DANCES
of the world's peoples

VOL. 3: Carribean and South America
DANCES OF THE WORLD'S PEOPLES

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

Samba (Brazil)
Mambo (Cuba)
Merengue (Haiti)
Pasillo (Columbia)
Curacao Waltz (Curacao)
Danzon (Mexico)
Chacarera (Argentina)
Mambo (Puerto Rico)
Cuadrilla (Peru)
Marinera (Peru)
Collirias (Huayno)
Chacarera (Argentina)
Mambo (Puerto Rico)
Samba (Brazil)
DANCES
of the world's peoples

VOL. 3: Carribean and South America
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.
Naturally everyone is familiar with some of the dances found there,
such as Mambas, Tanzen, Cha Cha Chas, and others. In this volume of
Folk Dances Of The World's 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 in-
tended to increase your understanding of these rhythms and add to
your dancing pleasure.

BAND 1 - Samba
BAND 2 - Mamurka
BAND 3 - Merengue
BAND 4 - Cumbrao Waltz
BAND 5 - Pasillo
BAND 6 - Festival Dance
BAND 7 - Danzon
BAND 8 - Puerto Rican Mazurka
BAND 9 - Chacarera
BAND 10 - Humno
BAND 11 - Collagues
BAND 12 - Marinera

******************************************************

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

******************************************************

MAMURKA (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 primiti-
ve 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 lighthearted 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 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 best of
the music is felt.

STEP 2 - Now do the above step going fwd. Step fwd, with the R ft.
(W step back on the R) bending slightly fwd. bring R ft up
to L but do not step on it. Step fwd 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.
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 YANKON 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 "Jazz Magnetic 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 woman. Her free hand holds his skirt. Their arms, if stretched, should be held 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 a step a few inches from lead foot. (Count is - Step-Hold-Step). Move 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 to end up side by side on the 16th and last basic step.

STEP 2 - Facing partner, each turn to each other R with 3 basic steps and a bow. Now repeat whole step. First turn to each other L (Circle in place) with 3 basic steps and a bow, then moving to 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. Now repeat this figure again.

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 CURAÇAO (ISLAND OF CURAÇAO)

Side 1 Band 4

The Curaçao Waltz was recorded by Walter & Lisa Lekis and presented at The College Of The Pacific Folk Dance Comp. 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 starts 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 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 CW.

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 back 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 sideward on L ft, 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.
PASILLO (COLOMBIA)

Side 1 Band 5

Steps usually are the slow form. They may be 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 Colombians and from material published by The Pan American Union.


Basic Step - Basic step is a modified Waltz step. Count being, Pause, Step, Step, Step. Hold for count 1, step fwd or w/d 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, (W’s L, W’s R) do 3 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 4 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., 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, W’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 accentuated.

Step 5 - Woman now kneels and holds W’s Right hand with her L hand. Man circles woman 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 flirtatious 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 Men. Women do the opposite. (W starts with L ft., W

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

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)

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 Lft. Now repeat again, stepping with L and brushing with R, Step 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.

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.

Caiti 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. Nefecal Aranza, of Chile, for the background material given to us on this dance.

PUERTORICAN 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) (W’s R & W’s L). Footwork is opposite, unless noted. There is a 4 measure introduction before dance is started.

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.

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 (W’s L & W’s R) with 1 more Two-Steps, (Takes 4 Measures). Step 2 is repeated 3 more times, 4 times in all.

Step 3 - Hopping 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 W’s R side, both facing fwd, both having R hands joined on W’s R hip, left hands extended.

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 step, rock on L ft., & R, bringing L ft. up in front of R. Step 4 is repeated 1 more time, 2 times in all.
PUERTO RICAN MAZURKA (PUERTO RICO)

Side 2 Band 2

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

FORMATION: Couples stand side by side, inside hands joined, {W's R & W's L}. Footwork is opposite throughout the dance. Men start with L ft., Women with R ft. Face Counter clockwise, around the room.

STEP 1: Dance 2 mazurkas forward in this manner; Step ft1 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 mazurkas 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 OUTER FEET (W's L & W's R) FREE.

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

REPEAT DANCE FROM BEGINNING UNTIL END OF MUSIC.

PUERTO RICAN MAZURKA (ARGENTINA)

Side 2 Band 3

The Chacarera is the name given to the "Chacareros", or small farmers who is popular all over Argentina. It is one of the most basic of the Argentine Guacho 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, (1 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 L. (2 slight hops)
5. WOMEN'S SHOW OFF - Performed as the same as Men's Tap. Dance 2 waltz steps in place, then for 6 more waltzes, insert a horsehoe in front of the man, flapping skirt, and trying to attract Man's attention.

REPEAT ENTIRE DANCE FROM BEGINNING.
COLLAGUAS (PERU)

Side 2 Band 5

Collaguas is a dance of the Aymare Indians. It is similar 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 Amanaga 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 stamges 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 slung 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.

Collaguas 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 charac-
teristic of the Peruvian Marinera. Grateful acknowledgment is made to
Miss Renee Anzaga 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.
(6 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 restrained, while Man
exaggerates to attract W's attention.

Marinera Two-Step described, is a form of waltz found in several
parts of Peru.
Additional FOLKWAYS/SCHOLASTIC Releases of Interest

MUSIC THEORY

3602 THE ORCHESTRA.
ITS INSTRUMENTS.
Demo. rec. by Alexander Semler; narr. & contemp. mus. ex. inc. symphony orch. & its component parts; individ. instru. in var. combinations leading to development of full symphonic sound. Text inc. transcript.
1-12" LP–

3603 INVITATION TO MUSIC.
Prep. & narr. by composer Elle Siegmeister. Intro. to mus. appreciation & understanding; inc. mus. ex. of melody, notes, classical, folk, & jazz.
1-12" LP–

3604 TRADITIONAL HARMONY.
Demo. rec. narr. by William Geb; mus. ex. by chamber orch.; basic principles of functional harmony; 100 ex. inc. cadence, harmonics, chords, organ point, & modulation.
1-12" LP–$5.79

3605 FORMS IN INSTRUMENTAL MUSIC.
Narr. by W. Geb; chamber orch. demo. & explanation of instru. mus. forms. Theme & variations, rondo, sonata; more.
1-12" LP–

3606 MODAL COUNTERPOINT.
Piano acc. by Alexandre Barta. Mus. ex. sung by vocal group in style of the 18th cent.
1-12" LP–

3607 MUSIC ARRANGEMENT.
Narr. by W. Geb; more than 80 mus. ex. played by chamber orch.; shows arranger's role.
2-12" LP–

3608 THE FUGUE.
156 mus. ex. played by woodwind quartet & harpsichord, with narr. All ex. are from J. S. Bach's Well-Tempered Clavier. Structure analysis.
2-12" LP–

3610 TONAL COUNTERPOINT.
In the style of 18th cent., with narr. 158 mus. ex. played by woodwind quartet & harpsichord. Demo. based mostly on Bach's works.
2-12" LP–

3612 TWELVE-TONE COMPOSITION.
Prep. by V. Nellyhov; mus. ex. by woodwind quartet; narr. by W. Geb. Side 1 demo. 12-tone technique; Side 2 explains the mus. technical terms used in text (inc.).
1-12" LP–

6007 THE SCIENCE OF SOUND.
Prod. by Bell Telephone Labs. Demos. of acoustic phenomena inc. how we hear, frequency, pitch, vibration, resonance, Doppler effect, & masking distortion; others. Acquaints h.s.-col. students with sound.
2-12" LP–

MUSIC OF THE OTHER PEOPLES

MUSIC FOR THE KEYBOARD INSTRUMENTS

3327 MUSIC FOR THE KEYBOARD INSTRUMENTS Vol. 2.
Played by Franzpeter Goebels. Harpsichord & psaltery. Illus. descrip. text. 1-12" LP–

3349 THE PIANO MUSIC OF HENRY COWELL.
20 contemp. pieces played & discussed by the composer. Inc. Exultation (Irish), Ban shee, Lilt of the Reel (cluster), & Anger Dance.
1-12" LP–

3354 THE VIOLIN Vol. 4.
1-12" LP–

4444 THE ESKIMOS OF HUDSON BAY & ALASKA.
Rec. & docu. notes by Laura Boulton; inc. rhythmic chanting, primitive melodies, game songs, ballades, animal imitations; more.
1-12" LP–

4510 THE WORLD'S VOCAL ARTS.
Compiled & ed., with docu. notes by Henry Cowell. Vocal styles from around the world; inc. bel canto, German liedert, French pop., crooner, blues, Swiss yodeling; more.
2-12" LP–

4525 MAN'S EARLY MUSICAL INSTRUMENTS.
Ed. & with notes (inc. geog. index & discography) by Curt Sachs. Mus. demos. of native instru. from around the world.
2-12" LP–

4530 FOLK MUSIC U.S.A.
Compiled by Harold Courlander & Moses Asch; docu. notes by Charles Edward Smith; inc. 25 mus. ex. of blues, work, children's, shanty, ballads, & other songs & singing styles; var. artists from Alaska to the Virgin Islands.
2-12" LP–

8807 MOUNTAIN SONGS & YODELING OF THE ALPS.
Played & sung in German by Fritz Lieckth & family; inc. The Shepherd, The Cuckoo, Echo Yodel, & var. accordion tunes.
1-12" LP–

8816 AOF BULOS SINGS SONGS OF LEBANON, SYRIA, & JORDAN.
Traditional folk songs with native instrum., inc. shihabeb & mjizwiz. Inc. Arabic text & English metrical translation.
1-12" LP–

MUSIC FOR DANCE

DANCES OF THE WORLD'S PEOPLES.
A series designed for teachers & pupils who use authentic folk dance music as played & danced by traditional performers in countries of origin; inc. dance notes & instructions.

6501 Vol. 1.
6502 Vol. 2.
6503 Vol. 3.
6504 Vol. 4.
1-12" LP–

6510 AMERICAN INDIAN DANCES.
Documentary record; cross-section & various examples of many styles of Amer. Indian dances; sun, rain, harvest; more. Text.
1-12" LP–

7673 MUSIC FOR DANCE RHYTHMS.
41 piano pieces played by Mieczyslaw Kolinski; controlled rhythm. Inc. waltz, mazurka, & minuet; more. Complete dance instruc. inc.
1-12" LP–

8827 OLD-TIME COUPLE DANCES.
Played with fiddle, accordion, & piano. Inc. ex. of waltz, polka, schottische, minuet, varsoviana, & two-step; descrip. instruc.
1-12" LP–