

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 second 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.

ALLISON KAY

A 32 bar jig for 3C in a 4C set for teaching corners with no setting in the dance.

1-8 First couple cast off to below 3C, meet with nearer hands, dance up above 2C and cast into second place. 2C step up on bars 7 and 8.

9-12 All takes hands on the sides and advance and retire.

13-16 All dance back to back with partners.

17-20 1C and first corners turn RH back to place (corners dance for 4 bars)

21-24 1C and second corners turn RH back to places (corners dance for 4 bars).

25-32 6 Hands round and back.

Repeat having passed a couple

Devised 27/2/2020 for a teaching dance as above. We have not yet done pas de Basque with the beginners, and will do this dance in conjunction with Delvine Side and Corner Greeting.

Allison Kay is our longstanding treasurer, and a pillar of the Johnsonville Club.

Recommended tune is “Bobby’s Strange Wee Jig” by Bobby Brown, and a suitable recording is on “Celtic Fire in the Music” Track 18.

THE COLERAINE RANT

A 32 bar reel for 2C in a 4C set.

1-2 First couple set.

3-6 First couple dance a half figure of eight crossing down giving hands between second couple finishing in partner's place.

7-8 First couple set.

9-10 Second couple set.

11-14 Second couple dance a half figure of eight giving hands crossing up between first couple finishing in partner's place.

15-16 Taking hands first and second couple set on the sides.

17-24 Second couple followed by first dance down the middle with nearer hands, with men dancing below partners so that the ladies dance under partner's arm on bar 4, and then first couple followed by second couple dance back to the top, still with nearer hands, staying in the middle, ready for...

25-32 First and second couple dance a poussette.

Notes Devised 12th March 2019. This is a beginner's dance for poussette, and emphasising pas de Basque. It was devised for an Irish-themed St Patrick's night, as an interesting easy dance; and hence lots of partner contact. Te Mata Coleraine is one of the great wines of New Zealand, and perhaps the world. Its name is derived from the fact that original wine-maker John Buck's grandfather was born in County Coleraine in Northern Ireland, and this name is maintained through the family home and the wine. Suggested music is the CD of Irish Reels by the Sound Company, and with musicians make sure the "Tam Lin" and "The Reconciliation" are both included.

THE DURIAN RANT

A 32 bar reel for 3 couples in a four couple set, suitable for new dancers who have recently done reels.

1-4 1C and 2C dance *Pass Right Progression*. That is 1C and 2C dance forward and pass partner right shoulder (1 bar only) and immediately turn to the right. The couples should not dance to the other side, but remain reasonably close. They then dance in the direction they are facing, men down and ladies up, turning right again and then right again back to own sides into progressed places.

(To wit: The men have the 2nd man leading, dance down to second place, turn right, dance to own side, turn right and then dance up the men's side, the finishing in order 2nd man at the top and first in second place; the ladies symmetrically, but starting upwards.)

5-8 2C and 1C dance four hands across finishing with 1C facing in and up.

9-16 1C dance a figure of eight on the sides around 2C and 3C, dancing RS around 2C above to begin, and finish facing ready for...

17-24 2C, 1C, 3C dances right shoulder reels of 3 on the side.

25 Taking hands on the side, all set right foot.

26-28 All circle 6 hands half way round to the left and retain hold of hands.

29 All set on the left foot.

30-32 All circle right half way.

Notes Devised 23/4/2019 for an upcoming midwinter dances based on an international theme. We have members from both Malaysia and from Singapore, but all are united in their love of food. (1-8 Look at the durian hawker stall to see if it looks edible. 9-16 looking at the other hawker stalls and finding some friends. 17-24 eating the durian with them. 25-32 celebrating.) For Priscilla, Moira, and Nancy. Kristin and I lived in Singapore for several years.

Recommended music: "The Black Dance" and excellent recorded music is by George Serrat and his Band in "7 Favourite Scottish Dances". Playing either ABAB or ABBA would be fine.

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 COCKER SPANIEL

A 3 by 32 Stathspey in a longwise set.

1-8 1C and 2C dance the Espagnole. At the end first couple finish facing out in second place.

9-16 First lady dances a figure of eight on the ladies side casting around the second lady to begin. Similarly first man on the man's side casting down around the 3rd man to begin.

17-20 First and second men turn once around with the right hand. First and second lady dance once around giving left hand.

21-22 First and third man turn $\frac{1}{2}$ with the left hand, and first and third lady similarly with the right hand.

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

25-32 1C and 3C dance an all round poussette.

Finishing order 231.

Repeat with a new top couple.

Devised 24/7/2019 seeking a relatively simple dance with an espagnole and an all round poussette for teaching purposes. The recommended set is the one for "The Orchards of County Armagh" as recorded by Marian Anderson and her Band on Belfast Branch Platinum. ("Sailing South" by J. Nicholson, The Sally Gardens (trad), and "To Pauline" by M. Anderson) The name is a pun on the Espagnole, I sometimes use when teaching this formation.

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 similarly, 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. Recommended 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).

JOHN MCCORMICK

A 4 couple strathspey in a longwise set

1-4 1C with 2C, 3C with 4C circle 4 hands round, finishing with 1C facing 2C and 3C facing 4C nearer hands joined.

5-6 Zig-Zag setting: Facing couples set forward on right and forward on left to pass finishing in a similar line, but now with 1C facing 4C, 2C facing up an 3C down.

7-8 2C and 3C turn with 2 hands to finish in sidelines in first and 4th places respectively. 1C and 4C dance 4 hands across about $\frac{1}{2}$ with 1L turning in (pulling back RS) and similarly 4M so as to finish in a diagonal line with “corners” and nearer hands joined, 1C back to back with 4C and in a line with 2M and 3L.

9-10 1C sets to 3L and 4C sets to 2M, and on bar 10 beginning to turn to the right to anticipate the next movement.

11-12 1M following 1L, 4L following 4M dance 4 hands across clockwise in a small circle, to finish facing “2nd corners” with nearer hands joined (1C facing 2L, 4C facing 3M), if possible 1L and 4M pulling back RS.

13-14 1C sets to 2L and 4C sets to 3M.

15-16 While 2M and 3L set, 1L casts to ladies side with a petronella turn followed by her partner, and similarly 4M casts to men’s side followed by his partner, and face clockwise.

17-20 1C dances clockwise around the outside of the set, to finish with 1L in 2M, and 1M in 3M’s place still facing clockwise, and similarly 4C on the ladies’ side.

Meanwhile

Corners (2C and 3C) advance to the centre (2 bars) and then pull back RS to cast back to corner positions.

21-22 4M followed by partner, 1L followed by partner continue to dance clockwise, but now across the set, to finish with 1C in 2nd place and 4C in 3rd place.

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

25-32 1C and 4C dance a the tourbillon progression.

Finishing order 2, 4, 1, 3. Repeat 3 more times.

Notes Devised 20 September, 2019, but modified when danced with Johnsonville on 30th September. John is a friend who leads the Milwaukee group, and has done so for many years. This is a little note of thanks for his kindness in driving me from Milwaukee to O'Hare after I taught a class late on the night of 16th September. His favourite figure is tourbillon, and step is Strathspey. 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".

TEN BEACH DANCERS

A 5 couple jig in a longwise set.

1-2 1C, 3C set.

3-4 1C change places RH (lady courtesy turn) and face 2C on sides. 3C change LH and face 4C on sides (man courtesy turn).

5-6 1C sets to 2C on sides, 3C to 4C.

7-8 1C and 2C half turn LH and finish with men facing out and ladies facing each other across. 3C and 4C half turn RH and finish with ladies facing out.

9-16 1C and 2C dance a ladies' chain and finish with 1M facing out. 3C and 4C dance a men's chain and finish with 3L facing out.

17-20 1M followed by 1L chase down casting around 4L, first man then dancing across around 4M and up to face 2M; first lady dances around 4M and then up the centre of the set to face 2L.

Meanwhile:

3L followed by 3M casts UP around 4M, 3L across the set around 4L and then down to face 5L; 3M dances around 4M and then down the centre of the set to face 5M.

(3C will need to not dally and be in front of the 1C as they navigate around 4C. 1L and 3M will pass LS as the dance up/down the centre. 3C should attempt to be to the right of the 5C.)

21-24 1M and 2M, 1L and 2L turn LH once and 1C face down. 3M and 5M, 3L and 5L turn RH $1\frac{1}{2}$ time and finish with 5C facing up and in.

25-30 1C, 4C and 5C dance 6 bar reels on the sides, 1C giving RS to 4C to begin.

31-32 1M and 4M, 1L and 4L half turn giving right hands on the side.

Finishing order 2,4,1,5,3. Repeat from new positions.

Devised 5th April 2019. Obviously an homage to the late Eddie West's "Beach Dancer", and inspired whilst daydreaming at the bottom of a 5C set,

the first 3 couples walking through the Beach Dancer at the Capitol City Club on the night of the 4th. Recommended music is "A Quickstep by the Duke of Gordon" by Robert Petrie, and 5C recorded music is that for "The Campbells are Coming" as recorded by Muriel Johnston and her band in the Society's "Music for Book 24". "Come under my Plaidie" as recorded by the Craigowl Band in the Society's recording of the Children's book" would work at a pinch. I would avoid pipe marches, and use a light jig suggesting flight.

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 Progression 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 dances 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 clockwise. 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 recommend 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 own 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.

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.

THE BURNING OF PADDY'S BREECHES

A 64S/R+64J Medley in a 4C square set.

The first part of this music is a very quick strathspey. The recorded music needs to be slowed down at least 10% to make the jig dance-able. The music is listed as a reel, but the feel of the first part is down rather than up and to me feels more like an Irish Hornpipe, though it is an old pipe tune. It can be danced as more of a Quadrille with gently flexing ankles, and soft pas de Basque. Or it can be danced as a fast strathspey, which might be easier. If the alternative recorded music If the Gay Gordons set, then the first part can be danced as a reel, and this works quite well. Finally if the first part is danced as a strathspey, I suggest any reasonable recording of "Johnny Walker."

STRATHSPEY/REEL/QUADRILLE

1-2 1C, 3C take hands and set advancing, 1C towards 3C.

3-6 1C, 3C 4 hands round finishing facing diagonally opposite person, hands still joined.

7-8 Dropping hands, 1C, 3C set on spot turning pulling back RS to face across in a line of 4 1C facing 2C and 3C facing 4C, ready for....

9-16 All dance reels of 4 across the set finishing as started.

17-20 3L passing 2M right shoulder, 1M passing 2L right shoulder 1M chases 3L clockwise around set finishing with 3L in 3M's position, and 1M in 3L's position. 3M chases 1L similarly.

21-24 1C, 3C dance a half LH ladies chain from current positions.

25-28 1C, 3C set and link.

29-32 1C, 3C turn twice with propelled pivot turn and left arm raised.) If this is danced as a Strathspey, then 1C and 3C turn twice with 2 hands.

33-64 Repeat 1-32 with 2C and 4C as the active couples, and the reels up and down the set. All clap at the end of bar 64.

JIG

1-8 Ladies dance 4 hands across half way (RH), spiralling in so that they have their backs to opposite man, then pull back RS and cast around opposite man and dance clockwise around the set back to original place and face clockwise.

9-16 All dance 8 bars of Scheihallion reel around the set, men leading and travelling anticlockwise. (i.e. the men pass collective left shoulder to begin.)

17-24 Men dance 4 hands across with the left hand half way, spiralling in then pulling back left shoulder, then casting around opposite lady and then dance back to place anti-clockwise around set and finish facing anticlockwise.

25-32 All dance 8 bars of Scheihallion reel around the set, ladies leading and travelling clockwise. (i.e. the ladies pass collective right shoulder to begin.)

33-40 1L followed by her partner dance half way round the set anticlockwise (4 bars), and turn her partner once LH to finish in first place in original positions. 3C similarly.

If the reel time music is used then propelled pivot turn could be considered here.

41-48 2M followed by his partner dance half way round the set clockwise and turn RH and finish facing partner. 4C similarly.

1C and 3C face partner at the end of bar 48.

49-56 All dance interlocking reels of 4 around the set.

57-64 8 hands round and back.

Notes Devised 13th March 2019 for an Irish-themed night. Revised after dancing on 3/3/2020 (turns in the jig part). Based around a lovely piece of music "The Burning of Paddy's Breeches/The Burning of the Piper's Hut" which is 64S+64J (or 64R+64J) for which I had been meaning to compose a dance for over several years. The jig is too quick to be easily danced, and hence the music needs to be slowed down about 10% but the Strathspey part remains quick; perhaps how historical ones were danced. To my non-musician

ear it sounds like a Irish Hornpipe. The recording is by Bobby Macleod and his band in "Highland Accordion Medley". I wanted to capture the evenness of the first part and the flight of the jig.

Finding a musician would solve all problems so that the first tune could be played as a reel and the second as a jig.

Alternative recorded music is "Gay Gordons" as recorded by "The Dancing Strings Of Scotland" (LP+) which is 64R+64J, consisting of The Barren Rocks of Aden/The Duke of Athols Highlanders.

Alternative alternative recorded music where the first part would definitely be a strathspey would be any reasonable recording of "Johnny Walker". For example, the version on "Special Requests, Vol. 1" by Colin Dewar and his Band. I found this the least satisfying when danced.

Teaching notes are that the second Scheihallion reel is more challenging and emphasis the direction, not the shoulder.

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 shoulder 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 recommend 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.

THE NEW YORK FUGUE

A 48 bar strathspey in a longwise 4C set. It would be preferable if this was done in a wide set.

1-8 1C dance down the middle and dance back (i.e. nearer hands), finishing facing out.

9-16 1C cast into a figure of eight through first and second places, finishing facing out.

2C dance down (3) and strongly up (3) and cast above first place and into second face finishing facing in and up.

17-24 1C and 2C dance a double figure of 8, 2C begin by crossing up. 1C finish facing out, 2C in and up.

3C dance down (1) and up (around 4, don't rush) they should be just behind 1C on bars 3 and 4, but in front of the crossing 2C. Beginning on bar 6, 3C cast from above top place to 3rd place to finish and finish facing in and down-ish.

25-32 1C, 2C, 3C dance mirror reels of 3 on the sides. 1C out and down, 2C in and up, and 3C dance in to meet and cast up into the reels.

4C casts casts (quickly) up on the outside of the set to finish facing in and down between 2C and 3C position (2 bars-in front of the 1C and 3C trailing them) crosses down to 4th place on opposite sides, casts back up to between 2C and 3C position and then crosses back to own sides. (Thus they link in between the reels.) 4C finish facing out as does 1C.

33-34 1C casts to second place ready to cross down, 2C steps up. 4C casts between second and third places slightly inside of the set on own sides.

35-36 1C crosses down to 3rd place, 4C cross down to 4th place on opposite sides, 3C step up to second place.

37-38 4C cast up to 3rd place. 1C dance down to 4th place on opposite sides.

39-40 1C and 4C cross to own sides in 4th and 3rd places respectively.

41-48 8 hands round and back.

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

Devised 24th February, 2019 following a request from Chris Ronald for a not unreasonably difficult fugue in Strathspey time. I would suggest "Lochiel's awa' to France" by Niel Gow as the lead tune, but all recordings I know are 8 by 48. So for recorded music I would use "The Nether Bow Has Vanished" (4 × 48 recording) by Bobby Crowe, or "Lucy of Lammermoor" by Peter White. Since all of these are on vinyl, for a CD recording, perhaps "The Ellwyn Stathspey" by Ian Homes in the Highlander Series. Revised after dancing 2/3/2020, with 4C casting on bar 25, a suggestion of Iain Matcham.

Personally, I would use Lochiel and edit the music. The music needs strong 2 bar phrases.