

Old Time Couple Dances Folkways Records FW 8827

Bob Arbuckle (Fiddle) · Verner Mikkelsen (Accordion) · N. Roy Clifton (Piano)



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MUSIC LP

SIDE I

Band 1: THE BLACKHAWK WALTZ
Band 2: THE MILITARY SCHOTTISCHE
Band 3: THE FRENCH MINUET
Band 4: THE ROBERTS
Band 5: THE VARSOUVIANNA
Band 6: THE NAVY TWO STEP

SIDE II

Band 1: SAINT BERNARD WALTZ
Band 2: THE HEEL AND TOE POLKA
Band 3: THE COUNTRY WALTZ
Band 4: THE GAY GORDONS
Band 5: THE RYE WALTZ
Band 6: THE CALL OF THE PIPES

RECORDED BY EDITH FOWKE

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

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Old Time Couple Dances

OLD TIME COUPLE DANCES

played by Bob Arbuckle (Fiddle)

Verner Mikkelson (Accordion)

N. Roy Clifton (Piano)

Recorded by EDITH FOWKE

SIDE I

- Band 1: The Blackhawk Waltz
- Band 2: The Military Schottische
- Band 3: The French Minuet
- Band 4: The Roberts
- Band 5: The Varsouviana
- Band 6: The Navy Two Step

SIDE II

- Band 1: Saint Bernard Waltz
- Band 2: The Heel and Toe Polka
- Band 3: The Country Waltz
- Band 4: The Gay Gordons
- Band 5: The Rye Waltz
- Band 6: The Call of the Pipes

COUPLE DANCES

INTRODUCTION

By Edith Fowke

I am happy to introduce this third album of country music by a group of Ontario musicians. The first record, "Square Dances With Calls" (Folkways FW 8825), appeared two years ago, followed by "Jigs and Reels" -- Square dance music without calls (Folkways FW 8826). Now the third set provides music for various types of old-time couple dances which are commonly interspersed with squares.

The musicians are friends who frequently play for square dances in and around Toronto. Roy Clifton, who usually calls for the dances, lives at Richmond Hill, a small town some thirty miles north of Toronto, where the music was recorded. He provided the calls on the first record, and has played the piano for the other two. The accordionist, Verner Mikkelson, has played the piano for the other two. The accordionist,

Verner Mikkelson, has appeared on all three records; the fiddler for the first two was Per Norgaard, but with his departure last year, he has been replaced by Bob Arbuckle on this record.

The tunes used for the couple dances are mostly old English, Irish, and Scottish folk tunes, some of which are also known as songs: i.e., "Coming Through the Rye" and "A Hundred Pipers". The waltz and the two-step are the most common forms, but examples of the Schottische, polka, and minuet are also included. The slower waltzes have been alternated with the faster two-steps, as this is the way they are usually scheduled at old-time dances. The bands for the slower dances are longer, as the dancers do not become exhausted so quickly when waltzing as when doing the more lively polka or schottische.

Roy, who has made a study of the country dance movement in Ontario, tries to keep as close to tradition as possible. His notes give a little background on the dances, and his directions will enable any group which studies them to perform the old-time dances to the music.

A DESCRIPTION OF THE DANCES

The following notes are copyright 1961 by N. Roy Clifton.

COUPLE DANCES

These are dances done by two persons, a lady and a gentleman, usually independently of other couples, but sometimes in a large circle of couples. The dances are done either in waltz position or in open position:

WALTZ POSITION:

Gentleman and lady face.
His left hand, extended at shoulder level, palm up, holds her right hand, palm down.
Her left hand rests on the gentleman's right shoulder.
Each should be looking more over the other's right shoulder than at the other's face.

OPEN POSITION:

The lady stands at the gentleman's right, both facing the same direction.
The placing of the hands varies with the dance, and will be described for each.

The term "round" dances is sometimes used for those, since it is usually the custom to dance these on the same evening as square dances. A square dance may alternate with a couple dance, or the programme may be less simple, as for example, two breakdowns of square dances with different partners for each breakdown, followed by two or three couple dances in succession, all danced with the same partners.

This use is unfortunate, and is better dropped. The couple dances are not round in the sense that the square dance is square, that is, they are not done by couples arranged around a circle as a square is done by couples arranged around a rectangle, and it is to dances that must be done in a circle, found in Play Party games, Danish folk dances, and English country dances (where they are actually called rounds) that the term is more usefully applied. Moreover, the term "couple dance" quite clearly describes the type of dance, and the expression "round dance" certainly doesn't.

It is an important part of describing couple dances to make clear whether the lady moves her left or right foot, when the gentleman moves his left. To do this, without unduly lengthening descriptions, the phrase "lady the contrary" is used when the lady uses her right foot to the gentleman's left, and "lady the same" when she moves her right foot to the gentleman's right.

It is important also to indicate the number of bars or beats of music required for each part of the dance. In the case of 3/4 or waltz time, since the first is the only strong beat of the three, it is usually enough to indicate the number of bars for a movement.

6/8 and 2/4 time have two strong beats to the bar, but 4/4 may have two or may have four strong beats to the bar. Regardless of bar division, however, most ears can discover the strong beats of the music, so for these tempos, reference has been made to the number of beats, instead of bars. It is to be understood that the word "and" refers to the space or weaker beat between the strong beats, for example,

(Strong) beat 1 - Slide left forward.
On "and" close right foot to left.

(Strong) beat 2 - Slide left foot forward again.

This quick closing of the right foot to left is done between the strong beats of the music.

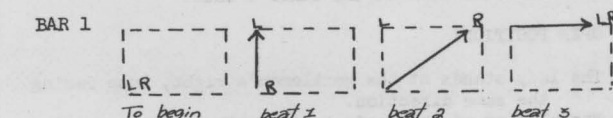
The reader may have run into other variants of the dances given. The forms included were noted down in the Toronto district, but will be found, I think, the commonest forms of these dances. A possible exception may be "The Roberts", which may be peculiar to Southern Ontario, as I have seen no mention of it in any of the literature I have read.

The terms Clockwise (CW) or Counter-clockwise (CCW) are applied to rotating or pivoting movements of dancers when these are in the same direction as (CW) or opposite to (CCW) the hands of a watch when laid down face upwards on the floor. Most of the time the descriptions given apply to the gentleman's movements only, it being understood that the lady's must be the same, though done with either the same or the contrary foot, as is made clear in each case.

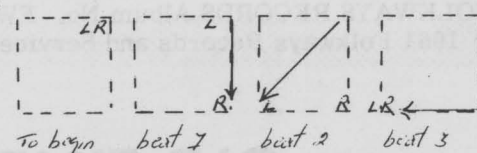
The following descriptions of the chief dance steps must here be brief. If after practising what is given below, the reader still has difficulty, he is recommended to read Dr. Lloyd Shaw's voluminous, scholarly, and enthusiastic book on the subject.

THE WALTZ

This is usually taught in a square:



BAR 2



From this it will be observed that the left foot is slid straight forward on beat 1; the right foot is slid diagonally to the right on beat 2, until it is in line with the left, and the dancer's legs are (not too far) apart; and on beat 3, the left foot is closed to where the right foot is. On bar 2 (and in each alternate bar thereafter), the right foot is moved straight backwards, the left foot is brought diagonally to the left in line with the right, thus bringing the dancer to stand a stride again, and again on the third beat, the right foot is closed to the left, leaving the dancer on the bottom left hand corner of the square where he began. This practice on the square should be done until it can be done without thinking of it--left foot forward, and right foot back, is the rule for the first beat.

It will be observed that in the waltz, the two feet are closed only on the third beat of the three in the bar.

If a 90° clockwise turn is made on the second beat of each bar, as the foot is glided diagonally across the square, then the dancer will face a different wall on each bar, and he will be doing the waltz as done in the ballroom.

THE TWO STEP

This will be explained in 4/4 time for clearness. If the tempo is 2/4, then count "1 & 2 &" instead of 1 2 3 4".

BAR 1 - Beat 1 or 1 ---Slide the left foot forward.
- Beat 2 or and -Close the right foot to the left.
- Beat 3 or 2 -Slide the left foot forward again.
- Beat 4 or and -Pause.

BAR II- Beat 1 or 1 ---Slide the right foot forward, past the left.
- Beat 2 or and -Close the left foot to the right.
- Beat 3 or 2 -Slide the right foot forward again.
- Beat 4 or and -Pause.

These two bars are continued alternately as above. It will be observed that the feet are closed on the second of three movements in the two-step, not on the third, as in the waltz.

This step may also be done sideways, thus:

BAR 1 - Beat 1 or 1 ---Slide left foot to the left.
- Beat 2 or and -Close right foot to left.
- Beat 3 or 2 -Slide left foot to left again.
- Beat 4 or and -Pause.

BAR II- Beat 1 or 1 ---Slide right foot to the right.
- Beat 2 or and -Close left foot to the right.
- Beat 3 or 2 -Slide right foot to the right again.
- Beat 4 or and -Pause.

Now it will be seen that if a couple rotates CW 180° on every step, especially using the pause for this purpose, they will be advancing in a straight line, alternately with a side-step to the left, and then with one to the right. This is what is done when a gentleman and a lady are required to two-step as a couple in waltz position.

THE POLKA

This is most easily learnt by inserting before the first beat of the two-step, a hop from the other foot, thus,

- BAR I - Beat 1 (1) - Slide left foot to the left
 - Beat 2 (and) - Close the right foot to the left.
 - Beat 3 (2) - Slide the left foot to the left again, and take your weight on it.
 - Beat 4 (and) - Pause.
 and - Hop from the left foot to
- BAR II- Beat 1 (1) - Step to the right with the right foot
 - Beat 2 (and) - Close left foot to the right.
 - Beat 3 (2) - Slide the right foot to the right again, and take your weight on it
 - Beat 4 (and) - Pause.
 and - Hop from the right foot to
- BAR III Beat 1 - Step to the left with the left foot: and so on.

The following points should be noted:

i) The hop comes not right on the fourth beat or "and", but between the fourth and first beats, which gives it half the time of the other movements and makes it very light and quick. The closer it is to the following step, the better.

ii) The polka is done with the heels raised slightly off the floor, and the weight taken on the toes.

iii) Each couple rotates CW 180° on each bar, especially using the pause for this purpose, thus advancing in a straight line, alternately with a side-step to the left, and then with one to the right.

In all dancing done in waltz position, where the lady faces the gentleman, it need hardly be said that she must of course be using the contrary foot to the gentleman, and be moving in the opposite direction, i.e., backwards with the right foot, when he is going forward with the left.

The listener will notice that each band of music is prefaced by two or four bars of music taken from the end of the tune, which gives the dancer time to ready himself for the start of the music at Bar I or Beat 1.

I wish to thank here again Mr. Jimmy Fisher and Mr. Carson Whelan, fellow-members of the Canadian Olde Tyme Square Dance Callers' Association, and Mrs. Whelan, who were kind enough to glance through these notes, and give me their comments on them. I must add however that the responsibility for the final form of the notes, and for any oversights in preparing them, is mine alone.

SIDE I, Band 1: THE BLACKHAWK WALTZ

POSITION: Waltz position

PART I: 3/4 time. The lady uses the contrary foot to the gentleman throughout the dance.

- Bar 1 - Gentleman takes his weight on his right foot, crosses left foot over his right between him and his partner, and takes weight on his left foot on the first (the accented) beat in the bar.
- Band 2 - In the same way, the gentleman crosses his right foot over his left between him and his partner, pivoting on his left toe, and takes his weight on his right foot.

- Bar 3 - Gentleman crosses left over right between him and his partner again, on the first beat.
 On the 2nd beat, he slides his right foot rightwards, taking his weight on it.
 On the 3rd beat, he crosses his left foot behind his right foot, and takes his weight on it.

- Bar 4 - Keeping his weight on his left foot, the gentleman touches right toe to the floor, out to his right, on the first beat, both partners turning slightly away from one another towards the foot they are touching to the floor (or pointing), so that the sole of the shoe, and not the edge, touches the ground

- Bars 5-8 - REPEAT as for bars 1-4, reversing the feet used and the direction taken, i.e., gentleman begins by taking weight on his left foot, and crossing his right over.

Bars 9-16 - REPEAT all as for bars 1-8

PART II: 3/4 time. (16 bars).
 All waltz with partners.

SIDE I, Band 2: MILITARY SCHOTTISCHE

Tune: The Balkan Hills Schottische 4/4 or 2/4: four fairly strong beats to a bar.

POSITION: Open position, gentleman's right arm around the lady's waist, lady's left hand on his shoulder, outside hands free, or on hips if preferred.

The lady uses the contrary foot to the gentleman throughout the dance. The step throughout is done lightly, and is more of a run than a walk.

- Beat 1 (or 1) - Take your weight on the inside foot (gentleman's right, lady's left). Step forward with the outside foot.
- Beat 2 (or &) - Step forward with the inside foot.
- Beat 3 (or 2) - Step forward with, and hop on, the outside foot.
- Beat 4 (or &) - Land on the outside foot, from the hop, inside foot remaining raised throughout beats 3 and 4.
- Beats 5-8 (3-4) - REPEAT as for bars 1-4 (1-2), reversing the feet used, but continuing to move forward in the same direction, i.e., you step forward on beat 5 with the inside foot, and hop on the inside foot on beat 7.
- Beat 9 (or 5) - Hop on the outside foot.
- Beat 10 (or &) - Hop again on the outside foot.
- Beat 11 (or 6) - Hop on the inside foot.
- Beat 12 (or &) - Hop again on the inside foot.
- Beats 13-16 (7-8) - REPEAT as for bars 9-12. (5-6).

VARIATIONS for Beats 9-12

- II: Partners hop on the same feet as above, but face and take up waltz position to do so, breaking again to open position for the recurrence of beat 1.
- III: Partners hop on the same feet as above, but break free, gentleman turning CCW, and lady CW as they do the hop steps, one turn or more as they feel disposed, before resuming the open position.

SIDE I, Band 3: THE FRENCH MINUET

The lady uses the contrary foot to the gentleman throughout the dance.

PART I: 4/4 time - two strong beats to the bar.

POSITION: Open position, gentleman holding lady's left hand in his right, his palm up, hers down, at shoulder height, elbows bent, his thumb gently pressing her knuckles. The dance is often done in a large circle, gentleman's left shoulder to the centre, all first moving CCW. The feet should be together before beginning.

- Beat 1 - Take your weight on the inside foot. The inside foot is the one on the side of, or nearest to, your partner. It is therefore the gentleman's right, and the lady's left foot. Step forward with the outside foot.
- Beat 2 - Step forward with the inside foot.
- Beat 3 - Step forward with the outside foot again.
- Beat 4 - Swing the inside leg forward without touching the floor, reaching its highest point on the beat. The foot should not rise higher than the calf of the other leg.

As the foot falls down again, turn towards partner CW 180°, to face the other way, the movement downwards and backwards of the leg being continued in the step forward on beat 5.

- Beats 5-8 - As for beats 1-4, but reversing the feet and hands used, and the direction taken, i.e., take the lady's right hand in your left, step forward with outside foot (now gentleman's right, lady's left), inside, outside, swing inside foot, and turn 180° CCW to face back as at the beginning, partner's right hand in your left, lady of course turning CW.
- Beats 9-10 - As for beats 3-4, i.e., the steps taken on beats 1 and 2 are left out, this time.
- Beats 11-12 - As for beats 3-4, but using opposite feet and hands, and reversing the direction taken. Your turn CCW towards partner (lady CW) blends into the full turn of beats 13-16. Use your brief grip of her right hand to give momentum to this full turn.
- Beats 13-16 - Turn CCW in place in four steps, starting with the left foot (lady CW starting with the right). As you come round to face her again, sweep her right hand up with your left, ready to begin again.
- Beats 17-28 - REPEAT as for beats 1-12.
- Beats 29-32 - Turn CCW 90° only to face partner, sweep her left hand up with your right, and turn her CW under your right arm in three steps, and bow from the waist on the fourth beat, as she curtsies, your right hand still supporting her left.

PART II: 3/4 time.

All dance a waltz with partners.

SIDE I, Band 4: THE ROBERTS

4/4 time - two strong beats to a bar.

The lady uses the contrary foot to the gentleman throughout the dance.

PART I

POSITION: Waltz position.

- Beat 1 - Take a step sideways and leftwards with the left foot.
- Beat 2 - Close your right foot to your left.
- Beat 3 - Take a further step to the left.
- Beat 4 - Close your right foot to your left.
- Beats 5-8 - As for beats 1-4, but reversing the feet used and the direction taken, i.e., the gentleman begins by stepping to the right.

PART II

POSITION: After beat 8, both partners turn slightly left, (CCW) so that they are standing side by side instead of facing. Both the gentleman's feet move to the left of both his partner's. The hands remain unchanged.

- Beat 9 - Walk forward with the left foot.
- Beat 10 - Walk forward with the right foot.
- Beat 11 - Walk forward again with the left foot.
- Beat 12 - Close right foot to the left.
- Beats 13-16 - As for beats 9-12, but reversing the feet used and the direction taken, i.e., the gentleman begins by stepping backwards with his right foot.

PART III

POSITION: Face again in waltz position (more usual) (A); OR, as some do, break left hand with lady, and form open position (B)

- Beat 17 - Take weight on the right foot, touch left heel to the ground on your left, turning slightly to enable this (A); or touch left heel to the ground in front of you (B).
- Beat 18 - Touch left toe to the ground, bending knee to do so.
- Beat 19 - Slide left foot to left and side (A); or forward (B). On "and" close the right foot to the left.
- Beat 20 - Slide left foot sideways (A) or forwards (B) again.
- Beats 21-24 - As for 17-20, but reversing the feet used and the direction taken, i.e., gentleman begins by touching right heel to floor, and ends by sliding right foot to the right (A); or touching right heel to the floor, and ends by sliding right foot backwards.

PART IV

POSITION: Waltz position.

Beats 25-32 - All dance two step with partners.

VARIATIONS FOR PART I:

Mr. Fisher tells me that he has seen this done as follows:

- Beat 1 - Take a step sideways and leftwards with the left foot.
- On "and" close your right foot to your left.
- Beats 2-4 - REPEAT as for Beat 1.
- Beat 5 - Take a step sideways and rightwards with your right foot.
- On "and" close your left foot to your right.
- Beats 6-8 - REPEAT as for Beat 5.

SIDE I, Band 5: VARSOUVIENNA 3/4 time

POSITION: Open position, the gentleman holding the lady's left hand in his left hand,

and his right hand extended behind her back to take her right hand, her right elbow bending to enable this. All hands are about shoulder level.

The lady uses the same foot as the gentleman throughout the dance.

PART I

Last bar of introduction - On beat 3, take weight on the right foot; bend left knee; lift left toe to about six inches above right toe. Some dancers hop slightly on the right toe, as they do this.

Bar 1 - Beat 1: slide left foot to the left, slightly forward of the right.
Beat 2: close right foot to the left.
Beat 3: lift left toe to above right toe, as on beat 3 of the previous bar.

Bar 2 - As for Bar 1

Bar 3 - Beat 1: slide left foot to left and slightly forward of the right.
Beat 2: close right foot to the left.
Beat 3: step in place on the left toe.
During beats 2 and 3, the gentleman has led the lady across in front of him, using their joined hands to do so, the next movement being done, therefore, with the lady on the gentleman's left, but slightly forward of his position.

Bar 4 - Beat 1: Keep your weight on the left foot, and touch the right toe rightwards to the floor.
Beat 2: hold this position.
Beat 3: keeping weight on the left foot, bend the right knee. Lift the right toe to about six inches above the left toe.
Bars 3 and 4 are referred to below as the crossing movement.

Bars 5-8 - REPEAT as in bars 1-4, reversing feet used and direction taken, i.e., begin with right foot slid to the right, and left foot closing to it, and end by touching the left toe to the left, at which time the lady will be on the gentleman's right as at the beginning.

PART II

Bars 9-16 - REPEAT part I.

PART III

Bars 17-20 - As for Bars 3-4 and 7-8, i.e., the crossing movement only is done both ways, first with lady on the right, left foot slid to the left, and ending with lady on left, and right toe pointed; secondly, with lady on left, right foot slid to right, and ending with lady on right and left toe pointed.

PART IV

Bars 21-24 - REPEAT Part III.

SIDE I, Band 6: THE NAVY TWO-STEP

Tune: MacNAMARA'S BAND 6/8 time: two strong beats to a bar.

PART I

POSITION: Open position, gentleman with lady's

left hand in his right, elbow bent, hands about chest level, both facing the same way.
The lady uses the contrary foot to the gentleman throughout the dance.

Beat 1 - Take your weight on the inside foot (gentleman's right, lady's left). The gentleman moves his left foot slightly to his left, and takes his weight on his left toe, leaning slightly to his right towards his partner. The lady, doing the contrary, will thus move slightly away from her partner, their hands remaining joined.
On "and", the gentleman quickly closes his right foot to his left, and changes his weight to his right toe.

Beat 2 - Gentleman changes his weight to his left toe again.

Beat 3 - Gentleman moves his right foot slightly to his right, and takes his weight on his right toe, leaning slightly towards his left, or away from his partner.
On "and", he quickly closes his left foot to his right, and changes his weight to his left toe.

Beat 4 - Gentleman takes his weight on his right toe again.

Beat 5 - Gentleman Walks forward with his outside (left) foot.

Beat 6 - Gentleman Walks forward with his right foot.

Beat 7 - Gentleman Walks forward with his left foot.

Beat 8 - Each turns towards partner (gentleman CW, lady CCW) 180°, to face in the opposite direction, lady now on gentleman's left, her right hand held in his left, at chest level, and weight taken on the inside foot, the outside toe touching the ground.

Beats 9-16 - As for beats 1-9, reversing the feet used and the direction taken i.e., begin by moving the outside foot (gentleman's right, lady's left) away from partner, and taking the weight on that foot, but with this exception: that on bar 16, partners, instead of facing back the way they came, make a 90° turn only, and end by facing one another.

PART II

POSITION: Partners are facing, gentleman holding lady's right hand in his left, and her left in his right, his palms up, hers down.

Beats 17-20 - As for beats 1-4, done in the facing position instead of side by side. Since gentleman is moving to his left with the left foot, and the lady to her right with the right foot, both will be moving in the same direction.

Beats 21-24 - Gentleman does as for beats 17-20, but breaks left hand with lady, and turns her CW under his right arm, she doing two-steps as she turns.

Beats 25-32 - All dance a two-step with partners.

SIDE II, Band 1: THE SAINT BERNARD WALTZ

POSITION: Waltz position.

Lady throughout does the contrary of the gent.

Bar 1 - The Gentleman places his left foot to the left on the 1st beat, and closes right foot to left on the 2nd.

- Bar 2 - As for Bar 1
 Bar 3 - Gentleman places left foot to his left on the 1st beat. On 3rd beat, stamps right foot on the floor.
 Bar 4 - Gentleman stamps left foot on the floor and takes weight on it.
 Bar 5 - Gentleman places right foot to the right on the first beat, and closes, and closes his left foot to the right on the 2nd
 Bar 6 - As for Bar 5

POSITION: For the following bars 7 to 10, some dancers keep their partners facing as in waltz position, others place her a little to their rights, so that both her feet move to the right of both his feet, with hand and arm positions changed as little as possible.

- Bar 7 - Gentleman slides left foot back on the 1st beat, and closes right foot to left on 2nd beat, rising on his toes as he does.
 Bar 8 - As for Bar 7, but sliding right foot back and closing left foot to it on the 2nd beat.
 Bar 9 - Gentleman slides left foot forward on the 1st beat, and closes right foot to left on the 2nd beat, rising on his toes as he does.
 Bar 10 - As for Bar 9, but sliding right foot forward, and closing left foot to it on the 2nd beat.
 Bars 11-12 - Gentleman breaks left hand with his partner, and turns her once under his right arm, both waltzing forward as they do.
 Bars 13-16 - All waltz with partners.

SIDE II, Band 2: THE HEEL AND TOE POLKA

4/4 time - two strong beats to a bar

POSITION: Waltz position.

PART I The lady uses the contrary foot to the gentleman throughout.

- Beat 1 - Take the weight on the right foot, touch left heel leftwards to the floor, turning slightly and looking in that direction.
 Beat 2 - Touch left toe to the floor, bending left knee enough to enable this.
 Beat 3 - Slide left foot to the left. On "and", close the right foot to the left.
 Beat 4 - Slide left foot again to the left, & take your weight on it.
 Beats 5-8 - REPEAT as for beats 1-4, but reversing feet used and the direction taken, i.e., begin by taking the weight on the left foot, and touching right heel to the floor, and turning slightly in that direction, while maintaining the waltz position.
 Beats 9-16 - REPEAT as for beats 1-8.

PART II

Beats 17-32 - All dance a polka with partners.

SIDE II, Band 3: THE COUNTRY WALTZ

POSITION for parts I and II: Open position, gentleman holding lady's left hand in his right at chest level, feet together to begin. The dance is done in sets of two couples, each facing the other.

STEP for parts I and II: Each bar has three beats, the first accented. On beat 1, glide the left foot forward in the longest of the three steps. On beat 2, glide the right foot forward past the left. On beat 3, close the left foot to the right. Note that the feet close together, side by side, on the third beat, not the second. For the next, and each alternate bar, the feet will be reversed, i.e., on beat one, the right foot glides forward, the left passes it, and the right closes to the left on the third. Rising slightly on the toes for the 2nd and 3rd beats helps to emphasize the longer glide on the accented 1st beat.

PART I

- Bars 1-4 - Right and left through as in square dancing, i.e., both couples advance towards one another, and change places, the lady passing between the gentleman and lady of the other couple. That is, the ladies pass one another left shoulder to left shoulder. When each couple is in the opposite couple's place, it turns to face the opposite couple once more.

The turn may be gatelike, i.e., both partners turning together as one, side by side, CW, or the lady may turn CCW, and the gentleman CW behind her.

- Bars 5-8 - Right and left back (to couples' original places).
 Bars 9-16 - REPEAT as for bars 1-8.

PART II

- Bar 17 - All four dancers join hands, and starting with left foot, dance towards the centre of the circle so formed, raising their hands up high as they do so.
 Bar 18 - Keeping hands joined, all dance back to place, starting with right foot, lowering and stretching out arms.
 Bars 19-20 - Both gentlemen turn to their left-hand ladies, and join hands with them (left hand to right). Each two rotates 180° to change places, as they dance. Their joined hands tend to rise slightly on the first bar, and fall on the second bar, and as they fall, the gentleman releases her right hand from his left, and they stand in open position facing the other couple, ready for the next movement.
 Bars 21-32 - Do as in bars 17-20 three more times, which will leave each gentleman's partner on his right, in open position.

PART III (16 bars)

All waltz with partners, after which each couple begins the dance again with a different couple. Mr. Whelan does this dance in one large circle of couples, one couple facing CW and the other facing CCW in minor sets around the circumferences of the circle. During the waltz, the couple facing CCW moves on to the next couple CCW from them, and forms with them a new minor set of two couples.

SIDE II, Band 4: THE GAY GORDONS

4/4 time - four strong beats in each bar.

PART I

POSITION: Open position, the gentleman taking the lady's left hand in his left hand, about level with his right shoulder, and his right arm extended behind the lady's back to take her right hand in his right, about level with her shoulder.

This dance is usually done by couple moving freely on the floor. If the floor is crowded, it is more orderly to have all couples face CCW around the floor in a large circle, i.e., the left shoulder of each gentleman is towards the centre.

The lady uses the same foot as the gentleman throughout this part.

- Beat 1 - Walk forward with the left foot.
- Beat 2 - Walk forward with the right foot.
- Beat 3 - Walk forward again with the left foot.
- Beat 4 - Walk forward again with the right foot, pivoting CW on this foot to make a turn of 180°, thus facing back the way you came. This will place your partner on your left, with your left arm extended behind her holding her left hand, and your right arm now in front of you holding her right hand. This pivoting has been done with no breaking of the hands.
- Beat 5 - Walk backwards with the left foot.
- Beat 6 - Walk backwards with the right foot.
- Beat 7 - Walk backwards with the left foot again.
- Beat 8 - Walk backwards with the right foot again.
- Beats 9-16 - REPEAT as for Beats 1-8, using the same feet, but beginning with her on your right, as at the beginning.
- Beats 17-24 - You break your left hand from the lady's right, and may place it on your hip. You turn the lady under your right arm three or four times, both you and she moving forward, she ahead of you. The lady pivots CW on alternate toes, while the gentleman does a two step, though the movement forward may be small (depending on the lady), and the step may be little more than the change of weight from one foot to the other, as this would occur in the two-step.

PART II

POSITION: Waltz position.

Beats 25-32 - All dance a two-step with partners.

SIDE II, Band 5: THE RYE WALTZ

Tune: Coming Through The Rye

POSITION: Waltz position.

PART I: 2/4 time.

- Beat 1 - Gentleman takes weight on right foot, and raising left foot to his left, turning slightly to do so, touches heel to floor (lady the contrary).
- Beat 2 - Gentleman touches left toe to floor, bending his knee (lady the contrary).
- Beats 3-4 - As for beats 1-2.
- Beat 5 - Gentleman slides his left foot to his left, closing his right foot up to on "and" (lady the contrary).
- Beat 6 - As for beat 5.
- Beat 7 - As for beat 5.
- Beat 8 - Pause.
- Beats 9-16 - REPEAT as for beats 1-8, reversing the feet used, and the direction taken, i.e. gentleman begins by taking his weight on his left foot, and touching right heel to the floor.

Beats 17-32 - REPEAT all as for beats 1-16.

PART II: 3/4 time.

All waltz with partners.

SIDE II, Band 6: THE CALL OF THE PIPES

Tune: THE HUNDRED PIPERS 6/8 time: two strong beats to a bar.

PART I

POSITION: Open position, gentleman's right arm around the lady's waist, lady's left hand on the gentleman's shoulder. Some dancers place the outside hands on their hips.

- Beat 1 - Take your weight on the inside foot, i.e. the one nearest your partner, gentleman's right, lady the contrary. (The lady uses the contrary foot to the gentleman throughout the dance.) Touch the outside heel (gentleman's left) to the floor.
- Beat 2 - Hold this position.
- Beat 3 - Keeping weight on the inside foot, bend the outside knee, and touch outside toe to the floor.
- Beat 4 - Hold this position.
- Beat 5 - Walk forward with the outside foot, gentleman's left.
- Beat 6 - Walk forward with inside foot.
- Beat 7 - Walk forward with outside foot.
- Beat 8 - Partners turn towards one another (gentleman CW, lady CCW) 180° to face back the way they came. Gentleman places his left arm around the lady's waist, she places her right hand on his shoulder, and both take their weights on the inside foot (now gentleman's left foot, lady's right).
- Beats 9-16 - REPEAT as in bars 1-8, reversing the feet used and the direction taken (i.e., begin by touching outside heel --gentleman's right, lady's left-- to the floor), but with this exception: that on bar 16, partners, instead of facing back the way they came, make a 90° turn only, and end by facing one another.

PART II

POSITION: Partners are face to face, gentleman with upper arm extended sideways straight from the shoulder. Forearms raised vertically at elbow, fingers slightly bent. Some ladies do the same, others pinch their skirts out.

- Beat 17 - Gentleman moves left foot slightly to his left, and take his weight on it. Lady doing the contrary--moving her right foot--will thus move in the same direction. On "and" gentleman quickly closes his right foot to his left, and changes his weight to his right toe.
- Beat 18 - Gentleman changes his weight to his left toe again. During Beats 17 and 18, the body is very slightly leant to the right.
- Beat 19 - Gentleman moves right foot slightly to his right, and takes weight on his right toe. On "and" he quickly closes left foot to the right foot, and changes his weight to his left toe.
- Beat 20 - Gentleman takes weight on his right toe again. During 19 and 20, the body is very slightly tilted to the left.
- Beats 21-24 - REPEAT as in 17-20.
- Beats 25-28 - Gentleman REPEATS as for beats 17-20, while the lady turns CW in place with two-steps, once.
- Beats 29-32 - Partners take Waltz position, and dance two two-steps in place.