

Dances AROUND THE WORLD

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Dances Around the World presents a wide variety of international dances currently popular today and being danced by people throughout the world. The dances have been selected for their unique national color in movement and music, and also for their practical use in school and recreation. They are recorded in appropriate national styles, using authentic instruments of the various countries.

The dances are interesting and varied, while technically easy to perform and interpret. They can be quickly taught and easily comprehended. Movement sequences used are basic and range from walking and running steps, to polkas, two steps, waltzes, and schottisches, thus exposing the students to fundamental dance patterns.

The dances are divided between couple dances, group dances, and dances without partners. They include both traditional and new – line dances, mixers, fun dances, and group social dances.

ABBREVIATIONS

B.....Boy	LOD..... Line of direction (CCW)
Bwd.... Backward	Meas..... Measures
CCW... Counterclockwise	Opp..... Opposite
COH....Center of hall	Opp LOD..... Opposite line of direction (CW)
Cpls....Couples	Pt.....Part
Cts.....Counts	Ptner.....Partner
CW.....Clockwise	Q.....Quick
Diag.....Diagonally	R.....Right
Fwd.....Forward	RF.....Right foot
G.....Girl	RH.....Right hand
L.....Left	S.....Slow
LF.....Left foot	Swd.....Sideward
LH.....Left hand	Twd.....Toward

1. NEVER ON SUNDAY (Greece)

This dance, which is now enjoyed worldwide, had its beginnings in Pennsylvania in the 1940s. Originally, Greek steps were adapted to the Greek song "Miserlou." Later, the popular movie *Never on Sunday* provided another song for the same dance.

Formation: A broken circle, with leader at the R end. No partners necessary. Hands are joined at shoulder level with bent elbows in a "W" position. May also be done in individual lines.

Basic Dance Description

Measures

1. **Step and Point, Grapevine**
- 1 Step R in place (ct. 1), hold ct.2), point L toe in front of r (ct.3) and then swing L bwd in an arc to end in back of R heel (ct.4), with weight still on RF.
- 2 **Moving R** (CCW) do a grapevine: step L in back of R (ct.1), step R swd R (ct.2), step L crossed over in front of R and the same time pivot on L to face CW (cts. 3-4).
2. **Two-Steps**
- 3 Moving CW, do a two-step RLR.
- 4 Moving bwd, CCW, do a two step LRL. On the last step L, pivot to face center to end the basic dance pattern.

Never On Sunday Variations

From the influence of the Greek taverna dance, the Slow Hasapiko (pronounced *Has-sah-pick-oh*); folk dancers have added variations as follows:

Measures

1. **Step and Point; Grapevine**
- 1-2 Do movements as described in meas. 1-2.
2. **Two Step with Pivot**
- 3 Moving CW, do a two-step RLR, pivoting on the R to face CCW.
- 4 Moving CCW, do a two-step LRL, pivoting on L to face center.
3. **Singles** (Swivels)
- 5 Step on R across L (crossed in front of L), turning slightly L. Pivot on R and on L across R, turning slightly R. Do with a twisting action, like a swivel.
- 6 Repeat, stepping R over L and L over R, ending facing CW.
4. **Two-Steps** (as in the Basic Dance)
- 7-8 Moving CW, do a two-step RLR. To widen the circle again, move diag bwd R (CCW) with a two-step LRL. End facing COH.

Suggested Pattern: Do two repetitions of the basic dance (meas. 1-4, then meas. 1-4 again), then do the complete set of Never on Sunday Variations in order ONCE as described in meas. 1-8. Continue.

2. NIXIE DANCE (Denmark)

According to the story of this dance, the Danish Nigarepolske, (pronounced *Nee-gahr-ur-pol-skuh*) or Nixie Dance, the Nixie or water spirit appears only at certain times during the year. If the Nixie dances before anyone, that person must follow the Nixie wherever he or she goes.

Formation: Single circle, all facing center. One person is in the center (B or G) and is the LEADER. All have hands on hips.

Dance Description

Measures

- 1. Four Bleking Steps**
- 1-4** Leader positions himself in front of someone in the circle (traditionally a person of the opposite sex, although not necessarily). All do 4 slow bleking steps, LRLR, one per measure (jump on LF and extend RF fwd with heel on the floor and toe up. Continue, alternating feet).
- 2. Clap, Run, and Stamp**
- 1-8** All clap, on the loud accent. As they clap, dancers in the circle begin 21 running steps in place starting L, while the leader turns to face the opp direction and runs 21 steps (starting L) within the circle, with his ptner following in back of him. Partner places both hands on the Leader's shoulders (or hips). They end in front of another person in the circle. All stamp twice (R,L) on the 2 final accents.

Repeat whole dance. In pt. 1 the Leader and his followers are in line, hands on hips, standing in front of a new partner in the circle. In pt. 2 their line reverses direction and all run to end in front of another new partner. Thus the line keeps multiplying and facing the reverse direction each time at the beginning of pt.2.

Variation: Start with 2 or more Leaders. Each leads his own line. If lines use up all students in the class before the end of the music, lines may hook on to each other, as in the long conga line.

3. CHINESE FRIENDSHIP DANCE (People's Republic of China)

This Friendship Dance is done by boys and girls throughout the People's Republic of China. The main idea of the dance is to promote friendship by meeting different people and getting to know them. The music was recorded in China.

Formation: Single circle, all facing center, hands not joined. One person is the LEADER or IT in the center. (After students learn the dance, there may be several Leaders.)

Dance Description

Measures

- A. Introduction**
- 1-4** Wait, leaning head L (cts 1-2) and R (cts 3-4) in time with the music.
- 1. Leader Finds a Friend** (this section of the music is marked by 3 rhythm stick accents ----) Students in circle lean L titling head L and clapping both hands at shoulder level in front of body (cts 1-2), then lean R, tilt head R and clap (cts.3-4), continuing to alternate sides in time with the music throughout the dance.
- 1-2** Leader takes 4 walking steps (or skipping or sliding steps) fwd LRLR, then "looks" to the L 2 cts (placing LH horizontally above L eye, palm down), and R 2 cts (placing RH above R eye) as if looking for a friend.
- 3** Leader walks (or skips or slides) 4 steps LRLR, ending in front of a person in the circle.
- 4** Leader "greet" him by holding both hands and shaking them down and up (cts. 1-2 and down and up (cts. 3-4).
- 2. The Friends Move Together** (this music section begins with a triangle accent).
- 1-4** The Leader and his/her friend move together doing any movement they wish that is appropriate to the music, or a typical Chinese step (*see following list*).

3. Skip and Wave Goodbye (this music section begins with a rhythm stick accent).

- 1 Ptners join inside hands and skip fwd around CCW in the center of the circle 4 cts.
- 2 Ptners stop, face each other, and using hand that was joined to ptner, wave goodbye to each other with a horizontal movement (like a windshield wiper) smile and say "Dzai-Jian" (pronounced *z-eye jen*, meaning "See you again.")

Repeat whole dance, with each ptner becoming a Leader and finding a friend, so that the number of cpls multiplies each time.

Variation: On the last repetition of the dance (the 4th time), when the Leaders join hands with their friends, ALL may join hands in a large circle and slide (or skip) L (CW) 8 cts, slide (or skip) R (CCW) 8 cts., stand and face center and swing arms in twd the center of the circle (ct. 1), out away from the center (ct. 2), in (ct. 3), and out (ct.4). All wave with LH, smile and say "Dzai-Jian." May add lunge on RF twd outside of circle on the wave.

Typical Chinese movement patterns that may be used in Step 2:

A. Link R elbows and skip around in place, lifting feet and pointing toes down.

(The L arm may be lifted, elbow bent, palm upward and fingers pointed twd own head).

B. Ptners hold both hands and do seesaw movement one going up while the other goes down and vice verse. (May begin with slight knee bend and then gradually deeper bends and add jumps upward, so the movements become gradually larger.)

C. Holding ptner's LH and moving around in circle in place, do 2 step-hops fwd (L step-hop, R step-hop), with the free knee bent and lifted up in front, toe pointed down, and then 4 runs LRLR, leaning fwd with free leg lifted to the rear. Repeat all.

D. Ptners face and each does chugs (short jumps about 2" long, with feet remaining in contact with and sliding on floor) diag fwd L back to place, diag fwd R, back to place, and repeat. On the fwd chugs knees are bent and arms are lifted out-and-up in a "V" position with fingers outstretched on the back to place chugs, legs are straight, with arms relaxed, bending elbows but not bringing arms back down to sides.

E. Ptners hold R hands, with arms extended at shoulder level and step away from ptner on LF, bending L knee and holding R leg straight (almost like a lunge), both feet parallel, and L elbow bent with L palm upward and held directly above head (cts. 1-2). Ptners are facing opp directions, with their R shoulders and R hips adjacent.

Exchange positions, stepping on RF in place (ct.3) walking twd ptner on LF (ct.4) while dropping hands and turning CW, then holding L hands and "lunging" on R leg in opp position (as in a 3-step turn). Repeat.

4 HE'EIA BAMBOO DANCE (HAWAII)

He'eia (pronounced *Hey-ey-ee-uh*) is an ancient Hawaiian canoe dance done by children and adults of both sexes. The movements tell about a canoe trip for spearing fish. This version of the dance is done in a sitting position, using one puili (pronounced *Poo-ee-lee*, a fringed bamboo stick). If puilis are unavailable, used rolled-up newspaper sections secured with tape, 12-20" plastic tubes, or another substitute.

Basic movement patterns: Two basic movement patterns are used throughout the dance – the Vamp (done at the beginning of each verse) and the Chorus (done at the end of each verse).

Vamp (holding stick in RH and extending LH fwd over L side of body, elbow bent):

Counts	Actions
1	Holding L palm up, tap L palm
2	Tap floor on R side of body
3	Turning L palm down, tap back of LH
4	Tap L shoulder
5-8	Repeat movements of cts. 1-4

Chorus:

Counts	Actions
1-2	Extending LH fwd over L side of body, with palm down, tap back of LH 2 times.
3-4	Moving LH in front of body and turning palm up, hit L palm once (ct.3) and hold (ct.4)
5-8	Repeat movements of cts.1-4

Formation: Lines or scattered informally, all facing fwd.

Position: Kneel with knees about 6-8" apart, and sit back on heels. Feet are close together, soles up, so that the portions of the legs touching the floor make a V, like 2 sides of a triangle, forming a firm base of support for the body. Or an Indian cross-legged position could be used instead.

Dancers begin with hands in lap and stick on the floor in front of them horizontally, with the handle on the R.

Counts	Actions
1-16	A. Introduction: When the music begins, dancers pick up stick with RH and tap back of LH (L arm extended fwd at chest level, palm down). Hold for 4 measures (16 cts.) until the dance begins.

1. Tap Shoulders

1-8	Do Vamp
1-8	Placing back of LH on L hip, tap alternate shoulders RLRLRLRL.
1-8	Chorus.

2. Paddle Canoe

1-8	Vamp.
1-8	Holding stick with 2 hands as if paddling, paddle twice on R side of body and twice on L (RRLL).
1-8	Chorus.

3. Flying Spray

1-8	Vamp
1-8	Bending L elbow and holding LH about head high, palm facing twd R, alternate Tapping L palm and tapping floor on R side of body (palm-floor, palm-floor, palm-floor, palm-floor).
1-8	Chorus.

- 4. Shading Eyes from Sun**
- 1-8 Vamp.
- 1-8 Holding stick horizontally overhead with palms of hands against ends of stick, move stick over head from side to side RLRLRLRL
- 1-8 Chorus.
- 5. Churning the Water**
- 1-8 Vamp.
- 1-8 Holding stick vertically with both hands, describe 8 circles CW, just above the floor.
- 1-8 Chorus.
- 6. Spearing Fish**
- 1-8 Vamp.
- 1-8 Holding stick with RH, hit floor with handle end of stick (as if spearing fish) On alternate sides RLRLRLRL.
- 1-8 Chorus.
- 7. Surf**
- 1-8 Vamp
- 1-8 With LH on L hip, RH holds stick vertically, then touches tip on floor to alternate Sides RLRLRLRL as if describing the arc of the surf.
- 1-8 Chorus.

Ending: Extend L arm fwd, palm down. Tap back of LH and hold, inclining head downward.

Note: If desired, teacher or leader may call out the names of each of the steps as they occur.

Get ready	Maukaukau (pronounced <i>mow-cow-cow</i>)
Tap Shoulders	Pa Poohiwi (pronounced <i>pah poh-oh-hee-vee</i>)
Paddle the canoe	Hoe Waa (pronounced <i>hoy vah-ah</i>)
Flying spray	Lele Ehu (pronounced <i>lay-lay eh-hoo</i>)
Shading eyes	Maka Malumalu (pronounced <i>mah kah mah-loo-mah-loo</i>)
Churning the water	Wili Wai (pronounced <i>vee-lee vah-ee</i>)
Spearing fish	la ihe (pronounced <i>ee-ah ee-hee</i>)
Surf	Nalu (pronounced <i>nah-loo</i>)
The end	Lawa (pronounced <i>lah-va</i>)

5. KOROBUSHKA (Russia)

This popular Russian couple dance is also known as “Peddler’s Pack.” The literal translation of Korobushka (**pronounced** *Kuh-row bush-kuh*) is “little basket.”

Formation: Couples facing in double circle, both hands joined, Bs with backs to center.

Dance Description

Measures

- 1. Schottisches, Hop and Feet Together**
- 1-2 Couples do 1 schottische away from center of circle, B walking fwd LRL, hop L and G walking bwd RLR, hop R.
- 3-4 Couples do 1 schottische twd center of circle, B walking bwd RLR, hop R and G walk fwd LRL, hop L.
- 5-6 Repeat action of meas. 1-2 (schottische away from center of circle).
- 7 Partners face, B hops on LF and touches R toe crossed in front of LF (ct. 1), hops And touches R toe swd R (ct. 2). G does opp.
- 8 Both partners jump in place bringing feet together (ct. 1), then hold (ct. 2), releasing hands.
- 2. Walk and Stamp, Balance, Change Places**
- 1-2 Each partner walks to his own R on the rim of the circle with RLR, stamp L. Clap hands while stamping.
- 3-4 Reverse (each walks to his own L with LRL stamp R and clap hands).
- 5-6 Joining R hands, balance twd ptner (fwd on RF) and away from partner (bwd on LF).
- 7-8 Exchange places with ptner, walking fwd RLRL.
- 9-16 Repeat all of step 2, returning to original position when exchanging places the second time. The G takes 4 steps as usual, but the B takes only 3 (RLR), holding ct. 4 in order to have his LF free to begin again.

Repeat entire dance.

Variations:

1. In step 2, do schottisches (RLR, hop R and swing L across in front of R; reverse) instead of walk and stamp.
2. To make this a mixer dance, on the second balance in the last section of Part 2 each partner balances diag fwd R to meet a new partner.
3. Mature classes may do a 3-step turn in step 2 instead of plain walks.

6. NUMERO CINCO (Mexico)

Numero Cinco, a recreational dance created by Henry “Buzz” Glass, reflects its sources in the rhumba, danzon and Mexican Jarabe (**pronounced** *Hah-rah-bee*). It has been called a composite of the cultural influences of a Latin American-the European, the native American, and the African. The dance was published in the professional journal Dance Magazine and is done throughout the world.

Formation: As a NO-PARTNER dance, form a single circle, all facing COH, hands free (may be joined if desired).

Dance Description

Measures

- A. Introduction**
- 1-2 Wait in place
- 3-4 Step LRL and RLR in place (QQS-QQS, with Q taking 1 ct of music and S taking 2 cts.)

1. **Box, Mambo Break, Step in Place**
- 1-2 Box: Step swd L on L, step on R beside L, step fwd on L (QQS).
Step swd R on R, close L to R, step bwd on R (QQS)
- 3 Mambo Break: Step bwd on L, step in place on R, step L beside R (QQS)
- 4 Step I Place: Step in place, RLR (QQS)
- 5-8 Repeat movements of meas. 1-4.
2. **Off-Beat Rhumba** (Apart-Together, Apart-Together-Apart, Together-Apart, Together-Apart-Together, done in SSQ QS, SSQQS rhythm)
- 9-10 Moving swd L, CW in the circle, step swd L on L (S), close R to L (S), step swd on L (Q), close R to L (Q), and step swd L ending with feet astride and weight on LF (S), feet thus moving apart-together, apart-together-apart in the rhythm SSQQS.
- 11-12 Continuing to move swd L (CW), step R beside L (S), step L (S), then step R beside L (Q), step L swd L (Q), and close R to L (S), ending with feet together, feet thus moving together- apart, together-apart-together in the rhythm SSQQS.
- 13-16 Repeat actions of meas. 1-4, ending with weight on RF.
3. **Jarabe Step** (heel-Toe-Toe) The Jarabe pattern moves continuously in 6 Q cts. Taking 1 1/2 meas. of the music for 1 pattern, 3 meas. for 2 patterns.
- 17-19 The Jarabe: Step fwd on L heel (Q), step in place on R toe, i.e. ball of RF (Q), step on L toe beside R (Q). Reverse: step fwd on R heel (Q), step in place on L toe (Q), step on R toe beside L (Q). Repeat all, stepping LRL and RLR.
- 20 In place, stamp LRL (QQS)
- 21-24 Repeat action of Jarabe but with opp foot, as RLR, LRL RLR and LRL. End with stamps in place RLR (QQS).

Repeat entire dance.

Variation: As a COUPLE DANCE in social dance position, start with the Box.

On the Mambo Break, B breaks back on L, steps in place on R and then steps fwd on L (G does reverse), as ptners come to Banjo position (R hips adjacent). Cpl then turns CW 3 steps, B moving LRL, and G moving RLR to turn halfway around the circle; repeat to end in original position. In closed social position, do the Off-beat Rhumba, moving CW (B starts L, G starts R). Dropping hands, do the Jarabe pattern (B starts L, G starts R). As a MIXER, each ptner moves to own L on the last 3 steps to meet a new partner.

7. DOUDLESBSKA POLKA (Czechoslovakia)

Doudlebska Polka (pronounced Dood-leb-skuh Pol-ka) from Czechoslovakia is one of the most popular fun dances and mixers done in school, recreational and folk dance circles.

Formation: CPLS (facing, with inside hands joined) informally scattered but all facing LOD (CCW).

Dance Description

Measures

1. **Polka Face to Face and Back to Back**
- 1 Cpl does polka face to face, with joined hands held to the rear B begins with hop on R, steps swd L on L, closes R to L, and steps swd L; G begins with hop on L, steps swd R on R, closes L to R, and steps swd R on R.

- 2 Then cpl does polka back ro back, on the opening hop thrusting arms fwd and reversing direction: B begins with hop on L, turning back to back with ptner as arms are thrust fwd, then steps fwd on R, closes L to R, and steps fwd on R. Girl does same on opp foot.
- 3-16 Continue with polka steps, alternating face to face and back to back.

Note: Less experienced dancers may do all fwd polkas or do a two-step in place of a polka step. More mature dancers may do a regular polka in closed social dance position.

2. March and Sing

1-16 B and G assume Open Position, standing side by side and holding inside hands joined at shoulder height (or may join inside hands, held low, and place free hand on hip). March fwd CCW in one big circle, all singing “La la la la,” etc. with each B placing his LH on the shoulder of the B ahead to close up the circle and form a revolving wheel rotating CCW. If Bs move swd L twd the center of the circle when placing LH on shoulder of B ahead, it will save time in forming the circle. Or if group is large, several smaller circles may be formed.

3. Bs Clap and Gs Circle

1-16 Bs remain in one large circle (or several smaller ones) and face center while Gs drop behind their ptners. Gs turn to face other way (CW) and take 16 polka steps fwd CW around the outside of the Bs’ circle, hands on hips. (If there is more than one circle, Gs may “cheat” by changing circles.) Boys, facing center, clap own hands twice (cts. 1 and), then extend hands, palm outward, to B on each side and clap hands with them once shoulder high 9ct. 2). Continue repeating this clapping pattern (). At the end of this part, Bs turn and face new ptner (whatever G is in back of them) to repeat the dance. Any “extras” can go to the center of the circle to find another extra there as a partner.

Note: Extra Bs may join the dance during Pt. 2, joining the circle without a ptner. Extra Gs may join the dance during Pt. 3, adding to the fun of finding a new partner.

8. NATIVE AMERICAN FRIENDSHIP DANCE

(United States)

The Native American Friendship Dance, or Round Dance, is an intertribal dance known to most Native Americans. Traditionally, tribal groups have had certain dances reserved for men and some for women, but everyone may participate in the Friendship Dance, joining hands in a closed circle.

Basic Pattern: The basic pattern is a two-step or step-together swd L in a circle. For school or recreational purposes, one may wish to use additional authentic native American patterns to add variety and interest.

Formation: Single circle of dancers, all facing center, hands joined or not and held down. No partners necessary.

Dance Description

Count	Basic Round Dance Step
And	Step R together by L

1 Step L to L side, weight all on the L foot, body and L knee going down a little, and R knee lifting. Repeat, always moving L (CW) in the circle with body relaxed, shoulders and head loose, arms limber and knees bent and relaxed. You should feel your whole body going slightly up and down. Step in time with the drum beats and 1 and 2 etc., R L R L

L foot always stepping on the louder, longer, accented drum beat.

Variation 1: Fwd and Bwd

+1+2etc. Allow LF to stamp alternating fwd and bwd while moving swd. RF continues to move directly swd as before.

Variation 2: From the Owl Dance

+1+2etc. Step fwd on L and close R to L step L swd L and close R to L, step bwd L and close R to L etc.

Variation 3: Hitch Step

+1+2etc. Step fwd on L flexing knees, skp on R beside L and straightening knees Skp bwd on L flexing knees, skp, on R beside L straightening knees. Continue, moving swd L.

Variation 4: Serpentine

+1+2etc. A designated Leader leads the circle in serpentine fashion. The Basic Step is now performed with all facing fwd in the direction they are moving-step fwd L, close R to L; continue: At any time the Leader may lead back into a circle.

Notice that all the variations blend smoothly from one to another.

Dance Pattern: The dance pattern may vary according to the students' ability and the teacher's wishes.

For example:

1. The Basic Round Dance Step may be done throughout.
2. The Basic may alternate with the Variations, e.g. Basic, Var. 1 Basic, Var 2, Basic, Var. 3, Basic, Var.4, changing after each section of the music (marked by a drum accent in the recording) or upon signal from Leader.
3. A Leader may call out the Basic and separate the Variations as he wishes.

Teaching Suggestion: Student volunteers may play drums, bells and shakers with the recoding. If commercial instruments are unavailable, students may construct their own.

9. APAT APAT (Philippines)

Apat Apat (pronounced *Ah-put Ah-put*) is a Philippine partner and mixer dance that uses only walking steps.

Formation: Partners in double circle facing CCW, G, on B's R.

Dance Description

Measures

1-4 1. Walk FWD and Return

Facing CCW and joining inside hands, B and G both start with RF and walk fwd 4 steps RLRL. G is on B's R. Releasing hands, each ptner individually turns R (CW) to face opp direction. Now G is on B's L. Then join inside hands (B's LH and G's RH) and walk fwd 4 steps, RLRL, thus returning to the place where they started.

5-8 2. Four Steps Bwd and Four Fwd

Ptners release hands and face each other. Walk 4 steps bwd away from ptner, RLRL. Walk 4 steps fwd twd ptner, RLRL.

9-12 3. Turn R, Walk Fwd and Bwd

Face ¼ turn R (90 degrees CW), so that L shoulders of ptners are adjacent. B remains on inside of double circle. Each walks fwd 4 steps RLRL (B moving CW and G moving CCW), and bwd 4 steps RLRL, ending beside ptner again.

13-16 4. Star Hold Turn and Change Ptner

Face ptnr. With R star hold (join R hands, elbows bent), walk RLRL around in place CW. Releasing hands. B walks fwd RLRL (CW) to meet the next G as his new ptner. G. steps RLRL turning CW in place to await new ptner.

Repeat all.

a. **SAVILA SE BELA LOZA** (Serbian)

Savila Se Bela Loza (pronounced *Sah-vee-lah She Beh-la Loh-zah* and translated “a grapevine entwined in itself”) is a lively dance from Serbia.

Formation: Single circle with hands joined and held low. Circle is broken, with the Leader at the R end.

Dance Description

Measures

1. Running Steps

1-8 All face CCW in the circle and move fwd with 16 small running steps beginning R.

9-10 Facing COH, all do 3 stamps RLR and hold.

11-18 Reverse-all move fwd in opp direction (CW) in the circle with 16 running steps
Beginning L

19-20 Facing COH, all stamp LRL and hold.

2. Six Schottisches

1-12 Facing COH do schottische step swd R with small, bouncy steps (step swd R on RF, close L to R, step swd R and hop R, lifting L with bent knee). Reverse-facing COH, schottische swd L (step swd L on LF, close R to L, step swd L and hop L, lifting R with bent knee). Repeat schottische pattern again moving R,L,R, L (total of 6 times in all).

Repeat whole dance.

Note: Another version of the dance does 19 running steps starting R and ending with a hop on RF, then 19 running steps starting L and Hop on LF.

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