

Dances for October 28, 2013

FATHER CONNELLY'S JIG

THE DONSIDE BOOK of Scottish Country Dances, 1989-1990 by John Drewry

Dance devised January 1990

1-8 1st and 2nd couples "Set and Rotate".

9-12 1st couple and their first corners dance half right and left on the diagonal. Meanwhile second corners set to each other and then change places giving right hands. At the end, 3rd and 2nd couples stay facing out.

13-16 3rd, 1st and 2nd couples dance half reels of three on opposite sides. To begin:- 1st and 3rd men, and 1st and 2nd women, pass by the right. At the end:- 2nd and 3rd couples veer into place (i.e. no extra loops).

17-20 1st couple and their second corners dance half right and left on the diagonal (1st couple begin by giving right hands to second corners in person). Meanwhile first corners set to each other and then change places giving right hands. At the end, 3rd and 2nd couples stay facing out.

21-24 3rd, 1st and 2nd couples dance half reels of three on the sides. To begin:- 1st and 2nd men, and 1st and 3rd women, pass by the right. At the end:- 2nd and 3rd couples dance round loops on the corners to enter the reels across the dance.

25-32 1st woman dances a reel of three across the dance with 2nd couple (left shoulder to 2nd man) while 1st man dances a reel of three across the dance with 3rd couple (left shoulder to 3rd woman).

33-40 1st couple, giving right hands, dance down between 3rd couple crossing over to opposite sides; 1st woman casts up

round 3rd man while 1st man cast off round 4th woman. 1st couple, giving left hands, change places up and down the dance; 1st woman casts up round 4th woman while 1st man cast off round 3rd man. 3rd couple step up on bars 39-40. (1st couple are now in third place on own sides.)

41-56 3rd, 1st and 4th couples dance the figures danced by 2nd, 1st and 3rd couples during bars 9-24.

57-64 3rd, 1st and 4th couples six hands round and back – (2nd couple could join in too to make it eight hands round and back).

Repeat with a new top couple.

NOTE The dance is really two dances each of 32 bars. Bars 9-24 of each dance are similar. 1st couple dance the first part with 2nd and 3rd couples and the second part with 3rd and 4th couples. Either part could be danced separately as a normal 8 X 32 bar dance. The reason for this unusual structure is that the tune contains 64 bars and it was thought that this arrangement would make it less tiring for the dancers than a 8 X 64 bar dance.

In the half right and left on the diagonal it is essential for the dancers to be in the side lines before changing places with the left hand to leave the centre of the set free for the other dancers.

The Silver Tassie

RSCDS Leaflet – No. 1
(Strathspey)

1 – 4 1st, 2nd and 3rd couples, giving right hands to partners, cross over and joining hands on the sides, set.

5 – 8 Repeat bars 1 – 4.

9 – 16 1st couple dance a figure of eight round 2nd couple, who stand still. 1st couple dance down between 2nd

couple, crossing over, to begin the figure. 3rd couple also dance a figure of eight round 2nd couple, beginning by casting up to top place, then dancing down crossing over.

17 – 24 1st couple, followed by 2nd and 3rd couples, dance down the middle for four steps. 1st couple dance up the middle, while 2nd and 3rd couples divide to allow 1st couple through. 2nd couple meet and dance up between 3rd couple, who then meet and dance up.

25 – 32 1st and 2nd couple Rondel, i.e.

25 1st couple dance down under the arch made by 2nd couple, who dance up.

26-27 2nd and 1st women cross in front of partners, then all cast to meet the other woman or man on the opposite sides and join nearer hands.

28 2nd and 1st women and at the same time 2nd and 1st men cross to own sides, the women passing under the arch made by the men.

29-30 1st man and 1st woman cross in front of 2nd man and 2nd woman, then all cast to meet partners in original places as in bar 25.

31-32 1st couple dance under the arch made by 2nd couple and all dance out to own sides, having changed places.

Repeat, having passed a couple.

Devised by John Drewry

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The Manual of Scottish Country Dancing:

Bars 17 – 24 1st, 2nd and 3rd couples give nearer hands throughout, i.e. they dance down and dance up.

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TACNotes: '

17-24 Note use of word "dance", i.e. all 3 cpls use nearer hands, down and up.

25-32 On bar 32, cpls dance straight into places.

THE PLANTATION REEL

A 32-bar reel for 5 couples

1-4 First and third couples cross by the right and cast off one place, second and fourth couples stepping up.

5-8 First (third) couple lead down between fourth (fifth) couple and cast back up to second (fourth) place, still on wrong sides.

9-12 First and second couples, half rights and lefts; third and fourth couples, the same.

13-14 First and second couples dance a Petronella turn one place to the right around their square; third and fourth couples, the same.

15-16 Repeat bars 13-14; this brings you all back to where you were at the end of bar 8.

17-20 Right hand wheels: first man with second couple; first lady and third man with fourth couple; and third lady with fifth couple. All end on the sidelines.

21-24 Left hand wheels: first lady with second couple; first man and third lady with fourth couple; and third man with fifth couple. Again, end on the sidelines.

25-28 First and third couples cross by the right and cast off one place on your own side, fourth and fifth couples stepping up.

29-32 All turn partners once by the right hand.

Repeat with a new top couple.

The fifth time through, "birl as you will" on bars 29-32.

Tony Moretti

Auburn, N.H.

Dedicated to Andrew Rankine for his contributions to Scottish Country Dancing.

Suggested music: "The Plantation Reel" on Andrew Rankine's record "Westering Home" (Emerald GES 1141) –a medley of folk tunes from the southern U.S.A., played in S.C.D. style!

The Pinewoods Collection of Scottish Country Dances, Vol. 2

Dances for October 21, 2013

Cadgers in the Canongate

RSCDS Book 9 – No. 10

48-bar reel for three couples in a four-couple longwise set

1–8 1st couple dance reels of three, 1st woman with 2nd and 3rd men and 1st man with 2nd and 3rd women. To begin 1st woman crosses down to pass 3rd man by the left and 1st man dances across to partner's place to pass 2nd woman by the right. 1st couple finish in partner's original place. (Note 1)

9–16 1st, 2nd and 3rd couples dance reels of three on own sides. To begin 1st man crosses down to pass 3rd man by the left and 1st woman dances across to original place to pass 2nd woman by the right. 1st couple finish facing 2nd woman.

17–18 1st couple, giving nearer hands, set to 2nd woman.

19–20 1st couple, with two pas de basque, move round to face 2nd man. (Note 2)

21–22 1st couple set to 2nd man.

23-24 1st couple, with two pas de basque retire to places.

25-28 1st and 2nd couples set, and dance right hands across halfway round.

29-32 2nd and 1st couples set, and dance left hands across back to places.

33-36 1st couple, giving right hands, cross over and cast off one place on opposite sides. 2nd couple step up on bars 35-36.

37-40 1st couple, giving left hands, turn one and a half times to finish in second place on own sides.

41-48 2nd and 1st couples dance rights and lefts.

Repeat, having passed a couple.

Notes:

1. In some areas, on bar 8, 1st woman dances across the top of the set to original place while 1st man dances across from 2nd woman's place to his original place. To begin the second reels, 1st and 2nd man and 1st and 2nd woman pass by the right.
2. In bars 19-22, 1st couple retain nearer hands throughout.

Walsh's Caledonian Country Dances, c. 1748.

Original Tune: Cadgers in the Canongate (Walsh's Caledonian Country Dances c. 1748) but more usually danced to John McNeil's Reel (Peter Milne).

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TACNotes:'

- 1-8 1st cpl finish reel in partner's place. 1st man dancing short way into place (i.e. no loop).
- 9-16 1st couple follow partner's track but finish in

middle, 1st woman on her partner's left.

The Flight of the Falcon

Anniversary Tensome by Barry Priddey

a 32-bar Jig for 3 couples

1-4 1st couple set and cast a place, 2nd couple step up on bars 3-4.

5-8 1st couple turn with left hands one and a quarter times so that 1st man finishes facing 3rd lady and 1st lady finishes behind him and ready to follow him.

9-16 1st man followed by his partner, begins to dance a diagonal "reel of three" with 1st corners. At the end of bar 10 having passed 3rd lady by the right, 1st man and 1st lady each turn "right about" to continue the reel with 1st lady leading, then at the end of bar 14, having passed 3rd lady by the left, they each turn "left about" to complete the reel with 1st man leading.

17-24 1st man followed by his partner, begins to dance a diagonal "reel of three" with 2nd corners. At the end of bar 18 having passed 3rd man by the right, 1st man and 1st lady each turn "right about" to continue the reel with 1st lady leading, then at end of bar 22, having passed 3rd man by the left, they each turn "left about" to complete the reel with 1st man leading, dancing to the centre of the set to face 1st corners.

25-28 1st couple turn first corners with the right hand then pass each other by the right to face 2nd corners (corners dance for 4 bars)

29-32 1st couple turn 2nd corners with right hand then pass each other by the right to finish in 2nd place on own sides (corners again dance for 4 bars)

THE PATH OF LIFE, 32J3

F Lightman Grand Chain & Allepouss

1-8 1s turn RH & cast off to 2nd place (2s step up on bars 3&4); 1s turn LH to face 1st corners

9-16 1s turn 1st corner RH, partner LH, 2nd corner RH & partner LH to face 1st corners again

17-24 1s dance Pass+Turn with 1st corners, then pass RSh to dance Pass+Turn with 2nd corners, passing RSh again to finish in 2nd place own side

25-32 2s+1s+3s circle 6 hands round & back

Dances for October 7, 2013

Swashbuckling Iain

By Carolyn Hunt

The San Francisco Collection, Volume 2

32 bar jig for two couples

Music: Not Her First Choice by Kim McGarrity

1-8 1st man dances a reel of three on the women's side with 1st and 2nd women; 1st man passes 2nd woman by the right shoulder to begin; and he ends in the middle of the set facing down.

9-16 1st man, followed closely by his partner, dances a reel of three across the set between 2nd couple; 1st man passes 2nd man by the right shoulder to begin and ends again in the middle of the set facing down.

17-20 1st man, still followed by his tenacious partner, dances down the middle.

21–24 As 1st man turns around, pulling back right shoulder, he notices his partner and leads her up to the top.

25–32 1st and 2nd couples change places with allemande.

Repeat, having passed a couple.

Once when I was teaching Iain Boyd's "Twa Sparkling E'en", one of the dancers thought I had said "Swashbuckling Iain". There was no Swashbuckling Iain, of course, but later I got to thinking, "If there were such a dance, how would it go?"

Dedicated to Iain Boyd but not necessarily describing him, this is it.

The Minister on the Loch

32-bar strathspey for three couples in a three-couple longwise set

Four Dances 2008

Bars	Description
1–8	1st and 2nd couples dance a poussette right round.
9–16	1st couple dance down the middle for two steps and, giving both hands, turn once round to finish in the middle facing up. 1st couple dance up the middle for two steps and, giving both hands, turn once round to finish in the middle facing up.
17–24	1st and 3rd couples dance a double figure of eight. To begin, 1st couple cast off and 3rd couple cross up. 1st couple finish in original places, facing out.
25–28	1st and 2nd women, giving right hands, and 1st and 2nd men, giving left hands, turn one and a half times to change places.
29–32	1st and 3rd women, giving left hands, and 1st and 3rd men, giving right hands, turn one and a half times to

change places.

Repeat from new positions.

Devised by Roy Goldring for Robert MacKay

Original tune:

Muriel Johnstone's compliments to Robert MacKay (Muriel A Johnstone)

Originally published in 24 Graded and Social Dances devised by Roy Goldring

The dance takes its name from the painting:

Reverend Robert Walker (1755-1808)

Skating on Duddingston Loch

by Sir Henry Raeburn

John of Bon Accord

Book XXXIII – No. 5

(Reel)

Music

Description

Bars

1–16 Four progressive half-reels of three across the dance – danced as follows:

1–4 1st couple with 2nd woman dance a half-reel of three. 1st woman passes her partner with the right shoulder to begin and finishes in the middle of the set facing her own side of the dance. 1st man finishes in 1st woman's original place and 2nd woman in 1st man's original place.

5–8 1st couple with 2nd man dance a half-reel of three. 1st woman passes her partner with the left shoulder to begin and finishes in the middle of the set facing the men's side of the dance. 1st man finishes in 2nd man's original place and 2nd man in 1st woman's original place.

9–12 1st couple repeat bars 1-4 with 3rd woman who finishes

in 2nd man's original place.

13-16 1st couple repeat bars 5-8 with 3rd man, who finishes in 2nd woman's original place. 1st couple finish in third place in the middle of the set.

17-20 1st couple turn with right hands and cast up one place on own sides. 3rd couple step down on bars 19-20.

21-24 1st couple dance half figure of eight round 2nd couple.

25-28 2nd, 1st and 3rd couples turn partners with right hands three-quarters round to finish in a line up and down the dance; facing partners and retaining right hands, all set.

29-32 2nd, 1st and 3rd couples turn partners with right hands to finish on own sides and then, joining hands on the sides, set to partners.

Repeat, having passed a couple.

Devised by Roy Goldring and inscribed to John Drewry of Aberdeen.

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The Manual of Scottish Country Dancing:

Bars 1-16 In the four progressive half reels across the dance, the 1st woman cuts each reel through the middle
 giving her partner, successively, right, left, right and left shoulders.

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TAC Notes:'

1-16 For the four consecutive half reels of three, 1st woman starts by facing her partner, giving him R, L, R, & then L shouders. Note: support dancers all dance up into their half reels & finish one place up on opposite sides.

29-30 This is a tight turn – do not “steal” on bar 28.