

## Scottish Steps, Terms and Styling

STEP	METER & CT FOR ACTION		STEP DESCRIPTION
16 Skip Change of Step	2/4	6/8	
	&	6	Hop L lifting R fwd with toe pointing down, knee turned out;
	1	1	step fwd R;
	&	3	closing step L behind R, L instep close to R heel;
	2	4	step fwd R.
	&	6	Next step begins hop R.
Pas de Basque	2/4	6/8	
	1	1	Leap onto R, knee and toe turned out;
	&	3	step ball of L beside R with L heel to R instep and L toe turned out;
	2	4	step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out.
			Next step begins with leap onto L.
<del>Set (2 meas) Pas-de-Basque-R-and-L. Whenever someone sets to you, you always set also.</del>			
Slip Step (Slide)	2/4	6/8	(2 per meas) Usually danced in a circle.
	1	1	Step sdwd L to L, heels raised and toes turned out;
	ah	3	close R 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.
Cut Step (Scottish Balance)	2/4	6/8	
	&	6	Raise R leg diag fwd R, toe pointed down, knee straight and turned out;
	1	1	swing R leg bkwd and step R displacing L bkwd with L toe pointed down, knee straight and turned out;
	2	4	swing L fwd and step L displacing R.
			May also be done with opp ftwork. Throughout this step there is no movement in upper part of body (no bending).
Strathspey Step	4/4		
	1		Keeping ft close to floor, step fwd on ball of R;
	2		closing step L behind R, L instep to R heel;

STEP	METER & CT FOR ACTION	STEP DESCRIPTION
3		keeping ft close to floor, step fwd R bending R knee slightly;
4		hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out.  Next step begins L.
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Strathspey Setting Step	4/4 (2 meas)	
1		Step R sdwd R, knee and toe turned out;
2		closing step L behind R, L instep to R heel;
3		step R sdwd R again;
4		hop R bringing L up behind R ankle, L knee turned out and toe pointing down.  Repeat action beginning L sdwd L.  A complete Setting Step moves to R, then L.
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Highland Schottische Step	4/4 (2 meas)	
1		Hop on L, at same time extending R sdwd, toe pointed and touching floor;
2		hop on L, raising R ft behind L leg, toe pointed down and knee turned out, edge of ft pressed against back of leg.
3		Repeat action of ct 1;
4		hop on L, at same time raising R ft in front of L leg, toe pointed down and knee turned out.
1-4		Dance one Strathspey Setting Step R. Next step begins with hop on R ft.
Move Up: (Side Step) 2 meas:	4/4 2/4 6/8	Described for M; W dance counterpart.
1	1 1	M step L diag fwd L;
3	2 4	M step R across in front of L;
1	1 1	step L diag bkwd L;
3	2 4	Close R to L.
Move Down:		Same movement as Move Up; but reversing ftwork and direction.

ALLEMANDE (8 meas): Danced by 2 cpls, first cpl followed closely by second cpl for first 4 meas. Cpls in varsouvienne pos, M hands raised from normal handshake hold so that WL on bottom and WR on outside.

Meas:

- 1 Dance diag fwd R;
- 2 turn 1/4 CCW to face M side of the dance and move twd ctr;
- 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 cpls turn 1/4 CCW into ctr to form a line facing W side;
- 6 dance twd ctr while W turns 1/2 CCW under M R arm to face ptr, both hands still joined.
- 7-8 Release hands and dance bkwd 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 ptr.

14 W take a tiny step sdwd (or fwd), bring the toe of L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos. taking wt on L to prepare for dance movement.

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

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

CAST UP: The same movement (as cast off) back to place, except that M turn CW and W CCW to dance up behind own line.

CORNERS: The 2 dancers that the ~~inactive~~ <sup>active</sup> cpl faces when back to back with ptr in the ctr, M facing W line and W facing M line. 1st corner is to your R and 2nd corner is to your L.

DOUBLE TRIANGLES (8 meas): Cpl 1 stand closely back to back in the ctr, 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 with W 2.

Meas 1-2 All 6 set with 2 pas de basque steps.

3-4 Release hands and cpl 1 turn 1/2 CW around each other to face opp side with 2 pas de basque, keeping as close as possible and staying back to back in ctr.

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 cpl 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 meas): 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 meas) and then in the other direction around the other inactive person (4 meas).

27 In many Scottish dances one cpl dances the Figure of 8 around another cpl. 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 ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her.

LONGWAYS FORMATION: 4 cpls in two lines, a line of M facing a line of W, ptrs facing, M L shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line.

POUSSETTE (8 meas): Join both hands at shoulder height. Begin M L, W R, cpls 1 and 2 dance poussette to change places with 8 pas de basque steps. Cpl 1 move down on M side of the dance and cpl 2 move up on W side.

Meas 1 Take a step away from the ctr (M 1 pulling ptr as he dances bkwd and M 2 pushing ptr as he dances fwd).

2 Ptrs turn 1/4 CW so that M have their backs to top of the set.

3 Take one step - cpl 1 moving down and cpl 2 moving up.

- 4 Ptrs turn 1/4 CW so that M have their backs to W side of the dance.
- 5 Take a step into the ctr.
- 6 Ptrs 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 bkwd to place.

REEL OF FOUR (8 meas): Danced by 4 persons, 2 standing back to back in ctr facing out twd other 2 who face in.

<u>Meas</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 opp direction	Pass L shoulders in ctr
3	Pass R shoulders with next dancer	Pass R shoulders with next dancer
4	Pass L shoulders in ctr	Curve to turn 1/2 CW and face in opp direction
5-8	Repeat action of meas 1-4 back to original place	Repeat action of meas 1-4 back to original place

RIGHTS AND LEFTS (8 meas): Usually danced as a small Grand R and L for 2 cpls, done in a floor pattern similar to a square, 2 steps for each side.

Meas 1-2 Give R hand to ptr across the dance and change places.

~~3-4 Give L to next person and change places; 2 M on W side of the dance and 2 W on M side.~~

5-8 Turn to face ptr again (2 dancers going CW make long turns) and repeat action of meas 1-4.

GRAND CHAIN (Grand R & L): R & L for six or eight dancers in a circle.

SIDE STEP See Move Up.

WHEEL or HANDS ACROSS (Star): Join indicated hand with opp person at shoulder height, elbows slightly bent, and move as directed.

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. Ptrs 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 pos); but be alert and ready to assist active cpl.