

STEPS and STYLING

A GLOSSARY OF FREQUENTLY USED TERMS

Including

DANCE STEPS, STEP PATTERNS, FORMATIONS

DANCE POSITIONS AND STYLING



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PREFACE

Since folk dancing is a living cultural activity, changes in the spirit and pattern of the dances occur as they are danced far from the homelands in which they originated. The Folk Dance Federation of California, Inc., had this in mind when it set up its Research Committee soon after its founding in 1942. Its objectives were: (1) to go to the original sources as far as possible to determine authentic forms of dances; (2) to furnish material to aid in teaching of dances and to give assistance to those wishing to learn; (3) to provide dance descriptions so that uniformity in the performance of dances might be obtained.

From its inception, the Research Committee prepared dance descriptions which appeared monthly in the Federation publication, *Let's Dance*. This practice continues. Descriptions have been published in volumes which have been available over the years. Those available include: beginner, intermediate, advanced and no-partner dances.

Volumes have included sections describing steps, styling and positions. In order to provide a more comprehensive and useful background of information, this Glossary has been prepared. Dance steps, step patterns, formations, positions and styling are defined. In addition, sections with information on specific ethnic backgrounds are included. It is anticipated that additional material will be issued from time to time.

Terms and definitions included in this Glossary apply to dances prepared for publication by the Folk Dance Federation. However, there are many exceptions and additional items which will be covered in the individual dance description.

This Glossary is dedicated to the many members of the Dance Research Committee, both past and present, who have worked long and diligently to prepare the dance descriptions and published volumes.

July 1977

The Dance Research Committee

ACKNOWLEDGMENTS

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ABBREVIATIONS

beg	beginning
bkwd	backward
CW	clockwise
CCW	counterclockwise
cpl or cpls	couple(s)
ct or cts	count(s) (of a measure of music)
ctr	center
diag	diagonal, diagonally
fig	figure
ft	foot, feet
ftwk	footwork
fwd	forward
L	left (side or direction), left foot left arm or hand
LOD	line of direction (CCW)
M	man, man's, men
meas	measure (of music)
opp	opposite
orig	original
pos	position
ptr or ptrs	partner(s)
R	right, right foot, right arm or hand
RLOD	reverse line of direction (CW)
sdwd	sideward
shldr	shoulder
twd	toward
W	woman, woman's, women
wt	weight

DEFINITIONS

HEAD OF HALL: A designated wall, usually the location of the music.

IN PLACE: At approximately the same spot where the previous step on that same foot was taken.

PRONUNCIATION

Where deemed important, phonetic spellings are given following terms in parenthesis. The syllable which is capitalized is the one receiving the accent, i.e.; HOPSA: (HOP-sah)

PRONUNCIATION KEY

<u>a</u>	as in	cat	ih	as in	it
ah		father	ine		mine
air		hair	j		just
ar		bar	kh (guttural)	German ach!	
aw		hawk	oh		oh!
ay		day	oo		school
ee		see	<u>oo</u>		foot
eh		let	ow		how
el or ell		fell	rr	a rolled "r"	
en		hen	ss		hiss
er		her	uh		cup
g (hard)		go	zh	pleasure or azure	
igh		high			

GENERAL GLOSSARY

FREQUENTLY USED STARTING FORMATIONS

- LINE: Dancers side by side, facing the same direction.
- CIRCLE: Dancers evenly spaced around a common center.
- OPEN CIRCLE: A single curved line.
- SQUARE: Usually four couples, facing center, each couple having backs to a different wall and facing an opposite couple.
- LONGWAYS: Dancers in two parallel lines with partners facing each other. M with L shoulder to the head of the hall.
- CONTRA: Same as LONGWAYS.
- COLUMN: A straight row of dancers, one behind the other, facing either the top or bottom of the row.
- RANDOM: Dancers anyplace throughout the dancing area.

GENERAL GLOSSARY
FREQUENTLY USED DANCE POSITIONS

COUPLE POSITIONS

BACK PROMENADE: Same as PROMENADE POSITION, except hands are joined back of dancers.



CLOSED: "BALLROOM" Partners facing, M R hand at center of W back above waist; his R elbow bent and held out. W L hand on M R shoulder. M holds W R hand in his L hand at about shoulder level, elbows slightly bent.



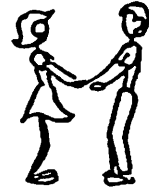
COURTESY TURN: Partners side by side facing in same direction, W. to R. of M with M R arm around W waist. Joined L hands extended diagonally forward L; joined R hands held at W R waist.



CROSS-BACK: Partners facing in opposite directions with R sides adjacent. R elbows linked as R hands reach behind partner to join with partner's L hand. May also be done with L sides adjacent with L elbows linked.



CROSSED HAND: Partners facing. Hands joined: M R with W R; M L with W L.



OPEN: Partners side by side facing in same direction, W to R of M, with M R arm around W waist. W L hand on M R shoulder. Placement of M L and W R hand will vary according to the dance.



PROMENADE: Partners side by side facing in same direction, W to R of M. Hands joined in front: M R with W R, M L with W L. M R arm above W L arm unless otherwise specified in dance description.



GENERAL GLOSSARY
FREQUENTLY USED DANCE POSITIONS (Continued)

COUPLE POSITIONS (continued)

SHOULDER-SHOULDER BLADE: Same as SHOULDER-WAIST POSITION but M hands just below W shoulder blades; arms rounded.



SHOULDER-WAIST: Partners facing, M hands on W back just above waist; W hands on M shoulders; arms fairly straight.

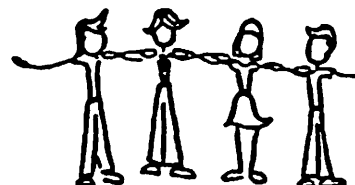


VARSOUVIENNE: Partners facing in same direction, W to R and slightly in front of M. Hands joined: M R with W R, M L with W L. M R arm extended across in back of W. Joined hands held at about W head level.



SINGLE CIRCLE POSITIONS (facing center)

T POSITION: Extend arms sideward at shoulder level, hands on nearest shoulder of adjacent dancers.



V POSITION: Join hands with adjacent dancers, arms straight down at sides.



W POSITION: Join hands with adjacent dancers, elbows bent and close to own sides, hands at shoulder level.



FRONT BASKET: Extend hands sideward in front and join with second dancer on either side. Dance description should indicate whether R arm is over L arm of neighbor, or vice versa.



GENERAL GLOSSARY
FREQUENTLY USED DANCE POSITIONS (Continued)

SINGLE CIRCLE POSITIONS (continued)

BACK BASKET: Same as FRONT BASKET POSITION
except hands are joined back of dancers.



ESCORT: Place L hand at waist level close
to center front of body. M may hook
L thumb into belt near center front.
Link R hand through the space formed
by the bent elbow of dancer to the R.
Rest R hand easily on the L forearm
of neighbor.



GENERAL GLOSSARY

FREQUENTLY USED STEPS

- BALANCE: See specific dance description.
- BOUNCE: With weight on one or both feet, raise heels (upbeat). Lower heels (downbeat).
- BUZZ: (R) To move L or turn CW, step on R in front of L, bending knee (downbeat). Step on ball of L to L (upbeat). Step repeats exactly.
- CHASSE, CHASSEZ: Same as SLIDE-CLOSE.
- CHUG: A sharp movement (usually forward or backward) of the supporting foot where the foot does not leave the floor. May be danced on one or both feet.
- CUT: A quick displacement of one foot by the other. To displace the L foot, stand with weight on it and swing R toward L foot. Leap onto R displacing L either sideward, forward, or backward. Footwork may be reversed.
- GALLOP: A series of steps in uneven rhythm usually danced forward. Lifting knee, step forward strongly on the advancing foot with a quicker closing step on the other foot.
- GRAPEVINE: (R) Step on R to R. Step on L across behind R. Step on R to R. Step on L across in front of R. Reverse footwork to move L.
- HOP: A spring with one foot, landing on the SAME foot.
- JUMP: A spring from one or both feet, landing on BOTH feet simultaneously.
- KICK: Sharp extension of the leg. Can be done with straight or bent knee.
- LEAP: Transference of weight from one foot to the other with greater height than a run. Both feet are off the floor at the apex of the leap.
- LIFT: (Heel Lift) Similar to the hop except that the ball of the foot does not leave the floor. Has a soft UP feeling.
- MAZURKA: 3/4 meter. Usually danced sideward or diagonally forward R or L. To move L, step on L to L sliding foot on floor (ct 1); step R beside or near L with a Cut Step (ct 2); hop on R and at the same time bending L knee (ct 3). L knee should be well turned out and L foot brought in close to the R ankle. Step repeats exactly.

GENERAL GLOSSARY

FREQUENTLY USED STEPS (Continued)

PAS DE BASQUE: (R) 2/4 meter. Leap onto R sideward or diagonally forward to R (ct 1); step on ball of L in front of R without full transference of weight (ct &); step R in place (ct 2, &). May also be danced in 3/4, 6/8 or 4/4 meter. Step alternates.

POLKA: (R) May be danced in any direction. Hop on L (ct "ah" of preceding measure); step on R (ct 1); step on L beside R (ct &); step on R (ct 2). Step alternates.

PUSH: (R) With weight on L, lift on ball of L (upbeat). Step sideward on R bending knee and releasing L with slight thrust to L (downbeat). Step on L beside R to repeat PUSH STEP exactly.

REEL: (R) Step on R directly behind L heel (downbeat). Hop on R while swinging L backward in an arc (upbeat). Knees should be well turned out. Step alternates.

RUN: A series of steps at a faster tempo than a walk with both feet momentarily off the floor.

RUNNING SCHOTTISCHE: See SCHOTTISCHE, RUNNING.

RUNNING WALTZ: See WALTZ, RUNNING.

SASHAY: Same as SLIDE-CLOSE.

SCHOTTISCHE: 4/4 meter. May be danced in any direction. Step on R (ct 1); step on L close to R (ct 2); step on R (ct 3); hop on R (ct 4). Step alternates.

SCHOTTISCHE, RUNNING: Three running steps and a hop.

SKIP: A series of step-hops in uneven rhythm on alternate feet. (♩, ♪)

SLIDE: Movement of the foot in a given direction keeping ball of foot on the floor.

SLIDE-CLOSE "SLIDING": A series of smooth steps in uneven rhythm, usually danced sideward. A slide on the ball of the advancing foot taking weight and a quicker closing step on the other foot. (♩, ♪)

STEP: A lifting and placing of the foot. Weight transference required.

STEP-BEND: A step with either foot in any direction, flex same knee on indicated count.

STEP-HOP: A step and a hop on the same foot in even rhythm.

GENERAL GLOSSARY
FREQUENTLY USED STEPS (Continued)

STEP-SWING: Step on L, swing R leg diagonally in front of L. A light hop or lift is usually taken on the supporting foot at the time the free foot is swung. Step alternates.

SWING: (Of the leg) A lift of the leg from the hip with less force than in a kick. Can be done with straight or bent knee.

TWO-STEP: 2/4 meter. May be danced in any direction. Step on R (ct 1); step on L close to R (ct &); step on R (ct 2); hold (ct &). Step alternates.

WALK: A series of steps with one foot always in contact with the floor.

WALTZ: 3/4 meter. May be danced in any direction or while turning. Step on L (ct 1); step on R (ct 2); step on L beside R (ct 3). Step alternates.

WALTZ BALANCE: 3/4 meter. May be danced in any direction. Step on R (ct 1); step on L beside R while raising heels slightly off the floor (ct 2); step on R in place, lowering the heels (ct 3). Step alternates.

WALTZ, RUNNING: Three small steps per measure with a slight accent on the first count. One step per count.

ENGLISH COUNTRY DANCE GLOSSARY

STEPS AND PATTERNS

A DOUBLE: Four light springy steps in a specified direction, as in "forward a double".

ARMING: ARM R: Partners move forward and hook R arms at the elbow and turn once around CW with six light springy steps (cts 1-6). Without changing step or rhythm release arm hold and move back into original position with two more springy steps (cts 7-8).

ARM L: Repeat action, but hook L arm and turn CCW.

BACK-TO-BACK: Move forward passing partner with R shoulder and move backward to place passing L shoulder.

BASKET SWING:

Two couples: Man join hands behind women's backs, women rest hands on men's nearer shoulders.

One man, two women: Man places his arms around the back of the women. Women rest near hands on man's nearer shoulder, free hands around each other's back.

With R foot in front of L, turn CW with a BUZZ step.

CAST: A movement wherein dancers turn outward from set or partner in order to move to a designated place.

HANDS ACROSS: "STAR"

Two couples: Use hand-shake hold at approximately shoulder level, holding hand of diagonally opposite person. There is no rule as to whose hands are on top.

HEY: (A weaving pattern)

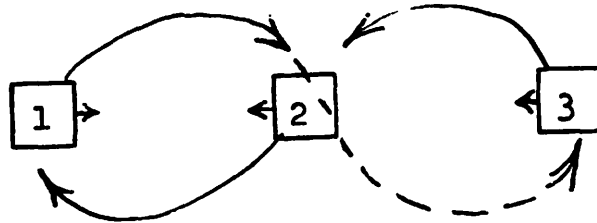
1. HEY FOR THREE: Three people in line formation; No. 1 facing down, No. 2 and 3 facing up. All moving at the same time, describe a Figure 8 pattern. All go around the Figure 8 in the same direction (follow the leader). The HEY may begin by passing either R or L shoulders, depending upon the dance.

<u>Dancer #1</u>	<u>Dancer #2</u>	<u>Dancer #3</u>
Curve CW passing R shoulder with #2	Curve CW passing R shoulder with #1	Curve CCW
Dance through center	Curve CW around #1 original place	Continue curve CCW
Curve CCW	Continue curve CW	Dance through center passing behind #1
Curve CCW around #3 original place	Dance through (original place)	Curve CW around #1 original place

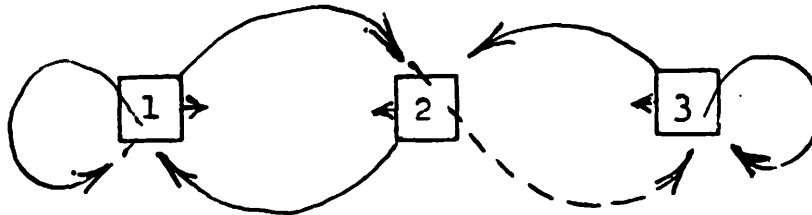
ENGLISH COUNTRY DANCE GLOSSARY (Continued)

STEPS AND PATTERNS (continued)

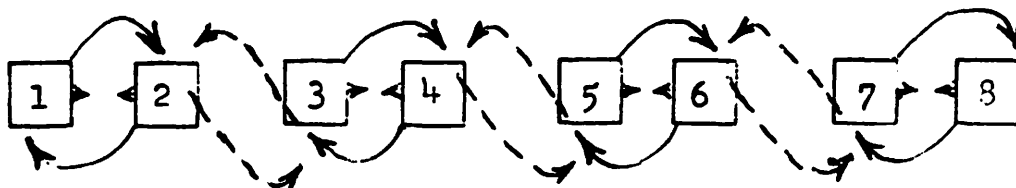
Continue moving in the Figure 8 to return to original places.



NOTE: A small loop may be made when #3 dancer begins the Figure 8 and is followed by a loop action when #1 and #2 reach the end positions. The action should be continuous.



2. CIRCULAR HEY: Even number of couples in circle, partners facing. W move CW, M CCW, passing R and L shoulder alternately to meet partner on opposite side of the circle. Pass partner and continue to original place. Unless specified, dancers pass without taking hands.
3. STRAIGHT HEY: Any number of couples in a single line, partners facing. Move up or down the line passing R and L shoulders alternately. At end of line curve CW to continue in same manner to original place.



4. SHEEPSKIN HEY: Danced by three couples. M in one line, W in another line, partners facing. M line usually moves first. W line remains in place until M have returned to place.

Measure

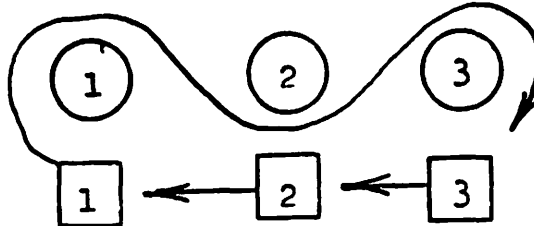
1-4

M 1, followed by M 2 and 3, dance across top of set and pass behind W 1, between W 1 and 2, in front of W 2 and between W 2 and 3. M 1 and 2, upon reaching W 3 pass CW completely around her.

ENGLISH COUNTRY DANCE GLOSSARY (Continued)

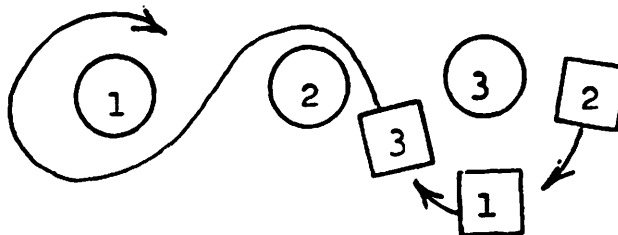
STEPS AND PATTERNS (continued)

M 3, instead of following M 2, passes CCW completely around W 2 and faces up, thus becoming the leader.



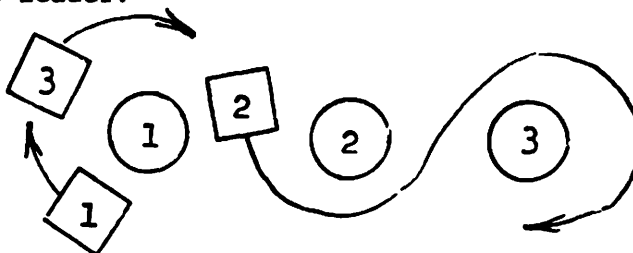
Measure
5-8

M 3, followed by M 1 and 2, does a HEY to the top, and M 2, who is last in line, instead of following M 1 around W 1, passes CCW around W 2 and faces down, thus becoming the leader.



1-4

M 2, followed by M 3 and 1, does a HEY at the bottom, and M 1, who is last in line, instead of following M 3 around W 2, passes CCW completely around W 2 and faces up, thus becoming the leader.



5-8

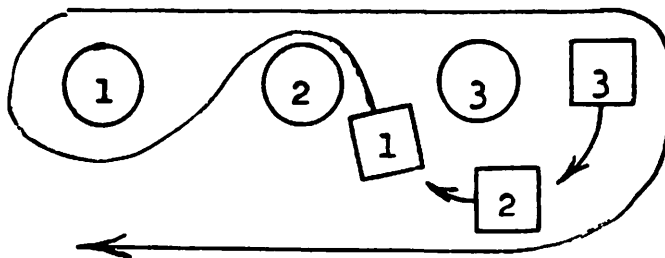
M 1, followed by M 2 and 3, does a HEY to the top of the W line and

1-8

Pass CW around W 1, dance down the outside of W line, across the bottom of set and up to original places.

ENGLISH COUNTRY DANCE GLOSSARY (Continued)

STEPS AND PATTERNS (continued)



Measure

1-24 W repeat action danced by M while M line remains in place.

RANT STEP: (R) The step of the north of England, mainly Northumberland and County Durham. It is similar to a POLKA step; very vibrant and danced to reel tunes. Hop on L (ct ah); touch R toe, heel close to floor (ct 1); hop on L (ct &); small leap in original place on R (ct 2). Step alternates.

REEL FOR FOUR: A STRAIGHT HEY for four people.

STEPS

SET: With small, light leap onto R move sideward to R (ct 1); step on ball of L beside R (ct &); step on R in place (ct 2). Step is smooth and light. Repeat action to L to complete pattern.

SIDING: A movement of courtesy keeping eye contact with partner. Moving in a CCW arc dance forward "A DOUBLE", exchanging places with partner. Turn 1/2 CCW and retrace pattern, moving in a CW arc to return to original position.

SKIP CHANGE OF STEP: (R) This is similar to the Scottish SKIP CHANGE OF STEP but is danced in a flatter style; often referred to as a "flat threesome step". Hop on L (ct ah); step forward on R (ct 1); step on L near R heel (ct &); step forward on R (ct 2). Bring L foot forward, passing through at ankle height in preparation for the next step, which begins with hop on R.

SLIP: Move sideward in a line or circle. See SLIDE-CLOSE in Glossary.

TURN SINGLE: Turn in a small circle with four light springy steps. CW unless otherwise specified.

HUNGARIAN GLOSSARY

DANCE POSITIONS

SHOULDER-WAIST: See General Glossary


SHOULDER-SHOULDER BLADE: See General Glossary

TURN: Assume SHOULDER-WAIST POSITION with partner and each move a little to own L so R hips are opposite. M may place L hand on W R upper arm.



STEPS AND STYLING

Most Hungarian dance melodies are in 4/4 or 2/4 meter. The following steps are written in 4/4 meter.

BOKAZO: (BOH-kah-zo) Literally means "heel-click" and has many variations. See specific dance descriptions.


CIFRA: (TSEE-frah)  Basically three little steps done on balls of feet in a quick, quick, slow rhythm. Small leap onto ball of R foot to R side (ct 1); step on ball of L foot beside R (ct 2); step on ball of R foot in place, bending knees (ct 3). Step alternates for counts 3, 4.

CSÁRDÁS:



1. CSÁRDÁS STYLING: (CHAR-dahsh) There are two characteristic ways in which the CSÁRDÁS steps are danced, depending on the local area or region.
 - A. REZGO: (REHZ-goh) or UPBEAT STYLING: Knees are straightened on each musical beat and bent on the "and" count. The knee straightening may be sharper in some dances than in others.
 - B. DOWNBEAT STYLING: Knees are bent on each beat and straightened on the "and" count. The DOWNBEAT CSÁRDÁS is softer and more relaxed in appearance than the UPBEAT CSÁRDÁS, as the knee straightening is never done as sharply.
2. SINGLE CSÁRDÁS:  Step on R to R side (ct 1); step on L beside R, no weight (ct 2). Step alternates for counts 3, 4. A series of SINGLE CSÁRDÁS steps in the same direction may be done by taking weight on count 2.
3. DOUBLE CSÁRDÁS:  Step on R to R side (ct 1); step on L beside R (ct 2); step on R to R side (ct 3); step on L beside R, no weight (ct 4). Step alternates.

HUNGARIAN GLOSSARY (Continued)

STEPS AND STYLING (continued)

KISHARANG: (KEESH-haw-rawng)  Raise lower R leg slightly to R side at end of preceding measure (ct ah). Cut step onto R, displacing L sideward (ct 1); step on ball of L foot near R (ct ah); step on R in place, bending knees, and starting to raise lower L leg sideward to L (ct 2). Step alternates for counts 3, 4. Literally means "little bell".

RIDA

1. CLOSED (Downbeat) RIDA: (REE-dah)  First step is a crossing or "closed" step. Step on R foot, toe pointed toward center, across in front of L, bending knees a little (ct 1); step on ball of L foot to L side, toe turned out (ct 2). Step repeats exactly for counts 3, 4.
2. OPEN (Upbeat) RIDA: (REE-dah)  First step is a sideward or "open" step. Step on ball of R foot to R side, toe turned out (ct 1); step on L foot, toe pointed toward center, across in front of R, bending knees a little (ct 2). Step repeats exactly for counts 3, 4.

IRISH GLOSSARY

STEPS AND PATTERNS

<u>TYPE</u>	<u>STEP NAME</u>	<u>METER COUNT</u>	<u>CUE</u>	<u>STEP DESCRIPTION</u>
<u>REEL</u>	<u>SEVEN (R)</u>	2/4 & 1 & 2 & 1 & 2	(2 meas) raise 1 2 3 4 5 6 7	Moving sdwd to R, wt on R.* Raise L in front of R; small leap onto L behind R; step on ball of R to R; step on L behind R; step on ball of R to R; step on L behind R; step on ball of R to R; step on L behind R. Reverse footwork to move L. *Moving sdwd R when starting wt on L, raise R in front (ct &); hop L (ct 1).
<u>REEL</u>	<u>THREE (R)</u>	2/4 & 1 & 2	raise 1 2 3	Danced in place, starting wt on L. Raise R in front of L; small leap onto R behind L, raising L in back behind R knee; step on L beside R; step on R in place. Step alternates.
<u>REEL</u>	<u>SIDESTEP (R)</u>	consists of 1 Seven (R) and 2 Threes (R,L).		
<u>REEL</u>	<u>PROMENADE</u> <u>"TRAVELING THREE"</u>	2/4 & 1 & 2	raise 1 2 3	May be danced in any direction, starting with wt on L. Raise R in front of L; leap onto R; step on L close beside R; step on R. Step alternates.
<u>JIG</u>	<u>SEVEN (R)</u>	6/8 6 1,2 3 4,5 6 1,2 3 4,5	(2 meas) raise 1 2 3 4 5 6 7	Moving sdwd to R, starting wt on L.* Raise R in front of L; hop on L; step on R to R; step on L behind R; step on R to R; step on L behind R; step on R to R; step on L behind R. Reverse footwork to move L. *Moving sdwd R when starting wt on R, raise L in front of R (ct 6); small leap onto L behind R (ct 1).

IRISH GLOSSARY (continued)

STEPS AND PATTERNS (continued)

TYPE	STEP NAME	METER COUNT	CUE	STEP DESCRIPTION
<u>JIG</u>	<u>RISE AND GRIND</u> (R)	6/8	(2 meas)	Danced in place, starting wt on L.
	<u>"RISING"</u>	6	raise	Raise R in front of L;
	<u>"JIG STEP"</u>	1,2	hop	hop on L, R raised in front;
	<u>"BREAK"</u>	3	hop	hop on L, bring R in back of L;
		4,5	back	step on R behind L;
		6	hop	hop on R, raise L in front and bring in back of L;
		1	1	light stamp step L behind R;
	2	2	light stamp step R in place;	
	3	3	light stamp step R in place;	
	4,5	4	light stamp step R in place.	
				Reverse footwork for Rise & Grind (L).
<u>JIG</u>	<u>SINK AND GRIND</u> (R)	6/8	(2 meas)	Danced in place, wt on L.
	<u>"RISING"</u>	1,2,3	touch	Hop on L, touch R toe on floor slightly in front of L;
	<u>"JIG STEP"</u>	4,5	extend	extend hop on L again, raise R in front of L;
	<u>"BREAK"</u>	6	hop	hop on L again, bring R in back of L;
		1	1	step on R in back of L;
		2	2	step on L beside R;
		3	3	step on R in place;
	4	4	step on L in place;	
	5,6		hold.	
				Reverse footwork for Sink & Grind (L).
<u>JIG</u>	<u>SIDESTEP</u> (R)	Consists of 1 Seven (R) and 1 Rise & Grind (R)		
<u>JIG</u>	<u>PROMENADE</u> (R)	6/8		May be danced in any direction.
	<u>"TRAVELING THREE"</u>	6	hop	Hop on L, raise R behind L knee;
		1,2	1	step on R;
		3	2	step on L close beside R;
		4,5	3	step on R.
				Step alternates
<u>HORNPIPE SEVEN</u> (R)		4/4	(2 meas)	Moving sdwd to R.
		4	hop	Hop on L, raise R in front of L;
		1	1	step on R to R;
		2	2	step on L behind R;
		3	3	step on R to R;
		4	4	step on L behind R;
		1	5	step on R to R;
		2	6	step on L behind R;
		3	7	step on R to R.
				Reverse footwork to move L.

IRISH GLOSSARY (continued)

STEPS AND PATTERNS (continued)

<u>TYPE</u>	<u>STEP NAME</u>	<u>METER COUNT</u>	<u>CUE</u>	<u>STEP DESCRIPTION</u>
<u>HORNPIPE</u>	<u>THREE (L)</u> <u>"TRAMP"</u>	4/4		Danced in place.
		4	hop	Hop on R, raise L in front of R;
		1	1	step on L beside R;
		2	2	step on R in place;
		3	3	step on L in place.
				Step alternates.
<u>HORNPIPE</u>	<u>SIDESTEP (R)</u>	Consists of 1 Seven (R) and 2 Threes (L,R).		
<u>HORNPIPE</u>	<u>PROMENADE (R)</u> <u>"TRAVELING THREE"</u>	4/4		May be danced in any direction.
		4	hop	Hop on L, raise R in front of L;
		1	1	step on R;
		2	2	step on L;
		3	3	step on R.
				Step alternates.

GENERAL STYLING:

The body is held erect but not stiff, arms held naturally at sides.

Always dance lightly on the ball of the foot, heels definitely off the floor.

When foot is raised, toe is pointed down.

Keep toes and knees well turned out at 90 degree angle to each other.

ISRAELI GLOSSARY

STEPS

BALANCE: Step on one foot leaving other foot in place. Successive balances are alternate shifts of weight.

DEBKA-JUMP: Either a jump, or a spring from both feet to one foot, twisting hips at the same time; each twist is one count. Several debkas in a row alternate the direction of the twist, and usually end with the spring to one foot.

DOUBLE CHERKESSIYA (Crossing from side to side): (R) Step on R across in front of L (ct 1); step in place on L (ct 2); step R next to L (ct 3); repeat on opposite feet (cts 4-6).

MAYIM: See GRAPEVINE in general glossary.

STEP-BEND: A step followed by a bend of the knee of the stepping foot.

YEMENITE: (R) Step on R to R bending knees (ct 1); step on L toe behind or near R straightening knees (ct 2); step on R across in front of L bending knees (ct 3); hold, straightening knees (ct 4). Yemenite L uses opposite footwork.

MEXICAN GLOSSARY

STEPS

ATOLE: (ah-TOH-lay) See BORRACHO.

BORRACHO: (bohr-RAH-choh) "drunken step" 3/4 meter. Step diagonally forward on R, with accent, R shoulder leading (ct 1); step on ball of L foot behind and a little to the R of R foot (ct 2); step forward on R (ct 3). Step alternates.

CHIAPANECAS: (chee-ah-pah-NAY-kahs) 4 measures of 3/4 meter. Step on L in place or slightly forward (ct 1); hop on L (ct 2); step on R in front of L (ct 3). Step on L in place (ct 1); hop on L (ct 2); step on R back of L (ct 3). Step on L in place (ct 1); hop on L (ct 2); step on R in front of L (ct 3). Run three steps (cts 1, 2, 3). Running steps move in indicated direction.

HEEL PAS DE BASQUE: 3/4 meter. Leap onto L to L (ct 1); step on R heel in front of L (ct 2); step on L in place (ct 3). Step alternates.

INDITA: (in-DEE-tah) Small running steps, with feet close to the floor.

JARABE: (hah-RAH-bay) 1 measure of 6/8 meter. Step slightly forward on R heel (ct 1); step on ball of L foot near R heel (ct 2); step on ball of R foot beside L (ct 3); repeat action of cts 1, 2, 3 with opposite footwork (cts 4, 5, 6). Accent counts 1 and 4. Step repeats exactly.

LEAP WALTZ: 3/4 meter. Leap onto R foot, raising bent L knee high (ct 1); small steps on L, R (cts 2, 3). Step alternates and moves in indicated direction.

PASEO: (pah-SAY-oh) Slow walking steps.

QUEBRADO: (kay-BRAH-doh) "broken ankle step". Step on one foot, rolling outer side of free foot onto floor without weight. Be sure to transfer weight onto supporting foot BEFORE rolling ankle of free foot. Step alternates.

RIDING STEP: See CHIAPANECAS.

ROCKING STEP: 2/4 meter. Step forward on R foot across in front of L, lifting L foot back of R with toe touching floor (ct 1); step on L foot across back of R, lifting R foot with toe touching floor (ct 2). Feet remain crossed. Step repeats exactly.

SCHOTIS: (shoh-TEES) See SCHOTTISCHE in GLOSSARY.

MEXICAN GLOSSARY (Continued)

STEPS (continued)

STEP-SCUFF-BRUSH: 3/4 meter. This is a frequently used ZAPATEADO variation. Step on L foot (ct 1); scuff R heel forward (ct 2); brush ball of R foot backward, taking weight beside L (ct 3). Step repeats exactly. May be danced forward or turning.

STEP-BRUSH-HOP: 3/4 meter. Step on L (ct 1); brush R foot diagonally forward in front of L (ct 2); hop on L (ct 3). Step alternates.

TACONAZO: (tah-koh-NAH-soh) 2/4 meter. This is a northern ZAPATEADO step. Leap onto R in place (ct 1); strike L heel beside R, lifting R heel (ct &); snap R heel on floor (ct 2); strike L heel in place, no weight (ct &). Weight stays predominately over R leg, with R knee bent. Step alternates. These are sharp noisy steps.

VALSEADO: (vahl-say-AH-doh) 3/4 meter. Three steps per measure. See specific dance descriptions.

ZAPATEADO: (tsah-pah-tay-AH-doh) Rhythmic foot patterns which involve sharp heel work and brushing steps. See specific dance descriptions.

SCANDINAVIAN GLOSSARY

DANCE POSITIONS

SCANDINAVIAN WALTZ POSITION: Same as CLOSED POSITION in glossary, except M L hand grasps W R hand, both palms down; arms extended nearly straight out from shoulder. Also called Swedish, Danish, or Norwegian Waltz Hold.

POLSKA POSITION: Same as CLOSED POSITION in glossary, except with L arm sharply bent, M L hand grasps W R arm just above elbow; W, with R arm fairly straight, grasps M L arm just above elbow. Shoulders parallel but offset a bit to L so that R foot is between partner's feet.

HAND POSITIONS

FREE HANDS

1. DANISH: Hands at sides; if on hips fingers forward, thumbs backward.
2. NORWEGIAN: Hands on hips, fingers backward, thumbs forward.
3. SWEDISH: Hands on hips, fingers forward, thumbs backward.

JOINED HANDS

1. THUMB GRIP: With thumb up, dancers grasp base of each other's thumb, cupping hand.
2. ONE HAND MILL: (used in starring or turning figures):
Grasp R wrist of dancer in front and dance clockwise; or grasp L wrist of dancer in front and dance counterclockwise. Arm of grasping hand is straight.
3. TWO HAND MILL: Formed by 4 dancers. Join both hands straight across with opposite; R arm over arm of R neighbor and L arm below arm of L neighbor. Arms straight.

STEPS

BLEKING: (BLEEK-ing) 2 measures of 2/4 meter. With a low jump land on both feet, weight primarily on R, L foot extended forward, heel on floor, toe up, knee straight (ct 1); with another low jump reverse position of feet (ct 2). With 3 quick changes of weight, repeat action of measure 1, extending L foot (ct 1); extending R foot (ct &); extending L foot (ct 2); hold (ct &). Step alternates. Rhythm is Slow, Slow, Quick, Quick, Slow.

SCANDINAVIAN GLOSSARY (Continued)

STEPS (continued)

DAL: (dah1) 3/4 meter. Step forward on R foot (ct 1); bend R knee slightly (ct 2); straighten R knee, raising and lowering R heel and L leg swings in front of R leg (ct 3). Step alternates. Step is smooth, flowing. No scuff of swinging foot.

HOPSA: (HOP-sah) 2/4 meter. A turning step: leap onto R foot in indicated direction (ct 1); step on ball of L foot behind R foot (ct &); step on R foot, completing one-half of turn (ct 2). Step alternates. Rhythm is Quick, Quick, Slow. Step has a bouncy quality.

HOPSA, TYROLER: 2/4 meter. Leap sideward (or diagonally forward) onto R foot (ct 1); step on ball of L foot in front of R (ct &); step on R foot in place (ct 2). Step alternates. Rhythm is Quick, Quick, Slow, as in PAS DE BASQUE. Step has a bouncy quality.

POLS: (pohls) Norwegian for Polska. See POLSKA.

POLSKA: (POHL-skah) A turning step in which a full revolution is made during three beats of music and each repeat begins with the same foot. There are many variants of this step. See individual dance description for precise footwork.

SCOTTISH GLOSSARY

STEPS

<u>STEP</u>	<u>METER & COUNT FOR ACTION</u>			<u>STEP DESCRIPTION</u>
<u>BALANCE:</u>	See CUT STEP			
<u>CUT STEP:</u> <u>"BALANCE"</u>	<u>2/4</u> &		<u>6/8</u> 6	Raise R leg diagonally forward R, toe pointed down, knee straight and turned out; swing R leg backward and step R displacing L backward with L toe pointed down, knee straight and turned out; swing L forward and step L displacing R. May also be done with opposite footwork. Throughout this step there is no movement in upper part of body (no bending).
	1		1	
	2		4	
<u>HIGHLAND</u> <u>SCHOTTISCHE</u> <u>STEP:</u>	<u>4/4</u> 1			(2 measures) Hop on L, at same time extending R sideward, toe pointed and touching floor;
	2			hop on L, raising R foot behind L leg, toe pointed down and knee turned out, edge of foot pressed against back of leg;
	3			Repeat action of count 1;
	4			hop on L, at same time raising R foot in front of L leg, toe pointed down and knee turned out.
	1-4			Dance one STRATHSPEY SETTING STEP R. Step alternates.
<u>MOVE UP:</u> <u>"SIDE STEP"</u>	<u>2/4</u>	<u>4/4</u>	<u>6/8</u>	(2 measures) Described for M; W dance counterpart. M step L diagonally forward L; M step R across in front of L; step L diagonally backward L; step R close to L.
	1	1	1	
	2	3	4	
	1	1	1	
	2	3	4	
<u>MOVE DOWN:</u>	Same movement as MOVE UP, but reversing footwork and direction.			
<u>PAS DE BASQUE:</u>	<u>2/4</u> 1 &		<u>6/8</u> 1 3	Leap onto R, knee and toe turned out; step ball of L beside R with L heel to R instep and L toe turned out;
	2		4	

SCOTTISH GLOSSARY (Continued)

STEPS (continued)

SET: (2 measures)
PAS DE BASQUE R and L. Whenever someone sets to you, you always set also.

<u>SKIP CHANGE OF STEP:</u>	<u>2/4</u>	<u>6/8</u>	
	&	6	Hop L lifting R forward with toe pointing down, knee turned out;
	1	1	step forward R;
	&	3	step L close behind R, L instep close to R heel;
	2	4	step forward R. Step alternates.

<u>SLIP STEP: "SLIDE"</u>	<u>2/4</u>	<u>6/8</u>	
	1	1	2 per measure. Usually danced in a circle. Step sideward L to L, heels raised and toes turned out;
	ah	3	step R close to L, heels meeting and toes still turned out;
	2, ah	4, 6	Repeat above action. Movement should be light and easy, with no shuffling noise. May also begin R to R.

<u>STRATHSPEY STEP: "TRAVELLING"</u>	<u>4/4</u>	
	1	Keeping foot close to floor, step forward on ball of R;
	2	step L close behind R, L instep to R heel;
	3	keeping foot close to floor, step forward R, bending R knee slightly;
	4	hop R, bringing L forward passing through close to R, toe pointing down and close to floor, knee turned out. Step alternates.

<u>STRATHSPEY SETTING STEP:</u>	<u>4/4</u>	
	1	(2 measures) Step R sideward R, knee and toe turned out;
	2	step L close behind R, L instep to R heel;
	3	step R sideward R again;
	4	hop R bringing L up behind R ankle, L knee turned out and toe pointing down.
	1-4	Repeat action beginning L sideward L. A complete SETTING STEP moves to R, then L.

SCOTTISH GLOSSARY (Continued)

STYLING

STYLING FOR TURNS: Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

GENERAL STYLING: The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first 2 fingers. All dancing is done on the toes with knees turned out. Partners dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first position), but be alert and ready to assist active couple.

STEP PATTERNS

ALLEMANDE: 8 measures. Danced by 2 couples, first couple followed closely by second couple for first 4 measures. Couples in varsouvienne position, M hands raised from normal handshake hold so that W L on bottom and W R on outside.

Measures

- 1 Dance diagonally forward R;
- 2 turn 1/4 CCW to face M side of the dance and move forward center;
- 3 dance across the dance and turn 1/4 CCW to face down;
- 4 dance a long step down on the M side;
- 5 both couples turn 1/4 CCW into center to form a line facing W side;
- 6 dance toward center while W turns 1/2 CCW under M R arm to face partner, both hands still joined.
- 7-8 Release hands and dance backwards into own place.

BOW AND CURTSEY: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his partner.

W take a tiny step sideward (or forward), bring the toe of the L close to heel of R foot and bend both knees. Keep body erect and look at partner. Then return to easy standing position, taking weight on L to prepare for dance movement.

Skirt may be held between thumb and middle finger, elbows kept almost straight, and wrist bent forward a little.

CAST OFF or "CAST DOWN": An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

SCOTTISH GLOSSARY (Continued)

STEP PATTERNS (continued)

CAST UP: The same movement as CAST OFF, except that M turn CW and W CCW to dance up behind own line.

CORNERS: The 2 dancers that the active couple faces when back to back with partner in the center, M facing W line, and W facing M line. First corner is to your R, and second corner is to your L.

DOUBLE TRIANGLES: 8 measures. Couple 1 stand closely back to back in the center, W 1 facing W line, M 1 facing M line. M 1 join R hands with M 2 and L hands with M 3. W 1 join R hands with W 3 and L hands with W 2.

Measure

- 1-2 All 6 SET with 2 PAS DE BASQUE steps.
- 3-4 Release hands and couple 1 turn 1/2 CW around each other to face opposite side with 2 PAS DE BASQUE, keeping as close as possible and staying back to back in center.
- 5-6 M 1 now join nearer hands with W 2 and W 3, while W 1 join with M 2 and M 3. All SET again.
- 7-8 Release hands and couple 1 turn R about (individually) with 2 springing PAS DE BASQUE steps to finish on their own side in second place.

FIGURE OF 8: 8 measures. Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 measures) and then in the other direction around the other inactive person (4 measures).

In many Scottish dances one couple dances the FIGURE OF 8 around another couple. Then there are really 2 separate FIGURES OF 8 being formed -- one by the active W, and another by the active M. The 2 separate FIGURES OF 8 always go in the same direction, the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W always crosses in front of her partner as she goes between the inactive couple to begin her loop around, and the M always crosses over behind her.

GRAND CHAIN "GRAND R AND L": R and L for six or eight dancers in a circle.

HANDS ACROSS "WHEEL" "STAR": Join indicated hand with opposite person at shoulder height, elbows slightly bent, and move as directed.

LADIES CHAIN: 8 measures. A pattern for 2 couples facing each other with W on M R.

Measure

- 1-2 W cross over, giving R hands in passing, M loop 1/2 CCW, dancing into partner's place.
- 3-4 M turn opposite W with L hand 1/2 CCW.
- 5-8 Repeat action of measures 1-4 back to place.

SCOTTISH GLOSSARY (Continued)

STEP PATTERNS (continued)

LONGWAYS FORMATION: Designated number of couples in two lines, a line of M facing a line of W, partners facing, M L shoulder toward music or head of line. Couples are numbered, with couple 1 at head of line.

LONG TURNS or "POLITE" TURNS: The turns made by the dancers moving CW at the end of a movement such as a RIGHTS AND LEFTS pattern. On the last count, those passing on the inside of the set must turn CCW into their own L arm to face center.

POUSSETTE: 8 measures. Join both hands at shoulder height. Begin M L, W R, couples 1 and 2 dance POUSSETTE to change places with 8 PAS DE BASQUE steps. Couple 1 move down on M side of the dance, and couple 2 move up on W side.

Measure

- 1 Take a step away from the center (M 1 pulling partner as he dances backwards and M 2 pushing partner as he dances forward).
- 2 Partners turn 1/4 CW so that M have their backs to top of the set.
- 3 Take one step, couple 1 moving down and couple 2 moving up.
- 4 Partners turn 1/4 CW so that M have their backs to W side of the dance.
- 5 Take a step into the center.
- 6 Partners turn 1/2 CW so that both M and W have their backs to own side of the dance.
- 7-8 Release hands, and all dance individually 2 steps backwards to place.

REEL OF FOUR: 8 measures. Danced by 4 persons, 2 standing back to back in center facing out towards other 2, who face in.

<u>Measure</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer.	Pass R shoulders with facing dancer.
2	Curve to turn 1/2 CW and face in opposite direction.	Pass L shoulders in center.
3	Pass R shoulders with next dancer.	Pass R shoulders with next dancer.
4	Pass L shoulders in center.	Curve to turn 1/2 CW and face in opposite direction.
5-8	Repeat action of measures 1-4 back to original place.	Repeat action of measures 1-4 back to original place.

SCOTTISH GLOSSARY (Continued)

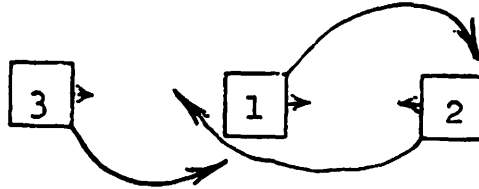
STEP PATTERNS (continued)

REELS OF FOUR (GLENS OF ANGUS): 8 measures. "Mirror image".

REELS OF FOUR up and down both sides of the dance. On M side, dance the usual REEL OF FOUR beginning R shoulders and L in the center, but on W side, begin passing L shoulders and R in the center. When reaching the bottom of the set, couple 1 cross to opposite side passing L shoulders with partner (measure 4) and continue the reel on opposite side.

REEL OF THREE: 8 measures. A dance Figure for 3 people in a line, center dancer facing out, and outside dancers facing in. All 3 people are active and describe on the floor a pattern of a Figure of 8, consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Figure of 8 in the same direction as in "follow the leader".

In an ordinary R shoulder REEL OF THREE, the center dancer (#1) always begins curving CW to pass R shoulders with the dancer he is facing (#2), who also curves CW, while the remaining dancer (#3) curves CCW (see diagram). Dancer 2 cuts through the center before dancer 3. Each half loop takes approximately 2 measures. At the end of measure 4, dancers should be halfway through the Figure. Dancers 2 and 3 will have changed places, and dancer 1 will have returned to the middle. At the end of measure 8, dancers will be back in original places.



REELS OF THREE: (GATES OF EDINBURGH) 16 measures. REELS OF THREE up and down the dance on both M and W side where top couple begin the reel by crossing over to opposite side, W passing in front of her partner as she dances between the other 2 M toward the outside to pass L shoulders with M 3. M 1 dance between the other 2 W toward the outside to pass R shoulders with W 3. M 3 and W 3 loop in, while M 2 and W 2 loop out. Continue to finish REEL OF THREE with only couple 1 on opposite sides (8 measures). Then couple 1 cross back over to own side to dance another REEL OF THREE, W passing in front of her partner as she dances between other W toward outside to pass R shoulders with W 3. M 1 dance between other M toward outside to pass L shoulders with M 3. Continue REEL OF THREE with couple 1 on own side until all dancers are back in original places (8 measures).

RIGHTS AND LEFTS: 8 measures. Usually danced as a small GRAND R AND L for 2 couples, done in a floor pattern similar to a square, 2 steps for each side.

SCOTTISH GLOSSARY (Continued)

STEP PATTERNS (continued)

RIGHTS AND LEFTS (continued)

Measure

- 1-2 Give R hand to person across the dance and change places.
- 3-4 Give L to next person and change places on the side.
- 5-8 Repeat action of measures 1-4. On measure 8 two dancers going CW make LONG TURN.

SPURTLE PROGRESSION: 12 measures. A figure whereby couple 1 progress to the bottom from a starting position of back-to-back in the center facing couple 2. The following description is written for the dance "GLENS OF ANGUS", where M 1 starts facing W 2, and W 1 faces M 2.

Measure

- 1-4 Couples 1 and 2 dance a half REEL OF FOUR across the dance (passing R shoulders to begin). After passing L in the center, couple 2 dance up to 1st place, finishing on the wrong side. As couple 1 meet in the center, give R hands with a wide hold and turn each other 1/2 CW while moving down to finish facing couple 3 across the dance (M 1 facing W 3, W 1 facing M 3).
- 5-8 Couples 1 and 3 repeat action of measures 1-4, couple 3 finishing in 2nd place on wrong side, and couple 1 facing couple 4 across the dance.
- 9-12 Couples 1 and 4 repeat action of measures 1-4, except that couple 1 do not turn with R hands but dance directly into 4th place on wrong side, while couple 4 finish in 3rd place on wrong side.

WRONG SIDE: M on W side of the dance, W on M side.

SQUARE DANCING GLOSSARY

The following are square dance patterns commonly used by callers at Folk Dance functions. They are only listed here since they are well defined in many Square Dance publications, for example: *The Basic Movements of Square Dancing* and *The Extended Basic Movements of Square Dancing* published by The Sets in Order-American Square Dance Society, 462 North Robertson Blvd., Los Angeles, CA 90048.

1. Honors
2. Circle Left (Right)
3. Balance
4. Swing
5. Forward and Back
6. Do Sa Do
7. See Saw
8. Pass Thru
9. Couple Promenade
10. Single File Promenade
11. Half Promenade
12. Right and Left Grand
13. Weave the Ring
14. Arm Turns
15. Separate Around One (Two)
16. Allemande Left (Right)
17. Bend the Line
18. Lead to Right and
Circle to a Line
19. Courtesy Turn
20. Ladies Chain (Four
Ladies Chain) Ladies
Chain 3/4
21. Right and Left Thru
22. Right Hand Star (Left)
23. Ladies to Center and
Back to the Bar
24. Star Promenade
25. Hub Back Out and Rim Fly In
(Inside Out and Outside In)
26. Grand Square
27. California Twirl
(Frontier Twirl)
28. Dive Thru
29. Around One to a Line (Two)
30. Cross Trail
31. Wheel Around
32. Backtrack
33. Box the Gnat
34. Box the Flea
35. Turn Back (U Turn Back)
36. Allemande Thar
37. Shoot That Star
38. Roll-a-way with a Half
Sashay (Whirlaway)
39. Alamo Style
40. Square Thru
41. Star Thru
42. Eight Chain Thru
43. Do Paso
44. Roll Back
45. Turn Thru
46. Split the Ring