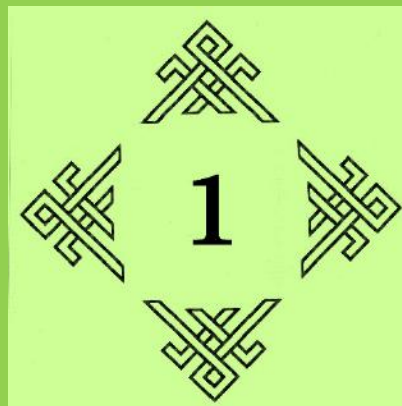


THE MCGHIE'S FANCY
&
OTHER SCOTTISH COUNTRY DANCES

Lewis N. Derrick



THE MCGHIE SCOTTISH COUNTRY DANCE BOOKS

Volume 1

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NOTES

I am very grateful to all the people who have expended both time and energy in trying out the various versions of these dances. Particular thanks are due to Anne Walker whose persistent determination to see my rough drafts and working copies polished up for wider circulation has at last born fruit, and Valerie Craig who volunteered to take on the unenviable task of typing the complete booklet for duplication.

Some of these dances have already been circulated, in a small way, as rough drafts or single sheets. If the instructions have been revised at all since the dance was first devised this is noted here, and in those cases the copy published here is taken to supersede all earlier versions.

While preparing the original typescripts of the printed booklet for electronic circulation no changes were made to the published instructions themselves but the opportunity was taken to bring the descriptions more into line with RSCDS Standard Terminology.

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THE MCGHIE'S FANCY¹

R 4×40, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–4	The 1st, 2nd and 3rd couples turn partners by the right hand
5–6	The 1st, 2nd and 3rd couples turn partners by the left hand
7–8	The 1st couple cast off one place on own sides to end in second place facing in and down, while the 2nd couple retaining left hands cross up into top place to end on opposite sides facing out and down and the 3rd couple retaining left hands cross over in third place to end on opposite sides facing out and up
9–16	With 2nd and 3rd couples on opposite sides, the 2nd, 1st and 3rd couples dance reels of three on sidelines
17–20	1st man with 2nd and 3rd women, similarly 1st woman with 2nd and 3rd men, join hands on the sidelines and advance and retire all clapping three times ³ on bar 18
21–24	The 2nd, 1st and 3rd couples dance six hands three-quarters round to the left to end in lines across the dance
25–28	1st man with 2nd and 3rd women, similarly 1st woman with 2nd and 3rd men, advance and retire up and down the dance all clapping three times ³ on bar 26
29–32	The 2nd, 1st and 3rd couples dance six hands three-quarters round to the right to end back on the sidelines in the order 213
33–34	The 2nd, 1st and 3rd couples set on sidelines
35–36	While the 1st couple cast off one place on their own sides the 2nd and 3rd couples, giving right hands, cross over to their own sides in first and second places respectively
37–38	The 2nd, 3rd, 1st and 4th couples join hands on the sidelines and set
39–40	While the 2nd and 3rd couples set again with nearer hands joined, the 1st couple, giving nearer hands, dance down to fourth place and the 4th couple cast up to third place to end in the order 2341
	Repeat with a new top couple

NOTES:

- 1 Dedicated to Thomas and Agnes McGhie of Dumfries.
- 2 Suggested tune: *Lord Randall's Bride*
- 3 Clapping: Once with own hands and twice pat-a-cake style with the person opposite

THE CORAL WEDDING¹

J 8×32, 2C:4C:LS

BARS²	INSTRUCTIONS
1–4	The 1st couple set to one another and cross over giving right hands
5–8	The 1st and 2nd women set to one another, on the diagonal, and change places giving left hands
9–12	The 1st and 2nd couples face partners up and down the dance, set and change places giving right hands
13–16	The 1st and 2nd men set to one another, on the diagonal, and change places giving left hands
17–20	The 2nd couple set to one another and cross over giving right hands
21–24	The 1st and 2nd couples turn partners once round by the right hand
25–32	The 1st and 2nd couples change places with pousette Repeat having passed a couple

NOTES:

- 1 For Connie and Gus Clark on their 35th Wedding Anniversary (the dance was originally subtitled *The Reel of the 35th*)
- 2 Suggested tune: *Family Pride*

THE GRACEFUL STRATHSPEY¹

S 8×32, 3C:4C:LS

BARS ²	INSTRUCTIONS
1–8	While the 1st and 2nd couples dance a full double figure of eight across (1st couple crossing down, 2nd couple casting up to begin) the 3rd couple advance and retire twice (four bars) then giving both hands turn one another twice round (four bars) ending facing up with nearer hands joined
9–16	The 1st, 2nd and 3rd couples dance mirror image reels of three on the sidelines, giving nearer hands whenever possible, the 1st couple dancing in and down, the 2nd couple out and down and the 3rd couple in and up to begin
17–24	While the 1st couple advance and retire twice (four bars) then giving both hands turn one another twice round (four bars) ending facing down with nearer hands joined, the 2nd and 3rd couples dance a full double figure of eight across (2nd couple dancing out and down, 3rd couple crossing up to begin). At the end of the figure of eight the 2nd woman crosses up in front of her partner and they take nearer hands facing up in 2nd place
25–32	The 1st and 2nd couples change places with a rondel Repeat having passed a couple ³

NOTES:

- 1 For Grace Walker on her twenty-first birthday
- 2 Suggested tune: *Kind Robin*
- 3 On the second repetition, instead of dancing out to the sidelines in third place at the end of the rondel, the 1st couple dance to the bottom of the set (own sides) while the 4th couple step up ready to begin

JO MANSFIELD'S RANT¹

R 88, 4C:4C:SQ

BARS²	INSTRUCTIONS
1–8	All dance eight hands round and back
9–12	All four women dance right hands across halfway while all four men cast into their partner's places, all turn opposite persons with the left hand
13–16	All repeat bars 9–12 back to original places, turning partners on bars 15–16
17–24	The 1st couple, with nearer hands joined, dance across the set between the 3rd couple, separate, cast behind the 3rd couple, dance in front of the 2nd man and 4th woman, cast behind the 2nd woman and 4th man and turn to original places with right hands
25–32	The 3rd couple repeat bars 17–24 between the 1st couple
33–40	The 2nd couple repeat bars 17–24 between the 4th couple
41–48	The 4th couple repeat bars 17–24 between the 2nd couple
49–52	All four men dance left hands across halfway while all four women cast into their partner's places, all turn opposite persons with the right hand
53–56	All repeat bars 49–52 back to original places, turning partners on bars 55–56
57–60	All dance chase and twirl. All four men chase clockwise halfway round the set while all four women advance for one step as if to pass right shoulders in the middle, pivot by the right in the spot for two steps and advance for one step to meet their partners on opposite sides
61–68	All, taking promenade hold with partners, promenade clockwise round the set
69–72	All repeat chase and twirl (bars 57–60) from new positions to meet partners back in original places
73–80	All pass right shoulders with partners to end facing them in two diagonal lines, the 2nd couple with the 3rd couple (men facing up, women facing down) and the 1st couple with the 4th couple (men facing down, women facing up), all dance reels of four diagonally across the set, on the last two bars, instead of passing left shoulders, the 2nd man and 3rd woman, likewise the 1st woman and the 4th man, turn into their original places on the sides with left hands (the women doing a full polite turn)
81–88	All dance eight hands round and back

NOTES:

- 1 For Ms Joanne Mansfield of Reading on her twenty-first birthday
- 2 Suggested tune: *Jo's Reel* (Ray Milbourne)

THE WOODEN LEGGED WHISTLER¹

H 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–2	Giving right hands, the 1st and 3rd couples cross over and retain hold
3–4	The 1st and 2nd couples, likewise the 3rd and 4th couples, dance right hands across halfway
5–8	Passing right shoulders with persons facing to begin, all dance half reels of four on the sidelines, to end 3412, with the 4th and 2nd couples on opposite sides
9–10	All join hands on sidelines and set
11–12	The 1st and 2nd couples dance right hands across halfway ³
13–14	The 4th and 2nd couples dance left hands across halfway
15–16	The 3rd and 2nd couples dance right hands across halfway, to end 2341, with the 3rd and 1st couples on opposite sides
17–18	The 3rd man and 4th woman, likewise the 3rd woman and 4th man, set to one another on the sidelines
19–20	While the 3rd man and 4th woman turn once round by the left hand, the 3rd woman and 4th man turn once round by the right hand
21–22	The 2nd and 3rd couples, likewise the 4th and 1st couples, set to person facing on the sidelines
23–24	While the 2nd woman and 3rd man, likewise the 4th woman and 1st man, turn once round by the right hand, the 2nd man and 3rd woman, likewise the 4th man and 1st woman, turn once round by the left hand
25–28	The 3rd couple dance a half figure of eight around the 2nd couple, while the 1st couple does likewise around the 4th couple, to end 2341 all on own sides
29–32	The 3rd and 1st couples pivot turn partners with right elbow grip Repeat with a new top couple

NOTES:

- 1 For Stephanie May
- 2 Suggested tune: *The Wooden Legged Whistler* (Ray Milbourne)
- 3 During bars 11–16, the 2nd woman should dance straight from half wheel to half wheel with no polite turns

GIBSON'S LARGE AND GIBSON'S SMALL¹

M 8×32, 3C:4C:LS

BARS² INSTRUCTIONS

Strathspey

- 1–2 The 1st, 2nd and 3rd couples join hands on the sidelines and set
- 3–4 The 1st couple cast off one place on their own sides, the 2nd couple step up
- 5–8 The 1st couple, giving nearer hands, dance down between the 3rd couple and cast up one place on their own sides, dancing in to end back to back facing their first corners
- 9–16 Giving right shoulder to corners to begin, the 1st couple dance a diagonal reel of four with their first corners. On bars 15–16 the 1st couple dance round one another by the left shoulder to face their second corners and all clap twice

Reel

- 17–24 Giving right shoulder to corners to begin, the 1st couple dance a diagonal reel of four with their second corners. On bars 23–24 the 1st couple dance round one another by the left shoulder to end back to back in the centre facing own sides
- 25–32 The 2nd, 1st and 3rd couples dance double triangles, ending 213 on own sides
Repeat having passed a couple

NOTES:

- 1 For Assorted Belfast Gibsons
- 2 Suggested tune: Any strathspey/reel medley

MR & MRS R. J. ROSS¹

R 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–4	The 1st and 3rd men and 2nd and 4th women advance, balance in line and retire
5–8	The 1st and 3rd women and 2nd and 4th men advance, balance in line and retire
9–16	The 1st and 2nd couples, likewise the 3rd and 4th couples, dance a double figure of eight across (to begin the 1st and 3rd couples cross down while the 2nd and 4th couples cast up)
17–24	All four couples dance reels of four on own sidelines (to begin the 1st and 3rd couples dance in and down while the 2nd and 4th couples dance out and up)
25–26	The 1st couple (in first place) set advancing and join both hands
27–28	The 1st couple slip to down the centre to fourth place while the 2nd, 3rd and 4th couples, with hands joined, step up on the sidelines
29–32	The 4th and 1st couples dance four hands round to the left, to end 2341 all on own sides
	Repeat with a new top couple

NOTES:

- 1 For John and Sharon Ross on their wedding day
- 2 Suggested tune: *Girl in Green*

YOU MUST STIR IT AND STUMP IT¹

J 8×32, 3C:4C:LS

BARS ²	INSTRUCTIONS
1–2	The 1st couple cast off one place on own sides; 2nd couple step up
3–6	The 1st couple dance a half figure of eight around the 2nd couple to end in second place on opposite sides
7–8	The 1st couple turn by the right hand to end facing first corners
9–16	The 1st couple set to first corners, set to each other across the dance, set to second corners and then set advancing to one another to end back to back in second place facing own sides
17–24	The 2nd, 1st and 3rd couples dance double triangles, on bars 23–24 instead of returning to his own side the 1st man rotates by the right on the spot while the 1st woman completes the figure as usual to end facing out between the 2nd and 3rd women with right hands joined
25–32	While the 2nd and 3rd couples dance rights and lefts, the 1st couple cross out, woman in front, between the 2nd and 3rd women's positions, the 1st man casts up one as the 1st woman casts down one, then the 1st couple dance in and join right hands again facing out between the positions of the 2nd and 3rd men, the 1st couple cross out again, the 1st man casts down one as the 1st woman casts up one. 1st couple dance in to their own sides in second place ³
	Repeat having passed a couple

NOTES:

- 1 Originally devised to please myself under the title 'Lewis Derrick's Hornpipe' (these were figures that I liked dancing in the 1970s). When it came to publication in the 1980s I was firmly told by my friends that it was exceedingly conceited to write a dance for yourself, so to silence the critics I changed the tempo and the title using W. S. Gilberts words from *Ruddigore* relating to the excessively self-effacing Robin Oakapple: 'If you wish in this world to advance, your merits you're bound to enhance, *You Must Stir It and Stump It* and blow your own trumpet or trust me you haven't a chance' – hah!
- 2 Suggested tune: *The Ton*
- 3 On bars 29–30 of the second repetition, 1st man crosses his partner in front of him and retaining right hands leads her down behind the men's line to fourth place on bars 31–32

Devised March 1975 and revised (bars 1–6) December 1986; first published 1987; republished electronically 2020
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MAY MCGREGOR'S STRATHSPEY¹

S 64, 4C:4C:SQ

BARS ²	INSTRUCTIONS
1–2	All set to partners
3–4	Giving both hands, all turn partners once round, opening out to form a circle
5–6	All dance eight hands round to the left one place
7–8	Giving both hands, all turn partners three quarters round to end with the men facing in and the women facing out
9–16	All dance double interlocking reels of four across the dance, to begin the four men pass left shoulders in the middle (no hands); all end back on the sidelines facing partners
17–24	All repeat bars 1–8 except that on bars 23–24 giving both hands all turn partners once round, opening out to form a circle
25–32	All dance eight hands round and back
33–34	All four women dance a petronella turn to the right
35–36	All join nearer hands with new partners and set
37–38	All four men dance a petronella turn to the left
39–40	All join nearer hands with new partners and set
41–48	All repeat bars 33–40 back to original places and own partners
49–50	All cross right up and down the set (1st and 3rd couples with person opposite, 2nd and 4th couples with partners) ³
51–52	All cross left across the set (1st and 3rd couples with partners, 2nd and 4th couples with person opposite)
53–56	All repeat bars 49–52 back to original places ending facing corners
57–64	All dance a grand chain, one step to each hand, giving right hand to corners to begin and all turning to face partners with retained left hands at the end

NOTES:

- 1 For May and Dave McGregor of St Andrews
- 2 Suggested tune: *MacGregor's Wail*
- 3 Bars 49–56 are double interlocking rights and lefts. In order to make them flow there should be no polite turns and the covering should be in pairs to give a cross shape rather than a square, two long steps alternating with two short ones and vice versa

THE CAT AMONG THE PIGEONS¹

R 8×32, 3C:4C:LS

BARS ²	INSTRUCTIONS
1–4	The 1st man and 2nd woman, likewise 2nd man and 3rd woman, advance setting and giving both hands change places (setting steps) to end with 1st man and 3rd woman back to back in the centre, facing up and down respectively, with 1st and 2nd women on the sides at the top facing down and 2nd and 3rd men on the sides at the bottom facing up
5–8	The 1st and 2nd women with the 1st man, likewise the 3rd woman with 2nd and 3rd men, form a circle and dance three hands round to the left to end as they began on bar 4
9–16	While the 1st and 2nd women dance rights and lefts with the 2nd and 3rd men beginning by giving right hands on the sides, dancing to the right around their own partner's position to begin the 1st man and 3rd woman dance figures of eight across, the 1st man dancing around the 1st couple's positions while the 3rd woman dances around the 3rd couple's positions. All end back on the sidelines in the order 1st woman, 3rd woman, 2nd man on the women's side opposite 2nd woman, 1st man, 3rd man on the men's side
17–18	All join hands on the sidelines and set
19–20	The 1st man and 3rd woman turn one another three quarters round by the left hand to end in a diagonal line with the 2nd couple (who are in first corner positions)
21–22	The 1st man and 3rd woman join right hands with the 2nd couple and all balance in line
23–24	The 1st man and 3rd woman drop left hands and turn the 2nd couple into the centre by the right hand. The 2nd couple join left hands, the 3rd woman returns to her own place and the 1st man passes through his own place as he dances into the progression
25–32	The 1st and 2nd couples change places with the Tournée progression ³ Repeat having passed a couple

NOTES:

- 1 For Kate and Dermot Murphy
- 2 Suggested tune: *Don Hornpipe*
- 3 In this dance the Tournée flows from the preceding movement in the following way. On bar 25 the 1st man dances into the centre of the set pulling back his left shoulder to end facing the men's side of the dance; while he does this, his partner advances to meet him and they take promenade hold facing the men's side of the dance. At the same time the 2nd couple turn one another half round by the left hand and take promenade hold facing the women's side of the dance. After this bars 26–32 are exactly as in a normal Tournée progression. (For detailed instructions on the phrasing of this figure as devised by Robert Campbell, Ontario, see RSCDS Book 23, No. 2 [*Alltshellach*].)

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THE HIGH PARK BLACKSMITH¹

R 8×40, 3C:4C:LS

BARS ²	INSTRUCTIONS
1–8	While the 1st couple set to each other, dance down one place with nearer hands joined, cast up one place on their own sides and set again, the 2nd and 3rd couples dance rights and lefts
9–16	While the 1st and 2nd couples dance rights and lefts, the 3rd couple set to each other, dance up one place with nearer hands joined, cast off one place on their own sides and set again
17–24	The 1st and 2nd couples dance the chain progression ³ , at the end the 2nd couple (in first place) dance out to the sidelines as usual while the 1st couple (in second place) remain in the centre of the dance facing up with nearer hands joined
25–26	The 2nd and 1st couples join hands to form a semi-circle ('horseshoe') and set
27–28	The 1st couple set again turning towards one another to face down with nearer hands joined
29–30	The 1st and 3rd couples join hands to form a semi-circle ('horseshoe') and set
31–32	The 1st couple set again turning towards one another and retiring to the sidelines in 2nd place
33–40	The 2nd, 1st and 3rd couples dance six hands round and back Repeat having passed a couple

NOTES:

- 1 Dedicated to Thomas McGhie, blacksmith, of High Park Smithy, near New Galloway
- 2 Suggested tune: *Midlothian Pipe Band*
- 3 For detailed instructions on the phrasing of the chain progression as devised by Eric Forbes, Birmingham, see page 20 of the RSCDS Birmingham Book (1973)

THE MCGHIE SCOTTISH COUNTRY DANCE BOOKS

Volume 1 (Mc1)	<i>The McGhie's Fancy and Other Scottish Country Dances</i>
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by

Lewis N. Derrick

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