

THE FERGUSSON REELS.

FA/7

A suite of four demonstration dances (128 bars in all), composed in honour of Clan Fergusson by Florence H. Adams.

1. Reel. "THE KILKERRAN IMPROVERS."

Tune: "The Wind that shakes the Barley." S.C.D. Bk. 2 No. 12.  
In this dance, the formations throughout are diagonal, to commemorate the granting of a baronetcy to John Fergusson, first Laird of Kilkerran, on St. Andrew's Day, 1703. The movements of the dance indicate the work done to improve the estate, and the widening of the boundaries.

2. Strathspey. "LADY JEAN'S WALK."

Tune: "Ayrshire Lassies." Bird Matthew, page 7.

This walk was laid out in 1715, and uncovered at the beginning of this century.

3. Jig. "THE PLEASURE GROUND."

Tune: "The Garden Walk." S.C.D. Bk. 20. NO 3.

About 1736 Lord Kilkerran laid out a garden to the west of the house, of which only one cherry tree survives. The park-land, however, is still called "The Pleasure Ground." The movements of the dance are in contrast to the sedateness of "Lady Jean's Walk", and the spirit is one of neighbourliness and gaiety.

4. Strathspey. "THE WATER OF GERVAN."

Tune: "Bonnie Bridge." Bird Matthew, page 18.

Here the movements indicate the winding of the river, the building of the Hamilton Bridge, and finally the straightening of the river's course, about 1825.

The information used in composing the dances was obtained from "Lowland Lairds", by James Fergusson. (Faber and Faber).

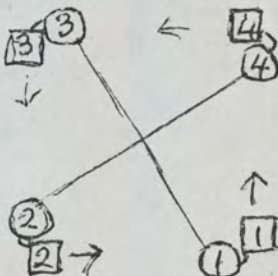


THE FERGUSSON REELS.

1. Reel. "The Kilkerran Improvers."

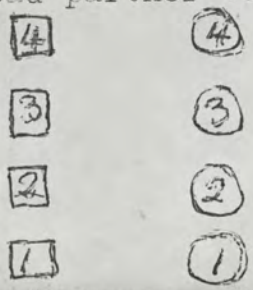
Four couples stand at the corners of a square, near enough for the men to join left hands across, to form a St. Andrews Cross.

Two chords. Bow and curtsey to partner, then men join left hands across and place right hand on partners' left shoulder; woman in front of and slightly to right of partner. Fig. 1.



Bars.

- 1 - 4. With two skip-change, all dance halfway round the set, then men release left hands, face partners, and set. (If necessary, simply turn head to look at partners and advance slightly on setting steps.)
- 5 - 8. Men joining left hands again, all repeat to original places, finishing women facing centre, 1st man facing 4th man, 2nd man facing 3rd man.
- 9 - 16. Women advance to centre (two pas-de-basque); set, turning right on second step to face out (two pas-de-basque); dance three skip-change outwards towards own original position, turning on fourth step to face in. (4 bars).  
 Meanwhile men dance half right and left (one step to each hand) (2 bars); set, turning to the right to face the man they've just passed (2 bars); dance half right and left to places (2 steps to each hand).  
 The set should now be the correct width.
- 17-23. Joining hands in promenade position, each couple dances one place to the right (2 bars), then turns left about with 2 pas-de-basque (2 bars), to continue in the same direction.  
 Repeat above 4bars twice.
- 29-32. With 4 skip-change, all lead partner to places in ordinary longwise set. Fig. 2.





2. Lady Jean's Walk. (Scratchpay)

Bars.

- 1 - 4. 1st couple, touching inner hands, dance down the middle, cast up round <sup>4th</sup> ~~3rd~~ couple on own sides into place behind them. (Fig.1)

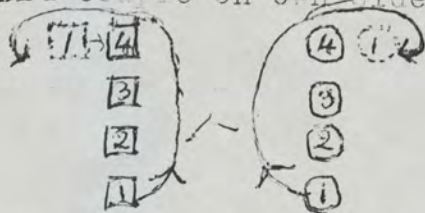


Fig. 1

- 5 - 8. 1st couple turn by right hand once round to own sides, while 4th couple lead up to the top and cast round 2nd couple on own sides into place behind them.

- 9 -12. 4th couple, joining right hands, <sup>turn once round</sup> ~~cast~~ up to first place on own sides, while 2nd couple lead down and cast round 1st couple on own sides into place behind them.

- 13-16. 2nd couple, joining right hands, <sup>turn once round</sup> ~~cast~~ into third place on own sides, while 3rd. couple, touching inner hands, lead up to the top and cast round 4th couple on own side, to second place. The order of the couples is now 4,3,2,1.

- 17-20. 1st couple facing 2nd couple and 3rd facing 4th, all set (2 bars Giving right hands, 1st couple change with 2nd, 3rd with 4th (1bar). Giving left hands, 1st couple change with 4th, while 2nd and 3rd couples turn right about, 2nd to <sup>face</sup> ~~face~~ up, 3rd to face down. Finish as in Fig. 2.

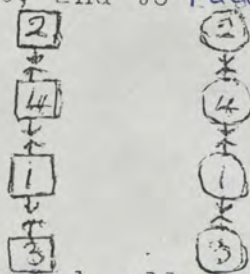


Fig 2

- 21-24. 3rd couple facing 1st, 4th facing 2nd, all ~~set~~ (2bars). Giving right hands, 3rd change with 1st, 4th with 2nd(1bar); giving left hand, 2nd change with 3rd while 1st and 4th turn right about to face top.

(This formation is a half reel of four, with setting, and all are now in original places).

- 25-32. 1st and 3rd couples face the top and set, using a setting step with a sideways movement, while 2nd and 4th couples lead out to places as in Fig. 3.(4 bars). 2nd and 4th couples face centre and set, using a step with a forward and back movement, while



Lady Jean's Walk (contd.)

1st and 3rd couples, giving right hands, turn to places as in Fig. 3.

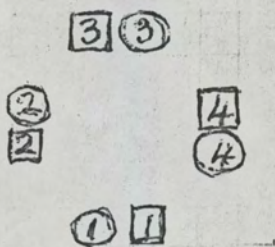


Fig. 3.



3. Jig; "The Pleasure Ground."

Dancers are standing in a square, as in Fig 3 of previous dance.

Bars.

- 1 - 4. 1st and 4th, 2nd and 3rd couples dance four hands across once round, finishing as in Fig. 1.

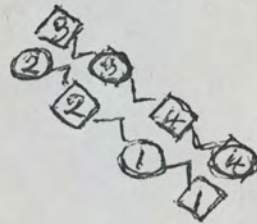


Fig 1.

- 5 - 8. Joining hands in two diagonal lines, all set. 1st and 3rd men continue setting, while their partners dance in to stand on their right. Meanwhile 2nd and 4th women, retaining partners' hands, lead them to places in second diagonal. Fig. 2.

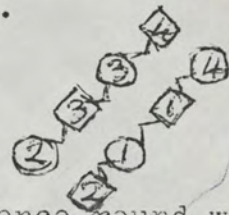


Fig 2

- 9 -12. 1st man and 3rd woman dance right hands across once round with 2nd couple, while 1st woman and 3rd man dance right hands across with 4th couple.
- 13-16. Joining hands in second diagonal, all set, then joining inner hands with partner, all dance two pas-de-basque back to original places in square as at beginning of this jig.
- 17-20. Men stand still. Women, travelling to right, pass in front of corner partner and behind opposite man to take opposite woman's place. (Acknowledge men as they pass).
- 21-24. Women stand still. Men, travelling to left, pass in front of corner partner and behind opposite woman to take opposite man's place.
- 25-28. Eight hands half round to places in square as at beginning.
- 29-32. All turn partner by right hand to places in line for an ordinary longwise set.



4. Strathspey. "The Water of Girvan."

a. The Winding River.

Bars.

1 - 8. Women stand still. 1st man leads 2nd, 3rd and 4th men out between 1st and 2nd women; in between 2nd and 3rd; out between 3rd and 4th; cast round 4th woman and lead up to places.

b. Making the Bridge.

9 - 16. 1st and 2nd couple, 3rd and 4th couples dance right hands across half round and set (4 bars). 1st and 4th couples left hands across half round and set, while 2nd and 3rd couples, giving ~~right~~<sup>left</sup> hands to partners, cross to own sides and set, Fin-

ishing as in Fig. 1.

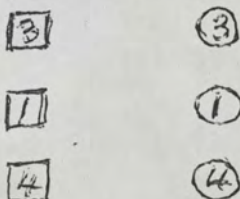
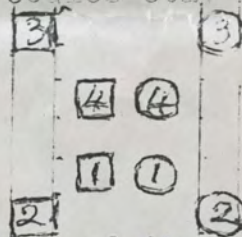


Fig 1

c. Using the Bridge.

17-20. 1st couple make an ~~arch~~<sup>arch</sup> and dance up one place, 4th couple dancing down and under (2 bars). 1st and 4th couples stay in centre, face partners and set. (2 bars). Fig. 2.



21-24. 1st and 3rd couples make an arch, while 2nd and 4th couples dance under. (2 bars). All face partners, join hands on the sides and retire to side lines. (2 bars).

d. The River Flows on.

25-32. 1st couple, followed by 2nd, 3rd and 4th, lead down the middle and off stage.



"FROM CROFT TO CASTLE. Scottish Country Dance Scenes. Approximate time 15 mins.

Dance	Repetitions.	Dancers	Dress.	Properties.	STAGE - See below.
The Village Maid or other suitable Lady's Solo	Omit Step 3 of Village Reel. * See below	1 (or not more than 3) women.	Simple cotton dress or short white dress	A spinning wheel. A wooden chair or stool.	casita [2] [3] Village Maid Chair
The Laird of Docharit. MacNab Leaflet No. 4.	Once through.	4 men, 3 women.	Men: kilts, white shirts. Women: white blouse, tartan skirt, or white dress	—	Arrows pointing to stage [2] [3] [4] [5] [6] [7]
The Shepherd's Crook. McNab leaflet No. 1.	Tune: Lady Mill- cent's Favourite. <del>Once through</del> , 3 times, without repeats.	1 man, 2 women.	Man: kilt, white shirt, plaid opti- al. Women as Village Maid.	Shepherd's Crook. Piece of unspun wool.	Arrows pointing to stage [2] [3] [4]
The Rock and the Wee Pickle Tow. S.C.D. Book 3 No. 7	4 Times. *	4 couples.	As above.	—	Informal entrance and exit [2] [3] [4] [5] [6] [7]
The Weaving Lilt. McNab Leaflet No. 1.	Omit Figure 4. * 88-96 Bars altogether.	8 Women.	White blouses, full "peasant" skirts. Bare feet, aprons optional.	A length of Cortan, e.g. a sash.	Arrows pointing to stage [2] [3] [4] [5] [6] [7] [8] [9] [10] [11] [12] [13] [14] [15] [16] [17] [18] [19] [20]
The Mantua Makers. Hugh Foss leaflet of Pac name	4 Times. *	4 couples	As for "The Rock"	A tartan cape.	Arrows pointing to stage [2] [3] [4] [5] [6] [7] [8] [9] [10] [11] [12] [13] [14] [15] [16] [17] [18] [19] [20] Team remains on stage
Neiopath Casita S.C.D. Book 22 - No 9	3 Times.	The Laird, the Village Maid and 2 couples from casita.	Full Highland evening dress for all.	—	Arrows pointing to stage [2] [3] [4] [5] [6] [7] [8] [9] [10] [11] [12] [13] [14] [15] [16] [17] [18] [19] [20] All dancers grouped on stage.
	* dance could be shortened more.	To give time for change of dress, and a rest, mini- mum required is 9 Men, 17 Women	BUT could be danced throughout in informal S.C.D. kilts, white dresses	—	Arrows indicate where dancers enter and exit.



"FROM CROFT TO CASTLE. Scottish Country Dance Scenes. Approximate time 15 mins.

Dance	Repetitions.	Dancers	Dress.	Properties.	STAGE - See below.
The Village Maid or other suitable Lady's Solo	Omit Step 3 of Village Reel. * See below	1 (or not more than 3) women.	Simple cotton dress or short white dress	A spinning wheel, A wooden chair or stool.	Castle [2] [3] Village Maid Chair
The Laird of Docharit. MacNab Leaflet No. 4.	Once through.	4 men, 3 women.	Men: kilts, white shirts. Women: white blouse, tartan skirt, or white dress	—	↙ [1] [2] [3] [4] [5] [6]
The Shepherd's Crook. MacNab leaflet No 1.	Tune: Lady Milli- cent's Favourite. <del>Once through</del> , 3 times, without repeats.	1 man, 2 women.	Man: kilt, white shirt, plaid opti- onal. Women as Village Maid.	Shepherd's Crook. Piece of unspun wool.	→ [2] [3] [4]
The Rock and the Wee Pickle Tow. S.C.D. Book 3 No. 7	4 Times. *	4 couples.	As above.	—	Informal entrance and exit [1] [2] [3] [4] [5] [6] [7] [8]
The Weaving Lilt. MacNab Leaflet No 1.	Omit Figure 4. * 88-96 Bars altogether.	8 Women.	White blouses, full "peasant" skirts. Bare feet, aprons optional.	A length of tartan, e.g. a sash.	↙ [1] [2] [3] [4] [5] [6] [7] [8] Village Maid Exit dur- ing this
The Mantua Makers. Hugh Foss leaflet of that name	4 Times. *	4 couples	As for "The Rock"	A tartan cape.	[1] [2] [3] [4] [5] [6] [7] [8] Team remains on stage
Neispath. Castle S.C.D. Book 22 - No 9	3 Times.	The Laird, the Village Maid and 2 couples from castle.	Full Highland evening dress for all.	—	↙ [1] [2] [3] [4] [5] [6] [7] [8] All dancers grouped on stage
	* dance could be shortened more.	To give time for change of dress, and a rest, mini- mum required is 9 Men, 17 Women	BUT could be danced through- out in informal S.C.D. kilts, white dresses		Arrows indicate where dancers enter and exit.



LA GIGUE DE MARIE, LA REINE DE LA FRANCE ET DE L'ECOSSE.

Offert au Chardon d'Ecosse avec toutes mes amities. F.H. ADAMS

Tunes: The Queen's jig and Queen's Welcome, both Played  
A A: B B.

The dancers stand in square formation. Fig. 1.

A. The Fleur de Lys and Crown of France.

Bars.

1 - 4. With pas-de-basque, moving well forward, the women advance to the centre and set. First woman joins her left hand with second woman's <sup>left</sup> ~~right~~ and right hand with fourth woman's <sup>right</sup> ~~left~~. Men move slightly to their right to "cover." Fig. 2.

5 - 8. The women dance four hands round to the left, to original places.

B. The Sea Voyage and the Crown of Scotland.

1 - 4. The men advance and retire twice ( one long step forward, a shorter step back, repeated).

5 - 8. <sup>On bar 1, Men advance towards opp. M. on bar 3 to Women on his l.</sup> The men dance four hands ACROSS to positions as in Fig. 3. At bars 7-8, first woman and third woman dance two pas-de-basque <sup>with Petronella turn</sup> backwards to positions as in Fig. 3.

This now forms a longwise set, with first couple at top on "Wrong" side, fourth man facing second woman on own side, second man facing fourth woman on "wrong" side and third couple in fourth place on own side.

C. The Linked Hearts (as in the Luckenbooth Brooch).

9 - 16. First woman and fourth man, also fourth woman and third man, joining inner hands, advance to centre (one skip-change), turn towards each other by changing hands and face out (one skip-change).

First woman then casts to right and dances round her partner by right shoulder to place, <sup>turning left, (towards 4th man) at bar 16</sup> third man casts to left and dances round partner by left shoulder to place, <sup>turning right, (towards 4th woman at bar 16</sup>

Fig 1

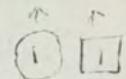
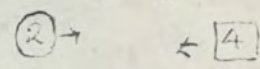
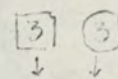


Fig 2

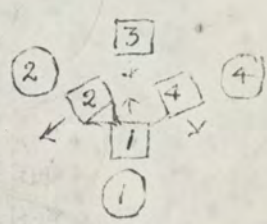
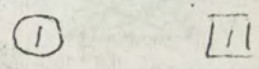
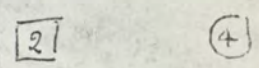
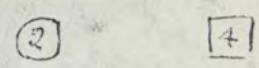
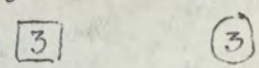


Fig 3





2. The Linked Hearts (continued)

BUT. Fourth man casts to LEFT, dances round SECOND MAN to left and, between second <sup>man and 3rd woman</sup> couple to place, turning right (towards woman) at bar 16

WHILE. Fourth woman casts to RIGHT, dances round SECOND WOMAN by <sup>left</sup> right and between second <sup>woman and 1st man</sup> couple to place, turning LEFT (to face man) at bar 16. Fourth man allows his partner to pass in front of him each time.

NOTE: ~~When dancers cast to the right, they dance round their opposite by right shoulder and vice versa.~~ <sup>Cancelled; see below</sup> Women cast to right, men to left. Fig4.

D). The Saltire.

Dancers are still in longwise set.

9-10. First couple dance right hands halfway across with fourth man and second woman, finishing in second place on own side.

11-12. First couple dance left hands across halfway with second man and fourth woman, finishing in third place on "wrong" side.

13-14. First couple dance right hands halfway across with third couple, finishing in fourth place on own side.

15-16. With two pas-de-basques, all resolve into square formation, but positions are now as in Fig.5.

The dance is repeated three times, with dancers in a different position, and often with a different partner each time, but after the fourth repetition, dancers will be in original positions.

The following figure~~s~~ may make the progression clear.

SECOND REPETITION. A) Fleur de Lys Fig.2.

Note re "Linked Hearts. On each repetition, the "middle couple" on the man's side dance between the "middle couple" on the woman's side, crossing so that the man dances down to meet the bottom man and the woman dances up to meet the top woman, thus making the points of the hearts

Fig4.

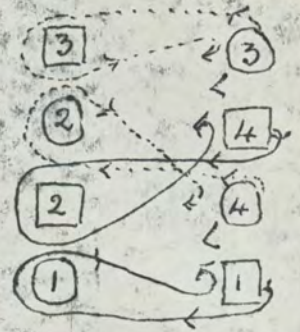


Fig.5

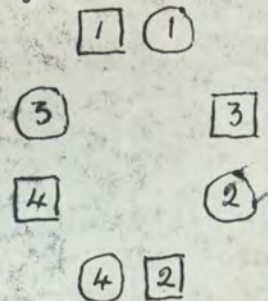
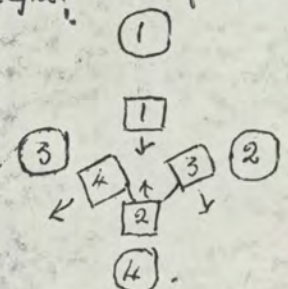


Fig.2. - as on 2nd repetition.





THE QUEEN'S JIG. From Playford's "Dancing Master" Tune dates from about 1687

Balaly

Handwritten musical notation for the first system of 'The Queen's Jig'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical notation for the second system of 'The Queen's Jig', continuing the two-staff format from the first system.

Handwritten musical notation for the third system of 'The Queen's Jig', continuing the two-staff format.

QUEEN'S WELCOME. Traditional Scottish Jig.

Handwritten musical notation for the first system of 'Queen's Welcome'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The treble staff features a complex melodic line with many sixteenth notes, and the bass staff provides a rhythmic accompaniment with chords.

Handwritten musical notation for the second system of 'Queen's Welcome', continuing the two-staff format.