



Dance Around The World

23RD NOVEMBER 2024

Welcome to our Dance Around The World

Come together on 23rd November at home, in a small group, or at a Branch level! Taking dancers on a journey from Scotland around the world and back, our programme features 12 dances with connections to six continents through devisers, themes and locations, before bringing everyone together with *The Homecoming Dance*.

Dance Around the World on Saturday 23rd November 2024 will mark one year since the RSCDS Centenary and on this day we want to fill the internet with photos, videos and stories of Scottish dancing (#DanceScottish, #DanceAroundTheWorld). From early posts in New Zealand to the final posts of dancers in Hawaii, whether you're dancing in your kitchen, joining with others in your garden or attending a large social gathering, we'd love to see you joining in this global event.

Traditionally these dances were written for sets of mixed couples, denoted as men and women, to describe the movements, formations and progressions. In the supporting diagrams, the men are represented by circles and the women by squares. Scottish country dancing is for all and everyone is encouraged to dance together and with a partner of their choice.

Colin Dewar and his Scottish Dance Band have recorded a special CD of tracks to accompany the dances.

Scan the QR code to listen to a special preview of Colin and the band with
Dance Around The World.



Grand March

The Grand March became the popular first dance of the evening in the mid-to-late 19th century and continues to this day to begin more formal balls and dances. A great way to start a dance.



Antarctica Bound (4 x 32 Jig)

Published in *RSCDS The Scotia Suite of Scottish Country Dances* in 2002.

Our journey to dance around the globe starts in Antarctica. The collaboration between the RSCDS and the *Royal Scottish Geographical Society* celebrated the centenary of the voyage of the *Scotia*, the research ship of the *Scottish National Antarctica Expedition* of 1902-1904 led by Dr William Speirs Bruce.

This jig for four couples was devised by prolific dance deviser Roy Goldring who wrote many dances to suit dancers of all ages and abilities. Roy firmly believed that music is '*the essential life force for dance movements*'. The music was composed by the first RSCDS Music Director, Muriel Johnstone.



A video of the dance can be found here:

[Antarctica Bound](#)

ANTARCTICA BOUND					4x32 J	
1 2	3 ① 4 ②	3 4	③ 1 ④ 2	① 2 3 ④	1	2 3 4 1
$X_R \curvearrowright 2$	$X_R \curvearrowright 2$	$X_R \curvearrowright 2$	$X_R \curvearrowright 2$		$\curvearrowright 3$	
	3 ① 4 ②		③ 1 ④ 2	① 2 3 ④		

Roy Goldring, 2002, Scotia Suite

4C/4C longwise set.

Antarctica Bound

A 32-bar jig for four couples in a four-couple longwise set

Bars	Description
1 – 4	1st and 2nd couples, giving right hands, cross over and cast off two places to finish 1st couple between 3rd and 4th couples and 2nd couple below 4th couple.
5 – 8	1st and 2nd couples, giving right hands, cross over and cast up to original places.
9 – 12	3rd and 4th couples, giving right hands, cross over and cast up two places to finish 3rd couple above 1st couple and 4th couple between 1st and 2nd couples.
13 – 16	3rd and 4th couples, giving right hands, cross over and cast off to original places.
17 – 20	1st and 4th couples advance and retire on the diagonal.
21 – 24	1st couple cast off to 4th place. 2nd, 3rd and 4th couples step up on bars 23–24.
25 – 32	2nd, 3rd, 4th and 1st couples dance eight hands round and back.

Repeat from new positions.

Antarctica Bound *Muriel A Johnstone*

1 9

F B^b/Gm C⁷ F F B^b/Gm C⁷ Dm E/C⁷ F B^b C⁷ Dm B^b/Gm C⁷ F C⁷ F

17

Dm F/Dm G⁷ C⁷ A⁷ Dm C A⁷ Dm F/Dm G⁷ C⁷ A/F B^b C⁷ F A⁷

25

Dm F/Dm G⁷ C⁷ F Dm C⁷ F C⁷ Dm B^b C⁷ Dm B^b/Gm C⁷ F

A Castle In The Air (8 x 32 Reel)

Published in *RSCDS Book 43* in 2002

Our dancing trip round the world takes us next to Europe with a dance devised by Minnie Bänninger of the Zurich Scottish Dancing Club. The castle is the beautiful *Schloss Neuschwanstein* in Bavaria. In Minnie's words 'I had to wait half an hour before my ticket number was called, to enter the castle, so I sat on a stone wall, in the hot sunshine, and started to devise a dance. After 30 minutes my dance was complete and it was time to go to the entrance. On entering the door, I was faced with a very steep, narrow, spiral staircase, which opened out into a large gallery on the third floor. Hence the title of my new formation, 'The Spiral'.'



Schloss Neuschwanstein



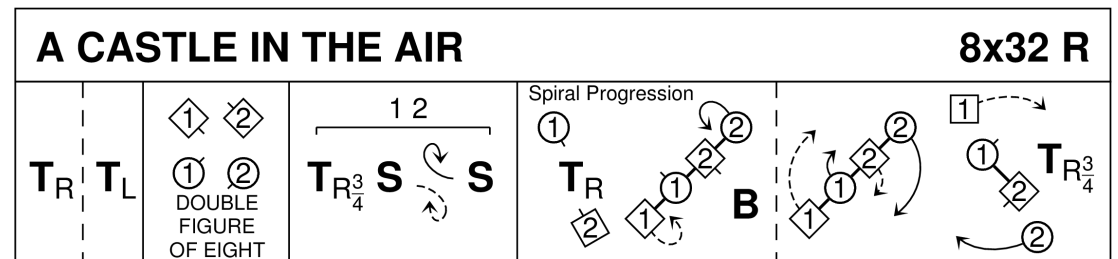
Minnie Bänninger

Several of Minnie's dances have been published by the RSCDS including *A Castle in the Air*, *Hand in Hand*, *Save the Children* and *The Wishing Well*.

The selected tune *Middies Brae* was composed by Ian Duncan from Keith. Originally an accordionist, Ian later took up the double bass and was one of the founders of the *North East Accordion and Fiddle Club*.

A video of the dance can be found here:

[A Castle In The Air](#)



A Castle in the Air

A 32-bar reel for two couples in a four-couple longwise set

Bars	Description
1 – 8	1st couple turn with the right hand and then with the left hand.
9 – 16	1st and 2nd couples dance a double figure of eight. 1st couple cross down and 2nd couple dance up to begin.
17 – 20	1st and 2nd couples, giving right hands, turn partners three quarters and, retaining hands, all face partners and set.
21 – 24	1st and 2nd couples dance into the opposite sidelines, pulling back by the right, and set.
25 – 32	1st and 2nd couples dance the spiral and finish in the order 2, 1, 3, 4.

Repeat, having passed a couple.

Middies Brae *Ian Duncan*

1 9 A C#/A D C#/A D C#/A Bm E7

5 13 E#/C# F#m E/A7 D C#m D/Bm E/A G#/E E7 A E7 G#/E E7 A E7

17 A C#/A D A C#m D C#/A Bm E7

21 C#/A A D C#/A D E/A G#/E A C#7

25 A C#/A D A C#m D C#/A Bm E7

29 C#7 F#m E/A7 D C#m D/Bm E/A E7 A

Cape Town Wedding (8 x 32 Strathspey)

Published in *RSCDS Book 39* in 1996

Travelling to Africa, this strathspey was written by Tom Kerr, a retired Scottish engineer who lived in Cape Town. The dance marked his own wedding to Christine Dawson. The Cape Town Branch was one of the first clubs outside the UK and has promoted Scottish dancing there for over 60 years.

In Tom's words, *'the dance is symbolic in that the dancers cross without hands as they do not know each other.'* Moving through the dance, they meet other people, and get to know each other before all joining hands to form a circle to represent the ring. The knot to finish symbolises the wedding.



Cape Town City Hall

CAPE TOWN WEDDING		8x32 S
 S	ALL T	 to 1 2 3
	 S	1 2 KNOT

Tom Kerr, RSCDS Book 39.4

3C/4C longwise set.

Cape Town Wedding

A 32-bar strathspey for three couples in a four-couple longwise set

Bars	Description
1 – 4	1st couple, without giving hands, cross down to second place on opposite sides and change places with 3rd couple, giving right hands on the women's side and left hands on the men's side. 2nd couple step up on bars 1–2.
5 – 8	1st couple, giving right hands, turn halfway and lead up to finish in the middle of the set in first place. 2nd and 3rd couples step down on bars 7–8.
9 – 16	1st couple, in promenade hold, dance a reel of three across the set with 2nd couple passing 2nd woman by the right to begin. 1st couple finish in the middle of the set in first place, on own sides, facing down with nearer hands joined. 2nd couple finish in original places. On bar 16, 3rd couple step in to the middle of the set and face up with nearer hands joined.
17 – 18	1st, 2nd and 3rd couples set.
19 – 20	1st and 3rd couples dance a petronella turn in tandem into the sidelines, while 2nd couple dance a petronella turn into the middle to finish with 2nd woman in first place facing down and 2nd man in third place facing up.
21 – 24	1st, 2nd and 3rd couples, joining hands in a circle, set and, pulling back by the right, cast one place clockwise to finish in original places.
25 – 32	1st and 2nd couples dance the knot.

Repeat, having passed a couple.

A variety of videos of the dance can be found here,
including one from 1996 when the dance was first published by the RSCDS:

[Cape Town Wedding](#)

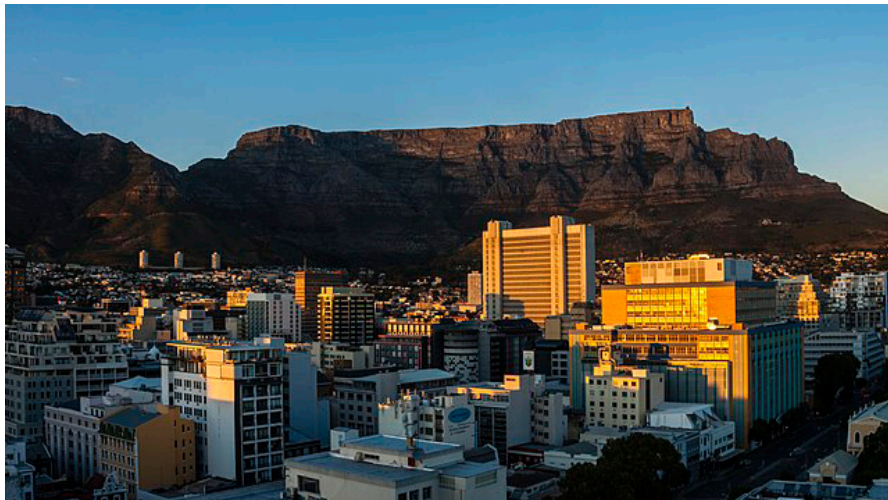
The original tune used for *Cape Town Wedding*

Mr Dolph Morris' Strathspey

Pete Kier

1 17
5 21
9 25
13 29

F Dm Gm C7 F B \flat Gm C7
F Dm Gm C7 F B \flat C7 F
F Gm C7 F Dm Gm C7
F Gm C7 F Dm B \flat C7 F C7 F



Cape Town City and Table Mountain



The clocktower at the waterfront in Cape Town



The Laird of Milton's Daughter (8 x 32 Jig)

Published in *RSCDS Book 22* in 1963

The Laird of Milton's Daughter

Who was the Laird of Milton and who was his daughter? Delving into the background of this dance reveals connections with three countries on three different continents, India in Asia, Scotland in Europe and Canada in America.

India

The dance was devised in India by Thomas Shaw, 3rd Baron Craigmyle. (Thomas's grandfather was a Queen's Council, a prominent Liberal MP and Lord Advocate and became the 1st Baron Craigmyle). We know very little about Thomas Shaw's time in India other than that he was working there for the family firm McKinnon Mackenzie. He was interested in Scottish culture, was a Scottish country dancer and member of the Caledonian Society – he started to learn the pipes in his mid 50s. Whilst in India he became acquainted with James MacArthur Moir and wrote a dance to celebrate the birth of James's daughter Mary in 1950. James MacArthur Moir also held the title of the *Laird of Milton* and so we have *The Laird of Milton's Daughter*.

Scotland

The title *The Laird of Milton* comes from a small burn in Dunoon that was used to power a mill. In 1590 John MacArthur moved from the MacArthur clan territory on Loch Awe side to Dunoon. Then in 1653 one of his descendants bought land from the Earl of Argyll and founded the estate, the milling business and the title *Laird of Milton*.



Milton Burn

Around 1815, the estate did not pass directly through the male line and the name Moir became added – the MacArthur name being retained as MacArthur Moir.

Examining old maps of Dunoon reveals a wealth of symbolic involvement of the MacArthur Moirs in the life of Dunoon: Milton Bay, Milton Avenue, Milton Street, Milton Road, Milton Lane, Mill Street, Milton House, Milton Burn Gardens, MacArthur Street, Moir Street. Although many of these names remain today some have disappeared, for example, Milton Bay has become East Bay.

Canada

James MacArthur Moir was born in Calgary in Canada. It is unclear why his parents were in Canada at the time of his birth. After working in India, James moved to Edinburgh with his family, including *The Laird of Milton's Daughter*.



Thomas Shaw, 3rd Baron Craigmyle

A video of the dance, being danced in Canada, can be found here:

[The Laird of Milton's Daughter](#)

THE LAIRD OF MILTON'S DAUGHTER					8x32 J
S X _R	1 ↻ T _L	Corner chain T _R ¹ / ₂ ② T _L ③	T _R ¹ / ₂ T _L ¹ / ₄	R	2 1 3 6

Lord Craigmyle, RSCDS Book 22.10

3C/4C longwise set.

The Laird of Milton's Daughter

A 32-bar jig for three couples in a four-couple longwise set

Bars	Description
1 – 8	1st couple set and, giving right hands, cross over, cast off one place and, giving left hands, turn to face first corners. 2nd couple step up on bars 5–6.
9 – 16	1st couple and first corners dance a corner chain. 1st couple finish facing second corners.
17 – 24	1st couple and second corners dance a corner chain. 1st couple finish in second place on own sides.
25 – 32	2nd, 1st and 3rd couples dance six hands round and back.

Repeat, having passed a couple.

The Laird of Milton's Daughter

W.G.M. Christian

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The first staff covers bars 1 to 17, and the second staff covers bars 9 to 25. Chords are indicated below the notes. The piece concludes with two endings: a first ending that loops back to the beginning of the second staff, and a second ending that concludes the piece.

Chords for the first staff (bars 1-17):
 A E/A A C#/A Bm F#/Bm Bm E7 A E/A A C#/A D C#/A E/A A

Chords for the second staff (bars 9-25):
 A C#/A E7 A D C#/A Bm E A C#/A E7 A D C#/A E/A A E/A A

Cadgers In The Canongate (8 x 48 Reel)

Published in *RSCDS Book 9* in 1934

The dance title takes us back to 18th century Edinburgh – but who were the cadgers and why is the *Canongate* called the Canongate?

Cadgers

The word 'cadger' is first found in Scotland in the 15th century and originally meant a travelling hawker or pedlar. It also has a specifically Scottish meaning of a carter, especially one who is a member of a society of carters. Many burghs in Scotland had their own carters' societies, effectively licensing the carters and carriers of goods in towns and cities.

The Canongate

The Royal Mile is the street in Edinburgh that links the Castle with Holyrood Palace. It is actually formed of three streets – the Lawnmarket, the High Street and the Canongate.

The Canongate is the eastern end of the Royal Mile, tracing its origins back to the 12th century and the reign of David I of Scotland. David founded the Abbey to the east of the city and authorised the Abbey to found a burgh that was administratively separate from Edinburgh. The Canongate literally means the canons' way where canon refers to the priests who lived in the abbey – it links Edinburgh to the Burgh of Canongate.

The Burgh of Canongate remained controlled by the Abbey until the Reformation and did not become a fully incorporated part of the city until 1856. The boundary between the Canongate and Edinburgh was historically marked by the Netherbow Port, one of the six ports or entrances to Edinburgh.



The Canongate, Edinburgh



Edinburgh Castle

A video of the dance can be found here:

[Cadgers In The Canongate](#)

CADGERS IN THE CANONGATE						8x48 R			
						1 2		2 1	
		S	S	S	S	S R A S L A	X_R 1	T_L 1 1/2	RL

Walsh, 1748, RSCDS Book 9.10

3C/4C longwise set.

Cadgers in the Canongate

A 48-bar reel for three couples in a four-couple longwise set

Bars	Description
1 – 8	1st couple dance reels of three, 1st woman with 2nd and 3rd men and 1st man with 2nd and 3rd women. To begin 1st woman crosses down to pass 3rd man by the left and 1st man dances across to partner's place to pass 2nd woman by the right. 1st couple finish in partner's original place. (Note 1)
9 – 16	1st, 2nd and 3rd couples dance reels of three on own sides. To begin 1st man crosses down to pass 3rd man by the left and 1st woman dances across to original place to pass 2nd woman by the right. 1st couple finish facing 2nd woman.
17 – 18	1st couple, giving nearer hands, set to 2nd woman.
19 – 20	1st couple, with two pas de basque, move round to face 2nd man. (Note 2)
21 – 22	1st couple set to 2nd man.
23 – 24	1st couple, with two pas de basque retire to places.
25 – 28	1st and 2nd couple set, and dance right hands across halfway round.
29 – 32	2nd and 1st couples set, and dance left hands across back to places.
33 – 36	1st couple, giving right hands, cross over and cast off one place on opposite sides. 2nd couple step up on bars 35-36.
37 – 40	1st couple, giving left hands, turn one and a half times to finish in second place on own sides.
41 – 48	2nd and 1st couples dance rights and lefts.

Repeat, having passed a couple.

Walsh's Caledonian Country Dances, c. 1748. Original Tune: Cadgers in the Canongate (Walsh's Caledonian Country Dances c. 1748) but more usually danced to John McNeil's Reel (Peter Milne).

Notes:

1. In some areas, on bar 8, 1st woman dances across the top of the set to original place while 1st man dances across from 2nd woman's place to his original place. To begin the second reels, 1st and 2nd man and 1st and 2nd woman pass by the right.
2. In bars 19-22, 1st couple retain nearer hands throughout.

The original tune written for *Cadgers In The Canongate*, and published in *Walsh's Caledonian Country Dances*

Cadgers in the Canongate

Walsh

Alternative tunes

Many RSCDS dances published up to book 21 included an alternative tune, *Cadgers in the Canongate* was one of them. In most cases these second tunes have remained just that – second tunes and are less well known than the original. For some dances, however, the second tune has become more popular and ‘taken over’ from the original. *Cadgers* is one of those dances. Many dancers today will not recognise the original tune but will recognise the alternative *John McNeil's Reel*, by Peter Milne. Once a second tune has become accepted by dancers as the tune associated with a dance, reverting back to the original named tune can be challenging.

The tune *John MacNeil's Reel* is heard most often now as the original tune for *Cadgers In The Canongate*, and used for many recordings including the brand new *Dance Around The World* recording by Colin Dewar and his Scottish Dance band.

John MacNeil's Reel

Peter Milne

Peter Milne (1824 – 1908) was a Scottish violinist and composer, and mentor to James Scott Skinner. He was known as *The Tarland Minstrel*.



Oriel Strathspey (4 x 32 Strathspey)

Published in *RSCDS Book 32* in 1984

Flying to New Zealand to visit Wellington, this strathspey is by Ian Simmonds, deviser and teacher who taught the Linden Scottish Country Dance Club for 52 years. The Wellington Region celebrated 60 years of Scottish Dancing in 2021, commemorating not only their beginnings but the vibrant Scottish country dancing scene in the Wellington Region. The dance is named after Oriel Avenue in Tawa, Wellington where the dance was first devised - in the garage below the home of Ian's accordionist, where Ian's advanced Scottish Country Dance classes were held.



Wellington, New Zealand

You can find it danced several times through here:

[Oriel Strathspey](#)

ORIEL STRATHSPEY				4x32 S	
ALL	1 23 4		ALLx	1x 2x 3x 4x	
S	$T_{R\frac{1}{2}}$ X_R $T_{R\frac{1}{2}}$		S	X_R $T_{R\frac{1}{2}}$ X_R	
1 2 3 4	1 2 3 4				
RA	LA				

Ian Simmonds, 1982, RSCDS Book 32.2

4C/4C longwise set.

Oriel Strathspey

A 32-bar strathspey for four couples in a four-couple longwise set

Bars	Description
1 – 4	All four couples set. 1st and 4th couples, giving right hands, turn halfway and finish in the middle of the set, 1st couple facing down and 4th couple facing up. At the same time 2nd and 3rd couples, giving right hands, cross to opposite sides.
5 – 8	1st and 4th couples advance, join nearer hands with dancer opposite, dance out through the sidelines and cast to partner's original place.
9 – 12	All four couples set. 2nd and 3rd couples, giving right hands, turn halfway and finish in the middle of the set, 2nd couple facing up and 3rd couple facing down. At the same time, 1st and 4th couples, giving right hands, cross to own sides.
13 – 16	2nd couple dance up and cast off to original places. 3rd couple dance down and cast up to original places.
17 – 24	1st and 2nd couples, also 3rd and 4th couples, dance right hands across and left hands back.
25 – 26	1st couple, giving right hands, cross down and 4th couple, giving left hands, cross up to finish in the middle of the set.
27 – 30	1st and 4th couples dance four hands once round to the left.
31 – 32	Releasing partners' hand, 1st woman leads 4th woman down the women's side and 4th man leads 1st man up the men's side. 2nd and 3rd couples step up to finish in order 2, 3, 4, 1.

Repeat with a new top couple.

You can hear about the origins of the dance from the deviser Ian Simmonds here:

[Interview with Ian Simmonds](#)

The original tune used for *Oriel Strathspey*

Miss Susan Inglis

Muriel A Johnstone

1
17

B \flat F E \flat B \flat E \flat ₃ B \flat Cm B \flat E \flat Cm F F⁷

5
21

B \flat F E \flat B \flat E \flat B \flat Cm B \flat E \flat F⁷ B \flat

9
25

Gm C⁷ F D⁷ G F⁷ B \flat D⁷

13
29

Gm F⁷ B \flat E \flat B \flat Cm B \flat E \flat F⁷ B \flat E \flat F⁷ B \flat



Wellington, New Zealand

With 160 RSCDS Branches and over 200 Affiliated Groups spread over 6 continents
- you can dance your own way around the world.

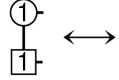
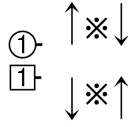
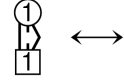


Canadian Barn Dance

A popular round-the-room ceilidh dance danced at Scottish ceilidhs and dances for years, this is also one of the first dances taught to children in Scottish schools.

A video of the dance can be found here:

[Canadian Barn Dance](#)

CANADIAN BARN DANCE		16 March	
 <p>Calls: Forwards, 2, 3, hop Back, 2, 3, hop</p>	 <p>Side, 2, 3, Clap Back</p>	<p>Waltz hold</p>  <p>Side, close, side, close Back</p>	Polka

Guide to SCD

1C/1C Couple.



The Eva Three-Step

A 'round-the-room' dance devised by Sydney W. Painter in 1904 – the dance is believed to have been named after the deviser's daughter Eva. This fact was regularly shared by the late Robbie Shepherd MBE when introducing the dance on BBC Radio Scotland's *Take the Floor*.



A video of the dance can be found here:
[The Eva Three-Step](#)

EVA THREE STEP				16 March						
	outside foot	3 steps & point		3 steps point & clap		3 steps & point	3 steps & point		S	Waltz

Sydney W Painter, Guide to SCD

1C/1C Round the Room.

The Shetland Shepherdess (8 x 32 Jig)

Published in *RSCDS Third Graded Book* in 2014

In North America deviser, dancer and examiner Ron Wallace has taught Scottish dance and music as a full-time career since 1981. Teaching has also taken him around the world and this dance was inspired by a trip to Oslo where Ron met Caroline Nicol, a Shetlander shepherding in Norway. The dance and music are dedicated to Susan Hagen, Ron's hostess, and all the fine folk in Oslo SCD Group. A truly global dance. Ron Wallace is a member of the RSCDS San Francisco branch and received the RSCDS scroll of honour in 2020.



A video of the dance can be found here:

[The Shetland Shepherdess](#)

THE SHETLAND SHEPHERDESS			8x32 J	

Ron Wallace, San Andreas Collection, RSCDS Graded Book 3.8

3C/4C longwise set.

The Shetland Shepherdess

A 32-bar jig for three couples in a four-couple longwise set

Bars	Description
1 – 4	1st couple dance down between 2nd couple and cast up to original place.
5 – 8	1st couple dance a half figure of eight round 2nd couple.
9 – 16	1st, 2nd and 3rd couples dance reels of three on the sides. To begin, 1st couple cross to second place on own sides, 2nd couple dance out and up and 3rd couple dance in and up. 2nd couple remain facing out.
17 – 18	1st and 2nd women, giving left hands, and 1st and 2nd men, giving right hands, change places.
19 – 20	1st and 3rd women, giving right hands, and 1st and 3rd men, giving left hands, turn to finish 1st couple in the middle facing up and 3rd couple in original places.
21 – 24	1st couple dance up to the top and cast off to 2nd place.
25 – 32	2nd, 1st and 3rd couples advance and retire, all clap on the last beat of bar 28 and, giving right hands to partners, turn once round.

Repeat, having passed a couple.

The Shetland Shepherdess

Ron Wallace

1
9

A E/A A D A F#m Bm E7 A E/A A D A E7 A D A

17

F#m G#/E A C#/A D A Bm E F#m G#/E A E7 A E7 A E7

25

F#m G#/E A C#/A D A Bm E7 A E/A A D A E7 A D A

Dancing In The Street (4 x 32 Reel)

Published in *RSCDS Book 42* in 2002

Now to Japan, with a dance by keen dancer and dance deviser Tom Toriyama. As well as editing the RSCDS Tokyo branch newsletter, from 2005 to 2010 Tom was the RSCDS Magazine correspondent for Japan. Book 42 celebrated the 70th anniversary of the RSCDS Summer School, at which Tom has been a regular attendee for many years. Tom received the RSCDS scroll of honour in 2008.



Dancers from RSCDS Tokyo Branch

A video of the dance can be found here:
[Dancing In The Street](#)



Dancing in the streets of Glasgow

DANCING IN THE STREET					4x32 R	
1 3	1 3	3 1	3 2 1 4	3 2 1 4	4x 1x 2x 3x	3 2 1 4
$T_{R_4^3}$		$T_{R_4^3}$	RA LA			P

Tom Toriyama, RSCDS Book 42.4

4C/4C longwise set.

Dancing in the Street

A 32-bar reel for four couples in a four-couple longwise set

Bars	Description
1 – 2	1st and 3rd couples turn partners with the right hand three quarters to finish in the middle of the set, women facing down and men facing up.
3 – 6	1st and 3rd couples dance a half reel of four in the middle of the set.
7 – 8	3rd and 1st couples turn partners with the right hand three quarters to finish on own sides. Order is now 3, 2, 1, 4.
9 – 16	3rd couple with 2nd couple, and 1st couple with 4th couple dance four hands across and back and remain facing anticlockwise.
17 – 24	All four couples dance halfway round the set, then dance eight hands round halfway to the right. On bar 24, all finish in the middle, both hands joined with partner.
25 – 32	3rd couple with 2nd couple, and 1st couple with 4th couple dance a poussette.

Finish in order 2, 3, 4, 1.

Repeat from new positions.

Jack's Delight

Traditional

1
17

D E/A⁷ F[#]/D D Em G[#]/E⁷ A F[#]m B/E⁷ C[#]/A D Bm Em A⁷ D A⁷

9
25

D F[#]/D Em Em G[#]/E A B/E C[#]/A D C/D⁷ B/G Em C[#]/A A⁷ DAD DAD

1. 2.

From Scotia's Shores We're Noo Awa'

(8 x 32 Strathspey)

Published as an *RSCDS Leaflet Dance* in 1964

The influx of immigrants from Scotland to North America in the 1950s and early 1960s meant that Scottish country dancing and its music became part of the social life of those who chose a new life away from Scotland. Among them were talented teachers, musicians, and devisors whose dances and music we still enjoy today.

Part of the rapid growth of dance clubs and branches in Southeastern Ontario was due to the presence of *Stan Hamilton and his Flying Scotsmen*. The band was powerful, energetic, and innovative. Their recordings contain tracks that are still the go-to standards for many teachers. Stan was also a fine composer and his marvellous, modern strathspey *From Scotia's Shores We're Noo Awa'* is likely the inspiration for the dance of the same name. We have no written evidence that the tune came first, but musicians still active in the area all share the same belief that the tune inspired the dance.



Stan Hamilton (on right) with Alasdair Fraser

Bob Campbell, who settled in Oakville, Ontario, near Toronto, was one of those people who left a legacy among dancers in North America. It seems that many outside North America are familiar with his dances, which are still part of the popular repertoire but don't know who he was. He was a vibrant part of the Scottish Country dance scene in Southeastern Ontario until his death in early 1993. He and Stan Hamilton shared friendship, and creativity and although many are familiar with *The Australian Ladies*, *Davy Nick Nack*, *Let's Have a Ceilidh*, and *The Hamilton Rant* they may not know that Bob Campbell was the devisor. The Society has published six of his dances, including *From Scotia's Shores We're Noo Awa'*.

Bob also created three formations that continue to be included in newly devised dances: the Tournee, the Bourrel, and the Birl. The Tournee first appeared in 1964 in *From Scotia's Shores We're Noo Awa. . .* but although Bob devised more than 45 dances, he never used the formation again. Others, however, have used the Tournee in over 130 modern dances.

Bob's dance descriptions were notable for their clarity, and he later named a formation *Turn Corners* that appears in *From Scotia's Shores We're Noo Awa*. It was not named as such in the earlier dance, published by the RSCDS in 1964 as a leaflet. But, in his book *Farewell, My Fancy*, published posthumously in 1993, he describes the figure quite clearly in two dances: *Kilrymont* and *Ann Nisbet's Strathspey*; the only difference is that in *From Scotia's Shores We're Noo Awa.*, the turns are right hand, and in the later dances, they are two-hand turns, but the phrasing remains the same.

- 25-32 Turn Corners, i.e.
- 25-26 Turn first corner with both hands
- 27-28 First couple dance round each other passing right shoulder
- 29-30 Turn second corner with both hands to finish between corners
- 31-32 Cross back to own sides passing right shoulder

The *Combined Book of Leaflet Dances*, published in 2014, says 'corners turn for four bars'. However, dancers who knew Bob remember his intention to dance these as two bar turns - something dancers might like to try when dancing as part of their *Dancing Around The World* programme.



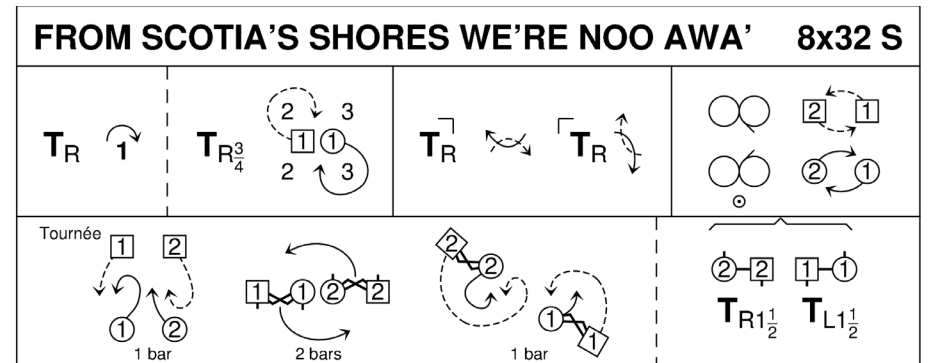
Bob Campbell can be seen 7th from the left in this photograph from the TAC 25th Anniversary held in Niagara Falls in July 1983.



The Shores of Nova Scotia

A video of the dance can be found here as performed at the *Edinburgh Fringe Festival* by the *RSCDS Edinburgh Branch* in their show *Strictly Scottish* in 1996.

[From Scotia's Shores We're Noo Awa'](#)



Robert M Campbell, RSCDS Leaflet

3C/4C longwise set.

From Scotia's Shores We're Noo Awa'

A 32-bar strathspey for three couples in a four-couple longwise set

Bars	Description
1 – 4	1st couple, giving right hands, turn and cast off one place. 2nd couple step up on bars 3–4.
5 – 8	1st couple, giving right hands, turn three quarters. 1st man dances down and casts up round 3rd man into second place while 1st woman dances up and casts off round 2nd woman into second place.
9 – 16	1st couple, passing by the left, turn first corner with the right hand, pass partner by the right, turn second corner with the right hand and, passing by the right, cross over to face out in second place on own sides. Corners dance for four bars.
17 – 22	2nd, 1st and 3rd couples dance reflection reels of three on own sides. 1st man passes 2nd man by the right and 1st woman passes 2nd woman by the left to begin.
23 – 24	2nd and 1st men pass by the right and 2nd and 1st women pass by the left to finish in original places.
25 – 32	1st and 2nd couples dance the tourn�e.

Repeat, having passed a couple.

From Scotia's Shores We're Noo Awa'

Stan Hamilton

1
17

5
21

9
25

13
29

D G D A⁷ D G A⁷ D

D G D A⁷ D G A⁷ D

D G D A⁷ D A⁷ D A⁷ D

D G A⁷ D G A⁷ D

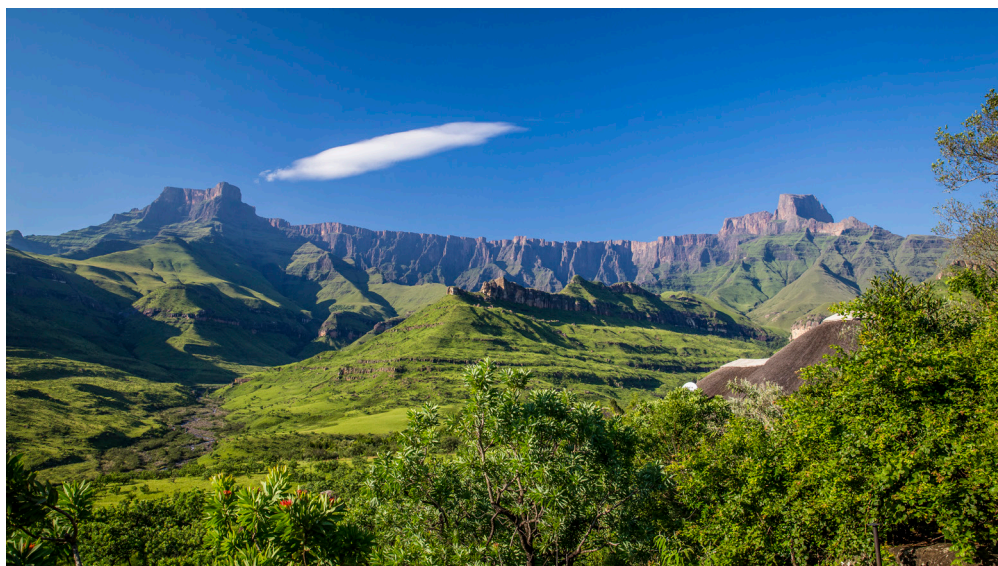
1. 2.

A Trip To The Drakensberg (8 x 40 Jig)

Published in *RSCDS Book 38* in 1994

This jig, combining traditional formations, was devised by Barbara Rendle-Braime and takes its title from the Eastern stretch of the *Great Escarpment* in Africa – *The Drakensberg*. The steep slopes of the *Great Escarpment* lead from the high central plateau down to the oceans surrounding South Africa.

The Drakensberg is largely the border between KwanZulu-Natal and Lesotho and includes the highest point of the escarpment at more than 3000 m. Drakensberg is Afrikaans for *Dragons' Mountains*.



The Drakensberg Mountains

A video of the dance can be found here:

[A Trip To The Drakensberg](#)

A TRIP TO THE DRAKENSBERG				8x40 J	
	1 2 P S ↑		3x 1x 2x 	3 1 2 T $R_{\frac{3}{4}}$	3 1 2 A

Barbara J Rendle-Braime, RSCDS Book 38.8

3C/4C longwise set.

A Trip to the Drakensberg

A 40-bar jig for three couples in a four-couple longwise set

Bars	Description
1 – 8	1st couple set, cast off two places and dance up to the top, remaining in the middle of the set. 2nd couple step in on bars 7–8.
9 – 16	1st and 2nd couples dance a poussette. 1st couple release hands at the end of bar 14 and set advancing, passing each other by the left, to face first corners.
17 – 20	1st couple dance a half reel of four with first corners and pass by the left to finish facing second corners.
21 – 24	1st couple dance a half reel of four with second corners and finish in second place on opposite sides.
25 – 28	3rd, 1st and 2nd men dance a petronella turn and set. At the same time, 3rd, 1st and 2nd women set and dance a petronella turn to face partners.
29 – 32	3rd, 1st and 2nd couples, giving right hands, turn partners into allemande hold.
33 – 40	3rd, 1st and 2nd couples dance an allemande.

Repeat, having passed a couple.

The Britches Maker

Gow Collection

The musical score for 'The Britches Maker' is presented in three systems, each with a treble clef and a 6/8 time signature. The first system (bars 1-17) includes a repeat sign at the beginning. The second system (bars 9-25) and the third system (bars 33-40) continue the melody. Chords are indicated below the notes in the following sequence: Gm, D7, Gm, F7, Bb, F, D7, Gm, D7, Gm, F7, Bb, D7, Gm, F7, Bb, Bb, Bb, Cm, Cm, F7, Bb, Eb, Bb, Cm, D7, Gm, F7, Bb, Bb, Cm, Cm, F7, Bb, F, Gm, Bb, Cm, D7, Gm.

The Swan and The Tay (3 x 32 Strathspey)

Published in *RSCDS Leaflet Perth 800* in 2010

Commemorating 800 years since Perth in Scotland became a Royal Burgh, this strathspey was devised by Audrey Saunders of Perth in Western Australia. The name celebrates the two Perth city rivers. The Australian river was named for the black swans found there, while the River Tay is the longest river in Scotland at 119 miles. The original tune *Mo Rutherford's Compliments to Frank Thomson* was written by Mo Rutherford of Perth, Scotland.



The Swan River, Perth, Western Australia

A video of the dance can be found here:

[The Swan and The Tay](#)

THE SWAN AND THE TAY			3x32 S
<p>Give hands</p>	<p>Give hands</p>	<p>Corners Pass & Turn</p> <p>T_R</p>	<p>T_R</p>
<p>T_R</p>	<p>2 1 3</p> <p>SX_R</p>	<p>2x 1x 3x</p> <p>to 3 1 2</p>	

Audrey Saunders, *Scottish Country Dances for Perth 800*

3C/3C longwise set.

The Swan and the Tay

A 32-bar strathspey for three couples in a three-couple longwise set

Bars	Description
1 – 8	1st couple dance figures of eight on own sides, dancing in and down to begin and giving hands to partner where possible.
9 – 16	1st woman with 2nd and 3rd men and 1st man with 2nd and 3rd women dance reels of three on the sides, giving hands to partners when possible. 1st couple begin by crossing down between 2nd and 3rd couples and finish facing first corners. 2nd couple finish in first place on own sides.
17 – 20	1st couple and first corners dance corner pass and turn. 1st couple pass by the right to face second corners.
21 – 24	1st couple and second corners dance corner pass and turn. 1st couple pass by the right to second place on own sides.
25 – 28	2nd, 1st and 3rd couples set and, giving right hands, cross to opposite sides and face clockwise.
29 – 32	2nd, 1st and 3rd couples dance halfway round to finish on own sides in the order 3, 1, 2.

Repeat from new positions.

Frank Thomson

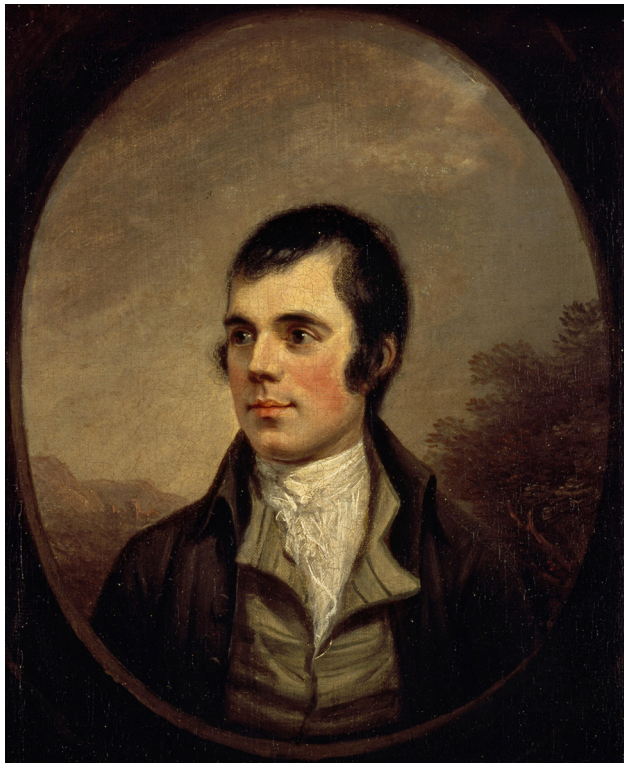
Maureen Rutherford

The musical score is written in 4/4 time and consists of four staves. The key signature has one flat (Bb). The score includes various chords and ornaments, with some sections marked with a '3' indicating a triplet. The first staff begins with a repeat sign. The second staff contains a sequence of chords: Bb, Bdim, C/F, C#/A, Dm, Bb, A/F, Gm, C7, F, E/C. The third staff contains: Dm, Bb/Gm, A/F, F, E/A7, Dm, G7, C. The fourth staff contains: Bb, A/F, Gm, C, Bb, A/F, F#dim, Gm, C7, F, Gm, C7, F. There are first and second endings marked with '1.' and '2.' and a '3' indicating a triplet in the final section.

The Homecoming Dance (4 x 32 Reel)

Published in *5 Dances for 2009*

In 2009, *Homecoming Scotland* was a year-long celebration for the 250th anniversary of the birth of Robert Burns. Having been commissioned by *Visit Scotland* to produce a new dance, the RSCDS invited submissions resulting in this winning dance, devised by Anne Thorn of Helensburgh, and the winning original tune, *JJ's Reel* composed by George Meikle. The dance was premiered by the Glasgow Branch Demonstration team at the *Burns Illuminated* concert organised by Glasgow City Council and held in George Square on the 25th January 2009.



Robert Burns

A video of the dance premiere in Glasgow can be found here:

[The Homecoming Dance](#)

THE HOMECOMING DANCE				4x32 R	
S $\begin{matrix} \curvearrowright 3 \\ \curvearrowleft 2 \end{matrix}$	$\begin{matrix} \diamond 2 & \diamond 3 \\ & \\ \square 1 & \text{RA} \\ & \\ \textcircled{1} & \text{LA} \\ & \\ \textcircled{2} & \textcircled{3} \end{matrix}$	$\begin{matrix} \textcircled{2} & 3 & 4 \\ & & \\ \textcircled{1} & & \\ & & \\ \textcircled{2} & 3 & 4 \end{matrix}$	$\begin{matrix} \diamond 3 & \diamond 4 \\ & \\ \square 1 & \text{LA} \\ & \\ \textcircled{1} & \text{RA} \\ & \\ \textcircled{3} & \textcircled{4} \end{matrix}$	S $\begin{matrix} \curvearrowright 2 \end{matrix}$	2 3 4 1 ⊙ 8

Anne Thorn, RSCDS 5/2009

4C/4C longwise set.

The Homecoming Dance

A 32-bar reel for four couples in a four-couple longwise set

Bars	Description
1 – 8	1st couple set and cast off to meet below 4th couple, dance up between 4th and 3rd couples and finish in the middle of the set between second and third places, facing up.
9 – 12	1st man with 2nd and 3rd men dances left hands across once round and, at the same time, 1st woman with 2nd and 3rd women dances right hands across. 1st couple finish in the middle facing up with nearer hands joined.
13 – 16	1st couple dance up and cast off one place, meet below 2nd couple, dance down and finish in the middle between 3rd and 4th couples, facing down. 2nd couple step up on bars 15-16.
17 – 20	1st man with 3rd and 4th men dances right hands across once round and, at the same time, 1st woman with 3rd and 4th women dances left hands across. 1st couple finish in second place. 3rd and 4th couples finish in original places.
21 - 24	1st couple set and cast off two places. 3rd and 4th couples step up on bars 23-24.
25 – 32	2nd, 3rd, 4th and 1st couples dance eight hands round and back.


Repeat from new positions.



The music for *The Homecoming Dance*

JJ's Reel

George Meikle




First system of JJ's Reel musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Below the staff are the following chords: G, B/G⁷, C, Am⁷, G, Em, Am, F#/D⁷, G, B/G⁷, C, Am⁷, G, D⁷, G, D⁷, G, D⁷. A first ending bracket covers the last two measures, and a second ending bracket covers the final two measures.

Second system of JJ's Reel musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and sixteenth notes. Below the staff are the following chords: G, B/G⁷, C, Am, G, B/G, Am, F#/D⁷, G, B/G⁷, C, Am, G, F#/D⁷, G, D⁷.

Third system of JJ's Reel musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and sixteenth notes. Below the staff are the following chords: G, B/G⁷, C, Am, G, B/G, Am, F#/D⁷, G, B/G⁷, C, Am⁷, G, D⁷, G, G.

Variation



First system of Variation musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Below the staff are the following chords: G, B/G⁷, C, E/C, G, Em, Am, F#/D⁷, G, B/G⁷, C, Am⁷, G, D⁷, G, D⁷, G, D⁷. A first ending bracket covers the last two measures, and a second ending bracket covers the final two measures.

Second system of Variation musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and sixteenth notes. Below the staff are the following chords: G, B/G⁷, C, Am, G, B/G, Am, F#/D⁷, G, B/G⁷, C, Am, G, F#/D⁷, G, D⁷.

Third system of Variation musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth and sixteenth notes. Below the staff are the following chords: G, B/G⁷, C, Am, G, B/G, Am, F#/D⁷, G, B/G⁷, C, Am⁷, G, D⁷, G, G.

The Waltz (5x32 Waltz)



Good-night, safe travels.
You'll be awa' to your beds.



Scan and listen to a special preview of Colin and the band with *Dance Around The World*.

Colin Dewar and his Scottish Dance Band



From left to right - Brian Cruickshank, Jim Nichol, Colin Dewar, Ian Adamson, Gillian Stevenson, Alasdair Macleod

Many thanks to the *RSCDS Research Working Group* for their contributions with information on *The Laird of Milton's Daughter*, *Cadgers in the Canongate*, and *From Scotia's Shores We're Noo Awa'*; to Keith Rose for the assistance with the diagrams based on the notation system developed by F.L. Pilling; to Luke Brady for the printed music; and to the *RSCDS Membership Services Committee* for their work in producing this digital book especially Debbie Crossley, Julie Grainger and Angela Young.