

The Vancouver USA Scottish Country Dancers Present



# A FEAST OF DANCES

A collection of dances written for the tenth anniversary of the Vancouver USA Scottish Country Dancers' annual dinner dance.

# Contents

Forward .....	2
The Folksy Fivesome .....	3
Reel	
The Dark-eyed Junco .....	4
Reel	
Bumbershoots of Pomeroy .....	6
Strathspey	
Lady Laura Kintoul .....	8
Strathspey	
I.5 Bridge Portland/Vancouver .....	9
Strathspey	
Spin Dizzy .....	10
Reel	
The Origami Crane .....	12
Strathspey	
What If .....	14
Jig	
The Friendship Bridge .....	16
Strathspey	

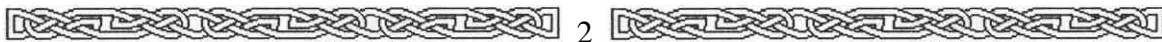
## Forward

Scottish Country Dancing is a living art form. It owes its vitality to the creativity of today's dancers who continually devise new dances using the traditional forms.

In honor of the tenth anniversary of their dinner dance, the Vancouver USA Scottish Country Dancers sponsored this dance writing contest. The dances presented on these pages are the culmination of weeks of effort by the contest participants. Our thanks to each of the contestants for their creativity and hard work. Thanks also goes to the Vancouver USA Scottish Country Dance members for their patience and criticisms. They learned each of the dances as it was being created and made comments and suggestions, some of which were worked into the dances.

The judging of the contest was also a group effort by the Vancouver SCD. In one marathon session, they danced each of the nine dances taking careful notes. At the end of the evening each member got six votes to spread over the dance or dances they liked best. The dance with the most votes was the contest winner.

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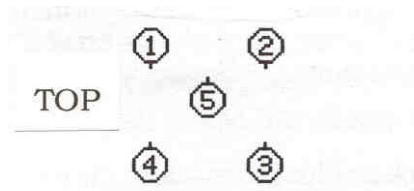


# The Folksy Fivesome

Contest Winner

32 bar reel for five people

by Nancy Goering



bars

1-4 Center person (position 5) set to position 1 person and change places right hands.

5-8 New center person, turning right to face position 2, set to that person and change places right hands.

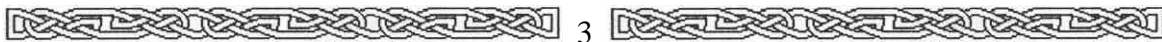
9-16 Continue in like manner, each new center person setting to and changing right hands with people in positions 3 and 4 respectively.

17-24 New center person turning right to face position 1, dance a right shoulder reel of 3 with people in positions 1 and 3. Finish facing position 4.

25-32 That same center person dance a left shoulder reel of 3 with people in positions 4 and 2. Finish facing position 1.

Repeat the dance 4 more times; each dancer having a turn in the middle.

This is an all purpose dance that's easy to teach and fun to do. It is intended for those times when you're ready to dance but there isn't a full set. Those 5 people can have a good dance while they're waiting for a few more to arrive.



# The Dark-eyed Junco

88 bar reel for four couples in a square set

by Susan Saul

bars

- 1-8 All turn comers with right hands, then turn partners with left hands.
- 9-12 All men cast one place counterclockwise while all women advance and retire with 4 pas de basque.
- 13-16 All women cast one place clockwise while the men advance and retire with 4 pas de basque.
- 17 -24 Repeat bars 9-16. All end opposite original places.
- 25-28 All turn partners with right hands.
- 29-44 Repeat bars 9-24. All end in original places.
- 45-48 All turn partners with left hands.
- 49-52 All men cast one place counterclockwise while the women dance right hands across 3/4 round, 3 skip-change. On bar 52 all change places with partners, left hands.
- 53-56 All men dance right hands across 3/4 round while the women dance one place counterclockwise. On bar 56 all change places with partners by passing right shoulders.
- 57-60 The men dance one place clockwise while the women dance left hands across 3/4 round. On bar 60, all change places with partners, right hands.
- 61-64 The women dance one place clockwise while the men dance left hands across 3/4 round. All finish in original places facing partners.



- 65-72 All dance grand chain halfway round in 6 bars, set to partners on bar 71 and face in on bar 72.
- 73-76 Taking hands with partners, the men dance backward, while the women dance forward halfway round to partner's place, all face out; set (with hands joined in a circle).
- 77-80 All releasing partner's hand and keeping corner's hand, the men dance forward and the women backward to corner's place, all face inward (having moved  $\frac{1}{4}$  around square), set (with hands joined in a circle).
- 81-88 Repeat bars 73-80 to original places.

The dark-eyed junco is the small sparrow with the dark hood, gray-brown body, and flashing white outer tail feathers that visits our Pacific Northwest yards in winter. Traveling in loose flocks, juncos have a hierarchical social order that provides an entertaining show of constant motion at local bird feeders. Juncos flit from ground to fence to tree limb to feeder perch to fence to ground, usually displacing another junco lower in the social order in an endless dance.

# Bumbershoots of Pomeroy

A 32 bar Strathspey for 4 couples

by Laura McNamee

bars

1-8 1st couple, giving right hands each time, cross and cast to 2nd place, cross and cast to 3rd place, cross and cast to 4th place on the opposite sides. 2nd, 3rd & 4th couples step up as 1st couple cast round them.

9-12 1st lady with the men and 1st man with the ladies dance half reel of 4.

13-16 1st couple turn right hands 1-1/2 times to own sides.

17-22 1st with 4th couples dance right hands across twice round in six bars, WHILE 2nd with 3rd couples dance left hands across twice round in six bars.

23-24 1st couple cast to 2nd place, 4th couple step up, WHILE 2nd and 3rd ladies change places left hands; likewise 2nd and 3rd men change places left hand.

25-26 All join hands and set.

27-32 1st, 2nd and 3rd couples (in 2nd 3rd and 4th place) circle 6 hands once round.

Repeat with a new top couple.



This dance is in commemoration of a demonstration danced by the Vancouver USA Scottish Country Dancers on a very stormy, rainy day in September 1994 at the Pomeroy Living History Farm in Yacolt, Washington. It should be done with the ladies holding open umbrellas. Below are some special notes for the handling of the umbrellas:

The general umbrella rule is: Ladies in the 1st and 2nd place should have their umbrellas in their left hands, and ladies in 3rd and 4th place should have their umbrellas in their right hands. This means switching the umbrella hand as you change from the top to the bottom of the set and vice versa. The one exception to the rule is bars 25-32 when all ladies should have umbrellas in the right hand.

13-16 While top couple is turning, 2nd and 4th ladies switch umbrella hands to follow general rule, as they have changed position in the set during the half reel of four.

17-22 Umbrellas are on the outside hand during hands across.

23-24 1st and 4th ladies change umbrella to right hand while casting and stepping up.

25-26 All umbrellas in right hand as couples set.

27-32 4th lady switches umbrella to left hand as she stands out at the top.



# Lady Laura Kintoul

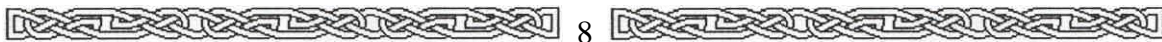
40 bar Strathspey for 4 couples

by Robert Stuart

bars

- 1-4 1st couple cross right hands, cast on opposite sides to face 2nd corners. 2nd couple step up on bars 3 and 4.
- 5-8 Set and turn 2nd corner with both hands.
- 9-16 1st lady with 3rd couple, 1st man with 2nd couple dance left shoulder reels of three across the dance in 6 bars. 1st couple cross to own sides, right hands, on bars 15 and 16.
- 17-24 1st couple, followed by 2nd couple, lead down the middle. 1st couple lead up to 1st place splitting 2nd couple. 2nd couple lead to 4th place. 3rd and 4th couple step up on bar 19 and 20. (Finish in order 1 3 4 2.)
- 25-28 1st with 3rd couple, 4th with 2nd couple, dance 4 hands round to left for 2 bars and back to the right for 2 bars.
- 29-32 1st with 3rd couple, 2nd with 4th couple, dance a half diamond poussette. (Finish 3 1 2 4.)
- 33-36 3rd and 4th couple turn both hands twice round counterclockwise WHILE 1st and 2nd couple dance a half diamond poussette. (Finish 3 2 1 4.)
- 37-40 2nd with 3rd couple, 1st with 4th couple, dance a half diamond poussette. (Finish 2 3 4 1.)

Repeat with a new top couple.



# I.5 Bridge Portland/Vancouver

32 bar Strathspey for 4 couples

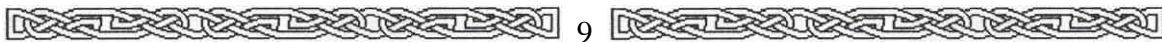
by Beth Anderson

bars

- 1-4 Giving right hands, 1st couple cross and cast two places while 4th couple cross and cast up two places. 1st couple passes 4th couple on the inside. 2nd and 3rd couples step up /down on bars 3 & 4.
- 5-8 All take hands and set to partners. 1st and 4th couples petronella turn to finish 1st lady between 3rd couple, 4th man between 2nd couple, 1st man facing down to 4th lady while she faces up towards 1st man.
- 9-16 1st lady with the 3rd couple and 4th man with the 2nd couple dance right shoulder reels of three across the dance. (1st lady and 4th man face the person on their right to begin) WHILE 4th lady and 1st man set to each other, turn both hands (once round) set again and dance past each other right shoulders to finish facing their own partners.
- 17-24 1st and 4th couples dance a left shoulder reel of four.
- 25-28 1st couple petronella turn to 3rd place while 4th couple petronella turn to 2nd place on their own sides. All take hands and set.
- 29-32 2nd with 4th and 1st with 3rd couples dance right hands across.

Repeat with a new top couple.

Credit is given to members of the Vancouver Dancers for modifying this dance—this modification made the dance and the progression work.



# Spin Dizzy

56 (or 64) bar reel for 4 couples in a square set

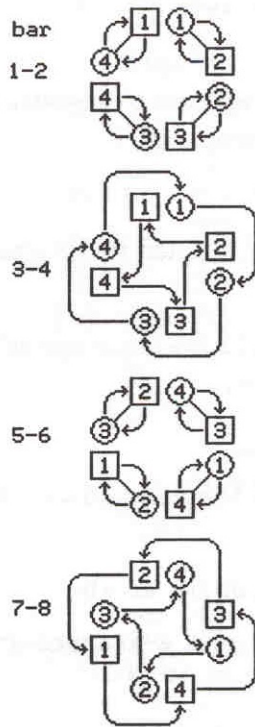
by Kevin O'Callaghan

bars

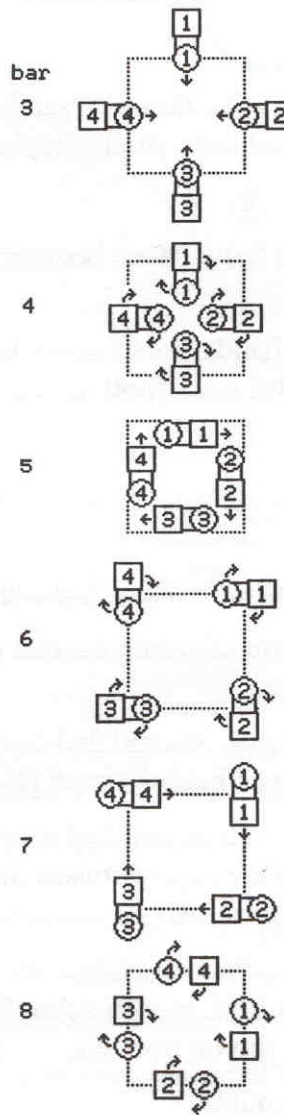
- 1-8 All couples "Turn Corners and Travel," finishing on opposite sides. (diagram)  
1-2 Turn corners right hands.  
3-4 men move one position clockwise on outside of dance, ladies one position counterclockwise on inside.  
5-6 All turn new corners left hands.  
7-8 men move one position clockwise on inside of dance, ladies one position counterclockwise on outside.
- 9-16 Repeat bars 1-8 finishing in original places.
- 17-24 1st with 2nd and 3rd with 4th couples circle 4 hands round and back.
- 25-32 All circle 8 hands round and back.
- 33-40 All dance a 4 couple "square poussette." (Setting steps throughout) (diagram)  
1-2 men turn to face partners while ladies drop back. Be sure men end lined up on original edge of square.  
3 All move toward center of the dance (men backward).  
4 All, pulling right shoulders back, 1/4 turn.  
5 All move clockwise (men move forward).  
6 All 1/4 turn.  
7 again move clockwise.  
8 1/2 turn to proper positions, having moved one place clockwise around the square.
- 41-56 All dance a reel of eight or "Schiehallion Reels" (Ladies cast into partner's place to begin). Each dancer goes completely around the path shown in the diagram using two steps to go from one position to the next.
- 57-64 All grand chain. (This is an optional figure for those times when dancing to recorded music.)



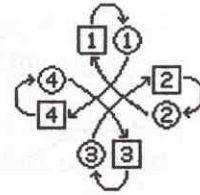
Turn Corners and Travel



Square Poussette



Reel of Eight



# The Origami Crane

a 40 bar Strathspey for 4 couples

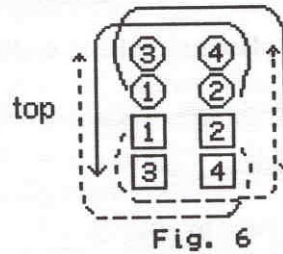
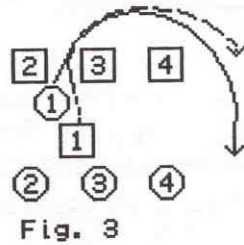
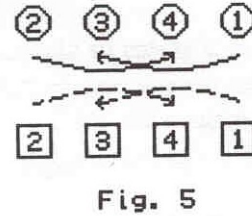
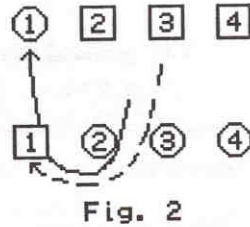
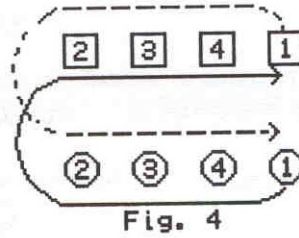
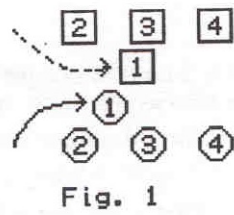
by Geri Stuart

bars

- 1-2 1st couple with nearer hands, dance down the middle to form a diagonal line between 2nd man and 3rd lady. (both couples face down). Fig. 1
- 3-4 All set.
- 5-8 1st man followed by 1st lady, dance between 2nd and 3rd men to 1st place on opposite sides. Fig 2
- 9-10 1st couple, with nearer hands, dance down the middle to form a diagonal line between 2nd lady and 3rd man. (both couples face down).
- 11-12 All set.
- 13-16 1st man, followed by 1st lady dance between 2nd and 3rd lady and cast down ending in 4th place on own sides. Fig. 3
- 17-20 1st couple, followed by 4th, 3rd and 2nd couples lead up the middle.
- 21-24 1st couple then lead down, dividing the other three couples who dance up rejoin hands and follow.
- 25-32 1st couple, followed by 4th, 3rd and 2nd couples, cast up to top. Ladies cross in front of partners and dance back down to place on the opposite side. Fig. 4
- 33-36 1st couple dance up the middle and 2nd couple dance down the middle, passing right shoulders to end: 1st couple between 3rd couple all facing up, 2nd couple between 4th all facing down. All set across the dance. Fig. 5
- 37-40 1st couple cast down and 2nd couple cast up, pass right shoulders behind opposite lines and cross back to own sides, WHILE 3rd and 4th couples turn right hands 1-1/2 times to end on own sides. Fig. 6

Repeat with a new top couple.



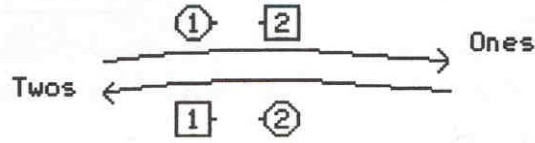


This dance was devised in remembrance of the 1991 Japan Dancing Tour. It depicts the folding of a Japanese origami crane.

Bars	Explanation
1-16	Making the diagonal folds, pressing them and repeating on the other side.
17-32	Making smaller folds, repeating and turning over the work.
33-40	Folding and creating the head and tail while puffing out the body.

# What If...

64 bar jig for 2 couples in a 2 couple non-progressive set or in a 2 couple progressive circle  
by Keith Swingruber



What if... is danced as a series of alternating "choruses" and "verses", In general, all four people will dance during the chorus, while only a single person is active during a verse, Each person dances the verse portion from their own starting position (see diagram). Optional progression turns the dance into a progressive circle.

Bars	Chorus
1-4	Half rights and lefts (giving right hand to person opposite).
5-6	Men change places right hand while ladies set.
7-8	Ladies change places right hand while men set.
9-12	All, right hands across.
13-16	Four hands round to left.
17-20	Four hands round to right, back to place.
21-24	All, left hands across.
25-26	Ladies change places left hand, while men set.
27-28	Men change places left hand, while ladies set.
29-32	Half <i>lefts</i> and rights (start by giving left hand to partner).

- bars Verse
- 1-8 Set to and turn person to right both hands, then person to left. (must get back to place - do not end up in middle of dance).
- 9-10 Set to person diagonally opposite. (dancing person may use choice of setting step, other person use pas-de-basque ).
- 11-12 Set to person to the right.
- 13-14 Set to person diagonally opposite.
- 15-16 Set to person to the left.
- 17-18 Join nearer hands with partner, dance between opposite couple.
- 19-20 Divide and cast around opposite couple, back to place.
- 21-22 Join nearer hands with person opposite, advance to partner who has joined nearer hands with his/her opposite.
- 23-24 Retire.
- 25-32 Repeat bars 17-24 with person opposite instead of partner. (For a progressive circle, advance for 3 bars on bar 29-31 and pass right shoulders with the couple opposite, retire on bar 32. When dancing in a progressive circle, some care must be taken to remember who is to dance the next verse, as it will be with a new couple).

Each chorus and verse is 32 bars long, so What if... can easily be adapted to suit whatever music is on hand. Below are a few examples:

Music is 6x32	Music is 8x32	Music is 9x32 (ideal)
Chorus	Chorus	Chorus
1st Man's Verse	1st Man's Verse	1st Man's Verse
1st Lady's Verse	Chorus	Chorus
2nd Man's Verse	1st Lady's Verse	1st Lady's Verse
2nd Lady's Verse	Chorus	Chorus
Chorus	2nd Man's Verse	2nd Man's Verse
	Chorus	Chorus
	2nd Lady's Verse	2nd Lady's Verse
		Chorus



# The Friendship Bridge

40 bar Strathspey for 3 couples

by Gayle Graham

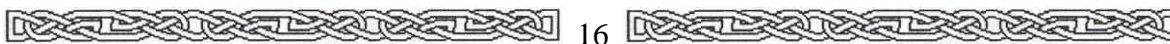
bars

- 1-4 1st couple advance toward each other, taking nearer hands, turn to face up and cast off one place (2nd couple step up on bars 3 and 4).
- 5-8 1st couple cross below 3rd couple, cast up to 2nd place on opposite side.
- 9-16 1st lady with 3rd couple, 1st man with 2nd couple dance left shoulder reels of three across the dance in six bars. 1st couple cross, passing left shoulders on bars 15 and 16 to finish in 2nd place on own side of dance.
- 17-24 1st couple, followed by 3rd couple join nearer hands and dance up the middle, cast around the 2nd couple, meet below 2nd couple, dance down to 3rd place and cast back up to 2nd place (3rd couple turn long way around), 1st couple finish facing 1st corners.
- 25-32 1st couple set to 1st corners, set to each other across the dance, set to 2nd corners, set to each other up and down the dance turning on last setting step back to back –lady facing down, man facing up.
- 33-40 1st lady with 3rd couple, 1st man with 2nd couple dance right hands across once round; pass through 2nd place (left shoulders) and then 1st lady with 2nd couple, 1st man with 3rd couple dance left hands across to finish in 2nd place on own side of dance.

Repeat having passed a couple.

Suggested music: Snow in Summer (Berkeley Players)

Scottish Country Dancing is a bridge of friendship--worldwide and locally and we go back and forth over area bridges to dance. Likewise the music itself is also a "bridge." I choose this particular tune because it is a favorite of Iain Boyd (New Zealand) with whom a bridge of friendship was formed several years ago at an international workshop held in conjunction with the World's Fair, Vancouver, B.C., 1986.





March 1995