

Corrected 23/2/2018, reels in "The Light on the Waters".

# The Johnsonville Collection

22 Scottish Country Dances  
both social and advanced  
Devised by

Rod Downey

This collection may be downloaded  
as a pdf file from <http://homepages.ecs.vuw.ac.nz/~downey>

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## Notes and Acknowledgments

Dances are arranged in increasing order of difficulty, with early ones being teaching dances, and the first a Ceilidh dance.. Thanks to all who have tried these out, mainly poor Johnsonville club members and the Tuesday group and particularly Charlotte Williams for many corrections. Many of these dances are based around Johnsonville group dancers, and coincides with our 60th anniversary as a club.

## NORDFJORDEID

A 2 Couple 32 bar jig.

**1-4** 1C and 2C dance forward and pass partner right shoulder and turn to the right. The couples should not dance to the other side, but remain reasonably close. They then dance in the direction they are facing, men down and ladies up, turning right again and then right again back to own sides into progressed places. (“Pass Right Progression”-but it hardly merits a name)

(To wit: The men have the 2nd man leading, dance down to second place, turn right, dance to own side, turn right and then dance up the men’s side, the finishing in order 2nd man at the top and first in second place; the ladies symmetrically, but starting upwards.)

**5-8** 2C and 1C dance four hands across finishing in the middle with both hands joined with partner.

**9-10** 2C and 1C slip down the set.

**11-12** The ladies turn with Pas de Basque on the spot under the man’s raised left arm. (That is, the ladies turn *towards* their partner.) The men set on the spot beginning on the left foot.

**13-16** Repeat 9-12 but this time up the set and the ladies turn under the right arm, again towards their partner, this time both dancers begin on the left.

**17-24** 2C and 1C dance 4 four hands round and back, finishing on the sidelines.

**25-32** 1C dance a figure of eight crossing up to begin.

Repeat having passed a couple.

Devised 7/7/2017 as a simple ceilidh style dance for our *Viking* themed social on 8/7/2017, with many partners coming to the social.

Nordfjordeid is a town on one of the northerly fjords in Norway (Nordfjord), and is the birthplace of Sophus Lee. I spend a week there at a conference in the Sophus Lee Center. It is surrounded by quite high glacial hills fully equipped with lovely walks and waterfalls. It is the only place I have been where, for the week I was there, the sun did not set (yet the temperature did not exceed 7 degrees C, either).

Recommended tune is “Joan C. Mackenzie” by Alastair Downie and an excellent recording can be found in “Dance with the London Highland Club” (Set of Jigs) by Frank Reid and his band. A suitable alternative tune would be any reasonable recording of “Farewell to the Tay” which is the lead tune to “The Hollin Bus”. An excellent recording can be found on “Just as it was” by Alastair Fraser and Muriel Johnston.

**Teaching Notes:** In the pass right progression, it is important that the dancers do *not* dance to the opposite side before turning right. They should try to pass on bar 1 and immediately turn right.

## **NEIGHBOURS' DAY**

A three couple 32 bar hornpipe in a four couple set.

**1-2** First couple set

**3-6** First couple turn RH and finish facing out.

**7-8** First couple cast to second place and second couple step up.

**9-12** First couple and first corners set twice.

**13-16** First couple and first corners turn right hand back to place.

**17-24** First couple and second corners repeat 9-16 again RH.

**25-32** Six hands round and back.

Devised 29th March 2015 as a teaching dance for pas de Basque and corners. The dance follows a very nice "neighbours' day" where the Johnsonville Club danced at the Newlands Marae on Saturday 28th March, with a number of our new beginners involved. Recommended tune is "Kirk's Hornpipe" and an excellent recording is by David South and his band in "Kardinia Capers" as "Set of Hornpipes" (track 1).

### **THE BUNTING BEE**

A three couple 32 bar strathspey (or reel) in a four couple set.

**1-8** First couple lead down (3), and up (3) and cross over casting into second place to face down. Second couple step up on bars 7 and 8.

**9-16** 2C, 1C, 3C grand chain.

**17-24** First couple cross down between the third couple, cast up dance with nearer hand up between the second couple and finish in second place on own side.

**25-32** Six hands round and back.

Devised 29th March 2014. The dance is a teaching dance for grand chain. The name comes from a tribute to the highly energetic 2013 beginners who organized themselves to have a “bunting bee” to produce tartan bunting for our hosting of the region’s “New Dancers’ Celebration” in late 2013.

Recommended music is “Callum’s Road” by D. Shaw played ABAB, and a set of suitable tunes can be found for the track “Moranbank”, which is track 9 of the CD “A’ the Best from Banffshire” by Colin Dewar and his Band.

This dance could also be performed as a reel. In this case I would suggest the tune “Walking on the Moon” by Addie Harper, and an excellent set or reels with this as part is by Bobby Brown and his Band, “Celtic Fire in the Music” CD 1, track 9.

## **THE KITCHEN FAERIE**

A two couple 32 bar jig.

**1-4** First and second couples advance and retire.

**5-8** First and second couples dance back to back. All clap at the end of bar 8.

**9-16** First lady followed by second lady dance a figure of eight around the men, beginning by dancing between the two men and casting down around the second man. The ladies should dance straight across above first man to place and dance down the ladies' side to finish in progressed places, first lady in second lady's place and second in first lady's place. (That is, first lady followed by second, dances across the set, between second and first man, down around 2nd man, in front of him, between second and first man, and then directly across to first lady's place and down the women's side.)

**17-24** The first man followed by second man dance a similar track around the first and second ladies, beginning by crossing between the two ladies and casting down around the first lady (who is now in second place).

**25-32** First and second couple dance rights and lefts.

**Notes.** Devised 3rd April 2016. The dance is dedicated to Elizabeth Ngan, our club's dedicated "kitchen faerie". According to the dictionary, a faery is a "A tiny, mischievous, imaginary being". Ours is also the ruling Czar of the kitchen (and indispensable). Recommended music is "Colonel Hamilton's Delight" by Joseph Reinagle, a traditional tune which is the lead tune for "Hamilton House" from Book 7. I used the recording by Jimmy Shand in "O'er the Border".



## BORDERS TRADITIONAL

A three couple 32 bar jig in a 4 couple set.

1-8 First and second couples set (2), cross right hand (2), set (2) and cross left hand (2), but finishing in the middle with both hands joined ready for a ...

9-16 A *Borders' Poussette*. To wit (all in pas de Basque):

9-13 All dance the first 5 bars of a standard poussette, except that the men begin on the *right* foot.

14 All dancers dance a *quarter* turn instead of a half turn for a normal poussette. All dancers are in a line up and down the centre of the set, in order from the top, 2W, 2M, 1W, and 1M. Dancers should be careful not to be too far apart from their partners.

15-16 All dancers cast to own sides pulling back right shoulders, as in double triangles. First couple finish facing out.

17-24 The three men dance a reel of three on the sides, first man giving right shoulder to second man to begin. Likewise on the lady's side, the first woman giving right shoulder to *third* lady to begin. At the end, after bar 6, first couple dance into the centre of the set, and the first couple finish left shoulder to left shoulder facing their *second* corners. Second lady needs to anticipate the entry to the reel. The reels are 8 bars for the corners, and should have full loops at the ends.

25-32 First couple and corners dance a left handed corners pass and turn. To wit:

25-28 First couple dance around second corner position passing their second corners by the left and around each other by the left shoulder to finish facing first corners. Meanwhile second corners turn left hand and dance out to place.

29-32 First couple repeat 25-28 with first corners, but this time pass left shoulder to finish in second place on own sides.

Repeat, having passed a couple.

Devised 6 April, 2014 following a suggestion by Pat Reesby and Desiree Patterson that I devise a dance based upon the Borders' Poussette; or possibly, my (mis-)interpretation of the instructions for the Borders' Poussette. I only learned of this figure from the old book *A Complete Guide to Scottish Country Dancing* by Allie Anderson and John Duthie (McDougall's Educational Co, Ltd), where it is called "Poussette Second Form" (pages 30-31). Apparently at the time of the writing of this old edition, this method of dancing the poussette was danced in the South-East Borders Counties. The instructions for bars 6-8 say to quarter turn, hesitate, turn and retire. On reconsideration (as pointed

out by Iain Boyd) likely this means continue to turn, and then retire. However, I like the mis-interpretation and kept it for that reason.

Recommended music is “The Daggs of Craighouse” by Moira Reekie played ABAB, this being the lead tune for “A Tribute to the Borders.” Good recordings include the ones on “Music for Leaflet Dances Vol. 2” by Neil Copland and his Scottish Dance Band, and on “Dancing Live” by The Muriel Johnstone Trio.

## MOGGIE AND THE FISH

A three couple 48 bar reel in a 3 couple set.

**1-8** All take hands on the side and set (2) cross over RH (2) set, crossing back RH to finish ready for a three couple promenade.

**9-16** First second and third couples dance a three couple promenade.

**17-32** The three ladies dance a modified *Sheepskin Hey* around the three men, finishing in order 2,3,1 on the ladies' side. To wit:

The three ladies follow the first lady across the set, first lady and second lady dance behind the first man, in front of the second man, and behind and around the third man turning to come back up the set (as if the first and second ladies were dancing a figure of eight around the men).

The third lady follows except after she dances around the second man, she casts UP, now the leader of the group. First lady will follow her followed by the second lady.

The first lady follows the third lady in front and around the first man then casting down the set ready to follow the second lady around and in front of the second man.

The second lady will be following, and this time she will instead dance around in front of the second man, ready to dance out between the second and third men so that she now leads the group (now in order behind the second lady 2,3,1) behind the third man, across the foot of the set and home to place in progressed places.

(In effect, the first lady crosses and dances  $1\frac{1}{2}$  figures of eight around the men. The trailing person (first the third woman, second the second woman) will complete a full loop to change direction as they travel around the second man. These could be thought of a "lead change half figures of eight".)

**33-48** The three men dance likewise around the women.

Repeat two more times.

Devised 27th May 2014. The *Sheepskin Hey* is a similar figure from traditional English Country Dancing, in dances like *Picking Up Sticks*. This is about  $\frac{2}{3}$  of the figure. My wife Kristin, and I, learned of the figure whilst dancing with a medieval dance group in Cambridge (UK), the *Capriol Dancers*. Recommended tune is "Miss Gayton's Hornpipe". A suitable recording is "The Sound of Harris" by Andrew Rankine and his Band.

The dance is given to Moggie Grayson who found my fish kilt pin, which I lost at the local Viking Ball, and mailed it home to me, along with the following poem.

ON FINDING ROD'S KILT PIN

Said the fishy to the tablecloth  
Please look down here at me  
I jumped off Rodney's kilt and landed way below his knee  
Please pick me up and save me  
From an agonizing fate  
I could be crushed 'neath heavy feet  
And then I would be "late"  
O, happy day, and bless the gentle hand that made me fly  
Adventure now awaits me  
In a postman's bag to hide  
En route to Downey's household  
And reunion so gay  
Please pin me tight and off we'll go  
To dance another day.

Moggie Grayson, 19 May, 2014.

## THE VIKING'S SHEEPSKIN

A three couple couple 48 bar reel in a three couple set.

**1-16** The three ladies dance a modified *Sheepskin Hey* around the three men, finishing in order 2,3,1 on the ladies' side. To wit:

The three ladies follow the first lady across the set, first lady and second lady dance behind the first man, in front of the second man, and behind and around the third man turning to come back up the set (as if the first and second ladies were dancing a figure of eight around the men).

The third lady follows except after she dances around the second man, she casts UP, now the leader of the group. First lady will follow her followed by the second lady.

The first lady follows the third lady in front and around the first man then casting down the set ready to follow the second lady around and in front of the second man.

The second lady will be following, and this time she will instead dance around in front of the second man, ready to dance out between the second and third men so that she now leads the group (now in order behind the second lady 2,3,1) behind the third man, across the foot of the set and home to place in progressed places.

In effect, the first lady crosses and dances  $1\frac{1}{2}$  figures of eight around the men. The trailing person (first the third woman, second the second woman) will complete a full loop to change direction as they travel around the second man. These could be thought of a "lead change half figures of eight".

**17-32** The three men dance likewise around the women.

**33-36** Second and Third couples dance right hands across.

**37-40** Third and First couples dance left hands across.

**41-48** Second, Third and First couples dance parallel reels on the sides, third couple giving right shoulder to second couple to begin.

Repeat two more times.

Devised 27th May 2014. The *Sheepskin Hey* is discussed in the last dance. There were two competing versions of the dance and I have recorded one as MOGGIE AND THE FISH, and one as here. The name comes from the Viking Ball, as discussed above, and began with a group of men marching as Vikings. All were wearing sheepkin jackets over their costumes. Again, the recommended tune is "Miss Gayton's Hornpipe". A suitable recording is "The Sound of Harris" by Andrew Rankine and his Band.

Given to Charlotte Williams and the group at Eastbourne, the former convincing me to keep this version.

# DÉSIRÉE PATTERSON

A 4 couple 40 bar Strathspey.

- 1-4** 1C set and cast one place, 2C step up on 3-4. Similarly 4C set and 3C step down on 3 and 4.
- 5-8** 1C and 4C dance 4 hands across (RH), and finish with nearer hands joined with partners facing “corners”. That is 4C finish facing 3rd lady, and 1C facing 2nd man.
- 9-14** First and fourth couples dance ‘hello and goodbye’ setting ‘in tandem’ with second and third couples. To wit:
- 9-10** First couple, with nearer hands joined, set to second man while fourth couple, with nearer hands joined, set to third woman. On bar 10, first couple release hands and dance out to the men’s side pulling back right shoulder, while fourth couple release hands and dance out to the women’s side.
- 11-12** First and fourth couples, with nearer hands joined with partner, set to each other across the set. On bar 12, first couple release hands and dance in to face third man while fourth couple release hands and dance in to face second woman. First and fourth couples finish back to back in the middle.
- 13-14** First couple, with nearer hands joined, set to third man while fourth couple, with nearer hands joined, set to second woman. On bar 14, first couple release hands and dance down to finish between third couple facing up while fourth couple release hands and dance up to finish between second couple facing down.
- 15-16** All set 4 and 4 across.
- 17-24** 1C dance a reel of three across with the 3rd couple (no lead change), giving right shoulder to third last to begin, finishing dancing a little up the ladies’s side towards second lady’s position. This should not be rushed. 4C dance similarly with 2C, beginning with by giving right shoulder to second man, finishing dancing down towards third mans’ position.
- 25-28** 1C and 4C dance left hands across about  $\frac{7}{8}$  around to finish with 1C in 3rd place and 4C in 2nd place, both on opposite sides.
- 29-32** 1C and 4C turn partner LH  $1\frac{1}{2}$ .
- 33-40** 1C, 3C and 2C, 4C, dance all round poussettes.

Devised 12/8/2017 in honour of Désirée's 70th birthday, Monday 14/8/2017. Désirée has been secretary for the Johnsonville Club, and is a long serving member. She and her husband John are super-keen cyclists and have a longstanding blog. Being of Dutch descent, the cycling is part of her DNA.

The Hello and Goodbye figure is from the *Cane Toad Collection*, specifically the dance called *The Three Oaks*. If people need help, then I would suggest using travelling step on the LF.

**Teaching Notes:** The dance does demand a bit of phrasing, and the active couples in the hello-goodbye sequence are advised to not travel too far on the right setting, and really drive for the left setting, particularly the “leading” people.

Recommended music is “Centenary Square” by Chris Drewhurst, and a good recording is the society's recording of *The Library at Birmingham* from Book 49.

## SUMMER ON THE NECKAR

A three couple reel in a three couple set.

**1-8** First, second and third couples dance right shoulder reels of three on the sides. First lady and second man should loop at the end of the reel to anticipate the next movement.

**9-16** First and second couples dance a *Slow Spirale* (see below).

**17-24** First lady with the second couple and first man with the third cut reels of three across the dance, beginning by giving left shoulder to first corner to begin. All finish as began.

**25-32** First and third couples dance 4 hands across and back finishing in a diagonal line holding partner with both hands at just below shoulder height, and fairly wide, first lady will be back to back with second man, ready for...

**33-40** First and third couples dance a *Hello Goodbye Poussette*. (see below)

**41-48** Six hands round and back.

Repeat with a new top couple.

**Slow Spirale** This is a two couple progression. It is a less vertigo inducing and simpler version of *La Spirale* which is in subsequent dances of this book. Described here for first and second couples.

**1-2** First and second couples using two hands and skip change turn  $\frac{3}{4}$  into a line up and down the set facing partner, so that second lady has her back to first man.

**3-4** All set.

**5-6** First man and second lady cast tightly around each other (pulling back RS, beginning tightly and then opening out) to finish first man in second man's place and second lady in first lady's place, while first lady dances clockwise around the outside of the set to second lady's place and similarly second man to first man's place. (These dancers should not cast but dance straight onwards.)

**7-8** All take hands on the sidelines and set. (In the present dance, I would advise that all three couples set on the sidelines on bar 15 and 16.)



**Hello Goodbye Poussette** A two couple progression, described below for first couple above second. This begins in a diagonal line between first man's place and second lady's place with 1W and 2M back to back; 1C and 2C holding partners with both hands in order 1M 1W 2M 2W. They retain hands until the end of bar 6. All begin on the *right* foot.

**1-2** All set R, and move left on the left jeté to finish in a line across the set, with the 1M and 2W back to back. (This rotates the line  $\frac{1}{8}$ , anticlockwise.)

**3-4** Repeat a further  $\frac{1}{8}$ , so that we are now on the second diagonal.

**5-6** Repeat, so that now all are in a line up and down the set, (from the top), 2M, 2W, 1M, 1W. Drop hands.

**7-8** All petronella to own sides in progressed places.

Devised 9 August, 2017. Dedicated to the SCD group in Heidelberg, with whom we danced many times in May and June 2017. Many thanks especially to Stefanie Eckert for going out of her way to pick us up so many times in 2017 and previous years; Gillian and Joe Wheadon for taking us home from the class, and even from Frankfurt, Stefanie and Viktor Lehmann for teaching the class, and to the members for welcoming us there yet again. Heidelberg lies on the beautiful Neckar River, and is a remarkably nice place to be over the summer. We have lots of very fond memories with icecream, cycling and biergartens high on this list as well as dancing, of course .

Recommended tune is "Miss Gayton's Hornpipe". A suitable recording is "The Sound of Harris" by Andrew Rankine and his Band. Any reasonable  $3 \times 48$  hornpipe would probably work.

The *Slow Spirale* is a new formation introduced here, and possibly should be done before *La Spirale*. The outer dancers can *momentarily* hold the hands of their partners at the beginning of bar 6, first lady RH with partner's left, and second lady's LH with partner's right; this tends to keep the cast tighter so that the formation does not lose shape. The *Hello Goodbye Poussette* is from the *Tuatara Collection*, specifically from the dance *The Prince of Sutton Coldfield*.

## JOHNSONVILLE GOLD

A three couple strathspey in a three couple set.

**1-2** Taking hands, all ladies set advancing to their partners who set back.

**3-4** All the ladies cast left about back to place.

**5-8** Repeat 1-4 this time with the men advancing and casting.

**9-12** First couple dance with nearer hands joined between the second couple and cast up around the second couple back to place.

**13-16** First couple couple dance with nearer hands joined between the third couple and cast up around the their couple back to second place, finishing facing up.

**17-22** Second, first and third couple dance mirror reels of three. Begin by first couple dancing between the second couple, who dance out and down, and the third couple cast into the reels.

**23-24** All take hands on the side and set.

**17-24** First and third couple dance *la spirale*.

La Spirale is a new progression. (describe here for 1C and 2C)

**1-2** First and second couple dance  $\frac{3}{4}$  of a two hand turn to finish in a line of 4 up and down, first man back to back with second lady.

**3-4** First man and second lady cast around each other (pulling back RS, beginning tightly and then opening out) to finish first man in second man's place and second lady in first lady's place, while first lady dances clockwise around the outside of the set to second lady's place and similarly second man to first man's place. (These dancers should not cast but dance straight onwards.)

**5-8** First and second couples turn their partners with two hands.

Repeat, from new positions.

Devised 25/8/2016, during Johnsonville's "golden anniversary" year. This dance is a less vertigo inducing version of THE JOHNSONVILLE DIAMOND. Recommended music is the set used for the "The Slopes of Hlidarendi" by Bob McMurtry in the CD "The Devil's Quandary". (Specifically, "Hallgerd the Beautiful/A Rose By Any Other/Willow" all by Bob McMurtry, as played by D B Grosjean and A Imbrie.) Clearly that CD, track 3, is recommended.

**Teaching Notes** When teaching La Spirale, it is important that the casting couples remain with a tight cast and do not cast by going forward first. Else the covering will be lost. When teaching this formation, it is often helpful if the first lady retains right hand with first man's left momentarily at the beginning of bar 3, and similarly second man's right with second lady's left.

## THE JOHNSONVILLE DIAMOND

A two couple strathspey in a four couple set.

**1-2** Taking nearer hands, first and second ladies set advancing to first and second men who set back.

**3-4** First and second ladies cast left about back to place.

**5-8** Repeat 1-4 this time with the men advancing and casting.

**9-16** First couple dance a figure of 8 around the second couple crossing between them to begin.

**17-24** First and second couple dance a modified *la spirale*. (The Alec Hay Variation.)

La Spirale is a new progression. (describe here for 1C and 2C)

**1-2** First and second couple dance  $\frac{3}{4}$  of a two hand turn to finish in a line of 4 up and down, first man back to back with second lady.

**3-4** First man and second lady cast around each other (pulling back RS, beginning tightly and then opening out) to finish first man in second man's place and second lady in first lady's place, while first lady dances clockwise around the outside of the set to second lady's place and similarly second man to first man's place. (These dancers should not cast but dance straight onwards.)

**5-8** For this dance, 1C and 2C turn partners with 2 hands. (5-6) and, staying in the middle, cast back to place. (Full turn, hesitate and cast.)

**25-32** Second and first couples dance an all round poussette.

Repeat, having passed a couple.

Devised 18/10/2015. 2015 was the diamond jubilee of the formation of the Johnsonville club, as best we can tell. Recommended music is "The Braes of Busby" by Joseph MacFadyen played ABAB and a suitable recording is the RSCDS one for dances from Book 9, by Liam Stewart.

**Teaching Note** Note that in *La Spirale*, the cast of 1M and 2W should be *tight* else the covering will be lost. When teaching this formation, it is often helpful if the first lady retains right hand with first man's left momentarily at the beginning of bar 3, and similarly second man's right with second lady's left.

"The Alec Hay" variation is the modification of the last 4 bars, which are usually a 4 bar 2 hand turn. Alec Hay was a New Zealand deviser of dances who gave us half turn hesitate and cast, set and link, inverted double triangles, amongst other things, as well as shuttle step.

## PATRICIA REESBY

A three couple 32 bar strathspey in a 4 couple set.

**1-2** The three ladies set advancing to the men who set back, the men and ladies joining hands on the sidelines to begin.

**3-4** The ladies cast right about back to places, whilst the men set advancing.

**5-6** The men cast right about back to places. The ladies set.

**7-8** All set on the sidelines, taking hands.

**9-16** The first and third couples dance a double figure of eight around the second couple, first couple crossing down and third casting up to begin.

**17-22** Second couple dances down between third couple casts up around them, meet in the centre in second place, dances up around first couple's position, and casts back into second place. First couple follows second couple down the centre casts up around third couple meet in the centre in second place, and then dances up the centre, casting into original place.

**23-24** All take hands on the sides and set.

**25-32** First and second couple dance *la spirale*.

La Spirale is a new progression. (described here for 1C and 2C)

**1-2** First and second couple dance  $\frac{3}{4}$  of a two hand turn to finish in a line of 4 up and down, first man back to back with second lady.

**3-4** First man and second lady cast around each other (pulling back RS) to finish first man in second man's place and second lady in first lady's place, while first lady dances clockwise around the outside of the set to second lady's place and similarly second man to first man's place.

**5-8** 1C and 2C turn partners with 2 hands.

Devised 17/10/2015. Pat Reesby is a keen dancer, writer and Johnsonville club secretary. Recommended music is "Calum's Road" by Donald Shaw, and suitable recorded music is "Moranbank" from "All the best from Banffshire" by Colin Dewar and his band. (Calum's Road appears as track 2).

**Teaching Notes** When teaching La Spirale, it is important that the casting couples remain with a tight cast and do not cast by going forward first. Else the covering will be lost. When teaching this formation, it is often helpful if the first lady retains right hand with first man's left momentarily at the beginning of bar 3, and similarly second man's right with second lady's left.

## A TRIP TO YORK

A 4 couple 32 bar Reel.

Third and Fourth Couples begin on opposite sides.

**1-4** 1C and 2C dance forward and pass right shoulder and turn to the right. The couples should not dance to the other side, but remain reasonably close. They then dance in the direction they are facing, passing, turning right again and then right again back to own sides into progressed places. (“Pass Right Progression”-but it hardly merits a name)

(To wit: The men have the 2nd man leading, dance to second place, turn right, dance to own side, turn right and then dance up the men’s side, the finishing in order 2nd man at the top and first in second place; the ladies symmetrically, but starting upwards.)

The 3rd and 4th couples dance similarly.

**5-8** 1C and 2C dance four hands across and finish first couple facing second on the sidelines.

3C and 4C similarly.

It is important that the hands across finishes all the way around, dancers should not be tardy.

**9-16** One the sidelines dance reels of 4. The 1st and 4th couples in the middle don’t do the last left shoulder but dance past each other by the right, finishing in a line of 4 across the dance with the two ladies in the middle, ready for...

**17-24** The middle couples dance the Targe as follows.

17-18 The two ladies turn left hand  $\frac{3}{4}$  while the two men dance  $\frac{1}{4}$  around clockwise.

19-20 Fourth man turns first lady right hand once around, similarly first man and fourth lady.

21-22 The two ladies turn left hand  $\frac{3}{4}$  while the two men dance  $\frac{1}{4}$  around clockwise.

23-24 Fourth man and first lady turn right hand  $\frac{3}{4}$  to finish with fourth man in “third man’s” place and first lady in second man’s place. Similarly first man and fourth lady finishing with first man in second lady’s place and fourth lady in “third lady’s” place.

**25-28** First and fourth couples set and link, finishing with fourth couple facing up, and first facing down on sidelines.

**29-32** First and third ladies, first and third men, turn left hand once around. Similarly fourth and second couples.

Finishing order 2, 4, 1, 3. Repeat from new positions.

Devised 22nd May and 19th May 2017. Revised 24th May, 2017. This is a present to the York group for “Downey Day of Dance”. On the day, bars 16-24 were a chain progression and Malcolm Brown suggested the targe movement. There was still a slight problem which I tweaked on 24th may. Recommended music is “Hon Mrs Fraser” by Robert Mackintosh, played ABAB. This is the lead tune for “The Auld Alliance” and a suitable recording is by Gordon Shand in Music for Book 23.

**Teaching Notes:** In the pass right progression, it is important that the dancers do *not* dance to the opposite side before turing right. They should try to pass on bar 1 and immediately turn right.

## VISHOEK

A three couple reel in a four couple set.

**1-8** First, second and third couple dance right shoulder parallel reels of three on the sides.

**9-16** First and second couples dance *La Spirale*.

La Spirale is a new progression. (described here for 1C and 2C)

**1-2** First and second couple dance  $\frac{3}{4}$  of a two hand pas de Basque turn, to finish in a line of 4 up and down, first man back to back with second lady.

**3-4** First man and second lady cast around each other (pulling back RS and skip change) to finish first man in second man's place and second lady in first lady's place, while first lady dances clockwise around the outside of the set to second lady's place and similarly second man to first man's place.

**5-8** 1C and 2C turn partners with right hand.

**17-24** First lady cuts a reel of three across with third couple giving right shoulder to third man to begin.

First man cuts a reel of three across with second couple giving right shoulder to second lady to begin; second man should anticipate the direction change into the reel by casting around his left shoulder into the reel.

At the end first couple pass left shoulder to face first corners

**25-32** First couple and corners turn corner-partner-corner-partner, using *elbow grip* except for bars 31 and 32, where a left hand should be given for the final cross to place.

**Notes** Devised 17/5/2016. Vishoek or Fish Hoek is a lovely town on the Cape Town peninsula. I taught a class there in one windy night 2011 and the group was a lot of fun. I have been meaning to write a dance for them, and it occurred to me, that the La Spirale is a bit like a fish hook....

Recommended music is the set of Irish Reels by the Sound Company. Another excellent alternative would be the Peter Elmes set for Mr William Brown's Reel from "Thistle Hall," which could be described as "Bothy Ballads." Otherwise a good driving reel in one of these styles.

**Teaching Notes** When teaching La Spirale, it is important that the casting couples remain with a tight cast and do not cast by going forward first. Else the covering will be lost. When teaching this formation, it is often helpful if the first lady retains right hand with first man's left momentarily at the beginning of bar 3, and similarly second man's right with second lady's left.

## SUMMER WEDDING

A four couple strathspey in a four couple set.

**1-8** First and second couples dance the all round poussette.

**9-16** First couple cross RH, cast off one place and dance a half figure of eight around the second couple above. Second couple step up on bars 3 and 4.

**17-20** First and third couples dance the first 4 bars of a tourbillon. On bars 19 and 20 second and fourth couple should join in the setting.

**21-22** Second and Fourth couple dance the first two bars of a tourbillon. Meanwhile, first and third couple dance a “sideline” modification of the tourbillon movement.

To wit: first couple dance about half a turn on the sidelines man releasing LH and lady RH to open out on the sideline with first man still in third lady’s place, and first lady in fourth lady’s place. Similarly for third couple to finish with third man in first man’s place and third lady in second man’s place.

The dancers will be in the following order from the top. On the men’s side: 3M, 3L, 4L, 4M, and on the ladies’ side, 2L, 2M, 1M, 1W.

**23-24** All take hands on the sidelines and set.

**25-28** All couples petronella in tandem and set. First and second couples will be traveling up to face down, and the others conversely. At the end of this, 1C and 3C will be back to back in the centre.

**29-30** First and third couples turn two hands strongly once and second and fourth couples a two hand  $\frac{1}{2}$  turn, so that now all dancers are holding their partners with two hands and have their backs to their own side of the dance, in a line up the centre of the set in order 2C, 3C, 1C, 4C.

**31-32** All hesitate momentarily (for covering, also) and cast to their own sides of the set, pulling back RS.

**33-40** First and fourth couples dance The Knot.

**Notes.** Devised 8 February 2015, with help from Kristin. First two figures modified 3 March 2015. The dance is for Joshua Baker and Sarah Kennedy, to commemorate their lovely wedding of January 10, 2015. The tourbillon movement is due to Barry Priddey, and the half turn, hesitate, and cast away movement (with two hands) is due to Alec Hay. The dance is vaguely symbolic, which is why it finishes with the knot.

Recommended is “Link Him Doddie” (N. Gow) played ABABB which is the lead tune for “The Lovers’ Knot”, and a suitable 4 × 40 recording is by Jim Macleod and his Band, “Music for Book 8” (LP). Suitable alternative recorded music would include any reasonable recording of “The New Scotland Strathspey,” such as that by Colin Dewar and his Band in “Special Requests Vol. 3”.



## DESIREE AND JOHN (AKA THE ELECTRIC PATTERSONS)

A three couple 48 bar Strathspey in a 3 couple set.

**1-8** First, second and third couples dance reels of three on the sides, second couple dancing in and up, first out and down, third dance in and touch hands, casting up in the reel to begin. Hands should be given where possible.

First and third couple finish with nearer hands joined first facing UP and third DOWN. Second couple will be in original place.

**9-10** First and third couple turn with two hands  $\frac{3}{4}$  to finish in a line of 4 up and down the set, releasing hands at the end of bar 10 to give RH to partner and the first man and third lady in centre, the two ladies facing the ladies' side and the men facing the mens' side, ready for a *Highland Schottische Balance with Turns* (see below).

All will be facing their own sides.

**11-14** (Highland Schottische Balance with Turns)

11 First and third couples dance one bar of Highland Schottische setting step. Arms should be used. (That is left arms should be raised.)

12 First and third ladies dance under partner's RH doing a full turn pulling back RS while moving to the right releasing hands and finishing with LH joined with partner, again finishing facing the ladies' side. Men will dance bar 2 of Highland Schottische setting. All are to repeat in the opposite direction, raising right arm.

13-14 Repeat 13-14 beginning with the left foot setting, and ladies turning under LH pulling back LS.

**15-16** First and third couples dance  $\frac{3}{4}$  two hand turn opening out to finish nearer hands joined first couple facing down, and third up. (The first and third couples will be on opposite sides.)

**17-18** All set.

**19-20** All dance 2 bars of 6 hands round.

**21-22** All the men turn the ladies on their right two hands (full turn), and meld into..

**23-24** All dance 6 hands round with all in original places, except that the first and third couple will be on opposite sides.

**25-32** First and second couples dance a left handed ladies chain. (That is, the first and second ladies chain LH while their partners continue to dance clockwise into their places, after which the men turn ladies RH, etc.)

**33-40** First woman chases first man half way round the set to third place (4 bars) and then two turn hands twice in third place. Similarly for the third woman chasing the third man finishing to top place.

**41-48** Second and first couples dance the *Rose Progression* (see below).

Repeat with a new top couple.

The Rose Progression is from *The Cane Toad Collection*.

**1-2** First man and second woman set to each other  
while  
first woman and second man change places with right hands to finish facing out.

**3-4** First man and second woman half turn with both hands to finish facing each other on the diagonal with hands joined  
while  
first woman dances up to first man's place and second man dances down to second woman's place.

**5-6** First man and second woman cast to the right and dance out to the side-lines to finish in each other's place  
while  
first woman and second man half turn with both hands to finish facing each other on the diagonal with hands joined.

**7-8** First man dances across to second man's place  
while  
second woman dances across to first woman's place  
while  
first woman and second man cast to the right and dance out to the side-lines to finish with first woman in second woman's place and second man in first man's place.

The movements should be danced is as round a shape as possible. I prefer to think of the movement on the diagonal as half turn, hesitation and cast, so there is a moment when all the dancers are aligned.

Devised 6th April, 2015, following a suggestion of Kristin which lead to the figure "Highland Schottische Balance with Turns". Recommended music is "Sidlaw Hills" (James Watson 19th Century) played ABABAB, and a good recording is by the Sound Company as a "Set of Strathspeys Suitable for the Moray Rant" on the MC "Best Foot Forward." (Track 3) An acceptable alternative tune is "Caerlaverock Castle" (Ian Homes) and an acceptable recording is to be found as "One for the Millennium" by Robert Whitehead the Danelaw Band in "Dancer's Choice Volume 2." (Track 6) Desiree and John Patterson are loyal Johnsonville members, and very keen cyclists, inspiring us to try to emulate

them. Recently they obtained electric bicycles enabling them to do remarkably adventurous rides. So far we resist getting the same. This was written after we did two long trips over the Easter Weekend.'

## PAPARANGI

A three couple 32 bar reel in a 4 couple set.

**1-8** First and second couples set (2), dance 4 hands across (2), set (2) and dance 4 hands across (2), but finishing in the middle with both hands joined ready for a ...

**9-16** A *Borders' Poussette*. To wit (all in pas de Basque):

9-13 All dance the first 5 bars of a standard poussette, except that the men begin on the *right* foot.

14 All dancers dance a *quarter* turn instead of a half turn for a normal poussette. All dancers are in a line up and down the centre of the set, in order from the top, 2W, 2M, 1W, and 1M. Dancers should be careful not to be too far apart from their partners.

15-16 All dancers cast to own sides pulling back right shoulders, as in double triangles.

**17-24** The three men dance a reel of 3 on the sides, first man giving right shoulder to second man to begin, and the three women likewise, again with first lady giving right shoulder to second lady to begin. First lady will need to anticipate the entry into this reel.

**25-32** The three couples dance a *Wheelie Chain* To wit:

25-26 First man and second couple dance three hands across right hand half way, so that first man will be in first lady's place, second man in second lady's place, and second lady in first man's place, second lady should finish facing out and down.

Meanwhile:

First lady dances likewise with third couple. First lady finishes in third man's place, third lady in second man's place, and third man in third lady's place facing out and up.

27-28 The three men dance left hand half way across on the sides. They finish with first man in third lady's place, second man in second lady's place and third man in first lady's position. The ladies dance likewise on the men's side, finishing in order from the top, 1W, 3W, 2W. There should be no polite turns for 1W or 1M.

29-30 First man and second couple dance three hands across right hand halfway at the foot of the set, finishing with first man in second man's place, second man in third man's place and second lady in third lady's place facing up and out. First lady and third couple dance likewise at the top finishing with third man in first man's place facing out and down, first lady in second lady's place and third lady in first lady's place.

31-32 The three men dance three hands across half way with the left hands to finish in order 2,1,3; and similarly the women on the ladies' side.

Repeat, having passed a couple.

Devised 9 April, 2014 following our advanced dancing group of the 8th, where the previous dance was danced for the first time. Notes as to the origin of the Borders' Poussette can be found in the notes for that dance. The Wheelie Chain is due to John Drewrey in the Bankhead Book Vol. 3. Having messed up teaching "Blaven" from that book on the 8th April, particularly misinterpreting the instructions for this formation twice, I wrote the above since it seemed appropriate, and I could not get the formation out of my head. The Tuesday group dance at the Paparangi School Hall, hence the name. Charlotte Williams gave the excellent interpretation that the Wheelie Chain is rights and lefts with second man and first man, third lady and first woman acting in tandem. As per John Drewrey's instructions the Wheelie Chain should be danced in a round-ish fashion, rather than on a square.

Recommended tune is "The Man from Skye" by Pipe Major Donald Macleod played ABAB and my preferred recording is by Muriel Johnstone on "A Skye Collection," this being the lead tune for "Broadford Bay." This not being available, I suggest a driving reel with strong 2 bar phrases.

## THE PANGOLIN

A  $3 \times 48$  strathspey in a 3 couple set.

**1-8** 1C and 2C dance an all round poussette.

**9-12** 1C and 2C set and link.

**13-16** 1C and 2C circle slightly more than once round to the left, finishing in a line of 4 up and down the set facing partner, the men facing down and the ladies up.

**17-24** 1C and 2C dance a reel of 4 up and down finishing as at the end of bar 16.

**25-26** 1C and 2C set to partners.

**27-28** 1C and 2C petronella to own sides.

**29-32** 1C and 2C circle once round to the left.

**33-40** Reels of 3 on the side, first couple giving right shoulder to 2nd couple to begin.

**41-48** 1C and 3C dance *la spirale*.

A new couple begins.

La Spirale is a new progression. (described here for 1C and 2C)

**1-2** First and second couple dance  $\frac{3}{4}$  of a two hand turn to finish in a line of 4 up and down, first man back to back with second lady.

**3-4** First man and second lady cast around each other (pulling back RS) to finish first man in second man's place and second lady in first lady's place, while  
first lady dances clockwise around the outside of the set to second lady's place and similarly second man to first man's place.

**5-8** 1C and 2C turn partners with 2 hands.

In quick time, bars 1 and 2 should be danced in pas de Basque, and 5-8 using the trigh hand.

Devised 12th October, 2015. The name follows a suggestion of John Patterson. Recommended music is the Sidlaw Hills (James Watson), played ABABAB, and a suitable recording is "Set of Tunes Suitable for Moray Rant" by the Sound Company. A suitable alternative tune would be "Partans in his Creel" by Allie Windwick and a suitable recording is to be found in "Strictly Scottish Vol. 1, by Robert Whitehead and the Danelaw Band.

**Teaching Notes** When teaching La Spirale, it is important that the casting couples remain with a tight cast and do not cast by going forward first. Else the covering will be lost. When teaching this formation, it is often helpful if the first lady retains right hand with first man's left momentarily at the beginning of bar 3, and similarly second man's right with second lady's left.

## ALEC HAY

A 32 bar hornpipe for 2 couples. Alternative version, a  $4 \times 32$  H.

**1-2** First and second women dance *Meeting Set and Shuttle*, to wit:

- 1-2** Second woman begins on left foot and first woman on the right, set turning inwards (1L facing down, 2L up) to face and take both hands by the end of bar 2. (The phrasing here is “set on one turning in on two.”)
- 3-4** The two ladies shuttle step towards the men’s side of the set (First woman to the right and second to the left), dropping hands, turning towards each other and springing out on the last bar for one bar of pas de Basque. (That is, for the first lady, slip step R, L, R then pivoting on R springing onto L pulling back RS (L foot comes through the middle) for one bar of pas de Basque; for the second lady, L, R, L, pivoting on L and springing round on R pulling back LS for one bar of pas de Basque (R foot comes through the center)). Ladies finish on sidelines facing the men’s side.

Meanwhile;

- 1-2** First man begins on right foot sets on bar one and sets to face up on bar two, second man begins on left foot, sets on bar one and faces down on bar two. (It is a good idea for the two men to separate to allow space for the ladies, similarly the ladies on bars 5,6.)
- 3-4** First man and second men shuttle across the set, first man R, L, R, then pivoting on R, springing onto L pulling back right shoulder, the second man the opposite. Men finish on the sidelines facing the ladies’ side.
- 5-8** Repeat [1-4] with roles changed from opposite sides. (Thus the two men will be travelling between the two ladies.)
- 9-12** First lady and second man change paces turning RH  $1\frac{1}{2}$  times. (There is a foot change for second man which could possibly be ignored, and he could dance this left footed.)
- 13-16** First man and second lady repeat.
- 17-24** First and second couples dance a modified tourbillon. To wit:

- 1-2** First couple using skip change turn 2H for one bar, and then release 1M LH and 1L RH to finish on the mens’ side with the first man in 1M place, and 1L in 2M place. Second couple dance similarly, finishing with 2L in second ladies place. Couple will finish with nearer hands joined.
- 3-4** All set.



**5-8** Repeat [1-4] finishing with 1C at top with nearer hands joined facing down, and 2C in second place with nearer hands joined facing up.

**25-28** First and second couples dance 4 hands round, finishing on sidelines in original places.

**29-32** First and second couples set and link.

Repeat, having passed a couple.

Note that on the third iteration and thereafter each odd iteration, the men dancing in third man's place and the one in second man's place could take two hands at the end of bar 2 similarly the two ladies in these positions at the end of bar 6.

#### ALTERNATIVE VERSION

This could be done as a 4 four dance with the same as above and all four couples (i.e. 1C and 2C; 3C and 4C) dancing to begin, and the men dancing in third man's place and the one in second man's place could take two hands at the end of bar 2 similarly the two ladies in these positions at the end of bar 6.

This couple be done on iterations 1 and 3, with only the middle couples dancing on iteration 2 and 4. The 4C method for 2C dances was a favourite of Alec.

Devised 26/7/2017, after re-reading Hay's Australian Ladies. Alec was a truly fine devisor of dances, and I have incorporated modified versions of two of his ideas in the above. Meeting set and shuttle is one of them, and I introduced this formation in *The Fyreladdie*, the modified tourbillon is similar to one I first used in *Tofino Strathspey*. Recommended tune is *Davy Nick Nack* played ABAB and a good recording is by Don Bartlett in *In Triumph*. If the dance is performed as the alternative  $4 \times 32$  H I would suggest the recording of Angus Fitchet, *The Legendary Angus Fitchet*, track 10 (Set of Hornpipes), or Bobby Brown *Celtic Fire in the Music* Set of Reels 5, track 4, CD 2, (The Fiddler's Contest, etc.

## THE LIGHT ON THE WATERS

A 5 couple 48 bar Reel.

The *active* couples are the first and third.

**1-8** 1C and 2C dance a reel of 4 across the set. First man and second lady begin by passing left shoulder, and first lady casts off, second man casts up into the reel. Those people who cast do not pass the last left shoulder of the reel, but simply dance directly across the set into places. First lady finish facing out. All finish in original places

3C and 4C dance similarly, but changing shoulder. To wit: Now 4M and 3L pass RIGHT shoulder, and their partners cast into a LEFT shoulder reel of 4 across the set, and 3M finishes facing out, the casters not passing last right shoulder.

**9-16** 1M and 1L dance parallel figures of eight around second and fourth couples on the sidelines passing the person to their right by the right to begin.

3M and 3L dance a figures of eight on the sides passing the person on their right to begin, and hence beginning by going up, and also around the 2nd and 4th couples.

As the couples pass through 3rd place at the end of bar 12, 1C has precedence.

**17-24** Active couples dance a chase. To wit: first lady followed by her partner casts off one place around second lady continues down between the 4th couple (who, like the 2C are stepping up on bars 3 and 4 of the phrase, and will be in 3rd place at the end of bar 20), and then 1L dances up around 4M (now in 3rd man's place), and then across the set into (slightly before) second lady's place facing out, first man in second man's place facing in.

3rd couple similarly, but the man leads the chase, and the initial cast is on the men's side and also down, involving the stationary 5th couple, and around the 5th lady.

**25-28** First couple with second above, dance LEFT hands across once round. First lady faces out.

Third couple with fourth couple similarly dance RIGHT hands across once round, third man faces out.

**29-32** First couple with fourth couple dance RIGHT hands across once round and finish with 1L close behind 4L (near the sideline) facing down and out, and 4M close behind 1M facing UP and IN.

Note that the 4th couple dance two RH across in a row

Similarly 3rd and 5th couple dance LEFT hands across once round, and finish with 5L close behind 3L facing in and up, and 5M dancing down to be close behind 3M facing OUT and up (5th and 3rd men "looping")

slightly in on bar 32 slightly pulling back LEFT shoulder) more or less in 4th place facing up.

**33-40** 1L and 4L, 3L and 5L operating in tandem, and passing collective right shoulder, dance a reel of 3 on the sidelines with 2L. The first time the 1L, 4L pair reaches the end of set, the should lead change. Thus, 4L and 1L lead change at the bottom of the set, so that 4L leads initially and then 1L leads back in, and they have no lead change at the top; but dance straight into progressed places on bar 8, with 1L leading. 3L and 5L have no lead changes so that 3L will lead the second half of the reel and they simply dance into progressed places on bar 8. Note that there is only ONE lead change for ONE pair. At the end of the reels, couple culr into place.

For the men, 1M and 4M, 3M and 5M operating in tandem, and begin the reel with 1M and 4M passing 2M, LEFT shoulder to begin. The 1M,4M pair should lead change at the top of the set each time, with only one lead change. Again the 3M, 5M pair has no lead change.

Finish in order 2, 4, 1, 5, 3.

**41-48** All dance 10 hands round and back.

Finishing order 2, 4, 1, 5, 3. Repeat from new positions.

Devised 2nd November, 2017. Revised (fixing the reels) 23 February 2018, and then 20 March 2018, when it was first danced (changing the reels on the Men's side to be left shoulder). A tribute to Iain Boyd, in recognition of 50 years (!) as a certificated teacher. The idea occurred to me as we were walking through Iain's lovely dance "The Meeting of the Waters", at Island Bay's final night, probably due to my low attention span. Evidently this dance is a tribute to Iain's dance. I would like to suggest that you use Iain's recommended tune "The Meeting of the Waters (P/M Donald MacLeod)" if you have live music, but naturally there is no recording of this in a 5 x 48 R set. Suitable recorded alternatives include "Reel", track 14 of Catherine Fraser and Duncan Smith, "Old Favourites and Odd Couples", The Sally Gardens, used as the lead tune for "Bean Shea Fancy" as recorded on Dancers Choice Vol 2. by Robert Whitehead and his band, or the music for "The Recumbent Stone" as recorded on "The Netherwoods Collection" by Ian Muir. Personally I would prefer "The Sally Gardens" from these 3.

## THE LABYRINTH

A 32 bar reel/hornpipe suitable for demonstration in a 5 couple set.

**1-2** 1C, 3C, 5C dance petronella turn into a line up and down the set, so that 1M and 3W, 3M and 5W are back to back (between, respectively, 2C and 4C).

Meanwhile, 2C and 4C set.

**3-4** 1W, 5M set on the spot, while the couples back to back changing places using pas de Basque (as in bars 3 and 4 of double triangles up and down). Thus at the end of bar 4, 3W will be facing UP, and 1M facing down, etc.

Meanwhile 2C and 4C dance a petronella into the line formed by the others so that 2M and 4W are back to back

**5-6** Using petronella turns, 1W dances into 1M's place, 5M into 5W's place, and the turners similarly dance petronella turns : to wit 1M into 3M place, 3W into 1W place, 5W into 3W place, 3M into 5M place.

Meanwhile, 2W and 4M set while 2M and 4W change places using pas de basque as in double triangles.

**7-8** 1C, 3C, 5C set in their current places, while the others petronella to the sidelines, 2W to 2M place, 4W to 2W place, 2M to 4M place, and 4M to 4W place.

**9-16** Repeat 1-8 from the new positions (that is 1C, 3C, 5C petronella into the line from the new positions, now with 3W at the top and 3M at the bottom, etc, and 2C and 4C set.) At the end of this, 4C and 2C will have changed places and be on opposite sides.

**17-24** While 2C and 4C do nothing, 1C,3C and 5C repeat 1-8 from new positions. At the end of this 5M and 3M should finish the petronella facing out and down, with 5W and 3W facing in and down; all couples will be opposite their partners in order 5,4,3,2,1 from the top.

**25-28** 5,4,3,2 C dance a right shoulder half reel of 4 on the sides.

**29-30** All take hands on the side and set.

**31-32** All cross giving right hands.

Finishing order 2,3,4,5,1. Repeat 4 more times.

**Notes** Devised 28/9/2016. The "petronella chase" movement with the "interlocking petronella diamonds" movements in the above, were inspired by a dance of Ian Simmonds called "The Harbour City" from the Harbour City Collection. Suitable music would be Crackens (Graeme Mitchell) and a suitable recording is "We've Nae Electric" track 10 of "A' the best fae Banffshire" by Colin Dewar

and his Scottish Dance Band. Failing that a good 5 by 32 hornpipe or measure would be suitable.

**Teaching Notes** The three couple movement and the two couple one are “petronella chases” anti-clockwise around the set. For example, 1W follows 1M around the set in a circular fashion. modulo the petronella “wiggles”. The back to back couples clearly need to be close and the place exchanges tight, to enable places for the other couples to be at the same time. Thus I would suggest a *long* set. Clearly, positional accuracy is needed for completion without collisions. To do this 5 times does need a level of fitness. If done as a demonstration dance, I would do it twice.

## THE ROAD TO MOD

A 128 bar demonstration medley for four couples consisting of 32 march, 32 waltz, 32 Schottische, and 32 reel.

**Reel/March:** This is begun in a 4 couple longwise set.

**1-2** 1C and 3C set.

**3-6** 1C and 3C dance half figure of eight down through the couples below them finishing in partners place.

**7-8** All take hands and set.

**9-16** Reels of 4 on the sides, finishing with 1C facing 2C and 3C facing 4C on sides.

**17-20** The men all set with Pas de Basque and coupe', the ladies with two pas de Basque and spring points. The men should raise their arms.

For the more adept, both the ladies and the men could dance 4 bars of turning high cuts here.

**21-24** With left arm raised and elbow grip, 1M and 2W turn twice with a propelled pivot turn, as do the other pairs of dancers on the sides. Finish in lines of 4 on the side, hands joined.

**25-28** Advance (2), retire (2).

**29-32** All retain hands and set pas de Basque and coupe', advancing slightly.

### **Waltz:**

The music now changes to waltz. There is a grace introduction in the music, during which the dancers should step in to take extended open ballroom hold (i.e. two hands joined at shoulder height and wide, couple facing each other) forming a line up and down the set. First and third men face down, and their partners up, and conversely for the second and fourth couples. I will refer to the couples by the men's orientation. Thus, for instance, I will say that the first and third couples are facing down, the others up. The "line of dance" up or down the set.

**1-4** With partner all dance two steps to the man's right, and then two to the left, advancing so as to pass the couple faced. (So first couple pass second. The step to the right, should be step right, and close with a lilt. It is nice if there is rise and fall in the step, rising at the end of the step.)

**5-8** Repeat, the second and third couples dancing past imaginary oncoming couples. At the end of bar 8 all finish facing partner still with both hands joined First and third men will have their backs to the ladies' side, and conversely for the second and fourth men. Ladies ready themselves to begin on the right foot again.

- 9** Opening out to have nearer hands joined, dance LF forward (ladies RF, in the below, I describe the man's part, the ladies mirrors it). RF behind LF, 3rd ariel. (Think of this as "step balance")
- 10** Repeat RF.
- 11** Step forward LF and RF.
- 12** Step forward LF and swing RF through into forward ariel. (This should be controlled as an elegant movement.)  
Arms should be flourished for the above and up to then end of bar 14 below.
- 13** Step RF back (along (against) the line of dance).
- 14** Step LF back, readying to turn *inward to face partner*.
- 15** Taking two hands extended ballroom hold cross RF inside LF, against line of dance.
- 16** Cross LF over RF and step RF sideways against line of dance the line of dance. (count "and 8"). Finish with weight on RF, and LF closed in 3rd ariel, both hands joined.
- 17** LF (ladies RF, in the below, I continue to describe the man's part, the ladies mirrors it) step away and down/up the line of dance diagonally out. (RF behind LF, 3rd ariel) That is first and third will travel down the set, second and fourth up. Dancers should flourish arms away.
- 18** RF step forward diagonally in, finishing to briefly touch both hands.
- 19-20** Progressing in the same direction, all dance solo outward turns, ending with all dancers having nearer hands joined and facing back the way that they came.
- 21-24** All repeat the above in the reverse direction. Again, finish as at the end of bar 8.
- 25** Men releasing left hands (and ladies right) all step away (LF) from line of dance with a hand flourish out (and ladies also).
- 26** Men dance in raising his right hand also bringing left hand to right, preparing to change sides lady has performed half a turn under the man's raised right hand.
- 27** Man dances out to the opposite side with a flourish, lady similarly finishing her turn with a flourish.
- 28** All dance in, ladies turning under men's arms, and then take ballroom waltz hold. Second and fourth couple will be facing up the set, first and third couple facing down. Thus fourth and first couple will have the men back to back.

**29-32** All dance approximately two natural waltz turns finishing in a square set in order from the top, clockwise. 4C, 3C, 1C, 2C. (Thus the end couples travel one place anticlockwise around the set, and the inner couples dance out to the end of the set from where they are facing.) All finish opening out and facing into the set.

**Schottische:**

**1-2** All set.

**3-4** All petronella in tandem one position  $\frac{1}{4}$  around the set anticlockwise, and take hands ready to set again.

**5-8** Repeat 1-4, so that everyone has moved two positions anticlockwise by the end of bar 8, and should be in “normal” positions, except that the 4th couple is in the normal 3rd couple’s place, and 3rd in the normal 4th place. Finish facing partner.

**9-12** All dance highland Schottische setting, with arms used.

**12-16** Beginning with the LEFT hand, all dance four bars of a grand chain one bar per hand. On the last hand, the men will finish in the middle back to back facing partners.

**17-20** All dance rocking step facing partners, arms should be used if possible.

**21-24** All turn partners one and three quarters to finish in place, the men facing in and the ladies facing out, ready for...

**25-32** All dance 8 bars of Scheihallion reels, finishing with the men facing in and ladies facing out.

**Reel:** All clap at then end of bar 32

**1-8** Finish 8 more bars of Scheihallion reels, to places facing partner.

**9-12** All set twice.

**13-16** All turn twice with propelled pivot elbow turn and left arms raised, finish facing partner.

**17-20** All dance four hands of a grand chain.

**21-24** All turn partners with propelled pivot elbow turn and left arms raised, finish ready for...

**25-32** Eight hands round and back.

Devised with the help of my wife Kristin, 12 October, 2014. Modified 14th October, 2014. This dance came from listening to an old record by Jim Macleod, called “Lassie come and dance with me.” Track 6 of side 2 is called “The Road to Mod” and has this intriguing medley with bow chords. So I guess at some



time there must have been a dance for this medley. In spite of many enquiries, I could not find the dance so took on the challenge to devise a dance to this music. I chose a demonstration dance, and one that emphasised “big figures” and some highland steps over complexity. The waltz was particularly challenging as we have few standard descriptions, and this particular Gaelic waltz is quite lyrical, meaning finding figures sympathetic to the tune was tricky. Kristin helped a lot here. After comments by Glenna and Iain Matcham, I modified this on the 14th October.

A Mod is a traditional Scottish Gaelic festival of arts, including the Royal National Mod. A mod includes competition for poetry, music, choral events, and many other aspects of traditional Scottish culture. Macleod was a wonderful piper and perhaps he was talking of the national mod piping competition when naming this collection of tunes.

(On the record cover: “The Gaelic Mod held annually in Scotland is the last surviving remnant of the great Clan gatherings, but apart from the competitive aspect of the Mod the social spirit (in every sense) is in great abundance.”)

Clearly the recommended music is “The Road to Mod”, from “Lassie Come and Dance with Me” by Jim Macleod and his Band. (Phillips, LP 6382 072, and Fontana / TL 5353 (1966)).

Since this is more or less unobtainable, on my home page is an mp3 of the recording. (At least while the record is not re-released.)

The tunes are 32 bars of the following: (Reel/March) Bratach Bana, (Waltz) Morag of Dunvegan, (Schottische) Larach do Thacaidean (Moulin Dhu-Black Mill), (Reel) After the Battle. All are traditional. Thanks to Peter Elmes, Iain Boyd and Michael Laidlaw for helping find the names of the tunes.