

THE GENEVA PARK DANCES

Part 1

by

Bob Campbell

Publication

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ACKNOWLEDGMENTS

It would not be possible in the space available to give credit to the great number of dancers, teachers and musicians who have contributed in some way, perhaps unknowingly, to the creation of The Geneva Park Dances. But I would particularly like to thank those friends who have given so much in promoting Scottish country dancing. It is only natural then that my special thanks and gratitude are due to Jean Milligan who has been a constant source of inspiration and personal encouragement over the years. All will agree that we owe her a debt that can only be repaid by carrying on the good work that she and the late Mrs. Stewart of Fasnacloich started so many years ago. It is hoped the dances may be counted as a contribution to our dancing and The Royal Scottish Country Dance Society.

Recognition and thanks are also due to the following without whose friendship, encouragement and experience the dances would not have appeared:

John and Sheila White, other members of the Oakville Scottish Country Dance Group, and most particularly my wife Dorothy.

Les Jack of Dunedin, New Zealand and Heinz Duewell of Newcastle, N.S.W., Australia.

Mary Branigan Nixon, now in Winnipeg, and George Emmerson of London, Ontario who first showed me the excellence that can be achieved in fast-time dances and the strathspey respectively.

Douglas Henderson of Dundee, Hugh Foss of Dalry and Iain Boyd of Wanganui, New Zealand, fellow devisors of dances. Douglas came to my rescue by suggesting the name Philabeg for the new progression in The Macfarlanes' Strathspey.

John Christie and Bob Millar for their assistance in testing some of the dances on the floor.

June Shore of the Hamilton (Ontario) Branch and Anne MacLeod, now in New York, whose contribution to Scottish country dancing in Canada has been outstanding.

Iain Macfarlane for his encouragement and special interest in the dances. He has been a tremendous help in trying many of them on the floor as well as suggesting important amendments to the dances and the descriptions.

Donald Bartlett, Bobby Frew and Nan Main for their assistance with the music. Nan's contribution in composing and arranging music for the dances in this book and those to appear in Part 2 has been substantial and I am very much in her debt. I would also like to thank Stan Hamilton and his band. Their superb music has had a strong influence on several of the dances.

That the Branch should elect to sponsor the publication of the dances is an honour indeed and I would like to thank the Executive Committee and in particular Gil Rich and his sub-committee who have undertaken the task of promoting and distributing the book.

Bob Campbell

Oakville, Ontario,
June 1970.

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THE GENEVA PARK DANCES

Part 1

Seven Scottish Country Dances

by

Bob Campbell

with music by

Nan Main, Bobby Frew and Donald Bartlett

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A jig for three couples in a four couple set

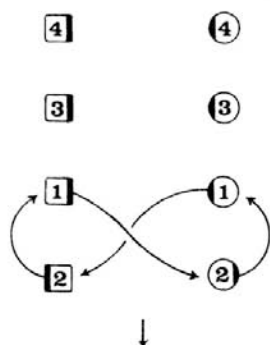


Figure 1.

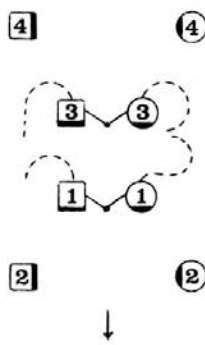


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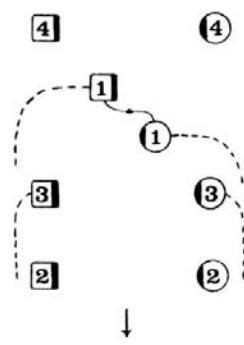


Figure 3.

Bars

- | | |
|-------|--|
| 1-8 | First couple, followed by second couple, dance down to below third couple with nearer hands joined, cast up round them and into the middle, dance up to the top and cast off into second place. Second couple finish in top place facing out. |
| 9-16 | First and second couples dance a double figure of eight, second couple finishing in top place. See Figure 1. |
| 17-24 | First couple cross over giving the right hand, cast off round third couple who step up, then turn twice with the left hand dancing up as they do so to finish with first man facing third woman and first woman facing third man. |
| 25-32 | First and third couples dance a reel of four to finish in the middle facing the top with nearer hands joined and first couple in the lead. (At the end of the reel first woman dances up to meet her partner who has danced in, while third man dances round by his left to meet his partner who dances past her starting position to meet him. See Figure 2.) |
| 33-36 | First couple, followed by third couple, dance up and cast off round second couple then down behind own lines to third place and in to meet giving the right hand. Third couple finish in second place. See Figure 3. |
| 37-40 | First couple turn once round with the right hand and cast off on own sides to bottom place. Fourth couple step up. |

Repeat with a new top couple.

No.1

Geneva Park

The Devil in Dublin **Jig**

1 17 2 18 3 19 4 20

5 21 6 22 7 23 8 24

9 25 33 10 26 34 11 27 35 12 28 36

13 29 37 14 30 38 15 31 39 16 32 40

Kerr's fourth collection for the violin.

Arranged by Nan Main.

A dance for three couples

Figure 1.

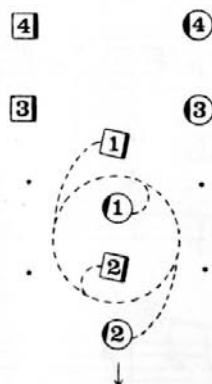
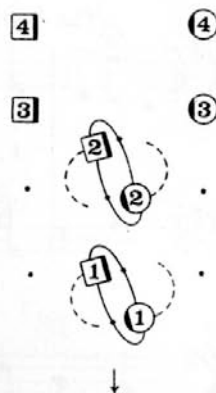


Figure 2.

Bars

- | | |
|-------|--|
| 1-2 | First and second couples, advancing, set to partner and finish facing the top joining nearer hand with partner. |
| 3-4 | First couple lead up slightly and cast off into second place while second couple lead up and curve round the long way into top place. |
| 5-8 | First and third couples repeat bars 1-4, first couple casting off into third place, third couple finishing in second place facing down. |
| 9-16 | First couple, followed by the third, lead up and cast off on own sides round second couple, meet in the middle, lead down and cast up round third position on own sides into second place. Third couple curve round the long way to finish in own place. |
| 17-20 | First and second couples dance four hands once round to finish in an extended line in the middle of the dance. See Figure 1. |
| 21-24 | First and second couples dance a half reel of four up and down the middle of the dance, continue a little further, then join both hands with partner at the end of bar 24. See Figure 2. |
| 25-32 | <u>First and second couples dance the Philabeg, i.e., (See note at end of Book).</u> |
| 25-26 | They turn once round with both hands. |
| 27 | First couple dance diagonally down and out to the men's side, first woman starting with her left foot, while second couple dance diagonally up and out to the women's side, second man starting with his left foot. |
| 28 | Both couples turn three quarters round and finish ready to dance in on the other diagonal. |
| 29 | Both couples dance diagonally into the middle, then |
| 30-32 | turn about three quarters round, release hands, and dance out in a curve to own sides. |

Repeat, having passed a couple.

No.2

The Macfarlanes' Strathspey

Macfarlane's Strathspey

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of three systems of two staves each. The treble staff contains a single melodic line with various eighth and sixteenth note patterns, including some triplets. The bass staff provides harmonic support with chords and single notes. The piece concludes with a double bar line and repeat dots.

Single notes in the bass should be played as octaves.

The air is from Niel Gow's Second Collection and arranged by Donald Bartlett, Toronto.

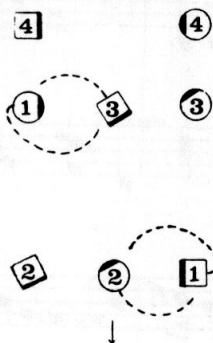
A jig for three couples

Figure 1.

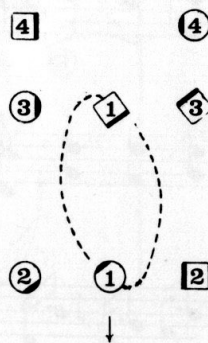


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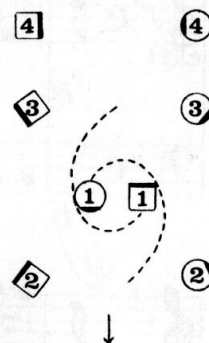


Figure 3.

Bars

- 1-8 First couple cross over giving the right hand, cast off one place, cross back to own sides giving the left hand, then first man casts off round third man to finish between third couple while first woman casts up round second woman to finish between second couple. Second couple step up on bars 3-4.
-
- 9-16 First man chains with the third couple while first woman chains with the second couple, i.e.,
- 9-10 First man turns third woman into the middle with the right hand and remains in her place while first woman does the same with second man and remains in his place. Third woman and second man finish ready to turn partners with the left hand. See Figure 1.
- 11-12 Third woman and second man turn their partners into the middle with the left hand. (The paths of third woman and second man on bars 9-12 are well-rounded half figures of eight.)
- 13-14 Third man and second woman, giving right hand to first man and first woman respectively, turn them back into the middle.
- 15-16 First couple pass by the right shoulder to finish, first man between second couple, first woman between third couple. See Figure 2.
-
- 17-24 First man chains with the second couple giving left hand to second man to begin while first woman chains with third couple giving left hand to third woman to begin. On bars 23-24 first couple dance round each other by the left shoulder to finish facing second corners ready for reels of three. See Figure 3.
-
- 25-30 Reels of three on the sides, first couple passing second corners right shoulder to begin.
- 31-32 First couple cross giving the left hand to finish on own sides in second place.
- Repeat, having passed a couple.

No.3 Blithe and Cheerie

Blithe and Cheerie

Jig

The musical score is written for a Jig in 6/8 time, with a key signature of one sharp (F#). It consists of four systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The score is divided into measures, with measure numbers 1 through 32 indicated below the staves. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. The piece concludes with a double bar line at measure 32.

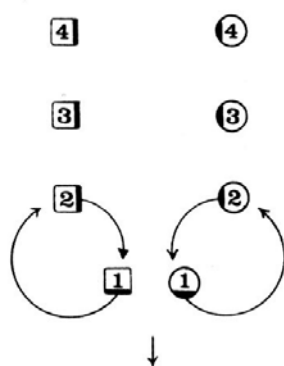
1 17 2 18 3 19 4 20

5 21 6 22 7 23 8 24

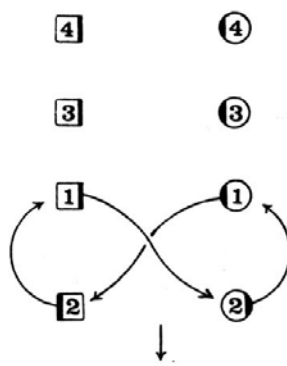
9 25 10 26 11 27 12 28

13 29 14 30 15 31 16 32

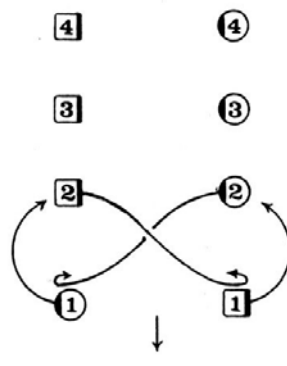
Tune composed and arranged by Nan Main, Aberdeen.

A dance for three couples

Bars 3-4.



Bars 5-6.



Bars 7-8.

Bars

- | | |
|-------|---|
| 1-2 | First couple, advancing slightly, set to each other and finish facing the top, join nearer hands momentarily, then |
| 3-8 | cast off one place on own sides, dance up and across and cast off round partner's position into second place. (Bars 5-8 are in the form of a half figure of eight.) At the same time second couple lead up and follow two steps behind first couple curving round at the end to finish in top place on opposite sides. See Figures. |
| 9-16 | The same as bars 1-8, first couple starting from their new position and dancing with third couple. First couple finish on own sides in third place, third couple on opposite sides in second place. |
| 17-20 | First and third couples dance hands round to the left half way then first man turns third woman once round with both hands while first woman and third man do the same. First couple are now in second place on opposite sides and third couple in own place. |
| 21-24 | First and second couples dance hands round to the left half way then turn partners once round with both hands to finish in original places but slightly in from the side lines. |
| 25-28 | First and second couples set twice, first woman and second man advancing evenly on bars 27-28 to finish back to back in a diagonal line with first man and second woman and join hands with partner ready for Half Pousette. |
| 29-32 | Half Pousette. |

Repeat, having passed a couple.

No.4

Leslie's Strathspey

Miss Leslie Campbell's Strathspey

Composed & arranged by Nan Main



No.5 On the Wings of the Morning

A jig for three couples

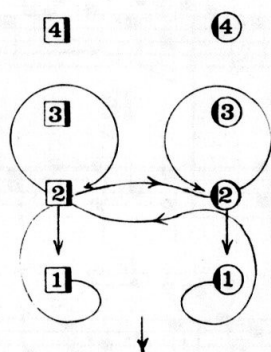


Figure 1.

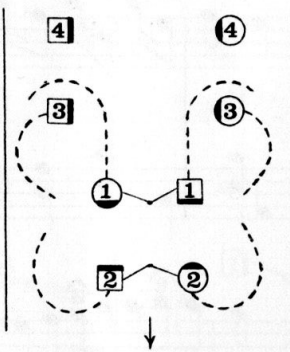


Figure 2.

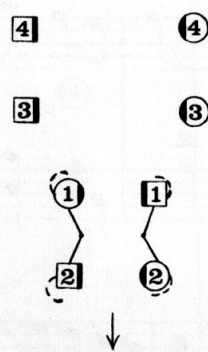


Figure 3.

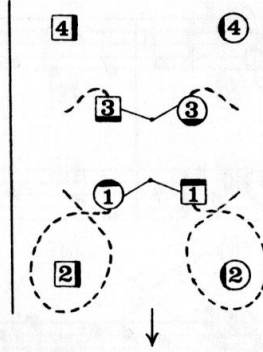


Figure 4.

Bars

- | | |
|-------|---|
| 1-8 | First couple, dancing in slightly to begin, cast off one place round own positions, cross over giving the right hand, cast off another place, meet below third couple, then dance up with nearer hands joined and divide to finish facing out, first man between second and third women, first woman between second and third men. Second couple step up on bars 3-4. See Figure 1. |
| 9-16 | Reels of three on the sides, first man giving left shoulder to second woman and first woman right shoulder to second man to begin. At the end of the reel first couple finish in second place in the middle facing up with nearer hands joined while second couple finish at the top in the middle facing down with nearer hands joined. See Figure 2. |
| 17-18 | First and second couples set to each other turning on bar 18 to face partners across the dance and join nearer hands on the sides. See Figure 3. |
| 19-20 | First and second couples set to partners across the dance moving back into the sidelines as they do so. |
| 21-24 | First couple lead up through second couple, divide, cast off one place and dance in to face down joining nearer hands. Third couple dance in on bar 24 to face up joining nearer hands. See Figure 4. |
| 25-26 | First and third couples set to each other turning on bar 26 to face partners across the dance and join nearer hands on the sides. |
| 27-28 | First and third couples set to partners across the dance moving back into the sidelines as they do so. |
| 29-32 | First couple turn time and a half with the right hand to finish on own sides in second place. |

Repeat, having passed a couple.

No.5 On the Wings of the Morning

Composed & arranged by Bobby Frew, Toronto

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The melody consists of eighth and quarter notes. The bass staff has a key signature of one sharp (F#) and a common time signature. It features a bass line with eighth and quarter notes, and several chords marked with 'x' and 'y'.

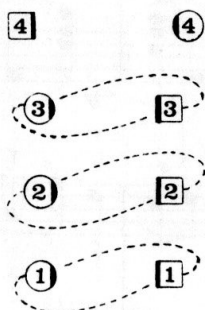


Figure 1.

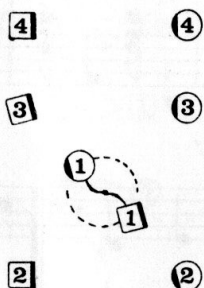


Figure 2.

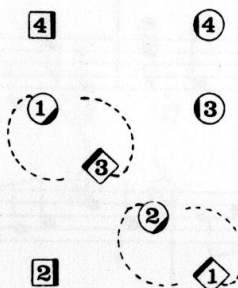


Figure 3.

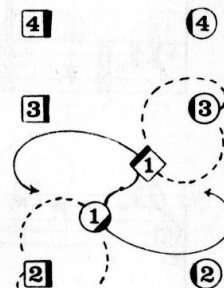


Figure 4.

Bars

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

Repeat, having passed a couple.

Hornpipe (trad.)

Arranged by Nan Main



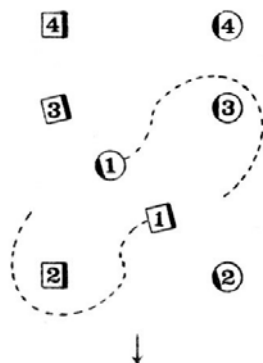
A reel for three couples

Figure 1

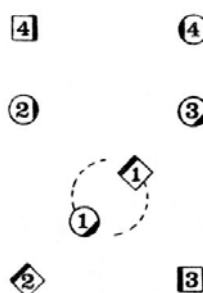


Figure 2

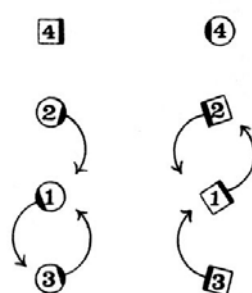


Figure 3

Bars

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

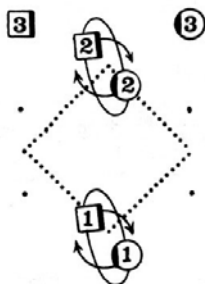
Repeat, having passed a couple.

The Philabeg

A new form of progression

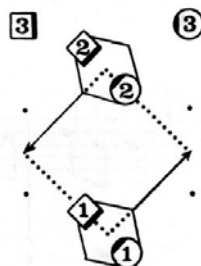
Bars 1-2

First and second couples turn once round with both hands.



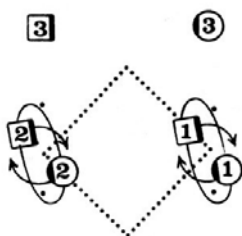
Bar 3

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



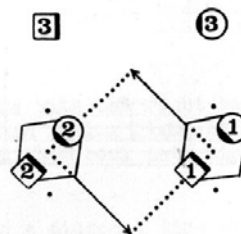
Bar 4

Both couples turn three quarters round with both hands.



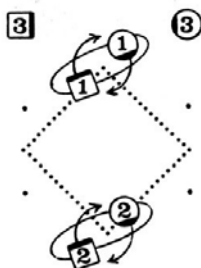
Bar 5

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



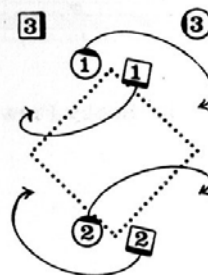
Bar 6

Both couples turn about three quarters round with both hands.



Bars 7-8

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



NOTES ON THE DANCES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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