

*PEGGY McGHIE'S REEL*  
&  
OTHER SCOTTISH COUNTRY DANCES

Lewis N. Derrick



THE McGHIE SCOTTISH COUNTRY DANCE BOOKS

Volume 3

## CONTENTS

				<i>Pages</i>
1.	<i>Peggy McGhie's Reel</i>	R 8×32	3C:4C:LS	2
2.	<i>Napier's Bones</i>	J 4×32	4C:4C:LS	3
3.	<i>Pauline's Red Robbins</i>	S 8×32	3C:4C:LS	4
4.	<i>Mr Luke's Reel</i>	R 8×32	3C:4C:LS	5
5.	<i>Dancing on the Dole</i>	R 1×96	4C:4C:SQ	6
6.	<i>See the Cuddy Kick</i>	M 8×32	3C:4C:LS (16S+16R)	7
7.	<i>It's in the Bag</i>	R 8×32	3C:4C:LS	8
8.	<i>The Saturday Strathspey</i>	S 8×24	2C:4C:LS	9
9.	<i>Farewell to Finchampstead</i>	H 8×32	3C:4C:LS	10
10.	<i>As Time Will Serve Her</i>	J 1×64	4C:4C:SQ	11
11.	<i>The Arms of St Andrews</i>	R 4×64	4C:4C:LS	12

## NOTES

More people than usual have been involved, in one way or another, in the production of this third McGhie Booklet. To all of them, both old hands and newcomers, my grateful thanks are here recorded. Once again I am particularly grateful to Anne Walker for organising a 'dry run' and for arranging the children's competition to name *The Saturday Strathspey*, while Valerie Craig has been a tower of strength, as usual, at the manuscript and production stages. Finally, I wish to thank the University of St Andrews for permission to reproduce the University Arms on page 12 of this booklet.

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.

The original print version © copyright Lewis N. Derrick, 1988

This e-version © copyright Lewis N. Derrick, 2020

# PEGGY McGHIE'S REEL<sup>1</sup>

R 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–2	With hands joined, the 1st, 2nd and 3rd women set on the sidelines while their partners advance towards them (skip change)
3–4	With hands joined, the 1st, 2nd and 3rd men retire to places on their sidelines while their partners, dropping hands, follow them (all skip change)
5–6	The 1st, 2nd and 3rd women retire halfway to their own sidelines while their partners follow them (all skip change) ending in two lines in the centre of the set
7–8	Joining right hands with partners, the 1st, 2nd and 3rd couples set turning (the women turning by the right under their partner's arm while the men make a quarter turn to the left) to end facing up in allemande hold
9–16	The 1st, 2nd and 3rd couples dance an allemande
17–20	The 3rd and 2nd couples dance half rights and lefts while the 1st couple, in third place, cross over giving right hands and set to partners
21–24	The 2nd couple, in first place, cross over giving right hands and set, one step to partner and one step turning to face down while the 3rd and 1st couples dance half rights and lefts with no polite turns by the 1st man and 3rd woman at the end
25–32	The 2nd, 1st and 3rd couples dance a grand chain, to begin the 2nd couple dance down, the 1st couple dance up and the 3rd couple cross  Repeat having passed a couple

## NOTES:

- 1 For my mother
- 2 Suggested tune: *The Freemason*

# NAPIER'S BONES<sup>1</sup>

J 4×32, 4C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–4	Taking nearer hands the 2nd couple, followed by the 1st couple, dance down to the bottom of the set, divide below the 4th couple and cast up two places on own sides
5–8	Dancing in above the 3rd couple to take nearer hands again, the 2nd couple, followed by the 1st couple, dance up to the top of the set, divide and cast off to original places on own sidelines
9–12	Taking nearer hands the 3rd couple, followed by the 4th couple, dance up to the top of the set, divide above the 1st couple and cast off two places on own sides
13–16	Dancing in below the 2nd couple to take nearer hands again, the 3rd couple, followed by the 4th couple, dance down to the bottom of the set, divide and cast up to original places on own sidelines
17–24	The 1st and 2nd couples, likewise the 3rd and 4th couples, dance the set and rotate progression <sup>3</sup> . All join hands on the sidelines and set (2 bars); then (in natural fours) all cast clockwise one place to end facing own partners up and down the dance (2 bars); change places with partners giving right hands (2 bars) and chase on one place clockwise (2 bars); ending with the 2nd and 3rd couples on the sidelines in top and bottom places respectively, the 1st couple in second place facing the men's side and the 4th couple in third place facing the women's side
25–26	Continuing the way they are going, with no polite turns, the 1st and 4th couples dance left hands across halfway, ending with the 4th couple in second place facing the men's side and the 1st couple in third place facing the women's side (all on opposite sides)
27–32	The 4th woman casts up one place, crosses over at the top of the set and casts down to second place on her own side while her partner leads up one place, casts down round the 2nd woman and crosses to second place on his own side. At the same time the 1st man casts down one place, crosses over at the bottom of the set and casts up to third place on his own side while his partner leads down one place, casts up round the 3rd man and crosses to third place on her own side. After crossing over on bars 31–32 the 4th man and 1st woman pull back their right shoulders to turn and face in ready to start again
	Repeat with a new top couple

## NOTES:

- 1 For John Drewry of Aberdeen
- 2 Suggested tune: *The Jig O' Slurs*
- 3 For details of the Set and Rotate Progression as originally devised and published (in both strathspey and reel time) reference should be made to the instructions for *Brimmond* and *The Tyrebagger* by John Drewry, Aberdeen (1986)

Devised December 1987; first published 1988; republished electronically 2020  
Copyright © 1987, 1988, 2020 Lewis N. Derrick

# PAULINE'S RED ROBINS<sup>1</sup>

S 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–4	The 1st and 2nd couples dance right hands across
5–6	Retaining right hands, the 1st and 2nd men, likewise the 1st and 2nd women, change places on the sidelines
7–8	The 1st couple in second place, turn one and a half times by the left hand to face their first corners
9–12	The 1st couple dance half a reel of four with their first corners, giving right shoulders to corners to begin and ending passing left shoulders to face their first corners again (now on opposite sides)
13–14	The 1st couple turn their first corners by the right hand
15–16	The 1st couple turn three quarters round by the left hand to face their second corners
17–20	The 1st couple dance half a reel of four with their second corners, giving right shoulders to corners to begin and ending passing left shoulders to face their second corners again (now on opposite sides)
21–22	The 1st couple turn their second comers by the right hand
23–24	The 1st couple turn three quarters round by the left hand to face their first corners again (still on opposite sides)
25–28	The 1st couple dance half a reel of four with their first corners, giving right shoulders to corners to begin and ending passing left shoulders in the centre to face second corners again (still on opposite sides)
29–32	The 1st couple dance half a reel of four with their second corners, giving right shoulders to corners to begin and ending passing left shoulders to dance out to second place on own sides
	Repeat having passed a couple

## Notes:

1 For Pauline Smith

2 Suggested tune: *The Bonniest Lass in A' the World*

# MR LUKE'S REEL<sup>1</sup>

R 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–4	The 1st and 2nd couples cross over giving right hands to partners, then, retaining hands, dance right hands across halfway
5–8	Retaining right hands throughout, the 1st and 2nd couples repeat bars 1–4 back to original places; the 2nd couple end facing out
9–16	Crossing down into second place to begin (no hands), the 1st couple dance reels of three on opposite sides with the 2nd and 3rd couples, who begin by dancing up and out and up and in respectively; the 1st couple end in top place on opposite sides
17–24	Crossing down into second place to begin (no hands), the 1st couple dance reels of three on their own sides with the 2nd and 3rd couples, who continue dancing on their own sides; the 1st couple end in top place on their own sides
25–32	The 1st and 2nd couples change places with a rondel <sup>3</sup> Repeat having passed a couple

## NOTES:

1 For Peter Luke of Reading (aka 'Pete the Feet')

2 Suggested tune: *Miss Alison Little*

3 In this dance the rondel should flow straight on from the reels, the 1st couple, in top place, dancing in and down again with right hands joined while the 2nd couple, dancing up from third place, join nearer hands to form an arch. On the second repetition the dancing couple should dance down to bottom place on the last two bars while the 4th couple step up into third place

# DANCING ON THE DOLE

R 96, 4C:4C:SQ

BARS <sup>1</sup>	INSTRUCTIONS
1–8	All dance eight hands round and back
9–16	Crossing out to begin, the 1st man and 3rd woman dance a figure of eight around the 2nd couple while the 1st woman and 3rd man do likewise around the 4th couple
17–20	The 1st and 3rd couples dance right hands across one and a quarter times, ending in two lines on the sides, 1st couple with 2nd couple and 3rd couple with 4th couple (1st and 4th couples facing down, 2nd and 3rd couples facing up, all man to man and woman to woman)
21–24	Passing right shoulders to begin, the 1st and 2nd couples, likewise the 3rd and 4th couples, dance half reels of four on the sides
25–28	The 1st and 3rd couples set advancing across set and change places (both hands)
29–32	The 1st and 3rd couples dance four hands three-quarters round to the left to end on opposite sides of the set in third and first places respectively <sup>2</sup>
33–36	The 2nd and 4th couples set advancing across set and change places (both hands)
37–40	The 2nd and 4th couples dance four hands once round to the left to end on opposite sides of the set in fourth and second places respectively
41–48	The 1st and 3rd couples repeat bars 9–16
49–56	Crossing out to begin, the 4th woman and 2nd man dance a figure of eight around the 3rd couple, while the 4th man and 2nd woman do likewise around the 1st couple
57–60	The 2nd and 4th couples dance right hands across one and a quarter times ending in two lines across, 4th couple with 1st couple and 2nd couple with 3rd couple (1st and 3rd couples facing anticlockwise, 2nd and 4th couples facing clockwise, all man to man and woman to woman)
61–64	Passing right shoulders to begin, the 4th and 1st couples, likewise the 2nd and 3rd couples, dance half reels of four across
65–68	The 2nd and 4th couples set advancing up and down and change places (both hands)
69–72	The 2nd and 4th couples repeat bars 29–32 back to original places <sup>2</sup>
73–76	The 1st and 3rd couples set advancing up and down and change places (both hands)
77–80	The 1st and 3rd couples repeat bars 37–40 back to original places
81–88	The 2nd and 4th couples repeat bars 49–56
89–96	All dance eight hands round and back

## NOTES:

1 Suggested tune: *Harvest Home*

2 The three-quarter circles (bars 29–32 and 69–72) are slow and require careful phrasing

Devised June 1987; first published 1988; republished electronically 2020  
Copyright © 1987, 1988, 2020 Lewis N. Derrick

# SEE THE CUDDY KICK

M 8×32 (S16+R16), 3C:4C:LS

## BARS<sup>1</sup> INSTRUCTIONS

### STRATHSPEY

- 1–8 The 1st and 2nd couples dance the half-reel progression<sup>2</sup>  
9–16 The 2nd, 1st and 3rd couples dance six hands round to the left and back

### REEL

- 17–18 All clap; the 1st couple advance setting to end back to back in the centre, man facing down, woman facing up while the 2nd and 3rd couples set turning on the sidelines to end with the 2nd couple facing down and the 3rd couple facing up  
19–24 Passing first corner left shoulder to begin, the 1st woman dances a six-bar reel of three across with 2nd couple, while the 1st man does likewise with the 3rd couple, the 1st couple ending in the centre shoulder to shoulder facing opposite sides  
25–28 The 1st woman with the 2nd couple, likewise the 1st man with the 3rd couple, dances right hands across once round; the 1st couple pass one another right shoulder on bar 28  
29–32 The 1st woman with the 3rd couple, likewise the 1st man with the 2nd couple, dances left hands across once round, all ending 213 on own sidelines  
Repeat having passed a couple

## NOTES:

- 1 Suggested tunes: *Captain Campbell/Oxford Street*  
2 The half-reel progression:

- 1–2 The 1st and 2nd couples turn partners three quarters round by the right hand to end in a line in the centre of the set (men facing up, women facing down)  
3–6 The 1st and 2nd couples dance half a reel of four up and down the set (ending with the women facing up and the men facing down)  
7–8 The 2nd and 1st couples turn partners three quarters round by the right hand to end on own sidelines having changed places



# IT'S IN THE BAG<sup>1</sup>

R 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–4	The 1st couple turn by the right hand and cast off one place on their own sides; the 2nd couple step up on bars 3–4
5–8	The 1st couple turn by the left hand and cast one place on their own sides, woman up and man down
9–16	The 1st couple dance the full figure of a ladies' chain with their first corners. To begin, the corners cross over giving right hands while the 1st couple dance across the set into their first-corner positions ready to turn their partner's first corner by the left hand; the 1st couple end in centre facing their own sides, 1st woman between the 2nd couple and 1st man between the 3rd couple
17–24	The 1st couple dance the full figure of a men's chain with their second corners. To begin, the corners cross over giving left hands while the 1st couple dance across the set into their partner's second-corner positions ready to turn their own second corners by the right hand; the 1st couple end facing their first corners again
25–30	Giving left shoulder to first corner to begin, the 1st woman with the 2nd couple, likewise the 1st man with the 3rd couple, dances a six-bar reel of three across; the 1st couple end on own sides in second place man facing up woman facing down
31–32	The 1st and 2nd men, likewise the 1st and 3rd women, turn once round by the left hand on sidelines  Repeat having passed a couple

## NOTES:

1 For Kay Robb

2 Suggested tune: *Good Humour*

# THE SATURDAY STRATHSPEY<sup>1</sup>

S 8×24, 2C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–2	The 1st woman and 2nd man set to one another on the diagonal
3–4	Giving right hands to partners, the 1st and 2nd couples cross over
5–6	The 1st man and 2nd woman set to one another on the diagonal
7–8	The 1st and 2nd couples turn partners three quarters round by the right hand to end in a line in the centre, the men facing down and the women facing up <sup>3</sup>
9–12	Passing right shoulders with partners to begin, the 1st and 2nd couples dance half a reel of four up and down the centre, ending with the men facing up and the women facing down
13–16	The 2nd and 1st couples turn partners one and a quarter times round by the right hand to end on their own sides having changed places
17–24	The 2nd and 1st couples dance four hands round to the left and back Repeat having passed a couple

## NOTES:

- 1 For Reading St Andrews Junior Scottish Dancers
- 2 Suggested tune: *Sally Woodward's Strathspey* (Ray Milbourne)
- 3 Bars 7–16 are a modified and inverted half-reel progression

# FAREWELL TO FINCHAMPSTEAD<sup>1</sup>

H 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–4	Giving right hands, the 1st couple cross over and cast off one place on opposite sides; the 2nd couple step up on bars 3–4
5–8	The 1st couple dance half a figure of eight around the 2nd couple, dancing in to end facing their first corners
9–10	Giving right hands, the 1st couple change places with their first corners while the 2nd woman and 3rd man loop by the right around their own positions (dancing in towards one another on the diagonal for one step and returning to the sidelines for one step)
11–12	Giving left hands, the 2nd man and 3rd woman turn three quarters round in the centre of the set while the four corners (1st and 2nd women, 1st and 3rd men) chase one place to the left (clockwise)
13–14	Giving right hands, the 1st couple change places with the 2nd man and 3rd woman while the 2nd woman and 3rd man repeat their loop by the right
15–16	Giving left hands, the 1st couple turn three quarters round in the centre of the set while the four corners (2nd and 3rd couples) chase one place to the left
17–18	Giving right hands, the 1st couple change places with the 2nd man and 3rd woman while the 2nd woman and 3rd man repeat their loop by the right
19–20	Giving left hands, the 2nd man and 3rd woman turn three quarters round in the centre of the set while the four corners (1st and 2nd women, 1st and 3rd men) chase one place to the left
21–22	Giving right hands, the 1st couple change places with the 2nd man and 3rd woman while the 2nd woman and 3rd man repeat their loop by the right
23–24	Giving left hands, the 1st couple turn three quarters round in the centre of the set while the four corners (2nd and 3rd couples) chase one place to the left to end in original positions
25–32	Giving left shoulder to first corner to begin, the 1st woman dances a reel of three across the dance with 2nd couple while the 1st man does likewise with the 3rd couple, ending 213 own sides  Repeat having passed a couple

## NOTES:

1 For the dancers of St John's Scottish Dancing Club, Wokingham

2 Suggested tune: *The Fisher's Hornpipe*

Devised March 1987; first published 1988; republished electronically 2020

Copyright © 1987, 1988, 2020 Lewis N. Derrick

# AS TIME WILL SERVE HER<sup>1</sup>

J 64, 4C:4C:SQ

BARS <sup>2</sup>	INSTRUCTIONS
1–4	All couples set and link. Joining nearer hands with partners all set, then with two skip change of step all change places with partners, the women casting by the right while the men dance into their partners' places making a full polite turn
5–8	With women on their partners' left, all dance eight hands halfway round to the left
9–12	All set and link; the men casting and the women dancing across
13–16	With women on their partners' right, all dance eight hands halfway round to the left, to end in original places
17–18	Taking nearer hands and using skip change, the 1st man and 2nd woman, likewise the 3rd man and 4th woman advance towards the centre of the set, turning in towards one another to face out while the 1st woman and 2nd man, likewise the 3rd woman and 4th man, cast into their partners' places and take nearer hands facing in; all are now facing own partners in two diagonal lines
19–20	All set to partners
21–24	The 1st and 2nd couples, likewise the 3rd and 4th couples, dance four hands round to the left
25–26	Taking nearer hands and using skip change, the 1st woman and 2nd man, likewise the 3rd woman and 4th man advance towards the centre of the set, turning in towards one another to face out while the 1st man and 2nd woman, likewise the 3rd man and 4th woman, dance out to the corners of the set and turn to face in with nearer hands joined
27–28	All set to partners
29–32	The 1st and 2nd couples, likewise the 3rd and 4th couples, dance four hands round to the left all ending back in original places on the sidelines
33–48	All repeat bars 17–32 on the other diagonal. To begin, taking nearer hands and using skip change, the 1st woman and 4th man, likewise the 3rd woman and 2nd man, advance towards the centre of the set while the 2nd and 4th women, 3rd and 1st men cast into their partners' places, then all set, dance four hands round, change places, set and dance four hands round, ending back in original places on the sidelines
49–64	All repeat bars 1–16

## NOTES:

- 1 Commemorating Mary Queen of Scots (1542–1587), this dance echoes in SCD form the circular court dances (branles) of the sixteenth century, the title coming from John Knox's description of the Queen's love of riding in the fields
- 2 Suggested tune: *Norma's Tune*
- 3 Unlike set and link in Strathspey time, it is not advisable to attempt to hold hands as long as possible during bars 3–4 and 11–12

Devised October 1987 and revised January 1988; first published 1988; republished electronically 2020  
Copyright © 1987, 1988, 2020 Lewis N. Derrick

# THE ARMS OF ST ANDREWS<sup>1</sup>

R 4×64, 4C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS <sup>3</sup>
1–16	The 1st and 2nd couples, likewise 3rd and 4th couples, dance the first figure of <i>Petronella</i> . The 1st and 3rd couples begin while the 2nd and 4th couples step up and all set on bars 3–4; on bars 15–16, while the 1st and 3rd couples are setting in original places, the 2nd and 4th couples petronella turn back to their original places
17–20	All clap. The 1st couple advance for one step then cast off three places; the 2nd, 3rd and 4th couples step up with hands joined on bars 19–20
21–24	All clap. The 1st couple advance for one step then cast up three places; the 2nd, 3rd and 4th couples step down with hands joined on bars 23–24
25–26	All set to partners
27–30	The 1st and 2nd couples, likewise 3rd and 4th couples, set and point on the diagonal
31–32	All set to partners
33–36	The 1st and 2nd couples dance half rights and lefts
37–40	The 1st and 3rd couples dance half rights and lefts
41–44	The 1st and 4th couples dance half rights and lefts
45–46	All, on opposite sides in the order 2341, set to partners
47–48	While the 2nd couple turn by the right into promenade hold facing down, the 3rd and 4th couples cross giving right hands to face out and the 1st couple turn by the right into promenade hold facing up, the 2nd man and 1st woman make a full turn so all are on own sides by bar 48
49–56	Retaining promenade hold the 2nd couple dance a reel of three across with the 3rd couple, while the 1st couple do likewise with the 4th couple, to begin the 2nd couple give left shoulders to the 3rd woman while the 1st couple give left shoulders to 4th man; the 3rd and 4th couples, who are facing out, cast up and down, respectively, into the reels and all end in the order 2341 on own sides
57–64	All four couples dance eight hands round and back Repeat with a new top couple

## NOTES:

- 1 For Tom Rowe and Anne Carstairs who first floated the idea for this dance.
- 2 Suggested tune: *The East Neuk of Fife*.
- 3 The figures of this dance are based on the heraldic details of the coat of arms of the University of St Andrews. Thus bars 1–16 represent the two open diamonds (*mascles or*), bars 17–24 the crescent, bars 25–32 the saltire shape, bars 33–48 the open book and bars 49–64 a (rather fanciful) lion rampant.



University of  
St Andrews

Devised May 1975; first published 1988; republished electronically 2020  
Copyright © 1975, 1988, 2020 Lewis N. Derrick

## THE McGHIE SCOTTISH COUNTRY DANCE BOOKS

Volume 1 (Mc1)	...	...	<i>The McGhie's Fancy and Other Scottish Country Dances</i>
Volume 2 (Mc2)	...		<i>McGhie the Moudie Catcher and Other Scottish Country Dances</i>
Volume 3 (Mc3)	...	...	<i>Peggy McGhie's Reel and Other Scottish Country Dances</i>
Volume 4 (Mc4)	...	...	<i>... The McGhie's Seat and Other Scottish Country Dances</i>
Volume 5 (Mc5)	...	...	<i>... The Real McGhie and Other Scottish Country Dances</i>

Each volume contains instructions for eleven dances

*by*

Lewis N. Derrick

– ALSO AVAILABLE –

Leaflet 1 (SAS)	...	...	...	<i>The Saint Andrews Suite of Scottish Country Dances</i>
-----------------	-----	-----	-----	---