



# THE Glencraig

*Scottish Dance Band*

*Old Time Dances*

*"Ah'm dancin'!"*

1	La Russe	Reel 4x64	4:45
2	Joe MacDiarmid's Jig	Jig 4x32	2:26
3	Edinburgh Mixture	4/4 Marches	3:06
4	Viennese Swing	Continental Waltz	3:52
5	Mississippi Dip	Reels	3:02
6	Lion Standard Quadrilles	(6 Figures)	13:31
7	Shiftin' Bobbins	Reel 8x32	4:41
8	Marine Four Step	6/8 Marches	2:37
9	Nottingham Lace	Reel 1x96	1:52
10	Student Lancers	(5 Figures)	11:30
11	Killarney Waltz	Old Time Waltz	4:02
12	Bees of Maggie Knockater	Jig 4x32	2:25
13	Palais Glide		3:44
14	Irish Rover	Reel 8x32	4:40
15	Jacky Tar Two Step	2/4 Marches	3:30
16	Seton's Ceilidh Band	Jig 4x64	4:42
17	Fisherman's Reel	Reel 5x32	3:02

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Scottish Dance Band



*Old Time Dances*

*"Ah'm dancin'!"*

**1: LA RUSSE • 4x64 Reel**

<b>La Russe</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>The Breakdown</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>The Quarter Deck</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>President Garfield</b>	<i>Harry Carleton/Thomas Craig, Empire Collection</i>

**2: JOE MACDIARMID'S JIG • 4x32 Jig**

<b>Joe MacDiarmid's Jig</b>	<i>Richard Loch/RSCDS</i>
<b>Lenny Smith of Haylor</b>	<i>Peter Sinclair/Copyright Control</i>
<b>Chrissie Leatham Two Step</b>	<i>Iain T MacPhail/Stebelin Music</i>
<b>The Steamboat Jig</b>	<i>Michael D Philip/Deeay Music</i>

**3: EDINBURGH MIXTURE • 4/4 Marches**

<b>The Dog's Paws</b>	<i>Nicol McLaren/MCPS &amp; PRS</i>
<b>Leslie Angus</b>	<i>Jim Halerow/JDC Publications</i>
<b>Da Guizers' March</b>	<i>Gideon Stove/Shetland Folk Festival Society</i>
<b>Morag's Spicy Rum</b>	<i>Alisdair MacPhail/Copyright Control</i>

**4: VIENNESE SWING • Waltz**

<b>Førdeminner</b>	<i>Arnstein Johansen/Copyright Control</i>
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**5: MISSISSIPPI DIP**

<b>Four Leaf Clover</b>	<i>Harry M Woods/Redwood Music Ltd</i>
<b>Wait 'til the Sun Shines Nellie</b>	<i>Andrew B Sterling &amp; Harry Von Tilzer/Destiny Music Ltd</i>
<b>The Robert E Lee</b>	<i>Lewis F Muir &amp; Gilbert L Wolfe/Francis Day &amp; Hunter</i>
<b>When You're Smiling</b>	<i>Mark Fisher &amp; Larry Shay/Feldman &amp; Co</i>
<b>Row Row Row</b>	<i>James V Monaco/Redwood Music Ltd</i>

**6: LION STANDARD QUADRILLES**

<b>Figure 1</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Figure 2</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Figure 3</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Figure 4</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Figure 5</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Figure 6 Flirtation</b>	<i>Trad. Arr. Nicol McLaren</i>

**7: SHIFTIN' BOBBINS • 8x32 Reel**

<b>Shiftin' Bobbins</b>	<i>Muriel Rimmer/Deeay Music</i>
<b>Maple Leaf Rant</b>	<i>Jimmy Boal/Copyright Control</i>
<b>Mrs E M Monair of Bruach</b>	<i>Adam Rennie/Kerr's Music Corp</i>
<b>Westwood Reel</b>	<i>Bill Skeoch/Copyright Control</i>

**8: MARINE FOUR STEP • 12/8 & 6/8 Marches**

<b>The Dancing Piper</b>	<i>Nicol McLaren/MCPS &amp; PRS</i>
<b>Highlander Gordon Pirie</b>	<i>Michael Philip/Deeay Music</i>

**9: NOTTINGHAM LACE • 96 Bar Reel**

<b>Hebridean Milking Song</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Highland Donald</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>The Hopeful Lover</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Hebridean Waulking Song</b>	<i>Trad. Arr. Nicol McLaren</i>

**10: STUDENT LANCERS**

<b>Figure 1</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Figure 2</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Figure 3</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Figure 4</b>	<i>Trad. Arr. Nicol McLaren</i>
<b>Figure 5</b>	<i>Trad. Arr. Nicol McLaren</i>



Nicol McLaren

**11: KILLARNEY WALTZ • Old Time Waltzes**

- Believe Me If All Those** Trad. Arr. Nicol McLaren  
**Endearing Young Charms**  
**The Gentle Maiden** Trad. Arr. Nicol McLaren  
**The Turfman from Ardee** Trad. Arr. Nicol McLaren  
**When Irish Eyes Are Smiling** Ernest Ball/JDC Publications

**12: BEES OF MAGGIEKNOCKATER • 4x32 Jig**

- Brodgar Bjorkis's Boys** Matthew Scollay  
**Haste to the Wedding** Trad. Arr. Nicol McLaren  
**A Trip to Kilkenny** John McCusker/MCPS & PRS  
**The Famous Baravan** Gordon Duncan/Grian Music

**13: PALAIS GLIDE**

- Horsely Horsely** Box, Cox, Butler & Roberts/Francis Day & Hunter  
**Side by Side** Harry M Woods/Shapiro, Bernstein & Co  
**Show Me the Way to Go Home** Irving King/Campbell Connolly & Co  
**Me and My Girl** Noel Gay/Richard Armitage Ltd  
**Shine on Harvest Moon** Nora Bayes & Jack Norworth/MCPS

**15 IRISH ROVER • 8x32 Reel**

- Irish Rover** Trad. Arr. Nicol McLaren  
**The Boys of Wexford** Trad. Arr. Nicol McLaren  
**Down the Brae** Trad. Arr. Nicol McLaren  
**The Minstrel Boy** Trad. Arr. Nicol McLaren  
**South of Garryowen** Trad. Arr. Nicol McLaren  
**The Leaving of Liverpool** Trad. Arr. Nicol McLaren  
**The Laddies Who Fought and Won** Harry Lauder/Francis Day & Hunter  
**Whiskey in the Jar** Trad. Arr. Nicol McLaren

**16: JACKY TAR TWO STEP • 2/4 Marches**

- Fraser Neil Sneden** Nicol McLaren/MCPS  
**PM William MacLean** Peter R MacLeod/Peter R MacLeod

**17: SETON'S CEILIDH BAND • 4x64 Jig**

- Seton's Ceilidh Band** B Fordyce/RSCDS  
**Cecil and Mona Tulloch** Charlie Kirkpatrick/Shian Music  
**Ron and Evelyn Wake** Sandy Nixon/Deeay Music  
**The Bonanza Two Step** Iain T MacPhail/Stebelin Music

**18: FISHERMAN'S REEL • 5x32 Reel**

- London Olympics 2012** Nicol McLaren/MCPS & PRS  
**Rhoda's Bon Hoga** Trevor Hunter/Copyright Control  
**Jessie Burns** Michael Philip/Deay Music  
**Phrl Cunningham's Reel** Aly Bain/MCPS & PRS  
**Zephyr LK 394** Linda Irvine/Copyright Control

All Traditional and Public Domain items are arranged  
Nicol McLaren/Published Grian Music



Isobelle Hodgson



## LA RUSSE

### 4 x 64 Bar Reel

*This dance is a single figure Quadrille that dates from around 1840. It was danced mainly in the lowlands of Scotland and the north of England and was virtually unknown in the north and north-west. Indeed it appears in "The Border Book" and was danced regularly in that area until the 1950s. Being a simple dance it has recently enjoyed a resurgence of popularity at Ceilidhs and Old Time Dances in both Scotland and England. Although we tend to use pas de Basque/bas setting steps now, the original setting steps were just "right, close, right; left, close, left".*

**Formation:** Square set, 1<sup>st</sup> couple with backs to the band; 2<sup>nd</sup> couple to their left; 3<sup>rd</sup> couple opposite 1<sup>st</sup>; 4<sup>th</sup> couple on right of 1<sup>st</sup>. (NB this is the modern style of numbering a four couple square set.) Each lady is on her partner's right.

### Bars 1-8

Each lady crosses in front of her partner (passing left shoulders), sets to the man on his left and swings him to finish on his right facing her partner. (Country Dancers turn with both hands.)

### Bars 9-16

All set twice to partners and swing to finish in

original places. (Country Dancers turn with both hands one and a half times.)

### Bars 17-24

Couple 1 promenade round inside of set anti-clockwise, greeting each couple in passing.

### Bars 25-32

In ballroom hold, Couple 1 polka around inside of set anti-clockwise back to original places facing in. (Country Dancers dance a poussette.)

### Bars 33-40

Couples 1 and 3 change places, Couple 1 dancing between Couple 3, who separate to allow them through. They cross back with Couple 3 dancing between Couple 1.

### Bars 41-48

Couples 1 and 3 repeat Bars 33-40.

### Bars 49-56

All join hands and circle round to the left for sixteen steps.

### Bars 57-64

All take partners in promenade hold (hands crossed and joined in front) and promenade home anti-clockwise. (Country Dancers form a "ladies' wheel" with ladies joining right hands in centre and men giving nearer hands to partners, all dancing once round to finish in original places.)

*Repeat Bars 1-64 with 2s, 3s and 4s leading*

## JOE MACDIARMID'S JIG

### 4 x 32 Bar Jig

*Devised by Joan Richards in 1980 and published in Five Scottish Country Dances (1982).*

**Formation:** Longways set of four couples.

### Bars 1-4

Holding hands on the side, all dancers advance and retire.

### Bars 5-8

All dancers turn partners with right hands.

### Bars 9-12

Couple 1 join hands and face down set, while Couple 4 join hands and face up. Both couples advance and retire (up and down set).

### Bars 13-16

With "free" arm (the one not holding partner's hand) Couples 1 and 4 turn the person next to them. (Lady 1 turns Lady 2 with left, Man 1 turns Man 2 with right, Lady 4 turns Lady 3 with right, and Man 4 turns Man 3 with left.)

### Bars 17-18

Couple 1 dance down set, crossing over halfway down, to reach third place on wrong side. (They don't hold hands.)

### Bars 19-20

Couple 1 cast down one place to the bottom of the set. (Lady 1 going behind Man 4, while Man 1 goes behind Lady 4.)

### Bars 21-24

Couple 1 dance ½ figure of eight round Couple 4 to finish in fourth place on own sides.

### Bars 25-32

All dancers join hands and circle left for eight and back for eight.

*Dance begins again with new leading couple.*



John Sinton

## EDINBURGH MIXTURE

### 4/4 Marches

*The origins of this dance are unknown, but it has gained popularity at Old Time Dances in recent years.*

**Formation:** Round the room couples dance, nearer hands joined.

#### Bars 1-2

Step forward – Left, Right, Left and point Right.

#### Bars 3-4

Step back – Right, Left, Right and close Left to Right.

#### Bars 5-6

Point Left, diagonally to centre without weight, step back Left.

#### Bars 7-8

Step Right to outside, step Left diagonally to outside and point Right (like Palais Glide).

#### Bars 9-10

Step back Right, step Left to outside, step Right forward.

#### Bars 11-12

Point Left diagonally to centre, close Left to Right and swivel to face partner (ballroom hold).

#### Bars 13-16

Step, close, step along line of dance.

Swivel for man to face line of dance and lady

against LOD and walk against LOD Right, Left, Right, Left (lady – Left, Right, Left, Right).

#### Bars 17-20

Dance two complete rotary waltz turns to finish man facing LOD, lady against LOD, still in ballroom hold.

#### Bars 21-22

Step, close, step, close to centre.

#### Bars 23-24

Step, close, step, close to outside.

#### Bars 25-28

Balance forward, balance back, step forward Left, Right, Left. Close Right to Left without weight.

#### Bars 29-32

Balance back, balance forward, step back Right, Left, Right and close Left to Right ready to start again.



Gordon Howe

## VIENNESE SWING

### Waltz

*This Sequence Dance is usually attributed to Tony and Denise Dyer and said to have been devised in 1973, however neither Tony nor Denise has any recollection of it and think it unlikely that they would have written a 32-Bar dance. One thing is certain; it has been popular at Old Time Dances all over the country for many years.*

**Formation:** Round the room couples dance, double hand hold, man with back to centre, lady facing centre.

#### Bars 1-2

Couple take a step to the side along line of dance (LOD) (man left foot to side, lady right), then swing other foot (man right across left, lady left across right), along LOD; then repeat in opposite direction (against LOD).

#### Bars 3-4

Take two steps along LOD (man left, close, left, close; lady right, close, right, close).

#### Bars 5-8

Repeat Bars 1-4 against LOD.

#### Bars 9-10

Still with both hands joined and facing each other, each dancer takes one step towards their partner and one step away.

#### Bars 11-12

Partners change places, the man releasing the lady's left hand and turning her under his raised left hand.

#### Bars 13-16

Repeat Bars 9-12 to return to original places and resume double hand hold but turn slightly to face towards LOD (although in some places couples face LOD with just nearer hands joined, or assume ballroom hold with man facing LOD).

#### Bars 17-20

Take four steps towards line of dance and turn to face against LOD.

#### Bars 21-24

Take four steps against LOD and turn so that the man has his back to the centre, lady is facing him. Assume either double hand hold or ballroom hold.

#### Bars 25-26

Starting with man's left foot (lady's right), couple take two steps into the centre (man moving backwards).

#### Bars 27-28

Couple take two steps back out from the centre (lady moving backwards), again starting with man's left foot (lady's right).

#### Bars 29-32

In ballroom hold, waltz together for two full turns.

*Adopt double hold, ready to repeat the sequence.*

## MISSISSIPPI DIP

### 32 Bar "Singalong" Reels

*This dance was devised by Charles S Wood (who also devised The Pride of Erin Waltz) in 1911. He was in charge of the dancing at The Palace Ballroom, Leith.*

**Formation:** Round the room couples dance, ballroom hold, man with back to centre, lady facing centre.

#### Bars 1-4

Couple take four steps into centre, man starting with left (lady with right), rock to man's left and right.

#### Bars 5-8

Take four steps to wall, man again starting with left, rock left and right.

#### Bars 9-12

Both face line of dance (LOD) and walk three steps. Lady turns against LOD.

#### Bars 13-16

Man walks backwards for three steps. Polka/Waltz twice round.

#### Bars 17-20 (The Dip)

With nearer hands joined, couple dance "Dip" thus:  
Man: left forward, right forward, left forward (bending knee), right behind, left forward, kick

right in front, place right behind, close left.  
Lady: right forward, left forward, right forward (bending knee), left behind, right forward, kick left in front, place left behind, close right.

#### Bars 21-24

Repeat Dip  
(There are sometimes regional variations of "the dip".)

#### Bars 25-28

In ballroom hold, both face LOD and walk three steps.  
Lady turns against LOD.

#### Bars 29-32

Man walks backwards for three steps.  
Polka/Waltz twice round.

## LION STANDARD QUADRILLES

*The Quadrille arrived in Scotland from Paris in 1816 after the Napoleonic Wars. In 1818 Edinburgh dance teacher Barclay Dunn published a book called "Quadrilles" in which he stated: "No kind of dancing is so well fitted for society as the Quadrille... it admits of breathing time and gives an opportunity for conversation to those of the set who are disengaged."*

*When they were first danced, a set of Quadrilles consisted of four, five or six different figures, chosen from the many available. Eventually certain combinations of figures became standard and by the end of the 19<sup>th</sup> Century there were three main popular sets: the First Set of Quadrilles (also known as the Standard or Lion Standard Quadrilles or simply The Quadrilles), the Lancer Quadrilles (The Lancers or Student Lancers) and the Caledonian Quadrilles (The Caledonians). In the first five figures dancers "honour" their partners and their corners by bowing and curtsying (8 bars).*

**Formation:** Square set, 1<sup>st</sup> couple with backs to the band; 2<sup>nd</sup> couple opposite 1<sup>st</sup>; 3<sup>rd</sup> couple on right of 1<sup>st</sup>; 4<sup>th</sup> couple on left of 1<sup>st</sup>. (NB this is the old style of numbering and is important when it comes to the order of the dancers.) Each lady is on her partner's right and her "corner" is the man on her right.

FIGURE ONE (8 + 12 x 32) Jigs

Introduction (Honour partners and corners)

#### Bars 1-4

Gentlemen bow and ladies curtsy to their partners.

#### Bars 5-8

Gentlemen bow and ladies curtsy to their corners.

#### Dance

#### Bars 1-8

1<sup>st</sup> and 2<sup>nd</sup> couples dance rights and lefts and finish facing partner.

#### Bars 9-16

1<sup>st</sup> and 2<sup>nd</sup> couples set to partners and turn (or swing).

#### Bars 17-24

1<sup>st</sup> and 2<sup>nd</sup> couples dance Ladies' Chain.

#### Bars 25-28

Both couples promenade to opposite places.

#### Bars 29-32

Return to places with half rights and lefts.

**Bars 1-32 are repeated by 3<sup>rd</sup> and 4<sup>th</sup> couples**

## FIGURE TWO (8 • [4 x 24]) Reels

Starts at 01:22

**Introduction** 8 bars honour partners and corners.

### Dance

#### Bars 1-8

1<sup>st</sup> and 2<sup>nd</sup> couples advance and retire then cross to opposite places (traverse).

#### Bars 9-16

1<sup>st</sup> and 2<sup>nd</sup> couples advance and retire, re-cross to own place (re-traverse).

#### Bars 17-24

1<sup>st</sup> and 2<sup>nd</sup> couples set to partners and turn (or swing)

#### Bars 25-48

Bars 1-24 are repeated by 3<sup>rd</sup> and 4<sup>th</sup> couples

**Repeat all of Bars 1-48**

## FIGURE THREE (8 • [4 x 32]) Jigs

Starts at 03:16

**Introduction** 8 bars honour partners and corners.

### Dance

#### Bars 1-8

1<sup>st</sup> lady and 2<sup>nd</sup> man cross to opposite places touching right hands. Re-cross joining left hands and joining right hands to partners.

#### Bars 9-16

Retaining hands, all four balance forwards and backwards towards own partners twice, both men lead their partners round to opposite places.

#### Bars 17-24

1<sup>st</sup> lady and 2<sup>nd</sup> man advance and retire. Re-advance, bow and curtsey and retire.

#### Bars 25-32

1<sup>st</sup> and 2<sup>nd</sup> couples advance and retire, then dance half rights and lefts back to own places.

These 32 bars are repeated by each lady and opposite man in turn (i.e. a further 3 x 32 bars).

## FIGURE FOUR (8 • [4 x 32]) Jigs

Starts at 05:47

**Introduction** 8 bars honour partners and corners.

### Dance

#### Bars 1-8

1<sup>st</sup> couple advance and retire. Re-advance, the man leaving his partner with the opposite man. (Both ladies are facing the centre.)

#### Bars 9-16

2<sup>nd</sup> man advances and retires with both ladies (1<sup>st</sup> man retires as they advance). Re-advance leaving both ladies with 1<sup>st</sup> man.

#### Bars 17-20

1<sup>st</sup> man advances and retires with both ladies (as 2<sup>nd</sup> man retires).

#### Bars 21-24

Line of 3 re-advance, 2<sup>nd</sup> man also advances and all join hands to make a circle in the middle of the set.

#### Bars 25-32

All move half round with propelled pivot and retire to opposite places. Return to own place with half rights and lefts.

These 32 bars are repeated 3 times, with each couple leading in turn (i.e. a further 3 x 32 bars).

## FIGURE FIVE (8 • [4 x 32]) Reels

Starts at 08:14

**Introduction** 8 bars honour partners and corners.

### Dance

#### Bars 1-8

All join hands in a circle, advance and retire and swing partners to original positions.

#### \*Bars 9-16

1<sup>st</sup> and 2<sup>nd</sup> couples advance and retire twice.

#### \*Bars 17-24

1<sup>st</sup> and 2<sup>nd</sup> couples slip step up and down.

#### \*Bars 25-32

1<sup>st</sup> and 2<sup>nd</sup> couples dance Ladies' Chain.

3<sup>rd</sup> and 4<sup>th</sup> couples repeat Bars 1-32  
1<sup>st</sup> and 2<sup>nd</sup> couples repeat Bars 1-32  
3<sup>rd</sup> and 4<sup>th</sup> couples repeat Bars 1-32

### \*Alternative for bars 9-32

9-16 1<sup>st</sup> and 2<sup>nd</sup> couples advance and retire and, taking promenade hold, dance to opposite sides.  
17-24 Ladies' Chain  
25-32 1<sup>st</sup> and 2<sup>nd</sup> couples advance and retire and, taking promenade hold, dance back to own sides.

**\*FIGURE SIX FLIRTATION ([4 x 32] • 16) Jigs**  
Starts at 10:50

#### Bars 1-8

All join hands in circle, advance, retire and swing.

#### Bars 9-12

Ladies advance to centre, curtsey and retire.

#### Bars 13-16

Men advance to centre, turn to face corners.

#### Bars 17-24

Set and swing.

#### Bars 25-32

Promenade anti clockwise, men to places with new partner.

**Repeat three times.**

#### Bars 1-16

Swing original partner to finish.



\*ALTERNATIVE FIGURE SIX

**Bars 1-8**

Ladies advance to centre, curtsey and retire, men do likewise.

**Bars 9-16**

All set and swing corners.

**Bars 17-24**

Taking promenade hold with corners, all men dance back to their original places, taking new partners with them.

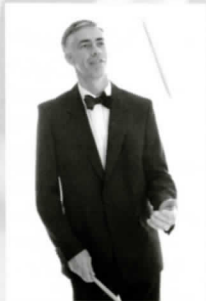
**Bars 25-32**

All join hands in circle, advance, retire and swing new partners.

**Repeat three times.**

**Bars 1-16**

Swing original partner to finish.



Robert Simpson

## SHIFTIN' BOBBINS

### 8 x 32 Bar Reel

*This popular dance was devised by Roy Clowes, who once said that it was a whole dance, and teaching it as a series of separate figures would lead to jerky dancing that would snap the thread coming off the bobbins. It was published in Ormskirk Scottish Dances Book 6 (1983).*

**Formation:** Longways set of four couples.

#### **Bars 1-2**

1<sup>st</sup> couple giving right hands, cross over, moving down the set to finish back to back facing out between 2<sup>nd</sup> and 3<sup>rd</sup> couples, as 2<sup>nd</sup> couple step up.

#### **Bars 3-4**

Man 1 takes Lady 3's right hand in his right, and Lady 2's left hand in his left, **while** Lady 1 does the same with Men 2 and 3, and all set (double triangles).

#### **Bars 5-8**

1<sup>st</sup> couple dance out and cast up, meet giving nearer hands, and dance down to finish facing down in centre between 2<sup>nd</sup> and 3<sup>rd</sup> couples.

#### **Bars 9-12**

1<sup>st</sup> lady dances right hands across with 2<sup>nd</sup> and 3<sup>rd</sup> men, **while** 1<sup>st</sup> man dances left hands across with 2<sup>nd</sup> and 3<sup>rd</sup> ladies once round.

#### **Bars 13-16**

1<sup>st</sup> couple meet and, giving nearer hands, dance down the middle followed by 2<sup>nd</sup> and 3<sup>rd</sup> couples.

#### **Bars 17-20**

All turn inwards and 3<sup>rd</sup> couple dance up, casting off to third place, facing in, 2<sup>nd</sup> couple dance up to the top, facing out, and 1<sup>st</sup> couple finish just above 3<sup>rd</sup> couple and stay facing up.

#### **Bars 21-24**

1<sup>st</sup> lady dances left hands across with 2<sup>nd</sup> and 3<sup>rd</sup> men, while 1<sup>st</sup> man dances right hands across with 2<sup>nd</sup> and 3<sup>rd</sup> ladies.

#### **Bars 25-28**

1<sup>st</sup> couple, giving nearer hands, dance up and cast off to second place on opposite side.

#### **Bars 29-32**

1<sup>st</sup> couple dance half figure of eight round 2<sup>nd</sup> couple to finish in second place on own side.

*1<sup>st</sup> couple repeat Bars 1-32 from second place and then slip to the bottom of the set.*

*These 64 bars are repeated with 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> couples in turn.*



Neil Caul

## MARINE FOUR STEP

### 6/8 Marches

*This Old Time couples dance was devised by James Finnigan (who also wrote the dance that became what we now know as "The Military Two-Step"). It was named after The Marine Ballroom in Portobello where he was MC for a while. He founded a dance academy, Finnigans, in Cheetham Hill, Manchester in 1877, and his daughter, and later his granddaughter, taught there until it closed in 2005. His great granddaughter is also a dance teacher. In 1898, James joined the new British Association of Teachers of Dancing (it started in 1892) and he was a founder member of the Manchester and Salford Association of Teachers of Dancing in 1903.*

**Formation:** Round the room couples dance, nearer hands joined.

### Bars 1-4

Starting on outside foot, walk forward for three steps, hop on outside foot and point inside foot forward. Starting on inside foot, walk back for three steps, hop on inside foot and point outside foot forward.

### Bars 5-8

Set away from partner and towards them. Turn full turn away from partner and finish facing with both hands joined.

### Bars 9-12

Step, cross, step, together in line of dance and swivel slightly to face against line of dance.

Step, cross, step, together against line of dance and swivel slightly to face line of dance.

### Bars 13-16

In ballroom hold, polka for four bars.

## NOTTINGHAM LACE

### 96 Bar Reel

*This popular set dance was devised by Jenny Bradley and can be found in both Old Time and Country Dance programmes.*

**Formation:** Square set, 1<sup>st</sup> couple with backs to the band; 2<sup>nd</sup> couple to their left; 3<sup>rd</sup> couple opposite 1<sup>st</sup>; 4<sup>th</sup> couple on right of 1<sup>st</sup>. (NB this is the modern style of numbering a four couple square set.) Each lady is on her partner's right.

### PART 1

#### Bars 1-4

All four couples dance half Grand Chain.

#### Bars 5-8

All set to partners and turn three quarters right hand to end with ladies in centre for left hands across.

#### Bars 9-10

Ladies dance left hands across half way while men dance quarter way round outside clockwise.

#### Bars 11-12

All change with a half right hand turn to put men into centre.

#### Bars 13-14

Men dance left hands across half way while ladies dance quarter way round outside clockwise.

### Bars 15-16

All change with a half right hand turn to put ladies into centre.

### Bars 17-24

All repeat Bars 9-16 to original places.

### PART 2

#### Bars 25-32

1<sup>st</sup> lady and 3<sup>rd</sup> man cross right hand and cast behind 4<sup>th</sup> couple, pass right hand and join end of line while 1<sup>st</sup> man and 3<sup>rd</sup> lady dance similarly behind 2<sup>nd</sup> couples, all set.

#### Bars 33-40

All four couples advance and retire, 1<sup>st</sup> couple with 2<sup>nd</sup> lady and 4<sup>th</sup> man also 3<sup>rd</sup> couple with 2<sup>nd</sup> man and 4<sup>th</sup> lady circle 4 hands round to left to end in line across (1<sup>st</sup> couple and 3<sup>rd</sup> couple keep nearer hands joined with partner in centre when opening out).

#### Bars 41-48

All advance and retire, circle 8 hands round half way to end in Square Set opposite to original places.

### PART 3

#### Bars 49-72

Repeat PART 2 with 2<sup>nd</sup> and 4<sup>th</sup> couple as dancing couples, all ending in original places (2<sup>nd</sup> couple and 4<sup>th</sup> couple keep nearer hands joined with partner in centre when opening out).

### PART 4

**Bars 73-96 - Repeat PART 1**

## THE STUDENT LANCERS

*The figures given here are those for "The Student Lancers" as danced in many parts of Scotland from around the middle of the 19<sup>th</sup> Century. Many of the "original" tunes are recognisable as ones that were popular with students at the end of that century, although The Lancers were first published around 1817, just after the Quadrille as a dance form arrived from Paris (see Lion Standard Quadrilles). In the Scottish country areas, each village had its own version of The Lancers, and each would insist that theirs was "the right way". Apologies if this version isn't "your way"!*

**Formation:** Square set, 1<sup>st</sup> couple with backs to the band; 2<sup>nd</sup> couple opposite 1<sup>st</sup>; 3<sup>rd</sup> couple on right of 1<sup>st</sup>; 4<sup>th</sup> couple on left of 1<sup>st</sup>. (NB this is the old style of numbering and is important when it comes to the order of the dancers.) Each lady is on her partner's right and her "corner" is the man on her right.

**FIGURE ONE** (8 · [4 x 24]) Jigs

**Introduction** (Honour partners and corners)

### Bars 1-4

Men bow and ladies curtsey to their partners.

### Bars 5-8

Men bow and ladies curtsey to their corners.

## Dance

### Bars 1-8

Lady 1 and Man 2 advance to the centre, swing, and retire to places.

### Bars 9-16

Couples 1 and 2 change places, Couple 1 dancing between Couple 2, who separate to allow them through. They cross back with Couple 2 dancing between Couple 1.

### Bars 17-24

All set to and swing corners.

**These 24 bars are repeated three times, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> lady with opposite man leading in turn.**

**FIGURE TWO** (8 · [4 x 24]) Reels

**Starts at 01:53**

**Introduction** 8 bars honour partners and corners.

## Dance

### Bars 1-8

With nearer hands joined, 1<sup>st</sup> and 2<sup>nd</sup> couples advance and retire. They advance again and men turn their partners round to face them. Ladies are standing back to back in the centre and they curtsey.

### Bars 9-16

Both couples set to and swing partners, finishing in original places.

### Bars 17-24

3<sup>rd</sup> and 4<sup>th</sup> couples separate and join nearer hands with corners to face across the dance. All advance and retire and swing partners back to original places.

### Bars 25-48

Bars 1-24 are repeated by 3<sup>rd</sup> and 4<sup>th</sup> couples

### Repeat all of Bars 1-48

**FIGURE THREE** (8 · [2 x 32]) Jigs

**Starts at 3:50**

**Introduction** 8 bars honour partners and corners.

## Dance

### Bars 1-8

The four ladies advance, curtsey and retire. The four men advance, cross wrists and clasp hands of opposite man; the ladies link arms with adjoining men.

### Bars 9-16

All circle left finishing in own places.

### Bars 17-24

The four men advance to the centre, retire, re-advance, bow to their ladies and place left hands on opposite men's shoulders.

### Bars 25-32

Men place their right arms around their lady's waist, promenade forwards and retire to places.

**\*Repeat these 32 bars**

### \*Alternative Bars 33-64

### Bars 33-40

The four ladies advance, curtsey and retire. The four men advance, cross wrists and clasp hands of opposite man; the ladies link arms with adjoining men.

### Bars 41-48

All circle right finishing in own places.

### Bars 49-56

The four men advance to the centre, retire, re-advance, bow to their ladies and place left hands on opposite men's shoulders.

### Bars 57-64

Men place their right arms around their lady's waist (ladies are facing the men), promenade backwards (ladies walking forwards) and retire to places.

**FIGURE FOUR** (8 · [4 x 24]) Reels

**Starts at 05:28**

**Introduction** 8 bars honour partners and corners.

## Dance

### Bars 1-8

In ballroom hold, 1<sup>st</sup> and 2<sup>nd</sup> couples advance to visit couples on their right (Couple 1 visits Couple 3, Couple 2 visits Couple 4), acknowledge, and move on to visit the couple on their left.

**Bars 25-26**

Right foot forward swivelling  $\frac{1}{4}$  turn to right to back diagonal to centre, left shoulder to left shoulder. Left foot forward and cross right foot loosely behind left foot.

**Bars 27-28**

Back right foot diagonal to centre swivelling  $\frac{1}{4}$  turn left. Close left foot to right foot square to partner. Right foot forward diagonal to wall and brush left foot up to right foot.

**Bars 29-32**

Adopt waltz hold and waltz a natural turn for three bars then pas de valse into open position.

*Please note – Bars 21-27 are a series of "turning twinkles".*

## THE BEES OF MAGGIEKNOCKATER

**4 x 32 Bar Jig**

*This dance was written by that most prolific of dance dividers, John Drewry in 1975. The hamlet of Maggie Knockater lies in Moray between Craigsellachie and Mulben on the A95. Until the early 70s there was a large apiary there, which inspired the title and the busy nature of the dance.*

**Formation:** Longways set of four couples.

**Bars 1-4**

1<sup>st</sup> couple, giving right hands, cross over and cast off to second place (2<sup>nd</sup> couple step up on Bars 3-4).

**Bars 5-8**

1<sup>st</sup> and 3<sup>rd</sup> couples dance right hands across once round, to end:  
3<sup>rd</sup> lady turns towards 1<sup>st</sup> man, keeps hold of his right hand and joins left hands to finish in promenade hold facing out towards the ladies' side while 1<sup>st</sup> lady dances similarly with 3<sup>rd</sup> man so they finish facing out towards the men's side.

**Bars 9-24** All dance four half reels of three on the sides.

**9-12** 1<sup>st</sup> man and 3<sup>rd</sup> lady passing 4<sup>th</sup> lady by the right to start and 1<sup>st</sup> lady and 3<sup>rd</sup> man passing 2<sup>nd</sup> man by the right to start – at end 1<sup>st</sup> and 3<sup>rd</sup> couples drop hands and join hands with partners in promenade hold – 1<sup>st</sup> couple facing out towards the men's side and 3<sup>rd</sup> couple out towards the ladies' side

**13-16** 1<sup>st</sup> couple half reel of three on men's side passing 2<sup>nd</sup> man (in fourth place) left and 3<sup>rd</sup> couple half reel on ladies' side passing 4<sup>th</sup> lady (in top place) by the left, men finish picking up opposite lady in promenade hold.

**17-20** 1<sup>st</sup> man and 3<sup>rd</sup> lady dance half reel of three on men's side passing 2<sup>nd</sup> man by the right while 1<sup>st</sup> lady and 3<sup>rd</sup> man dance half of three reel on ladies' side passing 4<sup>th</sup> lady right shoulder, men finish picking up partner in promenade hold.

**21-24** 1<sup>st</sup> couple dance half reel of three on ladies' side passing 4<sup>th</sup> lady (who is at top) by the left, 3<sup>rd</sup> couple half reel of three on men's side passing 2<sup>nd</sup> man (who is at bottom) left shoulder.

**Bars 25-28**

1<sup>st</sup> man turns 3<sup>rd</sup> lady left hand one and a half times to leave her in second place; 1<sup>st</sup> lady turns 3<sup>rd</sup> man with the right hand one and a half times, at the end 1<sup>st</sup> couple dance down crossing over to face 4<sup>th</sup> couple, on own sides.

**Bars 29-32**

1<sup>st</sup> man turns 4<sup>th</sup> man one and a half times with the right hand; 1<sup>st</sup> lady turns 4<sup>th</sup> lady one and a half times with the left hand. 1<sup>st</sup> couple finish in 4<sup>th</sup> place.

*Dance begins again with new leading couple.*



## THE PALAIS GLIDE

*The Palais Glide is a novelty dance. It seems to owe its origins to The Lambeth Walk and as such was believed to have been arranged by London West End dance teachers Monsieur Pierre and Miss Doris Lavelle in the late 1930s. However another source states that it was devised in 1928 by Charles J Daniels. It was usually danced in long lines of people linked by arms around waists and all facing and travelling in the same direction. The instructions given here are from The Original Palais Glide (sheet music with dance instructions by D T Foster, BATD).*

*"Learn to do the Palais Glide*

*All together side by side*

*It's as easy as can be*

*All you've got to do is take your step from me!*

*So come and do the Palais Glide*

*You'll be happy when you've tried*

*Once you start you'll want to go on forever*

*Swaying in the Palais Glide."*

**Formation:** Couple (or several couples in line) with nearer arm around partner's waist, facing line of dance and travelling forwards.

### Steps

(All dancers start on the left foot; S-slow/two beats, Q-quick/one beat)  
S Point left heel diagonally forward (no weight)  
Q Step left behind right  
Q Step right to side  
S Cross left foot in front of right  
S Point right heel diagonally forward (no weight)  
Q Step right behind left  
Q Step left to side  
S Cross right foot in front of left  
S Point left heel diagonally forward (no weight)  
Q Step left behind right  
Q Step right to side  
S Cross left foot in front of right  
S Cross right foot in front  
S Cross left foot in front  
S Cross right foot in front  
S Step left forward (leaning slightly forward, leaving right leg behind)  
S Swing right forward from rear  
Q Step right forward  
Q Step left forward  
S Step right forward  
The "pointing the heel" done bouncily becomes effectively a tap of the heel.

## THE IRISH ROVER

### **8 x 32 Bar Reels**

*This dance was devised by James B Cosh of Glenshee Scottish Country Dance Club, Giffnock, Glasgow and published in "22 SCD and One Other".*

**Formation:** Longways set of four couples.

### **Bars 1-4**

Couple 1 lead down the middle and cast up round Couple 3 on their own sides into second place.

### **Bars 5-8**

Lady 1 dances right hands across with Couple 2, while Man 1 dances right hands across with Couple 3. Couple 1 finish facing 1<sup>st</sup> corners.

### **Bars 9-12**

Couple 1 dance ½ reels of four with 1<sup>st</sup> corners (so that 1<sup>st</sup> corners finish on wrong side).

### **Bars 13-16**

Couple 1 dance ½ reels of four with 2<sup>nd</sup> corners (so that 2<sup>nd</sup> corners finish on wrong side).

### **Bars 17-24**

Lady 1 dances reel of three across set with Couple 2, while Man 1 dances reel of three across set with Couple 3. Couple 1 finish in second place on own sides, Couple 3 finish in top place on wrong sides and Couple 2 are in third place on wrong sides.

### **Bars 25-32**

Diagonal rights and lefts – Lady 1 crosses diagonally up to change with Lady 3 while Man 1 changes with Man 2; then Man 1 and Lady 3 change left hands on sides while Lady 1 and Man 2 do the same; Lady 1 crosses diagonally up to change with Man 3, while Man 1 changes with Lady 2; then Ladies 1 and 2 change places on sides giving left hands, while Men 1 and 3 do the same.

*1<sup>st</sup> couple repeat Bars 1-32 from second place and then slip to the bottom of the set. These 64 bars are repeated with 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> couples in turn.*

## THE JACKY TAR TWO-STEP

### 2/4 Marches

*This couples dance is commonly seen in Sutherland, Caithness and Wester Ross and is also known as "The Jack O' Tar Two Step". It uses some basic elements of step dancing, dates from the late 18<sup>th</sup> Century and is a relative of "The Sailor's Hornpipe" (Durang's Sailor's Hornpipe – 1785).*

**Formation:** Round the room couples dance, couples facing each other with both hands joined, men with their backs to the centre of the room.

### \*Bars 1-4

Couple take four sidesteps towards the line of dance (man's left) and back again.

### \*Bars 5-6

Couple take two sidesteps towards the line of dance and two back again.

### \*Bars 7-8

Bars 5-6 are repeated.

### \*\*Bars 9-12

Couple do eight "back-steps". (The man starts by placing his left foot behind his right, while the lady starts by placing her right foot behind her left.)

### Bars 13-14

Couple take two sidesteps towards the line of dance and two back again.

### Bars 15-16

Couple step-hop together in ballroom hold for two bars.

\* In some areas Bars 1-4 and 5-8 are transposed

\*\* Some dancers prefer to dance four back-steps followed by four front cross-steps.

## SETON'S CEILIDH BAND

### 4 x 64 Bar Jig

*This dance, and its original tune, were devised by Bruce Fordyce (1925-2004) of New Zealand. A keen Country Dancer and musician, Bruce was involved with the organisation of the very first New Zealand Summer School in 1954.*

**Formation:** Longways set of four couples.

### Bars 1-8

1<sup>st</sup> couple cross right hand and cast behind  
2<sup>nd</sup> couple (who step up on Bars 3-4), dance in front of 3<sup>rd</sup> couple (who step up on Bars 5-6) and behind 4<sup>th</sup> (who step up on Bars 7-8).

### Bars 9-16

1<sup>st</sup> lady dances a reel of three with 3<sup>rd</sup> and 4<sup>th</sup> men while 1<sup>st</sup> man dances a reel of three with 3<sup>rd</sup> and 4<sup>th</sup> ladies (1<sup>st</sup> couple dance up between 4<sup>th</sup> couple, 4<sup>th</sup> couple dance out and down and 3<sup>rd</sup> couple dance in and down to start reels).

### Bars 17-24

1<sup>st</sup> couple repeat Bars 1-8 dancing up the set to original places.

### Bars 25-32

1<sup>st</sup> couple dance reels of three on own sides with 2<sup>nd</sup> and 3<sup>rd</sup> couples (1<sup>st</sup> couple down between 2<sup>nd</sup> couple, 2<sup>nd</sup> couple out and up and 3<sup>rd</sup> couple dance in then out to start reels).

### Bars 33-40

1<sup>st</sup> couple, giving right hands, cross over and cast off one place to join right hand with partner and left hand with 1<sup>st</sup> corners in diagonal line, (1<sup>st</sup> man with 3<sup>rd</sup> lady and 1<sup>st</sup> lady with 2<sup>nd</sup> man). All balance in line; 1<sup>st</sup> couple turn partner with right hand to finish between 2<sup>nd</sup> corners (1st man with 2<sup>nd</sup> lady and 1<sup>st</sup> lady with 3<sup>rd</sup> man).

### Bars 41-48

All balance in line, 1<sup>st</sup> couple dance down behind 3<sup>rd</sup> couple on opposite sides, 1<sup>st</sup> couple lead up to the top and cross over to finish on own sides facing down, 2<sup>nd</sup> couple step down on Bars 47-48 and face up.

### Bars 49-60

1<sup>st</sup> and 2<sup>nd</sup> ladies change places right hand on sidelines while 1<sup>st</sup> and 2<sup>nd</sup> men do the same, 2<sup>nd</sup> and 1<sup>st</sup> couple cross over with partner giving left hands.

1<sup>st</sup> couple repeat above with 3<sup>rd</sup> couple, then 4<sup>th</sup> couple. All are now on wrong sides.

### Bars 61-64

All four couples turn partners with the right hand one and a half times to own sides.

*These 64 bars are repeated with 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> couples in turn.*

## FISHERMAN'S REEL

### 5 x 32 Bar Reel

*This dance was devised by Sue Petyt and Jane Gamon for the Grimsby Scottish Country Dance Club.*

**Formation:** Square set with a fifth couple in the centre, man with his back to fourth couple, facing his partner who has her back to second couple.

#### Bars 1-8

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> couples circle round and back **while** 5<sup>th</sup> couple turn with the right hand and back with the left.

#### Bars 9-12

5<sup>th</sup> man with 2<sup>nd</sup> couple, 5<sup>th</sup> lady with 4<sup>th</sup> couple, three hands across (right hand).

#### Bars 13-16

5<sup>th</sup> couple pass left shoulder, 5<sup>th</sup> man with 1<sup>st</sup> couple, 5<sup>th</sup> lady with 3<sup>rd</sup> couple, three hands across (left hand).

#### Bars 17-24

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> couples take promenade hold. 5<sup>th</sup> man reel of three with 1<sup>st</sup> and 2<sup>nd</sup> couple (right shoulder to 2<sup>nd</sup> couple) **while** 5<sup>th</sup> lady dances a reel of three with 3<sup>rd</sup> and 4<sup>th</sup> couples (right shoulder to 4<sup>th</sup> couple).

5<sup>th</sup> couple meet their partner in the centre, facing 1<sup>st</sup> couple and take promenade hold.

#### Bars 25-26

5<sup>th</sup> couple change places with 1<sup>st</sup> couple passing right shoulder.

#### Bars 27-28

1<sup>st</sup> couple change places with 4<sup>th</sup> couple passing right shoulder.

#### Bars 29-30

4<sup>th</sup> couple change places with 3<sup>rd</sup> couple passing right shoulder.

#### Bars 31-32

3<sup>rd</sup> couple change places with 2<sup>nd</sup> couple passing right shoulder.

*Repeat with a new 5<sup>th</sup> couple.*