

CONTENTS

1.	CONTREDANSE	1
	The contredanse, or “country dance”, has its origins in the 16th century in England. It is a lively dance most often in 2/4 or 6/8 time with 8 bar phrases.	
2.	RONDEAU	2
	The rondeau is a French dance with its origins in song from the 13th century. It has two sections, each with a refrain.	
3.	HEY	4
	The hey comes from the 16th century (Elizabethan times). The word may come from the French word “haie”, which means “hedge”. It involves a chain of dancers that follow each other through various figurations ending in a circle. The dance is often in 6/4 time.	
4.	COURANTE	5
	The courante comes from the French “courir”, which means “to run”. This 16th century dance is usually in 2, though it was later transformed into 3 beats per measure. It was a courtship dance with hops and steps and customarily has a prevalence of dotted rhythms. Courantes were especially common during the Baroque period.	
5.	FORLANA	6
	The forlana is from 16th century Italy. It is a lively dance similar to a gigue. It is usually in 2 or 3 beats per measure and contains a lot of dotted rhythms and repetition.	
6.	CHACONNE	7
	The chaconne was imported to Spain from Latin America in the 16th century. It is a dance in 3/4 time with accents on the 2nd beat. It developed into a moderately slow dance and is most closely related to the passacaglia.	
7.	SALTARELLO	8
	The saltarello is a quick Italian dance from the 14th century. The music can be in 2 or 3 and has a jumping quality.	
8.	GAVOTTE ECCENTRICO	10
	The gavotte is from 16th century France. It is associated with pastoral themes and originally was performed in a line or circle. In the French court it became a social couples dance. It begins on the 3rd beat of 4/4 and contains both 4 and 8 measure phrases. The melody is often in stepwise motion.	
9.	PAVANE	11
	The pavane is from 16th century Spain. It is a slow processional dance, solemn in feeling. The movement is two single steps and one double step forward, followed by the same sequence in reverse. It is usually in 4/4 time.	
10.	PRAVO HORO	12
	The pravo horo is thought to be one of the world’s oldest dances with references mentioned in the Bible. It is a village dance for weddings, feast days and celebrations. It is danced by men and women in an open circle. The use of triplets is one of the distinguishing characteristics.	
11.	TARANTELLA	13
	The tarantella is from 15th century Italy and specifically the Italian seaport town of Taranto. This fast dance was thought to be a cure for the effects of the bite from a tarantula spider.	
12.	HORNPIPE	14
	The hornpipe is from 16th century Britain. It is similar to a jig in 3/2 time, but more commonly in 2 or 4. It is often accompanied by bagpipes and fiddles and often associated with sailors on board ships at sea.	
13.	ALLEMANDE	16
	The allemande is a moderately slow dance in 2. It comes from Germany and is serious in mood. It is often the first movement in a baroque suite.	
14.	CHAIN DANCE	17
	The chain dance has ancient roots in Russia, Romania, the Balkans and Sardinia. It is sometimes called a “circle dance”. This folk dance involves dancers connected in a circular chain.	
15.	HORA	18
	The hora is from ancient Greece. It is a type of circle dance and became the national dance of Israel. It is a popular dance at weddings and other celebrations.	
16.	RIGAUDON	20
	The rigaudon is from the late 15th century France. It is a lively dance that begins with a quarter-note upbeat and is similar to a Bouree. It is elegant in character with a degree of ornamentation. It was a popular dance during the time of Louis XIII.	
17.	PASSEPIED	21
	The passepied comes from Paris in the 1580s. It is a happy rapid dance that was originally danced by sailors. It resembles the minuet, though faster. It is usually in 3 beats per measure, starting on beat 3.	

18.	SARABANDE	22
	The sarabande is from 16th century Spain. It quickly spread through Europe. It is noble, slow and in 3 beats per measure. The melodic and harmonic emphasis is on the second beat. It uses 8 and 12 bar phrases.	
19.	FARANDOLE	23
	The farandole is from Provence in France. It is performed on wedding and feast days and can involve a long line of 100 or so men and women led by the bachelor. The long chain of people is held together by holding hands, ribbons or handkerchiefs. The music is accompanied by the pipe and tambourin. It often has a skipping quality.	
20.	GALLIARD	24
	The galliard is from 16th century Italy. This “merry” dance is lively and generally in three beats per measure. Cadences typically feature a hemiola.	
21.	TAMBOURIN	25
	The tambourin dance gets its name from the narrow drum used in its accompaniment. The dance is French in origin and in a spirited 2 beats per measure.	
22.	BOURÉE	26
	The bourée is of French origin and the 17th century. It features a brisk tempo in 2 beats per measure. It was a popular part of the baroque suite.	
23.	MINUET	28
	The minuet comes from the French word “menu”, which means “small”. It is a dance for two people in a moderate tempo. It is in 3/4 time with 8 measure phrases. It was introduced by Lully around 1650 and would find its way into the overture, chamber music and the symphonic repertoire.	
24.	LOURE	30
	The loure was originally a rustic dance accompanied by a bagpipe. It is slower than a gigue and may have come from Normandy. It is pastoral in nature, usually in 3 or 6 beats per measure. The style is sustained with an accented first note followed by a longer second note.	
25.	CANARIE	32
	The canarie is a 17th century French dance from the Canary Islands. It is similar to the gigue, usually in 3/8 or 6/8 time with a persistent dotted rhythm. It is accompanied by castanets.	
26.	SICILIANA	33
	The siciliana is a slow dance from Sicily. It follows the sonata form (ABA) and is gentle in nature, lyrical and uses a dotted rhythm in general. Its smooth, swaying rhythm made it a favorite with many of the Baroque composers.	
27.	JIG	34
	The jig is a lively dance that came into popularity during the 16th and 17th centuries in the countries of England, Scotland and Ireland. It involves jumping steps and is usually in 2 or 3. The dance can be accompanied by mocking lyrics and was sung at the Battle of Bannockburn to taunt the English in 1314. The battle led to Scottish independence.	
28.	POLONAISE	36
	The polonaise is from 17th century Poland. It is in 3/4 time and moderately fast in tempo. The music is stately and processional. Frederic Chopin was one of its champions.	
29.	MUSETTE	38
	The musette is French for “bagpipe”. It was popular during the courts of Louis XIV and Louis XV. It is pastoral in nature and similar to the gavotte. A bagpipe-like drone sounds in the bass. The dance is most often in 2 and the dancers lift their feet in an exaggerated fashion. It makes use of a strong-weak inflection.	
30.	HABANERA	39
	The habanera is a Cuban dance brought to Spain in the 1800s. It is slow, in 2 and uses the dotted rhythm similar to the tango.	
31.	MALAGUEÑA	40
	The malagueña is a folk dance from the sleepy fishing village of Malaga. It uses fast runs and arpeggios and has similarities to the jota and the fandango. It is always in a minor key.	
32.	REEL	41
	The reel is Scottish, in 2 beats per bar and quick. It is Celtic in origin and one of the national dances of Scotland. It is most often in a major key.	
33.	WALTZ	42
	The waltz is German and developed during the 19th century. Its tempo can vary. The feeling in a waltz is usually romantic. Johann Strauss, the father and son both, were famous waltz composers.	
34.	FANDANGO	44
	The fandango comes from 18th century Spain. It is in 3 beats per measure, lively and most often accompanied by the guitar and castanets. The dance is performed by a single couple and is characterized by a steady acceleration and abrupt pauses.	

35.	SEGUIDILLA	45
	The seguidilla is a Spanish dance, possibly of Moorish origin. It is similar to a bolero, though faster. Castanets and singing typically accompany the seguidilla. The tempo should start slow and accelerate.	
36.	FLAMENCO	46
	The flamenco comes from the folk music of Spain (Andalusia) and the late 18th century. The music and dance are about love, sorrow, death, etc. and are often performed in the cafes of Spain. Performances include heel-tapping, hand-clapping and castanets. Like many of the dances of Spain, there are many regional differences.	
37.	BOLERO	48
	The bolero is a Spanish dance in moderate 3/4 time. The rhythm is customarily emphasized by the castanets. It is most often danced by a couple or several couples. The performers may typically accompany the dance with their own voices. It was invented in 1780 by the dancer, Sebastian Cerezo.	
38.	JOTA	50
	The jota is a Spanish (Aragon) dance with origins going back to the 12th century and a singing Moor named Aben Jot. It is danced by one or more couples who also sing. The music has 3 beats per measure and can alternate between slow and fast tempos. Guitars and castanets are used in the dance. In Valencia the jota is danced at funerals.	
39.	CAN-CAN	52
	The can-can was introduced in Paris, France in 1840. It is a dance performed by a troupe of women that includes high-kicking and acrobatic displays. It has 2 beats per measure and is particularly animated.	
40.	ECOSSAISE	53
	The ecossaise is French for “Scottish”, though it’s more correctly known as the “German Polka”. It comes from the 19th century, is in a quick 2 beats per measure and became very popular in France and England. The music often emulates the sound of bagpipes.	
41.	QUADRILLE	54
	The quadrille is a French square dance from the 19th century (Napoleon 1). It is danced by 2 or 4 couples and is spirited in nature.	
42.	GALOP	56
	The galop is from 19th century France. It is a fast and lively ballroom dance in 2/4 time. It is derived from the German dance, the hopser. It was especially popular in Paris, Vienna and later, London. The galop often begins with a trumpet call.	
43.	LÄNDLER	58
	The ländler is an early 19th century rustic waltz from Austria and Germany. The dance includes singing, yodelling, foot-stomping and hand-clapping. It is usually in 3/8 or 3/4 time and slower than a traditional waltz.	
44.	HUNGARIAN DANCE	60
	The Hungarian dance dates back to the middle ages. It starts with a slow introduction and gradually or suddenly gains momentum. The themes are from traditional folk songs, are typically lively in nature and the dance is completely improvisational. The dancer may be heard to even shout in performance.	
45.	MAZURKA	62
	The mazurka is a Polish dance from the early 19th century. It is a dance in 3 beats per measure with dotted rhythms and heavily accented 2nd or 3rd beats. Heel-stomping and hand-clapping is used by the performers, which usually involve four couples. The music includes significant amounts of chromaticism.	
46.	POLKA	64
	The polka is a moderately quick dance in 2/4 or 4/4 time. It comes from Bohemia around 1830. One style of polka uses the tuba as an important part of the polka band, emphasizing an active bass-line. The music is said to have been derived from traditional farm equipment and the “polka craze” in Europe produced numerous compositions by the Strauss family and later Smetana and Dvorak.	
47.	FURIANT	65
	The furiant is a Bohemian folk dance with significant amounts of syncopation. It has three beats per measure and is very fast. The music alternates between 2/4 and 3/4. It was popular during the 1800s.	
48.	COSSACK DANCE	66
	The cossack dance dates back to the Ukraine of the 15th century. The word “cossack” come from the Turkish word for “outlaw”. It was a dance performed by highly trained soldiers and freedom-loving ex-serfs primarily during the time of czarist Russia. The music alternates between slow and fast and features rising scales and increasing speeds. The traditional costume for men who do the athletic cossack dance is very colorful.	
49.	TREPAK	67
	The trepak is another name for the cossack dance. It is a dance in 2/4 and might begin slowly and accelerate to a very fast speed. Tchaikovsky wrote a trepak for the ballet Nutcracker.	
50.	DANSE BACCHANALE	68
	The dance bacchanale is meant to portray a riotous improvised dance in honor of Bacchus, the god of wine.	

51.	CZARDAS	70
	The czardas dates back to Hungary and the 1840s. It is in either 2 or 4 beats per measure and may begin slowly and in a melancholy mood before building up speed and driving through to the end. The music comes from the country dance and features frequent syncopations.	
52.	TANGO	72
	The tango comes from the Argentina and Uruguay of the 1850s. It is generally a slow and seductive dance with gliding steps, complicated footwork and two dancers connected at the chest, hips or thighs. The dance can involve lifts, kicks and drops. The music uses a lot of syncopation and strong-to-weak accentuations.	
53.	FOXTROT	74
	The foxtrot premiered in New York City in 1914. It is a smooth dance with long continuous movements across the dance floor. It uses slow and quick steps and is danced to the music of a big band.	
54.	LINDY HOP	76
	The Lindy Hop was named to honor Charles Lindbergh and his historic solo flight across the Atlantic. It is a kind of swing dance and was especially popular in the 1920s and 1930s. It involves many acrobatic moves, including the “air step”, which lifts one of the dance partners off the floor.	
55.	JITTERBUG	78
	The jitterbug originates from the style of swing dancing of the 1920s, 30s and 40s. The term became associated with dancers performing with “jittery” out of control movements. Cab Calloway’s music brought the jitterbug to the public’s popular attention.	
56.	CAKEWALK	80
	The cakewalk has its origins with the slaves of southern United States plantations. It was also known as the chalk-line walk and initially was part of a contest with a “cake” often the prize at the end. The winner would “take the cake”. The music typically features two heavy beats per measure and may include exaggerated steps.	
57.	CHARLESTON	81
	The Charleston is named for Charleston, South Carolina. This dance was introduced in the 1920s. It developed in the African-American communities, but became associated with white flappers and the speakeasies of the Prohibition times in the United States of the 20s and 30s. The dance can be performed by partners or alone. There are several styles, but a popular version may include a “bounce” in the steps, or forward and backward kicks while the body is bent forward.	
58.	BEGUINE	82
	The beguine comes from the islands of Guadeloupe and Martinique and was particularly popular in the 1930s. It is similar to a slow rumba and features a rolling of the hips.	
59.	CONGA	84
	The conga originates from the Congo, where African slaves danced while in chains, marching to a fateful end. It changed into a Cuban carnival street dance popular in the 1930s. The dance features three shuffle steps followed by a kick slightly ahead of the fourth beat.	
60.	CHA-CHA	86
	The cha-cha is a Latin American dance of Cuban origin. The “guiro” (scraper) typically accompanies the dance. The cha-cha was introduced in 1953 and features exaggerated hip movements with an absence of any rise and fall in this partnered dance.	
61.	MAMBO	88
	The mambo is a Latin American dance of Cuban origin. It was invented in the 1930s. The word “mambo” means “conversation with the gods”. It came from the slaves of Central Africa who were taken to Cuba. It is a quick dance with significant syncopation.	
62.	BOSSA NOVA	90
	The bossa nova was introduced in Brazil in 1960. The dance is performed with soft knees and sideways sways and hip motions.	
63.	RUMBA	92
	The rumba comes from the slave trade of the 16th century. This Cuban dance has made its way into the present day ballroom. The music is highly syncopated and filled with accentuation. Percussion instruments like the maracas, claves and drums typically accompany the rumba dance.	
64.	MERENGUE	94
	The merengue dates back to the 1920s and the Dominican Republic. It can be in 2 or 4 beats per measure and is in a fast tempo. The music uses a syncopated motif. The dancer alternates between long and short stiff-legged steps.	
65.	SALSA	96
	The salsa is from Cuba and its movements are similar to other Afro-Cuban dances. It is normally a partner dance that is faster and more energetic than the cha-cha. It developed in the 1920s.	
66.	SAMBA	97
	The samba is a rhythmical dance from the northeast coast of Brazil in 2/4 time. The samba can involve couples exchanging partners, line dancing or solo improvisations. A multitude of percussion instruments accompany a highly syncopated rhythm.	

67.	WHOLE-TONE WALTZ	98
	The whole-tone scale creates a feeling of non-cadence. This waltz may have the feeling of going on and on.	
68.	TWELVE-TONE HUSTLE	99
	The hustle is a disco dance from the 1970s that originated in the Hispanic communities of New York City. The hustle has similarities to the swing dance, the foxtrot and other Latin dances.	
69.	COWBOY HOEDOWN and WALTZ	100
	The hoedown is a southeast American dance, which requires quick movements and fancy footwork. It is closely related to the jig or reel. The country fiddle is generally the instrument that accompanies this lively display.	
70.	JAZZ IMPROVISATION	102
	Dance improvisation can come in many forms. The lack of structure can give the dance a dream-like appearance with many surprises and variation.	
71.	STOMP OCTATONIC	104
	The stomp is a late 20th century dance born in the streets and alleys of America. It is rhythmic and percussive. The octatonic scale alternates between whole and half steps.	
72.	HULA DANCE	106
	Hula dancing is a complex art form from the island of Hawaii. It is a slow dance where the performer tells a story using his or her body, arms and hands, all while staying in the same spot. The music is gentle and swaying like the trade winds that blow through the Hawaiian Islands.	