Dances for March 26, 2018

Video: Best Set in the Hall

Best Set in the Hall
RSCDS Book 46
32-bar jig for three couples in a four-couple longwise set

1 – 8 1st couple set and 1st woman, followed by her partner, casts off two places, crosses over below 3rd couple, casts up and dances in to face first corner. 1st man dances up the middle of the set to face his first corner. 2nd couple step up on bars 7-8.

9 – 12 1st couple and first corners set and, 1st couple, pulling back by the right, dance around each other and out to finish in partner's first corner position. At the same time, first corners dance in towards each other and, pulling back by the right, finish back to back in the middle facing own places.

13 – 16 1st couple and first corners set and first corners, pulling back by the right, dance around each other and out to finish in opposite corner's position. At the same time, 1st couple dance towards each other and, pulling back by the right, finish back to back in the middle facing second corners.

17 – 24 1st couple repeat bars 9-16 with second corners and pass each other by the right to finish in second place on opposite sides. 3rd, 1st and 2nd couples face clockwise.

25 – 28 3rd, 1st and 2nd couples dance clockwise halfway round the set.

29 – 32 2nd, 1st and 3rd couples, giving right hands, turn once round.

Repeat, having passed a couple.

Devised by Helen Greenwood, Auckland, New Zealand.
Note: the movement in bars 9-24 was devised by the late Alec Hay.

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Notes Compiled by teachers, Summer School , St Andrews 2010
15-16 1st couple turn on the spot.
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TACNotes:1-8 1st woman dances straight in on bar 8 to face 1st corner.

Video: The Spirit of the Dance

THE SPIRIT OF THE DANCE
T.A.C. 50th Anniversary Collection
32 Strathspey for three couples by Irene Paterson

1–8 1st and 2nd couples dance the tourbillon, first couple finish facing out.

1–2 1st and 2nd couples turn with two hands half-way round. After one bar, 1st man releases his left hand to dance into 2nd woman’s place, while 1st woman dances into her original place. 2nd woman similarly release her left hand to dance into 1st man’s place while 2nd man dances into his original place.

3–4 1st couple set to 2nd couple.

5–6 1st and 2nd couples turn with both hands half-way round. After one bar, 1st woman releases her left hand to dance into 2nd man’s place while 1st man dances into 2nd woman’s place while 2nd woman dances into 1st man’s place.

7–8 2nd and 1st couples, giving right hands, cross over.

9–16 1st couple cast to their right, woman going round 3rd woman right shoulder, man round 2nd man, right shoulder, pass each other right shoulder in the centre of the set and cast to the right, woman round 2nd woman, man round 3rd man, to second place own sides, pass partner right shoulder to finish in second place on opposite sides.

17–28 2nd, 1st and 3rd couples dance rights and lefts for three couples.

17–18 2nd, 1st and 3rd couples cross over giving right hands.

19–20 2nd woman and 1st man change places on the sides, while 1st woman and 3rd man do the same, while 2nd man and 3rd woman change places diagonally, all giving left hands.

21–22 1st man and 3rd woman, 2nd woman and 3rd man and 2nd man and 1st woman all cross giving right hands.

23–24 3rd couple and 2nd couple change places on the sides, while 1st couple change places diagonally, all giving left hands.

25–26 3rd man and 1st woman, 3rd woman and 2nd man and 1st man and 2nd woman all cross giving right hands.

27–28 1st woman and 2nd man, 3rd woman and 1st man change places on the sides, while 3rd man and 2nd woman cross diagonally, all giving left hands.

29–32 1st couple turn one and a half times with both hands to finish in 2nd place ready to start again.

Repeat, having passed a couple.

Devised by Irene Paterson of Mukilteo, Washington State, in memory of Bob Blackie, a wonderful friend, dancer and teacher. He left us far too soon in May 1998.

The Bob Blackie Memorial fund was created by his good friend

Ed Jones to acknowledge Bob’s longtime work with TAC. The fund brings a recipient to Summer School each year.

Dances for March 19, 2018

Video: MacLeod’s Fancy

MacLeod’s Fancy
RSCDS Book XXXIII – No.3
(Jig)

1–2 1st and 4th couples set facing diagonally inwards.

3–8 1st man and 4th woman turn with the right hand three-quarters round; 1st man dances through 4th man’s place and casts up to his original place, while 4th woman dances through 1st woman’s place and casts off to her original place. Meanwhile, 1st woman casts off to 4th woman’s place, and 4th man casts up to 1st man’s place; they turn with the right hand three-quarters round to return to their original places where they stay facing out.

9–16 All dance reels of four on own sides and finish as though going to repeat the reels.

17–18 1st and 2nd men, 1st and 2nd women, 3rd and 4th men, and 3rd and 4th women, turn with the right hand half-way round to bring 1st and 4th couples into the middle of the set where they give left hands across and retain hold of the 2nd and 3rd couples with the right hand to form a St. Andrew’s Cross.

19–20 All set in the “Cross” formation.

21–24 1st and 2nd men, 1st and 2nd women, 3rd and 4th men, and 3rd and 4th women turn with the right hand once round,

releasing hands at the end of bar 23 so that 1st couple can dance down to third place and 4th couple can dance up to second place. (1st man and 4th woman make polite turn.) The order is now 2, 4, 1, 3.

25–26 1st and 4th couples, joining nearer hands on the sides, set to partners.

27–28 1st and 4th couples cross over to opposite sides – the women retaining hold of nearer hands and dancing between their partners. On reaching opposite sides, the women turn away from each other, while the men turn toward each other.

29–32 4th couple, joining right hands, lead up between 2nd couple crossing over to own sides and cast off to second place, while 1st couple joining left hands, lead down between 3rd couple crossing over to own sides and cast up to third place.

Repeat from new places.

Devised by John Drewry. Inscribed to Duncan MacLeod of Glasgow.
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TACNotes:’
21–24 All dance for 4 bars.

Video: Glasgow Country Dance

Video: Glasgow Country Dance

Glasgow Country Dance
RSCDS Book 23 – No. 6
Medley of 16-bar strathspey and 16-bar reel for three couples in a four-couple longwise set

Strathspey
1–2 1st and 2nd couples, giving both hands to partners, turn
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to finish in the middle of the set, women facing down, men facing up, 1st man and 2nd woman back to back.

3–6 1st and 2nd couples dance a half reel of four.

7–8 1st and 2nd couples, giving both hands to partners, turn, 2nd couple finishing in first place with 1st man between them and 1st woman between 3rd couple, all facing down.

9 – 16 1st woman with 3rd couple and 1st man with 2nd couple dance down the middle. All turn by the right and dance up. On bar 16, 1st man and 2nd couple turn by the right to face down. 1st woman finishes between 3rd couple, all facing up.

Reel
1–4 All clap. 1st man dances a half reel of three with 2nd and 3rd women, passing 3rd woman by the right to begin. 1st woman dances a half reel of three with 2nd and 3rd men, passing 2nd man by the right to begin

5–8 1st couple, giving right hands, turn once round. 1st woman finishes between 3rd couple facing down and 1st man between 2nd couple facing up.

9–12 All clap. 1st man dances a half reel of three with 3rd and 2nd women, passing 3rd woman by the left to begin. 1st woman dances a half reel of three with 3rd and 2nd men, passing 2nd man by the left to begin.

13–16 1st couple, giving left hands, turn one and a quarter times to finish in second place on own sides.

Repeat, having passed a couple.

Devised by Robert Campbell, Hamilton (Ontario) Branch.

Original tunes:
Strathspey: Miss Milligan (Robert R Goulay)
Reel: Clydeside Lassies (Surenne)

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TACNotes:'
Part 1 7–8 1st woman should dance strongly up into the turn so that 1st man can dance up & finish between 2nd cpl without strain. The whole first figure is a continuous movement.

Dances for March 12, 2018

Video: Sands of Morar

Video: Sands of Morar

SANDS OF MORAR
Book 45. No. 6
(Strathspey)

1–8 1st couple dance a figure of eight round 2nd couple, giving right hands when crossing down from own side and left hands when crossing back.

9–16 1st, 2nd and 3rd couples dance reels of three on own sides, joining nearer hands with partner when possible. To begin 1st couple dance in and down, 2nd couple dance out and up and 3rd couple dance in and up. 2nd couple finish facing out.

17–20 1st couple turn with both hands once round and, retaining nearer hands, dance down to third place. 2nd couple dance out and up to first place and, joining nearer hands, dance down to second place to finish in the middle behind 1st couple. 3rd couple dance in to give nearer hands (3rd man right hand, 3rd woman left hand) and dance up and out to first
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place to finish in the middle behind 2nd couple. All three couples are in the middle of the set facing down.

21–22 All three couples set.

23–24 1st couple cast up to first place, while 2nd couple, following them, cast up to second place and 3rd couple dance down to third place.

25–32 1st and 2nd couples dance the tourbillon as follows:

25-26 1st and 2nd couples turn with both hands halfway round. After one bar, 1st man releases his left hand to dance into 2nd woman's place while 1st woman dances into her original place. 2nd woman similarly releases her left hand to dance into 1st man's place while 2nd man dances into his original place.

27-28 1st couple set to 2nd couple.

29-30 1st and 2nd couples turn with both hands halfway round. After one bar, 1st woman releases her left hand to dance into 2nd man's place while 1st man dances into 2nd woman's place. 2nd man similarly releases his left hand to dance into 1st woman's place while 2nd woman dances into 1st man's place.

31-32 2nd and 1st couples, giving right hands, cross over.

Repeat, having passed a couple.

Devised by Barry Priddey, RSCDS Sutton Coldfield Branch and originally published by Glasgow Branch in The Diamond Jubilee Book (1983).

Tune: Pinky House, Traditional
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The Manual of Scottish Country Dancing:
Bars 23-24 1st and 2nd couples must cast quickly so that 3rd couple can dance into place by the end of bar 24.
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TACNotes:
23-24 1st cpl, followed by 2nd cpl, must cast quickly to allow 3rd cpl to dance down & short way into places.
27-28 Retain nearer hands with partner at end of bar 28 ready for 2H turn on bar 29.
29-30 At beginning of bar 30, 1st woman & 2nd man draw partners along sidelines with RH, then release to cross set.

Video: The Black Black Oil

THE BLACK BLACK OIL
THE DEESIDE BOOK OF SCOTTISH COUNTRY DANCES, Part 2 by JOHN DREWRY

Reel : 5-couple set : 32 bars
Tune : “Fitful Head” by Tom Georgeson The Duke of Edinburgh’s Welcome to Shetland (Shetland Times Ltd.)

1–4 1st couple half-turn by the right hand, moving down to face one another across the centre of the dance in second place, then they set to one another. 3rd couple, similarly, half-turn down to fourth place and set. (2nd and 4th couples move up one place each on Bars 1-2)

5–8 1st couple, giving left hands in passing, cross to own sides, then 1st lady casts up round 2nd lady, and dances into the centre of the dance to face 2nd man, while 1st man casts off behind 4th man, and dances into the centre to face 4th lady. 3rd couple dance similarly, 3rd lady finishes facing 4th man, and 3rd man finishes facing 5th lady.(1st man and 3rd lady pass one another by the left between 4th couple)
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9–16 1st lady dances a reel of three across the dance with 2nd couple, passing 2nd man by the right. 1st man and 3rd lady dance a reel of four across the dance with 4th couple. 3rd man dances a reel of three across the dance with 5th couple, passing 5th lady by the right.1st and 3rd couples finish the reels in the centre of the dance between their first corners. (1st man and 3rd lady pass by the right)

17–18 1st and 3rd couples give left hands to partners and right hands to their first corners and they balance in line.

19–20 1st and 3rd couples turn their first corners by the right hand into the centre of the dance, where the corners join left hands.

21–22 They balance in line again.

23–24 1st and 3rd couples turn their first corners by the right hand out to the sides, and finish facing second corners.

25–28 Second corners “pass and turn”. At the end, 1st and 3rd couples turn partners by the right hand half-way round (i.e. to own sides), and retain hold of right hands.

29–32 1st and 3rd couples continue turning partners by the right hand once round, then cast off one place each on own sides.

Repeat with a new top couple, and with original top couple in third place.

Dances for March 5, 2018

Sorry, no video.

Purdy Pink Shoes
32-bar jig for two couples in a three or four-couple longwise set

1–2 1st and 2nd couples set advancing to join right hands with partners, 1st woman and 2nd man joining left hands in balance-in-line formation.

3–4 1st and 2nd couples balance in line.

5–6 1st and 2nd couples turn partners with the right hand half way round.

7–8 1st man and 2nd woman turn with the left hand three quarters of the way round while 1st woman and 2nd man dance clockwise one quarter of the way round them to finish facing partners in a line across the dance.

9–16 1st and 2nd couples dance a reel of four across the dance. On bars 15-16, 1st woman and 2nd man, having briefly passed left shoulders on bar 14, curve towards the right to finish at the ends of a line of four up and down the middle of the dance. 1st man and 2nd woman complete the reel by briefly passing left shoulders with one another on bar 16 to face partners. All finish in a line up and down the middle of the dance facing partners, women facing up and men facing down.

17–24 2nd and 1st couples dance a reel of four up and down the middle of the set.

25–28 2nd and 1st couples set to partners and dance a petronella turn to own sides.

29–32 2nd and 1st couples turn partner with the right hand once round.

Repeat, having passed a couple.

Devised by Elaine Hoag and dedicated to Ardbrae member, Deborah Connors, who dances in “purdy” hot pink shoes and brings so much energy and joy to her dancing.

Suitable recorded music (6 x 32 bars):
‘Purdy Pink Band Shoes’ by The Music Makars on Catch the Wind, Track 9

Video: John of Bon Accord

Video: John of Bon Accord

John of Bon Accord
RSCDS Book XXXIII – No. 5
(Reel)

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.