

RFS
1966

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

p r e s e n t s

APRIL 1966 FEDERATION INSTITUTE AND WORKSHOP

OF SCOTTISH DANCES

DATE: Sunday, April 3, 1966

TIME Registration: 1:00
Instruction: 1:30 to 5:00 p.m.

PLACE: SAILBOAT HOUSE CLUB ROOM
568 Bellevue, Lakeside Park
Oakland, California

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C. STEWART SMITH will be the sole instructor for the afternoon. In addition to thorough instruction in these dances, there will be instruction in basics and styling and time for questions and answers.

MACDONALD OF SLEAT--This is being done more and more and is a "demand" dance. Miss this and you will be "missing the boat."

JANET'S DELIGHT-----An easy waltz that is delightful to do.

LA TEMPETE-----A "fun" dance with a large group progression that it is believed has not been done before in general dancing.

Seldom do we have a specialist at an institute, and particularly one as proficient as Mr. Smith, which should make this a highly rewarding session. You will be missing something good unless you make this a "MUST" on your calendar.

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COORDINATOR: June Schaal

COMMITTEE: C. Emerson, Chairman
Bobbie Donlevy
Florette Butcher
Chris Borland

Charge for Syllabus--\$1.50

FOLK DANCE FEDERATION

OF CALIFORNIA RESEARCH COMMITTEE:

Ruth and Larry Miller; Dorothy Tamburini; Ruth Ruling

MACDONALD OF SLEAT

(Scotland)

This is a set dance in jig time from a Collection of Old Highland Dances danced in Appin, Argyll. Madelynnne Greene, who learned this dance from C. Stewart Smith, presented it at the 1965 Folk Dance Camp, University of the Pacific, Stockton, California.

MUSIC: Record: Parlaphone PMD 1029.

FORMATION: 4 cpls in longways formation. A line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numb numbered from 1 to 4 with cpl 1 at head of line. Hands ere held freely at freely at sides (w may hold skirt) unless otherwise specified.

STEPS AND Skip Change of Step: Hop L, lifting R with toe pointed down, knee STYLING: turned out (ct 6 of preceding meas). Step fwd R (ct 1). Closing step L behind R, L instep close to R heel (ct 3). Step fwd R (ct 4). Next step starts with hop R (ct 6).

Pas de Basque: Leap* onto R (ct 1). Step L beside R with L heel close to R instep and L toe turned out (ct 3). Step R extending L fwd, toe pointed down an inch or two off floor, knee straight and turned out (ct 4). Next step starts L.

Cut Step (Scottish Balance): Raise R leg diag fwd R, toe pointed down, knee straight and turned out (ct 6 of preceding meas). Swing R leg bwd displacing L bwd with L toe pointed down, knee straight and turned out (ct 1). Swing L fwd displacing R fwd (ct 4). May also be done on L. Throughout this step there is no movement in the upper part of the body. (No bending).

Setting Step or Set (2 meas): One pas de basque step to R and one to L, usually danced in place.

Slide (2 per meas): May be done either R or L. Step swd with leading ft (ct 1). Close trailing ft to leading ft (ct 3). Repeat (cts 4, 6).

M High Cuts (2 per meas): R cuts L bwd, L toe down as L hits back of R calf quickly (ct 1); L hits back of R calf again (ct 3). Leap L to cut R bwd, R toe down as R hits back of L calf (ct 4); hit L calf again (ct 6).

Scottish dancing is done on the balls of the feet, with knees well turned out, toes pointed downward.

NOTE: All steps begin R (hop L) unless otherwise specified.

*Described in volumes of Folk Dances from Near and Far published by Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California. The leap as used in this description is defined differently from the leap as ordinarily used in Scottish dancing.

MUSIC 6/8

PATTERN

Measures

Chord INTRODUCTION: M bow, W curtsy

A I REEL OF 4 ON THE SIDES

Cpls 1 and 2 turn to face each other up and down the set. Cpls 3 and 4 do likewise.

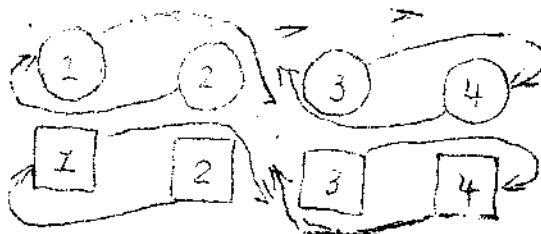
With M hands up overhead, thumb to middle finger (or hands may be at sides) dance reel of 4 using 8 skip change of steps as follows: (See Diagram)

	Cpl 2 facing up set	Cpl 1 facing down set
	Cpl 3 facing down set	Cpl 4 facing up set
1	Pass R shoulders	Pass R shoulders
2	Turn $\frac{1}{2}$ CW	Pass L shoulders in ctr
3	Pass R shoulders with next dancer	Pass R shoulders with next dancer
4	Pass L shoulders in ctr	Turn $\frac{1}{2}$ CW
5	Pass R shoulders with next dancer	Pass R shoulders with next dancer
6	Turn $\frac{1}{2}$ CW	Pass L shoulders in ctr
7	Pass R shoulders with next dancer	Pass R shoulders with next dancer
8	Pass R shoulders in ctr and turn into place to face ptr	Turn into place to face ptr

DIAGRAM 1

W

M



A (rpt) II. CUT STEPS (REEL STEPS)

- 1-4 W join hands in line and dance one pas de basque R and one cut step L in place. Repeat with pas de basque L and cut step R.
- 5-8 W repeat action of Fig. II, meas 1-4
 Meanwhile M do appropriate high cut steps in place with hands remaining over head. High cut variations may be danced as follows:
- Meas 1 2 high cut steps
- Meas 2 Leap R, pointing L toe down in front (ct 1), hands back low on hips. Leap L, pointing R toe down in front (ct 4)
- Meas 3-6 Repeat action of meas 1-2 three times total
- Meas 7-8 Dance 4 high cut steps or repeat action of Meas 1-2 again

B III. CHANGE OVER AND BACK

9-12 With hands at sides M1 and W2 change places with $\frac{1}{4}$ skip change of steps, passing R shoulders without taking hands. M3 and W4 do the same.

13-16 M2 and W1, M4 and W3 repeat action of Fig. III, meas, 9-12
(All M are now on W side)

B (rpt)

9-12 M1 and W2 with $\frac{1}{4}$ skip change of steps meet in ctr of set and giving R hands turn $1\frac{1}{2}$ CW to return to original places. M3 and W4 do the same.

13-16 M2 and W1, M4 and W3 meet in the ctr; give R hands and turn $1\frac{1}{2}$ CW but finish back to back in ctr of set, each facing own ptr.
(See Diagram 2)

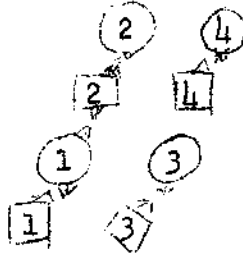


Diagram 2

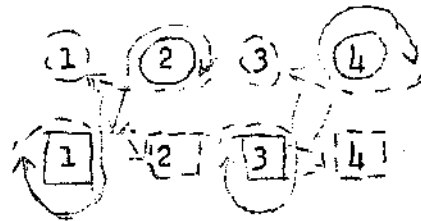


Diagram 3

C IV. REEL OF $\frac{1}{4}$ DIAGONALLY

17-24 Cpl 1 with cpl 2, cpl 3 with cpl 4 dance reel of $\frac{1}{4}$ as in Fig I (except M hands are down), moving diag across set. Instead of passing L shoulders in ctr on meas 23-24, M2 and W1 dance across in front of M1 and W2 respectively, while M4 and W3 do similarly.
(See Diagram 3).

C (rpt) V. PICKING UP

17-18 M1 dance 2 skip change of steps across the set between ptr and W2. M3 do similarly.

19-20 Dancing 2 pas de basque in place, active cpls 1 and 3 hook L elbows with ptr on first pas de basque. M 1 and 3 turn $\frac{1}{2}$ CCW to link R arm in ptr L on second pas de basque.

21-24 Cpl 1 dance across set to M2 with 2 skip change of steps, and all three dance 2 pas de basque steps. M1 link L elbow with M2 on the first step, and on the second step M2 turn once CCW to link R arm in M1 L arm, as cpl 1 turns (wheels) $\frac{1}{2}$ CCW around M2 to finish three in line, all facing W2 with M1 in the middle, arms linked, ptr on his R and M2 on his L. Meanwhile cpl 3 does same action with cpl 4. (See Diagram 4).

D 25-28

Cpl 1 with M2 dance 2 skip change of steps across the set to W2. All dance 2 pas de basques in place, while M2 and W2 link L arms on first step and on second step W2 turns $\frac{1}{2}$ CCW to link R in ptr L. Meanwhile cpls 3 and 4 do the same action.

29-32

With 4 skip change of steps the line of 4 turn together (wheel) $\frac{3}{4}$ CCW with W2 as pivot to end all facing bottom of set. Cpls 3 and 4 do same action. (See Diagram 5).

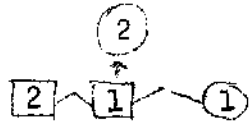


Diagram 4

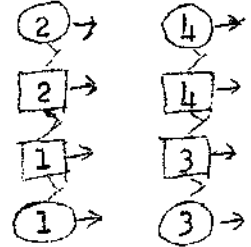


Diagram 5

D (rpt) VI

CAST OFF

25-28

Release arm hold and both begin R; W dance 2 skip change of steps casting off around ptrs (W2 and 4 turning CCW, W1 and 3 CW) to end behind ptr. All set in place R and L.

29-32

With 2 skip change of steps M cast off around ptrs (M2 and 4 turn CCW, M1 and 3 CW) to finish beside ptrs, all facing bottom of set, W in the middle, M on outside. All set in place R and L. (See Diagram 6).

A

VII

SLIDE TO THE SIDE

1-4

W join hands and move slightly

fwd to pass in front of M, dancing 4 sliding steps swd L. while M carefully keeping the same distance apart dance 4 sliding steps to R. All set in place, W R and L, M L and R.

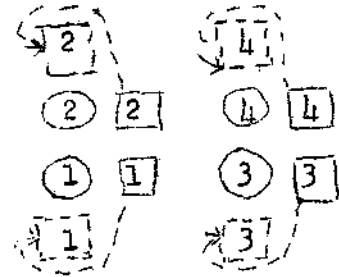


Diagram 6

5-8

All dance 4 sliding steps back into straight lines and set in place, R and L. On last turn to face ptr.

A

VIII.

REEL OF 4 ACROSS THE SET

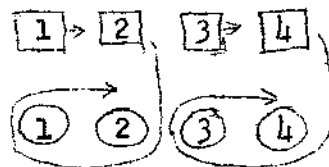
(rpt)

1-8

W1 and 2 and W3 and 4, back to back with each other facing ptr, all dance reel of 4 across the set as described in Fig 1 (except that all hands are held free at sides). Finish facing ptr with W still in ctr as at beginning of the reel.

- B IX SET AND TURN PTR
- 9-12 All set 2 times to ptr. M1 and M3 turn $\frac{1}{4}$ CW on last to finish with back to head of hall. W1 and W3 keep facing ptr.
- 13-16 Join both hands with ptr and turn CW with 4 pas de basques, cpls 1 and 3 turning $\frac{3}{4}$ CW and cpls 2 and 4 turning $\frac{1}{2}$ CW, each cpl adjusting slightly and then separating to finish in original places.
- B (rpt) X. CHANGE PLACES (PETRONELLA TURN)
9-12 All dance 2 pas de basques progressing diag fwd R, turning $\frac{3}{4}$ CW to finish facing ptr, all in line in ctr of set, W and M back to back. All set to ptr in place R and L.
- 13-16 Repeat action of Fig X, meas 9-12 to finish in ptr place.
- C XI CUT STEPS (REEL STEPS)
- 17-24 Repeat action of Fig. II, meas 1-8, on opp side of set.
- C XII
(rpt)
17-24 W dance 8 pas de basques, turning $\frac{1}{4}$ CW on the kth step to face bottom of set. Meanwhile, with hands overhead or at sides, M2 followed by M1 dance 8 skip change of steps across the set, up around W2 and 1 and down the ctr to finish at L of ptr. M4 lead M3 around their W also. (See Diagram 7)

Diagram 7



- D XIII ALLEMANDE
- Cpl 1 with 2 and cpl 3 with 4 facing bottom of set in var-souviennne pos (M hands not on bottom but raised from normal handshake hold so that WL on bottom and WR on outside) dance allemande with cpls 2 and 4 leading cpls 1 and 3 respectively as follows with 8 skip change of steps.
- 25-32
- Step 1 Dance diag fwd R down the set.
- Step 2 Lead cpl turn $\frac{1}{4}$ CCW and dance into ctr; other cpl following closely behind.
- Step 3 Dance across set and turn $\frac{1}{4}$ CCW to face up the set.
- Step 4 Dance a long step up the set with other cpl close behind.
- Step 5 Both cpls turn $\frac{1}{4}$ CCW into ctr of set.
- Step 6 Dance twd ctr of set while W turns $\frac{1}{2}$ CCW under MR to face ptr with both hands still joined. Music pauses so that M can whisper some gay remark to his ptr as she turns.

Steps Release hands and both dance bwd into place to
7 & 1 finish with M and W on opp sides from original
pos, cpls in line numbering 2, 1, 4, 3.

Chord

M bow, W curtsey.

JANET'S DELIGHT
(Scotland)

MUSIC: Record: Waverly 45 RPM, ELP 117, Side 2, Band 2 or any other suitably phrased Scottish waltz.

FORMATION: 4 cpls in square formation, W on MR, inside hands joined with ptr at shoulder height, outside hands held ~~firmly~~ ^{freely} at sides.

STEPS: Waltz*, Waltz Balance*
* Described in Volumes of Folk Dances from Near and Far published by Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California.

MUSIC: 3/4

PATTERN

Measures:

Chord INTRODUCTION. M bow, W curtsy.

A I. FWD, BACK AND DOS-A-DOS

1-2 ----- Beginning R, all dance 2 waltz steps fwd twd ctr of square.

3-4 ----- Dance 2 waltz steps backing up into place.

5-8 ----- Release hands, face ptr and dance a R shoulder dos-a-dos around ptr with 4 waltz steps.

A repeated:

1-4 ----- Turn individually to face corner and dance 2 waltz steps fwd twd corner and then 2 more backing up into place.

5-8 ----- Dance a R shoulder dos-a-dos around corner with 4 waltz steps.

B II. W TO CTR AND VISIT

9-10----- W to ctr and form a R hand star or wheel by joining R hands with opp in a normal handshake hold at about shoulder height with an easy tension in the arms. In this formation turn $\frac{1}{4}$ CW with 2 waltz steps. Simultaneously M dance individually in place turning $\frac{1}{4}$ CW and then moving very slightly fwd.

11-12----- M join L hands in handshake hold at shoulder height with original R hand W coming out of ctr and turn $\frac{3}{4}$ CCW with 2 waltz steps.

13-16 ----- Repeat action of meas 9-12. M make individual circular pattern $\frac{1}{4}$ CCW during first 2 meas and then turn original opp with L hand $\frac{3}{4}$ CCW.

B repeated

9-16----- Repeat action of meas 13-16 twice finishing with original ptr. Release hands and M turn $\frac{1}{2}$ CCW.

C III. BALANCE IN, OUT, AND W PROGRESS

17-18----- All join hands and dance 1 waltz balance fwd twd ctr and another twd out of ctr.

19-20 ----- M dance in place and lead ptr across in front of him to finish at his L side as W turn once CCW with 2 waltz steps.

21-24 ----- Repeat action of meas 17-20 to finish with W in opp places having progressed halfway around the square.

C repeated

17-24 ----- Repeat action of meas 17-24 to finish in original places.

D

25-32 ----- Repeat action of Fig. III, meas 17-24 and 17-24 (rpt) again, but this time W progress to R (CCW) around the square by crossing in

D repeated front of corner M as they turn once CW.

25-32

E IV WALTZ PROMENADE

33-36 ----- In promenade pos facing CCW around the square promenade fwd a quarter of the way around to finish in next place with 3 waltz steps.

On the 4th waltz step M cross in front of ptr to finish on WR, cpls facing ctr to "square the set."

37-40 ----- With W on inside cpls face CCW again and promenade fwd another quarter of the way around with 3 waltz steps. On 4th waltz W cross over in front of ptr to finish on MR, cpls facing ctr.

E repeated

33-40 ----- Repeat action of meas 33-40 to finish in original place.

F V CLOSED WALTZ

41-48 ----- In closed pos cpls dance 16 waltz steps once around the square

F repeated

41-48 ~~-----~~ turning CW and progressing CCW.

Chord M bow, W curtsy.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Larry and Ruth Miller

LA TEMPETE
(Scotland)

La Tempete (Lah Tahm-PEHT) is an old traditional dance.

MUSIC: Record: SCOTLAND DANCES, London International Series TW 91239, Side 1, Band 1 or any other suitably phrased reel.

FORMATION: Sets of 4 cpls in longways formation lined up to form a column down the hall, W on MR. Cpls 1 and 2 have backs to music or head of hall, and cpls 3 and 4 are facing the music.

STEPS and STYLING: Skip Change of Step: Hop L, lifting R with the toe pointed down, knee turned out (Ct. &). Step fwd R (Ct. 1). Closing step L behind R, L instep close to R heel (Ct. &). Step fwd R (Ct. 2). Next step starts with hop R (Ct. &).

Pas de basque: Leap* onto R (ct. 1). Step L beside R with L heel close to R instep and L toe turned out (Ct. &). Step R extending L diag fwd L, toe pointed down an inch or two off floor, knee straight and turned out (Cts. 2). Next step starts L.

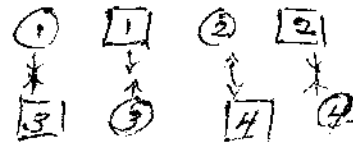
Setting Step or Set (2 meas): One pas de basque step to R and one to L, usually danced in place.

Sliding Step*

* Described in Volumes of Folk Dances from Near and Far published by Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California. The leap as described in the Volumes is defined differently from the leap as ordinarily used in Scottish dancing.

MUSIC: 2/4

PATTERN



Measures:

Chord Introduction. M bow, W curtesy.

I. HANDS ACROSS

1-4 Cpls 1 and 4 form a R hand star or wheel by joining R hands with a normal handshake hold at about shoulder height with an easy tension in the arms (W hands joined with W on top; M with M underneath). In this formation turn CW with 4 skip change of steps. Cpls 2 and 3 stand in place.

5-8 Active cpls release hands, turn individually $\frac{1}{2}$ CW, join L hands in same manner as before to form L hand star or wheel and return CCW with 4 skip change of steps, finishing in original pos.

9-16 Cpls 2 and 3 repeat action of meas 1-8.

II. SET AND TURN

17-20 All set to ptr two times.

21-24 All join both hands with ptr straight across and turn once CW with 4 pas de basque steps, facing ptr throughout.

III. SLIDE

arms slightly extended

- 25-28 Keeping hands joined, dance 8 sliding steps up and down the hall, M passing back to back, changing places with opp cpl (cpl 1 with 3, cpl 2 with 4).
- 29-32 Without turning around, but looking back over shoulder return to place with 8 sliding steps, W passing back to back.

IV. CIRCLE FOUR

- 33-36 Cpls 1 and 3 join hands at shoulder height in a circle of four and dance 8 sliding steps to L. Cpls 2 and 4 do likewise.
- 37-40 Release hands and same cpls form a L hand star or wheel (as in Fig. I) and turn CCW with 4 skip change of steps, finishing in original pos.

V. FWD AND BACK AND PROGRESS

- 41-42 Cpls 1 and 2 join hands in a line of 4. Cpls 3 and 4 do likewise. All dance fwd with 2 skip change of steps.
- 43 All dance bwd with 1 skip change of step.
- 44 Release hands and clap own hands 3 times (ct 1 & 2).
- 45-48 Join inside hands with ptr. Cpls 3 and 4 raise joined hands to form arches. All dance fwd with 4 skip change of steps, as cpls 1 and 2 go under arches. Progress to meet new line of 4.
- Repeat dance with 2 new cpls until line of 4 reaches top or bottom of column. At top or bottom turn with ptr halfway around and stand inactive for one sequence of the dance.