The Golden Bear Collection

Scottish Country Dances
both social and advanced
Devised by

Rod Downey

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, and the first a Ceilidh dance. Thanks to all who have tried these out, mainly poor Johnsonville club members and the Tuesday group and particularly Charlotte Williams for many corrections. Many of these dances are based around Johnsonville group dancers, and coincides with our 60th anniversary as a club.
THE MAYPOLE DANCE
A 96 bar ceilidh-style dance in a square set for 4 couples.

1-4 As in the 8-some reel, the Ladies all give RH in the center and give left hands to partners (or couples can choose to have men put hands around partner’s waist, as in party versions of the 8-some), and dance 4 hands across, half way.

5-8 With the men in the middle giving left hands repeat back to place, finishing with the men in the middle ready for 4 hands round, the ladies on the outside, facing anticlockwise. (If using the alternative, ladies finish in original places.)

Bars 9-24 have two alternatives:

9-16 Men dance 4 hands round and back, but using skip change on the last two bars, turning on bar 15 to face anticlockwise and dancing out to the original place on bar 16. Note that dancers should not dance out until bar 8 as they will interfere with the ladies, and lose the shape of the figure. Men finish in original place facing anti-clockwise.

Meanwhile the ladies dance around the outside of the anti-clockwise for 4 bars, and then cast back clockwise back to place to finish in the middle ready for 4 hands round, dancing in on bar 8. (The ladies will be dancing in in front of their partner (i.e. passing each other left shoulder), who will be dancing out to get to this position.)

9-16 (Alternative, for newer dancers) Men dance 4 hand round and back, finishing in original places.

17-24 Repeat 9-16 with roles reversed, but finish with the ladies meeting their partners who pivot pulling back right shoulder into promenade hold to face clockwise.

17-24 (Alternative, for newer dancers) Ladies dance 4 hands round and back finishing in promenade hold with partner, facing clockwise.

25-40 Skip change 2 bars to the next position clockwise and then set on the spot so as to face the next position clockwise, and repeat back to place, turning to face inwards on the last two pas de Basque.

41-48 Ladies dance in and pull back RS to be back to back in the center. (2 bars) Ladies set to partners (2 bars) and then turn partner RH 1 1/4 into original places.

49-56 Repeat 41-48 with men in centre, but turning LH and the end.

57-64 Ladies dance a figure of eight around partner and corner beginning by dancing in front of partner.
65-72 Men repeat 57-64.

73-80 First and third couple dance in (no hands) and then with right hands raised high and pointing towards the ceiling (as in around a maypole) dance four hands across all spiralling in at the end of bar 6, and pulling back RS dance skip change back out to place (2).

81-88 Second and fourth couples repeat.

89-96 8 Hands round and back.

Devised 27 March 2018 for our “midwinter” themed night with the theme of Spring into Autumn, to which club members bring families. Our motif was the Maypole..... Revised 10/4/2018 with the help of the Tuesday group. Recommended music is that used commonly for ”Nottingham Lace”, that is traditional tune ”Hebridean Milking Song” and e.g. ”The Cockle Gatherers” or other traditional sets of tunes. Any of the recordings by Ian Muir, Frank Reid or the Lothian Band would be excellent. (If no such recording is available, it could be danced as a jig in which case I would use ”The Argyll Square” (or ”Bonnie Ann” if desperate).)

Teaching Notes: If using the non-alternative version, it is helpful to get the men and ladies to dance their parts of 9-16 separately.
MARJORIE CRAWFORD’S HORNPIPE
An 8 by 32 hornpipe for 3 couples in a 4 couple set.

1-8 First, second and third couple dance mirror reels of 3 on the sides, first couple dancing between second to begin. First couple finish with nearer hands in the middle facing down.

9-16 First couple dance down between the third couple, cast up around them dance (with nearer hands) up between the second couple and cast off to second place finishing facing their first corners. Second couple step up on bars 7 and 8.

17-20 First couple and first corners dance corners pass and turn (RS) finishing with the first couple passing RS ready for...

21-24 First lady with 3C and first man with 2C dance 3 hands across with the left hands, first couple passing right shoulder ready for..

25-28 First couple and second corners dance corners pass and turn but using left shoulder pass and the corners turning left hands, first couple passing left shoulder to be ready for...

29-32 First man with 3C and first woman with 2C dance 3 hands across with the right hand.

Repeat, having passed a couple.

Devised 15 May 2018. Marjorie was my first tutor back in the 1990’s, and taught me a great deal when I was becoming a tutor, particularly how to really listen to the music as a teacher. She had a great sense of humour and an impenetrable Glaswegian accent. Sadly she passed away in 2017. Recommended tune is “The Ton” by James Aird played ABAB which is a traditional tune used for “Jessie’s Hornpipe” and any good recording of this would be appropriate. I used the one by Stan Hamilton and his Flying Scotsmen, and the one by Jim Macleod is also excellent. I hope she might have enjoyed this dance.
THE LOST LEGION

A 4 by 32 Strathspey in a longwise set.

1-4 1C cross right hand and cast off one place, 2C step up on 3 and 4. Similarly 4C cross right hand and cast up one place, 3C step down on 3 and 4.

5-8 2C and 1C dances 4 hands across, finishing with 1L facing 2M, and 1M immediately behind her.

4C and 3C similarly 4 hands across finishing with 4M facing 3L, and 4L immediately behind 4M.

9-16 1C, 4C dance “corners pass and turn in (lead change) tandem”. To wit:

9-12 While 2M and 3L turn right hand and return to places, 1C dance out to first man’s place, with lead change, so that 1M is in front of 1L on bars 11 and 12. Similarly for 4C so that now the 4L is leading.

1C and 4C will pass collective right shoulder to dance into the bars 13-16, finishing 1M (with 1L behind) facing 3M who is in 4th place, and similarly 4C finishing facing first lady’s place.

13-16 Repeat this with 2L and 4M, again lead changing. Finish with 1C above 4C, 1C facing up and 4C down, again passing collective right shoulder.

17-20 1L dances around 2L in top place passing her by the left; similarly 1M around 2M; 4M around 3M and 4W around 3W all by the left. Don’t finish on the sidelines but finish 4L dancing up outside the women’s sideline 1L inside (and 1M 4M similarly) just past each other the ready for...

21-22 1L and 4L, 1M and 4M turn about 1 giving left hands, into 3rd and 2nd positions, respectively.

23-24 All take hands on the sidelines and set.

25-32 2C and 4C; 1C and 4C dance all round pousettes.

Finishing order 2, 4, 1, 3

Devised 23/4/2018. Revised 1/5/2018. Xiaowen Yu contacted me and told me that they had danced the next dance “My Golden Bear” as a strathspey with a New York group, and it worked well. This got me thinking, and the above is the result. The corners pass and turn in tandem movement is from “The Golden Bear”. Charlotte Williams suggested I write a dance called the lost legion, which, according to at least one legend, Legio IX Hispana marched into second century Scotland (from York) and were never seen again. Suggested music is “The Scottish Snap” by J. Murdoch Henderson and an excellent recording is Strathspey (track 3) of “On Track” by the Sound Company. A reasonable alternative is “Miss Macpherson of Scone” as recorded by James Coutts and his band, or if you are lucky enough to have it “Green Grow the Rashes” as recorded by Alasdair Downie (or even James Cameron if you like the Coronet).
MY GOLDEN BEAR
A 4 couple 32 bar “rolling” jig.

1-4 1C cross right hand and cast off one place, 2C step up on 3 and 4. Similarly 4C cross right hand and cast up one place, 3C step down on 3 and 4.

5-8 2C and 1C dances 4 hands across, finishing with 1L facing 2M, and 1M immediately behind her.

4C and 3C similarly 4 hands across finishing with 4M facing 3L, and 4L immediately behind 4M.

9-16 1C, 4C dance “corners pass and turn in (lead change ) tandem”. To wit:

9-12 While 2M and 3L turn right hand and return to places, 1C dance out to first man’s place, with lead change, so that 1M is in front of 1L on bars 11 and 12. Similarly for 4C so that now the 4L is leading.

1C and 4C will pass collective right shoulder to dance into the bars 13-16, finishing 1M (with 1L behind) facing 3M who is in 4th place, and similarly 4C finishing facing first lady’s place.

13-16 Repeat this with 2L and 4M, again lead changing.

1C and 4C will again pass right shoulder (1L and 4M leading). 1C will be in second place in from the sidelines and 4C in third place similarly, flowing into...

17-20 1C and 4C dance 4 hands across. At the end 1C finish with nearer hands joined facing up, and 4C down.

21-24 1C dance up between second couple and cast into second place on own sides, similarly 4C dance down between 3C and cast up into third place, all on own sides.

25-32 1C and 4C dance a chain progression.

Finishing order 2, 4, 1, 3. Repeat from new positions.

Devised 5th August 2016. For my wife Kristin, by bear, for her 60th birthday; especially in appreciation of her work in Johnsonville’s “golden” year. Recommended music is “Dovecote Park” by James Braidwood played ABAB. Unfortunately, there is no recorded music of this tune in the correct form. Thus for recorded music, I suggest “Mrs Seller’s Favourite” by Charles Grant which is the lead tune for “Off She Goes to the North”, and either the recordings of David Anderson and his S.D.B. (Highlander Music Vol. 8), or Colin Dewar (Music for book 18), or (best of all) Stan Hamilton (Memory Lane) would be appropriate. The music needs to be very steady to enable the central figure.