

## Sparkling Sixty (Scotland)

This is a 40 bar reel for three couples devised and taught by Jennifer Kelly to celebrate the sixtieth anniversary of Stockton Folk Dance Camp (2007).

CD: Six for Sixty (Jennifer Kelly, Stockton camp 2007), Band 1 4/4 meter

Formation: Longway set of 4 couples.

Steps: Skip-change-of-step\*, Reels of three\*, Cast\*, Set\*, Figure-of-eight\*, Rights and lefts\*  
The Espagnole (es-pahn-YOHL): A method of progression involving 2 cpls, and taking 8 bars to complete. See Fig. V.

Styling: As in all Scottish dances, erect posture with movements done on the balls of the ft are essential as well as frequent eye contact among dancers.

\* Described in Scottish Glossary of *Steps and Styling* (rev. 1996), Folk Dance Federation of CA, Inc.

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Measures	4/4 meter	Pattern
Chord	<u>INTRODUCTION</u> Bows and curtseys.	
	I. <u>TURN, CAST, AND TURN</u>	
1-4	Cpl 1 turns by the R hand and casts on their own side into 2nd place. Cpl 2 steps up to 1st place on bars 3-4 (making the 1st step small so as to avoid collision with Cpl 1).	
5-8	Cpl 1 turns by the L hand approximately once around to end in the ctr of the set with W1 on R side of M1, and both facing W2.	
	II. <u>HALF DIAGONAL REELS</u>	
1-4	Taking promenade hold, Cpl 1 dances a half Reel of three (as a cpl) on the diagonal with W2 and M3, passing R shldr with W2 to begin.	
5-8	Cpl 1 continues into a diagonal reel (as a cpl) with W3 and M2, passing L shldr with W3 to begin. On bar 8, Cpl 1 dances up the middle to the top of the set.	
	III. <u>MIRROR FIGURES OF EIGHT</u>	
1-4	Cpl 1 releases joined hands and casts out the top of the set to begin Figure of eight along the sides. M1 passes outside around W3 while W1 passes outside of M3, and both move inside the set to briefly take hands with ptr, Meanwhile Cpls 2 and 3 face across the set to their ptrs and Set (bars 1,2), and cross by the R to ptr's pos and turn to face each other (bars 3,4).	
5-8	Cpl 1 continues the reel down between M2 and W2 and casts out and back into the 2nd pos. Meanwhile Cpls 2 and 3, Set to the R facing ptrs, then to the L facing up or down the set (bars 5,6), and finally cross by the R to change places along the sides (M2 and 3 change places and W2 and 3 do the same) (bars 7,8). Cpl 1 must make wide loops on the Figure of eight so as to avoid interference with Cpls 2 and 3.	
	IV. <u>RIGHTS AND LEFTS WITH SET</u>	
1-6	Cpls 1 and 2 (now in positions 2 and 1 respectively) dance Rights and Lefts for 3 sides so as to change positions (all dancers are now back in original positions).	

7-8 Cpls 1 and 2 face across the set, and Set.

V. THE ESPAGNOL

- 1-2 M1 and 2 cross the set outside of their ptrs, and turn to face in. W1 and 2 join R hands and W 2 passes in front of W1 as they move across the set to the M's side, and both turn to face in (W2 is now in no. 1 pos and W1 in no. 2 pos).
- 3-4 Now W1 and 2 cross the set outside of their ptrs to return to their own side, but in progressed pos. Meanwhile M 1 and 2 take R hands with M2 moving in front of M1 as they cross the set to their own side ending in progressed pos. (M2 in no. 1 pos).
- 5-8 Cpl 2 turns by the R hand once around to return to home pos while Cpl 1 turns by the L. Turns should be coordinated so that M pass shldr to shldr in the ctr (about bar 7).

Cpl 1 now repeats the dance with Cpls 3 and 4, and at the end they dance outside of the set to the bottom while Cpl 4 moves up to 3rd place. The dance goes through 8 times.