

Dances for March 4, 2019

Video: No Video

THE LASS AND THE LAIRD

A three couple 32 bar Jig by Rod Downey from his booklet entitled "They Stole My Wife from Me Last Night: 25 Scottish Country Dances Both Social and Advanced" (2017)

1-8 Reels of three on the side, first couple crossing through second couples place, second couple dancing out and up and third couple in and up.

9-16 Reels of three on the side, first couple returning to own side by crossing through second place. At the end of the reels, the first couple and second couple accelerate so that the second couple finishes in first place and the first crossing down to second place on opposite sides and face out, as if they were dancing the first two bars of another of these crossing reels.

17-24 First couple cast lady up and man down around their first corners, dance towards each other up and down the set, lady between the second couple

down and man between the third couple up to finish in the middle of the set, then pulling back their right shoulders dance back the way they have come (man down and lady up) to cast around their partner's second corner to finish in second place on own sides. (This movement is most effective if the dancing couple make it as round as possible, so that the dancing up/down is more of a loop, and hence at the end of bar 20 the dancing couple would be more left shoulder to left shoulder than fact to face.)

25-28 First couple dance back to back.

29-32 First couple dance with nearer hands up between the second couple and cast off into second place on own sides.

Repeat, having passed a couple.

Devised 3 June 2009. I have taught exactly this dance many times as my misreading of Jack McConachie's dance The Laird and the Lass. The first 16 bars are quite different than Jack's and rather easier. Philippa Pointon pointed out my error and my wife Kristin suggested that the new dance be archived. The name chosen reflects the influence of Jack's dance. I also follow his musical

suggestions of "Up in the Morning Early", or "The Hopeless Lover", played AABB.

Video: [Violyenne](#)

VIOLYNNE

A three couple 32 bar Reel by Rod Downey from the New Zealand Branch 50th anniversary book entitled "A Touch of Gold."

1-8 First couple dance a figure of eight on the sides giving hands as appropriate, beginning by dancing in front of the second, behind the third, back in front of the third and behind the second finishing ready for...

9-16 1C, 2C and 3C dance mirror reels of three on the sides first couple dancing in and down between the second to begin. At the end of the reels, second couple finish facing up, and third couple finish facing in place.

17-24 First couple followed by the second couple (who dance up to begin) dance (nearer hands) down the middle and up. On bars 20 and 21 second couple divide to allow first couple to dance between them. Both couples finish in the middle of the set with both hands joined ready for ..

25-32 First and second couple dance a poussette.

Repeat, having passed a couple.

Devised January 2004 as a teaching dance for the beginners class at New Zealand Summer School. I had taught the class "Sandy o'er the Lea", and wanted a dance with a poussette and mirror reels.

I also wanted to write a dance for Lynne Scott who is a multi-talented musician and the fiddle is one of her favourite instruments.

The symbolism : 1-16 resembles the fiddle frame, 17-24 the strings and 25-32 the bowing.

Recommended music is "The Peat Fire Flame" played either AABB or ABAB, and a suitable recording is to be found on "The Fireside Reel" as played by the Scotsmen on "One More Couple Please." Alternative acceptable music would be "Corn Rigs" or "The Auld Grey Cat".

The Black Leather Jig
Delaware Valley Silver
32 Bar Reel for 3 Couples

1 – 8 1st couple set, turn once round by the right, cast off one place, and turn by the left three quarters to finish with 1st woman facing 3rd woman and 1st man facing 2nd man. 2nd couple step up on bars 5-6.

9 – 16 1st couple dance reels of three across the dance, giving left shoulder to the dancer they face. At the end of the reels, 1st couple turn quickly by the left hand to finish 1st woman facing 2nd man and 1st man facing 3rd woman. Supporting couples dance wide, slow reels across the dance, finishing in original places.

17 – 24 1st couple repeat the same left shoulder reels across the dance as in bars 9-16, 1st woman dancing with the 2nd couple and 1st man dancing with the 3rd couple. At the end of the reels, 1st couple pass right shoulders to finish facing first corners. Supporting couples dance continuously from the first reel to the second.

25 – 32 1st couple dance Hello-Goodbye setting with turns:

25-26 1st couple set to first corners, pulling right shoulder back to finish on opposite sides in second place.

27-28 1st couple turn by the right three quarters to face second corners.

29-32 Repeat bars 25-28 with second corners, finishing on own sides in second place.

Repeat having passed a couple.

Devised by Geoffrey Selling of Philadelphia, Pennsylvania.

Inscribed to Heather Petit and Will Hurd on the announcement of their engagement, December 14, 1991. The title, which puns on the name White Heather Jig, refers to the black leather kilts, jackets and boots which Heather and Will are known to wear to Scottish dance events. Though called a jig, the dance is intended to be a reel.

Suggested Music: "Sleepy Maggie," from RSCDS Bk. 11 recording, by Alastair Hunter and the Lorne Scottish Dance Band

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