

The Tuatara Collection

?? Scottish Country Dances
both social and advanced
Devised by

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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. Thanks to all who have tried these out, mainly poor Johnsonville club members and the Tuesday group and particularly Charlotte Williams for many corrections.

A TRIP TO JOHNSONVILLE SCHOOL

A four couple 32 bar jig in a four couple set.

1-8 First and second couples dance four hands across and back.

9-16 The four girls dance across the set behind the boys. The second third and fourth girls dance behind the boys and back to own sides finishing in places 1,2,3, respectively. The first girl dances around partner, down in front of the second and third boys (cutting between first and second boy) and then, cutting between third and fourth boys to behind the fourth boy, goes to the end of the line of girls, so that she is behind the fourth girl and finishes in fourth place.

17-24 The boys do likewise.

25-32 Eight hands round and back.

Devised 5th July 2011. This dance and the next one came after teaching a class (room one) of 9 and 10 year old children, and wanting to write a dance which had elements of Noeline O'Connor's

"Kingston Flyer" and Tang's "A Trip to Gatlinberg. The young dancers were confused with progressions so I sought to write a simple dance for them. Adults find the dance a bit quick, and find the following one easier, but children find the opposite.

Any reasonable 4 by 32 J. For the class I used "Pelorus Jack" and asked them to dance it 8 times.

ROOM ONE

A three couple 32 bar jig in a 3 couple set.

1-8 First second and third couples dance 6 hands across and back.

9-16 The three girls dance across the top of the set, and the second and third girl dances behind the boys, across the set, and, with the second leading then dance to the top of the set on own sides. *The first girl* dances behind the first boy, and then dances between the first and second boys, casts up the centre of the set, to follow the other two girls back to place. The finishing order on the girls side will be 2,3,1.

17-24 The three boys do likewise.

25-32 All dance 6 hands round and back.

Devised 5th July 2011. This came after teaching a class of 9 and 10 year old children, and wanting to write a dance which had elements of Noeline O'Connor's "Kingston Flyer" and Tang's "A Trip to Gatlinberg. The young dancers were confused with progressions so I sought to write a simple dance for them.

I use any reasonable 6 by 32 J, and for the class I used an unobtainable 6 by 32 recording of "Todlen Hame" recorded long ago by Jimmy Shand on a 45.

TOM COLE'S RANT

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

- 1-8** Mirror reels of three on the sides, first couple beginning by dancing in, two's out and three's in. Third couple finish in third place in the centre with nearer hands joined facing up. First couple add a bit extra on the reel and icross down to finish in second place on opposite sides facing down, first man taking right hands with third lady, and first lady also taking left hands with third man. Second couple finish in first place, with nearer hands joined facing down.
- 9-12** All set (2), first man turns third lady by the right to finish with third lady in place, and first man finishing in second woman's place facing up giving left hands to second woman, and similarly first lady and third man turn with left hands. Third couple finish in third place facing up with nearer hands joined.
- 13-16** First and second couples (and third) dance analogously as in 9-12, first couple finish in the centre in second place facing down, this time taking promenade hold.
- 17-20** First couple, third lady and second man dance half a reel of three beginning by giving left shoulder to third lady.
- 21-24** First couple dance half a reel of three with third man and second lady, beginning by giving left shoulder to third man. First couple finish back to back facing their own sides ready for double triangles.
- 25-32** All dance petronella double triangles. To wit: first couple dance double triangles; on bars 27 and 28, and bars 31 and 32 the supporting corners dance petronella turns to progress around the outside of the square one place counterclockwise. (For example, on bars 27 and 28 third man progresses along the ladies' side to finish in second lady's place.)

Repeat, having passed a couple.

Devised 10/10/2011. Modified 2/11/2011. Tom is a very keen dancer and a stalwart of the "advanced" tuesday group. Recommended tune is "The Moudiewort" a traditional tune by James Oswald, played ABAB. A suitable recording is by The Carfuffle Ceilidh Band, Muckle Carfuffle, track 1.

MONICA

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

- 1-4** First couple cross over giving right hands and cast off into second place; second couple step up on 3 and 4.
- 5-8** First couple dances a half figure of eight up around the second couple to finish in second place on own sides.
- 9-10** First couple turn half way giving right hands, and finishing staying in the middle with nearer hands joined facing third man.
- 11-12** First couple sets to third man.
- 13-16** First couple and third man, dance right hands across finishing in second place on opposite sides, third man finishing in original position.
- 17-24** First couple repeat 1-8, but use left hands and with the third woman. At the end the first man with his partner behind him finishes facing the second man.
- 25-32** First couple, second man and third woman dance a swapover (tandem in the manual) diagonal reel of three, beginning by giving right shoulder to second man. Finish the reel facing third man (with first man again leading).
- 33-40** First couple, second woman and third man dance a swapover reel of three second couple giving LEFT shoulder to third man to begin. Finish ready for...
- 41-48** First man dances a left shoulder reel of three on the side with the second and third men, beginning by giving left shoulder to third man; and similarly the first woman a left shoulder reel of three with second and third women. At the end the first and third couples should dance a bit extra in the reel to finish with first couple in third place and third couple in second place. All dancers should dance directly into place (no loops).

Repeat with a new top couple.

For the very energetic, the dance could finish with no extra in the reel, at the end in places 2,1,3 and then could be danced as an 8×48 R.

Devised 27 July, 2010. Given to Monica (Juping) Zhou, a dancing friend on the occasion of her 50th birthday. Bars 9-24 are taken from a dance devised by Iain Boyd (which it turns out borrows from an earlier idea of Alec Hay). Recommended music is “The Quarry Cross” (traditional) and acceptable alternative music is either “The Original Sett of Killiecrankie (Niel Gow)” or “Clogs in the Snow” (L. Linden) preferably played AABBAB. Suitable recordings for the second or third options are 75th Anniversary Dances (Craig McCallum’s Scottish Dance Band), track 2, and “Reels”, track 6 of “Peter Macfarlane (Fiddle) and Lilian Linden (Piano)” (obtained from <http://go.to/scottish.music>)

XIAOWEN

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

- 1-2** Second couple turn half way giving right hands, and finishing staying in the middle with nearer hands joined facing third man. (In this dance the second couple are active.)
- 3-4** Second couple sets to third man.
- 5-8** Second couple and third man, dance right hands across finishing in second place on opposite sides, third man finishing in original position.
- 9-16** Second couple repeat 1-8, but use left hands and with the third woman. At the end the second man with his partner behind him finishes facing the first man.
- 17-24** Second couple, first man and third woman dance a swapover (tandem in the manual) reel of three. Finish the reel facing third man (with second man again leading).
- 25-32** Second couple, first woman and third man dance a swapover reel of three second couple giving LEFT shoulder to third man to begin. Finish ready for...
- 33-40** Second man dances a left shoulder reel of three on the side with the first and third men, beginning by giving left shoulder to third man; and similarly the second woman a left shoulder reel of three with first and third women.
- 41-44** Second and third men, and similarly second and third women turn left hand one and a half times to change places, third couple finish facing first couple on the sides, ready for..
- 45-48** First and third men and similarly first and third women turn right hands one and a half times on the side to change places.

Repeat with a new top couple.

Devised 25 July, 2010. Given to Xiaowen Yu (daughter of Monica). The first 16 bars are taken from a dance devised by Iain Boyd which in turn uses an idea by Alec Hay. Recommended music is "An' Thou Wert My Only Dear" preferably played ABABAB, and there is no recording of this with only 3 repetitions. The RSCDS recording of Book 21 by John Renton and his band, track 3 is an excellent 8 by 32 version. Acceptable alternative music would be "Balcomie House" as recorded by e.g. The Lothian Band ("In Strict Tempo", track 1) or The Irvine Valley SCD Band (Favourite SCD's Vol 3, Teacher's Choice, track 11).

CHARLOTTE'S WEB

A five couple, 32 bar reel.

- 1-2** Second and fourth couples half turn giving right hands, and finishing staying in the middle with nearer hands joined facing third and fifth men respectively.
- 3-4** Second and fourth couple set to third and fifth men respectively.
- 5-8** Second couple and third man, fourth couple and fifth man dance right hands across with third and fifth men finishing in original positions, and second and fourth couples in original positions, but on opposite sides.
- 9-16** Second and fourth couples repeat 1-8, but use left hands and with the third and fifth women respectively. At the end the second man with his partner behind him finishes facing the first man, and the fourth man with his partner behind him finishes facing the third man.
- 17-20** Second couple, first man and third woman dance a swapover (tandem in the manual) half reel of three beginning by second couple giving right shoulder to first man. Second couple finish (lady in front of partner) facing third man's *position* (which will be occupied by fifth lady). Similarly fourth couple, third man and fifth lady, with fourth couple, lady in front, facing fifth man.
- 21-24** Second couple dance another swapover half reel of three, this time with the first lady and fifth lady, and similarly fourth couple with fifth man and first man. Second couple finish facing third lady's position, this time with man in front, and similarly fourth couple facing fifth lady's position.
- 25-28** Second couple dance a swapover half reel of three with fifth man and third lady, and fourth similarly with the third man and first lady.
Second and fourth couples finish in the middle on own sides with nearer hands joined facing up.
- 29-32** Second couple cast to fourth place, and fourth to fifth place. Third couple dance up to second place and first couple up to third place on bars 31 and 32.

Finishing order 5,3,1,2,4.

Repeat with a new top couple.

Devised 19 July, 2010. For Charlotte Williams (nee Dunn), local dancer of great passion. The first 16 bars are taken from a dance devised by Iain Boyd (which it turns out borrows from an earlier idea of Alec Hay). Recommended music is "Colonel L. Stewart's Reel" (William Marshall) played AABB, or ABAB and an acceptable alternative tune would be "Miss Forbes' Farewell to Banff" (Isaac Cooper), is the lead for any reasonable recording of the dance "Earlstoun Loch".

THE UNJUST INCARCERATION

A two couple, 32 bar Strathspey.

- 1-8** First and second couples dance four hands across and back, finishing on the diagonal holding partners with two hands, in order from the top, first man, first lady, second man second lady. (Thus the first lady and second man are back to back.)
- 9-12** Dance from this position a modified half pousette. That is dance as if you were doing a half pousette, but add an additional half a turn at the end to open out (men releasing right hands) to finish on the sidelines, second couple on women's side and first on men's with the men at the top. (This resembles the opening out of a tourbillon.)
- 13-16** Both couples set and overlink, meaning that the linking travels a bit further to finish in a line of four across the dance in order (from the men's side), 1M, 1W, 2M, 2W, so that the first woman and first men are back to back.
- 17-24** The four dancers dance the isobirl. To wit:
- 17-18 1M and 1W, 2M and 2W set advancing to change places, 1M and 2W finish facing.
 - 19-20 1M and 2W turn with two hands $3/4$ and then birl on the spot at then end to finish with 1M facing up and 2W facing down. Meanwhile 2M and 1W dance $1/4$ around the outside clockwise. The dancers will be in a line of four up and down the dance 1M facing 2M and 1W facing 2W.
 - 21-24 Repeat 17-20 with the roles exchanged so that you finish in original places in a line of four across the dance.
- 25-28** 2W followed by her partner, and 1M followed by his partner dance a clockwise chase around to progressed positions, second couple at the top, and first at bottom on own sides.
- 29-32** All turn partner with two hands once around.

Devised 25/6/2011. The isobirl formation is due to Terry Glasspool. I learned of this from formation from my correspondences with Malcolm Brown. Bars 9-12 are taken from a dance of Harry Ways, and I thought that it is sympathetic to the isobirl movement. The next dance offers a variation for 4 couples.

Recommended music is "There's nae luck about the hoose" played ABAB and a suitable recording is "The World of Scottish Dance" by Colin Finlayson and his Scottish Dance Band, track 9.

The name of the dance is one of my favourite piobaireachds. King James I imprisoned his political enemies on Bass Rock, a grim volcanic plug in the Firth

of Forth. This included Walter Stewart. In 1428, 14 year-old Neil Bhass Mackay was imprisoned on the rock in exchange for his father's freedom. In an attempt to pacify the Highlanders, James imprisoned 40 Chiefs including Angus Dubh Mackay of Strathnaver. Though he was soon released his eldest son Neil, was retained as hostage for the good behaviour of the Clan and since his mother was a daughter of MacDonald of the Isles, for that Clan too. Following the murder of King James at Perth in 1437 Neil escaped from the Bass and was proclaimed 8th Chief of the Clan Mackay. A pobaireachd commemorating this event 'The Unjust Incarceration' was composed by the blind piper of Gairloch, Iain Dall Mackay.

MALCOLM BROWN

A four couple, 40 bar Strathspey.

- 1-8** First and second couples, third and fourth couples dance four hands across and back, finishing on the diagonal holding partners with two hands, in order from the top, first man, first lady, second man second lady. (Thus the first lady and second man are back to back.) Similarly third and fourth couples.
- 9-12** Dance from this position a modified half pousette. That is dance as if you were doing a half pousette, but add an additional half a turn at the end to open out (men releasing right hands) to finish on the sidelines, second couple on women's side and first on men's with the men at the top. (This resembles the opening out of a tourbillon.) Similarly third and fourth couples.
- 13-16** Both couples set and overlink, meaning that the linking travels a bit further to finish in a line of four across the dance in order (from the men's side), 1M, 1W, 2M, 2W, so that the first woman and first men are back to back. Similarly third and fourth couples.
- 17-24** Reels of four across. Finish the reel in a line of four across the dance, as it was begun, in order (from the men's side), 1M, 1W, 2M, 2W, so that the first woman and first men are back to back. Similarly third and fourth couples.
- 25-32** The four dancers dance the isobirl. To wit:
- 25-26 1M and 1W, 2M and 2W set advancing to change places, 1M and 2W finish facing. Similarly second and third couples.
- 27-28 1M and 2W turn with two hands $3/4$ and then birl on the spot at then end to finish with 2W facing up and 1M facing down. They will be in a line of four up and down the dance facing in order from the top, 2M, 1M, 2W, 1W, as the 1W and and 2M have cast to the clockwise $1/4$ round the outside. Similarly third and fourth couples.
- 29-32 Repeat 17-20 with the roles exchanged so that you finish in original places.
- 33-36** 2W followed by her partner, and 1M followed by his partner dance a clockwise chase around to progressed positions, second couple at the top, and first at bottom on own sides. Similarly third and fourth couples.
- 37-38** All take hands and set on sidelines.
- 39-40** First and fourth couples link. Finishing order 2,4,1,3.

Repeat from new positions.

Devised 25/6/2011. The isobirl formation is due to Terry Glasspool. I learned of this formation from my correspondences with Malcolm Brown. Bars 9-12 are taken from a dance of Harry Ways, and I thought that it is sympathetic to the isobirl movement. The previous dance offers a variation for two couples. Recommended music is “Sundrum Castle” by Muriel A Johnstone the lead tune for the “Golden Wedding Strathspey”, and suitable recordings are “Book 33. Music for Eight Scottish Country Dances” by Kenny Thomson and the Wardlaw Scottish Dance Band, track 4 or “Scottish Dance Favourites Volume 3” also by Kenny Thomson and the Wardlaw Scottish Dance Band, track 2.

THE WIZARD OF BINGHAMTON

and **THE APPRENTICE** (which is a simplified version)

A four couple, 40 bar Strathspey.

The two versions have the same last 32 bars with only the first 8 bars differing. The simplified version was suggested by Charlotte Williams and I am recording it here.

The APPRENTICE (simplified version)

1-2 All set taking hands on the sides.

3-4 First and fourth couples cross giving right hands to opposite sides.

5-6 All set taking hands on sides.

7-8 First man and second lady, first lady and second man, third man and fourth lady and third lady and fourth man link.

THE WIZARD

1-2 First and fourth couples cross over to opposite sides, but giving both hands in passing, finishing with the first couple and fourth couples on opposite sides facing respectively second and third couples.

3-4 First man turns second lady three quarters (to finish on her right) and similarly first lady with second man so as to finish in a line of 4 across first place facing down, the order taken from the women's side : second woman, first man, second man, first woman.

Third and fourth couples turn similarly but finishing facing UP across fourth place, in a line of 4, in order taken from the woman's side : fourth man, third woman, fourth woman, third man.

The first 4 bars are quite slow and phrasing should be careful, particularly at the foot of the set.

5-6 All give hands and set.

7-8 All *overlink* in pairs. That is, first lady and second man, first man and second lady, fourth lady and third man, and third lady and fourth man. That is, link as in set and link, but continue the movement a bit further round so as to finish in two lines of four on the sides. From the top the order will be 2, 1, 4, 3, with second and fourth couples facing down, and first and third facing up. This will flow into...

COMMON 32 BARS

9-16 Reels of four on the sides finish with 2 facing 1 and 4 facing 3 on the sides.

17-18 All set on the sides, 2's facing 1's and 4's facing 3's.

19-20 Giving hands all set on sides.

21-24 First and fourth couples circle left once round in the middle, pulling back right shoulder on bar 24 to face their “corners” meaning that first man faces second woman, first woman faces second man, fourth man faces third woman and fourth woman third man.

25-28 First man dances out around first lady’s place (essentially giving right shoulder to second woman who currently occupies the position) and dances one place around the outside clockwise (thus finishing in fourth lady’s original place), and first lady and the fourth couple dance likewise.

Meanwhile

The second and third couples dance in passing the others right shoulder, and circle left once round in the middle (as in 21-24 for the other couples) pull back the right shoulder and finish facing the place they came from. (Thus, for instance the second woman will be facing first woman’s original place.)

29-32 Repeat 25-28 with the roles reversed and from the progressed positions. That is, the second and third couples will dance out and clockwise one position, while the first and fourth couples dance in and circle to the left once round pulling back the right shoulder on bar 32 and finish more or less facing the place they came from modified as below.

The only change is that on bar 32 the first and fourth men and first and fourth ladies should take nearer hands, and this time face out the ends of the set, so that the two men are facing down and the two ladies up.

33-38 First lady and fourth lady dance out of the top between the (standing) third and second men (who are in first place but the second man is on opposite side), and similarly the first and fourth men out the bottom of the set, then cast first couple on the ladies’ side and fourth couple on the men’s side, give right hand to partner in passing and continue in this direction so that then first man dances around the second man (at the top in first lady’s position), first lady down around fourth lady’s position (occupied currently by second lady) and similarly the fourth couple on the mens’ side, and all begin to dance in across the set, first and fourth men above the first couple’s place, and the first and fourth women at the bottom below that fourth couple’s place. First and fourth ladies half turn with two hands and similarly fourth and first men half turn with two hands to finish in two lines across.

The order across the set will be (beginning on the woman’s side) 2,4,1,3 with the men across in first place and the ladies across in fourth place.

39-40 All the men take hands and all the ladies take hands and set in lines across the set.

The dance now begins from the new positions, with the orientation rotated 90 degrees, with the old second couple the new top couple, with the old ladies’ side the head of the set. (That is the head of the set is rotated 90 degrees clockwise.)

After 4 times through all will be in original places.

Devised 11 August 2010 in Wellington. Dedicated to Terry Glasspool, “The Wizard of Binghamton”, a wonderful deviser of Scottish Country Dances. Inspired by the overlink idea of Terry Glasspool from his regrettably unpublished “Four on the Floor” collection. The group had found dances like “Wallace’s Revolution” and “The Haunt of the Gnomes” and I wished to write another dance with these elements, and was then inspired by Terry’s ideas. This resulted in this dance and the next one, which is for those who love complexities. Charlotte Williams suggested the basic version which is less disorientating.

Recommended music is “The Miller O’ Hirn” (James Scott Skinner), played ABAAB. Failing that, I would use a suitable recording of the Golden Wedding strathspey, such as the RSCDS recording of music for Book 33 by Kenny Thomson and the Wardlaw Scottish Dance Band, where the recommended music occurs as the second tune.

THE TWISTED WIZARD OF BINGHAMTON

A four couple, 40 bar Strathspey.

This is a twisted version of the last dance, for those who love a challenge. In brief, it is more or less the same except that the first and THIRD couples are crossing on 1 and 2. The net effect of that is that each time the orientation not only changes, but also the side of the dance that people are on changes.

1-2 First and third couples cross over to opposite sides, but giving both hands in passing, finishing with the first couple and third couples on opposite sides facing respectively second and third couples.

3-4 First man turns second lady three quarters (to finish on her right) and similarly first lady with second man so as to finish in a line of 4 across first place facing down, the order taken from the women's side second woman : second woman, first man, second man, first woman.

Third and fourth couples turn similarly but finishing facing UP across fourth place, in a line of 4, in order taken from the woman's side : fourth woman, third man, fourth man, third woman.

The first 4 bars are quite slow and phrasing should be careful, particularly at the foot of the set.

5-6 All give hands and set.

7-8 All *overlink* in pairs. That is, first lady and second man, first man and second lady, fourth lady and third man, and third lady and fourth man. That is, link as in set and link, but continue the movement a bit further round so as to finish in two lines of four on the sides. From the top the order will be 2, 1, 4, 3, with second and fourth couples facing down, and first and third facing up. This will flow into...

9-16 Reels of four on the sides finish with 2 facing 1 and 4 facing 3 on the sides.

17-18 All set on the sides, 2's with 1's and 4's with 3's.

19-20 Giving hands all set on sides.

21-24 First and fourth couples circle left once round in the middle, pulling back right shoulder on bar 24 to face their "corners" meaning that first man faces second woman, first woman faces second man, fourth woman faces third man and fourth man third woman.

25-28 First man dances out around first ladies place (essentially giving right shoulder to second woman who currently occupies the position) and dances one place around the outside clockwise (thus finishing in fourth lady's original place), and second lady and the fourth couple dance dance likewise.

Meanwhile

The second and third couples dance in passing the others right shoulder, and circle left once round in the middle (as in 21-24 for the other couples) pull back the right shoulder and finish facing the place they came from. (Thus, for instance, the second woman will be facing second woman's place).

29-32 Repeat 25-28 with the roles reversed and from the progressed positions. That is, the second and third couples will dance out and clockwise one position, while the first and fourth couples dance in and circle to the left once round pulling back the right shoulder on bar 32 and finish more or less facing the place they came from modified as below.

The only change is that on bar 32 the first man and fourth lady finish in middle with nearer hands joined facing down, and first lady and fourth man finish in the middle with nearer hands joined facing up.

33-38 First lady and fourth man dance out of the top between the third lady and second man (who are in first place but both on opposite side), and similarly the first man and fourth lady out the bottom of the set, then cast first couple on the ladies' side and fourth couple on the men's side, give right hand to partner in passing and continue in this direction so that then first lady dances around the second man (at the top in first lady's position), first man down around fourth lady's position (occupied currently by second lady) and similarly the fourth couple on the men's side, and all begin to dance in across the set, first man and fourth lady above the first couple's place, and the first lady and fourth man at the bottom below that fourth couple's place. First man and fourth lady half turn with two hands and similarly fourth man and first lady half turn with two hands to finish in two lines across.

The order across will be (beginning on the woman's side) in first place second man, fourth lady, first man and third lady, and the others in a line in fourth place opposite their partners.

39-40 In two lines across all set giving hands.

The dance now begins from the new positions, with the orientation rotated 90 degrees, with the old second couple the new top couple, with the old ladies' side the head of the set, but with the people in "second" and "fourth" places now on opposite sides. (That is the head of the set is rotated 90 degrees clockwise.) By way of a hint, after each repetition, the previous first couple will again be active from third place.

After 4 times through all will be in original places.

See notes for the last dance. Devised 10 August 2010 in Wellington. Dedicated to Terry Glasspool, "The Wizard of Binghamton", a wonderful deviser or Scottish Country Dances. Inspired by the overlink idea of Terry Glasspool from his regrettably unpublished "Four on the Floor" collection.

Recommended music is “The Miller O’ Hirn” (James Scott Skinner), played ABAAB. Failing that, I would use a suitable recording of the Golden Wedding strathspey, such as the RSCDS recording of music for Book 33 by Kenny Thomson and the Wardlaw Scottish Dance Band, where the recommended music occurs as the second tune.

STRANFASKET HILL

A 48 bar jig for four couples in a longwise set.

Third and fourth couples begin on opposite sides.

1-2 First couple set.

3-4 First couple cast to second place, second couple step up.

5-8 First couple dance back to back.

9-10 Second and first couples take hands and set. Fourth couple sets.

11-16 First couple dances back to back, while the second couple casts off into second place and joins the first couple (2 hands) on bars 13 and 14 as second and first couple dance together back to back. (That is, the second couple will be advancing as the first couple are retiring, second man giving two hands to first woman, and first man two hands with second man.) The second couple finishes the back to back alone as the first couple cast back to original place.

Meanwhile

Fourth couple casts up to third place, third steps down (11-12) and fourth couple dances back to back.

17-24 Fourth and third couples dances as per 9-12 for the first and second couples.

Meanwhile

First and second couples set on 17 and 18, turning to face 1M and 1M, 1W and 2W on sidelines. 1M and 2M and 1W and 2W dance a modified back to back: they pas right shoulders (19-20) making a quarter turn pulling back left shoulder at the end of bar 20, and then retire across the set (21-22) to finish in a line of four with the 2M and 1W back to back in the centre, and 1M facing 2M, 1W facing 2W. One bars 23 and 24 all set.

25-32 1M,2M,1W,2W dance a reel of four across the set, finishing as they started.

Meanwhile

3C and 4C dance as 1C and 1C did on bars 17-24. This finishes with 3M and 4W back to back in the centre.

33-34 All set. (Note that this means the third and fourth couples set twice in a row.)

35-36 1M and 2M change places LEFT hand and finish facing. The others similarly.

37-38 All set.

39-40 1M and 2M change places RIGHT hand, 1M and 2M both finish facing towards the ladies side, 2M facing (but slightly to the side of) 1W in the center of the line, 1W and 2W changing places RH and finishing facing the mens side. Similarly 3C and 4C. (Make sure that this last change of place is *not* a half turn.)

41-44 1C and 2C dance double back to back. That is, each person dances back to back with their partner. The middle people (i.e. 2M and 1M at the top) begin by also passing right shoulder, the middle people avoiding each other when retiring, passing left shoulder, and the second man finishes facing first lady. They will be in a line of 4 the two men facing the ladies' side and the two women facing the men's side. Similarly 3C and 4C.

45-46 2C take nearer hands and dance up to first place, 3C similarly down to third place.

Meanwhile

First and fourth couples dances RH across half way.

47-48 All set taking hands on the sides.

The finishing order is 2,4,1,3 with 1C and 3C on opposite sides.

Repeat 3 more times.

Devised 22/11/2011. This was inspired by working through Hugh Foss's fugues this year, particularly the fugues in the Glendorrach leaflets. Foss's idea of taking a theme (here clearly back to back) and working the whole dance around it was really interesting to our group. Thanks to the group, especially John Homes and Tom Cole, for suggestions which made the last 4 bars reasonable.

This particular dance was inspired by *Stroangassel*. Stroangassel is a hill in Scotland with a fairy ring. Stranfasket Hill is very close to Strongassel. Hence the title. I would recommend a steady 4 by 32 jig with strong 2 bar phrases.