

Dances for January 15, 2018

Video: Culla Bay

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Culla Bay (Strathspey)

Book 41 – No. 2

Dancers arranged in a square set as for the Eightsome Reel.

1 – 4 1st man and 3rd woman, and 1st woman and 3rd man, turn with the right hand half way round to face each other then, pulling back right shoulders, cast out to opposite places and remain facing out.

5 – 8 1st and 3rd couples continue dancing on clockwise one place round the set, curving in to finish back to back in the centre of the set, 1st couple facing fourth place, and 3rd couple facing second place. Meanwhile, 2nd and 4th couples repeat bars 1-4.

N.B. on bars 7 – 8, 1st and 2nd women, 1st and 2nd men, 3rd and 4th women and 3rd and 4th men dance in a curve round each other to new places, passing right shoulder.

9 – 16 All dance reels of four across the set.

17 – 20 2nd and 1st couples, and at the same time 3rd and 4th couples, dance four hands once round to the left.

21 – 24 Joining nearer hands with partner, all set, then 1st and 2nd couples and, at the same time, 3rd and 4th couples, dance right hands across half way.

25 – 28 2nd and 4th couples dance left hands across once round, to finish facing out.

29 – 32 2nd and 4th couples, passing 1st and 3rd couples by the right shoulder, dance out and progress on one place clockwise to finish with 2nd couple in first place and 4th couple in third place. All couples have now progressed one place anti-clockwise round the set.

Repeat, with original 2nd and 4th couples leading.

Culla Bay (pronounced 'coola') is on the island of Benbecula where Sheila Jupp spent part of her childhood.

Devised by Ann Dix, London Branch.

Tune: The Macaulays of Benbecula (copyright Frank Reid).

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The Manual of Scottish Country Dancing:

Bars 5–8 2nd and 4th couples finish facing in.

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TACNotes:'

5–8 2nd & 4th cpls finish facing in on bar 8.

23–24 2nd & 4th cpls shorten steps in order to flow directly into LH across on bar 25.

Sorry, no video.

SKIPPIN' BARFIT THRO' the HEATHER

32-bar jig for three couples in a four-couple longwise set by Barbara Anglin

1–8 1st couple cross, giving right hands, and cast off one place as 2nd couple step up.

1st couple dance a half figure of eight round 3rd couple to finish in second place on own sides.

9–12 1st couple dance right hands across with the couple on their right; i.e. 1st woman with 2nd couple and 1st man with 3rd couple.

1st couple finish in the middle, left shoulder to left

shoulder.

13–16 1st, 2nd and 3rd couples dance a snake pass, as follows: 1st man, followed by 3rd man and 3rd woman, dances out to the women's side and up, across the top of the set, and down to second place on his own side. 3rd couple finish in top place. Meanwhile, 1st woman, followed by 2nd woman and 2nd man, dances out to the men's side and down, across the bottom of the set, and up to second place on her own side. 2nd couple finish in 3rd place. The two 'snakes' pass by the left. All finish on own sides in order 3, 1, 2 with women facing up and men facing down.

17–24 All chase counter clockwise round the set. On bar 24, all dance into the middle to take promenade hold, facing up.

25–32 3rd, 1st and 2nd couples dance an allemande.

Repeat, having passed a couple.

As I was walkin' doon yon hill, O but she was neatly dressed,
It was on a summer's evening, She neither needed hat nor
feather,
T'was there I met a bonnie lass, She was a queen amang them
a',
Skippin' barfit throw the heather. Skippin' barfit throw the
heather.

"Skippin' Barfit Thro' the Heather",
traditional Scottish folk song

While the traditional song tune is not a jig, I thought that
jig tempo better suited my image of
"skipping barefoot through the heather." BA