

*THE MCGHIE'S SEAT*  
&  
OTHER SCOTTISH COUNTRY DANCES

Lewis N. Derrick



THE MCGHIE SCOTTISH COUNTRY DANCE BOOKS

Volume 4

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## NOTES

As with previous collections many people have put considerable effort into making sure that these dances are fit for publication and I am grateful to them all. It is necessary, however, to extend extra thanks to Sheila Jupp for helping to arrange the final trial run and to Valerie Craig whose essential editorial services were freely rendered as usual.

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 SEAT<sup>1</sup>

S 80, 4C:4C:SQ

BARS <sup>2</sup>	INSTRUCTIONS
1–8	All dance eight hands round to the left and back
9–16	Passing their corners left shoulder to begin, the 1st man with the 2nd couple, likewise the 3rd man with the 4th couple, dance reels of three on the sides
17–20	All four men dance right hands across once round
21–24	All turn partners by the left hand; the 1st and 3rd men end facing out while the 2nd and 4th men dance a polite turn into original places <sup>3</sup>
25–32	Passing their corners right shoulder to begin, the 2nd woman with the 1st couple, likewise the 4th woman with the 3rd couple, dance reels of three across the top and bottom of the set
33–36	All four women dance left hands across once round
37–40	All turn partners by the right hand; the 1st and 3rd women end facing out while the 2nd and 4th women dance a polite turn into original places <sup>3</sup>
41–48	Passing their corners left shoulder to begin, the 2nd man with the 3rd couple, likewise the 4th man with the 1st couple, dance reels of three across the top and bottom of the set
49–52	All four men dance right hands across once round
53–56	All turn partners by the left hand; the 2nd and 4th men end facing out while the 1st and 3rd men dance a polite turn into original places <sup>3</sup>
57–64	Passing their corners right shoulder to begin, the 1st woman with the 4th couple, likewise the 3rd woman with the 2nd couple, dance reels of three on the sides
65–68	All four women dance left hands across once round
69–72	All turn partners by the right hand, all dancing a polite turn back to original places at the end
73–80	All dance eight hands round to the left and back

## Notes:

- 1 The McGhie's Seat is a hill in New Galloway, between Gatehouse of Fleet and Laurieston
- 2 Suggested tune: *The Back O' Catterthin*
- 3 After the turns (bars 21–24, 37–40 and 53–56) the couples continuing to dance must dance away from one another to allow the person leading the reel to cut through between them giving the appropriate shoulder to their corner

# PAYING THE PIPER<sup>1</sup>

R 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–2	The 1st couple turn three quarters round by the right hand to end in the centre of the set, with the man facing up and the woman facing down
3–4	The 1st couple set, the man turning by the right as he does so to face down <sup>3</sup>
5–6	The 1st man, followed by his partner, dances down the centre of the set to end slightly below the 3rd couple while his partner ends slightly above them
7–8	The 1st and 3rd couples set, the 1st man turning by the right as he does so to face up <sup>3</sup>
9–16	The 1st and 3rd couples dance four hands round to the left and back <sup>4</sup>
17–20	The 1st couple turn one and a quarter times round by the right hand to end facing up with right hands joined
21–24	The 1st couple lead up to the top of the set and cast off one place on their own sides; the 2nd couple step up on bars 23–24
25–28	The 2nd and 1st couples cross over, the women passing under an arch made by the men; all end facing out then set turning by the right to face in
29–32	The 2nd and 1st couples repeat bars 25–28 back to own sides, the men passing under an arch made by the women; all end facing out then set turning by the right to face in
	Repeat having passed a couple

## Notes:

- 1 For Sandy Walker
- 2 Suggested tune: *The Piper's Glass*
- 3 More extrovert male dancers may like to 'skirl' while setting and turning on bars 3–4 and 7–8!
- 4 It is important not to slip round too far in the circle (bars 9–16) as the 1st couple must end back in the centre of the set ready to turn one another by the right hand.

# THE WHALE ROCK<sup>1,2</sup>

S 8×32, 3C:4C:LS

BARS <sup>3</sup>	INSTRUCTIONS
1–4	The 1st couple turn once round 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 once round by the left hand, and cast one place on own sides (woman up, man down), ending with the 1st woman between the 2nd couple all facing down and the 1st man between the 3rd couple all facing up
9–16	With hands joined in lines across, the 1st woman with the 2nd couple and the 1st man with the 3rd couple set, then, dropping hands, all dance back to back with the person opposite up and down the dance, re-join hands and set again
17–24	The 1st couple dance a diagonal reel of four with their second corners, passing their corners right shoulder to begin and ending on own sides in second place
25–32	With hands joined on the sidelines, the 2nd, 1st and 3rd couples set, then, dropping hands, all dance back to back with partners across the dance, re-join hands and set again
	Repeat having passed a couple

## NOTES:

- 1 The Whale Rock is a sea stack on the Fife coast near St Andrews. Its distinctive flora formed the subject matter of the introductory lecture in botany given at St Andrews by John Hardie Wilson in 1888.
- 2 Dedicated to James Alexander (Jay) Macdonald, Professor of Botany at St Andrews from 1961 to 1977, and his wife Connie
- 3 Suggested tune: *Miss Doreen Lambert*

# CHRYS GREENYER'S JIG<sup>1</sup>

J 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–4	The 1st man and 3rd woman set to one another, then the 1st man casts off one place, the 2nd man stepping up, while the 3rd woman casts up one place, the 2nd woman stepping down
5–8	Giving right hands, the 1st man and 3rd woman cross over in second place, then the 1st man casts off one place on the women's side while the 3rd woman casts up one place on the men's side to end in one another's places; the 2nd couple step back into their original places on bars 7–8
9–12	The 1st woman and 3rd man set to one another, then the 1st woman casts off one place, the 2nd woman stepping up, while the 3rd man casts up one place, the 2nd man stepping down
13–16	Giving left hands, the 1st woman and 3rd man cross over in second place, then the 1st woman casts off one place on the men's side while the 3rd man casts up one place on the women's side to end in one another's places; the 2nd couple step back into their original places on bars 15–16
17–18	With hands joined on the sidelines, the 3rd, 2nd and 1st couples set to partners
19–24	The 3rd and 2nd couples dance three-quarters of a double figure of eight across the set; the 2nd couple cross up to begin while the 3rd couple (in top place) cast off; the 2nd couple end in top place, the 3rd couple in second place all on own sides
25–30	The 3rd and 1st couples dance three-quarters of a double figure of eight across the set, the 3rd couple crossing down to begin while the 1st couple (in third place) cast up; ending 213 all on own sides
31–32	With hands joined on the sidelines, the 2nd, 1st and 3rd couples set to partners Repeat having passed a couple

## NOTES:

- 1 For Chrys Greenyer, chairperson and teacher, Worthing Branch of the RSCDS
- 2 Suggested tune: *The Glasgow Gaelic Club*

# MARIE CURIE'S REEL<sup>1</sup>

R 8×40, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS <sup>3</sup>
1–4	The 1st and 2nd couples advance and retire on the diagonal; all clapping three times on bar 4
5–8	The 1st and 2nd couples dance right hands across halfway, then, giving right hands to partners, cross over to own sides
9–16	The 2nd and 1st couples repeat bars 1–8 back to original places; the 1st couple retaining right hands to end facing in and down while the 2nd couple end facing out and up
17–24	The 1st couple, followed by the 2nd couple who dance up the sides to begin, lead down the middle, cross over below the 3rd couple and cast up round them, taking right hands again they lead up the middle, cross over and cast off on own sides to end with 1st couple in second place and 2nd couple in first place
25–28	The 2nd, 1st and 3rd couples, with hands joined on the sides, advance and retire; all clapping three times on bar 28
29–32	The 2nd, 1st and 3rd couples, giving right hands, turn partners one and a half times to opposite sides
33–40	The 2nd, 1st and 3rd couples repeat bars 25–32 back to own sides Repeat having passed a couple

## NOTES:

- 1 Devised to mark the 40th anniversary of the Marie Curie Memorial Foundation (1948–1988)
- 2 Suggested tune: *Timour the Tartar*
- 3 This is intended to be a rumbustious ceilidh dance suitable for use at fund-raising events where dancers may be wearing outdoor shoes, there is no setting involved and either running step or skip change of step can be used throughout, likewise right elbow grip can be used for 'birling' during the pivot turns on bars 29–32 and 37–40

# BONNIE BELINDA<sup>1</sup>

M 4×32 (S16+R16), 4C:4C:LS

## BARS<sup>2</sup> INSTRUCTIONS

### STRATHSPEY

- 1–2 With hands joined on the sidelines, all set to partners
- 3–4 The 1st and 2nd couples, likewise the 3rd and 4th couples, dance right hands across halfway
- 5.6 With hands joined on the sidelines, all set to partners
- 7–8 The 2nd and 1st couples, likewise the 4th and 3rd couples, dance right hands across halfway, the 1st and 3rd women and the 2nd and 4th men turning in by pulling back right shoulders on bar 8 to end in two diagonal lines facing partners ready for a half pousette
- 9–12 The 1st and 2nd couples, likewise the 3rd and 4th couples, dance a half pousette to change places; on bars 11–12 the 2nd and 3rd couples drop back to the sidelines in top and bottom places respectively while the 1st and 4th couples turn into another diagonal line in the centre of the set ready for a further half pousette
- 13–16 The 1st and 4th couples dance a half pousette to change places, dropping back to the sidelines on bars 15–16

### REEL

- 17–18 With hands joined on the sidelines, all set to partners
- 19–20 The 2nd and 4th couples, likewise the 1st and 3rd couples, dance right hands across halfway
- 21–22 With hands joined on the sidelines, all set to partners
- 23–24 The 4th and 2nd couples, likewise the 3rd and 1st couples, dance right hands across halfway
- 25–32 The 2nd and 3rd couples set to partners and cross over giving right hands (four bars) and repeat back to own sides (four bars) while, crossing up to begin, the 4th couple dances a figure of eight around the 2nd couple and, crossing down to begin, the 1st couple dances a figure of eight around the 3rd couple; ending 2413 on own sidelines
- Repeat three more times from new positions each time

## NOTES:

- 1 For Belinda Keeley
- 2 Suggested tunes: *The Kale Pot/Miss Johnstone*



# JOHN HONEY'S HORNPIPE<sup>1</sup>

H 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–6	With hands joined on the sidelines, the 1st and 2nd couples set to partners, then dance right hands across once round
7–8	The 1st couple cast off one place on their own sides while the 2nd couple dance up one and cast out to own sidelines in top place
9–12	The 1st couple cross over in second place passing left shoulders (no hands) and dance round their first corners to end in the middle facing one another down and up; the 1st woman slightly below the 2nd couple and the 1st man slightly above the 3rd couple
13–14	The 2nd and 3rd couples set to partners across while the 1st couple set to one another up and down
15–16	Giving both hands and using setting steps, the 2nd and 3rd couples change places with partners, retaining nearer hands to end 2nd couple facing down and 3rd couple facing up while, giving both hands and using setting steps, the 1st couple change places up and down, both making a full turn to end back to back, with the man facing up towards the 2nd couple and the woman facing down towards the 3rd couple
17–20	The 2nd couple with the 1st man, likewise the 1st woman with the 3rd couple, dance three hands round to the left; opening up so that all end on opposite sidelines <sup>3</sup> in the order 213
21–24	With hands joined on the sidelines, the 2nd, 1st and 3rd couples, set to partners and then, giving both hands and using setting steps, change places to end in the middle facing down
25–28	With nearer hands joined, the 3rd couple, followed by the 1st and 2nd couples, lead down the middle for four steps then turn in towards one another to face up
29–32	With nearer hands joined, the 2nd couple, followed by the 1st and 3rd couples, lead up the middle to places Repeat having passed a couple

## NOTES:

- 1 Commemorating divinity student John Honey (1781?–1814), who in January 1800 single-handedly rescued five men from the wreck of the *Janet of Macduff* in St Andrews Bay
- 2 Suggested tune: *The Muir Town House*
- 3 At the end of the circles (bars 17–20) the 2nd woman and the 3rd man will be slipping out to the sidelines on their own and the 1st woman and 1st man should attempt to take their hands on the sidelines (i.e. ‘rescue them’) as soon as possible!

# TWA AULD HENS<sup>1</sup>

R 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–4	The 1st woman, followed by her partner, casts off two places on the women's side and crosses over to 3rd man's place, her partner ending in 3rd woman's place; with hands joined on the sides, the 2nd and 3rd couples step up on bars 3–4
5–8	The 1st and 3rd couples dance right hands across once round; the 1st woman ending facing out
9–12	The 1st woman, followed by her partner, casts up two places on the men's side and crosses over to her original place, her partner ending in his original place; with hands joined on the sides, the 2nd and 3rd couples step down on bars 11–12
13–16	The 1st and 2nd couples dance right hands across once round, ending back on the sidelines
17–24	With hands joined on the sidelines, the 1st, 2nd and 3rd couples dance pas-de-basque coupé four times
25–32	The 1st and 2nd couples dance the half reel progression <sup>3</sup> Repeat having passed a couple

## NOTES:

- 1 For K and P, a couple of nuts!
- 2 Suggested tune: *Sally Gardens*
- 3 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 middle 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

# MAY IN MINGINISH<sup>1</sup>

S 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–8	The 1st couple set and, giving right hands in passing, cross down between the 2nd couple, cast up to the top of the set on opposite sides and, taking nearer hands, dance down to second place; the 2nd couple step up on bars 7–8
9–12	The 1st and 3rd couples dance four hands once round to the left ending on the sidelines
13–14	With hands joined on the sidelines, the 1st man and 3rd woman, likewise the 1st woman and 3rd man, advance setting to partners
15–16	Giving both hands, the 1st and 3rd couples turn partners once round; the 3rd couple dance out to the sidelines while the 1st couple end in the middle (on opposite sides) facing up with nearer hands joined
17–20	The 2nd and 1st couples dance four hands once round to the left ending on the sidelines
21–22	With hands joined on sidelines, the 2nd, 1st and 3rd couples advance setting to partners
23–24	Giving both hands, the 2nd, 1st and 3rd couples turn partners once round; the 2nd and 3rd couples dance out to the sidelines to end facing out while the 1st couple end in the middle (on opposite sides) facing up with nearer hands joined as on bar 16
25–32	Giving hands to partners wherever possible, the 2nd, 1st and 3rd couples dance reels of three on the sidelines. To begin, the 2nd couple dance out and down, the 1st couple in and up and the 3rd couple out and up. Giving left hands in passing, the 1st couple cross down to third place on bars 29–30 to finish in second place own sides at the end of the reel  Repeat having passed a couple

## NOTES:

- 1 For Miss May Blanche Derrick, who spent some of her childhood living at Carbost in the Minginish area of Skye, on her 90th birthday
- 2 Suggested tune: *Invercauld*

# CRINKUM-CRANKUM<sup>1</sup>

J 8×32, 3C:4C:LS

BARS <sup>2</sup>	INSTRUCTIONS
1–8	The 1st, 2nd and 3rd couples dance reels of three on the sides, the 1st couple crossing down, no hands, into second place on opposite sides to begin and ending back to back facing their first corners; to begin the 2nd couple dance up and out, the 3rd couple up and in
9–12	The 1st couple set to their first corners and turn them by the left hand to end in second place, opposite sides
13–16	The 1st couple set to one another across the dance and turn three quarters round by the right hand to end facing their second corners
17–20	The 1st couple set to their second corners and turn them by the left hand to end with the 1st man between the 2nd couple facing down and the 1st woman between the 3rd couple facing up
21–24	The 1st couple set to one another and turn three quarters round by the right hand to end in second place, own sides
25–32	The 2nd, 1st and 3rd couples dance six hands round and back Repeat having passed a couple

## NOTES:

- 1 For Allison Gear (the title is a whimsical term used by John Aubrey in his book *Brief Lives*, it means something that is full of intricate twists and turns)
- 2 Suggested tune: *James Glen's Jig*

# THE RUSTINGTON REEL

R 64, 4C:4C:SQ

BARS <sup>1</sup>	INSTRUCTIONS
1–6	All four men dance a Petronella turn anticlockwise and set, followed by another Petronella turn to end on opposite sides of the set in the women's places while all four women cast by the right into their partners' places, dance in front of the next man and cast behind their partners to end on the opposite side of the set in the men's places
7–8	With nearer hands joined (men with partners on their left), all set
9–14	All four women dance a Petronella turn anti clockwise and set, followed by another Petronella turn to end back in original places while all four men cast by the right, dance in front of the next woman and cast behind their partners to end in original places
15–16	All four women set on the sidelines while all four men dance a Petronella turn to end back to back in the centre of the set facing partners
17–24	Giving right hands to partners to begin, and with two steps per hand, all dance a star chain halfway round; retaining the last left hand the four men take right hands with partners in a double, double triangles formation on bar 24
25–32	All dance double, double triangles <sup>2</sup>
33–40	Giving right hands to partners to begin, and with two steps per hand, all dance a star chain halfway round; ending facing partners again as on bar 16
41–48	Turning partners three quarters round by the right hand to begin, all dance interlocking reels of four on the sides of the set (pass right, left, right and back again), ending in original places with all the men facing in and all the women facing out
49–64	All repeat bars 1–16, ending with the four men back to back in the centre of the set (as on bar 16) for the final chord

## NOTES:

- 1 Suggested tune: *Ailsa's Fancy*
- 2 *Double double triangles*: This figure is danced in square formation with the men back to back in the centre of the set and the women on the sidelines; the setting is the same as in normal double triangles, the men rotating back to back halfway round clockwise on bars 3–4 and 7–8 and everyone dancing the whole eight bars

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*by*

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