

McGHIE THE MOUDIE-CATCHER

&

OTHER SCOTTISH COUNTRY DANCES

Lewis N. Derrick



THE MCGHIE SCOTTISH COUNTRY DANCE BOOKS

Volume 2

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NOTES

Once more 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 again due to Anne Walker for vetting the manuscript and Valerie Craig for typing the entire 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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McGHIE THE MOUDIE CATCHER¹

H 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–4	The 1st and 2nd couples, likewise the 3rd and 4th couples, dance half rights and lefts
5–8	The 1st and 4th couples dance half rights and lefts (no polite turns) to end 2413 facing corners (man to woman in all corners; 2nd and 3rd couples are on opposite sides)
9–16	Passing corner persons right shoulders to begin, all dance diagonal interlocking reels of four, briefly giving left hands across in the middle. ³ The 4th and 1st couples end facing their corner persons again
17–20	The 4th and 1st couples turn their corner persons by the right hand
21–24	The 4th and 1st couples dance left hands across while the 2nd and 3rd couples set to their partners across the dance and cross over giving left hands
25–32	The 4th, 1st and 3rd couples change places with a poussette, the 4th and 1st couples dancing down and the 3rd couple dancing up two places, to end in the order 2341 Repeat with a new top couple

NOTES:

- 1 Dedicated to John McGhie of High Park Smithy, a New Galloway mole-catcher
- 2 Suggested tune: *Flora's Hornpipe*
- 3 Bars 9–16 are very fast and the corner people must be ready to dance down or up the dance slightly in order to get into the centre for the first half wheel

THE PLATE THAT CAME BY ITSELF¹

R 8×32, 3C:4C:LS

BARS²	INSTRUCTIONS
1–4	With hands joined on the sidelines, the 1st, 2nd and 3rd couples advance and retire
5–6	The 1st man and the 3rd woman pass one another by the right shoulder (no hands) to face out on their own sides, 3rd woman between 1st and 2nd women and 1st man between 2nd and 3rd men
7–8	With the 3rd woman and 1st man side by side, not back to back, all take hands in a staggered double triangles formation and set
9–16	Passing right shoulders (man to man, woman to woman) to begin, the 3rd woman and 1st man dance a reel of four across with the 2nd couple
17–18	The 1st man and 3rd woman, continuing the way they are going at the end of the reel, cast back to their original places (man up, woman down)
19–20	With hands joined on the sidelines, the 1st, 2nd and 3rd couples set
21–24	The 1st and 2nd couples dance right hands across
25–32	The 1st and 2nd couples change places with poussette Repeat having passed a couple

NOTES:

- 1 For Mary and Graham Williams on their Silver Wedding Anniversary
- 2 Suggested tune: *Teetotaller*

TAKE IT OR LEAVE IT¹

S 80, 4C:4C:SQ

BARS²	INSTRUCTIONS
1–8	All pass partners giving right hands, turn the next person by the left hand, pass partners giving right hands and turn corners by the left hand
9–10	Taking right hands with partners, all advance to the centre of the set and join left hands with corners
11–12	Releasing partners' right hands while retaining corners' left hands, all retire to the sidelines
13–16	Retaining corners' left hands to begin, all dance a half grand chain to opposite sides. On the last right hand with partners the 1st and 3rd couples turn into promenade hold facing anticlockwise while 2nd and 4th couples return to sidelines
17–20	Dancing behind the 4th and 2nd couples respectively, the 1st and 3rd couples promenade anticlockwise halfway round the set (back to their own original places), then the 1st and 3rd couples continue their anticlockwise promenade, this time dancing in front of the 2nd and 4th couples respectively, so that the 1st and 3rd men pass left shoulders in the centre
21–22	While the 1st and 3rd men turn once with left hands, the 1st and 3rd women dance a loop on opposite sidelines through 3rd and 1st women's places and casting by the right into 3rd and 1st men's places respectively
23–24	Giving right hands, the 1st and 3rd couples turn partners half round so that the women are in the centre facing their partners on opposite sidelines
25–32	Passing partners right shoulders to begin, the 1st and 3rd couples dance a reel of four up and down the dance, ending on opposite sidelines
33–48	Taking promenade hold with partners, all dance a 'cloverleaf' figure anticlockwise around the set taking two bars to dance to the next woman's place, all four men passing left shoulders in the middle, and a further two bars to loop round by the right, from the woman's place to the man's place, on the sidelines ³
49–52	The 2nd and 4th couples repeat bars 17–20 (anticlockwise promenade)
53–54	The 2nd and 4th couples repeat bars 21–22 (men turn while women loop)
55–56	The 2nd and 4th couples repeat bars 23–24 (partner half turn)
57–64	The 2nd and 4th couples repeat bars 25–32 (reel of four across the set)
65–72	All repeat bars 1–8 (pass and turn)
73–80	All repeat bars 9–16 (back to original places) retaining partners' right hand at the end

NOTES:

- 1 For all those who express indifference to new dances!
- 2 Suggested tune: *Blin' Jamie*
- 3 Bars 33–48 effectively trace the path of Schiehallion Reels in promenade hold

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ANNE'S DANCING DUSTER¹

R 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–4	The 1st and 3rd women turn the 2nd and 4th men once round by the right hand while the 1st and 3rd men and 2nd and 4th women cast (men down, women up) one place on own sides and cross to opposite sides
5–8	The 1st and 3rd men turn the 2nd and 4th women once round by the left hand while the 1st and 3rd women and 2nd and 4th men cast (men up, women down) one place on own sides and cross to opposite sides
9–12	The 1st woman turns the 4th man once round by the left hand while the 1st man and 4th woman cast (man down, woman up) one place on opposite sides and cross to own sides
13–16	The 1st man turns the 4th woman once round by the right hand while the 1st woman and 4th man cast (woman down, man up) one place on opposite sides and cross to own sides
17–20	The 2nd man and 1st woman turn the 4th man and 3rd woman once round by the right hand while the 2nd and 4th women and the 1st and 3rd men cast (4th woman and 3rd man up, 2nd woman and 1st man down) one place on sides and all cross over (4th woman and 1st man to opposite sides, 2nd woman and 3rd man to own sides)
21–24	The 2nd woman and 1st man turn the 4th woman and 3rd man once round by the left hand while the 2nd and 4th men and 1st and 3rd women cast (4th man and 3rd woman up, 2nd man and 1st woman down) on the sides and cross over (4th man and 1st woman to opposite sides, 2nd man and 3rd woman to own sides), to end 4231 with 4th and 1st couples on opposite sides and 2nd and 3rd couples on own sides ³
25–26	The 4th and 2nd couples dance half right hands across (the two women doing a polite turn to begin after their last left-hand turn)
27–28	The 4th and 3rd couples dance half left hands across (the 4th man dancing straight from one half wheel to the next with no polite turn), to end 2341 all on opposite sides
29–32	With hands joined on sides, all set and cross over giving right hands to partners Repeat with a new top couple

NOTES:

- 1 For Anne Walker, the pattern simulates her dusting activities: swirl, swirl, swirl, swipe!
- 2 Suggested tune: *Jumping Geordie*
- 3 During bars 1–24 of this dance only two routines are possible: *Either* turn for four, cast for two and cross for two *or* cast for two, cross for two and turn for four. For each repetition of the dance these are continuous and dancers do *not* change from one routine to the other, even the 2nd and 3rd couples, who stand out bars 9–16, begin again on bar 17 with the same sequence they began on bar 1 (but on different sides of the dance). It is advisable to walk this dance, the most difficult one I've ever devised, from every position before attempting to dance it. It's a 'reel challenge'!

A DAUNDER IN DOVEDALE¹

J 4×32, 4C:4C:LS

BARS²

INSTRUCTIONS

- 1–8 The 2nd woman, followed by 1st woman, 1st man and 2nd man, dances a figure of eight chase around the outside of the set, dancing across and down into 3rd man's place to begin and crossing up from 3rd woman's place into 2nd man's place on bar 5 while the 3rd man, followed by 4th man, 4th woman and 3rd woman, dances a complementary figure of eight chase around the outside of the set, dancing across and up into 2nd woman's place to begin and crossing down from 2nd man's place into 3rd woman's place on bar 5. Both groups pass one another by right shoulders throughout and no hands are given in passing. All end back in original places
- 9–12 The 1st and 2nd couples, likewise the 3rd and 4th couples, dance four hands round to the left ending in original places
- 13–16 All four couples dance eight hands round to the right halfway, to end 4321 all on opposite sides
- 17–24 The 1st couple, followed by the 2nd, 3rd and 4th couples, dance in to join right hands in fourth place, lead up the middle to first place, cross over to own sides, the women passing in front of their partners, and cast off to end 4321 on own sidelines
- 25–32 The 4th, 3rd and 2nd couples dance an allemande, ending 2341
Repeat with a new top couple

NOTES:

- 1 Dovedale is a valley in the Peak District of England
- 2 Suggested tune: *The Bugle Horn*

THE READING ROUND REEL¹

M 128 (S64+R64), 4C:4C:SQ

BARS ²	INSTRUCTIONS
<i>STRATHSPEY</i>	
1–2	Taking nearer hands with partners all set facing in
3–4	Dropping hands all dance a right-shoulder loop round partners ending in original places facing clockwise
5–8	All chase clockwise halfway round the set (men in front of partners)
9–10	Taking nearer hands with corners all set facing in
11–12	Dropping hands all dance a left-shoulder loop round corners ending in original places all facing anticlockwise
13–16	All chase anticlockwise halfway round the set (women in front of partners) ending in original places facing in
17–18	All join hands in a circle and set
19–20	Dropping hands with corners all turn in towards partners and cast (women by the left, men by the right) to the corners of the set
21–24	While 1st and 3rd men and their corners dance half diagonal rights and lefts, the 2nd and 4th men and their corners turn once round by the left hand
25–28	While 1st and 3rd men and their corners turn once round by the left hand, the 2nd and 4th men and their corners dance half diagonal rights and lefts
29–32	While 1st and 3rd men and their corners dance half diagonal rights and lefts, the 2nd and 4th men and their corners turn once round by the left hand
33–36	While 1st and 3rd men and their corners turn once round by the left hand, the 2nd and 4th men and their corners dance half diagonal rights and lefts
37–40	All turn partners once round by the right hand
41–48	Giving right shoulders to partners to begin, all dance interlocking reels of four on sidelines ending facing corners
49–52	All set to and turn corners with both hands ending facing partners
53–56	All set to and turn partners with both hands
57–64	All dance eight hands round and back
<i>REEL</i>	
65–128	All repeat bars 1–64 in reel time ³

NOTES:

- 1 For the dancers of Reading St Andrew's Scottish Dancing Society, Reading, Berkshire
- 2 Suggested tune: Any 64-bar Strathspey/64 bar reel medley
- 3 In reel time setting steps are used when turning corners and partners on bars 49–56

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MISS DAVIES' DELIGHT¹

R 8×32, 3C:4C:LS

BARS ²	INSTRUCTIONS
1–8	The 1st, 2nd and 3rd couples dance a grand chain (to begin 1st couple cross, 2nd couple dance down and 3rd couple dance up)
9–12	The 1st, 2nd and 3rd couples join hands on sidelines and set, then the 1st and 2nd couples dance right hands across halfway
13–16	The 2nd, 1st and 3rd couples join hands on sidelines and set, then the 1st and 3rd couples dance left hands across halfway (ending 231 with 2nd and 3rd couples on opposite sides)
17–18	The 2nd, 3rd and 1st couples join hands on sidelines and set
19–20	Giving right hands, the 1st and 3rd women change places
21–22	Giving left hands, the 1st woman and 2nd man, likewise the 1st and 3rd men, change places
23–24	Giving right hands, the 1st man and 2nd woman change places
25–32	The 1st and 2nd couples dance the chain progression ³ Repeat having passed a couple

NOTES:

- 1 For Miss Carole Davies of Camberley
- 2 Suggested tune: *Kate Dalrymple*
- 3 For detailed instructions on the phrasing of the chain progression see page 20 of the RSCDS Birmingham Book (1973)

THE HAPPY HOUSE MARTINS¹

J 8×32, 3C:4C:LS

BARS ²	INSTRUCTIONS
1–4	The 1st and 2nd couples dance four hands round to the left ending in original places 1st couple facing down and 2nd couple facing up
5–8	The 1st and 2nd women, likewise the 1st and 2nd men, set to one another then giving both hands change places on sidelines with setting steps
9–10	Joining hands on sidelines, the 2nd, 1st and 3rd couples all advance setting to partners
11–12	Giving both hands, the 2nd and 3rd couples, with setting steps, change places across the dance and open out to face up and down respectively with nearer hands joined, while the 1st couple pass one another left shoulder (skip change, no hands) and cast to the right (woman up, man down) to end in the centre of the dance 1st woman facing down towards 2nd couple and 1st man facing up towards 3rd couple
13–16	The 1st woman with 2nd couple, likewise 1st man with 3rd couple, dance three hands round to the left, opening out from bar 15 to form two lines across, 1st woman between the 2nd couple facing down and 1st man between the 3rd couple facing up
17–18	With hands joined across all advance setting towards the person facing
19–20	Giving both hands, the 2nd and 3rd women, likewise 2nd and 3rd men, with setting steps, change places up and down the dance and open out to face out on sidelines with nearer hands joined, while the 1st couple pass one another left shoulder (skip change, no hands) and cast to the right (woman up, man down) to end outside the set in 2nd place, 1st woman facing in towards the two women and 1st man facing in towards the two men (all on opposite sides)
21–24	All three women, likewise all three men, dance three hands round to the left, opening out from bar 23 to form two lines up and down in the order 312, all facing in on opposite sides
25–28	All dance six hands round to the left halfway to end 213, all on own sides
29–32	All drop hands and in a continuous movement dance a loop around partners passing right shoulders throughout (no hands) and return to own places Repeat having passed a couple

NOTES:

- 1 For Valerie and Collin Craig, whose house was festooned with house-martin nests in summer
- 2 Suggested tune: *The Twopenny Jig*

IRENE'S RANT¹

S 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–4	Joining hands on the sides of the dance all set twice
5–6	The 1st couple cast off one place while the 4th couple cast up one place (own sides), the 2nd and 3rd couples stepping up and down respectively
7–8	The 1st and 4th couples dance four hands round to the left halfway to end on opposite sides in 3rd and 2nd places respectively
9–12	Retaining nearer hands with partners the 4th couple dance down under the arch formed by the 1st couple who dance up ³
13–16	The 1st and 4th couples turn in and dance back to places, the 1st couple dancing down under the arch formed by the 4th couple who dance up
17–20	With the 1st and 4th couples still on opposite sides, the 2nd and 4th couples, likewise the 1st and 3rd couples, dance right hands across
21–24	The 2nd and 4th couples, likewise the 1st and 3rd couples, dance left hands across
25–28	Joining hands on the sidelines all set twice
29–32	The 1st and 4th couples dance four hands round to the left halfway to end on own sides, then, giving both hands the 1st and 4th men, likewise the 1st and 4th women, change places on the sides, to end 2413
	Repeat from new positions

NOTES:

- 1 For Irene Lodge of Paisley
- 2 Suggested tune: *Wae's Me for Prince Charlie*
- 3 During bars 9–16, when couples are dancing up and down the centre and people from adjacent sets meet (as it is intended that they should do) couples travelling up the dance always form the arches

ELSIE'S DANCE¹

R 96, 4C:4C:SQ

BARS ²	INSTRUCTIONS
1–4	Giving nearer hands to partners the 1st and 3rd couples advance and retire; clapping three times on bar 2
5–8	The 1st and 3rd couples dance four hands round to the left
9–16	The 1st and 3rd couples dance a ladies' chain
17–20	All four women dance right hands across
21–24	All pivot turn partners with left elbow grip
25–32	All repeat bars 17–24
33–40	All four couples dance Elsie's Arches
41–48	All dance eight hands round and back
49–56	The 2nd and 4th couples repeat bars 1–8; clapping three times on bar 50
57–64	The 2nd and 4th couples dance a men's chain (men giving left hands to cross in the centre)
65–68	All four men dance left hands across
69–72	All pivot turn partners with right elbow grip
73–80	All repeat bars 65–72
81–88	All four couples dance Elsie's Arches
89–96	All dance eight hands round and back

NOTES:

- 1 For Miss Elsie Ritchie of St Andrews (birling Elsie!)
- 2 Suggested tune: *Elsie Ritchie* (Dave McGregor)
- 3 *Elsie's Arches*: This is a circular formation round the set; the 1st and 3rd couples dancing clockwise and the 2nd and 4th couples dancing anticlockwise. The 1st and 3rd couples always make the arches first.
 - 1–2 The 1st and 2nd couples, likewise 3rd and 4th couples, change places; the 2nd and 4th couples passing under arches made by the 1st and 3rd couples
 - 3–4 The 1st and 4th couples, likewise 2nd and 3rd couples, change places; the 1st and 3rd couples passing under arches made by the 2nd and 4th couples. All couples are now on the opposite side of the set
 - 5–8 All repeat bars 1–4 back to original places

IT'S A DYING ART¹

H 8×32, 3C:4C:LS

BARS ²	INSTRUCTIONS
1–8	The 1st, 2nd and 3rd couples dance mirror image reels of three on own sides (to begin the 1st couple dance in and down, the 2nd couple out and up and the 3rd couple in and up)
9–10	Giving left hands (women) or right hands (men) the 1st and 2nd couples change places on the sides, ending with the 1st couple back to back in the centre in second place, facing their own sides
11–16	The 2nd, 1st and 3rd couples dance six bars of double triangles, ending with the 1st couple facing out on opposite sides
17–20	Giving right shoulders to corners to begin, the 1st couple dance half a diagonal reel of four with their first corners. The 1st couple pass right shoulders in the middle to face second comers
21–24	Giving right shoulders to corners to begin, the 1st couple dance half a diagonal reel of four with their second corners. The 1st couple end in second place on opposite sides
25–26	While the 2nd couple (in third place) cross over giving left hands and retain hold, the 3rd and 1st couples dance right hands across halfway ³
27–28	While the 1st couple (in first place) cross over giving right hands and retain hold, the 3rd and 2nd couples dance left hands across halfway ³
29–30	While the 3rd couple (in third place) cross over giving left hands, the 1st and 2nd couples dance right hands across halfway, to end 213 all on own sides
31–32	With hands joined on sidelines all set Repeat having passed a couple

NOTES:

- 1 For Dave and Nancy Massie
- 2 Suggested tune: *Jean's Reel* (B. McLeod)
- 3 The 3rd woman, on bars 26–27, and the 2nd woman, on bars 28–29, should dance straight from wheel to wheel with no polite turns

THE McGHIE SCOTTISH COUNTRY DANCE BOOKS

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by

Lewis N. Derrick

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