

CLOG DANCE OF THE APPALACHIAN MOUNTAIN REGION
OF THE UNITED STATES OF AMERICA

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CHAPTER I

INTRODUCTION

Appalachian clog dance, a version of early American square dance which includes the shuffling and tapping of feet, apparently originated by combining movements from various folk dances of settlers of the Appalachian mountain region. During the past 20 years this clog dance has become increasingly enjoyed within that region and its popularity has spread to folk and square dance clubs throughout the United States during the past 15 years.

There are several identifiable styles of clog dance from various areas which appear related in different ways and in varying degrees to dances of the countries from which the settlers of that region came and of the Indians who at one time lived there. Until recently, the most significant differences found by this investigator in the clog dance appeared on opposite sides of the Appalachian range. In the easternmost parts (the Virginias, Carolinas, and southern Georgia and Alabama), the dance has traditionally been executed flatfooted and with a bend at the waist. The upper body is thrust slightly toward the earth with each step. In the western parts (southern Ohio and

Pennsylvania, eastern Kentucky and Tennessee, and northern Alabama and Georgia), the same basic dance form has traditionally been executed with much more lightness and on the ball of the foot. An earthward thrust of the upper part of the body often did not exist; the dancer instead preferred an erect posture that did not change levels.

There has been, however, a great mixture of style in recent years among the clog dancers throughout the entire Appalachian region. It is consequently now sometimes difficult to categorize clog dancers by regional style. Mixtures of style are natural changes that have accompanied the surge in popularity of the dance and the ability of the dancers to travel and see other styles. If this trend continues regional styles will disappear.

Purpose of the Study

The purposes of this study were (1) to make available both a written description and a video tape record of traditional clog dance steps found in the Appalachian mountain region, and (2) to provide an understanding of the historical relationship and movement similarities to the dance steps of the countries from which settlers of the Appalachian mountain region emigrated and to the Indians who originally inhabited the region.

Problems of the Study

The problems of this study were to record, analyze, and describe variations of the clog dance steps of the Appalachian mountain region and compare these with the step patterns of the dances of the Indians who previously inhabited the region and to those step patterns of the countries from which the settlers of the Appalachian mountain emigrated. Data were collected by on-the-site observation, film, and from available literature.

Limitations of the Study

This study was limited to information obtained from on-the-site observations, literature, and available films. The realization must remain that any collection or study of this type can not be presumed to contain all existing variations of the Appalachian clog dance. New discoveries and inventions occur continually. Every effort was made, however, to be inclusive.

Delimitations of this Study

This study was delimited to a consideration of step patterns of the Appalachian clog dance as found by this investigator in the states of Alabama, Georgia, Virginia, West Virginia, Kentucky, Tennessee, Missouri, Arkansas, and eastern Texas. It was also delimited to a study of step

patterns of the dances of the Indians who inhabited the Appalachian mountain region and of the peoples of the countries from which the settlers of the region emigrated. The figures formed by several dancers moving together are mentioned herein only as supplementary information.

Dance steps known as buck dance, flat-footing, or jig dance are included in this study as regional styles of the Appalachian clog dance.

Rationale for the Study

A comprehensive study of the various styles of the Appalachian clog dance or a complete breakdown of the body movement involved in its execution has not been published. This study is the first of its kind and contains a compilation and evaluation of dance steps observed and recorded by this investigator.

Procedures Used in Collecting

the Data

The investigator followed these procedures in collecting the data for the study:

1. Examined the following literature and available films:
 - A. Materials concerning the history of the settlement of the Appalachian mountain region.

- B. Materials concerning social structure and recreational activity in the Appalachian mountain region.
 - C. Materials concerning dances of the people of the Appalachian mountain region.
 - D. Materials concerning dances of the countries from which the settlers of the Appalachian mountain region emigrated.
2. Observed various events where dances of the Appalachian mountain style were performed or taught in order to film and record dance steps and note other pertinent information (See Appendix D).
 3. Attended special dance classes and performances where dances were presented of the countries from which the settlers of the Appalachian mountain region emigrated.
 4. Made a video tape of clog dance steps described in Chapter IV and filed it with this dissertation at Texas Woman's University.

Definitions and Explanations of Terms

Appalachian Square - Dance executed in a square of four couples facing into the square. Each couple takes its turn executing a figure with each of the other couples, one at a time.

Barn Dance - Any of several couple dances popular at community dances such as the two-step, one-step, or foxtrot.

Big Circle Dance - All dancers execute figures in one circle, then in two-couple sets, then again in a single circle.

Blacks - American people of African descent. Members of the Negro race. The term is used in this dissertation to maintain consistency with source materials.

Buck Dance - Solo dance performed mostly flat footed. Sometimes called "flatfooting" or "sure footing."

Buck and Wing - Buck dance executed with arms flapping. Also, a buck dance executed with the free foot striking the floor to the side.

Chug - A slipping action forward or backward on one or both feet while the feet remain flat on the floor.

Clog Dance - Originally any dance executed with a wooden-sole shoes. Now performed with regular shoes or with metal taps while dancers execute figures of big circle dance or square dance. A broad range of individual effort is utilized in creating multiple sounds striking the shoes on the dance surface.

Contra Dance - Couples execute figures in parallel lines facing partner. Also known as "longways" dance.

Dance Event - Any occurrence of dancing.

Figure - Floor patterns dancers pass through during the dance.

Folk Dance Terminology - Nomenclature accepted and used by folk dance associations.

Jig Dance - Solo dance accentuating heel and toe tapping usually executed on half-toe. The term is often used to describe any solo dance in the Appalachian area.

Play Party - Dance or game in which a rhythmic singing accompaniment is provided by the participants; no musical instruments are used. The term was originally used as a substitute for the word "dance" which was considered to be sinful.

Reel - Solo dance executed with soft shoes accentuating noiseless foot movements.

Round Dance - Couples dancing a choreographed partner dance in a large circle, usually without interaction with other couples. (When interaction with other couples is included, the dance is called a "mixer.")

Square Dance - Four couples executing figures simultaneously and together in a square formation, one couple on each side of the square facing in.

Tap Dance- A choreographed dance, accentuating syncopated rhythms produced by metal taps on the shoes.

Whites - American people of European descent. Members of the Caucasian race. The term is used in this dissertation to maintain consistency with source readings.

Organization of the Remainder of the Study

Chapter II includes a comprehensive survey of the available literature pertaining to this study. Chapter III includes a discussion of historical and social information which provided for this author an understanding of the Appalachian dance heritage. Chapter IV includes an explanation and description of various clog dance steps as they are performed in the Appalachian mountains and the surrounding region, a comparison between the Appalachian clog dance steps and steps and movements of the countries from which the settlers of the region came, and a comparison between the Appalachian clog dance and the dance steps of the American Indians who formerly inhabited the Appalachian mountain region. In the final section, Chapter IV, a summary of the study, the findings, a discussion, and conclusions are presented.

CHAPTER II

REVIEW OF RELATED LITERATURE

A survey of the literature indicated that little work has been done to date in describing and analyzing the body and step movements of the Appalachian clog dance. Nevell (1977) published the most recent study of the dance in book form. However, the steps are not analyzed or described or are historical statements authenticated in this source.

Buck Dance

Nevell states that "the origins of buck dancing are unclear. The name probably came from the Indians who may have had a ceremonial dance danced by a brave costumed as a buck deer," and indicates that the buck dance "involves nothing more than moving your feet in time to the music" (p. 169). His use of "probably" and "may" in the preceding quotations and the absence of information as to the identity of a specific Indian tribe suggest that these statements reflect his opinions; the comments are not substantiated. No evidence was found by this investigator of an Indian dance performed in the Appalachian mountain region in which a dancer costumes himself as a deer. Also, the following notes from related literature reveal that

Nevell's description of the movement of the buck dance is incomplete.

The term "buck" more likely came from the West Indian word "po' bockorau" (meaning "poor bucaneer") which was used by the Negroes in the Carolinas in the 18th Century when referring to poor Whites (Bridenbaugh, 1973, p. 65). Since these poor Whites were often Irish, their penchant for spontaneous jig and step dancing apparently led to the label "po' buck". This was later shortened to "buck dance" and the title gradually came to be used for any style solo dance when executed by anyone.

Clog and Tap Dance

Stearns and Stearns (1968, pp. 49 & 50), describing 18th Century American stage clog dance, mentioned the appearance of the staged buck dance performed by the Negro dancers King Rastus Brown and Sidney Eaton (p. 78) and stated that the buck dance is the forerunner of the tap time step (P. 100).

The buck dance was also performed on a New York street by "Hot Foot Sam from Alabam" (p. 176) and in film by stage star Bill Robinson (p. 187).

The Stearns wrote about an interview in New York with Dan Healy who spoke of John Bubbles as the first dancer

to combine buck dance with Lancaster clog, an English dance which is characterized by toe tapping (p. 216). This combination of dance forms is the most accurate description of the Appalachian clog dance that this investigator found in the literature. The Stearns also found a dance in Frogmore, South Carolina, that appears to be an African dance with Irish influence (p. 36).

No white man taught the original darkies the arts of jig or clog dancing . . . it was original with them, and it is equally as indisputable that they did not pick either one of them up from reading books on the subject. It was original with them and has been copied by those who, in the early days of minstrelsy, made that a feature of their business, and by them brought down to a complete science (James, 1873, p. 1).

Jones and Hawes (1972) describe Black dances of the Georgia Sea Islands which contain buck and clog dance steps. The "buzzard lope" (pp. 44 & 45) is a form of the Black style buck dance which adds a broad movement of the body and arms. This extended movement is seen in some styles of the clog dance currently performed.

Emery (1972) wrote about the buck dance, buck and wing, and pigeon wing, all of which are believed to be related to the Appalachian clog dance (p. 89), but no thorough descriptions or notations of the movement are presented. Emery also explained that the plantation

owners sponsored jig contests in which their Black slaves participated, but it was also performed as an impromptu solo dance at almost any time or place. One description depicts a slave dancing the jig with a glass of water on his head.

Ring dance, Buzzard's Lope, quadrille, cotillion, and reel are mentioned as having been done by the Blacks. The ring shout, a dance described fully in Jones and Hawes, is further explained by Emery in terms of its religious nature. Jones and Hawes descriptions of the ring shout steps show that its movement is similar to certain buck and clog dances (1972, p. 143).

Hungerford writes that staged clog dance was the forerunner of tap dance. She indicates that until 1850 "the two basic ingredients, the Irish and the Negro . . . were still distinct, though indiscriminately scrambled (1939, p. 7). She gives Dan Emmett credit for giving the name "clog" to an American stage dance in 1843 (p. 9). The clog is referred to by Emery, "Some o' the men clogged an' pigeoned" (p. 100).

Winter (Magriel, 1948) says "The juba dance . . . was an African step-dance which somewhat resembled a jig with elaborate variations, and occurred wherever the Negroes settled, whether in the West Indies or South

Carolina" (p. 40). Stearns (1968) referring to the statement indicated that "this is a little misleading, for the Irish jig is not flat-footed, moves only from the waist down, and relies on taps" (p. 28).

In 1820, Tom Rice performed a dance on the stage known as "Rockin' the Heel." He, however, called it "Lancaster clog." This, Hungerford claimed, was the first staged tap dance (1939, p. 4). Jones and Hawes said that this dance later became known as "Jump Jim Crow," a dance that became popular among Negroes on the Georgia Sea Islands (1972, p. 55).

Square Dance

Stearns and Stearns (1968, p. 23) elaborated on the buck dances done by the Negroes on the southern plantations. They state that the Negroes learned the square dance of the Whites but added their own foot embellishments. These authors describe square dance on the plantation as being done with shuffles in a manner similar to free style clog dance of recent times. They also state that the Negroes did fancy footwork in such dances as the Virginia Reel which was formerly an English dance known as "Sir Roger de Coverly." It is done in facing lines of men and women (contra style); and is considered to be very proper and graceful by the Whites.

A Negro style square dance, with many variations, was performed in minstrel shows and vaudeville along with Irish jigs (solo dances accentuating toe and heel tapping) and reels (solo dances executed with soft shoes accentuating fancy steps). The Stearns believed that modern tap dance originated among the performers of the two styles as they emulated the movements of each other's dances.

Cherokee Indian Dances

Stephen March and David Holt (1977) reported on a visit they made to the Asheville, North Carolina, "Saturday dance on the green" where they interviewed several long-time clog dance leaders. The article is not an analysis or a comparison but rather a report on what the then current leaders felt about the heritage of clogging in that area. Some of those leaders seemed to believe the dance form to have come from English, Irish, and Cherokee sources because they had seen people of these ethnic origins executing it. These authors, however, did not mention the existence of a thorough analysis of the movement of the clog dance or the dances of the English, Irish, and Cherokee. They quote folklorist Daniel Patterson of the University of North Carolina at Chapel

Hill who had seen the buck dancing done by the Lumbar Indians of southeastern North Carolina as well as by Blacks and Whites in most parts of the state.

Clog dancer Poochey King, of Western North Carolina, is quoted as saying:

The Indians definitely influenced our dance styles The fact that they were here and across the mountains had to influence our way of dancing. Indians married whites (sic) and the Indian blood was in the children (March and Holt, 1977, p. 48).

Richard Queen, of another dance group in the same area, is quoted by March and Holt as having said, "We danced with the Indians more than anyone else, and Arnold Cooper, part Cherokee, of Cherokee, North Carolina, the present home of the Cherokees, had a mixed dance team of Indians and Whites" (1977, p. 48). Queen remembers that Cooper's team displayed a characteristic heavy heel beat similar to that in the Cherokee ceremonial dance.

Cooper is said to have done the Lancaster clog which may have originated with mill workers who wore clog shoes. "The sound of iron-shod clogs on cobblestones suggests a dance in itself and almost all the youths could perform it" (Stacey, 1959, p. 52).

Evans and Evans (1931) described the toe-tap step of an Indian from Tama, Iowa, (tribe not mentioned) as "not

strikingly like the toe-tapping in the clog dance of the American Negro" (p. 31), but later they described the heel-tap step of the southwestern Indian (Hopi) as "an Indian counterpart of an American Negro clog dance step" (p. 40).

In chapter IV of this report similarities and differences in the movement of the Negro and the Indian are discussed, but since this investigator has discovered no significant historical social contact between the Hopi and the Negro, it is assumed by him that Evans and Evans intended to point out that it is a movement similarity only, not a historical relationship.

Laubin and Laubin (1976) mentioned that "a few years ago a Cherokee square-dance team won contests all over the country . . . using Indian Stomp and War dance steps" (p. 239). This information is too incomplete to make any judgements about the nature of the movement that the Indians were actually executing or, for that matter, where they performed or which contests they won. The current investigator has not discovered any instance of a square dance contest anywhere in the United States. It is possible that the Laubins were speaking of a clog dance or smooth dance contest, but these were not held

"all over the country." The point made by the Laubins is important for the purposes of this report because it indicated that Cherokees executed some kind of footwork while doing square dances at some time in some place.

Mason (1944, pp. 15-60) presented particularly useful descriptions of the step patterns and body movements of the Cherokee dances as seen in the 1930s and 1940s. Some of these step patterns are not popular among the Cherokees in North Carolina and were not observed by this investigator. However, they show certain similarities to some Appalachian dance steps which are pointed out in Chapter IV of this report. Mason made no such comparison.

Callahan and Austin stated:

[American clog dance] "comes principally from two influences. Our ancestors brought steps with them that resembled the Irish jig and Scottish highland dancing. Appalachian pioneers adopted it . . . and . . . added some Cherokee dance steps." (1977, p. 3)

Oddly enough, Callahan and Austin later indicated that "buck clogging" was performed originally "by a Black male dancer, [but] . . . it was given over to a single [solo] dancer of any race or sex" (p. 3).

Damon Foster (1952) reported on the changes in attitudes toward social dance situations and in dance

styles in the United States, but he did not specifically explain any footwork. He mentioned that jig dancing was popular, but did not mention clog dance or clogging. His article, however, was considered important to this study because it reports on the history of the dance habits of the American people.

Other Clog Dance Styles in the United States

Since 1977 four privately printed booklets have appeared (Brooks, 1977; Pierce, 1977; and Popwell, 1977 & 1970) which describe various clog dance steps for precision dance teams and include teaching suggestions. However, none of these books gives historical or comparative information nor are regional style differences discussed.

Several descriptive dance books of the 1920s and 1930s refer to clog dance and clogging as taught in public schools, private colleges, and private studios. However, the dance style they describe was choreographed by the various authors for the purpose of instruction.

Like the Appalachian clog dance, instructor-designed clog dance has as its basis the jigs, clogs, step dances, and flat footing of the people who emigrated to the

United States. Instructor-designed clog dance led to what is now called "tap dance."

One author explained:

Now that "tap dancing" appears in curricula with "clogging," instructors are asked to differentiate between the two. The author feels that no sharp line of demarcation can be drawn between them. Clog and tap dancing are both types of the same thing, having as their common root the so-called step dances of an earlier age The term "clogging" arose through the use of stiff, wooden shoes . . . which gave way to softer, leather soles to which are attached aluminum toe tips or taps (Duggan, 1931, p. viii).

Another author said:

The first text books published, Miss Hinman's "Clogs and Jigs," (1927), and my "Clog Dance Book," (1927), attached the name "clogging" to this type of dancing as taught in schools and colleges. Clogging is probably as descriptive a term for the activity as any other short word . . . one could as correctly use tapping, jigging, or shuffling (Frost, 1931, p. 1).

CHAPTER III

THE APPALACHIAN DANCE HERITAGE

Settlement and Migrations

The Southern Appalachian mountain region is bordered on the north by southern Pennsylvania and includes Kentucky, Tennessee, Virginia and West Virginia, North and South Carolina, and northern Alabama and Georgia. The region covers some 200,000 square miles of mountains, valleys, and plateaus. On the eastern side lie the Blue Ridge mountains. To the west are the Allegheny-Cumberland mountains. Between these two ranges is a plateau most commonly known as the Greater Appalachian Valley. It consists of the Valley of Virginia, Valley of East Tennessee, the Cumberland Plateau, and the Coosa River Valley of Georgia and Alabama. East of the Blue Ridge range is the Atlantic coastal plain and the Sea Islands of South Carolina and Georgia.

The Greater Appalachian Valley, occupied by Indians for centuries, was settled in the first half of the 18th century primarily by Germans from Pennsylvania, Scotch-Irish from the Irish lowlands, and English who had originally settled in the colonies along the eastern

coast of that which is now the United States (Bridenbaugh, 1973, p. 122). Some Polish and Dutch peoples had settled in the original thirteen colonies but did not retain their identity as ethnic groups.

Other groups who came to this region, much fewer in number, were the Swiss, French and Welsh. Pennsylvania Germans, whose name for themselves is Deutsch, are believed to be the only "Dutch" people to settle in the Appalachians in any significant numbers. Most of the Hollanders who are called "Dutch" remained in the state of New York.

Some 250,000 people migrated into the Cherokee Indian territory between 1730 and 1750. Acceptance of the immigrants by the Cherokees fluctuated widely. Usually the settlers were accepted reluctantly, but occasionally the Cherokees ran the settlers out and stopped all travel.

The migrations continued deeper into the mountains until the 1850s. More Germans and Scottish highlanders came from their original port of entry at Charleston and Wilmington. Some, along with the Dutch, French, and English moved into the Cumberland Plateau of Tennessee and Kentucky.

Some 600,000 Scotch-Irish immigrants had settled in North Carolina by 1775. Evidence of their culture continues to exist in that area. Each summer at Grandfather Mountain, North Carolina, a traditional Scottish event, the Highland Games, is held. Included in these games are contests and exhibitions of solo and figure dancing.

The Germans were next highest in numbers of people who settled in the region and they did not move as often as did other settlers. They were more stable, organized, and directed than any other group. "They were, law-abiding, stolid, deeply pious, temperate, and devoted to the social ideal of a well-ordered society" (Bridenbaugh, 1972, p. 133). The Moravians, a German religious group, were noted for their kindness and hospitality to refugees of any nationality.

Bridenbaugh (1972, p. 139) stated that Scotch-Irish and German settlers of the backwoods (away from established communities) who continually moved around accepted lower and lower standards of living almost every year, certainly with each generation. Newly arrived immigrants were not willing to accept these standards. All, however, were very class conscious

and respected wealth and status. French Huguenots, Greeks, Italians, Salzburgers, French speaking Black Creoles from the West Indies, and French Acadians also settled in areas along the coast of the United States from Florida to Virginia.

Migrations within the area continued until the middle of the 19th century. People shifted to find new land, to get away from the imposed support of the Anglican church, and to escape bands of robber-plunderers. It appears that America's first gold strike in Dahlonega, Georgia, in 1828 would have created a settlement of significant size within which dance would have been a natural social event, but the gold supply was not sufficient to create such a settlement.

The society of the region gradually became divided into three categories during the 19th century: the tradesmen and businessmen of the town, the well-to-do farmers who lived on main roads near town, and the backwoods people. The latter group was the least affluent and was highly mobile.

Isolation became a factor for many communities in the large cities in the last half of the 19th century. National groups had naturally clung together, often

speaking only their own languages and continuing to develop their own ways of coping with the living situation. New arrivals sought to live with people of their own nationality.

During the first half of that century, Scotch-Irish, Irish and Bohemians (Czechs) made up the largest groups who emigrated. Later Scots from Scotland, English from England's southwest, mid-country Swedes and Norweigians, Hungarians, Polish, Italians, and Russians came. In smaller number came Portuguese and Spanish.

It is difficult to determine where each identifiable national group settled in the sparsely settled southeastern United States. Often they joined communities of people who were trying hard to gain acknowledgement as Americans and did not wish to identify themselves according to national origin. Second generation immigrants could escape any record of origin if they wished (Bridenbaugh, 1972, Ch. III).

Dance History of the Region

Very few records exist concerning dance as a recreational pursuit in the backwoods, but there were some prevailing attitudes in the established communities

which affected dance. The colonists had shared speech, dress, laws, religion, values, and attitudes towards dance common to those they left in Europe. Dances popular in French and English courts were enjoyed among the colonists.

Marks (1957, Part I) suggested that travel across the Atlantic was slow and communication concerning popular dances was therefore delayed. Harsh living conditions kept recreational opportunity at a minimum. Time and energy were spent on survival instead of recreation. This severe life style was particularly suitable for the influential Puritans of Massachusetts who believed that life should be wholly devoted to work and God. Their attitude toward dance is reflected in the English minister Reverend John Cotton's sermon:

Dancing (yea though mixt) I would not simply condemn. For I see two sorts of mixt dancing in use with God's people in the Old Testament, the one religious, the other civil, tending to the praise of conquerors, as the former of God. Only lascivious dancing and amorous gestures and wanton dalliances, especially after feasts, I would bear witness against it as a great flabella libidinis (Marks, 1975, p. 8).

Marks (1957, Part I) also stated that dance as well as some forms of music, drama, and gambling were outlawed by American Puritans. Especially illegal was mixed

dancing between man and woman, dancing in taverns, maypole dancing, and dancing accompanied by feasting and drinking. However, later the American Puritans condoned dance as a means of teaching poise and composure to children.

New educational theories in England were gaining popularity. Sir Thomas Elyet (1531), Sir Roger Ascham (1571), and John Locke (1690) considered dance a vehicle for learning grace and manners (Marks, 1957, p. 17). These theories apparently swayed opinions in both northern and southern colonies for it became popular for people to hold dance parties at their homes and at community centers.

Later in the 17th century when Dutch settlers began to outnumber Puritans, a shift in attitude began to occur. The Dutch apparently missed participating in the traditional dances of their culture and welcomed the offer of the services of a dancing teacher who was looking for a place to settle. Community dances soon became popular.

Another life style was also evident during the 17th century according to Bridenbaugh (1972, Ch. II). The English gentry had come to America to get rich quickly

and had settled in what was later to become the southern colonies of Virginia and Maryland; still later the English began to settle in the Carolinas. Here a social system was developed in which the gentry were supported by cheap labor, indentured servants, and Negro slaves. Large dinner parties were common with much dancing both as a spectacle and as recreation.

The majority of the colonists brought with them to this country only their linens, clothes, tools, weapons, and books. Music and dance most often were reconstructed from memory alone. During the early 18th century, however, dancing masters were establishing classes and musical instruments were being sold. Dancing masters were in demand especially in the South since the wealthy of this region often felt dance to be a necessary part of the education of a gentleman.

One strong influence on dance in the English speaking world was a book, The English Dancing Master, by John Playford (1651). The book describes English country dances which involved both sexes moving in groups of couples which changed formations. The book also includes instructions regarding proper manners: these provided guidelines for people who might otherwise dance in an

unacceptable manner. The book contains four forms of dance: rounds, longways (contra), and squares for both four couples and eight couples. There were 18 editions of the book published between 1652 and 1728. It is considered a most important reference for authenticating early dance forms.

Rameau (1725) published The Dancing Master, a book that became popular on the plantations. It apparently reinforced a trend toward the development of genteel manners which was well under way by this time. The book lists dance positions, the correct manner of standing, removing a hat, and admonitions regarding the gentility of the dancer.

Dances popular in the 17th and 18th centuries fell under three general types: court dances, country dances, and solo dances. Court dances of high society came from the English and French courts and included the allemande, courante, galliarde, gigue, minuet, passipied, pavane, rigadoon, and saraband (Marks, 1957, p. 27).

Also popular in high society, but more often found on the community level, were the country dances which included English round, square, and longways dances,

Scottish and Irish longways dances, and French cotillions and quadrilles. More lively dances such as the solo dances of the English, Irish, and Blacks were occasionally seen at the societal level but were especially popular among the back country folk, indentured workers, and slaves. These were often thought of as "rude" dances but in some instances were considered acceptable. The fancy footwork of the solo dances was included in the rounds, squares, and longways dances.

Writers made much of the "stately minuet: which few could execute perfectly;" nearly everyone regarded it as something to be put up with when the ball began and eagerly awaited the chance to cut "vulgar capers." Listen to an English spark describe "a reel or country-dance," when it was at last announced at a Saturday night ball at Alexandria in 1774. There were 37 ladies present "dressed and powdered to the life All of them are fond of dancing, but I do not think they perform it with the greatest elegance. Betwixt the country dances they have what I call everlasting jigs . . . it looks more like a Bacchanalian dance than a polite assembly." (Bridenbaugh, 1973, p. 26).

In the 1830s the waltz and polka emerged in Europe and quickly became popular in dance schools and ballrooms in the United States. Marks (1957, Part III) explains that some people were shocked at the new style of face-to-face couple dancing, which to this day has not been accepted by believers of certain protestant faiths.

But dances that became popular as an alternative to the face-to-face position were quadrilles and longways dances; these sometimes were developed to waltz and polka music.

The Afro-American dance found on the plantations and among the inhabitants of some cities has also been an important element in the development of dance in the United States. Each African slave had previously experienced tribal folklore and religious traditions involving dance. Stearns and Stearns (1964, p. 16) reported that the superior dancers were in better condition to endure the long, cruel voyage in slave ships. Some slave traders eventually discovered that they could make more money by investing in fewer slaves, packing them less tightly, and making them dance on board in order to keep them strong-looking. These practices resulted in fewer deaths and higher profits. In America some slaves were made to dance on the blocks in order to show off their strength or good looks; this encouraged exchanges in dance styles and formation of hybrids of African dance forms.

Emery (1972, pp. 1-15) explained that Whites did everything they could to keep the Blacks from uniting against them. They separated tribe, village and family members, and banned their native dances. Practice of

African-religious beliefs was forbidden and punishment was sometimes cruel.

In New Orleans the slaves' favorite dances, according to Cable (1886), where the Calinda (a variation of which was also used in the Voodoo ceremonies) and the Dance of the Bamboula, both of which had roots in Africa. In other parts of the South, however, the Negro traditional dances had all but disappeared in favor of newly developed hybrid Afro-American dance forms. In many areas only the dances of the Whites were permitted for anyone even though they may have contained Afro-American movement qualities. Emery (1973) also explained that Christianity, when it was not forced, appealed to many Blacks. They were told that Jesus had been like them, a member of a down-trodden slave race. Christianity promised that the meek shall inherit the earth. Slave owners benefitted from the belief they had instilled in the slaves: the slaves were meek, obedient, forgiving, long-suffering, and loving of the enemy, they would reach heaven after death. Christianity offered hope and strength. But the Puritan-like beliefs were still strong, and African ways and dance were considered "heathen" (p. 82).

Dance was once one of the most highly developed art forms of West Africa Dance accompanied and celebrated all human activity; all significant occasions were marked by dance. Transported as slaves to the United States, the new Afro-Americans were forced to give up their religion, their language, their customs, their political institutions-- all the formal structures that had held their communities together. Like the drums, the old cultural, social and political instruments had been destroyed, [but] the impulse to play upon their instruments-- to dance . . . continued. (Jones & Hawes, 1972, p. 125)

According to Winter (1948, p. 39) that Negro music making and dancing survived at all is remarkable when one considers the Slave Laws of 1740 which remained among the basic regulations for Negro slaves for a century and a quarter. These laws came about because of the Stono Insurrection of 1739 in South Carolina.

A group of slaves attempted an escape to Florida . . . stopped to celebrate with a song-and-dance bout, and were captured in a bloody charge. They had marched "with colors flying and drums beating! The laws of 1740 stringently prohibited any Negro from "beating drums, blowing horns or the like" which might on occasion be used to arouse slaves to insurrectionary activity. . . . Instead of drums, they used bone clappers like castanets, jaw-bones, scrap iron, and hand clapping (Winter, 1948, pp. 39-40)

Descriptions of Negro dance during slavery and on through the theatrical period, referred to as the minstrel era (1840-90), cluster around a detailing of the steps and not a picture of the dance as a whole. This could be due to the fragmentation of African dance and life patterns.

No longer could the Negroes use the African organizations and forms to celebrate and dramatize the importance of life. There were no longer the extensive festivals, masks, and complex fertility and hunting ceremonies traditionally designed to give each tribal member a role while promoting tribal unity.

Not all forms of dance, however, lacked unity or religious support. This was very important since the Church was the only major social institution giving the American Negro a sense of order and continuity. Negro churches soon developed an orderly and patterned dance form in their worship. An example is the ring shout.

The ring shout is a religious exercise, a form of worship, born out of African tradition and neatly distinguished from secular activities by its purposeful and delimiting structure. It represents a cultural compromise between two groups: Afro-Americans, who felt it was right and proper to dance before the Lord, and descendants of Calvinism, who regarded any kind of earthbound joys, especially dance, as sinful. (Jones & Hawes, 1972, p. 143)

The "Shout Daniel" is another example. The participants follow the lead singer's directions in mimetic gestures. The dance begins slowly with the worshippers taking slow steps counter-clockwise. "Shout, believer, shout!" is accompanied by a broomstick beating handle down on the floor at a faster tempo. This is the

indication for the basic shout step to begin. The circling continues nonstop, with the feet staying on the ground, heels down, with the trailing foot never crossing (Jones & Hawes, 1972, p. 144).

Recreational dances enjoyed by Whites were copied by Blacks. The French dance step "pas-ma-la" is believed to be tied to the Negro song-dance of the Blacks "Possum-La". Another dance, "Coonshine," had its origin in the New Orleans dance pertaining to the moving or loading of cotton which was accompanied earlier by improvised Counjaille-type songs and rhythms (Jones & Hawes, 1972, pp. 127-131).

Early French speaking Creole (African/French mix from West Indies) settlements in Louisiana used and modified the quadrille of the French court ballet (Stearns & Stearns, 1968, pp. 21-24). Whenever these Frenchmen wanted to hold a dance, they gave an invitation to their neighbors who passed the word on. Their term for these parties was "fais-do-do" (literally, to go to bye-bye or asleep) since the custom was to bring the babies along and sing lullabies to them until they fall asleep. This practice has continued since mid 18th century among French speaking settlers known as Cajuns, from Acadia

(presently Nova Scotia). At these parties couple dances such as the waltz, polka, schottishe, and two-step, are popular. This investigator witnessed a flat-footed twist step in the Cajun two-step similar to certain Black dance steps of the southern Atlantic and Gulf Coast regions at the Cajun exhibit of the 1981 Texas Folklife Festival in San Antonio, Texas.

Longstreet (1847, p. 48) wrote of a dance done in Savannah, Georgia, in the early 19th century in which the "six-hand reel" was executed with specialty steps such as "double shuffle," "perchbite diddles," "double cross hops," and the "pigeon wing," none of which is adequately described except to say that the footwork looked as if there was "mud on the shoe."

William Price Fox (1962, p. 72) wrote of the "heel and toe breakdown," "heel and toe cutaway," "brogan stomp", "buck," and "double buck" in a fictional account of a dance event in Columbia, South Carolina. The account is named "The Buzzard's Lope" after a dance that continues to be done in the nearby Georgia Sea Islands. His description of the Buzzard Lope is so similar to other more serious accounts that the other step names he mentioned may also be authentic dance steps.

Damon (1952, p. 13) described the cotillion as a quadrille done by people who live in the countryside and stated that a jig or breakdown was its concluding figure. He mentioned that Indian women often participated in cotillions with settlers and also that the "pigeon wing" step was occasionally performed.

Similar to the "fais-do-do" was the so-called "junket" found farther north in New England. Whenever people wanted to dance, they would call a "junket" and invite a neighbor who in turn spread the word until a whole community gathered in a house. Whereas the wealthy could use special ballrooms and dance many of the already composed country dances, the lower classes developed many of their own dance forms. In rural areas and on the frontier where life was even more difficult, there were few dancing masters, no formal cotillions, formally accepted rules of etiquette, ornate costumes or hairpieces, or expensive orchestras, and often there was a shortage of women. The dances of the back country people were gay and boisterous reels, jigs, scamper-downs, and square dances which evolved from dances such as the quadrille. As one astonished, sophisticated observer from the South wrote:

These dances are without method or regularity. A gentleman and lady stand up, and dance about the room, one of them retiring and the other pursuing,

then perhaps meeting in an irregular fantastic manner. After some time another lady gets up, and then the first lady must sit down, she is being as they put it, 'cut out'. The lady acts the same as the same part which the first did, til somebody cuts her out. The gentlemen perform in the same way . . . in this they discovered great want of taste and elegance and seldom appear with the grace and ease which those movements are so calculated to display (Burnaby, 1775, p. 23).

What the dances of the back country people lacked in grace and expense was made up for with enthusiasm.

Another wealthy Southerner's observation reflecting the growth of recreational dance was mentioned:

Annual fairs always drew large crowds, as did election days and the regularly scheduled meetings of country courts, which were the occasion not only for much extra-legal business but also for merriment of all kinds In 1774 aristocratic Nicholas Cresswell reported attending a Maryland "reaping frolic." [He explained] "This is a Harvest Feast. The people very merry, dancing without either shoes or stockings, and the girls without stays, but I cannot partake of these diversions." Two weeks later (Cresswell) witnessed a barbeque given by a number of Roman Catholics who alternatively drank plenty of toddy [alcoholic drinks] and danced until the small hours. Even lowly slaves were permitted lighter moments on Sunday when they gathered and danced to the music of the banjo (Bridenbaugh, 1973, p. 24).

Many of the New England quadrille and contra dances, as well as the European dances of the 18th century, had been recorded, but it was not until the 20th century that the evolved forms of these dances were recorded in the western United States.

Lloyd Shaw (1941, p. 27), explains that the quadrille was usually danced in five parts with a pause in the music between each part and that there was usually a complete change of the music for each part. The music for the quadrille was precise, measured, and accurately correlated with the figures and with the prompter's calls.

Customarily, dancers trained carefully under a dancing master, though this was quite impossible on isolated ranches. The average Western community was too small to host its own dance. Instead, dancers would come from a hundred or more miles. There might be cowboys or mountain people from Iowa, Texas, and Montana at one dance, so they needed easy-to-learn, simple patterns with prompting that was easy to follow.

Dancing was carried on throughout the midwest at county fairs, logrolling competitions, quilting parties, and any other special holiday or get-together. After dinner and sports and games, the climax of everything was a dance. Young men would scour the countryside to find partners and would ride in to the dance

With young girls or grandmothers, it little mattered, perched in the saddle behind them, calico dresses neatly tucked in, sunbonnets swinging in the wind. On one mid-century occasion no less than two thousand people gathered at Brownsville, Nebraska, for a Fourth of July barbeque and dance

Another time a New Years dance at Lecompton, Kansas, found the ladies dancing on the open prairie in machinaws and overshoes (Murat, 1833, p. 31).

Presently, when people think of Appalachian dance, they associate it with clogging, but there are other types. At least as old, if not older, are the Appalachian square, Kentucky running set, contra, barn dance, and play-party games as well as the solo jig, flatfooting, hoedown, and sure footing. The clog itself is divided into three categories: big circle, competition, and buck dance. These many variations may be surprising in light of the fact that dance has traditionally been considered sinful in the South. In actual fact, the activity was accepted generally as long as it was not called "dance". "Play-party" has been the most acceptable term for dance simply because the only musical accompaniment was the singing of the participants. On the other hand, the most sinful has been considered to be the barn dance, partially because it is called dance, but more so because it is done by individual couples in close contact.

Sam Queen, a descendent of Irish immigrants, was the king of dancing in the western North Carolina mountains until his death at 80. His team, the Soco Gap Dancers, was the most popular and successful of a number of dance teams that sprang up in the late 1920's and early 30's. Sam's team, wrote Bill Sharp in 1958, "was perhaps the first of the

Appalachian teams to proselyte [and] . . . its exhibition and instructional dancing has converted thousands to the old folk dances (March & Holt, 1977, p. 45).

The terms "clogging" and "clog dance" were used to describe a solo dance style taught in public schools, colleges, and private studios during the first third of this century. This dance style came from the theatrical jig and clog dances popular during the 19th century. Called clog dance because of the wooden-sole shoes, the substitution of metal taps on leather soles in the 1920s inspired the name "tap dance." It is apparently related historically to the Appalachian clog dance styles in that both either originated as, or were influenced by, the solo dances of the people who settled the Appalachian mountain region.

The two terms apparently were not used to describe the dances performed in the Appalachian mountains until after 1939. March and Holt (1977, p. 46) reported that the North Carolina dancers of the 1920s and 1930s called their solo dances "buck dancing," or "flatfooting". Group dancing was known as "big circle," or "square dancing". These authors quoted dancer Flossie King:

Clog dancing is a synthesis of two old forms of dancing, the square dance and the buck and wing or buck dance . . . the term "clogging"

. . . may have originated [in the Appalachian dance] when Sam Queen took his Soco Gap Dancers to Washington, D. C., in 1929 to dance for President Roosevelt, King George IV and Queen Elizabeth of England. The Queen saw [the dancers] perform and commented, "That's just like our clogging," and the press picked up the term and popularized it (March & Holt, 1977, p. 46).

This may have been the beginning of team clog dancing in the Appalachian mountains. Sam's son, Richard, remembers that the White House performance was the first time a clogging group wore special costumes. He was also quoted as saying:

All this costuming and precision clogging is killing the individuality of the dancers. As interest in clogging increased, and as more and more teams were formed, the . . . dance began to change, especially during the 1940s. Taps [for the shoes] and costumes became increasingly common as the dance became more performance oriented (March & Holt, 1977, p. 45).

The barn dance step, especially in the Alabama and Georgia foothills, is a couple step-dance which is roughly a fast back and forth walk, sometimes hopping, sometimes turning. In the foothills of northern Alabama, men still dance a step-dance in competitions using clog, shuffles, and stamps for embellishment in what is called a "buck-dance". This is usually performed on a two or three foot square or plank of wood. Winners are chosen either by judges or by audience applause. In the northern part of

Georgia, there is a major difference in the dancing. Whereas some of the shuffle, clog, and stamp steps are similar, the contests are between teams of 6 to 12 or more couples. The choreographed figures range from grand marches to circles and lines.

Clogging in a big circle is found throughout the Carolinas, Virginias, and parts of eastern Kentucky and Tennessee, but this form did not become popular west of the Blue Ridge Continental Divide until the 1970s.

The steps and styles of executing the clog dance vary widely and have apparent regional significance. In Chapter IV of this dissertation is a description of these variations.

CHAPTER IV

APPALACHIAN DANCE STEPS AND STYLES

Appalachian Clog Dance Step Patterns

The Appalachian Clog dance step patterns described in this section were collected at various dance events in the Appalachian region during the period 1968-1982 by this investigator or were learned by him during this time period from individuals and groups from the Appalachian region (see Appendix D). All of the steps are recorded on 1/2 inch reel to reel video and are filed with this dissertation. The steps described in this chapter can begin with either foot. They are, however, described as beginning with the right foot for the sake of clarity and continuity.

Clog dance and the related dance styles of buck dance, hoedown, and flatfooting are danced either solo or in groups or teams. In 1968 when this investigator first observed the dance in northern Georgia and western North Carolina, clog dance steps were not executed during complicated traditional group figures. A simple walking step was used instead. The clog steps were used during simple circle figures, during figures in which the dancers

were not holding hands or in solo dancing. During the 1970s, however, clog steps have become a part of all of the figures as well as solo dancing.

Solo dancing is often performed without musical accompaniment, but some tunes such as "Ida Red" (Silverman, 1975, p. 8) or "Bile Them Cabbage Down" (Silverman, 1975, p. 24) seem to stimulate an immediate response of solo dancing because of their fast tempo and popularity. Group or team dancing is commonly accompanied by recorded or live music.

Music is always 2/4 rhythm. The tempo varies from 120 beats per minute in traditional clog dance to 160 beats per minute in precision clog dance. In the last few years, the faster tempo music has become more popular. Silverman (1975) published the score to several traditional tunes used for figure and group dancing: "Cripple Creek" (p. 32), "L'il Liza Jane" (p. 34) "Old Joe Clark" (p. 46), and "Sally Goodin" (p. 48).

Some forms of the dances known as "play-party games" are accompanied by singing and foot noise rather than by musical accompaniment. Examples of "play-party" tunes are "Old Dan Tucker" (Silverman, 1975, p. 6) and "Buffalo Gals" (Silverman, 1975, p. 6). None of the tunes, however, belongs exclusively to any particular dance style.

Foot movements and noise are generally more pronounced during solo dancing and solo parts of group or team dancing than during the traditional group figures.

Described below are foot patterns and body movements found by this investigator throughout the Appalachian mountain region from 1968 to 1982.

Step 1

In the areas toward the Atlantic coast of the Carolinas, Georgia and northern Florida, and toward the Gulf coast of northern Florida, Alabama, Mississippi, and Louisiana, dance movements are executed with a sharp earthward thrust of the body. This movement appears to originate with a contraction of the hips and knees augmented by a simultaneous arch of the back to create the appearance of a thrusting forward of the chest and a tilting back of the head. These motions executed as one simultaneous movement, best described as a smooth jerk, appear to release some weight from the floor causing the body to fall straight downward while remaining upright and stop abruptly.

Measure	Count	Action
I	1	Step right (with back arch)
	&	Step left (with back arch)

Step 1a

The center of balance is slightly to the front of the body causing the body to shift forward. The action is manifested by a slipping motion of the feet forward in order to stay in line with the center of gravity. Best described as a chug. Sometimes the heels come off the floor and are snapped down at the end of the chug. Especially in northern North Carolina and Virginia, the action is executed with weight on one foot, or it may be done with both feet (single foot or double foot chug).

Measure	Count	Action
I	1	Chug forward on one or both feet
	&	Straighten knees and slide backwards easily
	2	Repeat

Step 2

In some parts of the Carolinas and northern Georgia, an additional thrust backward is executed on the standing leg during the upbeat. It is caused by straightening the knee sharply making the foot slip backward. Often this motion becomes more important than the earthward thrust on the downbeat. This action is especially predominant in the "buck dance" of the Georgia Sea Islanders and is used by other southern Blacks. In both North and South Carolina,

this movement is performed also by the Whites in solo as well as group dancing

Measure	Count	Action
I	1	Step right (with body contraction)
	&	Straighten right knee and slip backward (chug)
	2	Step left (with body contraction)
	&	Straighten left knee and slip backward (chug)

Steps 3, and 3a

When the dancer wishes to change feet and move forward, as in a walk, while executing the motion of slipping forward, the working leg swings forward from the knee down in a relaxed manner while the body rises. There is little apparent energy in the lower part of the swinging leg or foot during the rise of the body. The swing appears to happen because the tension in the knee of the swinging leg and foot is released as both knees straighten.

The lower part of the swinging leg is carried forward by the forces of inertia and gravity. The dancer is then ready to contract the body again and fall forward onto the swinging foot, bending both knees. The weight-bearing foot is released from the floor to complete the next step.

During this swinging action the swinging foot does one of three things. It brushes the floor during the

swing motion, bounces on the floor at the end of the swing, or swings freely.

Inland in North Carolina and Georgia an additional motion characterizes what is known as the "clog" dance. As the body reaches the apex of its rise between steps, the knee of the swinging leg is easily but forcefully straightened enough to cause the toe of the swinging foot to be snapped forward against the floor where it bounces, thus creating two sounds. All three actions against the floor occur close to or on the same spot. The term "double-toe-flat" is used in this report as the name for this movement.

It must be pointed out that there is little or no energy exerted by the foot and lower part of the swinging leg during the double-toe bounce. The foot appears to bounce on the floor because of the accompanying body action. The body rises as the knee of the swinging leg straightens. The relaxed foot simply snaps against the floor.

Measure	Count	Action
I	&	Toe bounce (tap) right
	uh	Toe bounce (tap) right
	1	Step flat right
	&	Toe bounce (tap) left
	uh	Toe bounce (tap) left
	2	Step flat left
	&	Repeat count and before count 1
	uh	Repeat count and before count 1

Step 3a

Same as step 3 except add Chug backward on count 1 &.

Steps 4 and 4a

Steps 3 and 3a with or without the double-toe bounce are sometimes followed by a push from the toe of the other foot on the upbeat and a fall-step on the first foot on the second beat. This is called "flat-toe-flat."

Measure	Count	Action
I	&	Toe bounce right (tap)
	uh	Toe bounce right (tap)
	1	Step flat right
	&	Step on ball of left
	2	Step flat right
	&	Toe bounce left (tap) left
II	uh	Toe bounce left (tap) left
	1-2	Reverse action of Measure I

Step 4a

Same as step 4 except omit the toe bounce (tap) on & uh counts.

Step 5

A basic sequence in North Carolina consists of three steps, each preceded by a double-toe, followed by the above mentioned flat-toe-flat.

Measure	Count	Action
I	&	Toe bounce (tap) right
	uh	Toe bounce (tap) right
	1	Step flat right

Measure	Count	Action
	&	Toe bounce (tap) left
	uh	Toe bounce (tap) left
	2	Step flat left
	&	Toe bounce (tap) right
	uh	Toe bounce (tap) right
II	1	Step flat right
	&	Step on ball of left
	2	Step flat right
	&	Toe bounce (tap) left
	uh	Toe bounce (tap) left
III-IV		Reverse action of Measures I and II

Step 6

Another basic sequence usually executed by precision team dancers from the Carolinas and northern Georgia consists of two steps followed by a flat-toe-flat. When executed in this manner the foot pattern lasts for 1 1/2 musical measures (See Appendix B).

Measure	Count	Action
	&	Toe bounce (tap) right
	uh	Toe bounce (tap) right
I	1	Step flat right
	&	Toe bounce (tap) left
	uh	Toe bounce (tap) left
	2	Step flat left
	&	Step ball of right
II	1	Step flat left
	&	Toe bounce (tap) right
	uh	Toe bounce (tap) right
	2	(through Measure III, Count 2) Repeat action of Measure I Count 1 through Measure II Count 1

Step 7

Some old-time dancers in the Carolinas and Virginia identify any variation of the double-toe as "hoedown". If the step does not include the double-toe action it is called "clog-dance". Curiously, in Missouri the word "hoedown" is used to designate any solo dance. There was, until recently, nothing called the "clog dance" in Missouri. The Missouri "hoedown" differs slightly from the clog dance. It is executed by leaping to one foot, landing with the whole foot, and stamping the other heel beside it without taking the weight. Then the action is repeated with the other foot.

Measure	Count	Action
I	1	Leap to right
	&	Stamp left
	2	Leap to left
	&	Stamp right
II		Repeat Measure I

Step 8

In a variant of Step 7, also found in Missouri, a rise on the toe of the opposite foot is done in lieu of every other stamp. This step is also found in northern Mexico and southern Texas as part of the dance style called "Norteno Polka."

Measure	Count	Action
I	1	Leap to right
	&	Step ball of left
	2	Step flat right
	&	Stamp left
II		Reverse actions of Measure I

Step 9

A step sometimes called the "Blue Ridge Hoedown" from Virginia combines the Missouri hoedown step with the double-toe hoedown of North Carolina. To execute the Blue Ridge Hoedown step the dancer executes a double-toe-flat with one foot, then leaps to the other foot and stamps beside it.

Measure	Count	Action
I	&	Toe bounce (tap) right
	uh	Toe bounce (tap) right
	1	Step flat right
	&	Stamp left
	2	Stamp left
	&	Toe bounce (tap) right
II	uh	Toe bounce (tap) right
		Repeat actions of Measure I

Step 10

In a slightly different fashion in North Carolina and Virginia a dancer steps onto one foot and swings the free foot forward while doing a chug forward on the standing leg. This is done while bending both knees at the same time and lifting the swinging leg in front simultaneously with and augmenting the chug of the standing leg.

Measure	Count	Action
	&	Toe bounce (tap) right
	uh	Toe bounce (tap) right
I	1	Step flat right
	&	Swing left leg forward
	2	Slip forward on left (left leg continues forward)
	&	Toe bounce (tap) left
	uh	Toe bounce (tap) left
II		Reverse actions of Measure I

Step 10a

The same as Step 10 except that it is done in place by directing a slip backward on the upbeat of the music between each motion.

Measure	Count	Action
	&	Toe bounce (tap) right
	uh	Toe bounce (tap) left
I	1	Step flat right
	&	Swing left leg forward and slip backward on right
	2	Slip forward on right (left leg continues forward)
	&	Toe bounce (tap) left
	uh	Toe bounce (tap) right
II		Repeat action of Measure I

Step 10b

Step 10 is also varied by allowing the swinging foot to be snapped (double-toe) against the floor on count & after count 1 between the step and the slip forward of the standing foot creating a double-toe action without the subsequent step with the same foot.

Step 11

A step similar to Step 10b found in western North Carolina is executed by crossing the swinging leg (from the knee down) alternately in front of the standing leg and to the side (laterally). This is executed simultaneously with a slipping movement forward on the standing leg. The crossing of the swinging leg is executed by keeping the knee of the working leg bent and the thigh extended forward (not moving sideways) while rotating the working leg from the hip out and in.

Measure	Count	Action
	&	Toe bounce (tap) right
	uh	Toe bounce (tap) right
I	1	Step flat right and swing left to left from knee
	&	Pause or slip backward on right
	2	Slip forward on right and swing left from knee in front of right low
II	&	Pause or slip backward on right
	1	Continue action of Measure I Count 2 swinging left leg from the knee to left or change weight to left and swing right from knee to right

Step 11a

In Step 11a, found in Asheville, Alabama, an additional swing of the leg behind the standing leg by twisting the pelvis is executed. This is done either in three counts (cross, side, back) which takes 1 1/2

measures or four counts (cross, side, back, lift forward).

Measure	Count	Action
I	&	Toe bounce (tap) right
	uh	Toe bounce (tap) right
	1	Step flat right and swing left to left from knee
II	&	Pause or slip backward on right
	2	Slip forward on right and swing left from knee in front of right low
	&	Pass left to rear and pause <u>or</u> slip backward on right
II	1	Tap end of left toe behind right
	&	Pause or slip backward on right
	2	Begin Measure I again <u>or</u> lift left knee forward and slip forward on right

Step 12

Step 12 is a reel step in which the dancer steps with a bent knee on one foot, sometimes preceded with a double-toe, straightens the knee while passing the free foot to the rear and steps behind with the free foot beginning the next two count reel sequence.

Measure	Count	Action
I	&	Toe bounce (tap) right (optional)
	uh	Toe bounce (tap) right (optional)
	1	Step right
	&	Lift left slightly forward
II	2	Chug forward right (pass left to rear)
	&	Pause
		Reverse action

Step 13

A similar step pattern found in western North Carolina is executed with a double-toe before the first step. It is sometimes augmented by a double-toe action of the free leg before the free leg passes behind and before the slip forward of the standing leg. The toe of the free leg occasionally strikes the floor behind the standing leg before count two.

Measure	Count	Action
I	&	Right toe bounce (tap)
	uh	Right toe bounce (tap)
	1	Step right
	&	Left toe bounce (tap)
	uh	Left toe bounce (tap)
	2	Chug forward right (pass left to rear)
II	&	Left toe strikes floor behind right
		Reverse action

Step 14

There are many variations of the swinging leg during continued slips forward and backward on the standing leg, some of which include turning the body in place. In southern Virginia the reel step is concluded by four quick stamps in place after the swinging leg has passed to the rear of the standing leg.

Measure	Count	Action
I	1	Step right
	&	Lift left slightly forward
	2	Chug forward right (pass left to rear)
	&	Pause
	uh	Step left behind right
II	1	Step right in place
	&	Step left behind right
	2	Step right in place
III		Begin again with opposite foot

Step 15

In the coastal area of Virginia the basic clog (flat-toe-flat) is executed with the body leaning forward and with the toe (of the flat-toe-flat) step to the rear of the body. Following the flat-toe-flat sequence, the free leg scuffs (brushes) the floor as it passes to the front.

Measure	Count	Action
I	1	Step flat right (body leaned forward)
	&	Step ball of left backward (often behind right)
	2	Step flat right
	&	Scuff left beside right as it swings forward
II		Reverse action

Step 16

In the southern part of West Virginia a solo dance is executed flat-footed with the weight back on both heels. The feet twist in the direction of the foot that has just taken most of the weight. However, even though the shift of the weight changes on each beat, neither foot ever

completely leaves the floor. The balls of the feet alternately slide or bounce. A double-toe bounce precedes the weight change by the foot that is about to take most of the weight.

Measure	Count	Action
	&	Pivot right on both heels, right toe slides right, left toe bounces
	uh	Pivot right on both heels, right toe slides right, left toe bounces
I	1	Weight changes to left, right maintains contact with floor Reverse and repeat above action

Note that the weight remains on the heels of both feet while the toes rotate from right to left and return. The weight is shifted from one foot to the other on the musical beat, but both heels remain on the floor.

Step 17

In central and northern West Virginia, a solo dance called "flatfooting" is done. During this step pattern both heels are twisted away from each other as the knees are bent sharply on the musical beat. The elbows are brought upward at the same time leaving the lower arm pointing downward (wing position). Occasionally the dancer lifts one foot off the floor at random but on the musical beat. The lifting action is done either by alternate feet or is consecutively executed by one foot.

Measure	Count	Action
I	1	Weight on balls of both feet, heels twist outward (sliding) as knees bend sharply while elbows lift and bend sharply at sides. (note: either foot may lift with twist)
	&	Heels slide back to place, knees straighten slightly, elbows down at sides
	2	Repeat action

Step 18

In southeastern Tennessee the clog dance has traditionally included only one step pattern, the flat-toe-flat without a double-toe bounce as in Step 4a. In northwestern Tennessee the flat-toe-flat step is executed with a slight pause after the first flat. It becomes flat-pause-toe flat.

Measure	Count	Action
I	1	Step right
	&	Pause
	uh	Step ball of left
	2	Step right
II	&	Repeat with other foot

Step 19

In Arkansas, a three count dance rhythm was found which takes 1 1/2 measures of traditional two-beat per measure music (See Appendix B). The figures used are from traditional old-time square dances. Step 19 consists of a leap to the ball of the foot, rolling onto the full foot instead of stepping on the flat foot as in most steps

mentioned above, followed by a pause and a leaping flat-toe-flat. This creates a much softer action than do most clog dance steps. The three-count (one and one-half measure) dance rhythm is not consistent when the dance is executed as a solo, but the leaping style continues.

Measure	Count	Action
		(each step consumes 1 1/2 measures)
I	1	Leap right
	&	Pause
	2	Leap left
II	&	Step ball of right behind left
	1	Step
	&	Pause
	2	(Repeat from Measure I, Count 1)

The three-count cross phrasing of dance and music is apparently an American phenomenon. It is found also in precision style clog dance, fox trot, Texas two-step, swing, jitterbug, bop, New York hustle and West coast swing (Appendix B).

Additional Appalachian Dance Steps

A low leaping dance style is found in northern Alabama and southern Tennessee which looks similar to an Irish soft shoe jig. The dancer appears to be running in place, double-time, crossing the stepping foot in front at times and sometimes moving sideways. The sideways movement is sometimes executed with seven steps as in the Irish dance, sometimes without a constant count. This movement may be

coupled with a forward and low scissors kick. This dance is usually called buck dance, but on occasion is recognized as jigging.

In mid and northwestern Kentucky a dance step is executed that looks like running in place with high lifted knees and no scissors kick. The body leans backward as if the dancer is about to fall. The dance is known as the "Kentucky Back Step."

In recent years, a slightly different clog dance type was begun near Blackburg, Virginia. A professional dance team was organized called the "Green Grass Cloggers." This team developed a loose-limbed style of dance and invented some steps to accentuate the style. The team's influence has spread; this investigator has found students of this style in Ames, Iowa; Corvallis and Portland, Oregon; and in Juneau, Alaska.

Two steps in particular have been popular from the beginning of the Green Grass style, the "Bertha" and the "Alamo." The Bertha appears to be the same as Step 13 with the addition of a hop following the brush-through. During the hop the free leg swings high in front. In a variation of that step the dancer taps the heel of the swinging foot after the swing. The Alamo step has identical foot work to that in Step 10.

There are two styles of team clogging in the North Carolina area. The older style, with which this study is primarily concerned, is called "traditional free-style clogging," and the more recent style is termed "precision clogging".

Teams and groups of traditional free-style cloggers execute figures of the big circle dance, an American adaptation of a traditional English round dance. This dance is usually divided into three sections of figures: figures during which dancers hold hands in a circle or line, figures done while couples are holding only the hands of their partners while promenading in a circle, and figures executed in sets of two couples holding hands in a small circle (Appendix A).

The dancers use any number of the preceding steps and variations while executing the figures. Until the 1970s, it was generally considered impolite to execute clog steps during intricate figures of the dance, gradually, however, clog steps have become a part of every figure.

Precision clog dancing is usually executed with four couples using quadrille figures of the dance style known as "Western Square Dance." The dancers execute identical step patterns in unison. In 1968, this investigator observed only one step pattern throughout the performance

of the precision clog teams at the annual Hiawasse, Georgia, festival. However, at the same festival in 1980, many additional new step patterns were used. The step pattern seen in 1968 was Step 6, a three-count step which crossed the rhythm of the music (Appendix B).

Many precision dance teams have now invented their own steps and figures which are alternated with and combined with traditional figures. The teams practice their figures before a performance leaving no need for a caller to prompt the dancer as is customary in traditional square and clog dances.

Traditional free-style clog dancers say their way of dancing, compared with that of precision clog dance, allows more individual freedom of expression and is more representative of mountain traditions. (March & Hold, 1977, p. 44)

Precision teams always dance with metal taps on their heels and toes, whereas free-style clog dancers more often dance in regular shoes. In the 1930s many dancers wore horseshoe style taps on the heels of their shoes and no toe taps. Taps on the toes and heels became common in the mid 1950s. This investigator observed free-style clog dancers with no shoes at all at a Mountain City, Georgia street dance in 1968.

At the 1980 Hiawassee, Georgia festival, this investigator noted that free-style and precision clog dance teams had borrowed so many figures and routines from each other that many of the teams appeared to be performing a mixture of the two styles.

Precision clog dancing probably originated with the team dancing that became popular after a 1939 White House performance of the Soco Gap, North Carolina, dancers. Costumes and metal taps for the shoes were added and the dance became oriented toward performances rather than recreation.

James Kesterson of Henderson County, North Carolina, in the late 1950s seems to have been the first clog dance teacher to emphasize simultaneous and identical footwork by all of the members of his performing teams.

[He] wanted to modernize the dance
make it more audience oriented. His precision clogging team, the Blue Ridge Mountain Dancers, was expertly choreographed and very popular with audiences (March & Holt, 1977, p. 47).

Holt told this investigator in a 1978 conversation that Kesterson got the idea of precision footwork from a production of "Annie Get Your Gun" in Maggie Valley, North Carolina (a noted tourist resort). A choreographer from New York had staged a precision clog dance as part of the production using local clog dancers.

Bill Nichols of Walhalla, South Carolina, clog dancer and teacher for many years, and two of his students, Violet Marsh of Atlanta, and Sheila Popwell of Hampton, Georgia, are apparently responsible for introducing clogging into modern square dance clubs and ultimately for the organization of the National Clogging and Hoedown Council in 1972. One of the primary goals of the Council is to standardize steps of the precision clog dance and the names of traditional figures. Many traditional and some precision style dancers resist the council's efforts wishing instead to keep the uniqueness of regional variation. A large majority of the members of the council belong to precision teams, members of which develop their own steps and figures. Some have designed solo dances and line dances in the style of modern disco line dance. Performed to modern rock music this style of dance is known as "disco clog."

The precision clog dance style apparently grew out of the traditional free-style clog dance, but there are some significant differences in execution.

Heritage and Comparison of Dance Steps

It seems apparent that the clog dance steps and body movement styles of the Appalachian mountain region are combinations of movements of the dances which the people

who settled the area brought with them to the United States. Settlers came from England, Ireland, Scotland, Germany, Bohemia (western Czechoslovakia), and Africa and lived on the land the Cherokees had inhabited for centuries. Dances of all of these peoples include steps and body movements which are similar to certain aspects of Appalachian clog dance.

English

English country dancing is characterized by two major forms, dancing "in the round" (circle) and "contra" (facing lines). Dancing "in the round" seems to be the source of the "Big Circle" figures of the Appalachian mountain dance during which clog steps are executed (Appendix II). In England, however, clog steps are not a part of the circle dance. In some areas of England, they are a part of a men's ritual "Morris" dance which is done in parallel lines. The clog steps are not done while the dancers are executing figures; the dancers instead stop in place, brush the foot forward and draw it back creating a double-beat action. Dancers in England also perform a solo clog dance during which the wooden sole shoes are hit together and hit on the floor in front, to the side, or to the rear of the body in many improvised

ways. Large leg movements are rare. The dancer stands in place without turning and traditionally exhibits very little upward or downward motion of the body.

Irish

Although foot noise is not found in Irish figure dancing, it is a major part of the Irish hard-sole jig. Rhythms are fast, syncopated, and varied. The body remains relatively still and perpendicular. The dance is done on the balls of the feet. The rhythms are created by striking the floor with either the heel or the toe. Rarely, if ever, is a stamp or step done on a flat foot as is the case in the Appalachian clog dance.

During the Irish style "double-toe" the foot is kicked forward and pulled back striking the floor in each direction with a strong effort put into the thrust and draw. As mentioned earlier, even though some effort is put into the thrust forward and backward in the traditional Appalachian clog dance in Virginia and northern North Carolina, the action is augmented by a bend of the standing knee. The Irish step has no such bend; its double-toe noise is instead created by extending the foot toward the floor.

The Irish leg swing is similar to the cross leg swing of Appalachian clog dance (Step 11). The difference,

however, is found in the accompanying movement of the body. The Irish version is executed during a hop while the Appalachian version is executed during a thrust downward of the body. This is often accompanied by a slip forward on the standing leg.

There are two Appalachian dance styles during which the body action is similar to that of the Irish, a flat foot dance found in southern West Virginia (Step 16) and and jig dance found in southern Tennessee and northern Alabama. The footwork is not as similar to the Irish in the West Virginia style as it is in the southern Tennessee, northern Alabama style. The latter style also has more similarity to the Irish soft-shoe jig than the Irish hard-sole jig. Quick footwork rather than noise appears to be the purpose. There are no stamps, double-toe movements, or chugs.

Scottish

The Scottish highland (solo) and country (formation) dance styles are characterized by dancing on the ball of the foot, the heel rarely touching the floor. The highland dance is very stylized and includes many jumps, leaps, and hops. Neither the Scottish highland nor the Scottish country styles appear to be significantly similar

to the Appalachian dance. However, the jump and heel-click step done in the Scottish jig, a dance which is traditionally a mimic of Irish dance, is similar to a jump and heel-click found occasionally in Appalachian solo dance.

German

German dance is executed in circles and squares of various numbers of dancers. The steps consist of a smooth walking step hop or, in some instances, a leap and stamp which is executed by men only. The only step that looks remotely related to clog dance is the leap and stamp of the schuhplattle dance. Found in the southern mountains of Germany and Austria, this men's dance consists of hopping, slapping the shoes, and stamping the floor. Most often it is performed as a man's solo as part of a figure dance which includes either a male or female partner. The figures do not relate directly to the Appalachian clog dance, but the leap stamp is similar to steps in Virginia, Missouri, and in east Texas (Steps 7 and 8).

Czechoslovakia

A polka is executed in western Czechoslovakia (part of which was once Bohemia) in which the dancer stamps on count one instead of count two as in Step 8. In the

Czechoslovakian polka, a dance in which partners face each other, the couple spins one-half turn with each stamp-step sequence. For example, the polka step for the man consists of a hop left, step right to right, close left to right, step right, performed to 2/4 time. The woman executes the same step with opposite footwork. During this sequence, the couple may turn half around. Then each partner executes the same step on the opposite foot while completing another half turn, thus returning to original position.

Appalachian clog Step 8 is occasionally executed as a couple turning dance, but the turning movement is slower and, as pointed out above, the stamp occurs on a different musical beat than it does in the Czechoslovakia or traditional polka.

African

The dance steps of Afro-Americans appear to be more earth directed than the steps of any Europeans. A heavy flat-footed step with the accompanying earthward thrust of the chest, forward lean from the hips, and tilt of the head backward are the main characteristics of Afro-American dance.

The foot slides, or is barely lifted above the ground, as it moves forward for the next step. The body rises slightly preparing for the next earthward thrust which occurs simultaneously with the next step. This exact movement is found in Appalachian clog Step 1.

The African dancer's body may rise sharply between steps, forcing the foot to slip backward. This movement is also characteristic of at least one clog step. This step is common among the Blacks of the Georgia Sea Islands where life styles supposedly have not changed much since before the Civil War. Jones and Hawes (1972, p. 45) call this the "Shout" and list a similar step, the "Sandy Ree," in which the chug is preceded by three steps similar to Step 10a which is found in northern Alabama. A third step listed by these authors is the "Possum La", a double-foot chug forward on the beat and slide backward between the beats; this is identical to Step 10a which is found in many areas.

American Indians

The Cherokee Indians inhabited a large area of the southern Appalachian mountains until the mid 1800s when many of them were forced to leave. However, some refused to leave and since have had considerable social contact with the Whites.

Mason (1944) describes Cherokee steps of some 40 years ago in which there are many similarities to Appalachian clog steps, but in this source very little is said about any accompanying body movement. The only information is that the body is "angular, knees always bent, foot flexed . . . body is sometimes erect and straight at the hips . . . head nods with the music" (p. 44).

The Cherokee dances seen by this investigator have all been executed in the hopping, skipping style of the Southwestern Indians; these have not exhibited any similarity to Appalachian clog dance steps. However, this investigator has seen Cherokee members of clog dance teams who were dancing clog steps in the same style as the White members of the team.

Laubin and Laubin (1976) referred to a Cherokee square dance team of recent years which incorporated "Indian Stomp and War dance steps" (p. 239). However, no other information is given in this source.

Mason's description of the Cherokee "flat foot," "flat-foot trot," "skip-back", "Double stomp," and "double flat-heel" (pp. 18-35) suggests distinct similarities with the footwork of Appalachian clog Steps 1 and 1a. These are common among solo White clog dancers in Virginia, the

Carolinas, northern Alabama, and Georgia. The steps are also common among the Afro-Americans of the southeastern Atlantic and Gulf coast regions.

A definite difference may exist, however, in the action of the body during the steps of the Cherokee dance, the Afro-American dance and the clog dance. Even though Mason does not explicitly explain accompanying body actions, the typical Cherokee body movement during dancing includes a bounce after each step. Clog dance Steps 1 and 1a, on the other hand, are accompanied by an earthward thrust of the body at the time of each step.

The description of the Cherokee "stomp step" and "double step" listed by Mason (p. 37) appears to be similar to the Appalachian clog Step 7 which is found in Virginia, Missouri, and Texas. Here again, Mason's description unfortunately is not sufficiently detailed to make possible a comparison of body action during the steps.

Other similarities to the foot patterns of Appalachian clog steps occur in the Cherokee "flat-foot", "skip-kick", and "double-flat-foot" as described by Mason (pp. 22 & 26). These steps appear to be similar to Steps 10 and 11 of Virginia and North Carolina. However, the Cherokee steps are executed with a rise of the body during the free leg

swing, an action which is similar to the Appalachian Step 10 and to the Irish leg swing step mentioned earlier. Mason's Cherokee "tap, tap, heel" and "heel brush" (p. 34) appear to be similar to clog Step 14 from coastal Virginia.

Kurath (1968) describes dance steps of the Iroquois (pp. 30-32) which are similar to foot patterns of Appalachian solo dances of West Virginia as done in Step 16. The Iroquois are native to northern West Virginia, Pennsylvania, and New York. However, Kurath recorded the steps at Six Nations Reserve in Ottawa where the Iroquois have been located for some 100 years. It is conceivable that they either learned these step patterns from the Appalachian settlers or the settlers learned the patterns from the Iroquois over 100 years ago.

CHAPTER V

SUMMARY, FINDINGS, DISCUSSION, AND CONCLUSIONS

Summary

Appalachian clog dance, a version of early American square dance which includes the shuffling and tapping of feet, apparently originated by combining movements from various folk dances of the settlers of the Appalachian mountain region. There are several identifiable regional step patterns and styles of body movement in the Appalachian clog dance, each of which appears related in different ways and in various degrees to dances of the countries from which the settlers of the region came and to dances of the Indians who already lived there.

The purposes of this study were to describe variations of traditional Appalachian clog dance steps and provide an understanding of their historical relationships, movement similarities, and differences from the dance steps and body movements of the settlers of the Appalachian region.

The problems of the study were to locate, record, analyze, and describe variations of the Appalachian clog dance step patterns and body movements, and then to compare them with the step patterns and body movements of the dances

found in the countries from which the settlers of the region emigrated and the dances of the Indians who inhabited the region. Data were collected by on-the-site observation, film, and from available literature.

The procedure used in collecting the data included the examination of literature which relates to the history of the settlement, social structure, recreational activity, and the dances of the people of the southeastern United States. Additional literature concerning dances of the countries from which settlers of the region emigrated was examined.

This investigator observed and participated in classes and events during which dances of the Appalachian mountain style were taught. He also performed and attended classes and performances of the dances from the countries from which the settlers of the region had emigrated and the dances of the Indians who lived in the Appalachian mountain region (See Appendix D).

The Greater Appalachian Valley which lies between the Blue Ridge and the Allegheny-Cumberland mountains has its eastern border in the western part of the states of Virginia and North Carolina and the northern part of Georgia and Alabama. The western border of the valley

lies in the eastern parts of Kentucky and Tennessee. The region, occupied by Indians for centuries, was settled in the first half of the 18th century primarily by Germans from Pennsylvania, Scotch-Irish and the Irish lowlands, and English who had originally settled along the eastern coast of that which is now the United States. Other immigrant groups, much fewer in number, were the Polish, Dutch, Swiss, French and Welsh. Some 250,000 people migrated into this Cherokee Indian territory between 1730 and 1750 and continued deep into the mountains until 1850.

The Scotch-Irish were the largest group to settle the area. Germans were the next highest in number. Society of the region gradually became divided into three categories during the 19th century: the tradesmen and business men of the town, the well-to-do farmers with reasonable accessibility to town, and the back-woods people.

The back-woods area was the least settled during this period. The people moved any time they took a notion to do so. The back-woods settlers gradually spread throughout the region and into nearby states taking their songs and dances with them.

Some types of dance were considered evil by religious groups and furthermore settlers had little time for dancing

because of harsh living conditions. Dances of their home lands were not practiced enough to maintain a continuity of style or content with those of the countries from which they came.

The Dutch, however, settling principally in Pennsylvania and New York in the 17th century, continued their dancing heritage. Their enthusiasm for dance apparently was contagious and settlers farther south began to renew their interest in dance.

Wealthy English people also arrived during the 17th century. They, too, were also proponents of dance hiring dancing masters to train their children. Servants were allowed to perform their own dances.

Dances popular during that century and the next fell into three groups: court dances, country dances, and solo dances. The court dances were popular among the wealthy, the country dances were popular at the community level, and the solo dances were found most often among servants and the poor. The latter two categories formed the basis for many theatrical dances.

Appalachian clog dance is currently almost exclusively a dance of White people. Cherokee people are sometimes, but rarely, members of clog dance teams which consist

primarily of Whites. There was, however, a Cherokee team in existence in the 1930s.

Little evidence was found of Blacks participating in the Appalachian clog dance, but some of their own dance movements and step patterns appear closely related to it.

Findings

The comparisons made in this study indicate that Appalachian clog dance Steps 1, 1a, and 2 are also found among the dances of the Blacks in the coastal areas of South Carolina, Georgia, Alabama, Mississippi, and Louisiana. The steps are also executed by White dancers in that same area as well as in western North Carolina and southern Virginia and have foot pattern similarities to certain Cherokee steps listed by Mason (1944). However, the accompanying thrust of the body in the Cherokee steps is upward, whereas in clog Step 1 it is downward, as it often is also in Steps 1a and 2.

Steps 3, 3a, 4, 4a, 5, and 6, which are found in western North Carolina and southern Virginia, are not found in the repertoire of the Afro-Americans. These steps have the same body action as steps of the Afro-Americans, but include a double-toe bounce; however, they are executed in the Appalachian mountains without

apparent effort toward thrusting the foot forward and drawing it back as in English and Irish clog dance and jig. Instead, the foot bounce appears to occur because of the action of the body as explained in connection with Step 3 in Chapter IV of this study.

Steps 7 and 8, found in Missouri, and the stamping part of Step 9, found in Virginia, are almost exactly duplicated in certain German dances. A similar step is also in the repertoire of the Cherokee. In the Cherokee step, however, the heel does not strike the floor with as much vigor as it does in clog Steps 7, 8, and 9.

Another German step in which the men hop with the free leg lifted high in front or forward and slightly sideways looks similar to Step 10. The difference is that during Step 10 the standing leg bends sharply causing the foot to slip forward (chug), exactly opposite to the German hop, while the free leg swings forward. The chug forward in Step 10 is found in many Afro-American dances, but with a downward thrust of the body. Mason (1944) described Cherokee dance steps similar to Step 10, but his description of the accompanying body action is not clear enough to make a comparison.

The chug backward on count 1 &, in Step 10a, is found also in Afro-American dance and in certain Cherokee steps. In both of these, however, the free leg usually swings lower than it does in Step 10. The double-toe bounce of the swinging leg in Step 10b is similar to a double-toe bounce found in many Irish dances; the double-toe, however, is the only similarity. The Irish double-toe bounce is either executed immediately after a hop or with no accompanying vertical body movement.

Steps 10, 10a, and 10b are all found in western North Carolina clog dance. The leg swing and chug forward movements in Step 10 are similar to some German and Afro-American dance steps. Step 10a involves a chug backward which is similar to some Cherokee steps. Step 10b involves a double-toe during the leg swing which is found also in Irish dance.

Swings of the lower leg in front of and behind the standing leg are common in Irish step dancing and are described by Mason as being in Cherokee dance. These Irish and Cherokee leg swings are similar to swings in Steps 11 and 11a except for the direction in which the body travels. The Irish and Cherokee leg swing occurs as the body rises to half-toe or leaves the floor in a hop.

The body moves in the opposite direction in Steps 11 and 11a, much as it does in many Afro-American dance steps. Steps 11 and 11a were found by this investigator in North Carolina and northern Georgia.

Steps 12 and 13 are similar to both Irish and Afro-American steps. The swing and taps on the floor of the free leg are similar to Irish dance while the accompanying body action and movement of the standing leg are similar to Afro-American steps. The lean of the body in Step 14 is found in Afro-American and Cherokee dance. Only the footwork is similar to Cherokee steps.

The foot twist and accompanying body movement of Step 15 appear to be similar to movement found in the solo sailor's hornpipe dance which is attributed to English and Scottish boatmen. The heel work and twist of the feet in Step 15, however, are executed with little lateral movement on the floor. The foot-twist of the sailor's hornpipe travels considerably.

Step 16, as done by Whites in West Virginia and Mississippi, appears identical to certain steps of the Afro-American in the Sea Islands, the southern Atlantic coastal plains, and by the Iroquois Indians who once lived in nearby Illinois. Also appearing to be identical are

steps from Yoruba and Dohemy, Africa. Variants of this step are found in American popular dances such as the charleston, bop, mashed potatoes, and jitterbug.

The syncopated rhythm of Step 17 from northwestern Tennessee fits into the syncopated style of Irish step dance, especially if Step 17 were put to Irish six-count music (Step 17a). The upright posture of the dancers is also similar to posture held during Irish dance, but the accompanying leg work and downward thrust of the body appear more similar to Afro-American movement.

The posture and leaping dance style found in Step 18 from Arkansas are similar to the Irish dance posture and leaping dance style. However, the Arkansas three-count step pattern to two count music cannot be attributed to the Irish (See Addendum II).

Discussion

This study, which includes a history of the settlement of the Appalachian mountain region and descriptions of dance steps found there, offers no proof of the origin of any of those dance step patterns. However, the strong similarities of specific aspects of those dance step patterns with the dance movements of the settlers and inhabitants of the region indicate an amalgamation of

several cultural movement styles within most of the Appalachian clog dance step patterns and accompanying body movement.

Even though the purpose of this study was not directed toward determining the origin of any of the steps, origins may be assumed from the results of comparisons that were made. Some Appalachian clog dance steps appear to be the same as dance steps of the Cherokee. A lesser number appear to be similar to those of the Irish, English, German, or Bohemian (Czechoslovakian).

It is impossible to ascertain which, if any of these people learned dance steps from the other. The possibilities of the origins of the dance steps are four-fold: 1) a one-way learning path in which one culture learns directly from another, 2) several one-way learning paths from different cultures to a single culture, 3) the concurrent development of similar steps and movement styles in different cultures during the same time span, or 4) several cultures learning from each other directly and about each other through a third party.

Conclusions

On the basis of the findings of this study it was concluded that Appalachian clog dance steps have developed

from variations, combinations, and improvisations of the dance steps of the Irish, English, Scottish, German, Czechoslovakian, African, and American Indian peoples who settled the Appalachian mountain region. It was also concluded that the differences in style of the Appalachian clog dance steps developed from a process in which several cultures learned from each other directly and about each other through a third party.

The English settlers, for example, could have learned dance steps directly from any of the other peoples in the Appalachian area or indirectly through a third set of people also in the area. If an English dancer learned an Irish step from an Afro-American, the English dancer would no doubt also learn accompanying body movements that are not evident in Irish dance, but are very much a part of Afro-American dance. If, on the other hand, the English dancer learned an Afro-American dance movement from an Irish dancer, the Afro-American body movement would no doubt be modified from the Afro-American style.

In either case, the English dancer would have learned an interpretation of the original dance movements and steps as made by the third set of people. This interpretation, seasoned by the dance movements of the third set of people,

would be different from the original dance movements and steps. This process has caused the development of many variations in the steps and styles of dance movement in the Appalachian mountain area.

APPENDICES

APPENDIX A

FIGURES USED WITH THE APPALACHIAN CLOG DANCE

Appalachian Big Circle Clog Dance Figures

Key

CW	Clockwise
CCW	Counter clockwise
M	Man
W	Woman
LOD	Line of direction
RLOD	Reverse line of direction
CPL	Couple
R	Right
L	Left
CT, CTS	Count, Counts

Small Circle Figures

Circle up four - Make circles of two cpls each around the floor, circle L (CW) 8 cts and R 8 cts, cpls who find themselves alone should go to center and find another cpl. If they find no other cpl, they should stand in the circle and wait for the call, "On to the Next", during which a traveling cpl will arrive to dance with them.

Everybody back up - Cpls with backs to center back up 8 cts and return to place 8 cts. This establishes them as odd cpls (traveling cpls).

Note: Another way to establish odds and evens is to count off around to the R before breaking into small circles.

Always circle 8 cts L and R before each figure.

On to the next - Odd cpls move CCW to next even cpls (8 cts) and begin to circle L.

Duck for the oyster - Odd cpls duck under arch formed between even cpls and back out (4 meas). Even cpls do likewise. Odd cpls duck under again going thru arch breaking own hand hold, but holding onto even cpl and pulling them under own arch. Odd cpls travel around each side of even cpl and back to place (4 meas). Circle L 8 cts then to R.

Four leaf clover - Odd cpl travels under arch made between even cpl (do not release hands as in Duck for the Oyster). Odd cpls pass under arch make by their own hands over their heads, thus forming the figure. Travel L 8 cts, even cpls travel under odd cpls arch, then their own to form circle.

Take a little peek - Odd cpls travel to sides of even cpls 4 cts (M to L, W to R): Odd cpls look at each other behind even cpls then travel back to place 4 cts, swing partner and circle L 8 cts and R.

Birdie in the cage - The W of the odd cpls goes in the center while the circle travels CW around her 8 cts.

Birdie hop out, crow hop in - M of odd cpls goes to ctr; when his partner comes out, circle continues to L 8 cts.

Note: Calls may be in any order at the discretion of the leader. Traditional callers begin with big circle figures;

change to small circle figures, then end with big circle figures.

Big Circle Figure

Circle left - Join hands and circle CW

Circle right - Circle CCW

Center in, here we go - Move into circle and back out.

Promenade - Cpls move LOD, L hands joined below, R hands joined above.

Wring out the dishrag - Both hands come up, W travels CCW around partner for 6 steps (Meas 1-3), W turns CCW under arms to face original direction (Meas 4). Repeat figure.

Gent down, lady around - M go down on R knee, W travels CCW around holding Man's right hand in her left. M comes up on Meas 4, back to promenade position.

Queen's (or King's) highway - Lead couple breaks, W follow lead W, who turns back along circle. Women do not turn until W in front of them has turned back. M continue circling LOD, when partner comes back join hands in promenade position. (On King's highway, M pass behind partner and travel RLOD outside of circle.)

London bridges - Lead cpl forms an arch by turning back and joining inside hands, next couple ducks under arch,

turns and forms arch, etc. Lead cpl ducks under and follows last cpl to promenade out of tunnel to form circle promenading LOD.

California fruit basket - W break and spin to R to pass behind partner to ctr. W join hands and circle L 16 cts. M continue moving LOD 6 cts. Both lines reverse for 16 cts. M get back to partners side by ct 15, W lift their arms on ct 15, M ducks under, W brings arms down behind M ct. 16. All buzz CW, R in front, break on ct. 16 and join back in big circle backing up as you go.

Single file - (usually done only in CCW direction) Often done before Ocean Wave or Grand R and L. W moves in front of M from promenade position, circle travels for 16 or more cts. W turns to face ptrnr when caller indicates.

Ocean wave - Done like a Grand R and L; start by turning W in front of M and join R hands, 2 measures to pass partner, and 2 for each hand continuing M LOD, W RLOD. Hold onto first L and second R with M doing 2 steps into circle and W 2 out. Continue 2 hands (R and L) and then in and out.

APPENDIX B

USES OF THE THREE-COUNT RHYTHM IN DANCES OF THE UNITED STATES

Uses of the Three-Count Rhythm in Dances of the United States

The three-count dance rhythm in American dance is currently found in at least three variations, but all have a common rhythmic motif. The slow, quick, quick, slow of the Arkansas jig and precision clog; the slow, slow, quick, quick of the swing and jitterbug; and the quick, quick, slow, slow of the two-step and fox trot, all incorporate two quick steps and two slow steps in each sequence. The organization is different as shown below. The sequences can begin on either foot, but the right was chosen for clarification.

Slow = $\frac{1}{2}$ measure, quick = $\frac{1}{4}$ measure.

Measure	Count	Arkansas Jig & Precision Clog	Swing & Jitterbug	Two-Step & Fox Trot
I	1	Right (slow)	Right (slow)	Right (slow)
	& 2	Left (quick)	Left (slow)	Left (quick)
II	& 1	Right (quick)	Right (quick)	Right (slow)
	1	Left (slow)	Left (slow)	Left (slow)
III	& 2	Right (slow)	Right (quick)	Right (quick)
	2	Left (quick)	Right (slow)	Left (quick)
IV	& 1	Right (quick)	Left (slow)	Right (slow)
	1	Left (slow)	Right (quick)	Left (slow)
V	& 2	Right (slow)	Left (quick)	Right (quick)
	2	Left (quick)	Right (slow)	Left (quick)
V	& 1	Right (quick)	Left (slow)	Right (slow)
	1	Left (slow)	Right (quick)	Left (slow)
	&		Left (quick)	

The dance rhythm overlay below indicates that the three-count dance rhythm is the same in each of the dances; the difference being that the dances begin at a different place in the rhythm.

Measure	Count	Step	Dance Count
I	1	Right	1
	&		
II	2	Left	2
	&	Right	&
III	1	Left	3
	&	Right	&
IV	2	Left	
	&	Right	
V	1	Left	

Arkansas Jig

& Precision Clog

Two-Step

& Fox Trot

Swing

& Jitterbug

APPENDIX C

COMPARISON OF APPALACHIAN CLOG STEPS
WITH POSSIBLE SOURCES OF ORIGIN

COMPARISON CHART

APPALACHIAN CLOG DANCE STEPS	AREA(S) IN WHICH THE STEPS WERE FOUND	COMMENTS
Steps 1 and 1a	Alabama, Georgia, Louisiana, Mississip- pi, western North Carolina, South Car- olina, and southern Virginia	Cherokees have similar foot patterns but with different body action. Steps are identical to some African and Afro- American dance steps.
Steps 3, 3a, 4, 4a, and 5	Western North Caro- lina and southern Virginia	Irish and English dan- ces have similar double-toe action of the working foot and little or no earthward thrust of the body.
-and-		
Step 6	North Carolina, northern Georgia	African dances have earthward thrust of the body, but little or no double-toe ac- tion of the working foot. Afro-American dance has an identical step.
Step 7	Missouri	Similar to a Cherokee step and to some Ger- man steps.
Step 8	Missouri	Similar to steps found in southern Texas and northern Mexico. A similar step is also executed with a partner and a turn in Czeche- slovakian dance.
Step 9	Virginia	No specific similarity noted.

Step 10	Western North Carolina	Similar to some Cherokee steps described by Mason (1944, pp 23 and 36).
Step 10a	Western North Carolina	Similar to Afro-American step found in Georgia Sea Islands.
Step 10b	Western North Carolina	No specific similarity noted.
Step 11	Western North Carolina	Similar leg swing is found in Irish and Scottish highland dance accompanied with a hop.
Step 11a	Alabama	No specific similarity noted.
Step 12 and 13	Western North Carolina	No specific similarity noted.
Step 14	Southern Virginia	Similar to some Cherokee steps described by Mason (1944, P. 34).
Step 15	Eastern Virginia	No specific similarity noted.
Step 16	Southern West Virginia	Similar to Iroquois steps described by Kurath (1952, pp. 30-32).
Step 17	Central West Virginia	Similar to some African dance steps found in Dohemy, Africa.
Step 18	Southeastern Tennessee	No specific similarity noted.
Step 19	Northern Arkansas	The leaping style is similar to Irish dance. The steps are not.

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APPENDIX D

LOCALITIES FROM WHICH DATA WERE COLLECTED

LOCALITIES FROM WHICH DATA WAS COLLECTED

Code:

- 1 Investigator visited dance event at the locality.
- 2 Investigator attended class taught by a teacher from the locality.
- 3 Investigator attended performance of dancers from the locality.
- 4 Investigator talked to individual dancers from the locality.

ALABAMA

Albertville 1,3,4

Ashville 4

Bessemer 1,3,4

Birmingham 1,3,4

Boaz 1,3,4

Centre 1,4

Ft. Payne 4

Gadsden 1,3,4

Homewood 4

Huntsville 1,3,4

ARKANSAS

Mountain View 1,2,3,4

FLORIDA

Tallahassee 1,4

White Springs 1,3,4

GEORGIA

Alpharetta 1,4

Atlanta 1,2,3,4

Blairsville 4

Brunswick 4

Buford 4

Chamblee 1,3,4

Cornelia 1,3

Hampton 4

Hiawassee 1,3,4

GEORGIA continued		MISSISSIPPI continued	
Kennesaw	1,2,3,4	Vicksburg	3,4
Marietta	1,3,4		
Mountain City	1,4	MISSOURI	
St. Simons Isle	1,2,3,4	Springfield	4
Sea Island	1,2,3,4	Willow Springs	4
IOWA		NORTH CAROLINA	
Ames	4	Asheville	1,2,3,4
		Fontana	1,2,3,4
KENTUCKY		Canton	3,4
Berea	1,2,3,4	Walhalla	3,4
Lancaster	4	Cherokee	1,3,4
Moorehead	1,2,3,4	SOUTH CAROLINA	
LOUISIANA		Columbia	3,4
Breaux Bridge	4	TENNESSEE	
Lafayette	1,4	Chattanooga	1,3,4
Lake Charles	1,4	Clinton	3,4
Meaux	2,4	Knoxville	2,3,4
New Orleans	1,3,4	Monteagle	4
St. Martinsville	1,3	Oak Ridge	3,4
MISSISSIPPI		Paris	3,4
Hattiesburg	4	Shelby	3,4
Oxford	4		

TEXAS

Athens	1
Beaumont	4
College Station	1,2,3,4
Dallas	1,3,4
Fort Worth	1,3,4
Kociusko	1,3,4
Port Arthur	1,3,4
San Antonio	1,2,3,4
San Angelo	4
West	1,3,4

VIRGINIA

Blackburg	2,3,4
Galax	1,3,4
Richmond	3,4

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Pierce, R. & Pierce, J. Lets do the tennessee mountain
clog. (no printer or date listed).

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