

Scottish Country Dance
Kentucky Dance Institute, July 19 – 25, 2020
Harry Khamis

PRELIMINARY NOTES

- In Scottish Country Dance (SCD) the **top** of the set is where the music is located, the **bottom** of the set is at the opposite end.
- For most SCDs, the dancers are in a 3-, 4-, 5-, or 6-couple **longways set** facing their partner; mens' left shoulders are toward the top and womens' right shoulders are toward the top.
- The couples are **numbered** from the top: 1, 2, 3,
- Some SCDs are in a four couple **square set** formation, the man and woman in a couple stand beside each other with woman on man's right: 1st couple has their back to the music, 2nd couple is to their left with right shoulders toward the music, 3rd couple faces 1st couple, and 4th couple faces 2nd couple (note: the numbering starts at the top and proceeds *clockwise* around the square).
- Generally, there are only three basic dance rhythms used in SCDing: **reel**, **jig**, and **strathspey**. In each case there are four counts for each **bar** (or measure) of music. Generally, the distinction among the three types of music can briefly be given as follows:
 - reel: quick, four even counts
 - jig: slightly longer time between counts 1 and 2
 - Strathspey: slow, four even counts
- In the SCD dance titles below, the **type** of dance and **formation** are given in abbreviated form. So, for example, 32J3 = 32-bar jig for 3 couples, 32R2 = 32-bar reel for 2 couples, 5x32R = 32-bar reel played 5 times through, 32S3 = 32-bar strathspey for 3 couples, etc.
- In the dance instructions below (called "*cribs*"), the **bars/measures** are given on the left and the corresponding **steps** are given on the right.

ABBREVIATIONS IN THE DANCE INSTRUCTIONS:

BH = Both Hands

CW = Clockwise, CCW = Counterclockwise

M = Man (1M = 1st man, 2M = 2nd man, etc.)

W = Woman (1W = 1st woman, 2W = 2nd woman, etc.)

1s = 1st couple (1M+1W), 2s = 2nd couple (2M+2W), etc.

R = Right, L = Left

RA = Right Hands Across

LA = Left Hands Across

RH = Right Hand

LH = Left Hand

R&L = Rights and Lefts

RS = Right Shoulder

LS = Left Shoulder

SCD=Scottish Country Dance

The official website for the Royal Scottish Country Dance Society (RSCDS) is

<https://www.rscds.org/>

Go to the “Shop” link to peruse and purchase publications, music, clothing, etc.

NOTE: the SCD dance descriptions below are called “**cribs**”; they are not meant to be detailed, thorough descriptions of the dances but, rather, brief reminders of how the dances are done. To obtain the thorough description of the dance one must consult the original source of the dance, for example the *Royal Scottish Country Dance Society* books.

Due to the COVID19 pandemic, KDI is being offered VIRTUAL this year. How can SCDing be taught virtually? Easy! There are many 1-couple dances available to us. In fact, the Royal Scottish Country Dance Society (RSCDS) has been running ZOOM dance teaching every Wednesday. It’s great fun!

Many of the dances for which cribs are given below have been modified slightly in order to accommodate “kitchen dancing”. “Kitchen dances” is the expression that I use for dances involving one or two people, in a confined space (living room, dining room, kitchen, ...), and possibly on a less-than-ideal floor.

FINALLY, while I hope that you’ll enjoy being exposed to the culture of Scottish country dancing, its dance forms, music, and cultural nuances, the most important goal is to have fun in a safe, healthy, and educational way. Happy dancing!



A BRIEF HISTORY OF SCOTTISH COUNTRY DANCE

The country dance, as the name implies, originated in the communal rural dances of Britain. Several such dances are mentioned in 16th century plays. The growing popularity of these dances was shown by the publication in 1651 of **John Playford**'s *The English Dancing Master*, containing descriptions of 105 dances. In the 18th century the country dance acquired a standard form, with lines of couples facing each other in longwise sets. Country dances were performed to the accompaniment of instruments such as fiddle, flute, and oboe, in "assembly rooms" specially built for that purpose.

After Scotland's political union with England in 1707, the country dance culture of England spread to Lowland Scotland. In Edinburgh, the first public assembly room opened in 1723. Several Scottish manuscript collections have survived from the first half of the 18th century. By the late 18th century, country dancing had become popular among Scots of all backgrounds. The influence of French dance is seen in the country dance through figures such as *allemande* and *poussette* and through the standard foot positions and even ballroom etiquette.

The years immediately following the Napoleonic wars in 1815 witnessed the spread of two new forms of dance, the *quadrille* and the *waltz*. The country dance absorbed elements from these new forms. In fact, quadrille figures such as the ladies' chain, grand chain, and promenade were incorporated in new country dances.

As the 19th century progressed, newer social dances largely displaced the country dance from the ballrooms of Europe and America. The exception to this decline was in Scotland where country dances continued to flourish. The main reason for this was the system of dancing classes and schools which permeated Scottish society. Scottish dancing masters taught a wide repertoire including quadrilles, reels, waltzes, polkas, solo dances, circle dances and, of course, country dances. A number of the pocket manuals of dancing published at the time classified country dances as either "English" or "Scotch". Other reasons for the survival of country dancing in Scotland were the tradition of dancing in the Scottish regiments (where dancing was an obligatory activity) and the comparative lack of social division in Scotland.

Country dance faced an uncertain future by the start of the 20th century. Young people flocked to commercial ballrooms where they danced the foxtrot and other dances inspired by syncopated rhythms. Traditional social dances almost disappeared. However, the early decades of the 20th century saw a revival of interest in traditional dance and song in England. The English Folk Dance Society (EFDS), founded in 1911 by **Cecil Sharp**, published several books of English country dances. In 1912 the Beltane Society was formed in Glasgow with similar aims: "*to cultivate among the younger generation knowledge of Scottish folk songs, ballads, dances and singing games ...*"

Cecil Sharp's books were enthusiastically adopted by the Girl Guides Association and the dances they contained were taught to Guides in Scotland as well as England.

Mrs. Ysobel Stewart of Fasnaclloch, Guide Commissioner for Argyll, believed that Girl Guides in Scotland should learn *Scottish* country dances. Consequently, Mrs. Stewart and **Dr. Jean Milligan** met and mapped out a plan to publish a book of twelve Scottish country dances and to form a Society to support the new publication. The *Scottish Country Dance Society* was formed at a public meeting held in Glasgow on November 26, 1923. **Queen Elizabeth II**, as HRH Princess Elizabeth, became patron of the Society in 1946 and continues as Patron today. The title “Royal” was conferred upon the Society by **King George VI** in 1951. Through the efforts of the *Royal Scottish Country Dance Society*, Scottish country dancing was revitalized in the years following the First World War and has gained worldwide popularity with approximately 170 branches worldwide.

Today Scottish country dancing is a vibrant, popular dance form with classes, societies, workshops, and camps offered throughout the U.S. For information about classes, camps, and workshops in your area, check out <http://www.intercityscot.org/groupList.php>. This website lists most all of the Scottish country dance groups/classes in the U.S. and around the world.

Source:

The Manual of Scottish Country Dancing, 3rd Edition, 2013. The *Royal Scottish Country Dance Society*.



Harry Khamis at the Scottish Country Dance group in Uppsala, Sweden.

DANCE CRIBS FOR KDI 2020

LOCH LOMOND

Waltz

Ruth Jappy

Circle of couples in ballroom hold, M with back to center of circle. Start with M's L and W's R; instructions are given for the M, W follow with opposite footwork and direction.

- 1- 8 Two-step to the L (step L to left, close with R, step L to left --in rhythm *quick-quick-slow*), 2 walking steps backward (R, L in rhythm *slow, slow*). Repeat to the right and forward: two-step to the R (step R to right, close with L, step R to right), 2 walking steps forward (L,R).
- 9-12 Four slow walking steps in a circle casting away from each other (M pull back LS, W pull back RS) to finish facing with 2 hands joined.
- 13-16 Balance forward and back; change sides, W going under M's L arm (passing LS).
- 17-20 Repeat 13-16 back to own sides.
- 21-24 Face CCW in the dance circle in open ballroom hold; step forward L, cross R over L, point L forward, change weight to L while turning to face CW in the dance circle.
- 25-28 Repeat 21-24 with opposite footwork moving CW in the circle.
- 29-32 Two waltz turns in 4 measures of music in closed ballroom hold travelling as a couple CCW in the dance circle.

THE LONESOME JIG

2x32J1

Harry Khamis

M & W face each other as 1st couple in a one-couple set.

- 1- 8 Set; turn by RH once round; set.
- 9- 16 Dance down the middle; on bar 4, retaining handhold, change sides and direction with M dancing across below W and pulling LS back, W dance under joined hands pulling RS back; dance to the top.
- 17-24 Petronella turn, set; petronella turn, set. Finish in original place.
- 25-28 Dance back to back.
- 29-32 Turn by RH once round.

Dance Info: *when the corona virus arrived in the spring of 2020, social dancing was put on hold. Virtual dancing using ZOOM was born. People began doing "kitchen dances"; these are dances that one or two people can easily do safely in a relatively confined space (living room, dining room, kitchen, etc.), on a less-than-ideal floor. This expression comes from the fact that in the late 1800s and early 1900s in Sweden, people would dance in their kitchens. If there is only one dancer, no problem! They can dance a one-couple dance with a "ghost", though it is a bit lonely without the in-person social contact. Hence the name of this dance.*

THE SUZUKI CIRCLE**2x40R1****Alastair Aitkenhead**

Circle of couples facing center of dance circle, W on M's right side, near hands joined (M's right, W's left) at shoulder level.

- 1- 8 M & W advance for 4 bars and retire for 4 bars.
- 9- 12 W advance for 2 bars and retire for 2 bars.
- 13-16 M advance for 2 bars, turn ½ way round pulling back RS and dance toward partner.
- 17-20 Facing each other (M's back to center of dance circle), M & W set twice.
- 21-24 Turn by RH once round, finish in promenade hold facing CCW in the dance circle.
- 25-32 Promenade around the dance circle CCW, finish facing center of dance circle with near hands (M's right and W's left) joined.
- 33-40 Slip step to the left and back to the right.

Dance Info: *This dance was introduced by staff at the St. Andrews Summer School of the RSCDS to a group of over 200 young musicians attending the annual Suzuki conference who wished to have an insight into SCDing. This dance is a simple 40-bar arrangement using some basic steps and formations of SCDing.*