

North Atlantic Fiddle Convention International Ceili Project

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ALLEMANS MARCH (Swedish)

A Scandinavian march done to the Swedish slow march or walking tune (gånglåt) Gärdebylåten.

Time: 4/4 or 2/4 Marches

Tune: Gärdebylåten

Formation: Round the Room.

Starting position: In couples, standing side by side, with woman on man's right and with nearer hands joined, facing the line of dance anti-clockwise round the room. Start with the outside foot, i.e. man's LF and woman's RF. Description for Man, Woman dances opposite all the way through.

Bars

- 1 - 4 Starting on LF, walk four steps forward along the LOD, turning towards each other to face the other way and change hands on the fourth count, walk four steps backwards against the LOD, starting on the RF.
- 5 - 8 Repeat contra walking against the LOD.
- 9 - 10 Step RF and Close LF together towards partner and step LF away and close RF together. Alternatively Pas de Basque RF and LF towards and away from partner.
- 11 - 12 With four steps change places, with the man passing behind and the woman turning left about in front to get to the other side.
- 13 - 14 Repeat bars 9- 10 contra.
- 15 - 16 Change places - Man turns his partner under his left arm, woman turning right about to get back to own side, but now to dance with the man behind. The progress forwards.

Repeat.

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THE OSLO WALTZ (Scottish)
(a version of the Circle Waltz)

Music: Scandinavian waltzes.

Formation: Circle.

Starting position: In couples, all facing the centre. Men having their partner on their left. All joining hands with person on either side. Description for man with the woman dancing contra when in double or waltz hold.

Bars

1 – 2 All step forward on LF and swing RF forwards; step back on RF and close feet together. Arms swing forward and back.

3 – 4 Man releases his R hand, and passes his partner across in front of him to his right side.

5 – 16 All join hands again and repeat bars 1–4 three more times. Each time, the man passing a new partner on to his right side.

17 – 18 Man take double hold with woman on his right, man facing along the LOD. Step-close to L and R moving inwards and outwards.

19 – 20 Step-close twice towards the middle, while woman turns under man's raised L arm (having released the other hands).

21 – 24 Repeat bars 17 – 20 contra (Side step R and L, double side-step towards the wall, turning woman under raised R arm). Finish in waltz hold, facing the middle.

25 – 28 Chassé twice to the middle and twice back out towards the wall.

29 – 32 Natural waltz turn. Finish with current partner on your right. All join hands ready to begin again.

Repeat.

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THE PRIDE OF ERIN WALTZ (Scottish)

Music: Irish waltzes.

Formation: Round the Room.

Starting position: In couples, standing side by side, with woman on man's right and with nearer hands joined, facing the line of dance anti-clockwise round the room. Description for man, woman dances contra.

Bars

- 1 - 4 Man step LF and swing right foot forward and back and step onto RF in place, walk forward for three steps LF, RF, LF.
- 5 - 8 Turn inwards and repeat bars 1 to 4 in the opposite direction.
- 9 - 12 Join hands in double, or open hold, facing each other, man moves to right by stepping left foot over right foot then pointing right foot out to the side, while woman moves to left by stepping right foot over left then pointing left foot to side. Repeat in opposite direction back to place.
- 13 - 16 Turn away from each other with waltz steps (man pulling left shoulder back and woman right shoulder). Turn a complete circle (holding hands behind) to return face to face.
- 17 - 18 Join hands in double, or open hold and balance in and out left side to left side (one step in and one step out).
- 19 - 20 Change places, man turning partner under his left arm.
- 21 - 24 Repeat bars 17 - 20 to return to place.
- 25 - 28 Join hands in double, or open hold, face partner, and take 2 side steps along the LOD and 2 side steps back to place.
- 29 - 32 Join in waltz hold and natural waltz turn.

Repeat.

THE ST. BERNARD'S WALTZ (Scottish)

Music: Scottish waltzes.

Formation: Round the Room.

Starting position: In couples, facing each other in waltz hold, man with back against the centre of the room. Start with the outside foot, i.e. man's LF and woman's RF. Description for man, woman dances contra.

Bars

- 1 - 4 Step to the side on LF and close RF to LF; repeat twice more, i.e. step-close-step-close, then lightly stamp left and right foot.
- 5 - 6 Travelling against the LOD, step on to right foot and close left foot to right twice.
- 7 - 8 Moving towards the centre, step back on left foot and right foot.
- 9 - 10 Moving back out again, step forward on left foot and right foot.
- 11 - 12 Man releases woman with right arm, but keeps hold of her right hand in his left, walks two steps - left foot and right foot - along the line of dance, while turning woman right about under the joined hands (natural waltz turn).
- 13 - 16 Waltz round to the right for four steps, travelling anti-clockwise round the room along the LOD.
- Repeat

THE BADEN POWELL (Scottish)

The Baden-Powell is mainly danced on the north-west coast of Sutherland from Durness eastwards through Tongue, Skerray, Melness, Bettyhill to Strath Halladale.

Time: 2/4 Marches or 4/4 Strathspey.

Formation: Round the Room.

Starting position: In couples, standing side by side, with woman on man's right. To start with, the man faces along the line of dance (LOD) anti-clockwise round the room, while the woman faces the opposite way in a clockwise direction; right hands are joined at shoulder height with a thumb grip. Outside hands (left hands) are held up at head level. Both start dancing with left foot, i.e. outside foot. The dance has two parts but the same step is used throughout.

Suggested music: are Schottisches, or Pipe-style Strathspeys or 2/4 March-type tunes. A favourite in the north is the "Inverness Gathering."

Description for Man, Woman dances opposite all the way through.

Bars

During the first eight bars the dancers turn slowly once round each other. The second eight bars the couple joins in promenade hold and travel round the room.

- 1 Hop RF (1), tap LF on the ground in front of right (2); hop LF, kick left foot upwards by lifting the knee (3); tap LF behind RF (4); kick left foot up and forward again by lifting the knee (and).
- 2 Three rocks: spring forward on to left foot, lifting the right off the ground (5); drop back on to right foot, lifting the left off the ground (6); drop forward on to left foot, lifting the right off the ground (7); hop on left foot, while swinging right foot round to the front (8).
- 3 - 4 Repeat the above 8 counts with other foot (right foot).
- 5 - 8 Repeat the above 16 counts.
- 9 - 16 At this point the woman turns about to face the same way as the man, they join left hand in left with handshake hold or thumb grip hold. With another four steps as described above they will now travel along the line of dance anti-clockwise round the room. At the end of the phrase they let go of left hands to allow the woman to face clockwise to start turning round.

Repeat

Note that slight local variations are in use.

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ANNIVERSARY TWO STEP (Scottish)

This version is as commonly danced in the Angus area.

Time: 6/8 (sometimes 4/4) (4 counts = 2 bars of music).

Formation: Round the Room.

Starting position: In two circles, men on the inside, facing out, and women on the outside facing in. For each turn of the dance you move on two places men moving anti clockwise and women moving clockwise.

Bars

- 1 – 2 All retire 4 steps, starting with LF (Three steps and close feet together).
- 3 – 4 All advance 4 steps, starting with LF (Three steps and close feet together).
- 5 – 6 Join L* hand with partner and R hand with next person (everyone's hands are now joined in one grand circle, men facing out and women facing in).
All Set with two Pas de Basque. (Men starting LF, and women RF).
- 7 – 8 All release R hand, and all turn L hand half way with partner, 4 steps (men face in and women out) to join hands in one big circle again.
- 9 – 10 All Set. (Men starting LF, and women RF).
- 11 – 12 All release L hand, and turn R hand halfway round with the next person, 4 steps.
- 13 – 16 All swing the next person coming at them for 8 counts (swinging with R arm or left arm may vary from area to area). Some also swing holding R hand in partner's waist and L had on partner's shoulder.

Release hold and face your new partner and start again.

* Sometimes R hand is joined with partner and L with the next person on your opposite left. Changing patterns remains the same.

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THE GEY GORDON TWO STEP (Scottish)

Time: 6/8 March (4 counts = 2 bars of music).

Formation: Round the Room.

Starting position: In couples, standing side by side, with woman on man's right and with nearer hands joined, facing the line of dance anti-clockwise round the room. Start with the outside foot, i.e. man's left foot and woman's right foot. Description for man, woman dances contra.

Bars

1 - 2 Walk four steps forward.

3 - 4 Face each other. Change places, woman walks under raised hands, while man walks in to her place to face clockwise. Four steps.

5 - 8 Repeat bars 1-4 back to places.

9 - 10 Drop hands, turn away from each other (woman turning right and man turning left) four steps (or two step-close-steps).

11 -12 Face each other, step to the side (counter-clockwise) and feet together, and repeat going back (step - together) (or two 123s).

13 - 16 Still facing, dance back-to-back (do-si-do) passing partner by the right shoulder to begin.

Repeat

Note

The steps used are either walking (marching) all the time, but a combination 'walk walk step-close-step' or 'step-close-step' all the time is also often used.

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THE WESTRAY ONE STEP (Scottish)

A dance from the island of Westray in Orkney (Scotland).

Time: 6/8 March (4 counts = 2 bars of music) or 2/4.

Formation: Round the Room.

Starting position: In couples, facing each other taking waltz hold, with the man facing the line of dance, standing side by side, with the woman on the man's right. Start with the outside foot, i.e. man's left foot and woman's right foot.

Description for Man, Woman dances opposite all the way through.

Bars

- 1 - 4 Starting with the outside foot, take eight walking steps (or seven steps and lift) along the LOD.
- 5 - 8 Eight walking steps (or seven steps and lift) back to place against the LOD. Starting with RF, man going backwards and woman forwards this time.
- 9 - 10 Moving towards the middle of the room, dance step-close-step-close, man travelling to the left and woman to the right.
- 11 - 12 Moving back out again to places, dance step-close-step-close, man travelling to the right and woman to the left.
- 13 - 16 Natural polka / waltz turns.

Repeated

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SEVEN STEP POLKA (Shetland)

Time: 12 Bar Polka

Formation: Round the Room

Starting position: In couples, facing each other taking waltz hold, with the man facing the LOD.

Bars

- 1 - 2 Travelling towards the centre of the room (to man's left and woman's right): step to side - close feet together - step-close-step-close-step. Free foot is lifted slightly off the ground on the last step, and which is now free to step onto going back.
- 3 - 4 Repeat going back to original position (to man's right and woman's left).
- 5 Man moving forward and woman backwards, dance one Polka step (man starting with left foot and woman with right foot) (1 2 3 hop, 1 2 3 hop).
- 6 Dance back to starting position using one Polka step (man starting with RF and woman with LF).
- 7 - 8 Travelling towards the centre of the dance and back again, man Polka step to left and the right (woman dance contrariwise).
- 9 - 12 Turn, using 8 step hops, man starting on his LF and woman on her RF.

Music: Seven Step Polka ("Ringing Strings" by Tom Anderson).

THE EVA THREE STEP (Scottish)

This dance was originally devised by Sydney W. Painter of Manchester in 1904 and was named after his daughter Eva.

Time: 6/8 March (4 counts = 2 bars of music).

Formation: Round the Room.

Starting position: In couples, standing side by side, with woman on man's right and with nearer hands joined, facing the line of dance anti-clockwise round the room. Start with the outside foot, i.e. man's left foot and woman's right foot. Description for man, woman dances contra.

Bars

- 1 - 2 Starting with the outside foot, walk three steps forward and kick the free foot on the fourth count.
- 3 - 4 Releasing the hand hold, man and woman change places, the man goes behind his partner, walking sideways with three steps, (man starting with right foot and woman with left foot). Kick free foot on fourth count outwards and clap hands once, if desired.
- 5 - 6 Change sideways back again to original places in the same manner, this time the man goes in front of his partner. Kick free foot on the fourth count and clap hands once, if desired.
- 7 - 8 Walk three steps backwards, starting with inside foot and holding nearer hands. Close feet together on the fourth count. Couple now back in original places.
- 9-10 Release hands, and dance a solo outward waltz turn with two step-close-step, man to the left and woman to the right, while turning away from one another in a small circle to complete one full turn, ending up facing your partner.
- 11-12 Dance two soft Pas de Basques, man starting with left foot and woman with right foot, counting '1 and 2, 3 and 4'. Joining both hands with partner is optional.
- 13 - 16 Take waltz hold with partner and with four Polka or waltz steps turning twice round.

Repeat

THE MILITARY TWO STEP (Scottish)

There are many variations of this dance, which belongs to a group of dances in the military style. James Finnigan devised a dance called 'The Raw Recruit' around the turn of the century, which was introduced to Ballroom dancing and competitions in 1904, and that is the dance that what is now become known as The Military Two Step is based on.

Time: 6/8 March (4 counts = 2 bars of music)

Formation: Round the Room.

Starting position: In couples, standing side by side, with woman on man's right and with nearer hands joined, or man with his right arm round partner's waist, facing the line of dance anti-clockwise round the room. Start with the outside foot, i.e. man's left foot and woman's right foot. Description for man, woman dances contra.

Bars

- 1 - 2 Hop twice on inside foot, tap heel of outside foot forward then toe next to inside foot (1, 2). Repeat Heel and Toe again (3, 4).
- 3 - 4 Walk three steps forward and turn towards each other to face the opposite direction on the fourth count.
- 5 - 8 Repeat the above 4 bars travelling back to place and finish facing partner with both hands joined.
- 9 - 10 Spring LF (1) and kick RF across to the right of your partner (2); spring RF (3) and kick LF across to the left of your partner (4).
- 11 - 12 The man takes four steps to the left while turning his partner to the right under his raised right arm.
- 13 - 16 Take waltz hold and polka round for 4 bars (1 and 2, 3 and 4, ...).

Repeat

THE VIRGINIA REEL

Set dance – 48 bar reel.

This is a very old set dance, probably originally known as *Sir Roger de Coverley* from the English Civil War period, but known in Scotland in the late eighteenth century as *The Haymakers Jig*. At some point the dance was taken across the Atlantic to New England where it became known as the Virginia Reel and slightly altered came back again to the U.K. under that name. There are many versions of this dance.

Formation - Longwise sets of 4 or 5 couples.

Bars

- 1 - 4 All men join hands and all women join hands on the sidelines, advance for four steps and retire for four steps.
- 5 - 8 Repeat bars 1 to 4.
- 11 - 12 All turn partner with R hand.
- 13 - 16 All turn partner with L hand.
- 17 - 20 All turn partner with both hands.
- 21 - 24 All dance back to back with partner (do-si-do).
- 25 - 32 Top couple gallop down the middle of the set for a count of 8 and back to top again for 8.
- 33 - 48 Top couple cast off to the bottom of the set on their own side. All other follow down on their own side. Top couple meet at the bottom of the set and make an arch. The rest of the set meet their partners below the arch and lead up under the arch to reform the set with a new top couple. Dancers can swing partners at this point if there is time.

Repeat

BOBBY BROWN'S CANADIAN BREAKDOWN (Scottish/Canadian)
Dance devised by R. Millar

Reel for 4 couples in a square set.

[3] (3)

(2) [4]

[2] (4)

(1) [1]

Music / Top

Bars

1 – 4 All face corners and do-si-do.

5 – 8 1s and 3s half right and left.

9 – 12 All do-si-do corners.

13 – 16 2s and 4s half right and left.

17 – 18 All men go in to the middle of the formation to face the woman on their right (all men facing out and all women in).

19 – 20 All set with 2 Pas de Basque.

21 – 22 All men half turn right hand the women they are facing and change places, so that the women are in the middle facing their own partner.

23- 24 All set with 2 Pas de Basque.

25 – 28 All do-si-do partner.

29 – 32 All swing partners to finish in a square formation, all having moved on one place clockwise.

Repeat three more times.

STRIP THE WILLOW (Scottish)

64 bar jig.

Formation - Sets of 4, 5 or even 6 couples in longwise formation.

Bars

- 1 - 8 First couple swing at the top of the set.
- 9 - 20 First woman turns second man by left arm then partner by right, and repeats this down the set to the bottom, her partner accompanying her.
- 21 - 28 First couple swing at the bottom of the set.
- 29 - 40 First man turns last woman by left arm then partner by right and repeats this with each woman in turn back up the set to the top.
- 41 - 48 First couple swing at top of the set.
- 49 - 60 First woman turns second man by left arm while first man turns second woman likewise. Then turn partner by right arm. Repeat with each couple down to the bottom of the set.
- 61 - 64 First couple swing at bottom of set.

Second couple repeats the above and so on till each couple in the set have completed the dance. The bar structure above is for a 4 couple set. For larger sets, the amount of swinging at top or bottom of set by the dancing couple should be adjusted.

Norwegian Reel

3 couples in a circle.

40 bar dance. 32 bars on Soldiers Joy and 8 bars of other reel for the grand chain.

Bars

- 1 - 16 Circle – 16 counts to Left and 16 counts to R. Skipping round. End each circle with 3 stamps (on bars 8 and 16).
- 17 - 32 Face partner, men facing anti-clockwise. Join both hands in wide open hold, men left hands are touching in the middle. Skip round for 16. Men going forwards and women backwards.
Release hand hold and all turn to face the person behind them – men facing clockwise. Join the open hold again with new partner and ship round for 16, men now going backwards. [Clap hands during change of direction].
- 33 - 40 Face partner. Grand Chain giving R hand to partner.
- 41 - 56 Repeat bars 1-16. Circle – 16 counts to Left and 16 counts to R. Skipping round.
- 57 - 72 Face partner, men going anti-clockwise and forward, women backwards; skip round in a circle clapping hands as you do so (hand actions are up and down vigorously) – 16 counts.
All turn to face partner behind them, repeat above 16 counts, but this time men going backwards. Circle direction is still anti-clockwise. 16 counts.
- 73 - 80 Face partner. Grand Chain giving R hand to partner.

Repeat if desired.

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Useful YouTube clips:

<http://www.youtube.com/watch?v=za0QGwSP3Fk>

<http://www.youtube.com/watch?v=XfladYzQikl&feature=related>

THE DASHING WHITE SERGEANT (Scottish)
32 bar Reel.

Formation - Three facing three round the room (two men and a woman with the woman in the centre, or two woman and a man in the centre.)

Bars

- 1-4 All join hands and circle left for eight.
5-8 Circle back to the right for eight.
- 9-12 Person in the centre of each three sets to right hand partner and turns this partner with right arms linked.
13-16 Centre person sets and turns (left arms joined) their left hand partner.
- 17-24 All three perform a reel of three (figure of eight), or centre person turns partners alternately.
- 25 . 32 Join hands in original lines of three and advance towards the opposite three for four steps. Then retire for four steps. Threes facing clockwise raise arms and all advance to meet the next three coming towards them round the room, with the threes travelling anticlockwise passing under the raised arms.

Repeat with the next group of three.

THE LATHERONWHEEL POLKA (Scottish)

Time: 2/4 Polka time.

Music: A Man's a Man for A' That, Liberton Pipe Band, or any suitable Polkas.

Formation: Round the Room.

Starting position: In couples, partners face each other, holding right hand in right; man facing anti-clockwise along the line of dance and his partner facing clockwise. Man travels forwards and his partner backwards.

The steps used in this dance are very close to the floor, shuffling along it. The dance should be danced with a flowing style.

If the Polka step is used throughout, it is a step-close-step repeated on alternate feet. Man starts with his left foot and woman with her right foot. Otherwise a walking step may be used.

The hand action used for the first eight bars of this dance varies but two common actions are single handshakes – right hands, left hands and so forth in conjunction with each Polka step; or flat hands touching between dancers at chest height and the man pushes the woman's hand outwards and downwards in conjunction with each Polka step in the same manner as the handshakes. A third grip, similar to handshakes, was also used and was known as "milk the cu (cow)", where the man grab the woman's thumb as he pushes her hand down!

The description below is for the man - the woman uses opposite foot throughout.

Bars

- 1 One Polka step with left foot, giving right handshake (1 and 2).
- 2 One Polka step with right foot, giving left handshake (3 and 4).
- 3-8 Repeat bars 1-2 three more times.
- 9-12 Joining right hands with partner, woman turns to her right under raised arms twice using four Polka steps, while man advances for four Polka steps.
- 13-16 Take waltz hold and Polka round for four steps.

Repeat.

Variations of the Latheronwheel Polka can be found in Shetland, Orkney, Sutherland and Caithness. The above variation is from Shetland.

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HANDS ACROSS (Scottish)

A dance for three couples in reel time. Was only found in the Dounby district on the Mainland of Orkney by Tom Flett in the mid-1950s. The dance consists of three figures followed by a dancing part.

[W1] (M2) [W3]

TOP

(M1) [W2] (M3)

Travelling Pas de Basque and commonly ordinary *Pas de Basque* were used throughout this dance.

Bars

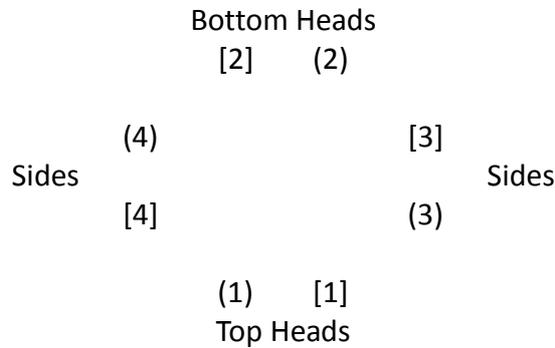
- 8 Right Hands Across. Give right hand, as for a handshake, to the diagonally opposite person. Dance round clockwise for four steps, turning to the right, release right hands and give left hands to the same person (Left Hands Across), dance back to places with four steps.
- 8 Circle: All join hands in a ring, bend arms upwards so that the ring becomes compact. Dance three steps clockwise, at the beginning of the fourth bar dancers turn right about to face the other way but still travelling clockwise, i.e., dancing backwards (8 counts). Dance counter-clockwise back to places for four bars (8 counts).
- 8 Chain: First man with second woman; first woman with second man and third couple face each other, start the chain by linking right arms in passing. Proceed round the set in the direction started, linking right and left arms alternately. Eight steps to get back to places. Keep the set compact, swinging directly from one arm to the next.
- 8 Face partners and set with a reel setting step, i.e., Pas de Basque.

Repeat the dance as often as desired.

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INVERNESS COUNTY SQUARE SET (Cape Breton, Canada)
 A three figure Cape Breton Island Square Set

Formation: Square set of four couples. Men having their partners on their right.



First couple (Top Heads) stands with backs to the music.

Second couple (Bottom Heads) stands opposite first couple, facing the music.

Third couple (Sides) stands to the right of the First (Head) couple.

Fourth couple (Sides) stands to the left of the First (Head) couple.

First Figure - Jig time

- 1A All join hands, shuffle and go forward and back twice.
 - 2A Head couples turn to face the side couples on the right (First facing Third; and Second facing Fourth). Turn person opposite twice round with both hands (a man should be turning a woman in each case).
 - 3A Head couples join nearer hands and walk through the Side Couples; the Side couples, in turn, separate and walk to the Heads position.
 - 4A Head couples separate and walk back home outside Side couples, who join nearer hands and walk back to their places.
 - 5A Take waltz hold and Dance with your Corner Partner.
-
- 1B All repeat 1A.
 - 2B Head couples turn to face the Side couple on the left (First facing Fourth; and Second facing Third). Turn person opposite twice round with both hands (a man should be turning a woman in each case).
 - 3B Head couples separate and walk to the Sides position; meanwhile, the Sides join nearer hands and walk through the Heads to their position.
 - 4B Side couples separate and walk back home outside Head couples, who join nearer hands and walk back to their places.
 - 5B Repeat 5A.

-
- 1C Repeat 1A.
- 2C Repeat **2A**. (Heads face to the right).
- 3C Repeat **3B**. (Sides go through Heads).
- 4C Repeat **4B**. (Heads go through Sides going back).
- 5C Repeat 5A.
-
- 1D Repeat 1A.
- 2D Repeat **2B**. (Heads face to the left).
- 3D Repeat **3A**. (Heads go through Sides).
- 4D Repeat **4A**. (Sides go through Heads going back).
- 5D Repeat 5A.
-
- 5E Repeat 1A then all clap hands to signal the end of the figure.

Second Figure - Jig time

- 1A All join hands, shuffle and go forward and back twice.
- 2A Men lead their partners into the centre; the four women join right hands with the opposite woman to form a **four-hand star**; walk round clockwise for eight counts, then, release hands and turn on the spot, join left hands across and walk back anti-clockwise for eight counts to face partner.*
Meanwhile, men turn and face right and walk in a circle anti-clockwise around the women; turn around and walk back clockwise to places.
- 3A **Dance** with your **partner** taking waltz hold.
- 4A Take *Promenade hold*, couples facing to the right, and men on the inside, **promenade** round in a circle to the **right** (anti-clockwise), returning to home position.
-
- 1B-3B Repeat 1A - 3A.
- 4B Take *Promenade hold* couples facing to the left, and men on the outside **promenade** round in a circle to the **left** (clockwise), returning to home position.
-
- 1C-4C Repeat 1A - 4A.
-
- 1D-4D Repeat 1B - 4B.
-
- 4E Repeat 1A then all clap hands to signal the end of the figure.

* Sometimes this is done twice the length - 8 bars each way. The right and left hand star is not danced in all communities in Inverness County

Third Figure - Reel time

- 1A **Grand Chain halfway** - face your partner and give right hands in passing, then left hand to next and so on until you meet your partner halfway round. (Men go anti-clockwise and women go clockwise). Use walking steps or Reel steps.
- 2A **Swing your partner.** Finish so that you face your partner but in the direction whence you came, ready to give right hands. (Men face clockwise and women face anti-clockwise).
Alternatively, finish the swing by facing your corner partner, ready to give left hands).
- 3A **Grand Chain halfway** back home.
- 4A Meet partner and take *Promenade hold*, couples facing to the right, men on the inside, and **promenade** round in a circle to the **right** (anti-clockwise) . The Promenade is always done to the right in this figure.
- 5A The Promenade round is finished by the *Top Heads* leading to face the music so that the following couples form one long double line behind them in the order - *Top Heads, Sides, Sides, Bottom Heads*.
All now face the music, men with their partners on their right, still in *Promenade hold*.
- 6A *Top Heads* turn towards each other on the spot to face the back of the hall, join right hand in right. Other couples separate as the *Top Heads* move **down the middle** (cut through) of the line to the back of the hall. The following couples repeat as they reach the top of the line and follow *Top Heads* down the middle.
- 7A Reaching the back of the hall, and followed by the other couples, *Top Heads* separate. Women turn left and men turn right, **casting off** one couple at a time, walking back up in two lines to face the music.
- 8A All turn to face partners, men join hands, and women do likewise to form two lines facing each other. **Step-Dance**.
- 9A Drop hands and continue step-dancing, while joining both hands with partner, so that you dance back to home position, i.e. **re-form Square Set**.
-
- 1B-4B Repeat 1A - 4A.
- 5B The Promenade round is finished by the *Bottom Heads* leading to face the back of the hall, so that the following couples form one long double line behind them in the order - *Bottom Heads, Sides, Sides, Top Heads*.
All now face the back of the hall men with their partners on their right, still in *Promenade hold*.

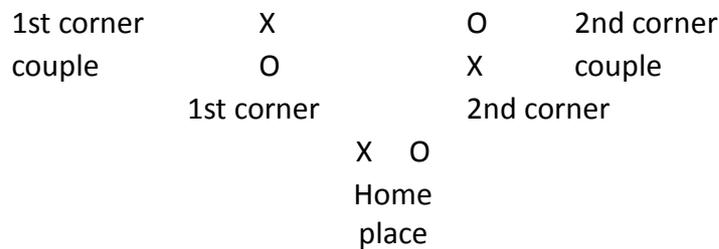
- 6B *Bottom Heads* turn towards each other on the spot to face the music, join right hand in right. Other couples separate as the *Bottom Heads* move **up the middle** (cut through) of the line towards the music. The following couples repeat as they reach the bottom of the hall and follow *Bottom Heads* up the middle.
- 7B Reaching the music, and followed by the other couples, *Bottom Heads*, separate. Women turn left and men turn right, **casting off** one couple at a time, walking back down in two lines to face the bottom of the hall.
- 8B All turn to face partners, men join hands, and women do likewise to form two lines facing each other. **Step-Dance**.
- 9B Drop hands and continue step-dancing while joining both hands with partner, so that you dance back to home position, i.e. **re-form Square Set**.
-
- 1C-9C Repeat 1A - 9A.
-
- 1D-9D Repeat 1B - 9B.
-
- 1E Dance **Full Grand Chain** all the way round.
- 2E **Promenade** round to the right.
- 3E All join hands in a circle and step-dance until the end of the music.

Thank the other dancers of the Set.

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CORNERS AND CORNER COUPLES

(X = gent O = lady)



First Figure - Back-to-back (Reels)	128 bars
1 Lead around with crossed hand hold, the ladies turning under both raised arms on the last 2 bars.	8 bars
2 Swing , with waltz hold.	8 bars
3 <i>Top couples:</i> House around each other.	8 bars
Back-to-back and star: both tops face their first corner couples, no hands held, and dance R to R past the opposite gent/lady (1 bar), pass back-to-back without turning (1 bar), fall back to place (1 bar) and dance in to form a R hand star with the same couple (1 bar). They then dance around to place (4 bars).	8 bars
4 Swing.	8 bars
5 <i>Side couples</i> now dance 3.	16 bars
6 Swing.	8 bars
7 <i>Top couples</i> now repeat 3.	16 bars
8 Swing.	8 bars
9 <i>Side couples</i> now repeat 3.	16 bars
10 Swing.	8 bars
11 House around.	8 bars
Second Figure - High Gates (Reels)	160 bars
1 Lead around. Swing.	16 bars
2 <i>Top couples:</i> House around each other.	8 bars
High gates: holding inside hands, both couples advance, retire and advance (6 bars). <i>1st couple</i> make an arch which the <i>2nd gent</i> , dropping hands, dances through and turns anti-clockwise into the opposite place while <i>2nd lady</i> ½ turns clockwise to end beside <i>1st gent</i> and take his L hand in her R (2 bars). The trio now dances a three arches movement, <i>1st lady</i> passing through the first arch, the <i>2nd lady</i> through the second and the <i>1st lady</i> through the third, so that the trio ends facing <i>2nd gent</i> to form a little christmas (8 bars).	16 bars

	NOTE: it may take a little practice to get the timing of this movement right.	
	Swing four (6 bars) and fall back to place (2 bars).	8 bars
3	<i>Side couples</i> now dance 2 (1 st couple L of 1 st tops).	32 bars
4	<i>Top couples</i> repeat 2. with 2 nd couple leading.	32 bars
5	<i>Side couples</i> repeat 2. with 2 nd couple leading.	32 bars
6	House around.	8 bars
Third Figure - Sides (Reels)		144 bars
1	Lead around. Swing.	16 bars
2	<i>Top couples:</i> Ladies chain R hand in the centre, L arm to turn the opposite gent and R hand on the way back into waltz hold. House around each other. Sides: they face their 1 st corner couples, inside hands held, and all advance and retire once (4 bars). Tops raise their arms and facing couples change places, sides passing under the arch, to face the next couple around the set (4 bars). This 8 bar movement is repeated 3 more times back to place.	8 bars 8 bars 32 bars
3	Swing.	8 bars
4	<i>Side couples</i> now dance 2.	48 bars
5	Swing.	8 bars
6	House around.	8 bars
Fourth Figure - Change Partners (Jigs)		104 bars
1	Lead around. Swing. House around.	24 bars
2	Change partners: gents dance 2x3s into the set and 2x3s back as the ladies dance around to the next gent on the R and turn in to face him and take waltz hold (4 bars) and all half-house around to the opposite place (4 bars). Swing.	8 bars 8 bars
3	Change partners. Swing.	16 bars
4	Change partners. Swing.	16 bars
5	Change partners. Swing.	16 bars
6	House around.	8 bars
Fifth Figure - The Hornpipe		152 bars
1	Circle and change partners: all hold hands in a circle and advance and retire once (4 bars). Partners then take waltz hold and dance ½ turn clockwise in place to face out of the set (2 bars) and the ladies turns	8 bars

	clockwise under the gents' L arms to meet the next gent on the L as the gents half-turn clockwise into position (2 bars).	
2	Quarterhouse: new couples dance 2 bars in place and double round to the next place on the R (2 bars). This 4 bar movement is repeated back to place.	16 bars
3	House around.	8 bars
4	Circle and change partners. Quarterhouse. House around.	32 bars
5	Circle and change partners. Quarterhouse. House around.	32 bars
6	Circle and change partners. Quarterhouse. House around.	32 bars
7	Circle and home: all take hands in a circle, advance and retire once then, taking waltz hold, dance at home, turning once.	8 bars
8	House around.	8 bars

STEPS

The 'down' jig step is used in the jig figure.

In the **Quarterhouse**, the doubled step is danced hop1, hop2, hop3, hop4 making 2 full turns in the 2 bar movement. The word 'hop', though generally used to describe this step, is a bit of a misnomer as the movement involves only the heel being raised a little and cracked down sharply, rather than the whole bodyweight being lifted off the floor as in a normal hop. It involves less use of energy and might better be described as a hint of a hop!

SOURCE

Pat Murphy at his Bristol workshop, April 2000. The set was written by that well-known step-dance teacher and adjudicator, Frankie Roddy of Derry.

ENDNOTE :

I have called the movement in the Third Figure 2. **Sides** as it reminds me of a similar movement in the two versions of the Televara which are included in these Study Notes.