

# The Golden Bear 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, 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  $1\frac{1}{4}$   
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 Gather-  
ers” 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.

## ONE FOR ALL

A 32 bar reel for 3 couples in a 4 couple set.

**1-8** First and second couples dance 4 hands across and back.

**9-10** First couple set.

**11-14** As everyone claps on bar 11, first couple cross passing right shoulders and cast into second place on opposite sides. Second couple step up on bars 13 and 14.

**15-16** First couple turn right hands to face first corners.

**17-24** First couples and corners dances corners pass and turn, finishing with first couple passing right shoulder to finish in second place on own sides.

**25-32** Six hands round and back.

Devised 21/9/2018 as simple teaching dance for corners pass and turn. I use this after teaching the figure in Strathspey time using Miss Leslie Cunningham. Note that there are no figures aside from completely straightforward ones. The name is to suggest that this is one all can do, *and* also for Muriel Johnstone's tune of the same name, played ABAB. An excellent recording to use is "Clydeside Lassies" as recorded by Luke Brady in part 5 of Dances from the Miscellany, where Muriel's tune appears as the second tune.

## WATCHMAKER

A 32 Bar Strathspey for 2 couples.

- 1-4** First couple dances half a figure of eight around the second couple crossing down through second couple to begin, finishing in partner's place.
- 5-8** First woman and second man using RH, and first man and second woman LH turn  $1\frac{1}{4}$  times to finish in a line of 4 across the set, in second place.
- 9-16** Dance a reel of four across the dance. Instead of the last left shoulder, the first couple dances a half turn with the left hand so as to finish with left hands joined between second couple (who are in original places) and facing down, ready for...
- 17-22** First couple cross to own sides, man crossing his partner in front, and cast up around the second couple, then turn with 2 hands to finish in original places.
- 23-24** Taking hands on the sidelines, all set to partners.
- 25-32** First and second couples dance a tourbillon.

Repeat, having passed a couple.

Devised 12/9/2018. This is a teaching dance for tourbillon for intermediate dancers. Most dances with this figure are quite complex. I wished to remedy that, with a relatively straightforward dance involving quite familiar figures, and natural transitions.

In 1801, Abraham-Louis Breguet patented the tourbillon (= whirlwind in French) as an addition to the mechanics of watch escapement to counteract the effect of gravity.

Recommended music is "Cumernad Hoose" by James Oswald, being the lead tune for "A Mile to Ride." I prefer the recording of the Scotsmen. However, the society's recording by Alan Gardener and his band is also excellent. Failing that, choose a strong strathspey with well-defined 2 bar phrases. For example, "Dalkeith's Strathspey", or "She's Ower Young to Marry Yet."

## 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  $1\frac{1}{4}$  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 3C 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).

## HELEN BROWN

A 4 couple 32 bar Strathspey.

**1-4** First and fourth couples cross Rh and cast into second and 3rd places respectively. the other couples step up/down on bars 3 and 4.

**5-8** First and fourth couples dance four hands round all pulling back right shoulder on bar 8 to finish with 4C having nearer hands joined and facing 3rd lady, and 1C facing 2M similarly.

**9-16** 1C and 4C dance separated hello-goodbye setting: To wit (described for 4C, 1C is similar with lady in front):

**9-16** (4M's track) 4M dances 6 bats of hello goodbye setting, and then sets with 4L to 2W on bars 15 and 16.

**9-16** (4W's track) 4W sets to 3W on bars 9 and 10, then dances 6 bars of hello goodbye setting.

**17-24** In tandem (without lead change) 4C dances a reel of 3 across with 2C beginning by giving left shoulder to 2M. They finish the reel by dancing directly across the set in second place, to finish in second place on own sides. 1C sililarly, beginning by giving left shoulder to 3W.

**25-28** 1C, 4C dance 4 hands across with the left hand.

**29-32** 1C with 3C, 4C with 2C dance 4 hands across RH.

Repeat 3 times.

Devised 1/7/2018 and presented at "Downey Day of Dance, 2018". Given to Helen Brown for all her work for the York Branch and her (and Malcolm's) hospitality to Kristin and I. Recommneded music is "The Bob O' Dowally", and either of the recordings for Book 2 by Bobby Crowe would be good. Lacking this a strong strathspey should be used (not an air).

## 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 AABB (the dance is ABBC or ABBA, but the tune is too familiar). 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.

## GILLIAN AND JOE WHEADON

A 32 bar strathspey for 4 couples.

**1-4** 1C and 2C, 3C and 4C dance 4 hands once round.

**5-8** 1C and 3C petronella and set in a line up and down the set.

**9-12** 1C and 3C dance  $\frac{1}{2}$  a reel of 4 up and down the set, and hence finish in a line with 3M facing 3L at the top and 1M facing 1L at the bottom.

**13-16** 1C, 3C set and petronella out to own sides 3C in first place, 1C in third place.

**17-20** All set on sidelines and cross RH to opposite sides.

**21-24** Repeat back to place.

**25-32** All dance a *double rose* (see below) from their current positions.

**The Double Rose** This is a variation on the Rose Progresssion from the Cane Toad Collection. It is described below for people in standard positions. In Gillian and Joe, 1C and 3C are in swapped positions resulting a progression 4,1,2,3.

**1-2** 1M and 2M take hands and set to 3W and 4W on the diagonal 1M and 4W advancing slightly on the second setting step.  
while

1W following 2W, 4M following 3M the two ladies pass the two men by collective right shoulder finishing with 2W facing up in 3M place 1W behind, and similarly 3M facing down in 2W place, 4M behind.

**3-4** 1M and 3W, 2M and 4W half turn with both hands to finish facing on the diagonal with hands joined

while

1W dances up to 2M's place,

while 2W daces up to 1M's place and similarly the men down, finishing with 3M in 4W's place and 4M in 3W's place. 3M and 2W should be slightly in from the sidelines, so all are momentarily in two diagonal lines of 4, the men facing up and the ladies down. (This depends on the size of the set. If the set was not large, 3M and 2W could be on the sidelines.)

**5-6** 1M, 2M, 3W, 4W cast pulling back RS and dance out more or less to the sidelines, to the places hitherto occupied by the person they turned. That is 1M into 3W place, and 2M into 4W place, and face clockise. while  
1W and 3M, 2W with 4M half turn with both hands to finish facing each other on the diagonal with hands joined. (This movement resembles that in Culla Bay)

**7-8** 1M and 2M dance a clockwise chase through the bottom of the set finishing in, respectively, 4M and 3M place; the ladies similarly at the top, dance a chase across to their own sides and finish 4L in first place and 3L in second. while  
1W, 3M, 2W and 4M cast pulling back RS finishing in the places hitherto occupied by the people they did the half turn with, across from their partner; this time all finish on sidelines.  
The finishing order is 4,3,2,1. (NOTE: In the present dance, the finishing order is 4,1,2,3.)

Repeat 3 more times.

Devised 13 July 2018. Modified to actually work 20/8/2018. Gillian and Joe Wheadon have been very kind to us in our German visits. Being tour guides, driving us everywhere and being great fun. This is a present for them. Recommended tune is "Red Plaid" (traditional) and I particularly like the set "Red Plaid/The Iron Man/The Banks of Spey" from Peter Elmes recording of "Glenys Pearce's Strathspey" from the Lochiel Collection. Should this not be available, I would recommended tune "Miss Janet Laing's Strathspey" by Nan Main, and either of the society's recordings for book 22 would be good. Failing that use any reasonable recording of "The Balmoral Strathspey".

## DOVECOTE PARK

A 32 bar Jig in a 5 couple set

**1-4** 1C and 3C dance down taking nearer hands between 2C and 4C respectively, and cast back to original places.

**5-8** Taking 2 hands and using pas de Basque, 1C turns  $1\frac{1}{4}$  travelling down to finish between 2C and similarly 3C between 4C.

**9-24** 1C and 3C dance a “double spurtle” as follows.

**9-12** 1C dances a half a reel of 4 with 2C (3 bars), finishing with 1M in the center, slightly below 3rd place and first woman slightly above 3rd place also in centre; then 2C dance up to first place on opposite sides, while 1C dance a wide  $\frac{3}{4}$  right hand turn to finish facing couple in 3rd place, which in this dance will be 4th couple, with 1M facing 4W and 1L facing 4M. (1 bar)

Similarly, 3rd couple with 4th couple. 4th couple will finish in 3rd place ready to dance the next half reel with 1C. The 4th man will need to anticipate the right shoulder about to come on bar 13.

**13-16** 1C dance a similar half reel 4C, and turn (1 bar) with 4C dancing up to second place (1 bar). 1C will finish as in 9-12, but in 4th place in the centre but this time facing each other.

Similarly 3C with 5C. This time 5C finish in 4th.

3C turn more strongly to finish in 5th place on opposite sides.

**17-20** 1C dance a similar half reel of of 4 with the 5th couple. 5C finish in 3rd place on own sides, and 1C similarly finish between the 3rd couple in 5th place.

**21-24** 1C dance a similar half reel of 4 with 3C finishing with 3C on own sides in 4th place, and 1C turning strongly to finish in in 5th place on opposite sides, facing out.

**25-26** 2C casts off one place, 4C step up. 1C casts up one place and 3C step down.

**27-28** 1C and 2C cross over to won sides giving RH and face out.

**29-30** 1C casts to 5th place while 3C steps up, and 2C casts up to first place, while 4C steps down. crosses over giving RH between 4C and 5C,



**31-32** All take hands on the sides and set.

Finishing order 2,4,5,3,1. Repeat with new dancing couples.

Devised 20 October 2018. Revised 13 November 2018. Written for the recording of a 5 by 32 J of the same name by Jim Cameron and his band (Jim Cameron and his Scottish Band Vol. 2) for which I could find no written dance. The set they use is excellent. Dovecote Park (James Braidwood), Midlothian Pipe Band (F Beaton), and The Quaker (Trad). As best I can tell, the organization is 64 bars of Dovecote Park, Midlothian Pipe Band repeated twice and The Quaker once.

Given that this is not a widely known (nor owned) recording, acceptable alternative recorded music would include (preferably) the Muriel Johnston 5 × 32 recording of "The Campbells are Coming" in the Society's recording of Music for Book 24, and alternatively any good recording of Airie Bennan (e.g. Ron Gonella, Caber Feidh, Peter White, or McBain), or finally if you lack such ancient recordings, the society's recording of "Vintage Simon" would work at a pinch.

## ULLSWATER WAY

A 40 bar jig in a 4 couple set.

**1-4** 1C and 4C set and cast into 2nd and 3rd places respectively. 2C step up and 3C down on bars 7 and 8.

**5-8** 1C and 4C left hands across and finish facing “corners”; 1M facing 2M, 1W facing 2W, 4M facing 3M, and 4W facing 3W.

**9-24** Dance 4 interlocking “Mairi’s Wedding” half reels of 4. To wit:

**9-12** The four corners dance half reels of 4 on the diagonal passing collective left shoulder (tightly) in the centre, initially passing active person the face right shoulder. The active people dance half a right shouler loop around the person the face moving to the next corner anticlockwise. (Thus, for example, 1L will be ready to reel with the 2W who will be in 4M’s original position.) The active people should pass collective left shoulder in the centre. (If they are really young and fit they might try collective right shoulder, so in effect a 4C Celtic Brooch.)

**13-24** Repeat 3 times, note that the corners will dance 2 consecutive reels of 4 on the diagonal. Finish with 1C in 2nd place and 4C in 3rd place all facing diagonally in, and in from the sidelines; pulling back RS on bar 24.

**25-32** 1C, 4C set and rotate.

**33-40** 8 hands round and back.

Repeat 3 times.

Devised 6/7/2018. Ullswater is a lovely lake in the Lakes District, we visited after “Downey Day of Dance 2018”. The “Way” is a walk around the lake, of which we did the part to Howtown from Glenridding. The recommended tune is ”Barley Cakes” which is traditional, the lead tune for ”Barley Bree” from Book 13, and I would recemmend either the recording by The Carfuffle Ceilidh Band, or either of the society recordings for book 13 (Neil Barron and Bobby Crowe) would be excellent.