

# Teaching Dances

22 Scottish Country Dances  
A Collection for Teaching Purposes  
Devised by

Rod Downey

This collection may be downloaded  
as a pdf file from <http://homepages.ecs.vuw.ac.nz/~downey>

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## Introduction

It is my belief that beginners can have a very hard time in many of their first interactions with that most wonderful of pastimes *Scottish Country Dancing*. Often the poor folk arrive at some group with the main object seems to be to prepare for some upcoming ball with a complex programme, and where group members are struggling themselves. As they are hurled from spurtle to tourbillon, I wonder how they feel.

In the last decade or so, I have tried to have a structured programme (at least for a large fragment of the class) over the teaching year, where new formations are introduced quite slowly. Whether it is in spite of this, our group is thriving. Part of this is that I try to have very simple dances for each new programme, and sometimes have trouble finding such a dance, in spite of the thousands of dances available.

I have extracted from my previous books all the teaching dances into a coherent list. Each of these dances came about because at the time I found a need for a dance with a particular formation, easy transitions, and little else in the dance. I have also avoided, where possible, dances where the person dancing on the traditional ladies' side is the leader in a pattern, as I have found beginners find this quite difficult; as, at least in my group, the newer dancer is usually on the traditional ladies' side.

I have no basic teaching dances for either Allemande or Poussette, as there are many in either the *Miscellanies* or the *Graded Book*, for instance. Similar comments pertain to double triangles.

There are none for reels of 4 as I have found, e.g. St Martin's Strathspey, The Caterpillar, Fair Donald, etc to be more than adequate. Similar comments pertain to all round poussette, although Liz Rendell can be used in conjunction with, for example, The Minister on the Loch, or Miss Ogilvie's Fancy.

Some of the later teaching dances are more advanced and suitable for intermediate dancers. I have deliberately left out modified versions of formations, such as my modified version of the tourbillon from e.g. Tofino Strathspey. They occur towards the end.

Where possible, I will add commentary as to what other dances I would teach as part of a sequence.

I hope that these will prove helpful, particularly to newer teachers faced with the daunting task of a couple of sets of beginners in their clubs. In cases where I believe relevant, I have put suggestions of dances I have found work well in conjunction.

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## **A TRIP TO JOHNSONVILLE SCHOOL**

A four couple 32 bar jig in a four couple set.

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

**9-16** The four girls dance across the set behind the boys. The second third and fourth girls dance behind the boys and back to own sides finishing in places 1,2,3, respectively. The first girl dances around partner, down in front of the second and third boys (cutting between first and second boy) and then, cutting between third and fourth boys to behind the fourth boy, goes to the end of the line of girls, so that she is behind the fourth girl and finishes in fourth place.

**17-24** The boys do likewise.

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

Devised 5th July 2011. This dance and the next one came after teaching a class (room one) of 9 and 10 year old children, and wanting to write a dance which had elements of Noeline O'Connor's

"Kingston Flyer" and Tang's "A Trip to Gatlinberg." The young dancers were confused with progressions so I sought to write a simple dance for them. Adults find the dance a bit quick, and find the following one easier, but children find the opposite.

Any reasonable 4 by 32 J. For the class I used "Pelorus Jack" and asked them to dance it 8 times.

## ROOM ONE

A three couple 32 bar jig in a 3 couple set.

**1-8** First second and third couples dance 6 hands across and back.

**9-16** The three girls dance across the top of the set, and the second and third girl dances behind the boys, across the set, and, with the second leading then dance to the top of the set on own sides. *The first girl* dances behind the first boy, and then dances between the first and second boys, casts up the centre of the set, to follow the other two girls back to place. The finishing order on the girls side will be 2,3,1.

**17-24** The three boys do likewise.

**25-32** All dance 6 hands round and back.

Devised 5th July 2011. This came after teaching a class of 9 and 10 year old children, and wanting to write a dance which had elements of Noeline O'Connor's "Kingston Flyer" and Tang's "A Trip to Gatlinberg." The young dancers were confused with progressions so I sought to write a simple dance for them.

I use any reasonable 6 by 32 J, and for the class I used an unobtainable (and amazing) 6 by 32 recording of "Todlen Hame" recorded long ago by Jimmy Shand on a 45.

## 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 right 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. 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!".



## **EIGHTY EIGHT**

A two couple, 32 bar Strathspey.

**1-8** First couple dance a figure of eight around the second couple crossing down to begin.

**9-16** Second couple dance a figure of eight around the first couple crossing up to begin.

**17-18** First and second couples set to partners, taking hands on the sides.

**19-20** First and second couples cross giving right hands.

**21-22** Repeat 17-18 now on opposite sides.

**23-24** First and second couples cross again right hand, finishing in the middle ready for ....

**25-32** First and second couples change places with an allemande.

Repeat having passed a couple.

Devised February 2006 as a teaching dance to teach figures of eight. A Strathspey was chosen to enable the dancers to dance through the correct places, and to help cement the phrasing.

Recommended music is a "Lady Marie Parker" (or other suitably strong Strathspey) which is traditional. A suitable recording is "The Quaich" recorded by David South and his Band on the CD "The Southern Touch." I tried this as played AABB as the structure of the dance suggests, and it had mixed results. The musicians certainly found it difficult.

## NORDFJORDEID

A 2 Couple 32 bar jig. This uses a very simple “pass right progression” which I have found to work well with beginners.

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

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

**5-8** 2C and 1C dance four hands across finishing in the middle with both hands joined with partner.

**9-10** 2C and 1C slip down the set.

**11-12** The ladies turn with Pas de Basque on the spot under the man’s raised left arm. (That is, the ladies turn *towards* their partner.) The men set on the spot beginning on the left foot.

**13-16** Repeat 9-12 but this time up the set and the ladies turn under the right arm, again towards their partner, this time both dancers begin on the left.

**17-24** 2C and 1C dance 4 four hands round and back, finishing on the sidelines.

**25-32** 1C dance a figure of eight crossing up to begin.

Repeat having passed a couple. Devised 7/7/2017 as a simple ceilidh style dance for our *Viking* themed social on 8/7/2017, with many partners coming to the social.

**Notes.** Nordfjordeid is a town on one of the northerly fjords in Norway (Nordfjord), and is the birthplace of Sophus Lie. I spend a week there at a conference in the Sophus Lee Center. It is surrounded by quite high glacial hills fully equipped with lovely walks and waterfalls. It is the only place I have been where, for the week I was there, the sun did not set (yet the temperature did not exceed 7 degrees C, either).

Recommended tune is “Joan C. Mackenzie” by Alastair Downie and an excellent recording can be found in “Dance with the London Highland Club” (Set of Jigs) by Frank Reid and his band. A suitable alternative tune would be any reasonable recording of “Farewell to the Tay” which is the lead tune to “The Hollin Bus”. An excellent recording can be found on “Just as it was” by Alastair Fraser and Muriel Johnston.

**Teaching Notes:** In the pass right progression, it is important that the dancers do *not* dance to the opposite side before turning right. They should try to pass on bar 1 and immediately turn right.

## PORTSONACHAN

A three couple 32 bar jig in a four couple set.

**1-8** First couple dance a figure of eight on the sides, first woman in front of the second, and behind the third; first man similarly. Hands should be given where possible.

**9-16** First couple dances a figure of eight across the dance around the second couple.

**17-24** First and second couples dance four hands across and back, finishing in the centre ready for a poussette.

**25-32** First and second couples dance a poussette.

Repeat, having passed a couple.

Devised 16th March 2013. This is a teaching dance for our influx of beginners who were having difficulty with figures of eight across/on the sides. Plus I had just taught poussette. Portsonachan means “port of peace”, and is a Hotel on Loch Awe where Kristin and I stayed during Easter 2012. The setting is quite lovely, and we had a great time, while experiencing a rather surreal (but friendly) hotel experience involving lost bookings, cold water, delightfully eccentric Spanish waiter, remarkable furniture and many other adventures. Recommended tune is “Jockey’s Dance” (traditional) played AABB, and a suitable recording is to be found on “A Fife Fairing” with Ron Gonella’s recording of “St Andrew’s Fair”. A similar recording on a the LP “Eight Scottish Country Dances” also by Ron Gonella. A suitable alternative tune would be “Fair Jenny’s Jig” by Peter Barnes as recorded by Fiddlesticks and Ivory.

## THE COLERAINE RANT

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

**1-2** First couple set.

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

**7-8** First couple set.

**9-10** Second couple set.

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

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

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

**25-32** First and second couple dance a poussette.

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

## **ALLISON KAY**

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

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

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

**13-16** All dance back to back with partners.

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

**21-24** 1C and second corners turn RH back to places (corners dance for 4 bars).  
1C pass RS if possible, so a wide turn.

**25-32** 6 Hands round and back.

Repeat having passed a couple

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

Allison Kay is our longstanding treasurer, and a pillar of the Johnsonville Club. Recommended tune is “Bobby’s Strange Wee Jig” by Bobby Brown, and a suitable recording is on “Celtic Fire in the Music” Track 18.

## **CORNER MEETING**

A three couple, 32 bar jig.

**1-8** First couple cast off behind their own lines and then cast back to finish in second place on own sides. Second couple step up on bars three and four.

**9-12** First couple sets twice to first corners.

**13-16** First couple turn their first corners with right hands.

**17-24** First couple repeats bars 9 to 16 with second corners, again using right hands.

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

Repeat having passed a couple.

**Notes** Devised March 2007 as a teaching dance for corners, the first time that they are introduced. Recommended music is “Gloria’s Wee Jig” by Bob McMurtry played ABBA, and a suitable recording is to be found on on “The Devil’s Quandary” track 5.

## CORNER GREETING

A three couple, 32 bar jig.

**1-4** First couple turn once with the right hand. They finish facing out.

**5-6** First couple cast off one place and the second couple step up. First couple finish facing first corners.

**7-8** First couple set to each other, turning to face first corners.

**1-8, Alternate** For those who dislike the asymmetry of the fact that 1C only set to their first corners.

1C set (2) turn RH (4) and cast to second place (2).

**9-12** First couple and first corners advance and retire.

**13-16** First couple and first corners dance back to back. All clap at the end of bar 16.

**17-24** First couple repeats 9-16 with second corners.

**25-32** Second, first and third couples dance six hands round and back.

Repeat having passed a couple.

**Notes** Devised March 2006 as a teaching dance to teach corners. Subsequently I discovered that the last 24 bars is the same as one of Iain Boyd's teaching dances ("The Mad Hatter" from "Happy to Meet"), except there are no claps in Iain's dance.

Recommended tune is Muirland Willie played AABB, and a suitable recording can be found on the CD "In Triumph and Play Favourites" by Don Bartlett and the Scotians.

## THE PARTING GLASS

A 32 bar Strathspey for 3 couples in a 4 couple set This dance does have hands across (“teapots”) as well.

**1-4** First and second couples dance *Pass Right Progression To Wit*: 1C and 2C dance forward and pass partner right shoulder (1 bar only) and immediately turn to the right. The couples should not dance to the other side, but remain reasonably close. They then dance in the direction they are facing, men down and ladies up, turning right again and then right again back to own sides into progressed places. (To wit: The men have the 2nd man leading, dance down to second place, turn right, dance to own side, turn right and then dance up the men’s side, the finishing in order 2nd man at the top and first in second place; the ladies symmetrically, but starting upwards.)

**5-8** 2C and 1C dance 4 hands round once. (Teaching note: For new dancers, the hint is that it is important that they get all the way back to sidelines. Else 1M has the desire to give LH to 3C.)

**9-16** 1M with 3C and 1L with 2C dance right hands across followed by 1M with 2C and 1L with 3C dancing left hands across (teapots) finishing with more or less 1C right shoulder to right shoulder in the middle of second place facing partner’s side, ready for.... (Don’t rush)

**17-18** 1C turn RH once round and finish facing second place on partner’s side.

**19-24** 1L dances a figure of eight across around the 3C passing left shoulder around 3M to begin and finishes between the 3C, who turn to face up. Similarly, 1M left shoulder around 2W, and finish between 2C who face down.

**25-28** Up and down the set, 1M with 2C and 1L with 3C advance and retire.

**29-32** 1C dance a two hand turn  $1\frac{3}{4}$  to finish in second place.

Repeat, having passed a couple.

**Notes** Devised 25/2/2021 as a simple dance for a St. Patrick’s Day themed club night. Revised 21/4/2024 (Bars 17-24 made simpler for newer dancers; the original version which I do like has the figure of 8 for all of bars 17-24 rather than 19-24. But now I have danced it many times, I see that people, especially newer dancers, have significant difficulty with the phrasing.) I have used the simple pass right progression in the Johnsonville Collection. When I wrote this dance for the St Patrick’s Day live music night, our new dancers had not done reels, and have only just started corners. Thus, the formations are chosen to suit these limitations. The recommended tune is obviously ”The Parting Glass”, and Aileen Logie made up a lovely set: The Parting Glass, Star of the County Down, Salley Gardens, and Ceol a’ Phiobaire. The only recording of the lead



tune for SCD seems tune 3 in "The Lea Rig" by Charlie Jemmett and his Band in the album "Down South". At a pinch any decent recording of "The Lea Rig" will work. *The Parting Glass* is a traditional song claimed by both the Scots and the Irish (but I suspect not the Presbyterians).

## **THE BUNTING BEE**

A three couple 32 bar strathspey (or reel) in a four couple set.

**1-8** First couple lead down (3), and up (3) and cross over casting into second place to face down. Second couple step up on bars 7 and 8.

**9-16** 2C, 1C, 3C grand chain.

**17-24** First couple cross down between the third couple, cast up dance with nearer hand up between the second couple and finish in second place on own side.

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

Devised 29th March 2014. The dance is a teaching dance for grand chain. The name comes from a tribute to the highly energetic 2013 beginners who organized themselves to have a “bunting bee” to produce tartan bunting for our hosting of the region’s “New Dancers’ Celebration” in late 2013.

Recommended music is “Callum’s Road” by D. Shaw played ABAB, and a set of suitable tunes can be found for the track “Moranbank”, which is track 9 of the CD “A’ the Best from Banffshire” by Colin Dewar and his Band.

This dance could also be performed as a reel. In this case I would suggest the tune “Walking on the Moon” by Addie Harper, and an excellent set or reels with this as part is by Bobby Brown and his Band, “Celtic Fire in the Music” CD 1, track 9.

### **ADELLE'S JIG**

A three couple 32 bar jig

**1-4** First couple turn with the right hand.

**5-6** First couple cast off one place, the second couple step up.

**7-8** First couple set, turning to the face the third couple on the last setting step.

**9-16** Grant chain, with second couple crossing, and the first couple and third couple changing places to begin.

**17-20** All three couples advance and retire.

**21-24** First couple turn with the left hand.

**25-32** Second and first couple dance rights and lefts.

Devised 30th March, 2009 in Wellington as teaching dance for grand chain. Adelle is one of Johnsonville's young club members. Since this is a teaching dance, the following variation can also be useful, especially the same night as teaching "Mrs Stewart's Jig".

**ADELLE'S JIG (INTERMEDIATE VERSION)** is the same except that bars 1-6 have the first couple set (1-2) cross RH and cast into second place on opposite sides. And on bars 21-24 first couple turn RH one and a half times.

Recommended music is "Jock McLeod's Wedding March" by Alexander McColl, played either ABAB or AABB and a suitable recording is "Flights of Fancy" on *Celebrate Fifty Years of Dancing* by the Boston Branch of the RSCDS, track 3.

A two couple 32 bar Strathspey.

## **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.

## WILL STARR

A two couple 32 bar jig.

**1-6** First couple lead down the middle and up.

**7-8** First couple cross above the second couple and cast into second place.  
Second couple step up on bars 7 and 8.

**9-16** Second and first couples dance rights and lefts.

**17-24** Second and first couples dance a ladies' chain.

**25-28** All take hands on the sides and advance and retire.

**29-32** First couple turn  $1\frac{1}{2}$  with the right hand.

Repeat having passed a couple.

Devised 15/4/2013. Clearly a teaching dance for ladies' chain. I followed this with "The Daisy Chain" from my Cane Toad Collection which has a ladies' chain in Strathspey time. The presence of the rights and lefts gives time for the first couple to prepare for the ladies' chain. Any good jig, preferably played ABAB. I used "Fairly Shot O' Her," as recorded by the Scotsmen. Hence the recommended tune is either *Fairly Shot O' Her*, or *Jacky's Return*, both of which are traditional.

Will Starr ("King of the Scottish Accordion") was a famous Scottish accordionist from the middle of the 20th Century (1922-1976). The legend is that he had one speed ("faster"). Whilst he did not record many tracks for SCD, like Hector MacAndrew on the fiddle, he left a wealth of Scottish music. His record are available and definitely interesting to listen to.

## 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".

## VIOLYNNE

A three couple 32 bar Reel in a longwise set.

**1-8** First couple dance a figure of eight on the sides giving hands as appropriate, beginning by dancing in front of the second, behind the third, back in front of the third and behind the second finishing ready for...

**9-16** 1C, 2C and 3C dance mirror reels of three on the sides first couple dancing in and down between the second to begin. At the end of the reels, second couple finish facing up, and third couple finish facing in place.

**17-24** First couple followed by the second couple (who dance up to begin) dance (nearer hands) down the middle and up. On bars 20 and 21 second couple divide to allow first couple to dance between them. Both couple finish in the middle of the set with both hands joined ready for ..

**25-32** First and second couple dance a poussette.

Repeat, having passed a couple.

Devised January 2004 as a teaching dance for the beginners class at New Zealand Summer School. I had taught the class “Sandy o’er the Lea”, and wanted a dance with a poussette and mirror reels.

I also wanted to write a dance for Lynne Scott who is a multi-talented musician and the fiddle is one of her favourite instruments.

The symbolism : 1-16 resembles the fiddle frame, 17-24 the strings and 25-32 the bowing.

Recommended music is “The Peat Fire Flame” played either AABB or ABAB, and a suitable recording is to be found on “The Fireside Reel” as played by the Scotsmen on “One More Couple Please.” Alternative acceptable music would be “Corn Rigs” or “The Auld Grey Cat”. Lynne Scott prefers “The Auld Grey Cat” for the lead tune. This dance appeared in the New Zealand Branch 50th anniversary book *A Touch of Gold*.

## THE DURIAN RANT

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

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

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

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

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

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

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

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

**29** All set on the left foot.

**30-32** All circle right half way.

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

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



## JEANETTE'S HORNPIPE

A three couple, 32 bar hornpipe.

**1-8** First couple lead down the middle and back up again to finish back to back in the middle facing first corners. Second couple move up on bars 3-4.

**9-12** First couple set to first corners and turn them with both hands and pas de basque. First couple finish facing second corners.

**13-16** First couple set to second corners and turn them with both hands and pas de basque. First couple finish on opposite sides in second place.

**17-20** Second, first and third couples, with nearer hands joined on the sides, advance with two skip change steps and retire with two skip change steps.

**21-24** First couple turn with right hands one and a half times.

**25-32** Second, first and third couples dance six hands round and back.

Repeat having passed a couple.

Devised September, 1999 in Wellington, as a teaching dance to introduce 'set to and turn corners.' Recommended tune - "Victoria Hornpipe". Suitable music would be "Mr Wilson's Hornpipe," on "Scottish Dance Favourites" RSCDS CD 1.

Jeanette is a friend living in Wellington, New Zealand. We did our teaching certificates at much the same time.

## A BIT ON THE SIDE

A 32 Bar reel for 3 couples, used as part of a sequence introducing set to and turn corners followed by reels on the side.

**1-2** 1C set.

**3-4** 1C cast one place, 2C step up.

**5-6** 1C set.

**7-8** 1C cross RH and finish facing on sides, 1L facing 2M, 1M facing 3L.

**9-12** 1L sets to and turns 2M in Pas de Basque and finishes facing 3M, similarly 1M and 3L.

**13-16** 1L set to and turns 3M and finishes facing 2M on side, similarly 1M and 2L.

**17-24** 1L dances a LS figure of eight on the side around 2M and 3M giving LS to 2M to begin, and finishes facing 2M, in second place on the men's side. Similarly 1M giving LS to 3L.

**25-30** 1L with 2M and 3M, 1M with 3L and 2L, LS reels on the side.

**31-32** 1C cross giving RH to second place on own sides.

Repeat, having passed a couple.

**Notes** Devised 14/11/2020. Inspired by an idea of Iain Boyd, to put the corner turns on the side; and clearly part of a teaching sequence where we teach set to and turn corners and follow with reels. After this I would likely teach Mrs Macleod, and include also Jeanette's Hornpipe. Any good reel preferably played ABAB, and I used "Kirk's Hornpipe" (trad) from "Set of Hornpipes" in Kardinia Kapers, by David South and his Band. Choose music with strong 4 bar phrases. Part of a teaching sequence could also include changing bars 17-32 to be 17-22, giving LS to 2M, 1L dances a reel of 3 on the side and similarly 1M with 3L and 2L; 23-24 1C cross back to own sides giving RH, and 25-32, 6 hands round and back. This could be called "ANOTHER BIT ON THE SIDE".

## THE DAISY CHAIN

A three couple, 32 bar strathspey.

**1-8** First, second and third couples dance reels of three on the sides. First couple cross down between second couple, second couple dance out and up and third couple dance in and up to begin. First couple finish on opposite sides facing down while second couple finish in original places facing up.

**9-12** First and second couples set twice.

**13-16** First and second couples turn with left hands one and a half times. First and second men finish facing out.

**17-24** Second and first couples dance a ladies' chain across the set.

**25-28** Second, first and third couples, with nearer hands joined on the sides, advance with two travelling steps and retire with two travelling steps.

**29-32** First couple turns with two hands one and a half time to finish on own sides.

Repeat having passed a couple.

Devised June 1998 as a teaching dance to introduce 'ladies' chain'. (Note May 2022: Of course now I would not dream of doing crossover reels before ladies' chain. However, there are very few dances with ladies' chain in Strathspey time, and I continue to use this for such purposes.) Recommended music is a strong strathspey such as "Barbara Rae" by Paul Machlis, which is the lead tune for "Bonnie Flowers o'er the Muir" with a suitable recording being by the Berkeley Scottish Players "None So Pretty". (This corrects my early misunderstanding of the name of the tune.)

Daisy Macdonald Fanning is my niece. The dance celebrates her birth.

## MISS LESLIE CUNNINGHAM

8 × 32 Strathspey.

- 1-2** First Couple cross over giving right hands.
- 3-4** First couple cast off to below the third couple, second couple and third couple step up.
- 5-8** First couple cross over giving left hands and cast up to face first corners. Third couple step down on bars 7 and 8.
- 9-16** First couple and corners dance corners pass and turn. First couple finish in second place on own sides just in from the sidelines.
- 9-10** First couple pass first corners right shoulder,  
while  
first corners turn each other with right hands.
- 11-12** First couple dance in to pass right shoulder to face second corners  
while  
first corners dance back to places.
- 13-16** Repeat 9-12 with second corners, but with first couple finishing in second place on own side just in from the sidelines.
- 17-20** First couple set twice.
- 21-24** First couple turn with two hands one and a half times finishing ready for...
- 25-30** First lady with the second couple and first man with the third couple cut reels of three across the set. First lady gives right shoulder to second lady and first man gives right shoulder to third man. First couple finish in second place on opposite sides.
- 31-32** First couple cross over giving left hands.

Repeat having passed a couple.

Devised October 2006 in Wellington as a teaching dance for Corners Pass and Turn. Most Strathspey with that formation seem quite difficult. Modified 3 December 2010, after a suggestion of Romaine Butterfield, namely the stepping up/down of the third couple, which makes the phrasing easier. The dance was inspired by the tune it is named after, "Miss Leslie Cunningham" by Muriel Johnston. This tune can be found as part of a Muriel Johnston set for the Strathspey "The Marquis of Lorne" track 3 of "A Dancer's Miscellany, Vol. 4", or part of the set for "John Derek Evans", in "Dancing Fingers, Vol 3" track 9. A suitable alternative Strathspey would be "The Armstrong's Rant" as recorded by Bobby Brown on "H.I.S.C.D", track 3.

## ONE FOR ALL

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

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

**9-10** First couple set.

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

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

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

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

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

## THE COCKER SPANIEL

A 3 by 32 Strathspey in a longwise set.

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

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

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

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

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

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

Finishing order 231.

Repeat with a new top couple.

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

## WATCHMAKER

A 32 Bar Strathspey for 2 couples.

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

Repeat, having passed a couple.

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

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

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