

# The Lochiel Collection

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## Introduction

The dances in this book have been included for one of two reasons:

- Either, they have been named after some of the many and varied dancers that have been members of the **Lochiel Club, Hamilton, New Zealand** at one time or another;
- Or, they are dances that have been composed by members of the club.

There are notes at the foot of each of the dances that explain their inclusion.

The dances vary in difficulty from those written for elementary dancers to those written for advanced dancers. We hope that you find some of them either useful or interesting

There are dances in other books that are also named after Lochiel Club members or the club itself:

- **Dancing Feet:**
  - Win Thompson's Chase
  - May Johnston's Reel
  - Nina Foulkes' Reel
- **One Step at a Time**
  - Christine Miller's Reel
  - Howard McNally's Favourite
  - Oliver's Fifth
  - The Lochiel Strathspey

Ruary Laidlaw

1<sup>st</sup> January 2005

# 1. Bill Jacob's Jig

A 4 x 32 bar jig for four couples in a longwise set.

## Bars

1 - 8 The first and third couples cast off for four steps behind their own lines, and cast back to place.

9 - 12 The first couple set to each other and cross diagonally down to finish on the opposite side between the second and third couples.

At the same time third couple set to each other and cross diagonally down to finish below the fourth couple.

13 - 16 The first and third ladies cast back up behind the second and fourth men respectively and cross back to their original places and finish facing down the dance, followed by their partners who also finish in their own places facing down the dance.

17- 24 The second and fourth couples face up and all four couples dance **reels of four on their own side of the dance** giving right shoulders to begin. The first lady finishes facing out and the man facing across the dance.

25 - 28 The first lady followed by her partner casts off to the bottom of the set and crosses over to the men's side of the dance turning round by the right on the last step to face her partner. Her partner finishes in fourth place on the ladies' side.  
The second third and fourth couples join hands and move up on bars 27 and 28.

29 - 32 All four couples turn their partner by the right hand round for four steps to finish on their own sides. The first couple turn one and a half times.

The new first and third couples finish the turn ready to cast off for the beginning of the dance.

Have Fun!

Ruary Laidlaw

Kihikihi

29<sup>th</sup> April 2001

## Music:

Track 1 on the CD "Bill Jacob's Jig", Jig, 4 x 32

- The Old Barn Jig (Jimmy Blair/Keenan)
- The Glasgow Gaelic Club
- Kinloch of Kinloch

## Teaching Point:

This dance was devised to provide a simple introduction to **Reels of Four on the side of the dance** for Elementary dancers.

## Note:

**Bill Jacob** has been a long standing member of the Lochiel Club. He has a passionate interest and knowledge about a wide variety of music as well as the sound systems to reproduce it faithfully. Luckily for the Lochiel Club, SCD music has been a large part of his interest. He has spent huge amounts of his spare time making sure that the club had the best possible sound system, an easy to use index for the tutor and music that meant that the dancers got the best possible tunes to dance to. Just recently (2004) the club has bought a fairly expensive laptop computer (at his suggestion) to, not only run our system, but also store all the music.

## 2. The Wedding Ring

or

### Robyn and Brian's Wedding

A 5 x 40 bar reel for five couples in a circular set, men with the ladies on their right.

#### Bars

- 1 - 8      The ladies dance a figure of eight round their partner and corner person (man on their right) going to their left to begin. They dance in front of their partner, round behind them and then on in front of their corner and home. (Fig. 1)
- 9 - 16     The men dance a figure of eight round their partner and corner person (lady on their left) going to their right to begin. They dance in front of their partner, round behind them and then on in front of their corner and home.
- Progressive Promenades**
- 17 - 20    The first couple (Robyn and Brian) take promenade hold and dance straight across the set, between the third and fourth couples' places for two steps, then cast to their right on bars 19 and 20 to finish in the fourth couple's place. (Fig. 2)
- 19 - 22    For bars 19 and 20 the fourth couple take promenade hold and dance straight across the set between first and second couples' places for two steps, then cast to their right on bars 21 and 22 to finish in the second couple's place.
- 21 - 24    For bars 21 and 22 the second couple take promenade hold and dance straight across the set between fourth and fifth couples' places for two steps, then cast to their right on bars 23 and 24 to finish in the fifth couple's place.
- 23 - 26    For bars 23 and 24 the fifth couple take promenade hold and dance straight across the set between second and third couples' places for two steps, then cast to their right on bars 25 and 26 to finish in third couple's place.
- 25 - 28    For bars 25 and 26 the third couple take promenade hold and dance straight across the set between the fifth and first couples' places for two steps, then cast to their right on bars 27 and 28 to finish in first couple's place.
- 29 - 32    All join hands and advance to the centre of the set for two steps, "heuch" and retire for two steps.
- 33 - 40    All dance a ten hands circle round and back.

Repeat another four times with a new couple in top place (Robyn and Brian) each time.

## Composers:

Ruary Laidlaw

Simon Barbour

Glenys Barbour

Christine Miller

Patricia Digby-Smith

Howard McNally

Glenys Pearce

Mary-Ann Goldsmith

Dianne Murdoch

John Murdoch

Bob Polkinghorn

Irene Polkinghorn

Ruth Budden

Peg Stringer

Tauranga

10<sup>th</sup> March 2001

## Music:

Track 2 on the CD, "The Wedding Ring", Reel, 5x40

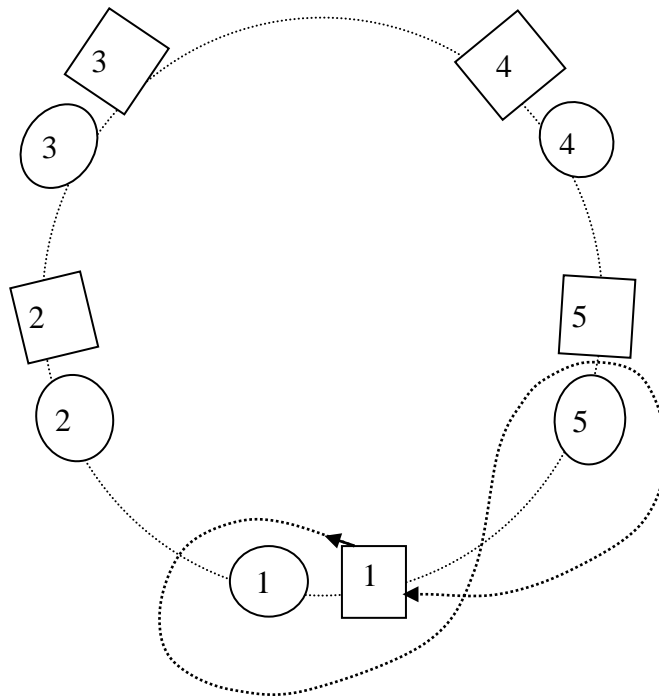
- Hal Robinson's Rant
- Oxford Street
- Albert's Hornpipe
- Johnson's Hornpipe

## Note:

A group of us were invited to the wedding of **Robyn Fergusson**, the NZ Branch secretary, to **Brian Howes** on the 10<sup>th</sup> March 2001 in Tauranga in the sunny Bay of Plenty, New Zealand. On the spot we decided to compose a dance to mark the occasion, which we did while the bride and groom were having their photographs taken. We danced it later on at the reception, much to the DJ's mystification, to some music that Simon Barbour had saved on his laptop that he just happened to have with him.

**Fig. 1: Figures of Eight**

Bars 1-8, All the ladies

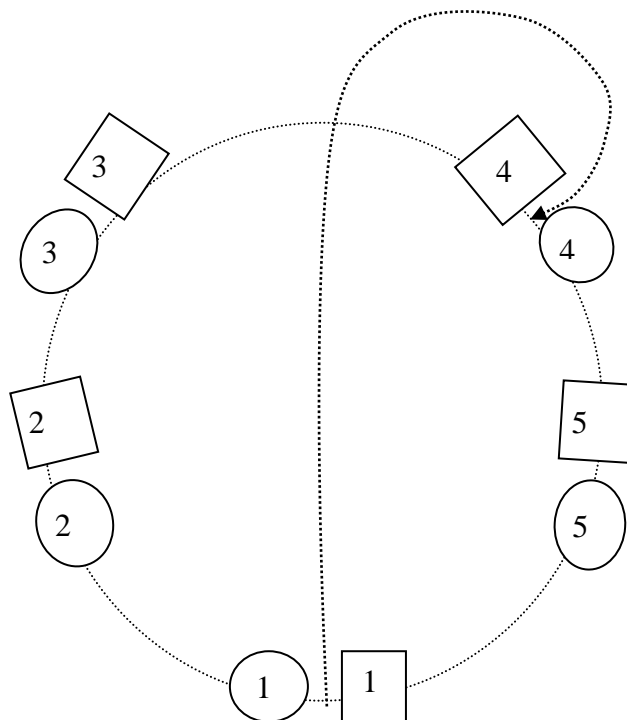


**Note:**

This just shows the track of the first lady on bars 1 - 8.

**Fig. 2 Progressive Promenades**

Bars 17 - 20



This just shows the track of the first couple on bars 17 - 20.

### 3. Glenys Pearce's Strathspey

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

#### Bars

- 1 - 4      The first and third couples turn their partner once round slowly with two hands finishing in their own places.
- 5 - 8      They retain their partner's hand and open out to dance four hands round with the second and fourth couples respectively. All finish in their own place, but facing up and down ie. first couple facing second couple, and third couple facing fourth couple. All retain their partner's hand.
- 9 - 12     All four couples set twice.
- 13 - 16    Each person turns the person opposite once round with one hand for four steps ie. first couple begin the turn by dancing in towards each other and down while the second couple begin by dancing out and up. Similarly with the third and fourth couples.
- All finish in their own places.
- 17 - 24    The first and third couples dance a **figure of eight** round the second and fourth couples respectively, below them. They begin the figure of eight by giving right hand to each other as they cross down.
- They finish in their own places.
- 25 - 26    The first couple only change places with the second couple with one hand by dancing in and down while the second couple dance out and up.
- 27 - 28    The first couple change places with the third couple with one hand by dancing out and down while the third couple dance in and up.
- 29 - 30    The first couple change places with the fourth couple with one hand by dancing in and down while the fourth couple dance out and up.
- On bar 30 the first couple dance round into fourth place, man turning by his right and the lady by her left, and face each other.
- 31 - 32    The first couple then use bars 31 and 32 to turn each other with the right hand once round for two steps to finish in fourth place.
- Repeat with a new couple in top place.



Have fun!  
Ruary Laidlaw  
Kihikihi  
25<sup>th</sup> April 2001  
Anzac Day

**Music:**

**Track 3** on the CD, "**Glenys Pearce's Strathspey**", Strathspey, 4x32

- The Red Plaid (arr. Don Bartlett)
- The Iron Man (J. Scott Skinner)
- The Banks of Spey (William Marshall)

**Teaching Point:**

This dance was composed to introduce Elementary dancers to **Figures of Eight** in strathspey time.

**Note:**

**Glenys Pearce** is a keen, experienced and competent Scottish Country Dancer, especially of strathspeys, who has been a long time member and supporter of the Lochiel Scottish Country Dance club. She has also served as club president and secretary at various times in its history.

## 4. Lochiel's Farewell to Tony Szeto

An 8 x 40 bar reel for three couples in longwise four couple set.

### Bars

1 - 8

On the first two bars the first couple cross with the right hand and turn to finish in promenade hold facing the second woman. They then dance **a six bar reel of three** across the dance with the second couple. First couple begin the reel by passing the second lady by the right shoulder.

The first couple finish the reel between the second couple and facing each other (see Fig.1). Second couple finish the reel in their own place.

9 - 24

The first and second couples dance a **Black Petronella** (see Fig. 1):-

Bars 9 - 12 The first couple dance a petronella turn to their right to finish facing each other up and down the dance, man between the first couple's place and lady between the third couple **outside** the second couple, and set once. At the same time the second couple set once and then dance a petronella turn to their right to finish facing each other up and down the dance **inside** the first couple. See Fig. 1 (Bars 9 to 12)

Bars 13 - 16 The first couple set once and then petronella turn to their right to finish facing each other across the dance in second place **inside** the second couple. At the same time the second couple dance a petronella turn to their right to finish facing each other across the dance in second place **outside** the first couple and set once. See Fig. 1 (Bars 13 to 16)

Bars 17 - 20 The first couple dance a petronella turn to their right to face each other up and down the dance **outside** the second couple, and set once. At the same time the second couple set once and then petronella turn to their right to finish facing each other up and down the dance **inside** the first couple. See Fig. 1 (Bars 17 to 20)

Bars 21 - 24 The first couple set once and dance a petronella turn to their right, but finish back in their **own place**.  
The second couple dance a petronella turn to their right to finish in their **own place** on the side and set once.  
See Fig. 1 (Bars 21 to 24)

25 - 32 The first and second couples dance a **Maple Leaf Figure of Eight** down round the third couple (see Fig. 2).

The second couple, followed by the first couple, begin by giving right hands to their partners and crossing - ladies in front of their partner - down between the third couple and casting up round them. They then dance a figure of eight across the dance, ladies again crossing in front of their partners, cast up round the third couple on their own sides and dance up the sidelines on their own side of the dance to finish second couple at the top and first couple in second place.

33 - 40 The first three couples **circle round and back** (Tony's favourite movement, especially the "leap" on bar 4 which was his trademark).

The first couple finish in second place ready to start again.

## **Composers:**

Ruary Laidlaw  
Simon Barbour  
Glenys Barbour  
Patricia Digby-Smith  
Christine Miller  
Howard McNally  
Glenys Pearce  
Lynne Bang  
Tony Szeto

Hamilton  
New Zealand  
August 1999

## Music:

**Track 4** on the CD "**Lochiel's Farewell to Tony Szeto**", Reel, 8x40

- The Earl of Seaforth's Reel
- General Wemyss of Wemyss
- Mrs. Marshall's Reel
- Big Dougal (Ian Powrie)

## Notes:

**Tony Szeto** blew into our club from Canada in October 1998. He had a one year appointment at the University of Waikato on sabbatical from Toronto University where he studied Earth Sciences. He was full of energy and enthusiasm for SCD. He joined in anything that was going. We missed him enormously when he left to go back to Toronto. Their gain; our loss.

This dance for Tony, was composed by a group of dancers from the Lochiel Club in Hamilton, New Zealand 1999, at a farewell dinner for Tony (one of many farewell dinners) held at Simon and Glenys Barbour's place. The germ of the idea was the Petronella movement, which I woke up with in my head one Saturday morning, but the rest of the dance was put together after much discussion and argument by the group including Tony, who was the only one who didn't know what was really going on i.e. that the dance was going to be named after him!

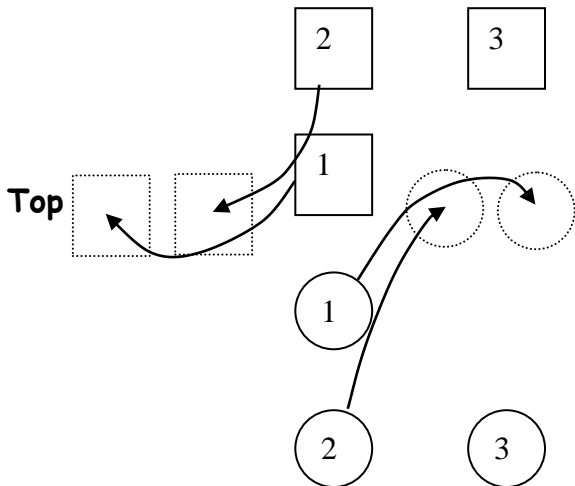
The term **Black Petronella** came about because that just happened to be the night when the **All Blacks** (New Zealand's top rugby team) beat the South African Spring Boks 28 to 0 at Carisbrook away down at the bottom of the South Island in Dunedin.

The Black Petronella went fairly smoothly, but the figure of eight movement caused a lot of problems for a basically easy formation. It was Glenys Barbour who suggested the name **Maple Leaf** and Lynne Bang came up with the final solution as written here - sorry Tony (He had a great idea for it but there just didn't seem to be enough music to complete it comfortably).

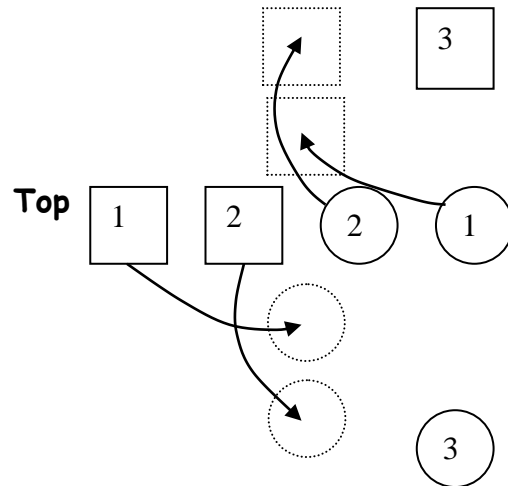
# THE BLACK PETRONELLA

Figure 1

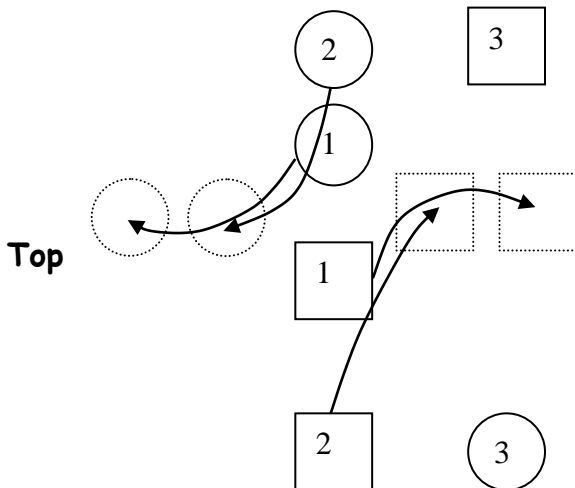
(Bars 9 to 12)



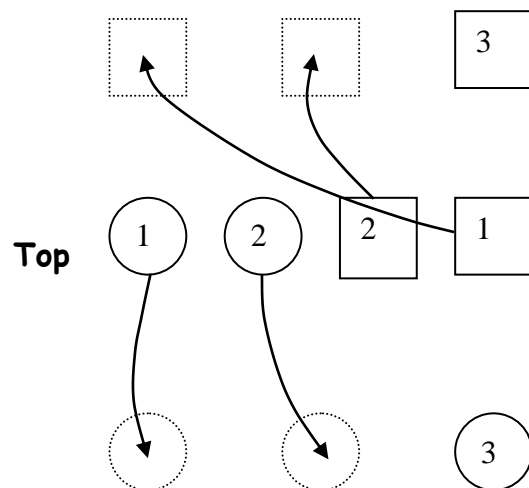
(Bars 13 to 16)



(Bars 17 to 20)

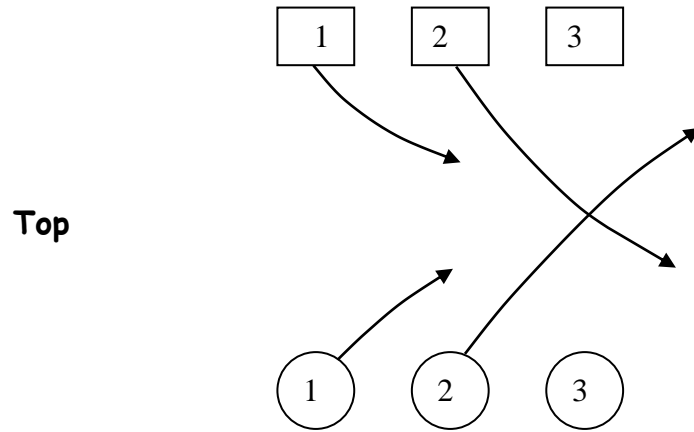


(Bars 21 to 24)



# MAPLE LEAF FIGURE OF EIGHT

Fig. 2 (Bars 25 - 32)



## 5. Miss Mary Gray's Fancy

A 4 x 32 strathspey for four couples in a longwise set.

### Bars

- 1 - 8 All four couples join hands on the sides, set once and cross over giving right hand to partner. They all set on the opposite sides and cross back giving right hand again.
- 9 - 16 The first couple lead down the middle for three steps, lead back up for three and cast off into second place on 7 & 8 of the 8-bar phrase, second couple moving up. The first couple finish in second place ready to dance with first corners.
- 17 - 24 The first couple turn their first corners with right hand, partner in the middle left hand, second corners right hand and cross over with left hand to second place on their own side.
- 25 - 32 The first couple turn with the right hand for two bars and cast off to the bottom of the set while third and fourth couples join hands and move up on 3 and 4 of the 8-bar phrase.

The first couple then turn right hand for four steps to finish in fourth place.

Have fun!

Ruary Laidlaw

Kihikihi

3<sup>rd</sup> March 1997

**Music:**

**Track 5** on the CD "**Miss Mary Gray's Fancy**", Strathspey, 4x32

- Castle Spynie
- Willie Cook
- Lady Carmichael of Castle Craig's Strathspey

**Teaching Point:**

The dance was composed to provide a simple strathspey with **Corners** for beginning dancers.

**Note:**

This dance was named after **Mary Gray** who has been a long and stalwart supporter of the **Lochiel Club in Hamilton**. Mary would do anything for anybody!



## 6. Rose Jacob's Reel

An 8 x 32 reel for three couples in a longwise four couple set.

### Bars

1 - 8

The first couple figure of eight round the second couple.

The first man crosses straight over to pass the second woman by the right shoulder, while the first woman crosses diagonally to pass the second man by the right shoulder. The second couple move up on bars 3 and 4. The first couple pass left shoulder in the middle of the figure of eight between the second couple. The first couple finish back to back in the middle: first man facing the second woman, and first woman facing the second man

9 - 16

The first and second couples dance a right shoulder reel of four across the dance.

On bars 15 and 16 the first couple pass right shoulders in the middle ( the first lady going in front of the first man) and finish in second place on the opposite sides facing out and down.

The second couple finish facing in, at the top of the dance.

17 - 24

The first, second and third couples dance symmetrical reels of three on the sides taking inside hands with their partner as they meet in the reel:

The first couple begin by dancing out and down.

The third couple begin by dancing in and up

The second couple begin by dancing in slowly to allow the third couple to dance in front of them.

This movement flows on from bar 16.

The first couple finish in second place in the centre with inside hands joined facing down.

The second couple finish at the top on their own side, while the third couple finish in third place on their own side.

25 - 32

The first couple then cross below the third couple and cast up round them to second place on their own side, lead up between the second couple and cast down to finish in second place on their own side ready to start again.

Ruary Laidlaw

Kihikihi, NZ

2003 and 2004

## Music:

**Track 6** on the CD "**Rose Jacob's Reel**", Reel, 8x32

(Tunes specially selected by Rose)

- Dancing the Baby
- St. Anne's
- Calum Donaldson (Ronnie Cooper)
- Millbrae (Ronnie Cooper)

## Notes:

On September 26<sup>th</sup> 2004 the club celebrated **Rose's** 90<sup>th</sup> birthday! The New Zealand Branch sent her a special letter to commemorate the event. We posted a notice about her birthday on the internet "Strathspey Discussion Group" run by Anselm Lingnau in Frankfurt, Germany. There was an amazing response from people all around the world including a very special one from **Jean Martin**, the then Chairman of the RSCDS!!!

She is still a competent dancer and can show us younger ones a thing or two about dancing!

## 7. Simon Barbour's Rant

An 8 x 32 bar jig, with two movements, for four couples in a longwise four couple set.

### First movement from first place

#### Bars

1 - 8

The first couple lead down the middle, cross over to the opposite side and cast back up to first place, but on opposite sides.

9 - 16

#### Four Hands Across

The first couple turn with right hand once round and cast off into second place on the opposite side. The second couple move up on bars 3 and 4 of the phrase.

At the same time the fourth couple turn with the right hand and cast up into third place on their own side.

The third couple move down on bars 3 and 4 of the phrase.

The first and fourth couple dance four hands across once round only with right hands.

17 - 24

The second and third couples turn with the right hand and cast back to original places.

The second and third couples dance four hands across with right hands finishing in original places.

The first couple are still on the opposite side.

#### Figures of Eight

25 - 32

The first couple, on opposite sides, cross with the right hand and cast off.

The second couple move up. The first couple dance half a figure of eight up round the second couple and finish in second place on the opposite side.

Similarly, the fourth couple cross over with the right hand and cast up to third place. The third couple move down to fourth place on bars 3 and 4 of the phrase. The fourth couple then dance a half figure of eight down round the third couple to finish in third place on their own side.

The order is now 2, 1, 4 and 3 with the first couple still on the opposite side.

## Second movement from second place

33 - 40

The first and fourth couples in the centre of the set turn their "corner" for four steps i.e.

- the first man turns the second lady with the right hand to finish in second place on his own side
- the first lady turns the second man with the left hand to finish in second place on her own side
- the fourth man turns the third man with the right hand to finish in third place on his own side
- the fourth lady turns the third lady with the left hand to finish in third place on her own side

The first and the fourth couple set once and cross with right hand for two steps to finish with:

- the first couple facing their "first corner" (the second man at the top). The first man has his partner on his right.
- the fourth couple face their "first corner" (the third woman in fourth place). The fourth man has his partner on his right.

The first and the fourth man turn on the spot to face their "corners" on the last step. See fig. 1

41 - 56

### **Three Handed Corners - "Wheels"**

(The men lead their partners into all the "wheels" from bar 41 to bar 56)

First couple turn their "first corner" (second man) with the right hand once round for four steps to finish in the centre of the dance facing down. First man now has his partner on his left.

At the same time the fourth couple turn their "first corner" (third woman) with the right hand once round to finish in the centre of the dance facing up. Fourth man now with his partner on his left also.

First couple and the fourth couple dance four hands across with the left hand in the centre of the dance for four steps to finish facing their "second corners", that is: first couple facing the third man, first man now with his partner on his right, and the fourth couple face the second woman, fourth man now with his partner on his right also.

First and fourth couple turn their "second corners" with the right hand to finish facing in to the centre of the dance, first and fourth men with their partners now on their left.

The first and fourth couples then dance four hands across with the left hand in the centre of the dance for two steps.

The first couple continue the wheel for the next two steps to finish on opposite sides in second place.

The fourth couple use the last two steps of the wheel to turn with the left hand to finish on their own side of the dance in third place.

The order is now 2, 1, 4 and 3.

57 - 64      The bottom three couples join hands on the sides and set twice.

The first couple cross with the right hand and cast off to the bottom of the set on their own side.

The third couple turn with the right hand and dance up to second place on their own side of the dance.

The order is now 2, 3, 4 and 1

Ruary Laidlaw

Kihikihi

1<sup>st</sup> October 2005

## Music:

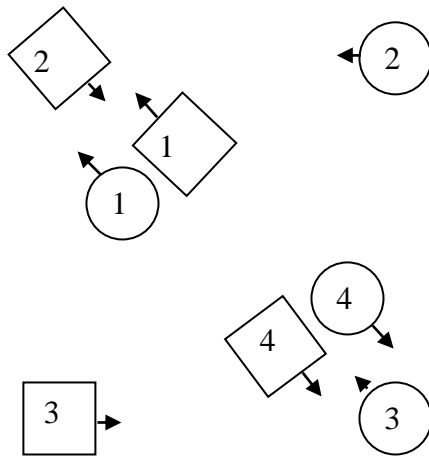
**Track 7** on the CD, "Simon Barbour's Rant", Jig, 8x32

- The Harmonica
- Captain White
- Maggie Brown's Jig
- A.M.Shinnie (Angus Fitchet)
- Dumfries House (John Riddell)
- John Mearn's Favourite

## Notes:

Simon has been one of the personalities of the Lochiel club for at least ten years and has filled many of the offices of the club as well as being assistant tutor and tutor of the club at various times. Both he and Glenys, his wife, co-organised the RSCDS NZ Branch 2003/4 Summer School in Hamilton at the University of Waikato.

Figure 1



## 8. Candy Floss

An 8 x 32 bar strathspey for three couples in a longwise four couple set.

### Bars

- 1 - 8      The first and second couples dance four hands across with the right hand and back with the left hand.
- 9 - 16     The first couple dance down the middle for three steps, turn and dance back up the middle for three steps and cast off into second place, second couple move up on 7 and 8 of the 8 bar phrase.

### Corners

- 17 - 24    The first couple, from second place, turn their first corners by the right hand, partner in the middle by the left to face second corners. They turn their second corners by the right hand and give left hand to partner to turn and face their first corners again.

### Reels of Three

- 25 - 32    The first couple, giving **Left Shoulder** to first corner, dance **Reels of Three** on the opposite sides of the dance with their corners for six steps, finishing in second place on the opposite side of the dance. On 7 and 8 of that 8 bar phrase the first couple cross over to their own side of the dance in second place ready to start again, while the corners stand still.

Have fun!

Ruary Laidlaw

Kihikihi

1998

### Music:

**Track 8** on the CD "**Candy Floss**", Strathspey, 8x32

- Neil Gow's Recovery (Neil Gow)
- Lady Lucy Ramsay
- Auld Luckie
- Mrs. Garden of Troup (Robert Petrie)

### Teaching Point:

This dance was originally composed as a simple strathspey to teach **Corners** followed by **Left Shoulder Reels of Three for 6 bars** danced to the music of Sugar Candie.

## 9. Artillery Port

A 6 x 24 bar jig for two couples in a longwise three couple set.

### Bars

1 - 8

The first couple dance in on the first two bars, touch inside hands, and cast off for two steps to third place on bars 3 and 4, while the second and third couples join inside hands and move up.

The first couple turn with the right hand for four steps to finish in third place.

9 - 16

The third couple in second place, followed by the second couple in first place, dance down the middle for three steps with inside hands joined, cast up round the first couple in third place, lead up to the top for three steps with inside hands joined and cast off to second place ready to dance up, while the second couple lead up to the top with inside hands and cast round on the spot into first place ready to dance up.

17 - 24

The second, third and first couples, with inside hands joined, advance towards the top of the set (i.e. not towards each other), retire to their own sides and turn their partners for four steps with right hand.

Repeat with a new top couple.

### Composers:

Ruary Laidlaw

Simon Barbour

Glenys Barbour

Patricia Digby-Smith

Christine Miller

Howard McNally

Glenys Pearce

Hamilton

1995



**Music:**

**Track 9** on the CD "**Artillery Port**", *Gigue*, 6x24

Guest musician **Katie Scott** - Tenor Horn

- *Gigue* from Suite No.3 BWV 1068 by J.S.Bach,
- James James Morrison Morrison

**Note:**

This group frequently drank "Artillery Port" at the conclusion of a meal. We decided at one of our evenings to compose a dance to commemorate it. At the time I had discovered that Bach's gigue were precisely that: jigs, and thought what a great idea it would be to do a dance to his music. I don't know that Bach (or anyone else) would think that it was a good idea, but here it is anyway!



**Music:**

**Track 10** on the CD "The Dance of the Red Moon", Reel, 4x32

- Dorsetshire Hornpipe
- Redesdale Hornpipe
- Gilderoy

**Note:**

**Cassie** was been a keen member of the Lochiel Club for a number of years. She, like thousands of other Kiwis, fell in love with the Italian America's Cup team when it was here to contest the Kiwi yacht "Black Magic" for "The Auld Mug" in the year 2000. Their yacht was called "Luna Rosa" or The Red Moon, so Cassie wrote this dance to commemorate their bold, but unsuccessful, attempt to take the cup to Italy and the Mediterranean. She was lucky enough, or cheeky enough, when she visited the cup village to get invited aboard the Kiwi yacht to meet Russell Coutts the captain and Sir Peter Blake, the New Zealand syndicate leader, and came away with a number of items that she claims stoutly that she was "given".

## 11. The New Plymouth Strathspey

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

### Bars

- 1 - 8 All four couples set for four bars and then turn partner for four steps with two hands to finish back in original places, first couple facing down in the centre.
- 9 - 16 The first couple lead down the middle with inside hands joined to the bottom of the set and cast back up on their own sides to finish in their own places.
- 17 - 24 All four couples advance and retire for 4 bars and turn their partners with two hands back to their own sides of the dance, first couple facing out.
- 25 - 32 The first couple cast off to the bottom of the set, 2s, 3s and 4s join hands and move up on three and four. The first couple turn with two hands for four to finish on their own side of the dance in fourth place

Repeat with a new couple in top place.

Have fun!  
Ruary Laidlaw  
Kihikihi  
2003

### Music:

**Track 11** on the CD "The New Plymouth Strathspey", Strathspey, 4x32

- Wee Willie's Strathspey (J. Porteous Jnr.)
- Dumbarton Castle (Carl Volt)
- Lady Binning
- Blairnane's Rant (J.Scott Skinner)

### Teaching Point:

Teach **advance and retire** in strathspey time.

### Note:

This dance was composed for the Beginners' Intermediate Class at the New Plymouth Easter Weekend School in 1993.



## **Music:**

**Track 12** on the CD "**Cuddy Alang**", Jig, 8x32

- The Quarryman (Charlie Sherrit)
- Juniper Jig (Charlie Sherrit)
- Tony and Olive Landsdown
- I'll Take This One and That One Over There

## **Teaching Point:**

Bars 17 to 24, the three handed wheels.

## **Note:**

Howard McNally gave me these notes about **cuddies or horses**:

## **Something interesting to ponder...**

The US standard railroad gauge (distance between the rails) is 4 feet, 8 1/2 inches. That's an exceedingly odd number.

## **Why was that gauge used?**

Because that's the way they built them in England, and the US railroads were built by English expatriates.

## **Why did the English build them like that?**

Because the first rail lines were built by the same people who built the pre-railroad tramways, and that's the gauge they used.

## **Why did "they" use that gauge then?**

Because the people who built the tramways used the same jigs and tools that they used for building wagons, which used that wheel spacing. OK!

## **Why did the wagons have that particular odd wheel spacing?**

Well, if they tried to use any other spacing, the wagon wheels would break on some of the old, long distance roads in England, because that's the spacing of the wheel ruts.

## **So who built those old rutted roads?**

The first long distance roads in Europe (and England) were built by Imperial Rome for their legions. The roads have been used ever since.

## **And the ruts in the roads?**

The initial ruts, which everyone else had to match for fear of destroying their wagon wheels, were first formed by Roman war chariots. Since the chariots were made for (or by) Imperial Rome, they were all alike in the matter of wheel spacing. Thus the United States standard railroad gauge of 4 feet 8 1/2 inches derives from the original

specification for an Imperial Roman war chariot. Specifications and bureaucracies live forever. So the next time you are handed a specification and wonder what "back end of a horse" came up with it, you may be exactly right, because the Imperial Roman war chariots were made just wide enough to accommodate the back ends of two war horses. Thus we have the answer to the original question.

## **Now the twist to the Story...**

There's an interesting extension to this story about railroad gauges and horses' behinds...

When we see a Space Shuttle sitting on its launch pad, there are two big booster rockets attached to the sides of the main fuel tank. These are solid rocket boosters, or SRBs. The SRBs are made by Thiokol at their factory in Utah. The engineers who designed the SRBs might have preferred to make them a bit fatter, but the SRBs had to be shipped by train from the factory to the launch site, the railroad line from the factory had to run through a tunnel in the mountains. The SRBs had to fit through that tunnel. The tunnel is already wider than the railroad track, and the railroad track is about as wide as two horses' behinds. So, the major design feature of what is arguably the world's most advanced transportation system was determined over two thousand years ago by the width of the **BACK END OF A HORSE**.

## 13. The Odd Couple

An 8 x 32 bar jig for three couples in a longwise four couple set.

### Bars

#### Chase

- 1 - 8 The first man, followed by his partner, casts off one place. He then dances across the set between the second and third ladies, while the second couple move up. The first man then, still followed by his partner, casts off round the third lady and dances up the middle of the set to finish in second place on his own side.  
His partner finishes in second place on her own side.
- 9 - 16 The first man dances down the middle and up to second place, while the first lady dances a right hand wheel for four steps with the third couple and then a left hand wheel with the second couple. First man begins by dancing in front of his partner on bar 9.
- 17 - 24 The first lady dances down the middle and back to second place, while the first man does a right wheel for four steps with the third couple and a left hand wheel with the second couple. First lady begins by dancing in front of her partner on bar 17.

#### Reels of Three

- 25 - 32 The first couple dance reels of three on their own sides. The first lady begins by giving left shoulder to the second lady, and the first man begins by giving right shoulder to the third man. First couple finish in second place on their own sides ready to start again.

### Composers:

Ruary Laidlaw  
Simon Barbour  
Glenys Barbour  
Patricia Digby-Smith  
Christine Miller  
Howard McNally  
Glenys Pearce



**Music:**

**Track 13** on the CD "The Odd Couple", Reel, 8x32

- Black Walnut
- On the Road to Cork
- The Bowlegged Tailor
- Cherish the Ladies
- The Absent Minded Man

**Note:**

We have had many slightly eccentric couples through our club so this dance is dedicated to all those people who have enriched our dancing!

## Peter Elmes' Scottish Dance Band and the Music



John Smith, Fiddle   Lynne Scott, Keyboard   Peter Elmes, 5 Row, "C system" Button  
Accordion

1. **Bill Jacob's Jig,**  
Jig, 4x32
  - The Old Barn Jig (Jimmy Blair/Keenan)
  - The Glasgow Gaelic Club (Trad)
  - Kinloch of Kinloch (Trad)
2. **The Wedding Ring,**  
Reel, 5x40
  - Hal Robinson's Rant (Anne Hooper)
  - Oxford Street (Trad)
  - Albert's Hornpipe (Trad)
  - Johnson's Hornpipe
3. **Glenys Pearce's Strathspey,**  
Strathspey, 4x32
  - The Red Plaid (arr. Don Bartlett)
  - The Iron Man (J. Scott Skinner)
  - The Banks of Spey (William Marshall)
4. **Lochiel's Farewell to Tony Szeto,**  
Reel, 8x40
  - The Earl of Seaforth's Reel (Trad)
  - General Wemyss of Wemyss (Unknown)
  - Mrs. Marshall's Reel (Unknown)
  - Big Dougal (Ian Powrie)

5. **Miss Mary Gray's Fancy,**  
Strathspey, 4x32
  - Castle Spynie (J. Scott Skinner)
  - Willie Cook (Carl Volti)
  - Lady Carmichael of Castle Craig's Strathspey (John Gow)
  
6. **Rose Jacob's Reel,**  
Reel, 8x32  
(Tunes specially selected by Rose)
  - Dancing the Baby (Trad)
  - St. Anne's (Trad)
  - Calum Donaldson (Ronnie Cooper)
  - Millbrae (Ronnie Cooper)
  -
  
7. **Simon Barbour's Rant,**  
Jig, 8x32
  - The Harmonica (Trad)
  - Captain White (Trad)
  - Maggie Brown's Jig (Trad)
  - A.M.Shinnie (Angus Fitchet)
  - Dumfries House (John Riddell)
  - John Mearn's Favourite (J.Shand Senior)
  
8. **Candy Floss,**  
Strathspey, 8x32
  - Niel Gow's Recovery (Niel Gow)
  - Lady Lucy Ramsay (Nathaniel Gow)
  - Auld Luckie (Trad)
  - Mrs. Garden of Troup (Robert Petrie)
  
9. **Artillery Port,**  
Gigue, 6x24  
**Katie Scott** - Tenor Horn
  - Gigue from Suite No.3 BWV 1068 by J.S.Bach,
  - James James Morrison Morrison (Ron Gonella)
  
10. **The Dance of the Red Moon,**  
Reel, 4x32
  - Dorsetshire Hornpipe
  - Redesdale Hornpipe (James Hill)
  - Gilderoy
  
11. **The New Plymouth Strathspey,**  
Strathspey, 4x32
  - Wee Willie's Strathspey (J. Porteous Jnr.)
  - Dumbarton Castle (Carl Volt)
  - Lady Binning (Trad)
  - Blairnane's Rant (J.Scott Skinner)
  
12. **Cuddy Alang,**  
Jig, 8x32
  - The Quarryman (Charlie Sherrit)
  - Juniper Jig (Charlie Sherrit)
  - Tony and Olive Landsdown (Rob Gordon)
  - I'll Take This One and That One Over There (John c. Hayes)
  
13. **The Odd Couple,**  
Jig, 8x32
  - Black Walnut (Trad)
  - On the Road to Cork (Trad)
  - The Bowlegged Tailor (Trad)
  - Cherish the Ladies (Trad)
  - The Absent Minded Man (Trad)

## Recording the CD

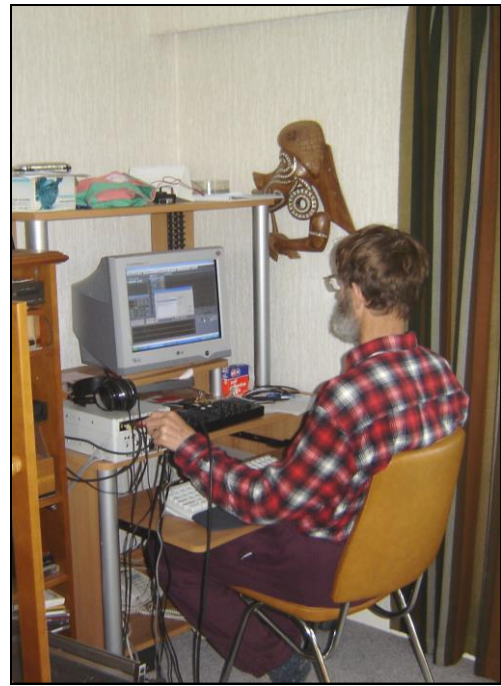


The band at work in Bill's living room at 366 Cobham Drive, Hamilton.

Lynne Scott on keyboard. John Smith on fiddle. Peter Elmes on accordion.  
Katie Scott on tenor horn.



Katie playing the tenor horn for Bach's Gigue



Bill at work recording using his computer.