The Piwakawaka Collection

?? Scottish Country Dances
both social and advanced
Devised by

Rod Downey

This collection may be downloaded
as a pdf file from http://homepages.ecs.vuw.ac.nz/~downey
A piwakawaka is a New Zealand fantail.

November 17, 2022
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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 partner’s 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 th 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.)
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 1½ times to change places, and similarly 1M with 4M 1½ giving RH. 4C finish facing in. Similarly, 2L with 3L turn RH 1½ and 2M with 3M giving LH 1½.

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.
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 each 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.
KINGS 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 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 dancin g. 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.
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 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”.

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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.
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, 4M, 4W, 2W. Similarly for 1C with 3M, and finishing in a line, from the men’s side 3M, 1M, 1W, 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. (4M will be in front of 4W, 1W in front of 1M at the end of bar 16.)

17-24 1C, 4C dance “corners pass and turn in (lead change) tandem”. To wit:
17-18 While 2M and 3L turn right hand and return to places, 1C dance out to 4th lady’s place, with lead change, so that 1M is in front of 1W at the end of bar 18. Similarly for 4C so that now the 4W is leading.

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

23-24 Repeat this with 2L and 3M, again lead changing.

1C and 4C will again pass right shoulder (1L and 4M 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 after being danced by Catherine Livsey’s group at Leeds. 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.
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. This seems very difficult in quick time.
Tribute to Ian Simmonds who established 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 Livsay 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 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 25-23 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. 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 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).)

27
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.
The Anzac Strathspey (Peter Elmes)