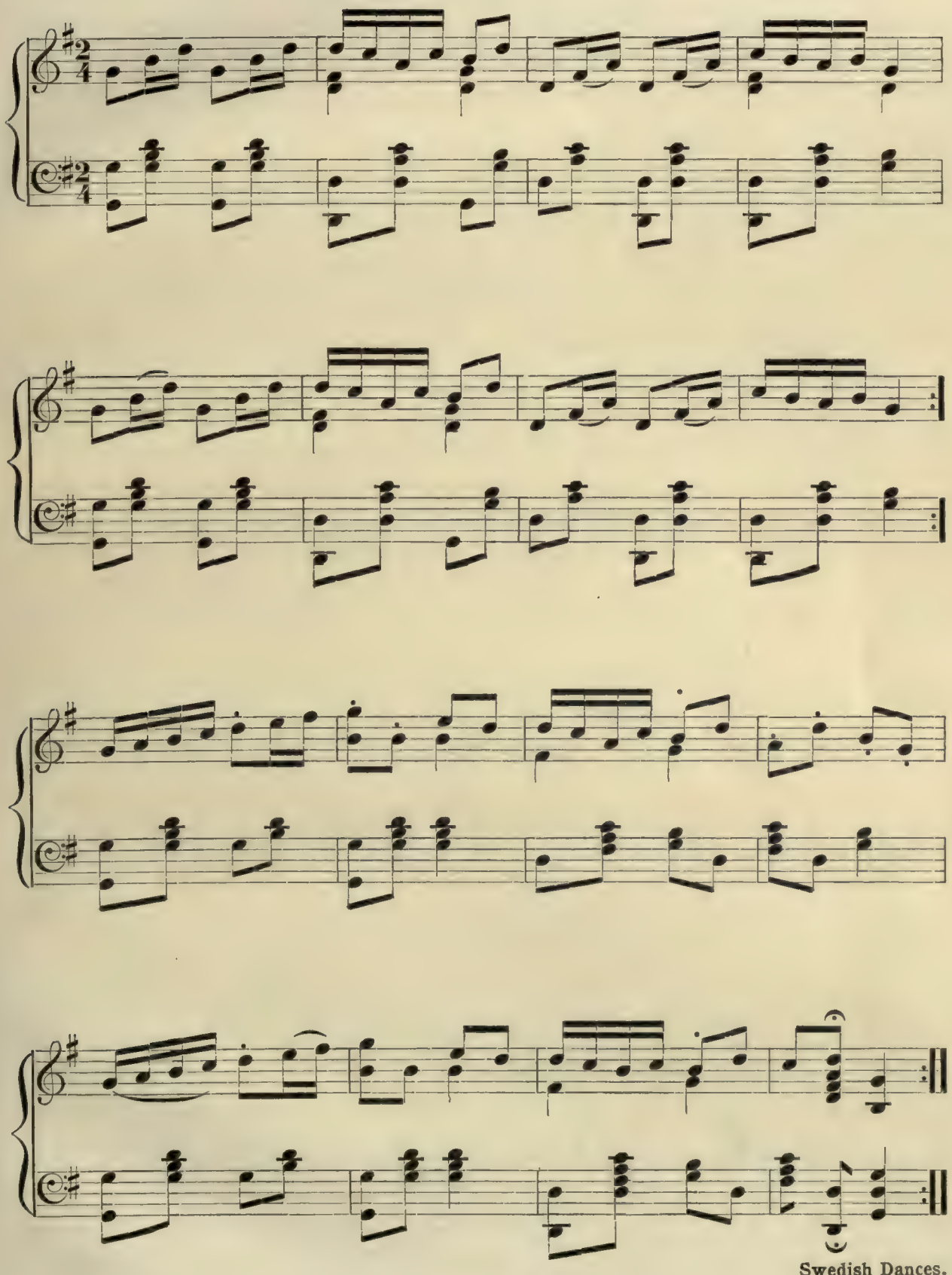
Repeat the movement, beginning with the inner foot, swinging the arms forward, upward, and face away from each other (measure three). Three short running steps forward (measure four).

Repeat as above (measures five to eight).

PART II.

See the Bleking, Part II.

TANTOLI.



LOTT' IST TOD.

(LOTTIE IS DEAD.)

The dance is slow and mournful in the first movement, rapid and excited in the second. The overcoming of grief by action is illustrated in this primitive and childlike play. The formation is the same as in the Bleking, that is, Number One stands in front of, and faces Number Two, with the hands joined.

PART I.

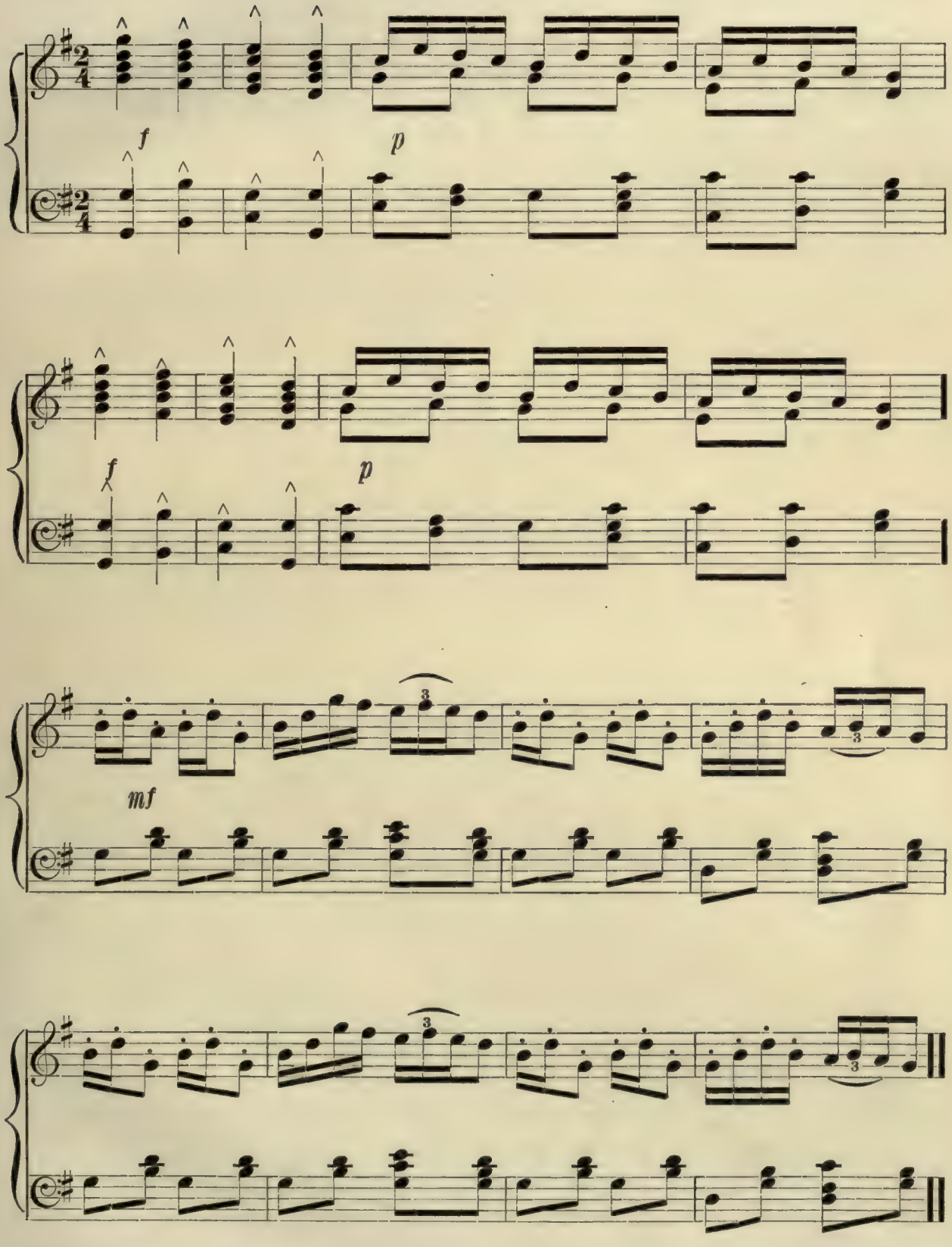
The movement represents rocking the body with grief. Both step sideward toward the center, raising the arms sideward; then bend the body toward the center, letting the arms fall slowly to the side (first beat). Raise the arms and body and repeat (measure one). Repeat (measure two).

The mood changes, the body is raised, the arms lifted sideward. Begin with the outer foot and slide eight short quick steps outward (measures three and four). Repeat the movement (measures five to eight).

PART II.

See the Bleking. Part II.

LOTT' IST TOD.



KLAPPDANS.

(CLAP DANCE.)

The Klappdans is a good illustration of the working up to a climax in pantomimic representation. The first movements show a mood of considerable excitement and gaiety. Then the action becomes more emphatic and forceful; and finally the dance breaks into clapping of hands and stamping of feet, reaching its climax with the spirited challenge of the partners.

The players form a double circle, facing left. The inner hands are joined, the outer arms akimbo.

PART I.

Both begin with the outer foot. Run three short steps forward, hopping on the first step. The inner arms are swung backward and upward and the dancers face each other (measure one).

Same step with the inner foot, arms swung forward and upward and the dancers face away from each other (measure two).

Repeat above through first eight measures.

The eight measures of music are repeated with the following step: Both begin with outer foot, place outer heel forward (first and second beat), outer toe behind (third and fourth beat, measure one), moving step forward, as above (measure two). The position of arms and body are the same as above.

Repeat with inner foot (measures three and four).

Continue (measures five to eight).

PART II.

The dancers stop and the two dancing together turn towards each other. Those on the inner side of the circle make a bow with the arms akimbo, those on the outer side make a courtsey (measure nine). The courtsey is made by placing one foot behind the other and bending knees.

All clap hands three times (measure ten).

Repeat movements (measures eleven and twelve).

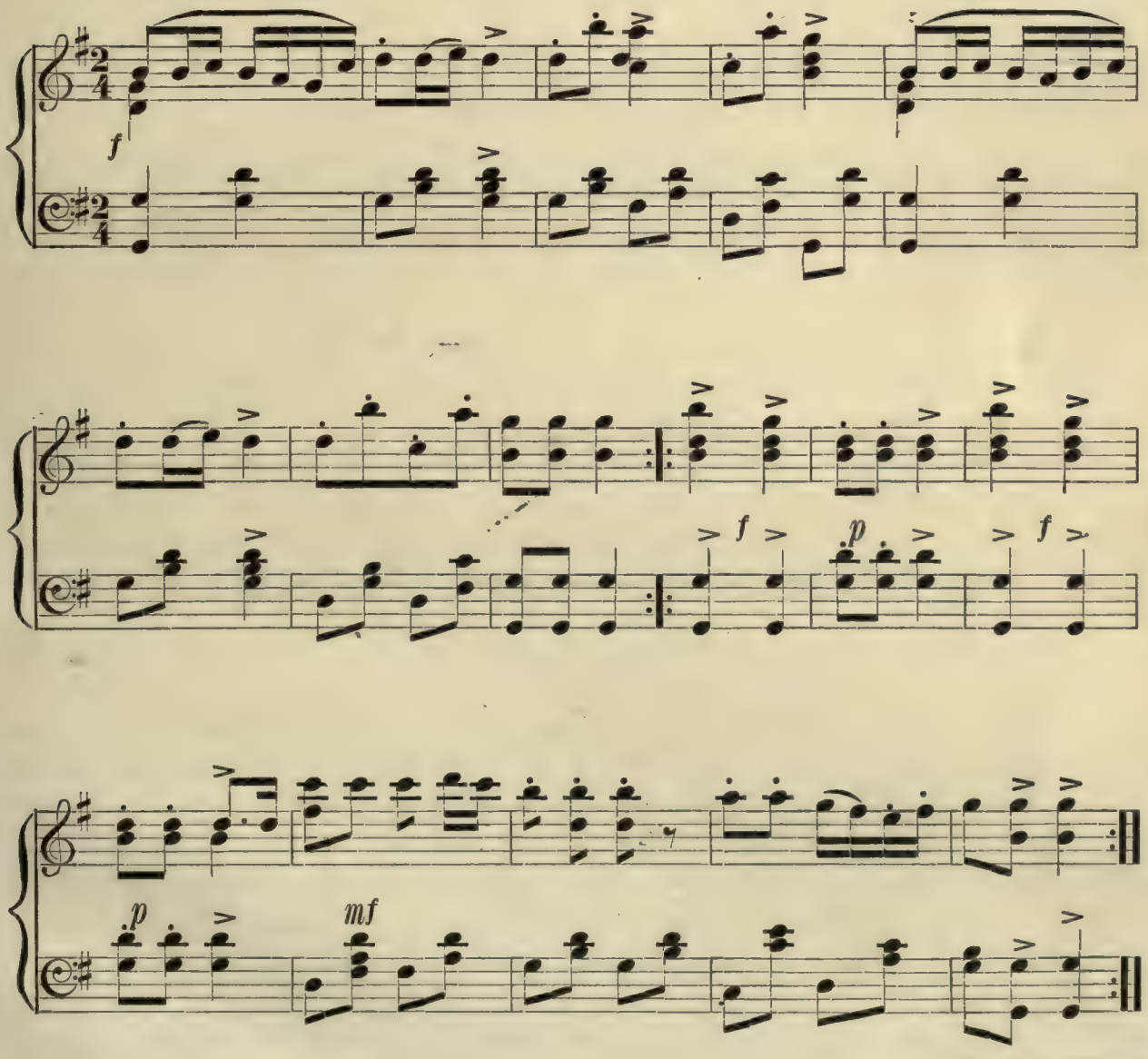
Strike right hands together, and clap hands once (measure thirteen).

Strike left hands together and clap hands once (measure fourteen).

Both turn round toward the left and stamp three times (measures fifteen and sixteen).

The eight measures of music are repeated, with the following change: In place of clapping the hands three times (measures ten and twelve), the players shake first the forefinger of the right hand (tenth measure) then the forefinger of the left hand (twelfth measure) towards each other, as if challenging.

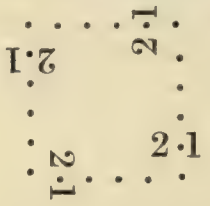
At the seventh measure they join hands and swing around, the one on the outside passing to first partner toward the rear (eighth measure).



OLD POLKA.

The slow dances like the one given here are usually, in their earliest forms, a part of some religious ceremony. After the ceremony has lost its meaning, the dance is often adapted for the most dignified social gatherings and gradually becomes gracious rather than solemn in character.

Eight dancers form on the corners of a square. Each couple faces so that all will move around the square toward the left. The ladies stand on the left side of the gentlemen. The inner arms are joined, the outer arms akimko.



PART I.

Both slide forward with the outer foot (first beat); draw the inner foot toward the outer, changing the weight (second beat); slide forward with the outer foot (third beat); draw the inner foot behind the outer without changing the weight (fourth beat, measure one). During this measure swing the arms backward, upward, and face toward partner.

Slide forward with the inner foot (first beat); draw the outer foot behind the inner, changing weight (second beat); slide forward with the inner foot (third beat); draw the outer foot behind the inner without changing the weight, (fourth beat, measure two).

Repeat the first movement, beginning with the outer foot (measure three).

During these three measures, the dancers pass to the next corner of the square. The lady begins with the inner foot and with the same step in front of the gentleman. Both take a quarter turn to the left during this measure (measure four).

PART II.

The lady places her arms akimbo. The gentleman places his hands on the lady's shoulders. Movement for lady, slide sideward with the right foot (first beat); draw the left to right and change weight (second beat); place right heel on the floor at the right side (third beat); hold position (fourth beat). The gentleman moves to the right in a similar manner. The lady looks over her right shoulder away from him, while he looks toward her over her left shoulder (measure five).

The lady draws the right foot to the left and changes the weight (first beat); slides the left foot sideward (second beat); draws the right foot to the left and

changes the weight (third beat); places the left heel on the floor at the left side (fourth beat); she looks to the rear over her left shoulder. The gentleman moves toward the left in a similar manner and looks toward her over her right shoulder (measure six).

Repeat the first movement (measure seven).

During the fourth measure she moves behind him and he moves in front of her. They repeat the four measures in this position, but on the fourth measure she moves to her first position at his left. He, meanwhile, moves backward to her right side (measures one to four).

PART III.

The gentleman dances forward during the four measures as in the first part of the dance. The lady begins with the outer foot and dances diagonally forward, crossing over in front of the gentleman during the first two measures (measures five and six).

Both join hands and turn once around, at the same time moving forward to the next corner (measures seven and eight). The lady is now on the gentleman's right side.

PART IV.

Both begin with the outer foot. The gentleman dances forward to the next corner, as in the first part (measures nine to twelve).

The lady turns under his uplifted arm as she dances forward (measure nine).

The same (measure ten).

She dances forward with him (measures eleven and twelve).

Repeat the movement to the next corner, but during the last measure they turn and face each other standing diagonally across the corner (measures thirteen to sixteen).

PART V.

The arms are placed akimbo. Both slide sideward with the right foot (first beat); draw the left foot to the right and change weight (second beat); slide sideward with the right foot (third beat); draw the left foot to the right foot without changing the weight (fourth beat, measure nine).

Place the left heel, with the toe raised, on the floor at the left side (first and second beats); place the left toe on the floor at the left side (third beat); place the left foot close to the right changing the weight (fourth beat, measure ten).

The partners change places. Begin with the right foot and walk across the corners with three steps, turning toward the right while crossing over (first, second and third beats); bring the feet together, placing the weight on the left foot, (fourth beat, measure eleven).

Place the right heel on the floor at the right side (first and second beats); place the right toe on the floor at the right side (third beat); place the right foot close to the left, changing the weight (fourth beat, measure twelve).

The above movement is repeated, but during the last measure they turn so as to continue along the right side of the square to the next corner (measures thirteen to sixteen).

PART VI.

The inner hands are joined. The outer arms are placed akimko. Begin with the outer foot. Place the heel of the outer foot forward (first and second beat); place the toe of the outer foot behind (third beat); place the outer foot beside the inner and change the weight (fourth beat, measure one).

Take the same step as in the first part but turn half way around. This places the lady on the inside, the gentleman on the outside of the square (measure two).

Repeat the above (measures three and four).

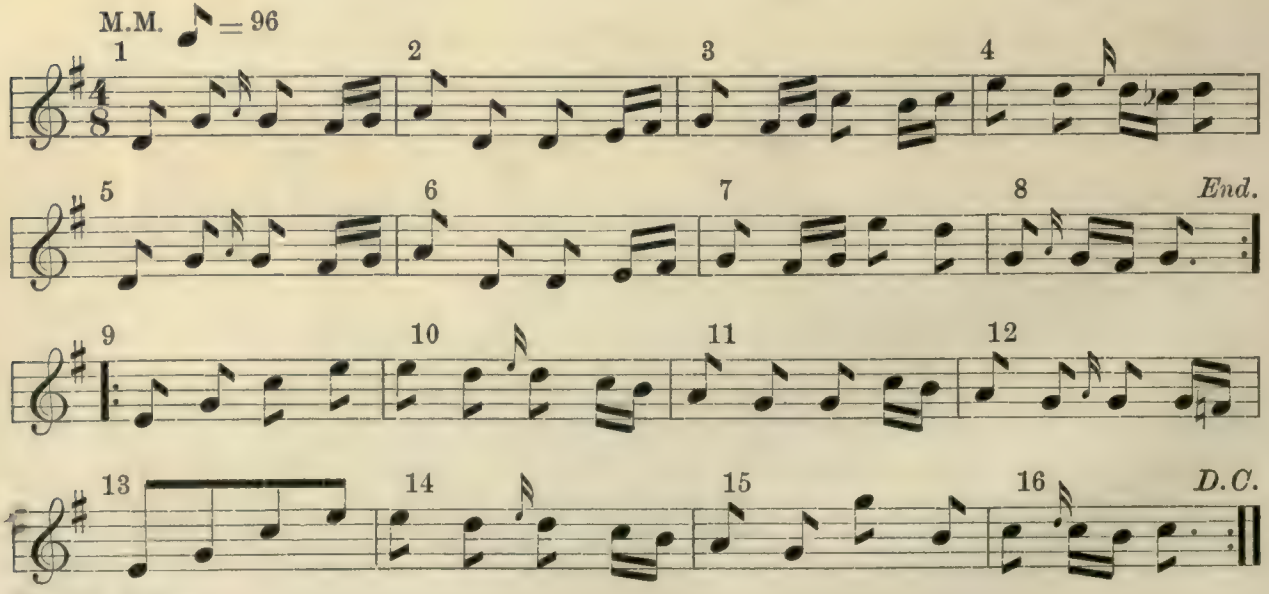
Repeat again (measures five and six).

Both slide forward very slowly (measure seven).

The gentleman bows and the lady curtesys (measure eight).

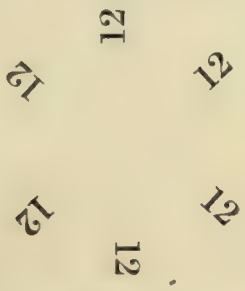
The final movement places the lady on the inside, the gentleman on the outside of the square, and the dancers are all one corner beyond their starting point.

The dance is repeated.



THIEF, AND THIEF NOW SHALL BE YOUR NAME.

The players form in a double circle. One on the outside bows to one of the dancers in the circle (Number Two) and these two start dancing around together.



The one who has lost a partner immediately chooses another in like manner. Each one as he loses his partner, does likewise until all in the circle have new partners (measures one to four).

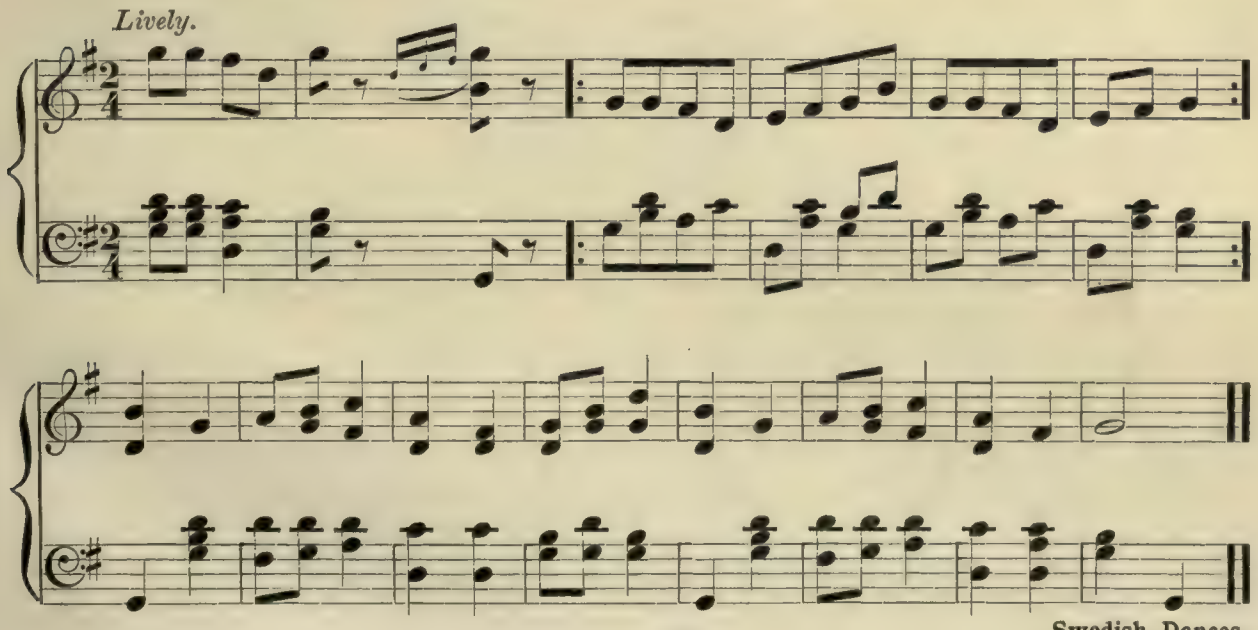
They sing while dancing,

Thief, and thief now shall be your name,
For my little friend you took.
But I have this very great hope,
That I may find one if I look.

They all dance around with the new partner singing,

I think, tra-la-la,
I think, tra-la-la,
I think, tra-la-la,
I think so.

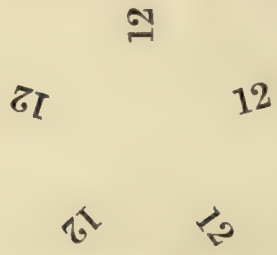
The one who was left out now starts the dance again.



HOPP MORR ANNIKA.

(HOP MOTHER ANNIKA.)

The players form in a double circle with the inside hands joined (introduction).



PART I.

All walk around swinging the hands (measures one to four).

All skip around (measures five to eight).

PART II.

The partners turn and face each other. Everyone clasps his own hands, then right hands across, clap own, clap left across, clap own, clap both hands across, clap own, clap both hands across (measures nine to twelve).

Repeat.

PART III.

The partners join hands and dance around the circle. Begin with the forward foot, hop and slide, turning at the same time (first beat); bring the rear foot up to the forward and change weight (second beat). This movement turns the dancers half way around, and also carries them forward (measure thirteen).

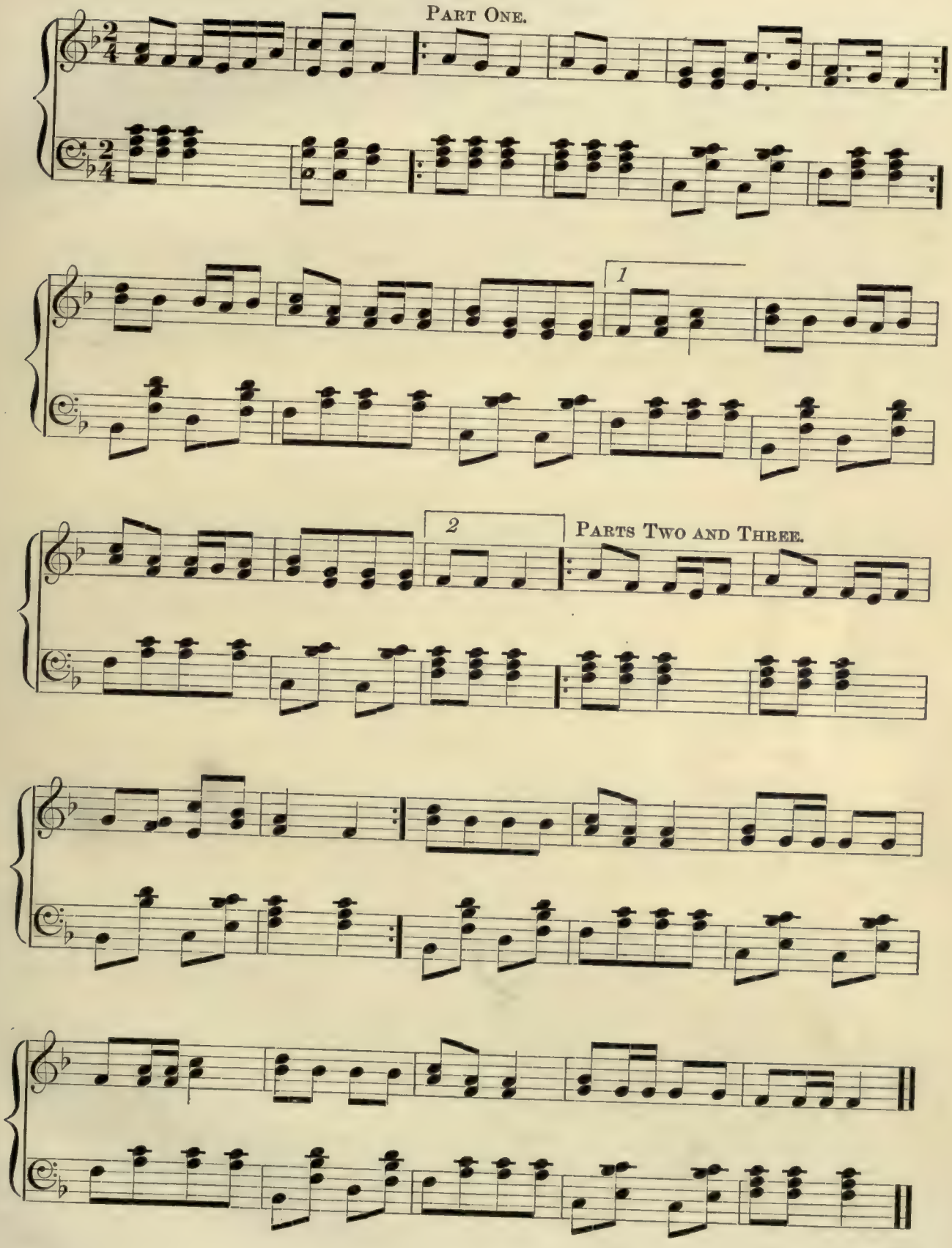
As above with the other foot (measure fourteen).

Continue around the circle (measures thirteen to twenty).

When the introduction is repeated, the players on the inside of the circle move backward. Those on the outside move forward, to change partners.

The dance continues as before.

HOPP MORR ANNIKA.

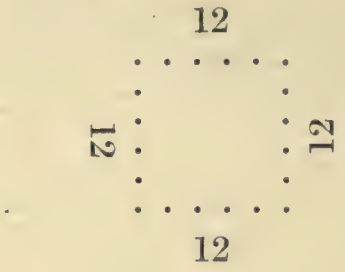


GUSTAF'S SKÅL.

(GUSTAF'S HEALTH.)

This small drama is very interesting. The first part represents the vow of allegiance to a superior, while the second is a very clever pantomimic imitation of the yoke of subjection. The close intermingling of joyous with serious moods in early dramas of the kind is very suggestive to the teacher of little children. Any expression tends to kindle a more or less joyful outburst on the part of the primitive actor, and the most serious dramas are usually mingled with the players' joyful self-expression.

The eight players form in a square, facing toward the center. Those on the north and south are the first players, those on the east and west the second players.



PART I.

The first players walk slowly forward three steps, and lift the right hand high, with the cup they are supposed to carry (measures one and two).

They extend the arms low at the side, bend forward, and move backward to place (measures three and four).

The second players take the same movements (measures five to eight).

Repeat from the beginning.

PART II.

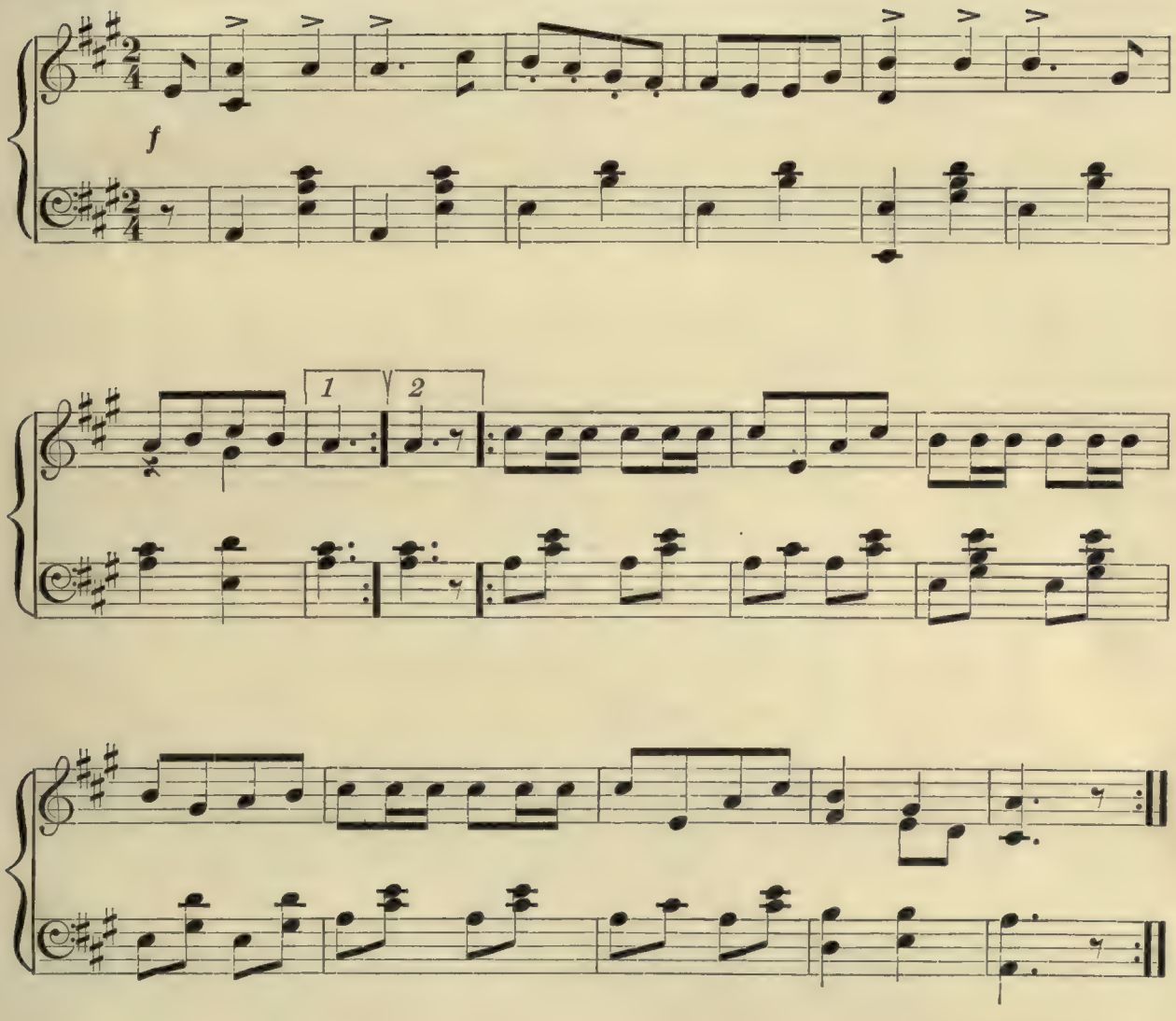
The first players join inner hands and run to second players who bend forward as the first players pass around them with the joined hands over their bowed heads (measures nine and ten).

The first players turn around and run back to place (measures eleven and twelve).

The partners join hands and whirl around once on place (measures thirteen and fourteen), then stamp the feet three times (measures fifteen and sixteen).

The music is repeated, and the second players take the part of the first players, repeating the above.

GUSTAFS SKÖL.



DOMARE DANSEN.

(THE JUDGMENT DANCE.)

A circle is formed with one in the center who walks around carrying a lighted candle. When they sing, "Ho, ho, ho," all shake their heads.

When they sing "So, so, so," all nod their heads.

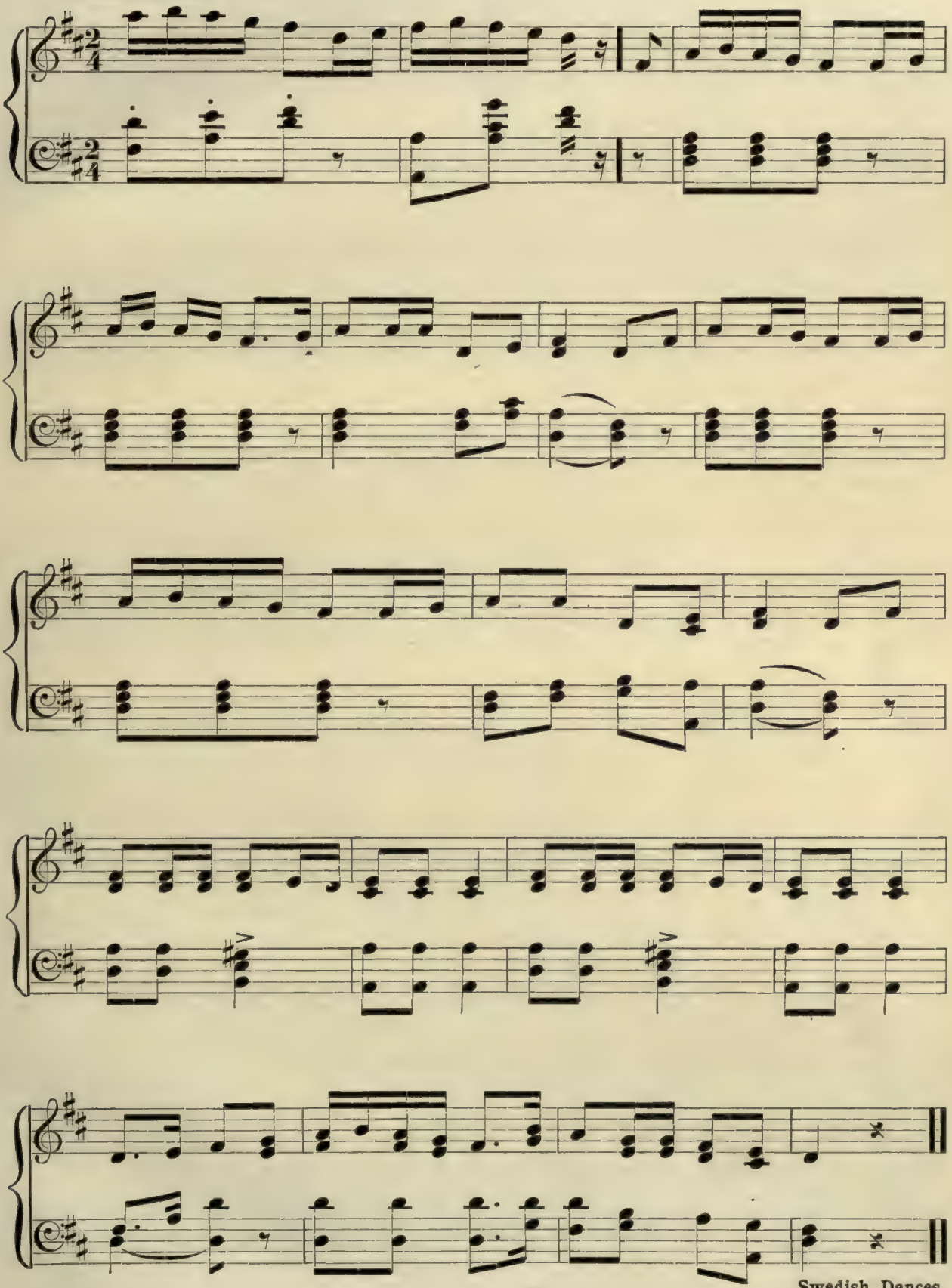
As they sing the last two lines, the one in the center stands in front of one in the circle and holds the candle before the face of that one.

If the player in the circle smiles before the end of the song, she must take the place in the center. Any player in the center must remain there until some other is caught.

So let us all begin the judging dance
Before the judge who is here —
And all who in the judging dance do go,
Then hearts shall burn as they do so.
They all say thus, ho, ho, ho.
They all say thus, so, so, so.
Did you dream of your sweetheart?
Smile you will ere I depart.

DOMARE DANSEN.

INTRODUCTION.



FOX AND GEESE.

One of the players, who represents the fox, is seated on a chair; the others walk around singing:

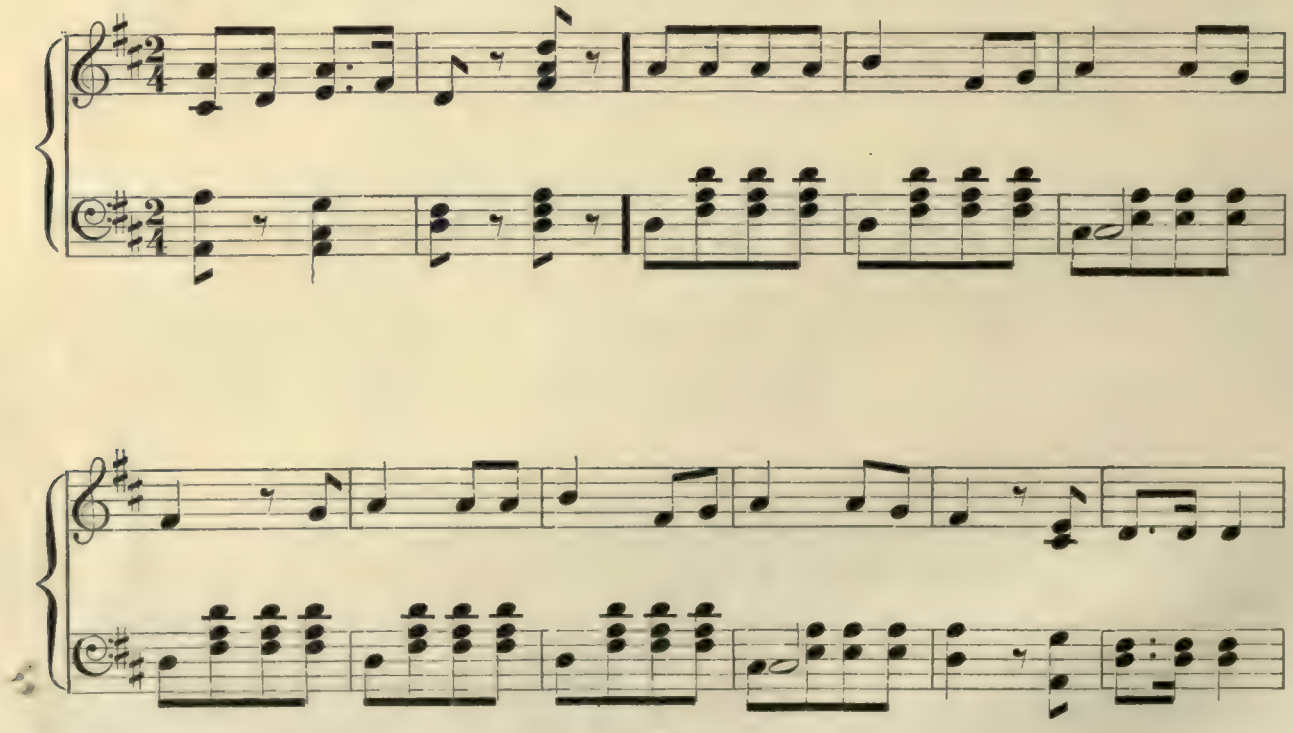
Fox in the garden, you are not eating there,
Fie, fie, you sly fox, you're false everywhere,
False everywhere.

At the last word of the stanza, the players all stand still and the one directly in front of the fox is the goose. The others all move behind this one in a line, and all place the hands on the shoulders of the person immediately in front.

The goose and the fox then have this dialog:

Goose: Is the fox at home to-day?
Fox: Yes.
Goose: What is he doing?
Fox: Sitting on a stone,
Crunching a bone,
Wanting a fresh one.
Goose: What will it be?
Fox: You and your young ones.

The fox tries to tag the last one in the line. The players keep him away by dodging to the right and left, and the line must remain unbroken. When the one at the end is caught, he becomes fox.



NIGAREPOLSKAN.

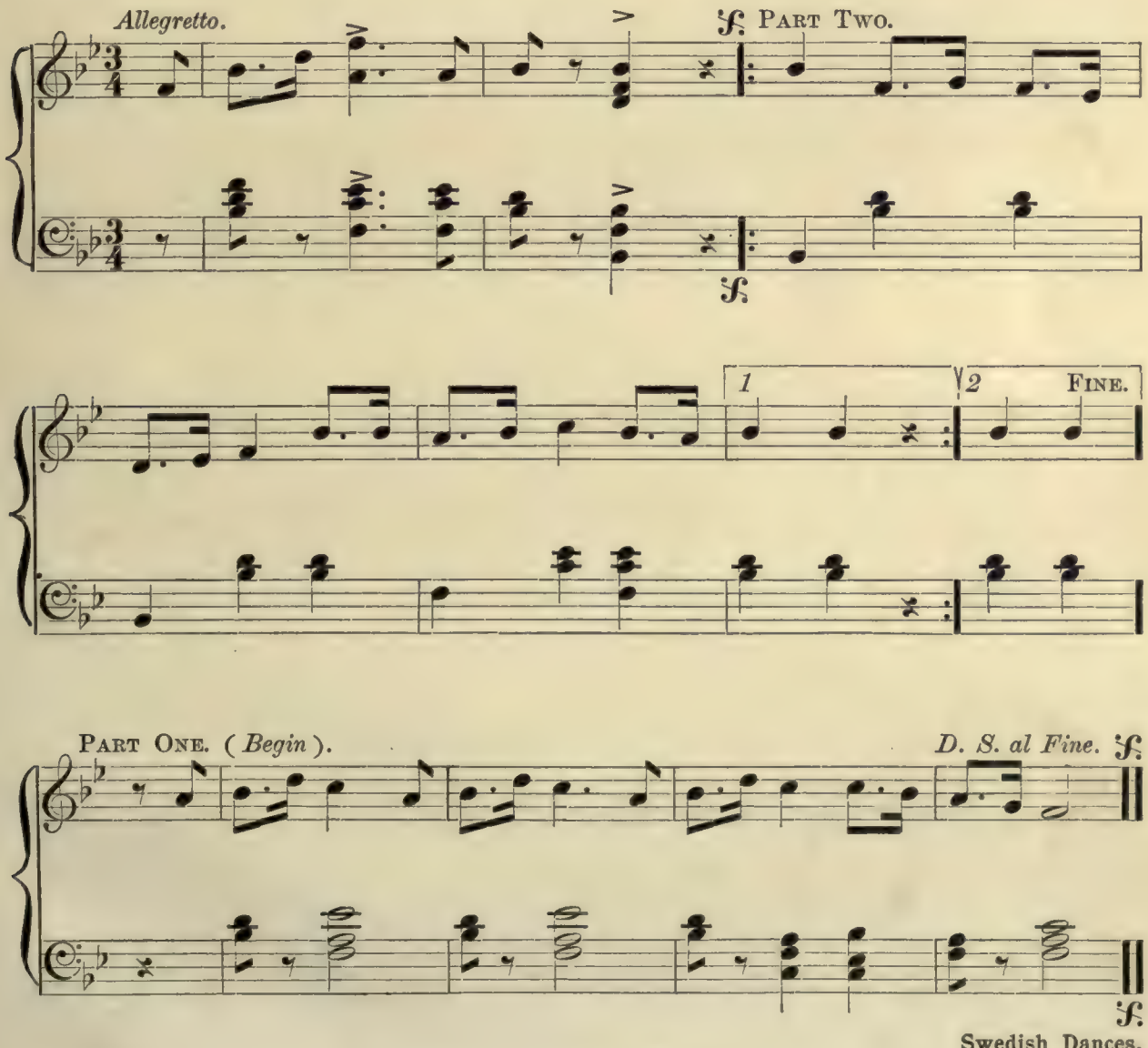
(SALUTATION DANCE.)

The players form in a circle and one of them begins the dance. This one places the arms akimbo, springs and slides one foot forward, spring and change, again, again (measures one to four).

The player claps the hands on the first note and runs around inside the circle. On the last measure stops in front of some one and stamps twice (measures five to eight).

The dance continues with both the one on the inside and the one before whom she dances executing the movement.

When the second part begins the one in the circle follows the leader. The play continues until all but one is in the saluting line. That one now starts the dance.



SCOTCH DANCES

SCOTCH DANCES.

HIGHLAND SCHOTTISCHE.

(MONEY MUSK.)

The tone of the Highland Schottische is excited and intense. The body is fairly pulled off the earth. The arms are lifted high and the dancers move lightly and quickly, but with great "snap."

The players form a double circle, Numbers One facing right and Numbers Two facing left.

PART I.

Numbers One begin with the left arm and the right foot. Raise the left arm high over the shoulder, with the elbow half bent. Hop on the left foot and extend the right foot sideward, touching the floor lightly with the toe (first beat); hop on the left foot and swing the right foot behind the left ankle (second beat); hop on the left foot, swing the right in the position of first beat (third beat); hop on the left foot with the right foot as in second beat (fourth beat, measure one).

Slide sideward with the right (first beat); swing the left to the right so forcibly that the right is lifted off the floor (second beat); spring to the right foot (third beat); hop on the right foot and swing the left behind the right ankle (fourth beat, measure two).

Repeat the movement of the first measure with the right foot, the left arm raised (measure three).

Repeat the movement of the second measure (measure four).

In the meantime, Numbers Two begin with the left arm and right foot and take the same movements, in the opposite direction (measures one to four).

Repeat (measures five to eight).

Numbers One dance toward the center of the circle first, Numbers Two away from the center.

PART II.

Numbers One and Two join right arms, the left one raised high. Both step forward, outer foot (first beat); hop, swinging the other foot forward, upward (second beat); step forward with the inner foot (third beat); hop, swinging the outer foot forward (fourth beat, measure one).

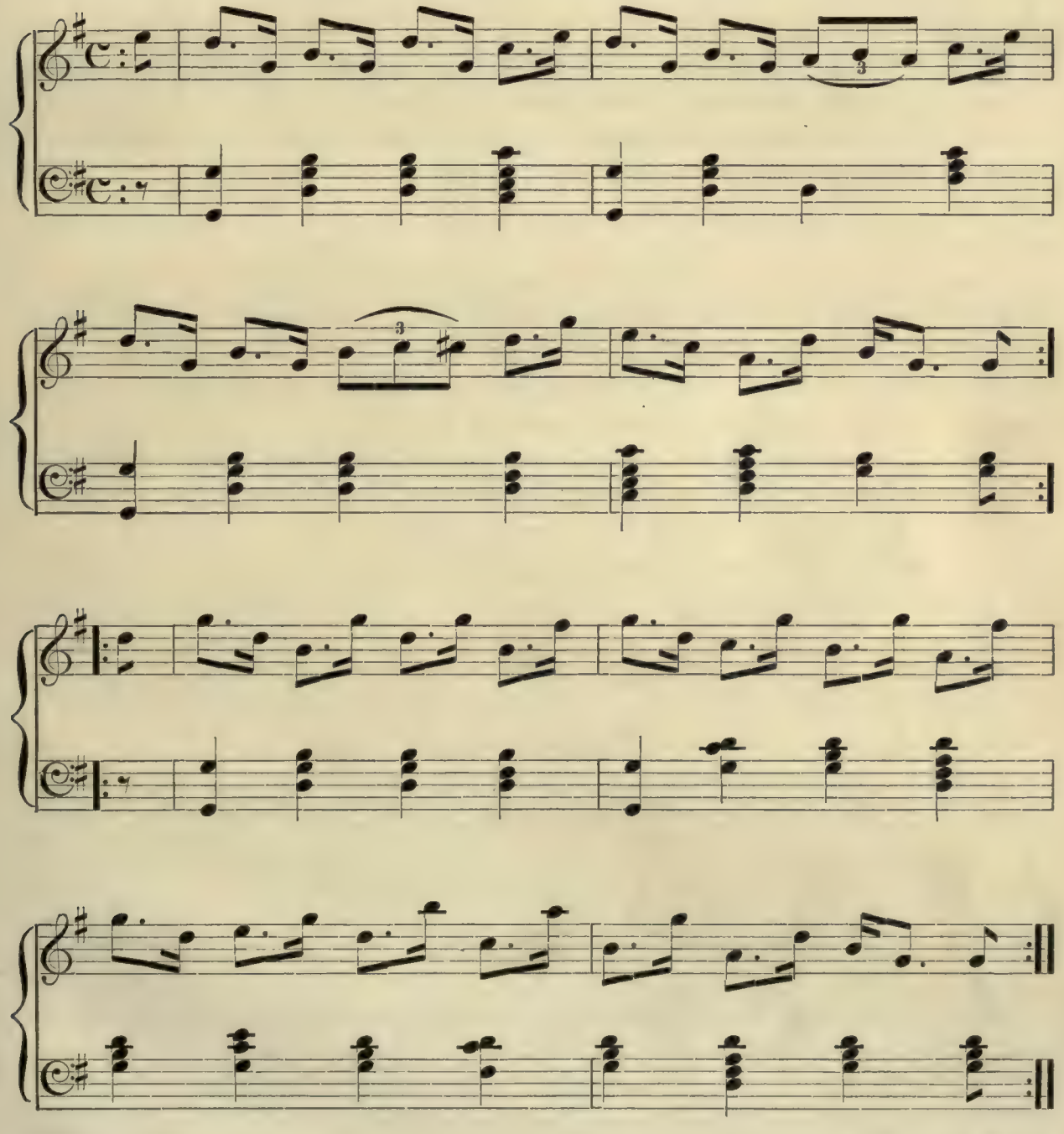
Repeat the movement, but turn about changing arms and face in the opposite direction during the third and fourth beats of the last measure (measure two).

Repeat the movement, turning at the same place (measures three and four).

Repeat (measures five and six).

Repeat, but during the last measure, instead of turning around, the dancers all turn their partners and dance to the next partner in the circle, Numbers One going on to the right, Numbers Two to the left (measures seven to eight).

The dance repeats until the original partners meet again.



PETRONELLA.

The players form in two lines facing the center. The lines may have any number of dancers.

1 2
1 2
1 2
1 2

Every four couples form a set. Every fifth couple dance at the same time as the first couple. The dance is described for one set.

PART I.

The first couple begin with the following movement:

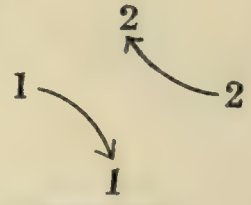
Leap high from the left, sideward to the right foot (first beat); swing the left foot in front of the right, quickly change again to the right foot (second beat, measure one). The step is similar to the "setting" step but the leap is high and quick.

Leap from left to right and continue as above (measure two).

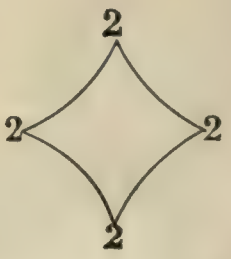
Leap from the left to right, but diagonally forward instead of sideward, at the same time turning toward the right a little more than a quarter turn (first beat); bring the left foot behind the right and change weight; quickly change again to the right foot (second beat, measure three).

Leap diagonally backward with the left foot, at the same time turning to face the center (first beat); bring the right foot in front of the left and change weight; quickly change again to the left foot (measure four).

After the fifth measure the partners are in the following positions:



Repeat the above movement during the next four measures. Number One is then in Number Two's starting position and vice versa. The eight measures are repeated, and the dancers continue the movements to the right, returning to their original positions. The figure described by each dancer is as follows:



PART II.

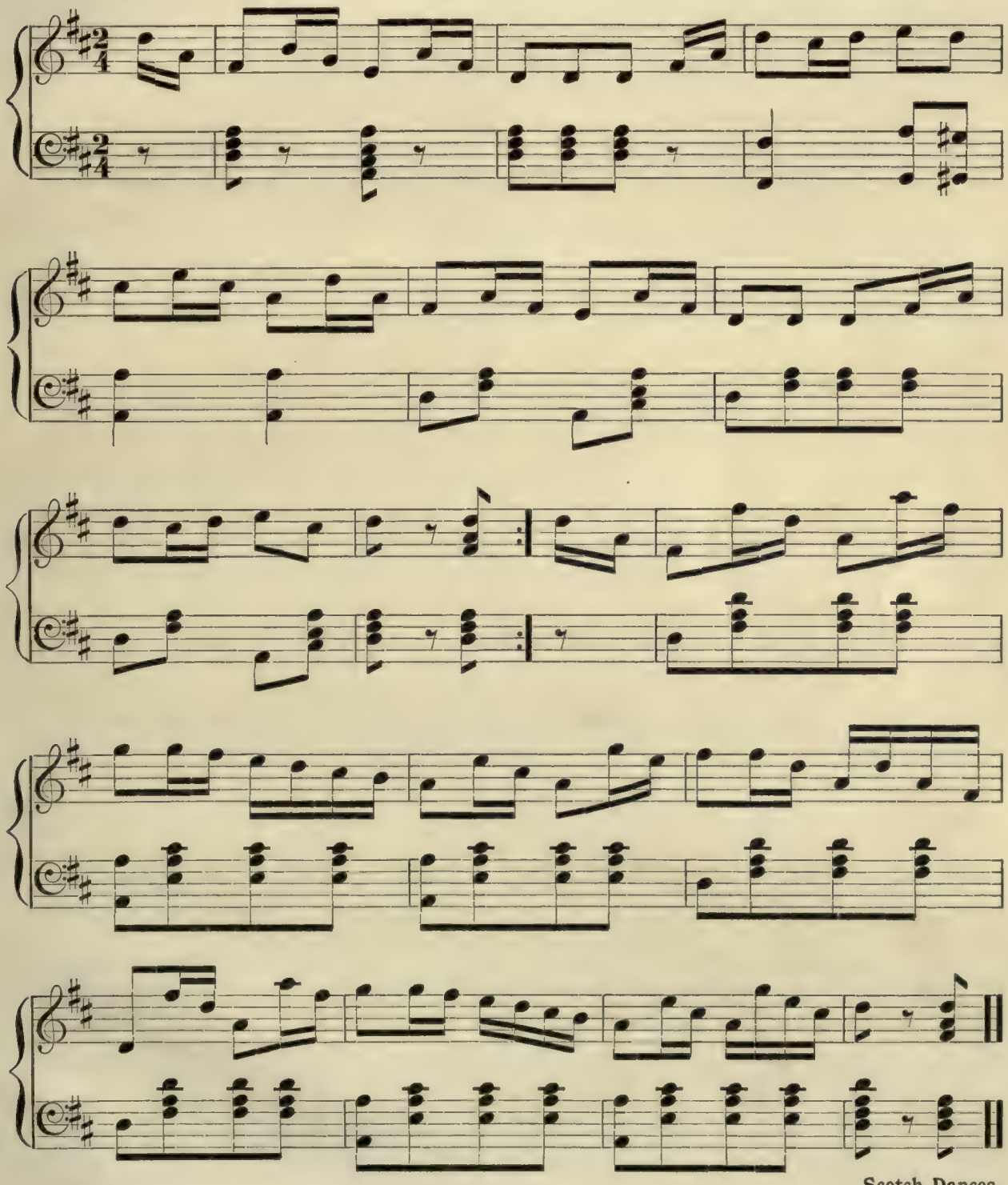
The first couple join hands and slide sideward down the center as far as the fourth couple (measures nine to twelve).

Slide back again and finish between the second and third couple (measures thirteen to sixteen).

The first couple repeat the dance and finish between the third and fourth couples.

They repeat again and finish below the fourth couple.

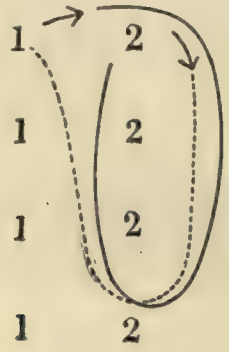
The second couple then begin the dance. The dance is completed when the fourth couple have returned to their original position in the set.



FLOWERS OF EDINBURGH.

The formation is similar to the Petronella.

The first and every fifth couple dance at the same time.



PART I.

The first lady turns to her right and moves down the outside of her line, passes between the third and fourth ladies and crosses over to the first gentleman's place. He, meanwhile, follows her, but returns to her place. The movement is like the reel step, a short run with the high leap on the first beat (see the Reel, measures one to four). They then dance the setting step in their places (measures five to eight).

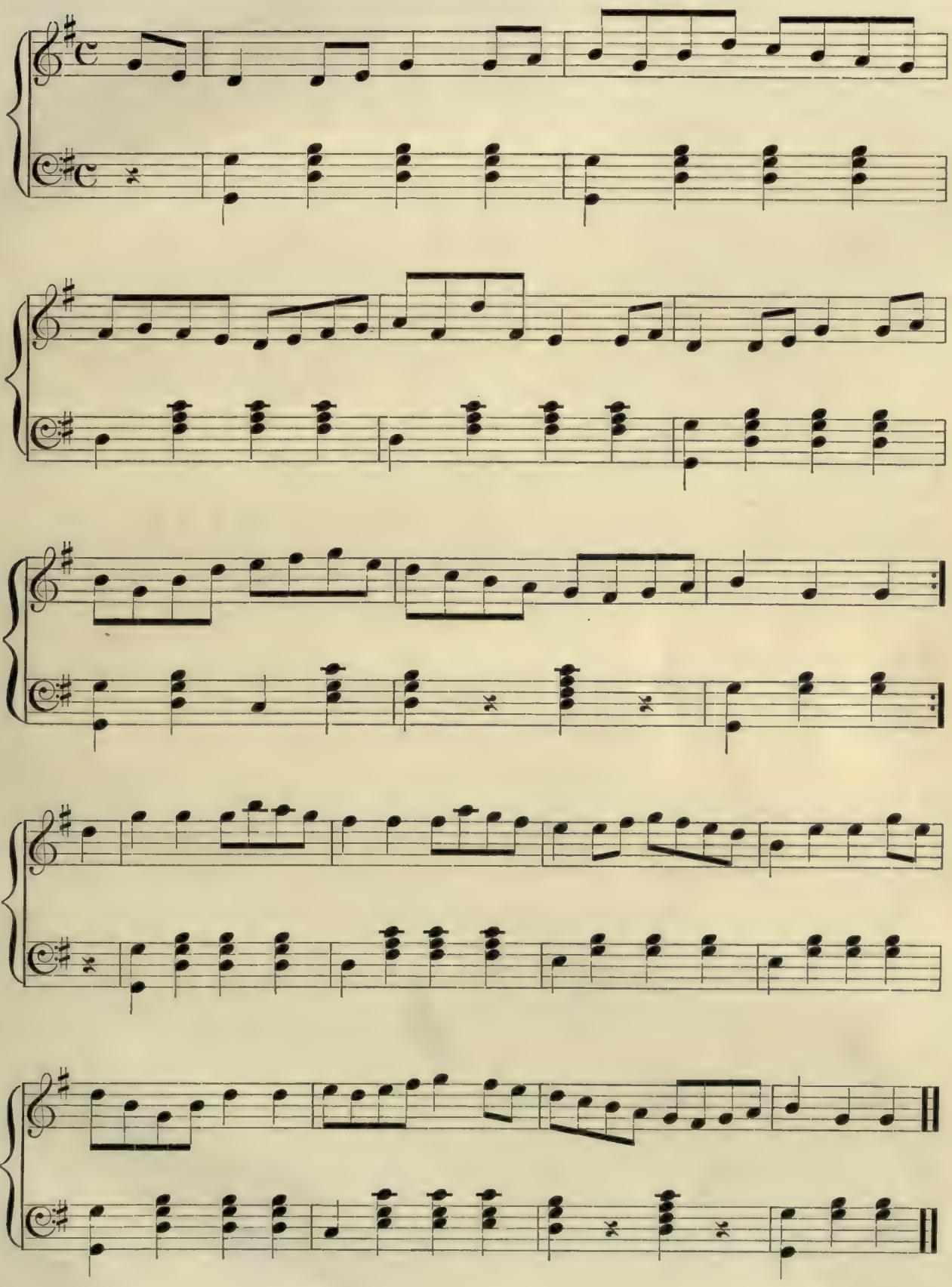
The first gentleman then repeats the movement of the first lady above and returns to his own place; the lady, meanwhile, follows him and returns to her place (measures nine to twelve). They repeat the setting step as above (measures thirteen to sixteen).

PART II.

The two dancers join hands and slide down the center to the end of the set, then slide up and finish below the second couple (measures one to four).

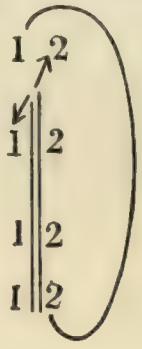
They repeat the dance, finishing down the set one couple each time, until they become the fourth couple. The second couple then dance and the dance continues until the dancers are in their original positions.

FLOWERS OF EDINBURGH.



THE TRIUMPH.

The formation is the same as for the Petronella.



PART I.

The first lady and the second gentleman slide forward, join hands and slide down the center as far as the fourth couple; at the same time the first gentleman goes round the ladies and the three meet at the end of the set (measures one to four).

The gentleman who has accompanied the lady takes her left hand with his left, the other gentleman takes her right hand with his right, and with his left hand takes the right hand of the first gentleman behind the lady. She is thus escorted in triumph up the center, all returning to their own places (measures five to eight).

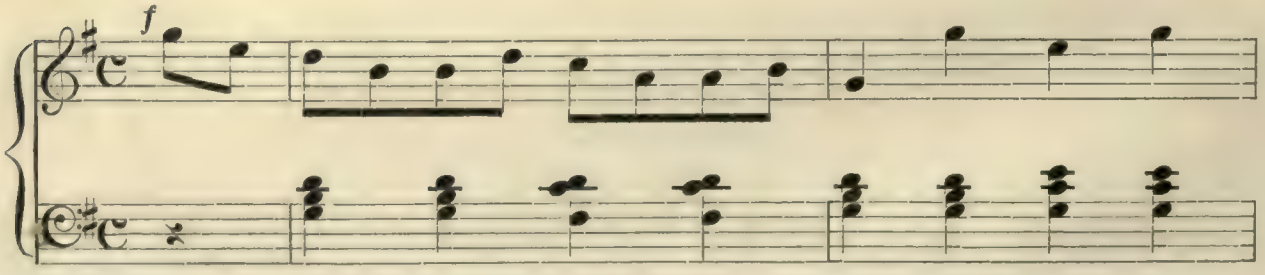
The above is repeated with the second lady and first gentleman (measures nine to sixteen).

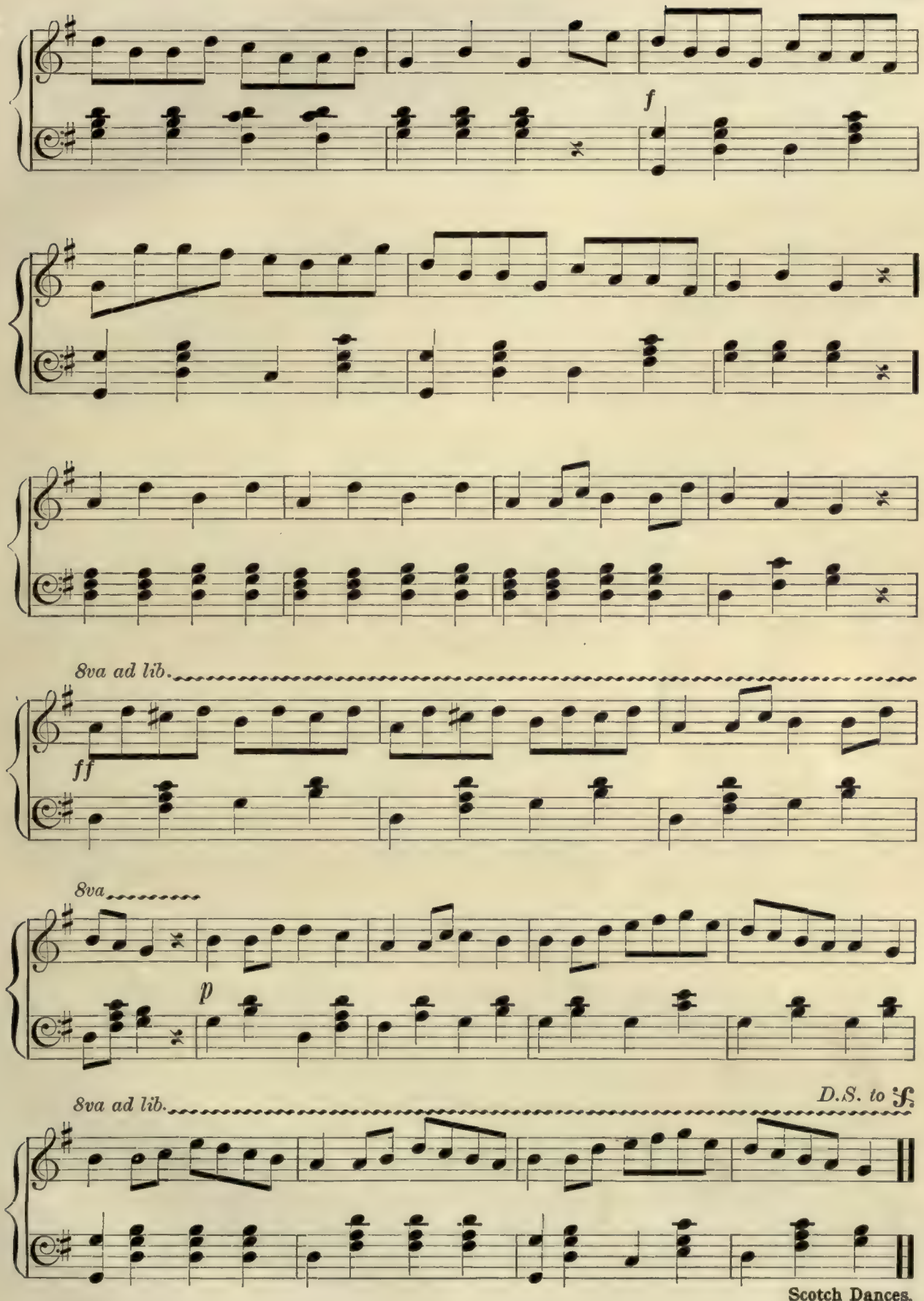
PART II.

The first lady and the second gentleman cross over to change places, followed at once by the second lady and the first gentleman (measures seventeen and eighteen).

They return to their places in the same order (measures nineteen to twenty).

The first couple slide down to the end of the set and back to the second place. The second couple now becomes the first. Repeat as in Part I until the first couple return to their places again.

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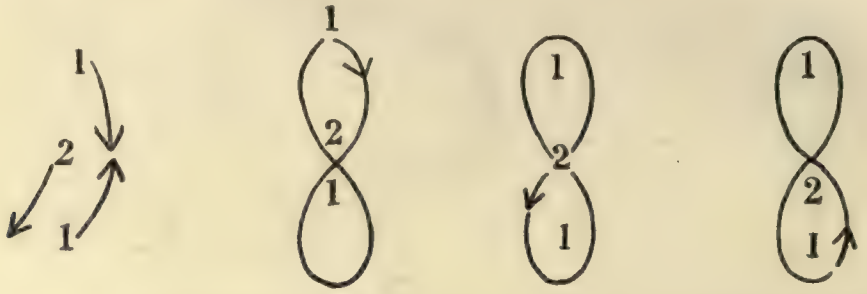
D.S. to 𝄋

THE REEL OF THREE.

The following are old forms of the reel. The dance is usually complicated because of the difficult fling steps that are inserted in place of the "setting."

The dancers form in the following manner, with either two gentlemen and one lady, or vice versa:



PART I.

The reel is a short, quick running step, with three steps in a measure, right, left, right. Then left, right, left. The dancers hop on the first step of the measure. The diagram shows the manner in which each dancer passes around the others. This movement requires the full eight measures.

PART II.

The setting step: Leap from left to right foot (first and second beats); place the left foot in front of the right and change weight, quickly change again to the right foot (third and fourth beats, measure nine).

Leap from the right to the left foot and continue as above (measure ten).

Continue (measures eleven to sixteen). The one in the center sets to the outer ones alternately during the eight measures.

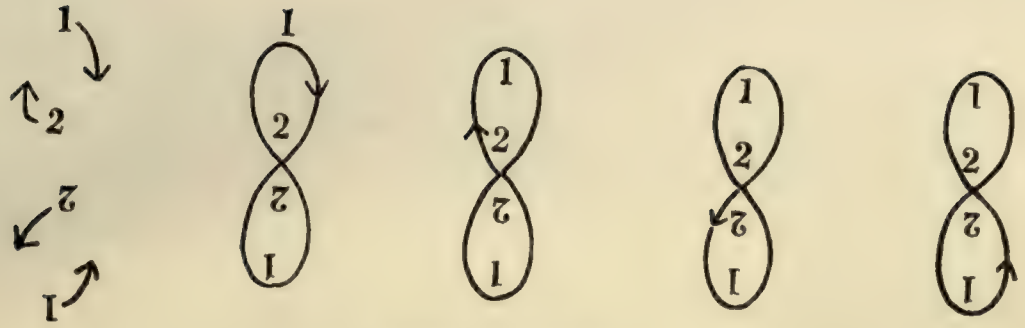
The dance repeats at will.

THE REEL OF FOUR.

The steps are the same as in the reel of three. The dancers start as follows:

1
2
2
1

The gentlemen stand in the center back to back, the ladies on the outside facing the gentlemen. The dance is composed of the reel step, during which time the dancer describes the figure eight, and the setting step which is danced on place for the eight measures following. The dancers move as follows:



THE REEL.

(Mrs. McLEOD.)

ENGLISH DANCES

ENGLISH DANCES.

THE GODDESSES.

The players form in two lines, facing forward up the room. Three couples form a set.

1 2
1 2
1 2
etc.

PART I.

Numbers One join hands and take three steps forward, closing their feet at the fourth beat. Take three steps backward in similar manner. Numbers Two take the same movement with them (measures one to four). Repeat (measures four to eight).

PART II.

The first gentleman and lady turn outward and pass around outside of the dancers in their respective lines, with three sliding steps forward. When they meet below the third couple, they again turn outward and pass in the same manner to their own places (measures one to four).

PART III.

Numbers One all follow their leader and pass around Numbers Two on the outside. Numbers Two meanwhile follow their leader and pass around on the inside of Numbers One. They move around until in their own places again.

Repeat the above, Numbers Two passing on the outside (measures four to eight).

PART IV.

Numbers One now join hands and go around Numbers Two, returning to their own places (measures one to four).

Numbers Two repeat the movement (measures four to eight).

PART V.

Numbers One all join hands and go around in a circle, turn and go back again to starting place (measures one to four).

Number Two repeat (measures four to eight).

PART VI.

All six dancers join hands and go half around, turn and go back to places. The movement is an alternate sliding step (measures one to four).

PART VII.

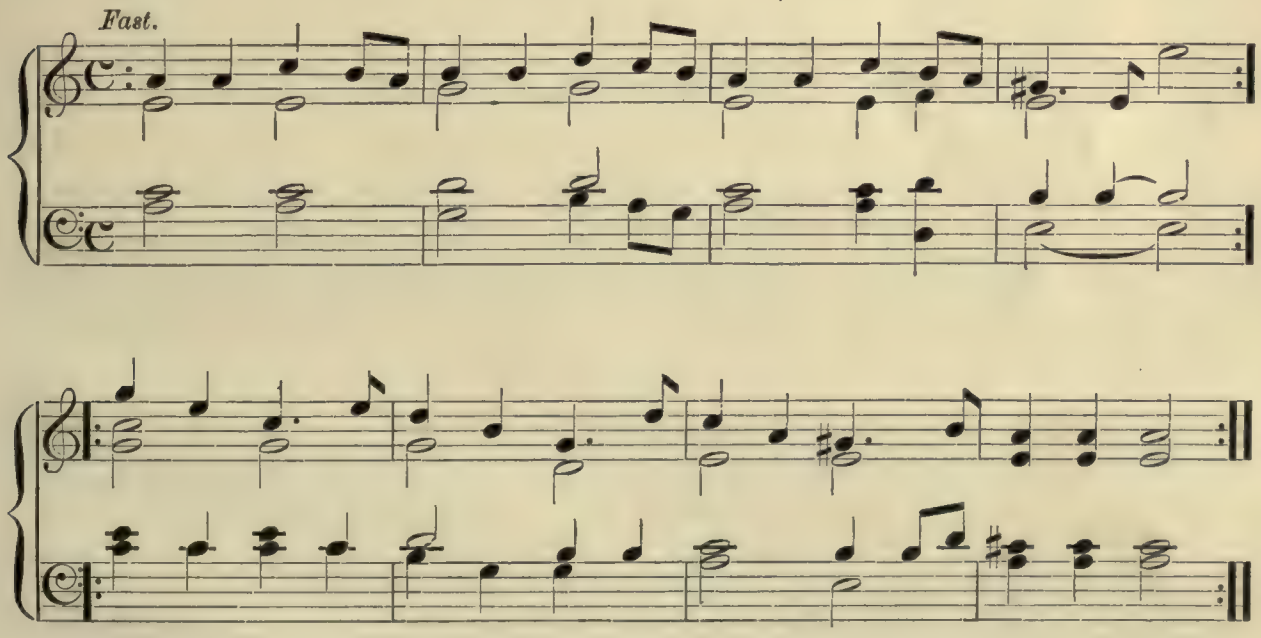
Numbers One take the movement of the reel on their own side.

One starts to the right, the other Ones to the left, and pass around each dancer, each forming the figure eight as he moves (measures five to eight).

Numbers Two repeat the above (measures one to eight).

PART VIII.

Numbers One and Two take the reel movement at the same time (measures one to eight).



TRENCHMORE.

The players form in two lines facing toward the front of the room. In this dance, as often in the old English Country Dances, three couples form a set.

PART I.

All Numbers One join hands and walk forward three steps, closing feet. Three steps backward to place, closing feet. Numbers Two do the same at the same time (measures one to four). Repeat (measures four to eight).

PART II.

The first lady and gentleman turn outward and pass around the outside of the dancers in their respective lines, three sliding steps forward, then meet below the third couple. Dance seven short side steps up the center together to their own places (measures nine to twelve). Repeat (measures thirteen to sixteen).

PART III.

The second couple join hands and raise arms. The first couple pass under the lifted arms, they then lift their own arms and the third couple pass under them. This reverses the position of the dancers in the set. The movement is taken with a quick, sliding step forward (measures seventeen to twenty). Repeat the movement, the first couple returning.

PART IV.

The first man sets to the second lady (see the reel for the setting step), then to his own partner, then to the third lady, then to his own partner again. Each man turns his own partner with the right hand after the setting step is finished (measures eight to twenty). The first lady now repeats the movement, setting to all the gentlemen in the line, the other ladies turn their own partners with the right hand as above.

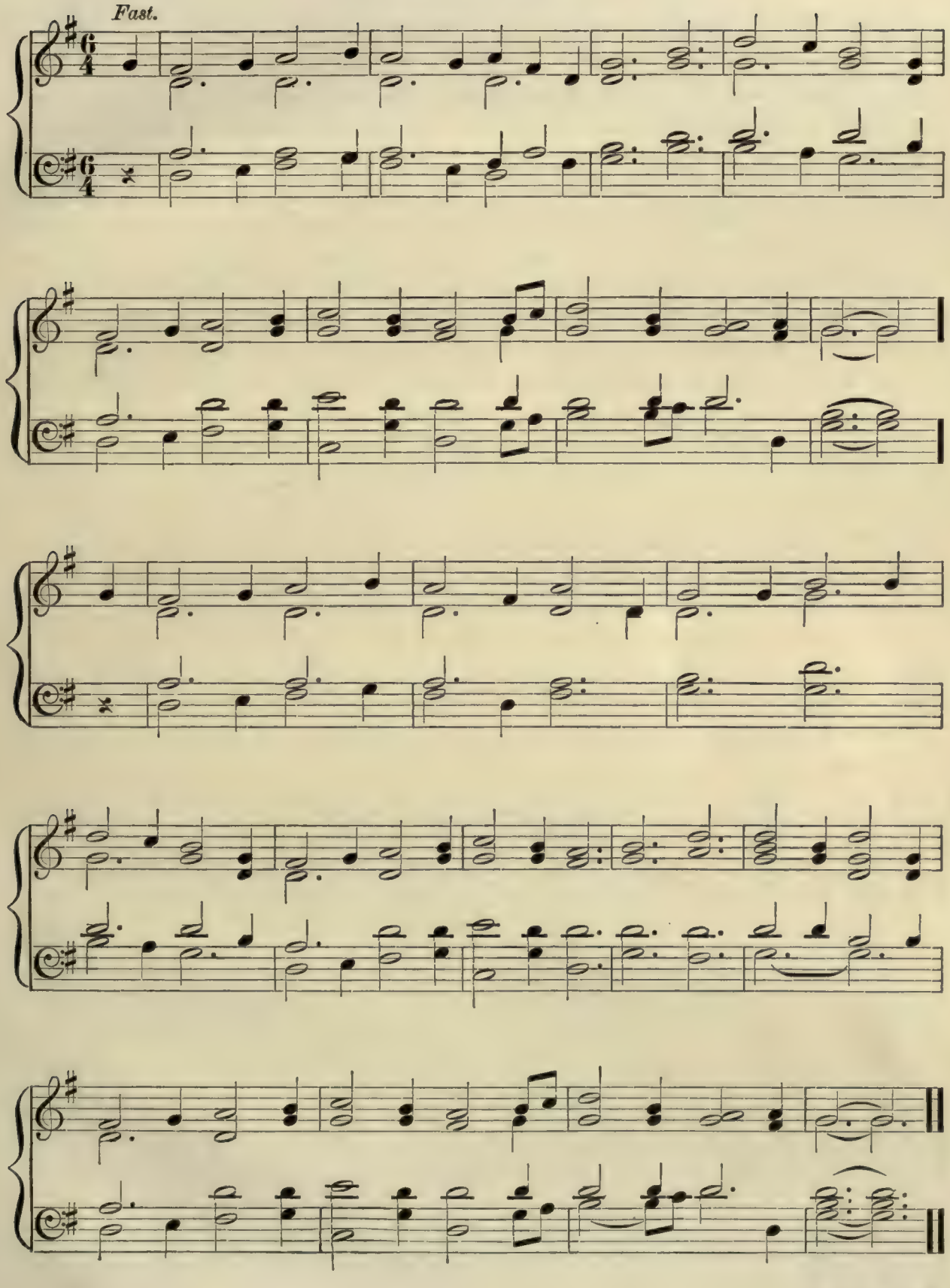
PART V.

The movement is the same as in Part I (measures one to eight).

PART VI.

The first gentleman turns the first lady with the right hand, the second with the left hand, and passing down the line the third with the right hand. The first lady meanwhile turns the gentleman in the same manner. The partners meet at the bottom of the line, join hands and slide up to second place (measures eight to twenty). The dance repeats with the second couple in first place and continues as long as desired.

TRENCHMORE.



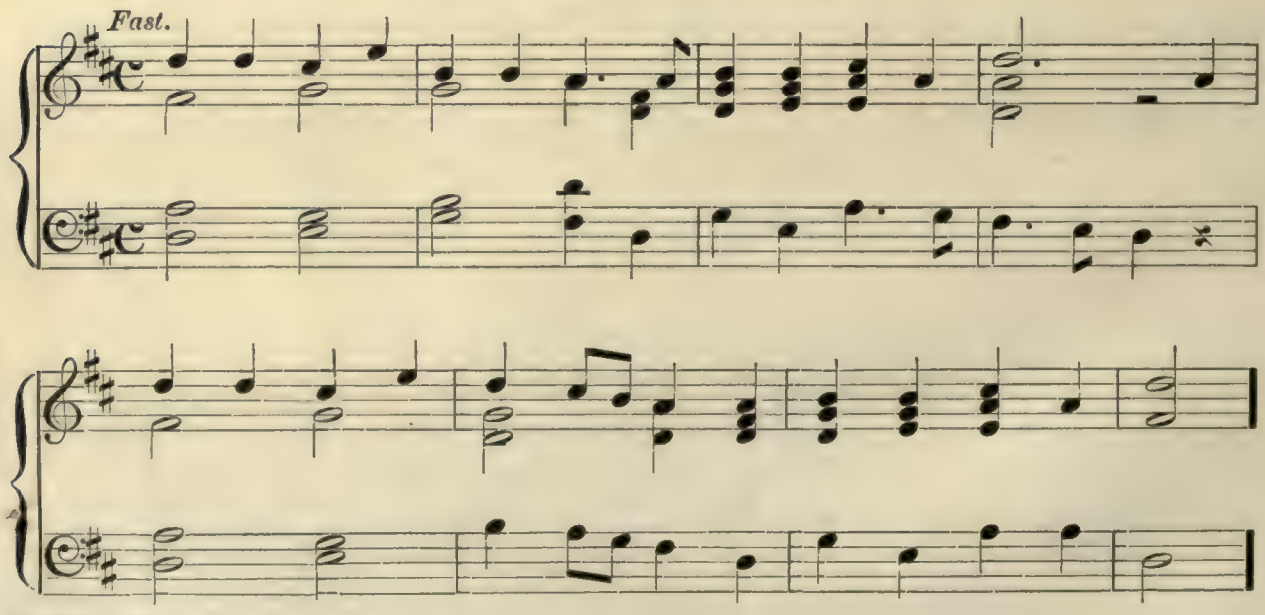
COUNTRY DANCES

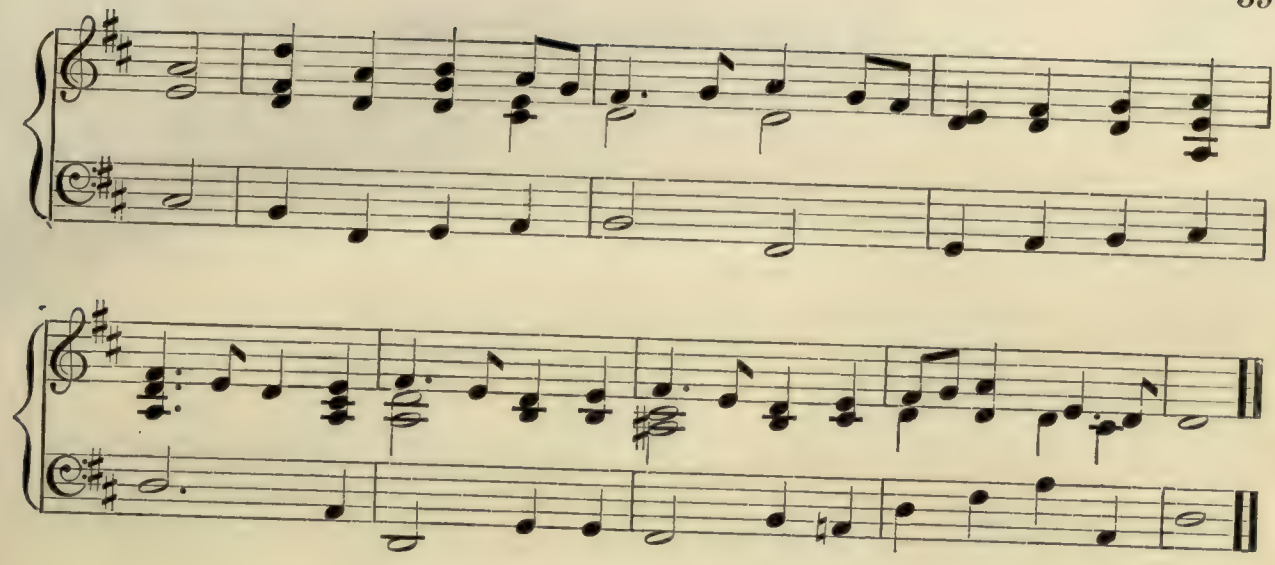
It is probable that the Country Dances are the degenerate forms of the real Folk Dance among the English. Judging from the names and from the descriptions of them in the oldest records, they show traces of the freshness and spontaneity that characterize the dances of the folk in the other countries. The "Cobbler's Jig" is described in one of the old forms, partly made over by the fastidious dancing master of the Eighteenth Century. The remarks of a ballet master of the early Nineteenth Century regarding the dance are most interesting. "What was meant by acting the cobbler, the author leaves to the ingenuity of the reader to discover. It admits of so many nonsensical constructions, he begs to decline putting any on it." The quotation is most illuminating, when one wonders why the English Folk dance has passed away among meaningless figures.

The same author, in discussing the old dances, speaks of their absurd figures, like the following, "Clap hands, strike hands across, beckon your partner, give three jumps, hold up finger, wind your hands, advance four steps, nod and retire, etc." Apparently the pantomimic construction of the dance was not at all perceived by the English ballet master of the Eighteenth Century. After the dance lost all meaning, the teachers were forced to call the figures they wished executed. The dances then changed form rapidly and the music was shuffled with the figures. Soon the music became as monotonous as the dances.

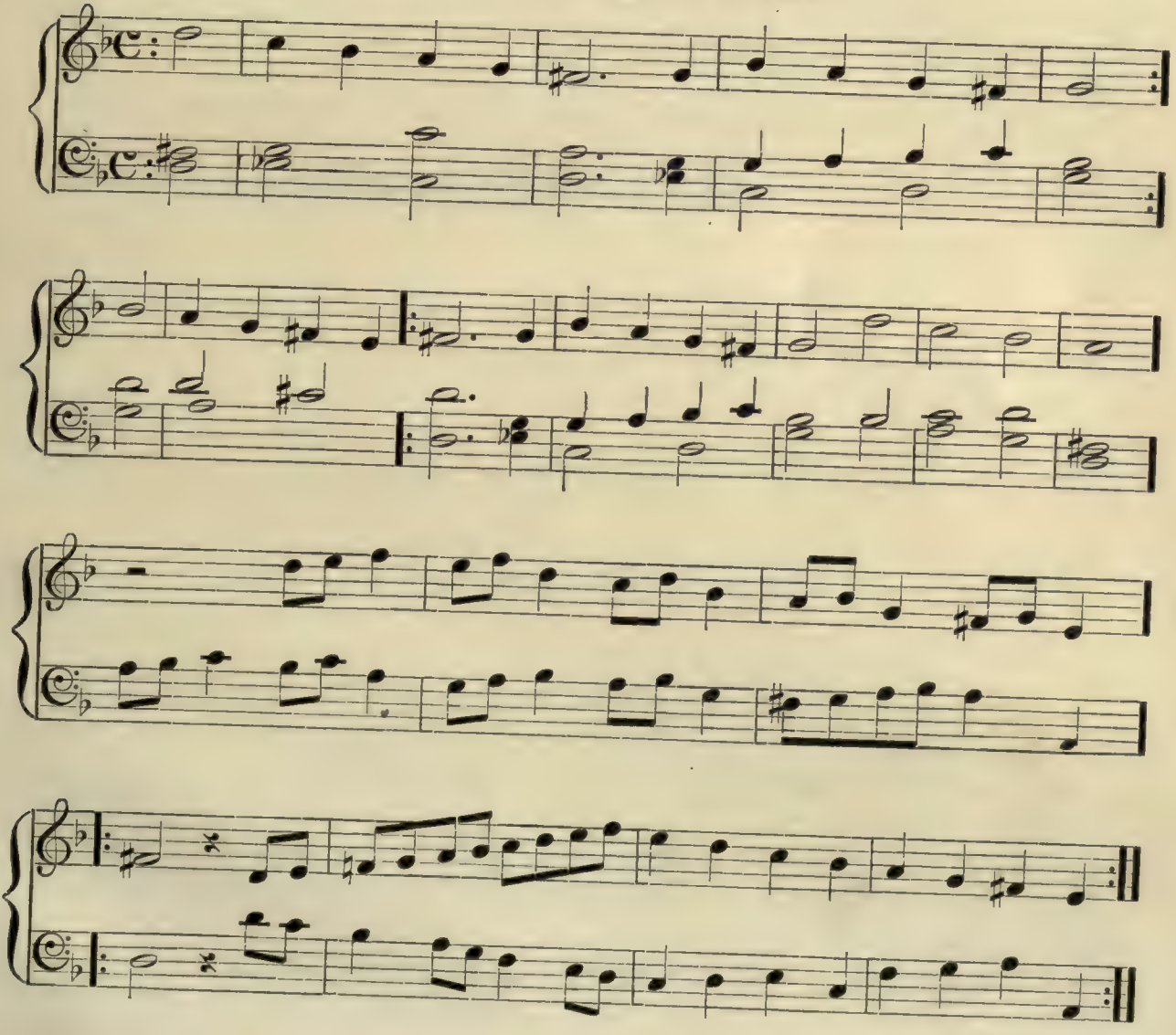
Two of the old forms are given with the music, "The Dumps" and "The Cobbler's Jig." These are valuable because they show mood and action, although they have, even in the forms given here, suffered under the hands of the masters. "Trenchmore" and "The Goddesses" are good specimens of the developed Country Dance.

THE COBBLER'S JIG.





MY LADY CAREY'S DUMP.



SIR ROGER DE COVERLEY.

The players form in two lines facing the center.

1 1 1 1 1 1
2 2 2 2 2 2

PART I.

The first lady and the last gentleman advance and meet at the center, then retreat to their places. The first gentleman and the last lady repeat. This order follows the other movements in this part of the dance also. The first lady and the last gentleman advance and turn with the right hands, retreat as above.

The first gentleman and the last lady repeat the movement.

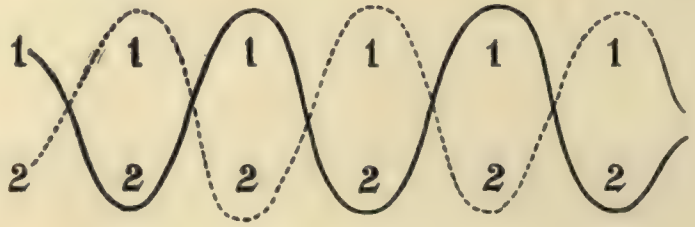
The first lady and the last gentleman advance and turn with the left hands as above.

The first lady and the last gentleman advance and turn with both hands as above.

The first lady and the last gentleman advance and pass round each other back to back. As above.

PART II.

The first couple pass each other in the center and so on until they meet at the end of the line. See diagram:



PART III.

The first couple join hands when they meet at the end of the line and promenade up the center, all the couples following them, beginning with the last one.

When they reach the top of the line the lady turns outward to her right; the gentleman turns outward to his left and they both follow the leaders and slide forward to the end of the line. This leaves the first couple at the end of the line, the second couple at the top.

The dance is repeated until all have passed up the line.

GERMAN DANCES

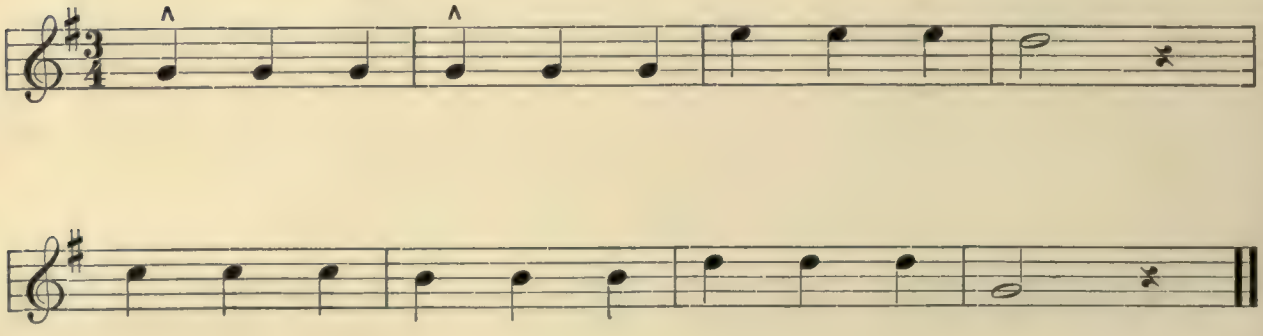
GERMAN DANCES.

HOPSASA, TRA LA LA.

The players form a circle and walk around one in the center. This one hops, stands still, dances in one way and another, or gives some pantomimic action which all must follow.

They sing,

Now will I, now will I, hop-sa-sa-sa,
Happy be, joyful be, tra-la-la-la.



RING DANCE.

The children form in a ring with one child in the center. They all walk around and sing,

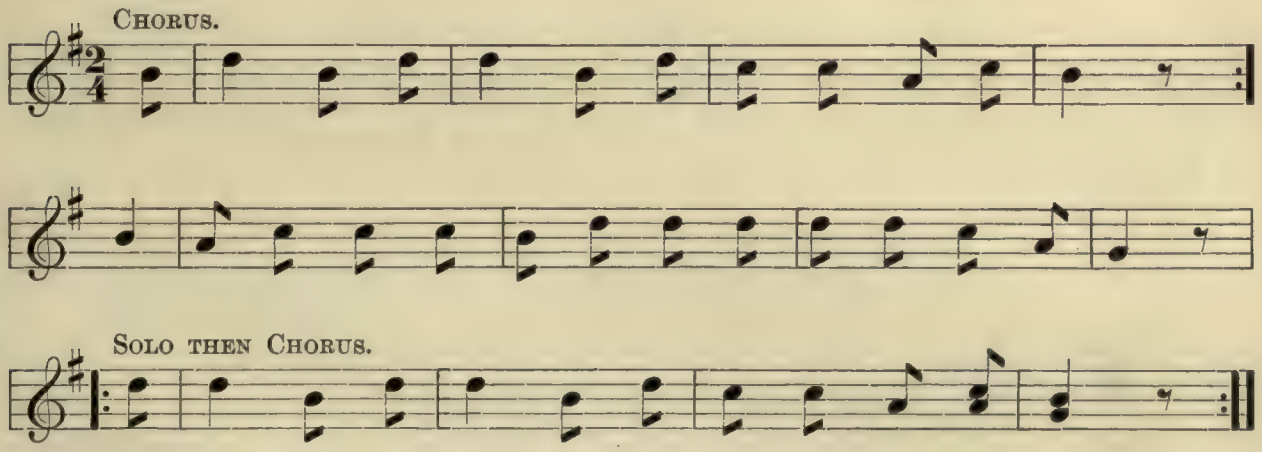
In summer, in summer,
That is the time to play,
The children are merry,
And they dance all the day;
And who is standing in this ring
Must do as I do now.

The child in the center then sings:

Just laughing, just laughing,
I do that all the time,
Then will I, then will I.
Turn around, and around.

All the children turn around with him during the last lines and all repeat the action of the child in the center as they sing again the last four lines.

Another child steps into the center and the dance repeats. They act different things each time.



DORNRÖSCHEN.

(SLEEPING BEAUTY.)

The children form in a large circle in the middle of which stands Sleeping Beauty, while in a small circle about her are the courtiers.

The King's son and the fairy are outside of the large circle.

1. Both circles move around in opposite directions.

"The princess was so beautiful, beautiful, beautiful,
The princess was so beautiful, beautiful."

2. The children stand still and lift the forefinger warningly at the princess.

"O, little princess, have a care, have a care, have a care,
O, little princess, have a care of a wicked fay."

3. The fairy breaks through the circle and proclaims the curse.

"Then came a wicked fairy there, fairy there, fairy there,
Then came a wicked fairy there, and she said,"

4. The princess kneels down and covers her eyes, the courtiers all do the same.

"Princess! sleep for a hundred years, hundred years, hundred years,
Princess! sleep for a hundred years, and all of you."

5. The children in the outer circle take hold of hands and raise them high to form a hedge.

"A great hedge stood up giant high, giant high, giant high,
A great hedge stood up giant high to guard them all."

6. The King's son breaks through the circle.

"There came a Prince unto this place, to this place, to this place,
There came a Prince unto this place, and said to her,"

7. The Prince sings alone.

"O little Princess, lovely maid! lovely maid! lovely maid!
O little Princess, lovely maid, awake! arise!"

8. The prince lifts up Sleeping Beauty, the courtiers form in couples, and those in the outer circle drop the arms and step backward.

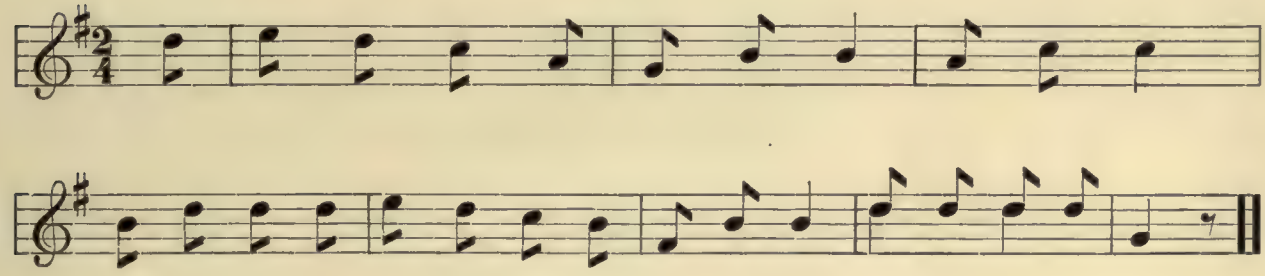
"The little princess then awoke, then awoke, then awoke,
The little princess then awoke to be his Queen."

9. The kingly pair walk around the circle followed by the attendants.

"They held a splendid marriage feast, marriage feast, marriage feast,
They held a splendid marriage feast, marriage feast."

10. The prince and princess with the attendants dance in the center, while those in the circle gallop first to the right, then to the left around them.

"The people all made merry then, merry then, merry then,
The people all made merry then, through all that land."



THE BLACK COOK.

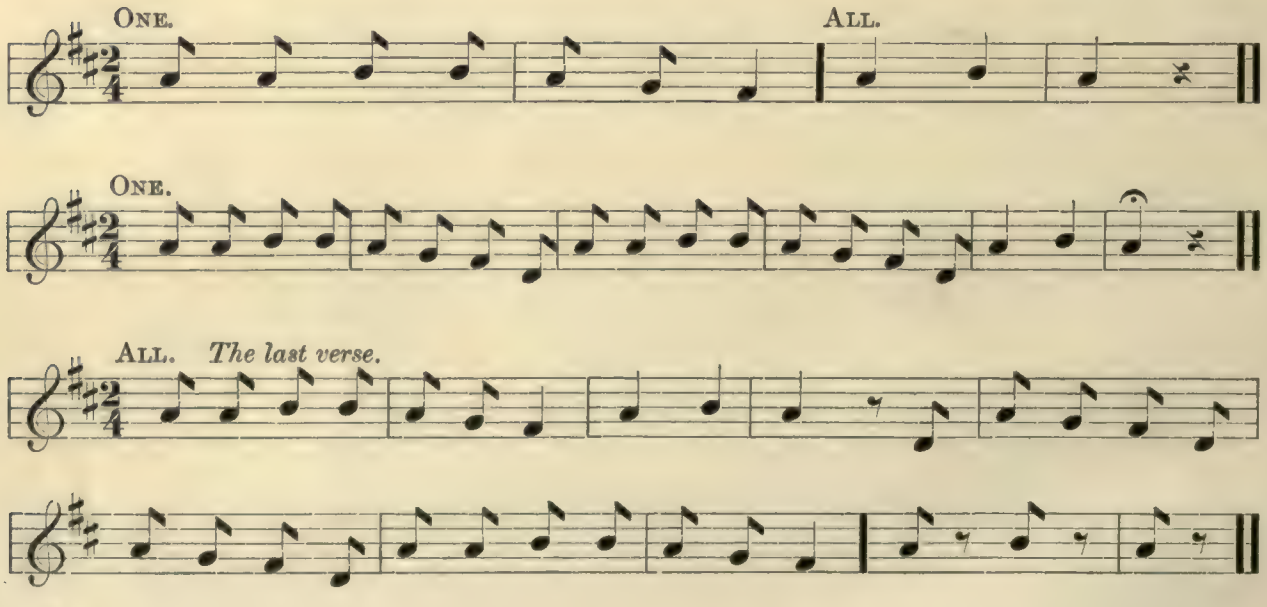
The children form in a circle. One goes around outside singing, "Is the little black cook there?" The children reply, "No, no, no." The one outside continues singing:

"Three times I must march all around,
The fourth time I will lose my hat,
Find one for me."

As she sings "one for me" she seizes the hand of a girl standing in the ring, who takes hold of her dress, and follows the leader around. The play repeats until only one child of the original circle remains. This one covers her face with her hands, while the children in the line form a new circle about her and sing these words:

"Is the little black cook there?"
Yes, yes, yes,
There she stands,
Yes, there she stands,
Yes, there she stands,
The little black cook.
Ha, ha, ha."

The child left alone now begins the game.



FRENCH DANCES

FRENCH DANCES.

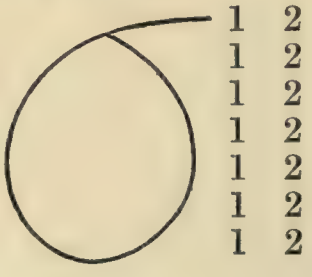
VINTAGE DANCE.

The plot of this dance, which is similar to the Harvest Dance of Finland, is composed of the most important incidents of the summer's history. The breaking of the earth in the spring, and the gathering of the fruit after the summer's labor, are climaxes that force themselves to be represented in the joyful celebration which occurs when the grapes are all harvested. It is danced merrily and madly after the last bunch has been gathered from the vines. Unfortunately, this is not the original music for the dance. What has been adopted here is similar to the original in its character, but is not so fine in its expression.

The dancers form in couples at the side of the room for a procession.

PART I.

All walk forward to the center of the floor to form a circle. The movement is very free and gay. When the eight measures are completed, Number Two slides behind Number One. All run around the circle (measures one to eight). The music is repeated in much quicker time.



PART II.

The players stand in place and represent, in pantomimic action, the digging of the earth, two movements in the measure (measure one).

Stamp three times (measure two).

Repeat (measures three to eight).

During the eighth measure the dancers all turn around once while stamping. The music is repeated. The players all represent, in pantomimic action, the gathering of the grapes (measure one).

Stamp three times (measure two).

Repeat (measures three to eight).

During the eighth measure the dancers form two lines all facing the center.

PART III.

All skip four steps forward to the center (measures one and two).

Skip four steps backward to place (measures three and four).

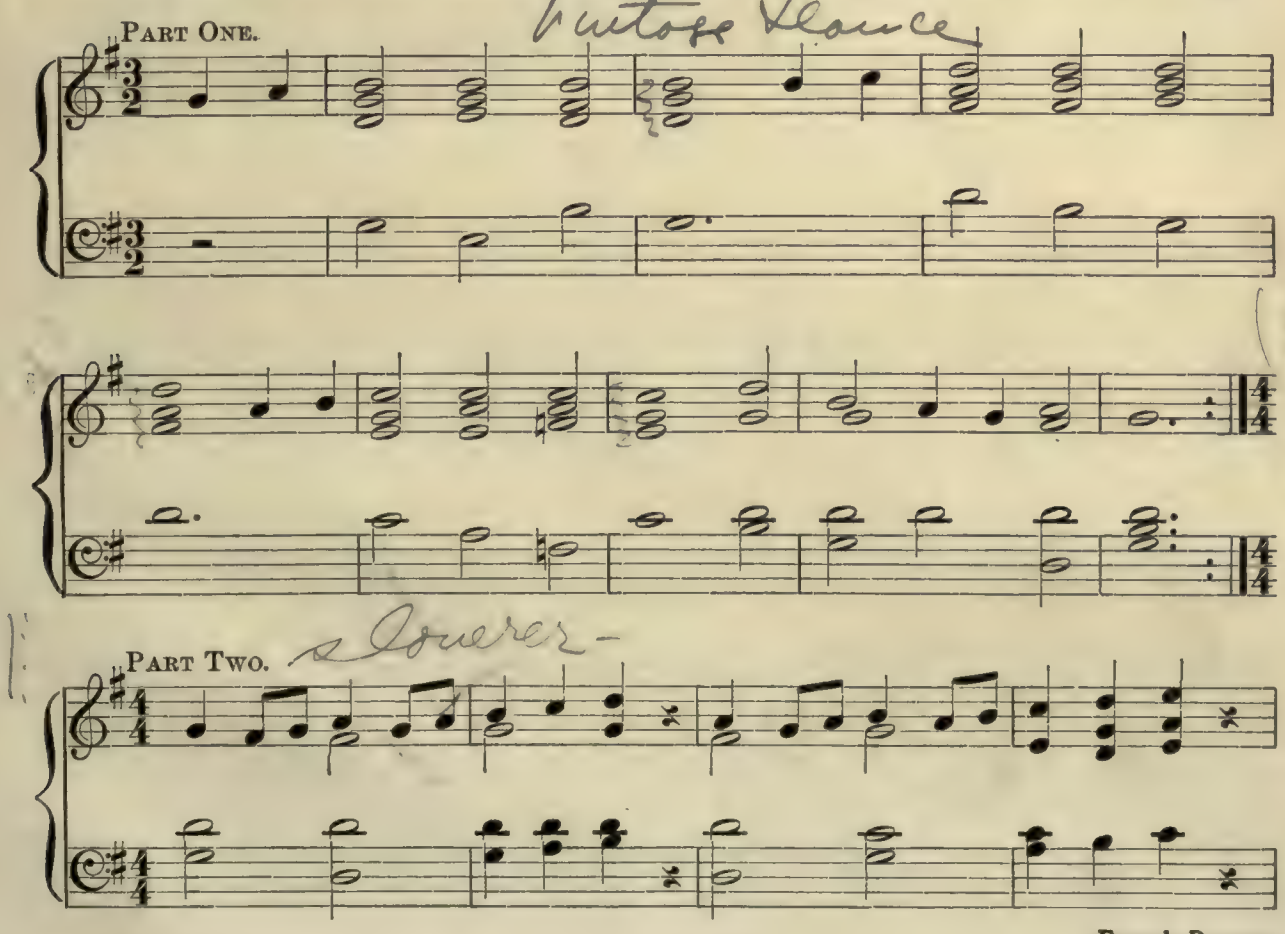
Skip forward to the center, join right arms with opposite dancer and skip once around. Step backward to place (measures five to eight).

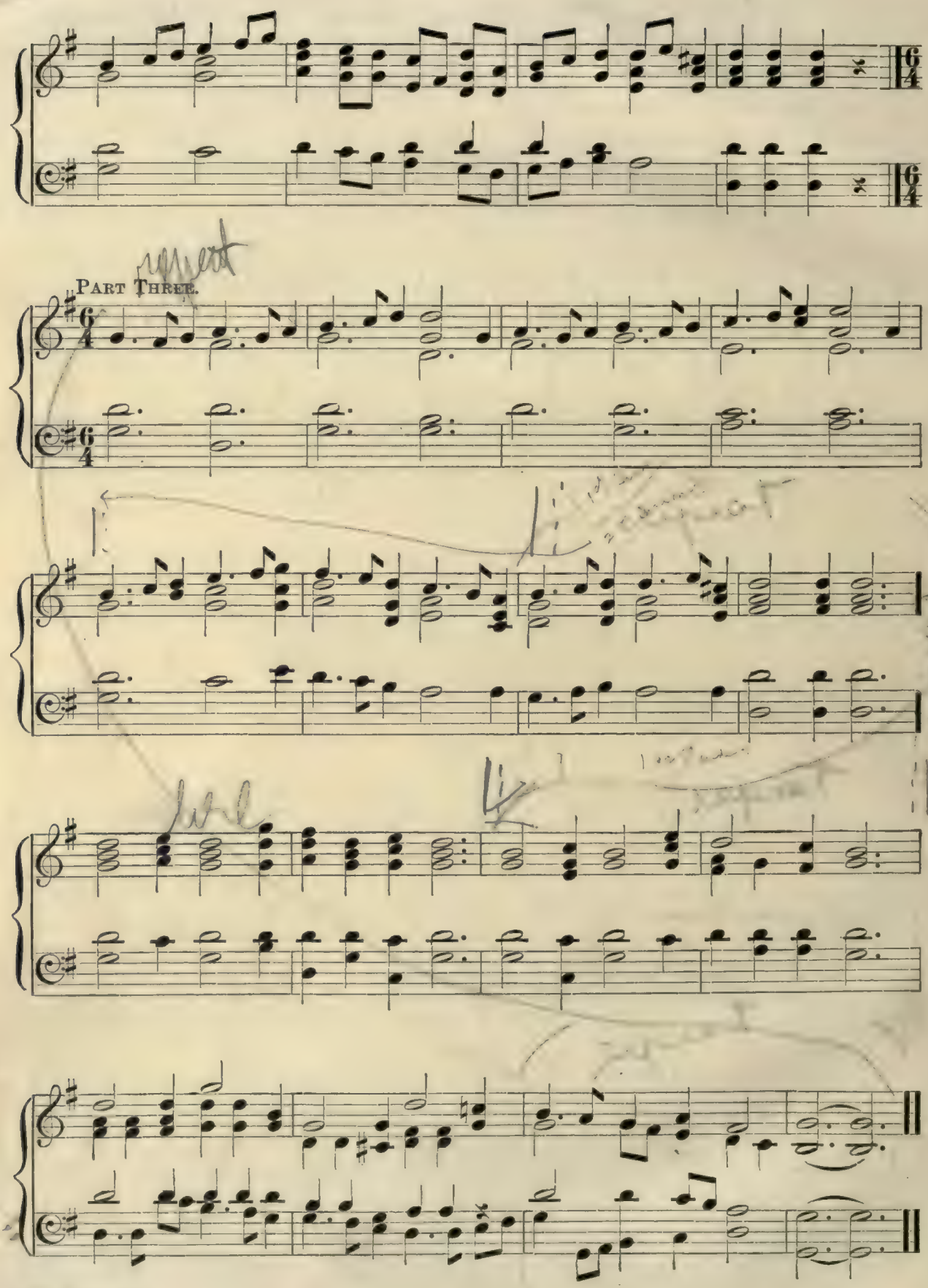
All walk forward eight steps, crossing over, passing opposite dancer on the right side; salute while passing (measures nine to twelve). Return (measures thirteen to sixteen).

The first eight measures of Part III are repeated, all skip forward to center, skip backward to place (measures one to four).

Skip forward, join hands with the player opposite, and skip off the floor.

The climax is very excited and the music rises in pitch from the beginning.




Part Three.

BOHEMIAN DANCES

BOHEMIAN DANCES.

ROVENACKA

The dance is full of spirit and vivacity. The accented movements are executed sharply but lightly. The dancers form in a double circle, the partners facing toward each other:

PART I.

The dancers stand on place (measure one). All stamp left, right, left (measure two).

Stand in place (measure three).

Clap hands three times (measure four).

Shake the forefinger of the right, then of the left hand toward each other (measures five and six)

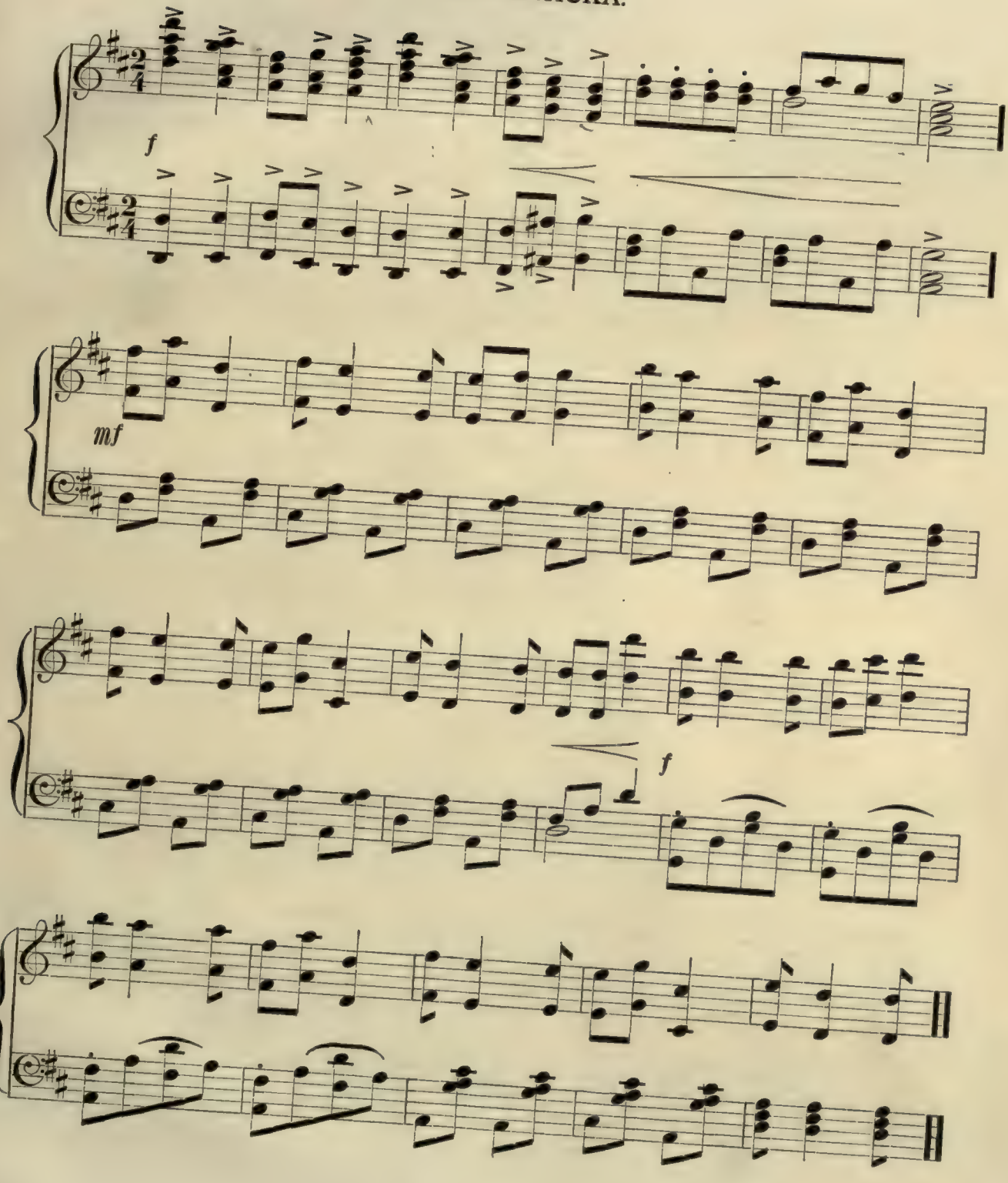
All turn about left (measure seven).

PART II.

The dancers join hands and polka around in the circle, turning half way around with each measure. On the sixteenth measure they form again to repeat the first movement.

As the dance repeats, Numbers One choose another than their first partner for the second part and much fun ensues.

ROVENACKA.



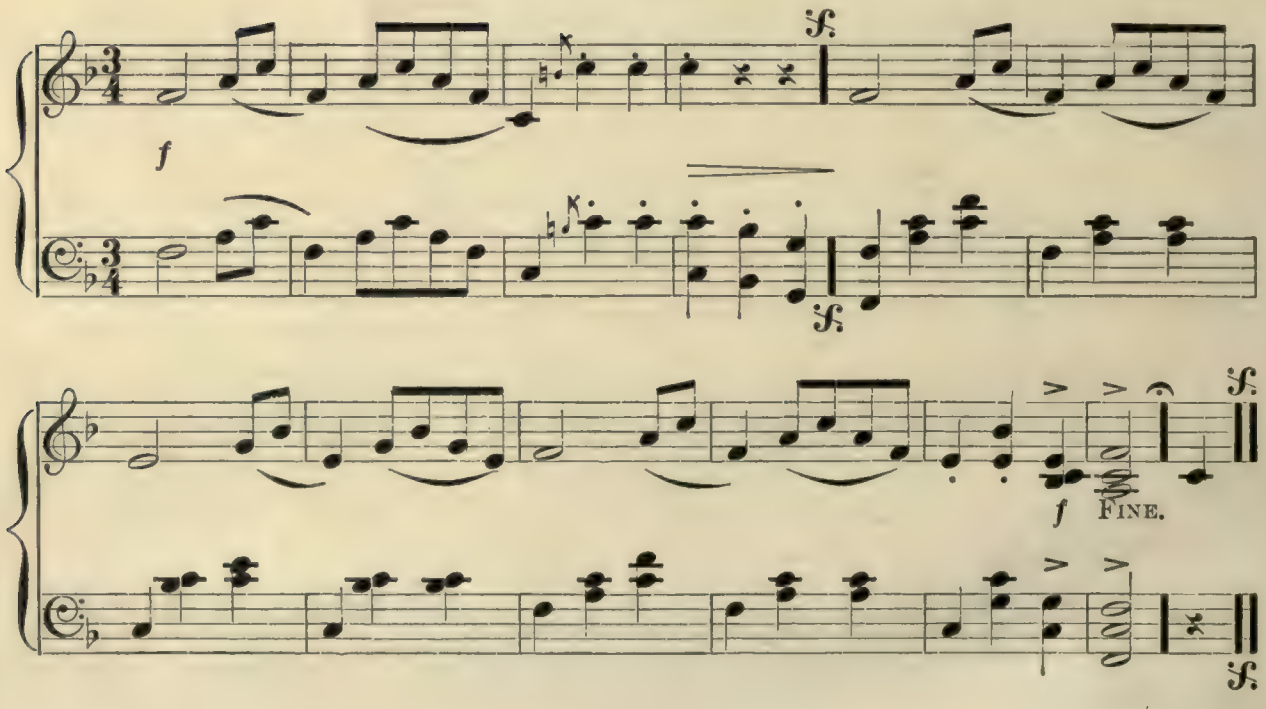
MINET.

This dance, like a few others, is given as an illustration of the significance of the dance in general, rather than as one which may be taught, unfortunately, apart from its thought. It is one form of expressing close fellowship, and was danced, as Waldau says, at church dedications and at weddings.

The dancers hold each other cross-wise by the hands and move solemnly toward one another, as they sing this greeting:

May the Lord God
Give us His love,
Our sins forgive,
Grant us Heaven,
Also.

May God give us health
As we dwell together,
God give us health.
Give us health.



KUZELKA.

(THE DUMPY ONE.)

The name is suggestive of the meaning of the dance. The players form in two lines, any number of couples in either line. The odd one stands at the head of the line, or goes around by himself until the last movement of the dance. The movements are executed with light, vivacious spirit. The dancers take their places during the first four measures.

PART I.

All begin with the right foot, and slide with the right and the left foot alternatingly, across to the opposite side. The dancers join right hands as they pass each other (measures one to three).

All turn around, joining hands in the lines after they turn (measure four).

Cross over, returning to the first position (measures five to eight).

Repeat (measures nine to sixteen).

PART II.

The first couple meet in the center, join hands and slide down between the dancers (measures one to four).

Slide up again (measures five to eight).

Repeat (measures one to eight).

When the dance repeats the second couple do likewise, then the third, etc.

PART III.

Those standing at the ends of the lines close in and those in the center step backward to form a circle. The partners in the lines turn and face each other. All pass right and left around the circle — grand right and left (measures one to eight played twice).

When this movement is completed the odd one is prepared to take a partner from among the dancers for the next movement. This leaves another one out of the dance. This play continues throughout the dance.

PART IV.

The partners join hands and waltz slowly around on place (measures one to four).

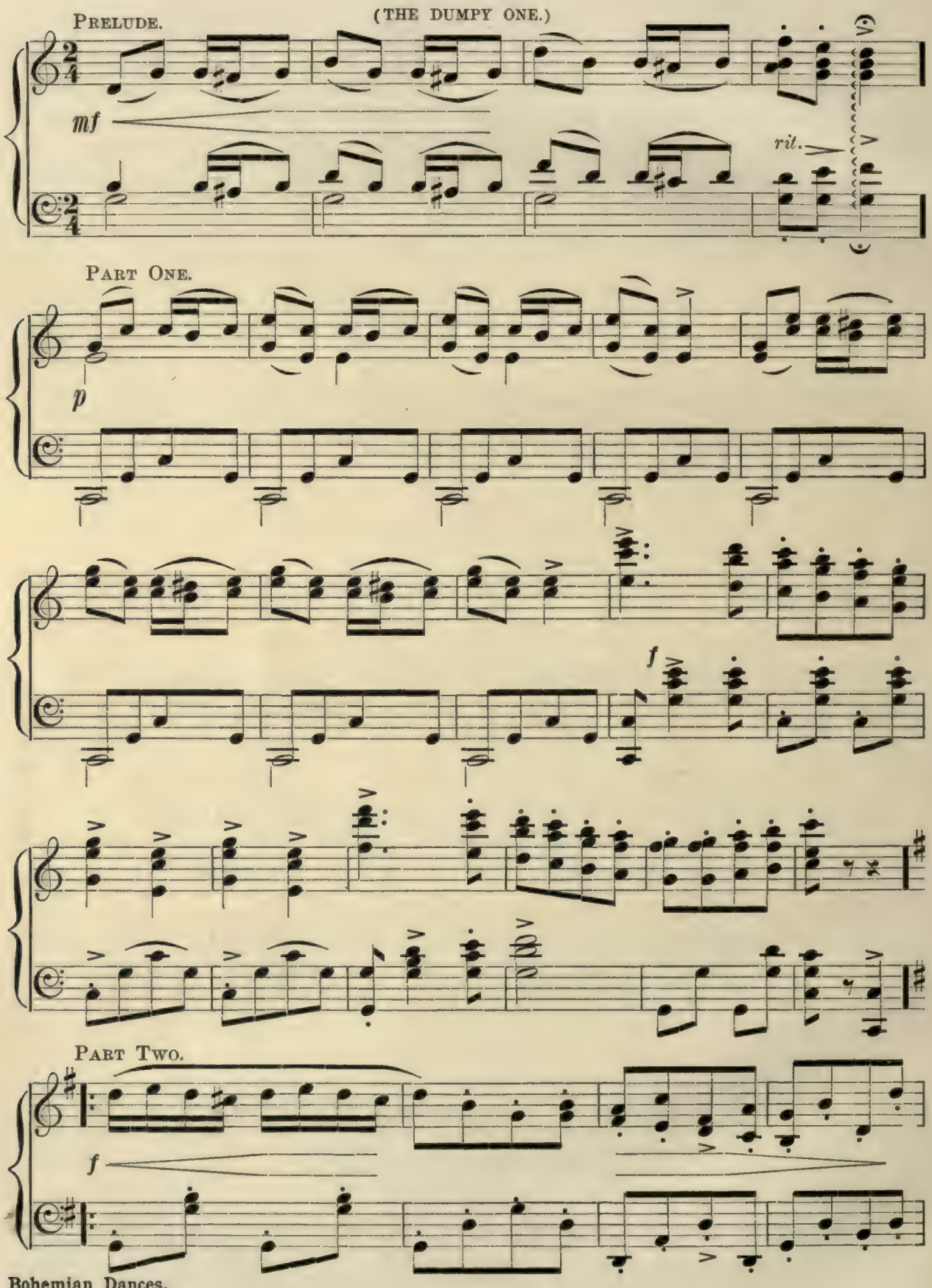
Polka waltz rapidly (measures five to eight).

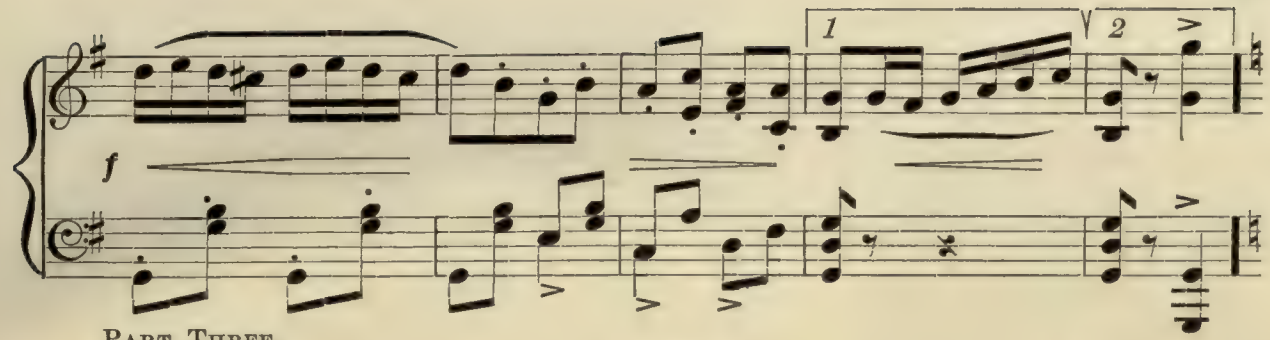
Repeat (measures nine to sixteen).

The slow graceful character of this movement is so marked in the music that no further description is necessary.

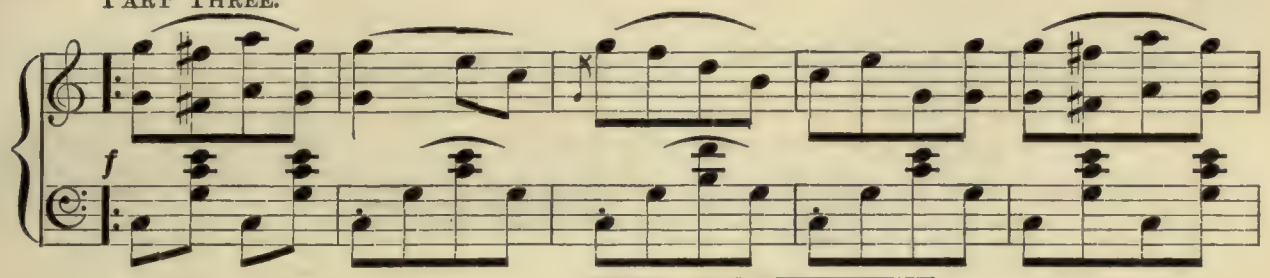
KUZELKA.

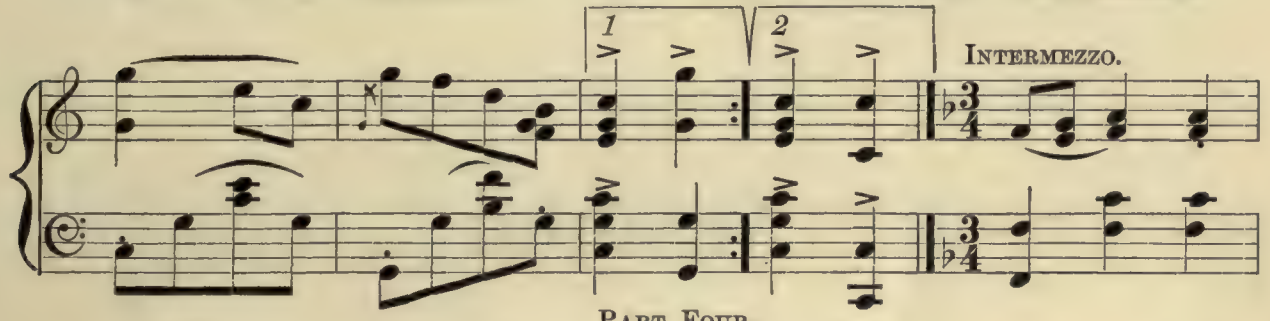
(THE DUMPY ONE.)



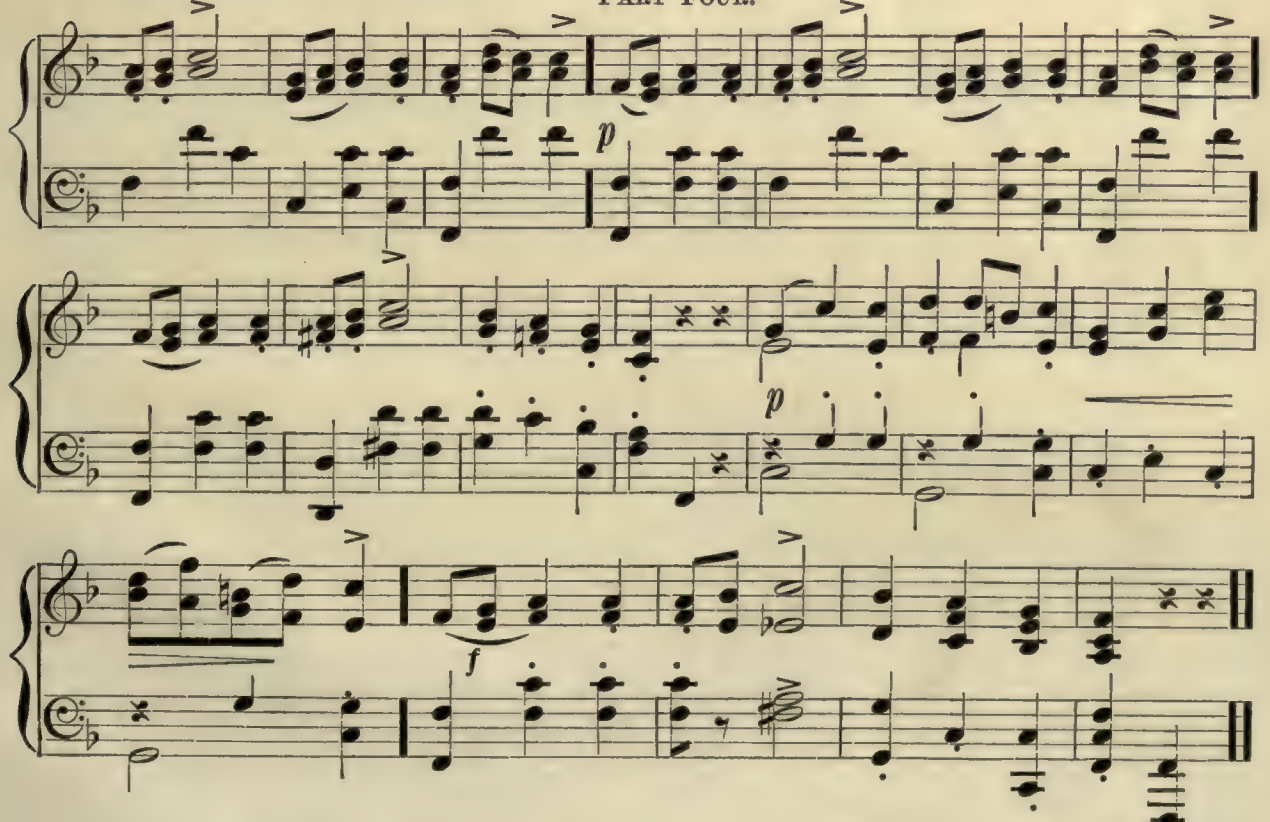


PART THREE.





PART FOUR.



ZAHRADNICEK

(THE GARDENER.)

The dancers form in two lines facing each other. Any number of couples dance on either side, thus:

12 12

12 12

12 12

PART I.

All slide with the right and the left foot alternately across to the opposite side. The dancers join right hands when they pass (measures one to three).

All turn around, joining hands as they turn (measure four).

Cross over, returning to the first position (measures five to eight).

Repeat (measures one to eight).

PART II.

The partners from the opposite sides meet in the center and dance a very slow waltz, turning around on place. Two measures are taken for one complete revolution. Sometimes both hands are joined, sometimes they take the right hands, and sometimes the left (measures one to eight).

PART III.

This movement is like the first, but the dancers in one line lift the hands high, while those in the other line stoop down and pass under (measures one to four).

Repeat the movement, but the lines, in returning, reverse the action (measures five to eight).

Repeat (measures one to eight).

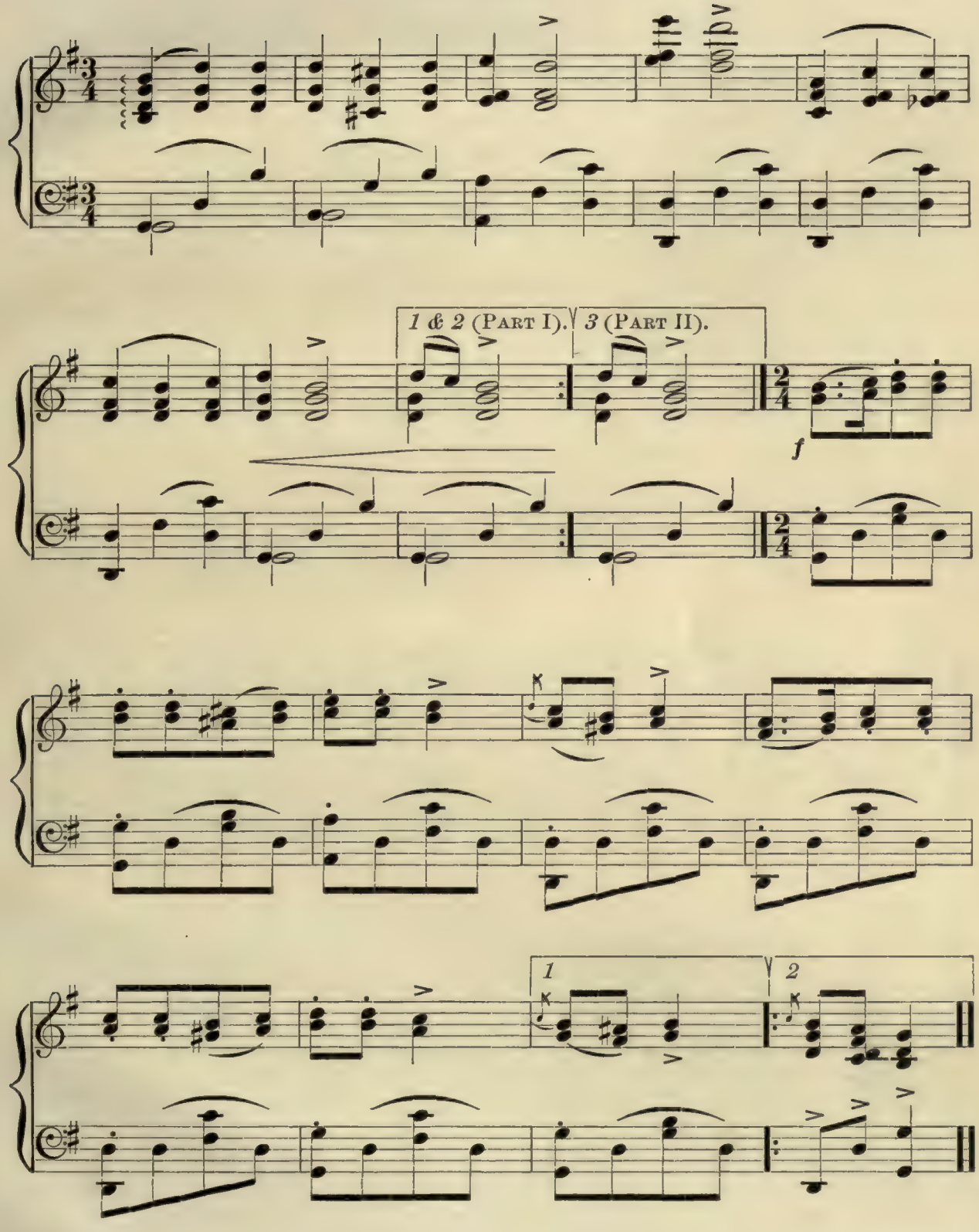
The following is a free version of the song which once accompanied this dance:

1 Forth into the garden
The gardener went one day;
There he thought to find
The rosemary, rosemary.

2 There was no rosemary,
Only the thorn, only the thorn;
Love, then, our wedding-day
Will never, never come.

ZAHRADNICEK.

(THE GARDENER.)



KÁCER.

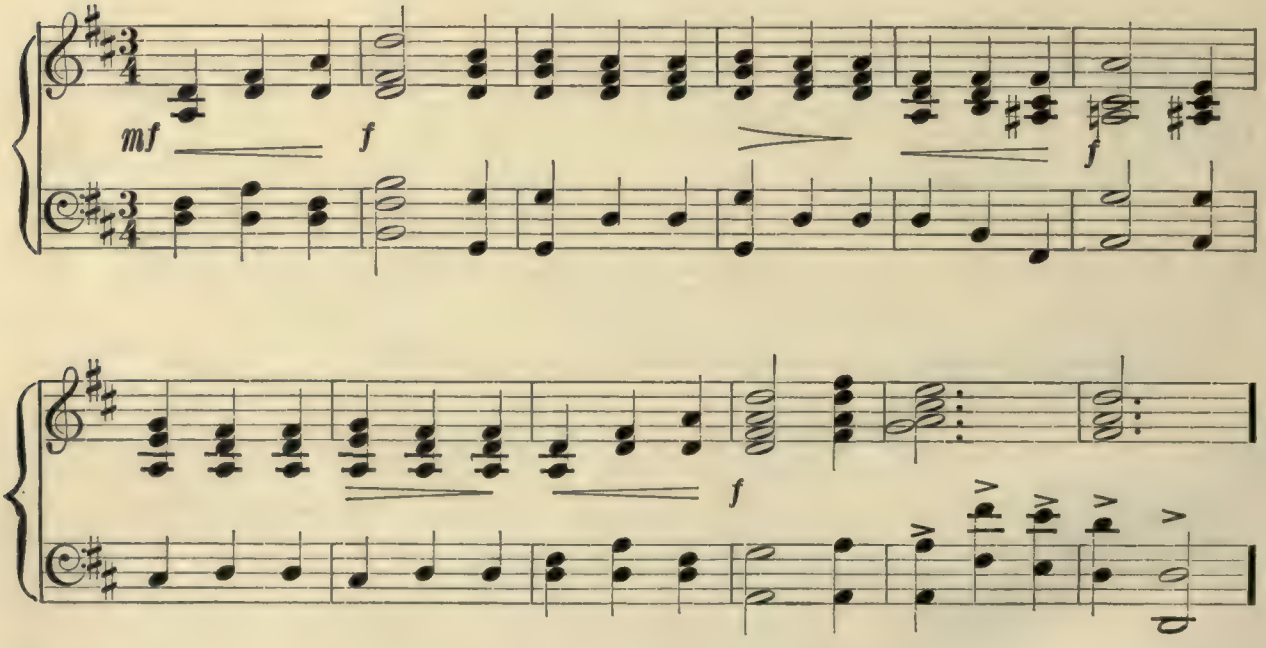
(THE DRAKE.)

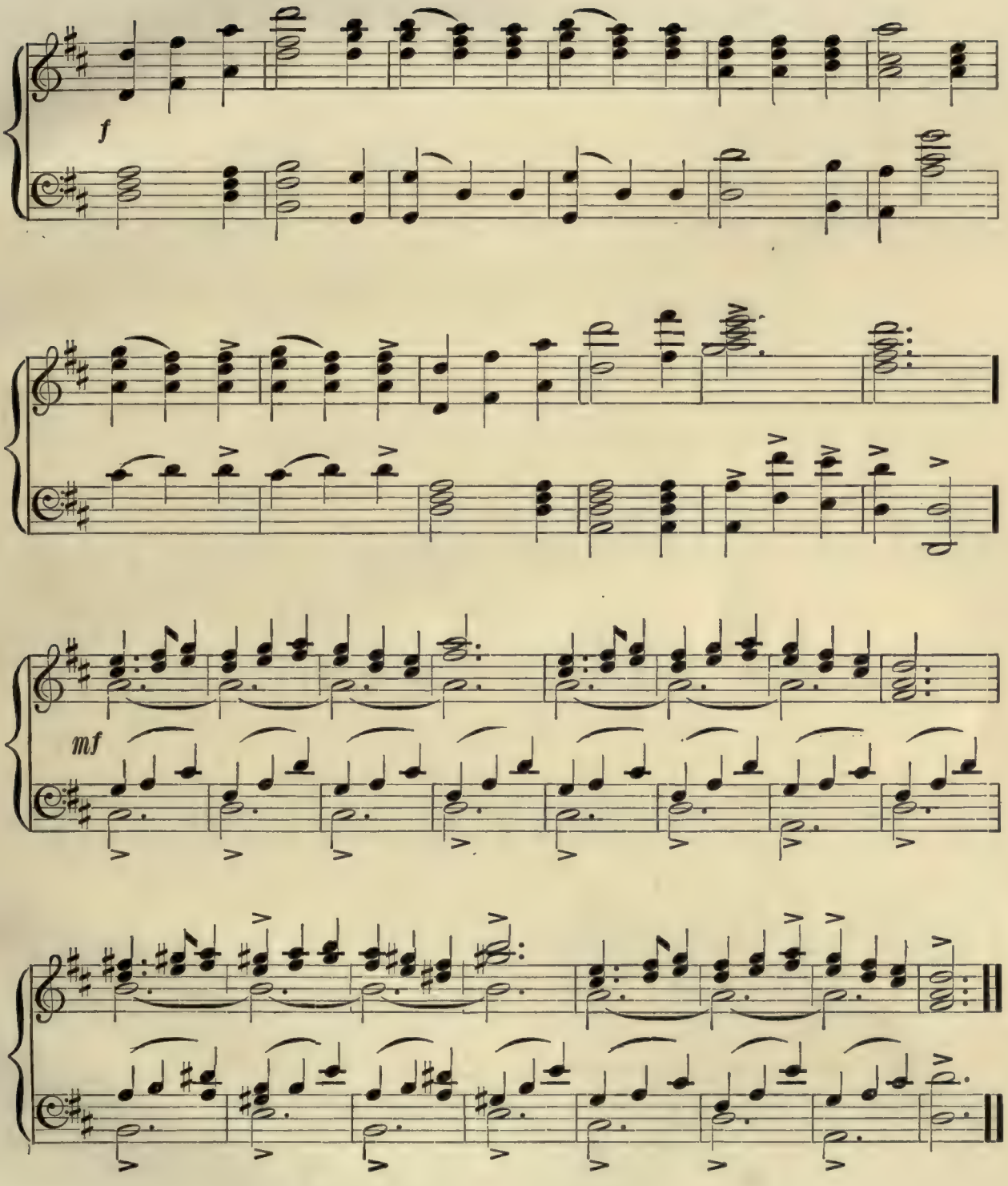
The dancers form in a long line. Each catches the preceding one on the shoulders by the clothing. The first one is the drake. He leads the players all around the room, turning to the right or left at will.

The leader has in his hand a knotted cloth, with which he attempts to strike one of his followers. If the one struck can snatch it from him, the leader must keep his place. If, however, he succeeds in striking one of the players, that one must take the position at the head of the line.

The movement of the dance is a short, light run, three steps to the measure. The chorus sings a song of which the following free translation suggests the meaning of the dance.

The drake goes down the valley,
And all the little drakes follow him.
I will overtake and catch you,
And when you are home, slain will you be.

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SATECEK.

(THE LITTLE CLOTH.)

There are many dances to be found in southern Europe that are similar to this in sentiment and character. As this type of folk music is the nucleus from which much of our more ambitious love music has sprung, it seems fitting to give one of these plays in its early form.

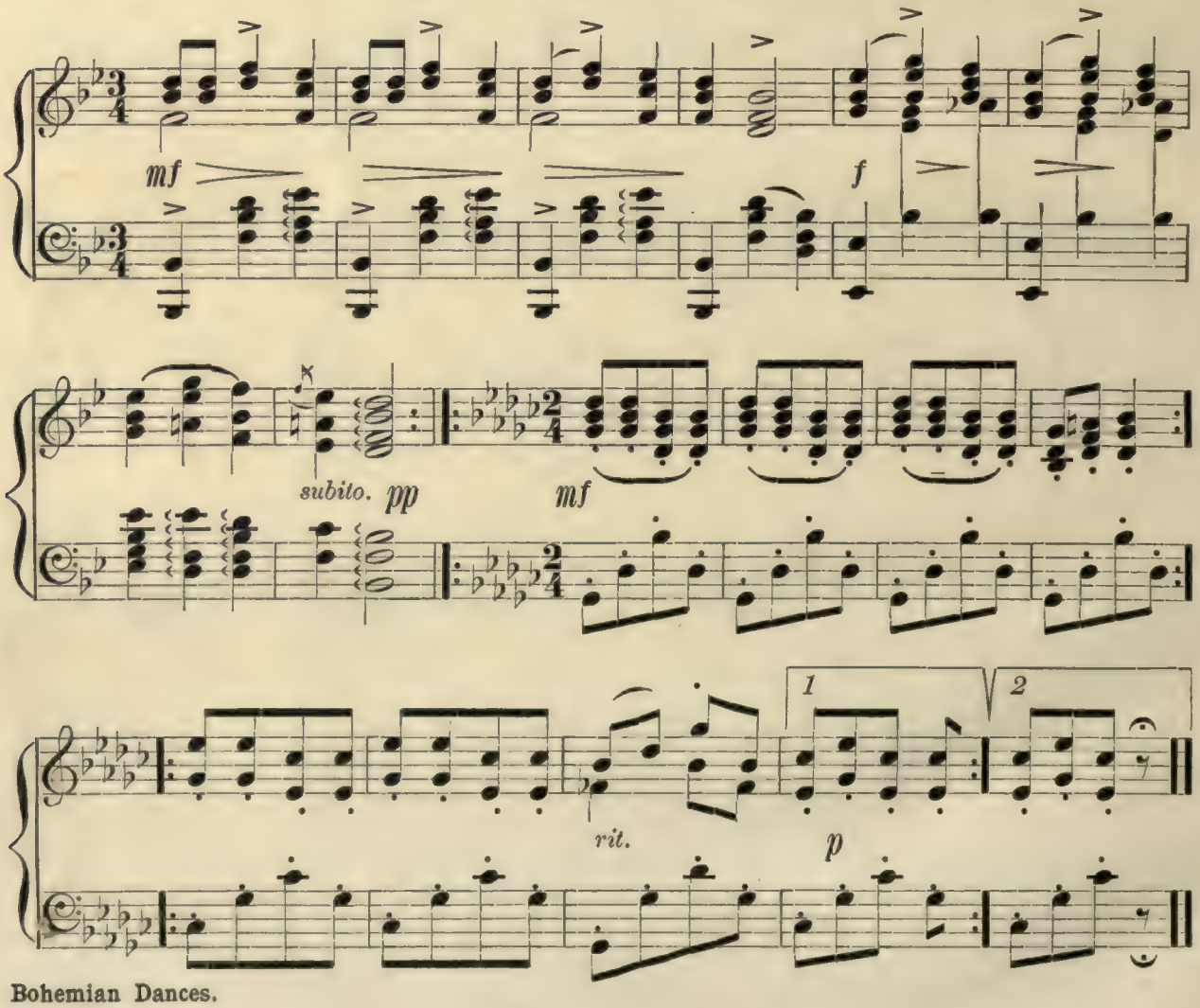
PART I.

The dancers form in a circle, and one steps into the center. He chooses one of the maidens (measures one to eight).

PART II.

The two kneel on a handkerchief or little cloth placed in the center of the circle, and kiss (measures one to eight).

They dance the polka waltz around in the circle while the others rotate about them. The maiden then chooses a partner and the dance continues.



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