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## *Statewide '92 Institute*

*Larry Lynch teaching dances of Ireland*

- The Four-Step (couples), from County Kilkenny*
- The Ballycommon Set (4 couples), from Counties Limerick and Tipperary*
- The Fling (trios), from County Cork*

*Billy Burke teaching dances of Croatia*

- Drmeš iz Velike Gorice (couples) - Croatia*
- Taraban (non-partner) - Croatia*
- Drmeš iz Pokuplja (non-partner) - Croatia*

*Saturday, May 23, 1992 Dublin High School Gym  
Village Parkway and Brighton Avenue*

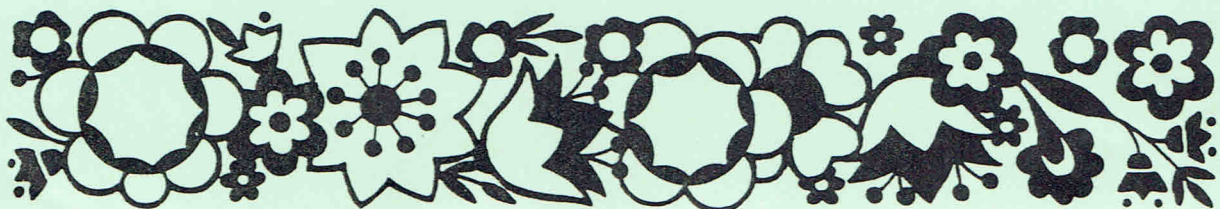
*Registration 12:00-1:00 pm; Institute 1:00-4:00 pm*

*Pre-registration (includes syllabus) by May 10 \$6.00 After May 10 \$7.00*

*Institute Committee: Ann Garabedian, chair, Carol Wenzel, Vina Cera*

*Street shoes and high heels will not be allowed on the gym floor*

*Sponsored by the Folk Dance Federation  
of California, Inc.*



# DRMEŠ IZ POKUPLJE

(Pokuplja, Croatia)

SOURCE: Institute on Yugoslav dance, Badija, 1971

METER: 2/4

POSITION: Front-basket hold in line moving CW around circle. Leader may also "snake" line around floor.

RECORD: AMAN - LP - 102

## MEASURE: Pattern 1 - Walk

- 1 Turning slightly left, but keeping shoulders on circumference of circle, step R. across L. (ct.1). Reaching with L. step left onto ball of L. (ct.2). This should produce a very smooth, but ground covering, walk.
- 2-16 Repeat meas. 1. There are 16 meas. of walking the first time through the dance. Every subsequent repetition has 26 meas. of walking music.

## Pattern 2 - Drmeš

- 1 Facing center step in place on R. (ct.1). Raise on R. (ct.&). Land on R. (ct.2). Step on L. slightly to left. (ct.&).
- 2-16 Repeat meas. 1.

## Drmeš variation

- 1-3 Repeat meas. 1 of Pattern 2.
- 4 Take 4 small steps in place, starting R. (cts.1,&2,&).
- 5-16 Repeat meas. 1-4 of variation 3 more times.

Note: This is not a third pattern. This step can replace Pattern 2 as a variation.

# TARABAN

(Bilogora, Croatia)

SOURCE: Dr. Ivan Ivančan

METER: 2/4

POSITION: Fairly small mixed circles, back - basket hold.

RECORD: AMAN - LP - 106

## MEASURE: Pattern 1 -Pacing

- 1 With body facing to the left as much as back - basket hold will allow, Step to lft. with L. (ct. 1). Close R. to L., taking weight, (ct. 2).
- 2 Step to lft. with L. (ct. 1) . Facing center touch R. to lft. (ct. 2).
- 3-4 Reverse direction and ftwk. of meas. 1 - 2.
- 5-8 Repeat meas. 1-4, taking wt. on last ct. of meas. 8

## Pattern 2 - Chorus

- 1 Step across L. on R. (ct. 1). Step lft. with L. on ball of foot (ct. &). Repeat cts. 2,&).
- 2-8 Repeat meas. 1. Note: This is a so-called "buzz" step.

Note: For Croatians this is the "fun" part, the faster the better. Speed can be enhanced by bending the knees and keeping the arms at shoulder blade level.



## Pattern 3 - Drmes

- 1 Step strongly into center and slightly over L. on R. (ct. 1,). Bounce on R. heel (ct.&). Step back on L. (ct. 2). Bounce on L heel (ct. &).
- 2-8 Repeat meas. 1 - 2. This step moves slightly lft.

## Pattern 4 - Repeat Chorus

- 1-8 Repeat step 2, but leave off the last step on ct. & of meas. 8. This leaves the L. free to start the dance again with pattern 1.

Note: Yes there is a "cheat" step getting into the "buzz" from the first step and another getting out of the buzz to get back into the first step. Croatians would rather do this though than start the dance to the right.

# TARABAN WORDS

Ljepo ti je plesat tarabana  
Gore skočim, dolje idem sama.

Op lane, milo lane, dolje idem sama.//

Oj, gavrane, hvataj se do mene  
Za tobom mi moje srce vene.

Op lane, milo lane, moje srce vene.//

Moje zlato u tudjini vene,  
Aoj, zlato, sjećas li se mene.

Op lane, milo lane, sjećas li se mene.//

Kako sam te nekada ljubila  
Tako sam te jadna iz gubila.

Op lane, milo lane, te jadna iz gubila.//

Sunce stalo pa se zajledalo  
U' ne dvore gdje je zlato moje.

Op lane, milo lane, gdje je zlato moje.//

# DRMEŠ IZ VELIKE GORICE

(Turopolje, Croatia)

SOURCE: Nena Šokčić and films of villagers.

METER: 2/4

POSITION: Circle of couples, lady on man's right, joined hands up and slightly fwd. with fairly straight elbows. It is both acceptable and fairly common for two ladies to dance this dance together.

RECORD: AMAN - LP - 106

## MEASURE: Pattern 1 - "Greetings"

1 Step in place on R. (ct.1). Hold, or at most a gentle bounce on R. (ct.2).

2 Step in place on L. (ct.1). Hold, or at most a gentle bounce on L. (ct.2).

3-12 Repeat meas. 1-2.

NOTE: During this pattern the men push rt. hand (woman's left hand) fwd., into circle, on meas. 1, and left hand in on meas. 2. That is, when the man steps on R. his right hand goes in, when he steps on L., his left hand goes in. The ladies' hand movements oppose the foot stepped on. Notice that the feet are the same for men and women but the hand movements are exactly opposite.

## Pattern 2 - Drmeš moving right

1 Step to rt. with R. (ct.1). Bounce twice on both heels (cts.2,&).

2 Step on L. in place (ct.1). Bounce twice on both heels (cts.2,&).

3-12 Repeat meas. 1-2.

NOTE: This step is the most prevalent drmeš in this area. However, dancers may mix this step with other drmeš patterns, especially a "step-hop-step" drmeš on either foot.

Repeat Patterns 1 & 2 twice more (3 times total)

(Continued)

# Drmeš iz Velike Gorice

(continued)

## Pattern 3 - Couples moving freely around circle

- 1-96 Same footwork as found in pattern 2. Partners change to a shoulder-waist position and move in a general CCW direction around circle. Couples may rotate around own axis, either CW or CCW as they revolve CCW around circle.

## Pattern 4 - Drmeš<sup>v</sup> in circle moving left

- 1-16 Same footwork as found in pattern 2, couples return to circle (using Drmeš<sup>v</sup> step) with a "back-basket" variation hold. Men's hands are held low behind women's backs, women's hands are joined behind men's necks. Circle now moves slowly to left, CW.

## Pattern 5 - Running "buzz" step

- 1 Facing slightly left, step across on R. with slight bend of knee (ct.1). Leap lightly onto ball of L. (ct.2).
- 2-16 Repeat meas. 1, circle moves left, CW.

Repeat, alternating Patterns 4 & 5, to end of music.

THE FOUR STEP  
(Ireland)

The Four Step is from County Kilkenny, Ireland. There it is also known as "The Barn Dance."

Music: Hornpipes 4/4 meter

Formation: Couples in closed waltz position with man's back to center.

Measures

PATTERN

1-4 Couples dance hornpipe sevens (hop 1-2-3-4-5-6-7) in a counter clockwise direction and dance hornpipe sevens back to starting position in a clockwise direction:

Ladies	L	RLRL	RLRR	LRLR	LRL
Men	R	LRLR	LRLR	RLRL	RLR
Beats/measure	1234	1234	1234	1234	1234

On the fourth beat of each measure couples hop low off the ground. The hop is not a leap into the air. Sometimes the hop is simply a lifting of the heel off the ground and dropping it again without raising the ball of the foot.

5-6 Couples dance two hornpipe threes (hop 1-2-3, hop 1-2-3) in a counter clockwise direction around the room turning clockwise once:

Ladies	L	RLRR	LRL
Men	R	LRLR	RLR
Beats/Measure	1234	1234	1234

7-8 Couples dance hop step, hop step, hop step, hop step during the seventh and eighth measures turning clockwise two times:

Ladies	L	RRLL	RRL
Men	R	LLRR	LLR
Beats/Measures	1234	1234	1234

Repeat pattern to end of music.

Presented by Larry Lynch  
Dublin Statewide Institute 1992

THE FLING  
(Ireland)

This Fling is a dance for three people and comes from County Cork, Ireland.

Music: Flings 4/4 meter

Formation: Man and two ladies face forward (CCW) with a lady on each side of the man holding hands shoulder high with elbows bent. (Man holds right hand partner's left hand in his right hand and left hand partner's right hand in his left hand.)

Measures PATTERN

I. The Fling

All three dance forward and back twice for eight measures:

- 1 All three hop on the left foot four times to the beat of the music with weight on the left foot while simultaneously touching the floor with the right foot (no weight) slightly in front of left foot, out to the right, slightly in front of left foot again, and out to the right again.
- 2 All three step forward right, left, right on the first three beats and (in place) left on the half beat and right on the fourth beat.  
(cts 1,2,3,&4)
- 3 All three hop on the right foot four times to the beat of the music with the weight on the right foot while simultaneously touching the floor with left foot (no weight) slightly in front of the right foot, out to the left, slightly in front of right foot again, and out to the left again.
- 4 All three step backward left, right, left on the first three beats and (in place) right on the half beat and left on the fourth beat.
- 5-8 All three repeat the first four measures.

II. Arches

- 9-16 All three dance sixteen threes (step on right, then left, then right, and alternate fifteen more times) for eight measures, i.e., two threes for each measure of the eight measure phrase (cts 1,&2,3,&4). Right hand partner dances under raised held hands of man and left hand partner dances back to place (man turns counterclockwise and left hand partner turns clockwise); left hand partner dances under the raised held hands of man and right hand partner and dances back to place (man turns clockwise and right hand partner turns counterclockwise). This sequence is repeated two more times, so that each lady in turn dances under man's raised arms three times ending facing forward (CCW).

Dance may be repeated as often as dancers and musicians wish, usually three or four times.





# The Ballycommon Set

## The Set in Local Tradition

Thomas Ryan remembers, "they used to dance the set on the two flags." A man played the melodeon with three buttons on top and there was a fiddler. Willie Ryan learned set dancing at home from his father, Cornelius Ryan. "I danced it in the kitchen nearly every night for the whole winter to the music of an old gramophone. These old-timers were very keen set dancers. There was no jumping and no leaping, just nice low dancing all the whole time around. Oh, they were all low to the ground. They didn't consider themselves professional. They'd dance with the hobnailed boots. They never went out of time. Any one of them people had time and they understood the music. If they went out of time they would pause one second and come back into time. They would drill that into your head, if you went out of time to pause for a split second and you'd be back into the music. There was no battering in the Ballycommon Set. If a man started doing a batter, others said there's no batter in the Ballycommon Set. When you'd see them fellows dancing there we wanted to dance our set. We'd be told no, to sit down."

Dancing stopped in the Ryan home about 1940 when Willie's grandfather died. Everyone then went to the neighbour's house, Mrs. Kennedy's, down the road in Croughmorka. Thomas Greene from Gurtnagera and Tom Quinlan from Cappawhite played the accordion. After a couple of years the Ryans again started dancing sets and playing cards. In the 1940s, platforms started for the summer down beyond the cross at Croughmorka Cross. "There was dancing on a Wednesday and Sunday evening for nine or ten years." At this same time, the Crystal Ballroom in Doon opened up and set dancing lasted for nine or ten years in the hall.

There was no more dancing in the halls in the 1950s. Willie Ryan recalls, "Modern dancing started and finished old time dancing. Set dancing was not done in the homes either except the occasional party with a couple of certain people dancing them. Ballad sessions in the pubs and Irish nights in the pubs started up and finished dancing in the homes. It died for a good number of years only just the occasional set would be danced in the hall." Until about 1970 it was more common to do a half set than a full Ballycommon Set.

"Scór started it again about 1969 or 1970, but what it done in the finish, it only killed it. Scór would say they revived the sets, but they only killed them. The only way you can revive the set is to finish out the set. But Scór won't do that because they have only a certain length of time in the programme. If you didn't break the parts apart you wouldn't win. There was still a bit of tradition in the set for the first year or two, then the competition took over and changed it. After the second year of Scór starting you could see a change in the step not alone in the parts. And now with these competitions the set is ruined altogether. When they started Scór competitions they considered traditional sets nothing. In order to win competitions you had to change your dancing. All that was required was three figures. That went on for three or four years. Then they only looked for two figures. And now the younger generation only knows two figures. Now they have tillies [frills] put on to the end of it. You have bits of figures brought in. Young judges know nothing at all about traditional set dancing.

"The competitions destroyed set dancing. The young set dancers haven't a clue about the traditional sets because it was never taught them. Today if dancers go out of time they keep dancing away. A lot of them set dancers are dancing fierce high. They're throwing their legs this way and that way. You very rarely see the set danced the old way today.

"Today it is hard to get one full set in this area. You would get four fellows in this area to do it."

The SIXTH FIGURE is no longer danced today.

**LOCATION** Doon, Cappamore, Moroe, Co. Limerick; Cappawhite, Newport, Rear Cross, Kilcommon, Dundrum, Co. Tipperary

**SOURCES** Willie Ryan (b. 15 August 1928) and Lena Ryan (b. 4 May 1926, Shanaglune, Cappamore), Commonaline, Doon, Co. Limerick; Thomas Ryan (b. circa 1905), Mansell's Cross, Cappamore, Co. Limerick contributed the SIXTH FIGURE; Michael Slattery (b. 1919), Croughmorka, Doon, Co. Limerick last saw older people dancing a SIXTH FIGURE when he was ten years old.

**MUSIC** Thomas Ryan says that the music for the set was "a plain tune. They more often played polkas, but sometimes they played a slide for the THIRD and FIFTH FIGURE. The one tune would carry you through the Ballycommon Set, if one was badly stuck for tunes." Willie Ryan remembers that polkas were always played for the Ballycommon Set, even though he saw his father dance it to hornpipes once. "If you get good polka music for the Ballycommon Set, you couldn't beat it. I saw my father dance it to a hornpipe because the player played hornpipes." The polka for the FIFTH FIGURE was always played a little bit faster than the other polkas. Willie Ryan does not remember the names of tunes played long ago, but popular tunes that are currently played in the Doon area for the Ballycommon Set are: polkas, *Bansha Peelers*, *My Bonnet Trimmed in Blue*, *Moroe Polka*, *Road to Garravane*, *Kerry Polka*, *Cups and Saucers*, *My Britches Full of Stitches*, *Nellie in the Wood*, *Rakes of Mallow*, *Ballydesmond Polka*; slides, *Murphy's Porter*, *Kerry Slide*, *Up the Ladder and Down the Wall*. According to Willie Ryan, the dancing speed of the music today at two beats per measure is: polkas, 144 beats per minute; slides, 153 beats per minute. The dancing speed of the music at two beats per measure for competition today is even faster: polkas, 153 beats per minute.

*Continues next page*

## The Set in Publication

The Ballycommon Set has been published in *An Authentic Guide To Set Dancing*. The book does not include the SIXTH FIGURE. The book describes the Ballycommon Set as it is done today, except for the following differences: the book states that slides are played for the FOURTH FIGURE, when in fact, traditionally and today, polkas are played. The book also states that a polka, slide or hornpipe is played for the FIFTH FIGURE. In the East Limerick and West Tipperary area hornpipes are never played for the FIFTH FIGURE today. A hornpipe has been introduced into some Ballycommon Set dance competitions, but it is a figure similar to the hornpipe of polka sets from Kerry, not a figure of the traditional Ballycommon Set. The terminology in the book is different from the words used locally to describe the set. Willie Ryan says that competition set dancing over the last ten years has changed the words for the movements. "House around" and "all house" have become standard terms used by some dance teachers. Locally, Willie Ryan says people always used the term **Around the house**. "House to opposite positions" was never used for two couples dancing. Willie Ryan also says that the term "wheel" was never used by local people. Local people always used the word **Swing**. "Wheel" was used in other parts of Ireland.

### SET DANCES OF IRELAND *TRADITION & EVOLUTION*

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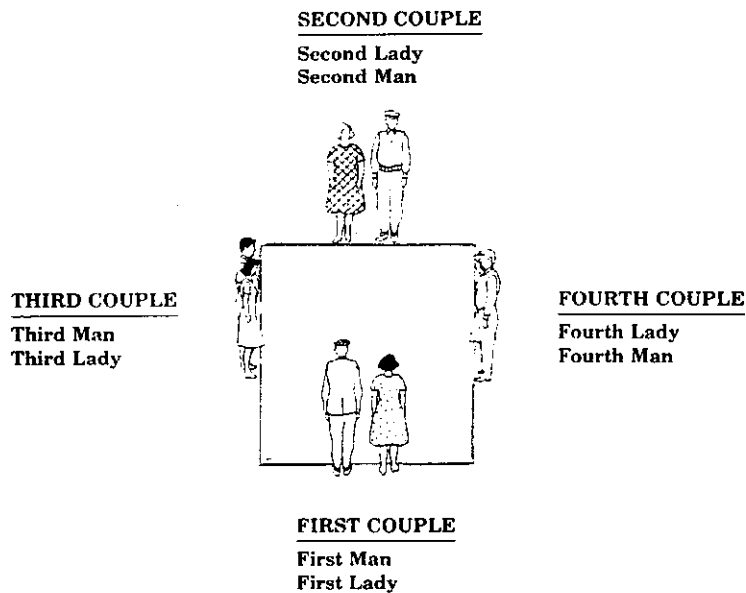
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# Let's Dance a Set.

Remember:

*It was a mad man thought of it first.*

- The names of the movements, **bolded and underlined**, are those of the local resource person.
- If there is no description after a movement, that description can be found previously in the set the first time the movement occurs.
- Illustrations occur the first time a movement is danced in a set. The older couples are the lead or head couples; the younger couples are the side couples. The darker older couple is the lead couple; the darker side couple is the first side couple. Couples and starting positions are numbered as in the example.

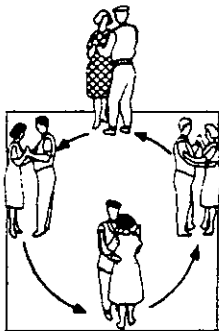


- The battering symbols represent the following:
  - symbolises weight is placed on the ground without making a sound
  - symbolises that no weight is placed on the ground and no sound is made
  - ★ symbolises that weight is placed on the ground and a sound is made
  - ☆ symbolises that no weight is placed on the ground but a sound is madeIn most cases dancers can simply dance threes instead of battering, if they so choose.
- Italics refer to movements danced today instead of, or in addition, to movements that were danced in the past. If dancers ignore the italics, they will dance the set in its oldest remembered form; if dancers dance the movements described in italics, they will dance the current form of the set. The type of music in italics represents a change in music from the past.

THE BALLYCOMMON SET

FIRST FIGURE

POLKAS



**Around the house 8** All four couples.

(2) All four couples dance step, step, and one three turning clockwise in an anti-clockwise direction toward positions on their right.

(2) All four couples repeat. This time men start with right feet while ladies start with left feet. All four couples end in positions opposite starting positions:

Ladies	R - L -	RLR -	L - R -	LRL -
Men	L - R -	LRL -	R - L -	RLR -
	■ - ■ -	■ ■ ■ -	■ - ■ -	■ ■ ■ -
Beats/Measure	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &

(4) All four couples, beginning in positions opposite starting positions, dance four threes in an anti-clockwise direction around the set turning clockwise two times until all four couples are back in starting positions.

*Today, all four couples dance:*

**Around the house 8** All four couples dance eight threes in an anti-clockwise direction around the set using two measures to turn clockwise into each succeeding position to their right until all four couples are back in starting positions.

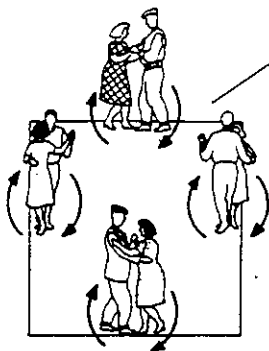


**Link off 8** All four couples. All four men face in a clockwise direction while ladies face in an anti-clockwise direction. Men link left elbows with ladies on their left and dance eight threes in an anti-clockwise direction (making two complete revolutions) to each person's starting position: first man with third lady, third man with second lady, second man with fourth lady, and fourth man with first lady. During the eighth measure all walk to starting positions to be ready to begin swing with original partners. *Today, couples sometimes grab left elbows, hold left hands, or hold left hands wrapped around the thumbs.*

**Swing 8** All four couples in "waltz position" with original partners in starting positions.

**Link off 8** All four couples with new partners.

**Swing 8** All four couples.

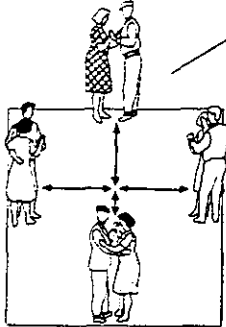


**Around the house 8** All four couples. Men slap the ground in front on the second beat of the eighth measure to end the FIRST FIGURE.

THE BALLYCOMMON SET

SECOND FIGURE

POLKAS



**Around the house 8** All four couples.

**Advance in twice 8** All four couples dance the slide step twice into the centre of the set and back to starting positions:

Ladies	R - L -	R - L -	L - R -	L - R -	R - L -	R - L -	L - R -	L - R -
Men	L - R -	L - R -	R - L -	R - L -	L - R -	L - R -	R - L -	R - L -
	■ - ■ -	■ - □ -	■ - ■ -	■ - ☆ -	■ - ■ -	■ - □ -	■ - ■ -	■ - ☆ -
Beats/Measure	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &

The man slides into the centre with his left foot, slides his right foot along the floor to the heel of his left foot, slides into the centre with his left foot again, and lifts his right foot low in front while raising and lowering the left heel still keeping the ball of the left foot on the ground. The man then slides back out starting with his right foot, slides his left foot along the floor to the heel of his right foot, slides into starting position with his right foot, and on the second beat of the fourth and eighth measures slaps the ground in front with his left foot without putting weight on the foot. The lady does the same only she starts in with her right foot. Men then turn anti-clockwise to face in a clockwise direction and swing with ladies on their left while ladies walk anti-clockwise to swing with men on their right.

**Swing 8** All four couples. First man with third lady, third man with second lady, second man with fourth lady, and fourth man with first lady.

**Advance in twice 8** All four couples with new partners.

**Swing 8** All four couples. First man with second lady, third man with fourth lady, second man with first lady, and fourth man with third lady.

**Advance in twice 8** All four couples with new partners.

**Swing 8** All four couples. First man with fourth lady, third man with first lady, second man with third lady, and fourth man with second lady.

**Advance in twice 8** All four couples with new partners.

**Swing 8** All four couples with original partners in starting positions.

**Around the house 8** All four couples. Men slap the ground in front on the second beat of the eighth measure to end the SECOND FIGURE.

THE BALLYCOMMON SET

THIRD FIGURE

SLIDES

**Around the house 8** All four couples.

**Link off 8** All four couples with new partners. At the end of the eighth measure men take ladies' left hands in their left hands.

**Form a ring 8** All four couples. Still holding left hands, men take partners' right hands in their right hands while all face in an anti-clockwise direction forming a circle. Men are facing slightly toward the centre of the set while ladies are facing slightly out from the set. Men are holding left hands low with ladies on their left and right hands with partners on partners' right shoulders. Ladies bend their right elbows so as to rest their right hands, palms up on their right shoulders while men hold the ladies' right hands on the ladies' right shoulders. All four couples dance eight threes in an anti-clockwise direction back to starting positions.

**Advance in twice 8** All four couples, partners facing each other, hold right hands in front like a handshake at chest level and dance the slide step twice into the centre and back to starting positions.

**Advance in and half the house 8** All four couples.

(4) All four couples in "waltz position" dance the slide step into the centre and back to starting positions. Instead of slapping the ground on the eighth measure, all dance one three:

Ladies	R - L -	R - L -	L - R -	L R L -
Men	L - R -	L - R -	R - L -	R L R -
	■ - ■ -	■ - □ -	■ - ■ -	■ ■ ■ -
Beats/Measure	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &

(4) All four couples dance four threes in an anti-clockwise direction around the set using two measures to turn clockwise two times: once through positions to their right and once into positions opposite starting positions.

**Advance in and half the house 8** All four couples, beginning in positions opposite starting positions and ending in starting positions.

**Around the house 8** All four couples.

**Link off 8** All four couples with new partners.

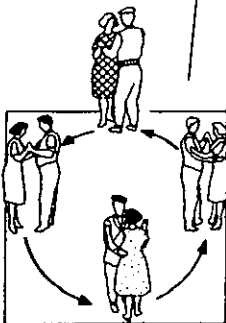
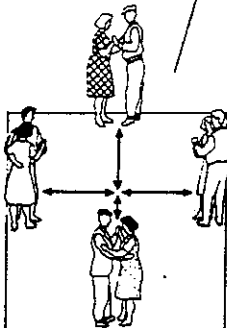
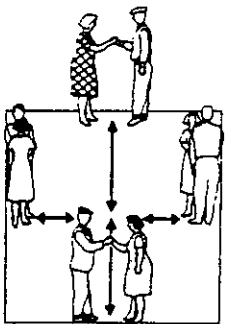
**Form a ring 8** All four couples.

**Advance in twice 8** All four couples holding right hands.

**Advance in and half the house 8** All four couples in "waltz position."

**Advance in and half the house 8** All four couples in "waltz position."

**Around the house 8** All four couples. Men slap the ground in front on the second beat of the eighth measure to end the THIRD FIGURE.



THE BALLYCOMMON SET  
FOURTH FIGURE

POLKAS

**Around the house** 8 All four couples.

**Link off** 8 All four couples with new partners.

**Swing** 8 All four couples.

**Advance in** 8 First and second couples.

(4) First and second couples dance the slide step into the centre and back to starting positions. Instead of slapping the ground on the fourth measure, all dance one three:

Ladies	R - L - R - L - L - R - L R L -
Men	L - R - L - R - R - L - R L R -
	■ - ■ - ■ - □ - ■ - ■ - ■ ■ ■ -

Beats/Measure 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

(4) Both couples dance four threes in an anti-clockwise direction using two measures to turn clockwise two times: once crossing the set and once into positions opposite starting positions.

**Advance in** 8 First and second couples repeat, beginning in positions opposite starting positions and ending in starting positions.

**Around the house** 8 All four couples.

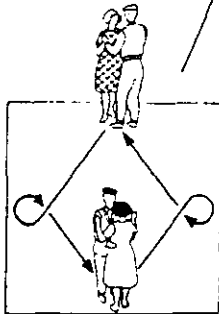
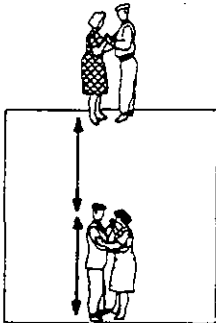
**Link off** 8 All four couples with new partners.

**Swing** 8 All four couples.

**Advance in** 8 Third and fourth couples.

**Advance in** 8 Third and fourth couples repeat, beginning in positions opposite starting positions and ending in starting positions.

**Around the house** 8 All four couples. Men slap the ground in front on the second beat of the eighth measure to end the FOURTH FIGURE.



THE BALLYCOMMON SET  
FIFTH FIGURE

SLIDES

**Around the house** 8 All four couples.

**Advance in** 8 All four couples.

(4) All four couples dance the slide step into the centre and back to starting positions. Instead of slapping the ground on the fourth measure, all dance one three:

Ladies	R - L - R - L - L - R - L R L -
Men	L - R - L - R - R - L - R L R -
	■ - ■ - ■ - □ - ■ - ■ - ■ ■ ■ -

Beats/Measure 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

(4) All four couples dance four threes in an anti-clockwise direction around the set using two measures to turn clockwise two times: once through positions to their right and once into positions opposite starting positions.

**Advance in** 8 All four couples repeat, beginning in positions opposite starting positions and ending in starting positions.

**Around the house** 8 All four couples.

**Advance in** 8 All four couples.

**Advance in** 8 All four couples repeat, beginning in positions opposite starting positions and ending in starting positions.

**Around the house** 8 All four couples. Men slap the ground in front on the second beat of the eighth measure to end the FIFTH FIGURE.

