

JANE A. HARRIS ANNE M. PITTMAN MARLYS S. WALLER CATHY L. DARK

Eighth Edition

Dance A While

HANDBOOK FOR FOLK, SQUARE,
CONTRA, AND SOCIAL DANCE

**FREE
Folk Dance
Music CD
INSIDE**

Dance A While

Handbook for Folk, Square,
Contra, and Social Dance

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Publisher: Joseph E. Burns
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Cover Administrator: Linda Knowles
Editorial-Production Administrator: Mary Beth Finch
Editorial-Production Service: Shepherd, Inc.
Electronic Composition: Shepherd, Inc.



Copyright © 2000, 1994 by Allyn & Bacon
A Pearson Education Company
Needham Heights, MA 02494

Internet: www.abacon.com

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Library of Congress Cataloging in Publication Data

Dance a while : handbook for folk, square, contra, and social dance / Jane Harris . . . [et al.].--8th ed.

p. cm.

Rev. ed. of: *Dance a while* / Jane A. Harris, Anne M. Pittman, Marlys S. Waller. 7th ed. c 1994.

Includes bibliographical references and index.

ISBN 0-205-27936-8

1. Dancing. I. Harris, Jane A. II. Harris, Jane A. *Dance a while*.

GV1751 .H322 2000

793.3--dc21

99-049853

Printed in the United States of America

10 9 8 7 6 5 4 3 2 VHP 04 03 02 01 00

Foreword

Dance A While is a treasure chest of knowledge shared with us by talented authors. Through their love, dedication, and total awareness of the material, they have compiled a book that has become a legend in the dance field.

During my career, *Dance A While* was a resource that never failed me. From historical background of the dance to the final presentation of teaching, the information was clear and concise, a wonderful tool for experienced and inexperienced dancers and teachers.

With my interest in folk dance, the help I received from *Dance A While* can be given much of the credit for the success of the Brigham Young University International Folk Dance program.

Having gone through similar situations of teaching and writing in my career, I stand in awe of these very talented authors. Their contribution to the dance world is invaluable.

In their eighth edition, they have brought a completeness unique to a single volume on dance. Through the book comes a means of communication into the magic of dance history, group instruction, and fundamentals of social and folk dance, both international and American.

I would like to pay tribute to the authors who have kept their enthusiasm and research up to date to bring to each of us an exciting book for our personal use, for educational use, and for every library collection.

Congratulations on *Dance A While*, for it has enabled us to dance far into the future

Mary Bee Jensen
Professor (retired),
Brigham Young University,
Provo, Utah
Founder, Director, Choreographer,
Brigham Young University
International Folk Dancers

Preface

Anne and Marlys welcome Cathy L. Dark as a member of the team producing the eighth edition of *Dance A While*. Cathy is currently an Instructor of Ballroom and Country Western Dance at Oregon State University and advisor to Cool Shoes, the Ballroom Performing Group. She graduated from the University of Oregon majoring in Dance. Her M.S. degree is from the Laban Center for Movement and Dance, Goldsmith's College, University of London, England, with a thesis on *Invirtita Hoteni, The Social and Cultural Context of Romanian Dance*. She was Artistic Director of Silver Spurs International Folk Dance Youth Group, Spokane, Washington, and instructor of jazz dance, Risseik, Japan. She responds generously to community requests and has leadership positions in dance with AAHPERD.

The CD which accompanies the eighth edition is an exciting and very helpful addition to *Dance A While*. The sampling of American and International favorite folk dances presents opportunities for teachers, leaders, and students to practice, teach classes, offer one night dance parties immediately.

The CD was produced by Stew Shacklette, Director of the Kentucky Dance Institute and President of the Kentucky Dance Foundation. The music is from the vast collection of recordings belonging to the late Michael and Mary Ann Herman. The central purpose of the Kentucky Dance Foundation is to preserve folk music, thus it was most appropriate for that institution to be the recipients of this important and significant Herman collection. In line with the mission and purpose of the Kentucky Dance Foundation this collection enables them to keep alive and available treasured folk dance music for both present and future generations.

Dance continues to be a popular recreational activity for all ages. The benefits include exercise, the opportunity for self-expression, and social relationships within groups. Since dance is closely associated with music, rhythmic development adds to the skill and pleasure of dance.

Social Dance is presently the most popular recreational dance form. With the revival of the Jitterbug/Swing, *Dance A While* is current. The Lindy Hop and West and East Coast Swing are the rage! Country Western, Line Dancing, Tango, Latin Dances, Charleston, Cajun, traditional Waltz, and Foxtrot are all included. Chapter 8, Social Dance, is a gem!

The original format of *Dance A While* continues to be a winner. The fundamentals of teaching dance, lesson planning, testing, rhythm analysis, basic steps, dance positions, and formations are the cornerstone. Current information on sound systems is featured.

Dances are selected for basic steps, group formations, degree of difficulty, mixers, and exhibition. The dances come from many foreign countries. The American Dance Sampler in Chapter 4 represents traditional and contemporary dances. The Square Dance chapter covers Modern and Western Cowboy Squares.

Penn Fix has written new teaching instruction for Contra dance. Three original fiddle tunes by Ralph Page are included. The Contra dances featured in Chapter 6 range from traditional "New England Chestnuts" to contemporary dances.

The cultural significance of dance tradition for the Pacific Rim, Chapter 1, and countries represented in Chapter 7, International Folk Dance, is presented. New countries represented in the eighth edition are Africa, Bolivia, Canada, Romania, Poland, and Uruguay. Mihai David, Romanian specialist, Jacek Marek, Polish specialist, and George A. Fogg and Kate Van Winkle Keller, English Country dance specialists, have contributed material for this edition. Dick Crum, Serbian; Andor Czómpo, Hungarian; Nelda G. Drury, Mexican; George A. Fogg, English; Karen Gottier, German, Austrian,

and Swiss; Mary McLaren Lindsay, Scottish; and Marilyn Smith, French, have contributed dances and dance background for previous editions.

Extensive resources are in the Appendices, Bibliography, Glossary, and Indices. As new material is added to *Dance A While*, favorite dances are retired. Therefore, previous editions of *Dance A While* continue to serve as excellent resources.

The eighth edition of *Dance A While* is dedicated to the special group that has contributed to *Dance A While*, those who continue to share their wealth of experience and passion for International Folk Dance.

The original vision of *Dance A While* by Jane, Anne, and Marlys continues. Cathy adds new sparks. The CD offers immediate opportunities to dance. May the spirit and joy that comes from dancing continue to expand. Like the pebble dropped in the pond, the ripples multiply. Dance has enhanced our lives. We pass this wondrous tradition on through *Dance A While*.

Anne M. Pittman
Marlys S. Waller
Cathy L. Dark

Acknowledgments

The eighth edition of *Dance A While* is very special since it is, indeed, the result of almost fifty years of wisdom shared with us by many outstanding teachers, leaders, and dancers, the refreshing experience of our new colleague, Cathy Dark, and the music of the late Michael and Mary Ann Herman, CD produced by Stew Schacklette, Director of the Kentucky Dance Institute. We would like to express our great appreciation to our original coauthor and colleague, Jane A. Harris Ericson, for her extensive work in developing the format and content of *Dance A While*.

We are honored that our colleague, Mary Bee Jensen, retired Professor, Brigham Young University, founder and former Director of the Brigham Young University International Folk Dancers, has written the Foreword.

Beth Lessard, former chair of the Arizona State University Dance Department, has so willingly shared her knowledge and assisted us in updating the Chapter 8, Social Dance. Kathy DuBois of the University of Wisconsin, La Crosse, and Sue Lipscomb have contributed original Country Western Line Dances and our long-time friend, Henry "Buzz" Glass, contributed two original line dances, a Tango, and a Caribbean rhythm dance.

Penn Fix, Spokane, Washington, has critiqued the Contra Dance chapter, along with Brad Foster, Bob Dalsemer, and Luther Black. The new Contra Dance Basics are to Penn's credit. The estate of the late Ralph Page has given *Dance A While* permission to include three original fiddle tunes by Ralph Page. The following composers have contributed one or more original Contra dances to this edition: Kathy Anderson, Don Armstrong, Erna-Lynne Bogue, Fred Breunig, Bob Dalsemer, Roger Diggle, Fred Feild, Penn Fix, Tom Hinds, Gene Hubert, Jim Kitch, Carol Kopp, Dan Pearl, Steve Schnur, Tony Parkes, Tanya Rotenberg, and Steve Zakon. There are also dances by the late Ralph Page and the late Ted Sannella, with permission by their estates.

Thanks to Dr. Barbara Cusimarro, Oregon State University, for helping transform the mystery of curriculum development and lesson plans into a form relevant to dance.

Chapter 7, International Folk Dance, has been enriched by many. Jacek Marek is a renowned Polish dance specialist living in the Boston area. Born in Krakow, the ancient capitol of Polish culture, he was, from an early age, steeped in the songs and dances of his culture. Jacek has had worldwide experience in teaching and performing the stately and lovely dances of his country. We are honored to be the medium through which these dances can be learned, enjoyed, and perpetuated. Mihai David has contributed several Romanian dances. George A. Fogg and Kate Van Winkle Keller have written a splendid piece on English Country Dance. A number of English Country dances are credited to George A. Fogg.

Andor Czómpo, Hungarian dance specialist, presents a cultural background and warm-up exercises (motifs) along with several Hungarian dances. Nelda G. Drury, Mexican dance specialist and long-time friend, developed historical notes and selected Mexican dances and dances from Bolivia and Uruguay. Karen P. Gottier's knowledge of German, Austrian, and Swiss dances also has enhanced this section. Marilyn (Walthen) Smith has contributed popular French dances and Mary McLaren Lindsay, Scottish dances. Dick Crum has generously given permission to include several Serbian dances that he introduced to the United States.

Dr. Sandra Gallemore contributed a complete unit on Clogging, along with hours of current information from the Internet. Glenn Bannerman continues as a living treasure on the Big Circle Dance.

Several organizations have been most helpful: The Country Dance and Song Society, The Folk Dance Federation of California, The Mountain Folk Festival, Berea College, The Lloyd Shaw Foundation, and The Royal Scottish Country Dance Society.

With every production there are the ground troops that lend immediate assistance with facts, ideas, and opinions. Luther Black, Hal and Jean Blean, Wayne DeYoung, Brad Foster, Glenn Nickerson, Alice Nugent, Judy Robare, and Mary Sarver have served the eighth edition well. Then there are the relatives who are on constant call: Rick Barnett, Cathy's husband, for his helpful comments, editing, and wonderful support; daughter Kristina Waller Golden and Michael Golden for technical musical assistance and insight of dance for children with physical disabilities; and husband Lynn Waller for editing, second opinions, and constant support. Merci!

A very special thanks to Kathleen Murphy, Lopez Island, Washington, for typing away, deciphering the inserts, and meeting the deadlines.

Finally, we would like to acknowledge again those who have had special impact on this edition and more who have been loyal contributors over the many years.

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