

BOOK 47 NOTES

These notes are an aid to teachers and dancers but are not exhaustive and do not replace the original instructions or the Manual.

1. Bill Clements MBE

- bars 21-24 a slow turn for four steps with 1st couple taking shorter steps

2. Linnea's Strathspey

- bars 15 - 16 1st couple require long steps
- bars 17 - 24 chain progression
- bars 19 - 22 2nd man and 3rd woman phrase the one-and-a-half turn carefully
- bar 22 1st cpl require to shorten their track to finish in the middle facing up

3. Flight to Melbourne

- bar 16 2nd and 4th women finish the reel by looking at their partners while curving to the right to join hands with them.

4. Aging Gracefully

- bar 12 and 20 at the end of each turn, both dancers stay in the middle facing each other diagonally
- bar 15 - 16 1st woman and 2nd man, face in diagonally, while setting.
- bar 23 - 24 1st man and 2nd woman, face in diagonally, while setting.
- Linkage of second turn of the dance into third turn~
bars 31-32 at the end of the second time through, 1st couple cross up to own side and cast off to the foot of the set while 3rd couple, in fourth place, continue the reel up to third place, ready to be the new 3rd couple. Order now 2,3,4,1

5. Vintage Simon

- bars 1-8 on bars 1 - 2, 1st and 5th couples change places but 5th man and 1st woman are not expected to go out to sidelines so that it is easier to anticipate the change of direction for the chase. Think of phrasing as two steps, four steps, two steps
- bars 9-16 dancers in corner positions face in diagonally when setting
- bars 29-30 1st and 5th couples face their opposite sides

6. The One o' Clock Canon

- A long set is required.
- Music requires to be played 5 times 32 bars
- bar 16 anticipate the exit from the left hands across ready for the entry into the reel of four
- bar 24 middle dancers finish the reel of four by passing by the left
- bar 25 - 26 this is a two bar turn with no 'twiddles', just flow into hands across
- bar 31-32 3rd man must anticipate the change of direction to dance up
- bar 33-40 careful phrasing as 2nd couple dance between 1st and 4th couples who are dancing rights and lefts
2nd couple dancing down keep outside the other couples doing rights and lefts
2nd couple crossing right over and almost out of the sidelines
4th couple must cross left hand up to second place to let 2nd couple into third place.

The One o' Clock Canon cont'd

- bar 45 - 48 anticipate the exit from the left hands across ready for the entry into the reel of four
- bar 57 - 58 a quick two bar turn with no polite turn for the woman in third place
- bars 63- 64 2nd and 1st couples both cast off but 2nd couple must be ready to begin again. The couples in third and fourth places must be ready to dance rights and lefts at the beginning of the next time through.

7. Memories of Mary Ann

- bars 12-13 1st couple anticipate change of direction from set and link to turning left hand
- bar 12 2nd and 3rd couples finish facing partners across the set
- bar 23 - 24 1st couple dance long steps to sidelines and change direction for knot bar 25

8. Welcome to Ayr

- Linkage from second turn into third turn of the dance the woman coming into second place faces out ready to flowing into bar 1 of the double figure of eight

9. The Kissing Bridge

No notes.

10. It Wisnae Me

- bars 9-12 phrase one step for each half turn , one step to change left hands end couples require a long first step . Keep the formation circular.
- bars 16 – 17 exit from reel of four into left hands across~ men in third place on women's side and second place on men's side curve round by the left to follow other dancer into left hands across

11. Glastonbury Tor

- bars 29 – 32 1st couple strong steps in the turn in order to get out to the sidelines.

12. The Mentor

Part 1 similarly for Part 2

- bar 1 women square off ; Part 2 the men square off
- bars 1-4 think about dancing round the woman opposite your original place. (Part 2, dancing round the opposite men
- bar 16 come into the middle, keep facing inwards while pulling back, slightly by the left, to flow into hands round to the right
- bars 17-20 aim for the hands round, to be once round in 3 steps in order to pull back by the left on the fourth step

Part 3

- bars 9-12 try to keep the casting within the set so that men do not over shoot below the standing couples if the sets are small.