The Pīwakawaka Collection

30 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`
A pīwakawaka is a New Zealand fantail.

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Notes and Acknowledgments

Dances are in incensing order of difficulty, with early ones being teaching dances. Thanks to all who have tried these out, mainly poor Johnsonville club members, and the ever reliable Leeds group. Peter Elmes Strathspey is published in the Wellington Region 60th Anniversary Book.

SUMMER WALTZ MIXER

A 16 bar Ceilidh-style waltz mixer.

Dance begins with men facing partner with both hands joined at about shoulder height, men facing out, ladies thus facing in. All are in a large circle. Line of dance is anticlockwise along the circle. Steps below will be described for the men, who begin on the left foot, and the ladies mirror.

1 Step LF to the side along LOD and swing RF across and in front of LF.

2 Step RF to the side against LOD and swing LF across across and in front of RF.

3 Step (chasse) L, R, L along LOD finishing RS next to partner's LS facing along LOD, releasing LH with partner's RH, and turning right shoulder inwards, and readying to go back to back.

4 Step (chasse) R, L, R along LOD keeping partner's LH in RH, so dancers are back to back with partner. Keep weight on RF. Keep LH in parters RH.

5 Back to back with partner lunge to the right along LOD, lean weight bending right leg, drawing LH arm across in front to point along LOD. Finish with weight still on RF.

6 Lean weight on LF bending left leg and drawing left hand against LOD, pointing left arm against LOD, still back to back, finishing with weight on LF, and beginning the next movement.

7 Step (chasse) R, L, R back to back with partner, on the last step, turning outwards left shoulder forward along line of dance.

8 Turning to face each other and taking two hands, chasse L, R, L along line of dance bringing RF to close with LF at the end. Weight should be on LF.

9 Step against LOD with RF, and bring LF to RF.

10 Step with LF along LOD bringing RF to LF, and finishing with weight on RF.

11-12 Man chasses along LOD and turns partner under his raised LH. Lady should turn towards man. Finish with both hands with partner at shoulder height.

13 Step with LF along LOD, bringing RF to LF. Weight on RF.

14 Step RF against LOD bringing LF to RF.

15-16 Ladies turn traveling against LOD begins turn under partner's RH, but moves on the last bar to the man in the pair behind. Man dances one bar with partner and then waits for the next lady.

Notes. Devised with Kristin 15/1/2022 as a mixer for our Summer Ceilidh, which this year has a "Summer Theme". Revised 8/7/2022, and 9/7/2022. I could not find a suitable named waltz.

Some of our dancers don't like doing standard waltz turns so I deliberately left them out. This could also be danced non-progressively, with 4 rotary waltz turns on bars 13-16, for those who like waltz turns. Recommended music is any suitable 16 bar waltz sequence played at around 48 bars per minute. I used music for the "Circle Waltz" from the RSCDS recording by Colin Dewar for the Collins Pocket Reference. (Although the Circle Waltz is listed as a 32 bar sequence this recorded music works also for 16 bar ones.)

JOSEPH LOWE

A 2 Couple 32 bar Strathspey

1-2 First and second couples set.

3-6 First couple crosses giving RH and casts into second place, 2C stepping up on 5-6.

7-8 Second and first couples set.

9-12 First and second women turn RH.

13-16 First and second men turn LH and finish facing out.

17-24 1C, 2C dance a ladies chain.

25-28 2C and 1C advance and retire.

29-32 1C turn with two hands $1\frac{1}{2}$.

Notes Devised 30 May, 2024, as a basic teaching dance for ladies chain in Strathspey tune. Recommended tune is Mrs MacInroy of Lude by Joseph Lowe. The recording of "Lady Glasgow" by D.u.K in "Miss Milligan's Miscellanies" has this as the second tune and would be a suitable recording. Joseph Lowe began a history of nearly 200 years of dance teaching with over 200 descendents involved, beginning in Scotland, but bringing a tradition to Australia and New Zealand. One of the descendants was New Zealand's most famous ballet dancer, Sir John Trimmer.

THE WOODLAND SPRITE

A 3 couple 32 bar jig in a longwise set.

1-4 First lady dances across the set round her partner, passing him by the right shoulder and finishing in the middle of the set in front of, and facing her partner. First lady might tap first man on their right shoulder as they dance past.

5-8 First lady sets twice to her partner with hands on hips. First lady turns to face her own side on 7-8. First man returns the setting on bars 7-8, showing interest.

9-16 First lady followed by her partner dances behind 2L and then in front of 3L, around 3L then between 3L and 2L up the centre of the set to around top place by in the centre. First lady finishes this ready to cast down on the men' side, and first man on the ladies' side. The man can accelerate to be side by side at the end of bar 16, to touch briefly nearer hands with his partner (his left, her right), before casting.

17-24 Mirror reels of three on the sides, beginning with 1C casting off on opposite sides (i.e. lady to the men's side and man to the ladies' side) sides, 2C in and up and 3C out and up. Hands should be given. First couple finish facing out in partner's place at the top.

25-28 1L with 2M turn LH $1\frac{1}{2}$ to change places, and 1M with 2L turn giving RH $1\frac{1}{2}$ to change places.

29-32 1C turn two hands using pas de Basque either (advancing and then) $\frac{1}{2}$ (or $1\frac{1}{2}$ for the more adept) to return to own sides in second place.

Repeat having passed a couple.

Notes Devised 17/8/2024 in anticipation of a "Scottish Rain Forest" social night. The "woodland" was added on 2/9/2024 at Kristin's request, and I changed 29-32 to be pas de Basque. Revised 21/9/2024 (bars 29-32) after actually dancing it. There are many varieties of Scottish sprites. These are creatures known for their connection to water and natural elements. Woodland sprites are custodians of the soul and heart of the forest. The dance has an elusive forest sprite teasing an unsuspecting visitor to the forest. Symbolism: 1-8 Sprite notices man and teases. 9-16 The sprite is chased. 17-24 Sprite attempts to escape through the trees. 25-32 Sprite is caught.

Recommended tune is "The Stool of Repentance" by Neil Gow. My preferred recording is that for "The Boston Fiddle Club Jig" but otherwise any reasonable recording of "The Last of the Lairds" such as that on "Thistle Hall" will work well.

THE BELTANE STRATHSPEY

A 3 couple 32 bar Strathspey in a 3 couple set

1-4 First and second couples dance 4 hands across, finish with 1C facing 2C on the sides.

5-8 1L and 2L, 1M and 2M set on the sides twice.

9-16 1C, 2C, and 3C dances RS reels on the side, finish with 1L facing out.

17-20 1L with 2L, 1M with 2M turn RH $1\frac{1}{2}$ times to change places.

21-24 1L with 3L, 1M with 3M turn LH $1\frac{1}{2}$ times to change place s.

25-32 6 Hands round and back.

Repeat from new positions.

Notes Devised 18/4/2024 as a teaching dance for parallel reels on the sides in Strathspey time, as there seemed no simple appropriate dance. Since we were having a Ceilidh-style Beltane themed night two weeks after this teaching night, I could also re-use the dance for that night. *Beltane* is one of the four main Celtic seasonal festivals along with *Samhain, Imbolc,* and *Lughnasadh*. Recommended music is "Campbletown Kiltie Ball" by P/M John McLellan, and I used Frank Reid's recording of "The Wind on Loch Fyne".

LIZ RENDELL

A 3 couple 32 bar Strathspey in a 4 couple set.

1-8 1C and 2C dance an all round poussette

9-16 1C dance a figure of eight on their own sides. The begin by dancing in to face up, touching nearer hands and casting into second place (the long cast) and dancing down between 3rd couple again giving hands casting up around 3rd couple to face first corners. Second couple step up on bars 3 and 4.

17-24 First couple and corners dance turn corners and partner, first couple finishing in second place on own sides.

25-32 6 hands round and back.

Devised 20/6/2023 as a simple teaching dance with the elements of turn corners and partner, and all round poussette. Liz Rendell is a very longstanding member of the Johnsonville Club, and past treasurer. She was a member before Kristin and I. Recommended tune is "The Rose among the Heather", the lead tune for the dance "Monadh Liath", and a suitable recording is by David South and his Scottish Dance Band in "Kardinia Kapers", the recording by Robert Whitehead on "Dancers Choice 2" would also work at a pinch.

LIZ HANDS

A 32 bar Strathspey for 3 couples in a longwise set.

1-2 1M and 1L set to each other.

3-4 1M sets. 1L dances across the set to in front of partner and pulls back right shoulder. (I would advise that this is "round-ish" so she loops in front of partner.)

5-8 1M chases partner who dances across the set, casts off around 2L and then dances across the set into second man's place and faces out and down. 1M finishes in 2L's place facing in and down. 2C steps up on bars 7 and 8 and faces 2L out and 1M in.

9-14 Giving LS to 3rd couple, 1C dances LS reels on the sides.

15-16 1M and 3L, 1L and 3M half turn with the left hand to change places, finishing with 1M facing up and out, 3M facing down and out and the ladies facing on the diagonal.

17-24 1C and 3C dance a ladies' chain.

25-28 2C, 3C, 1C advance and retire.

29-32 1C turn with 2 hands $1\frac{1}{2}$.

Repeat with a new top couple.

Notes. Devised 2/11/2024 and modified when first danced 11/11/2024. Liz Hands is a member of Johnsonville Club and a friend of both Kristin and I. She is an accomplished musician, and was heavily involved with the NZ music industry for many years. This dance can be used as part of a sequence involving ladies chain in a simple dance in Strathspey time. Recommended music "The Sidlaw Hills" (Jim Watson) which is the lead tune for Dunsiane, and there is a 3 by 32 recording by Caber Feidh.

A TRIP TO NEWTOWN SCHOOL

A 3 couple 32 bar reel in a longwise 4 couple set.

1-4 All 3 couples take hands and advance and retire.

5-6 All cross RH and face clockwise.

7-8 All chase clockwise $\frac{1}{4}$ to form two lines of three, the men across 3rd place and the ladies across first place.

9-12 All take hands and advance and retire.

13-14 All cross LH, and face anticlockwise.

15-16 All chase anticlockwise back to original places.

17-24 First man followed by his partner, chase behind the men's line, across the set below 3rd couple, up behind 3rd lady and across the set in second place, first lady finishing in second ladies place. 2nd couple steps up on bars 5-6. First man should curl into place pulling back left shoulder.

25-32 All dance 6 hands round and back.

Repeat, having passed a couple.

Notes Devised 21 August, 2023 as a simple ceilidh-style dance, for the first club night after our annual dance jointly held with Capital City on the 19th August, in Newtown School Hall. Modified 14/9/2026 (man curlf LS into place). Recommended tune is "Unnamed Stallion" by James MacQueen, and a suitable recording is on "Excited States" on the album by the same name by "Stringfire!".

BOB'S DELIGHT

A 32 bar jig in a 5 couple longwise set.

The *Active Couples* are 1C and 3C.

1-4 All take hands on the side and advance and retire.

5-8 All dance back to back with partners, finishing with a clap at the end of bar 8.

9-12 Active couples turn RH, and finish facing out.

13-14 1C cast to 2nd place, 2C steps up to first place. 3C cast to 4th place with 4C stepping up to 3rd place.

15-16 Active couples set.

17-24 Active couples lead down the middle and up, 1C finishing in 3rd place, 3C finishing in 5th place. 4C steps up to second place and 5C steps up to 4th place on 19-20.

25-32 1C with 4C, 3C with 5C dance rights and lefts.

Repeat from new positions.

Notes Devised 7/8/2024 as a teaching dance as part of a sequence for teaching 5C dances. The dance is a 5C version of Bob McMurtry's dance, *Bev's Delight* from his book, *The Devil's Quandary*. Recommended tune is "Gloria's Wee Jig" from the same collection, and by Bob McMurtry. There is no 5C recording of this music, so I used "Aire Bennan" and my choice would be the recording my Ron Gonella and Iain MacPhail in "Scottish Dance Masters-Vol 2", although my recording has 8 extra bars!. The recording in Clashmardin Vol 2 by Nicol McLaren is also good.

MAGGIE BOAG'S JIG

A 4 couple 32 bar jig.

1-4 1C dance in almost shoulder to shoulder and face up and cast into second place (i.e. the long cast into second place). 2C step up on bars 3 and 4.

5-8 1C repeat 1-4 from second place and cast into 3rd place. 2C dance 1C's track for bars 1-4,
while
3C dance up the middle with nearer hands joined on bars 7 and 8 to finish in the centre at top place facing up.
while
4C dance in and dance out to the sidelines to begin to cast up in 4th place on bars 7 and 8.

9-16 3C and 2C dance a double figure of eight across through 1st and 2nd places with 3C casting into the figure and 2C crossing up to begin. (No hands) Similarly 1C and 4C dance a double figure of eight across through 4th and 3rd places, 1C crossing down to begin and 4C casting up. At then end 4C finish facing out.

17-20 1L with 4L using LH turn $1\frac{1}{2}$ times to change places, and similarly 1M with 4M $1\frac{1}{2}$ giving RH. 4C finish facing in. Similarly, 2L with 3L turn RH $1\frac{1}{2}$ and 2M with 3M giving LH $1\frac{1}{2}$.

21-24 3C dance up the centre (taking nearer hands) and cast around the second couple at the top back into second place. Similarly 4th couple dance down through the first couple at the foot and cast up into third place.

25-32 Eight hands round and back.

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

Notes Devised 8th October, 2021. Revised 11 October 2021. A gift for Maggie, who has danced with us for a couple of years, and now returns to Scotland. Maggie is great fun. Recommended tune is "Creag Mhor" by Muriel Johnston played AABB; and any reasonable recording of "The Dhoon" will suffice. I used the one by the Craigowl Band.

EDITH CAMPBELL

A 32 bar Strathspey for 3 couples in a longwise set.

1-8 1C and 2C dance a poussette.

9-16 1C dance down the middle (2C step up 3-4) cast up on own sides around 3C meet in the middle facing up with nearer hands, dance up between the second couple and cast off into second place on own sides.

17-24 1C and 3C dance a *Half Turn and Cast Progression*. This is a new form of progression, and is described below as an 8 bar phrase for 1C and 3C from their present positions.

- **1-2** Giving RH, 1C, 3C half turn partner staying in the centre facing partner, reasonably close.
- **3-4** Pulling back right shoulder 1C and 3C cast into their partner's place with 1M and 3L facing clockwise.
- **5-6** Dancing clockwise in single file, all chase half way to own side; now in progressed positions.
- **7-8** Taking hands on the sides set.

25-32 2C, 3C, 1C dance 6 hands round and back.

Repeat with a new top couple.

Notes. Devised 2/11/2024 during a very poor sleep night. I did toy with calling the progression "The Argyll Progression" as the first 4 bars resemble those from the Argyll Strathspey. Half turn hesitate and cast is a formation invented by Alec Hay, although in Strathspey time he always used two hands. Edith Campbell was a great servant of Scottish Country Dancing, having taught in the Wellington region for over 60 years, and was heavily involved in all things Scottish. Recently she passed away and her grace will be greatly missed. Recommended music is "Our Someday" by David Wiesler, and a suitable recording can be found on the track "Forget me Knot" on the CD "Heather Hills" by Mara Shea and David Wiesler.

AILEEN LOGIE

A 32 bar Strathspey for 3 couples in a 4C longwise set.

1-4 First and second couples dance 4 hands across, finishing with 2C facing out, and 1C retaining hands.

5-6 1C cross down to second place as 2C cast up to first place.

7-8 1C, 2C take hands on the sides and set.

9-16 1C, 3C repeat 1-8 with 3C but use left hands for the hands across.

17-24 1C and 3C dance a chain progression.

25-32 6 Hands round and back.

Repeat, having passed a couple.

Notes Devised 6/10/2022 as a teaching dance as part of a sequence for the first 16 bars of Ian Simmonds *Five Row Reel*. It was also a teaching night for chain progression, and this dance allows for easy entry into the formation. Aileen Logie is one of our local musicians and who plays monthly with the Johnsonville Club. Recommended tune is "John Stephen of Chance Inn" by Angus Fitchet. Suitable recorded music is "Ye'll Aye be Welcome Back Again" in the "7 Popular Country Dances" by George Stirrat and his band, where it is the 4th tune. I don't know of any suitable recording where it is the first tune. Failing finding a musician, I would recommend a traditional Strathspey with strong 4 bar phrases.

KING'S MAGGOT

SCD version of a dance from Playford: The Compleat Dance Guide, 1718. "jointly with Playford".

A 3×48 S.

1-4 1C cross giving RH and cast below 2C 2C step up on 3 and 4.

5-8 1C turn with 2 hands twice to face down in the middle in second place still on opposite sides.

9-12 1C dance down through 3rd couple and cast back to second place on opposite sides.

13-16 1C turn 2 hands $1\frac{1}{4}$, letting go early (no twirls) and stay in the middle to face 1M down and 1L up in the centre.

17-18 1C turn first corners once round LH.

19-20 1C turn RH to face 2nd corners.

21-22 1C turn 2nd corners LH.

23-24 1C turn RH to 1M should finish facing up and 1L facing down, near the middle.

25-32 1M giving RS to 2L and 1L giving RS to third man, dance a reel of three across the sets, 1M with 2nd couple and 1L with 3rd couple.

33-40 1M with 3C, 1L with 2C dance reels of three across with 1M giving LS to 3L and 1L giving LS to 2M to begin. 1C finish in second place on own sides.

41-44 1C dance a modified back to back. To wit:

1 1C dance in RS to RS.

2 1C dance forward back to back.

3 1C dances back LS to LS.

4 1C cast to own sides pulling back RS.

45-48 1C with 3C Beginning by crossing, 1C and 3C give partner RH, next person LH, partner RH, in a “square-ish” figure to change places. The phrasing is 1, 1, 2, per hand.

Adapted as a Strathspey 28/6/2022, and modified 8/11/2022 after dancing. I am using ”Set of Strathspeys Suitable for the Moray Rant” by the Sound Company. Teaching notes: there is a lot of phrasing in the dance. The reels are quite slow, and must be counted.

THE WHITE ROSE REEL

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

1-4 The three men dance a *Hay Shuttle Sequence*. That is, taking hands on bar 1 all three men set, releasing hands to all face up on bar 2. Then using slip step all shuttle across the set on bar 3 (R, L, R). Now bring left foot across in front to spring to the ladies' side and finish with the second half of a pas de Basque step to finish facing across. (Count R, L, R turn L, R, L slip R, L, R *and* L, R, L)

While

2L and 3L follow 1L to dance across the top of the set, across to the men's side and down behind the men's side to finish in order (from the top) 3, 2, 1.

5-8 The ladies dance a Hay Shuttle Sequence while then men follow the ladies' track for 1-4.

9-12 Taking hands on the side, all advance and retire.

13-14 All petronella into a line of 6 up and down the middle of the set, in the order from the top, 3L, 2L, 3M, 1L, 2M, 1M, with the ladies facing down and the men facing up. (Note that 3M and 1L are back to back.)

15-16 All set.

17-24 All dance reels of 4 up and down the set, with 3L and 2L; 2M and 1M dancing in tandem with one lead change on bar 20, and 3M and 1L not dancing the last LS but curving around to be back to back, so that, from the top we will have the three ladies in order 3,2,1 in a line and at the bottom the order will be (from the top) 3,2,1.

25-28 In a line three following the 3rd lady, the three ladies dance out to the right to their own side, and in a line of three following 1M, the three men dance also dance out to the right to the men's side. Finishing order 1,2,3.

29-30 Giving right hand, 1M and 2M, 1L and 2L half turn to change places.

31-32 Giving left hand 1M and 3M, 1L and 3L half turn to change places.

Finishing order 2,3,1.

Repeat with a new top couple.

Notes Devised 8/7/2023 after observing Hay's Australian Ladies I taught to a class in Leeds. I really liked the shuttle step sequence with the turns individually as they look great when covering is done. Hay's dance has the couples doing it twice and back to back, obscuring the attractiveness of the individual sequences, and causing confusion, especially as I taught it wrongly initially! I revised this (un-danced) 24/7 as I was not happy with the asymmetry of the original version which needed such asymmetry as it had a 3C chain progression. I introduced the "Eileen Watt's Reel" sequence (Bars 17-28) as I have always admired that dance very much. Recommended tune is "Eileen Watt" by Muriel Johnstone, and any recording of "Eileen Watt's Reel" I am aware of, will work well. Alec Hay was a wonderful New Zealand devisor, and invented set and link, inverted double triangles, half turn hesitate and cast, the "best set in the hall" (Peter White) formation, and shuttle step, amongst other things.

THE TWO ROSES

A 32 bar Strathspey for 4 couples in a longwise set.

1-4 1C with 2C, 3C with 4C set and link.

5-8 1C with 2C, 3C with 4C dance 4 hands round finishing with 1C facing 2C and 3C facing 4C on the sides.

9-16 The 4 men and the 4 ladies dance a "Half Turn and Cast Reel". To wit (described for the men from the current positions, name 2M facing 1M, 4M facing 3M in order from the top, the ladies similarly):

1-2 2M half turn 3M with two hands and face each other on the sidelines, while 1M dances to 1M position looping (and passing 2M) right (1M is dancing the track he would follow in bars 1-2 of a normal reel of 4), while 4M loops by the right to 4M position again as in a a reel of 4. 2M and 3M should approach each other in a *round* fashion, like the petals of a rose.

3-4 2M pulls back RS and casts into 4M place, 3M pulls back RS and casts into 1M place, while 1M and 4M two hand half turn and face each other on the sidelines.

5-8 Repeat 1-4 from new positions to finish in original positions with 1M facing 4M.

17-24 1C and 4C dance an Espagnole The 1W and 4W should begin this with 1W crossing 4W in front, 1W using RL and 4W LH, so that they flow from 7-8 into the figure, and don't need to change hands.

25-32 1C with 3C; 2C with 4C dance the all round poussette.

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

Notes. Devised 16/1/2023. The half turn and cast reels resemble the rose progression, and here the idea is that these celebrate the two roses, Lancaster and York, to form the Tudor rose, which is represented by the Espagnol. The tune "The Banks of Spey" as recorded by Muriel Johnston and Keith Smith as track 12 of Campbell's Birl works quite well for the dance.

A TANGLED TALE

A 32 bar Strathspey for 4 couples in a 4C longwise set.

1-8 1C with 2C and 3C with 4C dance the knot, finish with 2C facing 1C and 3C facing 4C on the sidelines.

9-16 All dance 8 bars of *Axum Reel*. To wit (described as an 8 bar phrase which is here described as if the set was in normal starting position: 1,2,3,4 on own sides) every dancer each two bars dances to the next position along a track 1M, 2W, 1W, 3W, 4W, 3M, 4M, 2M, 1M. All pass left shoulder each time.

1-2 2M dances up to 1M place, passing 1M left shoulder as he dances to 2L place and faces up; 2L dances up to 1L place passing 1L left shoulder, 1L dances down to 3L place in front of 1M and faces down. The other end is diagonally symmetric: 3L dances down to 4L place and faces up passing 4L by left shoulder, 4L dances across to 3M place and faces down. 3M dances down to 4M place passing 4M left shoulder and in front of 4L. 4M dances up to 2M place and faces up.

3-4 Repeat from new positions.

5-8 Repeat from new positions. (At the end of this, 1M will be in 4L place, for example.)

For the current dance, the finishing order will be 3,4,1,2 with everyone on opposite sides.

17-18 All take hands on the side and set.

19-22 All turn partner with two hands $1\frac{1}{2}$ times to finish on own sides.

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

25-32 1C and 2C change places with the figure *Untie the Knot*. To wit:

25-26 1M and 2M dance across the set to turn partners into allemande hold; their partners take a small step forward and slightly down as the take right hands with their partners to begin the turn. Both couples finish on the sidelines facing down.

27-28 2C followed by 1C dance down and round to the right and up the middle to face up, 2C in third place and 1C in fourth place.

29 Both men bring their partners round under their right arm, so that they face each other, with back to their own sides.

30-32 Both couples drop hands, and pull back bottom shoulder (left to the women and right for the men) to curve down and and then casting back to their own sidelines.

Finishing order 3, 4, 2, 1.

Notes Devised 11/6/2024. I liked the idea of having a knot and an untie the knot in the same dance, as well as having a "knotty" central figure, the seldom done Axum Reel (from Book 18). The first version had 16 bars of Axum Reel but that did not appeal to me aesthetically. The "Untie The Knot" figure is by Tom Kerr (author of *Cape Town Wedding*), and I recall long ago doing it the first time it was danced in a demonstration organized by Tom for a Ceilidh at TAC summer school in Waterloo in 2005. (When we did this Tom had us give a little sigh at the end of bar 29, as it was a dance ("*Fare The Well*") describing the events of his divorce. You can do this if you like and think of Tom.) Recommended tune is "*McGinty's Meal and Ale*" (Willie Kemp) and the recording of "*Butterscotch and Honey*" by Colin Dewar is excellent. Otherwise a traditional-style Strathspey with strong 2 bar phrases.

AXUM CHALLENGE

A 32 bar Jig in a longwise set for 4 couples

1-8 All dance an Axum Reel. To wit every dancer each two bars dances to the next position along a track 1M, 2W, 1W, 3W, 4W, 3M, 4M, 2M, 1M. All pass left shoulder each time.

1-2 2M dances up to 1M place, passing 1M left shoulder as he dances to 2L place and faces up; 2L dances up to 1L place passing 1L left shoulder, 1L dances down to 3L place in front of 1M and faces down. The other end is diagonally symmetric: 3L dances down to 4L place and faces up passing 4L by left shoulder, 4L dances across to 3M place and faces down. 3M dances down to 4M place passing 4M left shoulder and in front of 4L. 4M dances up to 2M place and faces up.

3-4 Repeat from new positions.

5-8 Repeat from new positions. (At the end of this, 1M will be in 4L place, for example.)

At the end, the order will be 4,3,2,1 all on opposite sides.

9-12 4C with 3C set and link, finishing with 3C facing 4C with nearer hands joined, 3C and 4C in the middle of the set; and similarly 1C and 2C. So 3C and 1C will be facing down.

13-16 All set and link across the set, finishing on own sides in the order 3,4,1,2.

17-24 All dance a *right shoulder* Axum Reel from the present positions.

To wit (described as an 8 bar phrase which is here described as if the set was in normal starting position: 1,2,3,4 on own sides) every dancer each two bars dances to the next position along a track 1W, 2M, 1M, 3M, 4M, 3W, 4W, 2W, 1W. All pass right shoulder each time.

1-2 2W dances up to 1W place, passing 1W right shoulder as she curves down to 2M place and faces up; 2W dances up to 1L place passing 1L right shoulder, 1M dances down to 3M place in front of 1L and faces down. The other end is diagonally symmetric: 3M dances

down to 4M place and faces up passing 4M by right shoulder, 4M dances across to 3L place and faces down. 3L dances down to 4L place passing 4L right shoulder and in front of 4M. 4L dances up to 2L place and faces up.

3-4 Repeat from new positions.

5-8 Repeat from new positions.

Finishing order is 2,1,4,3 all on opposite sides.

25-26 All set, taking hands on the sides.

27-28 Giving right hand, all cross back to own sides.

29-32 1C with 4C set and link.

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

Devised 16/7/2024. This is an experiment with the Axum Reel, which I see no reason why it needs to be left shoulder. Recommended tune is "Brian Borouhme" (traditional) and any reasonable recording of "The Weathercock" such as that by The Craigellachie Band would work admirably.

TAIRĀWHITI WEDDING

A 32 bar strathspey for 4 couples in a 4 couple longwise set.

1-8 1C with 2C, 3C with 4C dance double figures of eight across the set, beginning with 1C and 3C crossing down, and 2C and 4C casting up. Hands should be given when crossing.

9-16 1C and 3C dance the Rose Progression around the standing 2C. This will finish with couples in order 3, 2, 1,4. To wit: (described as an 8 bar phrase)

1-2 First man and third woman set to each other
while
first woman and third man change places with right hands to finish facing out.

3-4 First man and third woman half turn with both hands to finish facing each other on the diagonal with hands joined
while
first woman dances up to first man's place and third man dances down to third woman's place. First woman dances behind second man, and third man behind second woman.

5-6 First man and third woman cast to the right and dance out to the sidelines to finish in each other's place
while
first woman and third man half turn with both hands to finish facing each other on the diagonal with hands joined.
It is important in this dance that the dancers approaching for the half turns use a round track, and this should be anticipated in bars 3-4.

7-8 First man dances across to third man's place
while
third woman dances across to first woman's place
while
first woman and third man cast to the right and dance out to the sidelines to finish with first woman in third woman's place and third man in first man's place.

17-18 All 4 couples take hands on the side and set.

19-22 All couples turn with 2 hands.

23-24 Again, all take hands and set.

25-32 3C with 2C, 1C with 4C dance the Knot. Unless this is the last time through, 3C and 1C should finish facing out, ready for the next iteration, to cast into the double figures of eight. Finishing order is 2, 3, 4, 1.

Repeat with a new top couple.

Devised 20/3/2022, and modified 21/6/2022 after I actually danced it. The original version had 4C crossing up on 1-8, but I think the flow is better into bar 9 if 3C cross down instead. This dance commemorate my youngest son Alex marrying Lana Phillips in a wonderful wedding in February in Gisborne. As Lana has Māori heritage, there were a lot of Māori elements in the beautiful wedding, including a lovely Korowai (cloak) from Lana's grandparents, as well as a Waiata Aroha and a spirited Haka. For the wedding dance Lana and Alex were first couple dancing Mairi's Wedding in a "family and friends" set, the men all in kilts and ladies with sashes to celebrate Alex's Scottish (Macdonald) heritage. Tairāwhiti is the Māori name for Gisborne (or, at least, the Gisborne Region). This dance contains a new version of the Rose Progression around a couple in the spirit of New Park from book 19, which has an all round poussette for 1C and 3C. Recommended tune is "Mrs MacInroy of Lude" by Joseph Lowe which is traditional. Since there is no suitable recording of this, alternative 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".

PETER ELMES' STRATHSPEY

A 32 bar strathspey for 3 couples in a 3 couple set.

1-8 First and second couples change places with a new progression: *Set, Chase and* $\frac{1}{2}$ *Tourbillon.* To wit:

1-4 Taking hands on the sides, 1C, 2C set, and 2M and 1L pull back RS, 2M casts into 1M's place followed by his partner who dances into his place (no cast), and similarly 1L casts into 2L place with 1M dancing into her place.

5-8 $\frac{1}{2}$ Tourbillon. That is, second couple dances a 2H turn (1 bar) 2M releasing right hand (i.e. 2L "goes around" 2M) to finish 2C facing down with nearer hands joined. Similarly 1M goes around 1L and 1C finish with nearer hands joined facing up. 1C and 2C set across the dances on bars 7 and 8.

9-14 2C, 1C and 3C dances a RS 6 bar reel on the sides.

15-16 All 3 couples take hands on the sides and set.

17-24 1C and 3C dances the rose progression.

25-32 6 hands round and back.

Repeat with a new top couple.

The Rose Progression is from *The Cane Toad Collection.* Here we describe for first and second couples, though in this dance it is the 1's and 3's who will dance the progression.

1-2 First man and second woman set to each other
while
first woman and second man change places with right hands to finish facing out.

3-4 First man and second woman half turn with both hands to finish facing each other on the diagonal with hands joined
while
first woman dances up to first man's place and second man dances down to second woman's place.

5-6 First man and second woman cast to the right and dance out to the side -lines to finish in each other's place
while
first woman and second man half turn with both hands to finish facing each other on the diagonal with hands joined.

7-8 First man dances across to second man's place
while
second woman dances across to first woman's place
while
first woman and second man cast to the right and dance out to the side-lines to finish with first woman in second woman's place and second man in first man's place.

The movements should be danced is as round a shape as possible. I prefer to think of the movement on the diagonal as half turn, hesitation and cast, so there is a moment when all the dancers are aligned.

Devised 1/1/2021. Modified after a suggestion of Kristin 2/1/2021. This dance is dedicated to my many happy memories of Peter Elmes who sadly for us all, passed away in 2020. A lovely man with a passion for Scottish Country Dance music, and a unique ability to devise lovely sets. He encouraged many musicians in New Zealand, and was always a joy to work with. The recommended tune is "The Anzac Strathspey" by Peter Elmes which is included at the end of this leaflet. For recorded music, I recommend "Rakes of Glasgow" (Preston (18C)) and I used the 3×32 recording of Adam Rennie and his SCD Band from "Village Hall to Royal Ball". If neither these, nor a musician, is available, I would suggest either "Set of Strathspeys" (Track 3-Lassie I'll Come Near Yow) from Terpsichore or any reasonable recoding of "Scotch Mist" (trad), the lead for "Wind on Loch Fyne". I recommend the one by the Lothian SCD. The music for this dance should be a strong traditional Strathspey, but flowing. I don't think Peter would have approved of an air or a pastoral.

The Anzac Strathspey (Peter Elmes)



LINK ROAD

A 32 bar Strathspey in a 4 couple set.

1-4 All take hands on the side and advance and retire.

5-8 All dance back to back with partners.

9-12 The 4 ladies dance a *set and link in tandem for 4*. To wit

9-10 All the ladies take hands and set.

11-12 1L casts to 3rd place, 2L to 4th place, 3L dances up in front (link s) to 1st place and 4L links to 2nd place.

(This resembles a normal set and link for two, with 1 and 2 L on the "left" working in tandem and 3 and 4 L on the "right", working in tandem and everyone casting two place s.)

While

9-12 The 4 men advance and retire.

13-16 From the new positions the 4 ladies dance a set and link in tandem, while the 4 men also dance a set and link in tandem for 4.

The finishing order on the ladies' side is 1,2,3,4 and 3,4,1,2 on the men's side. Finish with 1L facing 2L, 3L facing 4L 3M facing 4M and 1M facing 2M on the side lines. It is unnecessary for 2L and 1L to loop into place.

17-18 All facing people (i.e. 1L, 2L etc) set to each other.

19-22 The same people turn each other twice around with two hands opening out to form lines on the sidelines.

23-24 All set on the sidelines.

25-32 All dance a 4 couple chain progression. To wit:

25-26 All turn the person opposite $\frac{3}{4}$ with the right hand into line up and down the set.

27-30 While 1L casts to the foot or the set in the middle, and 2M casts up to the top of the set in the middle, everyone else turns the person beside them $1\frac{1}{2}$ with the left hand to change places. Thus, 3M turns 2L, 4M turns 3L and 1M turns 4L.

31-32 All turn partner $\frac{3}{4}$ out to own sides with the right hand. Finishing order 2,3,4,1.

Repeat with a new top couple.

Notes Devised 5/8/2023. Revised with two hands twice on bars 19-22, having now finally danced it. I like the idea of a 4C chain progression, and the sympathy of that movement to a 4 person set and link. Link Road is a road near our house in Newlands in Wellington. Recommended tune is "Oakland Rainstorm" (by James MacQueen) and a suitable recording is "Dancin' in the Rain" from the CD "Excited States" by "Stringfire!".

A BEVY OF BLACK SWANS

A 32 bar jig for 7 couples in a longwise set.

Active couples are 1, 3, 5 and 7.

1-2 Active couples set advancing to partner's right to form a zig-zag line along the centre line of the set, joining hands with partner and person above them (if any). (That is, as in *The Wild Geese*, 1L will have partner's right hand and join left hand with 3M, etc.)

3-4 All active couples set.

5-8 Active couple at top (i.e. 1C) cast to 7th place, while remaining active couples (3C, 5C and 7C turn RH once round and lead up to odd place above them. That is, for example, 3C lead up to 1st place, etc.

9-16 Active couples repeat 1-8 from new positions.

17-24 Active couples repeat 1-8 from new positions.

25-28 2C, 4C, 6C turn RH once round, cast down one place with 1C, 3C, and 5C stepping up on 27-28.

29-32 All take hands on the side and advance and retire.

Finishing order 7,1,2,3,4,5,6.

Notes Devised 29/9/2023. Lee Miller taught the dance "The Black Swans of Narrabeen" by Olivier Roberts (which is similar to "A Flock of Geese" by Mel and Ellie Briscoe) which is a 5 couple version of "The Wild Geese' and it occurred to me that it would also work in 7 couples with a modification. The music obviously is "Mrs MacPherson of Cluny" by Joseph Lowe, which is the traditional lead tune for "The Wild Geese". Since you can't get that as a 7C recording, if you can use the one by the Berkeley Players. I claim this is the simplest 7C dance known.

THE PLATINUM GIRLS

A 48 bar Strathspey for 4 couples in a longwise set.

1-4 1C dances down between 2C and casts back up around 2C to original place. 4C similarly dances up between 4C and casts off around 3C back to original place.

5-8 2C dances up between 1C and casts back to 2nd place, and 3C similarly down between 4C.

9-12 1C with 2C, 3C with 4C dance 4 hands round finishing in the centre nearer hands joined, 1C facing 2C and 3C facing 4C.

13-14 All set, with 1C and 3C turning to face up on bar 14.

15-16 1C cast into 2nd place and face in and up, 3C cast into 4th place and face in and up, 2C and 4C dance up one place and face out.

17-24 The 4 ladies and the 4 men dance mirror reels of 4 on the sides, beginning with 4C dancing up and out, 1C in and down. This begins with 1C dancing up to first place, 4C down to 4th place and 3C passing 2C on bars 17 and 18.

25-32 1C with 2C, 3C with 4C double figures of 8 across the dance, beginning with 1C and 3C crossing up and 2C and 4C casting off. (Again the finishing order is 2,1,4,3.)

33-36 All set and link. To wit:

33-34 All set.

35-36 1L casts to 4th place, 2L to 2nd place, 4L dances forward (i.e. up in front of the ladies' line) up to first place and 3L to 3rd place. 1M dances forward to 4th place, 2M to second place, 4M casts to 1st place and 3M to 3rd place. Finishing order, 4, 2, 3, 1.

37-40 All advance and retire.

41-48 4C with 2C; 3C with 1C dance a Philabeg. To wit (described for 4C and 2C in current positions):

41-42 They turn each other with both hands $1\frac{1}{8}$ and finish on a diagonal pointing towards the men's side at a position half way between first and second places (4C) and similarly up for 2C.

43 Using setting step, 4C dancing down and out to the men's side, 4th lady starting on her left foot, while 2rd couple dance diagonally up and out to the ladies' side, 2rd man starting on his left foot.

44 Both couples turn $\sim \frac{3}{4}$ and finish ready to dance in on the other diagonal.

45 Both couples dance diagonally in to progressed places.

46 Both couples turn about $\frac{3}{4}$ (with both hands),

47-48 and dance out in a curve to their own sides passing right shoulder.

Finishing order, 2, 4, 1, 3.

Repeat from new positions.

Notes. Devised 17/9/2023 for the two "platinum girls", Aileen Logie and Lynne Scott who had their combined 70th "Birthday Bash" at Khandallah Hall on 16/9/2023. Both of these musicians have given sterling service to Johnsonville Club and dancing in New Zealand. The bash had a large assembled mass of musicians who came from as far as Auckland, Christchurch, and Melbourne to be at the occasion, which was a grand one. Recommended tune is "Tae Gar Ye Loup" a traditional tune and suitable recordings are "Everlasting Friendship" by the Black Bear duo, and "The Moray Rant" on the album "Tae Gar Ye Loup" by Drummond Cook. The Philabeg is due to Bob Campbell in the dance "The Macfarlane's Strathspey". I have given a full description as the figure is not as widely known as it should be.

CATHERINE LIVSEY'S REEL

A 32 Bar reels for 4 couples in a longwise set.

1-4 1C and 4C cross RH and cast 1C off and 4C up. 2C steps up, 3C steps down on 3 and 4.

5-8 1C dances a half figure of eight around 2C crossing up to begin and finish with 1W behind 1M facing 2M at top, and similarly 4C dances half a figure of eight down around 3C, and finish with 4W facing 3W and 4M immediately behind 4W. Thus we will have a diagonal 2M, 1M, 1W, 4M, 4W, 3W.

9-16 1C and 4C dance 2 corners of *shadow hello-goodbye setting*. To wit:

9 All set on RF.

10 1M on the left foot dances to 2M place, while 1W dances to 3M place; 4W dances on LF to 3W place and 4M to 2W place. First "corners" set on 1-2.

Whilst it would be idea for this to be done in pas de Basque, unless the dancers are very strong it is quite a stretch, and might be best done with a LF skip change.

11-12 1C set and then similarly use LF to finish facing 3M this time 1L will be in front of 1M. 4C dance similarly and finish facing 2W with 4M in front of partner.

13-14 4C set and this time move to finish between 2C at top, in a line from the men's side, 2M, 4W, 4M, 2W. Similarly for 1C with 3M, and finishing in a line, from the men's side 3M, 1W, 1M, 3W, in 4th place.

2W and 3M set.

15-16 4C set moving down the centre of the set, 1C set moving up the centre of the set, all pulling back RS, finishing with 4C facing the men's side and 1C the ladies' side. (4W will be in front of 4M, 1M in front of 1W at the end of bar 16.)

17-24 1C, 4C dance "corners pass and turn in (lead change) tandem". To wit:

17-20 While 2M and 3W turn right hand and return to places, 1C dance out to 4th lady's place, with lead change, so that 1W is in front of 1M at the end of bar 18. Similarly for 4C so that now the 4M is leading.

1C and 4C will pass collective right shoulder to dance into bars 21-22, finishing 1W (with 1M behind) facing 2W who is in 1W place, and similarly 4C finishing facing 4th man's place.

21-24 Repeat this with 2W and 3M, again lead changing.

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

25-28 1C and 4C dance 4 hands across.

29-32 1C and 4C turn partners once around RH.

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

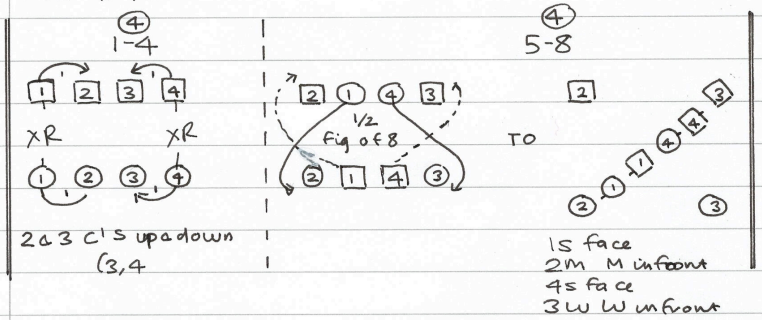
Notes: Devised 5/6/2022. Corrected 8/6/2022 and again 28/2/2023, and finally 12/3/2023 after being danced by Catherine Livsey's group at Leeds, and I introduced further typos on 8/6/2022. (Special thanks to Catherine and Keith Rose for corrections.) I am dedicating this dance to Catherine and the group at Leeds who, aside from being generally supportive, trial many of my dances and correct many which "worked in my head."

I have several dances with hello-goodbye setting in tandem such as "The Three Oaks" and "Desiree Patterson". The idea of having one dancer behind the other, shadow hello-goodbye setting, I found in a dance called "Tail Kinker's Jig" by Sandra Kesler, although this was only for one couple, like my dance "The Cane Toad Jig," which has a hello-goodbye setting chase. I thought this figure would be sympathetic with the corners pass and turn in lead change tandem, taken from "My Golden Bear", from the "Golden Bear collection.

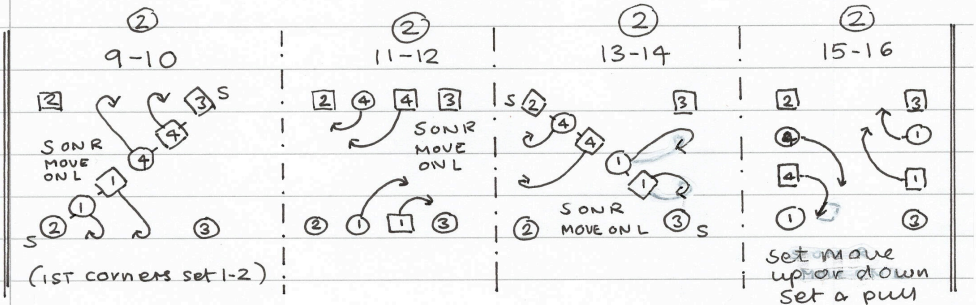
Recommended music is "The Shetland Fiddler" by P/M Donald Shaw Ramsay. It should be played quite slowly. Failing that a very steady reels is needed, possibly 2/4 if you have a musician. It would be wise to have a reasonably wide set for this dance.

CATHERINE LIVSEY'S REEL

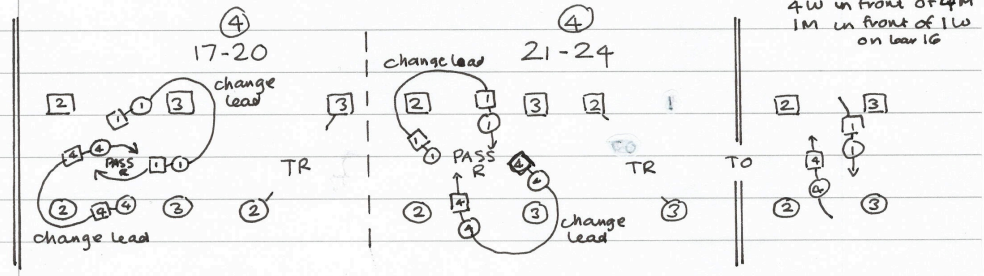
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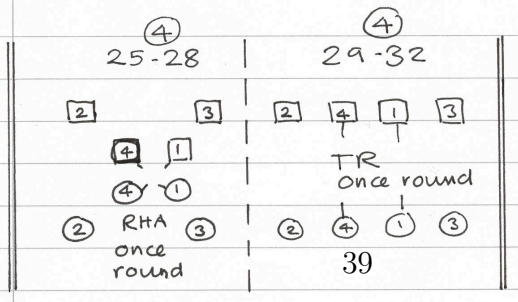


SHADOW HELLO - GOOD BYE SETTING



CORNER PASS AND TURN IN (LEAD CHANGE) TANDEN





MASTER OF LINDEN

A 40 bar jig for 5 couples in a longwise set.

1-4 1C with 2C, 3C with 4C dance 4 hands across.

5-6 1C half turn moving to second place on opposite sides, 3C half turn moving to 4th place on opposite sides, while 2C and 4C dance up one place, the ladies casting.

7-8 All take hands on the sides and set.

9-12 1C with 4C, 3C with 5C LH across.

13-14 1C and 3C half turn LH moving down one place, while 4C and 5C dance up one place, the men casting.

15-16 All take hands on the side and set. One the last setting step, 5C and 3C turn to face up, 1C and 4C turn to face down and 2C faces down.

17-24 Mirror lead change tandem reels of three on the sides, as follows. 2L, 4L with 1L, and 5L with 3L; to begin 4L together with 1L give LS to 5L and 3L, and with the 4L with 1L, change leads twice, once at each end, whilst 5L with 3L lead change at the top of the set only. The tandem reelers should remain close. Similarly on the men's side, 2M, 4M with 1M, and 5M with 3M, with the 4M with 1M giving RS to 5M and 3M. At the end, 5C and 3C finish facing out, and 4C and 1C facing down and in. It would be behoove 4C with 1C to be inside of the set anticipating the next movement. Keep the reels tight. If the set gets elongated, bad things happen.

25-32 1C and 3C dance a double figure of eight around the 5C, beginning with 1C crossing down and 3C casting up.

33-40 10 hands round and back.

Repeat from new positions.

Notes Devised 3/7/2022. Modified to the present form on 3/10/2022, after I finally danced it. (Earlier versions had double lead change double figures of eight on bars 25-32. These seem very difficult in quick time.)

Tribute to Ian Simmonds who establish the Linden Club in Wellington, and taught there for 40 years. Bars 1-16 are based around his very nice dance "The Five Row Reel", which Ian wrote for Peter Elmes (based on the 5 rows of his accordion). However, when I think of Ian, I think of jigs, and hence this dance is written as a jig. Ian was teacher at my first Wellington Region Beginners' Class, although Barbara Kent was my very first teacher. Later I learned a lot from his keen eye when we did many demonstrations for the region and for the demonstrations in Retirement Villages and hospitals. Recommended music is either "The Earl of Morton's Jig" as recorded by Catherine Fraser and Duncan Smith on "Old Favourites and Odd Couples", or "The Golden Pheasant" as recorded by Adam Rennie and his SCD Quartet, on "Village Hall to Royal Ball". If you have a musician I would prefer the latter tune as lead. The music should not be too fast, but a steady jig.

SLATER'S CRIMSON CHINA

A 32 bar Strathspey for 4 couples in a longwise set.

1-4 1C dance down between the 2nd and 3rd couples and cast up around the 3rd couples to finish in second place on own sides. 2C step up on bars 3 and 4.

5-8 1C Dance up between 2C and cast off into second place. Meanwhile, 4C dance up between 3C through second place and cast off into 3rd place, 3C step down into 4th place on bars 7 and 8.

9-16 1C with 2C, 3C with 4C dance double figures of eight across the set, beginning with 1C crossing up, 2C casting off, 4C crossing down and 3C casting up.

17-20 All take hands on the sidelines and dance a 4C interlinking set and link (also called "set and link in tandem for 4") as in "The Library of Birmingham". To wit: (described for the men, the ladies are the same)

17-18 All take hands on the sidelines and set.

19-20 The outer men dance or cast one place off or up, and the inner ones cast or dance two places. Here this means that 2M casts off into 2nd place, 1M casts into 4th place, 4th man dances up the centre into 1st place and 3rd man dances up the centre into 3rd place. (The two dancers on the right are casting, the 2 on then left dancing up.) This results in then ordering from the top 4,2,3,1.

21-24 Repeat 17-20 from the new positions. Resulting ordering is 3, 4, 1, 2.

25-32 4C and 1C dance the Rose Progression. (See the previous dance for details)

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

Notes: Devised 4/6/2022. *Slater's Crimson China* (*Rosa eglanteria*) was the first rose brought to New Zealand by Samuel Marsden who established the first mission station at Hohi, on Christmas Day, 1815. This rose is one of the oldest we have records for, and was introduced to Europe in 1792 from China, and the variety was grown in China from the 9th Century. It is a sweet briar rose, and can still be found in the members' gardens of Kemp

House, New Zealand's oldest existing building in Waitangi. The interlocking person set and link is taken from "The Library of Birmingham" and I learned of it from Kenneth Reid. It is not clear exactly who first devised it. One notable version is "Cullen Skink" by John Drewry, although in that the outer couples cast 2 and the inners only one. Originally I tried a variation on the rose progression, but the dancers voted for the original.

The recommended tune is "Golden Harvest" by Angus Fitchet, and the recordings by Frank Reid and his band in the "75th Anniversary of the London Branch", or in "The Legendary Angus Fitchet" by Angus Fitchet are good.

BOTH ENDS OF THE RAINBOW

A 48 bar reels for 4 couples, in a longwise set.

1-8 Giving left shoulder to third man, first lady followed by first man closely, dance a tandem reel of three with second and third men. Second man dances up and out to begin. At the end first lady crosses at the top of the set and first couple finish in original places.

Meanwhile

Giving left shoulder to second lady, 4th man closely followed by his partner dances a reel with the second lady and third man. Third man begins the reel by dancing out and down. 4th man dances across the foot of the set to finish.

9-16 1C with 2C, 3C with 4C dances 4 hands across and back. 1M and 4L should not dance all the way out to the sidelines, but anticipate the following movement by remaining towards the center.

17-24 1M followed by 1L dances a reel of three with 2L and 3L, beginning by giving right shoulder to 3L; and similarly 4L followed by 4M dance a reel of three with 2M and 3M giving left shoulder to 2M to begin. As above, 1M dances across the top and 4W across the foot at the end to finish with 1C joining nearer hands facing 2L and 4C similarly facing 3M.

25-32 1C and 4C mirror Cadgers in the Canongate setting: 1C set to 2L, moving to face down, set facing down, set to 2M and then retire to own sides with pad de Basque. Similarly 4C to 3M, up, and 3L, then retire.

33-34 Taking hands on the side, all set.

35-36 1C with 2C; 3C with 4C dance 4 hands across half way.

37-38 All set taking hands.

39-40 All cross back to own sides, again giving RH.

41-48 1C and 4C dance an Espagnole. At the end of the Espagnole, 1W and 4M should remember to face out and their partners face in, to anticipate the entry to the reel.

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

Notes Devised 24/11/2021. Modified 15/1/2022 after feedback from Catherine Livsey and her group as to which last 8 bars they preferred. The idea for the tandem reels comes from Iain Boyd's dance "At The End of the Rainbow", although Iain's dance had 1C reeling with the 2M and 3M, then later 2W and 3W, with hands across in the middle. Recommended music is "Cadgers in the Canongate" the lead tune for the dance with the same name (but not the customary lead tune). I am not aware of any 4 by 48 recordings of this, so I suggest using "John McNeil's Reel" which is the customary tune. There are at least two 4 time through recordings, one by Adam Rennie and one by Bobby Macleod.

THE CAPRIOL REEL

A 32 bar reel for a 6 couple longwise set.

1-4 First, second and third couples left shoulder gypsy around their partners (i.e. dance around partners anti-clockwise using the left shoulder, finishing with the ladies facing out and down and the men back in place.) The ladies should anticipate the next phrase here.

Meanwhile: The 4th, 5th, and 6th couples gypsy around their partners with the right shoulder, with the men back in place, and the ladies in the centre of the set facing up. The ladies will in effect dance $1\frac{1}{4}$ around their partner in that they dance around their partner RS, and then as the men are dancing out to the sidelines, dance back into the centre to face up. The ladies should anticipate the next phrase.

5-6 In single file and 3rd lady leading first, second and third ladies dance down the ladies side to finish with 1L in 4th place, 2L in 5th place and 3L in 6th place.

All the men take hands on the side and set.

Meanwhile the 4th, 5th and 6th ladies in single file dance up the middle of the set to finish in respectively places 1,2,3.

7-8 All take hands on the side and set.

(The ladies should treat 1-6 as a continuous 6 bar phrase.)

9-24 First second and third men dance a single file chase the first man across the top of the set, and dance a *Progressive Sheepskin Hey* around ladies 4,5, and 6, finishing in order 2,3,1 on the men's side. To wit:

The three men follow the first man across the set (at the top), first man and second man dance behind the 4th lady, in front of the 5th lady, and behind and around the 6th lady turning to come back up the set (as if the first and second men were dancing a figure of eight around the 5th and 6th ladies after casting around the 4th lady).

The third man follows except after he dances around the 5th lady, he casts UP, now the leader of the group. First man will follow him followed by the second man.

The first man follows the third man in front and around the 4th lady then casting back down the set ready to follow the second man around and in front of the 5th lady.

The second man will be following, and this time he will instead dance around in front of the 5th lady, and then continue the loop, ready to dance out between the 5th and 6th ladies so that he now leads the group (now in order behind the 5th lady 2,3,1) behind the 6th lady, who now dance across below the 6th lady (i.e. between 3rd and 4th positions) then up the men's side finishing in order 2,3,1.

(In effect, the first man crosses and dances 1 $\frac{1}{2}$ "extended" figures of eight (that is, the track one would use for a reel of 4) around the top three ladies. The trailing person (first the third man, second the second man) will complete a full loop to change direction as they travel around the 5th (middle) lady. These could be thought of a "lead change half extended figures of eight".)

Meanwhile, with the first lady leading and dancing across the set and round 4th man, first, second and third ladies dance a progressive sheepskin hey around 4th, 5th and 6th men, finishing by dancing up the ladies' side and in positions 2L in 4th position, 3L in 5th and 1L in 6th position.

25-28 The people in the top three positions (i.e. 2M with 4L, etc) gypsy around each other right shoulder with the men facing out and down, and similarly left shoulder for the bottom 3 positions with the three men in the middle of the set facing up.

29-30 In single file the top 3 men dance to positions at the bottom and similarly the bottom three men to the top. (This mirrors 1-6, but this time right at the top and left at the bottom.)

Meanwhile all the ladies take hands and set.

31-32 All take hands and set.

Finishing order 4,5,6,2,3,1. Repeat from new positions.

Notes Devised 15/9/2024. Corrections and clarifications following suggestions by Murrough Landon 21/1/2024, 28/2/2025 and 10/10/2025. I was

teaching "Moggie and the Fish" at a deviser's day, and re-reading the progressive Sheepskin Hey, a formation I have always liked, I was disturbed that if you separate the men and ladies performing it, you always use up 32 bars. This 6C version allows the men and ladies to dance it separately, but simultaneously.

Recommended tune is "Lady Harriet Hope's Reel" preferably played ABBA, but alas there is no 6 by 32 recording of this form. I used the one by Adam Rennie in "From Village Hall to Royal Ball." Failing that, a steady Hornpipe, especially one with good 2 bar phrases would fit the bill.

The *Sheepskin Hey* (sometimes called "Sheephead Hey") is a similar figure from traditional English Country Dancing, in dances like *Picking Up Sticks*. This is about $\frac{2}{3}$ of the figure which I modified to make it progressive. My wife Kristin, and I, learned of the figure whilst dancing with a medieval dance group in Cambridge (UK), the *Capriol Dancers*.

THE PĪWAKAWAKA

A 48 bar reel in a longwise set.

1-2 All take hands on the side and set.

3-8 1C with 2C; 3C with 4C dance $\frac{3}{4}$ double figures of eight (across), 1C and 3C casting down to begin.

9-12 1W and 4M, 1M with 4W set and link. Finish with 1C and 4C having nearer hands joined and 4C facing down and 1C facing up.

13-16 1C and 4C each set and link across the set. (At the end of this figure, the order will be 2, 4, 1, 3, with 3C and 4C on opposite sides.)

17-20 1C with 4C, dance 4 hands across, finishing with 2C facing 4C, and 1C facing 3C on sidelines. (Thus, 2C and 1C are facing down, the others up.)

21-24 All set and then turn half way to change places, with the couples facing down dancing between those facing up. (So, 2M and 4W use RH, and 2W and 4M use LH, for example. The turns for 1C should be strong because of the next two bars. 1C might like to think of this as $\frac{3}{4}$ for them.) Finish with 1C facing out and up and 4C facing down, ready for....

25-26 1C cast up to first place, 4C cross down (no hands) to 4th place on own sides.

27-28 1C cross down to 3rd place on opposite sides; whilst 3C cast up to first place.

29-30 1C cast up to first place while 3C cross down to 3rd place.

31-32 1C cross down to second place on own sides and face down and out. Meanwhile, 2C cast up to first place.

33-36 1C, 3C 4C dance $\frac{1}{2}$ mirror reel of 3 on the sides, 3C dancing in and up, and 4C out and up to begin.

37-38 1C and 3C turn once round, RH on the men's side and LH on the ladies' side. 3C finish facing up, ready for....

39-40 4C and 3C half turn to change places, LH on the men's side and RH on the ladies' side. (Finishing order 2, 3, 4, 1.)

41-48 Eight hands round and back.

Repeat with a new top couple.

Devised 13/5/2022. This was after thinking about the penultimate 8 bars of "Excited States" by Kristi Closser which has a vaguely fugal figure resembling 25-32 of the present dance, but for three couples, and wondering if this would make a nice 4C version. Hence the somewhat fugal construction of the present dance. I would rate this one as advanced and dancers would definitely need to have their wits about them. Recommended tune is "Unnamed Stallion" by James MacQueen, played AABBAB. Since most people don't have musicians on tap, I would recommend a reel with strong 2 bar phrases. "Celtic Cross" as recorded by Alastair Hunter and the Lorne SCD Band "Etive Selection" or as recorded on "Tribute to Derek Hayes" by Nicol Maclaren et. al. would work well. The pīwakawaka is a New Zealand fantail. It is known for its friendly "cheet cheet" call and energetic flying; dancers will need some energetic dancing and to be on their game for this dance. (I did consider the name "Overly Excited States".)

THE WAKEFIELD HORNPIPE

A 4 by 32 Reel in a longwise set.

1-4 Giving RH, 1C cross down between second couple and cast up to first place on opposite sides.

5-8 1C turn RH $\frac{1}{2}$ moving down to second place on own sides and set (2). (First couple does not need to be on the sidelines.)

While

Giving RH, 2C cross down between 3C and cast up to first place on opposite sides.

9-12 Giving RH, 3C cross down between 4C and cast up to slightly above 2nd place and face in and up,

while

giving RH 2C $\frac{1}{2}$ turn moving down to second place on own side finishing in from the sidelines and set on (11-12)

while

1C dance down giving nearer hands and cast up around 4C into 3rd place on own sides.

13-16 Giving RH 3C turn once moving up into first place on opposite sides and face out.

while

4C cross over giving RH and cast up to 2nd place and face in and up.

while

2C cross down between 1C in 3rd place and cast into 3rd place

to face in and down.

while

1C set (13-14) and cross down giving RHs bars 15-16 to face out on opposite sides.

Finishing order at the end of bar 16 is 3, 4, 2, 1, all on opposite sides.

17-24 3C and 4C dance double figures of eight across the dance, with 3C casting. Similarly 2C and 1C with 1C casting. Give hands when appropriate on the crossings.

25-28 1C turn RH $1\frac{1}{2}$ to finish in 4th place, while

25-30 2C wait (2) then turn RH $1\frac{1}{2}$ to finish in 3rd place, while

25-32 4C wait (4) then turn RH $1\frac{1}{2}$ to finish in 2nd place, while

25-32 3C wait (6) and then cross RH to finish in top place.

Finishing order 3,4,2,1. Repeat with new top couple.

Notes Devised 30/11/2023 whilst waiting at Wakefield Hospital in Wellington. Revised 15/3/2024 and 20/3/2024 after feedback from Catherine Livsey's Leeds group who discovered the errors. Clearly this is a fugue based around the figure cross down, cast up, turn RH (moving), set and then dance down. Recommended tune is "Robertson's Hornpipe", and the recording I have in mind is "Hornpipes" on the album "The Legendary Angus Fidget" (track 10), although any decent recording of "West's Hornpipe" using this as the lead tune will do at a pinch. The music should be steady.

The hospital is named after Edward Gibbon Wakefield (1796-1862), who was one of the people behind the early arrival of European settlers in New Zealand. By all accounts he was a crook, or at least a very shady character, with many "dubious" land purchases, most of which were later disallowed by the authorities.

SAGE

A 7 Couple 32 bar jig.

1-4 1C, 7C cross RH and cast 1C into 2nd place and 7C into 6th place, 2C steps up and 6C down on 3-4.

Meanwhile:

1-2 3M and 5L change RH while 3L and 5M set.

3-4 3L and 5M change places RH while 3M and and 5L set.‘

5-8 2C and 1C, 7C and 6C dance 4 hands across finishing with 1M behind 1L facing 2M, and 7L behind 7M facing 6L.

meanwhile

5C with 4L dance 3 hands across finishing with 5L behind 5M facing 4L (on the 1st corner diagonal), and 3C with 4M dance 3 hands across finishing with 3M behind 3L facing 4M (on the first corner diagonal). 4th couple will be in 4th place.

9-16 1C, 5C, and similarly 3C and 7C dance “corners pass and turn in (lead change) tandem”. To wit (described for 1C and 5C, 3C and 7C similarly):

9-12 While 2M and 4L 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 5C so that now the 5L is leading.

1C and 5C will pass collective right shoulder to dance into bars 13-16, finishing 1M (with 1L behind) facing 4M, and similarly 5L in front of 5M facing 2L.

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

1C and 5C this time pass LEFT shoulder (1L and 5M leading), finishing with 5C facing men’s side in second place and 1C facing the ladies’ side in third place (on own sides), 3C and 7C similarly finishing with 3C in 6th place and 7C in 5th place. They should finish ready to flow into...

17-20 5C, 1C and 4C dance half a reel of 3 on the sides, 1C giving RS to 4C to begin; similarly 7C, 3C and 6C with 3C giving RS to 6C to begin. At the end 5C in 4th place finish facing towards the men's side.

21-22 5L dances down the middle of the set to 7th place, 5M casts behind the men's lines to 7th place; 6C, 3C, 7C step up one place on the sidelines.

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

25-32 14 hands round and back.

Finishing order: 2, 4, 1, 6, 3, 7, 5.

Notes Devised 21/12/2023. Modified 14/9/2026 (Bars 1-4 for couples 3,4,5. Bottom 3 couples step up rather than dance up on 21-22.) Sage is the name of my new granddaughter. Recommended tune is "I'll mak' ye fain to follow me" (Traditional). Failing that, a slow 6/8. There is quite a nice recording by the Berkeley Players. The corners pass and turn in tandem movement if from my dance "My Golden Bear" in the Golden Bear Collection. Dancers will need their wits about them and be able to move for this one.

Teaching Notes The "corners" in the principle figure are 2C, 4C, and 6C. It is most important that the 4C identify themselves during the circle. in 5-8 it is 4L up and 4M down and this is the direction they will enter the pass and turn figure.

THE FREEMAN OF AUCHTERMUCHTY

A demonstration reel medley for 4 couples, consisting of $184 = 48 + 32 \times 2 + 48 + 16$ bars.

PART 1, (48 Bars) begins in a longwise set, with 3C and 4C on opposite sides.

1-8 1L and 4M dance figures of eight on the sides around 2L and 3M with 1L giving LS and 1M RS (i.e. dancing in to begin); and similarly 1M with RS and 4L with LS around 2M and 3L. The ladies have precedence each time. 1C and 4C finish facing in, ready for..

9-16 1C and 2C, 3C and 4C dance double figures of 8 across the set, with 1C crossing down and 4C crossing up, the other couples dancing up/down into the figures.

17-20 All take hands on the sides and advance and retire.

21-24 1M and 2M, 1L and 2L, set and *overlink*. That is, they set and link, but finish in a line of 4 across the set between first and second places, in order from the men's side 1M, 2M, 1L, 2L, so that 2M and 1L are back to back. Similarly, 3C and 4C.

25-32 Reels of 4 across the set, but 1L and 2M don't pass the last left shoulder. Rather they curl, pulling back RS, to be back to back, with 1L facing the men's side and 2M the ladies' side. 2L and 1M face out. 3C and 4C dance similarly.

33-40 1L following 1M, 2M following 2L, 3M following 3L, and 4L following 4M, dance a chase clockwise around the set (so 1C chases 2C who chases 4C then 3C). On the last bar 2C and 3C a $\frac{1}{2}$ turn (RH) to finish in a square set. The order from the top and clockwise will be 1C, 2C, 4C, 3C, and all the men have their partners on their right, but finish facing partner.

41-44 All set to partners twice, preferably with Coupe' and Pas de Basque, or some suitable Highland step.

45-48 All turn partners twice with RH and elbow grip and opening out to finish facing into the set with nearer hands joined.

PART 2 (64 Bars with two 32 bar parts), begins in a square set.

1-4 All set and petronella in tandem using skip change $\frac{1}{4}$ around the set.

5-8 All turn partners $1\frac{1}{2}$ times RH and finish with facing in with nearer hands joined.

9-16 All dance 8 hands round and back.

17-32 All dance Scheihallion reels anticlockwise around the set (so passing LS in the middle) with ladies leading and men casting anti-clockwise, pulling back RS. Finish facing in with nearer hands joined with partner

This ends the first part.

1-2 All set and petronella in tandem using skip change $\frac{1}{4}$ around the set.

5-8 All turn partners $1\frac{1}{2}$ times LEFT hand and finish facing in.

9-16 All dance 8 hands round and back, beginning by going to the right. (i.e. 8 hands "back and round")

17-32 All dance Scheihallion reels clockwise around the set (so passing RS in the middle) again with the ladies leading, and men following the direction they are going at the end of the circles, beginning by casting pulling back LS. Finish facing partners.

This ends the second part of PART 2.

PART 3 (48 Bars) Begins in a square set, in order from the top, 4C, 3C, 1C, 2C.

1-4 All set to partners twice, preferably with Coupe' and Pas de Basque, or some suitable Highland step.

5-8 All turn partners twice with LEFT hand and elbow grip finishing with all facing anti-clockwise around the set ready for a chase.

9-16 All chase anti-clockwise around the set, and on the last 2 bars form 2 lines across the set with 2C and 3C turning half way round with LEFT hands. (Thus all ladies have their backs to each other and are facing partner.) The line across at the top will be between 1st and 2nd place and have the order (from the "men's" side) 2M, 2W, 4W 4M, and at the bottom (between 3rd and 4th places) 1M, 1W, 3W, 3M.

17-24 In the lines all dance a LS reel of 4, with 4L, 3L, 2L and 1L not doing the last shoulder to curl in pulling back LS, as if finish with back to back, but slightly less, shoulder to shoulder; with 4M taking 2L's left hand in his right, 4L taking 2M's left hand in her right, and similarly 1M taking 3L's right hand in his left and 3M using his right to take 1L's left. So all are in 2 lines facing the same way, down the set.

25-28 All set and reverse overlink (i.e. the person on the right goes in front, and the one on the left casts pulling back LS) to form a longwise set. The order is 2,4,1,3. Everyone is opposite their partner. 4C and 3C on opposite "sides".

29-32 All take hands and advance and retire.

33-40 1C with 3C, 2C with 4C, dance double figures of eights across the set, with 2C crossing down, 4C casting up, and 3C crossing up and 1C casting down to begin. 3C and 2C finish ready for...

41-48 2L and 3M, 2M and 3L dance figures of eight on the sides around the standing 1 and 4 couples. These begin by the active dancers dancing between the standing couples, and again the ladies take precedence.

This ends PART 3.

PART 4

1-2 All take hands on the sides and set.

3-4 3C, 2C cross over to opposite sides giving RH, 1C and 4C dance 4 hands across half way.

5-6 All set, taking hands.

7-8 1C, 2C and 3C and 4C dances 4 hands across half way giving left hands.

9-12 All dance 4 bars of turning pas de Basque (or high cuts), with arms raised.

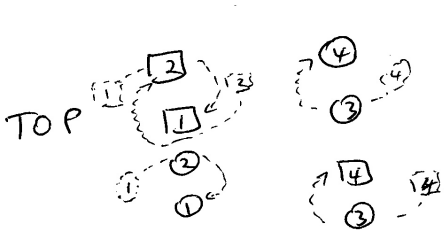
13-16 All birl partner (or use propelled pivot turn) finishing in a line of 8 facing audience. (Alternative 9-16. At the end of bar 8, finish instead with both hands joined with partner in line in centre of dance, and then 1C, 2C and 3C and 4C dance all round reel time mirror poussettes (i.e. 3C moving to the ladies side and 4C to men's side to begin).)

Devised 3/5/2020. Modified heavily on 14/12/2021, and then on 15/12/2021, once I had a chance to try it out. The dance was written for a specific set of tunes from a Jimmy Shand CD "Accordion Favourites (2010)", the tunes being "The Drummer (48), Loch Leven Castle (32×2), Glenlivet (48), and The Drummer (16)". Also the structure of the music is ABABAB for the pipe tunes and AABB for Loch Leven Castle, creating an interesting challenge to devise a dance to. It is a fabulous set of tunes, played brilliantly. The dance name comes from the fact that Jimmy Shand (whose music I teach a lot with) was brought up in the burgh of Auchtermuchty where there is a large statue of him. Jimmy was made a Freeman of Auchtermuchty.

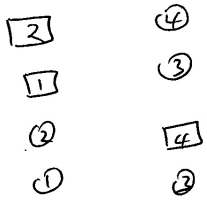
PARTS 3 is more or less palindromic with PART 1, although I chose not to make bars 25 to 28, reverse link and set, but kept it set and reverse link.

Suggest music is obvious, but does need to be slowed down. The dance is very energetic so some degree of fitness would be needed.

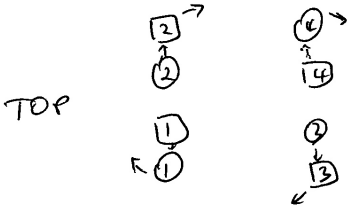
For the "more mature", it could be dances as a Strathspey, with the 48 bar parts played ABABAB, the 16 Bar, AB, and the 32 bar parts AABB. I would choose a Schottische or similar for all but PART 2, which would work with a traditional Strathspey. For example, you might try "The Braes of Busby" for PARTS 1 and 4, and "The Banks of Spey" (or something of that style) for PART 2. Clearly, you'd need a musician.



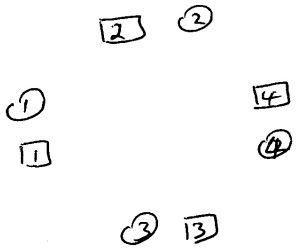
21-24



End of Bar 24

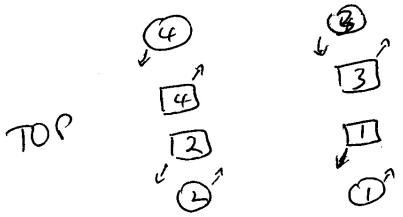


End of bar 32

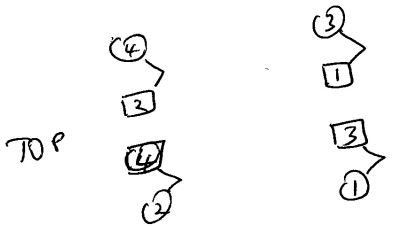


End of Bar 40

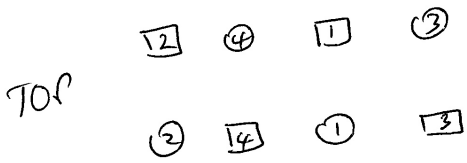
PART 1



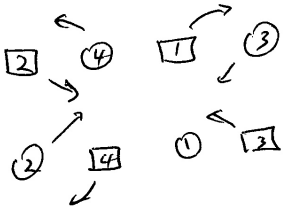
End of Bar 16



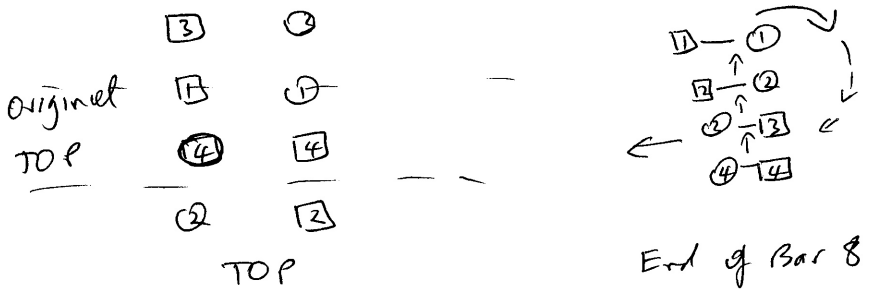
End of Bar 24



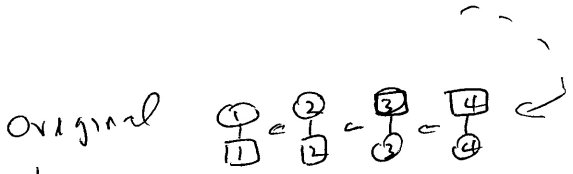
End of Bar 28



Bar 33



Beginning Part 3



End of Bar 14

PART 4.