

THE ODD HALF-DOZEN

Six Scottish Country Dances
devised by Adrian Conrad

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FOREWORD

I have been a Scottish Country Dancing enthusiast for over fifty years, and when the recent COVID-19 pandemic brought a prolonged halt to such pleasures, I took the opportunity to put down the handful of dances I have devised. Most date from my very early days of dancing, and this may explain why most of my dances “break the rules” in some way or other.

The dances vary in standard. The first three could be considered to be of roughly “intermediate” standard, but I have successfully taught *Dun Arisaig* to a class of beginners, where maybe it helped that the dancers had fewer pre-conceptions. The fourth, *Fifty Years of Friendship*, is perhaps a little harder, and the last two are definitely much more challenging, so are for advanced dancers only. A brief glance at the numerous diagrams for the last dance, *The Sisters of Kintail*, should explain why this dance will never be included in any of the standard online dance databases.

The style of my dance instructions may seem unusual. They are intended to make absolutely clear to dance teachers and other readers how I intend the dances to go; so it is rarely helpful to read out these instructions word by word to sets of dancers standing on the dance floor. Rather, I expect anyone teaching my dances to study my instructions and then to explain and/or demonstrate them to their class in any way they think suitable.

In my instructions I try to minimise the main description by using the symmetry of the figures wherever possible, for example saying “1st couple with the persons on their right dance...” rather than “1st man and 2nd woman, 1st woman and 3rd man dance...” Consequently, when serving just as confirmation, extra details are often placed in italics and tucked away in parentheses, making them easy to skip.

I have also used many diagrams, notably when the dancers’ tracks are unusual. Diagrams within my instruction text have the top of the set placed at the left. Extra notes are marked [1], [2], etc.

After each dance I have provided one or more pages, primarily for the extra notes, but usually also with “Pilling”-type diagrams and a “Minicrib”-style summary. The notes sometimes include hints on how to teach the dance (or part of it).

With great regret I have now revised all my original text to use “woman” rather than “lady”, conforming to the rather depressing modern standards, also observed by the RSCDS, in which “equality” aspirations seem to be erasing traditional politeness and distinction from our society.

Where provided, the cribs are similar to those entered in Minicrib, but not quite as terse.

I am greatly indebted to Mr. Jerome Durodie for reviewing this booklet and helping me remove many inconsistencies and points of confusion. Any remaining errors are solely my own responsibility. But I welcome feedback, and queries on my dances; please email me at adrian_conrad@yahoo.co.uk.

Dun Arisaig

A jig for four couples in a longwise set - 4 x 32 bars.

Dedicated to the late Ruth Thornton, of Liskeard, Cornwall and her family [1]

Please see [2] regarding spacing of the longwise sets.

- 1-4 All dance to form a St. Andrew's cross, with two diagonal lines, stretching (a) from 1st woman's place to 4th man's place and (b) from 1st man's place to 4th woman's place. The women end spread out along diagonal (a) and the men along (b).

1st woman takes these four bars to dance right down diagonal (a) to 4th man's place. The other three women follow her but start by dancing up the women's side, turning sharply to the left "on the spot" at the top, and then (for 2nd and 3rd women) following down diagonal (a), with 4th woman stopping in top woman's place, all facing down the diagonal.

Similarly, 1st man takes these four bars to dance right down diagonal (b) to 4th woman's place. The other men follow by dancing up the men's side, turning sharply to the right "on the spot" at the top, and then (for 2nd and 3rd men) following down diagonal (b), with 4th man stopping in top man's place, all facing down the diagonal.

During this movement 1st and 2nd couples have to pass through the crossing point of the two diagonal lines in the exact centre of the set, and need to adjust the lengths of their steps so that 1st woman, 1st man, 2nd woman and 2nd man pass the crossing point in turn but end level with partners - see [3].

At the end of the four bars all face clockwise (*i.e. those who have gone through the centre face to their right, the others to their left*) and link hands in a double wheel formation to form the oblique cross of St. Andrew. The central four persons (2nd & 3rd couples) link right hands across and also join nearer hands with the end persons beside them (see Figure 1).

- 5-8 Maintaining the shape of the oblique cross of St. Andrew, all dance clockwise half-way round the centre point, so that after four bars the lines of the cross are exactly where they were but 1st couple is back at the top (on own sides) and 4th couple is back at the bottom (but on opposite sides). All then drop hands and face down the diagonals again (see Figure 2). [4]

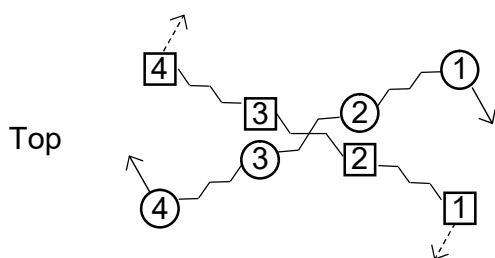


Figure 1 - Bar 5

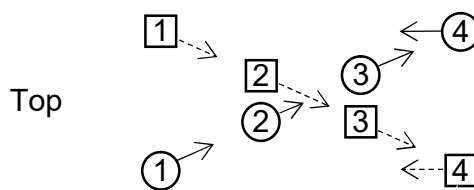


Figure 2 - Bar 9

- 9-12 Turning "on the spot" sharply outward to face up the sidelines of the set (*right-about for 4th woman, left-about for 4th man*), 4th woman dances up the men's side to 1st man's place and 4th man up the women's side to 1st woman's place. The remaining women and men dance down their respective diagonals to bottom places on opposite sides where they similarly turn "out and up" to face up and follow 4th woman or 4th man up the sidelines - except that 1st couple stop at bottom places on the sides.

In these four bars, once again as 2nd and 1st couples dance down they must pass through the crossing point of the diagonals (2nd woman, 2nd man, 1st woman and 1st man in turn), and must adjust the lengths of their strides as they do so.

All are now in order 4, 3, 2, 1 on opposite sides (Figure 3).

- 13-16 All turn partners once with right hand, returning to the same places.

Dun Arisaig

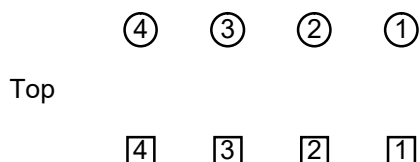


Figure 3 - after Bars 12 & 16

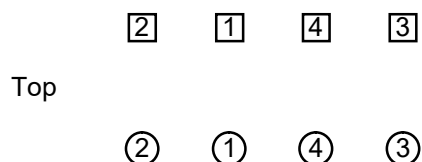


Figure 4 - after Bar 24

- 17-20 4th and 2nd couples (*in 1st and 3rd places respectively*) change places with the diagonally opposite persons using a slow wheel, right hands across, halfway round. To dance this, they approach in the first bar, bringing up their hands to link across only for the middle two bars, and drop hands to separate to their new places in the fourth (last) bar.
- 21-24 3rd & 1st couples (*in 2nd & 4th places respectively*) change places with the diagonally opposite persons by dancing a slow wheel, left hands across, halfway round with the same timing as in Bars 17-20, i.e. giving hands across only for the middle two bars of the four-bar phrase. (Ends as in Figure 4.)
- 25-28 1st & 4th couples dance half figures of eight to change sides with partners: 1st couple cross up giving left hands between 2nd couple at the top and cast down to 2nd places on opposite sides, while 4th couple cross down giving right hands between 3rd couple at the bottom and cast up to 3rd places on opposite sides. (*NB. the 1s & 4s use the same hands here as they used in their prior half-wheels.*)
- 29-32 1st & 4th couples dance half Rights and Lefts, ending in order 2, 4, 1, 3.

Repeat from new positions three more times to end in original places.

Recommended tunes: jigs suitable for marches, e.g. Pipe-Major Donald Maclean of Lewis [5].

Crib

DUN ARISAIG (J4x32) 4C longwise set

Adrian Conrad

- 1- 4 1W dances down diagonally to 4M's place; 2W, 3W, 4W follow after dancing up W side to start, 4W ends at top of W side **while** 1M dances down diagonally to 4W's place, 2M, 3M, 4M follow after dancing up M side to start, 4M ends at top of M side (1W, 2W cross in front of partners in centre). All end facing clockwise, 2s & 3s join RH in centre and LH with neighbours at corners in "flattened" double RH across (St. Andrew's cross).
- 5-8 All dance double RH across halfway; 1s end at top own sides, 4s at bottom opposite sides, all on and facing down diagonals
- 9-16 4W dances up M side to top, 3W/2W/1W following down diagonal to 4M's place & up M side **while** 4M dances up W side to top, 3M/2M/1M following down diagonal to 4W's place & up W side to end 4x 3x 2x 1x; all turn partners RH
- 17-20 4s & 2s (1st & 3rd places) dance slow half RH across to diagonally opposite places own sides (touch hands only in 18-19)
- 21-24 3s & 1s (2nd & 4th places) dance similar slow half LH across. End 2 1 4 3
- 25-32 1s & 4s dance half figures of 8 (1s cross LH out through top, 4s cross RH out through bottom & cast to centre); 1s & 4s dance half R&L. End 2 4 1 3

“Pilling” diagrams

Dun Arisaig						4x32J	

Notes

[1] The name of this dance was suggested by “Andy” Anderson, the first husband of my late friend Ruth, recalling a broch in Arisaig with a St. Andrew’s cross marked on the stone floor.

[2] This dance uses a conventional 4-couple set but needs ample space on each side. It may help first to form up in square sets to get the spacing, then re-form into longwise sets, with 1st couples swapping places to become the head of each longwise set.

[3] Dancers should stay on the diagonals as they dance down. As 1st C and then 2nd C approach the crossing point, each woman should lengthen her stride and her partner should shorten his so she can pass in front, then reverse this to draw level again.

[4] This is one of very few dances that have a rotating St. Andrew’s Cross. Another is the somewhat obscure 3-couple jig *Larkhill Welcome* devised around 1970 by Alex T. Queen (of *Angus MacLeod* fame). *The Buchan Eightsome Reel* has a rotating St. George’s cross, with the crossing lines at right angles.

[5] The tune *Pipe Major Donald Maclean of Lewis* is a 64-bar piece with each 32 bars roughly in AABB form. Ideally the full length should be played. Another pipe tune that goes well with this dance is *Bremner’s March*, also known as *Eighth Black Watch on Passchendaele Ridge*, composed by Sandy Bremner and often played by Jimmy Blue’s Band. The score can be found on-line.

Teaching hints

The only difficulty in this dance lies in the first 12 bars, in the rapid forming, rotating and dissolving of the St. Andrew’s cross. Emphasise that the cross formation is an oblique one, i.e. the two lines that form the cross do not meet at right angles.

For Bars 1-4 it will probably be found helpful to get the women to form up on their diagonal line first and then the men separately on theirs, before practising with all eight dancers forming up together. Bars 9-12 can be treated similarly if necessary. Dancers should try to keep on the diagonal lines when forming and dissolving the cross, simply adjusting their strides to manage the awkward passages across the central intersection.

The half-rotation of the cross in bars 5-8 is danced at the same pace as the double wheels in *The Buchan Eightsome Reel*, but here the double wheel is danced only halfway round. The oblique cross formation should be maintained throughout. Point out that everyone dances a semicircle clockwise, taking just four bars to reach the corresponding point on the same line but on the other side of the centre. This is easy for the middle persons but harder for the end ones (1st & 4th couples) who have further to go and who must use much longer strides.

It may help the end dancers to visualise the halfway positions that they must reach after just two bars. Dancers should ignore the other line of dancers, which is not at right angles and no use as a guide. The end dancers must all dance at the same speed to keep the centre of the cross in place. The inside dancers then just need to keep pace with the dancers outside them, thereby keeping the two lines of four persons straight from end to end across the centre.

The Heights of Rechberg (Hohenrechberg Castle)

A reel for four couples in a longwise set - 4 x 32 bars.

Dedicated to the memory of Hans and Karin Willberg,
and to the Tamburin Tanzverein (dancing club), Stuttgart, Germany [1, 2]

- 1-4 1st and 4th couples cross with right hands while 2nd and 3rd couples change places with the diagonally opposite person by dancing right hands across halfway round; all couples ending facing in. Then, joining hands on the sides, all set to partners.
- 5-8 All turn partners one and a half times with right hands, ending still holding right hands in the middle of the dance, facing partners, with backs to own sides (see Figure 1).

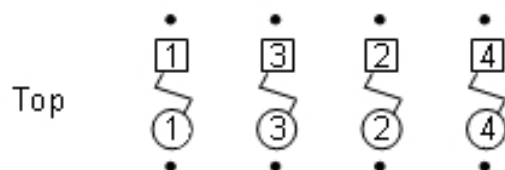


Figure 1 - after Bar 8

- 9-16 Linking the right hands to form four hands across at each end, all dance a “spiral exchange” figure to swap the groups of four persons at each end (see Figures 2 and 3).

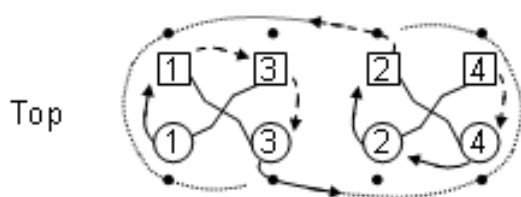


Figure 2 - Bar 12

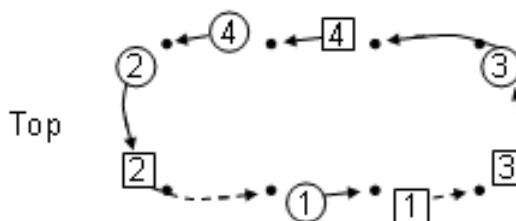


Figure 3 - Bar 16

- 9-11 1st and 3rd couples, and also 2nd and 4th couples dance right hands across once round in three bars.
- 12-16 All drop hands; then, peeling off in turn from the circular track of the previous wheel, 3rd man leads the top group of four people (*that is, 3rd woman, 1st woman and 1st man in that order*) in an anticlockwise “chase” round the set: down the men's side, across the bottom of the dance (for the first two people) and up the women's side to form a ‘U’ shape at the bottom of the dance; 3rd man ends in 3rd woman's place and the persons following in the places of 4th woman, 4th man and 3rd man respectively. At the same time, 2nd woman similarly leads the bottom group of four people (*2nd man, 4th man and 4th woman in that order*) anticlockwise: up her own side, across the top of the dance (for the first two people), and down the men's side to form a ‘U’, with 2nd woman in 2nd man's place and the persons following in the places of 1st man, 1st woman and 2nd woman respectively.

[Please see notes 3 & 4]

At the end of this movement, all couples are on the side lines facing partners, with the men above (see Figure 4). On reaching their new places, to face their partners, the leader and the third person in each chase group should turn about by pulling their right shoulders back.

The Heights of Rechberg

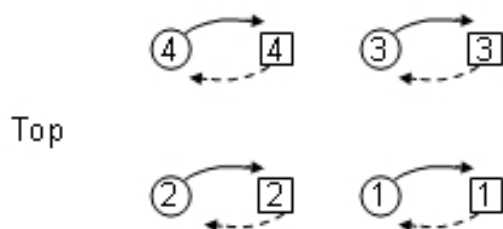


Figure 4 - Bar 17

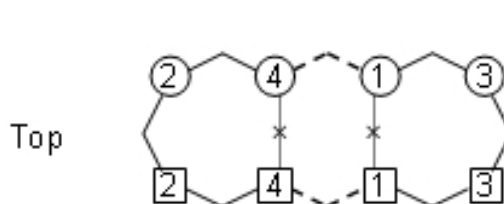


Figure 5 - Bar 29

- 17-24 All dance complete reels of four on the sides, starting by passing partners with right shoulders and always passing with left shoulders in the centres of the reels, All end back in the straight lines from which they began the reel (see Figure 4). [5]
- 25-28 Using eight slip-steps, 4th and 2nd couples (at the top) and also 3rd and 1st couples (at the bottom) dance four hands round to the left one and a quarter times, all ending on the “opposite” sides of the dance; *i.e. circle completely round plus one more place to the left* (see Figure 5).
- 29-32 The couples now in the middle places (*1st and 4th couples, the original “end couples”*) quickly drop just their partners' hands and re-link their free hands on the sides, as all continue with slip-steps anticlockwise, dancing eight hands halfway round to the left and finally straightening into lines on their own sides in order 3, 1, 4, 2.

Repeat from new positions three more times to end in original places.

Recommended tune: The Corn Rigs, played AABB.

Crib

THE HEIGHTS OF RECHBERG (R4x32) 4C longwise set

Adrian Conrad

- 1- 8 1s & 4s cross RH **while** 2s & 3s half RH across, all set to partners 1x 3x 2x 4x; all turn $1\frac{1}{2}$ RH, retaining partner's RH (backs to own sides)
- 9-16 “Spiral exchange”: 1s & 3s, 2s & 4s RH across once round (3 bars only), then 3M leads 3W, 1W, 1M in chase down M side and anticlockwise round bottom to end in ‘U’ shape at bottom in 3W/4W/4M/3M places, **while** 2W leads 2M, 4M, 4W up W side and anticlockwise round top to end in ‘U’ shape at top (2M/1M/1W/2W places). 2s & 1s end on M side, 4s & 3s on W side, all facing partners with men facing down and women facing up
- 17-24 Reels of 4 on sides (keep short, need to end in straight lines)
- 25-32 2s & 4s, 1s & 3s 4H round to L $1\frac{1}{4}$ times to 2x 4x 1x 3x (4 bars); 4s & 1s relink hands on sides as all continue 8H round to L halfway to own sides ending 3 1 4 2.

“Pilling” diagrams

The Heights of Rechberg				4x32R
1 2&3 4 1x 3x 2x 4x	ALL			
X_R RA X_R S	T_R 1½	RA 3 bars		

Notes

[1] This dance dates from 1975. For many years Karin Willberg was a leading figure in Scottish dancing in the Stuttgart area of Germany. This dance commemorates the dancing weekends which originally were organised annually by Karin and her husband Hans (and friends) in the Willbergs' home village of Rechberg, as well as by enthusiastic students from the school nearby where Hans was headmaster. The Rechberg Scottish Dancers continue this tradition.

The village is overlooked by a ruined castle called Hohenrechberg (which simply means “the heights of Rechberg”), named in accordance with local custom after the village below.

[2] This dance is something of a “romp” and should not be taken too seriously, since the dance can go wrong quite easily, especially if the chases are not started by the correct people in Bar 12. But it also needs a

HEALTH WARNING

since the dance is quite strenuous. All four dancers are active throughout the 32 bars of each repeat, with no bars of rest at all. The full dance thus involves all 8 dancers dancing continuously for 128 bars.

[3] In this figure (Bars 9-16) the track followed by each four-person group in Bars 9-16 is shaped roughly like a reflected letter ‘S’ running up and down the set. The two “chase leaders”, 3rd man and 2nd woman, are the persons in middle positions who are more or less facing out through their own sides at the end of the initial right hands across movements; they swap places in this figure. During Bars 12-16, to minimise the distance to cover in the chase, these “leaders” should stay close to the outside of the group coming from the other end and cut across to the other side of the dance as soon as they can.

[4] I invented the term “spiral exchange” for the complete figure in Bars 9-16, including both the initial wheels and the subsequent four-person chases. This was several years before the first publication of similar figures in dances for three couples such as *The Devil's Elbow* and *The Snake Pass*, and then much more recently in the RSCDS dances *The Zoologist* (Book 46) and *Slytherin House* (Book 52).

The terms “snake” and /or “snake pass” have since become associated with the three-person chases in these figures. However, I feel that it is not very satisfactory to assign a name just to the four bars of chasing and excluding the prior wheels which always form part of the figure.

For the four-couple version here the timing of the full eight bars has to be slightly different.

[5] The circles following these reels need to be exactly side by side; consequently, after the last pairs in the middle have passed giving left shoulders the reels must finish back in the straight lines on the sides from which they began. In other words, the reels must be properly timed.

Unfortunately dancers do not always finish reels of four in time and then may not end in line; usually this is because the dancers have let the end loops of the reel become too long.

For the reels in this dance, dancers should be encouraged to keep the end loops short by taking short steps as they go into the loops and “turning back early”.

Some dancers may think that “it is easier” if the last two persons make their final pass in the middle by making the final pass using right shoulders instead of left. While this may seem easier, it still does not guarantee that a final straight line of four persons will be formed. If the reel is timed properly, with short tight loops, the final two dancers will have time to pass left shoulder in the middle; I recommend that dancers do this.

A Tour of the Backs

[1]

A reel for five couples in a longwise set - 5 x 48 bars.

Dedicated to the Cambridge University (UK) Strathspey and Reel Club [2]

- 1-8 1st and 2nd couples, and also 4th and 5th couples dance poussettes to change places. In the last two bars 1st and 5th couples (the working couples) remain setting in the centre, each couple turning outward to end back to back with partners and facing their own sides, 1st couple turning towards the top as they do this and 5th couple turning towards the bottom. [3]
- 9-16 All dance “Double Double Triangles”: all set with eight pas-de-basque steps, linking hands as in normal Double Triangles on Bars 9-10 and 13-14, except that 3rd man and 3rd woman are shared and give one hand into each half of the set (see Figure 1). 1st and 5th couples set facing their own sides in Bars 9-10; they move round (clockwise, still back to back) in 11-12; they set facing the opposite sides in 13-14, and they dance “Petronella-type” turns to their rear right in 15-16, pulling their right shoulders back, to end in a line of four on the central line of the dance, facing partners, with the men facing up and the women facing down, 1st woman between the 2nd couple at the top and 5th man between the 4th couple at the bottom (see Figure 2).

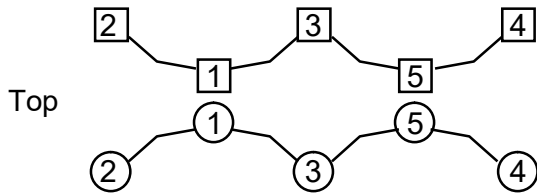


Figure 1 - Bar 9

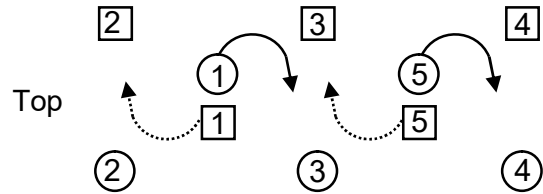


Figure 2 - Bars 15-16

Note - the next 16 bars have four sets of half-reels, which are best remembered by the sequence for the initial shoulders passed: “left, right, right, left”.

- 17-20 1st and 5th couples dance a half-reel of four up and down the central line of the dance, starting by passing partners with **left** shoulders, and always passing with right shoulders in the middle. At the end of bar 20 they end facing partners again (see Figure 3).

(5th man ends between 2nd couple at the top and 1st woman between 4th couple at the bottom. In both this half-reel and the half-reel of bars 25-28 it is essential that the reels do not get too extended. The end loops must be kept within the set.)

- 21-24 Curving to their **right**, the working couples continue into half-reels across the dance, starting by passing **right** shoulders with the side person on their right:

At the top, 5th man dances a half-reel of 3 with 2nd couple, starting by passing 2nd man with the right shoulder; at the bottom, 1st woman dances a half-reel of 3 with 4th couple, starting by passing 4th woman with the right shoulder; and in the middle, 1st man and 5th woman dance a half-reel of 4 with 3rd couple, starting by passing 3rd man and 3rd woman respectively with right shoulders.

At the end the working couples all continue their loops round to the right towards their partners again, with 1st man & 5th woman passing with left shoulders (see Figure 4).

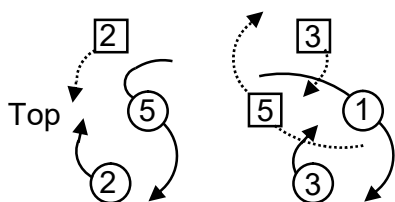


Figure 3 - Bar 21

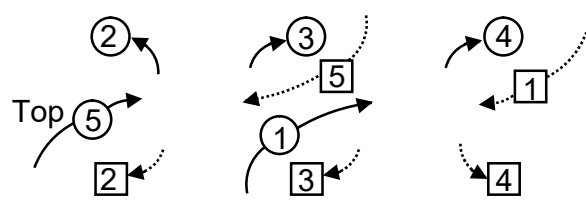


Figure 4 - Bar 24

- 25-28 1st and 5th couples dance a half-reel of four up and down the central line of the dance, this time starting by passing partners with **right** shoulders, and always passing with left shoulders in the middle. At the end of bar 28 they end facing partners again (see Figure 5).

(1st woman ends between 2nd couple at the top and 5th man between 4th couple at the bottom. This half-reel must be kept within the length of the set - see the note for Bars 17-20.)

- 29-32 Curving to their **left**, the working couples continue into half-reels across the dance, starting by passing **left** shoulders with the side person on the left:

At the top, 1st woman dances a half-reel of 3 with 2nd couple, starting by passing 2nd man (now on the women's side) with the left shoulder; at the bottom, 5th man dances a half-reel of 3 with 4th couple, starting by passing 4th woman (on the man's side) with the left shoulder; and in the middle, 1st man and 5th woman dance a half-reel of 4 with 3rd couple, starting by passing 3rd woman and 3rd man respectively with left shoulders.

At the end the working couples all continue their loops round to the left towards their partners again, with 1st man and 5th woman passing with right shoulders.

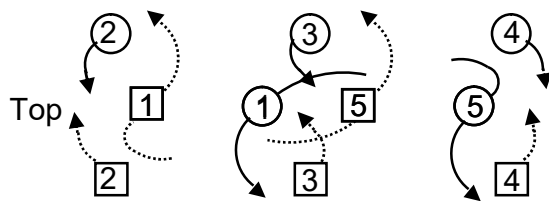


Figure 5 - Bar 29

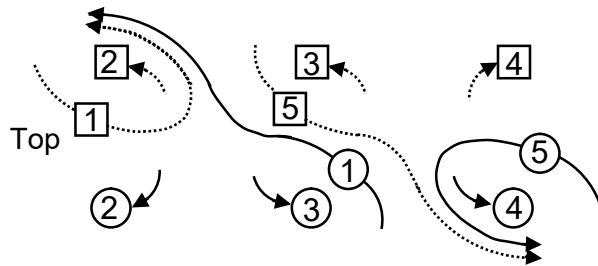


Figure 6 - Bars 32-34

- 33-36 1st woman and 5th man link with their partners (on their right) in promenade hold and, continuing their last loops, lead their partners quickly out through their own sides: 1st couple dance out through the women's side below 2nd woman and 5th couple through the men's side above 4th man (see Figure 6). Then these couples, still en-promenade, cast to their left and separate to their original places. 2nd and 4th couples step to their original places on Bars 35-36.

- 37-40 Taking hands on the sides, all set twice facing partners.

- 41-48 1st man and 1st woman progress to bottom place by weaving down their own sides while 2nd and 3rd couples, and also 4th and 5th couples dance Rights and Lefts. 1st man & 1st woman begin by facing down and dancing down outside 2nd couple (i.e. they do **not** cast off); then they meet and joining nearer hands dance down between 3rd couple, dance out through their own sides and down outside the next couple, and joining nearer hands meet to dance down between the final couple to bottom places. Meanwhile, the other couples dance Rights and Lefts as usual except that they must all move up one place overall during this figure to keep the set in its place. To achieve this, all these couples move half a place up the dance each time they cross with partners giving right hands (i.e. they each cross to the gap just above their partner). See Figs. 7 and 8.

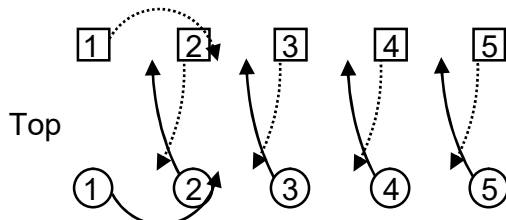


Figure 7 - Bars 41-42

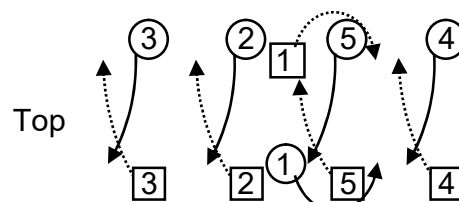


Figure 8 - Bars 45-46

Repeat the above four more times to end in original positions. [4]

Recommended music: tunes for 48-bar repeating dances are suitable, such as Linkumoddie and the Recumbent Stone (both also 5x48R).

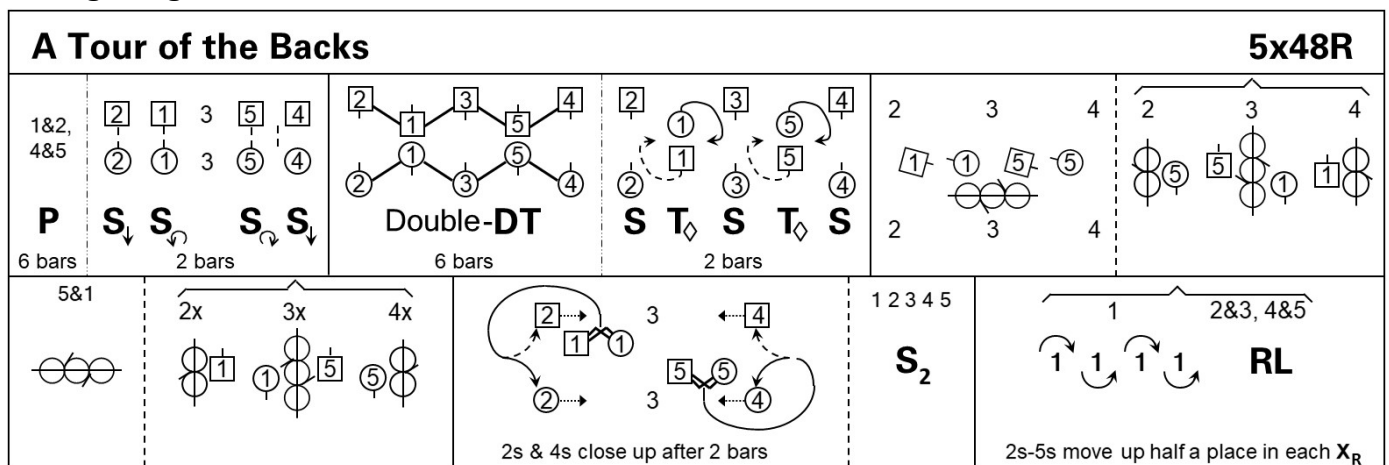
Crib

A TOUR OF THE BACKS (R5x48) 5C longwise set

Adrian Conrad

- 1- 8 1 & 2s, 4s & 5s poussette to change places; in last 2 bars 1s & 5s turn back-to-back in centre to face own sides instead of retiring (1s turn towards the top as they do this, 5s towards the bottom).
- 9-16 All dance “Double Double Triangles” (3s are shared); in last 2 bars 1s & 5s individually move to their rear right in a sort of “Petronella turn” to end facing partners up & down on central line of set, in order 1W 1M 5W 5M
- 17-20 1s & 5s dance half-reel of 4 up & down, starting by passing **left** shoulders – keep within set and end facing partners again
- 21-24 5M, 5W & 1M, 1W dance half-reels of 3/4/3 across with 2s/3s/4s respectively, passing person on right with **right** shoulder. 1s & 5s continue their loops to right until they face partners again
- 25-28 1s & 5s dance half-reel of 4 up & down, starting by passing **right** shoulders – keep within set and end facing partners again
- 29-32 1W, 1M & 5W, 5M dance half-reels of 3/4/3 across with 2s/3s/4s respectively, passing person on left with **left** shoulder. 1s & 5s continue their loops to left until they face partners again
- 33-40 1s & 5s join partners in promenade hold (1W & 5M on left) and these lead partners anticlockwise out through own sides and round to top & bottom to end in original places (4 bars, 2s & 4s step down/up to own places after 2 bars); all set twice.
- 41-48 2s & 3s, 4s & 5s dance Rights & Lefts but moving up half a place on each crossing with RH **while** 1s weave down own sides to bottom, starting by dancing (not casting) down outside 2s.

“Pilling” diagrams



Notes

[1] The “Backs” are the grounds of the many Cambridge University colleges, from Queens' to Magdalene, which follow in succession down both sides of the River Cam on the west side of the town.

Before tourist pressures forced colleges to lock their gates and levy admission charges, a delightful walk was possible, weaving along the river, passing through the successive colleges and their gardens and crossing the river over the successive bridges. The last movement of the dance alludes to this.

[2] In 1966 I started learning Scottish dancing at the Strathspey and Reel Club of Cambridge University. After a month or two I first encountered dances using two working couples in five-couple longwise sets, such as *The Black Mountain Reel* (devised by Derek Haynes), and then a friend invited me to devise a five-couple dance to perform before the Mayor of Cambridge at a Burns Supper. However, the dance I produced was not demonstrated until many years later at an Oxford & Cambridge Highland Ball.

Just before I devised this dance, I had come across the four-couple dance *Jack O' Carron*, named after the famous Scottish dancer Jack McConachie. This dance, by Derek Ivory and Mick Bacchus, was published in the ISTD Imperial Book Vol. 2, and had a working couple alternating between half-reels of 4 across the middle of the dance with the 3rd couple, and half-reels of 3 across at the ends with 2nd and 4th couples. My dance uses another working couple and with this all the half-reels across can be danced together.

I also used “Double Double Triangles” in this dance, unaware that other devisors were also using this figure; for example, Hugh Foss had already used the formation in his dance *Earlstoun Loch*. Much later I found that John Jackson's dance *Cyprus Delight* includes the same transition that I use from this figure into a reel of four up and down for the 1s and 5s.

[3] 1st couple turn back to back at the end of the poussette for the following Double Triangles in exactly the same way as in the jigs *Waverley* and *Peggy's Wedding*. 5th couple turn the opposite way (i.e. towards the bottom) to maintain symmetry. At the end of the sixth bar of the poussette, as usual both couples are facing partners and still holding both hands. At this point 1st couple releases the hands closer to the top of the set and 5th couple releases the hands nearer the bottom. Then to start their outward turns, both couples move their remaining linked hands towards the top or bottom respectively.

[4] The present version of this dance is actually slightly simplified from the original concept. Initially, I had the six side dancers dancing half-way round the set in Bars 17-20 and 25-28 and entering the half-reels across from the opposite sides. Each half-reel across would then be started by men and women passing each other. But the overall arrangement was too taxing and too strenuous.

Fifty Years of Friendship

A strathspey for four couples in a square set, danced four times.

In affectionate memory of Ruth Thornton, Liskeard Scottish Country Dancers [1]

Please see [2] for a summary of Bars 1-16.

- 1-4 1st and 3rd couples set to partners and turn them with right hands three-quarters round into a line of four up and down the set, facing partners, with the men at the ends.
- 5-8 1st and 3rd couples dance the first half of what will be a complete reel of four in eight bars, starting by passing partners by the right.

At the same time 2nd and 4th couples set to partners and turn them with right hands three-quarters round into a line of four across the set, facing partners, with men at the ends. All end as in Figure 1.

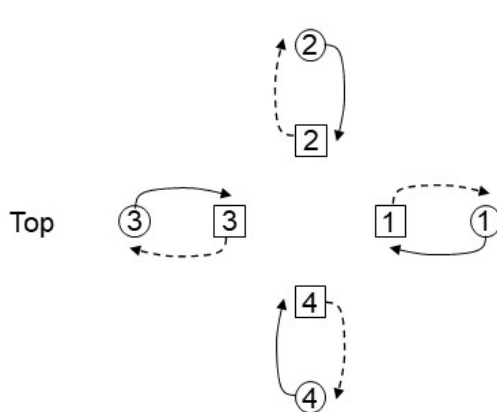


Figure 1 - Bar 9

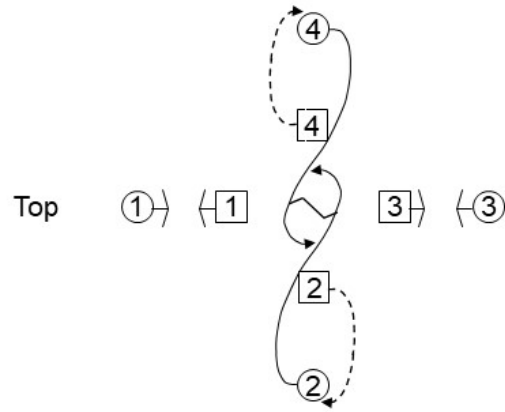


Figure 2 - Bars 13-14

- 9-12 1st and 3rd couples continue their reel of four up and down, while 2nd and 4th couples dance a half-reel of four across the set, starting by passing partners by the right. These half-reels are crossed [3]; in Bar 10 all four men touch left hands briefly as they pass the centre of the set; similarly, in Bar 12 the women do the same. All end facing partners again as in Figure 2.
- 13-16 1st and 3rd couples set to partners and turn them with right hands three-quarters round to end with the couples in swapped starting places, i.e. the women are now on the left of partners, facing in, with nearer hands joined. See Figure 2 above for Bars 13-14 and Figure 3 on next page for Bars 15-16.

At the same time 2nd and 4th couples dance as follows, to end with these couples back to back and the four couples facing in pairs in a line up and down:

- 13 2nd & 4th couples pass partners by the right as if continuing their reel of four from Bars 9-12.
- 14-15 2nd & 4th men turn once with left hands (tight turn) so that they return towards their partners (2nd & 4th women) while the women loop to their right (as if continuing their reel of four) and then return towards the centre **but curving well to their right** [4], to arrive on the right side of their partners, joining nearer hands, so the couples face diagonally past the centre.
- 16 2nd and 4th couples dance forward facing to their right to end with these couples back to back, 4th couple squarely in front of and facing up to 1st couple, and 2nd couple similarly facing down to 3rd couple, as shown in Figure 4.

(All the couples now have nearer hands joined and are in a line of four couples running up and down the dance; 1st and 3rd men have their partners on their left, the other men have partners on their right, so that men face in pairs and women likewise.)

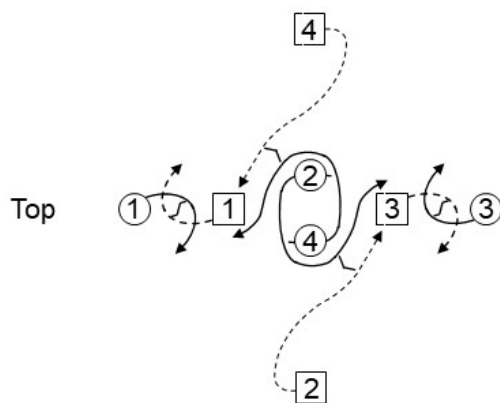


Figure 3 - Bars 15-16

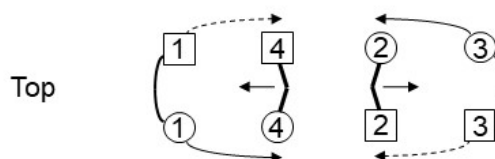


Figure 4 - Bar 17

17-24 All four couples dance the Rose Rondel [5]

- 17 See Figure 4. Each couple with nearer hands joined passes the facing couple, with those dancing in from the ends of the line making arches for the others; *i.e.* 4th couple passes under the arch made by 1st couple, and 2nd couple under the arch made by 3rd couple.
- 18-19 See Figure 5. The individual dancers of the 4th and 2nd couples (who are still facing out) change sides with partners as in the Rondel movement, with the women passing in front of the men, and dance well round the set to meet on the sides of the set, in new pairs, facing in with nearer hands joined; *i.e.* 2nd woman meets 4th man in 2nd place while 4th woman meets 2nd man in 4th place.

At the same time, in the centre, 1st and 3rd couples (who made the arches) dance four hands round to the left halfway, finishing by releasing hands and quickly turning away from partners towards the other adjacent person, *i.e.* men turning to right, women to left [6], to join nearer hands in new pairs facing out to the side places of the set. See Figure 6.

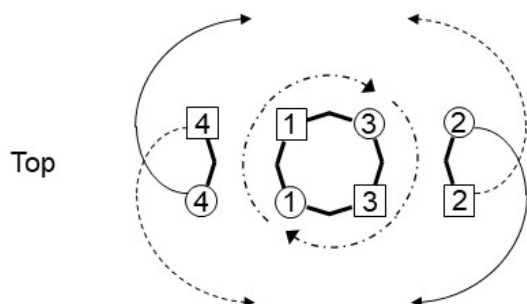


Figure 5 - Bars 18-19

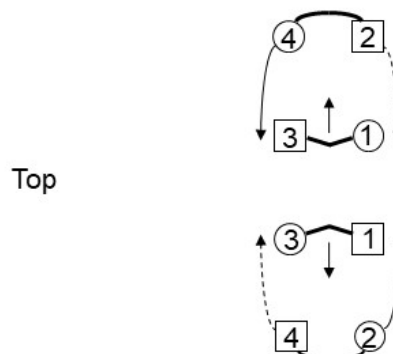


Figure 6 - Bar 20

(All the dancers are in new pairs, with nearer hands joined and all the women on the left, the pairs forming a line of four across the set in this order from 2nd place to 4th place: 2nd woman with 4th man face 3rd woman with 1st man, and 1st woman with 3rd man face 4th woman with 2nd man.)

The pattern of Bars 17-19 is now repeated exactly but rotated by one quarter, with all dancers in different positions.

- 20 Each pair with nearer hands joined passes the facing pair, with those dancing in from the ends making arches for the others; *i.e.* 3rd woman and 1st man pass under the arch made by 2nd woman and 4th man, while 1st woman and 3rd man pass under the arch made by 4th woman and 2nd man.
- 21-22 See Figure 7. The individual dancers of the 1st and 3rd couples (who are still facing out), change sides with the paired woman or man, the women passing in front, and dance well round the set to meet their original partners in their original places at the top or bottom of the set, facing in with nearer hands joined.

Fifty Years of Friendship

At the same time, in the centre, the other four dancers (who made the arches in Bar 20) dance four hands round to the left halfway, finishing by releasing hands and quickly turning away towards their original partners to join nearer hands facing out.

(The four couples are now again in a line of four up and down the dance, with 1st couple facing 2nd couple and 4th couple facing 3rd couple, again with men facing in pairs and women likewise.)

23-24 Each couple with nearer hands joined passes the facing couple, with those dancing in from the ends making arches; i.e. 2nd couple passes under the arch made by 1st couple, and 4th couple under the arch made by 3rd couple. All couples turn inwards (i.e. towards partners), releasing hands, to face the couple just passed. End positions are shown in Figure 8. [7]

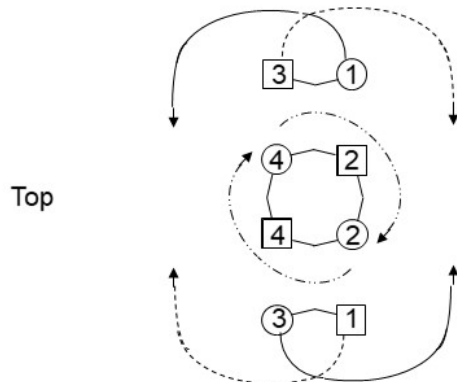


Figure 7 - Bars 21-22

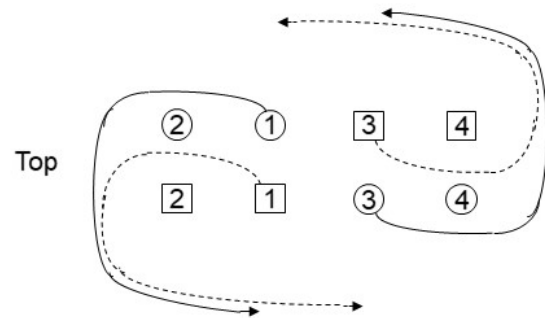


Figure 8 - Bars 29-32 (positions are also as after Bar 24)

25-28 2nd and 1st couples, and also 3rd & 4th couples dance left hands across (positions again as in Figure 8).

29-32 2nd and 4th couples stand while the individual dancers of 1st and 3rd couples dance out passing the adjacent standing man or woman giving left shoulders (e.g. 1st man passes 2nd man by the left); then with each man following his partner, 1st and 3rd couples dance one-quarter of the way anticlockwise around the set to new places.

All couples end in order 2, 3, 4, 1 counting clockwise from the top of the set.

Repeat the dance three more times from new positions. Each time the new couples begin at the top and bottom of the set.

Suggested tune: Lady Kinloch of Gilmerton's Strathspey [8].

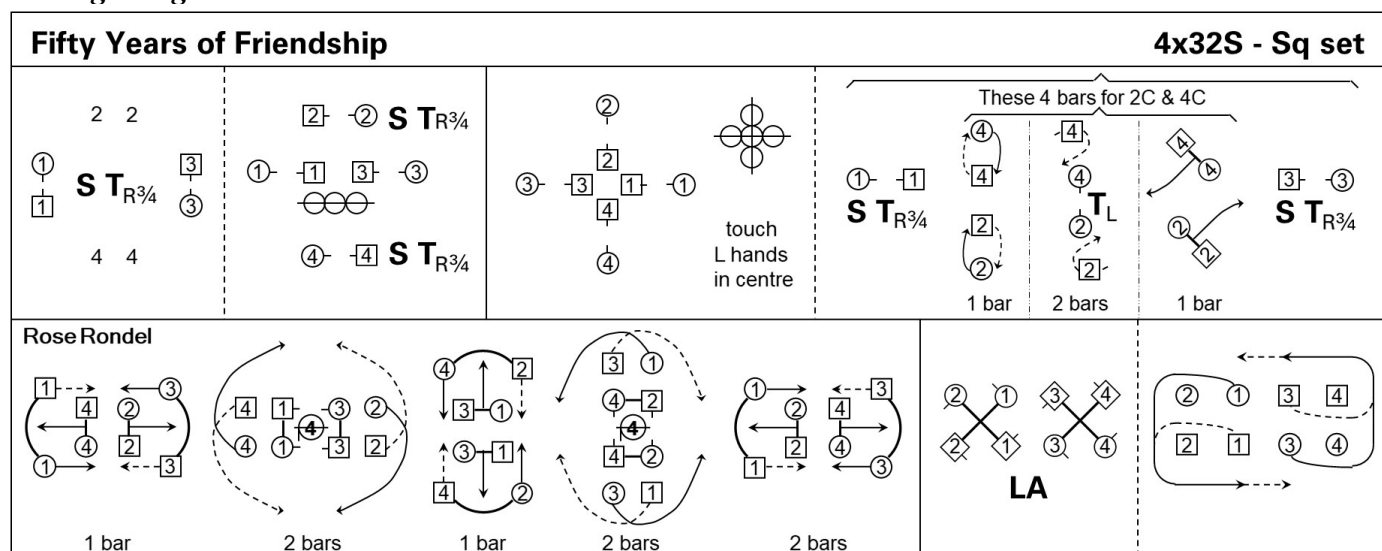
Dance devised in 2018, with respectful acknowledgments to the late John Drewry for the inspiration of his Rondel figure and to the late Ann Dix for her progression in *Culla Bay* (RSCDS Book 41), a reflection of which is used in Bars 29-32.

FIFTY YEARS OF FRIENDSHIP (S4x32) Square set

Adrian Conrad

- 1- 4 1s & 3s set & $\frac{3}{4}$ turn partners RH into line of 4 up/down
- 5-8 2s & 4s set & $\frac{3}{4}$ turn partners RH **while** 1s & 3s dance first half of a reel of 4; all now in cross formation, M at ends, 3214 clockwise from top
- 9-12 1s & 3s second half of reel of 4 **while** 2s & 4s half a reel of 4 across (i.e. crossed half-reels, all M touch LH on Bar 10, W on Bar 12); all now in cross formation, 1432 clockwise from top
- 13-16 1s & 3s set & $\frac{3}{4}$ turn RH to face in, W on left, **while** 2s & 4s pass partners RSh (1 bar), 2M & 4M turn LH (2 bars) while 2W & 4W loop tightly and dance in to right to end NHJ on right of partners, then (1 bar) 2s & 4s pass LSh to end BtoB in line up/down, 4s facing 1s (M-M, W-W), 2s & 3s likewise.
- 17-24 Rose Rondel formation - same timing as Rondel and all arches made by dancers at ends.
- 17 - all NHJ, 1s & 4s, also 2s & 3s change places, with 1s/3s making arches for 4s/2s
- 18-19 - facing out, 2W/4W pass in front of 2M/4M, all $\frac{1}{4}$ round set to form new pairs NHJ at sides facing in **while** 1s & 3s $\frac{1}{2}$ circle to left & turn sharply away from partners (M to right, W to left) to form new pairs NHJ facing sides. (All now in line across, all W on left: 2W&4M face 3W&M, 1W&M face 4W&M)
- 20-22 - repeat pattern of 17-19 but turned sideways, end back with original partners NHJ in line up/down, 1s/3s (in original places) facing 2s /4s (with W on left), so M-M, W-W again facing.
- 23-24 - 1s & 2s, 3s & 4s change places with 1s/3s making arches, turn inward to face couple just passed
- 25-32 2s & 1s, 3s & 4s LH across; then from centre 1s & 3s dance out past adjacent side person LSh & M follow partners $\frac{1}{4}$ anticlockwise to side places. End 2341 clockwise from top.

“Pilling” diagrams



Notes

[1] When my friend Ruth died in the summer of 2018, I had known her for almost exactly 50 years since we first met when dancing in Manchester. In recent years I had attended several of her famed, challenging, annual “Haggis Thrash” dances in Liskeard, with Ruth as MC and Sandy Nixon and his band playing. Her last Haggis Thrash was in March 2018 when I danced with her for the last time.

I had already devised one dance for Ruth (see *Dun Arisaig*), but once back in Croydon, I decided to devise another as a tribute. Sadly, I did not quite finish it before she passed away.

A very long time ago I had toyed with an extended version of the Rondel figure using two groups of two couples, not just having two Rondels side by side but actually mixing the couples up. When thinking of a possible dance for Ruth I remembered those attempts, but this time thought to try it in a square set. The Rose Rondel figure is the result.

[2] The aim of the first 16 bars is to move the couples from the original square into the line of four couples, facing in pairs, that is needed for the Rose Rondel. The 1st & 3rd couples have a fairly simple sequence; the 2nd & 4th couples begin a similar sequence four bars later but do not finish theirs, and some contrivance is needed at the end to form the final line of 4 couples.

When teaching this, it can help to explain the 16-bar pattern for the 1s and 3s first, i.e. set and turn $\frac{3}{4}$ with right hands, then dance a complete reel of 4 in eight bars, and then a final set and turn $\frac{3}{4}$ RH. Then start from the beginning again, now including the 2s & 4s, and explaining that they, after standing for the first four bars, dance a similar sequence for the next eight bars but then “start to deviate” in the final four.

[3] Crossed reels of 4 go back to old dances like *The Bonnie Lass O’ Bon Accord* (strathspey) and *Angus Macleod* (reel), but newer dancers may be less familiar with them. In this dance we just have four bars with half of a crossed reel. The timing of the reel is exactly the same as for an ordinary reel of 4, but instead of two persons taking one bar to pass left shoulder through the middle, here four people pass the centre in that one bar, touching left hands lightly and briefly.

[4] In the reels of 4 in most dances, dancers pass at the ends giving right shoulders, and when dancing an end-loop each dancer turns round at the end of the loop and comes forward again passing someone else with right shoulder. Here, in much the same way, the 2nd & 4th women enter loops on Bar 13 and turn around on Bar 14, but in Bar 15 as they come forward again *they should move well to their right, crossing diagonally over their Bar 13 track*, so as to arrive on the right side of their partners who have turned back to join them.

[5] The Rose Rondel follows the original Rondel figure very closely, but nowadays dancers do not always get the details of the Rondel right. I mention them here since these are important for my dance; my apologies to anyone who feels insulted by this.

In both figures the eight bars comprise a three-bar sequence danced up and down, a similar three-bar sequence danced at right angles, and a final two-bar pass up and down, each sequence being started by pairs of dancers passing each other, with one pair making an arch for the other. These sequences rarely match the phrasing of the music and so dancers need to count the bars to time the figures properly.

During the arch movements the pairs dancing under arches should stay side by side; if they are then to swap sides they should only do so in the *following* bar. To make the arches large enough for the other pairs to pass underneath side by side, the couples making the arches need not actually join hands at the top of the “arch”.

In the Rose Rondel, all pairs of dancers involve a man with a woman, and the pairs at the ends of the lines always make the arches. The movements are virtually the same as in the ordinary Rondel for the pairs of dancers who pass out under the arches towards the outside of the set, but they have to dance slightly further because of the greater scale of the square set. The distinctive bit of the Rose Rondel is the circling of the dancers approaching the centre.

[6] In both Bars 17 and 20, when dancers make the arches, the two men are on the right and the women on the left, so for their subsequent half-circles in Bars 18-19 and 21-22, the two men are diagonally opposite each other and circle into each other’s places, and similarly for the women. But in these bars the dancers must not only dance their half-circles but also turn away to form new pairs facing outward. I recommend that in these 2-bar sequences dancers should use a long travelling step in the first bar to cover most of their half-circle, “slowing down” with a shorter step in the next bar, in which they also complete their turning outward and new pairing.

[7] When practising the Rose Rondel, to get back from the end positions to their starting positions before a repeat of the figure, the facing pairs of couples can circle four hands round halfway, and then just the two couples in the middle should make another half-circle before facing out again.

[8] The RSCDS selected this fine strong tune as the original tune for the now rarely performed 8x32 strathspey *Land o’ Cakes*, published in Book 29. The original RSCDS recording for this is just 4x32 - not too satisfactory for *Land o’ Cakes* itself, but quite suitable for *Fifty Years of Friendship*, especially if it is slowed down slightly.

None So F-Hugh-gal (pronounced “none so fugal”)

or

The Galloway Dance-master

A demonstration reel for four couples in a longwise set - 4 x 40 bars.

Dedicated to the memory of Hugh Foss [1]

Please read the general note [2]. Teaching hints for Bars 1-24 are also given at the end of these instructions.

Bold type marks where 2nd, 3rd or 4th couples do not dance exactly as 1st couple in Bars 1-24.

- 1-4 1st couple dance “Petronella” turns, using pas-de-basque steps, onto the central line of the dance facing each other (*the woman above the man*), and set for two bars.
- 5-6 1st couple quickly dance out to their right and cast down one place, i.e. to 2nd places, opposite sides, **WHILE**
2nd couple dance “Petronella” turns, using pas-de-basque steps, onto the central line of the dance facing each other (*the woman above the man*).
- 7-8 See Figure 1: 1st couple cross to own sides giving right hands and face in, **WHILE**
2nd couple set facing each other (*i.e. 1st couple pass between the setting 2nd couple*).

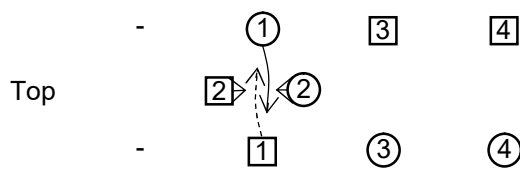


Figure 1 - Bars 7-8

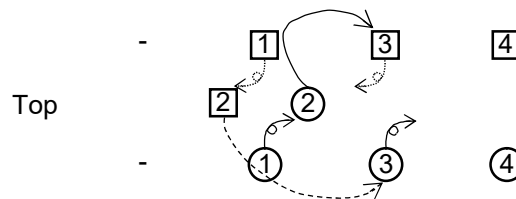


Figure 2 - Bars 9-10

- 9-10 See Figure 2: 1st couple again dance “Petronella” turns from their new positions to end on the central line of the dance facing each other (*the woman above the man*), **WHILE**
2nd couple quickly dance out to their right and cast down one place, i.e. to 3rd places, opposite sides, **AND**
3rd couple dance “Petronella” turns, using pas-de-basque steps, onto the central line of the dance facing each other (*the woman above the man*).
- 11-12 See Figure 3: 1st couple dance the first half-turn (two bars) of a one-and-a-half-times right-hand turn in six bars (*at the end of these two bars they are again on the central line of the dance, the man now above the woman*), **WHILE**
2nd couple cross to own sides giving right hands and face in, **AND**
3rd couple set facing each other (*i.e. 2nd couple pass between the setting 3rd couple*).

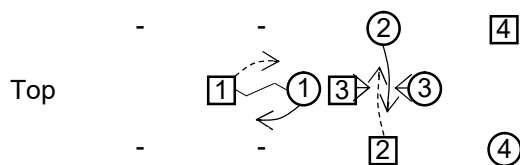


Figure 3 - Bars 11-12

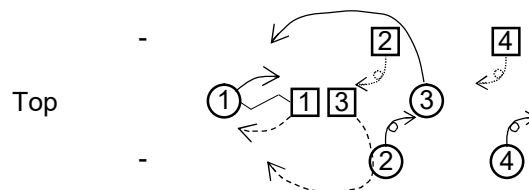


Figure 4 - Bars 13-14

- 13-14 See Figure 4: 1st couple dance the middle half-turn of their six-bar right-hand turn (*at the end of these two bars they are again on the central line of the dance, the woman now above the man*) WHILE

2nd couple again dance “Petronella” turns from their new positions to end on the central line of the dance facing each other (*the woman above the man*), AND

3rd couple quickly dance out to their right and cast **up** one place, i.e. to 2nd places opposite sides, AND

4th couple dance “Petronella” turns, using pas-de-basque steps, onto the central line of the dance facing each other (*the woman above the man*).

- 15-16 See Figure 5: 3rd couple link right hands to the 1st couple's right-hand turn, and all four persons dance four hands across halfway round, the 1st couple again ending on the central line of the dance facing each other (*the man now above the woman*), and 3rd couple ending in 2nd places own sides, facing in, WHILE

2nd couple dance the first half-turn (two bars) of a one-and-a-half-times right-hand turn in six bars (*at the end of these two bars they are again on the central line of the dance, the man now above the woman*), AND

4th couple set facing each other.

(*The half-wheel both completes the right-hand turn of 1st couple and the right-hand crossing of 3rd couple back to own sides.*)

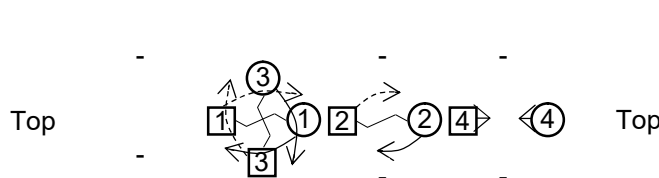


Figure 5 - Bars 15-16

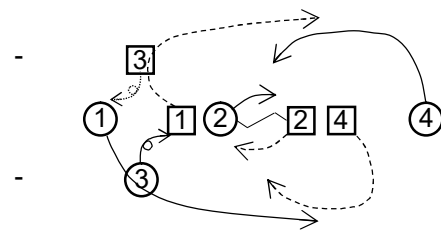


Figure 6 - Bars 17-18

- 17-18 See Figure 6: 1st couple dance out to the right (i.e. through their own sides) and start dancing down, this being the first two bars of a four-bar movement that will take them to the bottom of the set. As they pass 3rd places on the side-lines, they dance outside 4th couple who will be dancing up (see below), WHILE

2nd couple dance the middle half-turn of their six-bar right-hand turn (*at the end of these two bars they are again on the central line of the dance, the woman now above the man*), AND

3rd couple again dance “Petronella” turns from their new positions to end on the central line of the dance facing each other (*the woman above the man*), AND

4th couple quickly dance out to their right and cast **up** one place, i.e. to 3rd places opposite sides.

- 19-20 See Figure 7: 1st couple dance in through 4th places on own sides onto the central line of the dance, the man again above the woman (*i.e. in their same relative positions as four bars earlier when at 2nd place*), but they can stay right shoulder to right shoulder as they arrive, facing opposite sides, WHILE

4th couple link right hands to the 2nd couple's right-hand turn, and all four persons dance four hands across halfway round, with the 2nd couple again ending on the central line of the dance facing each other (*the man now above the woman*), and 4th couple ending in 3rd places own sides, facing in, AND

3rd couple dance the first half-turn of a right-hand turn **once** round in **four** bars (*at the end of these two bars they are again on the central line of the dance, the man now above the woman*).

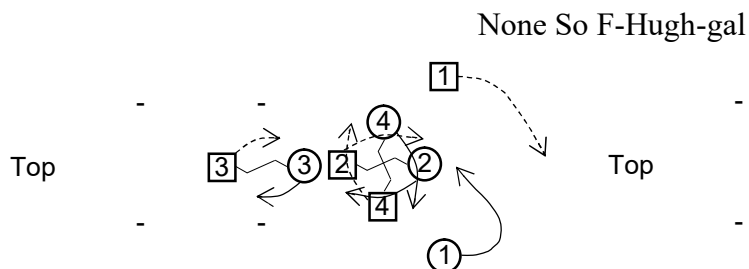


Figure 7 - Bars 19-20

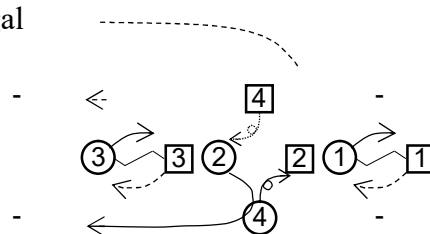


Figure 8 - Bars 21-22

21-22 See Figure 8: 1st couple dance the first half-turn of a right-hand turn once round in four bars (*at the end of these two bars they are again on the central line of the dance, the woman now above the man*), WHILE

2nd couple dance out to the right (i.e. through their own sides) and start dancing **up**, this being the first two bars of a four-bar movement that will take them to the **top** of the set, AND

3rd couple complete their four-bar right-hand turn once round to end on the central line of the dance again, (*the woman now above the man*), with **both partners facing down the central line**, AND

4th couple again dance “Petronella” turns from their new positions to end on the central line of the dance (*the woman above the man*), with **both partners facing up the central line**.

23-24 1st couple complete their right-hand turn ending on the central line facing each other (*the man above the woman*), WHILE

2nd couple dance in through top places on own sides onto the central line of the dance to end facing each other (*the man again above the woman, as they were at 3rd place before dancing up*), AND

3rd & 4th couples pass each other quickly to change places and then face partners up and down (turning right-about where needed).

If possible, in the two bars, 3rd man & 4th woman should pass giving left shoulders, then the two women and also the two men should pass giving right shoulders, and finally, 4th man & 3rd woman should pass giving left shoulders again. (Call this “dance option A”)

However, if this “weaving” is found too difficult to do in 2 bars, the 3rd & 4th couples should pass each other “in tandem” giving left shoulders (“dance option B”).

See Figures 9A/B for options A/B respectively.

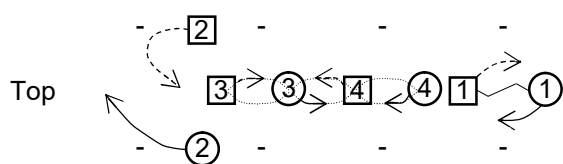


Figure 9A - Bars 23-24, option A

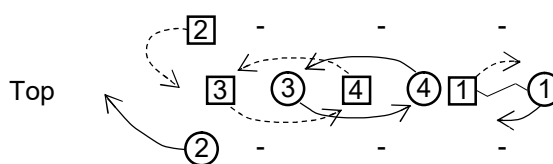


Figure 9B - Bars 23-24, option B

All four couples are now on the central line facing partners in order 2, 4, 3, 1, with 2nd & 4th women, 4th man and 3rd woman, and 3rd & 1st men, back to back (see Figure 10).

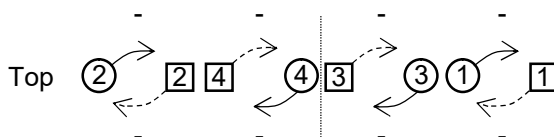


Figure 10 - Bar 25

- 25-28 2nd & 4th couples, and also 3rd & 1st couples dance half-reels of four, starting by passing partners giving right shoulders and giving left shoulders in the middle (*i.e. the men are at the ends of the top half-reel and the women at the ends of the bottom one; 2nd & 4th women are the middle pair of the top reel and 3rd & 1st men are the middle pair of the bottom one*). All finish on the central line, again facing partners, now in order 4, 2, 1, 3, with the same “middle pairs” of people back to back. (Figure 11).

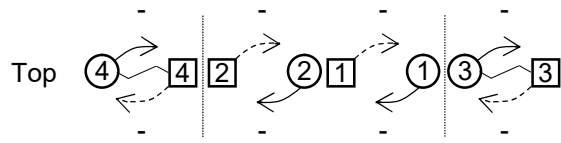


Figure 11 - Bar 29

- 29-32 See Figure 11. 2nd & 1st couples (*the central four persons*) dance another half-reel of four, again starting by passing partners giving right shoulders and giving left shoulders in the middle (*but this time 2nd woman & 1st man are at the ends of the half-reel*), ending with all on the central line facing partners, WHILE

At the ends of the line, 4th and 3rd couples turn partners once round with right hands to end as they started, on the central line facing partners.

All four couples are now on the central line in order 4, 1, 2, 3, with all men now above their partners (Figure 12).

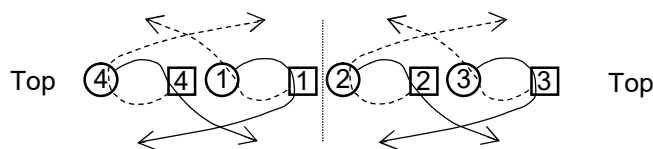


Figure 12 - Bar 33

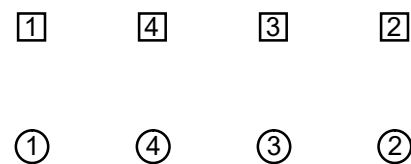


Figure 13 - after Bar 36

- 33-36 See Figure 12. 4th & 1st couples, and also 2nd & 3rd couples dance collapsing half-reels of 4 ending with all on their own sides. All begin by passing partners giving right shoulders, then those who have reached the far end of their reels (*4th woman, 1st man, 2nd woman & 3rd man*) cast back to the right along their own sides (*i.e. down on the women's side and up on the men's*), and the other two persons in each reel pass left shoulders as they dance forward and diagonally to the right to end on their own sides. All turn right-about on arrival to face in pairs on the sides in order 1, 4, 3, 2. (See Figure 13.)
- 37-40 All dance final half-reels of 4 on the sides, starting by passing in pairs giving right shoulders, to end in order 2, 3, 4, 1.

Repeat three more times from new positions.

Recommended tune: None So Pretty, played ABABB [3/

Notes

[1] Hugh Foss was a former Chairman of the London Branch of the RSCDS who died in 1971. He composed many dances of all standards, several of which have remained firm favourites to this day, for example *J.B. Milne*, *The Wee Cooper of Fife* and *Polharrow Burn*. Most of his own dances were published after he had retired to Galloway and he named many of his dances after Galloway places – notably villages, lochs, rivers and mountains.

Hugh was also an early pioneer of “fugal” dances in which, by analogy to fugues in music, the same or similar patterns are danced in succession by different members of the dancing set and interwoven with each other. Twelve of these dances can be found in his book *The Waverley Fugues*. The first dance in this book, *Fugal Fergus*, is quite well known and is a fine example of a “canon” for two parts, with the men dancing exactly the same figures as the women but eight bars later.

The dance described here has a canon for four parts in the first 24 bars, with the couples 1-4 taking the four parts and entering in that order four bars apart.

The title is not just a punning allusion to Hugh’s talents as a deviser of fugues, but also reflects the fact that this dance goes very well with the tune *None So Pretty* – see also note [3].

[2] General comments applying to this dance:

All turns use right hands and are made on the central line of the dance, taking two bars per half-turn, so dancers re-align on the central line every two bars.

All half-reels of four begin by everyone passing in pairs giving right shoulders.

Any required turning about on the spot, e.g. to face partners, is always right-about, i.e. pulling the right shoulder back.

Since at times all eight dancers occupy the central line and will need some space for turning, it may help to have slightly longer sets than usual.

[3] The tune *None So Pretty* is a well-loved, bright, cheerful reel, which is not only the “original tune” for the dance *None So Pretty* (RSCDS Book 19) but has been enthusiastically adopted by dance devisors for a number of newer dances (for example, John Bayly’s *Mrs Stuart Linnell*). That applies especially when like the dance *None so Pretty* itself, these other dances have 40-bar repeats, and the same recordings can be used. I make no apology for suggesting that the tune should be used here also, even though such recordings are usually 8x40 bars long and my dance only needs 4x40.

Teaching hints

I think this is the most technically challenging dance that I have composed, because as with other fugal dances, the pattern is complicated and also movements need to be precise and well-timed.

Bars 1-24

In this sequence it is very desirable that all couples thoroughly understand the full “theme” of the canon (danced by 1st couple in Bars 1-24), so that the others can use the theme as an aide-memoire for their own dancing, whatever their starting positions.

It is therefore recommended that the teacher first takes every couple in turn through the movements of 1st couple in these 24 bars, starting from 1st place each time. As each couple does this, it will help if the couples in 2nd & 4th places stand well back from the set lines leaving these places open.

Next, with everyone back in their starting positions, and with 1st and 3rd couples standing back from the sides to make room, show how 2nd couple, after waiting for 4 bars and starting from 2nd place, only dances the first 20 bars of the theme. The only other difference from the 1s is that 2nd couple ends the sequence by dancing *to the top of the set* rather than to the bottom.

Similarly, with 2nd couple standing back from the set, and walking 3rd couple through, show how 3rd couple waits for 8 bars and then only dances the first 14 bars of the theme, taking that couple to the end of Bar 22. Point out that the 3rd couple, after the initial four-bar “Petronella” sequence, must dance *up* one place, rather than down, before crossing back to own sides in Bars 15-16. When the 3rd couple walk this initially, make them just cross by themselves giving right hands; leave them to discover a bit later that a half-wheel will actually be used to make them cross over. Then explain that after the second “Petronella” turn, they only have time for a four-bar right-hand turn rather than a six-bar one, because two bars are needed for a special “progression” in Bars 23-24 (to be explained shortly).

Likewise, with 3rd couple standing back, show how 4th couple waits for 12 bars and then only dances the first 10 bars of the theme, i.e. as far as the second “Petronella” turn; this takes the couple to the end of Bar 22 and the special “progression”. Again make 4th couple cross with right hands to own sides by themselves in Bars 19-20.

Now with everyone back in place, walk through the whole of Bars 1-24 as described in the instructions above, two bars at a time, explaining how the half-wheels in both Bars 15-16 and 19-20 help both the couples involved to continue.

When teaching Bars 23-24, explain that 3rd & 4th couples have to swap places in a two-bar “progression”, to ensure that after the 40 bars the dance order will be 2, 3, 4, 1. Choose which way to dance that “progression” - option A or B.

(The progression - especially option A - hints at the reels of four which follow and which dominate the last 16 bars of the dance.)

Then try dancing just the first 24 bars before explaining the reels that follow; and then dance the entire 40 bars once through.

For the next repeat of the dance from the new positions, the movements in Bars 1-24 of each couple in turn should be revised, beginning with the movements of 1st couple which will remind everyone of the whole theme. Then walk Bars 1-24 for everyone together, followed by the reels. Dance that repeat through by itself.

Use the same approach for the remaining two repeats from new positions, before trying to dance the whole dance for all four repeats in succession.

“AND NOW FOR
SOMETHING
COMPLETELY DIFFERENT...”

The Sisters of Kintail

A demonstration medley for 5 couples - 64 bars Strathspey + 64 bars Reel

Originally dedicated (1969) to Ron and Susan Nedderman, Cambridge, England

Susan was a superb, much-loved teacher to generations of Scottish dancers, who died in April 2000. Her husband Ron continued to teach advanced Hugh Foss and John Drewry dances for many years but died in May 2021.

Introduction

The **Five** Sisters of Kintail form an impressive mountain ridge overlooking the head of Loch Duich on the road to Kyle of Lochalsh and Skye. When I gave the dance this name, it being a dance for five couples, I was not aware that Howard Steventon had used the full name *The Five Sisters of Kintail*.

My dance was composed in 1969. After I learnt about Hugh Foss's dance *The Celtic Brooch*, a stunning achievement using three-fold rotational symmetry, I wanted to try something similar using five-fold symmetry. The 64 bars of the reel part of this dance are the result (but with only four figures, not the fifty-seven of the Celtic Brooch).

The initial strathspey is a series of eight-bar figures leading progressively from the initial, conventional five-couple longwise set to the circle from which the reel starts. The strathspey figures alternate between figures for all five couples (i.e. two groups of five people), and figures for four couples with the first couple dancing a separate pattern as counterpoint.

In both parts of the dance there is some setting where Highland steps are desirable.

Although the dance is short, the figures, the five-fold symmetry of the reel and the Pentacle Chain in particular are unusual, so I have provided many diagrams and notes. As will be seen, I have adopted a freer instruction style, "explaining as I go".

Additional note (2000): a dance of this complexity may be ill-suited as a memorial to one who was so widely known and respected, but it was dedicated to Ron and Susan in Susan's lifetime and she welcomed it. I am only sorry that she did not see it published.

Summary

Strathspey (64 bars)

- 1-8 Set, turn and travel
- 9-16 Setting to partner
- 17-24 Reels of 4 up and down (1st couple dance separately)
- 25-32 Matching wheels of 5 ("spiral exchange")
- 33-40 Grand chain for 4 couples (1st couple dance separately)
- 41-48 Setting ("Petronella sequence")
- 49-56 Reels of 4 across (1st couple setting)
- 57-64 Mirror wheels of 5

Reel (64 bars)

- 1-16 Turn and chain
- 17-32 Wheels and loops
- 33-48 Reel of Tulloch sequence
(set and Hullachan turn)
- 49-64 Pentacle chain

Note that both 9-32 and 41-64 of the Strathspey have, in succession, setting, reels and wheels.

Strathspey

- 1-2 Taking hands on the side, all set to partners.
- 3-4 All giving right hand to partners, the odd-numbered couples (1, 3 and 5) turn once round returning to their own places, while the even-numbered couples (2 and 4) cross over. The 1st couple end facing out and all the others facing in.
- 5-8 2nd, 3rd, 4th and 5th women change places in diagonal pairs by each crossing the dance, passing her partner by the right shoulder and casting to the right behind him to end on his left.

Meanwhile 1st couple dance circular paths (wide casts) to end outside the lines of the set, facing partner through the gaps in the side-lines between 3rd and 4th positions. (See Figure 1.)

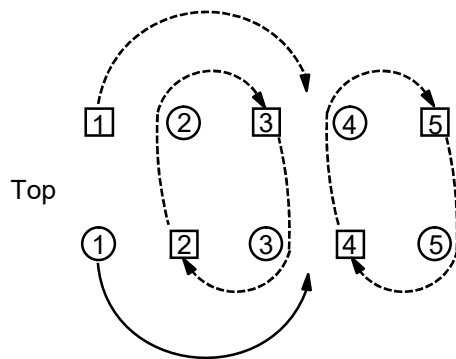


Figure 1 - Strathspey - Bars 5-8

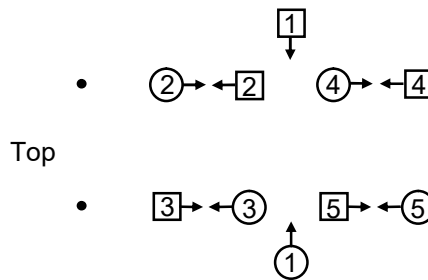


Figure 2 - Strathspey - Bars 9-16

- 9-16 All set to partners, ideally using a Highland Strathspey setting step which does not involve sideways movement (for example the Rocking or Cross-over steps). (See Figure 2.)
- 17-24 2nd and 4th couples, and also 3rd and 5th couples dance complete reels of 4 on the sides of the dance, starting by passing partners giving right shoulders, while 1st couple dance as follows: in Bars 17-18 they dance in through the side-lines and quickly turn each other once round with the left hand; then in Bar 19 they dance back out through the side-lines again and in Bars 20-24 they cast in wide sweeps to their left to finish on the central line of the dance, 1st woman just above the rest of the set, and 1st man just below the rest of the set. (See Figure 3.)

(The track of the 1st couple in Bars 3-8 and 17-24 is a leisurely variant of Bars 1-8 of The Braes of Breadalbane. 1st couple must end a little outside the end couples.)

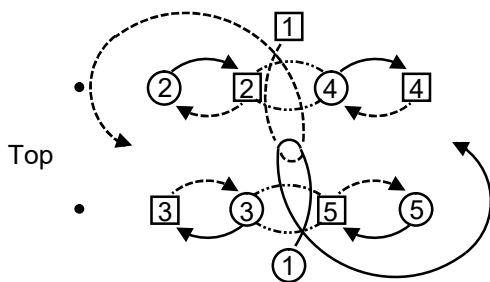


Figure 3 - Strathspey - Bars 17-24

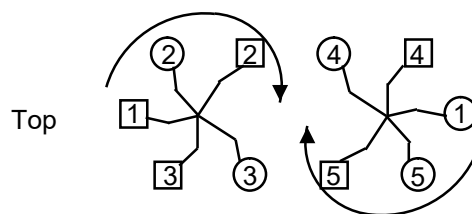


Figure 4 - Strathspey - Bars 25-26

- 25-32 All dance a “Spiral Exchange” (in which the groups of five people in the top and bottom halves of the dance “change ends” by dancing along S-shaped tracks).
- 25-26 1st woman with 2nd and 3rd couples, and also 1st man with 4th and 5th couples dance half right hands across, to bring 1st couple left shoulder to left shoulder in the centre of the dance. (See Figure 4.)

27-29 1st woman and 1st man release their right hands from the wheels and lead their respective groups in lines of five (“follow-my-leader” fashion) anticlockwise around the (collapsing) wheel at the opposite end of the set. 3rd and 4th women release their right hands in Bar 28, then all the rest together in Bar 29. (See Figure 5.)

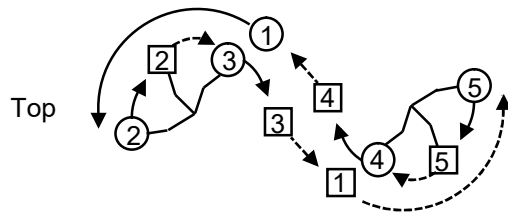


Figure 5 - Strathspey - Bars 27-29

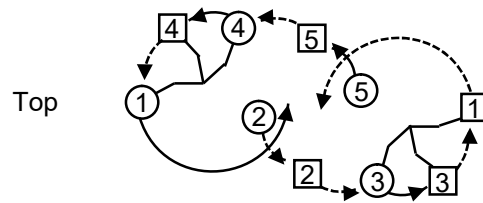


Figure 6 - Strathspey - Bars 30-32

30-32 All continue dancing anticlockwise, with the first three persons of each group giving left hands across and the remaining two joining in as they arrive. These new wheels are danced just halfway round so that first couple end in the centre of the dance giving right shoulder to each other and the other couples end in the diagonally opposite part of the set from where they began at Bar 25. (See Figures 6 and 7.)

(Notes:

- 2nd and 5th men, the last persons in each group of five, will at best only join the new left hands across wheels just before these end. If timing and pacing for this proves too difficult, all joining of left hands across in Bars 30-32 may be omitted.
- it is not necessary to form up again in parallel straight lines - the oval formation resulting from this figure is ideal for the following Grand Chain.)

All drop hands, and all women except 1st woman turn right about (pulling their right shoulders back) to face partners. All are now in a double pentagon formation. (See Figure 7.)

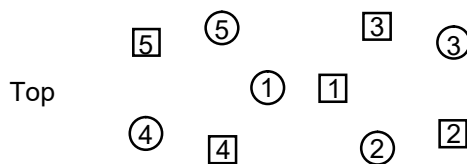


Figure 7 - Strathspey - after Bar 32

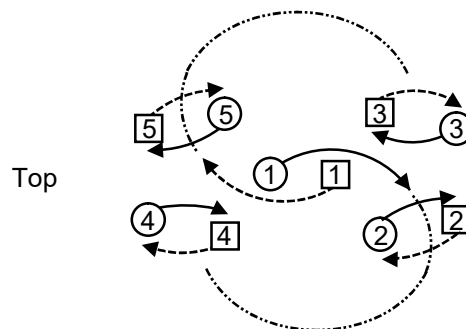


Figure 8 - Strathspey - Bar 33

33-40 All except 1st couple dance a Grand Chain all the way round, starting by passing partners with the right hand, while 1st couple dance as follows: in Bar 33 they pass giving right hands; in Bar 34 they dance out through the gap on their diagonal right; in Bars 35-37 they dance in wide loops clockwise about one quarter of the way round the set; in Bar 38 they dance back into the centre of the set through another gap in the chain and in Bars 39-40 they dance a three-quarter left-hand turn to end back-to-back in the centre of the dance facing opposite sides. (See Figures 8, 9 and 10.)

All end in another double pentagon formation, but this time *across* the dance. (See Figure 11.)

(The initial oval formation will naturally become more rounded as the Grand Chain progresses, but in Bar 40 the set needs to be stretched slightly into another oval, this time *across* the dance. This just requires slight adjustment when the dancers pass with left hands for the last time in the chain. The previous “end persons” (2nd woman with 3rd man, and 4th man with 5th woman) should move slightly towards the centre of the dance, while the others (2nd man with 4th woman, and 3rd woman with 5th man) should move outwards from the centre.)

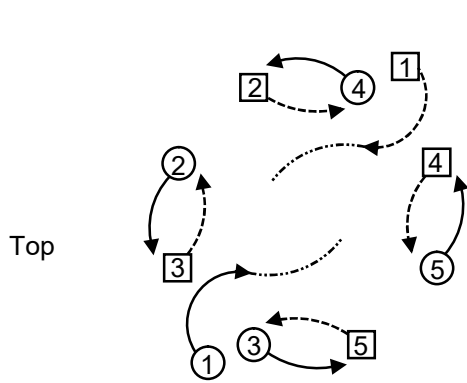


Figure 9 - Strathspey - Bar 38

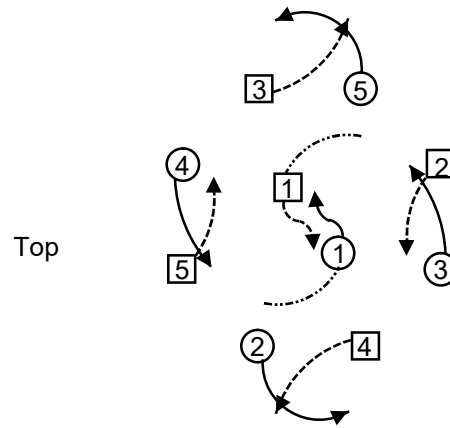


Figure 10 - Strathspey - Bar 40

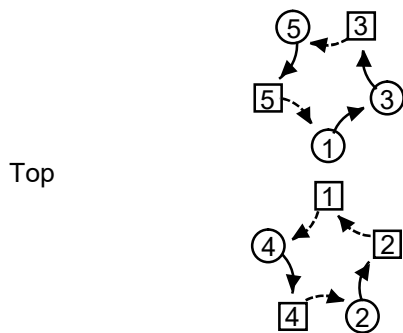


Figure 11 - Strathspey - Bars 41-42

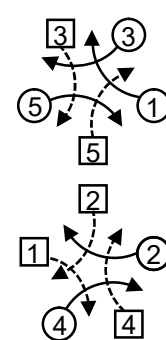


Figure 12 - Strathspey - Bars 45-46

- 41-48 In their new groups of five, all dance 8 bars of the “Petronella” figure, slightly modified, to finish opposite where they started the figure (*i.e. rotating the pentagons halfway anticlockwise*):
- 41-42 each person dances a “Petronella” turn into the place of the person currently on his/her right. (See Figure 11.)
- 43-44 all set facing into the centre of their group (*do not* join hands).
- 45-46 each person dances another “Petronella” turn, this time into the space one and a half places to the right of his/her current position. (See Figure 12.)
- 47-48 all set again facing in and end facing partners as shown in Figure 13.

(In normal “Petronella” turns dancers progress one quarter anticlockwise round their “diamond” with each turn. In this dance, to keep the double-pentagon shape, the progressions in the first and second “Petronella” turns are, respectively, a little less and a little more than one quarter round. In total everybody progresses two and a half places round their pentagon - halfway round as usual.)

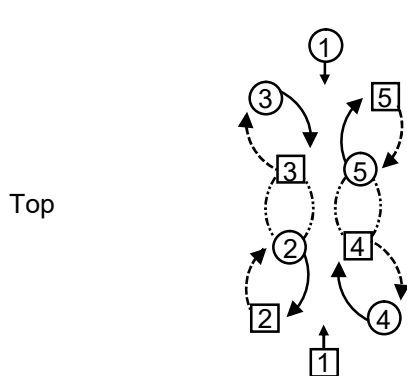


Figure 13 - Strathspey - Bars 49-56

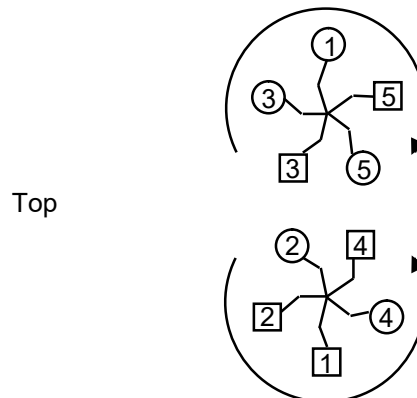


Figure 14 - Strathspey - Bars 57-60

- 49-56 1st couple set, ideally using a Highland Strathspey setting step which avoids sideways movement, while 2nd and 3rd couples, and also 4th and 5th couples dance complete reels of 4 on slightly crescent- shaped tracks, starting by passing partners with the right shoulder. (See Figure 13.)
- 57-60 Mirror wheels in groups of five: 1st woman and 2nd and 4th couples dance left hands across once round, while 1st man and 3rd and 5th couples dance right hands across once round (*i.e. 1st man and 1st woman start by moving towards the bottom of the set*). (See Figure 14.)
- 61-64 Retaining hands in the wheels for one more bar, all continue dancing round but then drop hands and as individuals dance out in spiral tracks to end beside partners, the couples being evenly spaced round a large circle with first couple together at the top of the dance. (See Figures 15 and 16.)

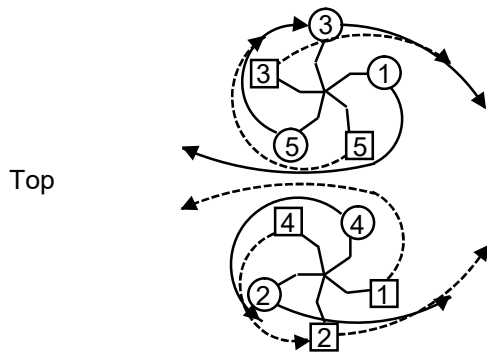


Figure 15 - Strathspey - Bars 62-64

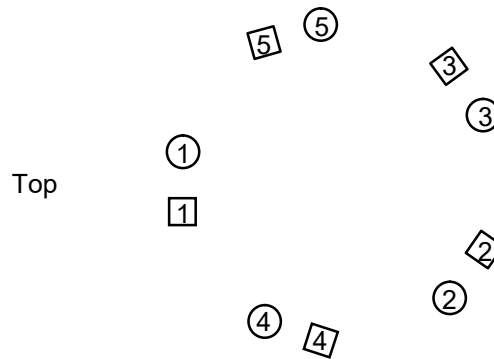


Figure 16 - Strathspey - final positions

(The final circle must be large enough for the couples to be distinct, i.e. this is not an even “circle of ten”. The space between adjacent couples should be at least one and a half times, and ideally twice, as big as the space between the two people forming any one couple.)

All clap for the change to Reel time.

Reel

The reel preserves five-fold rotational symmetry throughout. The five women are always in the same clockwise order and similarly for the five men, even though the partners of each couple become separated for much of the reel.

In the diagrams for the reel I have retained the numbering of the couples from the Strathspey, i.e. 1, 5, 3, 2, 4 clockwise, since switching to new numbers could be more confusing for the dancers when trying to learn the dance.

1-16 Turn and chain

- 1-4 All turn partners twice with right arms (elbow grip), ending facing away from partners; the men face clockwise, the women face anticlockwise. (See Figure 17.)
- 5-8 All dance past four people in a Grand Chain, passing alternately with left, right, left and right hands, to meet their partners again on the opposite side of the dance.
- 9-12 All turn partners twice with left arms (elbow grip), ending facing away from partners; the men face anticlockwise, the women face clockwise.
- 13-16 All dance past four people in a Grand Chain, passing alternately with right, left, right and left hands, to end beside partners in the places where they started the Reel, but with the women facing out. (See Figure 18.)

(Note that right and left arms/hands are used alternately throughout. Thus, the initial right-arm turn is followed by the first Grand Chain section starting with the left hand, etc. At the end partners pass each other giving right shoulders as they flow into the next figure.)

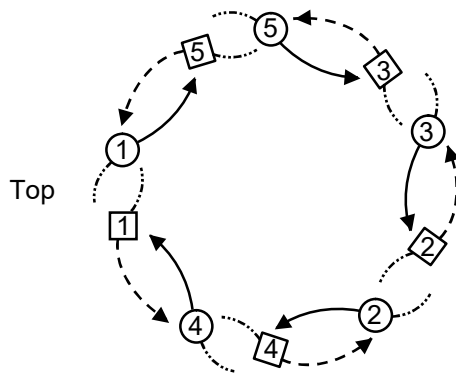


Figure 17 - Reel - Bar 5

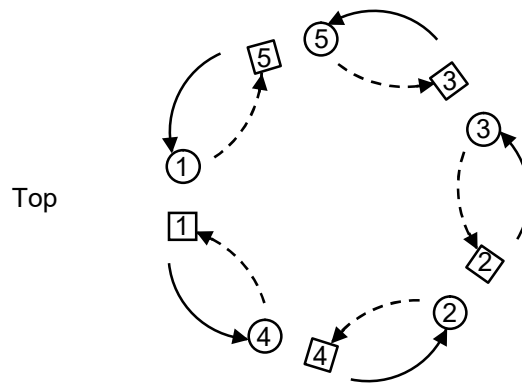


Figure 18 - Reel - after Bar 16

17-32 Wheels and loops

This figure is in four sections of four bars, with the emphasis successively on left, right, left and right.

(In the following description of Bars 17-32, “place” means the place of any one couple, the five “places” being evenly spread around the set.)

17-20 The men dance through the middle, giving **left** hands across about halfway round, with each man emerging at the place “on the far **left**” from where he went in, i.e. the second place from there counting round to the **left** (clockwise), while the women dance narrow loops out, tightly round to the **left** and back in, towards the approaching men. (See Figure 19.)

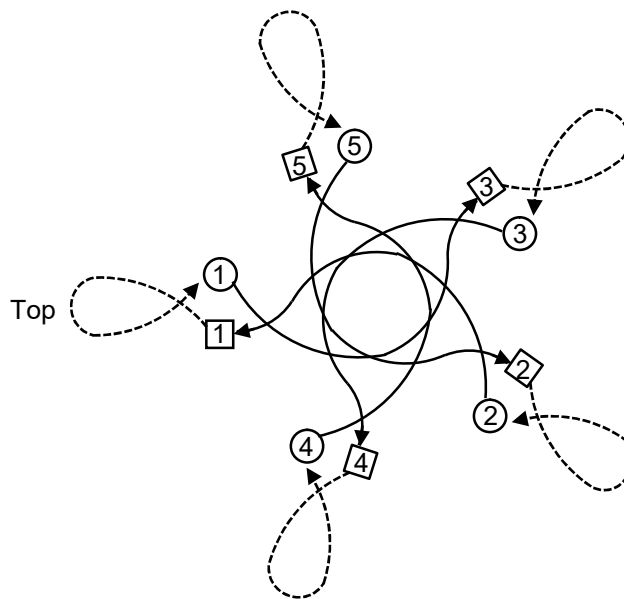


Figure 19 - Reel - Bars 17-20

(Notes:

- the men bring their left hands up in Bar 17, touch hands for two bars and drop them as they dance out in Bar 20.

- the women must keep the loops narrow and aligned with the couples' places. The emphasis is on dancing away from the centre and back, not dancing round the set. Count the loops as “two bars out, two bars back in”. The women end their loops in their partners' places - this will happen naturally if they remember they are about to pass the next man with right shoulder (see below).

From this point partners go separate ways. Although everyone will pass their partners briefly in the middle of the final figure, they will not form couples again until the end of the dance.)

- 21-24 With men and women passing **right** shoulders initially, the women dance through the middle giving **right** hands across about halfway round, with each woman emerging at the place “on the far **right**” from where she went in, i.e. the second place from there counting round to the **right** (anticlockwise), while the men dance narrow loops out, tightly round to the **right** and back in towards the approaching women (*count two bars out and two back in*). (See Figure 20.)

(Women bring their hands up in Bar 21, touch hands for 2 bars and drop them in Bar 24.)

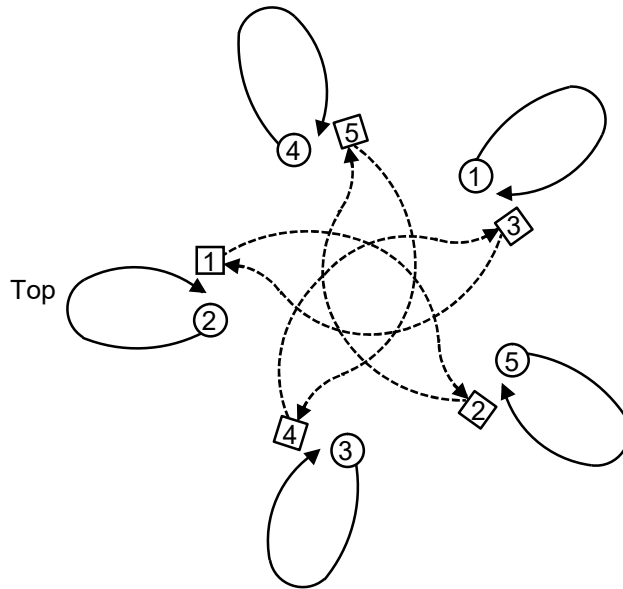


Figure 20 - Reel - Bars 21-24

- 25-28 With men and women passing **left** shoulders initially, repeat Bars 17-20, i.e. the men dance through the middle giving **left** hands across about halfway round and emerge at the “far left place” two places round to the **left** (counting clockwise) from where they went in, while the women dance narrow loops out, tightly round to the **left** and back in towards the approaching men (*count two bars out and two back in*). (See Figure 21.)

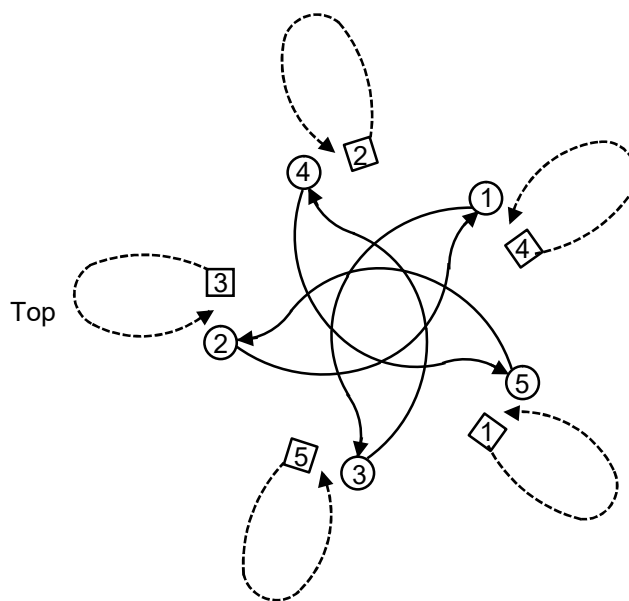


Figure 21 - Reel - Bars 25-28

- 29-32 With men and women passing **right** shoulders initially, repeat Bars 21-24, i.e. the women dance through the middle giving **right** hands across about halfway round and emerge at the “far right place” two places round to the **right** (counting anticlockwise) from where they went in, while the men dance narrow loops out tightly round to the **right** and *only slightly back* (this time, count **three** bars out and just **one** back in) to end outside and facing the approaching women. (See Figure 22.)

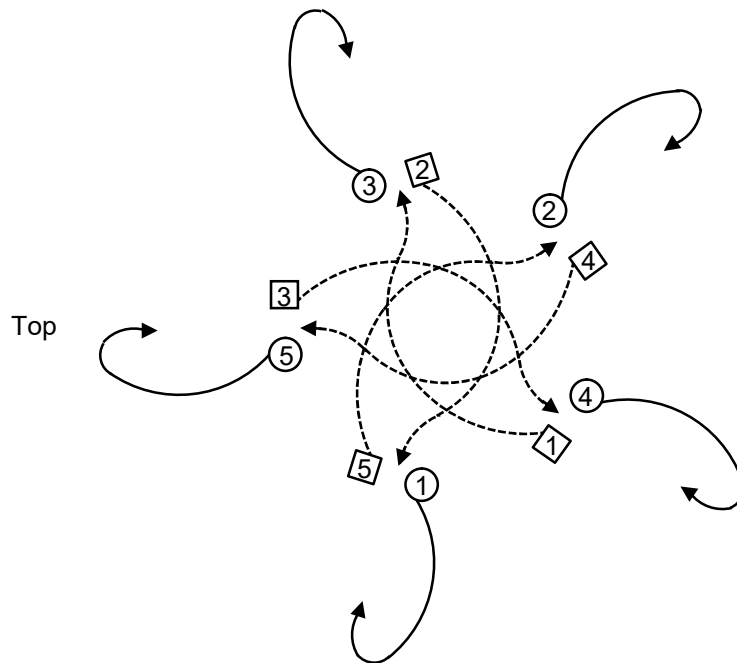


Figure 22 - Reel - Bars 29-32

(The men’s track in 17-32 may seem fairly similar to the “double reel of 4” pattern of, for example, Angus Macleod, with left hands across in the centre and loops to the right at the ends. But the track for the women runs the opposite way, and therefore the direction of rotation in the centre alternates: anticlockwise in Bars 17-20, clockwise in Bars 21-24, etc. It is thus best not to try to draw any analogy with other dances.)

All dancers are now in new pairs arranged in five “spokes” radiating out from the centre. (See Figure 23.)

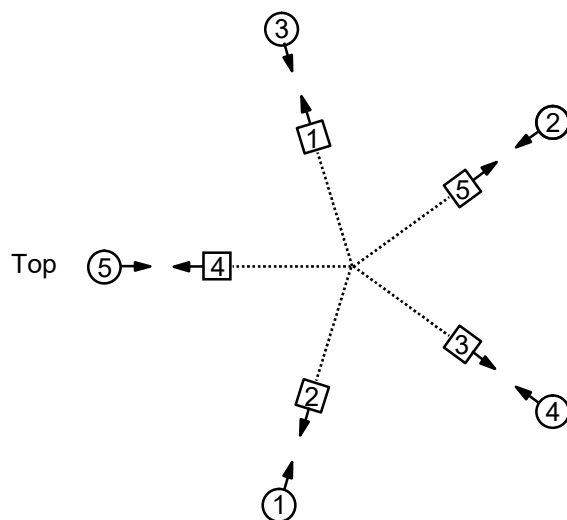


Figure 23 - Reel - after Bar 32

33-48 Reel of Tulloch sequence

As in the Foursome Reel, all set in pairs for eight bars and then change places with two turns.

33-40 All set to the facing person using a Highland Reel setting step, preferably one that does not involve sideways travel (for example Set and Balance (coupé), or Balance and Round-the-leg).

41-44 All change places with the facing person using a right-arm (elbow grip) turn one and a half times, and end facing each other. Ideally use a Highland Hullachan (propelled pivot) turn in three bars with two cuts in the fourth bar, otherwise turn in three bars with skip-change steps, then use a pas-de-basque step starting on the left foot to separate and end facing each other.

45-48 All turn the facing person twice with the left arm (elbow grip); the women end where they began this turn, but the men end further forward, halfway towards the place opposite the *next* woman counting clockwise, as shown in Figure 24, so that men and women are now alternating as seen from the centre, with each man and his “next woman” facing each other,

All are now in a pentacle formation. A pentacle, or “magic star”, is a five-pointed star made by five straight lines. It is also known as a pentagram. As can be seen in Figure 24, the entire star can be traced by moving along the five lines in sequence if from any one point one moves consistently to the far left point each time, or consistently to the far right point. The first case works clockwise round the centre, the second anti-clockwise.

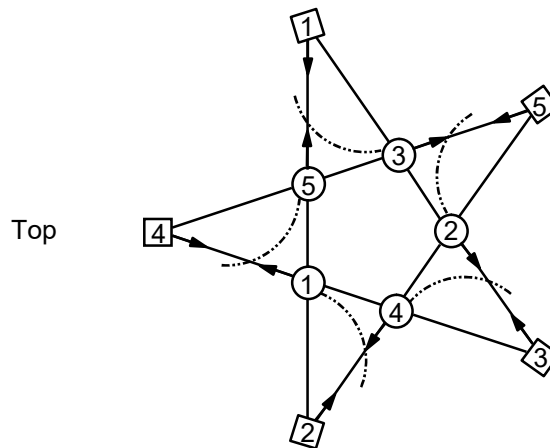


Figure 24 - Reel - after Bar 48

49-64 Pentacle Chain

All dance a form of interrupted Grand Chain along the lines of the pentacle. In each four-bar section, dancers rotate two-fifths of the way around the centre, the women working anticlockwise and the men clockwise. In the odd-numbered bars (49, 51, 53 etc.) all pass in pairs, alternately giving right hands and left hands. In the even-numbered bars half of the dancers progress past the centre without giving any hands and the others turn on the spot at the points of the star.

The pattern of this figure is somewhat hard to grasp, since most dancers will have left their school geometry a long way behind. It is best to explain (and practise) the path of the women first and then that of the men, and this is done here. After that the “formal” instructions for each sequence of four bars will be given.

*As noted above, the entire figure can be traced by moving successively along all five straight lines, but in this 16-bar figure the dancers will only cover **four** of the five sections of the complete path. The women will work anticlockwise by travelling to the far **right** point each time.*

*In each four-bar section, each woman starts at a point of the pentacle. She takes **three** of the four bars to dance straight to the far **right** point using skip-change step, passing one man with the right*

hand in the first bar, travelling on past the centre on her left in the second bar **without giving any hands**, and passing another man with the left hand in the third bar. In the fourth bar the woman turns **right** about at the point she has just reached, using a (left-foot) pas-de-basque step, to face the **next** target point along her path, on the far **right** from where she is now standing.

See Figures 25 and 26 for the detailed track of 4th woman in Bars 49-52 and for her overall track in Bars 49-64. It may help women to remember the sequence “(heading for far right) **pass right, progress, pass left, turn about**”, where “progress” means the women pass the centre on their left, and “turn about” means the left-foot pas-de-basque turning right-about on the spot.

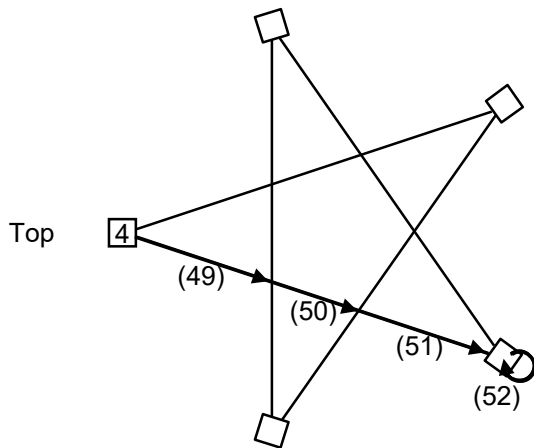


Figure 25 - Reel - Bars 49-52
- path of 4th woman

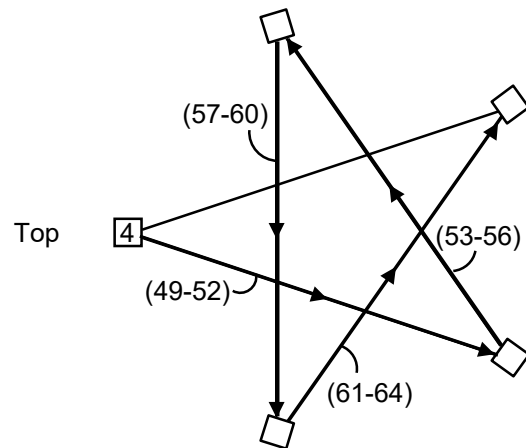


Figure 26 - Reel - Bars 49-64
- path of 4th woman (summary)

The men travel in the opposite way to the women: from any one point of the pentacle a man takes three bars of skip-change to travel straight to the far **left** point where he turns **left** about with a (left-foot) pas-de-basque step to face the next point on his track, again on the far **left**.

However, the men dance their paths out of phase from the women, in each four bars starting part-way along one line and ending each four bars part-way along another. In one bar, they travel the last third of one line to arrive at one point, then turn left about in the next bar, and then in two more bars dance two-thirds of the line towards the **next** point. They give right hands when passing a woman on the first bar and left hands when passing another woman on the third bar.

The sequence for the men is thus “**pass right, turn about**, (heading for far left) **pass left, progress**”, where “turn about” means a left-about turn on a left-foot pas-de-basque and “progress” means they pass the centre on their right. See Figs. 27 and 28 for the track of 5th man in Bars 49-52 and 49-64.

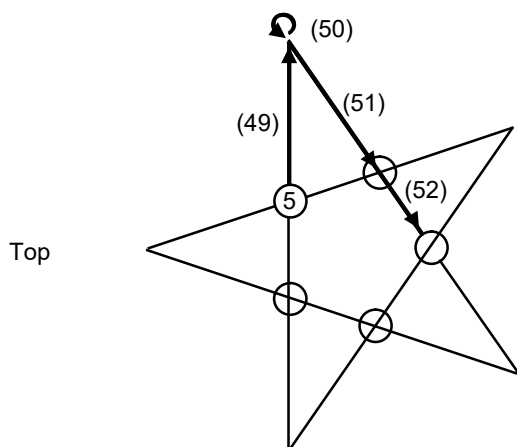


Figure 27 - Reel - Bars 49-52
- path of 5th man

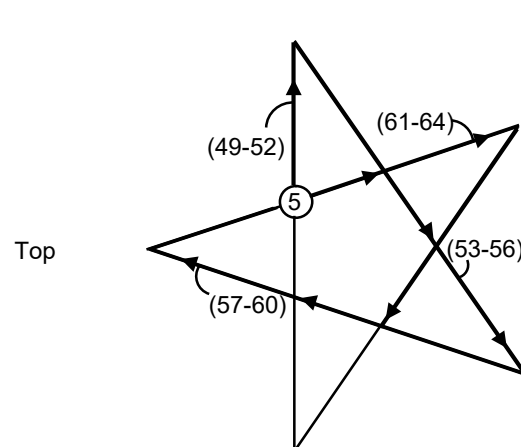


Figure 28 - Reel - Bars 49-64
- path of 5th man (summary)

(Several dancers have commented that the men's left-about turn is awkward. It is, but it still can and should be danced as described here. The objective is to keep the turns "on the spot", i.e. as sharp as possible - essential to stop the points of the pentacle drifting and to keep them effective as navigation markers for the other dancers. Therefore both women and men are made to turn "the unnatural way" before facing back in, and this requires a left-about turn for the men.

Also, while the five women or the five men are learning their tracks in this 16-bar figure and walking or dancing them, note that the easiest way to get the dancers back to their starting points after they have danced all four sections is for them to walk or dance **one more section**.)

Now for the formal instructions:

- 49 Each woman and facing man change places with **right** hands, the men arriving at a point of the pentacle formation, while the women are starting on their way towards **the far right point**. (See Figure 29.)
- 50 The women travel on past the centre (on their left), still moving to their far right point, while each man turns **left-about** with a pas-de-basque (started on the left foot) to face the point **on the far left** from where he now stands, and a woman coming towards him from that point. (See Figure 30.)

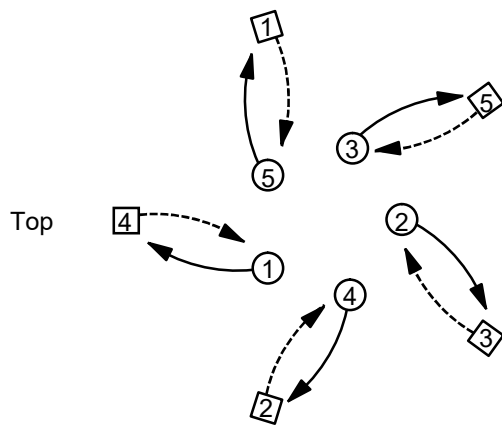


Figure 29 - Reel - Bar 49

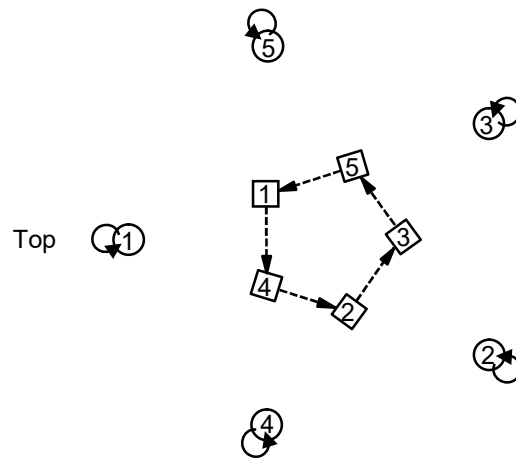


Figure 30 - Reel - Bar 50

- 51 Each woman and facing man change places with **left** hands, the women arriving at a point of the pentacle formation, while the men are heading for **their far left point**. (See Figure 31.)
- 52 The women turn **right-about** with a pas-de-basque (started on the left foot) to face the point **on the far right** from where they now stand, while the men travel on past the centre (on their right) part-way towards their **far left point** to face a woman turning there. (See Figure 32.)

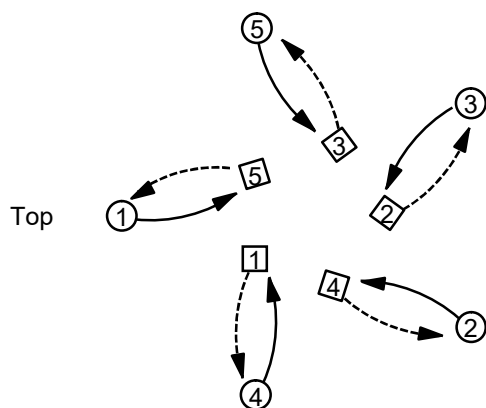


Figure 31 - Reel - Bar 51

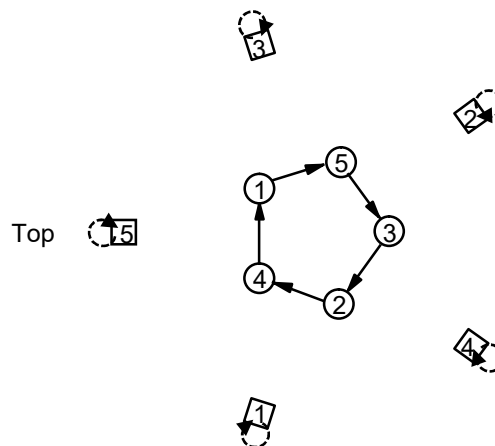


Figure 32 - Reel - Bar 52

53-56 Repeat the movements of Bars 49-52 from the new starting positions shown in Figure 33. (*On Bar 55 partners will pass giving left hands but must continue dancing.*)

57-60 Repeat the movements of Bars 49-52 from the new starting positions shown in Figure 34.

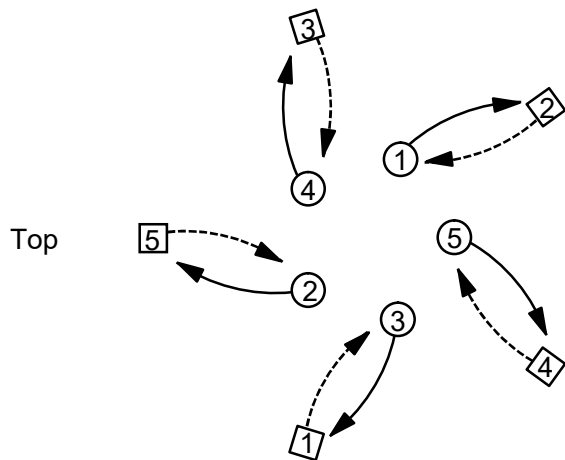


Figure 33 - Reel - Bar 53

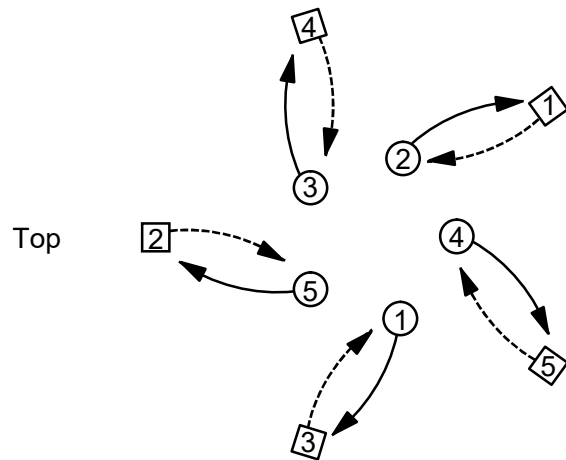


Figure 34 - Reel - Bar 57

61-64 Repeat the movements of Bars 49-52 from the new starting positions shown in Figure 35. Final positions are shown in Figure 36.

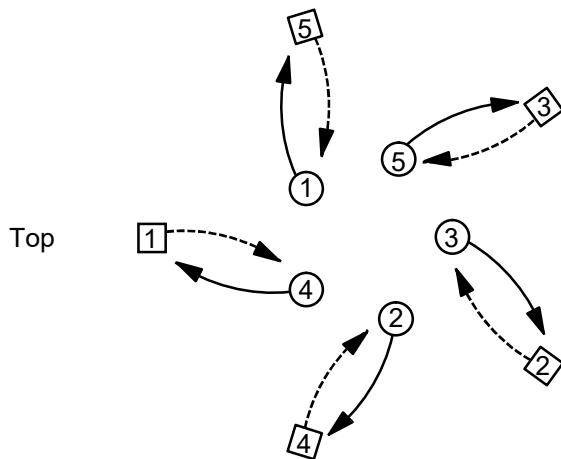


Figure 35 - Reel - Bar 61

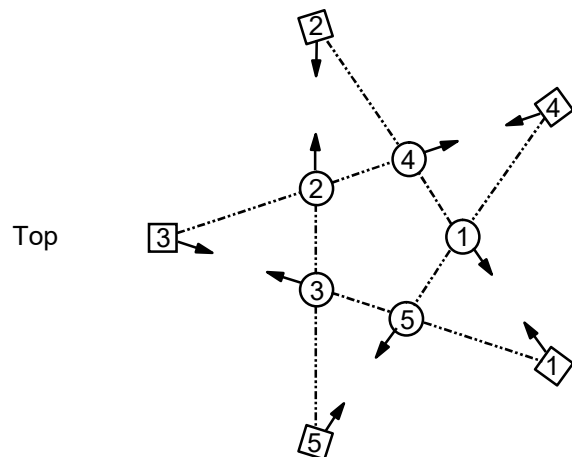


Figure 36 - Reel - final positions

All end facing original partners again (at last), still in the pentacle formation, and bow or curtsy.

Alternatively, with more music, dancers may prefer to promenade with partners anticlockwise around the set and dance off.

Suggested music

Anyone using recorded music will probably have a limited choice of recorded 64S+64R medleys, for example for *Schiehallion* or *Thirteen-Fourteen*. Try to use a recording where both the Strathspey and the Reel are fairly slow - unfortunately most recordings are marred by at least one of the two sections being played far too fast.

If live music is available for this dance, these are the recommended tunes (all traditional except the last):

Strathspey

- 1-16 *The Lea Rig*, played A-B* - see note (a) below
- 17-48 *The Flight of the Earls / The Boys of Wexford* (as with other Irish tunes multiple songs share the same music) - played A-B-A-B
- 49-64 *The Lea Rig* again - but this time played A*-B - see note (a) below

Reel

- 1-32 *The Banks of Claudy*, played A-B-A-B
- 33-64 *Jack MacLeod's Frolic* - see note (b) below

Notes:

- a) It is possible to play *The Lea Rig* either as a typical dotted-rhythm, staccato (“jerky”) strathspey or as a legato (smooth-flowing) slow air. If possible, I should like bars 1-8 (part A of first time) and bars 57-64 (part B of second time) to be played smoothly and bars 9-16, 49-56 (marked with an * above) to be played in the traditional dotted-rhythm form, which is preferable for the setting steps used in these bars of the dance.
- b) *Jack MacLeod's Frolic* was composed by Jim MacLeod. I have this tune in a set for *None So Pretty* on a 1973 Jim MacLeod LP record (since transferred to tape and MP3), but the tune was never published. It is a 32-bar tune with two 16-bar sections. The first part is good for the “Foursome Reel” sequence of Bars 33-48 of the reel and the second part fits the Pentacle Chain excellently, especially the men's pas-de-basque turns.