

# ***Woodhall Book 3***

## ***Nonconformity***

***20 Scottish Country Dances***

***Devised by Murrough Landon***



*Cover photograph: Glimpse of Buttermere from above Honister Pass*

# Woodhall Book 3: Nonconformity

This book contains dances which were either devised after the first two Woodhall Book volumes were drafted or did not fit comfortably in them. Like the earlier books, the dances here are mostly busy, complex or both and often have unusual or unconventional features. So they are generally more suited to reasonably experienced dancers.

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Published in 2024 by Murrough Landon. Revision 1.1 (2024).  
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PDF available at <https://my.strathspey.org/u/murrough/book/WoodhallBook3.pdf>

# Alfie's Team

A 32 bar reel for 3 couples in a 4 couple longwise set.

For Alfie Ferguson, a unique, outspoken and unforgettable member of the Gay Gordons community. She is also a former player, coach and manager for the Hackney Women's Football Club.

This is a light hearted dance to reflect Alfie's love of both women and football. The women get to have most of the fun while the men are relegated to be the supporting cast, acting as both the football and the goalposts. Women turning men should be taken as passing the ball while women turning women are helping their team mates into a good position for the next move.

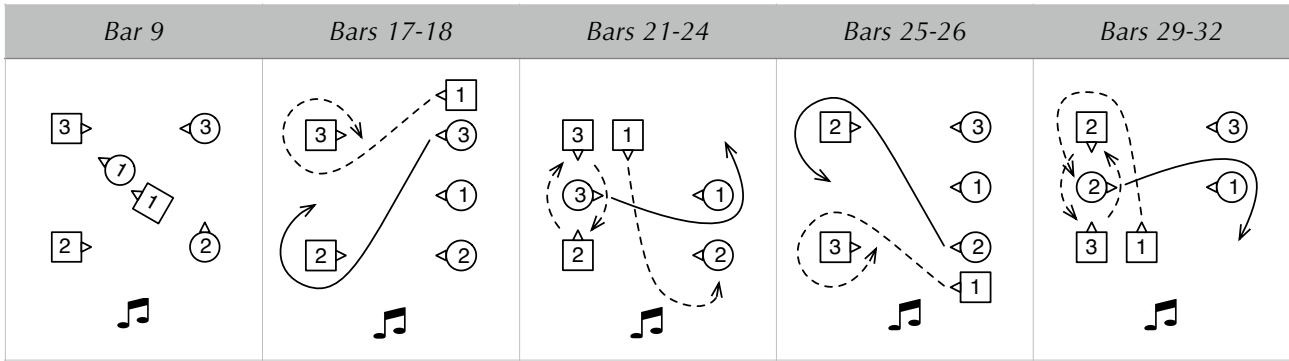
## *Bars Description*

- 1-4 1st woman (the captain) dances down below 3rd woman (inspecting her team, with optional high fives) and casts back up to 2nd place as 2nd woman steps up on bars 3-4.
- 5-6 1st man (the football) sets and turns, pulling left shoulder back to face out on the 2nd setting step while 1st woman dances across to end behind him.
- 7-8 1st couple in tandem with 1st woman behind her partner (dribbling him along in front of her) cast and end facing 3rd woman as 2nd man dances up to face out.
- 9-16 1st couple dance a tandem diagonal reel of three on the 1st corner diagonal. 1st man keeps the lead for the first half, then 1st woman takes the lead to end just below 3rd man, taking nearer hands with him, while 1st man ends in 2nd place.
- 17-18 3rd man (now taking up the role of the football) and 1st woman, with nearer hands joined briefly, dance up diagonally and split to end with 3rd man in front of 2nd woman and 1st woman on the side in 2nd place.  
Optionally: 2nd and 3rd women set turning slightly to face the oncoming dancers.
- 19-20 2nd and 3rd women, giving right hands, turn 3rd man and 1st woman three quarters to end with 3rd man in 2nd place on the side and 1st woman in front of 3rd woman.
- 21-24 1st woman taking left hand with 3rd man aims him through an arch made by 2nd and 1st men. 3rd man then casts back to 3rd place while 1st woman dances up and curves left to face in just above 2nd man, taking nearer hands with him.  
Optionally: 2nd and 3rd women set and change places with high five right hands (if they do this here they must also change back in bars 29-32).
- 25-32 1st woman mostly repeats bars 17-24 with 2nd man, inverted top to bottom and with all using opposite hands, except that on bars 31-32 1st woman dances down and casts up around 3rd place ending in 2nd place own side from where she repeats the dance. After her second turn, 1st woman ends dancing down to 4th place as her partner steps down.  
The final score is 4-0 for each woman, 16-0 for the whole dance.

## **Music**

- Exuberant reel or hornpipe tunes including The Black Bear.
- Suitable recording: Tribute to Amanda (Marian Anderson: The Sunday Class Book 1).

**Diagrams (music at the bottom)**



*Alfie Ferguson*



*Steve Oakes*

# *The Atheist*

A 32 bar reel for three couples in a four couple longwise set.

This dance was written in memory of Deborah Ainger who died in December 2021. Deborah was never seen without a badge proudly proclaiming herself as an atheist. As a fellow non-believer I always liked to see her wearing this. She was one of those people who found it hard to distinguish right from left. So this dance tries to make all the directions and turning as obvious as possible.

## *Bars Description*

- 1-4 1st couple dance down, nearer hands joined, below 3rd couple and then cast up to 2nd place facing in.  
Meanwhile 2nd couple set and then dance up to 1st place facing out.
- 5-8 2nd and 1st couples turn once round on the sides with the easiest hand, 1st couple starting up between 2nd couple. 1st couple end facing in and down, 2nd couple face out.
- 9-16 All dance mirror reels of three on the sides joining hands where possible. 2nd couple start out, 1st couple start in and down, 3rd couple start out and up. 1st couple end facing in, 3rd couple stay facing out.
- 17-20 1st and 3rd couples turn once round on the sides with the easiest hand, 1st couple starting down between 3rd couple.
- 21-24 All advance and retire.
- 25-32 All circle six hands round to the left and back ending in the order 2,1,3.

## **Music**

- Suggested tune: The Sally Gardens (Traditional).
- Suitable recording: Set of Reels (Marian Anderson and her Band: Diamond Jubilee Dances - Belfast Branch).

# *Be True To Yourself*

A 40 bar strathspey for three couples in a longwise set.

In the past many lesbians and gay men have been, and in some places still are, pressured into contracting heterosexual marriages they really do not want. This dance is for those who have ended an undesirable relationship and found a more appropriate one.

1st couple are not suited to each other and quickly find that someone on their own side is more interesting. So they dance the Untie the Knot figure (from Fare Thee Well devised by Tom Kerr) and after a little further dalliance they each proceed to tie the Knot with a partner of the same sex. A long and happy life together passes in a flash and the two new pairs celebrate with a modified diamond (anniversary) poussette.

## *Bars Description*

- 1-8 1st couple dance down, nearer hands joined, below 3rd couple and face out on the sides. 1st couple then turn 3rd couple once round (4 bars), men with the right hand and women with the left hand, and then cast back up to 1st place.
- 9-16 1st and 2nd couples dance the Untie the Knot figure:  
- 1-2: With the men taking a long step across to start, 1st and 2nd couples half turn their partner with the right hand into allemande hold facing down on the women's side.  
- 3-5: 2nd followed by 1st couple loop to their right and dance up the centre.  
- 6: Both couples turn to face their partner still with hands crossed.  
- 7-8: They then turn to face down and cast away from each other to the sides.
- 17-20 1st and 3rd couples dance the first four bars of Set and Rotate: set on the sides, then pull right shoulder back and cast one place clockwise. 3rd and 1st men end in 2nd place, 3rd and 1st women in 3rd place. 1st couple are on the women's side.
- 21-24 3rd and 1st men, also 3rd and 1st women, dance back to back.
- 25-32 3rd and 1st couples dance a same sex Knot. 3rd and 1st men, also 3rd and 1st women, half turn into allemande hold facing down, then dance up the women's side. 3rd couple cross 1st couple over with the left hand, then both half turn with the left hand to end with the women in 2nd place, men in 3rd place. 1st couple are back on the women's side.
- 33-40 3rd and 1st couples dance a modified same sex diamond poussette figure:  
- 1-6: 3rd with 1st women and 3rd with 1st men dance the first six bars of the diamond poussette as usual.  
- 7-8: The two pairs half turn with both hands and open out, with 1st woman and 3rd man leading, to end on their own sides opposite their conventional partner in the order 2,3,1. On the chord at the end of the dance the final 3rd and 1st couples should honour their new partners facing up and down on the side.  
Alternatively (and now preferred) on the final repeat the two new pairs dance a standard poussette for 8 bars and naturally end facing each other across the set.

## **Music**

- Suggested tune: The Miller o' Hirn and/or The Kirrie Kebbuch (James Scott Skinner).
- Suitable recording: 3x40 Strathspeys (The Macadians: The Dancing Master).

# *The Birling Dervishes*

A 32 bar reel for three couples in a four couple longwise set.

## *Bars Description*

- 1-4 1st couple dance down, nearer hands joined, below 3rd couple and then cast up to 2nd place as 2nd couple step up.
- 5-8 1st couple, giving left hands, turn (or birl) to end facing their 1st corners.
- 9-16 1st couple dance half a diagonal reel of four with their 1st corners, passing them right shoulder. 1st couple pass each other left shoulder to dance another half diagonal reel of four with 2nd corners and finish passing left shoulder again to face their 3rd corner position.  
1st couple are encouraged to pass left shoulder between the reels as the rest of the dance is all round to the right. But doubtless some people will pass right anyway!
- 17-20 1st couple dance "Corners Pass and Back to Back" with 3rd corners (occupied by their 1st corner people): 1st couple dance as normal for Corners Pass and Turn, but the corners dance Back to Back. 1st couple, holding back slightly to let the corners retire, end passing right shoulders to face their 4th corner position.
- 21-24 1st couple dance "Corners Pass and Back to Back" with their 4th corners and end facing each other in the centre in 2nd place.
- 25-28 1st couple, giving right hands, turn one and a half times (or birl) to end in 2nd place opposite sides facing out while 3rd and 2nd couples chase clockwise half way around the set to their own sides.
- 29-32 1st couple chase half way around the set clockwise to 2nd place own sides while 2nd and 3rd couples advance and retire on the diagonal. End in the order 2,1,3.  
After their second turn, the former 1st couple should stay in 3rd place for 4 bars and step down on bars 5-6 of the next repeat while the new 1st couple are turning.

## **Music**

- Suggested tune: Evondale (Ian Thow).
- Suitable recording: Findlater Castle (Colin Dewar: A' the Best from Banffshire).

## **Notes**

- The Corners Pass and Back to Back figure comes from Florida Crackers by Livia Kohn.



# The Cliffs of Moher

A 32 bar reel for three couples in a four couple longwise set.

This is for Steve Oakes, an enthusiastic member of the Gay Gordons group in London. Early in 2022 he had to spend a few months away helping to make a film set near the Cliffs of Moher in county Clare, Ireland. This dance was written to entice him back. Steve's pas de basque style is quite energetic and he likes twirls and wide loops. All those are exhibited here.

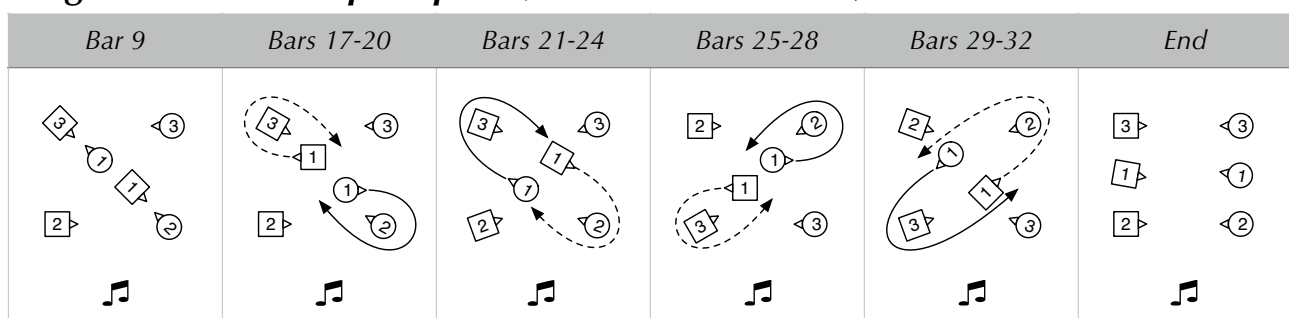
## Bars Description

- 1-4 1st couple cross giving left hands. They then cast off one place and end on the centre line, 1st man above 1st woman, as 2nd couple step up.
- 5-8 1st man with 2nd couple, also 1st woman with 3rd couple, dance right hands across. 1st couple pass each other right shoulder and, with an optional twirl, end back to back facing their 1st corner.
- 9-16 1st couple dance "hello goodbye" setting with their 1st and 2nd corners and end on the 1st diagonal facing their 3rd corner.
- 17-20 1st couple turn their 3rd corner with the right hand and end passing their partner right shoulder on the 2nd diagonal facing opposite sides. The corners dance for 4 bars.
- 21-24 All dance half a reel of three on the sides. 1st couple starting by passing their 1st corner right shoulder and pass their partner right shoulder to end on the 2nd diagonal facing their 4th corner position (now occupied by their 3rd corner person).
- 25-28 1st couple turn their 4th corner (occupied by 3rd corner person) with the left hand and end passing their partner left shoulder on the 1st diagonal facing opposite sides. The corners dance for 4 bars.
- 25-32 All dance half a reel of three on the sides. 1st couple starting by passing their 2nd corner (now occupied by their 1st corner person) left shoulder and pass their partner left shoulder to end in 2nd place own sides. The final order is 2,1,3.

## Music

- Suggested tune: Thorp Haywood's Hornpipe (Traditional).
- Recording: Forever Friends (Ian Muir and the Craigellachie Band: The Blackwater Collection).

## Diagrams for 1st couple's path (music at the bottom)



# *Cosi Fan Tutte*

A 32 bar jig for 3 couples in a 4 couple longwise set.

The title comes from Mozart's wonderful but flagrantly sexist opera (from a libretto by Da Ponte) which suggests that all women are faithless and will readily attach themselves to a new man once their former partner is off the scene. It seemed a good excuse for a dance where 1st woman has most of the fun.

## *Bars Description*

- 1-4 1st couple dance half a figure of eight down around 2nd couple and end in promenade hold in the centre facing 2nd man.
- 5-8 1st couple dance half a reel of three across in 2nd place with 2nd couple giving right shoulder to 2nd man. 2nd woman ends in 1st place on the opposite side.
- 9-12 1st couple dance left hands across with 2nd man. 1st man ends in 1st place on the opposite side while 2nd man retains left hand with 1st woman and turns a bit extra to take her in promenade hold on his right, both facing 3rd man.
- 13-16 2nd man with 1st woman dance half a reel of three across in 3rd place with 3rd couple giving right shoulder to 3rd man. 3rd woman ends in 2nd place on the opposite side.
- 17-20 2nd man and 1st woman dance left hands across with 3rd man. All end on the opposite side with 2nd and 3rd men finishing in 2nd and 3rd places while 1st woman ends in 3rd place facing out as 1st man turns to face 2nd man. The men are in the order 1,2,3 and the women 2,3,1.
- 21-24 1st and 2nd men, also 3rd and 1st women, giving right hands, turn one and half times. 1st couple both end facing in and up.
- 25-32 All dance reels of three on the sides with each couple crossing up to their own sides when dancing up through 2nd place. 1st couple start by doing this on bar 25. All end on their own sides in the order 2,1,3.

## **Music**

- Suggested tune: The Belfast Almanac (traditional).
- Suitable recording: The Hazel Tree (Colin Dewar: Special Requests Vol 7).

# DAVID Minor

A 40 bar reel for three couples in a longwise set. This is a three couple version of the original dance DAVID (David Admires Very Involved Dances) which is for a five couple longwise set.

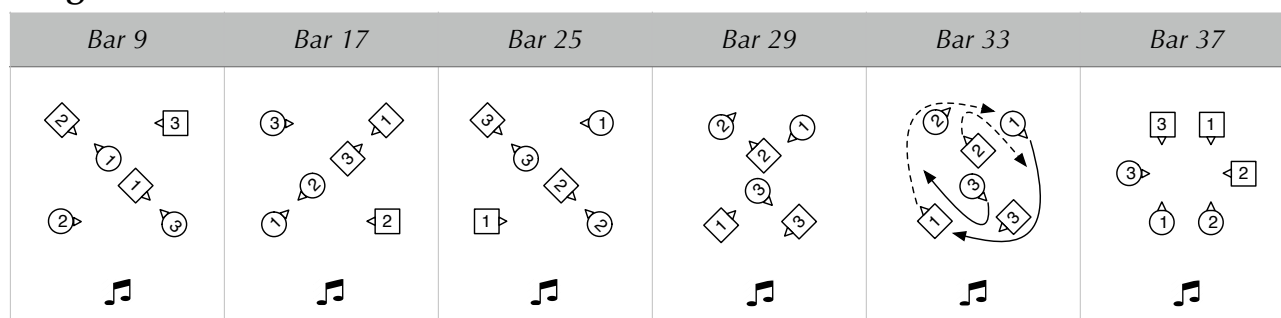
## Bars Description

- 1-4 1st couple set and cast off one place as 2nd couple step up.
- 5-8 1st couple, giving left hands, turn to face their 1st corner while 2nd and 3rd couples set, pulling right shoulder back on the second setting step and dance on to the next corner position clockwise.
- 9-16 1st couple dance the "Linnell" figure on the 1st corner diagonal:  
 - 1-4: Half a diagonal reel of four, passing 1st corner right shoulder to start and ending facing each other (optionally giving left hands on bar 4).  
 - 5-6: Continue turning three quarters left hand to face 2nd corner.  
 - 7-8: Half turn 2nd corner right hand.  
 1st couple end in their 2nd corner positions (on their left when they start the half reel).  
 2nd man and 3rd woman end in the centre facing 2nd corner positions.
- 17-24 2nd man and 3rd woman repeat bars 9-16 on the 2nd corner diagonal ending with 2nd woman and 3rd man in the centre facing their partners.
- 25-28 2nd and 3rd couples dance half a right shoulder reel of four on the 1st corner diagonal. 3rd man and 2nd woman end on the centre line.
- 29-32 3rd man with 3rd and 1st women at the top, also 2nd woman with 1st and 2nd men at the bottom, dance right hands across.
- 33-36 1st woman followed by 3rd woman and 3rd man chase down the women's side and across the set while 1st man followed by 2nd man and 2nd woman chase up the men's side and across the set. All end taking hands in a circle with 2nd and 1st men in 1st place, 2nd woman and 3rd man in 2nd place and 1st and 3rd women in 3rd place.
- 37-40 All circle six hands three quarters to the left to end opposite partners in the order 3,1,2.

## Music

- Preferred tune: The Mathematicians' Canon (James Gray) - though this is only available as 5x40.
- Recording (with other tunes): 3x40 Reels (Fraser and Smith: Old Favourites and Odd Couples).

## Diagrams (music at the bottom)



# *Emerging from Loch Down*

A 32 bar strathspey for three couples in a four couple longwise set.

Loch Down, which features naturally rising bubbles due to geothermal activity, was little known until recently due to its very self-isolated, but airy and well ventilated location. A dip in the water can present challenges as there are strong cross and side currents, known to swimmers as lateral flow tests. It is best visited alone or in small numbers, avoiding too much face to face contact, as mixing of large numbers of men and women in Loch Down can provoke polygamous chain reactions (PCRs)!

This dance is dedicated to Martina Mueller-Franz who inspired the title (and consequently the dance) with a serendipitous typo ("lockdown" to "lochdown") in an email she sent me as the pandemic restrictions were being eased. We owe her many thanks. Firstly for regularly providing information to complete and correct the strathspey database. And secondly for the large number of Scottish Country Dance videos she has made over the years at many events and uploaded to her youtube channel (<https://www.youtube.com/c/strathspey64/videos>).

## *Bars Description*

- 1-8 **Polygamous Chain.** This is a Ladies' Chain but with mixed couples. 1st woman and 2nd man turn three quarters right hand to opposite sides as their partners dance up or down the sides. Then they half turn left hand on the sides. Repeat from new places to end in the original order.
- 9-16 **Cross and Side Currents.** All three couples dance set and link for three couples twice ending on opposite sides in the order 3,2,1.
- 17-20 **Avoiding Contact.** All dance back to back with their partner.
- 21-24 **Bubbles.** 3rd couple, at the top, cast off two places and then half turn giving both hands. Meanwhile 2nd and 1st couples, giving both hands, turn once moving up one place, then half turn to the sides. All end on own sides in the order 2,1,3.
- 25-32 **The Loch.** All three couples circle six hands round to the left and back.

## **Music**

- Suggested tune: Miss Betsy Robertson (Traditional).
- Suitable recording: Set of Strathspeys 8x32 (Ian Robertson and Muriel Johnstone: Robertson - a musical heritage).

## **Notes**

- The bubbles figure is a completely mistaken memory of a similar concept in the dance Bubbles in the Pond by Katherine Nealley.
- The Mixed Chain (here cheekily renamed as PCR) occurs in several dances. The dancing pair, 1st woman and 2nd man, spend six bars turning the two opposite gender dancers.
- The Polymerase Chain Reaction is a clever reuse of our own cellular genetic machinery. It was invented by Kary Mullis who was awarded the 1993 Nobel Prize for Chemistry.
- In the original version 3rd couple crossed right hand in bars 23-24.

# La Famiglia Graziani

A 32 bar strathspey for two couples. It may be danced just twice in a two couple set or as usual in a three or four couple set as preferred. It is a busy dance so a three couple set is probably ideal.

During the Corona virus lockdown the Graziani family in Bologna have been making one video per day of a two couple RSCDS dance published on their youtube channel. It has been lovely to watch this series so this dance is offered as a thank-you. And also in case they run out of RSCDS dances to try!

The name of the tune is another interpretation of the SMAC Productions acronym used in their videos which actually stands for their names: Samuele, Mattia, Alessia and Camilla.

## Bars Description

- 1-8 1st and 2nd couples dance the Tourbillon.
- 9-16 2nd and 1st couples dance right hands across and left hands back.
- 17-24 2nd and 1st couples dance the Bourrel, but in the last two bars turn three quarters with the right hand into allemande hold facing up.
- 25-32 1st and 2nd couples finish with a two couple Allemande.

## Music

- Original tune: So Much Amazing Creativity (Ewan Galloway).
- A 6x32 recording of this is available via <https://my.strathspey.org/u/murrough/recording/>

## Strathspey - La Famiglia Graziani 6X32

So Much Amazing Creativity Ewan Galloway 06.07.20

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a repeat sign and a key signature change to two flats. The melody is primarily eighth and sixteenth notes. Chords are indicated below the staff: Bb, F7, Bb7, Eb, Bb, Bb, A/F, Gm, C7, F, F7. The second staff continues the melody with triplets and more chords: Bb, F7, Bb7, Eb, Bb, Eb, Bb, Gm, Cm, F7, Bb, F7. The third staff features more triplets and chords: Bb, F7, Bb7, Eb, Bb, D7, Gm, C7, F, F7. The fourth staff concludes the piece with triplets and final chords: Bb, F7, Bb7, Eb, Bb, Eb, Bb, Gm, Cm, F7, Bb, Bb.

# Gallivanting

A 40 bar jig for four couples in a longwise set. The dance starts with two chords: 2nd and 4th couples cross to opposite sides on the second chord.

This dance is for Allan Gavine, a long standing member of the Gay Gordons who regularly goes gallivanting on walking holidays, typically in mountainous areas.

## *Bars Description*

- 1-8 1st and 2nd couples, also 3rd and 4th couples, dance four hands round and back ending nearer hands joined with partner facing up and down the set.
- 9-12 1st and 2nd couples, also 3rd and 4th couples, set to each other facing up and down, then turn three quarters with the right hand into lines across.
- 13-16 All dance half a right shoulder reel of four across.
- 17-20 All set to the facing person, then turn them three quarters with the right hand back to the sidelines facing up or down in the original order but all now having changed sides.
- 21-24 All dance half a right shoulder reel of four on the sides to end in the order 4,3,2,1 with 3rd and 1st couples on opposite sides.
- 25-28 2nd and 1st couples (at the bottom) set on the sides then dance half right hands across.
- 29-32 3rd and 1st couples set then dance half left hands across.
- 33-36 4th and 1st couples set then dance half right hands across. 1st couple end back in their original places.
- 37-40 All chase clockwise half way round the set.  
The progressed order is 2,3,4,1 with 3rd and 1st couples on opposite sides.

## **Music**

- Suggested tune: Warwick's Land (Andrew Rankine).
- Suitable recording: Cornet's Chase (Sandy Nixon and his SDB: Luckenbooth Brooch).

# Goodbye From Him

A 32 bar strathspey for four couples in a longwise set.

## *Bars Description*

- 1-4 1st and 2nd couples, also 3rd and 4th couples, dance set and link. 1st man and 4th woman end facing out.
- 5-8 1st and 4th couples dance the first four bars of the bourrel rotated by a quarter. 1st woman and 4th man set advancing towards each other then half turn with both hands and twirl away to be back to back on the centre line in 3rd and 2nd places respectively. Meanwhile 1st man and 4th woman dance anticlockwise half way round to 2nd and 3rd places on opposite sides. End with 4th and 1st men facing 2nd woman and 1st and 4th women facing 3rd man.
- 9-12 4th and 1st men dance right hands across with 2nd woman, then dance down on the women's side to end facing 3rd woman. Meanwhile 1st and 4th women dance right hands across with 3rd man, then dance up on the men's side to end facing 2nd man.
- 13-16 1st and 4th women dance left hands across with 2nd man while 4th and 1st men dance left hands across with 3rd woman. 1st woman and 4th man drop hands early and dance down or up the sidelines respectively to end in 3rd and 2nd places on opposite sides while 4th woman and 1st man continue the hands across to end on the diagonal facing their 1st corners (2nd man and 3rd woman respectively).
- 17-24 4th and 1st couples dance half a Hello-Goodbye chase. 4th woman and 1st man dance eight bars of Hello-Goodbye setting. Meanwhile 4th man and 1st woman set advancing towards their partners' 1st corners and then follow their partners two bars behind. On the last bar 4th woman and 1st man set left staying at the ends of the set while 4th man and 1st woman set left, pulling left shoulder back slightly, to end with their backs to each other on the centre line and facing their partners.
- 25-28 1st and 4th couples dance half a right shoulder reel of four on the centre line.
- 29-32 1st and 4th couples turn their partners with both hands one and a quarter times to end on the sidelines in the order 2,4,1,3.

## **Music**

- Suggested tune: Oor Mary (Charlie Galloway).
- Suitable recording: Miss McLean of Inverness (Kafoozalum: London 75th anniversary).

## **Notes**

- The Hello-Goodbye chase figure comes from The Cane Toad Jig by Rod Downey where it is done all the way round in 16 bars of pas-de-basque.

# *Hutton's Unconformity*

A 32 bar strathspey for four couples in a longwise set. The dance starts with two chords. On the second chord 3rd woman and 4th man change places so that 1st and 2nd couples are facing their partner while 3rd and 4th couples are beside their partner.

This dance commemorates James Hutton (1726-1797) one of Scotland's foremost scientists who is considered the founder of modern geology. He was one of the first to realise that weathering of rock formations showed the Earth was far older than was assumed at the time. Most famously he found several "unconformities" where strata of sedimentary rocks clearly overlaid older strata at a very different angle indicating that the older rocks must have been raised up from the sea bed, turned over so the strata were vertical, then sunk again and later covered with new sedimentary layers and raised up a second time.

The cross, cast off and dance down figures indicate build up of the sedimentary layers. These are compressed when 1st and 2nd couples end closer together by bar 16 than at bar 9. The rock layers are turned in bars 17-24. The last figure has a hint of more sedimentation but is mainly oriented across at the top and up/down at the bottom like a typical unconformity.

## *Bars Description*

- 1-4 1st couple cross over giving right hands, then cast off as 2nd couple step up.
- 5-8 1st couple dance down, nearer hands joined, between 3rd and 4th men as they step up, then cast off as 3rd and 4th women step up.  
Meanwhile 2nd couple cross over giving right hands then cast off as 3rd and 4th men step up again.
- 9-16 1st couple followed by 2nd couple dance down, nearer hands joined, for four bars. 3rd and 4th women step up to 2nd place on bars 11-12. Then 2nd couple followed by 1st couple dance up, ending in 3rd and 4th places respectively.
- 17-20 3rd and 4th couples, also 2nd and 1st couples, each circle four hands round half way to the left for two bars. All then turn their partner once round with both hands ending back in the same circles.
- 21-24 3rd and 4th couples, also 2nd with 1st couples, each circle four hands round three quarters to the right. All retain hands with their neighbour and end facing their partner. 4th and 3rd couples at the top face across. 1st and 2nd men, in the centre in 3rd place, face down to their partners who face up in 4th place.
- 25-28 4th couple cross passing right shoulder, cast off and take nearer hands facing up.  
Meanwhile 3rd couple advance for one and retire for one then cross up, passing left shoulder, and curve towards each other to face down nearer hands joined.  
Meanwhile 1st and 2nd couples advance for one and retire for one up and down, then half turn their partner with both hands and retain nearer hands facing in.
- 29-32 3rd and 4th couples set and link across the dance ending back on their own sides.  
Meanwhile 1st and 2nd couples set and link on the sides (with small setting steps).  
The final order is 3,4,2,1. 2nd and 1st couples are beside their partner on the men's and women's sides respectively, with the men above the women.



## Music

- Suggested tune: Strong Tea (Angus Fitchet).
- Suitable recording: Silverdale Strathspey (Neil Barron and his SDB: The Third Sheaf Collection).

## Diagrams (music at the bottom)

Bars 1-4		Bars 5-8		Bar 9		Unconformity at Jedburgh (Wikipedia)	
Bar 17		Bars 19-20		Bar 21			
Bars 25-28		Bars 29-32		End			

# *The Masters Of Art*

A 32 bar strathspey for three couples starting in a longwise set - although most of the dance is in a triangular set. 2nd couple start on opposite sides (crossing over if there is a 2nd chord).

Dedicated to Barrie Gabbott and Cos Ahmet, excellent teachers and practitioners of Art, with abiding thanks for being the leading lights of the London Gay Gordons for so many years.

## *Bars Description*

- 1-2 1st and 2nd couples dance the first two bars of the Tourbillon, half turning their partner with both hands, then opening out to the sidelines with 1st couple on the women's side and 2nd couple on the men's side.
- 3-4 All three couples set on the sidelines.
- 5-8 All circle two places to the left, then turn their partner with both hands to end in a triangular set with the men facing in and the women back to back facing out. 1st couple are in the centre in 3rd place, 2nd couple are in 1st woman's place and 3rd couple are in 1st man's place.
- 9-12 All dance half a triangular poussette ending in diametrically opposite places:
- 1: holding both hands with their partner, all take one setting step to the man's right (requiring a foot change for the women) and make a quarter turn.
  - 2: all half turn moving on slightly so the men are facing in again, now with 1st couple in 2nd place on the women's side, 2nd couple in 3rd man's place and 3rd couple in 1st man's place.
  - 3-4: repeat bars 1-2 to diametrically opposite places but end by turning only a quarter so that the men face around the circle clockwise and women face anticlockwise.
- After every two bars, 1st couple are always in the centre of a line across or in 2nd place on the sidelines while 2nd and 3rd couples are always in the corners of the square formed by 1st man's, 3rd man's, 3rd woman's and 1st woman's places.
- 13-16 All dance half interlocking reels of four around the circle to end facing their partner in the same places as at bar 9, men facing in, women facing out.
- 17-22 All set, chase and turn:
- All set to their partner, ending turning away to be right shoulder to each other.
  - All the men chase one place clockwise while the women in the centre dance left hands across round two places, dropping hands to face their partner.
  - All turn their partner with both hands.
- 23-28 All repeat bars 17-22, but 1st man and 2nd woman end the turn crossing to the sidelines (as in bars 5-6 of the Tourbillon) to end in the order 2,1,3 with 3rd couple on the opposite side.
- 29-32 1st and 3rd couples dance set and link to end in the order 2,3,1 with 3rd couple on the opposite side.

## **Music**

- Cate's Conundrum: Opus Dance - Tweeddale (James Gray, Susie Petrov). This just has one chord.

**Diagrams (music at the bottom)**

Bars 9-10	Bars 11-12	Bar 13	Bar 17	Bars 19-20
Bar 23	Bars 27-28	Bar 29	End	

*Cos  
Ahmet*



*Barrie  
Gabbott*

# *Smouldering Teapots*

A 32 bar strathspey for four couples.

The figure in bars 9-16 has “teapots” with two of the dancing couples at a time circling each other up close with plenty of opportunity for smouldering glances. All four couples are dancing all the time.

## *Bars Description*

- 1-6 1st and 2nd couples, also separately 3rd and 4th couples, dance the first six bars of a two couple bourrel.
- 7-8 2nd and 3rd couples each finish the bourrel normally, turning with both hands to the sidelines. Meanwhile 1st and 4th couples half turn with both hands and twirl away from each other, pulling right shoulder back, to end in the centre with the women facing up and the men facing down: 1st woman is facing 2nd couple, 1st man is facing 4th woman, 4th man is facing 3rd couple.
- 9-12 1st woman with 2nd couple (in 1st place), also 4th man with 3rd couple (in 4th place), dance left hands across while 1st man and 4th woman dance one and a half times around each other passing left shoulder without giving hands (but with plenty of eye contact). 1st and 4th woman, also 1st and 4th men, pass left shoulder to end with 4th woman facing 2nd couple, 4th man and 1st woman facing each other up and down respectively in the centre and 1st man facing 3rd couple.
- 13-16 4th woman with 2nd couple, also 1st man with 3rd couple, dance right hands across while 1st woman and 4th man dance one and a half times around each other passing right shoulder without giving hands (but with plenty of eye contact). All end on the sides in the order 2,4,1,3 with 2nd and 1st couples facing down and 4th and 3rd couples facing up.
- 17-24 All dance parallel right shoulder reels of four up and down on the sides.
- 25-32 2nd and 4th couples, also separately 1st and 3rd couples, circle four hands round and back. On the last time through all circle eight hands round and back. End in the order 2,4,1,3.

## **Music**

- Suggested tune: Miss Johnstone of Lathrisk (Robert Mackintosh).
- Suitable recording: Set of Strathspeys (Terpsichore: Caledonian Muse).

# *Strangeness and Charm*

A 32 bar strathspey for three couples in a three couple longwise set.

Although this dance really has nothing to do with quarks, I have noticed that the names of two of the six types of quark, "up" and "down", appear frequently in the instructions for dances while two others, "top" and "bottom", are seen occasionally. However the two most whimsically named quarks, "strange" and "charm", are virtually never mentioned at all. So the title of this dance is an attempt to rectify that omission! Hopefully 1st couple will show each other some charm at least in bars 5-6 while bars 21-24 are probably a bit strange for everyone.

## *Bars Description*

- 1-4 1st couple dance down, nearer hands joined, below 3rd couple and cast up to 2nd place. 2nd couple step up on bars 3-4.
- 5-8 1st couple dance around each other, passing right shoulder, with eye contact but no hands, then cast back up to 1st place. 2nd couple step down again on bars 7-8.
- 9-16 All dance mirror reels of three on the sides with all crossing down to the opposite side from 1st place. 1st couple start by crossing down, 2nd couple start out and up, 3rd couple start in and up.
- 17-20 All set on the sides then cross over giving right hands to own sides.
- 21-24 All set on the sides.  
Then 1st couple turn by the right hand into promenade hold  
while 2nd couple cast into 3rd place and take promenade hold  
while 3rd couple take promenade hold and dance up to 2nd place.
- 25-32 All dance a three couple allemande to end in progressed places 2,3,1.

## **Music**

- Suggested tune: A Dancer's Dream (Marian Anderson).
- Suitable recording: September in Skye (Marian Anderson and her Band: Platinum 70th Anniversary Dances - Belfast Branch).

# *The Tower of London*

A 32 bar strathspey for four couples in a square set.

The figure in bars 17-24 is supposed to evoke the central “White Tower” part of the Tower of London with a small tower at each corner all surrounded by an outer wall. The two handed turns represent the towers while the intervening inner and outer chases are the walls. Three of the four towers are square - only the one at the north-east corner (between 1st and 2nd places) is round. So those concerned with architectural exactitude can make their turns at the other corners as square as possible, for example making angles at the half bar points. Those keen on symbolism may see sceptres and orbs or loops of a crown in bars 1-8 and 9-12. Bars 25-32 were inspired by the end of Vana Tallinn by Vladimir Garbuzov.

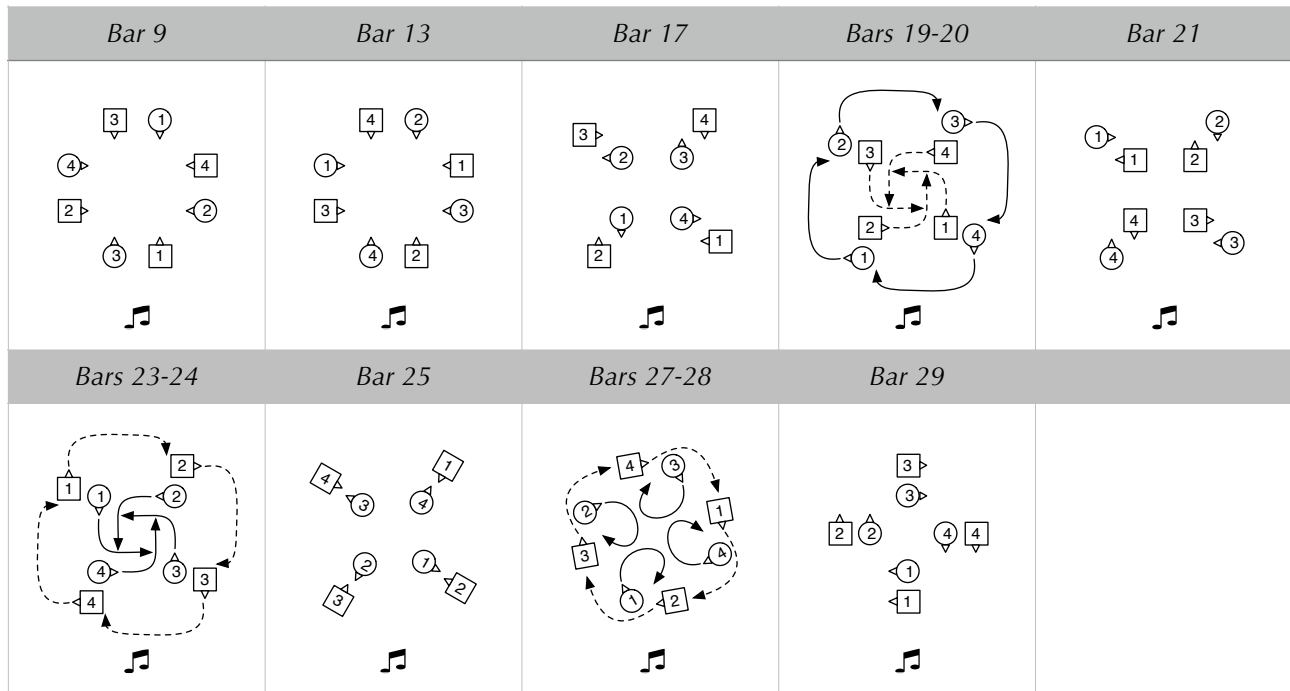
## *Bars Description*

- 1-4 1st and 3rd couples set advancing, then half turn the opposite person with both hands opening out, tourbillon style, so the women are back in their original places but the men have changed places.
- 5-8 2nd and 4th couples repeat bars 1-4.
- 9-12 All set and pull left shoulder back to cast in tandem one place anticlockwise. The men are now in places 4,1,2,3 and the women 2,3,4,1.
- 13-16 All dance set and link. The men end back to back on the diagonals facing out to the women who end at the corners of the square facing in. 1st man is facing out to 2nd woman in the corner between 1st and 2nd places.
- 17-20 All half turn with both hands. The men then dance on to the next corner clockwise while the women dance half way round the inner square anticlockwise, making a quarter turn angle at the corner. They end facing out to their partner with 1st couple now at the corner between 2nd and 3rd places.
- 21-24 All repeat bars 17-20 from new places to end facing the same person as at bar 17 but now progressed one corner position anticlockwise from where they started.
- 25-28 All turn with both hands opening out to the next side. The women then chase one place clockwise while the men curve to their right into the centre and end taking right hands with their partner in the original order 1,2,3,4 facing clockwise, with the men on the inside.
- 29-32 All lead on one place clockwise then turn their partner three quarters with the right hand to end in the order 4,1,2,3.

## **Music**

- Suggested tune: A Glint of Gold (Drummond Cook).
- Suitable recording: A Glint of Gold (Colin Dewar and his SDB: A' the best fae Banffshire).

**Diagrams (music at the bottom)**



*The Graziani Family  
(in Scotland, 2023)*



*Martina Mueller-Franz*

# Variations on a Theme

A 48 bar strathspey for three couples in a longwise set. The theme here is the Bourrel.

## *Bars Description*

- 1-8 1st couple set advancing towards each other, then half turn with both hands and twirl away to face the opposite side. 1st couple cast off one place as 2nd couple step up. They then cross over to their own side giving left hands.
- 9-16 All dance a three couple Bourrel ending with a new partner:
- 1-4: 2nd man and 1st woman, also 1st man and 3rd woman, set advancing towards each other, half turn with both hands and twirl away to face up and down. Meanwhile 2nd woman and 3rd man dance anticlockwise half way round to the other end of the centre line.
  - 5-8: All set to their new partner and turn three quarters with both hands to the sidelines with 3rd, 2nd and 1st men now opposite 1st, 3rd and 2nd women.
- 17-24 3rd woman with 3rd man and 1st woman, also 2nd man with 1st man and 2nd woman, dance right hands across. 3rd woman and 2nd man pass right shoulder to dance left hands across at the other end. All finish on the sidelines.
- 25-32 All dance an "Outer Tandem Bourrel" as follows:
- 1-4: 3rd man and 2nd woman (in 1st corner places) set advancing towards each other, half turn with both hands and twirl away to face up and down. Meanwhile 1st and 3rd women in tandem, also 1st and 2nd men in tandem, dance anticlockwise half way round to finish beside each other at the other end.
  - 5-6: 1st and 2nd men take nearer hands facing down and set to 2nd woman as 1st and 3rd women take nearer hands facing up and set to 3rd man.
  - 7-8: 1st man with 2nd couple, also 1st woman with 3rd couple, circle three hands round three quarters to the left. 1st couple drop right hands to reform as one big circle with all now opposite their original partner in the order 2,1,3.
- 33-40 All circle six hands round to the left and back.
- 41-48 All dance an "Inner Tandem Bourrel" as follows:
- 1-4: 2nd and 1st men, also 1st and 3rd women, retain nearer hands and set advancing towards each other. On the second setting step 2nd man and 3rd woman come towards each other to end in facing lines across the set. They then circle four hands round half way, drop hands and twirl pulling right shoulder back. Meanwhile 2nd woman and 3rd man dance anticlockwise half way round to the other end of the centre line.
  - 5-6: 1st and 3rd women, now facing up, also 2nd and 1st men, facing down, take nearer hands again and set to 3rd man and 2nd woman respectively.
  - 7-8: 1st woman with 3rd couple, also 2nd couple with 1st man, circle three hands round three quarters to the left ending on the sidelines in the order 3,1,2.



## Music

- Suggested tune: The Farewell (William Marshall).
- Suitable recording: Crathes Castle (Deirdre Adamson: Tarry a While).

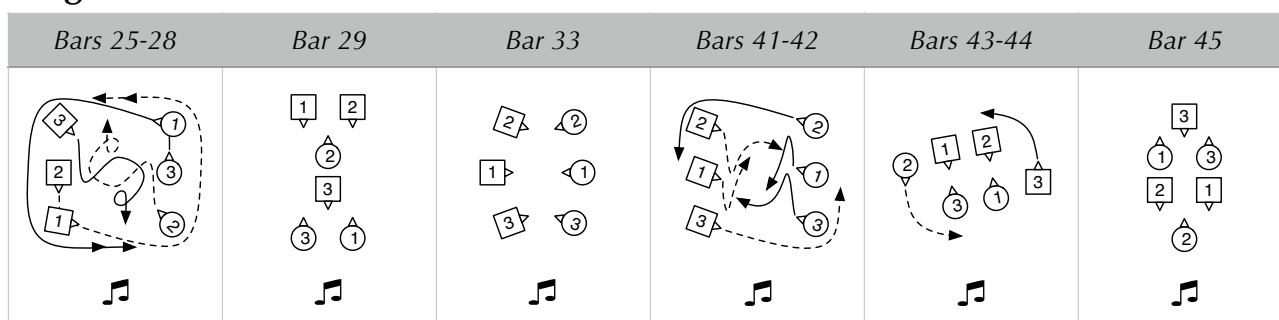
## Other variations of the dance

- The original theme, the two couple Bourrel, is notable by its absence here. Those who feel that variations should be preceded by the theme can replace bars 1-8 (a kind of Bourrel for one couple) with a two couple Bourrel though that would make the dance even busier and give no rest to 2nd couple.
- Alternatively those wanting a slightly less busy variation could replace bars 17-24 with a solo for the central pair in 2nd place. For example figures of eight across the dance, starting right shoulder to 2nd corner position (2nd man up, 3rd woman down).

## Other variations of the Bourrel

- Another possible variation of the "Outer Tandem Bourrel" would be to replace the circle in bars 7-8 of the figure by a three quarter turn with both hands for the central dancer and the right hand free member of the tandem pair while the left hand free dancers just cross to their own sides passing left shoulder. All would then end opposite the same partner, just inverting the order from 1,2,3 to 3,2,1. That would break the progression in this dance but may be more suitable for use in other dances.

## Diagrams (music at the bottom)



# *The World Wide Web*

A 32 bar jig for five couples in a longwise set. This dance is intended as a homage to the wonder of the modern world. It contains various W-like formations and a sequence of set and link type figures in reference to the network of hyperlinks that comprise the web. The final circle might be viewed as representing the world (in elliptical projection).

The dance starts with two chords: on the second chord the 2nd and 4th couples cross over to start on the opposite sides so that those dancing in the same gender role form a W pattern.

## *Bars Description*

- 1-2 1st and 2nd couples, also 3rd and 4th couples, dance half right hands across.
- 3-4 1st and 4th couples dance half left hands across. The order is now 2,4,1,3,5 with 4th and 3rd couples on opposite sides.
- 5-8 Set and link figure (1st couple say goodbye to each other for a while!):
- The top three on the men's side (2nd man, 4th woman and 1st man), also the bottom three on the women's side (1st woman, 3rd man and 5th woman), each dance a modified set and link for three. The central dancer in each trio, 4th woman and 3rd man, end by curving into the centre to face up or down respectively, ready to take hands in crown triangle formation with 1st and 4th men at the top or 3rd and 1st women at the bottom. The left hand dancers, 2nd man and 5th woman, end facing down or up in the centre, ready to take hands in a zigzag across the set in 3rd place.
  - Meanwhile the top two on the women's side (2nd woman and 4th man), also the bottom two on the men's side (3rd woman and 5th man), each dance a modified set and link for two. The right hand dancer in each pair, 2nd woman and 5th man, end on the sides, facing down or up, ready to take hands at the ends of the zigzag.
- 1st couple are at the right hand ends of each of the three person set and link figures so they should keep their right hands free.
- 9-12 All set. Then those holding left hand half turn that person to exchange places. 1st man and 5th woman, also 2nd man and 5th woman, pass each other right shoulder to end in double double triangle formation. Meanwhile the others keep setting and turn to face in. 4th woman, 5th woman, 5th man, 1st woman and 3rd woman are now on or facing the men's side; 4th man, 1st man, 2nd woman, 2nd man and 3rd man are on or facing the women's side.
- 13-16 All set. Then those holding right hand (4th and 5th women, 5th man and 1st woman, 1st man and 2nd woman, 2nd and 3rd men) turn that person by the right hand to return to the same double double triangle formation. Meanwhile the others keep setting.
- 17-20 All set. Then 5th and 2nd couples each half turn their partner by the left hand. 5th man and 2nd woman pass 1st man and 1st woman right shoulder to end with 5th man taking hands with 4th couple in crown triangle formation at the top and 2nd woman similarly taking hands with 3rd couple at the bottom. 5th woman and 2nd man pull left shoulder back to face up or down at the ends of the central zigzag formation. Meanwhile 1st couple, starting slightly forward, each pull left shoulder back and dance in towards the centre, passing 5th man or 2nd woman right shoulder, to take left hands with each other and right hands with 5th woman and 2nd man in the central zigzag formation. Meanwhile 4th and 3rd couples keep setting. The people starting this figure in 3rd place end in the centre of the crown triangles while those starting in 2nd and 4th places end in the zigzag line across 3rd place.

- 21-24 Set and link figure to end on the sidelines (in a new W pattern for each gender):
- 4th woman, 5th man and 4th man, also 3rd woman, 2nd woman and 3rd man, dance a modified set and link for three: as 5th man and 2nd woman are already facing out at the top and the bottom they just dance out to their right without casting first.
  - Meanwhile 5th woman, 1st man, 1st woman and 2nd man set. Then 5th woman and 2nd man dance up or down the sides respectively as 1st couple, dropping left hands early, dance out to their right to 3rd place.
- End in the order 4,5,1,2,3 with 5th and 2nd couples on opposite sides.

25-32 All circle 10 hands round and back.

### Executive summary

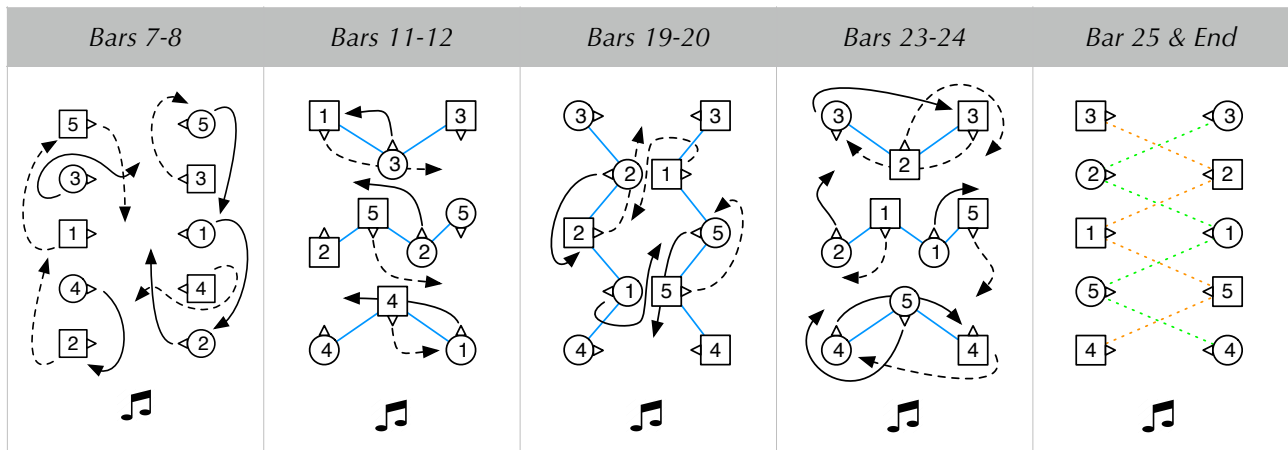
- Half right hands across then half left hands across to the sidelines.
- Set and link into crown triangles or zigzag formation.
- Set and turn left hand into double double triangles.
- Set and turn right hand back into double double triangles.
- Set and turn left or cast left shoulder back into crown triangles or zigzag formation.
- Set and link or turn back to the sidelines.
- Circle and back.

The second half hands across and the second left turn or cast involve only the central couples.

### Music

- Suggested tune: The Gentle Shepherd (Joshua Campbell).
- Suitable recording: Lady In Red (Marian Anderson: Highlander Music Vol 12, track 11).

### Diagrams (music at the bottom)



# *X Marks the Scot*

A 40 bar jig for three couples in a four couple longwise set. The title was shamelessly stolen from the website [www.xmarksthescot.com](http://www.xmarksthescot.com), an online community of kilt wearers (of which I am not a member). The dance has several twirling opportunities which those wearing kilts or other swirly apparel may enjoy - within reason! The central figures take place on both diagonals to mark the X of the Scottish saltire. The last 16 bars are intended to echo the end of The Reel of the Royal Scots - but with pivot and chase to finish.

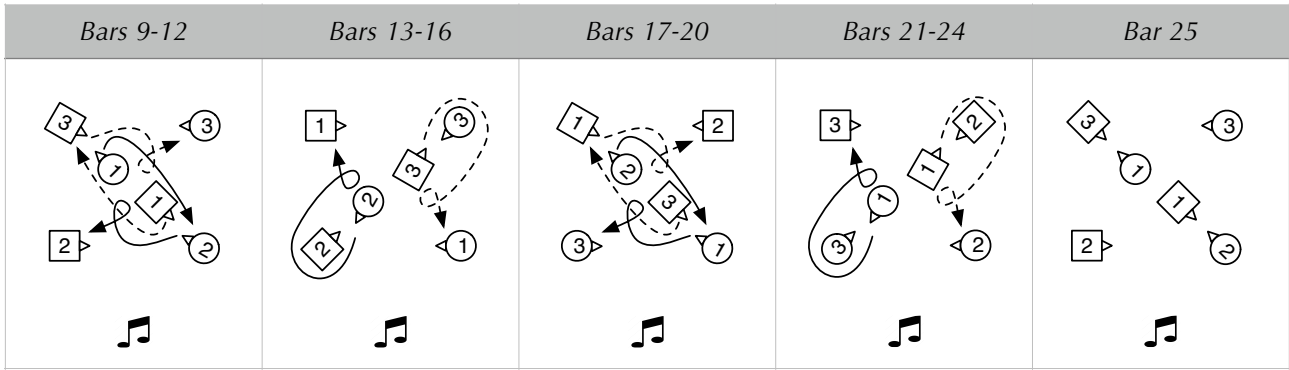
## *Bars Description*

- 1-4 1st couple, giving left hands, cross over, then cast off one place as 2nd couple step up.
- 5-8 1st couple dance half a figure of eight out the ends, man up, woman down, looping left shoulder round their 3rd corner and then pass each other left shoulder to end back to back on the diagonal facing their 1st corners.
- 9-12 1st couple and 1st corners dance four bars of set to corners and cast away: set to the facing person, then 1st couple cast away to end in the 3rd corner position behind them as their 1st corners (2nd man and 3rd woman) dance in and twirl away to end back to back facing their partner on the 2nd corner diagonal.
- 13-16 2nd man and 3rd woman dance corners pass and twirl with their partners: 2nd man and 3rd woman loop right shoulder round the 2nd corner positions and twirl to end back to back on the diagonal facing their 1st corner positions (1st woman and 1st man respectively) while 2nd woman and 3rd man, giving right hands, half turn and cast away to the opposite corner.
- 17-24 2nd man and 3rd woman (the original 1st corners) repeat bars 9-16 from new places. The corners all end back in their places as at bar 9. 1st couple end twirling to be back to back facing their 1st corners again.
- 25-32 1st couple, giving right hands, turn their 1st corners, pass right shoulder, turn their 2nd corners also right hand and end passing right shoulder to 2nd place own side. The corners dance for four bars.
- 33-40 All circle six hands round to the left for three bars (six slip steps) then pivot and chase back to end in the order 2,1,3.

## **Music**

- Suggested tune: The Waggle o' the Kilt (Harry Lauder).
- Suitable recording: The Waggle o' the Kilt (The Glencraig Scottish Dance Band: Ah'm Askin').

**Diagrams (music at the bottom)**



*Allan Gavine  
(hiking in the Val d'Anniviers)*



*Deborah Ainger  
(in younger days)*

# *Xylem and Phloem*

A 32 bar strathspey for three couples in a nominally triangular set - though best viewed as a hexagon with six equally spaced dancers. In bars 9-16 the top two and bottom two dance together as in a square set. In bars 17-24 all dance with the diametrically opposite person.

Xylem and phloem are different types of tissue found in plants. Samara is the name for the seed pods of trees in the Maple family. These are reminiscent of the figure in bars 17-24: the half turn into the centre for the seed pod; the usual angle between the wings for the petronella; and the rotation as they fall away from their parent tree for the chase around the set.

The title sounds a bit like "Silent and Flowing" as a dancer's feet and figures should be.

## *Bars Description*

1-8 1st couple dance a figure of eight on their own side around 2nd or 3rd couple, starting by dancing down with nearer hands joined, then out between the side couples and end back in original places.

9-16 1st couple with 2nd man and 3rd woman dance lefts and rights, starting by changing places up and down with the left hand and ending with a half right hand turn to face each other. 3rd man and 2nd woman face across the set.

*All dance the "Samara" progression, ending in the order 2,3,1.*

	<u>3rd man &amp; 2nd woman</u>	<u>2nd man &amp; 1st woman</u>	<u>1st man &amp; 3rd woman</u>
17-18	Half turn giving both hands to end facing each other in the centre.	Chase a third of the way round clockwise to end in 3rd man's and 2nd woman's places.	Petronella, along the side, one position to their right, to end in 1st woman's and 2nd man's places and face clockwise.
19-20	Petronella, curving out to their right (behind 1st man and 3rd woman), to end in 1st man's and 3rd woman's places and face clockwise.	Half turn giving both hands to end facing each other in the centre.	Chase a third of the way round clockwise to end in 2nd woman's and 3rd man's places.
21-22	Chase a third of the way round clockwise to end in 2nd man's and 1st woman's places and face in.	Petronella, curving out to their right, to end in 1st man's and 3rd woman's places and face in.	Half turn giving both hands to end facing each other in the centre.
23-24	Set.	Set.	Pull right shoulder back and cast away to 3rd man's and 2nd woman's places behind them.
25-32	All circle six hands round to the left and back, ending in the order 2,3,1.		

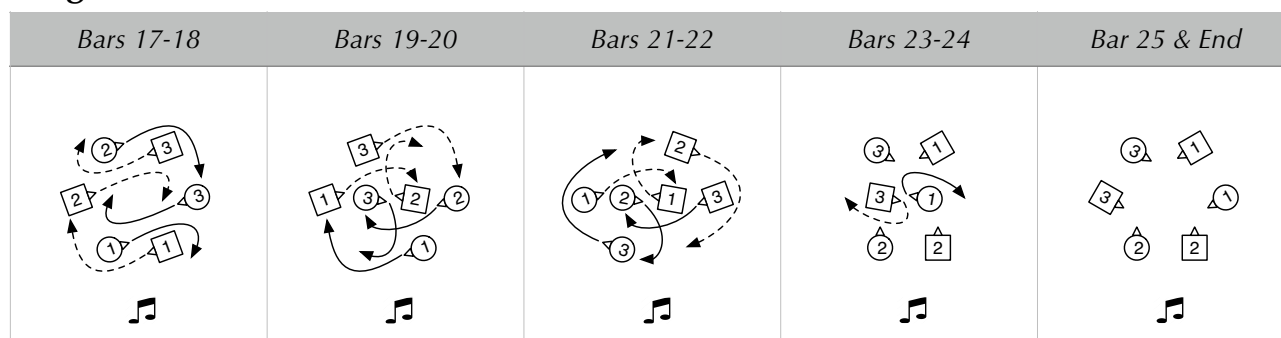
## Music

- Suggested tune: Margaret's Ghost.
- Suitable recording: 3x32 Song Airs (Green Ginger: Miss Ogilvie's Fancy).

### Executive summary of bars 17-24

Pairs/Bars	17-18	19-20	21-22	23-24
3M+2W	Half turn	Petronella	Chase	Set
2M+1W	Chase	Half turn	Petronella	Set
1M+3W	Petronella	Chase	Half turn	Cast away

### Diagrams (music at the bottom)



# Diagrams by Keith Rose

**ALFIE'S TEAM** Including optional moves **8x32 R**

Murrough Landon, 2017, <https://my.strathpey.org/u/murrough/AlfiesTeam.pdf> 3C/4C longwise set.

**DAVID MINOR** **3x40 R**

Murrough Landon, 2018, <https://my.strathpey.org/u/murrough/DavidMinor.pdf> 3C/3C longwise set.

**THE ATHEIST** **8x32 R**

Murrough Landon, 2022, <https://my.strathpey.org/u/murrough/Atheist.pdf> 3C/4C longwise set.

**EMERGING FROM LOCH DOWN** **8x32 S**

Murrough Landon, 2022, <https://my.strathpey.org/u/murrough/EmergingFromLochDown.pdf> 3C/4C longwise set.

**BE TRUE TO YOURSELF** **3x40 S**

Murrough Landon, 2018, <https://my.strathpey.org/u/murrough/BeTrueToYourself.pdf> 3C/3C longwise set.

**LA FAMIGLIA GRAZIANI** **6x32 S**

Murrough Landon, 2020, <https://my.strathpey.org/u/murrough/FamigliaGraziani.pdf> 2C/3C longwise set.

**THE BIRLING DERVISHES** **8x32 R**

Murrough Landon, 2017, <https://my.strathpey.org/u/murrough/BirlingDervishes.pdf> 3C/4C longwise set.

**GALLIVANTING** 2C & 4C cross on 2nd chord **4x40 J**

Murrough Landon, 2017, <https://my.strathpey.org/u/murrough/Gallivanting.pdf> 4C/4C longwise set.

**THE CLIFFS OF MOHER** **8x32 R**

Murrough Landon, 2022, <https://my.strathpey.org/u/murrough/CliffsOfMoher.pdf> 3C/4C longwise set.

**GOODBYE FROM HIM** **4x32 S**

Murrough Landon, <https://my.strathpey.org/u/murrough/GoodbyeFromHim.pdf> 4C/4C longwise set.

**COSI FAN TUTTE** **8x32 J**

Murrough Landon, 2017, <https://my.strathpey.org/u/murrough/CosifanTutte.pdf> 3C/4C longwise set.



### HUTTON'S UNCONFORMITY

3W & 4M change places on 2nd chord **4x32 S**

Murrough Landon, 2022, <https://my.strathespey.org/u/murrough/HuttonsUnconformity.pdf> 4C/4C longwise set.

### VARIATIONS ON A THEME

**3x48 S**

Murrough Landon, 2019, <https://my.strathespey.org/u/murrough/VariationsOnATheme.pdf> 3C/3C longwise set.

### THE MASTERS OF ART

2C cross on 2nd chord **3x32 S**

Murrough Landon, 2016, <https://my.strathespey.org/u/murrough/MastersOfArt.pdf> 3C/3C longwise set.

### THE WORLD WIDE WEB

2C & 4C cross on 2nd chord **5x32 J**

Murrough Landon, 2013, <https://my.strathespey.org/u/murrough/WorldWideWeb.pdf> 5C/5C longwise set.

### SMOULDERING TEAPOTS

**4x32 S**

Murrough Landon, 2012, <https://my.strathespey.org/u/murrough/SmoulderingTeapots.pdf> 4C/4C longwise set.

### X MARKS THE SCOT

**8x40 J**

Murrough Landon, 2020, <https://my.strathespey.org/u/murrough/XMarksTheScot.pdf> 3C/4C longwise set.

### STRANGENESS AND CHARM

**3x32 S**

Murrough Landon, 2016, <https://my.strathespey.org/u/murrough/StrangenessAndCharm.pdf> 3C/3C longwise set.

### XYLEM AND PHLOEM

**3x32 S**

Murrough Landon, 2016, <https://my.strathespey.org/u/murrough/XylemAndPhloem.pdf> 3C/3C longwise set.

### THE TOWER OF LONDON

**4x32 S**

Murrough Landon, 2018, <https://my.strathespey.org/u/murrough/TowerOfLondon.pdf> 4C/4C square set.





