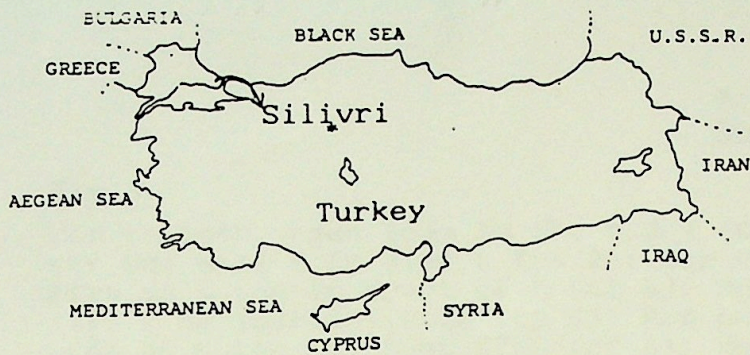


## AHMET LÜLECI: TURKISH

*✓	Arzu İle Kamber/Garaguna.....	1
6-27	Basso.....	3
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	Gayda.....	7
	Güzelhan.....	9
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ARZU İLE KAMBER  
GARAGUNA

The dance is about a young couple who in love with each other but could never get together. Dance comes from Silivri, Istanbul (Northwest-Thrace) and is in the Hora or Karşilama style.

PRONUNCIATION :

MUSIC : Tamara 89, AL 003

METER : 7/8 (Arzu ile Kamber)  
4/4 (Garaguna)

FORMATION : Shoulder hold for Arzu ile Kamber  
Straight arms & wrap fingers for Garaguna

INTRODUCTION 2 Meas of drum beats

Meas

PATTERN

Fig 1A

8 Step on R to Rt (ct 1); Touch L toe in the side of R (ct 2); Step on L to Lt (ct 3); Touch R toe in the side of L (ct 4); Step on R to Rt (ct 5); Touch L toe in the side of R (ct 6); Step on L in place (ct 7); hold the position (ct 8)

Fig 1B

8 Same as Fig.1A but opposite footwork, that means start with L foot.

**\*\*Do Fig 1A+1B for 4 times\*\***

Fig 2A

8 Step on R to Rt (ct 1); Step on L to Rt cross R (ct 2); Step on R to Rt (ct 3); touch L toe next to the R (ct 4); Step on L to Lt (ct 6); step on R in place (ct 7); Hold the position (ct 8)

**\*\*Do Fig.2 for 6 times\*\***

MeasFig 3

8. Hop on both, open legs to the sides (ct 1); Hop on L in ctr and kick R to diag L (ct 2); Hop on R in ctr (ct 3); Step on L toe in front of R (ct &); Hop on R in place lift L up just a little (ct 4); Hop on L in place (ct 5) Step on R toe in front of L (ct &); Hop on L in place lift R up just a little (ct 6); bring R down next to L (ct 7); Hold the position (ct 8)

**\*\*Do Fig.3 for 4 times\*\***

Fig 4 GARAGUNA

- 2 Hop on L in place, lift R up (ct 1); hop on R in place, lift L up (ct 2); hop on L in place, lift R up (ct 3); hop on R in place, lift L up (ct 4); another hop on R in place and lift L up (ct 5); Hop on L, lift R up (ct 6) bring R to the left side of L (like croosing) and put it there (ct 7); hold the position (ct 8)

When you start doing Fig.4, drop arms down, wrap the fingers and get closer.

**\*\*Do Fig.4 for 4 times\*\***

Fig 5

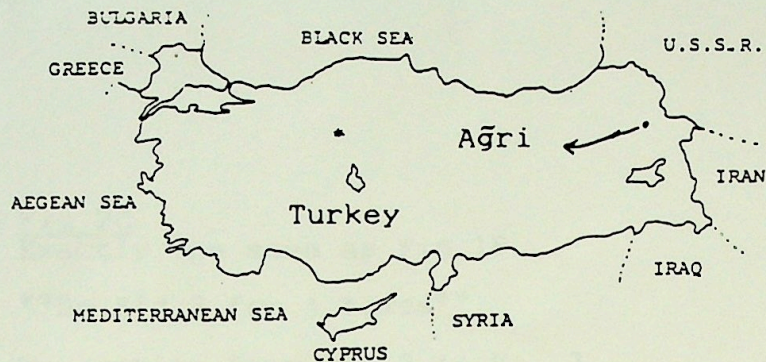
- 2 Hop on L, lift R up 90° and say "Hey" (ct 1); step on R in place (ct 2); hop on L, lift R up 90° and say "Hey" (ct 3); step on R in place (ct 4); hop on R lift L just a little (ct 5); hop on L, lift R just a little (ct 6); bring R to the left side of L foot (crossing) and put it there (ct 7); hold the position (ct 8)

**\*\* Do Fig.5 for 4 times \*\***

Return to Fig.4 and do it for 4 more times, in the end of 4th time finish the dance.

TO FINISH Do Fig.4 until ct.7.  
Ct.7 ; Instead of bringing R to the L side of L; step on R in place and say "Hey".

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by  
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BASSO

Dance comes from Ağri (Eastern Turkey) and is in the Halay style.

PRONUNCIATION :

MUSIC : Tamara 89, AL 003

METER : 4/4

FORMATION : Semi circle or circle, little finger joined  
Hands are V.

INTRODUCTION : 2 Complete turn of melody.

PATTERN

Meas

1

Fig 1A

Step on R to Rt, move arms Rt from the elbows (ct 1); Step on L to Rt, move arms Lt (ct 2); Step on R to Rt, move arms Rt (ct 3); touch L toe next to R, arms in ctr (ct 4).  
All the steps are bouncy and very small and moves diag Rt.

1

Fig 1B

Step back on L, arms moves Lt (ct 1); step back on R, arms moves Rt (ct 2); step back on L, arms moves Lt (ct 3); Touch R toe in place next to L (ct 4).  
All the steps are bouncy and very small.

**\*\*Do Fig.1A+1B for 4 times\*\***

1

Fig 2A

Exactly the same as Fig.1A except on ct 4- instead of touching L toe, lift L up from the knee.

2

Fig.2B

Step on L fwd, lean body fwd, move arms fwd and say "Basso" (ct 1); lift R back, bounce arms in ctr (ct 2); step back on R, straight body, bounce arms in ctr (ct 3); Lift L up, bounce arms in ctr (ct 4)

\* do the same thing one more time.

Basso Cont.

eas

Fig 2C

1 Exactly the same as Fig 1B

**\*\*Do Fig.2 for 4 times\*\***Transation from Fig.2 to Fi,.3

Do fig.2A and 2B exactly the same.

2C; Hop on L in place, lift R back diag Lt, arms moves Lt (ct 1); hop on R, lift L to diag Rt, arms moves Rt (ct 2); Jump on both, arms in ctr (ct 3); hop on L in place, lift R up and pump it down, swing arms down (ct 4)

Fig 3A

1 Hop on L to Rt, swing arms fwd (ct 1); hop on R to Rt, arms fwd (ct &amp;); hop on L cross R, swing arms back (ct 2); jump on both, swing arms up and bend from elbows (ct 3); hop on R in place and lift L up, hold arms in position (ct 4)

Fig 3B

2 Hop on L fwd, lift R back, lean body fwd (ct 1); another hop on L in same position (ct 2); hop on R in place lift L up (ct 3); hop on R, hold L up (ct 4). Arms moves fwd on Ct 1+2 and comes back on Ct 3+4

**\*Repeat 3B one more time.**Fig 3C

1 Hop on L, lift R back diag L, arms moves Lt (ct 1); Hop on R, lift L back diag Rt, arms moves R (ct 2); jump on both in place, arms in ctr (ct 3); hop on L, lift R up and pump it down, swing arms down (ct 4)

**\*\*Do Fig 3 for 4 times\*\***Fig 4

The footwork is exactly the same as in Fig.3

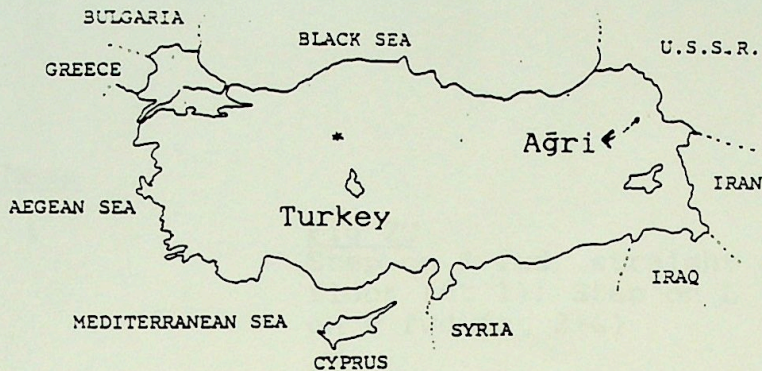
Fig 4A

1 Make arms free and keep moving them just like in Fig 3

Fig 4B2 Straight elbows and clap hands fwd two times (ct 1&2); put hands on waist (ct 3&4)  
Repeat same thing one more time.Fig 4C

Keep hands on waist (ct 1&amp;2); Arms moves up, bend elbows (ct 3); swing arms down (ct 4)

**\*\*Do Fig.4 for 4 times\*\***TO FINISH Complete Fig.4 and after Fig.4C, bring R down, put it side of L, swing arms down and say "HEY".Described and Presented  
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ÇİMENÇİÇEK

Çimençiçek is a name of a girl in Agri. Dance comes from Ağri (Eastern Turkey), and is in the Halay style.

PRONUNCIATION : Chē mēn Chē chēck

TRANSLATION : Çimen means grass, çiçek means flower.

MUSIC : Tamara 89, AL 003

METER : 6/8

FORMATION : Semi circle, little finger joined (right pinky under, left pinky over), arms up and elbows bent.

PATTERN

Meas INTRODUCTION : 2 Complete turn of melody.

1 Fig 1A  
Turn LOD, drop arms down, right elbow straight left elbow behind and bend. Step on R diag.Rt (ct 1); step on L toe, diag. Rt to behind R (ct &); step on R to diag.Rt (ct 2}&)

1 Fig 1B  
Step on L to diag. Lt (ct 1); step on R toe to diag. Lt to behind L (ct &); step on L to diag. Lt (ct 2+&)

1 Fig 1C  
Exactly the same as Fig.1A

1 Fig 1D  
Step on L in place, turn to the ctr, arms fwd straight elbows, 45° to the floor (ct 1); step on R in place (ct 2); step on L in place (ct 3) touch R toe in place (ct 4)

\*\* Do this step for 4 times.

1 Fig 2A  
Exactly the same as Fig.1A

1 Fig 2B  
Exactly the same as Fig.1D

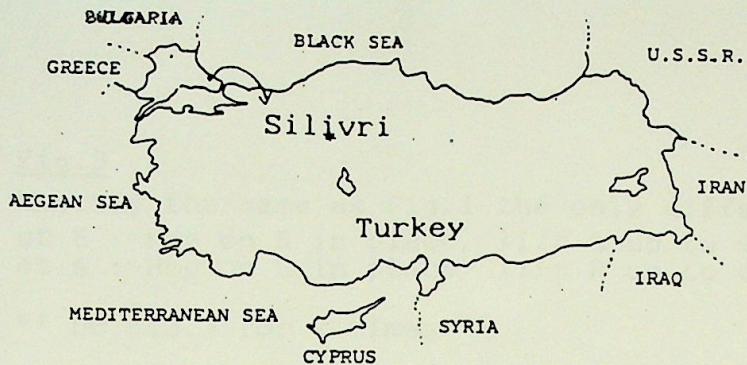
Çimençiçek Cont.Meas

- 1 Fig 2C  
Step on R fwd, straight elbows, 45° to the floor (ct 1); Step on L toe fwd (ct &); step on R fwd (ct 2+&)
- 1 Fig 2D  
Step on L fwd (ct 1); step on R toe (ct 2); step on L fwd (ct 3+&)
- 1 Fig 2E  
Exactly the same as fig 2C
- 1 Fig 2F  
Kick L fwd from the knee (ct 1); lift L back from the knee (ct &); kick L fwd again (ct 2); lift L back again (ct &)
- 1 Fig 2G  
Step back on L toe (ct 1); step back on R (ct &); step back on L (ct 2+&)
- 1 Fig 2H  
Step back on R toe (ct 1); step back on L (ct &); step back on R (ct 2+&)
- 1 Fig 2I  
Step on L in place, move arms Lt (ct 1); step on R in place, move arms Rt (ct 2 )  
Step on L in place, arms moves ctr (ct 3);  
Touch R toe in place (ct 4)
- \*\*Do this step for 2 times then repeat everything from the begining one more time.**

TO FINISH :

In the end of Fig.2I instead of touching R toe in place, lift R up make a byc. turn and put it next to L.

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GAYDA

The dance comes from Silivri (Northwest-Thrace) and is in the Hora or Karsilama style.

- PRONUNCIATION :
- MUSIC : Tamara 89, AL 003
- METER : 4/4
- FORMATION : Shoulder hold ( R shoulder under L soulder over), semi circle.

INTODUCTION Dance starts right after the drum beat.

Meas

PATTERN

Fig 1

4

Step on R heel to Rt, body turns Rt (ct 1+&); step on L toe behind R, body is on Rt (ct 2+&); step on R heel to Rt, body is on Rt (ct 3); make R flat and from knee, lift L bring and touch it to R shank, body is still on Rt (ct &); step on L to Lt, turn body Lt (ct 4); hop on R to Rt, lift L up (ct &); step on L to Rt cross the R (ct 5); lift R up, turn to the ctr (ct &); bring R heel to in front of L knee, bent L knee, hold it there and make small bounces for each ct (ct 6-7-8)

\*\* Do Fig.1 for 4 times \*\*

Fig 2

4

Exactly the same as Fig.1, the only difference is on ct.5.

ct.5 : Step on L to Rt and squat down cross R

\*\* Do Fig.2 for 2 times \*\*



Meas

4

Fig.3

Exactly the same as Fig.1 the only difference is on ct 8+&.
   
ct.8 : Hop on R in place, lift L up to diag Rt and say "Hey"
   
ct.& : Hop on L in place, lift R up to diag Lt and say "Hey".

\*\* Do Fig.3 for 2 times \*\*

Fig.4

1½

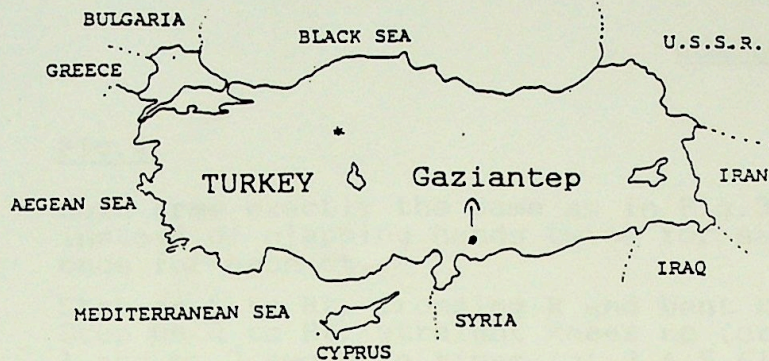
Hop on L, touch R heel in place (ct 1); hop on L in place,
   
lift R up to diag Lt (ct 2); jump on both in place (ct 3);
   
hop on R in place, lift L up (ct 4); hop on L in place, lift
   
R back (ct 5); touch R toe behind L (ct &); hop on L, lift
   
R up in place (ct 6)

\*\* Do Fig.4 for 7 times \*\*

TO FINISH Do Fig.4 until ct.4 then bring L down and next to
   
R and say "HEY".

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## GÜZELHAN

Dance comes from Gaziantep (Barak) ( Southeastern Turkey) and is in the Halay style.

- PRONUNCIATION : Gōō zal Hān  
MUSIC : Tamara 89, AL 003, Side B/Band 3  
METER : 6/4  
FORMATION : Semi circle or circle, wrap the fingers and arms "V" position.

### PATTERN

#### Introduction 4 measures

#### Meas

#### Fig. 1

1

Step on R to fwd in LOD and move L shoulder fwd (ct 1); Step on L fwd in LOD and move R shoulder fwd (ct 2); Step on R fwd in LOD and move L shoulder fwd (ct 3); Touch L beside R in place and freeze L shoulder in position (ct 4); Step on L with facing ctr. no shoulder moves (ct 5); Touch R beside L in place, facing ctr. (ct 6).  
 \*\*Do this step for     times.

1

#### Fig. 2

Facing center in a circle. Hop on R and touch L heel beside R, moving L (ct 1); repeat ct.1 two more times (ct 2) and (ct 3); Leap onto L and lift R up (ct 4); hop on L in place and touch R heel in place (ct 5); Leap onto R and lift L up (ct 6).

\*\*Do this step for     times.

1

#### Fig. 3

Arms free, bent from elbows paralell to floor and claping twice for each ct.

Step on L to the Rt, crossing R (ct 1); step on R to Rt (ct 2); Repeat ct.1 and ct.2 two more times (ct.3,4,5,6)

\*\*Do this step for     times.

GÜZELHAN CONT.MeasFig.4

1

Hold arms exactly the same as in Fig.3 but this time instead of clapping hands twice for each ct. clapp once for each ct.

Step on L to Rt, crossing R and bent knees (ct 1);  
Step on R to Rt, straight knees up (ct 2); Repeat ct. 1 and ct.2 two more times (ct.3,4,5,6).

\*\*Do this step for times.

Change Fig.4 to 5 on ct. 5 and 6 instead of repeating ct.1 and ct.2;  
Drop arms down and hold them as in original position.  
Bring L back to side of R and bounce on toes (ct 5);  
Bounce on both once again (ct 6).

2

Fig. 5

Jump on both, facing ctr.(ct 1); hop on R and lift L up (ct 2); Jump on both (ct 3); hop on L and lift R up (ct 4); ( Move forward from ct.1 to ct.4)  
Stamp R with bent knees, R is half foot in front of L and move R shoulder forward as stamping R (ct 5);  
Stamp L with bent knees, L is half foot in front of R and move L shoulder fwd (ct 6);

Bounce on L with straight knees and moving back(ct 7)  
Two quick bouncy steps back on R and L, on the second one which L, bend knees. (ct 8 + &); Repeat ct.7+8+& one more time (ct 9,10); Bounce on both in place (ct 11);Bounce on both in place one more time (ct 12)

\*\*Do this step for times.

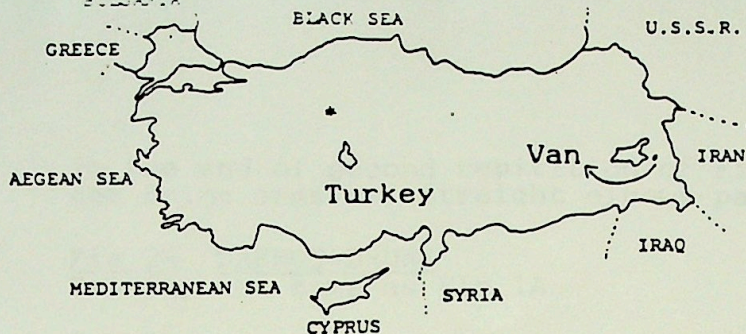
To finish the dance

Fig.5 / ct.11 & 12, instead of two bounces;

Jump on both in place (ct 11); Hop on R, lift L up, in place (ct 12); Bring L down and put it right next to R and say "HEY" (ct.13).

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## HIR HIR

The dance is about a young villager from Van who is going to join the army. Dance comes from Van (Eastern Turkey) and is in the Halay style.

PRONUNCIATION :

MUSIC : Tamara 89, AL 003

METER : 4/4

FORMATION : Straight line. Locked fingers, arms straight down ( for Fig.1 only ); For Fig.2 & Fig 3, arms up parallel to the ground and join little fingers.

INTRODUCTION 2 Meas.of drum beats

Meas

### PATTERN

#### Fig 1A

2 Hop on both, L is in front, bend and bounce on knees (ct 1); two quick hops on both, straight knees, L is still in front (ct 2); Repeat ct.1&2 for three times then; Hop on both, L is in front, bend and bounce knees (ct 3); Hop on both, L is still in front, straight knees (ct 4)

#### Fig 1B

2 Touch L toe next to R, lean body fwd (ct 1); Step fwd on L, bend knees, straight body (ct 2) Hop on L fwd (ct 3); step on R fwd (ct 4); step on L fwd, bend knees (ct &). Repeat ct.3+4+& for two more times

#### Fig.1C

2 Repeat Fig.1A-ct.1&2 for three times then; Hop on both, L is in front, bent knees (ct 1); Hop on L, lift R up and turn back, elbows bent (ct 2).

#### Fig 1D

2 Hop on L fwd (ct 1); Step on R fwd (ct 2); Step on L fwd, bent knees (ct &). Repeat same two more times.(You should be facing back and going back to the original place.) Jump on both, start turning ctr (ct 3); hop on R, lift L up, complete turning to ctr and drop arms down (ct 4)

**\*\*Do Fig.1 for 2 times\*\***

Meas

In the end of second repetition of Fig.1, join pinkies and bring arms up, straight elbows-parallel to the ground.

2 Fig 2A SARHOŞ-DRUNK  
Exactly the same as Fig.1A

2 Fig 2B  
Touch L toe to the side of R (ct 1);  
Step on L to diag Rt, head follows footwork (ct 2);  
Step on R to diag Lt, head follows footwork (ct 3);  
Step on L to diag Rt, head follows footwork (ct 4);  
Step on R to diag Lt, head follows footwork (ct 5);  
Step on L to diag Rt, head follows footwork (ct 6);  
Step on R to diag Lt, head follows footwork (ct 7);  
Step on L fwd (ct 8)

2 Fig 2C  
Exactly the same as Fig.1C in place. On ct.4 drop arms down, bent elbows.

2 Fig 2D  
Exactly the same as Fig.1D. When you turn to the ctr arms goes up, parallel to the ground again.

**\*\*Do Fig.2 for two times\*\***

2 Fig 3A ASKER-SOLDIER  
Exactly the same as Fig.2A

2 Fig 3B  
Same as in Fig.2B but instead of going fwd with diag steps, this time go fwd with straight (Soldier) steps and look fwd.

2 Fig 3C  
Exactly the same as Fig.2C

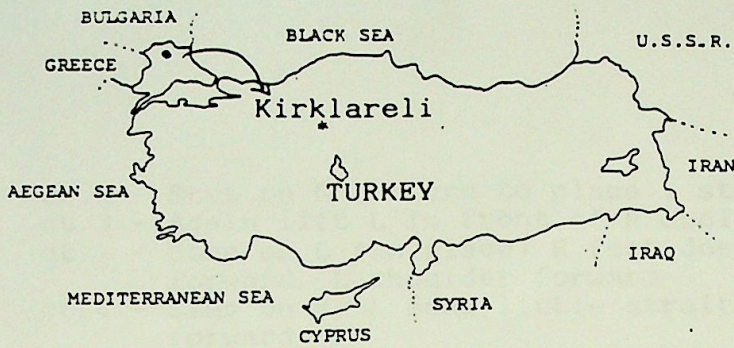
2 Fig 3D  
Exactly the same as Fig.2D

**\*\*Do Fig.3 for two times\*\***

TO FINISH

In the end of Fig.3D, bring L down and put it next to R, hold arms down, and say "HEY".

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İZZET HOCA

- TRANSLATION : The teacher, İzzet.
- PRONUNCIATION : ēēz ZĒT Hō ca "a" as in "all"
- ORIGIN : From Kirklareli. ( Thrace )
- STYLE : Hora ( Karsilama )
- MUSIC : Tamara 89, AL 003
- METER : 7/8 ♩ ♪ ♪
- BACKGROUND : A girl is kidnapped the knight before her wedding. When her kidnappers find out that she is the daughter of a very rich, powerful man they panic; take her gold and kill her. Meanwhile her father sends out a search party only to learn of his daughter's death.
- FORMATION : Line or half circle. Hands are V

PATTERN

- FIG.1 - ct.1 - Step Diag. back to the Rt on R, hands swing back strait elbows.
  - ct.2 - L crosses in front of Rt to R ( step on L ), arm swing out forward.
  - ct.3 - Bring R forward and step on in beside L. Arm continue to swing up to position
  - ct.+ - Step on ball of L, chancing weight. Arms are up.
  - ct.4 - Step on R, chancing weight again to R. Arms swing down.
- ♩ ♪ ♪    ♩ ♪    ♩ ♪ ♪    ♩ ♪ ♪    ♩ ♪ ♪  
 R    L    R            R    L    R            R    L    R

- FIG.2 - Exact opposite of FIG.1, going to the Lt.
- ♩ ♪ ♪    ♩ ♪    ♩ ♪    ♩ ♪ ♪    ♩ ♪ ♪  
 L    R    L            L    R    L

\*\*\* To change into 3rd fig.  
 At the end of Fig.2 add another quick step on the R getting ready to lift L foot.

- FIG.3 - ct.1 - Arms are down. Hop on R, lift L leg in front of R, bent from the knee L shoulder comes forward.
- ct.+ - Step on L (in place) starting to lift R at the same time.
- ct.2 - Lift R leg bent at the knee in front of L, L shoulder goes forward.

IZZET HOCA CONT.

- ct.+ - Step on R (return to place ) starting to lift L again  
 ct.3 - Again lift L in front of R again R shoulder forward  
 ct.+ - Step on L (in place) R foot does a strait small kick forward, L shoulder forward  
 ct.4 - Step on R, L does little strait kick forward, R shoulder forward  
 ct.+ - Step on L, kicking R forward, larger than the last two.  
 L shoulder forward.

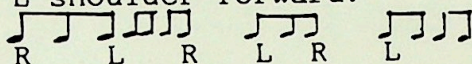
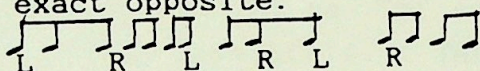


FIG.4 - Same as FIG.3 but starting by kicking R in front of L. Everything exact opposite.



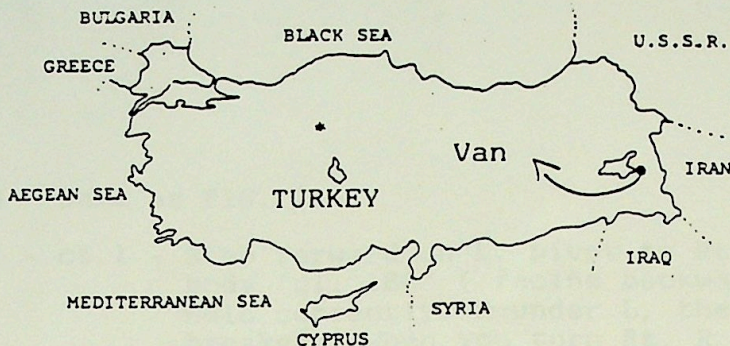
( Kicks are scissor fashion )

TO FINISH THE DANCE : On FIG.4 on the last kick, instead of kicking the leg forward, bend it from knee ( lifting backward ) then stamp it down beside the L foot + yell "HEY"



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KELEKVAN

- TRANSLATION : Raft on Van. Van is the name of a lake and a city on that lake. Kelek ( Kellek ) is a raft.
- PRONUNCIATION : Kē LĚK Van. "a" as in "all"
- ORIGIN : From Van. ( East Anatolia )
- STYLE : Halay
- MUSIC : Tamara 89, AL 003
- METER : 4/4 ♩ ♩ ♩ ♩
- BACKGROUND : There is a wedding on the shore of lake. To get to the ceremony the bride and her family cross the turbulent water on a raft. Though the trip is dangerous everyone is in high spirits in anticipation of the wedding. When the groups reach their destination they retell their story in a dance demonstrating the motion of the water, the raft and how they watched to make sure that no one had fallen into the lake.
- FORMATION : Line  
 Arms are in halay position; Arms down straight, soulders touching with hands hidden behind body. Hand joined by locking fingers together.  
 R under L.

PATTERN

- FIG. 1 - ct.1 - Step forward on L. Body remains back.  
 ct.2 - Bring ball of R forward to meet L heel  
 Push slightly on ball of R helping to move hips in a small forward / up and back / down motion  
 ct.3 - Return R to original position  
 ct.4 - Draw L back to meet R, L heel up so that toe is touching ground



- FIG. 2 - ct.1 - Forward walking step on L  
 ct.2 - Lift R  
 ct.3 - Forward walking step on R  
 ct.4 - Lift L  
 ct.5-6-7-8- are the same as ct.1,2,3,4.





Kelekvan cont.

FIG. 3 - Same as FIG. 1

FIG. 4 - ct.1 - Step forward on L, pivot to Rt. on ball of L to turn body full 180° ( facing backwards ). If hands are held correctly, R under L, there will be no finger breakers. When you turn Rt. R hand will be across your stomach and L hand will be behind back. It should be comfortable.

ct.2 - Lift R

ct.3 - Step forward on R

ct.4 - Lift L

ct.5/6/7/8 are the same as FIG.2 but walking in opposite direction ( to the back )

┆	┆	┆	┆	┆	┆	┆	┆
L	R	R	L	L	R	R	L
turn	lift		lift		lift		lift

FIG.

CHANGE FIG. ct.1 - Step forward on L ( facing backwards still )

ct.2 - Lift R

ct.3 - Step onto R turning to the Lt. 90° to face Lt.

ct.4 - Slide L on ball of foot in so that heel meet R arch.

┆	┆	┆	┆
L	R	R	L
	lift		slide

FIG. 5 - ct.1 - Step L to Lt. Head turns Lt.

ct.2 - Slide R on ball of foot in so that heel meet L arch.

ct.3 - Step R to Rt. Head turns Rt.

ct.4 - Slide L into R in same manner as ct.2

┆	┆	┆	┆
L	R	R	L

Return to FIG.1 again. When first stepping on L turn to L to face forward again.

PART 2

( FROM FIG.1 )

FIG. 6 - ct.1 - Step forward on L bending deeply at the knee

ct.2 - Step on R beside L

ct.3 - Step forward again on L bending deeply at the knee.

ct.4 - Hop on L lifting R and bringing it forward

ct.5/6/7/8 - Same as FIG.6 with opposite feet.

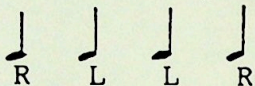
┆	┆	┆	┆	┆	┆	┆	┆	┆
L	R	L	L	R	L	R	R	R
			hop					hop

RETURN TO FIG.1

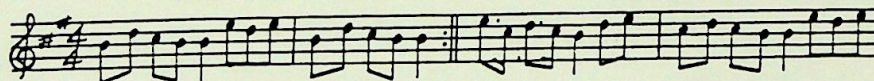
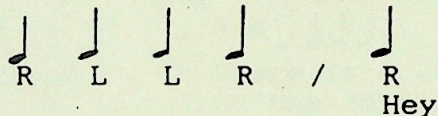
KELEKVAN CONT.

- FIG. 7 - ct.1 - Step forward on L and pivot to the Rt 180° as in FIG.4  
but this time bending deeply at the knee.  
ct.2 - Hop on L, lifting R  
( don't ct. 3+4 B  
7 b ) Same as FIG.6 ct.5/6/7/8

- FIG. 8 Same as FIG.5 but start by stepping R to the Rt and sliding  
L. ( Change FIG. is the same too )

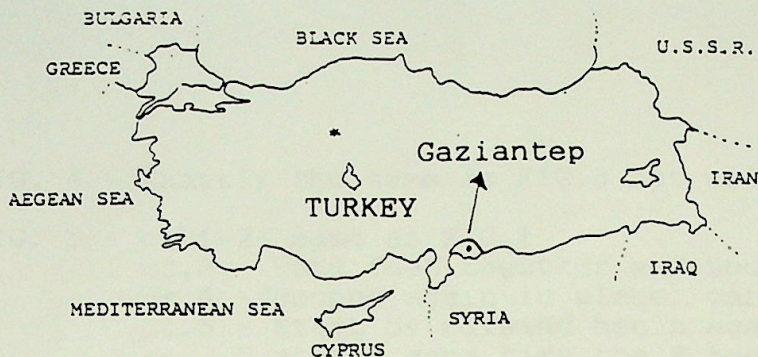


- TO FINISH ct.1 - Step on R to Rt.  
ct.2 - Slide L into R like before  
ct.3 - Step on L, turning to Lt. to face forward, bending  
deeply at the knee.  
ct.4 - Lift R back  
ct.5 - Step R beside L ( feet together ) and yell "HEY"



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Ahmet Lüleci © 1985

Presented by Ahmet Lüleci at Mendocino Folklore Camp 1990



## MARMARA

- TRANSLATION : The name of the sea which connects the Black Sea with the Aegean Sea.
- PRONUNCIATION : MAR ma ra. "a" as in all
- ORIGIN : From Gaziantep ( Southeast Anatolia )
- STYLE : Halay
- BACKGROUND : A villager from Gaziantep goes to Istanbul where he first sets eyes on the Marmara Sea. He's so impressed that when he goes home he tells all about this wonderful sea and all it's moods.
- MUSIC : Poçik 87, TA 001, Side 2-Band 7
- METER : 4/4  $\downarrow \downarrow \downarrow \downarrow$
- FORMATION : Line. Halay style hand hold with fingers interlocked and arms bent.

### PATTERN

- FIG. 1 - ct.1 - Step on R to Rt.  
 ct.2 - Step on L crossing in front of R  
 ct.3 - Step on R to Rt.  
 ct.4 - Crossing in front of R touch L toe.  
 ct.5 - Slide L slightly Lt.  
 ct.6 - Kick L out strait toward Rt.  
 ct.7 - Step back on L bending body down and facing Lt.  
 ct.8 - Touch R heel beside L. Body bent, head Lt.

$\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$   
 R L R RL L kick L R

FIG. 2 - Exactly the same as FIG.1 but using runing/hoping steps.

- FIG. 3 - ct.1-2-3 same as FIG.1  
 ct.4 - Lift L to a 90° angle  
 ct.5 - Touch L toe on the ground slightly forward of R  
 ( but not crossing ) then begin to kick L forward  
 ct.6 - Continue kicking L  
 ct.7-8- same as previous figures

$\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$   
 R L R lift L kick L R

MARMARA CONT.

FIG. 4 - Exactly the same as FIG.3 but using runing/hoping steps.

FIG. 5 - ct.1-2- same as FIG.1  
 ct.3 - Both feet together and bounce in place.  
 ct.4 - Bounce again in place, careful to raise the heels  
 ct.5 - Start by raising heels again to bounce and then  
 at the same time the R heel drops begin to kick L  
 ct.6 - Kick L  
 ct.7-8- same as previous figures

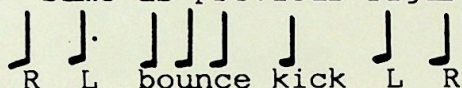
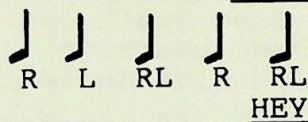
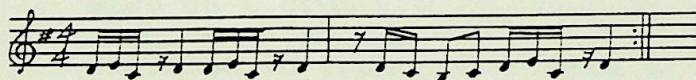

  
 R L bounce kick L R

FIG. 6 - Exactly the same as FIG.5 but using runing/hoping steps.

TO FINISH : ct.1 - Runing step Rt on R  
 ct.2 - L crosses in front of R  
 ct.3 - Hop onto both feet and then begin to kick L  
 ct.4 - Kick L  
 ct.5 - Hop onto both feet, together, facing center  
 and say "HEY"


  
 R L RL R RL  
HEY

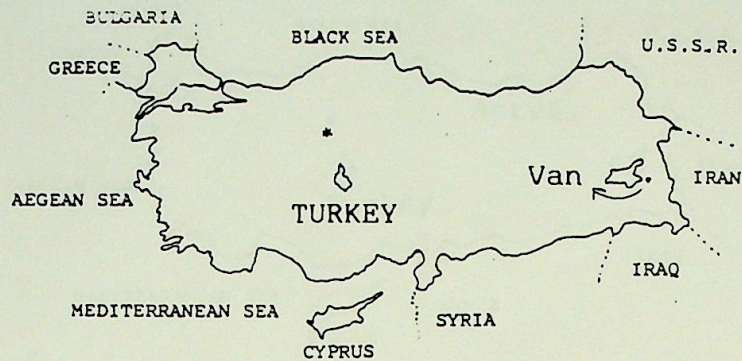
\* Do "FIG.1" 5 times, "FIG.2-3-4-5-6" 4 times.



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### NARE

Nare is a name of a beautiful village girl in Van. Dance comes from Van (Eastern Turkey), and is in the Halay style.

PRONUNCIATION :

MUSIC : Tamara 89, AL 003

METER : 6/4

FORMATION : Line, little finger hold.

### PATTERN

Meas INTRODUCTION : 2 meas

1

#### Fig 1A

Facing ctr, arms up bent from elbows, touch L heel half ft fwd (ct 1); step on L, turn LOD, bring arms down, R elbow straight, bent L elbow on the back (ct 2); touch R heel (ct 3); step on R fwd (ct 4); touch L heel (ct 5); step fwd on L (ct 6)

1

#### Fig 1B

Touch R toe fwd (ct 1); step back on R (ct 2); step back on L (ct 3); step back on R (ct 4); step back L start turning to ctr (ct 5); step on on R in place, turn ctr, drop arms down (ct 6)

1

#### Fig 1C

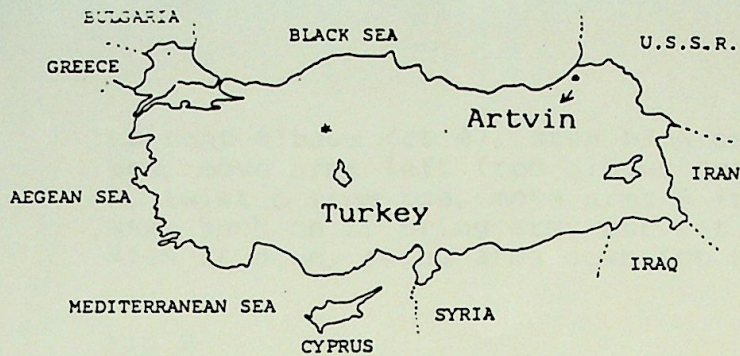
Touch L toe back, swing arms back (ct 1); step on L fwd, bring arms fwd parallel to the ground straight elbows (ct 2); touch R toefwd (ct 3); step R back (ct 4); touch L toe in the side of R (ct 5); bring L fwd and step on it bouncy, both knees bent (ct 6)

1

#### Fig 1D

Two quick hops on both ft, L is in front (ct 1+&); bent both knees and bounce in place (ct 2); repeat ct 1+& (ct 3); repeat ct 2 (ct 4); hop on both in place, bring back to the original place, bent elbows (ct 5); stay in position (ct 6)

To finish the dance on ct 5 bring L back to side of R and say "HEY".



ŞAVSAT BARI

Şavsat is the name of a town in Artvin, bar is a name of one of the dance style in Turkey. Dance comes from Artvin (Northeastern Turkey) and is in the Bar-Horon style.

- PRONUNCIATION : Shav shat bā ri
- MUSIC : Tamara 89, AL 003
- METER : 5/8 and 4/4 (in the second part)
- FORMATION : Semi circle, wrap the fingers (R over, L under), elbows bent parellel to the ground.

PATTERN

Introduction : 1 complete melody

Meas

Part 1

Fig 1

Facing ctr step on R to diag R, move arms R from elbows (ct 1); step on L cross R, move arms L from elbows (ct 2); step on R to R, move arms R from elbows (ct 3); touch L toe in the side of R, hold arms in position (ct 4); step back on L with small step, move arms L (ct 5); step back on R, move arms R (ct 6); step back on L, move arms L (ct 7); touch R toe in the side of L, hold arms in position (ct 8)

Fig 2

Step on R heel to R (ct 1); slide L behind R and step on L toe (ct &); step on R heel to R (ct 2); slide L behind R and step on toe (ct &); step on R to R (ct 3) touch L toe in the side of R (ct 4); ct 5 to ct 8 repeat exactly the same things as in Fig 1 ct 5 to ct 8

Transition from part 1 to part 2

Complete Fig 2 and on ct 8 touch R toe and lift L up kick it down, swing arms down.

Part 2

Fig 1

Step on R to R, swing arms fwd straight elbows (ct 1) step on L cross R, swing arms back (ct 2); step on R to R swing arms fwd (ct 3); lift L up, bring arms

SAVSAT BARI CONT.

up bent elbows (ct 4); step back on L, twist R from toe, move arms left from elbows (ct 5); step back on R, twist L from toe, move arms R from elbows (ct 6); step back on L, bring arms ctr (ct 7); lift R up and kick it down, swing arms down (ct 8)

Fig 2

Hop on R to R swing arms fwd, straight elbows (ct 1); hop on L cross R swing arms back straight elbows (ct 2) jump on both and arms starts going up (ct 3); hop on R, lift L up and kick it down, arms up bent elbows (ct 4); hop on L, kick and touch T to diag L, arms moves L from elbows (ct 5); hop on R, kick and touch L toe diag R, arms moves to ctr (ct 7); hop on L, lift R up and kick it down, swing arms down (ct 8)

Fig 3

Hop on R to R, swing arms fwd (ct 1); hop on L cross R swing arms back (ct 2); jump on both to R, bent knees arms moves all the way up and straight elbows (ct 3); hop on R, lift L up and turn to the L, arms straight up (ct 4); jump on both to L three times (ct 5-6-7); hop on L, lift and kick R down, swing arms down (ct 8)

To finish the dance

Complete Fig.3 and bring R to the side of L, swing arms down and say "Hey".

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Presented by Ahmet Lüleci at Mendocino Folklore Camp 1990

**CARLES MAS: SPANISH (CATALAN)**

Ball de L'Espolsada.....23  
Ball de Punta i Taló.....24  
Ball Pla.....25  
Ball Rodó.....26  
Contrepàs Cerdà.....27  
Sardana.....28

*Everyday*



BALL DE L'ESPOLSADA  
(Catalunya, Spain)

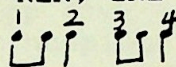
Dance composed of several dances, danced at Carnaval in several villages of Catalunya, Spain.

Parts of the dance: -entrada  
-ball rodó  
-l'espolsada  
-la llarga

Steps: 1) Step-hops:

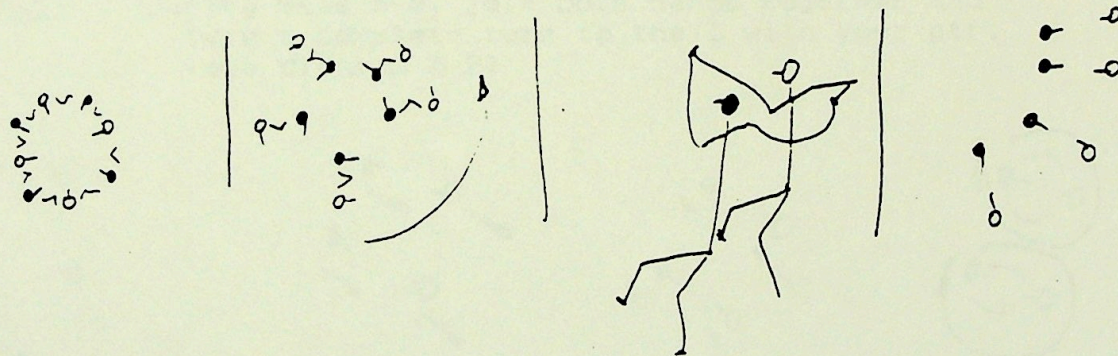


2) Espolsar: a) stepping RLR, LRL in place:



b) same step in place as above but with free leg in air.

Positions: circle, parallel, "a coll", de cara (face to face)

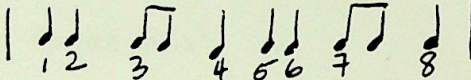


Description by Carles Mas. Translation/transcription by Marilyn Wathen.  
Presented at Mendocino Folklore Camp, 1990.

BALL DE PUNTA I TALÓ  
(Catalunya, Spain)

Formation: Dance for couples, generally in a circle, with changing partners.

Music: 2/4 (AABB)

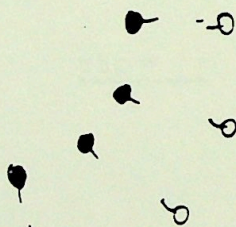
PART A: 

Meas

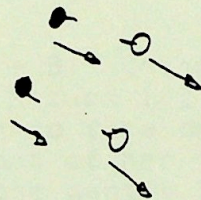
- |     |  |
|-----|--|
| 1   | Standing with weight on the L ft, touch the floor with the toe of the R ft, pointing the toe(ct 1); touch R heel on the floor (ct 2) |
| 2   | "Espolsar": step on R (ct 1), step on L (ct &), step on R ft and begin extending L leg fwd (ct 2)                                    |
| 3   | Repeat meas 1 with opp ftwk  |
| 4   | Repeat meas 2 with opp ftwk  |
| 5-8 | Repeat meas 1-4, but hopping.  |

PART B-1: With jumping step: the man "pushes" his partner so that men are going fwd, women bkwd during meas 1-2; then do the opposite during meas 3-4 (see diagram B-1).

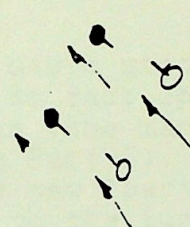
PART B-2: During meas 5-8, join both hands together and turn a complete turn to the L with your ptr. (see diagram B-2)



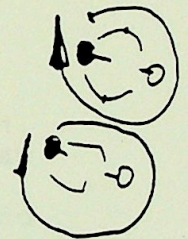
b PART A



PART B-1



PART B-1



PART B-2

If you want to change partners, go to your left and begin dance with Part A, doing "punta i taló" (toe, heel) with your new partner.

Description by Carles Mas. Translation/transcription by Marilyn Wathen.  
Presented at Mendocino Folklore Camp, 1990.

BALL PLA  
(Catalunya, Spain)

Formation: Dance for as many couples as you like. The basic step is done forward, backward, facing center, facing partner or with "opposite partner".

Music: 3/4 or 6/4

Step: "punt pla"

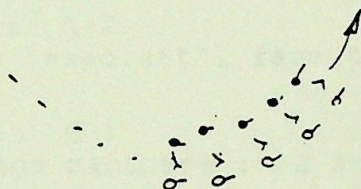
Measure

- 1 ; Small step fwd on R ft (ct 1); step on L behind or next to R (ct 2); step on R in place (ct 3).
- 2 Repeat meas 1 with opp. ftwk and direction.

The musical phrase is usually in 2 parts, A & B: AABBAABB...

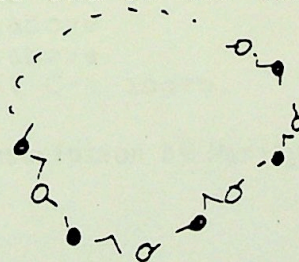
PART I

Music A + A: all couples advance fwd, CCW around room, following lead couple, W on M's R, man's R hand holding woman's L hand.



PART II

Music B + B: Doing the basic step (punt pla), M turn 1/2 turn to face opp woman. W turn to face opp. man (the man who was in front of her during Part I). Steps are done gently to the new "partner" and women turn at the end of the tune.



PART III

CORRANDES

Dancers do step-hops (skipping steps)

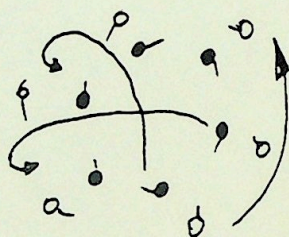
and several figures determined by the leader (circle, serpentine, bridges, etc).

Description by Carles Mas. Translation/transcription by Marilyn Wathen.  
Presented at Mendocino Folklore Camp, 1990.

BALL RODÓ  
(Catalunya, Spain)

Formation: Couple dance done in a circle, travelling CCW

Music: 2/4. Music is in 3 parts: A,B,C



A-1: Sardana Saltada--"jumping Sardana"

A-2: Each couple turns in place a 1 1/2 turn (men R hand, women L hand)

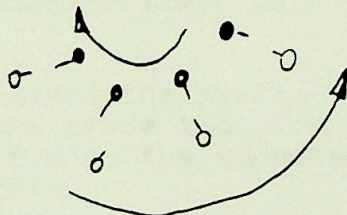
B-1: Change partners: the men go inside the circle and change 1,2,3 places, all together at the same time. Women go always to the R (CCW) as before.

B-2: Repeat A-2.

C-1: step "espolsat", face to face with your ptr.

C-2: Repeat C-1

A-1: Change partners in 2 concentric circles.



A-2: Like A-2 above

B-1: Repeat B-1 above

B-2: Repeat B-2 above

C-1 + C-2: Repeat C-1 above.

Description by Carles Mas. Translation/transcription by Marilyn Wathen.  
Presented at Mendocino Folklore Camp, 1990.

CONTREPÀS CERDÀ  
(Catalunya, Spain)

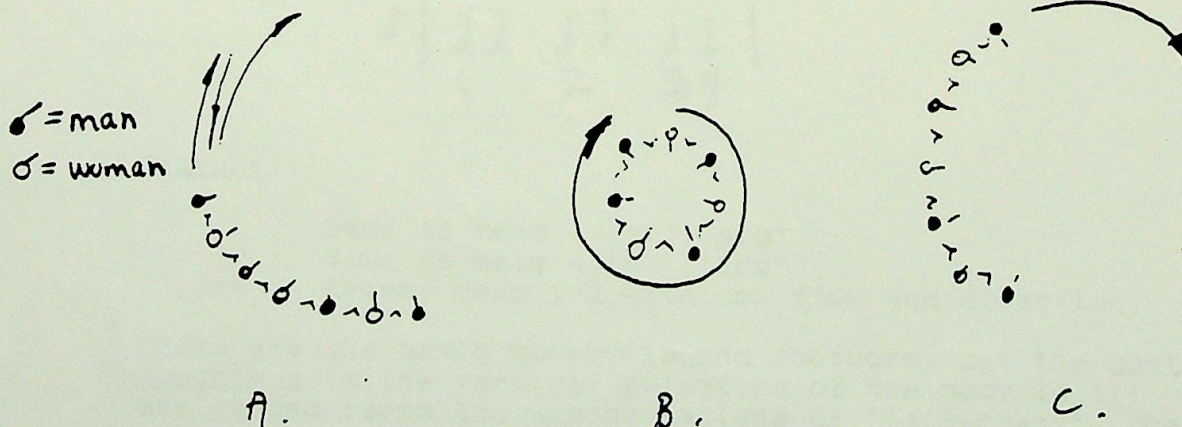
Formation: Dance in an open circle, hands joined, women and men alternated in the circle, leaders at both the beginning and end of the line.

The Contrepàs traces a big circle with lateral steps to the left and right, always facing center and the steps are structured in irregular sequences called by the leader of the dance.

The steps are: curt, llarg, trencat, roda. The formation is an open circle ("rest") or in a closed circle ("roda"). To do the dance successfully, it is necessary to finish the last step in the same place in the room where you started the dance.

Steps: seguít curt: see description for "curt" in Sardana.  
seguít llarg: see description for "llarg" in Sardana.  
roda: promenade step, walking, one step per beat.

When you dance the musical part of roda, the dancers close the circle. At the end of the roda music, the dancers must open the circle again.



SARDANA  
(Catalunya, Spain)

Formation: Dance in a closed circle, hands joined, men and women alternated in the line.

Rhythm: 2/4 or 6/8 or both. Music in two parts A and B.

Schema of repetitions: AABBAABB...

Steps: Music A- curt (short step)  
: Music B- llarg (long step)

llarg:



Measure

- 1 Facing center, step on R ft to R (ct 1), step on L next to R (ct &), step to R on R (ct 2)
  - 2 Step on L ft crossing over in front of R (ct 1), step on R to R (ct &), step on L ft in front of R (ct 2)
  - 3 Repeat meas. 1
  - 4 Step on L ft starting to move laterally to L (ct 1); step R foot crossing in front of the L, body's displacement to the L side (ct 2).
- 5-8 Repeat meas 1-4 with opp. ftwk and direction.

curt



Measure:

- 1 Same as meas 1 in "llarg"
- 2 Same as meas 4 in "llarg"
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

These are the basic movements and footwork, but the most important is the vertical pulsation of the body in all styles and forms and improvisations of "la sardana". The body's movement and attitude contains always a regular suspension and "elan" in the air.

A la plassa ballan cocas—be m' hi deixaréu anar  
com que sò tan boniqueta—ballador no 'm faltará.  
Flor de lliri, clavell y violeta  
lo teu amor m' ha de matar.

A la primera ballada—ballador ja va trobar.  
A la segona ballada—sa mare la va cridar.  
—Puja, puja, Catarina—que ton pare 't vol pegar.  
—No 'm pegará lo meu pare—ja t'inch qui le 'n guardará.  
—Puja, puja, Catarina—que 'l cavall 'ns portará.  
—No t'ingues por de ton pare—que ni tan sols nos veurá,  
perque no 't veji la cara—mon sombrero 't tapaná,  
—El sombrero no hi abasia—la capa hi abastará,  
—La capa no basta—lo meu amor bastará.  
—Puja, puja, Catarina—que ton pare 't vol casar.  
—No 'm casará lo meu pare—casadeta sò temps ha.

VARIANTS.

Vers 1.

A la plassa fan balladas—mare deixáumehi anar.

NOTAS.

Aquesta cansó hem trobat una variant en la  
que ab lo titol *Las calles de Barcelona* publica  
Victor Balaguer (tomo II pág. 326). Diu aixís :

*Las doncellas.*

A la plassa fan balladas,—mare, deixáumehi anar,  
—jo que som boniqueta—ballador ne trovarai.

CARAMELLET ENDARRERA  
CARAMELLET ENDAVANT  
POSEU OUS A LA CISTELLA  
POSEU OUS AL CISTELL GRAN

A LA CAIXA I AL CAIXÓ  
POSEU OUS A LA CISTELLA  
A LA CAIXA I AL CAIXÓ  
POSEU OUS AL CISTELLÓ

~~—/—~~



## BRUCE HAMILTON: ENGLISH

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## THE BEGGAR BOY

3 Couple Set

1650

*First Part*

- A Lead up a double and back; repeat.
- B Middles forward & back, while ends (facing away from partner) forward & back. Circles of 3 at the sides.
- B Repeat.

*Second Part*

- A Siding; repeat.
- B Middles fall back a double and come forward, while ends exchange, 1st couple going between 3rd couple. 1st couple set & turn single while others circle once.
- B Repeat, with same roles.

*Third Part*

- A Arm R & L.
- B All fall back a double and come forward. Half hey for 3 at the sides, middles facing up and giving R shoulder to begin.
- B Repeat, but middles face down and give L shoulder.

Published in Cecil Sharp's *Country Dance Book II*.

## CHRISTCHURCH BELLS

Longways Duple Minor

1686

- A 1st man turn 2nd woman R hand, partner L.
- B 2nd man turn 1st woman L, partner R.
- C Slipping circle L. Clap both hands, partner's R, both, partner's L. 1st couple cast while 2nd couple leads up.

Published in Cecil Sharp's *Country Dance Book IV*.

ALL RECORDINGS AND PUBLICATIONS FOR DANCES PRESENTED BY BRUCE HAMILTON  
ARE AVAILABLE FROM:

Country Dance Society of America  
17 New South St.  
Northampton, MA 01060  
(413) 584-9913

## Cornish Reel

*From Roy Dommert's notes, via Jim Morrison at Pinewoods English Week, 1987.*

**Tunes:** Cornish Quickstep, or Polkas, or Girl With the Blue Dress On, Sailor's Hornpipe, etc.

Line of 3 couples, abreast, all facing down to begin.

- A1        Down the center for 8. Kick-balance R & L, and turn around.
- A2        Repeat home, but turn to face partner.
- B1 & B2    Reel of 6, then RH turn partner to put men above & ladies below.
- A1        RH turn and LH turn partner.
- A2        2H turn partner and back-to-back partner.
- B1        Face caller's R; double-cast (promenade), 1st couple arch at the bottom, others through.
- B2        Swing partner.

I've also seen Mic Peat do this, but upside-down: go up the center in A1, put men below at the end of first B2, and double-cast to caller's L in second B1.

I'm pretty sure these directions are as collected (for example, my independent notes from Peat and Morrison agree); however, I find it much easier for the cast to go in the other direction (so everyone just makes a quarter-turn, and ladies are still on men's right). I teach it that way.

-Bruce Hamilton

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

## DORSET TRIUMPH

Longways Duple Minor

1872

- A 2nd corners set & turn single. 1st corners repeat.  
 B 2nd man lead 1st woman down the center R hand while 1st man casts off and dances down the outside. All 3 turn and lead up "in triumph"<sup>1</sup>, the 2nd man falling into place.

Published in *Community Dances Manual*.

## HIT &amp; MISS

2 Couple set

1650

- A Forward a double & back; repeat.  
 B Lead partner in, lead opposite out, turn and lead opposite back, then fall back R hand with partner to place.  
 C Circular hey, 4 changes, facing partner to begin
- A Siding; repeat.  
 B&C Same
- A Arm R & L.  
 B&C Same.

Published in Cecil Sharp's *Country Dance Book IV*.

## JUICE OF BARLEY

Longways Duple minor

1690

- A All back-to-back with partner; 2 hand turn.  
 B Men half figure-8 through the women (1st man cross in front). All clap once and circle L.  
 B Women half figure-8 through the men (1st woman cross in front). All clap once and circle L.

Published in Cecil Sharp's *Country Dance Book IV*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

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<sup>1</sup> The woman is between the men. Her arms are apart and holding their outside hands. Their inside hands are joined in an arch high over her head.

## COME LET'S BE MERRY

3 couple set (waltz time)

1727

- A 1st couple face up and, taking inside hands, man leads the lady around to each other's places; honour the 2nd couple. Change hands and repeat to home places.
- A 1st couple cast to middle place, 2nd couple moving up. 1st couple cast to bottom place, 3rd couple moving up.
- B 1st couple lead (or waltz) to the top. Cast to middle place, 3rd couple moving down. Taking hands-six, all balance straight forward, then diagonally L back. Do this three times, to the opposite side of the set, then turn partner 1/2, to new place.

The order is now 3-1-2. Repeat twice more.

Published in *Come Let's Be Merry*

## INDIAN QUEEN

Longways duple minor

1701

- A 1st corners set forward, turn single to place, and 2-hand turn. 2nd corners repeat.
- B R hands across; L hands across. Back-to-back with partner. 3 changes of a circular hey.

Published in Cecil Sharp's *Country Dance Book VI*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

## DUBLIN BAY

Longways duple minor

1713

- A 1st cpl set (forward) while crossing & face 2nd cpl (2 bars), R hand turn with 2nds below (4 bars). 1s cross back, dance down the outside below 2nds & into middle, turning up & out to face 2nd cpl (line of 4 with 1st cpl, in middle, back to back, facing 2nds). Arm R once, turning into line of 4 facing down, again with 1st cpl in middle.
- B Line falls back (up) a double, forward a double & turn (toward neighbor) into same line but facing up.. Continue falling back (down) a double, forward a double; 1st cpl cast, assisted.

Published in *Fallibroome 1*.

## MAD ROBIN

Longways duple minor

1686

- A First diagonals turn RH, then top two turn LH and first man casts off while 2nd man moves up.
- A Second diagonals turn LH, then top two turn RH and first woman casts off while 2nd woman moves up.
- B 1st woman dances up the middle and casts down, while her partner casts up the outside and dances down the middle. 1st couple turn 2H.
- B 2nd couple repeat, with the man dancing down the middle and the woman casting down to begin.<sup>2</sup>

Published in Cecil Sharp's *Country Dance Book VI*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

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<sup>2</sup> This is a modern variant. Cecil Sharp has the first couple repeat, with the man dancing up the middle and the woman casting up to begin

## THE FANDANGO

3 couple longways set

1774

- A Couple 1 R hand turn and cast, couple 2 moving up.  
 A Couple 1 L hand turn and cast down, couple 3 moving up.
- B All slip L and R.  
 B Couple 1 lead up, cast to 2nd place (couple 3 moves down), and turn single down the set.
- A,A Contra corners: Couple 1 dance a 2-hand turn with R corner, partner, L corner, and partner, ending in a skip.
- B Couple 1 figure-8, the man with couple 2, the lady with couple 3.  
 B Hey-for-3 with the other end. Couple 1 lead to bottom.

Repeat the whole dance with each couple leading.

Published in *The Apted Book*.

## NEWCASTLE

4 couple square

1650

*First Part*

- A In a double and back. Set R and L to partner, then corner. Repeat.  
 B Arm R with partner, the men star L while the ladies skip around clockwise. Arm L with partner and the ladies star R while the men skip around counter-clockwise.

*Second Part*

- A Side with partner, step and honor, pass R shoulder. Repeat with the next person.  
 B New side couples lead in and lead out and make an arch. Head couples cast out, pass through arch, and return to place. Repeat figure reversing roles (heads lead in).

*Third Part*

- A Arm R, then arm L 1-1/2 to face next person. Repeat with this person, forming lines on the sides with ladies on the L.  
 B Fall back, come forward, turn single, and pass through to lines along the top and bottom. Repeat, passing through to original place.

Published in Cecil Sharp's *Country Dance Book II*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

## MARGARET'S WALTZ

Sicilian Circle

1959

- A Fwd & back, RH turn opposite.
- A LH turn with ptr, ladies half chain.
- B Still attached to your opposite, chassé diagonally forward R 2 steps and L 2 steps. Left hands across to original places.
- B Do-si-do opposite. Waltz partner to new couple.

Dance and tune composed by Pat Shaw and dedicated to Margaret Grant.  
Published in *Community Dances Manual* and the *Pat Shaw Collection*.

## SPEED THE PLOUGH

Longways Duple Minor

Traditional

- A 1st couple fwd & back to 2nd lady. Repeat to 2nd man.
- A 1st couple down the center and back.
- B With skip-change-of-step, all pass ptr L shoulder, turn to the R, pass R shoulder and turn to the L.
- B Swing and change.

Published in Cecil Sharp's *Country Dance Book I*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.



## MR. ISAAC'S MAGGOT

Longways duple minor (Triple time)

1695

- A 1st corners turn R hand, 1st man returning home passing below 2nd man. 2nd corners turn L hand, 1st lady returning home passing below 2nd lady.
- B Lines fall back 6 steps, and come forward turning single on last 3 steps. 3 changes of circular hey, into lines of 4 facing up (2nd couple on the ends). Line forward 3 steps and back; 1st cpl cast off, assisted.

Published in Cecil Sharp's *Country Dance Book IV*.

## THE QUEEN'S JIG

longways duple minor

1701

- A First corners side; set and turn single; second corners repeat.
- B First corners cross; second corners cross. All fall back two steps; cross with partner by R shoulder. R hands across, and all turn single.

Published in Cecil Sharp's *Country Dance Book VI*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

## Morpeth Rant

Start in columns of two couples, all facing partner, with the "top" on the men's left and the ladies' right:

W1 W2 W1 W2 ...  
 Top  
 M1 M2 M1 M2 ...

Bars	Figure
1-4	With travelling rant step, 1st man and 2nd woman turn with R hand. At the end, 1st man and 2nd man take L hands and stand, 2nd couple facing down and 1st man facing up.
5-8	They raise 2 arches and rant in position while 1st lady, with travelling rant step, dances under the near arch, behind her partner, through the other arch, and finishes in front of her partner.
9-12	With a smooth stride, all make a R hand star and travel around (any amount). At the end of the phrase, turn L and make a L hand star.
13-16	Still with smooth stride, turn the star back to original positions and face partner.
17-20	Still with a smooth stride, 1st couple lead down the center with R hands joined, while 2nd couple dance up into their places and then follow them down (with near hands joined). At the end of the phrase, 1st couple turn inward (still with R hands joined) while 2nd couple separate, dance around the 1s, and join below them. All take front promenade position (R in R, L in L).
21-24	With rant step, all dance back to original place. At the end of the phrase everyone take cross-hand hold (R over L, elbows bent).
25-32	1st and 2nd couples polka around each other 1-1/2 times. 1s couple (above) start down and toward the men's side. 2nd couple (below) start up and toward the ladies' side. Each couple turns CW, and travels around the other couple CCW. At the end of the phrase, get to your own side of the set and into the sidelines. Face partner, ready to start again.

After one repetition, each 1st couple *remains* a 1st couple, and dance with a new 2nd couple below you. Similarly, each 2nd couple remains a 2nd couple, and dance with a new 1st couple above you. The 1st couple left out at the bottom stand for one repetition, and then come in as a 2nd couple. The 2nd couple left at the top stand for one repetition, and come in as a 1st couple.

This is adapted freely from other versions, and makes no claim to be a good, bad, or typical version of the Morpeth Rant.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

## ORANGES &amp; LEMONS

Square Set

1665

*First Part*

- A Forward a double & back. Repeat.
- B Men honor ptr, corner, and circle L halfway. Repeat with women honoring (new) partner & corner.
- B Repeat all that, with the circles going to the R.

*Second Part*

- A Siding with partner. Repeat.
- B Set to ptr (joining first R, then L hands). 2 changes of a circular hey with hands. Repeat with new people.
- B Repeat until all are home.

*Third Part*

- A Arm R & L with partner.
- B Head couples with couple on L, circle halfway, form a diagonal line and face the other four. Honor the person across from you, then partner. Repeat, forming the circle with the couple you are facing. In each case, it is the 1st and 3rd men who open the circle into a line.
- B Repeat until all are home.

Published in Cecil Sharp's *Country Dance Book II*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

## PARSON'S FAREWELL

2-Couple Set

1650

*First Part*

- A Forward a double. Slip L. Back a double. Slip R.
- B Men nod (from the heels), ladies nod, everyone nod to opposite, corner and partner. All turn partner 2H, skipping.
- B Repeat, ladies nodding first.

*Second Part*

- A Lead ptrr toward opposite couple. Lead opposite away from ptrr. Change hands & lead back. With ptrr, fall back to place .
- B Men's chain: men pass with L hands, turn opposite with R. Repeat home.
- B Ladies chain similarly.

*Third Part*

- A Joining 2H with ptrr, slip in. Joining 2H with opposite, slip away and back. Joining RH with partner, fall back.
- B Turn ptrr RH and men change places; all face ptrr. 2 changes of a circular hey, skipping. Turn partner 1/2 and join LH.
- B Repeat, turning LH and ladies changing places.

Published in Cecil Sharp's *Country Dance Book II*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

## PICKING UP STICKS

3 Couple Set

1650

- A Lead up a double and back; repeat.  
Dancer in 1st man's place diagonal cross twice, all up a double and back. Repeat from 1st woman's place. Repeat until all are home.
- A Siding; repeat.  
Slipping and skipping. To begin, top couple slip down, middles up, bottom couple cross and skip around the set. Repeat, top couple crossing and bottom couple slipping up.
- A Arm R & L.  
Sheepskin hey for the men, then the women.

Published in Cecil Sharp's *Country Dance Book IV*.

## PRINCE WILLIAM

3 couple set

1731

- A Mirror-image hey along the lines, 1st couple crossing and passing between 2nd and 3rd couples to begin. Repeat, 1st couple crossing back.
- B 1st couple cross, cast, and 2 hand turn 1-1/2 to place. (2nd couple move up). 2nd couple repeat.
- A Country corners: 1st couple turn 1st corner R hand, partner L, 2nd corner R, and partner L to end facing the women's line, woman on the R.
- B 1st couple lead between the ladies and cast out. Meet in the center and turn 2 hands to face the men's line. Lead between the men and cast out. Meet in the center and turn 2 hands to the bottom (3rd couple move up).

Published in *Holland as Seen In the English Country Dance*.

## EASTER THURSDAY

Longways Duple Minor

1733

- A Back-to-back neighbor, then partner.
- A 2-hand turn neighbor, then partner.
- B In a circle of 4, set & turn single, then clap and 4 hands round.
- B 1st couple cross, cast, half figure-8. All turn partner with 2 hands.

Published in *Fallibroome 5*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

## STEP STATELY

3 couple longways

1650

*First Part*

Forward a double, then slip across the set. Facing out, join hands while the 1st couple lead down the set to form a single line of 6. Forward a double and back. 1st couple lead back to the original set, ladies passing in front. Repeat.

*Second Part (Duple Minor Set)*

1st couple lead up a double, turn and lead back. Circle 4 L half way; 1st corners cross. Ladies join L hands and lead to the top, 2nd lady crossing in front. Both cast behind the opposite man. Men take R hands to pass; turn partner with L hand to progressed places.

Repeat 5 more times to original places.

*Third Part*

1st couple cross, cast (2s move up), and cross to middle places (proper). Lines fall back and come forward with the end couples crossing and facing down. 1st couple leads up and casts to the bottom; arm R. Meanwhile, 2nd couple (improper) cast to 2nd place, lead up, cast to 2nd again, and circle L 1/2 with couple above. Meanwhile, 3rd couple cast down and lead up to 1st place, and circle L 1/2 with couple below. The order is now 2-3-1.

Repeat 2 more times to original places.

The First Part is repeated, but after the line of 6 falls back, they come forward once more and honour the Presence.

Published in Cecil Sharp's *Country Dance Book IV*.

## CHILDGROVE

Longways duple minor (improper)

1701

- A Siding with partner; back to back with partner. Siding with neighbor, back to back with neighbor.
- B 2 hand turn with neighbor, 1-1/2 times, skipping. 2 hand turn with partner, once, walking. 1st couple dance figure 8 through 2nd couple above, skipping.

Published in Cecil Sharp's *Country Dance Book Vi*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.

## WELL HALL

Longways duple minor (Triple time) 1701

- A 1st cpl R hand turn once, then cross and cast down one place (while 2nds move up) and cross to own side (progressed).  
 A 2nd cpl the same.
- B 1st corners cross; 2nd corners cross; circle L halfway, and turn single "cloverleaf" (away from the other couple).
- B 2nd corners cross; 1st corners cross; circle L halfway. 1st cpl cast while 2nd cpl move up

Published in Van Cleef's *Twenty-Four Country Dances*.

## THE DUKE OF KENT'S WALTZ

Longways Duple Minor 1802

- A Right hands across & left hands back.  
 A 1st couple chassé down the middle and back and cast off.  
 B All give RH to ptrn, balance fwd and back, & change places. Repeat with LH.  
 B All turn R diagonal with RH, then L diagonal with LH.

Published in *Kentish Hops (Second Picking)*.

## LA RUSSE

Square set Traditional

- A The men dance behind partner, balance & swing the next lady.  
 A Retrace steps, balance & swing partner.  
 B 1st couple keep swinging.  
 B 1st couple visit the other couples, starting with the couple on the R.
- A Head couples change places, 1st couple going between 3rd. Turn as couples and come back, the other couple going inside.  
 A Repeat  
 B All circle L with polka step.  
 B All promenade home, still with polka step.

Repeat, with each couple in turn leading.

Published in *Community Dances Manual*.

Presented by Bruce Hamilton at Mendocino Folklore Camp 1990.