

29 Dances

devised by

Jean Shaw
(North Wales)

DANCES DEvised

BY

JEAN SHAW (NORTH WALES)

No.			Page
1	Another Road to the Isles	Strathspey 4x32	1
2	Celtic Stones	Reel 4x32	1
3	Jean's Strathspey	Strathspey 3x32	1
4	Just A Jolly Jig	Jig 3x32	1
5	Snowdonia Reel	Reel 4x32	2
6	The Menai Strait Hornpipe	Hornpipe 3x32	2
7	Butterscotch & Honey Squares	Strathspey 4x32 Square Set	2
8	Welcome Back	Jig 4x40 Square Set	2
9	Noughts And Crosses	Jig 3x32 6 couple set	3
10	Take 5	Reel 5x40	3
11	Figures of Eight	Reel 4x40	3
12	Keep Jiggin'	Jig 5x32	3
13	The River Dee Strathspey	Strathspey 64 bars Square Set	4
14	The Village Hall Reel	Reel 8x32	4
15	St. Deiniol's Strathspey	Strathspey 5x40	5
16	Lace Making	Strathspey 4x32	6
17	Tribute to Scotland	Jig 8x32	7
18	A Jig for St Andrew's Day	Jig 8x32	7
19	Salute to Scottish Country Dancing Musicians	Reel 8x40	8
20	Celebration Reel	Reel 8x32	8
21	Lochranza Castle	Reel 2x48 Square Set	9
22	Roving the Hebrides	Reel (or Jig) 5x40	10 / 11
23	It's Nearly Christmas	Jig 4x32	12
24	It's Nearly Christmas (2)	Jig (or Reel) 3x32	13
25	A Christmas Party Jig (or Hornpipe)	Jig (Hornpipe) 4x32 Square Set	14
26	15th Anniversary Reel	Reel 4x40	15
27	15th Anniversary Strathspey	Strathspey 5x32 Square Set	15
28	Memories of Arran	Strathspey 96 bars	16
29	Islay	Strathspey 5x40	17

All dances © Jean Shaw (North Wales)

ANOTHER ROAD TO THE ISLES 4x32 Strathspey 4 Cpl Square Set

- 1-4 1s&3s: turn partner RH moving towards centre into prom hold, pass opposite couple Lsh to change places & face anti-cw
- 5-8 1s&3s: Promenade anti-cw outside set to place WHILE 2s&4s: Advance & Retire
- 9-12 2s&4s: turn partner RH moving towards centre into prom hold, pass opposite couple Lsh to change places & face anti-cw
- 13-16 2s&4s: Promenade anti-cw outside set to place WHILE 1s&3s: Advance & Retire
- 17-24 **All:** "double" Ladies Chain = Ladies $\frac{1}{2}$ RH across, turn opposite Man LH, $\frac{1}{2}$ RH across back, & turn partner LH to face clockwise L behind M
- 25-30 **All:** chase 3/4 round set to change set positions and face in
- 31-32 **All:** Set - (but new 1s & 3s use 2nd setting step to face partner ready to start from progressed position)

Repeat x 3 to original places,

CD used: "A Scottish Fancy" Tk.13 Jimmy Shand Band

JEAN'S STRATHSPEY 3x32 Strathspey LW 3Cpl Set Latest version

- 1-4 **1s:** Cross over RH & cast to 3rd place opposite side 2s&3s step up bars 3-4
- 5-8 **2s:** (top) Cross over RH & cast to 3rd place opposite side 3s&1s step up bars 7-8
- 9-16 **3s:** (top) Set, cast to 3rd place then Set & cross over RH to opposite side 1s&2s step up bars 11-12 (& all face clockwise). Order from top 123, all on opposite sides.
- 17-20 **All:** Chase clockwise $\frac{1}{2}$ way to own sides (order from top 321)
- 21-24 **3s:** Set & cast to 2nd place, 2s step up b.27-28
- 25-32 2s,3s & 1s: Circle 6 hands round and back

Repeat with new top couples

CD used:

The Kangaroo Paw Trk.3 Marian Anderson SCD Band

Jean Shaw, N. Wales

CELTIC STONES 4 Cpl LW Set 4 x 32 Reel

- 1-4 1s: Set & cast to 2nd place - 2s step up b.3-4
- 5-8 1s: Cross over passing Rsh & cast to 3rd place opposite side - 3s step up b.7-8
- 9-12 1s: Set & cross down to face out in 4th place own side - 4s step up b.11-12 (b.12 - 3s in 2nd place face out)
- 13-16 top 2 L & btm 2 L turn LH once round WHILE top 2 M & btm 2 M turn RH once round
- 17-24 ladies giving L/sh & men giving R/sh to begin: **All** Reels of 4 on sidelines - ending 1st&3rd positions Face IN & 2nd&4th positions Face OUT
- 25-32 Top 2 couples + Btm 2 couples: Double figures of 8 across set - to begin: 1st&3rd positions cross down 2nd&4th positions dance out & up

Repeat with new top couple to original places

CD used: "We Twa" Tk.14 Kenny Thomson SDB

JUST A JOLLY JIG 3x32 Jig LW 3C Set

- 1-8 1s: Set, cast to 2nd place, dance down between 3s & cast back to 2nd place - 2s step up bars 3-4
- 9-16 2s,1s & 3s: Reels of 3 own side to begin: 2s (top) out & down, 1s in & up, 3s out & up
- 17-24 1s: turn 1st corner RH, partner LH, 2nd corner RH & cross over LH to 2nd place own side
- 25-28 1s: Set and cast to 3rd place - 3s step up bars 27-28
- 29-32 2s,3s & 1s: turn partner RH once round

Repeat with new top couples

CDs used:

The Sunday Class Trk.4 Marian Anderson SCD Band

Jean Shaw, N Wales

SNOWDONIA REEL 4x32 Reel LW 4C Set

1s & 4s Dancing Couples

1-8 1s&4s: Set to partner : cast to middle : circle 4 hands once round left to sidelines. 2s st-up & 3s st-down bars 3-4.

9-16 1s&4s: (middles) Set on sidelines : $\frac{1}{2}$ RH across : Set & cross over RH to own sides (face out)

WHILE

2s&3s: (ends) Set : turn partner RH for 4 bars : Set

17-20 1L, followed by 4L: Out & **down** round 3L, up between 3s then cross into 2nd & 3rd places opposite side

WHILE

4M, followed by 1M: Out & **up** round 2M, down between 2s then cross into 3rd & 2nd places opposite side

21-24 1s&4s: (middles) $\frac{1}{2}$ Rights & Lefts back to own side

25-28 All four couples: Advance & Retire

29-32 Top 2 cpls & Btm 2 cpls: circle 4 hands once round left & out to sidelines

Repeat with new dancing couples

CD used:

Reels & Wheels Trk.14 Gordon Shand's SCD Band

Jean Shaw, North Wales - 1991

For the beautiful area in which I live and do most of my Scottish country dancing

The patterns of dance represent the many paths through and round the mountains, forests and lakes of Snowdonia

BUTTERSCOTCH & HONEY SQUARES4x32 Strathspey 4 cpl Square Set

1-8 1s&3s: Figure of 8 round corners, ie: nearest side couple

9-16 2s&4s: Figure of 8 round corners, ie: nearest up or down couple

17-20 1s&3s: "Turn & Twirl" opposite person to change places

21-24 2s&4s: "Turn & Twirl" opposite person to change places

25-28 All: Set to Partner : change places RH & face clockwise

29-32 All: Dance to next position, face in & Set NH joined

Change of position end of each sequence will be 1 place anti-clockwise

Suggested CD: The Sunday Class Trk.9

Marian Anderson SCD Band

Jean Shaw, N. Wales

THE MENAI STRAIT HORNPIPE

3 Cpl LW 3x32 H'pipe

1-8 1s cross over RH : cast to 2nd place opposite side : Dance up for $\frac{1}{2}$ fig of 8 round 2s back to 2nd place own side

9-16 2s,1s&3s circle 6 hands round and back

17-24 2s,1s&3s Rsh Reels of 3 own sides

25-28 **2s, 1s & 3s Advance for 2 and Retire for 2

29-32 1s Set and cast to 3rd place - 3s step up bars 31-32

Repeat with new top couple

** For those who would like to, you can use the Sailor's Hornpipe "arms hold" on these four bars instead of taking hands

CD used:

Vallin Suite 1 Trk 15, Neil Barron SCD Band

Jean Shaw, North Wales

WELCOME BACK 4x40 Jig 4 cpl Square Set

for any appropriate occasion

1- 8 1s & 3s: Advance & Retire : Set to Partner & turn RH once round

9-16 2s & 4s: Repeat as for bars 1-8 & finish facing corners, 1s & 3s: face corner person b.16

17-24 ALL: Set to corner person and dance back to back, then Set turning right-about to face partner

25- 28 ALL: Turn partner RH $\frac{3}{4}$ to Ladies back-to-back in centre & Men facing partner - then Set

29-32 All men: Cast right-about and dance clockwise one position WHILE All ladies: follow partner

33-40 All: Circle 8 hand round and back to new position.

Repeat with new 1s & 3s until back to original places

Suggested CD: The Sunday Class Trk.10

Marian Anderson SCD Band

Jean Shaw, N. Wales

NOUGHTS AND CROSSES 3x32 Jig LW 6Cpl Set

- 1-16 **All at same time as follows:**
1s&2s: LH across and back **RH** across -
 Set on sides : $\frac{1}{2}$ RH across, then chase $\frac{1}{2}$ way clockwise in square formation (2 steps to each place)
3s&4s: 3L&4M: change RH diagonally and Set **WHILE** 3M&4L: Set and change RH diagonally - then repeat back to place
 Chase $\frac{1}{2}$ way clockwise in square formation (2 steps to each place) then Set & $\frac{1}{2}$ RH across
5s&6s: LH across and back **RH** across -
 Set on sides : $\frac{1}{2}$ RH across, then chase $\frac{1}{2}$ way clockwise in square formation (2 steps to each place)
- 17-24 **1s:** Set, cast to 6th place & Set
 2s,3s,4s,5s,6s: step-up bars 19-20
- 25-32 **2s:** Set, cast to 6th place & Set -
 3s,4s,5s,6s,1s: step-up bars 27-28
 (order from top now 3 4 5 6 1 2)

Repeat to original places

Suggested CD: The Blackwater Collection Trk.6
 Ian Muir & The Craigellachie Band

Jean Shaw, N. Wales

FIGURES O' EIGHT 4x40 Reel LW 4C Set

- 1-8 **1s:** Fig. 8 own sideline round 2nd & 3rd person back to place dancing inwards to begin
- 9-16 **2s:** cross up for Figure of 8 across round 1s
WHILE
3s: down for Figure of 8 across round 4s
- 17-24 **4s: Dance** Figure of 8 on own sideline round 3rd & 2nd person back to place dancing inwards to begin
- 25-28 **1s:** Set & cast to 3rd place **WHILE**
3s: Set advancing & dance up to 1st place
- 29-32 **4s:** Set & cast to 2nd place **WHILE**
2s: Set advancing & dance down to 4th place
- 33-40 **Top 2 Cpls & Btm 2 Cpls:** Circle 4 hands round and back

CD used: Robert Burns Dances
 Trk.6 Marian Anderson SCD Band

Jean Shaw, N. Wales

TAKE-5

5x40 Reel LW 5Cpl Set

- 1-8 **1s & 3s:** Set, turn partner RH (4b) & cast down 1 place own side. 2s & 4s step up bars 7-8
- 9-16 **1s, 4s & 3s:** (middles) RH across, and back LH
- 17-20 **2L(top) & 5M (btm):** Advance towards each other & clap, then retire to place
- 21-24 **2M (top) & 5L (btm):** Advance towards each other & clap, then retire to place
- 25-28 **1s & 3s:** Set & cast down one place
 4s & 5s step-up bars 27-28
- 29-32 **All 5 Couples:** dance back-to-back with partner
- 33-40 **All 5 couples:** Circle 10 hands round and back

CD used: The Vallin Suite 1
 Trk.10 Neil Barron SCD Band

Jean Shaw, N. Wales

KEEP JIGGIN' 5Cpl Set LW 5x32 Jig

- 1-8 **1s & 3s:**
 Turn RH & cast 1 place, down between couple below them & cast up 1 place
 (2s & 4s step up bars 3-4)
- 9-16 **1s & 3s:**
 Turn 1st corner RH, Partner LH, 2nd corner RH, then cross over LH to own side and face out
- 17-24 **1st & 3rd L also 1st & 3M:**
 Figures of 8 own sidelines around corners, beginning Lsh to a 2nd corner position and ending in centre to meet partners, Ladies facing up & Men facing down
- 25-32 **1s & 3s:**
 Dance back-to-back with partner, turn 3/4 RH and cast down 1 place
 (4s & 5s step up bars 31-32)

CD used: Craigievar Dances
 Tk.2 Nicol McLaren SD Band

Jean Shaw, N. Wales

THE RIVER DEE STRATHSPEY 64 bar s'spey 4C Square Set

- 1-8 **All:** Interlocking Reels (begin R/sh to partner & end facing in)
- 9-16 **All:** Circle 8 hands round and back to place
- 17-24 **All 4 ladies:** Advance to centre, take hands in circle & Set - pull R/sh back, dance to place & turn partner BH (retain NH & face in)
- 25-32 **All:** Advance NH to centre with partner, change to NH with corner - Retire diagonally with corner to between set positions & face - Set, turn both hands once round & face in diagonally NH joined
- 33-40 **All:** Advance NH to centre with corner, change to NH with partner - Retire with partner back to original places and face - Set, turn both hands once round and face in
- 41-48 **All 4 men:** Advance to centre, take hands in circle & Set - pull L/sh back, dance to place & turn partner BH hands & face each other
- 49-56 **All:** Interlocking Reels (begin R/sh to partner & end facing in)
- 57-64 **All:** Circle 8 hands round and back to place

Suggested CD: HM Vol.12 Tk.9 Marian Anderson SCD Band

Jan Shaw, N Wales - 2005

For all Scottish dancers in the Wirral and Deeside areas

THE VILLAGE HALL REEL 8x32 Reel 4 Cpl LW Set

- 1-4
 1s: Lead down, cross to through 3rd place opposite side, & cast to 2nd place WHILE
 2s: Set, cross down to 3rd place opposite side & both face M's side WHILE
 3s: Cast to 1st place, cross over RH to opposite side & both face L's side
- 5-8
 3s&2s: chase $\frac{1}{2}$ way to: 3s in 3rd place & 2s top place, own sides WHILE
 1s: 1s turn RH once round & face out 2nd place opposite side
- 9-12
 1s: R/sh loop round their 1st Corners into centre & pull R/sh back to 1L facing up & 1M facing down back to back in centre
- 13-16
 1s: R/sh loop round nearest RH corner to 2nd place own side
- 17-24
2s, 1s&3s: L/sh Reels of 3 across the set - 1L up & 1M down to begin
- 25-32
2s, 1s & 3s: circle 6 hands round and back

Suggested CD: The Blackwater Collection
 Trk.13 Ian Muir & The Craigellachie SCD Band

Jean Shaw, North Wales



ST.DEINIOL'S STRATHSPEY 5x40 Strathspey 5 Cpl LW Set 2s & 4s dancing couples

- 1-8 **All** circle 10 hands round and back
- 9-16 **2s & 4s:** Lady up & Man down: figure of 8 own side, to finish in centre facing 1st corners
- 17-24 **2s & 4s:** Set to and turn 1stC BH and end facing 2ndC -
Set to and turn 2ndC BH ending between corners (L f/up & M f/down)
- 25-28 **2s & 4s:** L up & M down - $\frac{1}{2}$ figure of 8 to own side
- 29-32 **All 5 cpls:** Advance & Retire
- 33-36 **2s & 4s:** dance in & cast down 1 place - 3s & 5s st-up b.27-28
- 37-40 **1s (top) & 2s:** (3rdpl): dance in & cast down 1 place - 3s & 5s st-up b.31-32

- b.1-8 The perimeter of the land given to Deiniol in 525 AD to establish a monastery
- b.9-40 Represent the construction of the original "Bangor" type fence round the plot of land
See full history of St. Deiniol below

CD used: Vallin Suite Tk.9 Neil Barron SD Band
Jean Shaw, North Wales

ST. DEINIOL and the founding of Bangor, North Wales

The City of Bangor is an ancient place founded by the Celtic Christian St. Deiniol. A small city perched in the northwest corner of Wales. It sits astride the Menai Strait, looking across to the Isle of Anglesey. As the capital of the county of Gwynedd it once held an important place in the slate industry that was the main source of revenue of the region. Today, that industry has gone but the slate minders left behind an important legacy. With their earnings they paid for the creation of a University in Bangor.

Of Bangor's population today half (or more) are students who come and go with the seasons, and it is the University that keeps the city running. But how did such a small place end up a city? In Britain a community is deemed a city if it contains a cathedral and, although Bangor cathedral may be small, it has a very ancient heritage.

Deiniol (Celtic form of the English name Daniel) was born in the early years of the 6th century. He studied religion under Cadoc of Llancarafon and became friends with his fellow student, Maelgwn, the future king of Gwynedd. In 525 AD, Maelgwn gave Deiniol a plot of land to establish a monastery. Part of the creation of this monastery included building a fence around the land made up of vertical poles with thin branches woven around them. This type of fence was known as a bangor, and thus the city received its name.

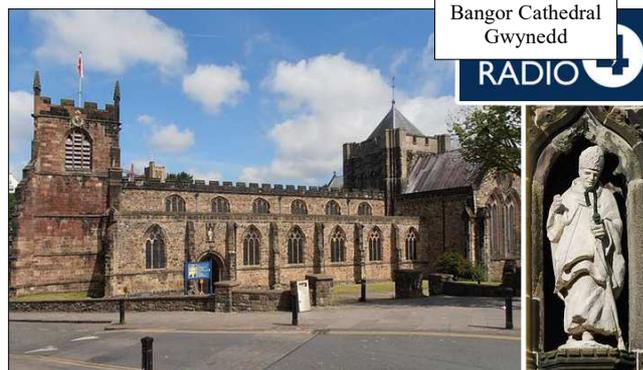
Deiniol became known as a great religious leader and soon he was consecrated a Bishop by St. Dyfrig. After his consecration a small church was built next to the monastery. Bangor's first cathedral. After the death of Deiniol, the cathedral was destroyed and rebuilt on more than one occasion.

In 631 AD it was burnt down by pagan marauders. In 1073 AD it was looted by the Vikings. The cathedral was again destroyed in 1210 when soldiers of King John invaded Wales. Again the cathedral was rebuilt only to be destroyed during Owain Glyndwr's rebellion in the early 15th century. Then again in the late 15th century extensive rebuilding was again undertaken for the cathedral had suffered severe damage during the English Civil War. Finally in the nineteenth century, Sir Gilbert Scott was asked to supervise a drastic restoration. It is the result of his endeavours which can be seen today; a Victorian creation which completely hides any part of the original cathedrals that once stood on this hallowed turf.

Despite all the destruction and rebuilding which has occurred, the cathedral holds some great treasures. None more so than perhaps the tomb of the Great Owain Glyndwr, for he lies under the high altar. However, Owain is not the only one to be buried here in the cathedral for he is but one of three Princes of Gwynedd buried here, another of the three being his troublesome brother Cadwaladr.

On the walls are murals which depict the six cathedrals of Wales and notable men of the Welsh Church from Dubricius (Dyfrig) to the first Archbishop of Wales, A.G. Edwards. The cathedral also contains a memorial to poet Goronwy Owen, who left his native Wales to teach at William and Mary College in Virginia in the mid-eighteenth century.

Yes, Bangor Cathedral is as much part of our history as any castle in Wales.



LACE MAKING 4x32 Strathspey 4 Cpl LW Set 1s & 4s commence sequence

- 1-4 1s & 4s: Dance in and cast 1 place. 2s step up & 3s step down b.3-4
 5-8 1s & 4s: Circle 4 hands once round to the left
- 9-12 2s & 3s: Repeat bars 1-4 to original places. 1s st-up & 4s step down b.11-12
 13-16 2s & 3s: Circle 4 hands once round to the left -
 end b.16 1s & 2s face each other up/down on the sides
- 17-20 1L & 2L also 1M & 2M: Set to each other - then
 1s: cross down to 2nd place opposite side & face down WHILE
 2s: dance up into 1st place own side
- 21-24 1M & 3L also 1L & 3M: Set to each other - then
 1s: cross down to 3rd place own side & face down WHILE
 3s: dance up into 2nd place own side
- 25-28 1L & 4L also 1M & 4M: Set to each other - then
 1s: cross down to 4th place opposite side & face in WHILE
 4s: dance up into 3rd place own side
- 29-32 2s,3s & 4s: turn Partner BH once round WHILE
 1s: (btm) turn Partner BH $1\frac{1}{2}$ times to own sides



Repeat to original places

Since lace making has been around since medieval times, I suggest use of CD "Dancing Forth Too" Track 4 as various unusual instruments are used and it has a rather medieval sound to it

This dance would also be good as a demonstration if the ladies wore costume with a lacy touch & especially a head-dress - and even an "all ladies" team would be nice

Jean Shaw, North Wales

History of Lace Making

There is no satisfactory answer to the question "when was lace first made?" Lace making as we know it did not just start at a certain time in the past, or a particular place. In Victoria & Albert Museum, London, there is the oldest example of lace traced so far, called mummy lace. This lace was made in Egypt many centuries BC and specimens of it have been recovered from ancient tombs. So on this evidence alone there can be no doubt at all of the early origin of lace-making. Through the centuries several methods of making lace gradually spread further afield, chiefly to those countries bordering the Mediterranean. Probably a form of Macramé, no bobbins. Technique was altered and improved over the years until it eventually developed into the use of either needle or bobbins.

Lace Making in Europe

During the course of time the bobbin lace making industry extended all over Europe and, in some countries like France & Belgium, it became a very important industry. It was so important that France attracted the skilled workers from Italy to France and naturally Italy was not happy about the drift of her skilled workers to France, so concerned in fact they issued a decree which read: "Anyone who practised his art in a foreign land (meaning France) will be ordered to return - should he disobey this order his nearest of kin will be imprisoned, on his return he will be pardoned for the offence and employment will be found for him. Should he not return an emissary will be commissioned to kill him, and the next of kin held in prison will only be released on his death." This was between 1698 and 1788, when 9 thousand lace makers lived in Alencon and surrounding district.

Lace making in England

Between 1563 and 1568 refugees came to England from Spain. They were Protestants and many of them were skilled in pillow lace; they settled in Devon and eventually became the South Devon Lace industry. 100 years later 25,000 lace makers lived in Devon area, including local people who had been taught by the refugees. More refugees came after the French revolution in 1794-5. The Midland lace industry was started by groups of refugees who wandered north to Bedfordshire, probably encouraged by the powerful Russell family at Woburn and Gascoigne family at Cardington Manor. When Heathcotes of Tiverton in 1810-1820 invented the net making machine, it was disaster for the lace makers. When Heathcotes progressed to making lace by machine things were even worse.

A great boost was given to the industry in 1839 when Queen Victoria ordered her wedding dress and veil to be made of Honiton lace. She also ordered a Christening robe for her first child (still being worn by royal babies).

At the time Anne Fowler of Honiton (1839-1929 - 90 years old when she died) did a great deal to improve the quality of lace. She held the Royal Warrant for many years.

Lace making as a cottage industry was on the wane by the beginning of the last century, and by the 1920's lace was only made by those making lace for themselves. By 1960 only 1 or 2 lace makers were left who were able to pass on their skill as a hobby. During the 1980's lace making became a fast growing hobby, very popular with all ages

National lace maker's day is held on the 2nd Saturday in September each year

TRIBUTE TO SCOTLAND 8x32 Jig 4 Cpl LW Set

- 1-2 **1s:** Cross down to back to back facing corners opposite side & 2s st-up
 3-8 **2s, 1s & 3s:** Double triangles for 6 bars - 1s end facing own side
- 9-16 **2s, 1s & 3s:** Rsh Reels on sidelines (1s Rsh to 1stC position own side to begin) -
 on last bar: 1s pass Lsh up/down centre to back to back (1L f-down & 1M f-up) &
 2s & 3s face either up/down on sidelines
- 17-22 **2s, 1s & 3s:** Double triangles for 6 bars -
 23-24 **1s:** Set moving out into 2nd place own sides to face in WHILE
2s & 3s: Set in position but moving to face in
- 25-32 **2s, 1s & 3s:** Circle 6 hands round and back

Repeat from 2nd place

Suggested CD : Sound of Feolin David Hall SD Band Track.10 (with piper)

Jean Shaw, North Wales

A JIG FOR ST.ANDREW'S DAY 8x32 Jig 4 Cpl LW Set

- 1-8 **1s:** Set, cast to 2nd place and turn LH into balance-in-line formation with 1st Corners
- 9-16 **SPOKE FORMATION** rotating anti-clockwise to each corner as follows:
1s: Set balancing in line with their 1st corner & retaining LH move to 2nd corner
 Set balancing in line with their 2nd corner & retaining LH move to 3rd corner
 Set balancing in line with their 3rd corner & retaining LH move to 4th corner
 Set balancing in line with their 4th corner
Note: **Everyone** is setting throughout these 8 bars, ie:
 corners stay setting diagonally when hands are not joined with 1s
- 17-24 **1L with 2s & 1M with 3s:** Lsh Reels of 3 across the set, 1s end 2nd place own side
- 25-32 **1s:** Cross over passing Rsh & cast round 1st Corner Rsh, then
 Pass Lsh up/down centre of set & cast Lsh round corner person own side
 into 2nd place

Suggested CD Special Req.1 Tk.6 Colin Dewar SD Band

Jean Shaw, North Wales



SALUTE TO SCOTTISH COUNTRY DANCE MUSICIANS

8 x 40 Reel

4 Cpl LW Set

- 1-2 **1s & 2s:** Set on sidelines
 3-4 **1s:** Cast to 2nd place WHILE **2s:** dance in & up to top place
 5-6 **1s & 3s:** Set on sidelines
 7-8 **1s:** Cast to 3rd place WHILE **3s:** dance in & up to 2nd place to face out - ready to flow into
- 9-16 **2s, 3s & 1s:** Mirror Reels of 3 own sides - beginning,
 2s (top) in & down - 3s (2nd pl) out & up - 1s (3rd pl) in & up
- 17-24 **1s:** (3pl) dance up centre to above 2s top place, cast to 2nd place own side & set advancing, acknowledging each other, to 1st corners
3s step back down into 3rd place b.19-20
- 25-32 **1s:** turn 1stC RH, pass Rsh up/down set, turn 2ndC RH then pass Rsh across set to 2nd place own side.
- 33-40 **2s, 1s & 3s:** circle 4 hands left for 6 slips steps & pivot left-about, then chase back to own sideline.

Repeat from 2nd place

CD used: Ruthven Collection of SCD Tk.2 Colin Dewar SD Band

Jean Shaw, North Wales

CELEBRATION REEL

8 x 32 Reel 4 Cpl LW Set

- 1-8 **1s:** Set, cast to 2nd place & turn LH to 1st corners **2s** step up b.3-4
- 9-16 **1s:** "Hello & Goodbye" Setting with 1st & 2nd Corners, on last 2 bars set toward partner on right foot & pull Rsh back to set on left foot; 1stL face 3rd L & 1M face 2nd M own side of dance
- 17-24 **1s&1stCnr** posn's: Rsh diagonal reel of 4 - 1s ending reel passing Rsh to face their own 2nd corners
- 25-32 **1s&2ndCnrs:** Rsh diagonal reel of 4 - with 1s crossing to 2nd place own side to finish

Repeat from 2nd place

CD used: Belfast Branch Diamond Jubilee Dances Tk.9 Marian Anderson SD Band

Jean Shaw, North Wales

LOCHRANZA CASTLE 2x48 Reel Square 4C Set

- 1-8 *Bay in which Lochranza Castle is situated*
ALL: circle 8 hands round and back
- 9-16 *Land forming pathway to the castle*
1s & 3s: Advance in 2 steps, then set with 1/4 turn to back-to-back with partner facing side person - then turn that person RH once round to face them again
- 17-24 *Visitors going along pathway to & from castle*
ALL: two full reels of 4 across the dance -
 On last 2 bars 1s & 3s pass **R/sh** into where they started reel & take nearer hands to face out
- 25-32 *Forming the castle site*
1s & 3s: Advance out 2 steps to original places, Set to each other & turn RH once found to face clockwise in chase mode
- 33-40 *Castle Site and the Castle*
1s & 3s: chase round outside set to place (*the site*)
WHILE
2s & 4s: Rights & Lefts to place (*the castle*)
 (all 4 couples take prom.hold end of b.40)
- 41-48 *Visitors looking around the castle*
ALL: promenade clockwise once round to place



Repeat with 2s&4s dancing b.9-16 (reels up/down) also bars 25-32 for bars 33-40, 2s & 4s chase round & 1s & 3s Rights & Lefts.



Suggested music:

CD - Leeds "The Silver Thistle" Collection - Track 9 2 x 48 R

Jean Shaw, N. Wales 2003

Lochranza is a beautiful spot at the north end of the Isle of Arran and I have been there many times over the years.

I hope this dance will remind others who have spent time at the castle

Page 1

ROVING THE HEBRIDES 5x40 Reel or Jig LW 5C SetSee page 2 for explanation & arrow diagrams for the reels b.17-321-8 *Start of journey*

1s & 3s: Set, turn **RH**, cast down own side 1 place - turn **LH 3/4** to finish in centre M facing up & L down (2s & 4s step up b.5-6)

9-16 *Exploring the islands*

All: **RH** across and back **LH** across =

1M top with 2s - 1L & 3M centre with 4s - 3L bottom with 5s
(1s & 3s end in centre facing partner ready for reel)

17-32 *Small & large ferries that link the Hebridean Islands*

17-20 **1s & 3s:** 1/2 Reel of 4 up/down centre

21-28 **All:** Full Reels across the dance =

3L: R/sh to 2L, Reel of 3 with 2s

1L: R/sh to 4M & **3M:** R/sh to 4L: Reel of 4 with 4s

1M: R/sh to 5M, Reel of 3 with 5s

(1s & 3s end in centre ready to flow back into...)

29-32 **1s & 3s:** 1/2 Reel of 4 up/down centre

33-36 *Last chance to explore*

All: **LH** across once round =

1M top with 2s - 1L & 3M centre with 4s - 3L bottom with 5s

ending: 1s & 3s centre facing partner & 2s,4s&5s sidelines

37-40 *Start of return journey*

1s & 3s: Turn **RH 3/4** & cast down 1 place (4s&5s step-up bars 39-40)

Repeat with new 1s & 3s until back in original places

Suggested CDs used:

Cherry Blossom Time Tk.7 Gordon Shand SCD Band - Reel Time

Dancers' Choice 2 T.11 Robert Whitehead & Danelaw Dance Band - Jig Time

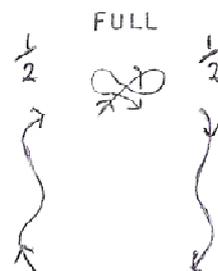
Jean Shaw, N Wales, 1992

My family and I have explored most of the Inner & Outer Hebridean Islands for many years



Bars 17 to 32 ½ reel - full reel - ½ reel
Explained each person at a time:

1st Man: Starting R/sh with partner, dance ½ reel down middle of set (stay facing end of set) ... and giving R/sh to 5th man who is on his right, dance full reel of 3 across the dance - finishing facing up middle of set ready to give R/sh for a ½ reel up middle of set to original place - and stay facing top of set.



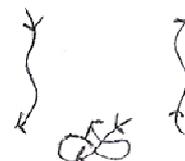
1st Lady: Starting R/sh with partner, ½ reel back to original place but facing middle of set, then giving R/sh to 4th man who is on her right, dance full reel of 4 across the dance - finishing in original place facing up, ready to dance another ½ reel on same track as first time to finish facing middle of set.



3rd Man: Starting R/sh with partner, ½ reel back to original place but facing middle of set, then giving R/sh to 4th lady who is on his right, dance full reel of 4 across the dance - finishing in original place facing down, ready to dance another ½ reel on same track as first time to finish facing middle of set.



3rd Lady: Starting R/sh with partner, dance ½ reel up middle set (stay facing top of set) ... and giving R/sh to 2nd lady who is on her right, dance full reel of 3 across the dance - finishing facing down middle of set ready to give R/sh for a ½ reel down middle of set to original place - and stay facing end of set.



IT'S NEARLY CHRISTMAS 4 Cpl LW Set 4 x 32 Jig1-8 Tinsel on branches of Christmas Tree

1s: solo figure of 8 own side round 2nd & 3rd person —
(begin in front of 2s, behind 3s, in front of 3s, behind 2s to place)

9-16 Decorations on Tree

1s, 2s, 3s & 4s: Circle 8 hands round & back to sidelines —
(1st&2L + 1st&2M end facing on sides)

17-28 Giving out the Crackers

17-18 1L&2L + 1M&2M Set on side

19-20 1s Cross down to face 3rd person opposite side — while
2s dance up 1 place

21-22 1L&3M + 1M&3L Set on side

23-24 1s Cross down to face 4th person own side — while
3s dance up 1 place

25-26 1L&4L + 1M&4M Set on side — then

27-28 change place BH (setting) opening out to face in

29-32 Crackers being pulled

(without taking hands)



29-30 All Advance towards partner (clap hands with each step) -

31-32 All Retire to sidelines (clap hands with each step)

(2 3 4 1)

CD used: Scottish Christmas Dance Party - Track 3 = Christmas Tunes in Jig time
Jim Lindsay SD Band

Note:

Can be changed into a 5 couple Set (as 5x32 Reel) by:

5s joining in with the circle b.9-16 &

5s joining in with the Advance & Retire b.29-32 - then 5s step up & 4s down while new 1s start
with new 2s & 3s

Using same CD as above with Track 1 = Christmas Tunes in Reel Time

Jean Shaw, N Wales

IT'S NEARLY CHRISTMAS as 3 CPL LW Set 3 x 32 Jig or Reel

1-8 Tinsel on branches of Christmas Tree

1s: solo figure of 8 own side round 2nd & 3rd person —
(begin in front of 2s, behind 3s, in front of 3s, behind 2s to place)



9-16 Decorations on Tree

1s, 2s, & 3s: Circle 6 hands round & back to sidelines —
(1st&2L + 1st&2M end facing on sides)



17-24 Giving out the Crackers

17-18 1L&2L + 1M&2M Set on side

19-20 1s Cross down to face 3rd person opposite side — while
2s dance up 1 place

21-22 1L&3M + 1M&3L Set on side

23-24 1s Cross down to 3rd place own side — while
3s dance up 1 place

25-32 Crackers being pulled

(without taking hands)

25-26 All Set

27-28 All (no hands) Advance towards partner (clap hands with each step) -

29-30 All (no hands) Retire to sidelines (clap hands with each step)

31-32 All Set

(2 3 1)



CD: No 3x32 Christmas Tunes on Jim Lindsay's Christmas Party Disc, but any jolly tune fine

Jean Shaw, N Wales

A CHRISTMAS PARTY JIG or A CHRISTMAS PARTY HORNPIPE

4 x 32 4Cpl Square Set

**PART A**

- 01-08 **All** circle 8 hands once round to the Left
- 09-16 **All** Set to partner & turn partner RH $\frac{3}{4}$ to put L in middle back to back & M on outside
All face partner & Set, then change places RH to:
 M take LH across in middle & L change to LH with partner to face same way on outside
- 17-24 **All** dance in double-star formation $\frac{1}{2}$ way round anti-clockwise
All face partner & Set, then change places RH to:
 L take LH across in middle & M change to LH with partner to face same way on outside
- 25-32 **All** dance in double-star formation $\frac{1}{2}$ way round anti-clockwise back to place
All face partner & Set, then turn partner LH $\frac{3}{4}$ to original places and face in

PART B - 1

- 33-40 **1s & 3s:** dance into centre and take lead hold with opposite M or L,
 lead out between side couple crossing L in front of M, and
 dance away from each other to opposite set position (ie 1s 3rd place & 3s 1st place), then
 turn partner RH $\frac{1}{2}$ to put L on right side of M
- 41-48 **2s & 4s:** dance into centre and take lead hold with opposite M or L,
 lead out between side couple crossing L in front of M, and dance away from
 each other to opposite set position (ie 2s 4th place & 4s 2nd place), then
 turn partner RH $\frac{1}{2}$ to put L on right side of M
 (All now $\frac{1}{2}$ way round the set)
- 49-56 **All** taking hands in circle formation Advance, and Retire to place, then turn partner RH once round and finish facing corner
- 57-64 **All** Set to corner, back-to-back with corner, then set turning right-about to face partner

PART B - 2

- 65-72 **All** Set to partner, back-to-back with partner, then set to partner
- 73-80 **All** turn partner RH once round
All taking hands in circle formation Advance and Retire to place
- 81-88 **1s & 3s:** dance into centre and take lead hold with opposite M or L,
 lead out between side couple crossing L in front of M, and
 dance away from each other back to original places then turn partner RH $\frac{1}{2}$ to put L on Rt side of M
- 89-96 **2s & 4s:** dance into centre and take lead hold with opposite M or L,
 lead out between side couple crossing L in front of M, and dance away from
 each other back to original places then turn partner RH $\frac{1}{2}$ to put L on Rt side of M
 all face partner end bar 96

PART C

- 97-104 **All** Set to partner & turn partner RH $\frac{3}{4}$ to put L in middle back to back & M on outside
All face partner & Set, then change places RH to:
 M take LH across in middle & L change to LH with partner to face same way on outside
- 105-112 **All** dance in double-star formation $\frac{1}{2}$ way round anti-clockwise
All face partner & Set, then change places RH to:
 L take LH across in middle & M change to LH with partner to face same way on outside
- 113-120 **All** dance in double-star formation $\frac{1}{2}$ way round anti-clockwise back to place
All face partner & Set, then turn partner LH $\frac{3}{4}$ to original places and face in
- 121-128 **All** circle 8 hands once round to the Right

Suggested CD for:

Jig: Celtic Fire in the Music disc.1 - trk.10 Bobby Brown and The Scottish Accent Band
 Hornpipe: Reels & Wheels Trk.2 Gordon Shand SCD Band

Formations represent:

- Circles: baubles on Christmas tree
- Double-star: star top of Christmas tree
- Part B: snowflake patterns

Jean Shaw, N Wales



15th ANNIVERSARY REEL 4 Cpl LW Set 4 x 40 Reel with 2 chords

On 1st chord bow/curtsey to partner across set (middles each side turn back to back to face end person - and
On 2nd chord middles & ends own sides bow/curtsey & stay facing

1-8 All Reel of 4 on sidelines

9-16 All 8 hands round and back to sidelines

17-20 1s with 2s & 3s with 4s: Set and Link

21-24 2s with 1s & 4s with 3s: RH across once round

25-28 2s with 1s & 4s with 3s: Set and Link

29-32 1s with 2s & 3s with 4s: RH across once round

33-36 1s: cast to 4th place, 2s,3s&4s step up b.35-36 - (finish middles facing nearest end person own side)

37-40 2ndL & 3rdL & 4thL & 1stL also 2ndM & 3rdM + 4thM & 1stM own side :

Turn RH once round and face each other ready to start again from new positions.

15TH ANNIVERSARY REEL				4x40 R		
Honour neighbour on 2nd chord			1 2 3 4	2 1 4 3	2 1 4 3	2 3 4 1
			S & LINK	RA	R	 T_R on sides

Jean Shaw, 2005

4C/4C longwise set



Suggested CD:

HM-SD Vol.9 Trk.4 Sandy Legget & Caresloch Ceilidh Band

Jean Shaw, N. Wales 2005

15th ANNIVERSARY STRATHSPEY 5 cpl Square Set 5 x 32 Strathspey

5th couple in centre face the top couple to begin, Lady on Man's right

1-8 5s,1s & 3s: all in prom hold - Rsh Reel of 3 up/down set : 5s end in centre facing 4s

9-16 5s,4s & 2s: all in prom hold - Lsh Reel of 3 across set : 5s end in centre opposite 4th place
Ready to divide into

17-20 5thL with 1s (up): RH across once round WHILE

5thM with 3s (dn): LH across once round

21-24 5thL with 2s : LH across once round WHILE

5thM with 4s : RH across once round - 5s end in centre facing 1s at top, nearer hand joined

25-28 5s & 1s: Set to each other then 1/2 circle left to change places

29-32 orig.1's, now new 5's in centre: Set to partner & turn RH to face top place in prom hold WHILE

Orig.5s, now new 1's top place, 2s, 3s & 4s: Set then dance anti-cw into next set position

Repeat from new positions until back in original places.

15TH ANNIVERSARY STRATHSPEY				5x32 S	
1 5 3	4 5 2	1 5 3	2 5 4	1 5	5 2 3 4 1
		RA LA	LA RA	S 	S  ST_R

Jean Shaw, 2005, 29 Dances devised by Jean Shaw (North Wales)

5C/5C square set.



Suggested CD: The Other Kangaroo Paw Tk.4 Marian Anderson SD Band

Jean Shaw, N Wales 2005

MEMORIES OF ARRAN

96 bars Strathspey in 3 parts 4 Couple Square Set

PART A

- 1 - 8 **All** $\frac{1}{2}$ Grand Chain (1 step to each hand & giving RH to partner to begin) -
All set advancing to meet partner and turn both hands once round
- 9 - 16 **All** continue $\frac{1}{2}$ Grand Chain (1 step to each hand & giving RH to partner to begin) -
All set advancing to meet partner in original places, turn both hands once round & face in
 NH joined
- 17 - 20 **All** NH with partner advance to centre, then NH with corner retire diagonally & face each
 other
- 21 - 24 **All** - Highland Schottische Setting Rt foot then Lt foot with corner
- 25 - 28 **All** turn corner both hands, opening out to face in
- 29 - 32 **All** NH with Corner advance diagonally into centre, then retire NH with Partner to original
 positions -
1s & 3s on bar 32 turn inwards to face out.

PART B

- 33 - 36 **1s & 3s:** Cast away from each other (M to their right & L to their left) and dance $\frac{1}{4}$ of
 way round set to meet opposite M or L behind standing couples (2 bars) - then dance
 between the side couple & curve away from each other to face that couple (2 bars)
 ie: 1M face 2L - 3L face 2M & 1L face 4M - 3M face 4L (forming two lines of 4 across
 set)
- 37 - 44 **All** - Full Reels of 4 - Finishing:-
1s & 3s: (instead of passing L/sh end of reel) dance a wider loop bars 43-44 to face
 partner
 ie: L back to back in middle & 1M facing down / 3M facing up, 2s & 4s: back to place
- 45 - 48 **1s & 3s:** Set to partner - then turn both hands back to original square set position
 (bar 48: 2s & 4s turn inwards to face out ready to repeat sequence as per 1s & 3s)
- 49 - 64 **2s & 4s:** Repeat as bars 33-48 above
 Reels begin up/down set to end with 2s & 4s in a line across the set with L back to back in
 middle & M with back to original position ready to Set, turn & return to place
 1s & 3s return to place end of reel (b.60)

PART C (Part A in reverse)

- 65 - 80 **As bars 17-32** - finishing facing partner
 ie: Advance with partner/Retire with corner - HS setting
 Turn corner - Advance with corner/Retire with partner
- 81 - 96 **As bars 1-16** - finishing with bow & curtsy
 ie: $\frac{1}{2}$ Chain, Set and Turn : $\frac{1}{2}$ Chain, Set and Turn.

Devised by Jean Shaw, N.Wales ,1991

After an enjoyable first visit to Isle of Arran and to the Weekend School and Dance organised by
 N. W. Ayrshire Branch in February 1990.

- Part A represents sightseeing trips round the Island + dancing with various people at the Friday
 evening Ceilidh held in the splendour of Brodick Castle's ballroom
- Part B represents dancing enjoyed at classes and Saturday evening dance
- Part C represents A and B in reverse

ISLAY 5 x 40 Strathspey LW 5C Set
Devised by Jean Shaw (North Wales)

- 1 - 8 **All 5 Couples:** circle 10 hands round and back
- 9 - 16 **1s with 2s & 4s with 5s:** LH across, then back RH - to finish facing each other, nearer hands joined
WHILE
3s: Set & cross over RH - Set & cross RH to own side & face out
- 17 - 24 **1s with 2s & 4s with 5s:** Mirror Rondels - ie: 1s make arch down & 5s make arch up
WHILE
3s: dance clockwise $\frac{1}{2}$ way round set to partner's place (6 bars) - then cross over LH to own side & face out (ready to give L/sh)
- 25 - 32 **1s, 3s & 5s:** (middles) Reels of 3 on sides - to begin:
3s L/sh, 1s in & down, 5s in & up. End = 1s & 5s face in & 3s face out
WHILE
2s & 4s: (ends) Set, turn RH for 4 bars, & set again
- 33 - 34 **1s & 3s and 5s & 4s:** change places (L-LH & M-RH)
1s progression to bottom of set along sidelines: (2s in top place not involved)
- 35 - 36 **1s & 4s:** change places (L-RH & M-LH)
- 37 - 40 **1s & 5s:** turn $1\frac{1}{2}$ times to change places (L-LH & M-RH)
Positions from top now: 2, 3, 4, 5, 1
- Repeat 4 times more to original places.

Jean Shaw 1992

After a very enjoyable 1st visit to Isle of Islay Weekend School May 1992.
It was Islay's 10th Anniversary, hence choice of 5 couples