

No.6

Davy Nick Nack

A hornpipe for three couples

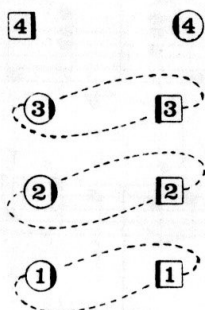


Figure 1.

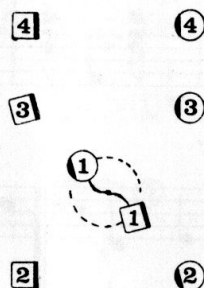


Figure 2.

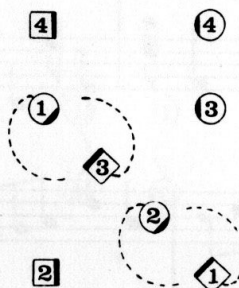


Figure 3.

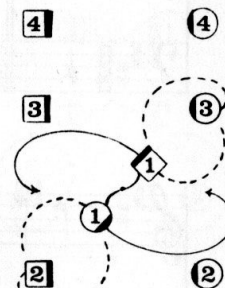


Figure 4.

Bars

- | | |
|-------|---|
| 1-4 | First, second and third couples cross over giving right hands to finish a little in front of opposite side lines, and set. See Figure 1. |
| 5-8 | All cross back to own places, and set. |
| 9-16 | First couple turn time and a half with the right hand, cast off one place on opposite sides, then turn with the left hand to finish in a diagonal line with first corners. Second couple step up on bars 13-14. See Figure 2. |
| 17-18 | First couple turn first corners with the right hand to change places, corners finishing back to back facing first couple. See Figure 3. |
| 19-20 | First couple set to corners in their new position. |
| 21-24 | First couple turn their first corners back into place with the right hand then turn each other with the left hand to finish in a diagonal line with second corners. |
| 25-28 | The same as bars 17-20 but with second corners. |
| 29-32 | First couple turn second corners back into place with the right hand then, giving left hands briefly in passing, curve into second place on own sides. See Figure 4. |

Repeat, having passed a couple.

No. 6 Hornpipe (trad.)

Arranged by Nan Main

Not too fast

-12-

No. 7

John Anderson's Reel

A reel for three couples

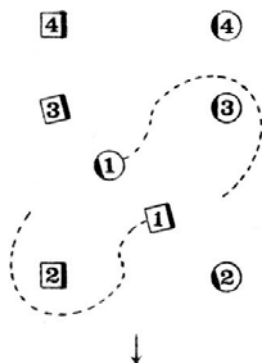


Figure 1

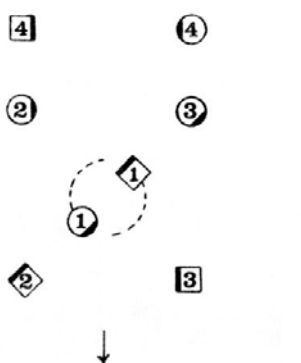


Figure 2

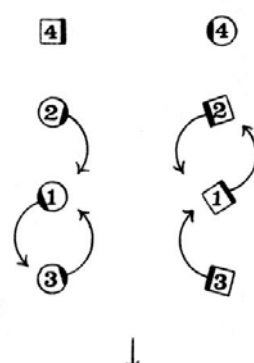


Figure 3

Bars

- | | |
|-------|--|
| 1-8 | First couple cross over giving the right hand, cast off one place, cross back to own sides giving the left hand, then first man casts off round third man while first woman casts up round second woman. They finish in a diagonal line with first corners. Second couple step up on bars 3-4. See Figure 1. |
| 9-16 | <u>First Corners Cross Chain, i.e.,</u> |
| 9-14 | First corners turn first couple into corner places with the right hand, turn each other time and a half with the left hand, then giving right hand to first couple again (man to man and woman to woman) turn them back into the middle. First corners have now changed places. |
| 15-16 | First couple turn with the left hand to finish in a diagonal line with second corners. See Figure 2. |
| 17-24 | Second corners cross chain. On bars 23-24 first couple turn with the left hand to finish in second place on opposite sides facing out. |
| 25-28 | Half reel of three on the sides, first man giving left shoulder to third man, first woman left shoulder to second woman to begin. See Figure 3. |
| 29-32 | All three couples turn time and a half with the right hand to finish on own sides. |

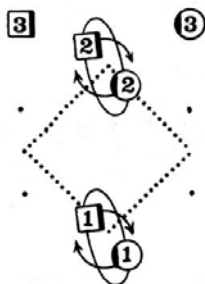
Repeat, having passed a couple.

The Philabeg

A new form of progression

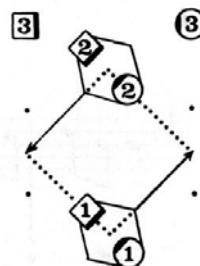
Bars 1-2

First and second couples turn once round with both hands.



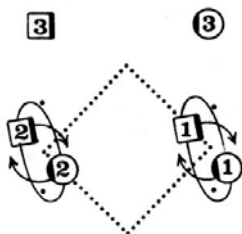
Bar 3

First couple dance diagonally down and out to the men's side while second couple dance diagonally up and out to the women's side. First woman and second man change step to begin on the left foot.



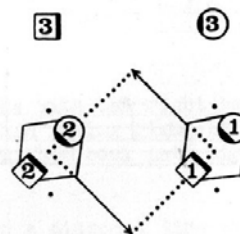
Bar 4

Both couples turn three quarters round with both hands.



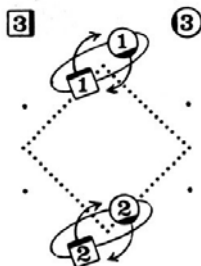
Bar 5

First couple dance diagonally down and into the middle while second couple dance diagonally up and into the middle.



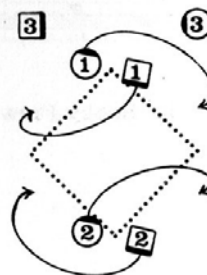
Bar 6

Both couples turn about three quarters round with both hands.



Bars 7-8

The men dance out in a curve to their own side while the women do the same.



NOTES ON THE DANCES

THE DIAGRAMS - The shaded side of the figures indicates the way the dancers are facing. Solid lines with an arrow show the path, or portion of the path, to be taken by a dancer while broken lines show the path, or portion of the path, already travelled. To clarify the position of the dancers in some figures the positions in the set are shown by dots.

1. GENEVA PARK - Devised in July 1965 for the annual Weekend of the Branch held at Geneva Park on Lake Couchiching in September of that year.

The only parts of this dance likely to require care are the phrasing of the double figure of eight and the entry into the lead-up at the end of the reel of four.

2. THE MACFARLANES' STRATHSPEY - Devised for Cathie and Iain Macfarlane in June 1968 in recognition of their great contribution to our dancing not only in Toronto but in other parts of North America.

The finish indicated for the hands round, bars 17-20, is to leave ample room for dancing the half reel of four which follows. It will be noted the half reel continues for about another half loop and the dancers should join both hands at, but not before, the end of the phrase in preparation for the Philabeg.

3. BLITHE AND CHEERIE - Devised in November 1964 in co-operation with Nan Main who composed the music. The title comes from the following verse attributed to Burns which prefaced the President's greetings in the New Zealand Scottish Country Dancer that year.

For blithe and cheerie we'll be a',
As lang as we ha'e breath to draw,
And dance, till we be like to fa',
The Reel o' Tullochgorum.

Hands should not be held too long in the chaining figure as this spoils the phrasing.

4. LESLIE'S STRATHSPEY - Devised in March 1965 for our daughter Leslie Joan who had the rather dubious distinction of learning Scottish country dancing in an intensive class for intermediate dancers working towards a more advanced level.

The sequence through the middle of the second half figure of eight, bars 13-16, is first woman, first man, third man and finally third woman.

5. ON THE WINGS OF THE MORNING - Devised in February 1969 for Joyce Frew to the tune which was composed by her good husband Bobby.

First couple should be poised at the end of the setting on bars 19-20 and 27-28 so they can dance away quickly for the lead and turn respectively.

6. DAVY NICK NACK - Devised in October 1965 especially for the tune which Stan Hamilton and his band play so well. In arranging the music Nan Main has used the more modern version for the first sixteen bars and an old version for the rest of the dance.

This is a relatively slow-moving dance and the music should not be played at too fast a tempo. The half turns to change places, where they occur in the last half of the dance, should be well rounded. The phrasing and handing on bars 29-32 require care.

7. JOHN ANDERSON'S REEL - Devised in October 1963 for John Anderson of The Lakeshore Group in Toronto. Stan and his band first played the tune for John at the Hamilton Branch Weekend ceillidh that year.

The turning during bars 9-24 is strong and tight but should flow smoothly.

From "The Geneva Park Dances Part 1 (Campbell)" by Robert M Campbell

http://www.dancescottish.ca/books_files/The%20Geneva%20Park%20Dances%20book%201970.pdf

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