

Sturt's Desert Pea

A book of Scottish Country Dances
from South Australia



Introduction

I had been dancing for almost 20 years before I started to take an interest in teaching, but even before that, the *reeling* quote from Alice in Wonderland always stuck in my mind as providing some inspiration for a dance. Once that finally jelled, other dances started forming in my brain, usually occasioned by a “What if ...”.

Sometimes the “What if ...” led to something that worked and sometimes to a dead-end, but I usually found the journey interesting and taught me more about the various dancing figures and the way they worked.

Acknowledgments

There have been many influences on my dancing over the last 30 years and more, but I would like express my thanks to Jean L, teacher of many years (even if she says we don’t need more new dances ☺), and the Burnside country dancers. Andrew and Mechthild, members of the Burnside dancers, helped with the figures in *Alice in Wonderland*.

I would like to acknowledge the role that the Thursday night group of Adelaide SCD Social Club at Tusmore Park has played in my development as a teacher. They also provided willing (usually) guinea pigs for new dances.

My thanks also go to Lily Davison, an experienced Adelaide devisor, who was able to give me feedback on some of the dances.

Neville Pope

Copyright

These dances are copyright as noted separately under each dance. However non-commercial copying and performance is welcome.

Music

While I have recommended music, you may at times find something that suits the dance better.

I have tried to recommend recordings that are not for a particular dance or that are for a dance not generally known.

There are times when I would have preferred to specify the music as *abba* as opposed to *abab*, but I have not always been able to locate such a recording in the music available to me.

Feedback

If you try out these dances and find errors, parts that are unclear or phrases that don't work for you, I would be pleased to hear from you on these issues or any other matters related to the dances.

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Difficulty Rating

**In the list of dances, the difficulty of a dance is simply rated on a scale from 1 (Simple) to 6 (Difficult).*

However, sometimes the dancers can surprise you and me by finding a dance either easier or more difficult than expected.

Dance	Difficulty*	Tempo	Couples	Page
Alice in Wonderland	4	S 4x32	4	6
For the Love in my Life	3	S 4x32	4	8
Working Shift	4	R 8x32	3/4	10
Tusmore Tourneé	3	S 8x32	2/4	11
Tusmore Park Canon	3	S 8x32	7	12
Jill's Hornpipe	3	H 8x32	2/4	14
Highbury Jig	5	J 4x32	4	15
Burnside Jig	4	J 4x32	4	16
Holiday in WA	3	J 8x32	3/4	18
Geometry	4	S 8x32	3/4	19
Sturt's Desert Pea	2	J 8x32	3/4	20
The Thursday Reel	2	R 8x32	3/4	21
A Strathspey for Aileen	2	S 8x32	3/4	22
Brianna's Reel	5	R 4x32	4	24
The Spotwood Reel	4	R 8x32	3/4	25
The Frog's Fugue	6	J 4x32	4	26
Five for John	6	R 5x40	5	28
Fingal Bay	3	R 8x32	3/4	30
The Hurdy-Gurdy	3	R 8x32	3/4	31

Alice in Wonderland

4 couple longwise set

Strathspey 4x32 bars

'Reeling and Writhing, of course, to begin with,' the Mock turtle replied: 'and then the different branches of Arithmetic – Ambition, Distraction, Uglification and Derision.'

'.....then Drawling — the Drawling master was an old conger-eel, that used to come once a week: he taught us Drawling, Stretching and Fainting in Coils.'

– *The Mock Turtle's Story from Alice in Wonderland*
by Lewis Carroll

Bars 1-4: 1st and 2nd couples dance a ½ reel of 4 across the set: 1st lady casts off and 2nd man casts up to begin; 2nd lady and 1st man pass left shoulders. Finish on opposite sides having changed places with 1st lady facing out.

Bars 5-8: 1st and 3rd couples dance a ½ reel of 4 across the set: the ladies cast (1st down and 3rd up) to begin and the men pass right shoulders. Finish with 3rd couple in 2nd place on opposite sides and 1st couple in 3rd place on own side with lady facing out.

Bars 9-16: 1st couple dance a figure 8 around the 4th couple, crossing down to begin – 1st lady must pass through her position on the side and pull back right or, preferably, left shoulder to be ready to begin the figure.

While

2nd and 3rd couples set on the side, turn halfway with two hands and open out to four hands round.

Alice in Wonderland (cont'd)

All end in order 2,3,1,4.

Bars 17-24: 1st couple dance a figure 8 on their own side around the 3rd and 2nd couple, dancing in and up to begin.

Bars 25-32: 1st and 4th couples dance a chain progression.

The first 8 bars represent *Reeling*. In bars 9-16, the first couple *Writhe* around the 4th couple, while 2nd and 3rd couples demonstrate *Arithmetic* ($1+1=2$, $2+2=4$). There's a slight *Drawl* from bars 16-17 as the dancers slow to go through their place on the sidelines (unless the lady twirls) and a *Stretch* as they dance the figure 8 up the sides. The *Coils* are the chain progression at the end, but don't *Faint* until you've finished.

With thanks to the Burnside Scottish Country Dancers

© Neville Pope, November, 2000; modified December, 2005

Music: Any good strathspey, but not too slow.

Suggested Recording: Track 3 (*Strathspey*) from *On Track!* by the Sound Company: *The Scottish Snap* - Miss Betsy Robertson - Bonnie Lassie - Fiona Mitchell

For the love in my life

4 couple longwise set

4 x 32 bar Strathspey

Bars 1-8: 1st couple cast off 1 place, dance down between 3rd couple, cast up around 3rd couple and turn RH 1¼ times to finish facing 1st corners. (2nd couple step up on bars 1-2.)

Bars 9-16: First couple set to corners and partner, setting to each other on bar 15 and advancing on bar 16, finishing between 3rd couple as 3rd and 4th couples step up on bars 15-16.

Bars 17-24: While supporting couples (2, 3, 4) dance 6 hands round to original places (bars 17-22) and set on the sides (bars 23-24), first couple set to each other using Glasgow Highlander* setting (bars 17-20) and then turn LH to finish between the 4th couple, facing own side (bars 21-24).

**The dancing couple may use any other setting steps for bars 17-20 as long as there is room inside the circle. Highland Scottische has too much movement, but half a rocking step (as in the Highland Fling) or similar may be suitable. The setting steps need not be the same for each person.*

Bars 25-32: First couple flow straight into a reel of 4 with 4th couple, man giving right shoulder to man and women also passing right shoulders. At the end of the reel, as 1st couple pass left shoulder they dance down to 4th place, with the lady passing in front of her partner. (1st man will need to stretch out for the last two steps.)

For the love in my life (cont'd)

I devised this dance in recognition of the love and support from family and friends, both knowing and unknowing that helped me through a particularly bad period of depression and the following years, especially for my wife, Jill, and our friends, Andrew and Mechthild:

Bars 1-8: We leave home and parents to set out on our own on life's journey. We meet and pass others along the way and if we are lucky meet the person who becomes our life partner.

Bars 9-16: In partnership, we continue to move through life, mixing with others for business and pleasure, but always working primarily with our partner.

Bars 17-23: In times of need we can find strong support in our circle of friends and family. In good times they may inspire us to greater achievements (or more flamboyant setting steps!)

Bars 24-32: The fortunate among us find special friends with whom our lives interweave closely.

© Neville Pope, June 2001

Music: Any good 4x32 Strathspey suitable for strong/highland setting steps

Suggested recording: Track 13 (Strathspey) from *Scottish Dance Country* by Bobby Brown: *Mrs MacKenzie of Applecross - Lady Davidson of Cantray - Miss Trotter - Killiechassie*

Working Shift

3 couples in a 4 couple set

Reel 8x32 bars

Bars 1-8: 1st & 2nd couples set on the side. 1st couple cast while 2nd couple cross up LH to first place, facing out. 1st & 2nd couples dance double half-figure of eight. 2nd couple finish facing out, 1st couple on opposite sides facing in.

Bars 9-16: 1st couple, giving RS to 2nd corner, dance reels of 3 on the side. Corners loop at the end of the reel, ready for –

Bars 17-24: 1st couple give LS to partner's 1st corner to dance a half-reel across the dance. Finish in order 2,1,3 with 2nd & 3rd couples on opposite sides.
1st couple petronella to finish 1st lady between 2nd couple and 1st man between 3rd couple. 1st couple set. (2nd & 3rd couples do **not** set on 23-24.)

Bars 25-32: Set and link for 3 across the dance.
All turn partner RH once round.
(Note: In a 3-couple set, 1st couple turn in 2 bars and cast, while 3rd couple dances a sliding turn to 2nd place **or** 1st couple only turn, sliding to 3rd place while 3rd couple step up on bars 31-32.)

Repeat having passed a couple

The dance is named “Working Shift” because I found when I had trouble sleeping during a stint of shift work that running through figures in my head was a good way of relaxing my brain to help me sleep.

© Neville Pope, July 2006

Music: Any good reel, but not too fast

Suggested Recording: CD 2 track 13 (*Selection of Reels*) from *Celtic Fire in the Music* by Bobby Brown: *Dunderave - Miss Baird of Saughtonhall - What's A' the Steer, Kimmer - Mrs Moray of Abercairney*

Tusmore Tournée

2 couples in a 4 (or 3) couple set

Strathspey 8x32

Bars 1-8: 1st man dances solo rights & lefts: i.e.
1st man, giving right hands, change places with 1st woman
1st man, giving left hands, change places with 2nd woman
1st man, giving right hands, change places with 2nd man
1st man, giving left hands, turn 1st woman half way round

Bars 9-16: 1st & 2nd couples set and link, finishing in centre with facing partner up and down the set.
1st man with 2nd lady and 2nd man with 1st lady set and link to sidelines, finishing diagonally opposite position at end of bar 8, men facing out, ladies curving in for –

Bars 17-24: 1st & 2nd couples dance ladies' chain, turning into promenade hold at end and all facing into the set.

Bars 25-32: 1st & 2nd couples dance in so that men meet shoulder to shoulder to begin a tournée

© Neville Pope, October 2006

I first encountered *Solo Rights and Lefts* in Martin Mulligan's *On the Wallaby Track*.

Music: Any good 4x32 Strathspey

Suggested recordings:

Track 11 (Strathspey) from *Scottish Dance Country* by Bobby Brown: *The Thistle - Mrs Mure of Caldwell - Grant Lodge - The Waking of the Fauld*

or for 3 couple sets:

Track 16 (Strathspey) from *Any good dance, any good tune* by Bobby Brown: *The Laird o' Drumblair - Stirling Castle - The Iron Man - Garthlands - Miss Campbell of Menzies - Manchester Caledonians*

Tusmore Park Canon

7 couple longwise set

Strathspey 8x32 bars

1st time through:

Bars 1-4: 1st and 2nd couples dance a ½ reel of 4 across the set: 1st lady casts off and 2nd man casts up to begin; 2nd lady and 1st man pass left shoulders. Finish on opposite sides having changed places with 1st lady facing out.

Bars 5-8: 1st and 3rd couples dance a ½ reel of 4 across the set: the ladies cast (1st down, 3rd up) to begin and the men pass right shoulders. Finish with 3rd couple in 2nd place on opposite sides and 1st couple in 3rd place on own side. 1st lady pulls back LS as if to continue the reel to finish facing in and up. (Some find it easier to pull back RS, but it is a LS reel.)

Bars 9-16: 1st couple cross up, giving LH, to dance a figure of eight on opposite sides of the dance, casting down around 3rd couple (in second place), inside 4th couple (taking nearer hands) and casting up around 4th couple, to finish facing up in 3rd place on opposite sides.

Bars 17-24: 2s, 3s and 1s dance “Last of the Lairds” reels, 1s dancing in and up, 3s dancing out and up, and 2s crossing at top to begin. Each couple crosses to own side from top place to finish on own side in order 2, 3, 1.

Bars 25-32: All 7 couples set on the side. Dancing couple(s) and the couple below them (4th couple and/or 7th couple) dance RH across half-way while other couples cross RH. All set and cross RH.

Tusmore Park Canon (cont'd)

1st and 4th ladies stay facing out, ready to cast into the half-reel of four. 2nd and 5th men, likewise. 1st and 4th men and 2nd and 5th ladies must finish bar 32 facing in (like a polite turn), ready to pass left shoulders into the half-reel.

2nd - 7th times through:

1st couple repeat their dance from 4th place and a new top couple begins from 1st place.

8th time through:

Last couple dances from 4th place. Top 3 couples stand except for last 8 bars and everyone finishes facing in for the bow and curtsy.

The first class I taught without supervision was at Tusmore Park on a Thursday evening and we often seemed to have seven couples and no suitable dances except the Kelpie until the class learnt to dance 3 couple dances in a 7 couple set. This was devised to fill the gap and became a favourite with the class.

© Neville Pope, April 2006

Music: Any good 8x32 Strathspey

Suggested recording: Track 5 (Strathspey) from *Scottish Dance Country* by Bobby Brown: *Mrs B Jolly* - Kate Farrell - *Dumbarton Castle* - Miss Irene Fidler's Strathspey

Jill's Hornpipe

2 couples in a 3 or 4 couple set

Hornpipe 8x32 bars

Bars 1-8: 1s & 2s set on the side, dance RH across and set again.

Bars 9-16: 1st lady dances solo rights and lefts. i.e.
1st lady, giving right hands, change places with 1st man
1st lady, giving left hands, change places with 2nd man
1st lady, giving right hands, change places with 2nd lady
1st lady, giving left hands, turn 1st man half way round

Bars 17-24: 1st couple take promenade hold and dance into the dance to begin a reel of 3 with 1st couple, giving RS to 2nd man. 2nd couple dance into the dance to begin the reel which is danced up and down the centre of the set. After 6 bars, 2nd man takes promenade hold with his partner instead of passing in front of her and they follow the 2nd lady's path to come in behind 1st couple, both couples facing up the dance in promenade hold.

Bares 25-32: 1st & 2nd couples dance the allemande.

Repeat having passed a couple.

The dance is named in honour of my wife, Jill.

© Neville Pope, July 2006

Music: Any good Hornpipe. Note that if the music is too fast, it is difficult for the 2nd couple to complete the reel figure correctly.

Suggested recording: Track 8 (Reels: Hornpipes) from *First Stop!* by Waverley Station: *Ramblewood Hornpipe - Hang Fire - The Harlequin - Virginia Hornpipe*

Highbury Jig

4 couple longwise set

Jig 4x32 bars

Bars 1-8: 1st couple set, dance a sliding turn 1¼ times (4 bars) to finish facing 3rd and 4th men. Other couples take hands and step up on bars 3-4. 1st couple set.

Bars 9-12: Dance parallel diagonal half-reels of 3: 1st lady with 4th man and 3rd lady, 1st lady giving RS to 4th man; 1st man with 3rd man and 2nd lady, 1st man giving RS to 3rd man.

Bars 13-16: Dance parallel diagonal half-reels of 3: 1st lady with 4th lady and 2nd lady, 1st lady giving LS to 4th lady; 1st man with 4th man and 2nd man, 1st man giving LS to 4th man. (*In effect, 1st couple dance a full reel across the dance, but the supporting dancers change.*)

Bars 17-24: Repeat bars 9-16 with supporting couples in new positions.

Bars 25-32: While 2s, 3s & 4s dance the first 8 bars of rights and lefts for three couples as in *Johnny's Welcome Home*, dancing couple dance out through the men's side, cast to 4th place (bars 25-28) and turn with the right hand once round (bars 29-32).

Repeat from new positions.

Note that a well-spaced set is desirable.

Highbury is my home suburb.

© Neville Pope, December 2006

Music: Any good 4x32 Jig. However tunes played *abba* would be preferable, if you can find one..

Suggested recording: Track 1 (Jigs) from *Any good dance, any good tune* by Bobby Brown: *The Briars of Newbay - Paddy Whack - The Skillet - Father O' Carroll*

Burnside Jig

4 couple longwise set

Jig 4x32 bars

Bars 1-8: 1st man sets and pulls back RS to face out and down while 1st woman crosses down between 2nd couple to face out below 2nd man. Both cast one place, 1st man around 2nd man and 1st lady around 3rd man. (2nd couple do not step up.)

1st couple both dance a half figure 8 crossing up the dance to begin (ie. 1st man around 2nd lady and 1st lady around 3rd lady). Finish in the middle of the dance facing the men's side.

Bars 9-12: Dance parallel diagonal half-reels of 3: 1st lady with 4th man and 3rd lady, 1st lady giving RS to 4th man; 1st man with 3rd man and 2nd lady, 1st man giving RS to 3rd man.

Bars 13-16: Dance parallel diagonal half-reels of 3: 1st lady with 4th lady and 2nd lady, 1st lady giving LS to 4th lady; 1st man with 4th man and 2nd man, 1st man giving LS to 4th man. (In effect, 1st couple dance a full reel across the dance, but the supporting dancers change.)

Bars 17-20: While 2s, 3s & 4s set without taking hands (17-18), 1st couple cast out and up men's side, man casting around 2nd place and woman around 3rd place. 1st man dances across to the ladies' side, covering with 4th man. 1st lady continues to cast up following her partner and finishing in 1st place on the men's side, covering (as much as possible) with 4th lady. Other supporting

Burnside Jig (cont'd)

couples also dance clockwise one place on bars 19-20.

Note: 4th & 3rd ladies turn to face up on bar 18, while 2nd & 3rd men turn to face down (ready to dance clockwise one place).

1st and 4th men both pull back right shoulder to finish bar 20 in the sidelines facing in.

Bars 21-24: All turn partner once round.

Bars 25-32: All set on the side, chase halfway (4 bars) and set, finishing 2, 3, 4, 1.

Repeat from new positions

Note that a well-spaced set is desirable.

© Neville Pope, December 2006, revised February 2010

Music: Any good 4x32 jig, but not too fast

Suggested Recording: Track 14 (*The Agitator*) from a *first dram* by David Queen: *Gordon Patullo's Reel - Miss Mary Douglas - Alasdair of the Dun - Mrs Mary Printy*

Holiday in WA

3 couples in a 4 couple set

Jig 8x32 bars

Bars 1-8: 1st couple set twice, advancing on bar 3, man pulls back RS on bar 4 to face own side with his partner behind him. 1st man casts followed by his partner and crosses the set to finish, both in 2nd place on opposite sides facing down. 2nd couple step up on bars 7-8.

Bars 9-16: 2nd, 1st and 3rd couples dance a half reel of 3 on the side, 1st couple giving RS to 3rd couple. 1st man followed by 1st lady casts left up the ladies' side (as if he were continuing the reel) and dances down the centre of the set. 1st couple finish facing 3rd and 2nd men.

Bars 17-24: All dance half-reels of 3 across the dance, 1st couple giving RS to 3rd and 2nd men to start. As if continuing the reel, 1st man (followed by his partner) casts out and up, crossing through 2nd lady's position to 2nd place on the men's side, pulling back LS to face in and down. His partner finishes in 2nd place on her own side, facing in and up.

Bars 25-32: Dance full diagonal rights and lefts (as in Irish Rover), 1st couple dancing diagonally to their right to start. Finish in the order 2, 1, 3, ready to repeat from the new positions.

Repeat having passed a couple.

We had our first holiday towing our own caravan long distances in 2006. Parts of the dance indicate the car towing the caravan and other parts indicate discovering Western Australia while the caravan is left in the caravan park. We had a great deal of fun in WA and also danced with many friendly people in Perth, Rockingham and Albany.

© Neville Pope, November 2006

Music: Any good jig.

Suggested recording: Track 3 (Jig) from *Scottish Dance Country* by Bobby Brown: *Biven's Favourite - Fasten the Wig on Her - Belfast Linen - The Sporting Boys*

Geometry

3 couples in a 4 couple set

Strathspey 8x32

Bars 1-8: 1st & 2nd couples turn halfway, meld into RH across halfway. From the middle of the dance, 2nd couple dance a full turn to finish in first place on own side, while 1st couple cross RH again to cast lady up, man down to finish with 1st man between 3rd couple facing up and 1st lady between 2nd couple facing down.

Bars 9-16: In 3 and 3 across the dance, set and link, finishing 2, 1, 3 with 2nd and 3rd couples on opposite side and 1st couple on own sides.
Dance half diagonal rights and lefts with 1st corner positions finishing as in fig 1.

Bars 17-24: Dance set and link for 3 couples on side of dance
Dance half diagonal Rs and Ls with partner's 1st corner positions, dancing couple going diagonally to their left.
Finish as in Fig. 2

Bars 25-32: 1st couple dance petronella turn (while corners set, turning to face in), 2s, 1s and 3s set and all turn partner for 4 bars.

Repeat from new position.

L4	M4
L2	L3
M1	L1
M2	M3

(Top)

Fig 1

L4	M4
L3	L1 M3
.	.
L2	M1 M2

(Top)

Fig 2

Geometry *because it started in my mind as an exercise in (dance) figures.*

© Neville Pope, December 2006

Music: Any good Strathspey.

Suggested recording: Track 9 (Strathspeys) from *First Stop!* by Waverley Station: *Fiona Miller's - Sandy Buchanan's - The Warlocks - S' ann an Ile*

Sturt's Desert Pea

3 couples in a 4 couple set

Jig 8x32 bars

Bars 1-8: 1st couple dance in and down (nearer hands) and cast up around 2nd couple. 1st couple dance in and down (nearer hands) below 3rd couple, casting up to 2nd place. 2nd couple step up on bars 7-8.

Bars 9-16: 1st couple turn with RH while 2nd and 3rd couples advance for 2 and retire for 2.
2nd, 1st and 3rd couples dance back to back..

Bars 17-24: 2nd, 1st and 3rd couples lead down the middle, turning on 4 to lead up, 3rd couple leading down, 2nd couple leading up.
All curve out to place on bar 24, men pulling back left shoulder and ladies right shoulder.

Bars 25-32: 2nd, 1st and 3rd couples advance for two and retire for two, 1st couple turning half-way with both hands on bars 26-27. Repeat, finishing on own sides.

Repeat from new position

Sturt's Desert Pea (Swainsonia formosa) is the state flower of South Australia. Most of the dance represents the multiple leaflets on a single stem. Bars 9-12 and the last 8 bars represent the bright red flower, long and narrow, tapered at the ends with a black circular section in the middle.



© Neville Pope, March 2007; revised April 2008

Music: Any good jig, but not too fast

Suggested Recording: CD 2 track 11 (*Selection of Jigs*) from *Celtic Fire in the Music* by Bobby Brown: *My Lovely Miss Muffet - The Craiggellachie Lassies - Traditional Jig - Move Up to Me*

The Thursday Reel

3 couples in a 4 couple set

Reel 8x32 bars

Bars 1-8: 1st couple set and cast off. Passing LS in the middle, cast RS around 1st corners to the centre of the dance.

Bars 9-16: 1st couple turn RH to 1st corners, balance in line with 1st corners, turn 1st corners LH into the centre and balance again.

Bars 17-24: 1st corners turn RH to face 2nd corners on their own side, balance in line with 2nd corners, turn 2nd corners LH into the centre and balance again.

Bars 25-32: 2nd corners turn RH $\frac{3}{4}$ to face dancing couple in 1st corner position and turn dancing person LH into the centre of the dance.

1st corners cast two places (a long cast using 4 bars), 3rd lady to 3rd place and 2nd man to 1st place on own sides

WHILE

1st couple follow to second place on own side

WHILE

2nd corners dance around each other RS in the centre of the dance and back to 2nd corner position on own side.

Repeat having passed a couple.

A reel for the Thursday night club.

© Neville Pope, August 2009

Music: Any good Reel.

Suggested recording: Track 8 (Set of Reels) from *A Reel Dram* by Muriel Johnstone: *Robert Forsyth Crowe - Colin Lander's Reel - The College Reel - The Pharmacist*

A Strathspey for Aileen

3 couples in a 4 couple set

Strathspey 8x32

- Bars 1-6: 1st woman, followed by her partner, casts off around 2nd lady, crosses down between 3rd couple and casts up around 3rd man into 2nd place, crossing towards her own side. 2nd couple step up on bars 3-4.
- Bars 7-8: 1st and 3rd couples dance RH across half-way.
- Bars 9-14: 2nd man, followed by his partner, casts off around 3rd lady (2nd man's position), crosses down between 1st couple (in 3rd place) and casts up around 1st man into 2nd place, crossing towards his own side. 3rd couple step up on bars 11-12:
- Bars 15-16: 2nd and 1st couples dance LH across half-way, finishing in the sidelines.
- Bars 17-20: 1st couple turn LH 1¼ times to finish facing their 1st corner position (partner's 1st corner person).
- Bars 21-24: 1st couple and 1st corners dance a half-reel of four, but 1st couple do not pass left shoulders, dancing in ready to take LH.
- Bars 25-28: 1st couple turn LH 1¼ times to face their 2nd corner position (partner's 2nd corner).
- Bars 29-32: 1st couple and 2nd corners dance a half reel of four, but 1st couple pass RS through the middle, so that 1st lady is facing out and down ready to begin the dance again and 1st man pulls back RS to curve into place, ready to follow his partner.

Repeat having passed a couple.

At the end of the repeat, 1st couple pass LS to the foot of the set (i.e. the lady crosses in front), 4th lady (having danced as 1st corner, steps up on bars 31-32) and 4th man (dancing as 2nd corner) dances a little extra distance at the end of the half-reel to curve up into 3rd place.

A Strathspey for Aileen (cont'd)

Notes:

- 1) The dancing couple should dance out to the sidelines at the end of Bar 16, but continue moving through their position without stopping, coming in again to take LH for the turn. This creates a slight spiralling effect.
- 2) The dancing couple must watch their phrasing on bars 21-28. They need to take a fairly wide loop and/or shorter steps while the corners dance the half-reel, taking hands for the turn only at the beginning of bar 25. The turn is a wide, slow turn.

© Neville Pope, October 2007.

For Aileen Hughes of Batemans Bay, with many thanks to Warren and Aileen for their hospitality after Winter Schools.

Music:

Any good strathspey. As the dance has no setting steps, a smooth strathspey, but with a consistent, firm beat is recommended.

Suggested Recording:

Track 3 on *All Set* by David Cunningham: *Thom's Highland Fling* – *Back o' the Change House* – *Lord o' The Isles* – *Jimmy Shand's Compliments to Miss Jean Milligan* – *South Inch House* – *Miss Dow's Fancy* – *Gertie Gibb*

Brianna's Reel

4 couple longwise set

Reel 4x32 bars

Bars 1-4: 1st and 2nd couples take hands on the side and set. Dance RH across halfway. 2nd couple finish on opposite side in top place. 1st couple stay near centre of the dance, lady facing out man's side and man facing in.

Bars 5-8: 1st and 3rd couples dance LH across halfway and, taking hands on the side, set.

Bars 9-12: 1st and 4th couples take hands on the side and set. Dance RH across halfway. 1st couple finish on opposite side in 4th place. 4th couple finish near the centre of the dance, lady facing out man's side and man facing in.

Bars 13-16: 4th and 3rd couples dance LH across halfway and, taking hands on the side, set.
Order is now 2, 4, 3, 1 with 2nd and 1st couples on opposite sides.

Bars 17-18: 4th and 3rd couples set advancing to finish in promenade hold in the centre of the dance facing up.

Bars 19-24: Changing to allemande hold, 4th and 3rd couples dance the last 6 bars of an inverted knot. i.e. Straight out to the men's side and turn down on 19-20. Drop RH and LH turn for 4 bars to finish on opposite sides of the dance.

Bars 25-32: All couples face for a reel of 4 on the side. Ladies (on the men's side) give LS and men (on the ladies' side) give RS to start the reel. Each couple, as they dance from 4th place, cross up to their own side (and thereafter dance the reel giving opposite shoulders). This means that they cross to 3rd place on the opposite side and give LS (ladies) or RS (men) to the person dancing down from 2nd place.
All finish on own side in the order 2, 3, 4, 1.

© Neville Pope, May 2008

Music: Any good reel, though not too fast as the inverted knot (bars 17-24) needs time.

Suggested Recording:

Track 14 (*Dad's Reel*) on *Diamond Jubilee* by David Hall: *Dad's Reel - Antigonish - Catherine Margaret Hall - Ellenbrook*

The Spotwood Reel

3 couples in a 4 couple set

Reel 8x32 bars

Bars 1-4 1st couple set and cast on own side.
2nd couple step up on bars 3-4

5-8 1st couple dance a half figure 8 around 1st corner to finish in 2nd place on opposite sides.

Bars 9-16 1st couple and 1st corners dance half diagonal rights and lefts, giving RH to partner's 1st corner to begin. 1st couple do not do a polite turn at the end, but face partner's second corner ready to give RS for a half reel of three on the side. At the end of the half-reel, 1st couple travel a little further to finish facing their own 2nd corner position and corners dance a loop, ready for a RS half reel of three across the dance.

Bars 17-24 1st couple give RS to person in 2nd corner position (partner's 1st corner person) for a half reel of three across the dance. 1st couple finish in 2nd place on opposite sides.
1st couple and 2nd corners (in opposite positions) dance half diagonal rights and lefts. 1st couple stay facing out.

Bars 25-28 1st couple cast to their right and dance into the centre of the set.

29-32 1st couple turn 1¾ times to 2nd place on own side.

Repeat having passed a couple.

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Music: Any good reel, but not too fast

Suggested Recording: CD 1 track 9 (*Selection of Reels*) from *Celtic Fire in the Music* by Bobby Brown: *My Pretty Maid - Stornoway Castle - Jock Wilson's Ball - Walking on the Moon - J. D. MacLennan's Reel*

The Frog's Fugue

4 couple longwise set

Jig 4x32 bars

- Bars 1-8 1st couple set and cast on own side, cross down to 3rd place on opp sides (no hands) and turn 4th couple on the side half-way to finish in 4th place on opposite sides facing in and up.
2nd couple stand for 2 bars, step up on bars 3-4, set on 5-6 and cast 7-8, finishing in original places facing in and up.
3rd couple stand for 2 bars, set 3-4, cast up 5-6 and cross up (no hands) on 7-8, finishing in top place on opposite sides facing out and down.
4th couple stand for 4 bars, set 5-6 and turn 1st couple (in 3rd place) half-way to finish in 3rd place facing out and down.
Order is 3, 2, 4, 1 with 1s and 3s on opposite sides.
- Bars 9-16 Reels of 4 on the side, starting left shoulder on the men's side and right shoulder on the ladies' side.
On bars 9-10, 2nd couple cross up to the top to dance the reel on opposite sides.
All are now on opposite sides except 4th couple in the order 3, 2, 4, 1, with 4th couple facing out and down.
- Bars 17-22 1st and 2nd couples dance 6 bars of rights and lefts
WHILE
1st couple cross RH, set and cross back
WHILE
4th couple cast down, cross up giving RH (man in front of lady) and, retaining hands, dance a full RH turn finishing on opposite sides.
- 23-24 All take hands on the side and set, pulling back LS on bar 24 to face clockwise round the set. (Order 2, 3, 4, 1, all on opposite sides.)

The Frog's Fugue (cont'd)

Bars 25-28 All chase halfway clockwise. On bar 28, 1st and 3rd men, 2nd and 4th ladies pull back RS to face for a half reel of 4.

29-32 All dance half a reel of 4 on the side. Finish 2, 3, 4, 1 on own sides ready to start again.
(First lady does not curve at the end of the reel, but dances straight into place.)

Repeat with a new top couple.

This dance is fugal in nature with figures repeated at different points and by different couples, but not always quite the same. It was devised about the time that my eldest daughter became pregnant and the couple reckoned that the baby looked more like a frog on the first ultrasound. Sadhbh was then known as "The Frog" for the next eight months.

© Neville Pope, May 2009 Revised February 2010

Music: Any good 4x32 jig with some indication of 2-bar phrasing, but still suitable for reels of 4

Suggested Recording: CD 1 track 10 (*Selection of Reels*) from *Celtic Fire in the Music* by Bobby Brown: *You're Welcome Jimmy Shand - The Scotsman's Secret*

Five for John

5 couple set

Reel 5x40 bars

Bars 1-4: 1st couple dance a half progressive reel with 2nd lady, 1st couple passing right shoulders to begin and finishing with 2nd lady in 1st man's place, 1st man in 1st lady's place and 1st lady in the middle of the set facing her partner ready to pass LS.

WHILE

5th couple dance a half progressive reel with 4th man, 5th couple passing RS to begin and finishing with 4th man in 5th lady's place, 5th lady in 5th man's place and 5th man in the middle of the set facing his partner ready to pass LS.

Bars 5-8: 1st couple repeat LS with 2nd man WHILE 5th couple repeat LS with 4th lady.

Bars 9-12: 1st couple repeat RS with 3rd lady while 5th couple repeat RS with 3rd man.

(Bars 1-12 for 1st couple are the same as bars 1-12 of John of Bon Accord, while the 5th couple mirror the reels from the other end of the set.)

Bars 13-16: 1st and 5th couples dance half reel of 4 on the diagonal. 1st lady and 5th man do not dance a full reel of 4, but pass their partner LS and follow them to the same side of the dance, pulling back LS to finish next to their partner in 3rd place on the sidelines.
(Men's side: 2nd lady, 3rd lady, 1st lady, 1st man, 4th lady
Ladies' side: 2nd man, 5th lady, 5th man, 3rd man, 4th man)

Five for John (cont'd)

Bars 17-24: 1st, 3rd & 5th couples dance the first 8 bars of rights and lefts for 3 couples as in *Johnny's Welcome Home*: i.e. All cross RH with person opposite. Dancers in 2nd lady's position and 4th man's position change LH on the diagonal while the others change LH on the side.
Repeat, finishing (2), 1, 3, 5, (4)

Bars 25-28: 1st and 3rd couples dance half rights and lefts. 1st couple stay facing down without any polite turn.

Bars 29-32: 1st, 5th and 4th couples dance half a reel of 3 on the side. To begin, 1st couple dance out and down, 5th couple cross up to opposite sides and 4th couple dance out and up. Finish in the order 2, 3, 4, 5 & 1, all on opposite sides.

Bars 33-40: All turn partner RH $\frac{3}{4}$; retaining hands, set to partner; all turn $\frac{3}{4}$ to own side and set, taking hands on the side.

This is one of the "What if ..." dances that was devised after teaching John of Bon Accord one night when we had a 5 couple set.

© Neville Pope, September 2009

Music:

Ideally using the original tune for *John of Bon Accord*, played aabbb, as the first tune but I don't know of any such recordings. In fact, any recordings of 5x40 reels are few and far between.

Suggested Recordings:

Track 7 (*Lt Shortland's Reel*) on *Strictly Scottish Vol 2* by Robert Whitehead and the Danelaw Band

or

Track 10 (*Trinity Tensome*) on *Highlander Music Scottish Dances Vol 11* by Roy Hendrie

Fingal Bay

3 couples in a 4 couple set

Reel 8x32 bars

Bars 1-8: 1st couple change place RH; change places on the side with 2nd couple, giving LH (no polite turns); 2nd, 1st & 3rd couples cross, giving RH and set.

Bars 9-16: All 3 couples dance diagonal rights and lefts as in *Irish Rover*, dancing couple giving RH to first corner position to begin.

Bars 17-18: 1st lady and 2nd & 3rd men set advancing to take hands in triangular formation.

19-20: 1st lady and 2nd & 3rd men release hands and set retiring WHILE 1st man and 2nd & 3rd ladies set advancing and take hands in triangular formation.

21-22: 1st man and 2nd & 3rd ladies release hands and set retiring WHILE 1st lady and 2nd & 3rd men repeat bars 17-18.

23-24: 1st lady and 2nd & 3rd men release hands, but stay in the centre and set WHILE 1st man and 2nd & 3rd ladies set advancing, briefly touching hands in triangular formation.

All 3 couples finish bar 24, facing the top of the dance in promenade hold.

Bars 25-32: 3rd, 1st & 2nd couples dance the allemande.

Repeat having passed a couple.

Fingal Bay is the home of our friends Rod and Linda, who were very hospitable while I was attending a teaching weekend in the Hunter Valley.

© Neville Pope, October 2009

Music: Any good Reel.

Suggested recording: Track 9 (Set of Reels) from *All Set* by David Cunningham: *Captain Patterson of Melby - Willafford - St. Ninians Isle - Cran Hill - Robin's Reel - Maggie's Reel - Cumbria - The Wee Bus*

The Hurdy-Gurdy

3 couples in a 4 couple set

Reel 8x32 bars

Bars 1-4: 1st and 2nd couples dance Right Hands across and dance out to original places, but remain facing clockwise.

5-8: 1st lady followed by her partner casts 2 places to 3rd place on opposite sides

WHILE

2nd man casts up and across to 1st lady's place, followed by his partner, also finishing on opposite sides.

3rd couple step up to 2nd place on bars 7-8.

Bars 9-15: 1st and 3rd couples dance four hands round to left. (8 steps) On bar 12, 3rd couple open out to allow 2nd couple to join the circle and all dance halfway round the set. (6 steps)

16: Set on Left Foot, finishing in the order 1, (3), 2.

Bars 17-22: 3rd and 1st couples dance 6 bars of a double figure of eight. 1st couple cross down to begin and 3rd couple dance up the sides. Finish all on own side 3, 1, 2.

23-24: All 3 couples set advancing (without taking hands on the side) and take promenade hold with their partner.

Bars 25-32: 3rd, 1st & 2nd couples dance the allemande.

Repeat having passed a couple.

Presented with thanks to Noriel Tarca for her assistance as mentor for my Unit 4 work.

Hurdy-Gurdy is a name for a barrel organ and also another musical instrument, shaped like a lute and operated by turning a handle

© Neville Pope, April 2010

Music: Any good Reel.

Suggested recording: CD 1 track 3 (*Selection of Reels*) from *Celtic Fire in the Music* by Bobby Brown: *Willie Davie - My Gentle Milkmaid - Struy Lodge - Weary With You All The Day*

Sturt's Desert Pea



Photos courtesy J Secombe