

GYMNASTIC DANCING

RHYTHMIC EXERCISES FOR CLASSES OF MEN AND BOYS

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Introduction by

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A group of High School boys dressed for the Sailors Hornpipe. The costume consists of white duck pants, white negligee shirts with the necks turned in to which are pinned sailor collars of blue duck having a white star in each of the two back corners, white rubber solid shoes and black silk ties :: :: ::

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AUTHOR'S PREFACE

Gymnastic dancing is no longer a mere fad, now that men are beginning to understand how its use may be rendered very practical, beneficial, and enjoyable. This element in the training of the body has come to stay. It has long been realized that the exercise which is most beneficial is that which is enjoyed. Dancing is enjoyable because it is natural.

The gymnastic work of the past few years has been too stiff and formal. To meet the demand of the times, our work must be more joyous and less stiff and military-like. This is true of the work for the child or for the man. Our calisthenic and gymnastic work should be rhythmic, and so music is essential. We are not training the body alone, but training the whole man to respond to the will and the emotions. When a man's entire self—mind, soul and body—are working in harmony, then he is healthy and only then. Thus, the imagination and the emotions have a large part in his well-being. This is the idea underlying the systems of healing through suggestion and by faith which have come into vogue in these later days. I believe that gymnastic dancing is a form of exercise which will stimulate and interest man's whole self.

While I cannot claim for the following work that it is complete or conclusive, I do know that it is practical, because I have, as it were, "tried it on the dog," both in my own work and at Silver Bay, where it has been exceedingly popular. The demand for copies of the work as I have given it has led me to write it out and to pass it on to the brotherhood in this form, trusting that it may prove at least suggestive.

The dances and drills which bear no author's name are original at least as far as the arrangement goes. I wish, however, to give credit to my generous friend, Mr. O. L. Hebbert, of Providence, R. I., for his valuable assistance and inspiration, also for the use of the dances which bear his name, and to Messrs. W. B. Dickinson and H. L. Male, for the use of the drills bearing their respective names, and to my co-laborers, Messrs. E. M. Cundiff and A. M. Simmons, who have helped me work out many a perplexing problem. I desire also to acknowledge the assistance and help of the brotherhood given at the conferences of the Silver Bay Institute, and at those of the Massachusetts and Rhode Island Physical Directors' Society, and of the Physical Directors' Society of the Mohawk & Hudson River Valley District.

W. J. D.

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INTRODUCTION

The ocean has a fascination for everyone, whether he be born on her shores or sees her for the first time. In any mood she charms us, whether she be in still calm or in a raging storm. The power, mystery and grandeur of the sea make us love her. The waves big or little roll in continuously, closely following one after another; and at the same time one wave flows out under another rushing in to take its place on the shore. What is it that casts such a spell over us but the rhythmical movement of the water? The repeated break of the little wave on the beach and the ceaseless, intermittent crash of the breakers against the rocks give us emotions of rhythm that delight us even in memory. The regularly recurring stimuli of the undulating water give a pleasure that has the same basis as that aroused by dancing in those who learn it. Dancing, widespread among all primitive races, is based upon rhythm and always has been accompanied by music or rhythmic beats of drum, shells, or clapping of the hands. Bücher says: "Many people have only one expression to designate dancing and music." Later the two arts separated, but they were one among the primitive peoples. Undoubtedly poetry and the drama owe their origin to dancing; the one

through music and song, the other through the chorus, as in Greek tragedy. There is, of course, a physiological basis for muscular activity becoming rhythmical. The respiration and circulation are regular and we know the stomach and heart contract and dilate just as the lowest animal forms shrink and expand at regular intervals. As our walking tends to be at the rate of the heart beat, so our type of dancing will mirror the emotions; slow to express sorrow, vivacious to express joy. All manual labor tends to become rhythmical corresponding to flexion and extension. This is particularly noticeable when a large number of men are singing and pulling together as on shipboard weighing anchor or a group of Italians moving a rail on our city streets. This form like the dance becomes more complex as the barber makes melody when stropping his razor or the blacksmith as he strikes upon his anvil.

With such a basis, dancing ought to be used more in our gymnasium work, since it has value for our members in their social, mental and physical lives. When we are in good humor we move quickly and when in ecstasy we run and jump involuntarily as you will see if you watch a crowd at any of the popular games of the day. 'Tis a natural thing for the college boy to do the snake dance and as long as he expresses his joy in that way, encourage him. If folk dances are taught or the square dances, men will get to know

one another better than in mass drills. As a rule, our gymnasia are not social centers. Men come, exercise and go. Physical directors are right in putting so much emphasis upon the value of the friendships made in our physical department. Dancing will also teach manners—not etiquette as sold for 50 cents a volume, but address and ease with strangers. In the coming years when the Association realizes that the adolescent boy normally wants the company of the other sex and recognizes its weakness in avoiding the solution of the problem, we shall have social dances for our boys and girls like the old quadrilles. The round dances, as the waltz, are deemed degenerate by all dancing teachers and the modern ball is called decadent. How many have thought over Dr. G. Stanley Hall's plea to the Y. M. C. A. in "Mind and Body" April, 1907? Dances are being held at the Boys' Club at Kensington, Philadelphia, with good results: and you all have read the good reports of such work at the field houses in Chicago, even with the weaker and more hazardous type of dance.

If we believe in the theory that man lives over again the race life, we owe it to our youth to teach them dancing. No doubt for ages expression of thought was less by language and more by gesture and bodily motions such as dancing. All uncivilized people had their folk dances, some social, some war-like, and some religious, in which they expressed

their varied emotions. The Southern races express even now more by gestures in a short time than we can by our slower speech. We ought to teach rhythmical body movements to increase the power of expressing ourselves and so "restore the motor elements of expression." We will also educate men by increasing their neuro-muscular control as they secure grace and ease of motion and will add to their mental power by "placing the muscles under the will by exercise to which the race has been habituated."

Dr. C. W. Burr, an expert in psychiatry, says: "Muscular play is useful in many forms of insanity. Brockley Hospital has dances several times a year, men with men; not mixed as to sexes. It is a sexual excitant, so is harmful for acute mania. It would be of great value for melancholia. Thus dancing, valuable in itself, has many practical difficulties."

Play intimately connects the mental and physical lives of men and dancing is one of the finest types of play. It is one of the best forms of exercise we have, for we play and work and so go back to the times when they were the same thing. If one dances well it will correct most of the defects arising from bad posture at school or work. Besides, no one can keep his balance and be graceful who is not symmetrically developed. This type of exercise develops muscular strength in the best way for we use the greater masses of fundamental muscles. At the same time there is

less nervous expenditure on account of not using peripheral muscles and also because the accompanying music makes the motions automatic and lessens the necessary attention. The vital organs, especially during adolescence, will grow better and stronger because the large muscles although more active, are not being subjected to the strain inseparable from contests of endurance like wrestling.

Finally, in a play of this sort the joy of it will cause such neuro-muscular control that we shall do all our muscular work with ease and grace which will be not only beautiful to look upon, but also economical in the expenditure of energy.

In conclusion, the opinion of Socrates, as related by Plato, is worth consideration: "Then turning to the Syracusan, he added, 'I cannot say how much obliged I should be to you, O man of Syracuse, for lessons in deportment. Pray teach me my steps.'

'And what use will you make of them?'

'I shall dance, of course.'

"The remark was greeted with a peal of merriment.

"Then Socrates, with a most serious expression of countenance: 'You are pleased to laugh at me. Pray, do you find it so ridiculous, my wishing to improve my health by exercise? or to enjoy my victuals better? to sleep better? or is it the sort of exercise I set my heart on? Not like those runners of the long

race, to have my legs grow muscular and my shoulders leaner in proportion; nor like a boxer, thickening chest and shoulders at expense of legs; but by distribution of the toil throughout my limbs I seek to give an even balance to my body. But what is it you keep on laughing at—the wish on my part to reduce to a moderate size a paunch a trifle too rotund? Is that the source of merriment? Perhaps you are not aware, my friends that Charmides—yes! he there—caught me only the other morning in the act of dancing.’”

WILLIAM BURDICK, M.D.,
Philadelphia, Pa.

GYMNASTIC DANCING

A FEW SUGGESTIONS TO TEACHERS

The Physical Director must not try to teach what he does not thoroughly know and feel himself. He must not take a series of movements made up by some other man and try to teach them to his class, unless he is thoroughly proficient in their execution and in harmony with the spirit of the exercise. The Director should take his own kind of work and make it rhythmical. He will then develop his work little by little and can later add some of the more difficult set dances.

He must have great patience as most men find it as hard to learn gymnastic dancing as to swing indian clubs, but they like it better and it does them more good.

Let the dosage be small, only try one or two new steps or groups at a time and no more new ones until the previous lessons are learned.

A difficult lesson will discourage a beginner; but give him something he can master at least three quarters of and he will come back for more. Walk through the new steps without music and explain each count. The balancing of the body is usually the difficult part.

Be sure to make the work at first as simple as possible. Put the finishing touches on afterward.

original speed of the composition or its characteristics will be lost.

Musical compositions have their distinct characteristics and suggest to the teacher the character of step to be used with each piece. The same movement step, however, may be used for different characters by executing it in the spirit of the character being presented; for example, running forward on the toes, if done with the head thrown back and arms backward, represents a negro Cake Walk, and if with the trunk forward, forearms flexed, and knees brought well up, an Indian Dance; or if with long strides, arms swinging and flat-footed instead of on the toes, a Farmer Step.

The Skip Step Schottische, and other steps can be used in like manner.

Playing for dancing is easier for the accompanist than playing for gymnastics as the counts are of equal length. The chief requisite is well marked time.

The player should watch the teacher and not the notes, as it is often a good plan to increase or reduce the speed of the exercise at different periods.

For regular class work it is best to have a variety of pieces as the class will soon tire of "the same old thing." The popular music will prove much better than classical pieces.

It is well to keep up to date.

It is a good plan for teacher and accompanist to try out the pieces before using them in class.

The following list of pieces was prepared by Mr. Fred Friedrichs, the accompanist of the Albany, N. Y., Y. M. C. A., and will serve to show the kind of music used. Any list of pieces, however, will not be of much value because the pieces go out of date so soon, and although good for one section of the country, they are not the popular ones in another.

FOR FOLLOW, GALLOP, SKIP, AND
CHANGE STEPS

<i>Time</i>	<i>Title</i>	<i>Author</i>
6-8	The Belle of Buffalo.....	H. R. S. Kloch
2-4	The Masquerade	C. S. Krill
6-8	The Automobile Girl	Sidney Chapman
2-4	Ben Hur	E. T. Paull
6-8	The Teddy Bear's Dance.....	Neil Thomas
2-4	Life in Camp	Jerome Hartman
6-8	Twentieth Century	J. Messina
6-8	K of P	E. S. Williams
6-8	Fox Hunters	W. H. Penn
6-8	Bell of the Prairie	Paul Stripe
4-4	A 20th Century Woman.....	A. W. Norris
6-8	The Guardsman	T. I. Sherman
6-8	Old Faithful	Abe Holzman
2-4	Midnight Fire Alarm	E. T. Paull
6-8	Our Director	F. E. Bigelow

- 6-8 Capt. Willie Brown Benj. Burt
 2-4 Rainbow P. Wenrich
 6-8 Society Swing Frantzen
 4-4 Academy Girl MacAlden
 6-8 Teddy Bears' Picnic J. M. Bratton
 6-8 The Cosmovilla W. A. Cook
 6-8 The Aviator Jas. M. Fulton
 6-8 The Motor March George Rosey
 6-8 The Bijou F. C. Hayes
 2-4 On to Victory Jerome Hartman

FOR POLKAS

- 2-4 Dance of the Songbirds Benj. Richmond
 Honeysuckle Polka Pearl Stafford
 Le Petita Carnival L. Streabag
 Gay as a Lark E. Sparrow

FOR SCHOTTISCHE STEPS, BARN DANCES,
AND DRILLS

- 4-4 Dancing in the Moonlight M. N. Karisky
 Ideal Schottische Harvey Brown
 Dancing in the Dark Theo. Wenzlik
 Village Belles—Barn Dance... E. F. Kendall
 Dancing in the Barn—Barn Dance. Will Wood
 Kerry Mills—Barn Dance..... Kerry Mills
 Remus—Barn Dance..... Ted Brown
 Dancing Topsey—Barn Dance. Raymond White
 The Dance of the Brownies... Effie F. Kamman

The Dance of the Snowflakes	J. J. Fitzpatrick
The Dance of the Sparrows	Benj. Richmond
The Dance of the Honeybees	Benj. Richmond
The Dance of the Butterflies	B. R. Anthony
The Dance of the King	W. C. Powell
The Dance of the Swans	Otto Heinzman
The Dance of the Fishes	Pearl Stafford
The Dance of the Stars	R. M. Stults
The Dance of the Sun	Harry Powers
The Dance of the Stars	Benj. Richmond
The Dance of the Merry Legs	Earl La Farge
The Rosebud Skirt Dance	A. F. Bellinger
The Dance of the Wild Flowers	P. Wenrich
The Dance of the Buttercups	Theodore Morse
The Birds in the Brook	R. M. Stults
Honeybees Jubilee	Benj. Richmond
Dance of the Paper Dolls	Raymond White
Mellow Moonbeams	F. W. Mealham
Morning Glories	Earl La Farge
Harvest Moon	J. Albert Snow
Sunbeam Dance	Walter Rolfe

GYMNASTIC DANCING NOMENCLATURE

Gymnastic Dancing, also known as "Fancy Steps," "Rhythmic Gymnastics," and "Rhythmical Balance Exercises" is the name applied to those exercises without use of other apparatus, during which some movement of the individual is in constant and rhythmic mo-

tion and the weight of the body is balanced on or rhythmically shifted by one or both feet.

The different combinations are called "steps." In describing "steps" the movement of both active and supporting foot is given and the various positions of the arms are named, as: Arms one-half abducted, right toe point sideward, hop on left foot.

POSITIONS

FIRST POSITION, OR ATTENTION :

Body erect, head well back, thighs and legs straight, heels together with feet at an angle of 90 degrees. Hands on hips.

GENERAL TERMS :

Abduction, flexion, rotation, etc., are used with the same meaning as for Gymnastics and are described on Page 2, fourth edition of *Gymnastic Nomenclature*.

DIRECTIONS :

The direction of all movements except circles is determined by the relation of the individual in the center of a circle to the points of a compass.

- (a) *Forward*: Is the direction in which the individual is facing.
- (b) *Backward*: The opposite of forward.

- (c) *Sideward*: At right angles to forward—left foot to left side or right foot to right side.
- (d) *Fore Oblique*: Midway between forward and sideward. Left foot midway between left sideward and left forward or right foot midway between right sideward and right forward.
- (e) *Back Oblique*: The opposite of Fore Oblique.
- (f) *Fore Crossed*: Midway between forward and sideward on the opposite side. Left foot midway between right forward and right sideward, or right foot midway between left forward and left sideward.
- (g) *Back Crossed*: Midway between backward and sideward on the opposite side. Left foot midway between right backward and right sideward, or right foot midway between left backward and left sideward.

The term *Counterlike* is used when the same movements are to be repeated, starting with the opposite foot, if the direction is forward; and with opposite foot and to the opposite side if the direction is sideward.

The *Counterlike* of three steps forward, starting with the left, would be, three steps forward starting with the right.

The *Counterlike* of a step sideward to right on the

right foot would be a step sideward to left on the left foot.

DIRECTIONS FOR CIRCUMDUCTION: Directions for circumduction of the lower extremities are the same as for circles and are determined by the relation of the individual to a clock placed on the floor facing upward, or at the left side facing the individual. Movements in the direction of the motion of the clock hands are right; in the opposite direction, are left.

POSITIONS OF TRUNK:

- (a) *Stands:* Stand, Stride, Walk, Stoop, Knee-bend, and Arch Stands, the same as described on Page 7, fourth edition of Gymnastic Nomenclature.
- (b) *Twist:* The trunk is rotated one-quarter to left or right. The directions remain the same as if the individual were facing the front.

POSITIONS OF FEET:

Toe Points: The leg and foot are extended and the thigh slightly flexed so that the toe points directly at but does not touch the floor. It may be in any direction.

Toe Points Close to the Leg: The thigh and leg are flexed and the foot brought parallel to the side, back or front of the supporting leg, and

POSITIONS OF THE ARMS AND HANDS:

Hands on Hips, First Position: The thumbs are held lightly against the first and second fingers, the wrists flexed, the backs of the fingers resting against the front of the hip bones.

Arms Folded: The arms are half-flexed, fore-arms half-flexed and crossed. The fingers of each hand resting on the opposite arm.

Arms Sideward: The arms are half-abducted, fore-arms extended, wrists straight. Hands open, palms toward the direction from which the hands passed. The thumb is kept close to the first finger. The arms in coming to this position, pass through a circle either over head, in front or at the thighs.

Arms Overhead: The arms are three-quarters abducted, forearms and wrists slightly flexed, hands partly closed, with the thumb resting against the front of the first and second fingers, and when both are over head should form a circle. The arms in coming to this position should pass through sideward circles either Left, Right and Right Left, or Left Left and Right Right.

Arms Forward: The arms are held obliquely forward, forearms and wrists slightly flexed. The thumb is held against the first and second fin-

gers. When both arms are forward they should form a circle in the front horizontal position.

Both Arms: When both arms are swung in the same direction it is done as a swing and the movement is started at the opposite end of the arc. The hand on the far side going only as far as the opposite shoulder. It may be in any direction, passing through front horizontal, past the thighs, or through the vertical.

Hands Clasped: The palms of the hands are brought into contact. The fingers of each hand are flexed over the opposite hand, passing alternately between the fingers.

Partners' Hands Clasped: When two men stand facing each other. The right hand of one partner is clasped with the left hand of the other. It may be in any position. If moving sideward, the front hands are those on the side toward which the class or couple are traveling.

Hands Joined: When standing in a line of two or more. The arms hanging as at attention, right hands supinated, left hands pronated, and fingers of right hands flexed over left hands. If standing by twos in line, the left hand of the left partner and right hand of right partner are the outside hands. The other hands are termed the inside hands.

Arms Arched: When standing as with hands joined, the arms are raised to the three-quarter abducted position.

Partners' Hands Joined: When two men stand facing each other. The left hands of each grasp the right hands of the other, the man on the left taking the reverse hook grasp, and the man on the right, the ordinary hook grasp.

Partners' Arms Crossed: When two men are standing in line or facing each other. The left hands are joined to left hands and right hands to right hands as in ordinary hand shake. The right arm of left partner crosses in front of left arm of right partner.

Line Arms Crossed: When three men are in line, No. 1's right joins No. 2's right and his left joins No. 3's right. No. 2's left joins No. 3's left, the right arms crossing in front.

NOTE: If more are in line, the extra men take the same position as No. 2.

Arms Sideward Crossed: When two or more men are standing in line. The right hands are placed on the left shoulders of the men on the right and the left hands on the right shoulders of the men on the left. The outside hands are on the hips.

MOVEMENTS.

- JUMP** A spring from one or both feet landing in any position on both feet.
- STEP** A placing of either foot in any direction and the transfer of the weight to it, the advanced foot touching the floor before the other foot leaves.
- LEAP** A spring from one foot landing on the other in any direction.
- HOP** A spring from one foot to the same foot in place or in any direction. The other foot may be in any position.
- SLIDE** The same as a step, but the advanced foot is slid along the floor.
- CUT** A displacing of one foot by the other. It may be front, back, or sidewise from any position of one foot to any position of the other.
- TOUCH** A light rebounding touch of the toe to the floor in any direction, the weight being on the opposite foot.
- TOGETHER** A jump when the feet are apart to bring them together into first position.
- HOLD** To retain the position last taken.
- CLOSE** When the feet are apart to bring either foot close to the other in any specified position.

KICK A flexion of the thigh and leg with a quick extension of the leg and foot.

SQUAT, OR KNEE BEND A lowering of the body in an erect position by bending the knees and raising on the toes.

OTHER TERMS Change, lunge, turn and other calisthenic terms are used with the same meaning as in calisthenics.

FUNDAMENTAL STEPS

FOLLOW STEP Follow Steps are done to 2-4, 4-4 or 6-8 music.

Count 1. Step forward with the left.

Count 2. Close to first position with right.

This is left follow step. The Follow Step may be done left, right or alternate in any direction.

GALLOP STEP Gallop Steps are usually done to 2-4 time music. The Gallop Step is like the Follow Step, but the two movements are done to one count. The last count should be a jump to both feet.

Count 1. Flex thigh and leg and step forward with the left and close to first position with right.

Count 2. The same as Count 1. This is left for-

ward Gallop Step. The Gallop Step may be done left or right in any direction.

SKIP STEP Skip Steps are done to 2-4 or 6-8 time music. The 6-8 time pieces are usually better.

Count 1. Step forward with the left.

Count 2. Hop on left with right thigh and leg flexed.

Count 3. Step forward with the right.

Count 4. Hop on right with left thigh and leg flexed.

This is the forward Skip Step. It may also be done backward and sideward. The side Skip Step is done by stepping across either in front or in back of the advanced foot.

CHANGE STEP A Change Step is three movements to two counts and is done to 2-4 or 6-8 time music.

Count 1. Step forward with left.

Count 2. Back cut with right and step forward with left.

Count 3. Step forward with right.

Count 4. Back cut with left and step forward with right.

This is forward change step. It may also be done backward or oblique. If done sideward, a half-turn must be made at the start of each first count.

POLKA STEPS.

The Polka Step is three movements to two counts and is done to 2-4 time music. The counts should be given: one! and, two!, one! and, two!

POLKA SIDEWARD. Count 1. Step sideward with the left and close to first position with right.

Count 2. Step sideward with left and right toe point at back of left leg.

Note: This is left sideward polka. Counterlike for right sideward polka.

POLKA FORWARD. Count 1. Step forward with left and close to first position with right.

Count 2. Step forward with left and right toe point at back of left leg.

Note: This is left forward Polka. Counterlike for right forward polka.

POLKA BACKWARD. Count 1. Step backward with left and close to first position with right.

Count 2. Step backward with left and right toe point at front of left leg. Knee at side.

Note: This is left backward polka. Counterlike for right backward polka.

SCHOTTISCHE STEPS.

The schottische is four movements to 4 counts and is done to 4-4 time music. It may be 4 even steps, but is usually 3 steps and a hop.

SCHOTTISCHE SIDEWARD. Count 1. Step sideward with left.

Count 2. Step across in back of left with right.

Count 3. Step sideward with left.

Count 4. Hop on left and right toe point at back of left leg.

Note: This is left sideward schottische. Counter-like for right sideward schottische.

SCHOTTISCHE FORWARD. Count 1. Step forward with left.

Count 2. Step across in back of left with right.

Count 3. Step forward with left.

Count 4. Hop on left and right toe point at back of left leg.

Note: This is left forward schottische. Counter-like for right forward schottische.

SCHOTTISCHE BACKWARD. Count 1. Step backward with left.

Count 2. Step across in front of left with right.

Count 3. Step backward with left.

Count 4. Hop on left and right toe point at front of left leg. Knee at side.

Note: This is left backward schottische. Counter-like for right backward schottische.

MISCELLANEOUS STEPS.

CROSS LEG JUMPS. Count 1. Jump to Stride Stand.

Count 2. Jump to Cross Leg Stand.

Count 3. Jump to Stride Stand.

Count 4. Together.

Note: If left leg crosses in front it is a left Cross Leg Jump.

WALK JUMPS. Count 1. Jump to Walk Stand.

Count 2. Counterlike.

Count 3. Same as Count 1.

Count 4. Together.

Note: If left foot is forward on first count, it is a left forward Walk Jump.

THE HOPPING TURN. Make four hops on left foot, turning to left and coming back to starting position.

Counterlike for right.

The Hopping Turn may be done with different positions of the arms and opposite leg.

ROCK STEP. When the legs are in left Walk Stand Position.

Count 1. Transfer the weight to the left, lean forward and extend right thigh as far as possible.

Count 2. Leap back on to the right, lean backward and flex left thigh. Repeat for other counts.

Notes: This is Left Forward Rock Step. Counterlike for right. It may also be Sideward left or right from a Stride Stand, the feet to be kept wide apart.

TWIST STEP. Count 1. Hop on right with left thigh abducted.

Count 2. Hop on right with left twist, circumduct left leg left and kick.

Count 3. Side Cut with left, face front, and abduct right thigh.

Count 4. Hop on left with right twist, circumduct right leg to right and kick.

Note: To continue twist step, start Count 1 with a cut instead of a hop.

TWIRL. Count 1. Step sideward on left.

Count 2. Step across in front of left on right and make one-half turn left to Stride Stand.

Count 3. Step across in back of right on left and make one-half turn left to Stride Stand.

Count 4. Close right to first position with the arms held sideward or overhead on Counts 1, 2 and 3 and brought to first position on Count 4.

Note: This is a Left Twirl. Counterlike for Right Twirl. The leap may be substituted for the step.

ANKLE ROCK. Count 1. Step left across in front of right, with one-quarter knee bend, and turn on outside of right foot.

Count 2. Raise on toes. Transfer weight to right foot, with one-quarter knee bend, and turn on outside of left foot.

Note: This is a Left Ankle Rock. If right foot is crossed in front, it is a Right Ankle Rock.

PIROUETTE. Count 1. Step across in front of left on right, bearing the weight on the ball of the foot, and with arms forward.

Count 2. Make a full turn left on the balls of both feet, swing arms to first position and close left foot to first position.

Note: This is a Pirouette left. Counterlike for a Pirouette right.

FRONT AND BACK KICK. Count 1. Flex left thigh and bend the body backward.

Count 2. Spring from right, landing on left with right thigh flexed.

Count 3. Front cut with right, bend body forward and extend left thigh.

Count 4. Spring from right and land on left with right thigh extended.

Note: To continue, start Count 1 with a back cut.

FORWARD ROLL. Count 1. Hop on right with left toe pointed backward.

Count 2. Hop on right and circumduct left thigh to a left fore-crossed toe point.

Count 3. Front cut with left and right toe point backward.

Count 4. Hop on left and circumduct right thigh to right fore-crossed toe point.

BACKWARD ROLL. Count 1. Hop on right and left toe point forward.

Count 2. Hop on right and circumduct left thigh to back crossed toe point.

Count 3. Back Cut with left and right toe point forward.

Count 4. Hop on left and circumduct right thigh to a back-crossed toe point.

Note: To continue either Forward or Backward Rolls, repeat Counts 1 to 4, but start with a cut instead of a hop.

TOE AND HEEL. Count 1. Hop on right, right twist and left toe touch sideward.

Count 2. Hop on right, left twist and left heel touch sideward.

Count 3. Hop on right and left toe touch at right toe.

Count 4. Hop on right and left sideward kick.

Count 5. Cut with left and right toe touch sideward.

Counts 6, 7 and 8. Counterlike of Counts 2, 3 and 4.

Note: Retain the twist position toward the active foot during Counts 2, 3, 4 and 5.

MAZE RUNNING

The term "Maze Running" is generally applied to a single file running in a winding or spiral line about the room until the center of the floor is reached, which then turns and runs in the reverse direction until the outside is reached. The term, however, is not confined to the spiral but covers all intricate windings of a column about the floor.

Maze running is greatly enjoyed if accompanied by music. Any good spirited piece in 2-4 time will do, but the accompanist must accommodate the tempo to the step used.

The class may go through the various evolutions of the Maze either running forward, backward or sideways in short double time steps, long strides, cross-leg steps, stiff leg steps, or flexing thigh and leg in each step, on the toes or on the heels. The various hops, skips, change steps, etc., may also be used, and will add great variety to this very pleasant form of exercise.

ENDINGS.

No. 1. A pleasing finish to a Maze Run if it comes at the close of a lesson is an Obstacle Run, in which the class goes over, under, or around every piece of apparatus or post in the Gym. in quick succession.

No. 2. Another ending is to have the leader stand still. The next man passes him on the right and stands still about three feet ahead. The third man passes to the left of the leader and right of the second man and takes his place three feet ahead of number two, and thus all pass through and back between the men ahead. When the last one has passed, the leader starts it again and passes through and back until he is in front again, the rest following him.

No. 3. Numbers one and two run ahead and squat facing each other with hands joined. Numbers three and four hurdle the arms of numbers one and two and take a like position about six feet ahead. The rest of the class then hurdle the arms of the ones ahead and take position as each pair come to the front. The men should not try to hurdle the arms in twos.

No. 4. Number one runs ahead and takes a stoop stride stand position. Number two then makes a stride vault over number one and takes a like position about six feet ahead. The rest of the class then follow as in the previous ending.

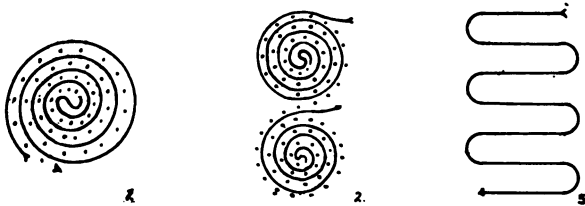
FIGURES FOR MAZE RUNNING.

LARGE SPIRAL

Fig. 1. The leader should run in a spiral line until the center of the floor is reached, and then turn and run back in the reverse way until the outside is reached.

TWO SMALL SPIRALS

Fig. 2. The same as the Large Spiral, but make fewer circles, starting the first spiral at one end of the room and the second one



at the other end, running in the opposite direction.

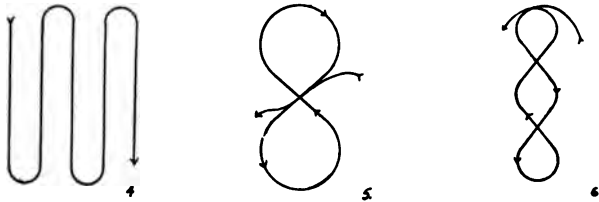
ZIG ZAG

Figs. 3 and 4. The leader should run across the floor and back, making a column left about at one end and a column right about at the other. Start at one side of the room and thus cover the entire floor ;

also cover the floor from side to side, making lines like a gridiron.

FIGURE EIGHT

Fig. 5. The leader should run diagonally across the center of floor and then circle and cross the column at half its length and follow the tail of the column. Each runner should cross the center alternately with runner from opposite end.



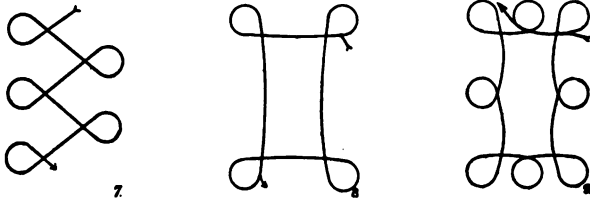
THE CHAIN

Fig. 6. The leader should cross the long diameter of the floor then circle and cross and recross the column every fourth or sixth man, crossing as in the preceding Figure.

CONTINUOUS EIGHTS

Fig. 7. The leader should run across the floor at one end of the room in an oblique line and then circle and cross the column as in the Figure Eight back of the

fourth man. Then, run to opposite side and again cross the column in same manner. Continue until the opposite end of floor is reached.



CONCAVE SQUARE

Fig. 8. The leader should run across the floor at one end of the room in a slightly oblique line, then circle at the corner and cross the column back of the sixth man and run to next corner. Continue around the square making a circle at each corner.

OUTWARD SCALLOPS

Fig. 9. The leader should start as for the Concave Square but should circle several times in the same manner on each side of the square.

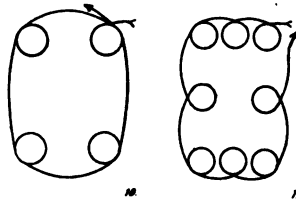
CONVEX SQUARE

Fig. 10. The opposite of the Concave Square. The circles are made toward the center

at each diagonal instead of toward the corners.

INWARD SCALLOPS

Fig. 11. The opposite of the Outward Scallops.



MAZE RUNNING.

FOR TWO SINGLE FILES. H. L. MALE, *Phys. Dir.*
Y. M. C. A., Marion, Ohio.

Figure No. 12—Square.

Figure No. 13—Spool.

Figure No. 14—Double Grapevine.

Figure No. 15—Concave Sided Square with Reverse Circles at Corners.

Figure No. 16—Maltese Cross.

Figure No. 17—Anchor.

Figure No. 18—Triangles (alternate at center).

Figure No. 19—Chain.

Figure No. 20—Double Continuous Eights. (Pass through at turns alternately.)

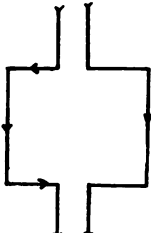


Figure No. 10—Square.

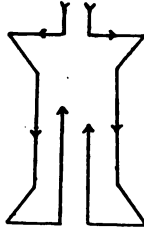


Figure No. 13—Spool.

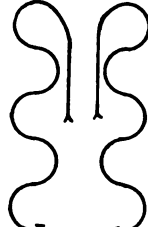


Figure No. 14—Double Grapevine

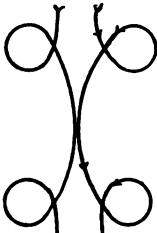


Figure No. 15—Concave Slided Square with Reverse Circles at Corners

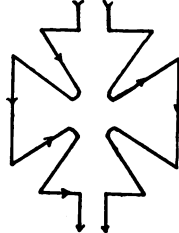


Figure No. 16—Maltese Cross.

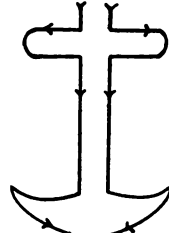


Figure No. 17—Anchor.

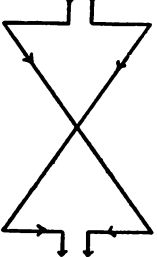


Figure No. 18—Triangles (Alternate at center)



Figure No. 19—Chain

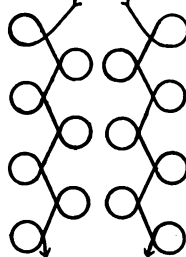


Figure No. 20—Double Continuous Eights (Pass through at turns alternately.)

SUGGESTIVE NAMES FOR MOVEMENTS IN FAST SINGLE FILE RUNNING.

H. L. MALE, *Phys. Dir., Y. M. C. A., Marion, Ohio.*

1. SEA GULL

Running on toes, abduct and adduct arms rapidly in the horizontal plane.

2. SLEEPY HOLLOW'S GHOST

Arms at front horizontal, head well back, and run with knees stiff, flexing thighs only.

3. OLD WIND MILL

Forward circles of arms reciprocating.

4. JIM CROW

Arms at sides horizontal, flex and extend hands, running with knees well up. "Cake Walk."

5. OLD SAILOR

Run with thighs abducted and one-half abduction of arms.

6. BIG INJUN

Hands on knees, run with knees well up and body bent forward.

MARCHING AND CALISTHENICS IN CIRCLES

Music, march time, count off by fours.

1. March in file around room.

2. At end of room by L. flank form fours.

3. At opposite end, by L. and R. flank form in files.
4. At middle of each side of room, each column march in a circle inward, the leader coming into column back of the sixth man, and each man alternating in turn, continue in file.
5. Form twos at middle of end of room (one from each side).
6. In center of room, each column march in a circle of eight outward as at sides, and continue in file.
7. Column L. and R. by file at end of room.
8. Each column forms circles inward of six at each corner of room.
9. At end of room, Column L. and R. form twos.
10. At center of room, form two circles outward of full number, each circle to cross and re-cross opposite circle. March around two or more times.
11. Column L. and R. by file at end of room.
12. At sides of room, each four make a circle inward (toward center) and continues in file.
13. At end Column L. and R. form twos.
14. In center of room, each four makes a circle outward and continues in file.
15. Column L. and R. by file.
16. At sides of room, each four Column L. and R. and pass across floor.

17. Columns L. and R. at sides form in file and continue forward.

18. From corners of room, each file march obliquely and cross and re-cross opposite file four times in length of room.

19. From corners, turn toward middle of end.

20. Alternate fours, Column L. and R. form single file and march toward opposite end.

21. Column left and march in large circle around center of floor.

22. Each four march in a circle outward and continue large circle.

23. Each four march in a circle inward and continue large circle.

24. Guide toward center and march by lock step.

25. Each man R. hand on shoulder in front, L. leg flexed, hold the L. leg of man in front with L. hand. All hop in unison on R. foot.

27. Change to opposite foot.

28. Guide toward center and halt at closest possible standing room. Slowly sink to seat on inside knee of man behind and brace with outside leg.

Note: After the class has learned to march through the foregoing evolutions, it will add interest to run, skip or change step instead of marching.

EXERCISES SITTING ON OTHER MAN'S
KNEE.

Music, 4-4 time.

Arms thrust upward, sideward and downward from shoulders. Back of neck resistance work. Body lean sideward R., L. and Alternate. Rise to stand and face in. Join hands with men next in line, and inflate lungs with arm flexion. Repeat but flex R. thigh and slowly sink to seat on the floor. Keep hold of hands and lower trunk to supine position, arms vertical. Raise trunk to sitting position, hands braced in back.

EXERCISES SITTING IN CIRCLE ON FLOOR,
FACING IN.

1. A. Flex R. thigh and leg, B. Same Left, C. Alternate. D. Both.
2. A. Swing R. arm fore-upward. B. Same Left. C. Alternate. D. Both.
3. Combine 1 and 2.
4. A. Slowly inflate, hands joined with men on either side and raised to vertical. B. Same, but lower body to floor. Raise without letting heels leave floor. C. Repeat but flex and extend thighs.
5. A. Flex R. thigh. B. Flex L. thigh. C. Alternate. D. Flex both thighs.

6. A. Swing R. arm side-upward. B. Same Left. C. Alternate. D. Same both.
7. Combine 5 and 6.
8. Slowly raise body to back leaning rest, swing body forward, heels in place, turn to prone position on right side.
9. Abduct L. thigh.
10. Turn to opposite side and abduct R. thigh. On last count, turn face downward. (Front leaning rest.)
11. A. Flex R. arm. B. Flex L. arm. C. Flex R. and L. alternate.
12. A. Flex R. thigh and leg. B. Flex L. thigh and leg. C. Flex both. On last count raise to stand.
13. R. face and run in large spiral.

FOLLOW STEPS

This series of Follow Steps will be found to be very simple but interesting and valuable as a means of teaching the nomenclature.

Give 32 or 64 counts to each number, dividing them equally between A. B. C. and D. Variations.

Music: 6-8 time.

Class to proceed around the room in file or column of twos.

No. 1. A. Follow Step forward, L. foot leading. B. Follow Step forward, R. foot leading. C. Alternat-

ing L. 4 counts. R. 4 counts. D. Alternating L. 2 counts. R. 2 counts.

No. 2. Rise on toes and land on toes of advanced foot, and Follow Step forward—A. B. C. and D.

No. 3. Flex thigh and leg of advancing foot and Follow Step forward—A. B. C. and D.

No. 4. Half squat or knee bend on supporting foot and Follow Step Forward—A. B. C. and D.

No. 5. Flex and extend thigh of advancing foot and Follow Step forward—A. B. C. and D.

No. 6. Toe touch and close and No. 1—A. B. C. and D.

Note: The toe touch may be in any specified direction and with either the foot which is to be advanced, or the opposite one.

No. 7. Toe touch at heel and at toe, and No. 2—A. B. C. and D. Also, toe touch outside of foot and at instep.

No. 8. Toe point at back of leg and at front of leg (knee sideward) and No. 3—A. B. C. and D. Also, toe point at side of leg and at front of leg (knee forward).

No. 9. Toe point forward and backward and No. 4—A. B. C. and D. Also, toe points fore-crossed and back oblique, fore-oblique and back-crossed, and sideward and backward.

No. 10. Double toe touch and No. 5—A. B. C. and D. The toe touch on Count 1 may be in any

specified direction, but on Count 2 it should be forward.

Note: The variation in Nos. 7, 8, 9 and 10 must be with the foot which is to be advanced.

This series of steps may be done in mass formation by going forward 4 or 8 counts and backward 4 or 8 counts.

CHANGE STEPS

Counts are given One! and Two!—One! and Two! and so on. Continue each number 16 or 32 counts. The class to proceed around the room in single file. Start each step with the left foot unless otherwise specified.

PART I

Music: 2-4 time.

No. 1. Change Step forward, alternate left and right.

No. 2. One-quarter turn right, Change Step side-wise left, half turn left and Change Step sidewise right.

No. 3. The same as No. 2 but make the turns left and then right.

Note: "Cross Leg Change Step." Count 1. Step right across in front of left. Count 2. Cut with left and step again to the left on the right.

No. 4. Change Step sidewise left, Cross Leg Change Step sidewise left, the right leg crossing in front.

No. 5. The same as No. 4, but cross the right leg in back.

No. 6. The same as No. 4, but start with the right and cross the leg in front.

No. 7. The same as No. 6, but cross the left leg in back.

No. 8. Half turn right and Change Step backward left and right. Half turn left and Change Step forward left and right.

No. 9. Half turn left and Change Step backward left and right. Half turn right and Change Step forward left and right.

PART II

Music: 2-4 time.

No. 1. Change Step forward left and right, flexing and extending the thigh and leg on each odd count.

No. 2. Change Step forward left and right, flexing and extending the thigh only on each odd count.

No. 3. Change Step forward left and right, making a knee bend on the supporting leg on each odd count.

No. 4. Change Step forward left and right mak-

ing a slight hop on the supporting foot on each odd count.

Music: Two-Step time for No. 5.

No. 5. Change Step forward left and right sliding the feet along the floor and emphasizing the odd counts. This is the "Two-Step."

PART III

Music: Two-Step Time.

Repeat Numbers 1 to 9 of Part I, doing the Two-Step instead of the Change Step.

PART IV

Music: 2-4 Gallop or Polka Time.

Repeat Numbers 1 to 9 of Part I, but precede each two counts with a toe touch and close with the foot that is to be advanced, in the same direction as the first step of each Change Step. For example:

- No. 1.*
- Count 1. Left toe touch forward.
 - Count 2. Close left to first position.
 - Count 3-4. Change Step forward left.
 - Count 5. Right toe touch forward.
 - Count 6. Close right to first position.
 - Count 7-8. Change Step forward right.

PART V

Music: 2-4 Gallop or Polka Time.

Repeat Numbers 1 to 9 of Part I, but precede each two counts with a toe touch at toe with the foot that is to be advanced, and a kick with the same foot in the direction of the first step of each. Change Step, accompanied by two slight hops on the supporting foot. For example:

No. 1. Count 1. Hop on right and left toe touch at toe.

Count 2. Hop on right and kick left forward.

Count 3-4. Change Step forward left.

Count 5. Hop on left and right toe touch at toe.

Count 6. Hop on left and kick right forward.

Count 7-8. Change Step forward right.

Note: Preceding a Sidewise Change Step make a thigh abduction instead of a kick.

Preceding a Cross Leg Change Step make a thigh adduction instead of a kick.

GALLOP STEPS

PART I

Music: 2-4 or 6-8 time.

Class to proceed around the room in a column of twos. Partners should be the same height. Each number should be given 16 counts, followed by a walk for 16 counts. If very vigorous work is desired, the walk may be omitted. On the fourth count of an alternating step the foot which follows does not close but swings out to make the first part of the next step.

Arms: Partners join inside hands. Outside hands on hips.

No. 1. Gallop forward, left feet leading.

No. 2. Gallop forward, right feet leading.

No. 3. Alternate four gallop steps, left feet leading, with four gallop steps, right feet leading.

No. 4. Gallop forward, outside feet leading.

No. 5. Gallop forward, inside feet leading.

No. 6. Alternate four gallop steps, outside feet leading, with four gallop steps, inside feet leading.

No. 7. Arms sideward, one-quarter twist, and alternate four gallop steps obliquely forward, outside feet leading, with four gallop steps obliquely forward, inside feet leading.

No. 8. The same as No. 7, but partners should pass as they come together, and again as they separate, passing in front alternately.

PART II

Music : 2-4 or 6-8 time.

Each number to have 16 or 24 counts, followed by a walk for 16 or 8 counts, making 32 in all.

Class to proceed around the room in column of twos.

No. 1. Partners face in and clasp hands. Gallop sidewise.

No. 2. The same as *No. 1*, but on each corner partner on the left (as per relation to the direction in which the class is travelling), change to opposite side by jumping across in front.

No. 3. The same as *No. 2*, but change by partner on the right, jumping across in front at each corner.

No. 4. Arch front arms. Swing back arms past thighs to the front, turn back to back and gallop sidewise, inside feet leading. On the last count swing arms counterlike.

No. 5. Alternate *No. 1* four counts and *No. 4* four counts.

No. 6. The same as *No. 5*, but at end of eight counts change to position of *No. 1* by making a further half-turn in the same direction, passing under the forward arms.

No. 7. Arch back arms, swing front arms past thighs to the rear, turn back to back, gallop sidewise.

outside feet leading. On the last count swing arms counterlike.

No. 8. Alternate No. 1 four counts and No. 7 four counts.

No. 9. The same as No. 8, but at end of eight counts change to position of No. 1 by making a further half-turn in the same direction, passing under the back arms.

PART III

Music: 2/4 or 6/8 time.

This group of steps are of the same nature as a Folk Dance and might be used for exhibitions under the name of Romping Rubes.

Class to form on floor in two separated columns of twos. Give 32 or 64 counts to each step.

The directions given are for partner on the left, right partner should do the opposite.

No. 1. Counts 1 to 4. Face front. Follow Step forward, starting with outside foot.

Counts 5 and 6. One Follow Step sideward away from partner.

Counts 7 and 8. Right face.

Counts 9 and 10. Low bow to partner.

Counts 11 and 12. One Follow Step toward partner.

Counts 13 to 16. Clasp hands and gallop sidewise back to starting position.

- Counts 17 to 32. The same as Counts 1 to 16.
- No. 2.* Counts 1 to 4. Face front. Gallop forward, outside foot leading.
Counts 5 to 8. Gallop sidewise past each other, inside foot leading, and left partner passing to right.
Counts 9 to 12. Gallop sidewise past each other, the outside foot leading (left partner's left), pass on opposite side.
Counts 13 to 16. Join inside hands. Gallop backward, inside foot leading.
- No. 3.* Counts 1 to 4. Face in, Gallop sidewise. L. partner's L. and R. partner's R. leading.
Counts 5 to 8. Arms sideward. Cross leg, gallop sidewise around a small circle, facing outward and starting with the right.
Counts 9 to 12. The reverse of Counts 5 to 8.
Counts 13 to 16. The same as Counts 1 to 4, going back to starting place.
Counts 17 to 32. The same as Counts 1 to 16.
- No. 4.* Counts 1 to 4. The same as Counts 1 to 4 in the third step.

GYMNASTIC DANCING

Count 5. Step fore across with right foot and one-quarter left turn under front arms.

Count 6. Step on left and turn back to back, arms sideward.

Count 7. Step fore across with right foot and one-quarter left turn under arched arms. (Left partner's right and right partner's left.)

Count 8. Step on left and turn face to face.

Counts 9 to 16. The same as Counts 1 to 16, but in opposite direction.

No. 5. Counts 1 to 4. The same as Counts 1 to 4 in third step.

Counts 5 to 8. Gallop backward away from each other, starting with the right.

Counts 9 to 12. Gallop forward three counts, starting with the left. Join hands and leap around each other with one-half left turn to the opposite side, left partner passing to right.

Counts 13 to 16. The same as Counts 1 to 4, but on the opposite side.

Counts 17 to 32. The same as Counts 1 to 16, but in opposite direction.

- No. 6.* Counts 1 to 4. The same as Counts 1 to 4 in third step.
Counts 5 to 12. Skip Step. Join right hands, step right fore oblique, and skip around a circle once and a half.
Counts 13 to 16. The same as Counts 1 to 4, but on the opposite side.
Counts 17 to 32. The same as Counts 1 to 16, but in the opposite direction.
- No. 7.* Counts 1 to 4. The same as Counts 1 to 4 in second step.
Counts 5 to 12. Left partners from each couple join hands and gallop sidewise, right foot leading around a circle to the right. Right partners join hands and gallop sidewise around a circle to the left, all coming back into place.
Counts 13 to 16. Join hands with former partner and gallop backwards, left foot leading.
Counts 17 to 32. The same as Counts 1 to 16.

COMBINATION STEP

*Music: 2-4 time for numbers 1 to 7.
numbers 8 to 16.*

This makes a good Indian War Dance. From numbers 9 to 15 lean forward and make occasional

Give each number, 16 or 32 counts, in single file around the room.

No. 1. Gallop step forward right foot in

No. 2. Gallop step forward left foot in

No. 3. Alternate 4 times left and 4 times

No. 4. Alternate 2 times left and 2 times right
(Change Step.)

No. 5. The same as No. 4, but slide the feet on the floor. (Two Step.)

No. 6. Two step with full turn on each

No. 7. Two step backward across one side of the room and forward across the other side.

No. 8. Forward skip step around a large circle.

No. 9. Forward skip step, flexing thigh :
each step.

No. 10. Skip step facing center of circle, left foot over right in front (Indian I)

No. 11. Skip step facing center of circle, left foot over right in back.

No. 12. Skip step facing center of circle, left foot alternately front and back.

COMBINATION STEPS

- No. 13. Skip ~~step~~ ^{step} facing outward from center of circle, right foot crossing over left in front.
- No. 14. Skip ~~step~~ ^{step} facing outward from center of circle, right foot crossing in back.
- No. 15. Skip ~~step~~ ^{step} facing outward from center of circle, right foot crossing alternate ~~step~~ ^{step} in back.
- No. 16. Forward skip in a spiral column and so forth.

The "Our Director March," by F. E. [unclear] published by G. W. [unclear] of Boston, Mass. is a good accompaniment to the foregoing steps.

The following words for the music of the march and make a good ending

Gym Song CHORUS.

We are jolly Gym boys tough and strong
 Happy-go lucky, as you'd wish to be
 We are out to win, boys win we mean
 Then it's Hip Hurray! for the Gym
 Of the Y. M. C. A.

COORDINATION DRILL

Music: 4:4 time while learning, once ~~over~~ ^{forward} ~~over~~ ^{after}

Drill first given by W. R. [unclear] Director at Albany, N. Y. Y. M. C. A.

Note: This drill is ~~accompanied~~ ^{accompanied} ~~by~~ ^{by} ~~the~~ ^{the} ~~group~~ ^{group} is executed with ~~left~~ ^{left}, ~~right~~ ^{right}.

tinuous Alternate and Double arm, leg, or combination movement.

A Continuous Alternate movement is executed by starting left on first count, right on second count, and thus continuing.

Each sub-division is given 8 counts. After having learned the exercises of the leg and combination groups, the supporting foot should accompany the active one with a slight hop in place on each count.

STARTING POSITION AS AT ATTENTION

Group 1—Count 1, Flexion. Count 2, Extension of forearm.

Group 2—Count 1, Toe Touch forward. Count 2, Close.

Group 3—Combination of 1 and 2.

Group 4—Count 1, one-half abduction of arm. Count 2, adduction.

Group 5—Count 1, Toe Touch sideward. Count 2, Close.

Group 6—Combination of 4 and 5. Finish with hands at shoulders.

Group 7—Count 1, Thrust forearm to vertical, Count 2, Return.

Group 8—Count 1, Forward charge. Count 2, Close.

Group 9—Combination of 7 and 8.

Group 10—Count 1, Thrust forearm to side horizontal. Count 2, Return.

Group 11—Count 1, Forward cross toe touch.
Count 2, Close.

Group 12—Combination of 10 and 11. Finish with arms in first position.

Group 13—Flex and thrust to vertical in 4 counts.
Count 1, to shoulder. Count 2, to vertical.
Count 3, return to shoulder. Count 4, return to position.

Group 14—Toe touch forward and forward lunge, 4 counts. Count 1, toe touch. Count 2, lunge. Count 3, return to toe touch. Count 4, return to position.

Group 15—Combination of 13 and 14. Change follow movement of 15, to double of 13, with alternate of 14, and leave out double of 15.

HOPPING EXERCISES

Music: 4-4 time.

Class formed on floor as for Mass Drill. A simple drill to use in regular class work. Continue each number 8 or 16 counts. Hands on hips.

GROUP I

No. 1—Count 1, Hop on right, left toe touch forward. Count 2, Hop on right, left close to first position.

No. 2—Count 1, Hop on left, right toe touch for-

ward. Count 2, Hop on left, right close to first position.

No. 3—Counts 1 and 2, The same as in *No. 1*. Counts 3 and 4, The same as in *No. 2*.

No. 4—Count 1, Hop on right, left toe touch forward. Count 2, Cut with left, right toe touch forward. Count 3, Cut with right, left toe touch forward. Count 4, Cut with left, right toe touch forward.

No. 5—Same as *No. 4*, but heel touch instead of toe touch.

No. 6—Count 1, Raise heels. Count 2. Lower heels.

GROUP 2

No. 1—Count 1, Hop on right, left toe point forward. Counts 2-8, Hop on right, hold, left toe point forward. Cut with left on last count.

No. 2—Count 1, Hop on left, right toe point forward. Counts 2-8, Hop on left, hold, right toe point forward.

No. 3—Counts 1-2, The same as *No. 1*. Count 3, Cut with left, right toe point forward. Count 4, Hop on left, hold right.

No. 4—Counts 1-2, Same as *No. 1*. Count 3, Cut with left, right toe point backward. Count 4, Hop on left, right toe point forward. Count 5, Cut with right, left toe point backward.

Count 6, Hop on right, left toe point forward. Counts 7 and 8 the same as Counts 3 and 4.

No. 5—Count 1, Hop on right, left toe point forward. Count 2, Cut with left, right toe point forward. Count 3, Cut with right, left toe point forward. Count 4, Cut with left, right toe point forward.

No. 6—Count 1, Jump from both and flex and extend both thighs. Counts 2-8, Repeat Count 1.

GROUP 3

No. 1—Count 1, Hop on right, left toe touch sideward. Count 2, Hop on right, left close to first position.

No. 2—Count 1, Hop on left, right toe touch sideward. Count 2, Hop on left, right close to first position.

No. 3—Counts 1-2, The same as in *No.* 1. Counts 3-4, The same as in *No.* 2.

No. 4—Count 1, Hop on right, left toe touch sideward. Count 2, Cut with left, right toe touch sideward. Count 3, Cut with right, left toe touch sideward. Count 4, Cut with left, right toe touch sideward.

No. 5—The same as *No.* 4, but knee bend on supporting leg.

No. 6—Count 1, Jump to stride stand. Count 2, Feet together.

GROUP 4

- No. 1*—Count 1, Hop on right, left toe point sideward. Counts 2-8, Hop on right, hold, left toe point sideward.
- No. 2*—Count 1, Hop on left, right toe point sideward. Counts 2-8, Hop on left, hold, right toe point sideward.
- No. 3*—Counts 1-2, The same as in *No. 1*. Count 3, Cut with left, right toe point sideward. Count 4, Hop on left, hold, right toe point sideward.
- No. 4*—Counts 1-2, Twist step with left. Counts 3-4, Twist step with right.
- No. 5*—Count 1, Hop on right, left toe point sideward. Count 2, Cut with left, right toe point sideward. Count 3, Cut with right, left toe point sideward. Count 4, Cut with left, right toe point sideward.
- No. 6*—Count 1, Jump from both and abduct and adduct both thighs. Counts 2-8, Repeat Count 1.

GROUP 5

- No. 1*—Count 1, Hop on right, left charge forward. Count 2, Hop on right, left close to first position.
- No. 2*—Count 1, Hop on left, right charge forward. Count 2, Hop on left, right close to first position.

- No. 3*—Counts 1-2, The same as in *No. 1*. Counts 3-4, The same as in *No. 2*.
- No. 4*—Count 1, Hop on right, left charge forward. Count 2, Cut with left, right charge forward. Count 3, Cut with right, left charge forward. Count 4, Cut with left, right charge forward.
- No. 5*—Count 1, The same as *No. 4*, but make lunges instead of charges.
- No. 6*—Count 1, Jump forward to a knee bend stand. Count 2, Jump back to first position.

GROUP 6

- No. 1*—Count 1, Hop on right, left thigh and leg flexed. Counts 2-8, Hop on right, hold left thigh and leg flexed.
- No. 2*—Count 1, Hop on left, right thigh and leg flexed. Counts 2-8, Hop on left, hold right thigh and leg flexed.
- No. 3*—Counts 1-2, The same as in *No. 1*. Count 3, Cut with left, right thigh and leg flexed. Count 4, Hop on left, hold right thigh and leg flexed.
- No. 4*—Counts 1-8, Forward roll step.
- No. 5*—Count 1, Hop on right, left thigh and leg flexed. Count 2, Cut with left, right thigh and leg flexed. Count 3, Cut with right, left thigh and leg flexed. Count 4, Cut with left, right thigh and leg flexed.

No. 6—Count 1, Jump from both and flex and extend thighs and legs. Counts 2-8, Repeat Count 1.

GROUP 7

No. 1—Count 1, Hop on right, left fore crossed toe touch. Count 2, Hop on right, close left to first position.

No. 2—Count 1, Hop on left, right fore crossed toe touch. Count 2, Hop on left, close right to first position.

No. 3 Counts 1-2, The same as in No. 1. Counts 2-4, The same as in No. 2.

No. 4—Count 1, The same as in No. 1. Count 2, Cut with left, right fore crossed toe touch. Count 3, Cut with right, left fore crossed toe touch. Count 4, Cut with left, right fore crossed toe touch.

No. 5 Count 1, Leap sideward on right, left fore crossed toe touch. Count 2, Leap sideward on left, right fore crossed toe touch.

No. 6—Counts 1-8, Cross Leg Jump.

GROUP 8

No. 1—Count 1, Hop on right, left fore crossed toe point. Counts 2-8, Hop on right, hold left fore crossed toe point.

No. 2—Count 1, Hop on left, right fore crossed toe point. Counts 2-8, Hop on left, hold right fore crossed toe point.

- No. 3*—Counts 1-2, The same as in *No. 1*. Count 3, Cut with left, right fore crossed toe point. Count 4, Hop on left, hold right fore crossed toe point.
- No. 4*—Count 1, Leap sideward on right. Count 2, Hop on right, kick left across in front of right. Count 3, Leap sideward on left. Count 4, Hop on left, kick right across in front of left.
- No. 5*—Count 1, Hop on right, left fore crossed toe point. Count 2, Cut with left, right fore crossed toe point. Count 3, Cut with right, left fore crossed toe point. Count 4, Cut with left, right fore crossed toe point.
- No. 6*—Count 1, Jump and adduct and abduct both thighs, landing with feet together. Counts 2-8, Repeat Count 1. Alternating left front and left back.

BARN DANCE

Music: Schottische Time. (Goes well with any of the popular Barn Dance music.)

Arranged for column of twos to proceed around the room in a large circle.

The partner on the left should start with his left foot, the partner on the right with his right.

The directions given here are for the partner starting with left foot.

Continue fundamental step and each variation 32 or 64 counts.

FUNDAMENTAL STEP:

Partners' inside hands joined, outside arms hanging.

Counts 1, 2 and 3. Three running steps forward.

Count 4. Hop on left and kick forward with right.

(That would be left, right, left, hop on left and kick forward with right.)

Counts 5, 6 and 7. Three running steps forward and Count 8. Hop on right and kick forward with left. (That is right, left, right, hop on right and kick forward with left.)

FIRST VARIATION:

Counts 1 to 8. Fundamental Step.

Count 9. Step sideward on left. Release hands.

Count 10. Toe touch forward with right and bow to partner.

Count 11. Step sideward on right.

Count 12. Toe touch forward with left. Look over right shoulder.

Counts 13 to 15. The same as 9 to 11.

Count 16. Hop on right and kick forward with left.

SECOND VARIATION:

Counts 1 to 8. Fundamental Step.

Count 9. Step sideward on left.

Count 10. Hop on left and kick cross forward with right.

Counts 11 and 12. Counterlike of 9 and 10, but make a full turn to right on Count 12.

Counts 13 to 15. Same as 9 to 11.

Count 16. Hop on right and kick forward with left. Release hands on Count 9 and join again on Count 11.

THIRD VARIATION :

Counts 1 to 8. Fundamental Step.

Counts 9, 10 and 11. Face in and join both hands with partner. Gallop forward three steps.

Count 12. Face front and release front hand. Hop on left, and kick forward with right.

Counts 13, 14 and 15. Face out, and raise inside hand fore-upward. Gallop forward three steps.

Count 16. Face front. Hop on right. Kick forward with left.

FOURTH VARIATION :

Counts 1 to 8. Fundamental Step, with arms arched.

Count 9. Step forward on left. Turn one-half right under raised arms.

Count 10. Hop on left and kick forward with right.

Count 11. Step forward on right. Turn one-half right.

Count 12. Hop on right and kick cross forward with left.

Counts 13 to 16. Same as 9 to 12.

On Counts 9 to 16, the partner on the right faces in and keeps in step by making an alternate step and hop the same as in Second Variation.

On Counts 25 to 32 the partner on the right does the turning.

FIFTH VARIATION :

Counts 1 to 8. Fundamental Step.

Count 9. Face in. Partners' hands clasped. Arms sideward. Step on left.

Count 10. Hop on left. Abduct opposite thighs.

Count 11. Turn one-quarter right. Step on opposite feet.

Count 12. Hop on supporting feet and abduct opposite thighs.

Counts 13 to 16. Same as Counts 9 to 12, completing the full turn on Count 16. Face front and release front hands.

Note: All the steps may be repeated by starting with the inside foot, with the following changes:

In Variations 1 and 2, on the ninth count, the partners will face each other and join hands. The right partner steps to left and the left partner to the right.

On the sixteenth count, hop on outside foot and kick forward with inside foot.

In the Second Variation, release hands on Count 12, and join them again on Count 13.

In the Third Variation, the gallop must first be done with the inside feet leading, inside hands foreward and then with hands joined, facing in.

The Fourth Variation is practically the same as when started with the outside foot.

The Fifth Variation has to be changed. Counts 9 to 16 face out (back to back).

Release back hands and face front on sixteenth count.

DANCE OF THE HAY MAKERS

Barn Dance No. 2.

Music: 4-4 time.

Form class on floor in two separated columns of twos.

This dance is best suited to a small class and is more advanced than the former Barn Dance.

The following directions are given for the partner on the left.

The partner on the right should do the opposite.

Continue each step 32 or 64 counts.

FIRST STEP:

Count 1. Step forward on the left foot.

Count 2. Step forward on the right foot.

Count 3. Step forward on the left foot.

Count 4. Hop on left and kick forward with right.

Count 5. Step forward on right.

Count 6. Step forward on left.

Count 7. Step forward on right.

Count 8. Hop on right, kick forward with left.

Note: Counts 1 to 8 are the fundamental and should be done with inside hands joined.

Counts 9 to 16. The same as Counts 1 to 8, but the steps are backward. The kick is the same.

SECOND STEP:

Counts 1 to 7. The same as in first step.

Count 8. Hop on right, kick forward with left, and make one-half turn to right.

Counts 9 to 16. The movements are the same as in Counts 1 to 8, but in the opposite direction; that is, going back to starting place.

THIRD STEP:

Counts 1 to 8. Fundamental Step.

Count 9. Step sideward on left and release hands.

Count 10. Toe touch forward with right and bow to partner.

Count 11. Step sideward on right.

Count 12. Toe touch forward with left, and look over right shoulder.

Counts 13 to 15. Same as Counts 9 to 11.

Count 16. Hop on right, kick forward with left and make a half turn to right.

Counts 17 to 32. The same as Counts 1 to 16, but in the opposite direction. On Count 25 face in and partners join hands. On Count 31, face front and release hands.

FOURTH STEP:

Counts 1 to 8. Fundamental Step.

Count 9. Step sideward on left.

Count 10. Hop on left and kick cross forward with right.

Counts 11 and 12. Counterlike of Counts 9 and 10, but make a full turn to right on Count 12.

Counts 13 to 15. The same as Counts 9 to 11.

Count 16. Hop on right, kick forward with left and make a half turn to right.

Counts 17 to 32. The same as Counts 1 to 16, but in the opposite direction.

On Count 25, face in and partners join hands.

On Count 31, face front and release hands.

FIFTH STEP:

Counts 1 to 8. Fundamental Step.

Count 9. Slide the left foot fore oblique. One-quarter right twist, arms sideward.

Count 10. Hop on left, and extend right thigh.

Count 11. Step back on the right. Hands on hips.

Count 12. Hop on right. Toe point at front of leg with left.

Counts 13 to 15. The same as Counts 9 to 11.

Count 16. Hop on right, kick forward with left.
Make a half turn to right.

Counts 17 to 32. The same as Counts 1 to 16, but
in opposite direction.

SIXTH STEP:

Counts 1 to 8. Fundamental Step.

Count 9. One-quarter turn to right. Partners
hands joined. Step forward on left.

Count 10. Hop on left and abduct right thigh.

Count 11. One-quarter turn right. Step on right.

Count 12. Hop on right and abduct left thigh.

Counts 13 to 15. The same as Counts 9 to 11, com-
pleting one full turn.

Count 16. Release hands. Hop on right, kick for-
ward with left, and make a one-half turn right.

Counts 17 to 32. The same as Counts 1 to 16, but
in the opposite direction. Turn back to back
on Counts 25 to 31.

SEVENTH STEP:

Counts 1 to 8. Fundamental Step with partners'
arms crossed.

Count 9. Leap forward on left.

Count 10. Hop on left, extend right thigh.

Count 11. Leap backward on right.

Count 12. Hop on right, flex left thigh.

Counts 13 to 15. The same as Counts 9 to 11.

Count 16. Hop on right, kick left forward, Make
one-half turn right.

Counts 17 to 32. The same as Counts 1 to 16, but in the opposite direction and turn left on Count 16, instead of right.

GYMNASIUM SCHOTTISCHE

Music: 4-4 time

FIRST STEP:

- Count 1. Step sideward on left.
- Count 2. Step sideward across in back of left on right.
- Count 3. Step sideward on left.
- Count 4. Jump to left on both.
- Counts 5 to 8. Counterlike of 1 to 4.
- Counts 9 to 16. Same as Counts 1 to 8.
- Counts 17 to 32. Repeat Counts 1 to 16.

SECOND STEP:

- Count 1. Step forward on left.
- Count 2. Step forward across in back of left on right.
- Count 3. Step forward on left.
- Count 4. Jump forward on both.
- Counts 5 to 8. Counterlike of 1 to 4.
- Count 9. Step backward on left.
- Count 10. Step backward across in front of left on right.
- Count 11. Step backward on left.
- Count 12. Jump backward to both.

Counts 13 to 16. Counterlike of 9 to 12.

Counts 17 to 32. Counterlike of 1 to 16.

THIRD STEP:

Counts 1 to 4. Same as in First Step.

Counts 5 to 8. Four stationary jumps.

Counts 9 to 16. Counterlike of 1 to 8.

Counts 17 to 32. Repeat Counts 1 to 16.

FOURTH STEP:

Counts 1 to 4. Same as in Second Step.

Counts 5 to 8. Left Walk Jump Step.

Counts 9 to 16. Counterlike of 1 to 8.

Counts 17 to 20. Same as 9 to 12 in Second Step.

Counts 21 to 24. Same as 5 to 8.

Counts 25 to 32. Counterlike of 17 to 24.

FIFTH STEP:

Counts 1 to 4. Same as in First Step.

Counts 5 to 8. Left Cross Leg Step.

Counts 9 to 16. Counterlike of 1 to 8.

Counts 17 to 32. Repeat Counts 1 to 16.

SIXTH STEP:

Same as Fourth Step but squat twice instead of the Walk Jump on Counts 5 to 8, 13 to 16, 21 to 24, 29 to 32.

SEVENTH STEP:

Count 1. Step sideward on left.

Count 2. Step sideward across in back of left on right.

Count 3. Step sideward on left.

Count 4. Hop on left and toe point at back of left leg with right.

Count 5. Step sideward on right.

Count 6. Hop on right and toe point at back of right leg with left.

Counts 7 and 8. The same as Counts 3 and 4.

Counts 9 to 16. Counterlike of 1 to 8.

Counts 17 to 32. Repeat Counts 1 to 16.

EIGHTH STEP:

Count 1. Step forward on left.

Count 2. Step forward across in back of left on right.

Count 3. Step forward on left.

Count 4. Hop on left and toe point at back of left leg with right.

Counts 5 to 8. Same as Counts 5 to 8 in Seventh Step.

Counts 9 to 16. Counterlike of 1 to 8.

Count 17. Step backward on left.

Count 18. Step backward across in front of left on right.

Count 19. Step backward on left.

Count 20. Hop on left and kick across in front of left with right.

Counts 21 to 24. Same as 5 to 8, but toe point at front instead of back of supporting leg.

Counts 25 to 32. Counterlike of 17 to 24.

NINTH STEP:

Counts 1 to 4. Same as in Seventh Step.

Count 5. Hop on left and toe point at back of left leg with right.

Count 6. Hop on left and toe point at front of left leg with right.

Counts 7 to 8. Same as 5 to 6.

Counts 9 to 16. Counterlike of Counts 1 to 8.

Counts 17 to 32. Same as of Counts 1 to 16.

TENTH STEP:

Counts 1 to 4. Same as in Eighth Step.

Count 5. Hop on left, toe touch sideward with right and one-quarter turn left.

Count 6. Hop on left, toe point at back of left leg with right and one-quarter turn left.

Count 7. Hop on left, toe point at front of left leg with right and one-quarter turn left.

Count 8. Same as Count 6.

Counts 9 to 16. Counterlike of Counts 1 to 8.

Count 17. Step backward on left.

Count 18. Step backward across in front of left on right.

Count 19. Step backward on left.

Count 20. Hop on left and toe point at front of left with right.

Counts 21-24. Same as Counts 5 to 8.

Counts 25-32. Counterlike of Counts 17 to 24.

ELEVENTH STEP:

- Counts 1-4. Same as in Seventh Step, but kick across in front of left with right on Count 4.
- Count 5. One-quarter turn to right and step on right.
- Count 6. One-quarter turn right hop on right and kick across in front of right with left.
- Count 7. One-quarter turn right and step across in front of right on left.
- Count 8. One-quarter turn right and hop on left and kick across in front of left with right.
- Counts 9-16. Counterlike of 1-8.
- Counts 17-32. Repeat Counts 1 to 16.

TWELFTH STEP:

- Counts 1-4. Same as in Eighth Step.
- Counts 5-8. Same as 5 to 8 in Eleventh Step.
- Counts 9-16. Counterlike of 1-8.
- Counts 17-20. Same as 17-20 in Eighth Step.
- Counts 21-24. Same as 5-8.
- Counts 25-32. Counterlike of 17-24.

Note: This dance may be executed in single or double column proceeding around the room by leaving out the backward steps.

Body and arm movements may be substituted for the variations as given here with pleasing results.

SCHOOL DAY ANTICS*Music: 4-4 Schottische time.*

Class to form in a large circle around room in column of twos, partners standing sideways and facing each other.

Give each step 32 or 64 counts, traveling sideward 8 counts and returning on next 8 counts.

FUNDAMENTAL STEP:

Counts 1 and 2. Two gallop steps sideward.

Count 3. Step sideward in same direction.

Count 4. Jump sideward in same direction landing with feet together.

FIRST STEP:

Counts 1 to 4. Fundamental Step. Arms one-half abducted, partner's hands clasped.

Count 5. Outside man pull other man's head forward making him bow.

Count 6. Inside man raise head.

Counts 7 to 8. Counterlike of Counts 5 and 6.

Counts 9 to 16. Counterlike of Counts 1 to 8.

SECOND STEP:

Counts 1 to 4. Same as in Step 1.

Count 5. Both men jump to walk stand L. foot forward, push L. hand forward, pull right hand to shoulder.

Count 6. Counterlike.

Counts 7 to 8. Same as Counts 5 and 6.

Counts 9 to 16. Counterlike of Counts 1 to 8.

THIRD STEP:

Counts 1 to 4. Same as in Step No. 1.

Count 5. Both men squat on R. leg and touch left heel forward, retain grasp of other man's hands and balance each other.

Count 6. Reverse position of feet.

Count 7 to 8. Same as Counts 5 and 6.

Counts 9 to 16. Counterlike of Counts 1 to 8.

FOURTH STEP:

Counts 1 to 4. Same as in Step No. 1.

Count 5. Both men jump to stride stand, and abduct arms.

Count 6. Both men jump, feet together, and adduct arms.

Counts 7 to 8. Same as Counts 5 and 6.

Counts 9 to 16. Counterlike of Counts 1 to 8.

FIFTH STEP:

Counts 1 to 4. Fundamental Step. Both men grasp other man's shoulders.

Count 5. Outside man grasp inside man's waist and assist him to jump straight up.

Count 6. Return to stand.

Counts 7 to 8. Counterlike of Counts 5 and 6.

Counts 9 to 16. Counterlike of Counts 1 to 8.

SIXTH STEP:

Counts 1 to 4. Same as Counts 1 to 4 in Step No. 5.

FIRST STEP:

Follow Step and Polka sideward.

SECOND STEP:

Follow Step and Polka forward.

THIRD STEP:

Gallop Step and Polka sideward.

FOURTH STEP:

Gallop Step and Polka forward.

FIFTH STEP:

Left toe touch sideward. Left toe point at side of right leg. Polka sideward.

SIXTH STEP:

Left toe touch forward. Left toe point at front of right leg. (Knee forward.) Polka forward.

SEVENTH STEP:

Left toe touch at right instep. Left sideward kick and hop on right. Polka sideward.

EIGHTH STEP:

Left toe touch at right toe (knee forward). Left forward kick and hop on right. Polka forward.

NINTH STEP:

Step sideward on left. Cut sideward with right. Polka sideward.

TENTH STEP:

Step forward on left. Cut from the back with right. Polka forward.

ELEVENTH STEP:

Left sideward Twist Step. Polka sideward.

TWELFTH STEP:

Left forward Twist Step. Polka forward.

THIRTEENTH STEP:

Step sideward on left. Leap across in front of left on right with a full turn left. Polka sideward.

FOURTEENTH STEP:

Step forward on left. Leap forward on to right with a full turn left. Polka forward.

HIGHLAND FLING

This dance goes best with one of the Old Scotch Highland Fling pieces.

DEFINITIONS OF SPECIAL TERMS USED IN FLING STEPS.

L. FULL SWING:

Count 1. Hop on R. foot, L. toe touch sideward.

Count 2. Hop on R. foot, L. toe point at back of R. leg.

Count 3. Hop on R. foot, L. toe point at front of R. leg (knee sideward).

Count 4. Hop on R. foot, L. toe point at back of R. leg.

FULL TURN L.

Same as Full Swing right, but make one-quarter

L. turn with each hop on L. foot.

BACK CUT L.

Circumduct L. leg to L. and spring from R. landing on L., as if to displace R. with L. foot.

POSITIONS

Toes always pointed toward the floor.

Arms—When weight is supported on L. leg, L. arm should be three-quarters abducted, L. forearm one-quarter flexed, L. wrist flexed, ends of fingers and thumb joined, R. wrist flexed, backs of fingers resting on front of R. hip. When weight is on R. leg, the positions of the arms should be reversed. In all cuts the arms should be one-half abducted, forearm one-eighth flexed, wrists slightly flexed, palms up, ends of fingers and thumb joined.

To reverse arms from L. to R., Count 1. Bring L. forearm parallel to the waist line, and R. forearm in same position just above the L. Count 2. Roll both in a forward circle, R. following L. and swing to the reverse position.

Note: It is best to learn the fling steps without the arm movements.

The last three steps of the Simplified Fling are the same as the first three steps in the regular Highland Fling.

COUNTS

In each step, repeat the first 16 counts, starting to R. The change from last position on one side to first position on opposite side is made in one count.

SIMPLIFIED HIGHLAND FLING.

FIRST STEP:

- Count 1. Hop on R., and L. toe touch sideward.
- Count 2. Hop on R., and L. toe point at side of R. leg.
- Counts 3 and 4. Same as 1 and 2.
- Count 5. Cut with L. and R. toe touch sideward.
- Counts 6, 7 and 8. Counterlike of 2, 3 and 4.
- Counts 9 to 12. Counterlike of 5 to 8.
- Counts 13 to 16. Same as 5 to 8.

SECOND STEP:

- Same as Step No. 1, but the toe touch is forward and toe point at the front of leg. Knee forward.

THIRD STEP:

- Counts 1 to 12. Same as in First Step.
- Counts 13 to 16. Four running steps in place (L., R., L. and R.), flexing thigh and leg on each step.

FOURTH STEP:

- Counts 1 to 12. Same as in Second Step.
- Count 13. Back cut with left.
- Count 14. Back cut with right.
- Counts 15 and 16. Same as 13 and 14.

FIFTH STEP:

- Counts 1 to 12. Same as in First Step.
- Counts 13 to 16. Cross Leg Jump Step.

HIGHLAND FLING

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a dynamic marking of *mf* and features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment using chords and eighth notes.

The second system continues the piece. The upper staff shows a melodic line with a dynamic marking of *f* and includes a repeat sign. The lower staff continues the accompaniment with chords and eighth notes.

The third system features a more active melodic line in the upper staff, marked with *ff* and containing accents. The lower staff continues the accompaniment with chords and eighth notes.

The fourth system concludes the piece. The upper staff has a melodic line with accents and a repeat sign. The lower staff provides the final accompaniment with chords and eighth notes.

SIXTH STEP:

Counts 1 to 12. Same as in Second Step.

Counts 13 to 16. Walk Jump Step.

SEVENTH STEP:

Counts 1 to 12. Same as in First Step.

Counts 13 to 16. Full turn left.

EIGHTH STEP:

Counts 1 to 4. Full swing with L.

Counts 5 to 8. Full swing with R.

Counts 9 to 12. Full swing with L.

Counts 13 to 16. Full turn left.

NINTH STEP:

Counts 1 to 4. Full swing with L.

Count 5. Hop on R., L. toe touch sideward.

Count 6. Hop on R., L. toe point sideward (move six inches sideward R.)

Count 7. Cross forward step with L.

Count 8. Hop on L., R. toe point at side of L. leg.

Counts 9 to 16. Counterlike of 1 to 8.

HIGHLAND FLING NO. 2

This combination of steps is about the same as usually taught by the old Scotch teachers as the Regular Highland Fling.

FIRST STEP:

Count 1. Hop on R. foot, L. toe touch sideward.

Count 2. Hop on R. foot, L. toe point at side of R. leg.

Count 3. Same as Count 1.

Count 4. Same as Count 2.

Count 5. Cut with L., R. toe touch sideward.

Counts 6, 7 and 8. Counterlike of Counts 2, 3 and 4.

Counts 9 to 12. Same as 1 to 4.

Counts 13 to 16. Full turn to L.

SECOND STEP:

Counts 1 to 4. Full Swing L.

Counts 5 to 8. Counterlike.

Counts 9 to 12. Same as 1 to 4.

Counts 13 to 16. Full Turn L.

THIRD STEP:

Counts 1 to 4. Full Swing L.

Count 5. Hop on R., L. toe touch sideward.

Count 6. Hop on R., L. toe point sideward. Move six inches sideward R.

Count 7. Cross forward step with L.

Count 8. Hop on L. and R. toe point at side of L. leg.

Counts 9 to 16. Counterlike of 1 to 8.

FOURTH STEP:

Counts 1 to 4. Full Swing L.

Count 5. Hop on R., L. toe touch sideward.

Count 6. Hop on R., L. toe point at front of R. leg. (Knee sideward.)

HIGHLAND FLING

BERWICK

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, each starting with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing three measures of music with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring a mix of eighth and sixteenth notes. The lower staff continues the accompaniment with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff continues the melody with more complex rhythmic patterns. The lower staff continues the accompaniment with chords and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff concludes the melody with a final cadence, indicated by a double bar line and repeat dots. The lower staff concludes the accompaniment with a final cadence, also indicated by a double bar line and repeat dots.

Counts 7 to 8. Back Cuts L. and R.

Counts 9 to 12. Same as 5 to 8.

Counts 13 to 16. Full Turn L.

FIFTH STEP:

Counts 1 to 3. Same as Counts 1 to 3 of Full Swing L.

Count 4. Spring from R. foot, landing on L., R. toe point at front of L. leg. (Knee sideward.)

Counts 5 to 8. Counterlike.

Counts 9 to 12. Same as 1 to 4.

Counts 13 to 16. Full Turn L.

SIXTH STEP:

Counts 1 to 4. Same as 5 to 8 in Step 4.

Counts 5 to 8. Counterlike.

Counts 9 to 12. Same as 1 to 4.

Counts 13 to 16. Back Cuts L., R., L., R.

SEVENTH STEP:

Counts 1 to 4. Full Swing L.

Count 5. Hop on R., L. toe touch sideward.

Count 6. Spring from R., landing on L., R. toe point at back of L. leg.

Count 7. Hop on L., R. toe point at front of L. leg, knee sideward.

Count 8. Hop on L., R. toe point at back of L. leg.

Counts 9 to 16. Counterlike.

EIGHTH STEP:

Counts 1 to 4. Full Swing L.

Counts 5 to 8. Same as 5 to 8 in Step 4.

Counts 9 to 12. Full Turn L.

Counts 13 to 16. Back Cuts R., L., R., L.

NINTH STEP:

Counts 1 to 4. Same as counts 5 to 8 in Step 8.

Counts 5 to 8. Full Turn L.

Counts 9 to 16. Counterlike of 1 to 8.

Execute Step 9 in faster tempo.

DANCE OF THE HOTTENTOTS

A "Coon Dance." This is a good series of steps for a class in coon or Hottentot costume for exhibitions but simple enough for regular class work.

Music: "Dance of the Hottentots," by Cohen.

Note: Repeat each step starting to R. Where no position of arms is given hold arms in the position last taken.

FIRST STEP (CROSS AND HOP):

Count 1. Step L. across in front of R. and slap L. knee with L. hand.

Count 2. Hop on L. and flex R. leg.

Count 3. Step R. across in front of L. and slap R. knee with R. hand.

Count 4. Hop on R. and flex L. leg.

Counts 5 to 8. Same as 1 to 4.

Counts 9 to 12. Spring from R. to L. to R. to L. to R. keeping the legs crossed, arms one-half abducted.

DANCE OF THE HOTTENTOTS

A. M. COHEN

The musical score is arranged in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a forte (*ff*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The second system continues the melodic and harmonic development. The third system features accents (>) over several notes in both staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

DANCE OF THE HOTTENTOTS

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a melodic line of eighth notes, followed by a more complex rhythmic pattern involving sixteenth notes and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system of musical notation continues the piece. The upper staff is mostly empty, indicating a rest for the treble part. The lower staff, in bass clef, features a prominent melodic line with eighth notes and rests, accented with slurs and dynamic markings.

The third system of musical notation shows both staves active. The upper staff is in treble clef and contains a melodic line with eighth notes and rests, accented with slurs. The lower staff, in bass clef, provides a rhythmic accompaniment with eighth notes and rests, also featuring slurs and accents.

The fourth system of musical notation concludes the piece. The upper staff, in treble clef, features a melodic line with eighth notes and rests, marked with a first ending bracket (1) and a second ending bracket (2). The lower staff, in bass clef, provides a rhythmic accompaniment with eighth notes and rests, accented with slurs and dynamic markings.

Count 13. Squat on R., touch L. at L. side, hands on hips.

Count 14. Counterlike.

Counts 15 to 16. Same as 13 and 14.

SECOND STEP (PIGEON TOE):

Count 1. Arms folded on chest, raise R. toe and L. heel and turn feet so that toes come together.

Count 2. Swing arms to side Hor., raise R. heel and L. toe and turn feet so that heels come together.

Counts 3-8. Same as 1-2 traveling sidewise to L.

Count 9. Step sideward L. with L.

Count 10. One-half turn L. and swing R. to stride stand.

Count 11. One-half turn L. and swing L. to stride stand (face front).

Count 12. Cut sidewise with R., kick L. sideward, bring hands to hips.

Count 13. Step L. across in back of R.

Count 14. Step R. to R.

Count 15. Step L. across in front of R.

Count 16. Feet together.

THIRD STEP (WABBLE):

Count 1. L. arm three-quarters abducted, hop on L. abduct R.

Count 2. Hop on L. and circumduct R. to R.

Count 3. R. arm three-quarters abducted, L. hand on hip, back cut with R. raise L. forward.

Count 4. Hop on R., circumduct L. to L.

Counts 5-8. Same as 1 to 4.

Counts 9-12. Arms one-half abducted, thighs abducted, spring from R. to L., to R. to L. to R. (rocking sidewise).

Counts 13-16. Step forward L. R. L. R. (the Cake-walk).

FOURTH STEP (CROSS-LEG JUMP):

Count 1. Arms one-half abducted, step R. across in front of L.

Count 2. Jump Sidewise to L., landing on L., first keeping the legs crossed.

Counts 3-8. Same as 2.

Count 9. Hands on hips, hop on R. and abduct L. thigh.

Count 10. Hop on R. and circumduct L. leg to L. and kick sideward.

Count 11. Side cut with L. and abduct R.

Count 12. Hop on L., circumduct R. leg to R. and kick sideward.

Count 13. Spring from both.

Count 14. Swing arms sideward L., kick both to R., strike heels together and land on L.

Counts 15-16. Same as 13-14, but to opposite side.

FIFTH STEP (WOODEN LEG):

Count 1. R. hand on hip, L. holding up L. thigh, one quarter turn L. and flex L. thigh.

Counts 2-7. Hop on R.

Count 8. Hop on R., one-half turn R., thigh extended.

Counts 9-12. Arms one-half abducted rock backward and forward springing from R. to L. to R. to L. to R.

Count 13. Hands on hips, flex L. thigh.

Count 14. Spring from R. flex R. thigh land on L.

Count 15. Forward cut with R. land on R. extend L. thigh.

Count 16. Spring from R., extend R. thigh, land on L.

SIXTH STEP (CAKE-WALK) :

Counts 1-8. Arms one-half abducted, forearms one-half flexed, walk forward, starting with the L. eight steps flexing thigh and leg and striking toe on floor before planting the foot on each step.

Counts 9-12. Same as 13-16 in the Fifth Step.

Counts 13-16. Arms one-half abducted four steps backward, raising the knees and crossing the legs.

SEVENTH STEP (CROSS LEG JUMPS) :

Count 1. Jump to stride stand arms one-half abducted.

Count 2. Jump to cross leg stand hands back of neck.

Counts 3-8. Same as 1-2 moving backward alternating L. in front and back.

DANCE OF THE HOTTENTOTS 101

Counts 9-12. Four squat jumps moving forward, arms one-half flexed.

Counts 13-16. A forward roll or cart-wheel.

EIGHTH STEP (ENDING) :

Count 1. Jump and turn facing partner.

Count 2. Jump and turn back to partner.

Count 3. Lock arms with partner, man on L. bend forward, raising partner's feet from floor.

Count 4. Man on L. straighten.

Counts 5-6. Counterlike of 3-4.

Counts 7-10. Same as 3-6.

Count 11. Both squat, keeping the arms locked.

Count 12. Both sit on floor with legs straight.

Count 13. Both flex legs and thighs.

Count 14. Both raise to stand pushing backward against each other.

Count 15. Both turn facing each other, keeping only the heads together.

Count 16. Push away from each other and face front.

Leave floor with cake-walk.

SAILORS' HORNPIPE

By O. L. HEBBERT, *Phys. Dir., Y. M. C. A.,
Providence, R. I.*

Music: Hornpipe Polka by F. J. Smith.

Position: Stand erect, hands on hips.

FIRST STEP—"HOIST ANCHOR":

Count 1. Jump from both feet, landing with the right in place and the left sideward toe touch. Reach toward the left foot with both hands as if grasping a rope.

Count 2. Jump from both landing with left toe touch at right instep, foot flexed. Swing arms sideward upward to the right.

Counts 3-8. Repeat Counts 1 and 2. Take first position on Eighth Count.

Counts 9-16. Counterlike of Counts 1 to 8.

Counts 17-32. Repeat Counts 1 to 16.

SECOND STEP—"CROSS LEG JUMPS":

Hands on hips.

Count 1. Jump to stride stand.

Count 2. Jump to cross leg stand, L. in front.

Count 3. Jump to stride stand.

Count 4. Jump to cross leg stand, L. in back.

Continue for 32 counts.

THIRD STEP—"TOE AND HEEL":

Arms folded in front.

Count 1. Hop on R., right twist and L. toe touch sideward.

Count 2. Hop on R., left twist and L. heel touch sideward.

Count 3. Hop on R., face front and L. toe touch at R. toe.

Count 4. Hop on R. and kick sideward with L.

Counts 5-8. Counterlike of Counts 1 to 4, but start with a L. cut instead of the hop.

Continue for 32 counts.

FOURTH STEP—"BACKWARD ROLL":

Arms folded in front.

Count 1. Hop on L., flex R. thigh.

Count 2. Hop on L., circumduct R. thigh to R.

Count 3. Back cut with R., flex R. thigh.

Count 4. Hop on R., circumduct L. thigh to L.

Counts 5-8. The same as Counts 1 to 4, but start with a cut instead of the hop.

Continue for 32 counts.

FIFTH STEP—"POINT AND TURN":

Hands on hips.

Count 1. L. toe touch forward.

Count 2. L. toe touch backward.

Counts 3-4. Three quick running steps forward (L. R. L.) to 2 counts.

Counts 5-8. Four hops on L. around a circle dragging the right toe on floor, arms sideward, and moving back to starting place.

THE HORNPIPE POLKA

FRANK J. SMITH

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 2/4 time. The music begins with a treble clef and a key signature of one sharp. The first measure of the treble staff has a '3' above it, indicating a triplet. The dynamic marking *pp* is placed below the first measure of the bass staff.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 2/4 time. The music continues from the first system. A dynamic marking *>* is placed above the final measure of the treble staff.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 2/4 time. The system begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The word 'FINE' is written above the second ending. The dynamic marking *ff* is placed below the first measure of the bass staff.

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 2/4 time. The music continues from the third system. The dynamic marking *p* is placed below the first measure of the bass staff.

THE HORNPIPE POLKA

1 2 *D. C. al Fine.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with eighth and sixteenth notes, including a first ending bracketed with a '1' and a second ending bracketed with a '2'. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with the instruction 'D. C. al Fine.'.

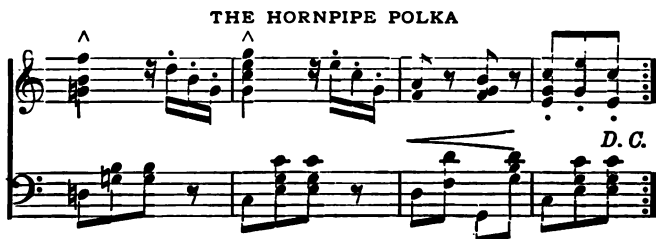
TRIO.
p

The second system is marked 'TRIO.' and begins with a piano (*p*) dynamic. It consists of two staves. The upper staff continues the melody with eighth notes and rests. The lower staff provides a steady accompaniment with chords and eighth notes.

The third system continues the Trio section with two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff maintains the accompaniment with chords and eighth notes.

f

The fourth system continues the Trio section with two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff maintains the accompaniment with chords and eighth notes. The system concludes with a forte (*f*) dynamic marking.



Counts 9-16. Counterlike of Counts 1 to 8.

Counts 17-32. Repeat Counts 1 to 16.

SIXTH STEP—"CROSS AND JUMP":

Hands on hips.

Count 1. Step across in front of R. on L.

Count 2. Jump sidwise to R., landing on R. first.

Count 3. The same as Count 2.

Count 4. Hop on L. and kick sidward with R.

Counts 5-8. Counterlike of Counts 1 to 4.

Continue for 32 counts.

SEVENTH STEP—"LOOK OFF":

Arm folded in front.

Count 1. Hop on R. and L. toe touch backward.

Count 2. Hop on R. and L. toe touch sidward.

Count 3. Hop on R. and L. toe touch forward.

Count 4. Hop on R. and L. toe touch sidward.

Counts 5-6-7. Run forward L. R. L. landing on
L. with R. thigh extended.

Count 8. Hold leg positions and raise L. hand to
forehead as if to look off.

Count 9. Quarter turn R. and step on R. foot, place R. hand on front of waist, L. hand on small of back.

Count 10. Hop on R. and raise hands slightly as if to hoist the trousers.

Count 11. Make a quarter turn R., step on L. foot, place L. hand on front of waist, R. hand on small of back.

Count 12. Hop on L. and raise hands as if to hoist the trousers.

Counts 13-16. The same as Counts 9 to 12.

Counts 17-32. Counterlike of Counts 1 to 16.

EIGHTH STEP—"HOIST THE SAIL":

Counts 1 to 16. Run in a circle to the L. on the heels with the knees stiff. The hands alternately reaching overhead and pulling to the thighs as if pulling on a rope. The hands should keep time with the music.

Counts 17-32. The same as Counts 1 to 16, but circle to the R.

NINTH STEP—"RESTING STEP":

Hands on hips.

Count 1. Step on R.

Count 2. Hop on R., kick forward with L.

Count 3. Front cut with L, extend R. thigh.

Count 4. Hop on L., kick forward with R.

Count 5. Front cut with R., extend L. thigh.

Count 6. Hop on R., kick forward with L.

Counts 7-8. The same as Counts 3 and 4.

Counts 9-32. Repeat Counts 5 to 8.

TENTH STEP—"FLYING STEP":

Counts 1-8. Eight short hops forward on the L., R. thigh extended. L. arm forward, R. arm backward.

Count 9. Hands on hips, hop on L., kick forward with right.

Count 10. Cut with R., kick forward with L.

Count 11. Cut with L., extend R. thigh.

Count 12. Cut with R., extend L. thigh.

Counts 13-16. Four hops on L. in a circle to L., arms sideward.

Counts 17-32. Counterlike of Counts 1 to 16.

ELEVENTH STEP—"COBBLER":

Count 1. Squat with hands on hips.

Count 2. Jump to stride stand on heels, arms side obliquely upward.

Counts 3-32. Repeat Counts 1 and 2, changing the facing on each four counts.

TWELFTH STEP—"DRINKING STEP":

Count 1. Step across in front of R. on L., hands on hips.

Count 2. Hop on L., kick sideward with R., look over R. shoulder and raise R. arm over head.

Counts 3-4. Counterlike of Counts 1 and 2.

Counts 5-32. Repeat Counts 1 to 4.

THIRTEENTH STEP—"PULL AWAY":

DANCE OF THE JUMPING JACKS 109

Count 1. Step sideward on L., swing arms sideward L.

Count 2. Hop on L., kick across in back of L. with R., hold arms.

Counts 3-4. Counterlike of Counts 1 and 2.

Counts 5-32. Repeat Counts 1 to 4.

End with arms side obliquely upward in the stride stand positon.

FOURTEENTH STEP—"ENDING":

Count 1. Slap R. hand on R. knee.

Count 2. Slap L. hand on L. knee.

Count 3. One-quarter turn facing partner.

Count 4. R. hand to forehead as in "look off."

Count 5. L. hand to forehead as in "look off" through both hands.

Count 6. Shake partner's R. hand with R. hand.

Count 7. Shake partner's L. hand with L. hand.

Count 8. Release hands and step around facing front.

Exit with a step and hop as in Counts 5 to 12 in Seventh Step.

DANCE OF THE JUMPING JACKS

By O. L. HEBBERT, *Phys. Dir., Y. M. C. A.,
Providence, R. I.*

*Music: 6-8 time. Dance of the Jumping Jacks by
A. B. Woods, published by Friest and Frankelmann,
36 West 28th St., New York.*

Note: Steps not described in detail will be found in the Nomenclature.

FIRST STEP—"SLIDE AND HOP":

Count 1. Slide left foot forward, right twist and swing arms past thighs sideward.

Count 2. Hop on left foot, hold arms and extend right thigh.

Counts 3-4. Counterlike of Counts 1 and 2.

Counts 5-6. The same as Counts 1 and 2.

Counts 7-8. Two hops on left. Hold arms.

Count 9. Step backward on right, left toe point at front of right leg (knee forward), right arm over head, left hand in front of the waist.

Count 10. Hop on right, hold arms and left toe point.

Counts 11-12. Counterlike of Counts 9 and 10.

Count 13. Step backward on right, kick across in front of right with left, arms forward, in

Counts 13 to 16.

Count 14. Counterlike of Count 13.

Counts 15-16. The same as Counts 13 and 14.

Counts 17-32. Counterlike of Counts 1 to 16.

Counts 33-64. Repeat Counts 1 to 32.

SECOND STEP—"CROSS LEFT OVER RIGHT":

Count 1. Slide left foot across in front of the right, arms sideward, bend right knee and body to right.

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- 2 meas } Count 2. Step sideward on right, cut with left, and slide right sideward, hold arms.
 Counts 3-4. Counterlike of Counts 1 and 2.
- 2 meas - Counts 5-8. Repeat Counts 1 to 4.
- 2 meas } Counts 9-10. The same as Counts 1-2 in First Step.
- 2 meas } Count 11. Step backward on right, left toe point at front of right leg (knee in front), right arm over head, left hand in front of waist.
- 2 meas } Count 12. Hop on right, hold arms and left toe point.
- 2 meas } Counts 13-16. The "Turn." Four hops on the left, making a full turn to left, right thigh extended, left arm forward, right hand in front of the waist. Look over right shoulder.
- 4 meas } Counts 17-32. Counterlike of Counts 1 to 16.
- 4 meas } Counts 33-64. Repeat Counts 1 to 32.

THIRD STEP—"TWO STEP SIDEWAYS":

- 2 meas } Count 1. Slide the left foot sideward. Left arm upward, right hand on hip.
- Count 2. Side cut with the right and kick sideward with left, hold arms.
- Counts 3-4. Repeat Counts 1 and 2.
- 2 meas } Counts 5-8. The "Turn" to left.
- 4 meas } Counts 9-16. Counterlike of Counts 1 to 8.
- 4 meas } Counts 17-32. Repeat Counts 1 to 16.

THE ROCKING DANCING

... rock stand on the ~~rock~~

... rock stand, hands

... out 1 and 2.

... left hands or ~~imp~~

... left toe at R.

... left sideward with

... Counts 17 to 20.

... Counts 1 to 24.

... Rock Step. Ha

... Start with t

... Count 10 left

... fore ob

... right arm

... hanging

... position of

... Count 38 Repeat Count 1 and 2

... Counts 9-12 The same as Counts 5 to 8 in the

First Step

Counts 13-16. The "Turn" to right.

Counts 17-32. Counterlike of Counts 1 to 16.



A group of young men dressed for the Dance of the Jumping Jacks. One half of the suit is yellow, the other half black. One stocking is yellow and the other black. The caps are like toboggan caps but of light weight material of many colors. The suits are made of cambric and are very loose fitting so as to suit most any sized man. The two men in the clown suits were not in the dance :: :: :: :: ::

SEVENTH STEP—"CARTWHEEL":

1-4 Count 1 to 4. "Twist Step," left and right, hands on hips.

5-8 - Counts 5 to 8. Turn a cartwheel to right.

9-16 - Counts 9 to 16. Counterlike of Counts 1 to 8.

17-32 - Counts 17 to 32. Repeat Counts 1 to 16.

The "Twirl Step" may be substituted for the "Cartwheel."

EIGHTH STEP—"HANDSPRING":

1-8 - Counts 1 to 8. The same as in the First Step.

Count 9. Step sideward on right, arms hanging.

10 - Count 10. Knee bend stand on right, turn instep of left foot toward floor.

11 - Count 11. Straighten knees and step sideward on left.

Count 12. Counterlike of Count 10.

Count 13. The same as Count 10.

14 - Count 14. Counterlike of Count 13.

Counts 15 to 16. The same as Counts 13 to 14.

17-24 - Counts 17 to 24. Counterlike of Counts 1 to 8.

25-28 - Counts 25 to 28. Four steps backward (L., R., L., R.)

29-32 - Counts 29 to 32. Two steps forward and a front handspring.

The "Cartwheel" may be substituted for the "Handspring."

NINTH STEP—"ENDING":

Two Step around floor and exit.

DANCE OF THE DIXIE RUBES

BY O. L. HEBBERT, *Phys. Dir., Y. M. C. A.*

Providence, R. I.

*Music: "The Dixie Rube," by Thos. S. Allen.
Pub. by Walter Jacobs, Boston, Mass.*

Note: Where no position is given for the arms the hands should be on the hips.

BASIC STEP:

Count 1. Hop on L. foot and touch R. toe behind L. heel. R. hand on hip, L. arm over head.

Count 2. Hop on L. foot, kick R. foot forward.

Count 3. Hop on L. foot, touch R. toe in front of L. foot.

Count 4. Hop on L. foot, kick R. foot forward.

Counts 5 to 8. Gallop forward, finish with hop on R. foot, raise L. leg high behind. R. arm obliquely fore upward. L. arm obliquely downward backward.

Count 9. Step back on L. foot, kick R. leg forward. Arms sideward.

Count 10. Step on R. foot, kick L. leg forward. Arms sideward.

Count 11. Step on L. foot, kick R. leg backward. Arms sideward.

Count 12. Step on R. foot, kick L. leg backward. Arms sideward.

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meas Counts 13 to 16. Full turn to L., hopping on L. foot four times. L. arm over head, R. hand on hip.

meas Counts 17 to 32. Repeat, starting with opposite foot. Repeat whole step making 64 Counts.

SECOND STEP:

Count 1. Hop on L. foot, touch R. toe behind L. heel.

Count 2. Hop on L. foot, kick R. sideward.

meas Count 3. Hop on L. foot, touch R. toe in front of L. foot, (knee sideward.)

Count 4. Hop on L. foot, kick R. leg sideward.

Count 5. Step R. across behind L.

meas Count 6. Step L. foot sideward to L.

Count 7. Step R. across in front of L.

Count 8. Hop on R. foot, kick L. sideward.

meas Counts 9 to 16. Repeat starting on opposite foot.

meas Counts 17 to 32. Repeat Counts 1 to 16.

Repeat whole step making 64 Counts.

THIRD STEP:

meas Counts 1 to 4. Same as 1 to 4 in second step.

meas Counts 5 to 8. Gallop sideways to R. and finish with jump on to both feet. Arms sideward.

Count 9. Step sideward on L. L. arm upward. R. arm across body.

Count 10. Hop on L. foot, kick R. across in front of L.

- Count 11. Step sideward on R. R. arm upward.
L. arm across body.
- Count 12. Hop on R. foot, kick L. across in front of R.
- Counts 13 to 16. Gallop sideways to L., finishing on both feet. Arms sideward.
- Counts 17 to 32. Repeat, starting with L. foot.
Repeat whole step making 64 Counts.

FOURTH STEP:

- Count 1. Hop on L. foot, R. heel touch fore oblique.
- Count 2. Hop on L. foot, and R. toe touch at L. heel.
- Count 3. Same as 1.
- Count 4. Same as 2.
- Counts 5 to 8. Run forward four steps, (bring knees well up as in cake-walk.)
- Count 9. Hop on L. foot, touch R. toe obliquely backward.
- Count 10. Hop on L. foot, right twist and touch R. heel obliquely backward.
- Count 11. Hop on L. foot, face front and touch R. toe obliquely backward.
- Count 12. Hop on L. foot, right twist and touch R. heel obliquely backward.
- Counts 13 to 16. Gallop obliquely backward to R., finishing on both feet, heels together.

Counts 17 to 32. Repeat, starting with opposite foot.

note

Repeat whole step making 64 Counts.

FIFTH STEP:

note Count 1. Hop on L. foot, touch R. toe behind L. heel. R. hand on hip, L. arm upward.

Count 2. Hop on L. foot, kick R. sideward.

Count 3. Hop on L. foot, touch R. toe in front of left foot.

Count 4. Hop on L. foot, kick R. sideward.

Count 5. Step R. foot across behind L. Arms sideward.

note Count 6. Jump sideways to L., crossing R. foot in front of L. foot, landing on L. foot first.

Count 7. Jump sideways to L., landing with R. foot crossed behind L. foot.

Count 8. Hop on R. foot, kick L. sideward.

note Counts 9 to 16. Repeat, starting with opposite foot.

note Counts 17 to 32. Repeat Counts 1 to 16.

SIXTH STEP:

Count 1. Slide R. foot obliquely forward, R. arm obliquely forward.

Count 2. Hop on R. foot, raise L. foot well up backward. Hold right arm.

note Count 3. Step back on to L. foot, flexing R. thigh and leg, L. arm overhead and R. arm across body.

Count 4. Hop on L. foot, hold R. thigh and leg flexed, L. arm overhead and R. arm across body.

Counts 5 to 8. Turn to R. with three running steps (R. L. R.) and hop on R. foot with left thigh flexed. Arms overhead.

Counts 9 to 16. Repeat, starting with L. foot.

Counts 17 to 32. Repeat Counts 1 to 16.

SEVENTH STEP:

Counts 1 to 4. Same as in Counts 1 to 4 in First Step.

Counts 5 to 8. Hop forward on R. foot, R. arm overhead, left hand on hip.

Count 9. One quarter turn L., stepping on L. foot, R. thigh and leg flexed.

Count 10. ~~One quarter turn L.~~, hop on L. foot.

Count 11. ~~One quarter turn L.~~, step on R. foot, L. thigh and leg flexed.

Count 12. ~~One quarter turn L.~~, hop on R. foot.

Counts 13 to 16. Turn L., with three running steps, (L. R. L.) and a jump to both feet, making a full turn to L. in place.

Counts 17 to 32. Repeat 1 to 16, starting with opposite foot.

Repeat the whole step making 64 Counts.

Exit with Two-Step.

CAPTAIN JINKS TAP STEPS

This series of steps was introduced in 1902 by the graduating class of Springfield Training School.

Music 6-8 time.

Class to be arranged in line with arms sideward, crossed or in regular mass formation. Hands on hips.

Position, left walk stand.

FIRST STEP:

Counts 1 to 32. Tap the floor with the left toe 16 times. One tap for each 2 counts.

SECOND STEP:

Count 1. Tap the floor in front with the left toe and flex the left leg.

Count 2. Step backward on left toe and raise right foot from floor.

Count 3. Step forward on right toe and raise left toe from floor.

Count 4. Step backward on left toe and raise right toe from floor.

Counts 5 to 8. Counterlike of Counts 1 to 4.

Continue for 32 Counts. One tap for each count.

THIRD STEP:

Counts 1 to 4. The same as in Second Step.

Count 5. Step across in front of left leg on right toe and raise left toe from floor.

Count 6. Step on left toe in the same position and raise right toe from floor.

Count 7. Step forward on right toe and raise left toe from floor.

Count 8. Same as Count 6.

Counts 9 to 16. Counterlike of Counts 1 to 8.

Counts 17 to 32. Repeat Counts 1 to 16.

FOURTH STEP:

The same as Step 3, but on Count 5 make a tap in front with the right toe as the foot is passing to the left.

FIFTH STEP:

Count 1. Tap the floor in front with the left toe and flex the left leg.

Count 2. Hop on the right toe.

Count 3. Step backward on left toe and raise right toe from floor.

Count 4. Hop on left toe.

Counts 5 to 8. Counterlike of Counts 1 to 4.

Counts 9 to 16. Repeat Counts 1 to 8.

Counts 17 to 32. Repeat Counts 1 to 16.

SIXTH STEP:

Count 1. Kick forward with the left foot, tapping the floor with the left toe at the start.

Count 2. Hop on the right toe.

Count 3. Tap the floor in front with the left toe and flex the left leg.

Count 4. Hop on the right toe.

CAPTAIN JINKS

ff Ped. * Ped. *

The first system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, including a fermata over the first measure. The lower staff is in bass clef with a 6/8 time signature and a key signature of two flats, providing a harmonic accompaniment with chords and single notes. Pedal markings are present: 'ff Ped.' at the beginning, and '* Ped. *' above the second and fourth measures of the lower staff.

Ped. * P d. *

The second system continues the piece. The upper staff has a melodic line with a fermata over the first measure. The lower staff provides harmonic support. Pedal markings include 'Ped.' above the first measure of the lower staff, and '* P d. *' above the fourth and sixth measures.

Ped. Ped. ff * Ped. * Ped. *

The third system features a more complex accompaniment in the lower staff. Pedal markings include 'Ped.' above the first measure, 'Ped.' above the second measure, 'ff' below the second measure, '* Ped.' above the fourth measure, and '* Ped. *' above the sixth measure.

Ped. * Ped. * Ped. * Ped. > ff

The fourth system concludes the piece. The lower staff features a series of chords and a final melodic flourish. Pedal markings include 'Ped.' above the first measure, and '* Ped. * Ped. * Ped.' above the second, third, fourth, and fifth measures. A crescendo hairpin is placed above the fifth measure, leading to a final 'ff' dynamic marking.

Count 5. Step backward on the left toe and raise the right toe from the floor.

Count 6. Hop on the left toe.

Count 7. Step across in front of the left leg on the right toe and raise left foot from the floor.

Count 8. Step backward on left toe and raise right foot from floor in the same position.

Counts 9 to 16. Counterlike of Counts 1 to 8.

Counts 17 to 32. Repeat Counts 1 to 16.

SEVENTH STEP:

Count 1. Tap the floor in front with the left toe and flex left leg.

Count 2. Step backward on left toe and raise right toe from the floor.

Count 3. Tap the floor in front with the right toe.

Count 4. Step across in front of the left on the right toe and raise left toe from floor.

Count 5. Tap the floor in back with the left toe.

Count 6. Step sideward on the left toe and raise right toe from floor.

Count 7. Tap the floor at the side with the right toe.

Count 8. Step across in back of the left foot, on the right toe and raise the left toe from the floor.

Counts 9 to 14. Same as Counts 1 to 6 in Sixth Step.

CAPTAIN JINKS TAP STEPS

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Count 15. Step forward on right toe and raise
left toe from the floor.

Count 16. Close with the left.

Counts 17 to 32. Counterlike of Counts 1 to 16.

