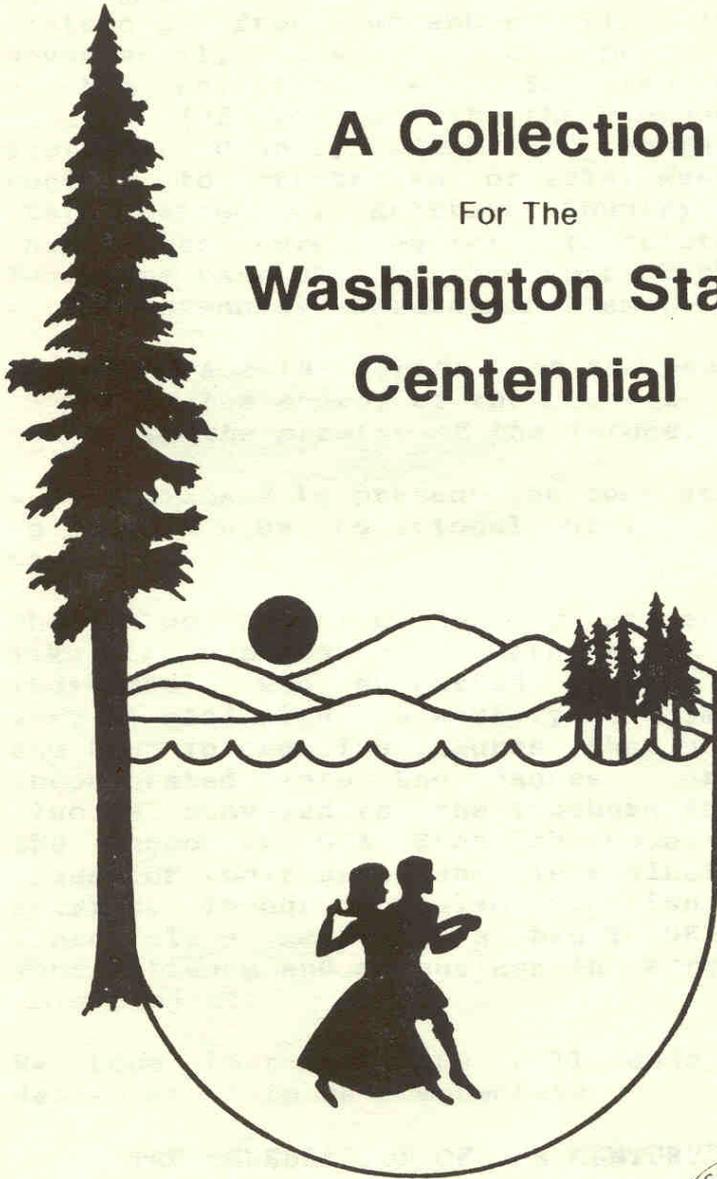


# SCOTTISH COUNTRY DANCES:

## A Collection

For The

## Washington State Centennial



Assembled By:

KELSO SCOTTISH COUNTRY DANCERS



## INTRODUCTION

Washington State celebrates 100 years of statehood from November 11, 1988 to November 11, 1989. As part of the celebration, the Kelso Scottish Country Dancers (affiliated with the Vancouver USA Scottish Country Dancers) conducted a contest to create an official Washington State Centennial Scottish Country Dance. The dances were required to relate to at least one part of the three-part Washington State Centennial celebration theme:

- Celebrate the heritage of the past
- Enjoy the energy of the present
- Share the promise of the future.

We are pleased to present the contest winner as well as nine additional entries in this booklet.

The Kelso Scottish Country Dancers would like to express our appreciation to all individuals who submitted dances. We are very pleased with the variety of theme ideas and the interesting figures that have been incorporated into the dances. Gratitude also is conveyed to the Teachers Panel and the Vancouver USA Scottish Country Dance class for their assistance in evaluating the entries. To our own Kelso Scottish Country Dance class members, a big THANK YOU for your patience and enthusiasm in carrying out this project.

We hope that everyone will enjoy these dances and help us commemorate

"THE CELEBRATION OF THE CENTURY"

November 1988  
Kelso, Washington

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WAGONS WEST, or The Oregon Trail

WASHINGTON STATE CENTENNIAL DANCE

STRATHSPEY                      DESCRIPTION

Bars

- 1-8        1st with 2nd, 3rd with 4th couples dance right hands across, and left hands back.
- 9-10      All set.
- 11-12     2nd and 4th women petronella turn between 1st and 3rd couples, while 2nd and 4th men dance into the middle (below partners) facing down. 1st and 3rd couples continue setting.
- 13-16     All dance down the middle, 2nd and 4th women between 1st and 3rd couples. 2nd and 4th women help 1st and 3rd couples towards their partners and dance on to meet own partners.
- 17-20     All dance up the middle with own partners, remain in the middle.
- 21-24     1st with 2nd couples and 3rd with 4th couples dance half poussette.
- 25-28     1st and 4th couples dance right hands across half-way and cross right hands to own sides.
- 29-32     1st and 4th couples circle four hands once round.

Repeat, with a new top couple.

The dance may be interpreted to suggest the Oregon Trail thusly:

Bars

- 1-8      Wagon wheels.
- 9-20     Forming wagon trains and crossing the plains.
- 21-28    Helping one another to cross mountains and rivers.
- 29-32    Circling the wagons for safety.

CENTENNIAL THEME NOTES:

This dance commemorates one of the great migrations of modern times and a significant part of the heritage of Washington's past. Between 1840 and 1870, approximately 350,000 Americans crossed 2,400 miles of the continental United States by wagon, on horseback or on foot to claim free farm land. The pioneers, with boundless confidence, believed the better life tomorrow could be won by the hard work of today. Although it was called "The Oregon Trail," by 1853, enough of these pioneers had settled north of the Columbia River to convince Congress to designate a separate Washington Territory, which then led to statehood on November 11, 1889.

*Susan Saul, Longview, Washington*

WESTWARD HO!

MUSIC: Westward to Washington by Alexis Lawson

| REEL  | DESCRIPTION  |
|-------|--|
| Bars  |  |
| 1-8   | 1st, 2nd and 3rd couples dance grand chain.  |
| 9-16  | 1st couple cross (right hands), cast off one place, and dance half a figure eight up around 2nd couple. 2nd couple step up on bars 11 and 12.  |
| 17-24 | 1st, 2nd and 3rd couples dance reels of three on side: 1st couple dance in and down (from 2nd position), 2nd couple out and down (from 1st position), 3rd couple out and up. 1st couple finish facing 1st corners. |
| 25-32 | 1st couple dance set to corner, set to partner (Hello/Good-bye). Finish back-to-back facing 2nd corners.   |
| 33-38 | 1st, 2nd and 3rd couples dance reels of three on opposite sides, 1st couple giving right shoulders to 2nd corners.   |
| 39-40 | 1st couple cross to own sides, right hands.  |

Repeat, having passed a couple.

CENTENNIAL THEME NOTES:

- | Bars  | IMAGERY   |
|-------|---|
| 1-8   | Life in settled areas. There are two ideas at work here: (1) the "chain" symbolizes the bonds people feel in traditional patterns of life: and (2) the box-like shape indicates the closed-in feelings of those who yearn to leave. |
| 9-16  | Decision to relocate. The "cross and cast" demonstrates the decision to leave home and family, and the "1/2 figure eight" represents packing and final preparations for the trip.   |
| 17-24 | Travel across the continent. This reel symbolizes the ins and outs, ups and downs of the journey.   |
| 25-32 | Arrival in new territory. Once again, two ideas for one figure: (1) the pattern depicts exploration of the new found territory: and (2) these eight bars of setting portray exuberance in reaching the great Pacific Northwest.     |
| 33-40 | Celebration of Washington statehood. The two reels on the side represent the dancers' celebration of their new status as citizens of Washington State.  |

*Mary Patricia Lawson, Bellingham, Washington*

WESTWARD TO WASHINGTON

by Alexis Lawson, 1988

The musical score is written on five staves in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some beamed groups. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more complex rhythmic structure with many beamed sixteenth notes. The fourth staff continues with a similar pattern of beamed notes. The fifth staff concludes the piece with a final melodic phrase, including a sharp sign (#) at the beginning of the line.

This image shows a handwritten musical score consisting of five staves of music. The notation is written in black ink on a white background. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that appears to be a single melodic line, possibly for a flute or violin. The notation includes various note values, rests, and phrasing slurs. The first staff starts with a quarter note on G4, followed by a series of eighth and sixteenth notes. The second staff features a prominent slur over a sequence of notes, suggesting a phrase. The third staff continues with similar rhythmic patterns, including a slur. The fourth staff shows a more complex rhythmic structure with many sixteenth notes. The fifth staff concludes the piece with a final note on G4. The overall impression is that of a student's or composer's draft of a short musical piece.

WEDDING AT ROCHE HARBOR

MUSIC: "Bill Zobel" by Muriel A. Johnstone,  
Score and More Tunes for Scottish Country  
Dancing

| STRATHSPEY | DESCRIPTION   |
|------------|---|
| Bars       |   |
| 1-8        | 1st couple slightly approaching each other, cast off one place, meet below 2nd couple, with nearer hands lead down between 3rd couple, cast up around them, meet right hands and lead to top, remain in center. 2nd couple dance in behind them on Bar 8. |
| 9-16       | 1st and 2nd couples dance an allemande.   |
| 17-18      | 1st couple petronella turn, finishing with 1st lady facing down and 1st man facing up.  |
| 19-20      | Repeat Bars 17-18, 1st couple finish in partner's place.  |
| 21-22      | Repeat Bars 17-18, 1st woman finish facing up and 1st man facing down.  |
| Notes:     | 1st couple approach each other closely on 1st bar of each sequence (Bars 17, 19 and 21). There are no setting steps between the turns.  |
| 23-24      | 1st couple turn 3/4 with right hands to 2nd place on own sides of the dance.  |

Bars

25-30 1st & 3rd couples dance a "Tied Knot"; thus, dance six bars of the Knot, ending with partner's left hands joined, women on men's side of the dance and men on women's side.

31-32 Tie the Knot by the 1st & 3rd couples dancing left hands across halfway (in a wheel}).

Repeat, having passed a couple.

CENTENNIAL THEME NOTES:

Several years ago, while cruising the San Juan Islands, we sailed into Roche Harbor Resort just in time for an island wedding. The bride and groom chose to celebrate their day in a place that appeals to one's aesthetic appreciation of Washington's beauty as well as a place with echoes of the past. Roche Harbor, a way station for yachts and for the lives sailing through, is a place never to be forgotten because it represents the physical rendering of a world when life was simpler and more charming than what we have in the world today. As such, Roche Harbor is part of the romantic past of the State of Washington... a past which we can find still existing, at least in part, in our own Western Isles.

*Claudette Sigg, Berkeley, California*

## THE REEL OF THE SOUND

| HORNPIPE | DESCRIPTION  |
|----------|--|
| Bars     |  |
| 1-8      | 1st couple cast off one place and set to each other. (2nd couple step up on Bars 1 & 2). 1st couple cast up one place and set, (2nd couple step down on Bars 5 & 6). |
| 9-16     | 1st couple dance a figure eight on own side around standing 2nd & 3rd couples, dancing in to begin.  |
| 17-20    | 1st & 2nd couples right hands across, once round.  |
| 21       | 1st & 2nd women set to each other while 1st & 2nd men set to each other (one pas-de-Basque).   |
| 22       | 1st woman & 2nd man set to each other while 1st man & 2nd woman set to each other (one pas-de-Basque).   |
| 23-24    | 1st & 2nd couples set to each other, advancing on Bar 24.  |
| 25-32    | 1st & 2nd couples poussette.   |

Repeat, having passed a couple.

### CENTENNIAL THEME NOTES:

The dance represents boating on Puget Sound. They cast off from port, acknowledging other craft (Bars 1-8). The boats weave in and out on the sound (Bars 9-16). The propellers churn and the sailors acknowledge each other (Bars 17-24). The happy sailors dance and rejoice having completed an exciting and successful outing (Bars 25-32).

*Bob James, Kelso, Washington*

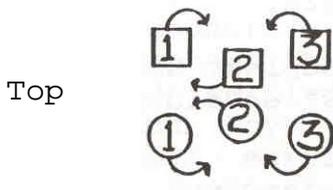
Suggested Music: "The College Hornpipe" Stan Hamilton and his Flying Scotsmen Scottish Dance Time, Vol. 2

# THE RHODODENDRON STRATHSPEY

## STRATHSPEY DESCRIPTION (3 Couple Set)

Bars

- 1-4 1st, 2nd and 3rd couples dance six hands half round to the left, cross right hands back to own side.
- 5-8 All dance six hands half round to the right, cross left hands into promenade hold.
- 9-16 All promenade, ending with the 1st and 3rd couples dancing out as usual (1st couple face out). 2nd couple remain in middle.
- 17-24 Mirror reels on own sides as in figure:



- 25-28 1st couple cast to 3rd place while 2nd couple lead up, set, and 3rd couple set and step up to 2nd place (ending 2, 3, 1).

29-32 All turn partners right hands.

Repeat, with a new top couple.

The Rhododendron is the Washington State Flower.

*Cathy Sponseller, Portland, Oregon.*

MOUNT ST. HELENS REEL

REEL DESCRIPTION

Bars

- 1-8 2nd & 3rd couples dance counterclockwise, following one another, in a square (Fig. 1) while 1st & 4th couples turn partners right hands and left hands.
- 9-16 1st & 2nd men, 3rd & 4th women dance a diagonal reel of four (Fig. 2).
- 17-24 1st & 2nd women, 3rd & 4th men dance a diagonal left shoulder reel of four (Fig. 3).
- 25-26 All cross to opposite sides passing right shoulders.
- 27-28 1st & 2nd couples, 3rd & 4th couples change places on sides, passing left shoulders.
- 29-30 All cross to own side passing right shoulders.
- 31-32 1st & 4th couples change places on sides passing left shoulders.

Repeat, with a new top couple.

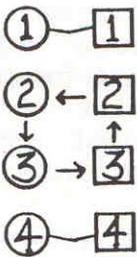


Figure 1

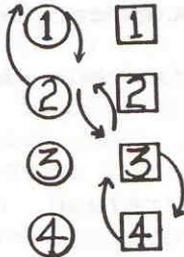


Figure 2

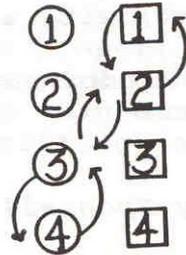


Figure 3

CENTENNIAL THEME NOTES:

The dance, starting with a square being danced in the center, represents the four sides of the mountain. The 1st and 4th couples define the foothills and with joined hands denote the ridges joining the peaks of the Cascade Range, tying them together. The reels are a tribute to the ol' time dances of pioneer days.

This dance is a celebration of heritage. I would like to dedicate this dance to my mother, Carrie Smith Orr, who was the first woman to climb Mount St. Helens. She was born in Tucker, which was located about three miles south of Castle Rock near where the Pleasant Hill Grange stands today, in 1875 and lived there until her marriage to my father in 1903. Her father, Noyes Smith, was postmaster at Tucker in the mid- 1880's. My grandmother was Hannah Jane Huntington, who crossed the plains with her family in 1852 and settled on the Cowlitz. Jane Huntington and Noyes smith eloped on horseback and were married in the home of her Uncle Darby Huntington in Monticello, which was located where Longview now stands. It was in Uncle Darby's home where the delegates met to draw up the petition to establish a separate "territory" of Washington.

The farm at Tucker was a favorite stopover for mountaineers, and they told many tales of their experiences on Mount St. Helens. My grandfather, my mother and her brothers decided to make the climb. They had to follow game trails to Spirit Lake, camp overnight, and make the climb from there.

*Noyes Orr, Spokane, Washington*

Suggested Music: "Sunday Morning" from Music for 8 Scottish Country Dances, RSCDS 13

MOUNT ST. HELENS

MUSIC: Strathspey - "Marquis of Huntley's  
Farewell"  
Reel- "Timour the Tartar"

STRATHSPEY DESCRIPTION

Bars

- 1-4 With nearer hands, all four women set, advance one step, retire one step. Meanwhile, all four men advance one step, retire one step, and set.
- 5-6 4th and 3rd couples dance right hands across half round.
- 7-8 4th and 2nd couples dance left hands across half round.
- 9-12 4th with 1st couple and 2nd with 3rd couple dance right hands across once round.
- 13-14 4th and 2nd couples dance left hands across half round.
- 15-16 4th and 3rd couples dance right hands across half round.

REEL

- 1-4 All dance half reel of four on own sides.
- 5-8 4th, 3rd and 2nd couples dance a half reel of three on own sides. 4th and 3rd couples pass right shoulders to begin.

9-16 1st couple, followed by 4th, 3rd and 2nd couples (who dance down the sides), lead up to the top and cast off to the bottom, finishing in order 2, 3, 4, 1.

Repeat, with new top couple.

Note: Bar 4, 2nd couple dance long way (complete loop), flowing half reel of four into half reel of three and again on Bar 8, dance long way blending the half reel of three into a "cast" to follow down on Bars 9-12.

#### CENTENNIAL THEME NOTES:

The dance starts with cracks opening deep beneath the mountain. Warm waters percolate upward, with small steam emissions. (March-April 1980.) The cracks open more, magma approaches the surface to culminate in the climactic eruption of May 18, 1980. Vancouver, Washington, 35 miles from Mount St. Helens, was the headquarters of the U.S. Geological Survey and Forest Service teams during the eruption. The VANCOUVER, USA INTERMEDIATE DANCE CLASS devised this dance commemorating the explosion, all the more appropriate since one of the class members, a geologist, worked on the volcano. Now, eight years after the eruption, the Mount St. Helens National Monument is open for all to view and climb the natural wonder of Washington.

## THE REEL SEAHAWKS

| REEL    | DESCRIPTION   |
|---------|---|
| Bars    |   |
| 1-8     | 1st lady, dancing between 2nd couple, lead them down the center, followed by 1st man. All turn right about. 1st man followed by 1st woman with 2nd couple, lead up. 1st man cast to 2nd place while 1st woman dance out to 2nd place, and 2nd couple finish in 1st place. |
| 9-16    | 2nd, 1st and 3rd couples dance six hands round and back, clapping on Bar 16.  |
| 17-24   | 2nd, 1st and 3rd couples, with hands joined, advance and retire. 1st woman cast up around 2nd woman while 1st man cast down around 3rd man, finishing 1st woman between 2nd couple and 1st man between 3rd couple.  |
| 25-28   | 1st couple turn right hands once round and face down.   |
| 29-32   | 3rd and 4th couples form arches with both hands for two bars, then with nearer hands joined dance up one place for two bars, while 1st couple lead down under the arches to 4th place.  |
| 33-40   | 2nd with 3rd couple, and 4th with 1st couple, dance rights and lefts.   |
| Repeat, | having passed a couple.   |

CENTENNIAL THEME NOTES:

The Seahawks are Seattle's National Football League team. "The Reel Seahawks" represents a football game, beginning with the opening kickoff (bow and curtesy) and ending with a "high fives" bow and curtesy.

Bars

- 1-8 1st man receiving the kickoff heads upfield, preceded by three blockers. 1st man breaking into the open is now being chased by three opponents.
- 9-16 1st, 2nd and 3rd couples huddle, clapping hands as they return to the line of scrimmage.
- 17-24 The clash at the line of scrimmage. 1st woman (quarterback) rolls out to pass. 1st man (receiver) runs a pass pattern.
- 25-28 1st woman, now representing the football, is thrown downfield and caught by the receiver.
- 29-32 3rd and 4th couples (referees), signal a touchdown, while 1st couple dances into the end zone.
- 33-40 The game over, the players shake hands with each other.

*Sarah Deatherage and David Koss, Longview, Washington*

Suggested Music: "Lord McLays Reel" from Back Hame Tae Auchtermuchty, Jimmy Shand

WASHINGTON'S COLUMBIA RIVER

64 bar set dance (32 bars strathspey plus 32 bars reel)

STRATHSPEY DESCRIPTION

Bars

- 1-8 THE RIVER: All dance reels of four on the sides.
- 9-16 THE LAKE: All dance eight hands once round.
- 17-18 THE DAM AND WATERFALLS: 1st and 3rd couples turn right hands half round finishing in middle facing down, while 2nd and 4th couples face up and set, (remain in original places).
- 19-20 1st and 3rd couples dance down the outside while 2nd and 4th couples lead up between them nearer hands, and dance out to the sides.
- 21-22 2nd couple (in 1st place) turn right hands half round to face down and 3rd couple (in 4th place) turn half round to face up. Meanwhile, 4th couple dance up the outside while 1st couple lead down the middle nearer hands, to 3rd place.
- 23-24 All set across the dance, 2nd facing 4th couple and 1st facing 3rd couple.

- 25-26 2nd and 1st couples dance down the outside while 4th and 3rd couples lead up between them nearer hands, and dance to the side.
- 27-28 1st couple half turn right hands to own side in 4th place while 4th couple turn halfway to finish on the opposite side. Meanwhile, 3rd couple dance up the outside to 2nd place while 2nd couple lead down between them to finish in 3rd place, opposite side.
- 29-32 2nd and 4th couples dance half figure eight round 1st and 3rd couples to own side. The order is now 4, 3, 2, 1.

#### REEL

- 1-8 THE WHIRLPOOLS: 4th and 1st couples turn right hands to allemande hold and dance clockwise round to 3rd and 1st places respectively for a square set. Meanwhile, 3rd and 2nd couples dance right hands across once round, turn partner into allemande hold with 3rd couple facing the women's side and 2nd couple facing the men's side, and dance clockwise round to 4th and 2nd places respectively.
- 9-10 THE TURBINES: All turn partners right hands, women finish in the center.

- 11-14 The women dance left hands across halfway and set facing outwards, while the men dance two places clockwise to face their partners.
- 15-16 All turn partners right hands, men finish in the center.
- 17-20 The men dance left hands across halfway and set facing outwards, while the women dance two places clockwise to face their partners. All are now in original places of the square.
- 21-24 All turn partners left hands into promenade hold facing counter-clockwise.
- 25-32 THE RIVER RUNS TO THE SEA: All promenade once round counter-clockwise.

CENTENNIAL THEME NOTES:

The Columbia River relates to all three parts of the theme: it is a major part of our heritage: it is a significant contributor to the energy of the present in a very literal way; and it has much to offer for our future.

*Rosemary Read, Bellingham, Washington*

Suggested Music: "Strathspey and Reel Medley Set" from Rob Gordon's Caledonian Ball, Vol. II.

## EVERGREEN FAIRS

### JIG

### DESCRIPTION

Bars

- 1-8 1st and 2nd couples set and dance right hands across half round, set and left hands across back to place.
- 9-16 1st couple lead down the middle and up, cast to 2nd place.
- 17-20 2nd, 1st and 3rd couples dance back to back.
- 21-24 Repeat Bars 17-20 except pass left shoulders.
- 25-32 2nd, 1st and 3rd couples dance right hands across, and left hands back.

Repeat, having passed a couple.

### CENTENNIAL THEME NOTES:

Fairs traditionally have been a way for rural people to gather together to exchange news, display their crafts and skills, and enjoy themselves. The gaiety and amusement keep fairs popular in our more urban society and guarantee that we will continue to enjoy them in the future.

*Gayle Graham, Gladstone, Oregon.*

Suggested Music: "Muirland Willie/The Highland Fair" from Don Bartlett and the Scotians Play Favorites