

Teachers' Pet Dances: Jean Noble



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Inverneill House (R8x32, John Drewry, *Book 35*).

Lots of room for eye contact, and I enjoy bars 25-32 when second and third couples dance petronella as first couple cast so all meet on the sidelines on bar 32. So great for covering.

Gang the Same Gate (S8x32, Milton Levy, *Book 36*)

Lovely music. Lots of opportunity for eye contact — and I do like the formation Set & Link for Three.

The first time I was taught this formation (in St Andrews), I just thought it was “magic” the way each person got into position so fluidly.

The Frisky, J8x32, Robert Bremner, *Book 26*)

Love the music! The dance has simple formations but requires careful phrasing. I am sure Miss Milligan passed me on my prelim because I asked for the music for *The Frisky* to teach skip change of step.

The City of Belfast (S3x32, Lucy Mullholland, *Book 48*)

Beautiful music and the dance flows easily.

General Stuart's Reel (R8x32, C Menzies, *Book 10*)

What I consider a “Golden Oldie”. Great music and well-known formations.

...Jean Noble

Me and My Shadows

32 bar Jig, Reel, or Strathspey for one dancer in a 3-couple imaginary longwise set

Written March 21, 2020, by Marie Ziccarelli, in the midst of the coronavirus (Covid-19) pandemic

This dance is intended for individual use. Dance one time from one position, then select a different position to dance from the next time. The dance should present an interesting exercise for practising our dancing skills from each position. There is no progression because during the pandemic, we are trying to prevent progression.

- 1-4 All set.
1M casts 1 place (2M step up) while 3W casts up 1 place (2W step down)
- 5-8 1M+3W cross RH, cast 1 place to their right to finish in each others' place (2M step dn, 2W step up #7-8)
- 9-16 All dance Set & Link for 3 cpls TWICE.
Finish: 1M, 2W, 1W on men's side & 3M, 2M, 3W on ladies' side.
- 17-20 All set.
3M casts 1 place (2M step up) while 1W casts up 1 place (2W step dn).
- 21-24 3M+1W cross LH, cast 1 place to their left to finish in original places (2M step dn, 2W step up #23-24)
- 25-28 2s turn RH 3/4 to finish in centre, 2M facing dn, 2W facing up, & set
- 29-32 2s petronella to 2nd place on own sides.
With hands joined, all set.

A Noble Education

Dancing in all its forms cannot be excluded from the curriculum of all noble education; dancing with the feet, with ideas, with words, and, need I add that one must also be able to dance with the pen?

...Friedrich Nietzsche

Teachers' Pet Dances: Marie Ziccarelli

Special Guest Appearance: Marie Ziccarelli of RSCDS Buffalo, and former Chair of Teachers' Association of Canada, shares her favourite dances. She titled her submission: “A Very Difficult Assignment”.

Upon being asked to name my favourite dances, I soon realized it would be easier to name my least favourites — the list would be shorter. As I glanced through lesson plans and dance programmes from the past, I discovered it was not necessarily the dance itself that appealed to me, it was the music. The dance programmes reminded me of evenings when the band was hot, and I thoroughly enjoyed dancing every and any dance. After taking a good look at the list I accumulated, a predominance of strathspeys was readily apparent.

- **Bonnie Stronshiray** (S8x32, Robert Campbell, *Glasgow Assembly*)
- **The Dundee Whaler**, (S4x32, Roy Clowes, *Ormskirk 1*)
- **From the Broomielaw** (S4x32, Anna Holden, *TAC Silver Anniversary*)
- **The Minister on the Loch** (S3x32, Roy Goldring, *Thirty Popular Dances, Vol 2*)

All four dances have a balanced and symmetrical construction. All promote good phrasing without being forced — a natural length



of step and pace which leads to an elegant dance experience. I remember an evening dance at TAC Summer School many years ago when I was still new to dancing. My partner for *The Minister on the Loch* was a very talented Japanese gentleman. I used every ounce of skill and technique I had to keep up to the level he was dancing at. When I got to the bow and curtsy at the end, my legs were shaking. That was one intense strathspey! It felt so wonderful that I left the dance so I could hold on to that feeling for the dance, the music, the phrasing, and the connection with my partner and the set.

My quicktime favourites are truly ruled by the music. The most basic dance with the right set of tunes is far more enjoyable to me than a challenge when I am at a dance. I prefer to leave challenges for classes and workshops when we are building our skills and aiming for improvements. At a dance, I want to revel in the movement and the music.

- **Flowers of Edinburgh** (R8x32, *RSCDS Book 1*)
- **Maxwell's Rant** (R8x32, Rutherford, *RSCDS Book 18*)
- **Mrs Macleod (of Raasay)** (R8x32, *RSCDS Book 6*)
- **Good Hearted Glasgow** (J8x32, Knapman, *Guide to SCD*)
- **The Highland Rambler** (R8x40, Roy Goldring, *Thirty Popular Dances, Vol 2*)

My thanks go to the musicians, whether recorded or live, because for me, the music makes the dance soar. ...Marie Ziccarelli