


Scottish  
Country  
Dancing



(Table of Contents was not in the original syllabus.)

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MIAMI VALLEY FOLK DANCERS

Sponsored by The Bureau of Recreation, City of Dayton

January 21, 1956

Dear Folk Dancers,

We certainly appreciate your coming to dance with us again! If this is your first week-end with us, WELCOME! We hope you will enjoy it so very much that you will want to return again and again. We are about to enjoy Scottish Country Dancing under the expert leadership of Miss W. Lilian Ross, who comes to us from Scotland, having taught Scottish Dancing there for twenty-five years, and who is at present an adjudicator for the Royal Scottish Country Dance Society of Scotland.

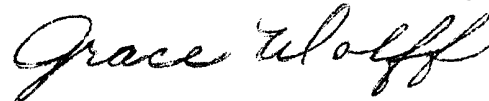
To further enrich our program, the Boston Scottish Country Dance Society, under the direction of Miss Jeannie R. B. Carmichael, 56 Concord Avenue, Cambridge 38, Massachusetts,\* has extended us the courtesy of sending for our use, their copy of a film of MRS. MACLEOD'S REEL and also their film loops of figures and steps. They have all been made under the direction of the Royal Scottish Country Dance Society in Scotland.

To make the situation even more wonderful, we are again lucky enough to have Henry Lash coming from Wheeling. We all know his endless capacities but this week-end he will be performing the special service of playing for much of our dancing. Where is this wide world could we ever find another Henry?

We would also like to tell you about a Scottish friend we have in Dayton. She is Mrs. Samuel J. Cox. She and her husband operate a little greenhouse and she supplies us with heather. More than that, however, it is she who gave us her recipe for mouth watering Scotch shortbread (that is what she herself calls it) and made us some when we had our Scottish-Irish week-end last spring. It was so delicious that nothing else would do but have some again this time. We'll have it for our snack tonight. Mrs. Cox has graciously given us her recipe for this syllabus but not without the reminder that the secret of its delicious flavor is in the long, slow baking! Barbara Moore of our own group has done the baking for this week-end. Mrs. Cox has promised to spend part of the week-end with us.

All the Miami Valley Folk Dancers cooperate with their incomparable spirit and precious hours to bring about our week-ends for you and themselves, but the enthusiasm of our guests really brings about their ultimate success. We feel sure our Scottish Country Dance week-end will prove the rule, being an occasion we shall all happily remember.

Sincerely yours for more fun folk dancing,



\*Books of Instruction with Music available from the Boston group.

(-ii-)

(Scottish Country Dancing, Lilian Ross  
Miami Valley Folk Dancers, January, 1956)

## SCOTCH SHORTBREAD

(Mrs. Cox prefers to call it "Scotch" shortbread because she thinks it sounds better than "Scottish" Shortbread.)

2 cups of butter (one pound)

1 cup of sugar

4 cups of flour

Cream butter until very light, add sugar gradually, creaming all the while. Work flour in with hands. Knead flat on cookie sheet  $\frac{3}{4}$  of an inch thick. Smooth with a rolling pin and prick all over with fork. Bake at 250 degrees 2- $\frac{1}{2}$  to 3 hours until golden brown. Cut in squares while hot. (it will crumble if allowed to cool first.) The electric mixer may be used. If the oven is very well insulated it may be necessary to reduce oven temperature and perhaps the length of baking time, but remember Mrs. Cox' reminder, "The secret is in the long slow baking!"

(-iii-)

(Scottish Country Dancing, Lilian Ross  
Miami Valley Folk Dancers, January, 1956)

## SCOTTISH COUNTRY DANCING

The following notes are just a reminder of some of the more important details of Scottish Country Dancing. For a complete description of steps and figures see the following:

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| 1. WON'T YOU JOIN THE DANCE?<br>The Scottish Country Dance Manual<br>by Jean C. Milligan<br><br>Paterson's Publications, Ltd.<br>36-40 Wigmore Street<br>London, W. I. | 2. NOTES ON MOVEMENTS AND FIGURES<br>COMMONLY USED IN SCOTTISH COUNTRY<br>DANCING<br><br>T. S. T. Henderson<br>1029 Twentieth St. N. W.<br>Washington 6, D. C. |
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### FOREWARD

Scottish country dances are usually danced in lines, the women having their right side to the dais (or orchestra), and the men facing their partners.

It is usual to number off the lines into sets of 4 to 6 couples. The first couple having danced through the figure, take their place below the next couple, who have moved up; they then dance the figure again, and repeat till they reach the bottom of the set.

A chord (or four bars of the music) may be played before a dance begins, during which the women curtsy and the men bow to their partners. They also curtsy and bow at the end of a dance (without chord).

The setting step is the Pas de Basque, starting on the right foot. Do the step in place. The Pas de Basque is used for two-hand turns.

When casting off, moving down the center and back, advancing and retiring or turning with one hand, the step used is the skip change of step, the same rhythm as Pas de Basque. The step is always begun on the right foot. For "hands round" in reel time the slip step is used.

The setting in slow time should not be a Pas de Basque, but should be a step that is suitable to "Strathspey" music. That recommended is the Common Schottische step, i.e.:-

Step to right with right foot  
Bring left foot up to right  
Step to right with right foot  
Hop on right foot  
Repeat with left foot

### GENERAL DEPARTMENT

The arms should be held at the sides in a natural manner, the thumbs, rather than the back of the hand, being held foremost. Women should hold their gown lightly between the forefinger and thumb, taking hold of it at the length of the arm and keeping the shoulders back.

## GENERAL DEPARTMENT (cont)

When turning by the right hand, or the left, the woman gives her hand into that of the man, the hands raised nearly to shoulder level, and they dance round with the skip change of step (hooking arms and swinging round should be discouraged). In "set and turn", both hands should be given for the turn, the elbows bent as before.

When leading down the middle, unless otherwise stated, the man offers his right hand to the woman, who gives him her right.

Care must be taken that the deportment be natural. All affectation of manner or carriage must be avoided, and the simple character of the dances preserved. Remember, you are dancing with people, so look at your partner, not at your feet.

### FIGURES

Poussette: The Poussette is a method of progression. The leading couple having danced the figure once through, join both hands and change places with the couple below by "poussetting" round them. The step used is Pas de Basque, and the complete poussette takes 8 bars of music. The couple going down first move out on the men's side, and the couple coming up first move out on the women's side. The man violates the "right foot rule" by starting forward on his left foot. If both partners pull with their own right hand when turning, they will always turn in the proper direction.

Allemande: In some dances "Allemande" is used for progression. In this movement partners take hands in a different fashion. The man, having hold of the woman's right hand, lifts it over her head, so that their two right hands are behind her; the two left hands are held in front of the man (both facing the same way, and both beginning with right foot), they take eight steps to accomplish the progression.

Reeling: Reel of four is four people dancing round each other in a figure of eight, everyone dancing at the same time, and each man and woman passing those of their own sex on their left, and the opposite sex on their right. This takes eight bars of the music.

Reel of three is a figure of eight danced in the same way by three persons, the principal man (or woman) in the center facing one of the opposite sex, and passing her (or him) for the first time by the right shoulder. All three end where they started.

When the reel of three comes immediately after setting and turning two people---the turning of the second person is really the beginning of the reeling, and the centre man or woman goes straight across and passes the other person by the left shoulder.

SCOTTISH PETRONELLA

Music: (Beltona Bl. 2485-A)

Bars:

1-2 First woman moves to face down center of set in two "Pas de Basque" steps, leading off with right foot and making a complete turn, in the middle of which she has her back to her partner. First man moves similarly to face her.

3-4 They face one another and set.

5-6 Woman moves to men's line and man to women's in the same way as at bars 1-2.

7-8 They face one another and set.

9-10 The same again, woman now faces up set and man faces down.

11-12 and set.

13-14 The same again, woman moving to her own line and man to his own.

15-16 and set. They have now regained their original places.

17-20 First couple lead down the middle. Right hands joined.

21-24 and up again.

25-32 First and second couple Poussette.\*  
Repeat, having passed a couple.

\* See figure descriptions

MRS. MACLEOD

(Scottish Reel)

Music: HMV B-9727

Bars:

- 1-8 First and second couples dance four hands across and back again with left hands.
- 9-16 First couple lead down the middle and up again to face corners. Second couple move up.
- 17-24 First couple set to and turn corners.
- 25-30 Reels of three at the sides.
- 31-32 First couple cross over to own sides one place down.  
Repeat, having passed a couple.



HAMILTON HOUSE

(Scottish jig)

Music: HMV C-3842

Bars:

- 1-4 First woman advancing, sets to second man and then turns third man, and stands between them.
- 5-8 First man advancing, sets to second woman, then turns third woman, and finishes between third couple, while first woman moves up between second couple, who also move up.
- 9-12 First, second, and third couples with nearer hands joined, set twice across the dance.
- 13-16 First couple, with both hands, turn each other three-quarters round to position (Man on Woman's side and Woman on Man's)
- 17-20 First, second, and third couples set twice, up and down the dance.
- 21-24 First couple with both hands, turn each other half-round to position in their own lines.
- 25-32 First, second, and third couples dance six hands round and back again.
- Repeat, having passed a couple.

MONYMUSK

(Scottish Strathspey)

Music: Beltona BL 6189 B

Bars:

1-4 First couple turn with right hands and cast off one place  
(second couple move up).

5-8 First couple turn with left hands one-and-a-quarter times.  
Lady face up set, Man face down

9-12 First, second, and third couples set twice, first couple  
turning on fourth step to finish. Man on Woman's side  
and Woman on Man's.

13-16 First, second, and third couples set twice.

17-24 First, second, and third couples dance six hands round  
and back.

25-30 Reels of three at the sides. First couple begin the reel  
by giving right shoulders to the person on their right.

31-32 First couple cross over to own sides, one place down.

Repeat, having passed a couple.

RAKES of GLASGOW

(Scottish Strathspey)

Music: HMV B 9727

Bars:

- 1-8 First and second couples dance right and left across and back again.
- 9-16 First couple lead down the middle and up again.
- 17-24 First and second couples allemande.
- 25-32 First, second, and third couples dance six hands round and back again.

Repeat, having passed a couple.

LORD ROSSLYN'S FANCY

(Scottish jig)

Music: HMV C 4146

Bars:

- 1 -4 First and second couples set and dance four hands across half round.
- 5-a They set again and give left hands across back to places.
- 9-16 First, second, and third couples set and cross over to change places, set and cross back again.
- 17-24 First and second couples poussette. First couple finish back to back in middle facing own sides of dance.
- 25-32 "Double Triangles" First woman joins hands with second and third women while first man joins hands with second and third men all set. Releasing hands first couple with two pas de basque steps triangles, turn right to face opposite sides of dance. They set, again making triangles, first woman with second and third men, and first man with second and third women. On the last two bars, first couple again dancing round to right return to own sides one place down. Second and third couples dance eight pas de basque steps.

Repeat, having passed a couple.

THE BIRKS OF INVERMAY

(Scottish Strathspey)

Music: HMV C 4219

Bars:

- 1-4 First man and second woman turn each other with both hands and return to places.
- 5-8 First woman and second man do the same.
- 9-16 First, second, and third couples, with hands crossed in front, promenade.
- 17-24 First couple, giving right hands, cross over and cast off one place on opposite sides, lead up between second couple, cross over to own sides and cast off one place. Second couple move up.
- 25-32 First, second and third couples dance six hands round and back. Repeat, having passed a couple.

"Promenade"

With hands crossed in front - right in right and left in left - first couple followed by second and third couples dance out to right (bar 1) turn across the dance (bar 2) dance down men's side of set (bars 3,4,5) turn and dance up the middle to places (bars 6,7,8)

SHE'S OWER YOUNG TO MARRY YET

(Scottish Strathspey)

Music: HMV B 9734

Bars:

1-8 First couple with nearer hands joined, set twice to second woman, then dance three hands round with her.

9-16 First couple and second woman with nearer hands joined set twice to second man, then dance four hands round with him.

17-24 First couple followed by second and third couples lead down to third place, cross over and dance up to places on wrong sides.

25-26 First, second, and third couples set to partners.

27-28 First couple cast off one place while second couple dance up one place and third couple repeat setting.

29-32 First, second, and third couples turn partners one and a half times to own sides of dance.

Repeat, having passed a couple.

LADIES FANCY

(Scottish jig)

Music: HMV B 9734.

Bars:

- 1-4 First man turns second woman with right hand and returns to place.
- 5-8 First man turns first woman with left hand one and a half times to finish facing down the dance with first woman on his right and second woman on his left. Second woman moves up.
- 9-16 They lead down the middle and as they lead up first man hands his partner across in front of him to finish in their original places.
- 17-4 First and second couples dance four hands across and back.
- 25-32 First and second couples poussette.

Repeat, having passed a couple.

AMERICAN PETRONELLA

Music: MH 1067  
1,3,5,7, active Do Not Cross Over  
Actives balance or set to right and  
left in place. (Use pas de basque or  
pigeon wings.)  
Turn quarter turn to own right.  
Balance and turn again to right.  
Balance and turn again to right.  
You should now be in original place.  
Down the center and back  
Cast off and Right and Left Four.

AMERICAN MONEY MUSK

Music: MH 1028  
1,4,7,etc. active Do Not Cross Over  
Right hand to partner, turn once and  
a half around.  
Go below one couple and forward six  
and back. (lady is between two men and  
man is between two ladies.)  
Turn three quarters around. (lady will  
be facing caller, man's back to caller)  
Forward Six and back.  
Turn three quarters around to place.  
Right and left four.



JESSIE'S HORNPIPE

(Scottish jig)

Music: Parlophone F 3407

Bars:

- 1-8 First couple dance a figure of 8, first man in front of second man and behind and around and in front of third and behind the second and back home. The woman uses the same pattern around second and third woman, starting in front of the second woman.
- 9-16 First couple lead down the middle and up again. Two top couples face each other and join inside hands with partners.
- 17-18 First couple dance to second couple's place under an arch made by second couple who dance up to top.
- 19-20 Second couple return to places under an arch made by first couple who dance up to original place.
- 21-22 As 17-18
- 23-24 As 19-20
- 25-32 First and second couples pousette.
- First couple repeats dance having passed a couple.

SCOTTISH REFORM

(Jig)

Music: Beltona Bel 2485

Bars:

- 1-2 First couple turn with right hands and keeping hands joined take a position in the center of the set between couple two. Woman number one is now facing up the set while her partner is facing down. Woman number one joins her left hand with the left hand of man number two who now faces down the set. Woman number two is facing up the set, having joined hands with gentleman number one.
- 3-4 First and second couple balance in line.
- 5-6 First man turns second woman, changing places with her. First woman turns second man, changing places with him. The second couple is now in the center and joins right hands.
- 7-8 First and second couples balance in line.
- 9-10 First man turns second woman and first woman turns second man to assume position held in action for Bars 3-4.
- 11-12 First and second couples balance in line.
- 13-16 First couple turn each other into their own places.
- 17-20 First couple lead down the middle.
- 20-24 Lead up the middle.
- 25-32 First and second couples pousette

Dance is now repeated by first couple with couple below  
(As a result of the pousette, first couple has moved down one.)

COME ASHORE, JOLLY TAR.

(REEL)

On second chord first couple change sides where they remain until they reach the bottom of the dance.

MUSIC.                    DESCRIPTION  
BARS.

- 1-8        First and second couples dance right and left.
- 9-12      First woman and second man taking nearer hand.  
          First man and second woman taking nearer hand.  
          They set twice.
- 13-16     And turn own partners.
- 17-20     First and second couples dance four hands across.
- 21-24     And back with left hands.
- 25-28     First and second couples, taking their partners nearer hands, the first couple facing down, and the second couple facing up set twice.
- 29-32     First couple turn their vis-a-vis 1 1/2 times.

Note:-- The music is played as written, with repeats, while two turns of the dance are accomplished.

This dance can be done round the room arranged as for Circassian Circle.

TUNE:     "Come Ashore, Jolly Tar."

THE HIGHLAND REEL

MUSIC	DESCRIPTION
BARS	
1-8	Advance and retire twice, each three holding hands.
9-16	Reels of three. The man moving to right and dancing with his right hand partner and the woman opposite.
17-24	The same three dancers three hands round and back again. Finish in original places.
25-32	Advance and retire, then pass on to meet the next three, all passing right shoulder with the person opposite.
	Repeat, with new group of three.
TUNES:--	Lady Hunter Blair's Reel Mrs. Dundas of Arniston's Reel.