

The
Scottish Country
Dance Society
Bulletin.

No. 3.

MARCH, 1933.

The
Scottish Country
Dance Society
Bulletin.

No. 3.

MARCH, 1933.

LIST OF CONTENTS.

Photograph,	1
Editorial,	3
Propaganda,	4
News from Abroad,	5
Historical Notes on Dances,	6
Article on Progression,	7
Minutes of A.G.M.,	10
Names and Addresses of Office-Bearers,	11
Terms of Membership,	11
The County Meeting,	12
Reel Steps,	13
Notes at Random,	14
Summer School Notice and Application Form,	15



From Rutherford's Collection of Country Dances, 1749 to 1756.]

(By Courtesy of the Trustees of the British Museum).

The Scottish Country Dance Society Bulletin.

No. 3.

MARCH, 1933.

Editorial.

The Executive Council has considered the question of re-publishing in the Bulletin some of the more popular Country Dances. Copies of "Petronella" and the "Duke of Perth" are enclosed with this number, and historical notes on these two dances, written by the President, will be found on pages 6 and 7. The music has been arranged by Mr Herbert Wiseman. Two more of the dances will appear in each subsequent number of the Bulletin.

Members will be interested to know that the Summer School will be held at St. Andrews again this year. As usual, classes will be held in the forenoons so that afternoons are left free for bathing, golf, and sight-seeing. A new feature of this year's course is a class for men only, which will be taught by a man.

A limited number of rooms is available at St. Regulus Club, Queens Gardens, St. Andrews, for members of the Summer School who prefer to attend as non-residents. Application should be made to Miss Garnar, the Club Secretary, before 15th May, stating that the applicant is a member of the Scottish Country Dance Society, and accommodation will be reserved at a slightly reduced rate. The usual non-residents fee will be charged for tuition.

Applications for Railway Vouchers for cheap fares to St. Andrews should be made to the Assistant Secretary. These Vouchers will be available for 28 days before the beginning of the Summer School to within three months of the date of issue.

For further particulars of the Summer School, which is open to members and non-members of the Society, turn to page 15.

A new Branch has been formed in Falkirk, East Stirlingshire. Secretary, Miss J. M'Dougall, 77 High Street, Falkirk. Since the formation of the Branch several classes have been held.

A new Branch has been formed at Newton Stewart, Wigtownshire. Secretary, Mr A. Porterfield, Mill Cottage, Newton Stewart.

The London Branch holds two classes, afternoon and evening, weekly throughout the winter. Any member from Scotland either visiting or living in London will be welcomed. The Hon. Secretary, Mrs Law, 21 Margareta Terrace, Chelsea, S.W.1., will answer any enquiries. Particulars of the winter classes will be published in the Autumn number of the Bulletin.

At a meeting of the Executive Council, held on 5th November, 1932, it was agreed that there should be an age limit of 18 for candidates for Teachers' Certificate.

The Secretarial work has now increased to such an extent that the Executive Council has appointed a whole time assistant secretary in the person of Miss W. Forgan, 7 Blackburn Road, Ayr. Any items of correspondence regarding research on old dances should, however, be sent to Mrs Stewart, who will continue to be responsible for that branch of the work, and who is always in touch with the Assistant Secretary regarding the activities of the Society.

Propaganda.

It has been decided to hire a Stand again this year at the Highland and Agricultural Show which is to be held in Dundee from 20th to 23rd June. The Propaganda Committee is confident that the experience gained last year at Inverness will be of great value in making the Stand an interesting and popular one at the Show.

Members who were present at the Annual General Meeting in November will be interested to hear that the Scottish Country Dance Society has purchased a copy of the film shown at the meeting by Dr. Kidd, consisting of four small reels, one of each dance. This film will be shown at the Stand and a Projector will be hired for the occasion.

Books and gramophone records will be on sale.

Mr Ion C. B. Jamieson, Convener of the Propaganda Committee, will be glad if any members who intend to be at the Show and who would be willing to help at the Stand, would send their names to him at "The Lodge, Langshaw, Galashiels."

A "Scottish Week" is being held at Morecambe and Heysham from 15th to 23rd July. The S. C. D. S. has offered to send a team to demonstrate Scottish Country Dancing.

A Member of the S. C. D. S. has kindly agreed to take a team of children to Wrexham on 8th August, to dance Scottish Country Dances at the Royal National Eisteddfod of Wales.

News from Abroad.

For some time past letters have been received by the Secretary from people overseas who are interested in Scottish Country Dancing, and it was thought that readers of the Bulletin might like to hear about them.

Last August Monsieur Albert Schatz, "Professeur des Facultés de Droit" (Law), wrote to say that the Director of the Children's Theatre in Paris had asked him to produce a children's play arranged from "Le Bon Petit Diable" by la Comtesse de Segur. The scene of the play is laid in Scotland and Scotch songs and dances were required. Finally after some correspondence, the following songs and dances were chosen :—

Songs (with French words)—

Cradle Song.
Charlie is my Darling.
Jock o' Hazeldean.
'Stu mo Run.
John Anderson my Jo.
Auld Lang Syne.

Dances—

The Fairy Dance.
Flowers of Edinburgh, or
Hamilton House.

M. Schatz ended his last letter by saying—"I am extremely grateful to you, Madam, for your obliging help and I require that the Scottish Country Dance Society would be officially thanked."

In November a letter was received from Monseur Van Crevel, President of the Dutch Society for Folk Dance and Folk Music, and headmaster of a school in The Hague, Holland. M. Crevel wrote asking for information about the Scottish Country Dance Society, as he wished to teach the dances in his school. He asked for particulars of the Summer School in St. Andrews, as a member of his committee hopes to attend this year, and suggested that some of our teachers should make a trip to Holland as Scottish Country Dances are not well known there.

Two Australian Girls have taken their Teacher's Certificate this year in London, and they are going out to Sydney in June where they hope to start a Scottish Country Dance class.

PETRONELLA.

Both in England and in Scotland the Country Dance was never more popular than in the years immediately preceding its decline. Many books were published and many new dances with fancy names were introduced during this period, which was between 1810 and 1825.

According to Nathaniel Gow, Petronella was first introduced in 1820, and was performed at his annual ball in Edinburgh. It has been danced ever since, and is probably at the moment the most popular country dance in Scotland.

It differs from most country dances in that partners dance exclusively together in all the figures. It is not known if Nathaniel Gow composed the tune or not, but it is the same class of tune as the Dashing White Sergeant, the Soldier's Joy, the Persian Dance, and many others published by him about this date.

THE DUKE OF PERTH.

The Duke of Perth, or Broun's Reel, has long been a most popular Country Dance in Perthshire, where it is invariably danced with linked arms, to the tune "Duke of Perth" played with a special rhythm, which is traditional. It is known there by both these names, but in Ayrshire it is called "Pease Strae" and is danced to the tune of that name.

Curiously enough the tune called "Broun's Reel" is not very suitable for the dance. In the 18th century there was a dancing master called Brown, and this tune though called after him, may be quite unconnected with the Perthshire dance. The form of the dance is very old, and the tune "Duke of Perth" was first published in 1757 by Bremner. I am inclined to think that this is the original name of the dance, and that after 1745 the name had to be changed owing to its Jacobite associations.

James, 3rd Duke of Perth, was born in 1713 at Drummond Castle. Throughout the Jacobite rising of 1745, he showed himself to be one of Prince Charlie's most devoted and loyal officers. Though as a military leader he lacked experience, by his tact, courtesy and unselfishness he was able to smooth over many of the quarrels and misunderstandings which frequently took place among the Prince's staff. A man of great personal valour, he was adored by his own men. It is said that he worked along with them in the trenches in his shirt-sleeves, and when crossing the Esk during the retreat, he rode backwards and forwards many times, carrying over the weaker foot soldiers.

He had been more or less of an invalid most of his life, and though he escaped with the Prince after Culloden he was worn out and depressed by the turn of events, and died on board ship before reaching France.

The following note is added by the Honorary Secretary :—

In "The Ballroom or the Juvenile Pupils' Assistant," 1827, the titles of these two dances are given as "Petronella (Hungarian Waltz)" and "Duke of Perth, or Keep the Country, bonnie lassie." The description in the latter begins "The first couple turn by right hand—"

In the M.S. found at Holmains, Dumfriesshire (date probably 1710-1720) the same dance is called "Bathget Bogs, or Peas Straw."

Progression in Scottish Country Dances.

The social element in Scottish Country Dances is evidenced by the progression made down and up a set by every couple who thus come into association with every other couple.

The unfortunate degeneration of the S.C. Dance in many districts would seem to have involved a degeneration in this progression. We have seen a line dance in which the whole line from top to bottom of a ballroom floor formed one "set" in which every second couple (odd numbers) began in say, Petronella, while the unfortunate even numbered couples below No. 8 or No. 10 had nothing to do during a dance of five minutes duration but to take a share in Poussette. Again we have seen in a similar long set all the odd numbers beginning the dance. At the end of the first figure, No. 1 was above No. 2, No. 3 above No. 4, and so on. Then instead of No. 1 continuing the dance with No. 3, we saw No. 2 dancing with No. 1 and No. 4 with No. 3. The whole line dropped into little sets of two couples each, and these two couples never parted company throughout the dance.

The theory of progression in a dance should be taught carefully and noted by the dancers, if the dance is to flow smoothly and to be enjoyed to the full by all. Moving up is an important factor in progression if cramping of a set is to be avoided, and progression upwards requires as much attention as progression downwards. If a couple fail to start from the top at the right time, the end of the dance will come before one or more couples have fully participated in the dance. Failure to progress upwards in dances of the type in which two or three couples begin together, *e.g.*, Come Ashore Jolly Tar (Rights and Lefts) or Dumbarton Drums (Reels of Three), will cause annoyance to other couples taking part in these opening movements and is often a frequent cause of bad timing of figures.

Practically all dances except Oxton Reel and The Threesome Reel have some form of progression.

In line dances there are two types of progression, though on analysis they are found to be almost similar :—

(a) Progression in dances where the figure involves two couples. Progression can be seen at a glance from the column of figures below. The order in which the dancers stand at the beginning of each figure is shown in successive lines. The underlining is to show the couples dancing together :—

<u>1</u>	2	3	4
2	<u>1</u>	<u>3</u>	4
<u>2</u>	<u>3</u>	<u>1</u>	4
3	<u>2</u>	<u>4</u>	1
<u>3</u>	4	<u>2</u>	<u>1</u>
4	<u>3</u>	<u>1</u>	2
<u>4</u>	<u>1</u>	<u>3</u>	<u>2</u>
1	<u>4</u>	<u>2</u>	3
<u>1</u>	<u>2</u>	<u>4</u>	<u>3</u>

This dance in Reel Time would take from $4\frac{1}{2}$ to 5 minutes and in Strathspey Time from 6 to 7 minutes, for a 32 bar dance.

It will be noticed that every couple dance the figure three times with the exception of No. 1 who dance four times.

(b) Dances involving three couples :—

<u>1</u>	2	<u>3</u>	4
2	<u>1</u>	<u>3</u>	4
<u>2</u>	<u>3</u>	<u>4</u>	1
3	<u>2</u>	<u>4</u>	<u>1</u>
<u>3</u>	<u>4</u>	<u>1</u>	2
4	<u>3</u>	<u>1</u>	<u>2</u>
<u>4</u>	<u>1</u>	<u>2</u>	3
1	<u>4</u>	<u>2</u>	<u>3</u>

This Dance in Reel Time would take from 4 to $4\frac{1}{2}$ minutes and in Strathspey Time from $5\frac{1}{2}$ to 6 minutes. Each couple dance the figure twice.

As may be seen from the columns of figures in both the (a) and (b) types, the rule of progression is that a couple, beginning at the top progresses down one place each time the figure is danced until it reaches the bottom, where it stands still once before beginning to progress up. On reaching the top a couple likewise stands still once before beginning to progress down.

A convenient hint to dancers in dances of the (a) type in which two couples begin the figure, *e.g.*, Jenny's Bawbee, is that once the dance is set agoing, we have the middle two couples beginning a figure followed by all four, then the middle two, then all four, and so on.

The custom indulged in by some couples of enjoying a third repeat of the figure in (b) dances by dancing a reel of four across the dance should not be encouraged. In four-couple sets it increases the time by 50% if all couples are to have the same privilege, and 9 minutes is too long for any dance. The custom seems also to have an element of selfishness in it. Of course these remarks do not apply to a five-couple set where the time required to complete a dance is not increased although the reel of four across is done.

In some line dances, *e.g.*, Cumberland Reel, a couple dances the figure once and then progresses to the bottom, leaving the next couple to continue the dance. Progression in Triumph is preferably done in a similar manner, although it is sometimes done as in the (a) type above.

Progression in circle dances is so simple that it requires only to be mentioned as a type.

Some dances have a special form of progression. In Glasgow Highlanders, couples progress (as couples) down the dance on the men's side and up on the women's side. When couples stand still during one figure at top or bottom, the couple is broken up, and the woman stands at the end of her line, the man at the end of his.

In the Foursome Reel and Reel of Tulloch there is an alternate change of partners. In the Sixsome Reel the two men in the centre progress round the four women on the outside. In the Eightsome Reel and the Sixteen-some Reel progression is accomplished by each dancer in turn occupying the centre position.

J. M. D.

Minutes of Annual General Meeting.

The Ninth Annual General Meeting of the Society was held in the M'Lellan Galleries, Glasgow, on 5th November, 1932, and was attended by between 60 and 70 members.

Lord James Stewart Murray presided.

The Minutes of the last meeting were read and approved.

The Annual Report was read and its adoption was moved from the Chair and seconded by Mr Low.

The adoption of the Financial Report was moved from the Chair and seconded by Mr Duncan.

The Election of Office Bearers for the year 1932-33 was as follows:—

Chairman—Mr J. Hubert Low.

Vice-Chairman—Lord James Stewart Murray.

Six Elected Members—Miss Milligan, Miss Dow, Miss Anderson, Mr Jamieson, Miss Kenyon, and Miss Trail.

After discussion it was agreed that Rule 7 of the Constitution should not be altered, but that the following addition be made to it—proposed by Dr. Kidd and seconded by Mr Forbes:—

“The President of the Society shall be *ex officio* a member of the Executive Council.”

It was decided that the next Annual General Meeting be held in Dunfermline, Fife, in 1933.

This ended the business.

A bound copy of Books 1 to 8 was presented to the President as a slight recognition of the valuable services which he renders to the Society.

At the close of the meeting a film of Scottish Country Dancing was shown by Dr. Kidd, Dundee.

“OLD SCOTTISH MUSIC”

Collected and adapted for

SCOTTISH COUNTRY DANCES

by

ANNIE SHAND. PRICE 2/-

This collection can be used as alternative tunes for the dances in Books 1 to 7 of the Scottish Country Dance Society, and is numbered accordingly.

Names and Addresses of Office Bearers.

Executive Council.

Chairman—Mr J. Hubert Low, Seabourne, Broughty Ferry.

Vice-Chairman—Lord James Stewart Murray, Cuil an Duin, Ballinluig, Perthshire.

Miss Jean Milligan, 19 Rosslyn Terrace, Glasgow, W.

Miss Dow, The Training College, Dundee.

Mr I. C. B. Jamieson, Langshaw, Galashiels.

Miss A. Anderson, 16 Warriston Crescent, Edinburgh.

Miss M. W. Kenyon, 93 Herries Road, Glasgow, S.1.

Miss Trail, 81 High Street, Old Aberdeen.

Hon. Secretary—Mrs Stewart, 3 Park Circus, Ayr.

And Branch Representatives as given at end of Book 8.

Assist. Secretary—Miss W. Forgan, 7 Blackburn Road, Ayr.

Sub-Committees—Propaganda.

Convener—Mr I. C. B. Jamieson, Langshaw, Galashiels.

Miss Dow, The Training College, Dundee.

Miss Jean Milligan, 19 Rosslyn Terrace, Glasgow, W.

Research.

Lord James Stewart Murray, Cuil an Duin, Ballinluig, Perthshire.

Lady Dorothea Ruggles Brise, 5b Bickenhall Mansions, London, W.1.

Mr Jamieson, Langshaw, Galashiels.

Mr Herbert Wiseman, 2 Cobden Crescent, Edinburgh.

Miss Kirk, 7 Abbotsford Place, Dundee.

Miss J. Shanks, Denfield House, Arbroath.

The Chairman and Secretary, are *ex officio* members of Sub-Committees.

Terms of Membership of Scottish Country Dance Society.

Ordinary Members	-	-	-	5/- per annum.
Life Membership	-	-	-	£3 3/- or £2 10/- to those who have paid their ordinary subscriptions for 4 years.

THE COUNTY MEETING.

By Lady Nairne.

Ye're welcome, leddies, ane and a',
 Ye're welcome to our County Ha';
 Sae weel ye look when buskit braw,
 To grace our County Meeting.
 An', gentlemen, ye're welcome too,
 In waistcoats white and tartan too,
 Gae seek a partner, mak' yer bow,
 Syne dance our County Meeting.

Ah weel dune now, there's auld Sir John,
 Who aye maun lead the dancing' on,
 An' Leddy Bet, wi' her turban prim,
 An' wi' bit velvet 'neath her chin.
 See how they nimbly nimbly go!
 While youngsters follow in a row,
 Wi' mony a belle, an' mony a beau,
 To dance our County Meeting.

An' there's our Member, and Provost Whig,
 Our Doctor in his yellow wig,
 Wi' his fat wife, wha taks a jig
 Aye at our County Meeting.
 Miss Betty too, I see her there,
 Wi' her sonsy face and bricht red hair,
 Dancin' till she can dance nae mair
 At our County Meeting.

But ne'er ye fash! gang through the reel,
 The County Dance, ye dance sae weel,
 An' ne'er let Waltz or dull Quadrille
 Spoil our County Meeting.
 Afore we end, strike up the spring
 O'Thulichan and Hieland fling,
 The Haymakers, and Bumpkin fine!
 At our County Meeting.

Reel Steps.

Taken from "Sketches relative to art of dancing," Peacock 1805.

(Francis Peacock was an eminent Dancing Master in Aberdeen and died there in 1807 aged 84).

Ceum siubhail or Forward step. Common step for promenade or figure of the Reel. Advance R foot forward, the left following it behind : in advancing the same foot a second time you hop upon it and one step is finished—same motions after advancing L foot and so on alternately with each foot during the first measure of the tune played twice over. Vary in repeating and more lively by making smart rise or gentle spring forward on R foot placing L foot behind it—this do 4 times—but the 4th time instead of going behind with L foot you disengage it from the ground adding a hop to last spring. To give steps full effect, turn body slightly to left when going forward with R foot and contrary when advancing the left.

2. *Ceum—coisiche Setting or footing step.* Easy step much used by English in their Country dances. Place R foot behind L, sink and hop upon it, then do same with L behind R.

3. *Single ceum—coisiche—Setting or footing step.* Pass R foot behind L to 5th position, making a gentle bound or spring with L foot to 2nd position ; after passing R foot behind L you make a hop upon it extending L toe.

4. *Double ceum—coisiche as in single*—but pass foot 4 times behind other before you hop, which must always be upon the hindmost foot.

5. *Teum—trasd Cross—springs*—These are a series of Sissonnes. You spring forward with R foot to 3rd or 5th positions making a hop upon L foot, then spring backward with R foot and hop upon it. This is a single step—to double it you do the springs forward and backward 4 times before you change the foot.

6. *Siabdh—trasd—Chasing steps or cross slips.* This step is like the Balotte—you slip the R foot before the L ; the L foot behind the R ; the R again before the L and hop upon it.

7. *Aiseag—trasd—Cross passes.* Favourite step in many parts of Highlands. You spring a little to one side with R foot immediately passing L foot across it ; hop and cross it again and one step is finished. This is a minor step—often varied by passing foot 4 times alternately behind and before, observing to make a hop previous to each pass, the first excepted, which must always be a spring or bound ; by these additional motions it becomes a single step.

8. *Ceum Badenoch*—a minor step. You make a gentle spring to one side with R foot, immediately placing L foot behind it; then do a single Entrechat that is a cross caper or leap changing the situation of the feet by which R foot will be behind L. By adding two crossleaps to three of these steps it becomes a double step.

9. *Fosgladh*—Open step. Slip the feet to second position, then, with straight knees make a smart spring upon toes to 5th position; slip the feet again to 2nd position and do a like spring, observing to let the foot which was before in the 1st spring be behind in the 2nd.

10. *Cuartag*—Turning step. You go to 2nd position with R foot, hop upon it and pass L behind it; then hop and pass the same foot before. You repeat these alternate passes after each hop you make in going about to R. Some go twice round, concluding last circumvolution with two single cross capers. These circumvolutions are equal to 4 bars or one measure of the tune. Others go round to the right and then to the left—These also occupy the same number of bars.

Minor = 2 steps to 1 bar.

Single = 1 step to 1 bar.

Double = 2 bars to 1 step.

Notes at Random.

For the first time at a University Club Ball in Edinburgh, Scottish Country Dances figured on the programme, Petronella and the Dashing White Sergeant were danced with enthusiasm.

At the Highland Ball which was held in London in February, four reels were included in the programme, and four Scottish Country Dances. The latter were the ever popular Petronella, Scottish Reform, Inverness Country Dance, and the Duke of Perth. This part of the programme was exceedingly popular.

SUMMER SCHOOL, 1933.

The Council has been fortunate in securing University Hall, St. Andrews, from Monday, 31st July to Monday, 14th August, for the seventh Annual Summer School.

It will thus be possible to run two Courses, *i.e.* Monday, 31st July, to Saturday, 5th August, for those who wish to study Book I for Certificate, and Monday, 7th August, to Saturday, 12th August, for those who wish to study Book II for Certificate. If there is room, early applications will be considered for the whole fortnight, and a decisive answer given after the closing date. Classes will end on Saturday 12th but those who wish to stay until the 14th may do so.

The first class will be conducted on Monday, 31st July, at 3 o'clock, so, where possible, members should arrive before lunch 1 a.m. Classes will be held from 9.45 to 1 o'clock daily on all 8 books. A special class will be held from 5.30 to 6.30, and there will be social dancing in the evenings at 8.30. The afternoons are free for bathing, golf, etc.

The terms will be 10/6 per day. Non-members of the Society will pay an extra fee of 10/- for the Course. Non-residents 3/6 a day for classes, and 1/- a night for social dancing.

Members are expected to attend at least two classes each day.

In the event of any member being prevented from attending, deposits will be refunded if notice of withdrawal is sent to the Assistant Secretary, before 8th July.

TO BE SENT IN BY 17th JUNE.

To the ASSIS. SECRETARY, S.C.D.S.,
7 BLACKBURN ROAD, AYR.

Please reserve a room for me for the Holiday Course at St. Andrews, from
..... to..... (Please fill in dates).

Name,.....

Address,.....
.....

I should like a room near.....

I would share a room with.....

I shall travel to St. Andrews by train and wish to apply for a Voucher for a
Cheap Fare Ticket.

My deposit of 5/- is enclosed.

