

Woodhall Book 5

Diversity

20 Scottish Country Dances
Devised by Murrough Landon



Cover photograph: The valley between Middle Fell (left) and Yewbarrow (right) in Wasdale, Cumbria

Woodhall Book 5: Diversity

This book, along with Woodhall Book 6, contains dances written or tested after the first four Woodhall Book volumes were finalised or which did not fit neatly into them.

As in the earlier books, the dances here are mostly busy and/or complex and often have unusual or unconventional features. So they are generally more suited to reasonably experienced dancers.

The dances are arranged in alphabetic order.

Contents

4	Anvils Burn	S32	20	Mountains and Fountains	S32
6	Chimney Cake	R32	21	Our Berber Blessing	J32
7	Come, Enchant Our Evening	J32	22	Panot de Flor	J32
8	Come Out and Dance	R32	23	Le Petit Train de La Mure	S32
9	Commander Keal's Birthday	S32	24	The Reuleaux Rotor	R32
10	Corocora	J32	26	Snowstorm	S40
11	Escher's Metamorphosis	S96	27	The View from Buda	S32
15	Let's All Dance in Barcelona	J32	28	A View of the Valley	J32
16	La Merveille de Méaudre	R32	30	Vote for the Gay Gordons!	J32
18	Mille Querce	R32	31	A Winning Smile	R32



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Diagrams copyright by Keith Rose.

PDF available at <https://my.strathspey.org/u/murrough/book/WoodhallBook5.pdf>

Anvils Burn

A 32 bar strathspey for four couples in a longwise set.

This dance is for Nigel and Bridget Cooper. Nigel runs the monthly "RonDancing" experts group in Cambridge where I get to teach a few of my complex dances.

Nigel and his sister Susie have a holiday home on Arran. The house is set back from two projections of the old raised cliff which are called Innean Mòr and Innean Beag (Large Anvil and Small Anvil). There is a stream, or burn, running down between them. It is not officially named, but Nigel suggests it could be called Allt nan Inneonacha which can be translated as Burn of the Anvils or Anvils Burn.

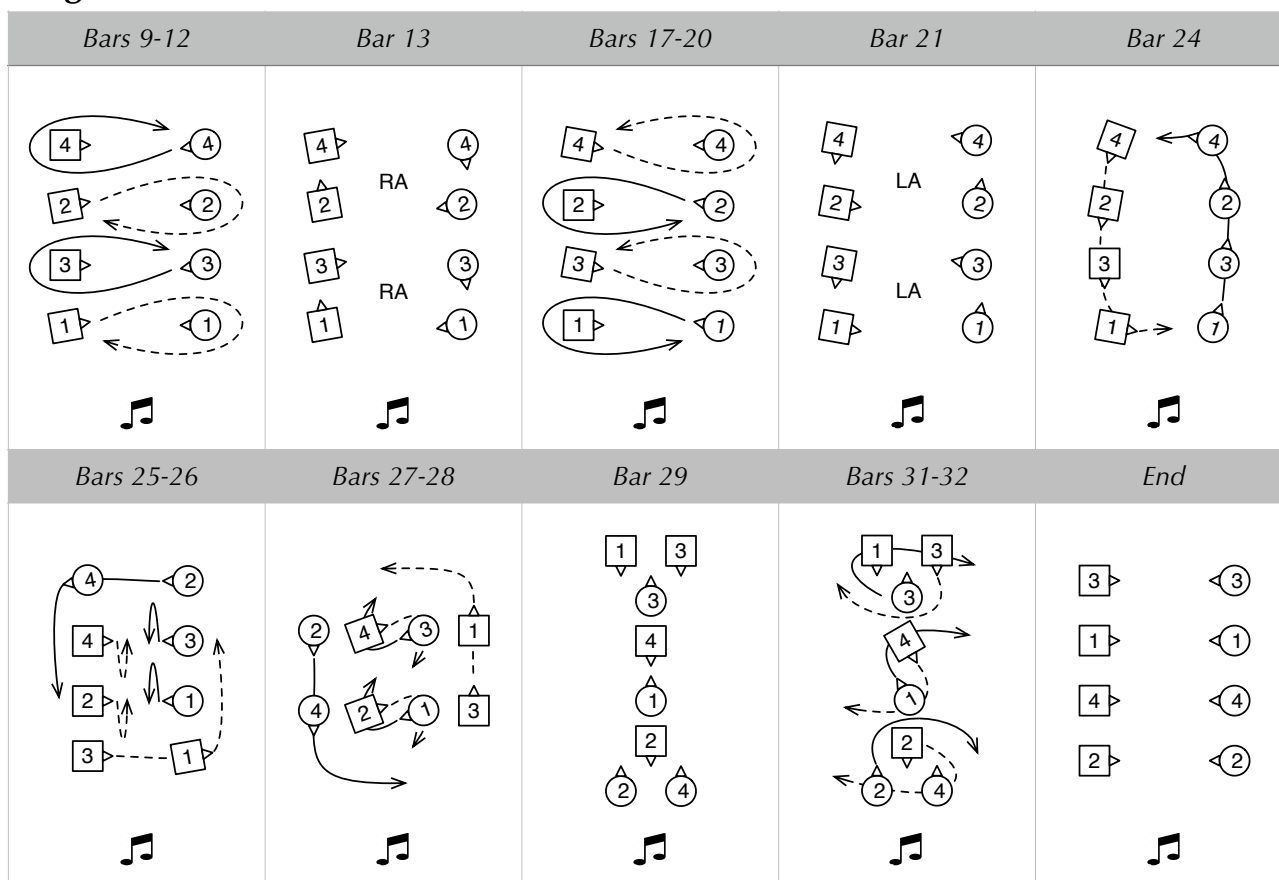
Bars Description

- 1-2 2nd and 3rd couples, joining hands on the sides, advance for one and retire for one.
- 3-4 2nd and 3rd couples, giving left hands, each turn their partner three quarters to end in tandem, on the centre line, facing the nearest end.
- 5-8 2nd man followed by 2nd woman, also 3rd woman followed by 3rd man, each dance out of the nearest end, cast to their right around 1st woman and 4th man respectively, dance down or up the sides and cross over to their own side ending opposite their partner in the order 1,3,2,4.
- 9-12 1st woman and 3rd man, also 2nd woman and 4th man, passing left shoulder with each other, dance right shoulder round their partner and cross back to places.
- 13-16 1st with 3rd couples, also 2nd with 4th couples, dance right hands across, ending on the sidelines.
- 17-20 1st man and 3rd woman, also 2nd man and 4th woman, passing right shoulder with each other, dance left shoulder round their partner and cross back to places.
- 21-24 1st with 3rd couples, also 2nd with 4th couples, each dance left hands across once round in 3 bars and all remain in the centre facing anticlockwise. Then on bar 24 all chase anticlockwise one place round the whole set.
1st and 3rd women end in tandem in 1st place facing the men's side; 1st and 3rd men end in 2nd and 3rd places facing directly across to 2nd and 4th women respectively; 4th and 2nd men end in tandem in 4th place facing the women's side.
- 25-32 All dance an Outer Tandem Three Couple Bourrel. This is a variation of the Three Couple Bourrel with pairs of dancers chasing outside in tandem, hence involving all four couples:
- 1-4: 1st woman followed by 3rd woman in tandem, also 4th man followed by 2nd man in tandem, chase half way round anticlockwise to end on the centre line with nearer hands joined at the other end of the set. Meanwhile 1st man and 2nd woman, also 3rd man and 4th woman, set advancing towards each other (not diagonally) then turn three quarters with both hands and twirl away to end back to back on the centre line.
 - 5-6: 4th and 2nd men set to 2nd woman at the top while 1st man sets to 4th woman in the middle while 3rd man sets to 1st and 3rd women at the bottom.
 - 7-8: 4th and 2nd men with 2nd woman, also 3rd man with 1st and 3rd women, circle three hands round three quarters to the left while 1st man and 4th woman half turn with both hands and curve out to the sides opposite their partner in the order 2,4,1,3.

Music

- Suggested tune: Jenny's Magic Touch (Chris Dewhurst).
- Suitable recording: Jenny's Magic Touch (Chris and Julie Dewhurst: Crossing Borders).

Diagrams (music at the bottom)



Notes

- I refer to the figure in bars 25-32 as an Outer Tandem Three Couple Bourrel because it is essentially the pattern of a Three Couple Bourrel with those dancing the outer chasing role as tandem pairs rather than single dancers. However, to allow some anticipation of the chase, the figure starts with those dancing the inner setting and turning role facing directly across instead of on the diagonal. This idea came from Burlington Arcade by Adam Bakker. It makes it feel different from the usual two and three couple Bourrels.

Chimney Cake

A 32 bar reel for five couples in a longwise set. The dance was mostly devised while en route to Bratislava where unwary tourists may succumb (once!) to the temptation of Chimney Cake. This is a sweet cylindrical pastry stuffed with fruit, cream and sugar laden extras and is surprisingly larger than the pictures would lead one to expect. Since it is open at both ends, the result can be a very sticky mess. Still the experience suggested itself as a name for this dance which has fugal figures that start from each end four bars apart. Hopefully the dance will be more satisfying and less fattening than its namesake.

Bars Description

- 1-4 1st couple dance down below 2nd couple and cast back to place.
- 5-8 1st and 2nd couples dance half a double figure of eight starting with 1st couple crossing down as 2nd couple dance up. Both are now on opposite sides.
Meanwhile 5th couple dance up above 4th couple and cast back to place.
- 9-12 1st, 2nd and 3rd couples dance half a mirror reel of three on the sides (in places 1-3) with 2nd couple starting out and up (all taking hands if preferred).
Meanwhile 4th and 5th couples dance half a double figure of eight starting with 5th couple crossing up as 4th couple dance down. Both are now on opposite sides.
- 13-16 3rd couple (in 1st place) turn with the right hand one and a half times ending in tandem, 3rd man leading, facing 2nd man (in 2nd woman's place).
Meanwhile 1st, 4th and 5th couples dance half a mirror reel of three on the sides (in places 3-5) with 4th couple starting out and down.
- 17-20 3rd couple dance half a tandem reel of three across with 2nd couple giving left shoulder to 2nd man. 2nd couple end in 1st place on their own sides as 3rd couple face 5th woman (in 3rd man's place).
Meanwhile 1st couple (in 5th place) turn with the right hand one and a half times ending in tandem, 1st man leading, facing 4th woman (in 4th man's place).
- 21-24 3rd couple dance half a tandem reel of three across with 5th couple giving right shoulder to 5th woman. 5th couple end in 2nd place on their own sides as 3rd couple separate and face down in 3rd place on opposite sides.
Meanwhile 1st couple dance half a tandem reel of three across with 4th couple giving left shoulder to 4th woman. 4th couple end in 5th place on their own sides as 1st couple face 3rd man (in 3rd woman's place).
- 25-28 1st couple dance half a tandem reel of three across with 3rd couple giving right shoulder to 3rd man. 3rd couple end in 4th place on their own sides as 1st couple face each other in the centre in 3rd place.
- 29-32 1st couple turn with the right hand (or birl) ending in 3rd place on their own sides. The final order is 2,5,1,3,4.

Music

- Suggested tune: Paul and Wendy Ridley (Donald Ridley).
- Suitable recording: The Morrison Measure (Ian Robertson and Muriel Johnstone: Full Circle).

Come, Enchant Our Evening

A 32 bar jig for three couples in a four couple longwise set. It is fairly straightforward without any setting or slip step so may be suitable as the first dance on a programme.

Bars Description

- 1-4 1st and 2nd couples each half turn their partner giving right hands. They then dance half right hands across. 1st man ends facing out.
- 5-8 1st man, followed by 1st woman, casts around 3rd man and dances up the centre to end with 1st man between the 2nd couple at the top and 1st woman between 3rd couple.
- 9-16 1st man with 2nd couple, also 1st woman with 3rd couple, each dance parallel reels of three across the dance. 1st couple start right shoulder to 2nd and 3rd women. 1st couple end facing up.
- 17-20 1st man, followed by 1st woman, casts around 2nd woman and crosses over. 1st couple end in 2nd place on their own side. 1st man stays facing out.
- 21-24 1st and 3rd couples dance left hands across. 1st couple end facing up on their own side.
- 25-28 1st couple turn 2nd couple once round giving right hands. 1st couple cross down, passing right shoulder, so that 1st woman is between 3rd couple facing 3rd man and 1st man is in 2nd place opposite side facing down to 3rd woman. 2nd couple dance for four bars.
- 29-32 1st couple turn 3rd couple once round giving right hands. 1st woman crosses over and 1st man crosses up, passing their partner right shoulder, to end in 2nd place on their own side. 3rd couple dance for four bars. The final order is 2,1,3.

Music

- Suggested tune: Sandy Pirie of Hazelhead (Ian Munro).
- Suitable recording: The Hazel Tree (Colin Dewar and his SDB: Special Requests Vol 7).



Charles Keal



Carlos de Faria

Come Out and Dance

A 32 bar reel for three couples in a four couple longwise set.

This is intended as a fairly simple flowing dance for the Gay Gordons group. The first 8 bars are taken from The Aviator by Carola Fischer. The unusual transition for 1st couple from right hands across on the opposite side into a circle on their own side occurs in The Final City by Malcolm Brown.

Bars Description

- 1-4 1st couple lead down the middle as far as they like. 2nd couple step up on bars 3-4.
- 5-8 1st man crosses 1st woman in front and with 1st woman leading they dance up in tandem behind the men's side into the centre in 2nd place and face each other.
- 9-12 1st couple, giving right hands, turn one and a half times to end in the centre nearer the opposite side.
- 13-16 1st woman with 2nd and 3rd men, also 1st man with 2nd and 3rd women, each dance left hands across. 1st couple release hands a little early and end passing left shoulder to face out in 2nd place on their own sides.
- 17-20 1st couple dance out and cast left shoulder around their 4th corner to end in the centre in 2nd place, nearer the opposite side, left shoulder to their partner.
Meanwhile 2nd and 3rd couples advance, clap hands with their partner and retire.
- 21-24 1st woman with 2nd and 3rd men, also 1st man with 2nd and 3rd women, each dance right hands across. All release hands a little early. 1st couple end passing right shoulder to 2nd place on their own sides as the corners continue looping ready to form a circle.
- 25-32 2nd, 1st and 3rd couples circle six hands round to the left and back.
The final order is 2,1,3.

Music

- Suggested tune: Torryburn Lassies (Niel Gow).
- Suitable recording: The Party Dance Reel (David Cunningham and his SDB: The Vallin Suite 2).

Commander Keal's Birthday

A 32 bar strathspey for four couples in a longwise set. 3rd and 4th couples start on opposite sides.

This dance is for Charles Keal who celebrated his 70th birthday in April 2023. He was in the Royal Navy, but when he resigned because of homophobic attitudes in the Armed Forces at the time he was forbidden to use his naval rank. However, some of his friends still call him Commander Keal, particularly when his attitude to time-keeping or planning exhibits a naval precision.

Bars Description

- 1-4 1st with 2nd couples, also 3rd with 4th couples, dance the first 4 bars of the Espagnole. Irrespective of which side they are on, the women start by leading across and crossing right hands as the men dance across solo with 2nd and 3rd men passing right shoulder. Then the men lead across and cross over right hands as the women dance across solo with 1st and 4th women passing right shoulder. The order is now 2,1,4,3 with 4th and 3rd couples on opposite sides.
- 5-8 1st and 4th couples each turn giving left hands and end in promenade hold facing up and down respectively.
- 9-16 1st and 4th couples, in promenade hold, dance complete reels of three across the dance with 2nd and 3rd couples respectively, starting by giving right shoulders to 2nd and 3rd women. 1st couple end the reel by crossing up left hand to 1st place facing out as 4th couple cross down left hand to 4th place facing out while 2nd and 3rd couples cast inwards one place. All are back in the original order but now with 1st and 3rd couples on opposite sides.
- 17-20 2nd and 3rd couples take promenade hold with each other on the sides and dance half a reel of three on the sidelines, starting by giving right shoulders to 1st and 4th men. The order is now 4,2,3,1 with 3rd and 1st couples on opposite sides.
- 21-24 2nd and 3rd couples dance left hands across and end facing the corners.
- 25-28 4th and 2nd couples, also 3rd and 1st couples, each turn one and a half times with both hands to change places.
- 29-32 4th and 1st couples dance left hands across ending in the order 2,4,1,3 with 1st and 3rd couples on opposite sides.

Music

- Suggested tune: John Stephen of Chance Inn (Angus Fitchet).
- Suitable recording: 4x32 Strathspeys (The Macadians: The Macadians Dancing Master).

Notes

- The first version of this dance was written and revised several years previously but it languished untested until I realised it could be wrapped up as a birthday present.

Corocora

A 32 bar jig for four couples in a longwise set. 3rd and 4th couple start on opposite sides.

The Corocora, or Scarlet Ibis, is a bird native to the Caribbean and parts of South America including Venezuela. This dance is for Carlos de Faria who is originally from Venezuela. Some of his artwork has featured the Corocora (in its less colourful juvenile phase).

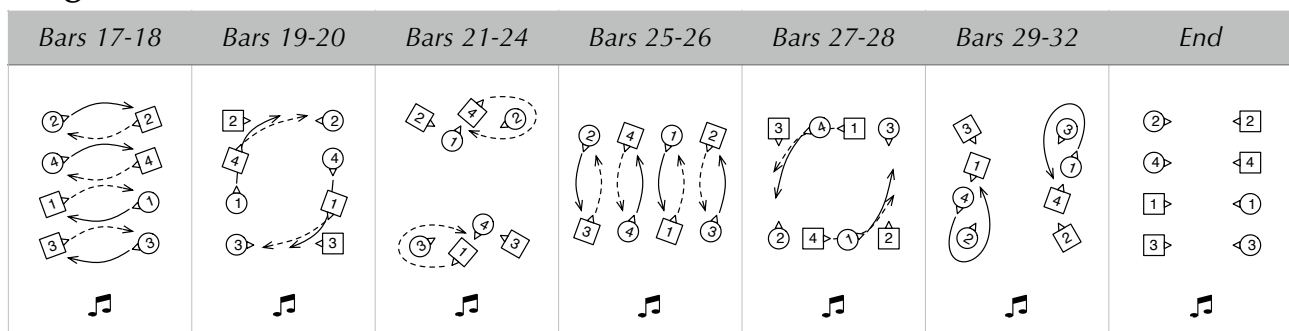
Bars Description

- 1-4 2nd and 3rd couples dance half rights and lefts.
- 5-8 All four couples, giving right hands, turn once round ending in allemande hold. 1st and 3rd couples at the top end facing up, 2nd and 4th couples at the bottom end facing down.
- 9-16 1st and 3rd couples starting up, also 4th and 2nd couples starting down, each dance a two couple allemande. The order is now 3,1,4,2 with 4th and 2nd couples on opposite sides.
- 17-18 All cross over passing their partner by the right shoulder.
- 19-20 3rd and 2nd couples (ends) set to their partner.
Meanwhile 1st and 4th couples chase round a quarter clockwise in the centre to end in lines of four across with 1st woman, followed by 4th man in tandem, between 3rd couple facing 3rd man, and 4th woman, followed by 1st man in tandem, between 2nd couple facing 2nd man.
- 21-24 1st woman and 4th man with 3rd couple at the top, also 4th woman and 1st man with 2nd couple at the bottom, each dance half a right shoulder tandem reel of three across. All end in lines of four across between 1st and 2nd place facing down or between 3rd and 4th places facing up.
- 25-32 All repeat the pattern of bars 17-24: All start by passing left shoulder up and down. Then 1st and 4th couples chase a quarter anticlockwise, with the men leading the person who is not their partner, to face 3rd and 2nd men on the sides while 2nd and 3rd couples set facing up and down. Finally all dance half left shoulder tandem reels of three on the sides. End in the order 3,1,4,2 with 4th and 2nd couples on opposite sides.

Music

- Suggested tune: Mrs Trotter of Castlelaw's Reel (Robert Mackintosh).
- Suitable recording: The Carleton Jig (Nicol McLaren and his SDB: Ribble Valley Book).

Diagrams (music at the bottom)



Escher's Metamorphosis

A 96 bar strathspey for four couples in a longwise set.

The inspiration for this demonstration dance came while visiting an exhibition of works by M.C. Escher in Lisbon after the December 2017 Curia SCD weekend in Portugal. However it was nearly two years before the idea emerged from its larval stage to become a mature dance.

My favourite Escher drawings are those that show geometrically and/or gravity defying buildings with multiple perspectives. But unlike those, or the eternally climbing monks, the three Metamorphosis woodcuts do at least have both a beginning and an end so are more amenable to representation in dance form.

This dance is a pale reflection of the complexity of Escher's drawings, but is still difficult and suitable only for a group of mathematically and/or artistically minded expert dancers with some time on their hands. It is loosely based on Metamorphosis II, the 2nd in the series, which has roughly 12 sections that transform from one to another. The succession of figures tries, in some way, to match the images with some similar transformations between them.

<i>Bars</i>	<i>Woodcut image</i>	<i>Dance figure (visual or metaphorical link)</i>
1-8	Metamorphosis: single or crossed	Half turns and hands across.
9-16	Fields and squares	Rights and lefts (and more hands across).
17-24	Lizards	Weasel reels (well, they both have 4 legs!).
25-32	Beehive	Teapots (joins between hexagons) and both hand turns (body, upper and lower arms making a hexagonal cell).
33-40	Bees	Bees of Maggiecknockater reels.
41-48	Birds passing through fish	Arches and underarm turns.
49-56	Fish passing through birds	Mirror reels of four.
57-64	Cubes	Diamond poussette (lozenges).
65-72	Townscape (Atrani)	Zigzag steps up and down hillside town.
73-80	Chessboard	Castling, knight, rook and bishop moves.
81-88	Squares and fields	Rights and lefts (and start hands across).
89-96	Metamorphosis: crossed or single	Hands across, half turns.

The M.C. Escher Foundation unfortunately refused permission to include the woodcut image in these instructions. However it can be found at <http://www.3quarks.com/en/Metamorphose/index.html> or <https://uploads7.wikiart.org/images/m-c-escher/metamorphosis-ii.jpg>.

Bars Description

- 1-8 1st couple half turn right hand twice, then dance right hands across with 2nd couple; while 2nd couple stand for 2 bars, half turn right hand, then dance right hands across; while 3rd couple stand for 4 bars, then half turn right hand twice; while 4th couple stand for 6 bars, then half turn right hand.
- 9-16 1st and 2nd couples dance complete rights and lefts starting on the sides; while 3rd and 4th couples dance right hands across then half rights and lefts starting on the sides.
1st and 3rd couples end in promenade hold facing down and up on the centre line. The men have their partner on their left (opposite from the usual convention).
2nd and 4th men end on the women's and men's sides respectively and face clockwise.
2nd and 4th women pull left shoulder back on the last bar to end with their backs to each other in 2nd and 3rd places on the centre line facing up and down.
- 17-24 All dance a complete Weasel reel with 1st and 3rd couples in promenade hold starting by passing 2nd and 4th women right shoulder. Each dancer or promenade pair dances half a reel of four down or up the centre line, passes right shoulder and dances back up or down the men's or women's side, all ending back in the place they started.
- 25-28 1st couple with 2nd woman, also 4th woman with 3rd couple, each dance right hands across while 2nd and 4th men half turn with both hands then twirl away passing right shoulder with their partner to end facing 1st and 3rd couples respectively as 2nd and 4th women end on the women's and men's sides.
- 29-32 1st couple with 2nd man, also 4th man with 3rd couple, each dance left hands across while 2nd and 4th women half turn with both hands then twirl away to face out on the men's and women's sides taking promenade hold with 4th and 2nd men respectively.
- 33-40 All dance right shoulder "Bees of Maggie Knockater" reels of three on the sides. To start 2nd man with 4th woman pass 3rd man right shoulder as 4th man with 2nd woman pass 1st man right shoulder for the first half reel.
On bar 36 4th and 2nd couples change to take promenade hold with their partner and continue the second half reel by passing left shoulder with 3rd and 1st men respectively.
4th and 2nd couples end facing each other down and up the dance with nearer hands joined as 1st and 3rd couples come in to take nearer hands facing the ends. The order is 1,4,2,3 with 4th and 3rd couples on opposite sides.
- 41-42 1st and 3rd couples change sides, with the women dancing under their partner's raised arm. Meanwhile 2nd couple dance up under an arch made by 4th couple who dance down. All end with nearer hands joined facing down, up, down, up in the order 1,2,4,3 with 1st and 4th couples on opposite sides.
- 43-44 1st and 4th couples dance down under arches made by 2nd and 3rd couples who dance up. 1st couple faces 3rd couple as 2nd and 4th couples face the ends.
- 45-46 All repeat bars 41-42 from new places: 2nd and 4th couples change sides with the women dancing under their partner's raised arm. Meanwhile 3rd couple dance up under an arch made by 1st couple who dance down. The order is now 2,3,1,4 with 2nd and 1st couples on opposite sides.
NB all the arches in bars 41-46 are made by those in 2nd and 4th places.
- 47-48 All half turn with left hand on the women's side and right hand on the men's side to end in the order 3,2,4,1. 3rd and 4th couples face in and down as 2nd and 1st couples face out and up.

- 49-54 All dance the first six bars of mirror reels of four on the sides with 2nd and 1st couples starting up and out.
- 55-56 4th and 1st couples, in 1st and 3rd places respectively, dance in and down one place, face their partner and take both hands. Meanwhile 3rd and 2nd couples continue the reel for one more bar, then dance in to take both hands. The order is 3,4,2,1, both hands joined in the centre, with 2nd and 1st couples on opposite sides.
- 57-64 3rd and 4th couples, also 2nd and 1st couples, each dance a slightly modified diamond poussette. 3rd woman, 4th man, 2nd man and 1st woman have a foot change. On the first bar, all four couples, still both hands joined, half turn to diagonal lines with 3rd and 4th men facing up (unusual), 2nd and 1st men facing down (as usual). All then continue with bars 2-6 of the diamond poussette from these orientations. On the last two bars all couples half turn and open out, tourbillon style, to end beside their partner on the sides. The order now is 3rd woman, 3rd man, 2nd man, 2nd woman down the women's side and 4th woman, 4th man, 1st man and 1st woman down the men's side.
- 65-72 All set. Then the top three on the men's side cross down diagonally giving right hands with the bottom three on the women's side. Then the top three on the women's side cross down diagonally giving left hands with the bottom three on the men's side. Then the top three on the men's side cross down diagonally giving right hands with the bottom three on the women's side. The order now is 2nd man, 3rd man, 3rd woman, 4th woman down the women's side and 2nd woman, 1st woman, 1st man, 4th man down the men's side.
- 73-76 2nd and 4th couples half turn right shoulder, without hands, face and cast away (castling); while 1st and 3rd couples set and petronella in tandem (knights).
- 77-80 2nd and 4th couples set then cross back passing left shoulder (rooks); while 3rd and 1st men cross passing right shoulder then set facing in diagonally and pull back left shoulder to face the ends (bishops); while 3rd and 1st women set facing in diagonally then cross passing left shoulder (women bishops). Anyone can consider themselves a queen. All end opposite their partner facing down and up on the sides in the order 2,1,3,4 with 2nd and 3rd couples on opposite sides.
- 81-88 2nd and 1st couples dance half rights and lefts starting on the sides, then dance left hands across; while 3rd and 4th couples dance complete rights and lefts starting on the sides.
- 89-96 4th couple dance left hands across with 3rd couple, then half turn left hand twice; while 3rd couple dance left hands across, then half turn left hand, then stand for 2 bars; while 2nd couple half turn left hand twice, then stand for 4 bars; while 1st couple half turn left hand, then stand for 6 bars. All end on their own side in the original order 1,2,3,4.

Music

- Suitable recording: Tom's Friends (Green Ginger: London 75th Anniversary).

Diagrams (music at the bottom)

Bar 1	Bar 5	Bar 9	Bar 13	Bar 17	Bar 25
Bar 29	Bar 33	Bar 37	Bar 41	Bar 43	Bar 45
Bar 47	Bar 49	Bar 55	Bar 57	Bar 58	Bar 63
Bar 65	Bar 67	Bar 69	Bar 71	Bar 73	Bar 77
Bar 81	Bar 85	Bar 89	Bar 93	End (phew!)	

Let's All Dance in Barcelona

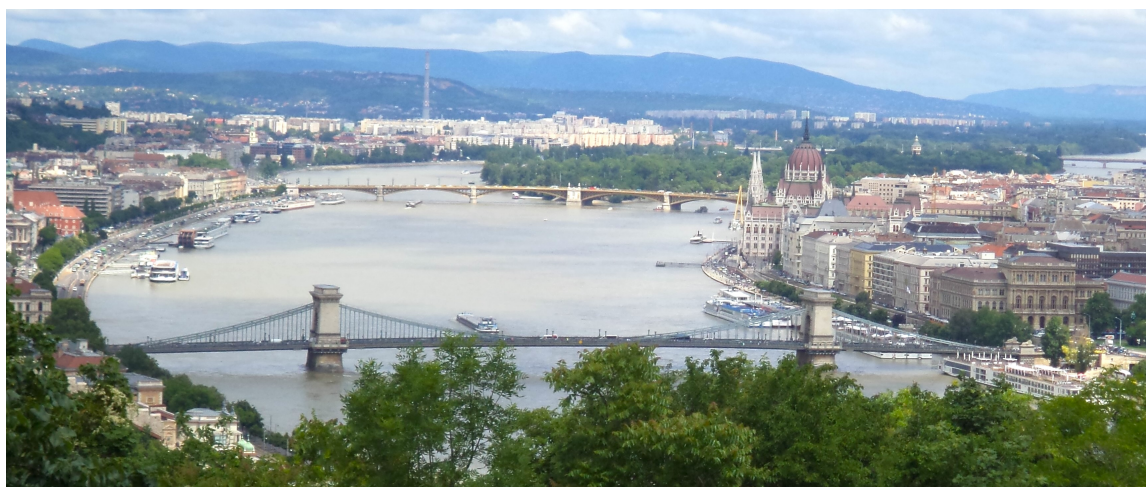
A 32 bar jig for three couples in a four couple longwise set.

Bars Description

- 1-4 1st couple cross over giving right hands then cast off to 2nd place as 2nd couple step up.
- 5-8 1st couple dance half a figure of eight to their right: 1st man up between 2nd couple, 1st woman down between 3rd couple.
- 9-12 1st couple dance half diagonal rights and lefts with their 1st corners and end facing their 2nd corners on the sides.
- 13-16 1st couple turn their 2nd corners once round with the right hand.
- 17-20 1st couple dance half diagonal lefts and rights with their 4th corners, 1st man down, 1st woman up, and end facing their 3rd corner positions on the sides.
- 21-24 1st couple turn those in their 3rd corner positions once round with the left hand and pass their partner left shoulder to end on the centre line, 1st man below 1st woman.
- 25-28 1st woman with 3rd couple at the top and 1st man with 2nd couple at the bottom dance right hands across. 1st couple end facing each other in the centre. The corners end facing clockwise.
- 29-32 1st couple dance once round each other closely by the right shoulder while the corners chase half way round clockwise to their own sides. The final order is 2,1,3.

Music

- Suggested tune: The Jimmy Harris Jig (Angus Fitchet).
- Suitable recording: Miss Bennet's Jig (Nicol McLaren and the Glencraig Scottish Dance Band: RSCDS Book 20).



The View from Buda

La Merveille de Méaudre

A 32 bar reel for three couples in a four couple longwise set.

This dance is for Sophie Marchand who set up Méaudre Reel, a thriving Scottish Country Dance group in Méaudre which is in the mountainous Vercors Massif near Grenoble.

Bars Description

- 1-4 1st couple, giving right hands, turn one and a quarter times moving down to end on the centre line in 2nd place, 1st man above 1st woman, each facing the opposite side.
2nd couple step up on bars 3-4.
- 5-8 1st couple dance out to the opposite side and cast left shoulder around their 2nd corner to end with 1st man facing down between 2nd couple at the top and 1st woman facing up between 3rd couple.
- 9-12 1st couple change places giving right hands, then cast right shoulder around their 4th corner position to end in 2nd place on their own sides facing their 3rd corner position.
Meanwhile 2nd and 3rd couples set to their partner, then cross over giving right hands and face out.
- 13-16 All dance half a reel of three on the sides. 1st couple start by giving left shoulder to their 3rd corner position. 1st couple end facing in. The corners add extra loops to end facing up and down on the sides.
- All now repeat the pattern of bars 9-16, rotated by 90 degrees, from new places and with opposite hands and shoulders.*
- 17-20 1st couple cross over giving left hands, then cast left shoulder around their 2nd corner position to end in lines of three across, each facing their 3rd corner position.
Meanwhile 2nd and 3rd couples set facing on the sides, then change places giving left hands on the sides. 2nd couple end facing up at the top, 3rd couple end facing down.
- 21-24 All dance half a reel of three across. 1st couple start by giving right shoulder to their 3rd corner position. 1st couple end facing down and up on the centre line. The corners add extra loops to end facing their partner.
All are back in the same places as at the end of bar 8.
- 25-28 1st couple turn once round with the right hand ending on the centre line in 2nd place.
- 29-32 1st man with 2nd couple, also 1st woman with 3rd couple, each dance left hands across ending on the sides in the order 2,1,3.

Music

- Suggested tune: Miss Hay of Yester (Traditional).
- Suitable recording: The Monifieth Star (DuK's Miss Milligan's Miscellany: original 8x32 track).

Diagrams (music at the bottom)

Bars 5-8	Bars 9-12	Bar 13	Bars 17-20
Bar 21	Bar 25	Bar 29	End



*Sophie Marchand
with the Méaudre mascot*

Bridget and Nigel Cooper

Mille Querce

A 32 bar reel for five dancers in a square set. Dancers 1, 2, 3 and 4 are at the corners of a square in the places 1st woman, 3rd woman, 3rd man and 1st man would occupy in a smallish longwise set. Dancer 5 is in the centre facing up to dancers 1 and 2.

This dance is for Robb Quint who sends out a colourful daily "SCD-SoCal" email on matters related to Scottish Country Dancing or with some, perhaps tenuous, link to Scotland: its art, geography or history. These mails have a wide international following in addition to his local dancers in Southern California.

Robb lives in Thousand Oaks, west of Los Angeles, and is a keen linguist. So the SCD-SoCal-mails are often peppered with quotes in a variety of languages. The "Mille Querce" title of this dance is Italian for "Thousand Oaks". It may look a little like Quirky Mails but is pronounced "**Meel-Lay Kwair-Chay**". The five person square set was chosen as "Quint" is reminiscent of "five" in Latin languages. It also allows the M shaped setting figure which represents 1,000 in Roman numerals. The highland arms are here symbolising oak trees with acorns and branches rather than traditional deer eyes and antlers. The chase with one pair in promenade hold might suggest a rotating letter Q.

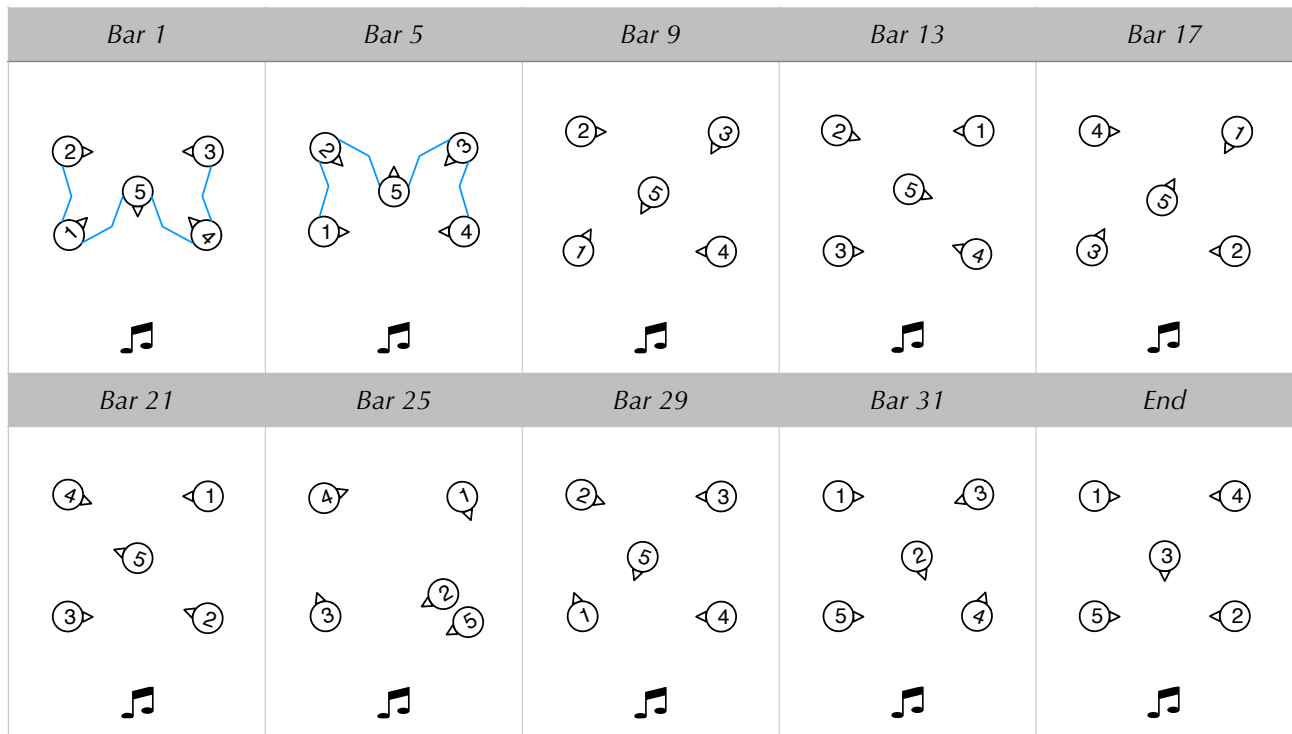
Bars Description

- 1-4 Dancer 5 sets as in double triangles joining hands with dancers 4 and 1 who also join nearer hands on the sides with dancers 3 and 2 to form an M shape. The corners dance in as necessary.
The corners continue setting, with arms raised highland fashion, as dancer 5 sets, turning half way to face down, optionally also with arms raised highland fashion.
- 5-8 All repeat the pattern of bars 1-4: dancer 5 joins hands to set with dancers 2 and 3 who join hands on the sides with dancers 1 and 4.
Dancer 5 ends facing up as the corners retire to their original places.
- 9-16 Dancer 5 dances two half reels of three: first with dancers 1 and 3, starting right shoulder to dancer 1, and then with dancers 4 and 2, starting right shoulder to dancer 4. Dancer 5 ends facing dancer 1 again who is now in position 3. The corners are in the order 3,4,1,2.
- 17-24 Dancer 5 dances two half "push-me pull-you" reels of three: first with dancers 1 and 3, and then with dancers 4 and 2. Dancer 5 follows the same track as for another two half right shoulder reels of three, but the corners dance back to back on the diagonal. The corners are still in the order 3,4,1,2. Dancer 2 ends by pulling right shoulder back.
Dancer 5 ends taking promenade hold with dancer 2 in position 4. They face clockwise with dancer 5 on the outside, to the left of dancer 2 who is on the inside.
- 25-28 All chase half way round clockwise. Dancer 5 releases promenade hold and ends in the centre again. The corners are all back in their original positions.
- 29-30 Dancers 5, 1 and 2 dance right hands across one third round so that dancer 2 ends in the centre facing up.
- 31-32 Dancers 2, 4 and 3 dance left hands across one third round so that dancer 3 ends in the centre facing up. The order is now 5,1,4,2,3.

Music

- Suggested tune: Gillan's Reel (Peter Milne).
- Suitable recording: Sgurr Alasdair (Keith Smith and Muriel Johnstone: Vintage Goldring).

Diagrams (music at the bottom)



*Robb Quint
(right, with his husband Jerry on the left)*



*The Jet d'Eau in Geneva with the cloud capped
Mont Blanc in the lower right background*

Mountains and Fountains

A 32 bar strathspey for four couples in a longwise set.

There is no link between the title and the choreography. I just decided to name the dance for three of my favourite things (the third being alliteration).

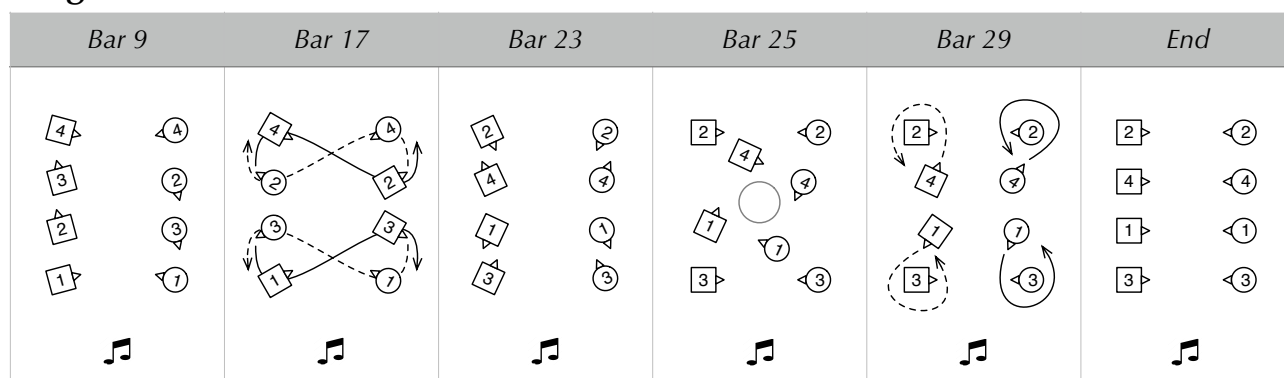
Bars Description

- 1-8 2nd and 3rd couples dance a Chain Progression and end facing out in progressed places.
- 9-16 3rd man with 2nd man in tandem behind him, also 2nd woman with 3rd woman in tandem, each dance alternating tandem reels of three on the sides, starting right shoulder to 1st man and 4th woman. On the last two bars the tandem pairs cross over (with 3rd man and 2nd woman leading) to face out on opposite sides. The order is now 1,3,2,4 with 3rd and 2nd couples on opposite sides.
- 17-22 1st with 3rd couples, also 2nd with 4th couples, each dance six bars of double figures of eight. All are now facing up or down on their own side in the order 3,1,4,2.
- 23-24 3rd with 1st couples, also 4th with 2nd couples, each turn once round on the sides with the easiest hand: 3rd and 1st men, also 4th and 2nd women, each turn with the right hand as 3rd and 1st women, also 4th and 2nd men, each turn with the left hand. 1st woman and 4th man end just in from the sidelines while 1st man and 4th women end coming in towards the centre line.
- 25-28 1st and 4th couples circle four hands once round to the left. They release hands after 3 bars and chase the last quarter to end facing the nearest corner on their own side: 1st couple face 3rd couple and 4th couple face 2nd couple.
- 29-32 1st and 4th couples dance left shoulder round their nearest corner and end on their own sides in the order 3,1,4,2.

Music

- Suggested tune: Kirkview House (George Meikle).
- Suitable recording: Pawling in May (George Meikle and the Lothian SDB: Reel Friends Book 3).

Diagrams (music at the bottom)



Our Berber Blessing

A 32 bar jig for three couples in a four couple longwise set.

This is for Nayma Genin who wanted a dance with lots of energy and an allemande. Nayma grew up in the Berber speaking region of Morocco where her name means "blessing".

Bars Description

- 1-4 1st couple cross over giving right hands then cast off one place as 2nd couple step up.
- 5-8 1st couple dance half a figure of eight, 1st man up round 2nd man and 1st woman down round 3rd woman. They end on the centre line, right shoulder to their partner.
- 9-16 1st man with 2nd couple and 1st woman with 3rd couple dance left hands across. 1st couple pass left shoulder and dance right hands across with the other couple. 2nd and 3rd couples retain right hands as 1st couple come together in the centre and all end in promenade hold facing up.
- 17-22 2nd, 1st and 3rd couples dance the first six bars of a three couple allemande and end facing each other in the centre keeping right hands joined.
- 23-24 All cross with the right hand to end on the opposite sides facing clockwise.
- 25-28 All chase half way round clockwise.
- 29-32 All turn their partner with the right hand to end in the order 2,1,3.

Music

- Suggested tune: A l'Avenir (Ian Robertson).
- Suitable recording: Vive la Danse (George Meikle and the Lothian SDB: Reel Friends Book 3).



Nayma Genin

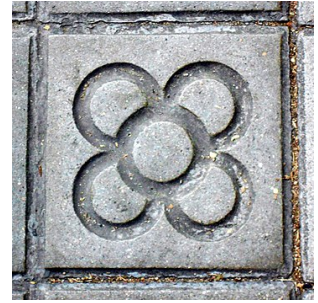


Carolyn Adrain and Raquel Fernandez

Panot de Flor

A 32 bar jig for three couples in a four couple longwise set. This dance is for the Barcelona Scottish Country Dance group led by Raquel Fernandez and Carolyn Adrain.

"Panot de Flor" is the name for the street tiles which are a common symbol of Barcelona. See <https://en.wikipedia.org/wiki/Panot> for further information. In bars 17-24 the corners come in to form the central circle while 1st couple decorate it with the petals.



Bars Description

- 1-4 1st couple turn once giving right hands, then cast off to 2nd place as 2nd couple step up.
- 5-8 1st woman with 2nd couple, also 1st man with 3rd couple, each dance right hands across. 1st couple pass right shoulder.
- 9-12 1st man with 2nd couple, also 1st woman with 3rd couple, each dance left hands across. 1st couple end right shoulder to each other on the centre line.
- 13-16 1st couple, giving right hands, turn one and a quarter times to end facing out to 2nd place opposite sides.
- 17-20 1st couple each dance left shoulder around their 2nd corner position and pass each other right shoulder to face out in 2nd place opposite sides again.
Meanwhile the corners advance diagonally into the centre, briefly touch hands in a circle, then retire to place.
- 21-24 1st couple each dance right shoulder around their 1st corner position and cross, passing right shoulder, to end in 2nd place on their own sides.
Meanwhile the corners again advance, briefly touch hands, and retire.
- 25-32 All circle six hands round to the left and back to the right. The final order is 2,1,3.

Music

- Suggested tune: Patricia Ann Douglas (Lindsay Ross).
- Suitable recording: Closeburn Lassies (Ian Muir and the Craigellachie Band: Blackwater Collection).

Notes

- Although the intention in bars 17-24 is that 1st couple loop around the ends of the diagonals, their path is of course very similar to a figure of eight on the sides.
- Possible variation for experienced dancers. Instead of retiring in bars 19-20 and 23-24 the corners could cast left shoulder back to place in bars 19-20 and right shoulder back in bars 23-24. This adds some petal-like loops for the corners and also flows better into the final circle.

Le Petit Train de La Mure

A 32 bar strathspey for three couples in a longwise set.

This is for Jacques and Lisou Arnoux who kindly offered me accommodation in their home when I planned a visit to their area. They live south of Grenoble, near the town of La Mure which has a scenic mountain railway. Jacques and Lisou are involved in SCD groups in Grenoble and also in La Mure.

Bars Description

- 1-8 1st man, followed by 1st woman, casts off below 2nd man, crosses up between 2nd couple, casts off below 3rd woman and crosses over to 3rd place own side. 2nd and 3rd couples step up together on bars 7-8. The order is now 2,3,1.
- 9-12 3rd couple, passing each other left shoulder, dance half a right shoulder diagonal reel of four with their 1st corners. 3rd couple end dancing left shoulder round each other to face their 4th corners.
- 13-16 3rd couple dance half a diagonal reel of four with their 4th corners and end passing left shoulder to 2nd place opposite sides. The order is now 1,3,2 with all on opposite sides.
- 17-24 1st and 2nd couples (in 1st and 3rd places) dance the "English Rose":
- 1st woman and 2nd man half turn with both hands to face each other, cast away to the opposite corner and then chase half way round clockwise.
 - Meanwhile 1st man and 2nd woman chase a quarter round clockwise, then half turn with both hands to face each other, cast away to the opposite corner and chase another quarter clockwise.
- All the half turns are on the 1st diagonal and all end where they started the figure.
- 25-32 All circle six hands round to the left for 2 bars. Then all dance in slightly, release hands, pull back left shoulder and chase round about three quarters anticlockwise to end on their own sides in the order 2,3,1.
2nd man can stay facing out for the repeat.

Music

- Suggested tune: Mr & Mrs McDonald of Bedford Road (Muriel Johnstone).
- Suitable recording: Kildonan Sands (Ian Robertson and Muriel Johnstone: Full Circle).

Notes

- The "English Rose" figure comes from Bruce Herbold and his English Country Dance "A Bouquet for Mrs. Green". It is a non-progressive variation of the Rose Progression by Rod Downey. In this dance it is done in 1st and 3rd places instead of two adjacent places.

The Reuleaux Rotor

A 32 bar reel for three couples in a four couple longwise set.

The rotating little triangles in this dance are reminiscent of the Reuleaux rotor, which is also known as the Reuleaux triangle. This is a curvy triangle of constant width. Similar shapes with more sides have been used as coins. One such example is the UK 50 pence piece. The shape also has applications in mechanical engineering. See https://en.wikipedia.org/wiki/Reuleaux_triangle for more details.

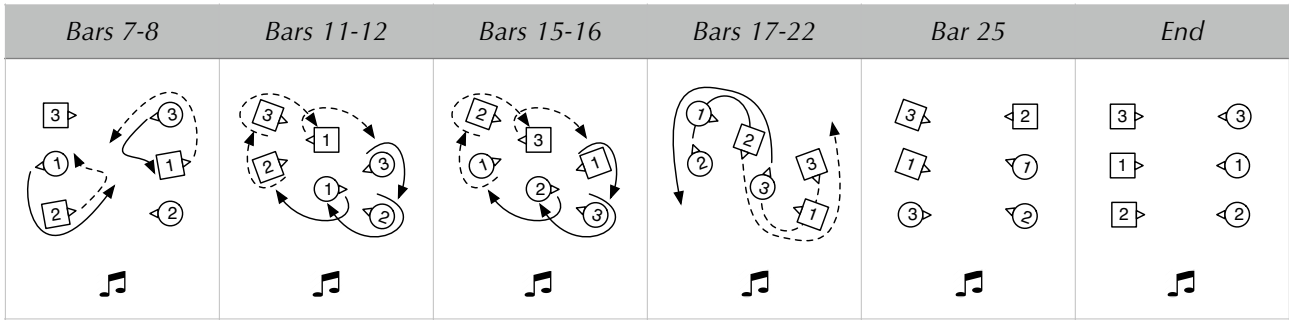
Bars Description

- 1-4 1st couple make a long cast into 2nd place. 2nd couple step up on bars 3-4.
- 5-8 1st couple cross passing right shoulder then, giving left hands, half turn their 2nd corner. The corners end in 2nd place without polite turns, just pulling right shoulder back to face in. 1st couple dance in to the centre line facing their own side. 1st man faces 2nd and 3rd men in 1st and 2nd places, 1st woman faces 2nd and 3rd women in 2nd and 3rd places.
- 9-10 2nd and 3rd couples join nearer hands on the sides and 1st couple join their other hands to form two small triangles. All set.
- 11-12 All pull right shoulder back and cast. 1st couple end in 2nd place opposite sides to join the other triangle. 2nd and 3rd couples end one place clockwise round the same triangle. 2nd man and 3rd woman are now on the centre line facing their own side.
- 13-16 Repeat the pattern of bars 9-12 from new places, but 3rd man and 2nd woman end facing each other down and up on the centre line. The others face clockwise around their new triangles, 2nd man and 3rd woman having switched to the other triangle.
- 17-22 3rd man, followed by 1st and 3rd women, and 2nd woman, followed by 1st and 2nd men, dance a Snake Pass for six bars, all passing left shoulder round the other line and continue along the opposite sideline. End with 2nd man, 1st man and 2nd woman down the men's side and 3rd man, 1st woman and 3rd woman down the women's side.
- 23-24 All set.
- 25-28 1st couple dance half diagonal rights and lefts starting diagonally to their right. All end on opposite sides in the order 3,1,2 and face anticlockwise.
- 29-32 All chase half way round anticlockwise to end in the order 2,1,3.

Music

- Suggested tune: Robin Anderson (Orkney) - by Donald Ridley.
- Suitable recording: Crossing the Brook (Keith Smith and Muriel Johnstone: Vintage Goldring).

Diagrams (music at the bottom)



*Lisou and Jacques Arnoux
before Le Petit Train de La Mure*

Snowstorm

A 40 bar strathspey for three couples in a triangular set.

The title, and the triangular set shape, were inspired by the six pointed structure of snowflakes and the whirlwind meaning of the tourbillon style figure in bars 9-16.

Bars Description

- 1-8 1st couple dance a figure of eight on their own sides, starting down and out between 2nd or 3rd couples. All end facing their partner.
- 9-12 All half turn their partner with both hands, opening out, tourbillon style, with the women leading, so that the men end in their original places but the women have moved on one place clockwise. All retain nearer hands with their partner and set, initially facing in, but end facing their partner.
- 13-16 All repeat bars 9-12 with the men leading. This time the men end having moved on one place clockwise so the order is now 3,1,2. After setting all face their partner again.
- 17-20 All turn their partner three quarters with the right hand.
Then the men chase one place clockwise while the women dance left hands across round two places ending just inside their partner.
- 21-24 All half turn their partner with the right hand.
Then the women chase one place clockwise while the men dance left hands across round two places. All end facing their partner in their original places on the sides.
- 25-28 All dance three bars of interlocking reels of four around the set, starting by passing their partner left shoulder. On meeting their partner on bar 28, all half turn them with the right hand and face them.
- 29-32 All then repeat bars 25-28 starting right shoulder to their partner. On bar 32 all half turn their partner with the left hand to end facing them again on the sides.
- 33-36 All set to their partner, then turn them once round with both hands and open out to form a circle.
- 37-40 All circle six hands round two places to the left to end in the order 2,3,1.

Music

- Suggested tune: Lady Davidson of Cantray (John Lowe).
- Suitable recording: Lady Davidson (The Music Makars: Dance Sing and Rejoice!).

The View from Buda

A 32 bar strathspey for three couples in a longwise set.

This dance was inspired by my second visit to Budapest for their SCD Weekend in September 2023. Once again I climbed the hill on the Buda side of the Danube which gives a good view over the city.

The first 8 bars represent the zigzag paths up the hill. The arches are the bridges with boats passing beneath them and the turning third couple are the island in the river. Among the dances taught by our teacher, Antoine Rousseau, were The Rose Garden and A Dance for Susi. The former has the "kissing gate" figure in bars 21-24 here and the latter includes the Rose progression. Bars 17-20 are a reminder of strathspey step practice. The dance is very busy which reflects an intense weekend. The top and bottom keep swapping: just imagine walking from the hotel to the gymnasium, and back, and back...

Bars Description

- 1-6 2nd couple each change places right hand with the person diagonally on their right. Then the new dancers in 2nd place (3rd woman and 1st man) change places left hand with the person diagonally on their left. Finally those now in 2nd place (1st woman and 3rd man) change places right hand with those diagonally on their right. The order is now 3,2,1 with all on their own sides.
- 7-8 All set advancing towards their partner. 3rd and 2nd couples end taking nearer hands facing down and up respectively. 1st couple face each other.
- 9-14 9-10: 3rd couple dance down under an arch made by 2nd couple who dance up while 1st couple, at the bottom, turn once round with both hands and face up. 11-12: 2nd couple, at the top, turn once round with both hands and face down while 1st couple dance up under an arch made by 3rd couple who dance down. 13-14: 2nd couple dance down under an arch made by 1st couple who dance up while 3rd couple, at the bottom, turn once round with both hands. All end on the sidelines in their original places 1,2,3. NB in this figure the arches are always made by those in 2nd place.
- 15-16 All set to their partner and end facing anticlockwise.
- 17-20 All chase half way round anticlockwise ending on opposite sides in the order 3,2,1.
- 21-22 All set advancing, passing their partner left shoulder, and end pulling right shoulder back to face their partner, still in the centre.
- 23-24 All turn their partner once round with both hands ending on their own sides.
- 25-32 2nd and 1st couples dance the Rose progression ending in the order 3,1,2.

Music

- Suggested tune: Joiner's Saw (Traditional).
- Suitable recording: The Border Weavers (James Gray, Laura Risk & Susie Petrov: The Host of the Air).

A View of the Valley

A 32 bar jig for five couples in a longwise set. 1st and 3rd couples are the dancing couples.

The title came after the dance and was inspired by the photograph I came across when looking for something to adorn the cover of a new dance book. However the zigzag nature of the central dance to each corner and set figure does evoke the switchback paths up and down mountains so it did seem to be appropriate.

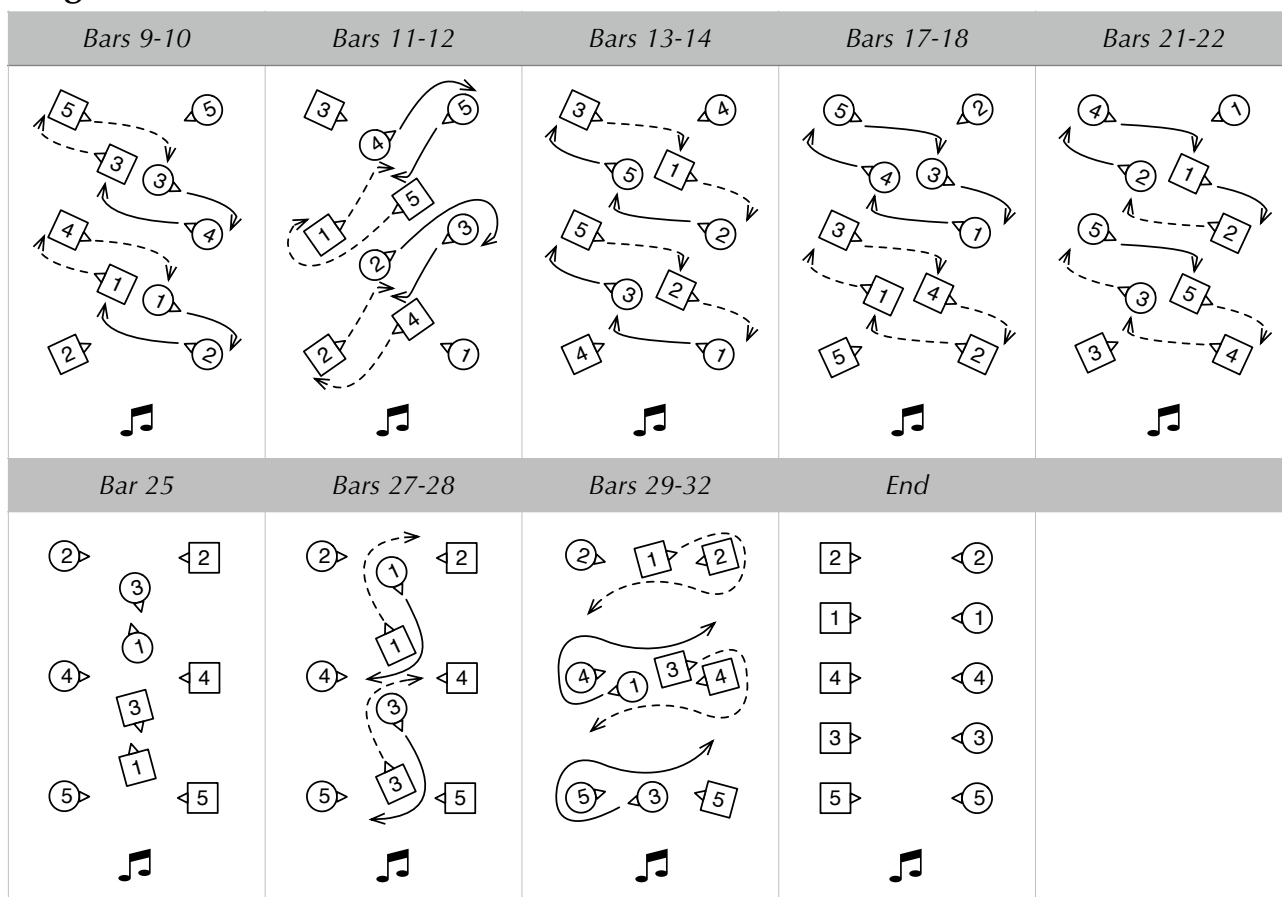
Bars Description

- 1-4 1st and 3rd couples cross over giving right hands and then cast off one place as 2nd and 4th couples step up.
- 5-8 1st and 3rd couples turn one and a half times giving left hands and end facing their third corners.
- 9-24 Dance to Far Corners and Set. This is a five couple version of Dance to Each Corner and Set for three couples but only those dancing out to 1st and 5th places set. Those dancing out to 3rd place turn to face the other half of the set, pulling right shoulder back, and immediately continue dancing in and round the opposite corner person. 1st woman and 3rd man never reach the corners but just dance round the centre twice.
- 9-10: 1st and 3rd couples change places with their 3rd corners passing them right shoulder, the 3rd corners also pass each other right shoulder and turn to face the 4th corners. Meanwhile the far 4th corners (in 1st woman's and 5th man's places) set.
 - 11-12: Those now in the centre repeat this pattern with the 4th corners as those now in 1st man's and 5th woman's places set. 2nd man and 5th woman need to make a sharp turn to the right to face into the other half of the set.
 - 13-24: All repeat the pattern of bars 9-12 three more times.
- On bars 23-24 1st and 3rd couples dance in but do not pass right shoulder. They end on the centre line with the women in the top half of the set and the men at the bottom. 1st couple are facing down and 3rd couple are facing up.
- The corners end diametrically opposite where they started, 5th couple are at the top, 4th couple in 3rd place and 2nd couple at the bottom, all on opposite sides.
- 25-26 1st and 3rd couples dance two bars of a right shoulder reel of four on the centre line.
- 27-28 On meeting their partner 3rd and 1st couples half turn with the right hand to end in lines across, with 3rd man facing 5th man at the top, 3rd woman facing 4th woman and 1st man facing 4th man in 3rd place and 1st woman facing 2nd woman at the bottom.
- 29-32 3rd man with 5th couple, also 1st woman with 2nd couple, dance half a right shoulder reel of three across the set while 3rd woman and 1st man dance half a right shoulder reel of four across the set with 4th couple. 3rd and 1st couples end crossing back to their own sides passing their partners by the left shoulder. The final order is 5,3,4,1,2.

Music

- Suggested tune: Dalrymple Jig (Jimmy Shand, Senior) and/or Dave Provan's Fancy (John Renton).
- Suitable recording: Wake Up Ones (Neil Barron and his SDB: Sheffield Diamond Jubilee - The Third Sheaf Collection SCDs).

Diagrams (music at the bottom)



Notes

- During the central figure four pairs of dancers will set to the same person in the far corners twice: 4th couple to partner, 5th man to 2nd woman, 2nd man to 5th woman and 1st man to 3rd woman. However as 1st woman and 3rd man dance twice around the centre they never set to each other.
- In the first tested version of this dance, 1st and 3rd couples only turned once in bars 5-8, but then had to turn once round in bars 27-28 to enter the reels. Some found the latter a bit of a challenge so the dance was changed to its present form with turning one and a half times in bars 5-8 which then only requires a half turn in bars 27-28. Thanks to Jacmel Dent for suggesting this change.
- An even earlier, untested, version of this dance had the Dance to Each Corner and Set figure just for 12 bars with a more complex return to new places. After seeing Moira Turner's *If You Ever Get There*, it seemed wiser to have 16 bars of the figure which then puts the corners back in more sensible places leaving only the dancing couples to find each other again.

Vote for the Gay Gordons!

A 32 bar jig for three couples in a four couple longwise set.

A dance to celebrate the 18th anniversary of the London Gay Gordons. The group was founded in October 2005 by Daniel Capron and John Tyler who was our first teacher. Gay Gordons groups were subsequently established in Manchester and Edinburgh.



The GGs group is represented, in lower case, by two opposing "g" shapes in bars 9-16 (these could also be considered as two "9"s). Bars 17-24 are a reminder of the pink triangles once used as a gay symbol. Bars 25-26 and 27-32 are the digits 18 which is currently the voting age in the UK. The Bellringer recording was regularly used by John Tyler in his classes.

Bars Description

- 1-4 1st couple turn giving right hands then cast off as 2nd couple step up.
- 5-8 1st couple turn one and a quarter times giving left hands to end on the centre line, 1st woman above 1st man.
- 9-12 1st woman with 2nd couple, also 1st man with 3rd couple, each dance right hands across. 1st couple end in 2nd place on their own sides and all face clockwise.
- 13-16 1st woman followed by 2nd couple, also 1st man followed by 3rd couple, each chase clockwise half way round. 1st couple end back to back in the centre, 1st woman facing down and 1st man facing up.
- 17-20 1st man joining hands with 3rd couple at the top, and 1st woman joining hands with 2nd couple at the bottom, each set as in double triangles. 1st couple dance half way round each other so 1st man faces down and 1st woman faces up. Meanwhile 3rd and 2nd couples chase one corner position clockwise.
- 21-24 All repeat bars 17-20 from new places, but 1st couple end curving out diagonally to their right, following 2nd man and 3rd woman. All end on their own sides in the order 2,1,3.
- 25-26 All set joining hands on the sides. 1st couple end turning to face the person on their right. The corners end facing up and down.
- 27-32 All dance reels of three on sides. 1st couple start by giving right shoulder to the person on their right. The corners may add the extra loops at the end. The final order is 2,1,3.

Music

- Suggested tune: Just a Jig (Robert Black).
- Suitable recording: The Bell Ringer (Ian Muir and the Craigellachie Band: Blackwater Collection).

A Winning Smile

A 32 bar reel for four couples in a longwise set.

The title for this dance was inspired by meeting a woman called Win Balthorne on a dancing holiday. She was then approaching 90, but still full of energy and enthusiasm for dancing and she always seemed to be smiling. So this dance is dedicated to all those who increase our enjoyment by looking at, and naturally smiling at, other people on the dance floor.

Bars Description

- 1-4 1st and 2nd couples, also 3rd and 4th couples, each dance half a double figure of eight. 1st and 4th couples start by crossing inwards. 2nd and 3rd couples start by dancing up or down the sides.
- 5-8 1st and 2nd couples, also 3rd and 4th couples, each turn one and a half times on the sides. 1st and 4th couples start inwards between 2nd and 3rd couples. 4th woman, 1st woman, 4th man and 1st man end in a line across the set between 2nd and 3rd places. Those who turned left hand (1st man and 4th woman) are at the ends of the line and those who turned right hand (1st woman and 4th man) are back to back in the centre.
- 9-16 1st and 4th couples dance a reel of four across the set. 4th and 1st women, also 4th and 1st men, start by passing right shoulder. On the last bar 1st woman and 4th man pass right shoulder to end in tandem behind 4th woman and 1st man respectively, facing out on the men's and women's sides.
- 17-20 4th and 1st women, also 1st and 4th men, each dance half a tandem reel of three on the sides. They start by passing 2nd woman and 3rd man respectively by the right shoulder. They then cross over to their own sides ending in the order 3,1,4,2 with 3rd and 2nd couples still on opposite sides.
- 21-24 1st and 4th couples dance half right hands across. They then half turn their partner with the right hand into allemande hold facing up.
Meanwhile 3rd and 2nd couples cross over giving right hands, then set.
- 25-32 4th and 1st couples dance the first 6 bars of an Allemande. Then, retaining left hands, they turn once round to end on their own sides facing out ready for the repeat. The progressed order is 3,1,4,2.

Music

- Suggested tune: Baldovan Reel (Betty Low).
- Suitable recording: Baldovan Reel (Deirdre Adamson Quartet: A Birl Roond Forfar).

Diagrams by Keith Rose

ANVILS BURN 4x32 S

2 3 T_L^3 1 2 3 4 1 3 2 4 1 3 2 4 RA 1 3 2 4

1 3 2 4 LA 1 3 2 4 1 3 2 4 $S T_B^3$ 1 3 2 4

$S T_B^1$ 1 3 2 4 to: 2 4 1 3

Murrough Landon, 2024, <https://my.strathpey.org/u/murrough/AnvilsBurn.pdf> 4C/4C longwise set.

CHIMNEY CAKE 5x32 R

1 2 3 4 5 T_{R1}^1 1 2 3 4 5 1 2 3 4 5 T_{R1}^1 1 2 3 4 5 1 2 3 4 5 T_R 1 2 3 4 5

1 2 3 4 5 T_{R1}^1 1 2 3 4 5 1 2 3 4 5 T_R 1 2 3 4 5

Murrough Landon, 2019, <https://my.strathpey.org/u/murrough/ChimneyCake.pdf> 5C/5C longwise set.

COME, ENCHANT OUR EVENING 8x32 J

1 2 1x 2x T_{R2}^1 RA 2 1 3 2 1 3 1 3 LA 1 3

T_R 2 1 3 2 1 3 T_{R4}^3 2 1 3 2 1 3

Murrough Landon, 2022, <https://my.strathpey.org/u/murrough/ComeEnchantOurEvening.pdf> 3C/4C longwise set.

COME OUT AND DANCE 8x32 R

1 2 3 ... T_{R1}^1 LA 1 2 3 1 2 3

cast up round any man RA 2 1 3 2 1 3 6

Murrough Landon, 2024 3C/4C longwise set.

COMMANDER KEAL'S BIRTHDAY 4x32 S

Espagnole 3C & 4C start on opposite sides 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 T_L 1 4

2 3x LA T_B^1 1 2 3 4 1 2 3 4 LA to: 2 4 1 x 3x

Murrough Landon, 2017, <https://my.strathpey.org/u/murrough/CommanderKealsBirthday.pdf> 4C/4C longwise set.

COROCORA 3C & 4C start on opposite sides 4x32 J

2 3x 1 3 2x 4x T_R A A S S S S

Murrough Landon, 2023, <https://my.strathpey.org/u/murrough/Corocora.pdf> 4C/4C longwise set.

ESCHER'S METAMORPHOSIS 96 S

1x 2 1 2x 3 3x 4 T_{R2}^1 T_{R2}^2 RA T_{R2}^1 T_{R2}^2 1-2 3-4 3-4 RL RA RL 1-2 3-4

Weasel Reel 1/2 reel of 4 & 1/2 chase All dance clockwise back to starting positions RA T_B^1 RA

3 2x 4 1x 6 bars T_B^1 1 bar 4 3 1 2x 4 3 1 2x T_B^2 1 bar

3 4 2x 1x T_B^2 1 bar ALL 3 3 2 2 S X_R 4 4 1 1

X_L X_R S In tandem

2 3 1 4 2 3 1 4 S RL LA RL 1x 2 2x 3x 4 3x 4 4x T_{L1}^1 T_{L1}^2 LA T_{L1}^1 T_{L1}^2

Murrough Landon, 2019, <https://my.strathpey.org/u/murrough/EschersMetamorphosis.pdf> 4C/4C longwise set.

LET'S ALL DANCE IN BARCELONA 8x32 J

X_R 1 2 1 3 2 1 3 RL 2 1 3 2 1 3 T_R 2 1 2 3 1 3

2 1 2 3 1 3 T_L 2 1 2 3 1 2 RA 3 1 2 3 1 2 3x 2x

Murrough Landon, 2023, <https://my.strathpey.org/u/murrough/LetsAllDanceInBarcelona.pdf> 3C/4C longwise set.

LA MERVEILLE DE MÉAUDRE 8x32 R

T_{R1}^1 2 3 1 1 2 3 X_R S X_L 2 3 1 2 3 1 2 3 T_R 1 2 3 LA

X_L S X_L 2 3 1 2 3 1 2 3 T_R 1 2 3 LA

Murrough Landon, 2024, <https://my.strathpey.org/u/murrough/MerveilleDeMeaudre.pdf> 3C/4C longwise set.

MILLE QUERCE 5x32 R

1 2 3 4 5 1 2 3 4 5 1 2

5 S S S S S S S

raise arms raise arms

3 D D 3 4 1 2 5 1

2 1 4 3 4 3 4 3

Murrough Landon, 2024, <https://my.strathpey.org/u/murrough/MilleQuerce.pdf> 5P/5P square set.

MOUNTAINS AND FOUNTAINS 4x32 S

Chain Progression
2 3

$T_{R_4}^3$ $T_{L_1}^1$ $T_{R_4}^3$ change lead at ends of reel

Double figure of eight (6 bars)

1 3 2 4 1 3 2 4 3 1 4 2 1 4 3 1 4 2

1 3 2 4 1 3 2 4 3 1 4 2 4 3 1 4 2

Murrough Landon, 2023, <https://my.strathpey.org/u/murrough/MountainsAndFountains.pdf> 4C/4C longwise set.

OUR BERBER BLESSING 8x32 J

X_R 2 1 3 2 1 3 2 1 3 2 1 3 3 1 2 3x 1x 2x 2 1 3

2 1 3 3 1 2 6 bars T_R

Murrough Landon, 2022, <https://my.strathpey.org/u/murrough/OurBerberBlessing.pdf> 3C/4C longwise set.

PANOT DE FLOR 8x32 J

T_R 1 2 1 3 2 1 3 1 1 1 1

2 1 3 2 1 3 2 1 3 $T_{R_1}^1$

touch hands in circle touch hands in circle 6

Murrough Landon, 2024, <https://my.strathpey.org/u/murrough/PanotDeFlor.pdf> 3C/4C longwise set.

LE PETIT TRAIN DE LA MURE 3x32 S

English Rose

1 3 2 3 1 2 3 1x 3x 2x ALL

$T_{B_2}^1$ $T_{B_2}^1$ 6 to: 2 3 1

Murrough Landon, 2024, <https://my.strathpey.org/u/murrough/PetitTrainDeLaMure.pdf> 3C/3C longwise set.

THE REULEAUX ROTOR 8x32 R

Snake Pass

1 $T_{L_2}^1$ S S S S

3 1 3 3 1 3 3x 1x 2x

Murrough Landon, 2023, <https://my.strathpey.org/u/murrough/ReuleauxRotor.pdf> 3C/4C longwise set.

VOTE FOR THE GAY GORDONS! 8x32 J

T_R $T_{L_1}^1$ RA 2 1 3 2 1 3

2 1 3 S S S S

Murrough Landon, 2023, <https://my.strathpey.org/dd/cdances/21821/> 3C/4C longwise set.

SNOWSTORM 3x40 S

Half Tourbillon $T_{B_2}^1$ S R

1 bar 1 bar

$T_{R_2}^3$ LA_2 $T_{R_2}^1$ LA_2

Interlocking Interlocking $S T_B$ 6 2 3

Murrough Landon, 2024, <https://my.strathpey.org/u/murrough/Snowstorm.pdf> 3C/3C triangular set.

THE VIEW FROM BUDA 3x32 S

1 2 3 1 1 2 3 3 2 3 2 1

X_R X_L X_R S

1 2 3 1 2 3 1 2 3 1 2 3

T_B T_B T_B S

Murrough Landon, 2023, <https://my.strathpey.org/u/murrough/ViewFromBuda.pdf> 3C/3C longwise set.

A VIEW OF THE VALLEY 5x32 J

1 3 1x 3x Dance to Corners and Set S

X_R $T_{L_1}^1$ S S S S

$T_{R_2}^1$ S S S S

Murrough Landon, 2019, <https://my.strathpey.org/u/murrough/ViewOfTheValley.pdf> 5C/5C longwise set.

A WINNING SMILE 4x32 R

$T_{L_1}^1$ 1 2 3 4 1 4 1 4

1 2 3 4 1 2 3 4 3x 2x 1 4 1 4

X_R S RA $T_{R_2}^1$ A T_L

6 bars

Murrough Landon, 2021, <https://my.strathpey.org/u/murrough/WinningSmile.pdf> 4C/4C longwise set.

