

**FOLK-DANCES AND SINGING GAMES:
TWENTY-SIX FOLK-DANCES OF NORWAY,
SWEDEN, DENMARK, RUSSIA, BOHEMIA,
HUNGARY, ITALY, ENGLAND, SCOTLAND AND
IRELAND WITH THE MUSIC, FULL DIRECTION
FOR PERFORMANCE, AND NUMEROUS
ILLUSTRATIONS**

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Folk-Dances and Singing Games: Twenty-Six Folk-Dances of Norway, Sweden, Denmark, Russia, Bohemia, Hungary, Italy, England, Scotland and Ireland with the Music, Full Direction for Performance, and Numerous Illustrations by Elizabeth Burchenal

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ELIZABETH BURCHENAL

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FOLK-DANCES
AND
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THE MAY-POLE DANCE, BY NEW YORK PUBLIC SCHOOL CHILDREN, IN VAN CORTLANDT PARK

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OF
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WITH THE MUSIC, FULL DIRECTIONS FOR PERFORMANCE, AND
NUMEROUS ILLUSTRATIONS

ARRANGED AND EDITED

BY

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TO
MRS. ALICE FORBES CARY
WHOSE INTEREST AND SYMPATHY HAVE
BEEN ITS INSPIRATION, THIS
BOOK IS DEDICATED

AUTHOR'S NOTE

THE ACTUAL STEPS AND FIGURES OF A FOLK-DANCE ARE FAR MORE EASILY DESCRIBED THAN ITS REAL ESSENCE—ATMOSPHERE—SPIRIT. ONE MAY BE FAIRLY SURE THAT THE SPIRIT OF THE DANCE IS CAUGHT IF THE DANCERS *LIVEN* FROM SHEER PLEASURE IN THE DANCE ITSELF. THE MOST PRACTICAL SUGGESTIONS I CAN MAKE FOR CATCHING THE SPIRIT OF A DANCE ARE THESE:—

1. HAVE A MUSICIAN WHO CAN FEEL THE FOLK QUALITY OF THE MUSIC AND EXPRESS IT WITH CHARM AND IRRESISTIBLE RHYTHM.
2. PAY PARTICULAR ATTENTION TO THE EXPRESSION-MARKS AND METRONOME TEMPI OF THE MUSIC.
3. PAY PARTICULAR ATTENTION TO THE INSTRUCTIONS, GIVEN IN ALMOST EVERY DESCRIPTION, IN REGARD TO THE GENERAL CHARACTER, MEANING AND SPIRIT OF THE DANCE.

INTERCOURSE WITH PEOPLE OF OTHER COUNTRIES HAS GIVEN ME WHAT KNOWLEDGE I POSSESS OF THEIR DANCES. I WISH IT WERE POSSIBLE TO EXPRESS TO EVERY ONE OF THESE PEOPLE ALL MY THANKS FOR THE PLEASURE AND BENEFIT WHICH I HAVE DERIVED FROM THEIR FRIENDSHIP.

ELIZABETH BURCHENAL

MOUNTAIN MARCH.

(Norwegian.)

The music consists of two parts of sixteen measures each.

In fitting the steps to the music, each measure should be counted thus: "One, two, three."

The dance is performed in groups of three, all moving forward and around the room from right to left.

In each group of three, Number One stands in front with a handkerchief or scarf in either hand; Number Two and Number Three stand side by side directly behind him, Number Two on the left, Number Three on the right, with inside hands joined and outside hand of each grasping the end of the nearest handkerchief, thus forming a triangle.

The Step.

The step used throughout the dance is as follows:—

First measure: Step forward on the right foot (one). Swing the left foot forward (two), hop on the right foot (three).

Second measure: Step forward on the left foot (one). Swing the right foot forward (two), hop on the left foot (three), and so on.

B.

(Meas. 1-2.) Number One, bending forward, dances backward, stamping on the first step, and [Fig. 2] passes under the joined hands of Numbers Two and Three.

(During measures 1 and 2, Numbers Two and Three dance in place.)

(Meas. 3-4.) Number Two dances across in front of Number One, and turns inward once around in place under Number One's right arm.

(Meas. 5-6.) Number Three turns inward once around in place under Number One's right arm.

(Meas. 7-8.) Number One turns once around to the right under his own right arm.

This should bring the three back to their original position. In executing this figure, each should continue dancing in place while the others execute their part.

(Meas. 9-16.) Repeat the same, Number One omitting the stamp on first count.

This dance represents two mountain-climbers with their guide. Number One, being the guide, should keep well in advance of Numbers Two and



Fig. 1.

Fig. 2.

A.

(Meas. 1-16.) Beginning with the right foot, all dance forward around the room [Fig. 1], accenting slightly the first count of each measure.

Three in A, and should appear to be drawing them after him, glancing back occasionally first over one shoulder and then over the other as if to see how they are getting on.