



DANCES

of the world's peoples



VOL. 3: Carribean and South America



W. JOHNSON

M
1627
F65
1958
v.3

MUSIC LP Ws Records, N.Y. FD 6503

DANCES OF THE WORLD'S PEOPLES

Compiled and Edited and with Dance Instructions by Ronnie
and Stu Lipner, Authorities on the Folk Dances of the World.

DESCRIPTIVE NOTES ARE INSIDE POCKET

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Folkways Records FD 6503

| | |
|----------------------|---------------|
| Samba | (Brazil) |
| Mazurka | (Martinique) |
| Merengue | (Haiti) |
| Curacao Waltz | (Curacao) |
| Pasillo | (Columbia) |
| Festival Dance | (Chile) |
| Danzon | (Puerto Rico) |
| Puerto Rican Mazurka | |
| Chacarera | (Argentina) |
| Huayno | (Peru) |
| Collaguas | (Peru) |
| Marinera | (Peru) |



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FOLK DANCES FROM THE CARIBBEAN AND SOUTH AMERICA

The islands and countries in the Caribbean and South America have given inspiration to musicians and composers from many lands. They in turn have introduced the many varied and complex rhythms found. Nearly everyone is familiar with some of the dances found there, such as Rumbas, Tango's, Cha Cha Chas and others. In this volume of Folk Dances Of The Worlds Peoples, it is intended to introduce other dances not generally known by Folk Dancers. Many of these are very rich in the Folklore of the country represented. They are a definite part of the customs of the people. It is also intended to increase your understanding of these rhythms and add to your dancing pleasure.

| | | |
|-----------|----------------------|---------------|
| BAND 1 - | Samba | (Brazil) |
| BAND 2 - | Mazurka | (Martinique) |
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| BAND 12 - | Marinera | (Peru) |

Dance Notes and Descriptions compiled and collected by Folk Dance Specialists, RONNIE and STU LIPNER, from Natives of the various countries represented, from publications both in English and Spanish on the subject.

SAMBA (BRAZIL)

Side 1 Band 1

The story is told that this dance had its start somewhere in the jungles of Africa. As time went on it worked its way to Brazil, lost the primitive form and took on a polish that makes this dance unique. The Samba has been enjoyed by people all over the world, and rightly so. Its gay and light hearted rhythm has made it an outstanding addition to our dance knowledge.

Count for dance is QUICK-QUICK-SLOW, This selection will fit all variations.

FORMATION - Couples anywhere on the floor in closed dance position. Footwork is opposite throughout the dance. Men start on L ft, Women start on R ft. Body is relaxed.

STEP 1 - Step L (W's R) to the side with a bend of the knee, step R behind L but do not step on it. (Count is 1 & 2). Step to the side with the right ft. with a bend of the R knee, and step L behind the R but do not step on it. Practice this basic step going to the L and to the R, until the beat of the music is felt.

STEP 2 - Now do the above step going fwd. Step fwd with the L ft. (W step back on the R) bending slightly fwd. bring R ft up to L but do not step on it. Step bwd with the R ft bending slightly bwd and bring the L ft joining the R. Practise this step several times going fwd and bwd. Then try to inscribe a circle around where you are standing, using the steps described.

STEP 3 - Step L to L, with a slight bend of knee, Step R behind L and take a quick step on the L again in place. Now step R to the right side, with a slight bend of the R knee. Step L behind R and take a quick step on the R ft. (Women does opposite)

STEP 4 - Step fwd with L ft bending slightly fwd, Step R up to L and take a quick step on the L ft. Step bwd with the R, and bend slightly bwd, Step L next to R and take a quick step on the R ft.

The dance itself is springy and the body move with each step. Many steps exist in the Samba, however learning the above steps will enable the dancer to perform many variations. However it is important the basic step must be mastered before taking on variations.

MAZURKA FROM MARTINIQUE

Side 1 Band 2

The Martinique Mazurka was recorded by Walter & Lisa Lekis and the dance presented at the College Of The Pacific Folk Dance Camp.

FORMATION - Couples face Counterclockwise in a circle. In open dance position, inside hands joined. Women holds skirt in Right hand.

STEPS USED:

Beguine Step - Dance in open position, inside hands held. Step on outside foot, (M's L, W's R) fwd. Step inside Ft. in back of outside ft. Step in place with outside ft. Step to side with inside ft, Step outside ft next to inside ft, and pause. Repeat step starting with opposite footwork, (M's R, W's L). Count is 1 & 2, 3,4,5. & hold.

Mazurka Step - In open position, step fwd on outside ft and lean body fwd. Take the weight on inside foot & brush the outside ft across the inside ft slightly, keeping the weight on inside ft. This step is repeated in the same direction.

Change Step - To change direction and feet, In open dance position, Step back on outside ft, Step to the side with the inside foot & step fwd. on outside foot. Partners change direction and are ready to start mazurka step in new direction.

Cross Mazurka Step -

For Men - Step to the L with the L ft to do one mazurka step as described, and join L hands with Partner with L shoulders adjacent.

For Women - Crossing R ft over L, step fwd on R, step back on L, brush R in front of L. (Bringing R in a circular motion on the first step)

Mazurka-Beguine Step - Face partner and take all steps directly sideward. Each move to each others Left first, Step sideward L taking weight on L, Step R ft in place. Step L ft besides R, taking weight, pause and then change weight back to R ft.

To facilitate using the above described steps, the following sequence is suggested in the order given.

SUGGESTING A SEQUENCE FOR DESCRIBED STEPS

- 1 - Introduction for 8 measures where couples sway in place.
- 2 - With inside hands joined starting M's L ft & W's R ft. dance 8 beguine steps as described.
- 3 - In open ballroom position (Free Hands Joined) Dance 7 Mazurka steps and do one change step as described. In new direction dance 7 mazurka steps and do one change step, ending to face LOD.

- 4 - Beginning M's L & W's R ft. dance one cross mazurka and a change step
Beginning M's R & W's L ft. dance one cross mazurka and a change step
Repeat #4 again & immediately join R elbows and inscribe a complete circle around using 4 beguine steps. Partners lean in direction of leading feet. (M's L, W's R.)
- 5 - With partners facing, (M's back to center) beginning both to own L., do seven Mazurka-beguine steps and one change step. (Pause 2 counts after change step) Now moving to each's right, Do seven mazurka-beguine steps and 1 change step.
- 6 - Women holding skirt, step L in back of R while weight is on R ft. and bow to partner, Women repeat bow three times more. 1 bow for each measure, While Men curves R arm in front of body, L arm behind back bows slightly to Women four times. Then couples continue to perform 4 beguine steps as described.

7 - Couples continue to perform beguine steps until end of music.

HAITIAN MERENGUE (HAITI)

Side 1 Band 3

The Merengue, originating from The Dominican Republic, a sister island of Haiti is reminiscent of some other Latin American Forms of dancing. However in Haiti it is unique. It is a definite part of living. It is as Haitian as the Haitians themselves. Stories claim that the beginning of the Merengue goes back to the ancient ritual of VOUDON with its fiery and violent movements. It has toned down quite a bit with the passing of time and the style here is native to Haiti. This Merengue was recorded by the "Jass Magestic Orchestra", consisting of a Guitar, Banjo, Saxophone, Trap Drums & Congo Drums. Some forms are described, although many figures exist.

FORMATION - Couples in a single circle facing Line Of Direction. The Man is 2 or 3 feet behind the women. Her free hand holds her skirt, Man follows her with arms outstretched, elbows slightly bent. Other positions will be noted.

BASIC STEP - This step along with the counts will be used throughout the dance. A step to the side with the leading foot, and bringing the other foot to step a few inches from lead foot. (Count is - Step-Hold-Step). Done moving to Left, Right, Fwd, or Bwd.

STEP 1 - Beginning both on R ft, and moving Fwd, perform 16 basic steps. W alternates looking back at M who follows. By the twelfth step M moves up to end up side by side on the 16th and last basic step.

STEP 2 - Facing partner, each turn to each others R with 3 basic steps and a bow. Now repeat step to each others L, moving sideways 3 basic steps and a bow. Now repeat whole step. First turn to each others L (Circle in place) with 3 basic steps and a bow, then moving to the R do 3 basic steps and a bow, ending facing partner.

STEP 3 - Facing partner, hands crossed and joined. And starting with M's L, W's R, lean away from each other and turn 1 complete circle Counterclockwise with 8 basic steps. Now repeat the 8 basic steps moving Clockwise.

STEP 4 - Both M & W start this figure with the R ft, each do a basic step first to their R, then L, then R, then to the L. Join R elbows and change places with 4 basic steps. Repeat this figure again.

Now repeat Step 4 starting with the L foot and joining L elbows.

Above is described just some of the steps in the Haitian Merengue. It should be noted that movement is from the waist down. No accenting movement with hips, although other style merengues do this.

WALTZ FROM CURACAO (ISLAND OF CURACAO)

Side 1 Band 4

The Curacao waltz was recorded by Walter & Lisa Lekis and presented at The College Of The Pacific Folk Dance Camp. The basic steps are described and a suggested sequence for using the steps described.

FORMATION - Couples in a circle facing Counterclockwise, side by side with R hands held. Footwork is opposite unless noted.

STEPS USED:

1 - Waltz step - This step is very much like the European waltz with slightly shorter steps.

Dip step - With L hips and shoulders adjacent in ballroom position, (M starts with L ft, W start with R foot. Step fwd on L ft dipping slightly, step R in place. Step L besides R, facing partner step R in place. Repeat above with R hips and shoulders adjacent. This step is repeated again.

2 - Dip Step with Turn - With R hips and shoulders adjacent, step fwd L dipping slightly, step in place with R, step back with L, step in place with R ft. Repeat this three more times turning with partner one complete turn (CW).

3 - Balance & Pivot - In ballroom position, waltz balance to the L then waltz balance to the R. Then Step L, Step R behind L, Step L, Step R behind L. Step L, Step R behind L & Step L, while couple turn CCW.

Now repeat the whole step first waltz balancing to the R & to the L and stepping on the R to continue the turn as described above. This figure is repeated again.

4 - Box Shuffle Step - Partners in Ballroom position. Step fwd L, step side R ft. Bring L to R ft, Step slightly bwd R and slide L ft to R. Step slightly sideward on R ft, slide L to R ft. Repeat in this manner. Step back on R, step side with L ft. Bring R ft to L step slightly sideward on L ft, slide R to meet L ft. Step slightly sideward on L ft, bring R to L. Repeat this step again.

It is advisable to practice the above described steps several times. A suggested sequence of applying these steps follows. This arrangement is based upon material prepared by Walter & Lisa Lekis.

Music is in regular tempo
1-8 Partners side by side, R hands held, walk fwd in LOD starting with outside ft. 2 steps, then point outside foot fwd and hold 1 count. Walk fwd again starting with outside ft. 3 steps and pivot to face opposite direction on, 4th count point outside ft. which is now M's R ft. & W's L Ft. Repeat whole step in new line of direction ending up facing original Line Of Direction.

9-16 Waltz with partner turning Clockwise abd progressing CCW.

17-32 Do dip step as previously described for 8 measures, and then dip step with turn for 8 measures.

Music speeds up

1-16 Balance and Pivot steps.

17-32 Waltz with partner

Music is in regular tempo

1-16 Dip step with turn

Music is in regular tempo

17-32 Waltz with partner

1-16 Dip step and dip step with turn

MUSIC SPEEDS UP

17-32 Waltz with partner

1-16 Box shuffle step

MUSIC SPEEDS UP

17-32 Waltz with Partner

1-8 Balance & Pivot Step

8-16 Box Shuffle Step

17-32 Waltz with partner to finish dance.

PASILLO (COLOMBIA)

Side 1 Band 5

STEPS DESCRIBED ARE THE SLOW FORM. THEY MAYBE DOUBLE-TIMED WHEN SLOW FORM IS MASTERED. MANY THANKS TO CARLOS RIVEROS FOR HIS HELP

Pasillo is one of four dances representing 2 countries that are very similar. The others being the Joropo from Venezuela, and the Bambuco and Guabina of Columbia. The Bambuco, the National Dance and considered the most formal. Pasillo & Guabina are the more social of the three, whereas partners dance together. Dance descriptions prepared with the help of native Columbians and from material published by The Pan American Union.

FORMATION - Couples stand side by side. Women link arms with men. Man holds handkerchief in his free Left hand. Women holds her skirt. Man starts with L ft., Women with R ft.

BASIC STEP - Basic step is a modified waltz step. Count being, Pause, Step, Step, Step. Hold for count 1, Step fwd or swd on outside ft., Bring inside foot next to outside ft. Step fwd or sideward with outside foot. This step is repeated starting with inside foot. Modifications are described in sequence.

STEP 1 - With arms linked and starting with outside feet, (M's L, W's R) do 8 basic steps as previously described, starting face to face first, then go back to back (slightly).

STEP 2 - Partners separate, W moving to her Right, Men moving to Left. Do four basic steps in this manner. Step Side with outside ft., step inside ft. behind outside ft., Step to side with outside ft. Step inside ft. behind outside ft., step to side with outside ft., and step inside ft. behind outside ft. Count is still "Hold, Step, Step, Step." This step 2 is repeated once more.

Now partners return to partners using Step 2 but starting outside ft. going toward each other. Same count remains.

STEP 3 - Partners place R hand on hip and hold L hand in air, With R elbows touching, revolve around using four "Basic Steps" as described. Both Men & Women start on L foot. Now place L hand on hips & Right hand in air and with L elbows touching revolve around with four basic steps, still starting with L foot first.

STEP 4 - Man kneels on R knee, holding W's Left hand with his right. Women circle Man with 4 basic steps, M's eyes follow her around. Partners take closed dance position and dance 4 basic steps moving around the room. This is a flirtatious figure and steps are slightly accented.

STEP 5 - Woman now kneels and holds M's Right hand with her L hand. Man circles women with 4 basic steps waving his handkerchief in and out. Partners now assume closed dance position and dance.-

Four basic steps moving around the room. Man flirts with Woman as he circles her.

STEP 6 - In starting position again partners dance 4 basic steps, going first face to face and then back to back.

Partners assume closed dance position and dance 4 basic steps moving around the room, to finish dance.

The character of the Pasillo contains both gaiety & grace with the added touch of flirtation. Man should wave his handkerchief whenever a change of figure occurs. Woman should always keep a flirting eye on partner.

FESTIVAL DANCE FROM CHILE

Side 1 Band 6

Among the Chilean Dances, the Cueca occupies an outstanding position. It is danced on many occasions. Each section having its favorite steps. The recording accompanying this dance is just a part of the festive event that occurred. The drummers accompany a fiddler who plays a simple Spanish Style melody over and over again, and a woman who sings the same fragment.

FORMATION - Partners face each other, each holding a handkerchief which they wave while performing the steps. Steps are described for the Men, Women do the opposite. (M starts with L ft., W

start with R ft.) Wait 8 measures of music to pick up beat before starting dance.

STEP 1 - Using a "Two Step" (Step-together-step), partners inscribe a "Figure Eight" around. (Woman first turns to Right with Man following, then she turns to Left with Man following.) Figure Eight takes 6 Two Steps and partners do 2 more Two Steps moving fwd in Line Of Direction. (8 Measures in all)

STEP 2 - With partners facing, dancers perform this step; Step L in place. Brush R ft. across L, Then brush R to the side of L, (Takes 3 counts). Now Step R in place, Brush L across and to the side of R ft. Now Repeat again, stepping with L and brushing with R, Stepping with R and brushing with L ft. Step L and brush with R once more, then Step to side with R ft., Step L across R and pivot around on L, Step R in place, Stamp L in place and pause. (Step 2 takes 8 measures)

STEP 2 IS REPEATED THREE TIMES MORE, FOUR TIMES IN ALL.

STEP 3 - Partners side by side, perform 8 Two Steps moving fwd in Line Of Direction.

STEP 4 - With L hips adjacent and L arms around each other's waist partners perform this step. Step L in place, Step R in back of L with a slight stamp on ball of R ft. Step in L ft. (3 counts) Now repeat starting with R ft., Step R in place Step L in back of R with a slight stamp, and step R in place. Perform 5 of these steps (15 counts). Step To side with R, Step L in front of R, Pivot around to R on L ft., Step R in place, Stamp L in place and pause. (9 counts)

STEP 4 IS REPEATED THREE TIMES MORE, FOUR TIMES IN ALL.

STEP 5 - REPEAT STEP 3 AGAIN

REPEAT DANCE FROM BEGINNING UNTIL END OF MUSIC.

Gaiety and excitement always accompany this dance. Partners should wave their handkerchiefs all the time. The Man waves more furiously. Women more sedately, watching partner all the time.

It should be noted, that this "Cueca" does not follow the form of the National Dance. It is rather an Indian Version taken from it, and adapted to their own needs. Acknowledgment is made to Mr. Rafael Armendosa, of Chile, for the background material given to us on this dance.

PUERTO RICAN DANZON (PUERTO RICO)

Side 2 Band 1

The Danzon is based on a "Two-Step", (Step-Together-Step) and is performed smoothly. Description contains a few of the varied steps that exist based on publications translated into English and from people who have traveled in Puerto Rico and saw the dance being performed.

FORMATION - Couples side by side, inside hands joined, (linked) (M's R & W's L). Footwork is opposite, unless noted. There is a 4 measure introduction before dance is started).

STEP - 1 After a 4 measure introduction, couples walk around the room with 16 walking steps. Sometimes Women use a fan in the free hand and waves it while walking.

STEP 2 In closed dance position, couples dance 2 Two-Steps turning in line of direction, then while man does 2 more Two Steps fwd, W turns under their joined hands (M's L & W's R) with 2 more Two-Steps, (Takes 4 Measures). Step 2 is repeated 3 more times, 4 times in all.

STEP - 3 Moving toward center of room, perform 3 sliding steps and point free foot, going away from the center, perform 3 sliding steps and point the free foot. Repeat sliding and pointing steps again, first going toward center, then away from center. Partners assume position with R hips adjacent and move around in place with 4 Two-Steps, then with Left hips adjacent, move around in other direction with 4 more Two-Steps. End up with W on M's R side, both facing fwd, both having R hands joined on W's R hip, left hands extended.

STEP - 4 Both starting on LEFT foot side by side, take 3 Two-Steps turning around for a full turn left, then rock right, left, by bringing R ft. up in front of L. Now starting with R ft., perform 3 Two Steps moving around for a full turn Right, on 4th meas. rock on L ft., & R, bringing L ft. up in front of R Step 4 is repeated 1 more time, 2 times in all.

STEP - 5 W in front of man, M does 1 Two Step fwd, crossing L over R, stepping R to side & closing L to R, W crosses R ft. in back of L, stepping L to side, and closing R to L. Repeat again, M starting with R ft., W with L ft. (2 Cross Steps in all.)

(M) - Cross L over R, (W) - Cross R behind L ft.
(M) - Cross R over L, (W) - Cross L behind R ft.
Then perform 1 Two-Step in place.
Repeat all of Step-5, but this time Man starts with R ft. and Woman starts with her L ft.

STEP-5 IS REPEATED 1 MORE TIME, PERFORMED 2 TIMES IN ALL

REPEAT ENTIRE DANCE AGAIN STARTING WITH STEP #2 & CONTINUING ALONG

The above steps described, are in part of the Major dance in Puerto Rico, The Danza. And due credit to Lisa Lekis is given for arrangements on it. Danza & Danzon are terms used frequently together, for in addition to being a dance, it is also a form of playing music.

PUERTO RICAN MAZURKA (PUERTO RICO)

Side 2 Band 2

The Puerto Rican Mazurka is an old dance and one of the many characteristic of the countryside. Learned from native Puerto Ricans living in New York.

FORMATION - Couples stand side by side, inside hands joined, (M's R & W's L). Footwork is opposite throughout the dance. Men start with L ft., Women start with R ft. Face Counterclockwise, around the room.

STEP 1 - Dance 2 mazurkas forward in this manner; Step fwd on outside ft., Bring inside ft. up to outside ft., hop slightly on inside ft. and at the same time brush outside ft. toward each other. Do 2 of these mazurka steps.

STEP 2 - Face partner and step to side with outside Ft., bring inside foot next to outside ft. Step to side with outside ft., and bring inside ft. next to outside ft. but do not step on it. Face in Clockwise direction and -

STEP 3 - REPEAT STEPS 1 & 2 IN THIS DIRECTION, ENDING UP FACING COUNTERCLOCKWISE AGAIN THE OUTSIDE FEET (M's L & W's R) FREE.

STEP 4 - In closed dance position, dance 4 mazurka steps as described in Step 1, Then take partner and dance 4 two steps around the room turning.

REPEAT DANCE FROM BEGINNING UNTIL END OF MUSIC.

CHACARERA (ARGENTINA)

Side 2 Band 3

The Chacarera, named after the "Chacareros", or small farmers is popular all over Argentina. It is one of the most basic of the Argentina Gaucho Dances.

FORMATION : Couple dance, dancers stand about 12 feet from each other. Both start with L ft. Arms raised, shoulder high. All figures, except when noted are accompanied by the snapping of the fingers.

FIGURES USED:

- 1- WHOLE CIRCLE - Dancers move around each other in a 360 degree circle, snapping fingers.
- 2- HALF CIRCLE - Dancers move around each other in a 180 degree circle, snapping fingers.
- 3- FINAL CIRCLE - Dancers move toward each other, each turning to the left, (3 meas.), and on final beat, place R hands on each other's shoulders.
- 4- MEN'S TAP - Arms held down at sides, step L ft in place, brush R Toe across L, brush R heel in front of L. (there is 2 very slight hops on L when R brushes across and in front.) Step R in place, and brush L toe across R, brush L heel in front of R. (2 slight hops)
- 5- WOMEN'S SHOW OFF - Performed at the same time as Men's Tap. Dance 2 waltz steps in place, then for 6 more waltzes, inscribe a horseshoe in front of the man, flicking skirt, and trying to attract Man's attention.

DANCE

| FIGURE | MEASURES |
|--|-----------------|
| Introduction, then call | |
| Adentro, (Start) | |
| 1- Partners move toward each other with 2 waltz steps. | 2 |
| 2- Partners move away from each other with 2 waltz steps | 2 |
| 3- Both dance small circle in place to each's L. | 4 |
| 4- Whole Circle. | 6 |
| 5- Tap & Show Off | 8 |
| 6- Whole Circle | 6 |
| 7- Tap & Show Off | 8 |
| 8- Whole Circle | 6 |
| 9- Tap & Show off | 8 |
| 10- Half Circle | 4 |
| 11- Final Circle | 3 meas & 1 beat |

After dance is completed, the call is "Segunda", introduction is played, "Adentro" is called, and dancers repeat entire dance again.

Basic Step throughout is waltz, only when the Men Tap and the Women show off, are the fingers NOT snapped. Throughout the rest of the dance, snap fingers in all figures.

HUAYNO (PERU)

Side 2 Band 4

The Huayno is the most characteristic dance of the central and southern part of Peru. It is the principle social dance of the Quechua & Aymara Indians. Below are described some of the typical steps performed in this dance. In the preparation of this dance, grateful acknowledgement is made for the help rendered by Miss Renee Amaza of Peru.

FORMATION - 2 lines of dancers facing one another, M on one side, W on the other. Each dancer holds a handkerchief in both hands held at waist level. Each dancer starts with R foot. There is a 5 measure introduction to dance.

FIGURE 1 - Partners skip toward each other with 4 skipping steps, & away from each other with 4 skipping steps. Repeat skipping steps again going forward and backward.

FIGURE 2 - Each dancer moves to the R and inscribes a small circle with 8 Two-Steps. Facing each other, step R to side, Step L next to R, Step L to side, Step R next to L, Step R to side step L next to R.

FIGURE 3 - Starting with L ft. partners repeat Figure 1 again.

FIGURE 4 - Holding handkerchief in R hand, and slinging it over L shoulder, partners approach each other again with 4 Two-Steps, and change places with 4 more two steps, In opposite places Step L to side, step R next to L, Step R to side Step L next to R, Step L to side, Step R next to L.

FIGURE 5 - Holding handkerchief in both hands and above head, starting with R ft., repeat figure 1 again.

FIGURE 6 - Starting with R ft. partners perform a Do-Sa-Do figure with 8 Two-Steps passing back to back. Then step R to side, step L next to R, Step L to side, Step R next to L, Step R to side, Step L next to R. still holding handkerchief high.

FIGURE 7 - Holding handkerchief in both hands and at waist level & starting with L ft., repeat figure 1 again.

FIGURE 8 - Holding handkerchief slung over L shoulder and starting with L ft. Repeat Figure 4 again.

REPEAT ENTIRE DANCE FROM BEGINNING

TWO STEPS DESCRIBED IS A FORM OF A WALTZ-STEP FOUND IN SEVERAL PARTS OF PERU

Side 2 Band 5

Collaguas is a dance of the Aymara Indians. It is similiar to the Huayno and other dances of Southern Peru. It can be classified as a social dance where the musicians play an introduction announcing the dance. The dancers get into position and then the leader of the musicians announces the first figure and the dance begins. Grateful acknowledgement is made for the help rendered by Miss Renee Amazaga of Peru.

- FORMATION - Two lines of dancers facing each other, M on one side, W on the other. Each dancer holds a handkerchief in R hand & slung over L shoulder. Both dancers start on R ft. introduction is when dancers get into position.
- FIGURE 1 - Starting with R ft. dancers approach each other with 3 Two-steps and three stamps in place. Return to place with Three Two-Steps and three stamps in place.
- FIGURE 2 - With 7 Two-Steps and three stamps in place, partners exchange places, passing each other on the Right. Then with 7 more Two-Steps and three stamps in place, inscribe a small circle moving around to the R in this new position.
- FIGURE 3 - Partners approach each other with 3 Two-Steps and three stamps in place. Then perform 3 more Two-Steps and three stamps in place, moving slightly to the side, first to R then to L, then to R and stamp three times in place. While doing this, M and W interlock handkerchiefs and hold them above their heads.
- FIGURE 4 - With R shoulders adjacent move around in a small circle with 7 Two-Steps and three stamps in place. With L shoulders adjacent move around with 7 Two Steps and Three stamps in place.
- FIGURE 5 - Unlock handkerchiefs and sling over L shoulder, Take 3 Two-Steps and three stamps moving away from each other, Do 3 more Two-Steps and Three stamps in place in opposite positions.
- FIGURE 6 - With 7 Two Steps and three stamps in place partners exchange places, passing on the R, and with 7 more Two-Steps and three stamps in place inscribe a small circle moving around to the Right.
- FIGURE 7 - Repeat Figure 1 again.
- FIGURE 8 - Moving to the R partners inscribe a circle in place with 7 Two-Step and three stamps in place. Now moving around to the L, inscribe a circle with 7 Two-Steps and three stamps in place to finish dance.

Traditionally when this dance is performed the dancers wear colorful costumes and are masked. The leader of the dance calls the figures to be danced. Such as to the center, dance around and etc.

Callaguas Dance , Introduction to dance can be used for a procession formation around the dance area.

Side 2 Band 6

A popular Peruvian dance containing many variations and steps. From this dance, several other dances were adapted and taken to other countries in South America. Below are described some of the steps and figures characteristic of the Peruvian Marinera. Grateful acknowledgement is made to Miss Renee Amazaga of Peru for the help she gave in preparing this dance.

FORMATION - Double circle of couples around the room. Partners stand several feet away from each other. Each dancer starts on R ft. During introduction, dancers sway to music, and have handkerchief held in R hand and slung over L shoulder. During dance partners wave handkerchief over head in a graceful motion.

FIGURE - 1 Step R ft. to side, scuff L heel next to R instep, Step L to side, scuff R heel next to L instep. Step R to side, step L in front of R, Step R to side and scuff L heel next to R instep. Repeat this step again starting with L ft.

FIGURE - 2 Partners approach each other with 2 Two-Steps and separate with 2 Two Steps. Repeat again, approach with 2 Two-Steps and separate with 2 Two-Steps.

FIGURE - 3 Repeat Figure 1 again.

FIGURE - 4 Making a half-circle, partners exchange places with 4 Two-Steps, after exchanging places partners approach each other with 2 Two-Steps and then perform 2 more Two-Steps in place. (8 Two-Steps in all)

FIGURE - 5 Repeat figure 1 again, change places with partner each time first moving to R, then to L.

FIGURE - 6 Partners separate with 2 Two-steps, then perform 2 more Two-steps in place, Partners then exchange places with 4 more Two-Steps making a half-circle, moving around to R.

FIGURE - 7 Partners approach each other with 2 Two-Steps and perform 2 More two steps in place, then kick R & L feet alternately in front 8 times while waving handkerchief over head. Then turning slightly to R, so that L shoulders are toward each other, partners move away from each other with 8 steps, step R to side and L behind R, looking at each other as you dance away.

After interlude in which leader announces the performance of the dance again, partners sway to introduction music and then repeat entire dance again. Woman's movements during the dance are restricted, while Man exaggerates to attract W's attention.

Marinera Two-Step described, is a form of waltz found in several parts of Peru.

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