

**THE CHALIF TEXT BOOK  
OF DANCING; BOOK III,  
GREEK DANCING**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649177011

The Chalif text book of dancing; Book III, greek dancing by Louis H. Chalif

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**LOUIS H. CHALIF**

**THE CHALIF TEXT BOOK  
OF DANCING; BOOK III,  
GREEK DANCING**



THE CHALIF  
TEXT BOOK OF DANCING

BOOK III  
GREEK DANCING

BY THE SAME AUTHOR

THE CHALIF TEXT BOOK OF DANCING,  
Books I and II.

MUSIC FOR EXERCISES IN GREEK DANCING.  
Supplementary to this volume.

MUSIC FOR THE CLASSICAL EXERCISES FOR  
TECHNIQUE;  
Fourth Collection, Junior and Senior Parts.

380 DANCES,  
Published Separately.

---

A DESCRIPTION OF THE ABOVE WORKS  
will be found in the back pages of this volume.





*Louis H. Cahill*



# THE CHALIF TEXT BOOK OF DANCING

BOOK III  
GREEK DANCING

BY

LOUIS H. CHALIF

Principal of the Chalif Normal School of Dancing, New York, N. Y.



"DANCE—TO LIVE"

Let dancing ever be pure beauty—so shall it best interpret the aspirations  
of our soul. And let it be studied with all the ardor  
and the science worthy of so great an art.



Published and for sale by the author  
163 West 57th Street, New York

## PREFACE

We have striven in this volume to find the science in the art of Greek dancing and its pedagogy. Every word will be, we hope, of practical value to the teacher and dancer. If the exercises are named, and the name's idea amplified under the paragraph "Expression," it is that the teacher may have a simple means of appealing to his pupils' imagination, to bring out their expressiveness. In the introductory chapters we have followed the same practical method. The truths there are so stated that they can be repeated to a class, with results of better dancing.

We have chosen in this book to consider dancing simply as an art, although granting that it brings health in perfection, that it coördinates the mental and physical powers and increases both, and that it has a deep moral influence. We both acknowledge these benefits of dancing, and are willing that whoso would may call them its most important aspects.

---

One of the hardest points in writing this volume has been the choice of its title. Of the many names applied to the branch of dancing here treated, some are so broad as to embrace all the chords of Terpsichorè's lyre, while others are too narrow to cover all the phases of the mode discussed here. So we have decided

for "Greek" dancing, while admitting that neither the dancing itself, nor the music at all, nor even the costume used, is just that known of old amid the hills of Hellas.

It has been our aim in these exercises, as in our Greek dances, to beautify and elaborate the simple outlines of Greek dancing, in order to save the art from monotony, while never allowing it to lose in apparent naturalness. We have endeavored also never to sacrifice beauty in striving for the dramatic element, nor for too close an interpretation of the music, note by note. It is our boast that our dances have in themselves so much of variety and beauty as to be still interesting when done in shoes and stockings to satisfy conventions, when so much beauty is lost through the inappropriate costuming. This is a severe test.

Dancing is a changing and a growing art. Whoever regards it as finished will add nothing to it. We believe that anyone who gives his best thought to it has a chance of adding his bit to its progress, as well as of making a guess at the dancing of the future. In any case study incessant, ambitions never satisfied, are the proper discipline and the privilege of every artist.

Perhaps it should be explained in the very preface of this book that there is no necessity that the order of the exercises, and all their details, such as the turnings of the head, exact position of arms, etc., be followed exactly; for freedom and individuality are most important.