

The Scottish Country Dance Teacher

TAS Newsletter November 2023

Newsletter of the Teachers' Association Scotland (TAS)

Recognised as an RSCDS Teachers' Association

www.countrydanceteachersofscotland.org.uk

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From the Chair

As your new Chair I'd like to welcome you to your Autumn newsletter, and in the process thank all of those who attended the workshop and AGM in Cardross. It was a new venue for us but proved popular so we'll add it to our list of venues for future use.

We enjoyed two classes covering a number of new dances from *Book 53*; published for the Centenary of the RSCDS. Thanks to Anne Robertson and Rachel Shankland for leading those classes and supplying some points for our future teaching. Great music was supplied by David Oswald on the day but he also recorded one of the CD's for this bumper book of 24 dances so we can continue to enjoy his music as we work through the book with our classes.

I'd like to thank Oluf for his leadership over the last few years and for the progress he's made on our behalf. He'll be a hard act to follow but I'll do my best to maintain his high standards. Having attended two zoom meetings already I appreciate how hard this committee has worked and continues to work.

The dances devised by TAS members at a previous workshop are now in print and *'Start Dancing!'* is available. 24 Scottish Country Dances with downloadable music and eight Ceilidh dances compiled and edited by Jimmie Hill, Sue Porter and Jayne Riddet - a mammoth task that looks great. Promotion has started with Directors of Education and Active Schools Coordinators being contacted, Jimmie has an article in the latest Scottish Country Dancer magazine and it was promoted at the RSCDS Autumn Gathering. Please promote the book; use it for your classes or even as warm up dances to start your evening's dance programme.

Jimmie continues to promote *'Start Dancing!'* as he's busy gathering interviews and pieces of video for our forthcoming presentation at the Education and Training

Committee's virtual conference later in the year. Thank you, Jimmie, for your ongoing work with this project.

I can confirm that our next workshop will return to Bridge of Allan on Saturday 24th April 2024. Many thanks to all who submitted their great ideas for inclusion at workshops. We'll work our way through them during future meetings.

Please let us know of halls in your area that may be suitable for future TAS meetings. Supply contact details and let the committee do the rest. The meeting might be nearer to you the next time!

Thanks to all who have returned their questionnaire regarding a weekend event. We all enjoy our day away at a TAS workshop so who doesn't want to extend it a bit further...! Please let us know.

Best wishes to all as we return to our groups and classes.

Happy dancing!

Janet

From the Editor

In this issue you will find more information from Jimmie Hill about the TAS publication '*Start Dancing*' and the story of how he obtained permission to use the music for the ceilidh dances in the book. What a lot of work has gone into making life as easy as possible for everyone who uses the book. Well done to the team.

I would like to thank Anne Thorn and Margie Stevenson for compiling a list of teaching notes on the dances from *Book 53* which were taught at our Autumn Workshop.

Thanks also to Janet Johnston for her notes from the Chair – we wish her well in her new role.

I am grateful to Anne Thorn for her summary of the main points arising from the AGM and the compilation of the results of the weekend away survey. Moira Stephen provided some photographs from the workshop to illustrate this issue. She also shared notes on the limitations of space on the TAS website.

Mary

Dates for Your Diary

TAS Spring Workshop
Saturday 20th April 2024 10.20am – 4.00pm
Bridge of Allan Parish Church Hall 12 Keir Street FK9 4NP
£10 for TAS members. £12 for non-members

Brief Notes from the AGM held in Cardross on 26 August 2023

The Minutes of the 2023 AGM will appear in the newsletter immediately preceding the 2024 AGM.

Here are the main points from the meeting:

- It was excellent to see so many members present.
- The membership fee remains at £5.
- Elections:

Janet Johnston was elected to serve as Chairman for the next 3 years

Morag Barclay was elected to serve on the committee for 3 years

Muriel Bone was elected to serve on the committee for 3 years

- The Spring workshop in 2024 will be on the 20th of April in Bridge of Allan and the Autumn workshop will be on the 31st of August (venue to be confirmed).
- Members extended a vote of thanks to retiring Chairman Oluf Olufsen.



Let's 'Start Dancing' again

Jimmie Hill gave a presentation on the new publication. He has provided the notes below to underline the importance of this project, bringing Scottish country dancing back into schools across Scotland.

Covid means that any child going into primary 7 this year has probably never been taught Scottish country dancing. This is really serious, so it is wonderful that this book has been published this year. TAS is in a position to help kick-start the teaching of country dancing in schools.

Realistically, primary school teachers are not interested in becoming fully trained Scottish country dance teachers: they just want the means to teach some simple ceilidh and Scottish country dances.

There are currently over 400,000 primary schoolchildren in Scotland with c. 230,000 pupils in P4-P7. We all firmly believe that schoolchildren should be participating in Scottish country dancing, just as we ourselves did. The RSCDS cannot even begin to cover this as there are not enough RSCDS teachers to teach in any but a small number of schools nationwide.

Just imagine – potentially, 25,000 primary teachers could be using this book with their classes. Although *Start Dancing* is primarily aimed at schoolteachers, it can be very useful in an adult beginners class, for children's classes, and for festivals and days of dance. Some teachers are already using the dances as warm-ups in general classes. The dances are very easy to pick up.

There are 2-couple, 3-couple, and 4-couple dances. All are 32-bar reels or jigs. Some of the 2-couple dances are in a 3-couple set so that the progression is very straightforward for children. I have seen disasters at Festivals when a children's team attempted to dance a 2-couple dance in a 4-couple set; the progression collapsed and nobody knew who was next! The result was tears and some very embarrassed children.

The book contains all the information needed by a teacher to teach the basic steps and formations with very basic advice about teaching a dance, making up a class dance, and organising a ceilidh. There is an index of all the terms used in the dance instructions.

One really wonderful element of this book is that it contains the only dance written by Miss Jean Milligan – *Miss Ross's Delight*, devised for TAS member, Margaret Ross. The dance *Kelly's Kaper*, written by John Wilkinson for Lorraine Kelly and the STV annual Children's Appeal, has been adapted as a 3-couple dance in a 4-couple set with John's permission, thereby allowing it to be used as a Festival dance. *The Piano Player* was written by the primary children of Noblehill Primary School in Dumfries for Pat Clark, who composed the tune, *The Noblehill Jig*, excellently played by Mo Rutherford and Neil Copland.

If we ask ourselves, what dances should a pupil leaving P7 know, then we'd probably say some well-known ceilidh dances. There are eight of them in this book including *The Gay Gordons*, *The Virginia Reel*, *The Flying Scotsman* and *Circassian Circle*.

Some of the dances have great titles – *Burnt Tatties* and *The Cloutie Dumpling* for instance. This allows teachers to use them when teaching a poem in Scots, for example. *The Stone of Scone* could be used as part of a history project while *The Alloway Reel* could be used when teaching a Burns poem.

With regard to music, what tunes should Scottish children be learning to dance to? We decided the answer was - all the great traditional tunes, and that is what we asked the musicians to use in their sets. The tracks sound more Scottish than many Scottish country dance CDs. The advantage to using traditional tunes is the melody and beat are so strong that it makes it easier to hear where one turn ends and another begins, very important for children unused to listening to Scottish country dance music.

We chose musicians who are used to playing for children – Frank Thompson, Ewan Galloway, Ian T Muir, Neil Copland and Mo Rutherford. We can hear their own distinctive styles of playing on these tracks and their choice of traditional tunes.

Start Dancing costs £10, but only £5 if you are a TAS member.

We realise that some teachers may prefer a pdf version rather than the hard copy, so they can order it from Anne for £8. We already have had orders from North America for the pdf version.

The 24 music tracks can be downloaded from Bandcamp for £12 at:
startscottishdancing.bandcamp.com

We decided to make the pdf of *Start Dancing* free to all UK schoolteachers, so all primary and secondary schoolteachers anywhere in the UK are being encouraged to email Anne Thorn on tas.secretary@mail.com in order to receive their free pdf copy of the book. By making it available like this, we believe we are doing our bit to get country dancing back into schools.

Please support TAS in this initiative – we want to get school children dancing again. Why not make sure that a copy of the book is in your local primary school or your children's or grandchildren's school.

Jimmie Hill

Corrections to Start Dancing (the pdf version has been amended)

Addendum

Page 35: the tune was arranged by George Meikle.

Page 48: to set – See Basic Steps on page 7.

The 8 Ceilidh Dances: tracking down the music

At a fairly late stage in the production of *Start Dancing*, Sue Porter, Jayne Riddet and I asked ourselves the question: it's all very well teaching country dances to primary children, but what dances should every Scottish child know before going up to secondary school? The answer is not *The Charleston Chaser*, *The Barmkin* or any of the 24 easy dances in the TAS book. It is *The Dashing White Sergeant*, *The Canadian Barn Dance*, *The Gay Gordons*, etc. The average Scot in the street would not recognise 99% of the dances the RSCDS considers 'Scottish country dances'. In Scotland 'country dancing' means what we have come to call, rather disparagingly, the 'ceilidh dances'. When was the last time anyone put the *Dashing White Sergeant* from Book 3 on a dance programme? In my 35 years of attending the Society AGM it has never appeared on the Friday or Saturday programmes. But what is wrong with six hands round, set and turn corners followed by a reel, and advance and retire? And meet half the people in the hall at the same time! I can remember only two AGMs when the *Eightsome* was danced, and the *Buchan Eightsome* once, predictably in Aberdeen.

Inter-generational transmission

Because TAS is firmly rooted in Scotland, it is essential that children learn what it means to be Scottish from a cultural perspective. When parents, grandparents, uncles and aunties hear that their children are doing country dancing at school, they want their children to be dancing the dances they themselves learned, and to music with which they are familiar.

This is why we added a section at the end of the book with the 8 dances which we considered were the ones they should know. And to tunes which will create memories: *Aitken Drum*, *Wi' a Hundred Pipers*, *the De'il amang the Tailors*. Most schoolteachers will have come across the dances at weddings or ceilidhs, but many will never have taught them. In the book we give teachers the precise language they need, the barring, and teaching tips – for example, how to avoid children getting their arms in a fankle in the *Gay Gordons*! We did not think about giving them the music, but we have been asked for it. The ideal would be to have the music for all 8 dances in one place. And that is what we have done.

Having spent most of my SCD teaching using recorded music, I have hundreds of CDs, including many ceilidh dances. I started by listening to them again, and chose 8 tracks, with sets of good strong traditional tunes which would create memories. The problem was – would the bandleaders give TAS permission to use their music?

The Circassian Circle and the Eightsome

I began with the two tracks which I thought might prove to be problematical – the *Circassian Circle* and the *Eightsome Reel* by Bobby Crowe on his CD 'The Shores of Loch Alvie'. We all know that Bobby sadly passed away in 2014. Neil Copland gave me the contact details for Bobby's son, Stevie. Stevie was very positive, but said he would have to check first with Bobby's grandson, Ross, who has the rights to his grandfather's music. Ross said yes. Bobby's *Circassian Circle* is a classic with Ron Kerr on fiddle. His *Eightsome* set is also a classic starting with the *High Road to Linton*, *the Wind that shakes the Barley*, *the Mason's Apron*, *Rachel Rae*, *the Deil*

among the Tailors and *the Drummer*, all arranged by someone called Forsyth. Stevie explained that Forsyth was his father's middle name!

The Canadian Barn Dance

My next track was *The Canadian Barn Dance*. I knew Professor Fred Moyes, originally from Aberfeldy but living in Ontario. Fred had played for me when I taught at St Andrews, and also when I taught in Picton, Ontario, some years ago. Fred had been at Jordanhill with my primary 4 teacher, Joe Rae, a friend of Alastair Aitkenhead in Arran, so I thought, why not get Fred in Canada to give us his *Canadian Barn Dance*. Fred was tickled pink at the thought that Scottish schoolchildren would be dancing to his music.

DWS and Strip the Willow

I have a CD by Neil Barron, called, *The Reel Party*. It is aimed at reelers and the music goes like the clappers, but what great tunes! I realised that Alastair Wood used to play in Neil's band, so I got Neil's phone number from Alastair. Neil gave us permission straight away, and he allowed me to slow down the tempo a little on his *Dashing White Sergeant* and *Strip the Willow* for those wee legs!

The Gay Gordons

You can't shop at Tesco without seeing produce by Simon Howie, but some may not know that Simon is a great accordionist. I liked his *Gay Gordons* on his 1996 CD. It is a good steady recording, not too fast, giving children time to get the arms right! Would the 'Scottish Butcher' be willing for us to use it? In some trepidation, I emailed him. Within an hour Simon came back to me delighted to be associated with our Start Dancing project. So please remember Simon Howie the next time you buy streaky bacon or black pudding!

The Flying Scotsman and The Virginia Reel

These were the two dances remaining. I tried a couple of sources but got no reply, so I asked Ewan Galloway, whom we had used as one of the accordionists for the 24 country dances, if he would record them for us. There are lots of 32-bar Virginia Reels around but not that many 40-bar ones. Ewan put together some great tunes for us.

Free Downloads

By the time you read this, the 8 Ceilidh Dances will be available on our bandcamp page as a separate album. The album and the individual tracks are free to download. What this means is that teachers in any school in Scotland can now download free both the book with all the instructions and the music for the 8 Ceilidh Dances.

I hope you will agree that TAS is providing a unique service to any Scottish schoolteacher to ensure that they have the teaching materials to enable them to introduce Scottish country dancing to their classes. We want all 200,000 primary children in Scotland to have a positive experience of country dancing. TAS is dependent on you, our members, and on every Scottish branch to help us promote the Start Dancing project in their area.

Jimmie Hill

TAS Website

Having recently realised that we had exceeded the bandwidth allowance on our website, I have removed some of the older photos and videos in order to gain more space for new ones. Unfortunately, for some of these photos I had not kept a copy of the originals, however all the videos are still available on YouTube and I can forward the link if anyone wishes to view them again. The Committee and I felt that the cost of upgrading to a package with more space would be prohibitive and was deemed unnecessary at present.

For future reference, I will be regularly removing some of the older photos and videos to enable me to add additional material and keep within our allowance but I will, of course, keep the originals should any member wish to have copies.

Moiria Stephen
Webmaster



TAS Weekend Away Survey responses

Number of TAS members	115	
Number of returned surveys/responses	49	
Would you be interested in attending a weekend event for teachers?	Yes 38	No 11
Have the whole event (accommodation, meals & dancing) in one venue?	Yes 31	No
Accommodation – Prefer to arrange your own?	Yes 4	No 34
Meals – Prefer self-catering/make your own arrangements?	Yes 4	No 34
Travel – would you consider travelling by ferry to a venue off the mainland?	Yes 22	No 16
First Choice	Peebles 8	Perth 17
Second Choice	Peebles 15	Perth 5
No preference	13	



Autumn Workshop

Dances from Book 53 were taught by Anne Robertson and Rachel Shankland. The following teaching notes for the dances were compiled by Margie Stevenson and Anne Thorn.

Abbreviations

TP = Teaching Point / (R) = Right/ (L) = Left/ P =Partner/ sh = shoulder/

SCD Dict = Scottish Country Dance Dictionary

Morning Session – Anne Robertson

1. Chased Lovers

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

Teaching Points

- Teach tandem reels first (NO changing the lead)
- Bar 16 - 1st couple should be in the middle spot *before* pulling back (R) shoulders
- Good phrasing is important and returning to the central position.
- Bars 16 & 24 - Corners dance straight into place after diagonal reel – no curving in!
- Bars 25-32 Corners Pass & Turn - corners move in then out smartly to let 1st couple reach 2nd corner (bar 28) and cross to own sides (bars 31-32)
- Remember eye contact and good handing in the turns.

The music refers to Lucy and Lyn trying to get their bag of drinks upstairs without hosts knowing but the clinking gave them away and the host offered them ice!

2. Something in the Air

A 32 bar strathspey for two couples in a four couple longwise set

Note Not a dance for those who have balance problems or dizziness issues.

Teaching Points

- Bars 9-12 The 1st woman and 2nd man turn with the left hand.
- They are the SAME dancers turning with the right hand to begin the Rose progression AND they need to change feet to enter the half poussette AND transition into the set and link.
- Bars 25-32 In the Rose progression those chasing must phrase carefully. Dancers should try to cover in the last 2 bars of the Rose Progression.

3. Portincaple Oak

A medley of 32 bar strathspey and 32 bar reel for four couples in a square set

Teaching Points

- Bars 1-8 In the ladies chain don't let the set drift when the men dance into the ladies chain.
- Bars 13-16 Make sure the left hand turn is strong to ensure each couple finishes side by side ready for the Schiehallion reel.
- Bars 17-24 In the Schiehallion reel every two bars everyone should be shoulder to shoulder and the centre of the set should be clear.

4. Elspeth Gray's Reel

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

Teaching Points

Bars 1-16 straightforward – (not quite “The Sailor”)

Bars 17-24 2 x ½ diagonal chain movements

Bars 25-32 Variations of Set & Link & Petronella turn (skip change)

Note Busy dance – lots of turns (possible dizziness problems)

- Teach bars 17-24 first (the diagonal chain formation). Position 1st couple in second place opposite sides facing out. 1st couple should look slightly to their left. The path of the dancing couple is similar to that of a figure of 8 or dancing the man's path in a ladies chain.

Bars 17-20 1st diagonal chain – 1st L casts to her (L) & turns 2nd L (L) hands ½ way
While 1st M casts to his (L) & turns 3rd M (L) hands ½ way
1st cpl finish back in 2nd place on opposite side facing out

Bars 21-24 2nd diagonal chain- 1st L casts to her (R) & turns 3rd L (R) hands ½ way
While 1st M casts to his (R) & turns 2nd M (R) hands ½ way
i.e. 1st Cpl cast to their (L) and turn the person (L)
Then 1st Cpl cast to their (R) and turn the person (R)

Bars 17-18 1st L casts to her (L) *while* 1st M casts to his (L)
While 2nd L & 3rd M (i.e. 2nd corners) turn (R) ¾ round

Bars 19-20 1st L turns 2nd L (L) ½ way
While 1st M turns 3rd M (L) ½ way

Bars 21-22 1st L casts to her (R) *while* 1st M casts to his (R)
While 2nd M & 3rd L (i.e. 1st corners) turn (L) ¾ round

Bars 23-24 Same as 19-20 but 1st L turns 3rd L (R) ½ way
While 1st M turns 2nd M (R) ½ way

TP The chains get out to the sides or lines across on every 2 bars

- Teach bars 25-32 next. This is a variation of a 3 couple set and link. The 1st couple dance a petronella curve using skip change of step. The 1st couple must dance into the middle of the set close to each other as the person, who was originally on their left, is following behind. Those on the left and right of the 1st couple dance as in a normal set and link.
- Teach 1-8 bars followed by bars 9-16 last. This is similar to *The Sailor*. 1st couple should cross down to finish on the sidelines. Set to 1st corner followed by a strong right hand turn to finish in lines across the dance. 1st man with the 3s and 1st woman with the 2s dance reels of 3 across the dance giving right shoulder to first corners to begin.

5. The Orchards of Co. Armagh (See notes in SCD Dictionary)

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

The shapes represent

- the surroundings of the Orchard
- the planting
- the inspecting of the trees
- going up the ladder to collect the fruit

Teaching Points

- Bars 1-6 ensure the chase is a square chase similar to *Roxburgh Castle* with two steps to each side.
- Bars 9-20 each half reel begins with the couple in the middle passing each other by the left.
 - 1) 1C & 3C $\frac{1}{2}$ R of 4 up and down the set. 1M & 3L pass (L) sh to slide back to back in middle facing opposite side.
 - 2) 1M, 3L & 2cpl $\frac{1}{2}$ R of 4 across the set. 1M & 3L pass (L) sh to slide back to back in middle to face partner up and down the set.
 - 3) 1C & 3C $\frac{1}{2}$ R of 4 up and down the set. 1M & 3L pass (L) sh to face partner up and down the set.
- Bars 25-32 Bottom 2 couples (2 & 1) dance up, cast and all turn.

TP Leading couple dance up for 1, cast for 1, dance down sides for 2

TP Don't come too close to partner

TP 2nd Couple have been standing for 8 bars. Others have been dancing and are ready so 2nd couple have to be alert and ready to dance up.
- Bars 29-32 all turn with two hands once round covering with each other.



Afternoon Session - Rachel Shankland

1. The Galloping Carousel

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

This dance is suitable for beginners and intermediate dancers. The teacher should be aware that some dancers may feel dizzy.

2. Toast to the Mousies

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

Teaching Points

- Bar 12 At the end of (R) wheel all cpls finish on the their OWN sidelines
- Bar 16 1st cpl finish B to B in the middle of 2nd place
1st L facing down 1st M facing up
2nd cpl in middle of 1st place nearer hands joined face down
3rd cpl in middle of 3rd place nearer hands joined face up
- Bars 25-30 Six bar reels of three (reminding dancers to be half way on bar 3)
- Transition - Bars 1-4 Whilst the new 1st cpl do a long 4 bar cast from 1st place, the old 1st cpl do a long 4 bar cast from 3rd place

3. The Willbergs of Rechberg

A 40 bar strathspey for four couples in a four couple longwise set.

This is a challenging dance perhaps for advanced classes and demonstrations.

Teaching Points

Walk and then dance every 8 bar phrase.

- Bars 1-8
Rule - When a couple reach the top they always turn once all the way round
Bar 8 – all finish in the middle
Bars 1-2 (R) hands 3-4 (L) hands 5-6 (R) hands 7-8 (L) hands
3C (top place) & 4C (3rd place) face down
2C (2nd place) & 1C (4th place) face up
- Bars 9-16 Like *Ship of Grace*. Take long steps when passing by the left to change places. At the end of this 8 bar phrase the middle couples (2nd and 4th couples stay in the middle)
Bars 9-10 Top 2 cpls (3&2) & bottom 2 cpls (4 & 1) set advancing & pass (L)
Bars 11-12 Middle cpls (3 &1) set advancing & pass (L)
 while Top & bottom cpls (2 & 4) turn partner 2 hands once round
Bars 13-14 Top 2 cpls (2 & 1) &
 Bottom 2 cpls (3 & 4) set advancing & pass (L)
Bars 15-16 All turn 2 hands once round to finish
 1st cpl (1st place) & 4th cpl (3rd place) - facing down - nearer hands joined
 While 2nd cpl (2nd place) & 3rd cpl (4th place) finish - on the sides - facing out & up

- Bars 17-24 dance the reels of 4 on the sides BUT take hands in the reel. Left shoulder to begin the reel on the ladies side and right shoulder on the men's side of the dance. Don't rush the reels and dancers should finish where they started 1243. The original 4th couple at the end of the reel do not take hands.
- Bars 25-28. Bar 25 is very important. The couple in 3rd place dance out and up; the others dance in the direction they are facing to enter the wheel.

3rd lady & 3rd man (4th place) continue dancing out, round and up slightly,
while 2nd lady & 2nd man (2nd place) continue dancing out, round and up slightly,
while 1st lady & 1st man (1st place) & 4th lady & 4th man (3rd place) continue dancing down slightly to dance a (L) wheel with the other 2 ladies and a (R) wheel with the other 2 men.

Bars 29-30 Let go hands, meet partner and

2nd cpl keep dancing up own sides to 1st place

3rd cpl keep dancing up own sides to 2nd place

4th cpl keep dancing down & cast up own sides to 3rd place

1st cpl keep dancing down & cast round to own sides 4th place

TP (Bars 25 – 32)

No rush up the sides but bearing in mind 1st cpl have to get down and round to 4th place ready to set

Don't move too quickly before 1st bar of wheel – anticipate but not too much.

2nd & 3rd cpls take time in wheels

The 4s should not dance right down to 4th place but cut it short Finish 2341.

- Bars 33-34 Turn partner ONCE round quickly with 2 hands. (wee circle).
- Bars 35-36 2nd cpl with 3rd cpl and 4th cpl with 1st cpl 4 hands round (mini circle).
- Bars 37-40 8 hands round to finish 4,1,2,3 on sides (big circle). Careful phrasing is required in the circle round to the left.

4. Pinewoods Reel

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

Teaching Points

- Bars 1-8 Practise first couple cast. 1st woman needs to get "off her mark" to ensure that she is ready to cross up in front of her partner on bar 3.
- TP End of bar 6: the double figure of 8 3rd Couple have to be in the sidelines at the top ready to cast on bars 7 & 8 as 2s step up
- 7-8 If 2nd couple don't step up, 1st couple have nowhere to go.

- Bars 9-16 Practice petronella round a square. 1st couple need to stay close to each other in the middle of the set.
- Bars 17-24 1st couple should finish the half reel with the 1st woman between the 2s and 1st man between the 3s.
- Bars 25-30 six bar reel of 3.
- Bars 31-32 Full turn for 1st couple. 1st couple finish facing out at the end ready to begin the dance again.
- Be aware of the transition at end of second time through – 1st couple take nearer hands briefly to dance down to 4th place whilst 4th couple continue the loop of the reel casting into 3rd place.

5. Ysobel

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

In the original version of *Mrs Stewart of Fasnacloich*, John Drewry said “The dance was called *Ysobel* until the publishing committee interfered with her!”

a) *Ysobel* version – half reels of 4 are both (R) shouldered

Mrs S of F version – 1st half reel of 4 is (R) shouldered

2nd half reel of 4 is (L) shouldered

b) Publishing committee also changed the last 8 bars of the dance

Ysobel version – set on bars 1 & 2 of the phrase

Mrs S of F version – set on bars 7 & 8 of the phrase

c) The publishing committee also made the dance a Reel as they already had enough

Strathspeys and changed the name to *Mrs Stewart of Fasnacloich*!

For advanced dancers a medley could be attempted dancing *Ysobel* followed by *Mrs Stewart of Fasnacloich*

Teaching Points

- Bars 9-16 like *Miss Milligan’s Strathspey* those at the top and bottom of the reels curve into place at the end of the reel.
- Bars 17-24 Give right shoulders to corners to enter both half diagonal reels of four.