



ILLUSTRATED GUIDE
TO THE
NATIONAL DANCES
OF SCOTLAND

CONTAINING AN
ALPHABET OF THE ACTUAL STEP POSITIONS
FOR
SELF-INSTRUCTION AND IMPROVEMENT.

Beginners, Amateurs, and Teachers

WILL FIND
PRACTICAL DESCRIPTIONS MADE EASY
FOR THE
SWORD DANCE, HIGHLAND FLING, FOURSOME REEL,
REEL OF TULLOCH, EIGHTSOME REEL, &c.

[ALL RIGHTS RESERVED.]

INTRODUCTION.

DANCING, like any other art, has been associated with all that is lofty and all that is lowly; and seeing that Nature has endowed every man with life and movement from his earliest infancy, it is as natural for a child to dance as to walk.

"In the prehistoric times of our country, the ancients seemed to have formed their first religious ritual dance in a circle round the tree, the stone, or blazing altar of sacrifice, just as we do round the bonfire. There is no doubt that traces of the ancient ritual dance (but not the very earliest) are still found marked on the monuments of Egypt. In course of time the family, tribe, or clan formed themselves into one grand circle dance, known as the Hermes necklace chain dance of the Greeks.* The Circassian Circle, being an Eastern dance, would perhaps follow; and from such a dance, with couples *vis-a-vis*, a Scotch Reel could be formed. To the ancient Greeks belongs the triumphant demonstration that poetry, music, and dancing form one art. The Grecian mother sang to her children songs relating the feats of warriors and heroes, the praises of the gods, and the history of past ages: as she sang she taught them the dance descriptive of each theme (just as our ancestors have done in bonnie Scotland). Originally the reel was a martial dance; therefore women were not supposed to take part in it. It is true that what sounds and looks well on a battlefield would not be equally appropriate in the ball-room."

The noble Scottish civilian style of dancing a reel is with us yet. I have had the honour of judging some of the best Highland step-dancers of our times, four of whom at present are Messrs. D. H. M'Lennan, Edinburgh; John Mackenzie, Glasgow; Graham McNeillage, Alloa; and Charles M'Ewen, Longcroft. But the best of all Highland dancers at the Highland games I have seen and judged officially were the late Messrs. John McNeil and William M'Lennan, of Edinburgh. The characteristic dancing styles of these two gentlemen were truly Highland, artistic, and without any affectation. I have given, for self-training, four of their reel steps, eight of their Highland fling steps, and six of their claymore sword dance steps. In this first book of its kind, I have endeavoured to throw a little more light on Highland dancing, in the hope that my humble efforts may add greater interest to the Scottish national dances.

* Mrs. Lilly Grove, F.R.G.S.

PREFACE.

IN issuing this up-to-date Highland Dance Step Guide my aim is to illustrate the actual steps and figures as danced in the Foursome Scotch Reel, the Reel of Tulloch, the Eightsome Reel, the Highland Fling, and the Sword Dance. The simple five positions of the feet in the art of dancing have always been looked upon by leading teachers as the alphabet whence the greatest combination of graceful dance-steps and figures can be formed. However, it is noted that the ordinary rules do not apply to the Scottish national steps and the styles of our civilian Highlanders and Islanders. To remedy this want, I have simply extended the ordinary five positions in dancing by the aid of footstep symbols. Seeing that the ancient Egyptians, Greeks, Romans, and Britons have all used the emblems of their feet and figures (as depicted in the Ritual dance*), I have, therefore, ventured to form an alphabet with "Runic Lines," as a reference to all the step-positions used in artistic Highland dancing. These Runic lines (which accord with Egyptian characters, or symbols, used in dancing instead of words) will show at a glance all the relative, intermediate, double, and across footsteps used in ballroom reels and at Celtic dancing competitions. To make self-instruction easy, I have indicated the anatomy of the dancer's feet and legs from the knees, the left foot and leg being shown by a single Runic line, while the right foot and leg are shown by double lines. These lines will also show when the right foot and leg are before or behind the left, and *vice versa*. It will be seen that I have placed some of the dance-steps and dance-figures with back views, so as to appear on the same side as the learners.

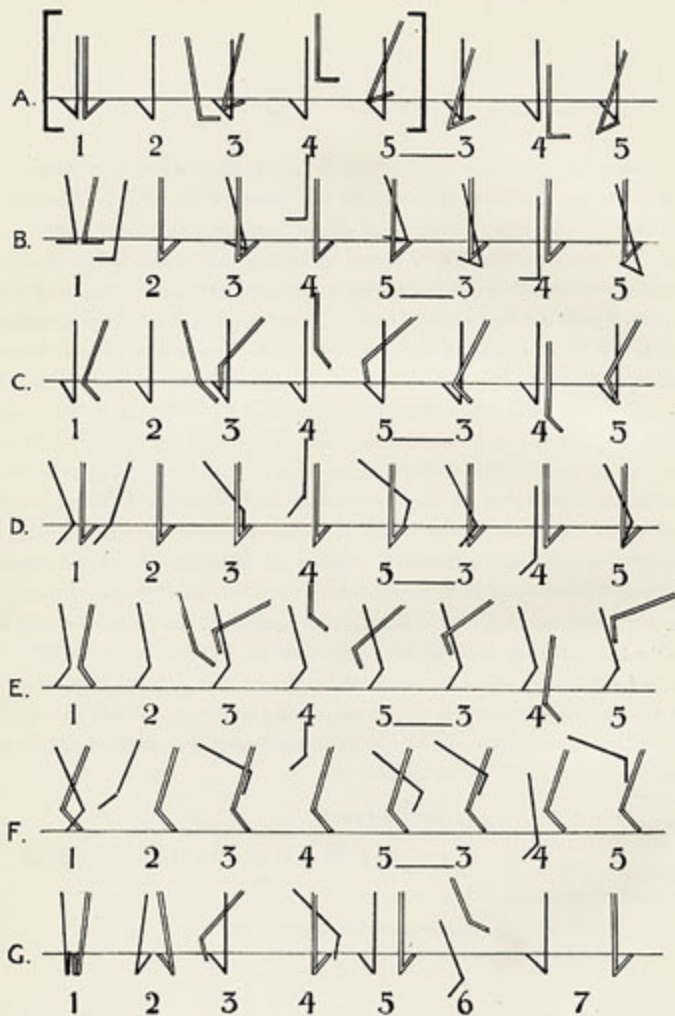
Faithfully yours,

DONALD RICHARD MACKENZIE.

23 FORTH PLACE, STIRLING, N.B.

* Edward Scott—"Dancing in all Ages."

Alphabet of Footstep Positions.



Back Views of the Step Positions.

Left Foot shown in single line, Right Foot in double line.

Description of Alphabet.

ABBREVIATIONS.

R.F., Right Foot. L.F., Left Foot. Pos., Position. Inter. Pos., Intermediate Position.

A—Shows the original five flat-footed positions [in brackets] to be taken with the R.F. while leaning over on L.F. in same position.

The 3rd, 4th, and 5th positions are their relative rearward flat positions.

B—Shows the original five flat-footed positions to be taken with the L.F. while leaning over on R.F. in same position (except 1st position).

The 3rd, 4th, and 5th positions are their relative rearward flat positions.

C—Shows the first five pointed down-toe positions to be taken with the R.F. toe while leaning over on L.F. flat in same position.

The 3rd, 4th, and 5th positions are their relative rearward toe-down positions.

D—Shows the first five pointed down-toe positions to be taken with the L.F. toe while leaning over on R.F. flat in same position.

The 3rd, 4th, and 5th positions are their relative rearward toe-down positions.

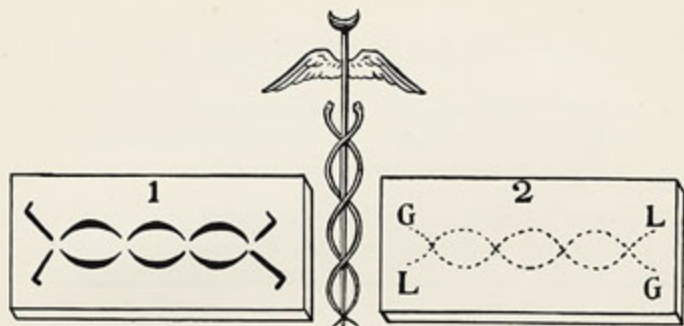
E—Indicates the first five high R.F. toe-down positions to be taken with the R.F. toe while leaning over on L.F. toe, as indicated.

The 3rd, 4th, and 5th positions are their relative rearward high toe-down positions.

F—Shows the first five high L.F. toe-down positions to be taken with the L.F. toe while leaning over on R.F. toe, as depicted.

The 3rd, 4th, and 5th positions are their relative rearward high toe-down positions.

G—(1) The parallel step-positions ; (2) the crab-step positions ; (3 and 4) the 3rd double-cross toe-down positions (or civilian stand at ease) ; (5) the 2nd int. double-flat positions (or military stand at ease) ; (6) the double 4th toe-down positions ; (7) the astride, or double-flat 2nd positions. The intermediate positions are found between. In Highland civilian step dancing remember to raise the foot, or feet, no higher than 12 inches from the floor. A glance at the alphabet will give a general idea of this. Practise these elementary footstep positions, as depicted and described, till thoroughly understood. Ask a friend to call out the side and forward positions at 1 2 3 4 5, and the backward positions at 3 4 5 of Sections A B C D E F G. When you can do any section at command, you will know better where to place your feet in the art of dancing.



The Original Chain Figure of the Reel.

How our grand old Scottish national dance originated is a question that occurs to many; and few of those who enjoy its cheery, graceful, and health-giving exercises ever seem to think of its development.

Regarding the ancient chain figure of the reel, a well-known archæologist has recently discovered the above emblem (No. 1) in an ancient mound-chamber at Maeshowe, Orkney, Scotland. Maeshowe, in Stenness Parish, stands close by the circular Standing Stones sacred to astronomy, associated with Druid worship, and the ancient religious ritual dance. This emblem, indicating the chain figure of the reel (No. 2) is a flat rune-stone, marked with Runic line characters. Observe in this emblem the long and short straight Runic foot-lines, showing the anatomy of the dancers' feet and legs from the knees, which are placed in the same positions as marked at L.G., figure 2 of the Scotch Reel. The ancient "Caduceus Rod," or serpentine staff of Mercury (messenger of the gods), also corresponds with emblem No. 1. This wonderful emblem may have represented the ritual rod of Moses, the great Law-giver; and it is most remarkable to see that the horned moon on top of this staff shows its counterparts in forming the three ellipses, or Irish ogams, corresponding with emblem No. 1, and the actual line and form of the chain figure No. 2. These original lines of evidence truly indicate the origin of our far-famed foursome Scotch Reel, which has come down to us through the centuries.



Traditional Form of Dancing the Foursome Scotch Reel (Chain Figure).

The Foursome Scotch Reel.

CORRECT INSTRUCTIONS FOR THE BALL-ROOM.

STRATHSPEY PART:—*Tune*, "Stirling Castle." *Time*, 150 M.M. *Bar Beats* | 1 2 3 4 |

THE REEL PART:—*Tune*, "Fairy Dance." *Time*, 136 M.M. *Bar Beats* | 2 or 4 |

M.M.—Mazell's Metronome (Dance Time).

Couples stand about 9 feet apart, as marked at L.G. While the introduction is being played, gentlemen take their places as shown; all start with the tune. The forward step in the chain figure for Strathspey part is three short slides and a hop. Count it—(1) Slide R.F. toe out to 4th pos.; (2) Slide L.F. toe out to 4th pos.; (3) Slide R.F. toe out to 4th pos.; (4) Raising L.F. toe in 4th inter. pos. before, hop on R.F. toe. (1 bar.) Do this alternately for the 8 bars. (Set 8 bars.) Repeat the figure and set other three times.—At Highland games the chain step resembles the polka spring.

Forward step in the chain figure for the reel part is *chassé*. Count it—(1) Slide R.F. toe out to 4th pos.; (2) Slide L.F. toe up to back, 5th pos.; (3) Slide R.F. toe out to 4th pos. (1 bar.) Do this alternately for the 8 bars. (Set 8 bars.) Repeat the figure, and set other three times to finish.

HOW TO LEARN THE CHAIN FIGURE.

At first it is a good method to walk forward in the figure, counting 1, 2, to each step without the music. When understood, dance as described. (Gentlemen pass their partners on right sides, and the coming lady on right side; ladies pass in centre on left sides, and pass the coming gentleman on right side; gentlemen pass in centre on left sides, and the coming lady on right side; ladies now stop in their places, while each gentleman stops in opposite gentleman's place.) All set 8 bars, and repeat the figure as described.

Touching hands in the chain is done as depicted on opposite page.

Count 1st bar, touching right hands; 2nd bar, touch no hands; 3rd bar, touch right hands; 4th and 5th bars, touch no hands; 6th bar, touch right hands; 7th bar, touch no hands; 8th bar, touch right hands, then set in places. The good old way of touching right hands in the chain figure (which makes it much easier to learn) conveyed good fellowship and good luck; it was considered unlucky to give the left hand in the chain of the Scotch Reel, so gentlemen hold up their arms. The Highland "hooch" in the Scotch Reel is the ancient expression of joy and welcome.

The Reel of Tulloch.

ORIGINAL TUNE, "Reel of Tulloch." Time, 140 M.M. Bar Beats, | 2 or 4 |

FIRST PART—AT HIGHLAND GAMES.

While the piper preludes the couples stand in their places as in the Scotch Reel, then start with the tune. Each man at right side of partner dances into centre with Pas de Basque, then set, with high cut steps; at same time the other two men stand still awaiting their turn. - - - - - 8 Bars.

The two men in centre link their right arms, holding up left, chassé turn. - - 4 "

Same two men in centre link their left arms, holding up right arms, turn. - - 4 "

Same two men in centre set, each man to opposite man; at same time the opposite man sets to them, with arms up, dancing high cut steps. - - 8 "

Same couples link right arms and turn, link left arms and turn. - - 8 "

The two men who began now stand out, waiting to repeat again, while the other two men step into centre to set as described. - - - - - 8 "

(Continue the above in the same way until partners arrive in places.)

SECOND PART—FOR THE BALLROOM (see Reel Chart).

The strathspey part is usually danced first, then the "Reel o' Tulloch" follows with the chain figure of the reel (or couples may join hands to march across, following each other once round to places) - - - - - 8 "

Same couples now link right arms and turn, link left arms, chassé turn. - - 8 "

Ladies step into centre to set with a reel step; gentlemen standing clap hands. - 8 "

Ladies link their right arms in centre and turn, link left arms and turn. - - 8 "

Ladies now face opposite gentlemen to set, gentlemen opposite set to them. - 8 "

Ladies link right arms with same gentleman, turn, link left arms and turn. - - 8 "

Ladies now stand out, while the gentlemen step into centre to set. - - 8 "

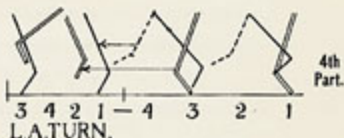
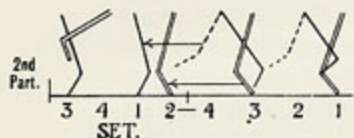
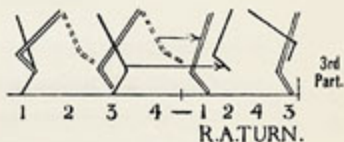
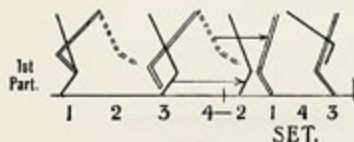
(Repeat the above as described until partners arrive in original places.)

The Strathspey.

FIRST SETTING STEP FOR LADIES.

Step Name, "Touch heel, touch toe."

Tune, "Stirling Castle." Time, 152 M.M. Bar Beats | 1 2 3 4 |



Akimbo—Preparatory leaning over on L.F. toe, raising R.F. in 2nd pos., as shown. Bars.

- | | | |
|--------|--|---|
| Count— | 1. Spring with R.F. toe into back 5th pos. | |
| | 2. Hop on L.F. toe, at same time raise R.F. into high 2nd pos. | |
| | 3. Hop on L.F. toe, at same time place R.F. toe before in 5th pos. | |
| | 4. Hop on L.F. toe, at same time raise R.F. toe into high 2nd pos. - - | 1 |
- Set, walking sideways as shown. (1) R.F. to 2nd pos.; (2) L.F. to 1st pos.; (3) R.F. to 2nd pos.; (4) raising L.F. toe into high 5th pos., hop on R.F. toe. - - - - - 1

Akimbo—Preparatory leaning over on R.F. toe, raising L.F. in 2nd pos., as shown.

- | | |
|---|---|
| Repeat 1 2 3 4 of 2nd part, starting with L.F. toe, and set to left, as shown. | 2 |
| Repeat 1 2 3 4 of 3rd part, starting with R.F. toe, and a right about trip turn, 1 2 3 hop. - - - - - | 2 |
| Repeat 1 2 3 4 of 4th part, starting with L.F. toe, and a left about trip turn, 1 2 3 hop. - - - - - | 2 |

8

(Dance every step on the toes and ball of foot.)

The Strathspey.

SECOND SETTING STEP FOR LADIES.

*Step Name, "The Shuffle."**

Akimbo—Preparatory leaning over on L.F. toe, raising R.F. in 2nd pos. Bars.

- | | | | |
|--------|---|--|---|
| Count— | { | 1. Spring with R.F. toe into back, 5th pos | |
| | | 2. Hop on L.F. toe, at same time raise R.F. toe into high 2nd pos. | |
| | | 3. Hop on L.F. toe, at same time place R.F. toe before into 5th pos. | |
| | | 4. Hop on L.F. toe, at same time raise R.F. toe before into 4th pos. - - | 1 |
| | | Shuffle on R.F. toe and L.F. toe alternately in 1st pos., count it | |
| | | 1 and 2, and 3 and 4; or, R.F. in, L.F. out, L.F. in, R.F. out, etc. - | 1 |

Akimbo—Preparatory leaning over on R.F. toe, raising L.F. in 2nd pos.

Repeat 1 2 3 4 of 2nd part, springing with L.F. toe into back 4th pos. - 1

Shuffle on L.F. toe and R.F. toe in 1st pos., count it 1 and 2, and 3 and 4; or, L.F. in, R.F. out, R.F. in, L.F. out, L.F. in, R.F. out, R.F. in, L.F. out, etc. - - - - - 1

Repeat 1 2 3 4 of 3rd part, springing with R.F. toe into back 5th pos. - 1

Right about trip turn on tip toe, starting with R.F., count it 1 2 3 hop. - 1

Repeat 1 2 3 4 of 4th part, springing with L.F. toe into back 5th pos. - 1

Left about trip turn on tip toe, starting with L.F., count it 1 2 3 hop. - 1

8

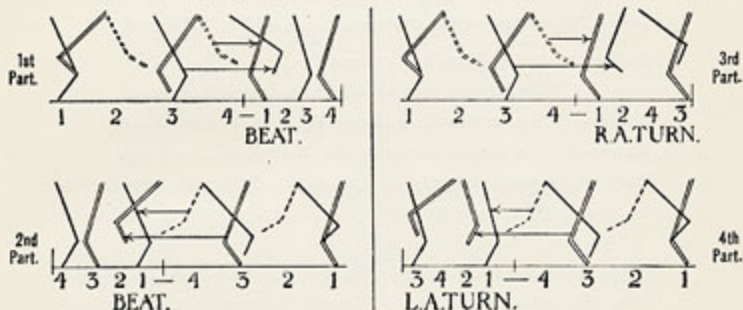
* Regarding the shuffle step, Sir John Suckling thus writes :—

" Her feet beneath her petticoat
Like little mice stole 'in and out'
As if they feared the light;
But, Jack, she dances such a way!
No sun upon an Easter day
Is half so fine a sight."

The Strathspey.

THIRD SETTING STEP FOR LADIES.

Step Name, "Side step."



Akimbo—Preparatory leaning over on L.F. toe, raising R.F. in 2nd pos. Bars.

- | | | |
|--------|--|-----|
| Count— | 1. Spring with R.F. toe into back 5th pos. | |
| | 2. Hop on L.F. toe, at same time raise R.F. toe into high 2nd pos. | |
| | 3. Hop on L.F. toe, at same time place R.F. toe before into 5th pos. | |
| | 4. Hop on L.F. toe, at same time raise R.F. toe into high 2nd pos. | - 1 |

Side step. (1) Place R.F. toe in 2nd pos.; (2) raising L.F. before into high 4th pos., at same time hop on R.F. toe; (3) place L.F. toe down before in cross 5th pos.; (4) place R.F. toe in 1st pos. - 1

Akimbo—Preparatory leaning over on R.F. toe, raising L.F. in 2nd pos.

Repeat 1 2 3 4 of 2nd part, starting with L.F. toe, then side step to left. 2

Repeat 1 2 3 4 of 3rd part, starting with R.F. toe, then right about turn. 2

Repeat 1 2 3 4 of 4th part, starting with L.F. toe, then left about trip turn. 2

8

The Strathspey.

FOURTH SETTING STEP FOR LADIES.

Step Name, "Fairy Trip."

	Akimbo—Preparatory leaning over on L.F. toe, raising R.F. in 2nd pos.	Bars.
Count—	1. Spring with R.F. toe into back 5th pos.	
	2. Hop on L.F. toe, at same time raise R.F. toe into high 2nd pos.	
	3. Hop on L.F. toe, at same time place R.F. toe before into 5th pos.	
	4. Hop on L.F. toe, at same time raise R.F. toe before into 4th pos.	- 1
	Fairy trip forward obliquely to right side. (1) Place R.F. toe in 5th pos. (2) L.F. toe in 5th pos. (3) R.F. toe in 5th pos. (4) L.F. toe in 5th pos.	- - - - - 1
	Repeat 1 2 3 4 of 2nd part, springing with L.F. toe into back 5th pos.	- 1
	Fairy trip backward to place. (1) Place L.F. toe in back 5th pos. (2) R.F. toe in back 5th pos. (3) L.F. toe in back 5th pos. (4) R.F. toe in back 5th pos.	- - - - - 1
	Akimbo—Preparatory leaning over L.F. toe, raising R.F. in 2nd pos.	
	Repeat 1 2 3 4 of 3rd part, springing with R.F. toe into back 5th pos.	- 1
	Right about trip turn, starting with R.F., count it 1 2 3 hop.	- - 1
	Repeat 1 2 3 4 of 4th part, springing with L.F. toe into back 5th pos.	- 1
	Left about trip turn, starting with L.F., count it 1 2 3 hop.	- - 1
		8

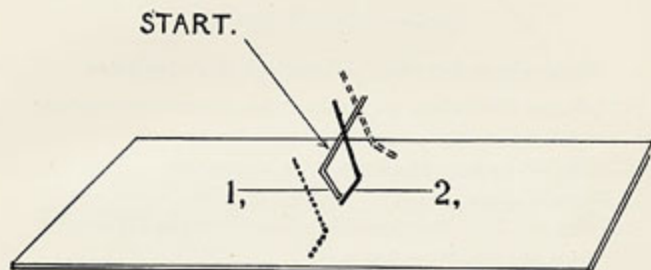
NOTE.—At first it is a good method to learn the position of each step without music or springing; stand still on one foot, moving the other, counting 1 2 3 4; when understood, dance each step part as described.

The Scotch Reel.

FIRST SETTING STEP FOR LADIES.

Step Name, "Balancing."

Tune, "Fairy Dance." Time, 136 M.M. Bar Beats | 1 2 |



Akimbo—Preparatory raising R.F. toe into high 4th pos. before. Bars.

1. Spring on R.F. toe into 5th pos. before, at same time displacing L.F. toe into high 4th pos. behind.
2. Spring on L.F. toe into back 5th pos., at same time displacing R.F. toe into high 4th position before. - - - - - 1

NOTE.—Continue repeating the above in the same positions. - - - - - 7
 8

At first the learner may raise each foot up and down without springing. When understood, spring on each foot as in the skipping rope. Dance every step on point of toes and ball of the foot.

The Scotch Reel.

SECOND SETTING STEP FOR LADIES

Step Name, "Single Balance."

Akimbo—Preparatory raising R.F. toe into high 4th pos. before. Bars.

Count—	{	1. Spring on R.F. toe into 5th position before, at same time displacing L.F. toe into high 4th pos. behind.	
		2. Swing L.F. toe into high 4th pos. before, at same time	
		3. Hop on R.F. toe. - - - - - - - - -	1
Count—	{	1. Spring on L.F. toe into 5th position before, at same time displacing R.F. toe into high 4th pos. behind.	
		2. Swing R.F. toe into high 4th pos. before, at same time	
		3. Hop on L.F. toe. - - - - - - - - -	1
		Continue repeating the above, starting with R.F. as described.	- - 6

NOTE.—A keen sense of balance in all step learning is of the first importance. The weight of the body upon each foot must necessarily be taken into account while the steps are being formed, and it is just the quiet and skilful way of leaning on one foot while the other foot is in motion, that constitutes the greatest success in all step dancing.

The Scotch Reel.

THIRD SETTING STEP FOR LADIES.

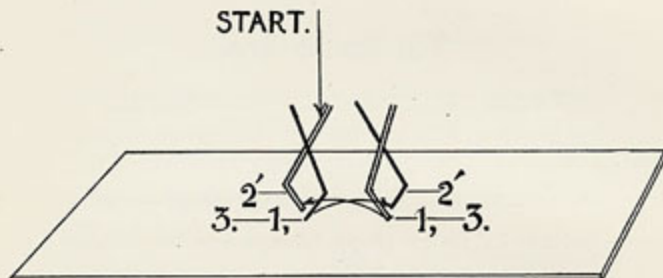
Step Name, "Double Balance."

	Akimbo—Preparatory raising R.F. toe into high 4th pos. before.		Bars.
Count—	1. Spring on R.F. toe into 5th pos. before, at same time displacing L.F. toe into high 4th pos. behind.		
	2. Spring on L.F. toe into 5th pos. behind, at same time displacing R.F. toe into high 4th pos. before. - - - - -	1	
Count—	1. Spring on R.F. toe into 5th pos. before, at same time displacing L.F. toe into high 4th pos. behind.		
	2. Swing L.F. toe into high 4th pos. before, at same time		
	3. Hop on R.F. toe - - - - -	1	
	Continue repeating the above, starting with L.F. as described. - -	6	
		8	

The Scotch Reel.

FOURTH SETTING STEP FOR LADIES.

Step Name, "Pas de Basque."



Akimbo—Standing with R.F. toe before in 5th position as shown.

Bars.

Count—	1. Spring into 2nd pos. with R.F. toe as shown.								
	2. Place L.F. toe into 5th pos. before, leaning on it.								
	3. Beat R.F. toe behind once in 5th pos.	-	-	-	-	-	-	-	1
Count—	1. Spring into 2nd pos. with L.F. toe as shown.								
	2. Place R.F. toe into 5th pos. before, leaning on it.								
	3. Beat L.F. toe behind once in 5th pos. as shown.	-	-	-	-	-	-	-	1
	Repeat the above with each foot alternately as described.	-	-	-	-	-	-	-	6
									8

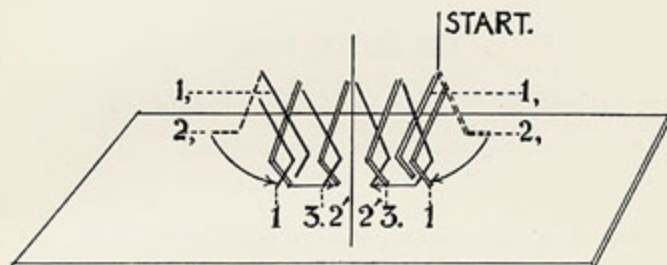
NOTE.—Ladies may dance any one of these reel steps at the step-setting in the Threesome Reel, Foursome Reel, Eight-some Reel, and Reel of Tulloch.

The Scotch Reel.

FIRST SETTING STEP FOR GENTLEMEN.

Step Name, "The Side Cut."

Tune, "De'il Among the Tailors." Time, 136 M.M. Bar Beats, | 2 or 4 |



Akimbo—Preparatory leaning on L.F. toe, raising R.F. toe in 2nd position. Bars.

- | | | |
|--------|---|---|
| Count— | 1. Spring into double 5th pos. before, with R.F. toe, as shown. | |
| | 2. Hop on L.F. toe, at same time throwing R.F. toe out into high 2nd pos. | 1 |
| Count— | 1. Place R.F. toe into back 5th pos. | |
| | 2. Slide L.F. toe, sideways, to 2nd pos. | |
| | 3. Slide R.F. toe into back 5th pos. (Study diagram.) | 1 |

Preparatory leaning on R.F. toe, raising L.F. in 2nd pos.

- | | | |
|--------|---|---|
| Count— | 1. Spring into double 5th positions, with L.F. toe before, as shown. | |
| | 2. Hop on R.F. toe, at same time throwing L.F. toe out into high 2nd pos. | 1 |
| Count— | 1. Place L.F. toe into back 5th pos. | |
| | 2. Slide R.F. toe, sideways, to 2nd pos. | |
| | 3. Slide L.F. toe into back 5th pos. | 1 |

Repeat the whole of the above as described.	4
	8

At first, move each foot into positions without springing, then dance it as described.

Dance every step on the point of toes and ball of foot.

The Scotch Reel.

SECOND SETTING STEP FOR GENTLEMEN.

Step Name, "Triple Spring Side Cut."

	Akimbo.	Bars.
Count—	1. Spring up, coming down into double 5th pos., with R.F. toe before.	
	2. Spring up, coming down into double 5th pos., with L.F. toe before.	- 1
Count—	1. Spring up, coming down into double 5th pos., with R.F. toe before.	
	2. Slide R.F. toe, sideways, to 2nd pos.	
	3. Slide L.F. toe into back 5th pos. - - - - -	1
Count—	1. Spring up, coming down into double 5th pos., with L.F. toe before.	
	2. Spring up, coming down into double 5th pos., with R.F. toe before.	- 1
Count—	1. Spring up, coming down into double 5th pos., with L.F. toe before.	
	2. Slide L.F. toe, sideways, to 2nd pos.	
	3. Slide R.F. toe into back 5th pos. - - - - -	1
	Repeat the whole of the above as described. - - - - -	4
		8

The Scotch Reel.

THIRD SETTING STEP FOR GENTLEMEN.

Step Name, "Seann Truis Step."

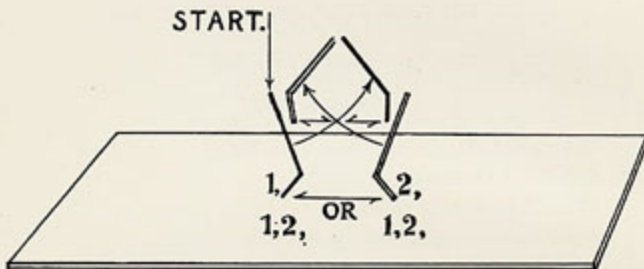
	Akimbo.	Bars.
Count—	1. Spring into double 5th pos., with R.F. toe before.	
	2. Slide R.F. toe to 2nd pos.	
	3. Slide L.F. toe to back 5th pos. - - - - -	1
	Repeat the above again. - - - - -	1
Count—	1. Spring into double 5th positions, with R.F. toe behind.	
	2. Slide L.F. toe to 2nd pos.	
	3. Slide R.F. toe to back 5th pos. - - - - -	1
Count—	1. Spring into double 5th pos., with R.F. toe before.	
	2. Spring into double 5th pos., with L.F. toe before. - - - - -	1
	Repeat the whole of the above, springing into double 5th pos., with L.F. toe before, etc. - - - - -	4
		8

NOTE.—At first, learn each step movement without springing.
Only count while placing each foot in position. When
understood, dance each step to the music, as described.

The Scotch Reel.

FOURTH SETTING STEP FOR GENTLEMEN.

Step Name, "The High Cut."



Arms up—Preparatory raising R.F. out into high 2nd pos.

Bars.

- | | | | |
|--------|---|--|---|
| Count— | { | 1. Hop on L.F. toe, at the same time hit the calf of Left Leg with the side of R.F. placed in high back 5th pos. | |
| | | 2. Spring into 2nd pos. on R.F. toe, at same time hit the calf of Right Leg with the side of L.F. placed in high back 5th pos. - - - | 1 |

Continue leaping from one foot on to the other into 2nd pos., hitting the calf of each leg lightly during the moment of suspension. - -

7

8

NOTE—The high cut can be varied with a "step hop" upon each foot; count it 1, 2. Shaking each foot behind during the moment of suspension, hold the back straight, head up, and knees slightly bent outward, sideways, as shown.

The Highland Fling.

FIRST STEP FOR GENTLEMEN.

Step Name, "The Fling."

Dancer enters, stands attention, bows, and starts with the tune.

ORIGINAL TUNE, "The Marquis of Huntly." Time, 152 M.M. Bar Beats, | 1, 2, 3, 4 |



L. arm up—Preparatory leaning over on L.F. toe, as shown.

Bars.

- | | | |
|--------|---|---|
| Count— | 1. Spring into 2nd pos., with R.F. toe. (Fig. 1.) | |
| | 2. Hop on L.F. toe, at same time fling R.F. toe into high back 5th pos. | |
| | 3. Hop on L.F. toe, at same time fling R.F. toe before into high 5th pos. | |
| | 4. Hop on L.F. toe, at same time fling R.F. toe into high back 5th pos. - | 1 |
| | R. arm up—Preparatory leaning over on R.F. toe, as shown. | |
| | " Repeat 1 2 3 4, placing L.F. toe into 2nd pos. (Fig. 2.) | 1 |
| | L. arm up—Repeat 1 2 3 4, placing R.F. toe into 2nd pos. (Fig. 3.) | 1 |
| | R. arm up—Right about turn, with 4 hops on R.F. toe, swinging L.F. - - - - (Fig. 4.) | 1 |
| | In hop turning, swing the raised foot toe behind, before, behind the leg, as shown by numbers 1 2 3 4 at the feet of Fig 1. | |
| | Repeat the whole of the above, springing with L.F. toe into 2nd pos., then Left about hop turn, etc., as described. Dance every step on point of toes and ball of foot, as shown. - - - - | 4 |

8

The Highland Fling.

SECOND STEP FOR GENTLEMEN.

Step Name, "Back Step."



L. arm up—Preparatory leaning over on L.F. toe as shown.

Bars.

- | | | | |
|--------|---|--|---|
| Count— | { | 1. Spring into 2nd pos., with R.F. toe. (Fig. 1.) | |
| | | 2. Hop on L.F. toe, at same time raise R.F. toe into high back 5th pos. | |
| | | 3. Hop on L.F. toe, at same time place R.F. toe into 4th inter. pos. before. | |
| | | 4. Hop on L.F. toe, at same time raise R.F. toe into high crossed 5th pos. before. | 1 |

Akimbo—Back step 1 2 3 4, placing R.F. toe and L.F. toe into back 5th pos. (Fig. 2.) 1

R. arm up—Preparatory leaning over on R.F. toe as shown.

Repeat 1 2 3 4 of first part, springing with L.F. toe into 2nd pos. (Fig. 3.) 1

Akimbo—Back step 1 2 3 4, placing L.F. toe and R.F. toe into back 5th pos. (Fig. 4.) 1

L. arm up—Repeat the whole of the above as described. - - 4

8

NOTE.—In back stepping, bend the knees outward sideways to spring well up, place each toe at the back of, and under the heel of, each foot alternately, as depicted. Count it—1 2 3 4 beats of the feet to each bar of the music.

The Highland Fling.

THIRD STEP FOR GENTLEMEN.

Step Name, "Toe Heel."

	L. arm up—Preparatory leaning over on L.F. toe.	Bars.
Count—	1. Spring into 2nd pos. with R.F. toe.	
	2. Hop on L.F. toe, at same time fling R.F. toe behind into high 5th pos.	
	3. Hop on L.F. toe, at same time fling R.F. toe before into high 5th pos.	
	4. Hop on L.F. toe, at same time fling R.F. toe behind into high 5th pos.	1
Akimbo—	Toe heel with L.F. in 5th pos. before, Toe heel R.F. in 5th pos. before.	1
Repeat	Toe heel with L.F. in 5th pos. before, Toe heel R.F. in 5th pos. before.	1
R. arm up—	Spring into 2nd pos. with L.F. toe, and right about turn, 1 2 3 hop.	1
	R. arm up—Preparatory leaning over on R.F. toe.	
Repeat	1 2 3 4, springing with L.F. toe into 2nd pos.	1
Akimbo—	Double heel toe with R.F. in 5th pos. before, twisting the foot in, out, twice.	1
Repeat	Double heel toe with L.F. in 5th pos. before, turning the foot in, out, twice.	1
L. arm up—	Spring into 2nd pos. with R.F. toe, and left about turn, 1 2 3 hop.	1
		8

NOTE.—At first, in learning these step movements, it is a good method to stand still, leaning on Left Foot, counting 1 2 3 4 while placing the Right Foot in position given. In making a Right about hop turn, just hold up Left Foot behind and make four hops round on Right Foot toe. Repeat with Left Foot. When these "motions" are understood, then spring or dance each step to the music, as described.

The Highland Fling.

FOURTH STEP FOR GENTLEMEN.

Step Name, "The Foot Spurn."

Akimbo—Preparatory leaning over on L.F. toe.

Bars.

Count—	1. Spring into 2nd pos. with R.F. toe.		
	2. Hop on L.F. toe, at same time fling R.F. toe behind into high 5th pos.		
	3. Hop on L.F. toe, at same time place R.F. toe before into 5th pos.		
	4. Hop on L.F. toe, at same time throw R.F. out before into high 4th pos.	1	
	R. arm up—Right about hop turn on R.F. toe, already described. - -	1	
	Preparatory leaning over on R.F. toe.		
	Akimbo—Repeat 1 2 3 4 of the above, springing with L.F. toe into 2nd pos.	1	
	L. arm up—And left about turn, as already described - - -	1	
	Akimbo—Repeat 1 2 3 4 of the above, springing with R.F. into 2nd pos. -	1	
	R. arm up—And right about turn. - - - -	1	
	Akimbo—Repeat 1 2 3 4, springing with L.F. toe into 2nd pos. - -	1	
	L. arm up—And left about turn. - - - - -	1	
			8

NOTE.—Any of these first four Highland Fling Steps (one at a time) are generally danced by gentlemen at the step setting of the Strathspey in the Foursome Scotch Reel.

The Highland Fling.

FIFTH STEP FOR GENTLEMEN.

Step Name, "Side Step."

L. arm up—Preparatory leaning over L.F. toe.

Bars.

- | | | | |
|--------|---|---|---|
| Count— | { | 1. Spring into 2nd pos. with R.F. toe. | |
| | | 2. Hop on L.F. toe, at same time fling R.F. toe behind into high 5th pos. | |
| | | 3. Hop on L.F. toe, at same time swing R.F. toe before into high 5th pos. | |
| | | 4. Hop on L.F. toe, at same time fling R.F. toe behind into high 5th pos. | 1 |

Both arms up.

- | | | | |
|--------|---|---|---|
| Count— | { | 1. Side step—Spring into 2nd pos. with R.F. toe. | |
| | | 2. Hop on L.F. toe, at same time bring R.F. toe over L.F. toe, into high-crossed inter-4th pos. before. | |
| | | 3. Place R.F. toe down before in the cross 5th pos. | |
| | | 4. Place L.F. toe quickly down before into 5th pos. | 1 |

R. arm up—Preparatory leaning over R.F. toe.

- | | | | |
|--------|---|---|---|
| Count— | { | 1. Spring with L.F. toe into 2nd pos. | |
| | | 2. Hop on R.F. toe, at same time fling L.F. toe behind into high 5th pos. | |
| | | 3. Hop on R.F. toe, at same time swing L.F. toe before into high 5th pos. | |
| | | 4. Hop on R.F. toe, at same time fling L.F. toe behind into high 5th pos. | 1 |

Touching finger points, raising both arms up.

- | | | | |
|--------|---|--|---|
| Count— | { | 1. Side step—Spring into 2nd pos. with L.F. toe. | |
| | | 2. Hop on R.F. toe, at same time bring L.F. toe over R.F. toe into high-crossed inter-4th pos. before. | |
| | | 3. Place L.F. toe down before in the cross 5th pos. | |
| | | 4. Place R.F. toe quickly down before into 5th pos. | 1 |

Repeat the whole of the above, as described ; or back step, as already described.

4
—
8

The Highland Fling.

SIXTH STEP FOR GENTLEMEN.

*Step Name, "Shack a fit."**

L. arm up—Preparatory leaning over on L.F. toe.

Bars.

- | | | | |
|--------|---|--|---|
| Count— | { | 1. Spring into 2nd pos. with R.F. toe. | |
| | | 2. Hop on L.F. toe, at same time fling R.F. toe behind into high 5th pos. | |
| | | 3. Hop on L.F. toe, at same time place R.F. toe before into high 5th pos.
(keep it up). | |
| | | 4. Hop on L.F., toe at same time shake R.F. toe out, in, twice in high 4th pos. | 1 |

R. arm up—Right about hop turn, already described. - - - 1

Preparatory leaning over on R.F. toe.

Repeat the above 1 2 3 4, with L.F. toe into 2nd pos., and left about turn. - 2

Repeat the above 1 2 3 4, with R.F. toe into 2nd pos., and right about turn - 2

Repeat the above 1 2 3 4, with L.F. toe into 2nd pos., and left about turn. - 2

8

* " Shall we see sour and sulky sit,
Wi' neither sense, nor mairth, nor wit,
Nor ever try to 'shack a fit'
To the Reel o' Tullochgorum?"

—Rev. John Skinner.

The Highland Fling.

SEVENTH STEP FOR GENTLEMEN.

Step Name, "Rocking."

	L. arm up—Preparatory leaning over on L.F. toe.	Bars.
Count—	1. Spring into 2nd pos. with R.F. toe.	
	2. Hop on L.F. toe, at same time fling R.F. toe behind into high 5th pos.	
	3. Hop on L.F. toe, at same time place R.F. toe before in 5th pos.	
	4. Hop on L.F. toe, at same time throw R.F. out before into high 4th pos.	1
	Akimbo, rocking—Place R.F. toe over in cross 5th pos. before; rock sideways 1 2 3 4.	1
	R. arm up—Preparatory leaning over on R.F. toe.	
Count—	1. Spring with L.F. toe into 2nd pos.	
	2. Hop on R.F. toe, at same time fling L.F. toe behind into high 5th pos.	
	3. Hop on R.F. toe, at same time place L.F. toe before in 5th pos.	
	4. Hop on R.F. toe, at same time throw L.F. out before into high 4th pos.	1
	Akimbo, rocking—Place L.F. toe in cross 5th pos. before; rock sideways 1 2 3 4. -	1
	Repeat the whole of the above, as described, or back step. - - -	4
		8

NOTE.—In rocking, move the body from the west and away sideways from the foot that is crossed. (The old saying was: "Cut the buckle with your toe across the instep.")

The Highland Fling.

EIGHTH STEP FOR GENTLEMEN.

Step Name, "The Hooch."

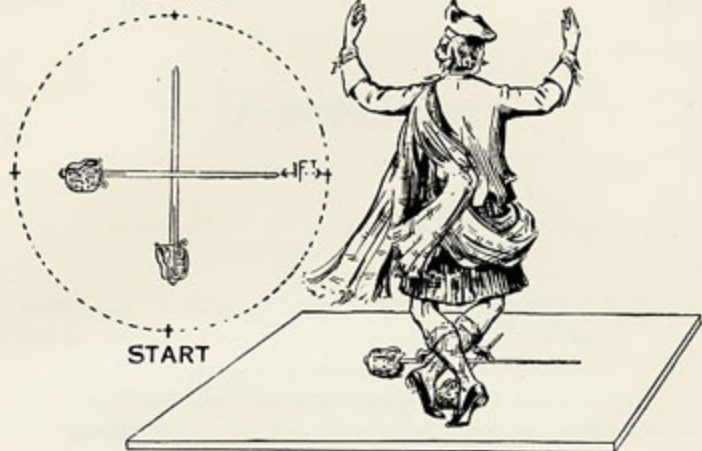
	L. arm up—Preparatory leaning over on L.F. toe.	Bars.
Count—	1. Spring into 2nd pos. with R.F. toe.	
	2. Hop on L.F. toe, at same time fling R.F. toe behind into high 5th pos.	
	3. Hop on L.F. toe, at same time swing R.F. toe before into high 5th pos.	
	4. Hop on L.F. toe, at same time fling R.F. toe behind into high 5th pos.	1
	Repeat the above 1 2 3 4 (other two times), as described.	2
	R. arm up—Right about hop turn on R.F. toe, as already described.	1
"	Repeat the above 1 2 3 4 twice, springing with L.F. toe into 2nd pos.	2
	L. arm up—Left about hop turn on L.F. toe, twice round to finish, bow, exit.	2
	(Hooch once at the start of this step.)	

8

NOTE.—In all springing on the toes and ball of the foot slightly bend the knees outward sideways, swinging the heel of the raised foot round the knee. When flinging, hold the back straight, head up, leaning it a little over towards the upraised arm. (See Fig 1.) Be careful to place the flinging foot toe in line, behind and before the leg, as shown by toe numbers 1 2 3 4 round the leg of first step. (Fig 1.)

The Sword Dance.

PLAN



FIRST ROUND.

ORIGINAL TUNE, "Gillie Callum." *Time, 144, M.M. Bar Beats | 1 2 3 4 |*

While the Piper is preluding, the Dancer enters, and stands attention (see plan) about one foot back from the first sword hilt, with arms akimbo.

Bow thus:—First—R.F. 2nd pos., L.F. back 5th pos. (bow); Second—L.F. 2nd pos., R.F. 5th pos. before. Start with the music as follows:—

Parts.

Bars.

- | | | |
|------------|---|---|
| Arms up—1. | Pas de Basque or spring at first sword hilt with R.F. toe into 1st. pos., at same time placing L.F. toe into 5th pos. before; again spring into 1st pos. with L.F. toe, placing R.F. toe into 5th pos. before (see diagram of Pas de Basque). | 1 |
| " | Right about turn, Pas de Basque at second sword point, high cut, Pas de Basque. | 4 |
| " | 2. Right about turn, Pas de Basque at first sword point, high cut, Pas de Basque. | 4 |
| " | 3. Right about turn, Pas de Basque at second sword hilt, high cut, Pas de Basque. | 4 |
| " | 4. Right about turn, Pas de Basque at first sword hilt, and high cut. | 3 |

16

The Sword Dance.

SECOND ROUND.

Still dancing round, about one foot back from the swords.

Parts.		Bars.
Akimbo—1. Pas de Basque at first sword hilt with R.F. toe into 1st pos., at same time placing L.F. toe into 5th pos. before, again spring into 1st pos. with L.F. toe, at same time placing R.F. toe into 5th pos. before.	-	1
Right about turn, Pas de Basque at second sword point, shuffle, high cut.		4
Right about turn, Pas de Basque at first sword point, shuffle, high cut.	-	4
Right about turn, Pas de Basque at second sword hilt, shuffle, high cut.	-	4
Right about turn, Pas de Basque at first sword hilt, high cut.	- -	3
		16

NOTE.—Use the Pas de Basque step in all right about turning.

For high cut or Pas de Basque see diagrams of the actual steps depicted. Shuffle means—Shake left foot toe out, in—twice; and right foot toe out, in—twice—on the floor alternately. Count it 1 and 2, and 3 and 4, to one bar of the music. Dance every step on point of toes and the ball of the foot.

The Sword Dance.

THIRD ROUND.

Without stopping use Pas de Basque, except "double springs."

Parts.	Bars.
Arms up—1. Spring over the first sword hilt with R.F. toe into 2nd pos., at same time place L.F. toe into 5th pos. before; again spring over the first sword hilt with L.F. toe into 2nd pos., placing R.F. toe into 5th pos. before. - - - - -	1
" 2. Spring over the first sword hilt with R.F. toe, at same time place L.F. over the second sword blade into 4th position before; again spring back with L.F. toe into 2nd pos., placing R.F. toe over the second sword blade in 4th pos. before. - - - - -	1
" 3. "Double spring" up four times, coming down square over first sword blade near to hilt, placing R.F. toe and L.F. toe in double 4th pos. - - - - -	1
" 4. Right about turn. - - - - -	1
Repeat the whole of the above other three times— <i>i.e.</i> , repeat once over second sword point, once over first sword point, and once over second sword hilt. - - - - -	12
	16

The Sword Dance.

FOURTH ROUND.

Still dance Pas de Basque upon, and near to, the centre of swords all round.

Parts.

Bars.

- Akimbo—1. Spring over the first sword hilt with R.F. toe into 2nd pos., at same time place L.F. toe over second sword blade into 4th pos. before ; again spring back into 2nd pos. with L.F. toe, placing R.F. toe over first sword blade into 4th pos. before. - - - - - 1
- R. arm up—2. Count 1—Spring, placing both feet astride the first sword hilt.
 " " 2—Hop on R.F. toe, raising L.F. toe into high back 5th pos.
 " " 3—Hop on R.F. toe, placing L.F. toe over into 4th inter-pos. before.
 " " 4—Place L.F. toe over first sword blade into 4th pos. before. - 1
- L. arm up—3. Count 1—Spring, placing both feet astride the first sword hilt.
 " " 2—Hop on L.F. toe, raising R.F. toe into high back 5th pos.
 " " 3—Hop on L.F. toe, placing R.F. toe over into 4th inter-pos. before.
 " " 4—Place R.F. toe over first sword blade into 4th pos. before. - 1
- Akimbo—4—Right about turn with Pas de Basque over the first sword hilt. - 1

NOTE.—Repeat the whole of the above other three times—*i.e.*, once over second sword point, once over first sword point, and once over the second sword hilt. - - - - -

12

16

The Sword Dance.

FIFTH ROUND.

Still dance Pas de Basque upon, and near to, the centre of swords all round.

Parts.

Bars.

- | | |
|--|---|
| Akimbo—1. Spring over the first sword hilt with R.F. toe into 2nd pos., at same time place L.F. toe over second sword into 4th pos. before; again spring back into 2nd pos. with L.F. toe, placing R.F. toe over first sword blade into 4th pos. before. - - - - - | 1 |
| R. arm up—2. Count 1—Spring, placing both feet astride the first sword hilt. | |
| “ “ 2—Hop on R.F. toe, raising L.F. toe into high back 5th pos. | |
| “ “ 3—4—Heel toe with L.F. over into 4th inter-pos. before. - | 1 |
| L. arm up—3. Count 1—Spring, placing both feet astride the first sword hilt. | |
| “ “ 2—Hop on L.F. toe, raising R.F. toe into high back 5th pos. | |
| “ “ 3—4—Heel toe with R.F. over into 4th inter-pos. before. - | 1 |
| Akimbo—4. Spring over the first sword hilt with a right about turn. - - - | 1 |

NOTE—Repeat the whole of the above other three times, viz., once over the second sword point, once over the first sword point, and once over the second sword hilt. - - - - -

12

16

The Sword Dance.

SIXTH ROUND.

Steps may be varied at pleasure.

Without stopping, the piper still playing the same tune, the dancer claps his hands for tempo at 168 M.M., takes off his bonnet with right hand, holding up both arms, turning twice round by left side upon the sword blades, "Pas de Basque" as follows:—

Parts.

Bars.

- | | | |
|------------|--|----|
| Arms up—1. | Spring forward over second sword blade with R.F. toe into 4th interpos., at same time turning $\frac{1}{2}$ to left, placing L.F. toe over first sword blade into 4th pos. before, again spring back over first sword blade with L.F. toe into 4th pos. behind, at same time placing R.F. toe over first sword blade into 4th pos. before. - - | 1 |
| " 2. | Spring upon R.F. toe in 4th pos. before, at same time placing L.F. toe over second sword blade near hilt into 4th pos. before, again spring back over second sword blade near hilt with L.F. toe into 4th pos. behind, at same time placing R.F. toe over second sword blade into 4th pos. before. - - - - - | 1 |
| " 3. | Go on doing the same order of stepping twice all round upon the swords. At the 8th bar spring backwards from the swords with four high cut steps. - - - - - | 13 |
| | | 1 |
| | | 16 |

NOTE.—Exit bow—Placing arms akimbo, slide R.F. to 2nd pos., draw L.F. toe into back 5th pos., bow, put on your bonnet, and exit. In Highland dancing, beware of affectation, and of theatrical or ballet styles of movement. The manly, civilian style of dancing is more characteristic of the Highlander. The prize competition points are:—(1) The platform bow; (2) correct costume; (3) gentlemanly bearing; (4) character of the dance; (5) pliant action; (6) evenness of balance; (7) position of feet; (8) principles of the art; (9) characteristic stepping; (10) proper accentuation; (11) without affectation; (12) the exit bow.

CELEBRATED CONTRA,
OR COUNTRY FOLK-DANCES.

Dance descriptions. Ladies and gentlemen stand on the floor in two lines, face to face, about seven feet apart, the ladies having their right sides next the orchestra. When the first couple have finished with the fourth couple, the second couple, who are now at top of dance, repeat, and so on till all the couples have had their turn. Twelve couples are sufficient to form any country dance. If desired, every fourth couple may begin. Always commence with the music.

Mary Queen of Scots.

ORIGINAL TUNE, "Lochleven Castle." Time, 138 M.M. Bar Beats | 2 or 4 |

Quick March Step.

Bars.

Bow, curtsy. First lady walks down behind the ladies and up again, at same time

first gentleman walks down behind the gentlemen and up again. . . . 8

First couple join hands at top, go down centre and up again. - - - - 8

First and second couples two step round each other at top. 8

24

Repeat the whole down a couple.

Rory O'More.

ORIGINAL TUNE, "Rory O'More." Time, 138 M.M. Bar Beats, | 1, 2 |

Step, Irish trot rollicking.

Bars.

First and second ladies join hands, outside arms akimbo, first and second gentlemen do the same, advance, retire, and cross over to each other's places, ladies going under gentlemen's arms.	- - - - -	8
Re-advance, retire, cross over to places, ladies passing under arms.	- - - -	8
First couple join hands, Irish trot down centre, and up backwards.	- - - -	8
First and second couples two-step waltz round each other. Repeat down a couple.		8

32

Petronella.

ORIGINAL TUNE, "Petronella." Time, 138 M.M. Bar Beats | 2 or 4 |

Arms akimbo.	Step, "Pas de Basque in the figure."	Bars.
First lady and gentleman make a right about turn into centre, and balance face to face.		4
Right about turn out to each other's place, and balance face to face.	- - -	4
Right about turn into centre, and balance face to face.	- - - - -	4
Right about turn out to places, and "high cut" face to face.	- - - - -	4
First couple join hands, quick march down the centre and up again.	- - -	8
First and second couples two-step waltz round each other. Repeat down a couple.	-	8
		32

Triumph.

ORIGINAL TUNE, "Triumph." Time, 138 M.M. Bar Beats, | 2 or 4 |

<i>Step, Quick march in the figure.</i>	Bars.
First couple join hands, march down centre and up again. - - - - -	8
Introduce the lady to second gentleman, who bows; all three march down the centre, first gentleman following behind lady. - - - - - -	4
All three face the top; lady crosses her arms, giving a hand to each gentleman, who takes her hand with their outside hand, joining their other hands high above the lady's head, and lead her up in triumph. - - - - - -	4
First and second couples two-step waltz round each other at top. - - - -	8
	— 24

Repeat the whole down a couple.

Flowers of Edinburgh.

ORIGINAL TUNE, "The Flowers o' Edinboro." *Time, 138 M.M. Bar Beats, | 2 or 4 |*

Chassé in the figure.

Bars.

- | | | |
|------|--|---|
| Bow. | First lady goes down behind the next two ladies, crosses over and up behind the two gentlemen, at the same time the first gentleman follows the lady, and up the centre to her place. - - - - - | 8 |
| Bow. | First gentleman goes down behind the two ladies, crosses over and up behind the two gentlemen to his place, at the same time the first lady follows the gentleman, and up the centre to her place. - - - - - | 8 |
| Bow. | First couple join hands, march down the centre and up again. - - - | 8 |
| | First and second couples two-step waltz round each other at top. - - - | 8 |

32

Repeat the whole down a couple.

The Duke of Perth.

ORIGINAL TUNE, "The Brownie's Reel." * Time, 138 M.M. Bar Beats | 2 or 4 |

Parts. Three couples form this figure with a chassé step throughout. Bars.

1. First lady and gentleman link their right arms in centre and swing once round,
the lady now goes down behind and between the second and third gentlemen,
at same time the first gentleman goes down behind and between the second
and third ladies. - - - - - 6
2. First couple link left arms in centre and swing once round. - - - - - 2
Gentleman now links right arm with first corner lady, swinging half round, at
same time lady swings second corner gentleman half round. - - - - - 2
First couple link left arms in centre and swing once round. - - - - - 2
Gentleman now links right arm with second corner lady, swinging half round,
at same time lady swings first corner gentleman half round. - - - - - 2
First couple link left arms in centre, swinging half round. - - - - - 2
3. (Setting to corners with Pas de Basque.) First lady "sets" to second corner
gentleman, and swings half round, at same time the gentleman "sets" to first
corner lady, swinging half round. - - - - - 4
Repeat "set" and turn at opposite corners. - - - - - 4
4. Lady now dances "Reel o' Three" between the second and third gentlemen, at
same time gentleman dances "Reel o' Three" between the second and third
ladies. The two sets of three reel at same time. - - - - - 8

First couple go to places to repeat a couple down.

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* "Gie Brownie coat, gie Brownie sark,
I'll get nae mair o' Brownie's wark."

—Fairy Legend.

Press Opinions.

THE CLAIMS OF DANCING.

The claims of Dancing as an essential part of Education have recently been advanced in more than one newspaper. Considering that dancing—included under the heading of music—had an important part in Plato's ideal curriculum, it is not surprising that its comparative neglect in modern times should have been noted with regret by the more enlightened educationalists. There is no need to draw attention to the hygienic value of what, half a century ago, we should have been permitted to refer to as terpsichorean exercises. This consideration alone would warrant its inclusion in any possible system of instruction, and even of life. But it is far more than a mere gymnastic. Its tonic effects extend from the toes and fingers to that pineal gland where Descartes placed the temporal lodging of the soul. It is a spontaneous expression of elemental poetry, a spread chord of joyousness, rippling up through the whole diapason of being. It dignifies our animal nature, so "that one might almost say the body thought;" it soothes and refreshes the mind by cradling it in cadences which conform automatically to the highest laws of science and æsthetics; and it satisfies the soul by its own inner soul of harmony. In every country it has been made the indispensable accompaniment of every cheerful function; with primitive peoples it has the expression of natural joy over the accomplishment of natural labour; and among many nations, including that from which we derive our religion and our ethics, it was an act of worship. Its declension from its high estate in Europe generally is due to the complex economic conditions which separate man from nature, and to the artificial social conditions which divide class from class. In our own country the operation of this cause was anticipated and aggravated by the Puritanical outburst of the seventeenth century, whose far-reaching effects may be judged from the proud boast of a clergyman in one of our Western Isles that he had destroyed the last fiddle in the parish. Now that the Puritanical stream has retreated to its legitimate channel, our difficulty is to restore the worthy institutions that in the time of spate were destroyed or swept away indiscriminately with noxious accretions. And of these institutions dancing is far from being the least important.

The economic difficulty still besets and will for long beset us. We cannot by a wish, or even by a law, restore at once the rural conditions that were the occasions of the maypole dance, the harvest home, and the evening dance upon the village green.

But we can begin at the other end; we can revive dancing itself. For an exercise so natural, so spontaneous, so delightful and desirable in itself, cannot depend altogether upon any particular set of social conditions. The school dance can never be out of place, even in a great city; and the poetry of motion is as appropriate at a suburban party as at a rural festival. Dancing is one of the very few subjects in which the pupil meets the teacher more than half-way; the faculty of dancing in man is as instinctive as that of rhythmic flight in birds and insects. *Education in dancing is thus education in the most literal sense.* Its function of effecting a much-needed improvement, in the manners, carriage, and spirit of our people is too important to be missed and too obvious to be dwelt upon. The popularisation of good dancing, too, far from doing away with the highly specialised forms of the art practised by the artistes of the music-hall stage, would raise the function of these artistes from that of mere spectacles to that of models, and would also establish a still higher standard for theatrical dancing itself.—*Glasgow Herald.*

A POPULAR DANCING-MASTER.

Crazes of many kinds have captivated the public fancy during the 20 years that Mr. D. R. Mackenzie has taught dancing in the town and shire; but the fascinating art has held its place in spite of all. Mr. Mackenzie has been over 30 years in the profession, and is an example of that rare combination—a good teacher and a good violinist. He holds professional appointments in the High Schools of Stirling, Callander, and Falkirk, also in the Kelvingrove House School, Bridge of Allan. He is a very well-known figure at most of the big Highland Gatherings, where his verdicts as official judge are noted for their fairness. Mr. Mackenzie's long experience, his painstaking methods, and his strict adherence to the courtesies of the ballroom, make him the ideal instructor. His new session will shortly begin, when he will be assisted by Miss Mackenzie, who is an efficient pianist.—*Stirling Journal.*

DANCING CLASS AT DUNMORE PARK.

A REEL COMPETITION.

On Wednesday last, at Dunmore Park, under the patronage of the Hon. Mrs. Claud Hamilton, the senior pupils of Mr. D. R. Mackenzie, Stirling, brought their course of lessons to a close with a most interesting competition in Scottish reel dancing. The pupils assembled at 6.30 p.m. in the spacious coach-house, 28 (principally house servants) taking part in the competition, while a numerous contingent of friends watched the dancing with

the liveliest interest and appreciation. An excellent piper from Carron supplied first-class reel time, while the judges were the Hon. Lady Mary Bruce of Kennet, Miss Hamilton of Dunmore, and Mr. D. R. Mackenzie.

Miss Hamilton announced the judges' decision, stating the points of proficiency in Scottish reel dancing were ten in number—three for deportment, four for proficiency of steps, and three for neatness of finish—and that those with the highest marks were Mr. William Bryson and Miss Mabel Livingstone, a decision which met with very hearty approval. The Hon. Mrs. Hamilton then rose to present the prizes. Calling on the winners to come forward, she presented to Miss Mabel Livingstone a Mackenzie tartan sash, and to Mr. William Bryson a gold medal, amid great cheering. Continuing, the Hon. Mrs. Hamilton remarked how pleased she was to see so many happy faces all around her. She had much pleasure in observing the improvement the pupils had made in reel dancing under their able teacher. Mr. Mackenzie was no ordinary teacher, for he could dance, play his own violin, and teach his pupils all at the same time. Mr. Mackenzie, in a few well-chosen words, returned thanks, and this brought a memorable competition to a close about 9 p.m.

On Friday evening, following on the close of Mr. D. R. Mackenzie's dancing class, a splendid ball was given in the coach-house of Dunmore. Mr. William Bryson, piper, Dunmore Park, played the dancers in. The party included the Hon. Mrs. Hamilton, Dunmore Park; Mrs. Gordon, Edinburgh; Miss Hamilton and Mr. Robert Bruce Hamilton, Dunmore Park. There were also present—Miss Brown, Edinburgh; Mrs. Bentley, Mrs. Forrester, Miss Grove, Mrs. Irving, Mrs. Livingstone, Miss Livingstone, Mrs. McCall, Mrs. Scott, Miss Watt, Mrs. Weir, Mrs. Wood, Dunmore; Mr. Bentley, Mr. Forrester, Conductor Livingstone, Miss Livingstone, Mrs. McCall, Dunmore; Mr. D. R. Mackenzie, Stirling; Mr. J. R. Russell, Falkirk; Mr. Wood, Dunmore; and others. Over seventy parents and friends took part in the grand march, led by Miss Hamilton, Dunmore Park, and Mr. T. McCall, estate overseer, to the charming strains of Fitzpatrick's orchestra. The ballroom was brilliantly lighted with electric lamps, the installation being by Mr. Mein, electrician, Dunmore Park; Messrs. Graham & Morton, Stirling, had the walls of the ballroom and the adjoining refreshment rooms beautifully decorated with art muslin, relieved with Chinese lamps; on the walls were hung printed programmes of the dances, with artistic water colour designs, supplied by Messrs. R. S. Shearer & Sons, Stirling. After a few dances, the Honourable Mrs. Claud Hamilton rose and expressed the pleasure she felt at seeing so many parents and friends gathered together, and extending to all a most hearty welcome, and hoping they would all enjoy themselves. The house party then retired. At the interval, Mr. McCall, overseer, proposed a very hearty vote of thanks to Miss Claud Hamilton for getting up such a splendid entertainment, which was very heartily responded to. At the close, Mr. Bentley, butler, Dunmore Park, proposed a hearty vote of thanks to Mr. D. R. Mackenzie, the orchestra, the pipers, and to Mrs. Wood and her assistants, all of which were most heartily accorded.—*Stirling Journal*.

THE EIGHTSOME REEL AS DANCED AT ALL FASHIONABLE BALLS.



"Mr. D. R. Mackenzie has published an Illustrated Chart describing most clearly all the different movements, so that anyone may easily learn it by simply following his instructions. The Chart may be had from Mr. Mackenzie, 23 Forth Place. As the dancing season is coming on, the opportunity of adding the ability to dance this most picturesque of step dances to one's accomplishments should not be missed."—*Stirling Journal*.

"Mr. D. R. Mackenzie, dancing master, Stirling, whose abilities as a teacher of the terpsichorean art are known and acknowledged in Falkirk, has followed up his publication of a Chart of the Waltz by the issue of a similar Chart of the Eightsome Reel. In the new Chart Mr. Mackenzie shows, by means of a series of pretty illustrations, the various movements in this popular dance. The Reel o' Three, the Strathspey, and Reel o' Tulloch or Hulachan, are shown in the same way, and with the explanatory notes which accompany each figure should make the Chart an invaluable aid to dancers who would tread these Highland measures with ease, accuracy, and grace."—*Falkirk Mail*.

"This delightful and stirring dance being often marred in execution by reason of the intricacy of its figures being misunderstood by the participants, it is really a boon to have such a Chart to refer to as has just been designed and published by Mr. D. R. Mackenzie, Professor of Dancing, 23 Forth Place, Stirling. The Chart, which is registered, presents the twelve figures of the dance, showing partners in their proper positions, whilst underneath are given concise directions for properly carrying it through the mazy figures to its successful termination with the Reel o' Tulloch. The names of Highland reel tunes are given, with the correct number of musical bars to play for each figure. Mr. Mackenzie has evidently used his best endeavour to secure a true interpretation of the dance, and it is hoped his effort will be ably seconded by lovers of this truly Highland pastime."—*Stirling Observer*.

Chart, sent Post Free, price ONE SHILLING.
Apply D. R. MACKENZIE, 23 Forth Place, Stirling, N.B.

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CLASSES ESTABLISHED 1870.

Mr. D. R. Mackenzie imparts Waltzing on scientific principles to ladies and gentlemen, gives lessons in all branches of Fashionable Schoolroom, Drawing-room, Ballroom, Highland and International Step Dancing. Lessons can be arranged at his, or pupil's, residence, at any hour convenient.

Terms for Private Lessons.

Three one hour lessons in Waltz, Military Two Step, Scotch Reel Steps, &c., 10/6. Six one hour lessons to one or four pupils, 21/- each. Special terms to family parties, and fashionable Eightsome Reel Clubs, by arrangement. Dance music—Piano and violin. For more particulars, address —

23 FORTH PLACE, STIRLING.

REFERENCE.

I have much pleasure in bearing testimony to the excellence of Mr. D. R. Mackenzie as a Teacher of Dancing. I have known Mr. Mackenzie for a period of nearly 20 years, during 16 of which he has conducted the Dancing Classes in my school to my entire satisfaction. He is clear and full in his explanations, and exceedingly painstaking, and his pupils invariably make good progress.

I have no hesitation in saying that Mr. Mackenzie is at the very top of his profession, and I consider any school or family fortunate that may be able to secure his services.

B. G. DILWORTH,
*Principal of Kelvingrove House School,
Bridge of Allan.*

D. R. MACKENZIE'S

CHART OF THE EIGHTSOME REEL.

AS DANCED AT THE ROYAL
CALEDONIAN BALL, HOTEL METROPOLE, LONDON.

FIG. 1.



ALL JOIN HANDS.

Chorus sideways half round to left. 4 Bars. All back again sideways to places. 4 Bars.

FIG. 2.



RIGHT HANDS ACROSS.

Ladies in centre all chorus half round to left. 4 Bars. Ladies retire, and gentlemen join left hands across leading the ladies by right hand to places. 4 Bars.

FIG. 3.



ALL FACE PARTNERS.

All dance to partners with reel steps. 4 Bars. Link right arms, and turn once round. 4 Bars. *LEFT HAND FORWARD.*

FIG. 4.



THE GRAND CHAIN.

All chorus forward, giving right and left hands alternately round the set to places. 8 Bars.

FIG. 5.



SEVEN HANDS ROUND.

(THE FAIRY)
The 1st lady goes into centre dancing reel steps; all chorus round her to left, and back. 8 Bars.

FIG. 6.



FACING HER PARTNER.

The 1st lady, and gentleman only, dance reel steps. 2 Bars. Link right arms and turn once round. 2 Bars. She then repeats the above to the 3rd gentleman opposite. 4 Bars.

FIG. 7.



THE REEL OF THREE.

The 1st lady, and gentleman, chorus round between each other to places. 8 Bars. (The same lady in centre, and party repeat the figures 5, 6, 7, with the 2nd and 4th gentleman, and retire.) The 2nd, 3rd and 4th ladies repeat the above in centre.

FIG. 8.



SEVEN HANDS ROUND.

The 1st gentleman goes into centre dancing reel steps; all chorus round him to left, and back. 8 Bars.

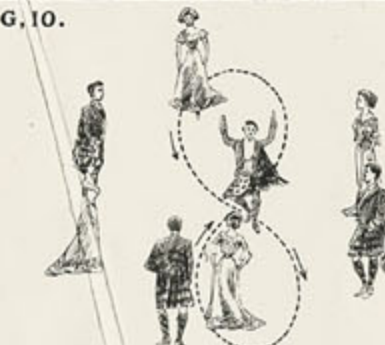
FIG. 9.



FACING HIS PARTNER.

The 1st gentleman, and lady only, dance reel steps. 2 Bars. Link right arms and turn once round. 2 Bars. He then repeats the above to the 3rd lady opposite. 4 Bars.

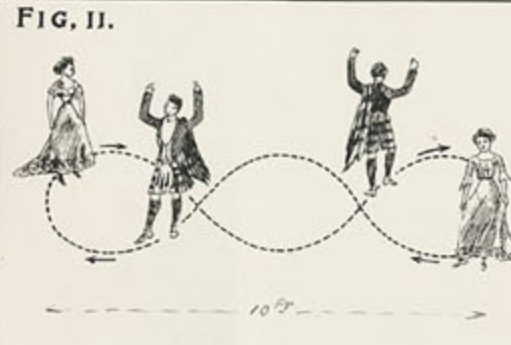
FIG. 10.



THE REEL OF THREE.

The 1st gentleman, and two ladies, chorus round between each other to places. 8 Bars. (The same gentleman in centre and party repeats the figures 8, 9, 10, with the 2nd and 4th lady.) The 2nd, 3rd and 4th gentlemen repeat the above in centre. Final—Fig. 1. All join hands and round. 8 Bars. TO FIG. 11.

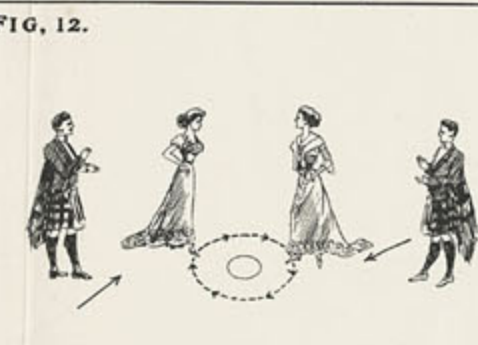
FIG. 11.



STRATHSPEY OR FOURSOME REEL.

To begin the figure eight, gentlemen stand facing the ladies; all *pas-de-quatre* round the figure, passing each other on right, and left sides, the ladies returning to places, while the gentlemen go round to step in each others places. 8 Bars. Repeat the Figure of 11. Then Reel of Tulloch. 8 Bars. TO FIG. 12.

FIG. 12.



HULLAGHAN OR REEL OF TULLOCH.

To begin, the ladies go into centre face-to-face to dance reel steps, while the gentlemen stand clapping hands. 8 Bars. Ladies link their right arms and turn. 4 Bars. Link left arms and turn. 4 Bars. Ladies dance to, and turn the opposite gentleman. 8 Bars. Gentlemen now in centre dance to each other and turn, etc., to finish. *TO PARTNERS.*