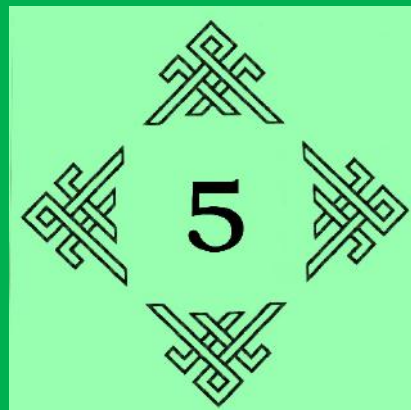


THE REAL MCGHIE
&
OTHER SCOTTISH COUNTRY DANCES

Lewis N. Derrick



THE MCGHIE SCOTTISH COUNTRY DANCE BOOKS

Volume 5

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NOTES

I am grateful to all my friends who, yet again, have freely given their time to dance, criticise and dance again, during the preparation stages of this fifth booklet.

In 1989, shortly after helping me to publish *The McGhie's Seat & Other Scottish Country Dances*, my friend Valerie Craig died very suddenly of cancer. She had edited, typed and duplicated all four previous booklets and the *St Andrews Suite* leaflet for me and it has been very hard to fill the resultant void. This booklet is dedicated to her.

Tracey Hogben designed the front-cover logo for this volume.

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 REAL McGHIE

J 8×48, 3C:4C:LS

| BARS ¹ | INSTRUCTIONS |
|-------------------|---|
| 1–8 | The 1st man and 2nd woman, likewise the 2nd man and the 3rd woman, set on the diagonal, dance back to back, and set again |
| 9–16 | The 1st woman and 2nd man, likewise the 2nd woman and 3rd man, repeat bars 1–8 |
| 17–24 | The 1st and 2nd couples dance a knot; on the last two bars, while the 2nd couple are dancing over to own sides in top place, the 1st couple turn quickly by the left hand to first corners |
| 25–32 | The 2nd, 1st and 3rd couples dance a spoke ² |
| 33–40 | Giving left shoulder to first corners to begin, the 1st woman with the 2nd couple, likewise the 1st man with the 3rd couple, dances a reel of three across. The 1st couple end in second place on own sidelines |
| 41–48 | The 1st couple dance reels of three on own sidelines. To begin the 1st and 2nd men, likewise the 1st and 3rd women, pass left shoulders. The 1st couple end in second place on own sidelines Repeat having passed a couple |

NOTES:

- 1 Suggested tune: *The Berwickshire Volunteers*
- 2 The spoke: the 1st couple, retaining left hands throughout, balance in line with first corners, move on a quarter turn anticlockwise, balance in line with second corners, move on a quarter turn, balance in line with partners' first corners, move on a quarter turn, and balance in line with partners' second corners. When not balancing in line the corners set facing diagonally inwards. For details of the phrasing of the spoke as devised by Neil Grant see RSCDS Book 32, No. 1 (*Johnnie's Welcome Hame*), 1982.

VALERIE CRAIG'S REEL¹

R 8×32, 3C:4C:LS

| BARS ² | INSTRUCTIONS |
|-------------------|---|
| 1–8 | The 1st couple cross down between the 2nd couple and cast up to top place on opposite sides, then, taking nearer hands, they dance down the dance for two steps, turn inwards and, taking nearer hands again, dance up the dance to end in top place, facing out on opposite sides |
| 9–16 | The 1st man with the 2nd and 3rd women and the 1st woman with the 2nd and 3rd men dance reels of three on the sides ³ |
| 17–20 | The 1st couple dance half diagonal rights and lefts with the 3rd man and the 2nd woman ⁴ |
| 21–24 | The 1st couple dance half diagonal rights and lefts with the 3rd woman and the 2nd man ⁴ |
| 25–28 | The 1st man with the 2nd couple (in third place) and the 1st woman with the 3rd couple (in second place) dance half reels of three across the dance, to begin the 1st man crosses down to give right shoulder to the 2nd woman while 1st woman crosses up to give right shoulder to the 3rd man |
| 29–32 | The 1st man with the 3rd and 2nd men and the 1st woman with the 3rd and 2nd women dance half reels of three on the sides, to begin the 1st man dances in and up to give left shoulder to 3rd man while the 1st woman dances in and down to give left shoulder to 2nd woman |
| | Repeat having passed a couple |

NOTES:

- 1 In memory of Valerie Craig
- 2 Suggested tune: *My Only Jo and Dearie, O*
- 3 On bars 15–16 the 1st and 2nd couples pass one another again to change places, the 2nd couple making a polite turn to face in at the top of the dance; meanwhile the 3rd couple use these two bars to dance a polite turn to end facing in at the bottom of the dance. This is effectively a six-bar reel with a two-bar progression, but all three couples dance the whole eight bars
- 4 On bars 17 and 21 the 1st man begins the rights and lefts by dancing diagonally down both times, while the 1st woman dances diagonally up. The 1st couple end the rights and lefts with polite turns both times

THE PEARL OF SCOTLAND¹

S 4×32, 4C:4C:LS

| BARS ² | INSTRUCTIONS |
|-------------------|---|
| 2 chords | On the second chord the 3rd and 4th couples cross over |
| 1–2 | Giving right hands, the 1st man and 2nd woman and the 3rd woman and 4th man, cross over and retain hold |
| 3–6 | The 1st and 2nd couples and the 3rd and 4th couples dance right hands across once round |
| 7–8 | Retaining right hands at the end of the wheel, the 1st woman and 2nd man and the 3rd man and 4th woman cross over |
| 9–10 | Giving left hands, the 1st and 4th women cross over and retain hold |
| 11–14 | The 1st and 4th couples dance left hands across once round |
| 15–16 | Retaining left hands at the end of the wheel, the 1st and 4th men cross over ³ |
| 17–18 | Giving both hands ⁴ , the 2nd and 4th couples and the 1st and 3rd couples turn the person they're facing on the sidelines once round to the left |
| 19–20 | Giving both hands ⁴ , the 2nd and 3rd couples (across the dance) and the 1st and 4th couples (on the sidelines) turn the person they're now facing once round to the right |
| 21–24 | All repeat bars 17–20, ending on the sidelines in the order 2413 |
| 25–28 | Crossing out at the ends to begin, the 4th couple around the 2nd couple and the 1st couple around the 3rd couple dance half a figure of eight across |
| 29–32 | Crossing in towards the centre of the set to begin, the 2nd couple around the 4th couple and the 3rd couple around the 1st couple dance half a figure of eight across. The 2nd and 3rd couples give nearer hands as they dance out between the standing couples to end 2413, with the 1st and 3rd couples on opposite sides |
| | Repeat three more times from new positions each time |

NOTES:

- 1 To Commemorate Queen Margaret, wife of Malcolm III of Scotland, c. 1047–1093
- 2 Suggested tune: *Parks of Kilburnie*
- 3 To ensure the flow of the wheels it is important for dancers entering and leaving them to dance in and out along a spiral path, phrasing their entry and departure appropriately
- 4 The String of Pearls. In order to phrase bars 17–24 correctly dancers must give both hands for *one step only* when turning; the second travelling step of each pair should be used by all dancers to position themselves ready for the next turn (which is in the opposite direction each time)

JOUKERY-PAWKERY¹

J 8×32, 3C:4C:LS

| BARS ² | INSTRUCTIONS |
|-------------------|--|
| 1–4 | The 1st man casts off two places, the 2nd man stepping up on bars 1–2 |
| 5–8 | The 1st man dances half a reel of three with the 3rd couple, giving right shoulder to 3rd woman to begin and ending between the 3rd couple, all facing up |
| 9–16 | With hands joined, the 1st man and 3rd couple set, then the 1st man advances up the centre and dances right hands across with the 1st and 2nd women, ending in second place, own side |
| 17–20 | The 1st woman casts off two places, the 2nd woman stepping up on bars 17–18 |
| 21–24 | The 1st woman dances half a reel of three with the 3rd couple, giving left shoulder to 3rd woman, on opposite side, to begin and ending between the 3rd couple, all facing up |
| 25–32 | With hands joined, the 1st woman and 3rd couple set, then the 1st woman advances up the centre and dances left hands across with the 2nd and 1st men, ending in second place, own side |
| | Repeat having passed a couple |

NOTES:

- 1 The title is a Scottish dialect term for trickery or roguery
- 2 Suggested tune: *Solomon Levi*

MADCAP MAGGIE¹

R 4×32, 4C:4C:LS

| BARS ² | INSTRUCTIONS |
|-------------------|---|
| 2 chords | On the second chord the 3rd and 4th couples cross over |
| 1–8 | Taking promenade hold, the 1st couple dance a reel of three on the men's side with the 2nd man and 3rd woman while the 4th couple dance a reel of three on the women's side with the 3rd man and 2nd woman, to begin the 1st and 4th couples pass right shoulders with the 2nd and 3rd men respectively |
| 9–16 | <p>Taking promenade hold, the 1st couple dance a reel of three across the set with the 2nd couple while the 4th couple dance a reel of three across the set with the 3rd couple, to begin the 1st and 4th couples pass left shoulders with the 2nd and 3rd women respectively.</p> <p>At the end of these reels the 2nd and 3rd couples should dance towards the ends of the set while the 1st and 4th couples dance in towards the centre, to end in the order 2143 on bar 16</p> |
| 17–24 | Without interrupting the flow of the dance, the 2nd couple (in first place) and the 3rd couple (in fourth place) dance figures of eight across the dance, the women passing in front of the men, while the 1st man and 4th woman, on the men's side, and the 1st woman and 4th man, on the women's side, dance figures of eight up and down the sides, the men passing in front of the women |
| 25–28 | The 2nd couple (in first place) and the 3rd couple (in fourth place) turn partners one and a half times round by the right hand while the 1st and 4th couples dance half a reel of four across the set (between second and third places), passing left shoulders (1st man to 4th woman; 1st woman to 4th man) to begin |
| 29–32 | The 2nd couple (in first place) and the 3rd couple (in fourth place) turn partners one and a half times round by the left hand to end in promenade hold facing down and up respectively, men with partners on their left, while the 1st man and 4th woman (on the women's side) and the 1st woman and 4th man (on the men's side) turn one and three quarter times round by the left hand to end with the 4th couple in second place (both facing the men's side) and the 1st couple in third place (both facing the women's side) ready to start again |
| | Repeat three more times from new positions each time ³ |

NOTES:

- 1 For Maggie Maplesden, who loved reeling
- 2 Suggested tune: *Lansdowne* (W. Bird)
- 3 This dance is intended to flow continuously for 128 bars, despite the longwise formation, and the final turns are organized to enable the dancers to flow from repetition to repetition without any pause

JAMES CRICHTON OF ELIOCK'S STRATHSPEY¹

S 96, 4C:4C:SQ

| BARS² | INSTRUCTIONS |
|-------------------------|--|
| 1–4 | The 1st and 3rd couples dance half rights and lefts to end aligned with the standing couples |
| 5–12 | Giving left hands briefly as they pass one another in the middle of the reels, the 1st couple with the 2nd man and 4th woman and the 3rd couple with the 2nd woman and 4th man dances reels of four across the dance |
| 13–16 | The 1st and 3rd couples dance half rights and lefts back to original places, ending facing corners |
| 17–24 | Giving right hands to corners to begin, all four couples dance a grand chain, on the last left hand all turn partners into promenade hold facing anticlockwise |
| 25–32 | All promenade anticlockwise round the set |
| 33–36 | With the men passing left shoulders in the centre, the 1st and 3rd couples continue to promenade around one another |
| 37–40 | The 1st and 4th couples and the 3rd and 2nd couples dance right hands across, dancing out to original places at the end |
| 41–48 | All dance eight hands round and back |
| 49–52 | The 2nd and 4th couples dance half rights and lefts to end aligned with the standing couples |
| 53–60 | Giving left hands briefly as they pass one another in the middle of the reels, the 2nd couple with the 3rd man and 1st woman and the 4th couple with the 3rd woman and 1st man dances reel of four up and down the dance |
| 61–64 | The 2nd and 4th couples dance half rights and lefts back to original places, ending facing corners |
| 65–72 | Giving right hands to corners to begin, all four couples dance a grand chain, on the last left hand all turn partners into promenade hold facing anticlockwise |
| 73–80 | All promenade anticlockwise around the set |
| 81–84 | With the men passing left shoulders in the centre, the 2nd and 4th couples continue to promenade around one another |
| 85–88 | The 2nd and 1st couples and the 4th and 3rd couples, dance right hands across, dancing out to original places at the end |
| 89–96 | All dance eight hands round and back |

NOTES:

1 To commemorate the Admirable Crichton (1560–1582)

2 Suggested tune: *The Rothiemurchus Rant*

HONEST GEORGE¹

R 8×32, 3C:4C:LS

| BARS ² | INSTRUCTIONS |
|-------------------|--|
| 1–8 | The 1st couple set and giving nearer hands dance down between the 2nd couple, divide and cast behind the 3rd couple, meet below and dance up between the 3rd couple to end back to back in second place facing own sides. The 2nd couple step up on bars 3–4 |
| 9–16 | The 2nd, 1st and 3rd couples dance double triangles, the 1st couple ending back to back in the centre facing own sides |
| 17–20 | Passing right shoulders, the 1st couple dance round their partner's first corner, while the corners (2nd man and 3rd woman) turn one another by the right hand and dance back to places taking the full four bars ³ |
| 21–24 | Passing right shoulders in the middle, the 1st couple repeat bars 17–20 with their partner's second corner, while the corners (2nd woman and 3rd man) turn one another by the right hand and dance back to places taking the full four bars. The 1st couple end in second place on own sides |
| 25–32 | The 1st woman with the 2nd couple and the 1st man with the 3rd couple dance right hands across. The 1st couple pass right shoulders then the 1st man with the 2nd couple and the 1st woman with the 3rd couple dance left hands across Repeat having passed a couple |

NOTES:

- 1 To commemorate George Dempster of Dunnichen MP (1732–1818), Provost of St Andrews, Dempster Terrace and Dempster Brae are named after him, he was a popular public figure whose nickname was 'Honest George'
- 2 Suggested tune: *Calabria*
- 3 Bars 17–24 are an *inverted* corners pass and turn as the 1st couple are passing their partner's corners rather than their own

ARCHBISHOP SHARP'S JIG¹

J 4×48, 4C:4C:LS

| BARS ² | INSTRUCTIONS |
|-------------------|--|
| 1–4 | The 1st and 2nd couples and the 3rd and 4th couples dance four hands round to the left, retaining nearer hands with partners the 1st and 3rd couples end facing down, the 2nd and 4th couples facing up |
| 5–8 | All set, then the 1st and 3rd couples dance down the dance under arches formed by the 2nd and 4th couples who dance up, the 2nd and 3rd couples end on the sidelines in top and bottom places respectively |
| 9–16 | The 1st and 4th couples repeat bars 1–8 to end facing the nearest corner person |
| 17–20 | The 4th and 1st couples set to and turn corners, giving both hands, and move on to the next corner person on their left |
| 21–24 | The 4th and 1st couples set to and turn second corners, giving both hands, ending on the sidelines between their two corners |
| 25–32 | All dance eight hands round and back |
| 33–40 | The 4th and 1st couples dance right hands across and left hands across back to end 2413 all on own sidelines |
| 41–44 | With hands joined on the sides, all set to partners then cross over, women passing partners by the right shoulder dance under arches made by the men |
| 45–48 | All repeat bars 41–44 back to own sides Repeat three more times from new positions each time |

NOTES:

- 1 To Commemorate James Sharp (1613–1979), Archbishop of St Andrews, whose persecution of the Covenanters led to his brutal murder by them on Magus Muir, near St Andrews, in front of his daughter Isabel
- 2 Suggested tune: *My Tocher's the Jewel*
- 3 In order to help the dancing couples move on from first to second corners (particularly up and down the set) all dancers should start turning while setting on bars 17–18.

GREETING GRETA¹

S 8×32, 3C:4C:LS

| BARS ² | INSTRUCTIONS |
|-------------------|--|
| 1–4 | Using travelling steps throughout, the 1st man and 2nd woman and the 2nd man and 3rd woman advance, take right hands in a handshake hold, balance, and retire to places ³ |
| 5–8 | Giving right hands, the 1st man and 2nd woman and the 2nd man and 3rd woman turn once round |
| 9–12 | Using travelling steps throughout, the 1st woman and 2nd man and the 2nd woman and 3rd man advance, take left hands in a handshake hold, balance, and retire to places ³ |
| 13–16 | Giving left hands, the 1st woman and 2nd man and the 2nd woman and 3rd man, turn once round |
| 17–24 | The 1st couple and 2nd man (on the men's side) and the 3rd couple and 2nd woman (on the women's side) dance reels of three ⁴ ; to begin the 1st woman and 2nd man, and the 2nd woman and 3rd man give left shoulders while the 1st man and 3rd woman dance slightly across the set towards their partner's places, all end back in original places on sidelines |
| 25–32 | Giving right hands, the 2nd couple followed by the 1st couple cross down between the 3rd couple and dance a figure of eight around them, dancing up own sidelines to finish 213 Repeat having passed a couple |

NOTES:

- 1 For Greta James
- 2 Suggested tune: *The Thistle*
- 3 The phrasing of 'the greeting' is 1 bar to advance, 1 bar to balance and 2 bars to retire to places
- 4 The reels on the sidelines are offset, on the men's side between first and second positions and on the women's side between second and third positions

MISS HARVEY'S HORNPIPE¹

H 8×40, 3C:4C:LS

| BARS ² | INSTRUCTIONS |
|-------------------|--|
| 1–8 | The 2nd couple followed by the 1st couple cross down between the 3rd couple, dance a figure of eight around them and dance up own sidelines having changed places |
| 9–16 | Using nearer hands throughout, the 2nd couple followed by the 1st couple dance down the centre, on bar 13 the 2nd couple turn in towards one another and dance up under an arch formed by the 1st couple who then turn in towards one another and follow them up, the 2nd couple end in top place on own sides, the 1st couple in second place, back to back in the centre, facing own sides |
| 17–24 | The 2nd, 1st and 3rd couples dance crown triangles. The 1st couple moving round by the right on bars 18, 20 and 22 end back to back in the centre, the woman facing up and the man facing down ³ |
| 25–32 | The 1st woman with the 2nd couple and the 1st man with the 3rd couple dance three hands round to the left and back, ending in the same positions as on bar 24 |
| 33–40 | The 1st woman with the 2nd couple and the 1st man with the 3rd couple dance reels of three across, the 1st couple begin by giving left shoulders to their first corners and end in second place own sides Repeat having passed a couple |

NOTES:

- 1 For Pat Harvey
- 2 Suggested tune: *Miss Gayton*
- 3 On bar 24, while still setting at the end of the crown triangles, the 2nd, 1st and 3rd couples need to drop hands briefly in order to reform into a circle on bar 25

KELLEY'S AYE¹

R 3×32, 3D:3D:TS²

| BARS ³ | INSTRUCTIONS |
|-------------------|--|
| 1–8 | All set, dance three hands round to the left, and set again |
| 9–16 | All dance a reel of three across the bottom of the set; the 1st and 3rd dancers give right shoulders to start the reel and all end back in original places with 1st and 3rd dancers facing one another |
| 17–20 | The 1st and 3rd dancers set to one another and change places giving left hands |
| 21–24 | The 1st and 2nd dancers set to one another and change places giving right hands. ⁴ All have now moved one place round the set clockwise |
| 25–32 | All dance right hands across and left hands back to new positions Repeat twice more from new positions each time |

NOTES:

- 1 For Rowena and George Kelley
- 2 This is a dance in triangular formation for three dancers in any gender combination

2 3

1
(top)

- 3 Suggested tune: *Far Frae Hame*
- 4 The 1st and 2nd dancers retain right hands on bar 24, the 3rd dancer joining in on bar 25 for the wheel.

THE MCGHIE SCOTTISH COUNTRY DANCE BOOKS

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Lewis N. Derrick

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