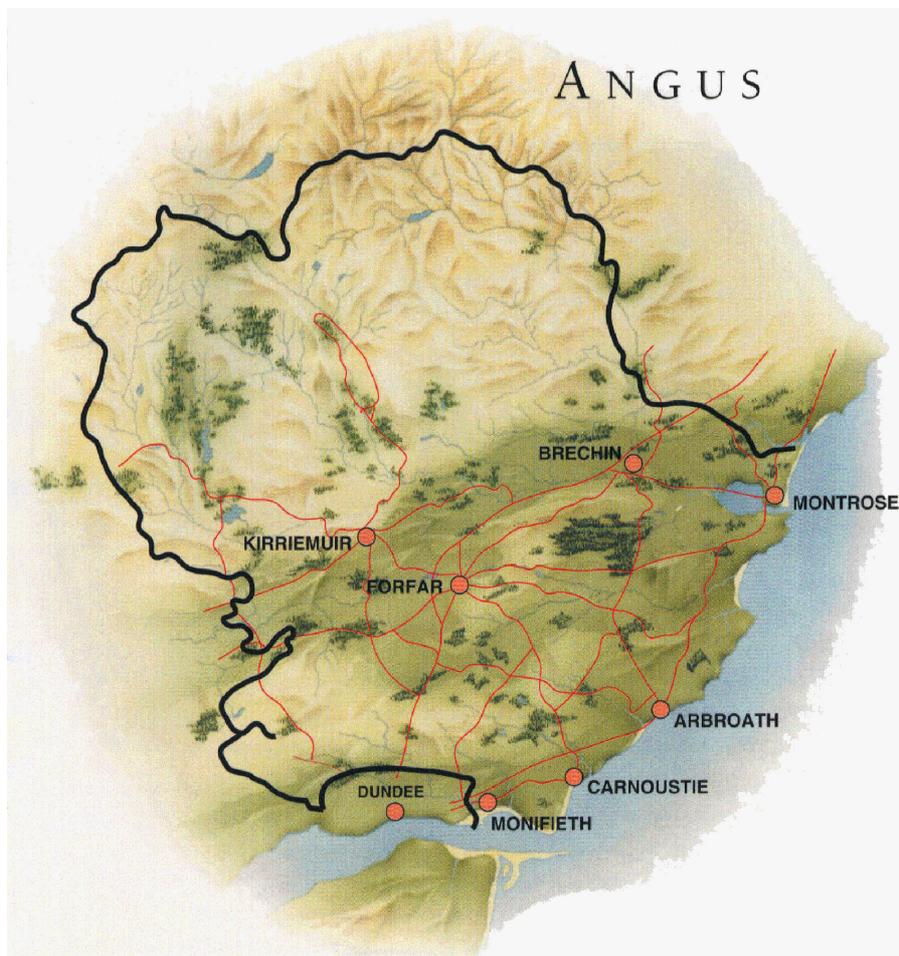


**To Dance – Angus Style
1998–2001**
by
Traditional Dance Development Officer

Mats Melin



**Final Report with added Comments and Reflections.
An Analysis of Dancing Style in Angus.**

2019

INTRODUCTORY NOTE to 2019 EDITION:

This is a revised edition of a report submitted by Mats Melin in his capacity as Traditional Dance Development Officer for Angus on his Scottish Traditions of Dance Trust project activities in Angus, December 2001.

The Scottish Traditions of Dance Trust ran from 1995 to 2011 as the umbrella body across all traditions of dance. Currently the Traditional Dance Forum of Scotland has, in a slightly different capacity, taken its place.

The original report document was revised partially by the STDT Board in 2002 but the Report was never finished as far as I know. Whether it was submitted to the Scottish Arts Council at the time is not clear either. It cannot be found online in the Scottish Arts Council's archived online depository.

Recently I felt it would be worthwhile to the Scottish Arts and Dance community (and beyond) that the information of the project was made available. I went through my archived files and found more report entries which have been added to this version.

The text of the original report in its final draft has not been altered. The style of reporting has been left as per the original date. Only some missing data left out originally has been added, and the appendices were added as found.

The *Dance analysis appendix* and the *Third Statistical Accounts for Angus 1975* summary were submitted in 2001 but were excluded in the final STDT draft of the original report. I have now *added them as they now serve as a valuable research contribution and a snapshot of my observations in the field.*

Formatting and contents page are as per 2019.

For the benefit of the reader, some comments featured clearly in boxes have been added to clarify or reflect on the report content.

Mats Melin, Limerick, January 2019.

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Dance! Dance! DANCE!

Scottish Traditions of Dance Project in Angus 1998–2001

1. – To Research

- 1.1 Introduction
- 1.2 Interviews and Oral History
- 1.2 Newspaper & Book Research
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1.1. – Introduction

The Scottish Traditions of Dance Trust (STDT) is the only national organisation which exists to promote, research, conserve and foster all of Scotland's dance traditions. Everyone dances at some point in their lives, and STDT is the national advocate for the enjoyment of all forms of traditional dance socially and educationally.

STDT Aims: To promote and enable dance activity and awareness
Establish an on-going programme of educational outreach
Develop a nationwide research network
Establish and maintain a Scottish dance archive & resource centre

STDT undertook a three-year archive research and participation project in Angus. This project was led by Development Officer Mats Melin.

It was funded by the Scottish Arts Council Lottery Fund.

The aim of the Angus project research was to gather and record information about the local dance traditions to form a resource for future generations. The local traditions are still living in the memories of old people. Oral history recovery was therefore crucial to the project. Our research also included the collection and

analysis of newspapers, books, photographs, audio and video footage and artefacts. For observations purposes of the current dance traditions a number of dance classes and events were visited.

1.2. – Interviews and Oral History

Over the three years, a series of interviews were conducted round the district. Angus being famous for its Dancing Masters or ‘Dancies’ and its musicians, the first interviews conducted concentrated on descendants, relations and pupils of the ‘Dancies’, and on local musicians. Following the advice given and the information gathered a list of possible interviewees was compiled. This list formed the basis of the 80 interviews eventually carried out. However, due to the changes in the structure and priorities during the project, it was not possible to carry out interviews with all possible informants.

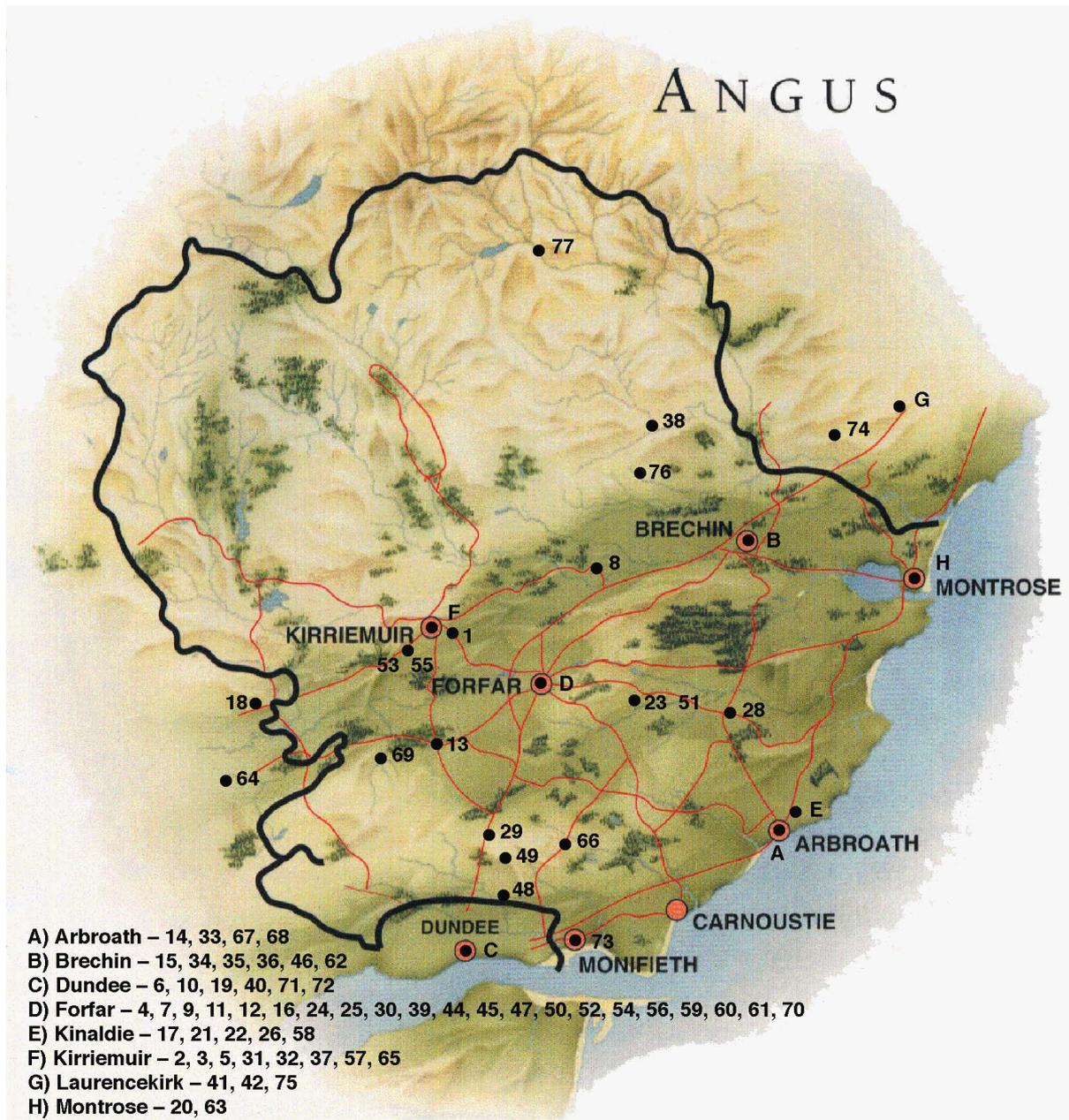
Following the research guidelines as set out by the STDT much vital information was gathered from a wide range of people, ages, and backgrounds spread out over the whole district. Although much information was gathered it was soon quite clear that detailed descriptions of dances, steps, movements and dance patterns were hard to extract. In some cases, we learned about dance events some 70 years or more ago, wherefore detailed memories were not always clear. Interview details are analysed separately.

1.2.1. – Interview Methods

Most interviews were taped using a tape recorder and later Mini Disc (MD) equipment. Each interview was then to be transcribed, analysed and summarised. However, again due to the changes in the project structure, the transcription and analysis process had to be put on hold for many of the interviews. Some informants were reluctant to have their interview recorded, wherefore notes were taken instead. At all times, the interviewees were asked to sign information release forms.

A complete list of all informants and topics covered are given in **appendix 6**. Each interview was given an ADA number.

Map outlining the interview locations in Angus



Note: Numbers refer to the ADA number for each interview.

1.3.1 – Newspaper, Magazine & Book Research

To help us form a good overview of the dancing practises of the area a detailed search in the local newspapers and books were set up. Certain year brackets were chosen for each publication, as a beginning, to see what was recorded locally since newspaper publishing began locally to the present time.

Two specific research visits were conducted:

- DC Thomson, Dundee – 19 November 1998. Cuttings department.
- The Eassie & Nevay Hall Exhibition – 18 March 2000. The W.R.I. meeting books contain many mentions of dance activity held in the hall.

During the project, the following Angus libraries were visited for the gathering of information – Arbroath, Brechin, Carnoustie, Forfar, Kirriemuir, and Montrose Libraries. In addition to these Blairgowrie Library and Dundee Public Library, being outside the Angus area, were also visited.

Local newspapers, yearbooks, and local publications were studied and any information either copied or noted. Furthermore, a visit to D.C. Thomson’s cuttings department, Dundee, found information from local and national newspapers on Scottish Country, Highland and ‘Folk’ Dancing.

Freelance Museum’s Curator, Graham King, Montrose, provided his dance and music related findings from newspapers research in Montrose Review 1896–1915.

LOCAL SOURCES CHECKED	LOCATION
Arbroath Yearbook	Arbroath Library
Arbroath Herald	Arbroath Library
Arbroath Guide	Arbroath Library
Blair Advertiser	Blairgowrie Library
Brechin Advertiser	Brechin Library
Photographic Collection	Brechin Library
Broughty Ferry Guide and Carnoustie Gazette	Carnoustie Library
Dundee Advertiser	Dundee Public Library
Dundee Yearbooks 1882–1951	Dundee Public Library
People’s Journal	Dundee Public Library
People’s Journal & Angus Herald	Dundee Public Library
Forfar Herald	Forfar Library
Forfar Review	Forfar Library
Forfar Dispatch	Forfar Library
Forfar Yearbook	Forfar Library
Ewing Collection	Forfar Library
Third Statistical Accounts – Angus	Forfar Library
Kirriemuir Herald	Kirriemuir Library
J.S. Skinner collection	Montrose – Angus Archives
Montrose Review	Montrose Library
Montrose, Arbroath & Brechin Review	Montrose Library
Montrose Standard	Montrose Library
Montrose Yearbook	Montrose Library

1.3.2 – Additional Newspaper, Magazine & Book Research

We acquired copies of Dundee Highland dancer, Charlie Mill's dance articles for the American magazine – 'The Scottish Banner,' and copies of Highland dance related articles from the American magazine 'Dancer.'

1.4. – Photographic and Video Collection

During the project, our activities were documented with both photographic and video images.

Throughout the project, images were gathered to form part of the archives. Only a few photographs were donated. The bulk was borrowed and then copied, and the original returned to the owner. A specific research visit was undertaken to the Montrose Museum on 16 September 1998 looking at Dr. Dally's Photographic Collection.

The old images include a wide range of photographs of dancing masters, musicians, dance bands, and dancing occasions. Photographs date from the early years of the 1900s to the present.

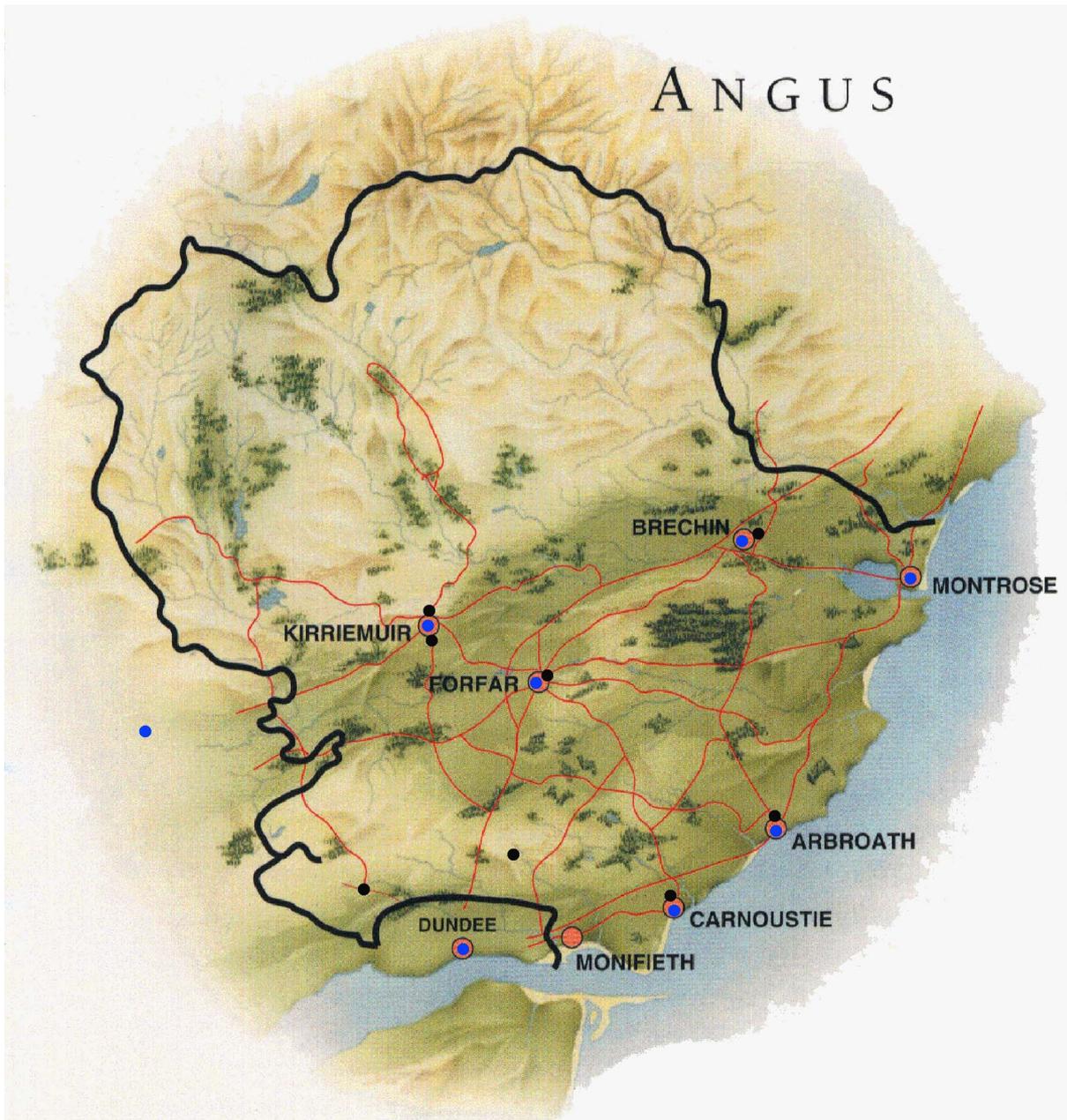
A complete list of the photographic images can be found in the Angus Artefact Database.

1.4.1. – Video Recording Table

The following videos are housed in the Angus Archives Collection under MS 696 STDT Angus Collection:

MS 696/11/1 21 May 1998	The Murroes
MS 696/11/2 13–20 June 1998	Eyemouth Seafood Festival, Shetland Folkdance/ Newcastle Cloggies, Forfar Highland Games, Inverbrothock Primary School
MS 696/11/3 14 August 1998	Kirriemuir Dance– Bill Black's Band
MS 696/11/4 2 October 1998	Montrose Town Hall– Steven Carcary
MS 696/11/5 6 November 1998	Brechin City Hall – Ian Cruickshanks Band
MS 696/11/6 2 December 1998	Jock Gordon, Kinaldie
MS 696/11/7 13 May 1999	Brechin Cluster School Share Day of Dance
MS 696/11/8 28 March 2000	Monifieth High School Dance
MS 696/11/9 26 May 2000	Brechin City Hall – Gavin Piper
MS 696/11/10 2000	Ruthven Festival 2000, Forfar Games and Dance Rehearsal 2000
MS 696/11/11 17 June 2000	Kirriemuir Town Hall– Sandra Wright's School of Dancing

Map – Extent of Library research and distribution of Questionnaires



Blue: Libraries

Black: Questionnaires distribution

1.5. – Artefacts

Another important part of the research was the collection and copying of artefacts. The artefacts came mainly in the form of dance instruction books, music books, 78 rpm and 33 rpm records and audiotapes. Local people met during the project donated the artefacts, and one specific research visit was made to the Glenesk Folk Museum in June 1999.

1.5.1. – Artefacts donated to the STDT

ARTEFACT	AUTHOR	DONOR
Ballroom Guide	Wm. Williamson and Dancie Wm. Jackson of Arbroath	Wm. Anderson, Arbroath, 1998.
101 Scottish Country Dances & 99 More Scottish Country Dances	Miss M. Milligan	Ernest Prophet, Forfar, 1998.
Music Books and RSCDS Scottish Country Dance Books	Misc. Published by RSCDS	A. C. McSkimming, Forfar, November 1998, via the People's Dance Exhibition.
Scottish Country Dance Descriptions and Books, articles and programmes	Various	Miss E. J. Murdoch, Brechin, 1999.

1.5.2. – Artefacts copied from the original by the STDT.

ARTEFACT	AUTHOR	DONOR
Book of English Dances	–	Wm. Anderson, Arbroath.
The Pocket Book of Forty Popular Scottish Country (Contra) Dances, Glasgow, 1953	Alasdair Murray	Jock Gordon, Kinaldie.
An audiotape of Jock Gordon singing Bothy Ballads and playing the 'mouthie'.	–	Jock Gordon, Kinaldie.
Copies of the words of Bothy Ballads and other songs as published in various newspapers from 1923 onwards	Various / Traditional	Jock Gordon, Kinaldie.
The People's Ball Room Guide	Edited by J Scott Skinner.	Borrowed and copied from Mr Robert Grier, Largoward, Fife.
David Jackson's scrap book including dance descriptions 1910–1925, articles about David Jackson, from his daughter, Mrs Margaret Croll, Arbroath.	David Jackson	Mrs Margaret Croll, Arbroath.
1818 Lowe's Arbroath Ball Plan	Mr Lowe	Mr Pennington, Yorkshire.

Montrose Review 1896–1915. Freelance Museum’s Curator, Graham King, Montrose, provided his dance and music related findings from newspapers research.	Various	Graham King, Montrose
Dundee Highland dancer, Charlie Mill’s dance articles for the American magazine – ‘ <i>The Scottish Banner,</i> ’ and copies of Highland dance related articles from the American magazine ‘ <i>Dancer.</i> ’	Charlie Mill	Charlie Mill, Dundee
Dancie Morrison's Manuscript Book.	Mr George Morrison, Teacher of Dancing, MacDuff, 1894.	Dr Ironside, Montrose

1.6. – Dances, Events, Gatherings attended for observations purposes

To observe the local dance traditions a number of dances, gatherings and events were attended during the project. This included local dances and dance classes, weekly tea dances to special occasions such as the Airlie Ball, ‘Take the Floor’ BBC radio live recordings and local Highland Games.

1.6.1. – Dances attended. Eleven dances were attended:

VENUE	DATE	DETAILS
Airlie Ball	5/6/1998	Evening dinner and dance. Neil MacEachern Band from the Loch Lomond area provided the music for a blend of old time, set, and modern dances.
Dance, Menmuir Hall	19/6/1998	One out of two annual dance occasions at the Menmuir Hall. Music provided by accordionist Scott Carnegie and guitarist and singer Jim Reid. The dances were the usual blend of Old Time, Modern, and Country Dances.
Charity Dance, Letham Village Hall	19/9/1998	Arranged by Annie Cameron, Letham. Colin Dewar’s Band provided the music.
‘Take the Floor’ in Montrose Town Hall	20/1/1999	Recording by Robbie Shepherd of the BBC of the Wayne Robertson Band. About 300 people attended. The dance was broadcast on 6 February 1999.
Angus Reelers, Inglis Memorial Hall, Edzell	13/11/1999	Attended by invitation. All dances during the evening were exclusively reels – some done four times! The Donald Morrison Duo provided music. The programme included the Dashing White Sergeant, Broun’s Reel, Eightsome Reel, and a walk through of the Foursome Reel, Hamilton House and the Reel of the 51 st Division. The Angus Reelers stage three events annually in different halls round the Angus area.
Aberfeldy Ball, Blair Castle	3/12/1999	The annual dance at the castle for the Aberfeldy dancers. Dancing styles varied from Reeling to Scottish Country

		dance. Atholl Highlanders pipers and Jimmy Lindsay Dance Band provided the music for a lengthy dance programme.
Angus Reelers, Kinnettles Hall	12/12/2000	The evening's topic was to learn the Sixteensome Reel and to repeat the Foursome Reel from the Edzell event. About 80 people attended. Evening started at 9.30 and went on to well beyond midnight. Donald Morrison Duo provided the music as usual.
Northmuir Scottish Country Dance Club	28/3/2000	End of term dance and the retirement of Dorothy Donaldson as teacher for the group after 7 years. Ian Cruickshanks Band provided the music.
Scottish Country Dance, Reid Hall, Forfar	31/3/2000	The Monday Night Scottish Country Dance Club's annual dance in the Reid Hall was very well attended at 168 dancers on the floor! Ian Cruickshanks Band provided excellent music. This dance attracts dancers from Perth and Stonehaven and Aberdeen.
Kilry Hall	7/4/2000	Attended by invitation by organiser Andy Main of Glenisla. Ken Stewart provided excellent music for some 60–70 dancers. A good number of dancers from Newtyle and Kirriemuir areas were present.
Northmuir Scottish Country Dance Club	5/12/2000	End of term dance. Ian Cruickshanks Band provided the music.

1.6.2. – Events/Gatherings attended. Eleven events and gatherings were attended:

EVENT	DATE	DETAILS
Dundee Strathspey & Reel Society, Monifieth	21/4/1998	Observed, listened, and met musicians from the Angus tradition.
Letham Hall, Fife, Jimmy Shand Jnr.	27/4/1998	Observed, listened, and met musicians from the Angus tradition.
Roundyhill Caravan Park, Kirriemuir	28/4/1998	Met with Ian Cruickshanks and his Band during a public band practise.
Eyemouth Seafood Festival, Eymouth	13/6/1998	The Saturday's events were attended to observe Shetland Folkdance and Newcastle Cloggies perform, and to gather information and ideas for the forthcoming Arbroath SeaFest dance activities.
Forfar Highland Games, Lochside Park, Forfar	14/6/1998	Leaflets and display posters regarding the STDT and the Angus project were distributed. Contact was made with several officials and teachers of the Scottish Official Highland Dancing Association (SOHDA) who ran the Highland Dancing competition on the day (none of which were Angus based).
Rhythm of the Celts, Edzell Castle	28/6/1998	Dance display by The Gordon School of Dancing, Montrose, led by dance teacher Robina Addison. The dancers performed usual Highland Dances, as well as contemporary and more Riverdance style routines, effectively using the attractive backdrop of the ruined castle. Graham of Montrose Pipe Band was also in attendance and one of their pipers provided some of the music for the dancers. The audience consisted mostly of

		parents of the performing dancers. The event was organised by Historic Scotland and the Angus Council.
Highland Dance Competition, Community Centre, Marketgate, Arbroath	20/9/1998	These competitions have been going for about 20 years and arranged by The Tayside Highland Dancing Association. About 80 girls and 4 boys were competing on the day. SOBHD rules and approved judges applied. The competition had a warm and friendly atmosphere.
Angus Strathspey & Reel Society, Kirriemuir	26/10/1998	A meeting with Angus Strathspey & Reel Society leader Frank Robb and conversations with three original members of the Society – Willie Webster, Bob Spalding, and Will Smith.
Spittal Hotel, Glenshee	17/8/2000	Dancers from Glenisla, Kirriemuir, and Birnam gather weekly for an evening of dance with the guests at the Spittal Hotel, Glenshee. Andy Main, Glenisla, who run the Kilry dance class together with his wife, takes this group of dancers on a weekly visit to the hotel, to demonstrate and dance with the visiting bus tour guests. Accordionist Mickey Ainsworth from Scone provides the music, songs and stories. From the conversations with Andy it is clear that very few 'glen folk' still remain and fewer still that go dancing. The Glenisla population now consists of mainly in-comers.
Glenisla Highland Games	18/8/2000	The Games was very well attended, and the Highland dancing was good. It should be noted that the prize winners were mainly from New Zealand and Australia with one or two Dundee lassies getting a foot in. Rachel MacDowell from New Zealand, who was the over-all winner of the day, was a very impressive and musical dancer (even more, so considering she had a baby less than 11 weeks ago on the day!).
Cortachy Highland Games	20/8/2000	Due to the persistent rain the dance competition was moved inside into a marquee, where space did not allow for very comfortable dancing or observation.

1.6.3. – Dance classes visited for observation purposes. Eleven dance classes were attended:

EVENT	DATE	DETAILS
Murroes dance class	14/5/1998	A weekly Old Time/Country Dance session. The four-piece Murroes dance band provides the music. Class set up in March 1988.
Murroes dance class	21/5/1998	
Ruthven dance class	21/10/1998	Fortnightly Old Time/Country Dance class. Accordionist John McLaren provides the music and Florence Cook teaches the dances.
Ruthven dance class	18/11/1998	–
Ruthven dance class	3/2/1999	–
Aberlemno Hall	3/3/1999	Weekly Scottish Country and Old-Time dance class. Teacher is Laura Adam, and Alan Morrison provides the accordion music. Class has been going since about 1995.

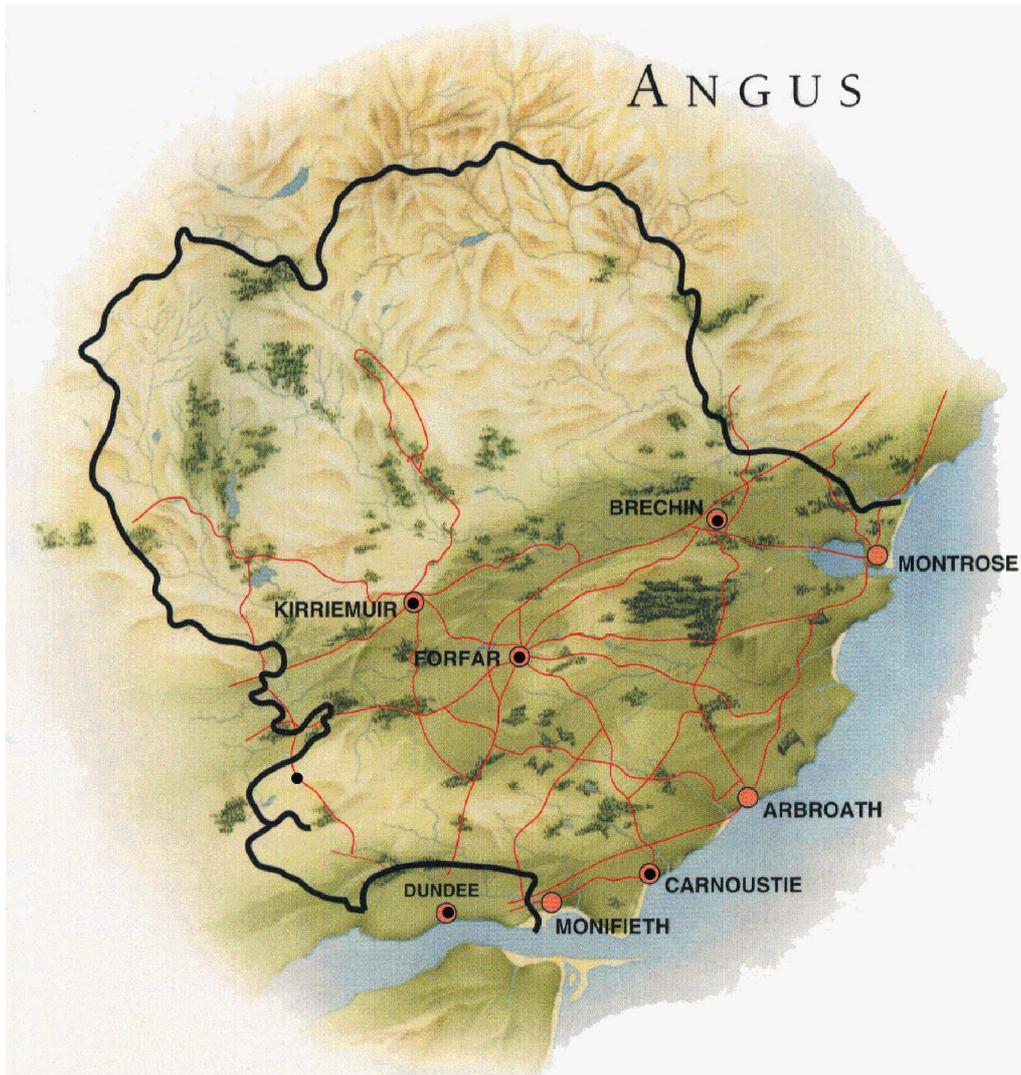
St John's Scottish Country Dance Class, Forfar	8/3/1999	Weekly class over the winter season. Archie Grant from Brechin provides the music on the accordion. Two teachers take turns teaching the class.
Arbroath	13/3/2000	Ron Ramsay's Sunday evening dance at the Café Project in Arbroath. Different musicians provide music each Sunday. Old Time/Country Dance session.
Muirhead	12/3/2000	About once a month, some 70 dancers gather in Muirhead Scout Hall to dance. The same crowd also goes to Tealing and Glencarse halls, which are held on Sunday evening time about. Very high standard of dancing and the repertoire is at least 150 dances I was told by organisers Florence Cook (who also teaches the Ruthven dance class) and Sheila Stewart. The band for the evening was Alan Stewart Duo.
Murroes	13/4/2000	An observation is that the numbers participating are going down. The weekly number used to be about 70 dancers, now it is down to around 30! On a brighter note, we see youngsters attending, some of whom were encouraged to attend due to our dance sessions in the Murroes Primary School!
Ruthven dance class	16/6/2000	–

It was our intention, initially, to visit all classes in the district but in reality, it proved to be logistically very difficult to fit in. In addition, a re-visit or two should follow up any visit paid.

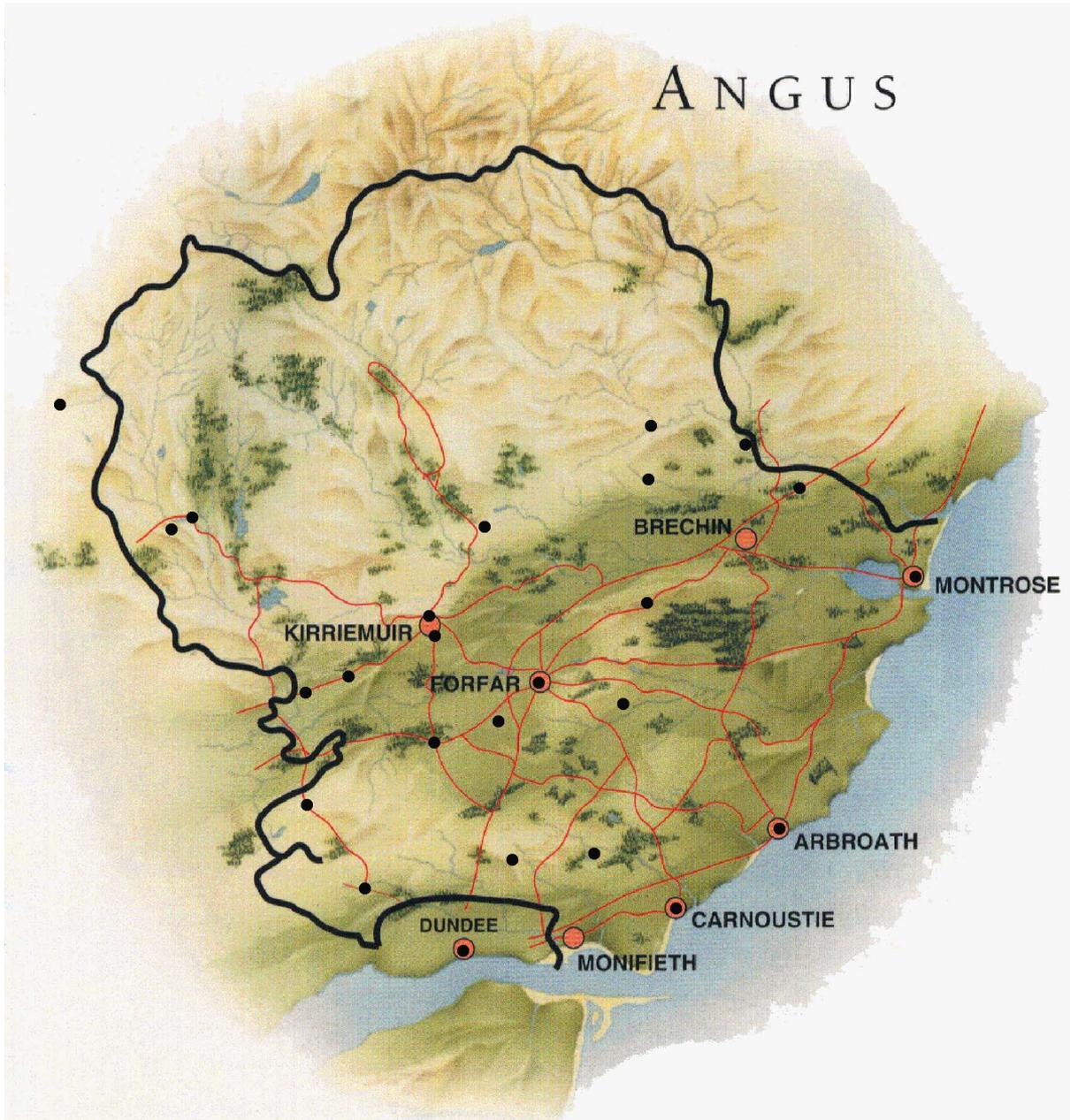
1.6.4. – Afternoon Tea dances. Five tea dances were visited:

EVENT	DATE	DETAILS
Newtyle	6/10/1998	Old Time/Scottish Country Dances
Northmuir	8/10/1998	Old Time/Scottish Country Dances
Forfar	15/10/1998	Old Time/Scottish Country Dances
Newtyle	7/3/2000	Old Time/Scottish Country Dances
Carnoustie	28/3/2000	Modern/Ballroom

Map – Afternoon Tea Dances in the Angus area.



Map – Location of dances, classes and events visited during the project period.



1.7. – Questionnaires

As part of our efforts in gathering information on the dance practise of the area of the past, Joan Henderson and Mats Melin designed several questionnaires.

The first questionnaire was handed out to the school children of Lethnot and Careston Primary schools to be passed on to the eldest member of their family. With very few returns received, it was felt that this particular scheme was not to be repeated in any other schools.

During 2000, another attempt was made of information gathering through questionnaires. This time the targets were those attending Tea dances, dance classes, Highland dance teachers, and Musicians. These were distributed by visiting the classes and gathering or by sending the questionnaires out by post. As can be seen by the results below, the returns were rather low in numbers.

Distribution visits 2000:

- 27/1 & 3/2 – Northmuir Tea Dance, Northmuir Hall.
- 3/2 & 10/2 – Forfar Tea Dance, Reid Hall.
- 4/2 – St. John's Church Hall Scottish Country Dance Group, Forfar.
- 10/2 – Brechin Tea Dance, Damacre Community Centre.
- 13/2 – Arbroath Sunday Dance Group, Café Project, Arbroath.

Questionnaires were handed out to the following places in 2000:

EVENT	HANDED OUT	RETURNS
Arbroath Sunday Dance	50	1
Brechin Tea Dance, Damacre Centre	16	6
Carnoustie Tea Dance	26	8
Forfar Friendship Club	15	2
Forfar RSCDS	60	1
Forfar Tea Dance	36	7
Muirhead Sunday Dance	70	2
Murroes Dance evening	30	2
Northmuir Tea Dance	46	17
St John's Hall SCD Club, Forfar	24	5
St Margaret's Church, Forfar	30	12
Southmuir SCD Club	16	5
Highland dance teachers (posted)	26	11
Musicians (posted)	20	8
Total	465	87
		19% returned

Handing questionnaires out is never a problem. Getting them back is. Any number of excuses was given for not filling them in, and many simply forgot to or forgot to bring them when we were collecting. The comments on the 'Questionnaire' forms themselves ranged from 'too many questions' to 'you are asking too little detail, more specific questions, please!' The forms that were sent to musicians and had a s.a.e. enclosed, but even so, less than half were returned. The same goes for the Highland dance teachers, but many of the names on or lists were out of date, wherefore the returns were quite good.

1.8. – Volunteers

To assist the research aspect of the project it was part of the plan to set a group of volunteers who would be offered training in interview techniques and newspaper and book information gathering.

To inform the public of our aims and that volunteer help would be greatly appreciated to achieve this a number of articles were written and published by local press. Posters were designed and distributed around the area. When visits were made to dance groups and classes, the fact that we were looking for volunteer help was passed on in person.

The initial volunteer finding initiative took place in June 1998. A public meeting was called at the Meffan Institute, Forfar on 27 June. Six people attended. They showed interest in our project but not in active volunteering.

The next step was a Volunteer Research Training Day held in Forfar Library on 19 January 1999. Joan Henderson led the day and six people attended the course. Another four who had shown initial interest were unable to attend. Two of these four, later received individual training in research techniques.

Karen Latter of the Arbroath based organisation Angus Volunteers gave us a lot of help and information during 1999. Especially good was all the information on how to set up, recruit, and maintain volunteers. It was clear that it would take a lot of time and effort of the project to set up a worthwhile and working volunteer group.

A valuable source of information for the project was Angus Volunteers publication “Working with Volunteers,” and “The Volunteer Recruitment (and Membership Development) Book by Susan J. Ellis.

Another, final, training / information half day was held in Arbroath Library on 23 August 2000. Four people attended the day.

In total, we had 18 people who expressed interest in volunteering for us. Two produced a wealth of information from newspaper research over a six-month period. Another two did a shorter – 6–7 week period and produced a smaller but very valuable amount of information from newspapers. Two did a couple of newspaper research sessions but produced very little information, and we lost them to other commitments. One did a number of interviews, not having had training they were of variable quality. Three did one interview each, all three very good, but none found time to do any more interviews for due to other commitments. The remaining six proved to be non-starters – all had received information/training and had promised to set about their tasks.

VOLUNTEERS	TRAINING	TASK	RESULT/QUANTITY
2	No	Newspaper research	Very good/plenty
2	Yes/No	Newspaper research	Good/good
2	Yes	Newspaper research	Good/little
1	No	Interviews	Mixed/3
3	Yes/No	Interviews	Good/1 each
9	Yes	Interviews/Libraries	Non-starters

1.8.1. – Volunteer help group

To help us with our activities round the district, we sent a letter to three STDT members in the Angus area asking for their assistance at dances and so forth. The aim was to make this the starting point of an Angus Volunteer Help Group. This initiative came to nothing as no response was given by anyone approached.

Good Practise Points:

1. First – remember that a ‘volunteer’ is not a job title but a payment category!
2. You need a dedicated Volunteer Manager, to deal with this issue only.
3. The Volunteer Manager would be responsible for:
4. Recruiting, selecting, training, and inducting volunteers.
5. Planning and delivering a training programme for volunteers.
6. Supervising volunteers working with the project.
7. Designing and delivering appropriate support systems.
8. Controlling financial systems relating to volunteers, e.g. expenses and training.
9. Developing, implementing and evaluating plans for the Volunteers service.
10. Ensuring the volunteers can influence and participate in the development and operation of the Volunteer Network.
11. Developing and operating the Volunteer Network in a manner that promotes and enhances equality of opportunity with the organisations policy.
12. Developing a means for evaluating the Volunteers.
13. Volunteers Information Pack – explains what you are looking for from the potential volunteer and explains who you are.
14. Volunteer application form.
15. Equal Opportunities Form.
16. Volunteers Evaluation Form – how valuable was it to work for the organisation?
17. Advertise your organisation carefully and follow the guidelines given in Volunteer Handbooks.
18. Make sure that your organisation’s insurance cover volunteers.
19. Continually recognise your volunteers work for your organisation.

1.9. – Research Summary

The project has indeed found a wealth of information about the past and present of the Angus dance traditions. It has however, only scratched the surface. It is evident that there is much more to be found, and if time had allowed us to do so we would have gathered considerably more information. We have now, however, the proper research avenues mapped out for eventual continued studies.

Due to time restraints, certain aspects of research were never explored. For example, very little was found out about the Fishing Communities dancing traditions and, likewise, only indirectly did we acquire information about the dancing in the 'Big houses.' Depopulation and the change of the constitution of population in certain areas, for example the Angus Glens, made it difficult to find indigenous people to interview. When we did, various reasons prevented the project from conducting the interviews. Factors regularly involved, the time factor, the weather conditions, the time of year, and not least the reluctance to be interviewed in the first place.

Time-wise, research and conservation accounted for about 1/4 of the project time. The other aspects being Educational work (Fostering), Community and 'Come and Try' Workshops, Public dances, (Access and Participation), and finally all other elements of the project – volunteers, administration, planning, and reporting.

Research is very time consuming, always allow for double the time to what one initially thinks it is going to take to do a particular task.

Always allow for proper backup of all research material as per the guidelines given. Initially the project was slowed down considerably by poor office equipment, particularly in respect to not having access to a properly functional PC and printer. Much research material, mainly interview transcripts, was initially lost due to hardware crashes. The matter was eventually sorted satisfactorily.

2. – To Conserve

Archive & History

The aim of the project research was to gather and record information about the local dance traditions to form a resource for future generations.

2.1. – Documentation

The main areas of documentation were formal and informal interviews, both recorded to tape or disc or noted down. Our observations were recorded in note form or filmed wherever possible. Photographs and various artefacts were collected or copied from the originals. Books and newspapers were also searched for information and the relevant information suitably copied.

The methods used in our research to record local oral information were chiefly interviews person to person or conversations over the telephone. In as many cases as convenient a tape recorder or mini disc recorder was used to record the conversation. During other interviews, notes were taken. Volunteers carried out some of the interviews after they had undergone training sessions given by the Project Officer and Joan Henderson.

Each interview was then transcribed according to STDT guidelines for easier access and analysis purposes. Due to the time-consuming aspect of transcribing these interviews, it was not possible to transcribe all interviews within the time allocated for the project. This will be a future project for the STDT.

The Angus Project massed some **192 entries of recorded interviews, field notes and questionnaires**. Further to this are some **777 photographs collected and taken during the project time**.

All through the project, we collected any images of dance and music we came across. All but two photographs were lent to us to be copied for our archives. Two photographs were given to us. The project also documented dance and music activities with colour photographs, and video films were taken at various locations round the district. These images are recorded in our artefact database.

Other items that were copied were old dance books, dance programmes, class lists, dance lists, extracts out of a number of publications, posters, and songbooks.

Local newspapers were searched, often with help of volunteers. We had to narrow down the search to certain time periods, as the task of looking through all old newspapers of the area, was not conceivable within the project time. [See appendices for a complete list of newspapers and issues searched].

All the collected material will be stored with one copy held by the Angus Archives at Montrose Library and another by the STDT head office. All material is accessible to the public.

All material is accessible to the public.

2.2. – Archiving

During the project, the following arrangements were made for storing our findings. Originals are held in the STDT head office and copies are held in the Angus Archives at Montrose Library.

Items	Format / Storage
Interview database	CD-ROM / Zip Disc backup
Photographic images database	CD-ROM / Zip Disc backup
Video image database	CD-ROM / Zip Disc backup
Artefact database	CD-ROM / Zip Disc backup
Mini Disc recordings of oral history	Mini Disc / backup copy
Oral history transcripts	Hardcopy in plastic pockets kept in lever-arch files / CD-ROM
Photographic archive	Photographs kept in acid free transparent pockets and kept in numerical order in special archive storage boxes
Video Archive	All tapes kept in their dust covers / backup copies of each tape
Artefact Collection	Items kept wrapped up in boxes.
Audio Collection	All tapes and Mini Disc originals kept in boxes and have all been backed up onto Mini Disc
Newspaper Collection	All cuttings kept in plastic pockets and held in date order in good quality lever-arch files
Book extracts	All copies kept in plastic pockets and held in date order in good quality lever-arch files
Books	Stored in plastic pockets in boxes
Music collections	Kept in plastic pockets and kept in good quality lever-arch files

Note 2019:

The Angus Archives has an online pdf with a list of the items donated at the end of the project with Archive code **STDT Collection MS 696**. (See appendices). The Angus Archives can today be reached at: <http://archive.angus.gov.uk/historyaa/archives/>

The Scottish Traditions of Dance Trust ran from 1995 to 2011 as the umbrella body across all traditions of dance. Since it folded, the whereabouts of its archive is unknown.

3. – To Foster

- 3.1 Introduction to the Education Project
- 3.2 Angus Education Pack
- 3.3 Dancing in Angus school clusters
 - 3.3.1 Brechin and Kirriemuir clusters
 - 3.3.2 In-Service Day, Arbroath 1999
 - 3.3.3 Summary 1999
 - 3.3.4 Monifieth and Arbroath High School clusters
 - 3.3.5 Summary 2000
- 3.4 Education Project evaluation
- 3.5 Other school sessions during the Angus Project
- 3.6 Summary of dance sessions in schools during the project
- 3.7 Youth Dance events attended
- 3.8 Special Needs sessions
- 3.9 Community classes
- 3.10 Workshops – come and try
- 3.11 Training & Visits to the Project
- 3.12 Project ideas that were never concluded
- 3.13 Recommendations

3.1. – Introduction to the Education Project

During the autumn of 1998, plans were made for an Education project to promote local dance variations to the school children of Angus. It was decided that an Education Pack containing dance instructions, lesson plans, and an accompanying CD were to be produced. Meetings were held with Ken Mackay, Education Development Officer for Angus Council, deciding on appropriate clusters to offer our *Angus Dances* Education project to.

3.2. – Angus Dances Education Pack

During the period November 1998 to March 1999, the contents of the *Angus Dances* Education Pack were put together. The Pack consists of an Introduction, a list of tunes for the dances on the *Angus Dances* CD, dance instruction sheets for ten dances, and six colour coded lesson plans made in accordance with the 5–14 Curriculum. The dances chosen reflected local dance variations of dances currently or up until recently commonly danced in the Glens areas north of Kirriemuir, Brechin, and Edzell. The dances are the Circassian Circle, Haymakers Jig, Highland Schottische, Schottische Country Dance, Jacky Tar Country Dance, Rory O'More, Broun's Reel, La Russe, La Va, and the Lancers. The dances chosen were equally picked for their suitability for the aims of the *Angus Dances* Education Pack – to give a good grounding in local traditional dance for the age groups concerned.

Those who contributed to the *Angus Dances* Education Pack were the Scottish Traditions of Dance Trust Board members Sheila Whyte and Joan Henderson. STDT staff Katherine Hobbs and Liam Paterson. Maura Campbell, a Physical Education visiting specialist made us welcome into the Glamis and Northmuir Primary Schools and we were introduced to the dances already taught there. Ken Mackay and Angus Blair, Angus Council, Education Department made an in-service training day in March 1999 possible. Ian Cruickshanks offered musical advice, chose suitable music for the dances, and made the recording of the CD possible in a

very short space of time. Jim Sturrock, violinist, contributed his musical talents, and Donnie Smith and Diane Mearns at the Smith/Mearns Guildtown Studio produced the CD.

During the consultation process, little or no feedback was given to us regarding our Education Pack drafts sent to the Brechin cluster schools and to the seven visiting specialists. The few comments given were that the drafts seemed clear, but nobody seemed to have found time to study the material in detail.

3.3. – Dancing in Angus school clusters

Upon the advice and help given by Angus Council's Education Development Officer Ken Mackay, we started our Education project by approaching the Brechin and Webster's High School (Kirriemuir) clusters. By written offer and by attending School cluster meetings we offered them our 6-week block of dance classes, primarily for Primary 6-7 and Secondary 1-2 students.

3.3.1. – Brechin and Kirriemuir clusters

From the 17 February until the Easter Break on 26 March 1999, we visited seven primary schools in our two target areas (Brechin and Kirriemuir clusters), giving five or six lessons in each. The schools taking part were Eassie and Glenisla Primary Schools in the Webster's High School cluster (Kirriemuir). Careston, Lethnot, Maisondieu, Andover, and Edzell Primary Schools (including pupils from Tarfside and Stracathro Primary Schools). Webster's High School in Kirriemuir and Brechin High School did eventually not take part.

Most of the 19 schools in the two areas were keen to participate but time did not allow all of them to take part initially, and, for example, Cortachy Primary School asked for sessions at a later date.

A dance session for 12 teachers from the Maisondieu Primary School, Brechin, was held on the 24 March 1999. Five dances, including Broun's Reel were danced.

Some 160 children from Andover, Careston, Edzell, Lethnot, Maisondieu, and Stracathro Primary Schools gathered in Brechin City Hall on 13 May 1999 to dance four dances out of the Education Pack to Ian Cruickshanks Band.

Eassie Primary School held their annual Spring Concert and Dance at Eassie Hall on 25 March 1999. The 18 school children sang songs and recited poems in Scots and also displayed some dance movements whilst singing based on the movements from the dances in the Dance Pack. The Bill Douglas Duo provided the music and the children both performed and encouraged those attending to join the dancing.

On the 11 June 1999, the Glenisla Primary School held an end of term Ceilidh. The children started the evening off with a Grand March, and then continued to perform dances they had learned from the Pack – notably 'La Russe' was very well performed. The children were very good at encouraging the assembled audience to take part in the dancing.

Airlie Primary School was visited for six weeks starting on 26 October 1999 and leading up to the St Andrew's Day of Dance in Perth in November, in which they took part and performed very well.

Map – Education and Youth Dance classes and sessions



Webster High School cluster

- 1 Airlie Primary School
- 2 Cortachy Primary School
- 3 Eassie Primary School
- 4 Glamis Primary School
- 5 Glenisla Primary School
- 6 Northmuir Primary School

Brechin High School cluster

- 7 Andover Primary School
- 8 Careston Primary School
- 9 Edzell Primary School (incl. Taraside & Stracathro Primary Schools)
- 10 Lethnot Primary School
- 11 Maisondieu Primary School

Monifieth High School cluster

- 12 Auchterhouse Primary School
- 13 Birkhill Primary School
- 14 Grange Primary School

- 15 Liff Primary School
- 16 Mattocks Primary School
- 17 Murroes Primary School
- 18 Newtyle Primary School
- 19 Seaview Primary School

Arbroath High School cluster

- 20 Arbirlot Primary School
- 21 Carnyllie Primary School
- 22 Colliston Primary School
- 23 Inverbrothock Primary School
- 24 Ladyloan Primary School
- 25 Muirfield Primary School
- 26 Timmergreens Primary School
- 27 Arbroath High School

Share Days

- 28 Brechin City Hall
- 29 Monifieth High School
- 30 Arbroath High School

- 31 Colliston Primary School
- 32 Cortachy Primary School

School Ceilidhs/Concerts

- 33 Glenisla Primary School
- 34 Cortachy Primary School
- 35 Eassie Primary School

In-Service Training Day

- 36 Ladyloan Primary School

Other School sessions

- 37 Townhead Nursery, Brechin
- 38 St Fergus Primary School, Dundee
- 39 Monifieth High School
- 40 Inverbrothock Primary School

Scottish Country Dance Events

- 41 Arbroath Branch RSCDS Youth Dance
- 42 St Andrew's Day Celebration, Perth

3.3.2. – In-Service Day, Arbroath, 1999

An in-service day for seven visiting specialists in Physical Education was held in Ladyloan Primary School, Arbroath, on 4 March 1999. The project aims were presented, and several of the dances in the pack were danced, and teaching methods were discussed accordingly. The response was mixed, as some were clearly dance enthusiasts who found a lot of new material to teach, while others were not, but still felt that the pack had its merits. It was clear from the meeting that the teachers are asked to cover so many various tasks, that finding the time to study any one, in more detail, would require time and particular interest in the subject. It all comes down to priorities in the end. A point to note is that some of the teachers' present were not local, and therefore does not necessarily know the local dance scene at all or is simply not interested in it. As they are not comfortably familiar with the material, it therefore feels even more daunting having to teach the dances to High School students for example.

Other points raised during the afternoon were the lack of the natural passing on of dancing skills in homes or at local dances, this being due to the lack of regular family dances. It was felt by the group that many of those in a position, locally, to pass on the dancing skills are either not interested in doing so or do not have the necessary skills or time required. It was also felt that if school dances were more structured to include traditional dances rather than only disco dances then the traditions would become more widely known.

3.3.3. – Summary 1999

About 260 Primary School children in the Brechin and Kirriemuir clusters had access to and participated in six-week blocks of traditional Angus dances. 47 dance sessions were held. In the case of the Brechin cluster, the block culminated in a very successful share day in Brechin City Hall where 160 children took part. One School Concert & Dance was supported.

In addition to this, another five sessions were held between Townhead Nursery, Brechin and St Fergus Primary School, Dundee. One in-service training day was held in Arbroath for seven visiting specialists in Physical Education.

3.3.4. – Monifieth & Arbroath High School Clusters

The eight Primary Schools of the *Monifieth High School cluster* were visited between 21 February and 28 March 2000. The schools were Auchterhouse, Birkhill, Grange, Liff, Mattocks, Murroes, Seaview, and Newtyle. The number of pupils taught was about 510 in total, and they were given five weeks of sessions, and in the sixth week, we all came together for a Share Day in Monifieth High School. Ian Cruickshanks Band provided the music.

The *Arbroath High School cluster* was visited during the autumn 2000. Some 250 pupils of the eight schools – Arbirlot, Carmyllie, Colliston, Inverbrothock, Ladyloan, Muirfield, and Timmergreens Primary Schools and Arbroath High School (AHS) – were given a five-week block during October and November 2000.

In Arbroath High School lunch time sessions open to all were held, and 12–16 students attended most being 4–6th years.

Carmyllie, Inverbrothock, Ladyloan, Muirfield, and Timmergreens Primary Schools took part in the share day of dance on the 22 November in the Arbroath High School totalling some 190 children. Ian Cruickshanks Band provided the music.

A parent and children share day was held in Colliston Primary School in December, as they were unable to participate in the Share Day at the AHS.

All schools were awarded a diploma for having taken part in the project and in achieving local dance knowledge. Three photographers and one journalist attended the event. Pictures were featured in The Courier and the P&J the following day.

Cortachy Primary School (Webster High School cluster), had a 6-week block between 17 February and 23 March 2000 (this later at the schools' own request). Some thirty enthusiastic children took part – the older ones helping the younger so the whole school was involved. The sixth session was a combined class and a performance for the parents. An additional session plus a School Ceilidh with Cortachy Primary School were held in November/ December.

3.3.5. – Summary 2000

In the Monifieth and Arbroath High School clusters, some 800 school children were given a total of 106 dance sessions. In addition to this, two Share Days were held in each cluster where a total of 570 children took part (380 + 190). A share day with Colliston Primary School and a session and a Ceilidh with Cortachy Primary School were also held. Total number were 820 children had access and attended 111 dance sessions.

3.4. – Education Project Evaluation

Insert report by 'redacted 2019'.

[2019 note: this information is not available.]

3.5. – Other school sessions conducted during the Angus Project

In addition to the Sessions held as part of the Education Pack project in four clusters, a number of requests for specific sessions were received and delivered as follows:

1998

- Inverbrothock Primary School had five sessions in June for 48 children in preparation for their attendance at the Arbroath SeaFest in August.
- Monifieth High School had two dance sessions in November to Sixth formers before their Final Fling school party. Some 30 students took part.

1999

- Townhead Nursery, Brechin, had one session in February. They were seeking advice about simple traditional dance movements for pre-school children.

- On the advice of Sheena Wellington, Traditional Arts Officer for Fife, Head Teacher Maureen Ruddy of St Fergus Primary School, Dundee, asked for help with 3–4 dances to be performed by pupils at a school play showing the history of Dundee from the earliest times to the present day. Two sessions with teachers and children were held in March, and the final performance was a great success.

3.6. – Summary of dance sessions in schools during the project:

Total number of dance sessions	168
Total number of children involved	1212

3.7. – Youth Dance Events attended

- **Scottish Country Dance for Children, Arbroath Community Centre – 8 June 1999.** Donna Hayes of the East Angus Branch of the RSCDS organise this day of Scottish Country Dancing for children from the Primary Schools of the area. Deirdre Adamson provided the music and some 250 children attended.
- **The St Andrew’s Day Celebrations, Bells Sports Centre, Perth – 25 November 1999.** Jim Berry’s Dance Band provided excellent music for some 1200 youngsters to dance to. Attending the event were Evelyn Hood, Sheila Whyte, and Lorna Warrender from STDT. Six representatives from the RSCDS including the Chairman and Vice Chairman were also present. The Development Officer helped Airlie Primary School through their paces for some of the dances on the programme.
- **Scottish Country Dance for Children, Arbroath Community Centre – 6 June 2000.** Donna Hayes of the East Angus Branch of the RSCDS organise this day of Scottish Country Dancing for children from the Primary Schools of the area. Deirdre Adamson provided the music and some 280 children attended.
- **The St Andrew’s Day Celebrations, Bells Sport Centre, Perth – 29 November 2000.** Some 1400 students danced away merrily all day. The only High School attending was Perth High School and their numbers were sadly lacking in boys – none!

3.8. – Special needs sessions

Angus Special Youth Group, Forfar – November 1999 – May 2000. Lisa Jane Grant of the Angus Special Youth Group (part of Angus Special Playscheme) approached us for dance sessions for the groups seven to nine teenage members. The group met at the Pit Stop in Forfar on Wednesday evenings. A total of four sessions were held between November 1999 and May 2000. The youngsters expressed an interest in these sessions on an occasional basis. A number of dances were done with a mixed result depending on the mood of the youngsters and the circumstances at each time. The sessions were very rewarding.

A joint event, in the form of a dance with a band, between the Forfar and Arbroath Special Youth Groups were discussed but never realised due to lack of time available for all parties involved.

3.9. – Community classes

- **St Andrews Scottish Country Dance Club, Southmuir.**

The club lost their teacher and they approached us to give them a hand in keeping the classes running. Classes commenced in autumn 1999 and about 10 classes are held each term. I total 40 classes were held during the project time, with an attendance between 16–24 each night. Forfar accordionist Deirdre Adamson provides the music.

- **Eassie Community Dance Classes**

As a direct result of the sessions given in Eassie Primary School, the project was approached to set up a family class in the local Eassie and Nevay Hall. The first class was held on 4 May 1999, and in total 45 classes were held with an average of 25 people attending. I total 32 adults and 18 children attended the class aged 4 to 75 years. Classes were conducted to recorded music. A wide range of dances popular to the area was taught. A special night for the Lancers was arranged during the autumn 2000. A dance to Wayne Robertson was held in the hall on 11 March 2000. A group from the dance class visited a dance held at Kilry Hall, Glenisla, and Ken Stewart Duo provided the music.

- **Ruthven Children’s/Beginners class 2000/2001**

Mr & Mrs Peter Ramsay, Meigle, approached us seeking help in setting up a fortnightly beginners/children’s class in Ruthven hall. The fortnightly dance class held by Florence Cook in the hall has over the years progressed on from being a beginner’s class to a more advanced dance session. Therefore, it was felt by some that the need was there for a pure beginners and children’s class. Three sessions were held in winter 2000 and five sessions in spring 2001. Each time between 20–30 people attended with 60% being children from the area. Recorded music was used for these sessions.

CLASS	NO. OF CLASSES	ADULTS	CHILDREN	TOTAL AVERAGE ATTENDANCE
Southmuir	40	24	0	(40x16) 640
Eassie	45	32	18	(45x25) 1125
Ruthven	8	10	20	(8x28) 224
Totals	93	66	38	1989

3.10. – Workshops – come and try.

- **‘Loupin and Flingin’ Workshop, Montrose Museum – 9 October 1998**

Fiona Guest of Montrose Museum arranged this workshop titled ‘Loupin and Flingin’. Twelve people attended aged between 7 and 70. The evening started with Circassian Circle, Highland Schottische step plus simple reel steps, followed by Foursome Reel, Schottische Country Dance, and Haymakers Jig. The last dance was a request for a Shetland three–couple Reel.

- **Lancers Workshop, Monifieth – 5 & 12 November 2000.**

The workshop was held in collaboration with Mr & Mrs Mitchelson, Monifieth, and 24 people attended. A pre-workshop was held for 16 people on the 5 December as per request by Wilma Tolmie (Mrs Mitchelson).

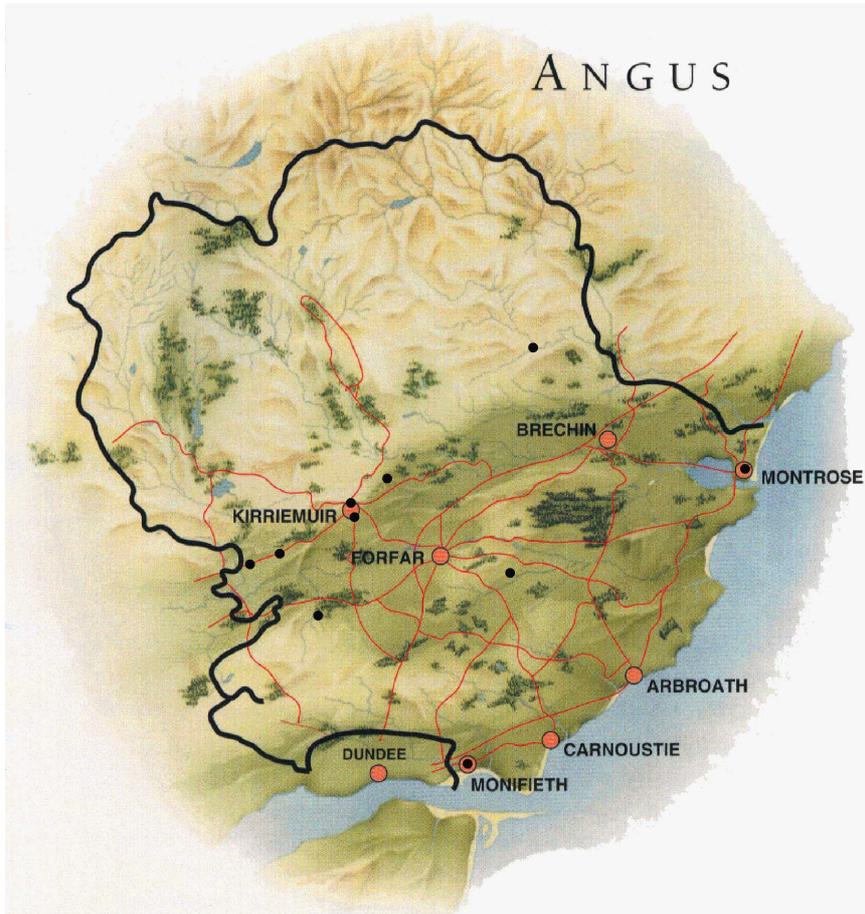
- **Forfar Rainbow Youth Group (Girl Guides) – 29 November 2000.**

Sixteen 5 to 7-year olds danced Circassian Circle, a modified reel and a simplified Virginia Reel. They all loved it, and all had very good time keeping and behaviour.

- **Quadrilles Workshop, Monifieth – 28 January 2001.**
18 people attended this second workshop arranged in co-operation with Mr & Mrs Mitchelson, Monifieth. Jig Time Quadrilles was vigorously danced to recorded music.
- **Dance Workshop, Monifieth – 25 February 2001.**
24 people attended this third workshop arranged in co-operation with Mr & Mrs Mitchelson, Monifieth. A selection of set and couple dances, common in Angus, was taught.
- **Adult Learning Project (ALP), Edinburgh ‘Twirlin & birlin’ workshops – 3 March 2001.**
Two workshops – one in solo and group dances from Angus (Threesome Reel and Delvineside Highland Fling) was attended by nine dancers, and one in Social dances of Angus which was attended by 16 people. A lunchtime talk on the Angus Project was attended by about 20 people. A number of Angus dances were called during the evenings Ceilidh Dance in the St Bride’s Centre, Edinburgh.

WORKSHOP	ADULTS	CHILDREN
Loupin ... Montrose	10	2
Lancers, Monifieth	16	0
Lancers, Monifieth	24	0
Forfar Rainbow Youth Group	1	16
Quadrilles, Monifieth	18	0
Dance... Monifieth	24	0
ALP, Edinburgh (Solo dance)	9	0
ALP, Edinburgh (Social dance)	16	0
Total	118	18

Map – Location of community workshops and classes



3.11. – Training & Visits to the Project

- **Fife Research Training Day, Glenrothes – 6 June 1998.** A research technique training day held at the Rothes Hall, Glenrothes and arranged by Sheena Wellington (Traditional Arts Development Officer for Fife). Joan Henderson on behalf of the STDT led the training day.
- **School of Scottish Studies, Edinburgh – 23 June 1998.** Angus and Borders Dance Development Officers, Mats Melin and Karin Ingram, together with STDT Board member, Joan Henderson, conducted a half-day visit to the School of Scottish Studies in Edinburgh. Dr Margaret Mackay and Rhona Talbot introduced the School and its work, and formally invited the STDT Development Officers to use the Schools facilities and material.
- **School of Scottish Studies, Edinburgh, second visit – 17 September 1998.**
- **Laban Notation Course 6–9 June 2000.** Led by Rosemary Gerhard, from the Laban Centre in London.
- **Fiona MacDonald, HMI Inspector.** Visit to the project on 18 February 1999.
- **Carol Ann Mackay, Student of the RSAMD Traditional Music BA Course.** Conducted a one-week study visit to the project 20–23 April 1999.
- **Donal Brown, Student of the RSAMD Traditional Music BA Course.** Conducted a one-week study visit to the project April 2001.

3.12. – Project ideas that were never concluded

During the project, a number of ideas for and suggestions of events were explored but for various reasons never took place. The following is a run-down of these events:

EVENT	OBJECT	REASONS WHY NOT CARRIED OUT
Sending the touring People's Dance Exhibition to Sweden	Sending a re-worked and smaller Exhibition to 2–3 locations in Sweden exploring the similarities between music and dance practise in the two countries	Time and priority
House of Dun Extravaganza	The aim was to create a high-profile event concentrating on the Angus music and dance traditions and raise the awareness of our project.	Project proved too big and costly to put on / lack of local funding / would have taken too much of the projects time and resources and left other parts of the project badly affected.
Dance at Angus College, Arbroath	A series of dance classes held at Angus College in Arbroath.	No interest from the staff we were dealing with at the time to get these classes up and running.
Dance at Arbroath SeaFest	Continue our involvement with the Festival in 2000, having contributed in 1998 and 1999.	No interface with the Festival during 2000.
Glamis Get Together	An evening of getting the older generations of dancers and	Proved too difficult to co-ordinate the key people to be

	musicians together to reminisce on their dancing days.	involved and it was put on the back burner and time never allowed the idea to become reality.
Tarfside Gathering	Several calls were made for a repeat of the STDT Tarfside gathering on 1995.	Due to illness of local dance organisers, this event abandoned for the time being.
Youth Dance, Kirriemuir	The event was set up in co-operation with the Old Parish Church, Kirriemuir and youngsters from Webster's High School.	Cancelled due to lack of ticket sales for the first date. When the dance eventually went ahead, we were not able to take part due to other commitments.
Dance at the Hearti Thrang, Kirriemuir	A local Friendship Association – Hearti Thrang – members contacted us with regards to running a dance workshop at this event.	No funding from local sources was forthcoming so the whole event was cancelled.
Filming Highland Dance classes	To make a record of Highland dance in the year 2000.	Co-ordination problem / lack of time in relation with when the classes were able to have us in.

3.13. – Recommendations

Important not to divide time and resources too thinly. As the emphasis of the project changed during the duration from a primarily research and observation project, to in the end an educational, hands-on teaching post. The change occurred while at the same time trying to keep the momentum of research going. The situation became eventually un-sustainable, where all aspects of the project suffered due to lack of time available to do each aspect properly. The changes in direction of the whole project should have been discussed in depth with the repercussions considered for all aspects thereof, before the changes were activated.

As this was very much a pilot project and many lessons were learned for the future. Future projects should however have a very clear planning a structure from the start, but with a structure which will allow for the inevitable unforeseen daily circumstances.

In the education project in particular the six-week block of classes with a share day at the end seemed to have worked very favourably. The Educational pack and the accompanying CD are an extremely valuable resource to leave behind. However, where the project did not succeed in its aim with in-service training and with the completion of the video to accompany the Education pack.

The video will be edited and finished at some stage, but this was not possible during the project time.

Due to the pressures within the Education system at present it seems very difficult to have constructive dedicated in-service time for teaching staff. The one in-service training day the project held was only partly successful. Held

at the tail end of a long day for the staff it did not catch them at their best and the senior management did not encourage all of the participants in how important this session is to them. Of the attending teacher, half were already keen on dancing and welcomed more material heartily, while the rest were either indifferent or not interested at all. One teacher said that even with the pack he would never use it!

In-service training seems to work best when teachers are encouraged to take part in the sessions given to the students in school, which means they are actively taking part as well getting valuable hints on how to teach the dances in question.

Note 2019:

One of my personal biggest regrets is that a video recording project which took place in 2001 was cancelled before its conclusion. For several months I worked intensively with the staff and pupils in two primary schools on recording the social dances found in the STDT Angus Education Pack. The input and enthusiasm by all those involved was fantastic. We had just finished filming when I was instructed by the STDT office to call off the project. I was very sad to see all the hard work come to nothing, but I hope that the experience by both youngsters and staff was a good one even if the end result never materialised. It is notable that the existence of this project was never mentioned in the edited version of this report.

4. – To Promote

- 4.1 Press publicity
- 4.2 Interview Forfar 1999
- 4.3 The People's Dance Exhibition 1998
- 4.4 The People's Dances
- 4.5 Means of advertising the People's Dances
- 4.6 The People's Dances 1998–2000
- 4.7 Continuation of the People's Dances
- 4.8 Other dance events organised or co-organised by the Angus Project
- 4.9 Ruthven Parish Festival 2000
- 4.10 STDT AGM 2000
- 4.11 Assisting local events
- 4.12 Fiddle 2000 Edinburgh
- 4.13 Talks
- 4.14 Publication

4.1. – Press publicity

During the project, we have had extensive press coverage of our activities. Articles featured in local and national press regarding the nature of the project, as well as a radio interview for BBC Radio 2. All our dances, workshops and classes were advertised primarily in the local newspapers and in the Courier, Dundee and Press & Journal, Aberdeen. The Scottish music programmes – The Reel Blend and Take the Floor as well the local Radio Tay's shows hosted by Bill Anderson and Ian Lees were always notified. See appendix for press coverage.

4.2. – Interview Forfar – 7 January 1999

Freelance Broadcaster Sam Thom, Dundee, approached us having in mind to do a piece on our project for BBC Radio Scotland's 'Now You're Talking' programme. This resulted in a recording at the Murroes dance evening on 7 January, where dancers and musicians were interviewed as well as the Dance Development Officer presenting the projects' aims. The piece was to our knowledge never broadcast – to great disappointment by all concerned.

4.3. – The People's Dance Exhibition 1998.

The People's Dance Exhibition by Angus Council Cultural Services in partnership with the Scottish Traditions of Dance Trust had been planned and was in its final stages of preparation when the Angus Project commenced.

This exhibition traced the fascinating history of dance in the Angus area. The exhibition showed a rich collection of beautiful photographs and prints of dancers and their dancing masters, the teachers known as 'Dancies'. These dedicated men who travelled miles to teach everyone the social grace of dance and deportment and who held local dancing classes in many little schools, barns, and halls in the towns throughout Angus. A

beautiful painting of Dancie Neill, one of Angus’s most prominent dance teachers of yesteryears, had been specially restored for the exhibition. He taught the Queen Mother and her brother to dance, at Glamis Castle.

The exhibition also focused on the celebrated Angus music tradition. Angus has seen many talented musicians and composers over the years and some old 78 records of Dancie Reid and his famous Newtyle Orchestra were recorded onto cassette so that they could be heard during the exhibition. Some little-known James Scott Skinner manuscripts in the Angus Archives Collection were displayed, as was a restored painting of James Scott Skinner.

People had generously loaned many valuable treasured heirlooms for this exhibition, including Dancie Neill’s fiddles, his beautiful cup subscribed by his pupils, and Dancie Low of Arbroath’s 1812 Finishing Assemblies programmes. The exhibition also featured videos of dance.

The dates for the 1998 exhibition were:

13 June – 11 July	Forfar	The Meffan Institute
1 – 22 August	Arbroath	Arbroath Art Gallery, Arbroath Library
29 August – 19 September	Carnoustie	The Gallery, Carnoustie Library
26 September – 17 October	Montrose	Montrose Museum and Art Gallery
7 – 28 November	Brechin	Brechin Library

The opening and the private view of The People’s Dance exhibition was held on Friday evening, 12 June 1998 in the Meffan Institute, Forfar. Piper Gavin Piper welcomed all invited at the front of the Meffan Institute with some appropriate dance music. Some 60 people attended the function, including the grandsons of three ‘dancies’: Dancie Neill, Dancie Reid, and Dancie Kydd. The STDT was represented by Chairperson Evelyn Hood, Joan Henderson, Jennifer Swanson, and Jimmy Spankie. The STDT Angus Project was represented by Dance Development Officer Mats Melin, and Project Assistant Maggie Patullo. The Angus Council’s representatives were Norman Atkinson (Cultural Services), Jake Stewart (Exhibitions Officer), Margaret King (Museum’s Curator) and Sandy Thomson (Arts Officer).

4.4. – The Peoples’ Dances

The People’s Dances commenced in conjunction with the People’s Dance exhibition touring round Angus during 1998. All 21 dances, held over three years, were run in co-operation with Angus Council’s Cultural Services. The dances were in held in halls managed by the Angus Council – Reid Hall, Forfar; Kirriemuir Town Hall; Brechin City Hall, Wharnclyffe Hall, Newtyle; Montrose Town Hall, and Inglis Memorial Hall, Edzell. The Auchmithie dance was to be a one off but was cancelled due to lack of ticket sales. The dance bands were identified and initially booked by STDT, with Angus Council formally engaging and paying the bands. The Angus Council Cultural Services provided the hall keeper and one staff to take the tickets at the door.

Jim Lang’s Catering, Meiklour, kindly provided the licensed bar and stovies (for 1998) and tea, coffee and biscuits (for 1999–2000) for all the dances.

The STDT ran a fund-raising raffle at each dance, to which many prizes were given by the attending dancers.

4.5. – Means of advertising the People’s Dances

Each dance was advertised by the Angus Council through specially designed posters, and through their quarterly Events Guide. Furthermore, the STDT advertised the dances by placing adverts in the local newspapers, notifying the ‘What’s On’ sections of the local newspapers as well as Press & Journal, Aberdeen, and The Courier, Dundee. Ian Lees and Bill Anderson of Radio Tay were always notified, as well as Robbie Shepherd’s ‘Take the Floor’ and ‘Reel Blend’ broadcasts. The Tayside Events Guide, Box & Fiddle Magazine, the Scots Magazine, The Green Diary and the Rowan Tree newsletter were all informed. For most dances individual posters were made, and distributed to Tourist offices, local shops, and libraries. Finally, information about our dances was included in Angus Council’s ‘Traditional Music in Angus’ information booklet published in 2000.

4.6. – The People’s Dances 1998–2000

DATE	VENUE	BAND	ATT’NCE	COMMENTS
12.6.1998	Reid Hall, Forfar	Ian Cruickshanks Band	63	*
17.7.1998	Wharncliffe Hall, Newtyle	Ian Cruickshanks Band	30	
14.8.1998	Kirriemuir Town Hall	Bill Black’s Band	180	sold out
11.9.1998	Inglis Memorial Hall, Edzell	Ian Cruickshanks Band	90	sold out
2.10.1998	Montrose Town Hall	Steven Carcary Duo	150	
6.11.1998	Brechin City Hall	Ian Cruickshanks Band	120	sold out
28.12.1998	Auchmithie Hall	Alan Stewart Duo	–	**
19.2.1999	Montrose Town Hall	Ian Cruickshanks Band	60	
5.3.1999	Kirriemuir Town Hall	Strathmore Sound	120	
14.5.1999	Brechin City Hall	Ian Cruickshanks Band	90	sold out
4.6.1999	Wharncliffe Hall, Newtyle	Ken Stewart Duo	90	sold out
24.9.1999	Inglis Memorial Hall, Edzell	Alan Stewart Duo	90	sold out
22.10.1999	Kirriemuir Town Hall	Bruce Lindsay’s Band	120	
12.11.1999	Reid Hall, Forfar	Bill Black’s Band	125	
25.2.2000	Montrose Town Hall	Wayne Robertson Duo	75	
14.4.2000	Kirriemuir Town Hall	Alan Stewart Duo	90	
26.5.2000	Brechin City Hall	Gavin Piper	90	
16.6.2000	Wharncliffe Hall, Newtyle	James Coutts	80	sold out
22.9.2000	Inglis Memorial Hall, Edzell	Davie Stewart	66	
20.10.2000	Kirriemuir Town Hall	Ian Cruickshanks Band	86	SCD
24.11.2000	Reid Hall, Forfar	Ken Stewart Duo	106	
21 dances		Total attendance	1921	

* In 1998 dances were advertised as Ceilidh’s. In 1999–2000 they were advertised as Old Time Scottish Dances.

** Family dance – cancelled due to lack of ticket sales.

All these dances, apart from the Scottish Country Dance in October 2000, were a mixture of old –time couple and round the room dances mixed with longwise set and square dances. The dance programme was generally decided upon by the band plus requests handed to the band and/or the organisers. The ratio between couple dances and set dances varied depending on the band and the crowd present. Generally, however, over three years, we saw an increase of the number of set dances featured in a nights dancing.

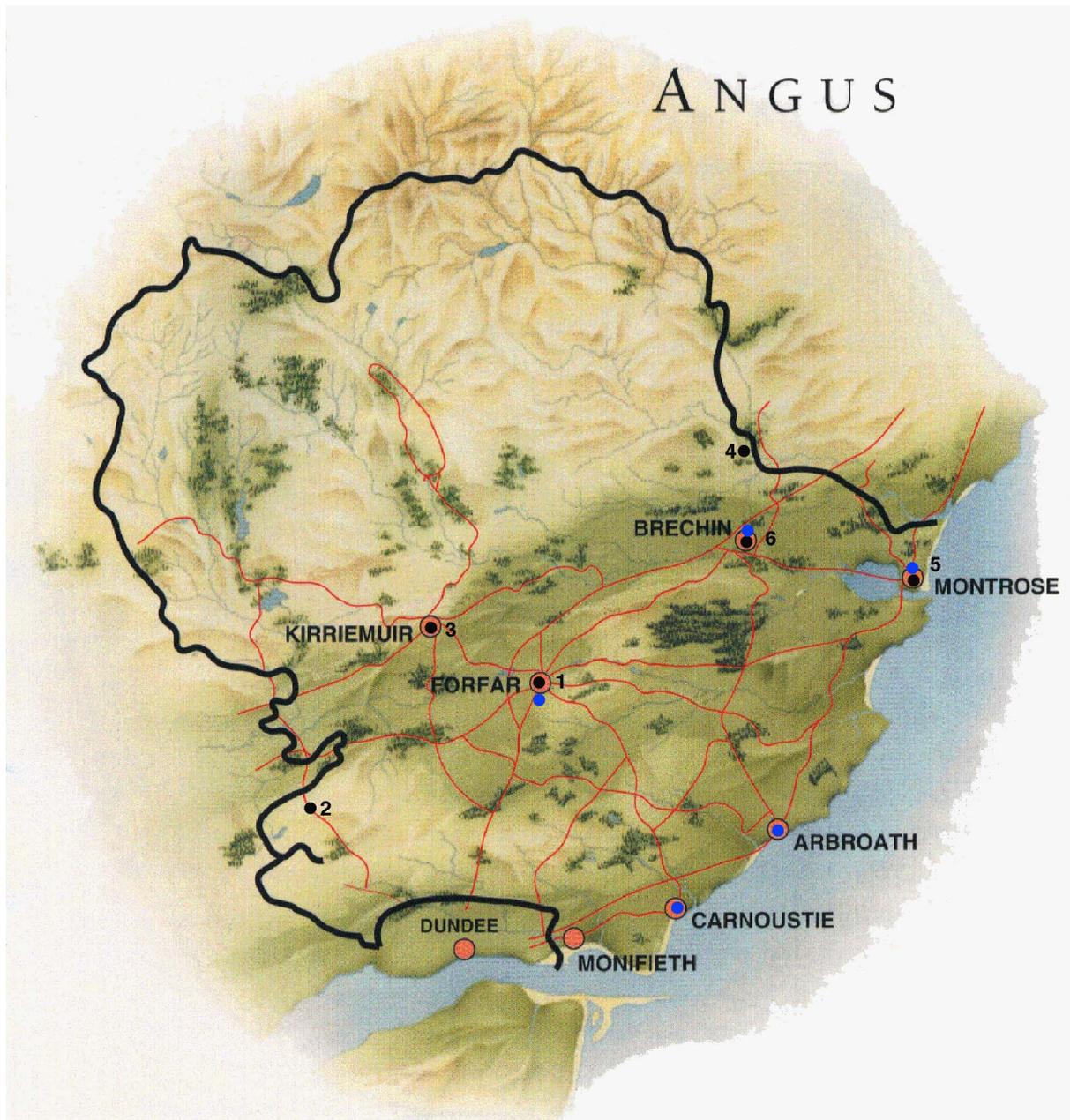
The Bands featured were mainly local but each year we had one or two appearances of a popular band from out-with Angus, i.e., Bill Black's Band (Perthshire), Bruce Lindsay's Band (Fife), and James Coutts (Fife).

Dancers came from all round Angus and beyond. A regular core developed of local dancers attending the tea dancing at Newtyle, Northmuir, and Forfar, and those who go to the dancing at the Murroes, in Arbroath, Monikie, Wellbank, Tealing, Muirhead, and Aberlemno. We did have dancers from Aberdeen, Laurencekirk, Stirling, Glasgow, Edinburgh, Fife, and occasionally some foreign nationals. The average age of those attending was about 60.

4.7. – Continuation of the People's Dances

The People's Dances will continue during 2001 with five dances arranged on behalf of the STDT by Mrs Marion Robson volunteering her services. The Angus Council Cultural Services will provide the halls, while STDT are responsible for booking the Bands, advertising and selling the tickets and running the evenings. Further continuation in the future is a negotiable matter.

Map – People's Dance Exhibition and Dances 1998–2000



Blue: People's Dance Exhibition venues

Black: People's Dances venues

4.8. – Other dance events organised or co-organised by the Angus Project

DATE	VENUE	BAND	ATTNCE	COMMENTS
21.8.1999	Letham Hall	John Renton Band	100	Fundraiser arranged with Annie Cameron, Letham.
2.10.1999	Lethnot Hall	Davie Stewart	30	Arranged by local hall committee.
11.3.2000	Eassie & Nevay Hall	Wayne Robertson	85	Fundraiser with Eassie & Nevay Hall Improvement Fund.
18.6.2000	Airlie Hall	Audrey Mattner & Orchestra	120	Ruthven Parish Festival
2.9.2000	Northmuir Hall	Ian Cruickshanks Band	80	STDT AGM
2.9.2000	Kirriemuir Town Hall	Robert Whitehead Band	90	Kirriemuir Festival
29.9.2000	Memus Hall	Deirdre Adamson Duo	33	Scottish Country Dance
11.11.2000	Reid Hall, Forfar	John Ellis Band	100	'Hairst Hollie'– fundraiser with Forfar Farmers Market.
8 dances		Total attendance	638	

4.9. – Ruthven Parish Festival 2000

A considerable amount of time was spent on the preparations of the dance content for the Dance in Airlie Hall on Sunday 18 June as part of the Ruthven Parish Festival.

Several meetings were held with organiser Angus Hood. Music composed in Angus or by Angus people was selected with the help of Evelyn Hood at the piano, and the following dances were chosen to be featured:

Exhibition dances: Calum Brougach (Dancie Neill), Delvineside Highland Fling (Dancie Reid), Threesome Reel (Dancie Reid), Jacky Tar (solo, couple dance and Country Dance) and The Wee Cooper of Fife.

Dances for all: Rory O'More (as per Murroes area), Broon's Reel, La Russe, and Reel of the 51st Division, Waltz Country Dance, and Jacky Tar Country Dance (Dancie Reid).

Descriptions for Calum Brougach, Delvineside Highland Fling, and Threesome Reel were provided to participating dancers with permission from Mats Melin's archive.

Music was recorded for the exhibition dances with the help of violinist Audrey Mattner and was used for the rehearsals of the said exhibition dances.

Wilma Tolmie School of Dancing provided 8 dancers, *Airlie & Eassie Primary Schools* provided 5 and 4 children each and 6 Scottish Country Dancers came from Kirriemuir. A few dancers from the Eassie and Ruthven dance clubs also took part in helping the audience with the dances.

The dance evening was very successful. All demonstrations were well performed and greatly enjoyed by all, especially those danced by the children. The Millar sisters who danced Calum Brougach were a particular delight to watch. The whole company enthusiastically joined in the dances for all.

4.10. – STDT AGM 2000, Northmuir Hall, Kirriemuir, 2 September 2000

Northmuir Hall was the venue for the STDT's AGM 2000. After the initial lunch, the formal part of the AGM took place before all took to the floor for 2 hours' worth of celebrating Angus dancing. School children from Eassie and Airlie Primary schools and Webster's High School performed Jacky Tar Country Dance and Rory O'More. Lancers was danced with the help of Sheila Piper and a group of her dancers. Finally, three young Highland dancers from Wilma Tolmie's School of Dancing performed Calum Brougach and Threesome Reel. Ian Cruickshanks Band provided the music. Jim Lang's catering supplied the lunch. A small exhibition had been put together showing what the Angus project entailed and videos were showing footage of local dancing. Angus Council's Chief Executive, Sandy Watson, was present for some of the afternoon. In the evening, we lent a hand at the dance in the Kirriemuir Town Hall, which was part of the TMSA Kirriemuir Music Festival. Robert Whitehead and his Band provided the music.

4.11. – Assisting local events

At occasion, the project did by various means assist local events. The main events were the Arbroath SeaFest and the Millennium Dome performance

- **Arbroath SeaFest, Arbroath, 21–23 August 1998.**

Rehearsals of the Playford dance 'The Black Nag' was held with the 18 Primary 7 children of Inverbrothock Primary School in Arbroath on 19 and 20 August.

The dance 'The Black Nag' had been requested by the Head Teacher to be the dance to be performed.

Costumes made by Angus Council's Museum's Curator Margaret King and Emma Melin, and others, were fitted and a dress rehearsal was held.

The children were supposed to have performed outside the Abbeygate Shopping Centre in Arbroath on Friday 21 August as part of the Medieval procession 'Muckle Fish' from Arbroath Harbour to the Abbey as part of the SeaFest. However, torrential rain forced us to perform inside the Abbeygate Shopping Centre, and lack of proper sound equipment unfortunately provided very poor sound quality. The children performed extremely well, so well that they were asked to perform the dance twice.

The *Fisher Wedding Walk* play is held annually at the Arbroath Sea Fest. The play, which involved dancing, saw our involvement with their rehearsals leading up to the performance. The project had been asked to enable the actors to dance along their route of travel, as well as involving the onlookers in a birling dance.

The actual play was held on Sunday 23 and was almost washed away in the rain. The play went ahead nonetheless. No video was taken due to the severe weather conditions, but a few stills were taken of the solo dancer Rona De Felice (aged 17) performing a solo dance called the 'Fisherwife'. Rona was taught the dance in the weeks leading up to Festival to enable her to dance in front of the Wedding Procession. 'The Fisherwife' is a dance that was collected and arranged for Highland dancers in Canada in the 1950s by Janet T. MacLachlan and is said to hail from the East Coast of Scotland. Due to the weather, the dance arranged for the Wedding

procession was decided to be shortened as audience participation was unlikely. In the end the dance performed turned out to be a wild mixture of Gay Gordons, Strip the Willow, and Cumberland Reel, which was maybe not what we had originally planned. The 3–400 strong, soaked, audience did, however, enjoy the play. The highlight of the play was the blackening of the groom!!

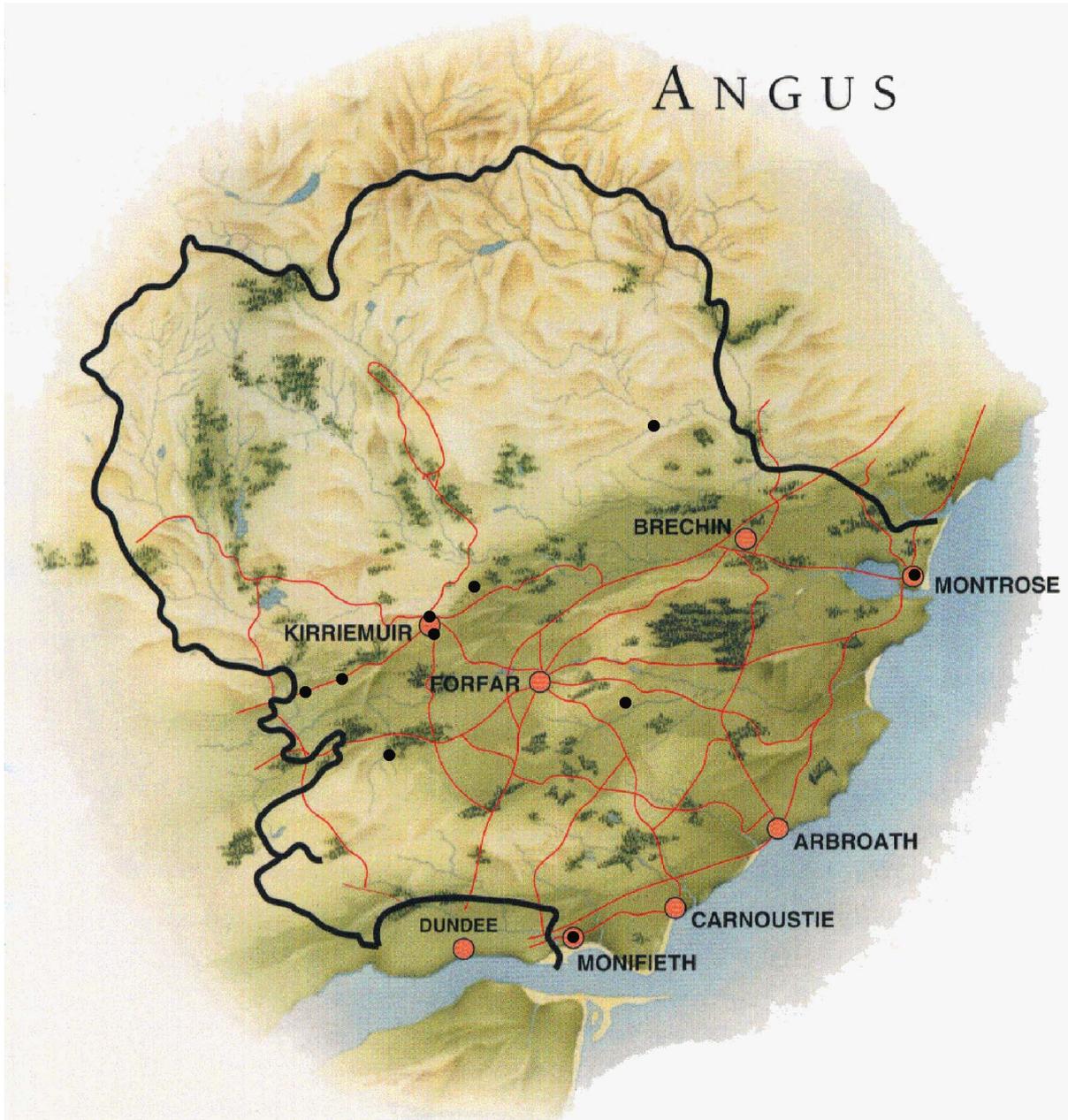
- **Angus Millennium Dome Performance 2000.**

Andrew Ross, Angus Education Department, contacted us concerning helping with dance content in the **Angus Our Town Story**. With three days' notice, some dance ideas were passed on to the cast at a planned weekend rehearsal in Langlands Primary School, Forfar, on 24 September. Circassian Circle and Dashing White Sergeant was what were wanted. Some additional movements and figures were also explored in our 50–minute contribution!

Another session was held with the cast in Arbroath on the 14 November. Three groups of about 20 youngsters were put through their paces of traditional dance elements put together to fit in with their particular part in the performance.

A video of the Millennium Dome performance was passed on to us by Andrew Ross in January 2001.

Map – Location of workshops and classes held by STDT during the project



4.12. – Fiddle 2000

Karen & Nicola Millar from the Wilma Tolmie School of Dancing performed with excellence on behalf of the STDT at the Saturday evening concert of the Fiddle 2000 event in Edinburgh's Assembly Rooms on 25 November 2000. They danced Calum Brougach and Delvineside Highland Fling and were accompanied by Edinburgh fiddler Mairi Campbell.

4.13. – Talks

- **Rotary Club Talk, Royal Hotel, Forfar – 1 June 1998.** Invited by the Director of Angus Council's Cultural Services, Gavin Drummond, Mats Melin gave a lunch meeting talk at the Rotary Club, Forfar, outlining the STDT aims and objectives as well as the Angus Project.
- **Dance Talk, Forfar – 15 February 1999.** A talk on our project and Angus dancing was given to the ladies of St Margaret's Church, Forfar. Their weekly tea afternoons are topical. Some ladies had brought photographs that we were able to borrow and copy. Other told stories of their dancing days.
- **Padanaram W.R.I. – 6 October 1999.** An illustrated talk was given to the ladies of the Padanaram W.R.I. on Wednesday 6 October. The talk covered our project in Angus and the STDT's role as a whole and it was illustrated with video clips showing different forms of dancing and some of the material we have filmed in the area. The talk was greatly appreciated, as 20 of the 22 ladies attending were dancers!
- **The Ladies Circle, Forfar – 1 November 1999.** A talk was given to The Ladies Circle, Forfar on 1 November in the Royal Hotel, Forfar. The Ladies and the husbands also joined in a short dance workshop.
- **Forfar Friendship Club, Forfar – 18 February 2000.** A talk on our project and Scottish dance. Many of those attending were keen dancers or had done a lot of dancing in their days. They were all very interested in our project and questionnaires were handed out.
- **Adult Learning Project, Edinburgh – 3 March 2000.** A talk on the Angus dance project and the traditions of the Angus area.

4.14. – Publications

As one result of the Angus Project, a publication called 'Tak Yer Places' was published in March 2000. The book is based on images tracing the music and dance scene in Angus over the past 200 years. The limited print run edition was handed out free to the public.

5. – A Personal Reflection

Angus Area Project Development Officer – A Personal View

Finally, it was considered essential, after three years of creative input, research and reporting, that a personal perspective from the Development Officer would be appropriate. The following gives an insight into some of both the benefits and pitfalls of the process and will hopefully provide at least an anecdotal guide to other research and development projects.

5.1. – Defining the project:

As is the nature of projects such as ‘dance, dance, DANCE!’ near the outset of the project, there was a substantial review of method and objectives. This led to an increase in workload and thereby created a certain amount of pressure on project staff. The ultimate outcome of this was to inevitably curtail the ability to deliver the altered remit comprehensively.

To illustrate, the project was originally defined as principally research little or no teaching involved. It soon became apparent that the project would have to involve an emphasis on education-based work, with equivalent parallel work being undertaken in the research, volunteer network, public dances and workshops. Essentially, this presented the best method of accessing contact networks for research and building confidence within the locale. On the face of it, this broad approach appears to be positive and beneficial, and it was, for the participants. In fact, for the team it meant that the broad basis of the project methodology and aims diluted the ability to deliver in full.

5.2. – Reporting requirements:

The weight of reporting on absolutely every aspect of the project, including planning, was something the project team felt was sometimes compromising the ability to give quality time to actually achieving the aims of the project. In future, we would propose a clearer method of reporting on an on-going basis, with more hands-on support on this aspect from those running the project. There was also a sense of missing the target on occasion, in terms of the overall aim of supporting and developing dance and dance history in Angus. This in view of the inevitable on-going demands placed on the project by the principal funding body.

5.3. – A pressure on staff:

The project was set up allowing for a normal working week of 35 hours. It was soon obvious that this was not enough to meet project targets. The overtime this necessitated, while supporting the project and therefore the local participants, did have a substantial negative impact on staff and, of course essential personal time. Even time *in lieu* was difficult due to the demands of the different strands of the project.

5.4. – Project communications systems:

The project team would recommend for any future programme of research and development that communication methods and channels are clearly set out and adhered to from the beginning. This should include the method for any recommendations for change in the overall aims and objectives of the project. An overall approach should be

agreed within the Board and/or funding bodies and any changes to this should be universally agreed prior to handing on any recommendations or instructions to project staff. This should avoid mixed messages or unrealistic requests in the context of the overall workload of the staff. For example, the development Officer was simultaneously requested to concentrate his efforts in one area, but at the same time spread his efforts over the whole district!

The shifting requirements presented throughout the project, while worthwhile, were often too complicated to realise. An example of this would be the 'Dance extravaganza' at the House of Dun. A great deal of time and effort was invested in good faith to this project, which in the end, unfortunately proved too costly and time consuming to go through with. Preparation and feasibility assessment for proposals would have alleviated the effort spent by staff.

5.5. – Best access to volunteers:

The aim of training and setting up of a volunteer group to do research and help the project in various ways was very worthwhile in theory. A great deal of time was invested in identifying and training candidates for voluntary research. In the end, the people who were most effective were the ones who contacted the project (one of whom became the project assistant) and two who, towards the end of the project, came on board and achieved more than expected. This had much more to do with their personalities and interest than with the available training. It should be noted that the help from the Angus volunteers in Arbroath was very good with a view to identifying possible volunteers, but none of those contacted proved to be effective for the project. It therefore transpired that volunteers who approached the project of their own volition were by far the most effective and required little or no training. Nonetheless, it should also be noted that it was essential that project staff had a clear understanding of research methods and training.

5.6. – Local confidence & trust:

While the benefits of the People's Dances and Exhibition should not be undervalued at the start of the project, the full benefits were not felt until year 3. It was only then that the project was generally accepted and that the People's Dances were seen as a contribution to the local dance scene rather than (in some cases) an intrusion. Dealing with traditional dance and music gives access to people's often very strong likes and dislikes in taste of particular aspects of traditions. This reflects the need to take the time to build trust amongst potential and actual participants.

5.7. – An education project:

On the whole this aspect of the project was extremely satisfying.

When teaching a cluster to dance over a period of time it is emotionally demanding, and this has knock-on effects on other aspects of the project. The Development Officer recommended that in an ideal situation, other project aims should be given less of a priority during a teaching phase so that all efforts could go into that. This should to some extent, alleviate the enormous pressure on the Development Officer.

5.8. – The Share Days were very rewarding for all.

The outcome is clear – more dance in schools will greatly benefit the youngster's fitness, co-ordination, social skills, musicality and so on. In our case it led to more dance in schools, community events and classes set up in various areas.

It is essential to note that in most cases, the class teachers did join in the sessions so that it turned into a teacher training experience as well.

5.9. – Education element leading to research programme benefits:

From a community access and research point of view, the schools work led to successful connections with other members of the community and led to well attended community classes. This interest would then lead to accessing the adults wishing to participate in forums discussing dance in general, and ultimately gave rise to archive excellent interviews.

5.10. – Research interviews:

One of the limitations on the scope of the project was that each recorded or notated interview could not be fully transcribed, summarised and analysed. This would have facilitated progress to the next research step with follow-up interviews. The other pressures on the project time did not allow this to take place. The lack of analysis inevitably has a direct effect on our ability to fully report findings at this stage.

5.11. – On-going interest:

The People's Dances continue thanks to popular demand and one of the STDT Board members facilitates their taking place. Dances and classes in Eassie continue thanks to the hard work of one Jane Brewster. Efforts are now underway to fundraise to allow classes to continue. Scottish Country Dance classes also continue in Southmuir. It is worth noting that there is a lack of teaching expertise in these particular areas, and the Development Officer continues his involvement because of this.

NOTE 2019: The Southmuir SCD class is still going as per winter 2018 but is struggling due to lack of a teacher. The Eassie dance group kept going for a good many years but eventually ceased their activities.

Overall, the Development Officer is convinced that the project was worthwhile and ultimately successful. The above is a brief review of some of the benefits and difficulties faced throughout a 3-year period.

5.12. – Recommendations Summary:

1. clear project objectives from outset
2. set effective communication systems within the project and adhere to them
3. in-house agreement & clarity of purpose for any change to project management or objectives prior to instructing / consulting staff
4. high quality education work is a key method of connecting with a community & the future of traditional dance practice
5. investment of time and a consistent presence in an area will lead to effective relationships and research outcomes

Mats Melin, February 2002

Appendix 1

Angus Newspapers and Yearbooks Research 1998–2001

Arbroath Library:

Newspapers in Library:

1. Arbroath Herald [1838–]
2. Arbroath Guide [1841–1989]
3. Arbroath Journal [1841–1842]

Source & Year	Date & Researcher
Arbroath Herald [1838–]	
1889	13.4.2000 MM/HS
1893	13.4.2000 MM/HS
1900	FS
Arbroath Guide [1841–1989]	
1848	1999 MP
1849	1999 MP
1850	1999 MP
Arbroath Yearbook	
1893	1999 MP
1894	2000 MM
1895	2000 MM
1896	1999 MP
1900	2000 MM
1901	2000 MM
1905	2000 MM
1915	2000 MM
1920	2000 MM
1925	2000 MM
1930–31	2000 MM
1935–36	2000 MM
1939–40	2000 MM
1950–51	2000 MM
1955–56	2000 MM

Blairgowrie Library:

Source & Year	Date & Researcher
Blair Advertiser	1999 MP

1931	1999 MP
1935	1999 MP
1936 Jan	1999 MP
1940	1999 MP
1941	1999 MP
1942	1999 MP

Brechin Library:

Source & Year	Date & Researcher
Brechin Advertiser – microfilm checked	
(1848?)	1999
1849/50	1999
1855/56	1999
1859/60	1999
1865/66	1999
1875/76	1999
1879/80	1999
1849 – 1866	Alastair MacFadyen

Carnoustie Library:

Newspapers in Library:

1. Broughty Ferry Guide and Carnoustie Gazette
2. Carnoustie Leader
3. Carnoustie Times
4. Carnoustie Free Press

Source & Year	Date & Researcher
Broughty Ferry Guide and Carnoustie Gazette	
1889–1890	1999 MM

Dundee Public Library:

Source & Year	Date & Researcher
Dundee Advertiser	
1806 – 1831	Alastair MacFadyen
People's Journal	

1866	1999 MM
1943	1999 MM
People Journal & Angus Herald	
1935	1999 MM
1941	1999 MM
1955	1999 MM

Forfar Library:

Newspapers in Library on microfilm:

1. Forfar Reformer 1883–1884
2. Forfar Herald & Kirriemuir Advertiser 1884–1910–Aug1930
3. Angus Herald Sep 1930–Sept 1933
4. Forfar Review & Strathmore Advertiser 1912–April 1926
5. Forfar Dispatch 1912–today

Source & Year	Date & Researcher
Forfar Herald	
1885	1998 MM
1886	1998 MM
1889	1998 MM
1900	1998 MM
Forfar Review	
1896	1998 MM
Forfar Dispatch	
1885	1999 MM
1896–97	1999 MM
1899–1902	1999 MM
1903 to June	1999 MM
(1904)	1999 MM
(1905)	1999 MM
1915–1920	1999
(1921)	2000
(1922)	2000
(1933)	2000
(1934)	2000
1942 until April	2000 MR
1945 until May	2000
1950	2000
1951	2000
1959	2000
1960	2000 MM

1974 partly	2000
1977 partly	2000
1998 partly Jan/Feb.	2000 MM

Kirriemuir Library:

Newspapers in Library:

Kirriemuir Free Press

Kirriemuir Herald

Source & Year	Date & Researcher
Kirriemuir Observer	
1885	MM

Montrose Library:

Source & Year	Date & Researcher
Montrose Review	
1811 – 1839	Alastair MacFadyen (only certain aspects)
1896 – 1915	Graham King files (complete)
Montrose Arbroath and Brechin Review	
1811	2000
1813–14	2000
1817	2000
1820–24	2000
1826–	2000
1828–29	2000
1830–31	2000
1833–34	2000
1838	2000
1840	2000
1842–43	2000
Montrose Standard	
1847–48	MM 31/7/00
1859	G King
1874	G King
1878	G King
1885	G King
1886	G King

Montrose Yearbook	
1884	G King
1905	G King
1906	G King

Note 2019: Photocopies of all these extracts should be in the Angus Archives collection.

Appendix 2

List of Schools of Highland Dancing etc. – 2000

<u>Dance School</u>	<u>Teacher</u>	<u>Location</u>
Beattie School of Dancing	Maude Young	Brechin
Carnoustie Highland Dancing Classes	Donna Mitchelson	Carnoustie
Elizabeth Low School of Dancing	Elizabeth Low	Forfar
Gordon School of Dancing	Robina Addison	Montrose
Joyce Cromar	Joyce Cromar	Brechin
Lesley Bowman	Lesley Bowman	Dundee
Linda Napier School of Dancing	Linda Napier & T Cargill	Arbroath & Forfar
Nicola Grant School of Highland Dancing	Nicola Grant	Kirriemuir
Sandra Wright School of Dancing	Sandra Wright	Glamis
The Esk School of Dancing	Beryl Coupar	Montrose
Wilma Tolmie School of Dancing	Wilma Tolmie / Deryck Mitchelson / Gareth Mitchelson	Arbroath, Monifieth, Dundee

Appendix 3

This was initially not planned to be part of the original report but was added to Lindsay Robertson's STDT Board version. I feel it serves well as a historical marker of my observations in the field.

Angus Dance Analysis

1 – Introduction

The research data acquired during the Angus project came from a wide range of people with a very mixed background and age range. The information was gathered through interviews both taped and notated and through questionnaires. These archived sources totalled 192 entries at the conclusion of the project.

The informants were both dancers and musicians or both. The age range varied from people in their late 40s to some in their 90s.

The interviews were mainly carried out by the Dance Officer, the Project Assistants, and some by Volunteers during the project time April 1998 to March 2001.

The interviews covered most areas of Angus but as many people had moved to Angus from other parts of Scotland and England, their memories refer to those places as well.

In difference to the Border project, interviews were not carried out in one area at the time, but the approach was to start with identifying people descendant from, and related to, the many Dancing Masters who were once active in the County. Further to this the project also started asking the many musicians about their experiences to play for dancing but also about their own dancing background (if any), and that their knowledge would point us in the right direction of people with dance knowledge and dancing memories of old.

The majority of informants recalled their dancing experiences at home, in school, in the local hall when they were children or young adults. Many informants recall a mix of informal tuition at home and in the hall combined with classes held locally by a Dancing Master or later Dance Teacher. Almost all have carried in on dancing all their lives, with, for some, a break to have a family for example, then to come back to dancing and music. Some people we encountered have come to dance late in life, mainly these are new to dance in the last decade and which never had an opportunity or interest in dance earlier in life.

2 – Sources

Printed material

References to Angus dancing in printed sources are brief and confined mainly to short articles, advertisements, and reports in local newspapers and books of local interest. Most, if not all, articles and reports in these publications were written by non-dancers and non-anthropologists. Only a handful of articles discovered, were written by dancers for heritage publications and Highland Games programmes.

Archive material

The archived material consists of all the material collected during the project time plus material gathered in a short pilot project in 1995 by volunteers. Some field material hails from the collections of Joan Henderson and Evelyn Hood, which are part of the STDT Archives.

The Angus Project massed some 192 entries of recorded interviews, field notes and questionnaires. Further to this are some 777 photographs collected and taken during the project time.

3 – The Function of Dance (in Angus)

For as long as we know, dance, has primarily been for enjoyment and as a means of getting together. Dancing created enjoyment but could also be an expression of joy. Dancing was the centre point at celebrations in rural areas and it acted as the means of contact between boys and girls. In more recent time a competition element and performance element has become common for certain types of dancing e.g. Highland and Scottish Country Dancing.

4 – Dance Learning

In folk tradition, dancing is generally learned through watching others and then copied. Dance was a part of everyday life and many, experienced dance from when they were very young, e.g. at weddings and at Harvest dances. It was also common that adults, a family member, or a relation would teach the young ones to dance.

In contrast to folk tradition, learning from a Dancing Master, or at a dance school, the learning process is organised and done effectively over a relatively short space of time. The dance patterns are passed on in a structured and, also, in an oral manner. The dance teacher is also responsible for shaping the style and character of the dancing. He will most certainly work towards a certain accepted style and character such as to dance light and graceful.

5 – Dance Repertoire / Traditions

Deciding the size of the areas dance repertoire can be difficult. To begin with, the repertoire may not necessarily consist of a great number of different types of dances. The repertoire is seldom stabile; some dances would be on their way out of fashion while others are on their way in. Two people from the same generation may quite different ideas of whether a dance is common or not. Egil Bakka claims that most dancers of the same generation must know and use a certain dance for it to be included in the repertoire. Furthermore, Bakka divides dances in to two groups as to how they spread – high and low frequent dances. The high frequent dances are those danced by the most, and the good dancers, often over several generations, appear over a large area and in all social settings, and are all danced frequently. The low frequent dances are danced only by the most active of the dancers, are not danced in all social settings within the area and are less frequently repeated. Note that this is a simplified view of the spread of the dances, but that it shows a tendency.¹

In Angus examples of high frequent dances would be 'Broun's Reel', 'Reel of the 51st Division', and 'Gay Gordons', while low frequent dances would be 'Midnight Oil', 'Nottingham Lace', and 'White Heather Foxtrot.'

The changing of the repertoire is clearly illustrated by comments by regular dancers that dances such as 'Broun's Reel' and 'Postie's Jig' are "old hat," while at the same time people new to dancing may yet have to encounter and learn them.

¹ Egil Bakka, Norske dansetradisjonar, Norsk Kulturarv. Oslo, 1978.

6 – Dance Traditions

For the purpose of this brief analysis, the broad division of Scottish dancing into Social dancing, Highland and Step (solo) dancing, and Novelty Dances. Within the three categories the following division into types has been applied:

CATEGORIES	TYPE	STYLE	SUB-DIVISION OF STYLE
SOCIAL DANCING	Square dances	Country Dance	RSCDS
			Social
		Old time	
		Reeling	
	Longways	Country Dance	RSCDS
			Social
		Old time	
		Reeling	
Circle	Old time style		
	Reeling style		
Couple dances	Old time style		
	Reeling style at Farmers dances		
HIGHLAND / STEP DANCING	Highland dances / (Step dancing)	Dancing Master	Independent
		Dance Schools	Independent
			SOBHD style
			SOHDA style
	Solo dances	Dancing Masters	
NOVELTY DANCING	Novelty dancing / dance schools	Dancing Masters	Independent
		Dance Schools	Independent

To give some indication to the richness of the past and present dance tradition of Angus the following tables give samples of the dances featured. Note that these tables are by no means complete and does not give the frequency in which some of the dances used to be / are danced.

7 – Dance Types

Square Dances

<i>Dance name</i>	<i>Pre World War I</i>	<i>Between the Wars</i>	<i>During World War II</i>	<i>Post World War II</i>
Quadrilles	x	x	x	x
Jig Time Quadrilles				x
Lion Standard Quadrilles		x		(x)
Patience Quadrilles		x		
Lancers	x	x	x	x
Trial by Jury Lancers		x		
Eightsome Reel	x	x	x	x R
Waltz Cotillion	x	x	(x)	(x)
La Russe	x	x	x	x
Cumberland Square Eight				x

Longways

<i>Dance name</i>	<i>Pre-World War I</i>	<i>Between the Wars</i>	<i>During World War II</i>	<i>Post World War II</i>
Broun's Reel	x	x	x	x R
Blue Bonnets	x	x	x	(x)
Duke and Duchess of Edinburgh				x R
Hamilton House				x R
Machine without Horses				x R
Monymusk			x	x R
Scottish Reform	x	x	x	(x)
Scottish Ramble (SCD)	x	x		x
Petronella	x	x	x	x R
Reel of the 51 st Division				x R
Rory O'More		x	x	(x)
Triumph	x	x	x	(x)
Jacky Tar	x	x	x	(x)
Haymakers Jig	x	x	x	(x)
Flowers of Edinburgh	x	x	x	xx
Strip the Willow		x	x	x
Glasgow Highlanders		x	x	xx
Dundee Reel				(x)
Virginia Reel				xx
Caddam Wood				xx
Postie's Jig				xx R
Black Mountain Reel				xx
Irish Rover				xx

(x) – dances that used to be common but are now only danced in a few places, such as the Murroes, and possibly at Scottish Country Dance classes.

xx – dances that are fairly new to the tradition, mainly modern devised dances that are popular in both Old Time and Scottish Country Dances.

R – features at Reeling functions

Couple Dances

<i>Dance name</i>	<i>Pre-World War I</i>	<i>Between the Wars</i>	<i>During World War II</i>	<i>Post World War II</i>
Waltz Country Dance	x	x	x	x
Old Fashioned Waltz	x	x	x	x
St Bernard's Waltz		x	x	x
Pride of Erin Waltz		x	x	x
Lomond Waltz				x
Southern Rose Waltz				x
Killarney Waltz				x
Waltz of the Bells				x
Victory Waltz				x
Polka	x	x	x	x
Polka Mazurka				x
Barn Dance (Canadian) Pas de Quatre	x	x	x	x
Schottische (German)	x	x		
Schottische Country Dance		x		*
Highland Schottische		x	x	(x)
La Va	x	(x)		*
La Rinka	x	x		
La Tempete	x	x	x	(x)
One Step		x	x	
Boston Two Step			x	x
Military Two Step		x	x	x
Eva Three Step			x	x
Marine Four Step				x
White Heather Foxtrot			x	x
Dinky One Step			x	x
Quickstep			x	x R

* Still danced/remembered at Tarfside Hall, Glenesk in the 1990s.

Circle Dances

<i>Dance name</i>	<i>Pre-World War I</i>	<i>Between the Wars</i>	<i>During World War II</i>	<i>Post World War II</i>
Circassian Circle ()		x	x	x
Circassian Circle []	x	x	x	(x)
Dashing White Sergeant		x	x	x R
Come Ashore Jolly Tar (SCD)				x
Lees Royal		x		*

* Still danced/remembered at Tarfside Hall, Glenesk in the 1990s.

Highland Dancing / Step Dancing / Solo Dancing

<i>Dance name</i>	<i>Pre-World War I</i>	<i>Between the Wars</i>	<i>During World War II</i>	<i>Post World War II</i>
Highland Fling	x	x	x	x
Marquis of Huntly's Highland F.	x	x		x
Delvineside Highland Fling	x			
Sword Dance/Gille Calum	x	x	x	x
Broadswords	x	x	x	x
Double Swords	x	x	x	(x)
Seann Triubhas	x	x	x	x
Highland Reel	x	x	x	x
Reel of Tulloch	x	x	x	x
Foursome Reel				R
Irish Jig	x	x	x	x
Sailors' Hornpipe	x	x	x	x
Jockey's Hornpipe		x		
Calum Breugach	x	(x)	(x)	
Ribbon / Hankie's Reel	x	x		(x)
Flora MacDonald's Fancy				x
Blue Bonnets	x			x
Highland Laddie	x		x	x
Barracks Johnnie				x
Earl of Erroll		x?	x?	x
Village Maid		x	x	x
Scottish Lilt	x			x
Scottish Measure	x			x
The Cake Walk	x			x
The Flowers of Edinburgh		x		x

Other dances mentioned by a few of the questioned dancers were:

A Tribute to JL Mackenzie; Single Jig; Double Jig; Irish Hornpipe; Irish Reel; Bobby Cuthbertson; Linkumdoddie; Louden Lassies; Lassies of Kyle; Aberdonian Lass; Dancers' Delight; and Kerry Jig.

Novelty Dancing

<i>Dance name</i>	<i>Pre-World War I</i>	<i>Between the Wars</i>	<i>During World War II</i>	<i>Post World War II</i>
Skipping Rope Dance	x	x	x	(x)
Dutch Dance	x	x	x	(x)
Indian Dance	x	x	x	(x)
Russian Dance		x	x	(x)
Sand Dance / Jig	x	x		
Ball Pole Dance	x			

(x) only done in a few independent dance schools.

8 – The current dance repertoire.

To show the richness of the dance repertoire in Angus we give an example of the dances featured in a social dance class in Monikie in August 2000.

WALTZES

Anniversary
Blue Danube
Circle
Cuckoo
Friendly
Hesitation
Iona
Killarney(New)
Lilac
Lomond
New Hesitation
Old Fashioned/Old Time
Pride of Erin
Progressive
Southern Rose
St. Bernard's
Sweetheart
Veleta
Victory
Viennese Swing
Violet
Waltz Country Dance
Waltz of the Bells

CIRCLE DANCES

Bluebell Polka
Circassian Circle
Ice Cream in the Sink
Imperial Two Step
Four Hand Star
Paul Jones
Stern Polka

COUPLE DANCES.

Anniversary Two Step
Balmoral Two Step
Boston Two Step
Breakaway Blues
Britannia Two Step
La Brook Tango
Canadian Barn Dance
Chicago Swing
Dinky One Step
Eva Three Step
Fiona's Polka
Flirtation Two step
Gay Gordons
Gay Gordons Two Step
Gipsy Tango
Harry Lime Fox Trot
Highland Schottische
Jacky Tar Two Step
Jazz Twinkle
Kelvingrove Two Step
Marine Four step
Mayfair Quickstep
Military Two Step
Millennium March
Mississippi Dip
Over the Top
Palais Glide
Pinewood Two Step
Quickstep
Rhumba Royale
Sapphire Samba
Socials Two Step
Southern Two Step
Square Tango
Swedish Masquerade
Tango Waltz
Tribute to William Wallace
White Heather Fox Trot
Windsor Fox Trot

SQUARE DANCES

Bobby's Brown's Canadian
Breakdown
Craigleith
Cumberland Square Eight
Eightsome Reel
Fisherman's Reel(5)
Ian Powrie's Farewell to
Auchterarder
Jig time Quadrilles
La Russe
Lancers
Quadrilles
Round the Reel of Eight.

SET DANCES

Auchinellen Jig
Blackmountain Reel
Briarcliff Manor
Broun's Reel
Caddam Wood
Cumberland Reel
Distillery Reel
Duke and Duchess of Edinburgh
Dundee Reel
Fishermans' Reel (5)
Flight of the Falcon
Flowers of Edinburgh
Follow me Home
Hamilton House
Haymakers Jig
Highland Reel
Hogmanay Jig
Hoopers Jig
Irish Rover
Joe McDiarmid's Jig
Kelloholm Jig
Luckenbooth Brooch
Mairi's Wedding
Midnight Oil
McPherson's Jig
Nice to see you
Northmuir Jig
Plantation Reel
Postie's Jig
Reel of the 51st.Division
Riverside
Rory o' More
Royal Deeside Railway
St. Andrew's Nicht
Scots Bonnet
Scottish Reform
Seton's Ceilidh Band
Shiffin' Bobbins
The Bees of Maggieknockater
Trip to Bavaria
Virginia Reel
Welcome to Dufftown
Welcome to Kilmorack
Wellbank Reel
White Heather Jig

If featured at a dance, these dances would figure once in an evening and most often be danced twice in succession. Longways dances tend to be played 8x32 bars (depending on dance) followed by the encore as an 8x32 bars or 4x32 bars sequence. Square dances are repeated in their entirety. Couple dances (round the room dance) are danced twice as well.

Some square dances are performed in combination sets, for example you could get *Bobby Brown's Canadian Breakdown* followed by *Cumberland Square Eight* and finished with *Round Reel of Eight*. [Thus creating something similar in structure as the Quadrilles.

In contrast can be seen the dances featured at the Angus (Private Subscription) Dance, at Glamis Castle in September 2000.

Broun's Reel
Dashing White Sergeant
Duke of Duchess of Edinburgh
Eightsome Reel
Foursome Reel
Fox Trot
Hamilton House
Machine Without Horses
Mairi's Wedding (fairly recent addition)
Petronella
Reel of the 51st Division
(Rock n' Roll)
Sixteensome Reel
Waltz (Old Fashioned)

These dances may feature several times on the programme and be danced 2–3 times in succession. As the number of couples in the set vary, often five, the dances can quite long. There is, however, a longer break between each dance than there is at a Social/Old Time dance night.

9 – Dance Occasions

Over the years many different occasions have been the reason for a dance. Some occasions may no longer be of relevance in the area. Our research found the following dance occasions for the Angus area:

Dumpling Dance
Harvest dance
Farmers dances
Barn Dances (young farmers barn dances at Balwillo Farm, Brechin for example)

Classes Formal (Scottish Country, Highland, Old Time, Ballroom)
 Informal (Scottish Country, Old Time, Ceilidh)
 Adults only (Scottish Country, Old Time, Ceilidh)
 Children only (Scottish Country, Highland, Ceilidh)
 Family (Old Time / Ceilidh)

Finishing Ball/Dance (Dancing Masters)
Grand Dance Exhibition (Dancing Masters)
Display (Often a fundraiser for a Highland Dance School)

End of term dances (most social dance classes have this)
Monthly class dance (Old Time dancing)

Annual Private Subscription Dance (Glamis)
Angus Ball (used to be in Forfar) now at Glamis (see Annual Subscription dance)
Reeling dances (Angus Reelers – 4 annual dances)

Gala Day Dances
Games Day Dances (Highland Games)
Agricultural Show Dance
Whist drive/dance
Weddings

Annual dances (Quite often a Charity dance)
Charity dances (Dance clubs or any association set up a fundraising dance for a Charity)
Home gatherings
Old Time Dance (regular)
Social/Sports Club Dances (West End Club)
Tea Dances (weekly afternoon dancing)

10 – Dance Venues

The venues vary but over the years these venues were mentioned as being used for dancing round Angus:

Schools
Village Halls
Town Halls
Church Halls
Club Halls (Sport or Association such as Masonic)
Hotels
Sport Halls
At home

11 – Procedure at Dance Occasions

In the past many dances were quite formal, with people dressing up, sometimes men wore white gloves. Men were seated on one side of the hall and the women on the other. On the MC or dance teachers instruction or announcement of the next dance they would walk (sometimes run) across the room to ask a woman to dance. After the dance he would escort her back to place and thank her for the dance. Dances were often done to a program, either made by the organiser, the MC or the Band. The big formal dances in the towns were similar, but dress code was even more formal. It was common for dances to begin with a Grand March leading into another dance such as the Circassian Circle. There was a format to the structure of which dances were programmed. If Lancers and Quadrilles were featured, they would feature once each on either side of the break (if there was one).

Today the format is more relaxed. People do dress up for dance occasions but not necessarily formal unless it is a Ball. The asking for a dance is far more relaxed and women are regularly asking men to dance these days. If tables are available people tend to sit in their friendship groups round the room.

Ages going to dances

Teenagers and adults mixed. Young learning from the old at the dance by example or by being taken up to the floor at taken through their paces.

How often are dances held?

How often a dance was held varied greatly, anything between twice a week to twice a month, depending on the time of year and location. Informant, (ADA81), said dances were held every week in Edzell, Glenesk, and Brechin area during the autumn and winter and lasted between 7.30 pm to 2 am. If it was weekly it was generally Friday and Saturday (ADA82)

Start and finish time

The dances start a finish time varied greatly as well. Common times were from 9 pm to 2 am or 8 pm to 11.30 pm/12.00 am. Scottish Country dances tend to be from 7.30 to 11.30 pm both past and present.

Travel

Walking and cycling if the dance was local in the 1940s or later in the 1950s onwards going by car if one went further afield. Some went by bus if it was available. Informant (ADA135) sometimes went by boat! Going by motorcycle figures as well but not as common. Today car is the most common mode of transport.

What time of year?

Again, depending on the area, it varies from all year round to mainly an autumn and winter into spring activity. Occasional summer dances held in barns were also frequented.

What did we wear?

Memories are hazy of what you wore for dancing. But going on what the older generation of dancers wear today, which is jacket, shirt, and tie, and smart trousers and comfortable dancing shoes and for the women a nice dress or skirt and blouse in general, It is probably not far out to assume that people dressed up to go dancing. Memories of the dancing masters – Dancie Kydd and Dance Reid in particular always comments on how well and smartly

dressed they were. Dancie Kydd often in a dark suit and Dance Reid in his kilt and waistcoat and jacket, both always described as immaculately dressed.

As for foot wear memories are vague. Informant (ADA01) can for example only remember that he changed into other kinds of shoes for the dancing but what they were is forgotten.

Who organised the dance?

Local club or hall committees. Rural organisation such as Farmers, Curlers, Masons, WRI, Young Farmers (ADA81). During the Second World War the dances were arranged by Wartime Charity Committees. Today mainly local clubs or organisers of dance occasions. Local organisations and clubs use dances as fundraisers.

Who led the dancing?

This varies greatly too. When a Master of Ceremonies (MC) was available he invariably led the dancing. The MC led the dancing a most dances. They saw that all sets were complete and that people behaved on the dance floor. Later, after the war, it became more common that the bands or musicians announced the dance to be played themselves. The Dancies were often their own MC and orchestra/band leaders. At present the formal MCs are a thing of the past, the musicians call the dances or occasionally the organiser of the evening call out the next dance.

Cost

The ticket price varied but from just after the war it seems to have been about 1/-, 1/6, 2 or 2/6 to get in and later it changed to 50p increasing to £1. At present, a dance ticket is anything between £3 to £5 in general. Another example by (ADA150) is dinner dances at a local hotel held 2–3 times a year at £20 per person in the 1980s.

Where were they held?

As given above – Village halls, Town Halls, Masonic Halls, Barns, and Church halls. No firm indication of outdoor dancing.

Special order of dances

Before the Second World War dances often started with a Grand March followed by Triumph or later the Circassian Circle (couple facing couple) or the Eightsome Reel (ADA03).

Dances tended to include both Lancers and Quadrilles. Many people comment on that a good night's dance preferably had to have a good set of Lancers and a good set of Quadrilles.

Many people did not think there was a special order while others mention that a programme was often displayed on the dance night. The MC was quite often in charge of setting the programme and also keeping all in god order during the night.

Start and finish dance

This varies greatly, as mentioned above, at one time the Grand March led into either Triumph, Circassian Circle or the Eightsome Reel. Now a social dance is commonly begun with a Gay Gordons, a Two Step of some kind or sometimes even a Waltz. All depends on the crowd and the musicians.

The dance proper can today finish with just about any quick dance or a last waltz, but many dances have the Jessie Polka as a finish off following on after Auld Lang Syne.

Interval / refreshments

This depends very much on what kind of function it is, but commonly we see Stovies, or soup, or Sandwiches and tea, or just teas and biscuits. Some functions may only have juice or water as refreshments. For more celebratory occasions alcohol is either brought or provided by the organisers. At many dances these days a licensed bar is provided.

Where did girls and boys / men and women sit in the dance place?

At the dance in the beginning of the 1900s to about in between the wars it was common for the women to sit along one side of the hall and men along the other. The men would have to walk across the hall floor to ask a girl for a dance (ADA01).

Today all sit mixed, usually in friendship groups either round the sides of the hall or at tables provided.

Girls dancing with girls, etc.

With far more girls dancing than boys when younger, it was quite common that they had to learn to dance together. There seems to be no social dance exclusively for boys or girls. Girls would have to dance with each other if needs be, but men would never do that.

Girls and women would perform dancing together, for example, Dancie Reid had a Threesome Reel team consisting of three girls dancing together and Forfar's Scottish Country Dancing performance and competition teams often consisted of women only.

The only time it is mentioned that men dance together is when learning social dances in the armed forces, such as The Reel of the 51st Division, and Highland Reel or when performing a Broadsword dance for four men. Getting young men to dance in the first place is very difficult these days.

Manners

As with the change of manners and attitude generally in society they have changed considerably over the years at dances. From often rather formal to today's much more relaxed attitudes. If you attended Dancing Master classes you were at one point instructed how to ask a woman to dance and how to behave, these issues are seldom dwelled upon these days. Occasionally you will read about manners and etiquette issues in RSCDS related publications.

After the last dance what?

Today, at a social dance, it is quite common after the last dance to form a circle round the room where all sing Auld Lang Syne. The advance and retire part of the song is done in quite a vigorous manner. This is followed by the Jessie Polka round the rooms done in couples or up 5–7 people in a line, holding each other round the back.

12 – Learning and Transmission

From the questionnaires a pattern emerges that it was quite common to go to a dance class as a young person, starting maybe as a 6-year-old to about 11–12. Some, of course, started later. Some were first taught at home by parents or relations (aunts, uncles, grandfathers, grandmothers are all mentioned), and then went to a formal local dance class. School friends are another category of fellow learners. Some indicate they never received formal dance training but ‘just picked it up’ or were taught in the local hall by example, i.e. by watching and copying. Friends or older dancers helped by taking them through their paces until they knew what to do.

Many men say that an older girl or woman taught them to dance. Their girlfriend/boyfriend or wife/husband taught some people. Some areas, for example Newtyle, seems to have had many dance teachers over the years, starting with Dancie Reid and his family and then others took over. Some taught both social and set dances while other concentrated solely on Scottish Country Dancing. Some indicated that they were taught dancing by a teacher at school as well. The Dancies seems to have taken children quite young from about 4 years old. The formal dance classes seem to have been held once weekly as a rule. It is quite clear that the Angus Dancies had a huge impact on the local dancing traditions.

Solo dancing or Highland dancing was generally taught by dedicated Highland dance teachers, apart from the Dancies who taught it as part of their repertoire, but they only taught it to younger pupils. Solo dancing is and was generally taught on a weekly basis and children tend to start very young at 3–4 years of age. Some indicate that their mother taught them to dance but in most of these cases their mother was the local Highland dance teacher.

Social Groups

This is a difficult subject to describe briefly, but in very broad terms, one can see a pattern pointing to that many academically minded people are drawn to Scottish Country Dancing. Those who frequent the Reeling functions are often from farming and landed gentry background. Highland dance seems on the whole to appeal mainly to young girls. The Old Time / Social dance is frequented to a high degree by more mature age groups and retired people from all walks of life. Some youngsters are drawn to Scottish Country Dancing if encouraged, the number of boys attending are generally low. Dance enthusiasts tend to partake in many if not all of these dance forms at some point during their dancing days.

13 – Music for dancing

Fiddle and accordion (melodeon) were the most common instruments used for dancing. Local bands such as Jim or Will Cameron’s Bands had fiddle, accordion, piano, double bass, drums and cornet/trumpet as part of their musical line-up. Saxophone is mentioned as well but usually used for modern dance band music.

Favourite musician and tune

Our questionnaire singles out Jim Cameron’s Band as a favourite of the area and the tune Caddam Wood are frequently mentioned. However, this is all down to personal taste.

14 – Finally – What makes a good dancer?

Our questionnaires asked what makes a good dancer, and the following are main keywords given:

Light on ones feet
Good sense of rhythm
Good timing
Good footwork
Listening to the music
Natural ability

15 – Technical Analysis of Form and Style

The steps and movements observed and described below are those used at classes in, and at dances of Social/Old Time dancing. They are based on a comparison to the established way of moving and performing steps as laid down by the RSCDS. The people observed come from all round Angus (and in some cases out with Angus).

Travelling steps

Every individual has its own way of travelling and the local usage consists of anything from walking in time with the music and to skip change of step as learned in a Scottish country dance class. Generally, dancers keep close to the ground with only occasional elevation and if so the elevation is quite low. Some individuals have a much more elevated style but it shows right through their dancing. Dancers who have obviously gone to a formal Scottish country dance class tend to start travelling with their right foot, while many others who have possibly learned in the hall when young tend to start with either foot – whichever is most appropriate at the time and at that moment.

Movements observed are:

- The first kind is a **sliding and flowing walk** where the feet are almost in full contact, flat, with the floor. Knees are gently flexed, and it is very natural and relaxed form of travelling. Body is held erect, but in some cases, the upper body is leaning forward ever so slightly. Head is facing in direction of travel. Shoulders and arms are relaxed but may move and sway with the movement and music.
- The above sliding walk may be varied by inserting at step–close–step movement occasionally, or, a pattern – **walk, walk, step–close–step**, walk, walk, step–close–step... / or the other way around – is commonly used. The pattern used is entirely related to the tune danced to at that particular moment; how slippery the floor is, and where in a particular figure or pattern the dancer is.
- The sliding walk/change of foot travelling steps is particularly used in set dance figures such as ‘reel of three’; ‘turn–corner–partner–corner’; ‘down the middle and up’; ‘hands across’; crossing and casting. In couple dances it is used in such dances as forward travelling is required, e.g. ‘Balmoral Two– Step’ and ‘Gay Gordon Two Step’.

- More elevated skips, where the knees are lifted up in the progress and a bounce acquired, can be seen at times when couples lead/dance ‘down the middle and up’; and in ‘hands across’ in quick dances such as ‘Black Mountain Reel’ and ‘Shiftin’ Bobbins.’
- In a social setting, it is easy to pick those dancers that once took or still attend formal Scottish country dance classes, from their feet being turned out and that they use a relaxed but distinctive ‘skip change of step’. However, if the floor is slippery, they will commonly also use the sliding walk/change of foot method of travelling.
- It is very rare to see RSCDS style of travelling steps – skip change of step – with elevation and pointed toes at a Social/Old Time dance.

Setting steps

The setting steps observed are those used in longways and square dances at the same dances occasions as given above. These steps are also in use in circular and couple dances.

- A wide range of different Pas de Basques are in use. We find both two beat and three beat versions. With feet parallel or turned out (a little to a lot). A lot of turn out tends to show that a dancer has had Scottish country dance or highland dance training previously in life.
- Two beat Pas de Basque tend to be with little or no turn out of the feet and with them placed side by side. Sometimes they are performed flat with almost straight knees, while others are done on the balls of both feet with a slight flex of the knees. The dancer steps on to one foot and then beats the other with little weight. Then repeats the movement with the other foot contra.
- Three beat Pas de Basque are equally varied in the performance – turned out or parallel, side by side or one foot in front of the other (close to a 3rd/5th position in Scottish country dancing).
- Dancers commonly move a little from side to side. Those with a highland dance background tend to move the most from side to side. A few stay perfectly on the spot.
- Some step on to one foot (flat or onto the ball with a lilt) and then kick the other foot forwards low – a natural kick, no pointed toes. As the working foot is kicked the supporting foot may perform a lilting action or a very small hop.
- Hand actions come in to play when setting – see below.
- In ‘Reeling’ the Pas de Basque used is a rather stiff, 3–beat movement, often with feet almost parallel or only slightly turned out. The working foot either landing before or behind the supporting foot on the second beat – all dependent of the individual dancer. The body is held upright and often very stiff as well. It is common to sway from side to side while dancing two Pas de Basque. The shoulders tend to take the lead in the swaying motion. A strong hand clap usually follows two Pas de Basques, and just before the next movement commences. [1 & 2, 3 & 4 clap!]

Individual variations

Occasionally seen is a slight pause in the movement of a step taken. The leg is carried forward but just before place the foot on the ground a slight pause (split second) is taken so that the foot touches the ground just on the beat. Maybe this happens, as dancers tend to anticipate movements wherefore the action is slightly faster than required and an unconscious pause is placed to land on the beat? Only seen in some dancers – all male.

Hand holds

- Handshake hold is commonly used for crossing over in set dances or change places in couple dances.
- Thumb grip is used for turning; in swinging (left hands), holding hands in a balance in line formation (whether in a set dance or in a progressive round the room dance).
- Handholds are generally taken at shoulder height or just below shoulder height.

Swing/birl holds Ways of swinging and birling

- *Swing* – right arms joined with right elbow hold; and left hands joined with thumb grip above. Dancers keep close and generally face each other. The step used is the ‘step–push.’ Step onto right foot and pushing off with left foot, counting ‘1 and 2 and...’. Keeping feet close to the floor. Occasionally the dancer will conduct a slow lilted walk round, falling onto each foot in turn on the beat, counting ‘1 2 3 4...’. Another hold used for this swing is where the dancers place right hand on partners back (or side) and left on partners right shoulder; they are placed almost hip to hip. Foot movements the same as with the elbow hold.
- *Birl* – many different hand/arm holds are in use. Examples: A common hold is a waltz hold with partners close together. Another is a hold where the dancers place right hand on partners back and left on partner's right shoulder. Which foot the man steps on to first, to commence the leg over leg birl, depends on the individual dancer. This governs which foot the woman starts on. If he steps on to right foot the woman starts stepping onto left foot, and the other way around. Feet are kept almost flat to the ground. The feet are seldom lifted more the necessary off the ground. The birl is always done turning clockwise. This birl is rarely, if at all, used by any of the younger dancers in the area.

Tempo and timing influence on the choice of swinging or birling

- Birling – most common in jig–time (6/8)
- Swinging – more common in reel–time (2/4 and 4/4)
- This is a generalisation, as dancers do use either holds in any tempo.

Local dance pattern variations in set dances

There were too many dance patterns observed currently in use in Angus to describe them all in this brief analysis. However, the most common dance pattern observations are given below and refer mainly to their use in longways and square dances as danced at Social/Old Time dances and classes.

- Reversing (backing) in to the ends of reels of three/four.

- Adding extra (double) turns on corners in *Postie's Jig* (bars 9–24), using swing or a tight single elbow hold.
- Speeding up the turn R, cast off and turn L sequence (bars 1–6) and the corner–partner–corner–partner sequence (bars 7–16) in *Broun's Reel* so that extra left elbow hold swings can be executed at the end of the 16–bar sequence.
- Birling down to the bottom of the set instead of turning and casting.
- A quick swing or birl instead of turning with one hand.
- Using elbow hold instead of handhold when turning.
- Gay Gordon hold often used when promenading e.g. in *Circassian Circle*.
- Waving or open up arms to sides (high/shoulder height) when setting (often heuching).
- Waving (hello) across to another stationary dancer e.g. on the diagonal in *Black Mountain Reel* for example.
- Clapping hands together when advancing in to the middle of a circle – with opposite person or in Lancers the women clap hands together with those on either side.

Keywords to the dance style of Angus

- Relaxed
- Flowing
- Medium speed – unrushed dancing
- Low elevation
- Hands held high or at medium height
- Openness in setting (i.e. hands and arms spread to the side, smiling to opposite person)
- Closeness in turning, swinging and birling.
- Anticipation of the next movement, almost before the music but not at all rushed.
- Keep a sequence flowing ahead of itself enable extra birls and swings to be added at the end of a phrase.

16 – Analysis of Two Dances

To form the brief analysis for this report two dances – *Broun's Reel* and *Pride of Erin Waltz* were chosen due to their popularity, and in the case of *Broun's Reel*, because of its special place in the local dance tradition. In some respects, *Broun's Reel* could be referred to as the national dance of Angus.

We start with looking at *Broun's Reel* as compared with the general version as described for Scottish Country Dancing. Furthermore, another variation of the dance is described as to how it is danced in one particular place in Angus. For the *Pride of Erin Waltz*, the comparison is given between how it is danced in the Murroes dance hall and to a general description.

Broun's Reel [Duke of Perth]

A longwise set dance. Reels. Four counts equal two Bars of music.

Formation: Longwise sets of four couples, men on one side with their left shoulders towards the music (top of the room) facing their partners across the dance.

Each couple dances through the dance at least twice. A new top couple begins on the third, fifth and seventh turns of the 32-bar sequence.

Coming together version

Bars	Description
1–16	First couple turn right hands (or more usually linking arms – R elbow hold) once round and cast off to the bottom of the set. Meanwhile the other three couples advance to the middle of the set, holding each other round the back, and retire as the first couple reaches the bottom, leaving a gap between second (now at top), and third couples. First couple turn each other once round by the left hands (or linking arms – L elbow hold) as they move up the middle; turn first corners by the right arm, partner by the left arm, second corners by the right arm and partner by the left arm. Finish facing first corners again.
17–24	Set to and turn first corner with both hands; set and turn second corners. Finish facing first corners.
25–32	Reels of Three on the sides, dancing couple giving left shoulder to first corners to enter the reel; at the end, first couple cross over giving right hands to finish in second place on own sides.
33–	Repeat the dance, starting from second place and dancing with third and fourth couples.

A general Scottish Country Dance version

Bars	Description
1–8	First couple turn with right hand, cast off one place on own side (second couple move up); First couple turn by the left hand to finish facing first corners.
9–16	Turn corner, partner, corner, partner. Using single hand holds.
17–24	Set and turn (both hands) with first corner and then with second corner.
25–32	Reel of Three with first corners, giving left shoulder to first corner to commence (6 bars). First couple cross over to own side in second place giving right hands.
	Repeat the dance from second place one more time.

A new couple will start from the top every third time and go through the dance twice. Keep repeating until all four couples have danced through twice from the top.

Suggested music: Duke of Perth, Broun's Reel, Caddam Wood.

Notes:

- The use of corners is the same as in RSCDS style Scottish Country Dancing.

- When a couple starts their second time through the dance, they may either cast to the bottom from second place with third and fourth couples coming together in the middle in the same fashion as described above. Or, they may cast from the top as described above with the other three couples coming together, and then turn corners at the bottom of the set using third and fourth couples.
- It is common for dancers to back into the ends of the reel of three rather than face forward along the path of travel at all times.
- The cross over to own side on bars 31–32 invariable forms the beginning of the right turn to start the dance over again. This makes the dance into a continuous 64 bar phrase for the dancing couple.
- When the dancing couple reach the bottom of the set after their two turns of the dance, they are immediately ready to advance in to the middle with the other two couples to make way for the new top couple turning and casting to the bottom.

Broun's Reel from Glenesk

Four couple sets. Each couple dance three times through the dance, i.e., 12 x 32 bars in total.

Done in the same manner as described above but a third turn for each couple is added, in which the dance pattern changes.

Description for third time through only. First couple starting in third place.

Bars

- | | |
|-------|---|
| 1-8 | First couple turn with right arm and cast off round Fourth couple, who move up, and then First couple turn left arm to finish First Man facing Fourth Woman and First Woman facing Fourth Man. |
| 9-16 | First Man and Fourth Woman turn right arm, while First Woman and Fourth Man do likewise.
First Couple turn left arm once round in the middle.
First Man and Fourth Woman turn right arm, while First Woman and Fourth Man do likewise.
First couple turn left arm once round in the middle.
First couple finish back to back First Man facing Fourth Woman and First Woman facing Fourth Man. |
| 17-24 | First Man and Fourth Woman & First Woman and Fourth Man Set (2 Pas de Basque) and then birl/swing for six bars.
First couple finish back to back First Man facing Fourth Woman and First Woman facing Fourth Man. |
| 25-32 | Reel of Four across the dance. Start by giving right shoulder in passing. First couple finish in fourth place on own side. |

The Pride of Erin Waltz

A couple dance. Round the Room. Waltz time. Three counts equal one Bar of music. Description for man – woman is opposite.

[as danced in the Murroes dance hall]

Formation: In couples, standing side by side, with woman on man's right and with man's right round partner's back and woman's left hand resting on man's right shoulder, facing the *line of dance* anti-clockwise round the room. Start with the outside foot, i.e. man's left foot and woman's right foot.

Bars	Description
1–4	Walk forwards three steps slowly L, R, L (1,2,3; 2,2,3; 3,2,3); point right foot forward (4,2,3).
5–8	Still facing the line of dance, walk backwards three steps slowly R, L, R (5,2,3; 6,2,3; 7,2,3); point left foot backwards (8,2,3).
9–12	Still facing the line of dance, step on to left foot; point right foot forwards (1,2,3; 2,2,3); moving backwards, step on to right foot; point left foot to the rear (3,2,3, 4,2,3).
13–16	Walk four steps slowly forwards (5,2,3; 6,2,3; 7,2,3; 8,2,3). Finish facing each other, joining both hands in an open hold.
17–20	<i>Balance in and out</i> , i.e. man steps forward on left foot and kicks right foot forward; steps back on to right foot and closes left foot to right foot without weight. Man releases his partner's left hand. Couple change places by waltzing past each other using two waltz steps, passing left to left and woman turns under man's left arm. Finish in each other's places facing each other.
21–24	Repeat bars 17–20 back to places. End by facing partner and taking <i>waltz hold</i> .
25–32	Side step (step–close–step–close) to the left along the line of dance; and Side step (step–close–step–close) back again to the right; then waltz round to the right for four steps travelling anti-clockwise round the room along the line of dance.

[a common description of the dance]

Formation: In couples, standing side by side, with woman on man's right and with nearer hands joined, facing the *line of dance* anti-clockwise round the room. Start with the outside foot, i.e. man's left foot and woman's right foot.

Bars	Description
1–4	Step on to left foot and swing right foot forward and then step back on to right foot (1,2,3; 2,2,3); walk forward for three steps (L, R, L) and turn right about to face to opposite direction (3,2,3; 4,2,3).
5–8	Repeat the above 4 bars with the other foot back to place, i.e. step right foot and swing left foot to begin. Finish facing each other joining both hands in an open hold.
9–12	Moving to the right, step on to left foot across right; point right foot to the side (1,2,3; 2,2,3); moving to the left, step on to right foot across left; point left foot to the side (3,2,3, 4,2,3).
13–16	Drop hands, and with four waltz steps turn away from each other going towards the <i>line of dance</i> , man turning to the left and woman to the right. After completing a full circle finish facing each other holding both hands.
17–20	<i>Balance in and out</i> , i.e. man steps forward on left foot and kicks right foot forward; steps back on to right foot and closes left foot to right foot without weight. Man releases his partner's left hand. Couple change places by waltzing past each other using two waltz steps, passing left to left and woman turns under man's left arm. Finish in each other's places facing each other.
21–24	Repeat bars 17–20 back to places. End by facing partner and taking <i>waltz hold</i> .

Side step (step–close–step–close) to the left along the line of dance; and Side step (step–close–step–close) back again to the right; then waltz round to the right for four steps travelling anti-clockwise round the room along the line of dance.

Professor Charles S. Wood devised the original *Pride of Erin Waltz* in Edinburgh in 1911. Professor Wood was teacher of dance and Master of Ceremonies at the Palace Ballroom, Leith.

Further analysis could of course be conducted but this serves as a good starting point

Mats Melin

Kirriemuir, March 2002

Appendix 4

Some suggested Best Practice observations made during the Project

Research

- Decide on what areas and in what order to cover. Decide on a period for each area and then move on to the next. Re-visits can be scheduled into other periods if necessary or special time allocated for catching up and re-visit work.
- Always transcribe, summarise, analyse, and colour code each interview as soon as possible if not even the following day. Do not wait too long as your own recollections of the interview will be less clear than immediately afterwards.

Teaching in Schools

- You often only have 40 minutes to catch the youngster's imagination, so make it fun.
- Youngster's concentration span today is much shorter than in previous years so keep a high tempo (without rushing mind you) and do not dwell too long on any aspect of what you teach. If they do not get it now, they may well the next time. Any details can come later.
- Concentrate on rhythm and the relationship of movement with the music.
- Make them listen – make them stop and start while the music is running; for example, skipping round the room – 16 skips, wait for 16 etc., 8 skips, wait for 8 etc. and so forth.
- Do unexpected and fun things to keep their attention, for example throw in a fun hand clapping game to catch their attention again.
- Give them a challenge.
- Never allow an individual or a group of youngsters to ruin your class for the rest of the group. Ask the class teacher to deal with the problem. It is not your responsibility to discipline.
- You always try to include all pupils.
- Always include and encourage teachers to take part in the sessions, it is for their benefit as well as the youngsters that you are teaching the group.
- Encourage the teacher to walk through the dances you have taught until next session, as a means of teacher training and to remind the youngsters what to do.
- Never allow a teacher to sit in the room correcting homework or do other paper work. It sets a bad example in front of the class and it belittles your own subject – the dance.
- Be aware that a qualified teacher must be with you at all times when you are teaching a school class.
- Remember your ID badge!

Note 2019:

Bear in mind that these points were written before current ethical, and child policy guidelines were put in place!

Appendix 5

Extracts from the Third Statistical Accounts – Angus

In the nineteenth century, the county was often referred to as *Forfarshire*. The official name has been Angus since 1926. The parish accounts first made in 1950 but final revisions were added before publication in 1975(?). The county of Angus consists of 53 parishes. In the following extracts, refer to music and dancing in the parishes.

Parish of Lochlee – Dancing together with singing, games and cards are listed as favourite social life pastimes. The W.R.I. runs ... Scottish country dancing ... The meeting place is the Masonic Hall, Tarfside. All the Glen, young and old, loves to dance. Since the days when Cameron of Glenmuick spent winters here, the Glen has been famous for its fiddlers, and for its love of Scottish dance music. Few local fiddlers unfortunately are now left, for the old order changes ... Many Glen families are of Aberdeenshire origin, but there is generally a strain of real Glen stock.

Parish of Edzell – The drift of young people from the village has continued all through this century and now there are not many older inhabitants who were actually born in Edzell. Yet for many years, as the young people moved out, older ones moved in to replace them. They come to spend their retirement in the village ... A very active Women's Rural Institute has about 100 members. There is also a bridge club, as well as concerts, weekly dances and American square dances ...

Parish of Lethnot and Navar – [1967] – The centre of Lethnot and Navar is at Bridgend where are situated ... the public hall... . . . Perhaps the only occasions when the parishioners turn out in force is for the annual Christmas party organised by one or two farmers and their wives, and financed by private donations and the proceeds of a whist drive and dance. A number of years ago there was a class for country dancing run by a teacher from Edzell, but this is no longer in being. With the coming of an adequate supply of electricity, a television set is now found in almost every home. What the social effect of this modern means of communication and entertainment will be, it is yet too soon to say.

Parish of Cortachy and Clova – There is a community hall in the four areas. That at Cortachy was handed over to the community by the Airlie family. ... Various functions from time to time, such as public dances, mainly to raise funds to operate the halls. Dancing is by far the most successful way to draw a crowd, but owing to the proximity of hotels, there is often a rowdy element. ... The motor car makes it possible for many to attend functions in towns, such as the Angus Ball and the Kirriemuir Farmers' Ball.

Parish of Glenisla – Glenisla Highland Games ... held each August in a park between Mount Blair and the Isla. These Games retain something of the original purpose of such gatherings. The competitive aspect is definitely subordinate to the social, former residents making this an occasion to renew old acquaintance.

Parish of Lintrathen – ... Whist drives, concerts and a very occasional dance are held in the school.

Parish of Tannadice – ... All enjoy considerably more leisure than formerly. ... At the end of the day's work and at week-ends there is much to occupy our leisure time. Dancing has a tremendous vogue. There are few Friday nights when at least one dance is not available within easy reach; often three or four compete for

patronage. The traditional Scottish dances still hold their own in popularity. Dance bands flourish and have developed from the bothy musicians of other days. For the older people whist drives often precede the dances and from these most local organisations and many charities derive their funds. ... Hallowe'en and Hogmanay remain the major festivals, though the former is only celebrated spasmodically. 'Guising' is slowly fading out. ... Even Hogmanay has lost some of its former glory, and is inclined to centre rather on the organised Hogmanay Dance than in the home.

Parish of Kirriemuir – ... an energetic minority keeps alive the Scottish country dancing tradition. ... Since the end of the First World War, the strains of violin music have been heard in Kirriemuir – the old 'Angus Occasionals' giving the place to the new 'Strathspey and Reel Society'; this has been largely maintained by the interest and musical ability of the Cameron family which has produced several generations of violinists of national repute and has made the burgh discriminating in its appreciation of the violin.

Parish of Forfar – ... Scottish dance music was beginning to languish when a new interest was stirred by the foundation in 1934 of the Forfar Branch of the Scottish Country Dance Society, which has now a very large membership.

The following parishes mention 'dances' as part of the social functions held at the local hall – Fern, Stracathro, Menmuir, Careston, Eassie & Nevay (W.R.I. holding classes in country dancing), Kinnettles, Kirkden (twice weekly SCD class), Monikie, Montrose, Farnell, Inverkeilor ('country concerts and dances still very popular'), St. Vigens, and Mains and Strathmartine.

Parish of Newtyle – ... a small country dance club ... Country dancing used to be taught in Newtyle by a well-known dancing master, John Reid, or Dancie Reid as he was known over Angus and Perthshire, who was born in Auchterlyth in 1869, and died in 1942, after having collapsed at a concert in Kirriemuir. Dancie Reid was a typical old Scottish dancing master – he kept up the common custom of demonstrating the steps of a dance and playing the violin at the same time. Part of his fame lay in the fact that he was the first to introduce girl dancers at the Braemar Games. He and his band – mainly his own family – played at the international folk dancing at the Albert Hall, London, and at the Scottish Country Dance Society's summer school at St. Andrews, among other places. They also made broadcasts and gramophone records.

Parish of Lundie – ... two farmers' dances are held annually. ... Since 1962, an annual barbecue and dance organised by the church has been held at a large barn at Lundie Castle.

Parish of Auchterhouse – 'The Burns Nicht, organised by the Women's Rural Institute still proves very popular, but dances are almost a thing of the past.'

Parish of Inverarity – 'Local concerts, whist drives and dances are not so common.'

Parish of Dunnichen – ... senior and junior country dance class. Dances are held in it [the village hall] on weekends during the winter, being organised by the various organisations of the village.'

Parish of Guthrie – 'It has not been possible to run a profitable public or private dance for five years now. Many still speak of the joyous and popular 'Dumpling Dances' it was possible to run up until nine years ago.' [c. 1967]

Parish of Barry – ‘Young folk are more and more attending dinner dances both locally and, in the district, around.’

Burgh and Parish of Monifieth – ‘... Country Dance club associated with the St. Rule’s church, although its attendance has diminished in recent years.’

Summary:

Decline of local social activities in the parishes:

In rural areas, the advent of cars being more widely used increased the travelling capability of the local population to the larger centres for entertainment.

The young who own or have access to motor cars are too sophisticated to be content with the entertainment in the rural hall.

Television is regarded as the disrupter of social life.

‘The days when people made their own entertainment are gone.’

Ageing population, declining population and the motor car was seen as the sources of the little social activities in many areas.

Arbirlot – ‘When entertainment is provided in the local hall, it requires to be stimulating or it will not be patronised.’ [p. 549].

Appendix 6

List of Interviews and Questionnaires 1998–2001

Ref.	Date	Informant(s)	Transcript	Interviewer	Format	Synopsis
ADA001	07/05/1998	Charles Mitchell, Maryton	MP	MM	C	Rural d./D. Reid
ADA002	13/05/1998	Doug Milne, Kirriemuir	MP	MM	C	Music
ADA003	25/05/1998	Doug Milne, Kirriemuir	MP	MM	C	Music
ADA004	10/06/1998	Margaret Currie, Forfar	MP	MM	C	Rural d./D. Reid
ADA005	24/06/1998	David Storrer, Kirriemuir	MP	MM	C	Dancie Reid
ADA006	20/07/1998	Betty Gazzard, Dundee	MP	MM	C	Music
ADA007a	22/07/1998	Elizabeth Low, Forfar	MP	MM	C	Highland/Miss Dingwall
ADA007b	22/07/1998	E Low, Forfar		MM	N	Highland/Miss Dingwall
ADA008	10/08/1998	Willie Webster, Tannadice	MP	MM/MP	C	Music/rural dance
ADA009	04/08/1998	Jim Sturrock, Forfar		MP	N	Music/Camerons
ADA010	03/08/1998	Will Tosh, (Glamis) Dundee		MP	N	Mu/Cameron/Rennie
ADA011	15/09/1998	Mr & Mrs Macfarlane, Forfar	MP	MM	C	Dancie Neill
ADA012a	21/09/1998	Mr & Mrs A Smart, Forfar	MP	MM	C	Dancie Kydd
ADA012b	21/09/1998	Mr A Smart, Forfar		MM	N	Dancie Kydd
ADA013a	16/10/1998	Mrs Dorothy Keith, Glamis	MP	MM	C	Rural dance
ADA013b	16/10/1998	D Keith, Glamis		MM	N	Rural dance
ADA013c	23/10/1998	D Keith, Glamis		MM	N	Rural dance
ADA014	21/10/1998	Mr Wm. Anderson & Co., Arbroath	MP	MM	C	Music/Arbroath dance
ADA015a	26/10/1998	Mrs Maude Beattie (Young), Brechin	MP	MM	C	Dave Beattie
ADA015b	20/10/1998	Mrs Maude Beattie (Young), Brechin		MM	N	Dave Beattie
ADA016	26/10/1998	Mr & Mrs Callander, Forfar		MM	N	Dancie Kydd
ADA017	29/10/1998	George Hendry, Kinaldie (Arbroath)	MP	MH	C	Rural dance
ADA018a	30/10/1998	Mrs Margaret Todd, New Alyth	MP	MM	C	Dancie Reid
ADA018b	30/10/1998	M Todd, New Alyth		MM	N	Dancie Reid
ADA019	02/11/1998	Mrs Wilma Dingwall, Dundee	MP	MM	C	HD/Dundee
ADA020	04/11/1998	Mrs Robina Addison, Montrose	MP	MM	C	D Beattie
ADA021	11/11/1998	Mr G Hendry (2), Kinaldie (Arbroath)	MP	MH/MP	C	Rural dance/
ADA022a	24/11/1998	Mr John Gordon, Kinaldie (Arbroath)	MP	MM/MH	C	D Jackson/
ADA022b	25/11/1998	Mr John Gordon, Kinaldie (Arbroath)	MP	MM	C	Arbroath
ADA023	03/12/1998	Mr Alex 'Sandy' Beattie, Letham	MP	JC	C	
ADA024a	16/12/1998	Langlands/Nairn/Shiells, Forfar		MM	C	SCD Forfar
ADA024b	04/12/1998	Langlands/Nairn/Shiells, Forfar		MM	N	
ADA025a	22/12/1998	Miss Ina Nairn, Forfar	MP	MM	C	SCD Forfar
ADA025b	22/12/1998	Miss Ina Nairn, Forfar		MM	N	SCD Forfar
ADA026	25/11/1998	Jock Gordon, Kinaldie (cont. 22b)	MP	MM	C	Rural dance
ADA027	21/01/1999	Robert Grier, Largoward	MP	MM	C	MC/hall dance
ADA028	25/01/1999	Mr & Mrs Charles Murray, Friockheim	MP	MM	C	Local dance/SCD
ADA029a	03/02/1999	Mr Andrew Scott, Newbigging, Tealing	MP	MM/MP	C	Rural d/m
ADA029b	03/02/1999	Andrew Scott, Newbigging		MM	N	music
ADA030	02/02/1999	Mrs Marion Elrick, Forfar	MP	MM	MD,C	D. Kydd
ADA031a	10/02/1999	H. Jamieson, Kirriemuir	MP	MM	MD	D Reid/rural d
ADA031b	10/02/1999	H. Jamieson, Kirriemuir		MM	N	Rural
ADA032	08/03/1999	Angus Cruickshanks, Kirriemuir	MP	JS	C	Music
ADA033	10/03/1999	Margaret Croll, Arbroath	MP	MM	MD	Dave Jackson
ADA034	17/03/1999	Miss EJ Murdoch, Brechin		MM	N	SCD Brechin
ADA035	17/03/1999	George Neill, Brechin	MP	AG	C	Music
ADA036	28/03/1999	Alice Davidson, Brechin	MP	AG	C	Music
ADA037a	05/05/1999	David Stewart, Kirriemuir	MP	MM	MD	Music/local d
ADA037b	05/05/1999	David & Janet Stewart, Kirriemuir		MM	N	dance
ADA038	26/05/1999	Jim Coutts Ferguson, Lethnot (Forfar)	MP	MM	MD	Lethnot dancing
ADA039	28/04/1998	Ernie Prophet, Forfar		MM	N	D Kydd
ADA040	06/05/1998	Prof. Sandy Tulloch, Dundee		MM	N	Music
ADA041	01/07/1999	Kate Robertson (nee Adams), L'kirk	MP	MP	C	HD
ADA042	12/07/1999	Kate Robertson (nee Adams), L'kirk	MP	MP	C	HD
ADA043	07/01/1999	Bob Benzies, Coupar Angus		MM	N	D. Reid
ADA044	15/01/1999	Mr & Mrs Macfarlane, Forfar		MM	N	D. Neill
ADA045	18/01/1999	Miss Ina Nairn, Forfar		MM	N	SCD Forfar

ADA046a	17/02/2000	Archie Grant, Brechin		MR	C	
ADA046b	17/02/2000	Archie Grant, Brechin		MR	C	
ADA047	15/10/1998	Lizzie Sutherland, Forfar		MM	N	
ADA048	22/04/1999	Doug Jenkins, Burnside of Duntrune		MM	N	Music/dance
ADA049	18/05/2000	Miss Bella Cant, Murroes		MM	N	D. Reid
ADA050	03/03/2000	Miss Rita Waddell, Forfar	JH	MR	C	SCD
ADA051	25/04/2000	Mr & Mrs H Smith, Letham	JH	MR	C	
ADA052	26/04/2000	Miss Mary Findlay, Forfar	JH	MR	C	
ADA053	02/05/2000	Mrs Reta Adam, Westmuir		MR	C	
ADA054	02/05/2000	Mrs Esther Valentine, Forfar		MR	C	
ADA055	02/05/2000	Mrs Eila Webster, Westmuir		MR	C	
ADA056	15/05/2000	Mrs Jean Hill, Forfar		MR	C	
ADA057	19/01/1999	Mr Jim Smith, Northmuir	JH	MR	C	
ADA058		Jock Gordon, 'mouthie' & song	-	-	C	
ADA059	19/05/2000	Mrs P. Sturrock		MR	C	
ADA060	25/05/2000	Mrs Betty Marshall		MR	C	
ADA061	25/05/2000	Mr & Mrs B. Lane, Forfar	JH	MR	C	
ADA062	01/06/2000	Mr & Mrs D White, Brechin	JH	MR	C	
ADA063	08/06/2000	Dr Colin Ironside, Montrose	JH	MR	C	
ADA064	13/06/2000	Mr Robert Benzies, Coupar Angus		MR	N	
ADA065	14/06/2000	Mrs Margaret Barrie, Kirriemuir		MM	MD	Arbroath/Jacksons
ADA066	27/06/2000	Mrs Sheila Piper, Wellbank		MM	N	local d
ADA067	28/06/2000	Mr John Norrie & Co, Elliot, Arbroath (1)		MM	MD	Arbroath/Jacksons
ADA068	28/06/2000	Mr John Norrie & Co, Elliot, Arbroath (2)		MM	MD	Rural dance
ADA069	13/07/2000	Edith Watt, North Nevey		MM	MD	Highland/CD/Dundee
ADA070	17/07/2000	Sandra Wright, Forfar		MM	MD	Highland/Show d
ADA071	18/07/2000	Charlie Mill, Dundee		MM/CC	MD	Highland/show d
ADA072	18/07/2000	Charlie Mill, Dundee		MM/CC	MD	Highland/show d
ADA073	10/08/2000	Wilma Tolmie, Monifieth		MM	MD	Highland
ADA074	14/09/2000	Gordon & Gillian Robertson, Pitgarvie		MM/MR	MD	Social/Highland
ADA075	14/09/2000	Kate Robertson, Laurencekirk		MM/MR	MD	Solo/tap/Brechin
ADA076	22/06/2000	William H Bell, Menmuir		AG	C	
ADA077	16/11/2000	James Caithness, Glensk		MR	C	Glensk dancing
ADA078	11/09/2000	Ian Gray, Forfar		MR	N	
ADA079	07/09/2000	John Gilbert, Portree (Arbroath)		MR	N	
ADA080	14/08/2000	Maude Young, Brechin		MM	N	
ADA081	05/09/2000	David F Myles, Brechin (Glen Prosen)	NA	NA	Q	Musician
ADA082	05/09/2000	Kenneth James Stewart, Dundee	NA	NA	Q	Musician
ADA083	23/08/2000	David James Stewart, Kirriemuir (Forfar)	NA	NA	Q	Musician
ADA084	05/09/2000	William Anderson, Arbroath (Northumberland)	NA	NA	Q	Musician
ADA085	28/08/2000	Angus Cruickshanks, Kirriemuir (Lintrathen)	NA	NA	Q	Musician
ADA086	30/08/2000	The Colliston Sound	NA	NA	Q	Musicians
ADA087	05/09/2000	Gavin Scott Piper, Wellbank	NA	NA	Q	Musician
ADA088	04/09/2000	Sheila Piper, Wellbank (Anstruther, Fife)	NA	NA	Q	Musician/Dancer
ADA089	15/09/2000	Delma Wilson, Forfar (Broughty Ferry)	NA	NA	Q	Highland Dance
ADA090	15/09/2000	Deryck Mitchelson, Wellbank	NA	NA	Q	Highland Dance
ADA091	17/07/2000	Gareth Mitchelson, Monifieth	NA	NA	Q	Highland Dance
ADA092	20/07/2000	Ailsa Mitchelson, Kingswells, Aberdeenshire	NA	NA	Q	Highland Dance
ADA093	25/07/2000	Linda Napier (Mrs Cargill), Arbroath	NA	NA	Q	Highland Dance
ADA094	25/07/2000	Lesley Harris, Dundee	NA	NA	Q	Highland Dance
ADA095	25/07/2000	Charlie Mill, Dundee	NA	NA	Q	Highland Dance
ADA096	25/07/2000	Sandra Wright, Forfar (Craigneuk, Lanarksh.)	NA	NA	Q	Highland Dance
ADA097	17/07/2000	Donna Mitchelson (nee Stewart), Monifieth	NA	NA	Q	Highland Dance
ADA098	25/07/2000	June Hislop, Montrose (Hamilton)	NA	NA	Q	Highland Dance
ADA099	25/07/2000	Marion Watterston (Mrs Lawson), B'Ferry	NA	NA	Q	Highland Dance
ADA100	25/07/2000	Jean Scott, Brechin (Glasgow)	NA	NA	Q	Highland Dance
ADA101	01/03/2000	Isabel Gibson, Montrose (Fern by Brechin)	NA	NA	Q	Dancer
ADA102	01/03/2000	Janet M Whyte, Brechin (Careston)	NA	NA	Q	Dancer
ADA103	01/03/2000	David C D Whyte, Brechin (Montrose)	NA	NA	Q	Dancer
ADA104	01/03/2000	Gerty Stewart, Brechin (Montrose)	NA	NA	Q	Dancer
ADA105	01/03/2000	Lydia Cooper, Brechin (Mechelen, Belgium)	NA	NA	Q	Dancer

ADA106	01/03/2000	Jim & Ada McIntosh, Brechin (Ythanwells)	NA	NA	Q	Dancer
ADA107	01/03/2000	Helen Eliza Souttar, Brechin (Thornton, Fife)	NA	NA	Q	Dancer
ADA108	18/04/2000	Alfred J Anderson, Monifieth (Newtyle)	NA	NA	Q	Dancer (Dancie Reid)
ADA109	18/04/2000	Jane Watson, Dundee	NA	NA	Q	Dancer
ADA110	18/04/2000	Peggy Anderson, Monifieth (Bristol)	NA	NA	Q	Dancer
ADA111	18/04/2000	Lewis Cameron, Monifieth (Glasgow)	NA	NA	Q	Dancer
ADA112	18/04/2000	Nancy Guild, Carnoustie (Arbroath)	NA	NA	Q	Dancer
ADA113	18/04/2000	James sutherland, Monifieth (Alva)	NA	NA	Q	Dancer
ADA114	18/04/2000	Robert Watson, Monifieth (Dundee)	NA	NA	Q	Dancer
ADA115	18/04/2000	Richard Cole, Carnoustie (Dundee)	NA	NA	Q	Dancer
ADA116	18/04/2000	Thomas Guild, Carnoustie	NA	NA	Q	Dancer
ADA117	18/02/2000	Esther Valentine, Forfar	NA	NA	Q	Dancer
ADA118	18/02/2000	Mary Findlay, Forfar (Dundee)	NA	NA	Q	Dancer
ADA119	19/02/2000	Patricia Sturrock, Forfar	NA	NA	Q	Dancer
ADA120	25/02/2000	Annie Mealmaker, Dundee	NA	NA	Q	Dancer
ADA121	25/02/2000	Margaret (Rita) Waddell, Forfar	NA	NA	Q	Dancer
ADA122	25/02/2000	Peter Greenwood, Forfar (Alva, Clackm.-shire)	NA	NA	Q	Dancer
ADA123	25/02/2000	Margaret C. Beaton, Forfar (Peterborough)	NA	NA	Q	Dancer
ADA124	25/02/2000	Mabel Jack, Forfar (Dundee)	NA	NA	Q	Dancer
ADA125	25/02/2000	George Young, Lunanhead	NA	NA	Q	Dancer
ADA126	25/02/2000	Amy Patullo, Forfar	NA	NA	Q	Dancer
ADA127	25/03/2000	James Gordon, Dundee (Balmullo, Fife)	NA	NA	Q	Dancer
ADA128	25/03/2000	Eleanor Symon, Errol nr Perth (Inverness)	NA	NA	Q	Dancer
ADA129	25/04/2000	Hamish Smith, Letham (Lossiemouth)	NA	NA	Q	Dancer
ADA130	25/04/2000	Eila Webster, Westmuir	NA	NA	Q	Dancer
ADA131	25/04/2000	Mrs Reta Adam, Westmuir (Durriss, Kincard.)	NA	NA	Q	Dancer
ADA132	25/04/2000	Mrs Betty Marshall, Charleston, Dundee (Lundie Castle)	NA	NA	Q	Dancer
ADA133	25/04/2000	Winnie Gow, Eassie (Glenshee)	NA	NA	Q	Dancer
ADA134	25/04/2000	Helen Simpson, Forfar	NA	NA	Q	Dancer
ADA135	25/04/2000	Mrs Isa McIntosh, Kirriemuir (Lundie Castle)	NA	NA	Q	Dancer
ADA136	25/04/2000	Jane Simpson, Forfar	NA	NA	Q	Dancer
ADA137	25/04/2000	William Howie, Kirriemuir	NA	NA	Q	Dancer
ADA138	25/04/2000	Winifred Greenhill, Forfar (Brechin)	NA	NA	Q	Dancer
ADA139	25/04/2000	Mabel Low, Westmuir (Kirriemuir)	NA	NA	Q	Dancer
ADA140	25/04/2000	Andrew Low, Westmuir (Forfar)	NA	NA	Q	Dancer
ADA141	25/04/2000	Muriel Smith, Kirriemuir	NA	NA	Q	Dancer
ADA142	25/04/2000	Janet Fleming, Kirriemuir (Menmuir)	NA	NA	Q	Dancer
ADA143	25/04/2000	Ellen Smith, Letham (Paisley)	NA	NA	Q	Dancer
ADA144	25/04/2000	Mary K Macaulay, Newtyle (Ruthven)	NA	NA	Q	Dancer
ADA145	25/04/2000	June Gow, Newtyle (Alyth)	NA	NA	Q	Dancer
ADA146	25/04/2000	Jessie Ferguson, Kirriemuir	NA	NA	Q	Dancer
ADA147	07/02/2000	Jean Hill, Forfar (Dundee)	NA	NA	Q	Dancer
ADA148	07/02/2000	Jean Reid, Forfar	NA	NA	Q	Dancer
ADA149	07/02/2000	Mina Findlay, Forfar (Perth)	NA	NA	Q	Dancer
ADA150	07/02/2000	Heather Dawson, Forfar (Glasgow)	NA	NA	Q	Dancer
ADA151	07/02/2000	Sheila Milne, Forfar (Dundee)	NA	NA	Q	Dancer
ADA152	15/05/2000	Isabel Craig, Forfar	NA	NA	Q	Dancer
ADA153	15/05/2000	Kathleen Masterton, Forfar (Carnoustie)	NA	NA	Q	Dancer
ADA154	15/05/2000	Mabel Robertson, Forfar	NA	NA	Q	Dancer
ADA155	15/05/2000	Mary Chalmers, Forfar	NA	NA	Q	Dancer
ADA156	15/05/2000	Maureen Stewart, Forfar	NA	NA	Q	Dancer
ADA157	15/05/2000	Margaret Buchan, Forfar	NA	NA	Q	Dancer
ADA158	15/05/2000	Norah Nicoll, Forfar	NA	NA	Q	Dancer
ADA159	15/05/2000	Margaret Murray, Forfar (Brechin)	NA	NA	Q	Dancer
ADA160	15/05/2000	Margaret C Balfour, Forfar (Perthshire)	NA	NA	Q	Dancer
ADA161	15/05/2000	Jessie Grant, Forfar (Leslie, Fife)	NA	NA	Q	Dancer
ADA162	15/05/2000	Ann Ross, Forfar (Rescobie)	NA	NA	Q	Dancer
ADA163	15/05/2000	Elizabeth Sharp, Forfar	NA	NA	Q	Dancer
ADA164	15/05/2000	Jean Pirie, Forfar	NA	NA	Q	Dancer
ADA165	20/04/2000	Alan Bentley, Kirriemuir (Leicester)	NA	NA	Q	Dancer
ADA166	20/04/2000	Maggie Bentley, Kirriemuir (Coventry)	NA	NA	Q	Dancer
ADA167	20/04/2000	Alison Fraser, Kirriemuir (Alyth)	NA	NA	Q	Dancer

ADA168	20/04/2000	Jane Lendrum, Kirriemuir (Forfar)	NA	NA	Q	Dancer
ADA169	20/04/2000	Andrew Lendrum, Kirriemuir (Glasgow)	NA	NA	Q	Dancer
ADA170	10/08/2000	Wilma Tolmie, Monifieth		MM	N	
ADA171	11/01/2001	Willie Webster, Tannadice		MM	N	
ADA172	31/03/1999	Anonymous, Careston area (Dundee)	NA	NA	Q	Schools questionnaire
ADA173	31/03/1999	Anonymous, Careston area (Dundee)	NA	NA	Q	Schools questionnaire
ADA174	31/03/1999	Mr Duncan, Careston area (Edzell)	NA	NA	Q	Schools questionnaire
ADA175	31/03/1999	Anonymous, Careston area (Brechin)	NA	NA	Q	Schools questionnaire
ADA176	31/03/1999	Anonymous, Lethnot area (Dundee)	NA	NA	Q	Schools questionnaire
ADA177	31/03/1999	Anonymous, Lethnot Area	NA	NA	Q	Schools questionnaire
ADA178	21/04/2000	Robert Grahame Johnston, Dundee	NA	NA	Q	Dancer
ADA179	21/04/2000	Nellie Graham Cochrane, Dundee	NA	NA	Q	Dancer

Abbreviations used:

C Cassette
N Notes
MD Minidisc
Q Questionnaire

MM Mats Melin
MP Maggie Pattullo
MR Marion Robson

Appendix 7

Items donated to STDT in 2002

Donation to STDT Archive	
From	Carol Tierney, Monifieth
Date	Wednesday, 14 August 2002 – collected in Dundee by Liam Paterson for STDT

BOOKS

1	<i>Pocket Guide to Ball Room Dances</i> by Mr. H.R. Johnson, President BATD
2	<i>The Ballroom Manual and Etiquette of Dancing</i> by Mr. J. Seaton (Halifax: Milner and Sowerby 1856)
3	<i>The Ballroom Assistant</i> by Professor Jarvis (Chappell & Co., London) – includes diagrams
4	<i>Polson's Ball-Room Guide</i> – A.H. Polson, Teacher of Dancing, Aberdeen (G&W Fraser, 1879)
5	<i>Guide to the Ball-Room with a few hints on Drawing-Room Etiquette</i> – W.E. Allan, Teacher of Dancing, Glasgow (Mozart Allan, Glasgow) [torn cover]
6	<i>Guide to the Ball-Room with a few hints on Drawing-Room Etiquette</i> – W.E. Allan, Teacher of Dancing, Glasgow (Mozart Allan, Glasgow) [as above with cover and first few pages missing]
7	<i>Manual of Dancing</i> containing all the latest and most fashionable dances – H.D. Willock, Teacher of Dancing, Glasgow (Campbell, Glasgow) [cover missing]
8	<i>The "Excelsior" Manual of Dancing</i> – J.F. Wallace, Professor of Dancing, Glasgow (John Menzies & Co.) [cover missing]
9	<i>The Teacher's P.T. Pocket Book – Book One for Infants</i> (Evans Brothers, HMSO)

BOOKLETS, JOURNALS

10	RSCDS Golden Jubilee 1923-1973 booklet
11	RSCDS Bulletin No. 55, October 1977
12	RSCDS Bulletin No. 79, November 2001
13	"Our Scottish Queen" (supplement to the People's Friend) 1930s [includes photograph of Dancie Neill with Queen Mother]
14	"Our Gracious Queen Elizabeth and Her Daughters" (supplement to Woman and Home, November 1938) [includes photograph of Dancie Neill with Queen Mother]
15	Dundee's Own Christmas Annual 1963 – article "Neill the Dancing Master" by Colin Gibson
16	44 th Perthshire Musical Festival programme, 1968
17	30 th Perthshire Musical Festival programme, 1954

DANCE PROGRAMMES

18	Mr. J. Neill's Pupils' Finishing Assembly – Victoria Hall, Coupar Angus, 6 th May 1898 [pink]
19	Mr. J. Neill's Pupils' Finishing Assembly – Victoria Hall, Coupar Angus, 6 th May 1898 [blue]
20	Assembly (Mr. J. Neill's classes) – Reid Hall, Forfar, 9 th March 1905

DANCE INSTRUCTIONS

21	The Queen's Reel or Coronation Fancy – devised by Florence Neill, 1953 [with diagrams]
22	Music for The Queen's Reel or Coronation Fancy, composed by David Malcolm, 1953
23	Princess Elizabeth's & Prince Philip's Strathspey – diagrams – [engagement at Balmoral?]
24	Quadrille – Bonnie Dundee & Eightsome Reel [handwritten]
25	The Cuckoo Dance [handwritten]
26	Boston Two-Step, Ordinary Two-Step, Mosquitos, Rules for the Football Valse (handwritten, stamped by the London Academy of Dancing) 1904

MISCELLANEOUS

27	Advertisement for James Neill's classes, Castle Street, Forfar, 1898
28	Extract from letter from James Neill to Lady Helen Forbes, 1897 [handwritten copy]
29	Reel of Tulloch – notes on historical background to dance – [original handwritten copy and up-dated copy]

NEWSPAPER CUTTINGS

30	Story by Iain Lothian from People's Friend, 1964 – with accompanying letter to Ernest Neill from People's Friend editor
31-47	17 other cuttings, various newspapers (Dundee Courier & Advertiser, Sunday Express etc.), mostly early 20 th century, all concerning James Neill – classes, obituaries etc.

Note 2019: It is not known where these items are located today or if they were lost when STDT folded.

Appendices 8–13

STDT Poster for Dance Events

Research Guidelines 1998

STDT Guidelines for Research, March 2000

STDT Interview Analysis 2000

STDT Release form 1998.

Angus Archive STDT Collection MS 696 [

<http://archive.angus.gov.uk/historyaa/archives/virtualarchive/catalogues/MS%20699.pdf>]



THE PEOPLE'S DANCE

OLD TIME and SCOTTISH COUNTRY DANCES 2000

February 25	Montrose Town Hall with Wayne Robertson Duo
April 14	Kirriemuir Town Hall with Alan Stewart Duo
May 26	Brechin City Hall with Gavin Piper
June 16	Wharnccliffe Hall, Newtyle with James Coutts
September 22	Inglis Memorial Hall, Edzell with Steven Carcary Duo
October 20	Kirriemuir Town Hall, (Scottish Country Dance), with Ian Cruickshanks Band
November 24	Reid Hall, Forfar with Ken Stewart Duo

All dances from 8.00pm - midnight. Refreshments and Licensed Bar.

Tickets £3 at the door and on sale at all local libraries or call 01307 466071



Scottish
Traditions
of Dance
Trust



THE SCOTTISH TRADITIONS OF DANCE TRUST RESEARCH PROJECT

Telephone
01968 674126

Inshes
23 Croft Street
Penicuik
EH26 9DH

THE RESEARCH WORK OF THE TRUST

The aim of the research project is to uncover evidence of our dance heritage. With the older population living longer, it seems obvious to contact them first, and then gradually to record evidence of the changes in dances and dance practices from as far back as living memory can recall, up to the present day.

Hopefully, the research project will be on-going, covering every corner of Scotland, and building up a very large data-base of information, which should become accessible to all, and form the first ever totally comprehensive Scottish Dance Archive.

REPORT OF THE PILOT RESEARCH PROJECT

Aims of the Pilot Research Project

The pilot research project aimed to investigate dance traditions in Fife and Angus, with particular attention to oral and practical evidence; a secondary aim was to establish the whereabouts and availability of other sources of dance information, such as photographs, films, newspaper articles, diaries and other memorabilia. By the end of the pilot project, we hoped to have extended our knowledge of dances and dancing in Fife and Angus and to have gathered a useful Archive of dance data. The project also aimed to test the viability of the research methods.

The main objective in this project was to target the 70-100 year olds, to collect information on the types of dancing used by them on dance occasions - from bothy evenings to games competitions to formal balls, all within their description of the social context of the given time and place.

The grant was awarded by SAC provided that the information be fed back into the communities whence it came. Although we had not budgeted for that, plans are presented here to implement this activity.

TIMETABLE OF PROJECT

Introductory meetings were held in each area on 30th March and 19th April 1995.

A full day's training was held in each area on 22nd April and 29th April 1995. The volunteers received training in fieldwork methodology; each person received a checklist of questions for their personal adaptation, as well as procedural advice; they received hands-on experience of use of tape recorder in practical fieldwork, and were issued with tape recorders, tapes, advice notes, index sheets for documentation; documentation advice was given and archive numbers for tapes were allocated to each researcher.

Research began in May. Feedback sessions were held with the volunteers on 24th May, 29th and 30th May 1995.

Two more recruits were trained in June and further feedback sessions took place in early July. The tapes and completed index sheets were collected from all researchers on 17th August 1995, at which meeting the researchers gave us their evaluation of the project. The work of transcription, dubbing, further indexing, analysing and storing of data then commenced.

APPLICATION OF RESEARCHERS

Advertisements were placed in the Dundee Courier and Fife local newspapers, in libraries and by Press release.

Response to advertisements for volunteer research	20
Total number of volunteers trained	15
Number of volunteers who did any research	8
Number of volunteers who collected evidence and attempted to index results.	6

Number of informants consulted	44
Average age of informants	70 +
Hours of recorded information	56
Number of written interviews	10

VILLAGES AND TOWNS COVERED

Kirkcaldy, Leslie, Leven, Buckhaven, Dunbeath, Dunfermline, Cupar, Glenesk, Glen Clova, Glen Prosen, Glenisla, Airlie, Kirriemuir, Collieston, Tarfside, Memus, Menmuir, Edzell, Brechin, Forfar, Montrose, Newtyle, Monifieth, Glamis, Crianlarich, Balmullo, Crossgates, Kelty.

GENERAL FINDINGS

As dance is known to reflect the social situation in which it exists, the importance of placing the traditional dances in their own *local* social context is accepted as being of prime importance; from this angle we can report that *the details of lifestyle e.g.* the effect of occupations, transport consideration, the local economic situation, the local social structure, the intervention of wars - on the dance of the locality - emerges in amazing detail from the informants.

Forgotten dances, have been remembered, which must be noted, relearned and passed on in workshops e.g. "Lees Royal", "Baden Powell Schottische", "Scottische Country Dance", and other long since out of favour - "Polka Mazurka" "Jackie Tar" "Waltz Cotillion".

Local ways of dancing different sections of some known dances are described and can be re-learned e.g. in "Broun's Reel" and "Eightsome Reel".

The styles of dance used at different occasions are exemplified and *differences in performance* of steps, turns and holds are spelt out.

The occasions for dance and the formality/informality is clear; *the places* where dances occurred, be they both dances, Ceilidhs, highland games dances, guisers' Balls, wedding dances are detailed:

The organisation and the procedure is made clear, and the importance of the *order* of the dances at a function is clarified, as is the *etiquette* and the *dress code*.

The partnership between musicians and dancers is locally explained, according to the local celebrity musicians;

The changing and lasting effect of new instrumental accompaniment on the dance's performance is observed and described.

The ways in which *dance is learned and transmitted* is explained.

SOME QUOTATIONS FROM INFORMANTS

B M - Musician

"If you took the 6/8 Barn Dance to the Highlanders Club in Glasgow, they rejected it; in Glasgow in the 1960s they preserved a series of dances you never saw anywhere else in Scotland, e.g. a 2-step called Bonnie Dundee and a whole breed of dances only known to Glasgow Gaels.

If you tried to do the dances you'd done in Glasgow when you played in Fife, you'd never get started.

Obviously there are localised methods of dancing and each area has stuck to their own"

A A C-D

"I learned to dance the same way as everybody else in Crianlarich did - by just doing it at the dances, and I learned the variations done at Crianlarich. I only realised this later in life, when I was in the Navy, and I found I did versions different from others - which is right? - Abroad, whoever started off a dance did it just as they'd learned it at home"

A.D.

"In Broun's Reel, there were 5 couples in a set; on encore, we'd do it all again with two and finish with a reel of four. Each area, each dance hall had distinctive ways they did some of the dances. Some would set all the time and some would swing all the time".

J.C.

"Tae learn, older women would drag ye up on tae the floor and they'd put you through yer paces; you had tae do it right, you had to pay attention and do as ye were told. They'd tell you - 'Watch the top couple, laddie!'"

D.M.

"Bobby McLeod, in the late fifties, made the Barn Dance have a short bouncy sort of step, probably by using 2/4 pipe marches for a Schottische step; it took a long time for that sort of bouncy style to arrive in the East of Scotland".

B.M.

“At St Andrews University, students enjoy dancing; there’s a freedom there in the students, they’re not restricted, there’s no tensions about how to do it, they just do it/

In another style, the proper way, all the hand holds are accurate and the steps are accurate and everybody has to make the move at the right time - that’s *that* style; then, in the big houses, they call them Reel Parties, the hands are often behind the back and instead of doing the accepted RSCDS sort of movements, you get a swing of the body and a sort of flap of the feet, and they don’t dance any other way than that. But the way the rurals have always done it has been pretty enjoyable - no eloquent footwork, but they get stuck in about it; they can swing at amazing speed, but with controlled body movements”.

EVALUATION OF THE PILOT PROJECT

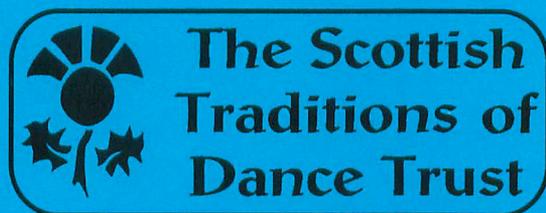
The project has undoubtedly extended living knowledge of the dancing and dances in the areas concerned.

There is proof positive of the richness of the heritage of local traditional dance in the words of the senior citizens, who can give clear information about *what* dances were done and *how* they were done; their information shows a living but continually changing picture, covering all classes of society, each with its own style of performance. Despite the contemporary homogenisation of culture, the project has proved that the number of very very local variations within our dances are worth noting for future generations, who could lose the rich nuances of their heritage. Although Scotland is renowned for its traditional dancing, the quality therein must not be lost.

The information from the recordings has been indexed in a way compatible to other research findings in dance, and can be accessed easily on computer; but the main way of feeding back the information gained is planned as follows:

- 1 With the help of the informants, local dance teachers and enthusiasts, and some of the Trust representatives will be invited to learn the forgotten dances, and the local variations of known dances; cameras will record this workshop in the locality.
- 2 Following this event, it is hoped to arrange an event of dance in Forfar, bringing together children and young people with the informants and other older interested people and local musicians, to share the locally practised dances, and learn the re-discovered dances.
3. A publication and a video will be prepared of each area's dances, to be distributed locally, especially to schools.
- 4 With the help of the Angus Council, it is hoped to arrange another public event in 1996 to promote and publicise the local traditional dances.
- 5 Following the pilot Traditional Dance Artist-in-Residence for Fife, to liaise with the new Fife Council on the continual developments of dance within the area, it is envisaged a full-time Traditional Artist-in-Residence will be appointed for Fife in 1996.

The project has been successful in uncovering dance traditions in Fife and Angus; it has also begun to uncover the whereabouts of other sources of dance information - especially in newspaper articles and photographic evidence. The knowledge of dances and dancing in the two areas has begun to make a locally detailed picture. It is clear that there is much more evidence to be gathered, and more forgotten dances to be uncovered and re-learned, to be available to the next generations. An archive of dance data is emerging.



**Guidelines for Research
March 2000**

Introduction

The aim of dance research is to record how people use and process dance in their lives.

In Europe, dance research is now accepted as a vital part of understanding dance culture. Contextual research is accepted as fundamental to the understanding of the complex phenomenon of dance.

The aim is to collect, analyse, compare and classify information by various means – by recorded interviews, video/ film and photographic records, graphic notations and by participant observation and self experience. The processes of change within a dance type, dance use, and dance dialect by a social group may be deduced within interregional or time span boundaries.

Culturally relevant information is sought about people's own dance, based on their perceptions and explanations about dance as part of their particular universe at a certain time in history.

Dance interviews are usually held on a one-to-one basis; they are often personal and are therefore based on trust; as it usually occurs within a person's own home, it is very important that researchers are attentive, caring and respectful of an interviewee's feelings and opinions. The researcher should attempt to create a relaxed atmosphere. A first approach should be made by telephone or letter, and on arrival, the researcher should show some form of identification; the first visit should last no longer than one hour. After the final interview, a letter of thanks should be sent, confirming how the information will be used.

Interviews

There are 3 stages to successful interviewing:

- (a) Preparation
- (b) Managing the interview
- (c) Post interview procedures.

(a) Preparation

Taking time to prepare for the interview is essential:

1. you will need some information about the person you're going to interview; try to find out some background about the interviewee's life and his/her involvement in dancing or other related interests. Think about which aspects of the interviewee's life experiences will be important to the project and think out how you can help them recall their dance related activities.
2. prior to the interview, read any local publications about leisure/dance activity within the last 50 years in the locality; then read through the data check-list, and become familiar with the questions you feel will provide useful answers. Adapt the questions to the person and his/her experience.
3. find out the location of the interview, and check how long it will take you to get there; it's best to have a room with no distracting noises (eg traffic passing, television, grandfather clock) which could be picked up on the tape, and preferably where you are unlikely to be interrupted, and where it is warm and comfortable and you will both feel reasonably at ease.
4. try out your tape recorder at home first; insert new batteries; have a test run by interviewing a friend, then play it back to check:
 - (a) the volume
 - (b) to hear if you are doing too much speaking!
 - (c) to assess whether the answers you are receiving are useful, or whether you could have phrased the question another way.

(b) Managing the Interview

Take time to settle in to the room, making some complimentary remarks, and generally trying to make the interviewee relax.

1. explain that you would like to tape the conversation, and, with permission, set up the tape recorder with the microphone reasonably near (within 6-10 feet) the interviewee.
2. begin the tape by saying your own name and the date (this can be done earlier) and then ask the interviewee, for the sake of the tape, to give his/her name, and if possible, his/her age!!
3. always begin a new tape for each person you interview.
4. let the interviewee talk! Your job is to ask questions, guide the flow of the interview, and LISTEN.
5. keep questions short and clear and avoid the temptation to interrupt.
6. look attentively at the interviewee all the time, giving encouraging nods and smiles.
7. don't be afraid of pauses; leave the interviewee space to talk. If you don't get an immediate response to a question, just wait. Give the interviewee time to respond. Don't rush in to fill the silence. At the same time, be ready to use prompts when the interviewee has difficulty recalling something.
8. never cut the interviewee off mid-flow; a story once started, should be allowed to finish, no matter how irrelevant it seems.
9. avoid saying "uh-huh", "aye", "yes", "quite right" and such-like; rather use eye-contact and body language to show your interest in what is being said, rather than verbal reaction.
10. never contradict the opinions or prejudices of the interviewee; do not respond on a personal level. It is up to you to simply record his/her views.
11. avoid leading questions eg "The people in this area must have been quite poor, mustn't they?". Better to ask, "Were many people in this area poor?" Better still, "What was the standard of living like in this area?"
12. avoid double-barrelled questions eg, "What job did you do and what was your average wage?" Ask one at a time.
13. avoid vague, imprecise questions eg, "What were the people like in this area?"

(c) Post Interview Procedures

Switch off your tape and thank the interviewee for his/her time, contribution and willingness to take part. Explain the purpose of the release document and ask him/her to sign it.

1. don't rush away; stay to chat for a few minutes if you feel that the interviewee would like that; on the other hand, he/she may be tired; judge the situation sensitively.
2. remove the tabs from the top of the cassette to prevent the interview from being "wiped".
3. mark the name of the interviewee and the date on the cassette immediately.
4. make an immediate copy of the master tape; send the master tape back to base, and keep the copy as a working copy.
5. listen to the tape as soon as possible, more than once; decide if a return visit would clarify some issues; make a note of further questions for clarification.
6. transcribe the tape according to the guidelines (FW1)
7. analyse the tape and transcript according to the guidelines (FW2)
8. fill in a Summary Sheet (FW3)
9. make a note of the main topics on the box of the tape, if possible with tape numbers.
10. send the master tape, summary sheet, release form and original transcriptions to the Scottish Traditions of Dance Trust office.
11. remember to write a thank you letter after the final interview.

Using Your Tape Recorder - dos and don'ts

DO practice before you go out for your first field trip.

RECORDING

DO check recorder controls are set correctly:

tape - normal
Dolby - off
Battery meter - off

But DO check battery strength during a recording after some time.

DO take spare batteries with you.

DO switch on the microphone (this is OFTEN forgotten and panic results - "Why can't I get a signal?")

DO position it sensibly.

DO check record levels - before and soon after starting your recording.

DO stick labels onto the cassettes immediately before putting cassettes into the machine for recording.

AFTER RECORDING

DO switch off the microphone (battery life in the microphones, UNLIKE the machines, is very long - providing you don't put the equipment away with it still switched on).

DO press STOP on the machine.

DO take batteries out of the machine at the end of the day.

When you get home break out the protective tags for every tape which is completely used up (or nearly so). This prevents you over-recording on the tape.

(But if you find you cannot press the RECORD button in when you want next to make a recording DON'T try force. Examine the cassette and see if it is one that has been protected - ie with its tags missing.)

When replacing batteries DON'T force the battery holder in and out of its place. Insert batteries with correct polarity.

Data Checklist

NOTES FOR RESEARCHERS

A DATA CHECKLIST is meant to be a FRAMEWORK for a research project. The following lists of questions are suggested as “cues” to assist the researcher to formulate questions during an interview, and should be viewed and used merely as a guide. The checklist data is divided into seven suggested areas of enquiry:-

- 1 Data about DANCE TRADITIONS
- 2 Data about OCCASIONS & VENUES
- 3 Data about the PROCEDURE AT DANCE OCCASIONS
- 4 Data about LEARNING & TRANSMISSION
- 5 Data about SOCIAL GROUPS; DANCE PERFORMANCE
- 6 Data about MUSIC FOR DANCE
- 7 Data about FORM AND STYLE - TECHNICAL DANCE ANALYSIS

Please note:

Data about the informant and social context should also be collected and used to complete the SUMMARY SHEET (FW3).

INFORMANTS

Because the local repertoire of dances is always changing, and the manner of dancing is always changing, it is important to interview all 3 generations:

15 - 40

40 - 65

65 – 100+

It is also preferable to have some informants from urban backgrounds and some from rural backgrounds; if possible, some informants from upper social classes could contrast with those from working backgrounds.

However, within this research project, priority should be given to the senior generation.

The checklist questions are adapted and developed from Roderyk Lange, “Guidelines for Field Work on Traditional Dance - Methods and Checklist” *Dance Studies Vol. 8*, 1984.

I. Data about DANCE TRADITIONS

Can you remember the names of the dances? Are they still danced today?

Which of these dances did you most enjoy? Why?

Were any of these dances rather special for you?

Name your favourite dance. Why is/was it a favourite?

Were most dances for sets of people?

Were most dances for twos?

Can you remember any reels? What sort of reels can you remember?

Can you recall any strathspeys or slower dances?

Were there any solo dances? If so, which ones?

Which dances did you do in a square or in a big circle?

What was the most exciting dance?

What was the most difficult dance?

Which dance steps did you find easy to do?

Can you remember the best dancer?

Why was he/she the best?

Where did he/she dance in the set?

Can you remember the worst dancer?

Why was he/she the worst?

Where did he/she dance in the set?

Which was the dance with the fastest music?

Which was the dance with the slowest music?

Which step did you do in the centre of the Eightsome Reel?

Were there any people who came just to spectate?

What is your opinion of the dances of today and of those of the past?

What changes have you seen in the way people dance today from the way people danced in the past?

Do you recall the names of any dances your parents danced?

Have some of their dances become extinct? When did they die out?

Were there any separate dances for boys only or girls only? If so, can you name the dances?

2. Data about OCCASIONS & VENUES

On what occasions did/do you dance? [e.g. weddings, other celebrations, harvest etc.]

At what time of year did most of the dances take place?

On which day of the week did most dance occasions take place?

Do you remember certain days/events in the year which were followed by a dance? [e.g. carnival, gala etc.]

Where did the dances take place?

Did you dance at home?

Did you ever dance out of doors?

Did you dance at weddings?

Were there any social club/sports club dances?

Did you dance at other celebrations – if so, which?

How long did a wedding celebration last – a day, several days?

Did you dance in nearby localities – if so, where?

Was there any rivalry between the two localities?

On what occasions did your parents dance?

3. Data about the PROCEDURE AT DANCE OCCASIONS

At what age did you first attend dances? Was this standard practice throughout the area?

How often did dances take place?

At what time did they start/finish?

How did you travel to and from the dance?

At what time of year were the dances?

What did you wear for the dance, including footwear? Describe both men's and women's clothes.

What did you wear at a) small local dance? b) wedding? c) ball? d) a military occasion?

Who organised the dances?

Who led the dances?

Was there a master of ceremonies?

What did it cost?

Where were the dances held?

Was there a special order of dances? – who decided the order of the dances?

What was the first dance?

What was the last dance?

Was there any convention/significance attached to dancing the last dance of the evening?

Was there an interval? What happened in the interval?

Where did the boys/girls sit between dances?

Could girls dance together? Could boys dance together?

Were there any traditional ceremonies during the wedding celebrations? Any special dances?

What were the expected manners at dances? [e.g. to invite someone to dance and the manner of parting after a dance?]

What happened after the last dance?

How long did a wedding celebration last? – a day? several days? weeks?

What were the refreshments/food at the dance and when were they taken?

4. Data about LEARNING & TRANSMISSION

How did you learn to dance?

From whom did you learn to dance?

Did you learn by formal lessons?

Did you learn from a family member?

Did you learn by watching?

Did you learn by dancing with someone who already knew the dances?

How often did you have "lessons"?

When did the "lessons" take place?

Where did the "lessons" take place?

How long did they last?

What dances did you learn?

At what age did you start to dance?

Who were the main teachers in the area?

How strict were the teachers about dance technique?

Any influence of a "big hoose"?

Did you teach somebody else to dance?

Do you remember any new dances arriving?

If so, did incomers introduce them?

Who were the incomers? Where were they from?

Which new dances do you remember?

Did you go to other localities to dance and learn new dances?

Did you learn dances in the military services?

5. Data about SOCIAL GROUPS; DANCE PERFORMANCE

With whom did you dance? [e.g. school friends, work colleagues, friends, family members etc.]

Were your favourite dances couple dances or group/set dances?

Did you perform solo dances?

Did you take part in dances, or watch dances?

Did/do you belong to a dance group or club?

Did you dance in performances, competitions or gatherings of dance groups?

Did you compete in Highland Games dance events? If so, which Highland Games?

In which dances did you compete?

At what age did you start to compete?

At what age did you stop competing?

Did you enjoy competing?

Do you approve of competitive dance?

What do you consider to be its benefits or drawbacks?

What do you feel about competitive Highland Dance today?

Are you part of a performing dance group in a different style of dance?

Have you ever performed in front of an audience?

At what age did you start performing?

What was the first dance you learned to perform?

Who directed the performance group?

How often did you rehearse?

What was the procedure during rehearsal?

On what occasions did you give a performance?

Who was present at the performance?

Can you remember with whom you danced or had to dance during the performance?

6. Data about MUSIC FOR DANCE

Who played music for the dances?

What instruments were used?

Were the musicians local?

Did they compose some of their own tunes for the dances?

Did they rearrange tunes?

Can you name the tunes?

Can you remember any new instruments coming in to the band?

What and when were the changes?

Did the band introduce any new dances?

Did the band receive payment? How much?

How were they hired?

Do you remember any changes in the band – new people, new instruments etc.?

If there was no band, who or what provided the music?

Did anyone sing to accompany the dances?

Who is your favourite band/musician?

Which instrument is your favourite for accompanying Scottish dancing?

Did/do you play a musical instrument?

What is your favourite sound to dance to – e.g. solo voice? band? solo fiddle? pipes? – other? (gramophone?)

Did anyone sing with the band as you were dancing? Give details

Could anyone request the band to play a specific dance?

Could anyone ask the band to play faster/slower?

Can you name your favourite band?

Why was it the favourite?

Do you remember the band introducing a) new dances? b) new tunes? - which tunes?

Did the tempo of the music alter as the evening progressed?

Was there any special name for this change of tempo?

7. Data about FORM & STYLE - TECHNICAL DANCE ANALYSIS

Can you remember which different types of dance you did? (e.g. longways set dances, solo dances, couple dances, big circle dances, square dances, reels, strathspeys etc.)

Which type was your favourite?

Can you name any steps you danced?

What was your favourite step? Can you show it to me?

Did you learn many steps?

Were there any steps with stronger beats or stamps?

Did you have any special steps you danced in reels? Can you show them to me?

Can you name/describe some setting steps?

Can you name/describe some travelling steps?

Did the men dance the steps any differently from the ladies?

What floor patterns can you remember? (e.g. 4 hands across; reels of three or four; set and turn corners etc.)

Did you put your arms in the air at any time? Can you show me how?

When did you lift them up and lower them?

Did you dance any slower steps? (e.g. in strathspeys)

Can you remember any strathspey steps? Can you show me?

Did you dance any dances which changed rhythm? (e.g. from strathspey to reel or vice versa)

Can you name any of these dances?

How was the change in rhythm marked?

Did you prefer slower dances or faster dances?

Which of the following words best describe your own personal dancing style:-
light; strong; relaxed; flowing; energetic; earthbound; bouncy; smooth; elegant; tight-stepping; rule-bound; improvisatory.

Data about FORM & STYLE – TECHNICAL DANCE ANALYSIS (cont.)

Which of these words would best describe the favourite dancing style in your locality:-
light; strong; relaxed; flowing; energetic; earthbound; bouncy; smooth; elegant; tight-
stepping; rule-bound; improvisatory.

Which dance feels the most “Scottish” to you?

What is it that makes it feel Scottish?

What in your opinion makes a “good” Scottish dancer?

Detailed description of dance form and style

[N.B. apply these questions to each dance remembered by the informant or alternatively apply to one favourite dance]

Describe the setting of the dance (e.g. one big circle round the room, sets of eight couples, square sets, couples round the room, etc.)

Describe the introduction - the preparation for the dance - the announcement, invitation to a partner etc.

Describe the dance patterns in detail, including how any progressions occur. Name any special steps and figures in the dance.

Describe any shouts, stamps, improvisations which may occur in the dance.

Describe how dancers thank their partner and how the dancers disperse.

Additional Information

Data about the INFORMANT

Surname and Forename.

If possible, date and place of birth.

Present address.

Date of interview.

Past or present work and hobbies.

The period of life (which years) from which the dance recollections are made.

Data about the SOCIAL CONTEXT

Name of village, town or city, city district to which information relates.

Landscape (topography).

Communications - roads, rail, sealinks, airlinks.

Population of village or district.

Occupations - agricultural, industrial, past/present.

Economic state of the district at the time to which the information relates

Composition of population - age, sex.

Typical climate.

Any special religious influences.

Historical changes in village/town/city which influenced changes in dance habits.

Local schools' attitude to/support for traditional Scottish dancing?

Local community's attitude to/support for traditional Scottish dancing?

Other Desirable Material

Copies of dance manuscripts.

Newspaper cuttings from local papers of the past.

The Scots Magazine - past articles on dance.

Society records from family libraries.

Photographs, records, musical instruments, dance clothing, dance programmes, diaries, scrapbooks, films, videos.

Extracts from local history records.

Transcribing Tapes

FW1

1. Ensure that you have made a back-up copy before you begin, and transcribe from the copy rather than the original tape.
2. Transcribe the words in the way people say them - do not attempt to correct grammar or paraphrase.
3. Do not include every sound in the interview, eg the "ums," "ers," stutters and so forth. While these will inevitably occur it can be embarrassing for the informant if they ever read the transcript. You should, however, use three dots ... to indicate that something has been left out.
4. Do not transcribe repetition. This can be indicated using three dots ... as above.
5. Again, if someone talks of something not relevant to the project, for example the weather, what they're doing tomorrow - use your judgement. If appropriate omit transcription and indicate with three dots ... that something has been left out.
6. If you can't understand something, or can't make out what has been said use the following indicators: [?] for the omission of a word and [?] for the omission of a phrase/sentence. It is important to differentiate between text which has been omitted due to stumbling/repetition/irrelevance and that which is unintelligible.

(Adapted from: *Scottish Ethnology Class Book 1998/99*, produced by the School of Scottish Studies, University of Edinburgh.)

Summary Sheet

FW3

SDA:
(One sheet to be completed for every tape)

Archive No:

Fieldworker:

Date:

Place of Recording:

Period to Which Information Relates:

Informant(s):

Approximate Age:

Area of Birth:

Current Address
.....

Tape Content

Categories Covered: 1 2 3 4 5 6 7
(please circle)

Summary:

N.B. A release form must also be completed and signed by each informant. These can be collected from STDT, 54 Blackfriars Street, Edinburgh EH1 1NE. Phone/Fax: 0131-558 8737. Email: edinburgh.stdt@virgin.net

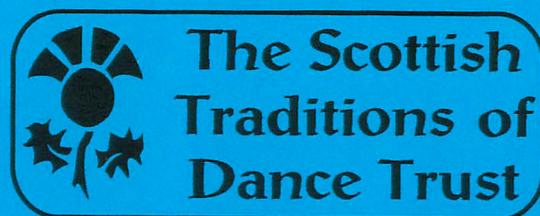
Guidelines for Development Officers

Summary of research work

The perspective should be taken of the changes occurring during the century in ~~approximately 3 periods –~~ before World War II ~~post WW 2 – 60s & 70s – 80s – 2000.~~

- Section 1. The dances traditionally practised in each era represented in types, e.g. country dances, square dances, reels, couple dances, solos, highland dances, other. Local variations.
- Section 2. Occasions for dance and places where dances were held.
- Section 3. The social groups and their dance events.
- Section 4. Procedure during dance events – length of event, order of dances, organisation of the event, leadership of event, dress code and footwear, method of travel to and from event, favourite dances.
- Section 5. Music for dancing – types and tempo of music used (e.g. reels, jigs, strathspeys, hornpipes etc), instruments used, musicians involved, tunes most popular, relationship between musicians and dancers.
- Section 6. Ways of learning and transmitting dances – description of peoples' idea of "good" dancing in their words.
- Section 7. Dance displays, demonstration groups, school performances, other public performances of dancing.
- Section 8. Analysis of STYLE of dancing – How the steps are performed (YOUR observations), e.g. short or long steps, angle of feet or toes, personal improvisation, hand-holds, proximity to partner, other qualities.

Introduction should contain historical background of the district – the social and economic fortunes of the district as they changed throughout the century (including population size, occupations, family life, village/town life and local traditions).



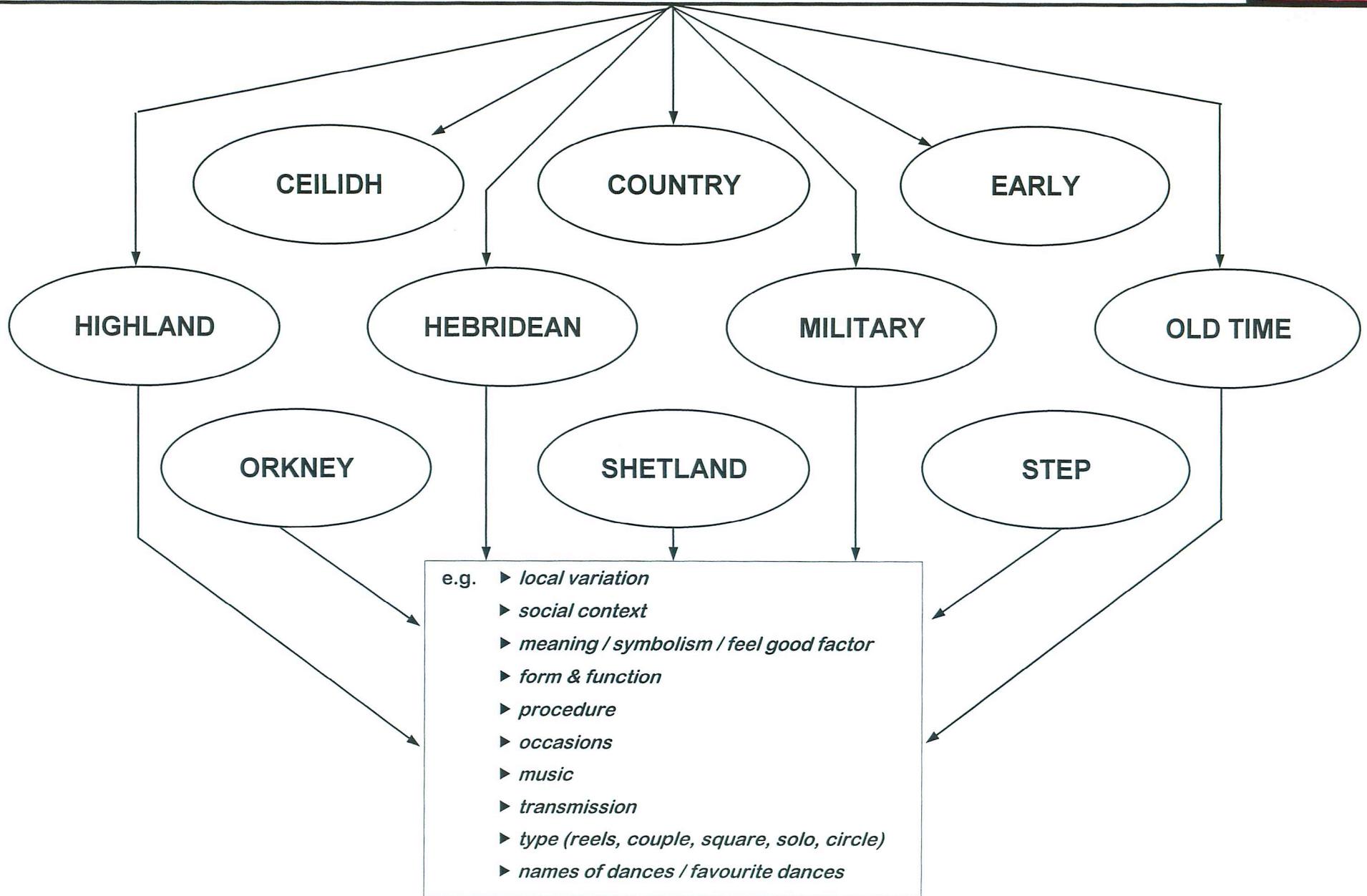
**Interview Analysis
Guidelines for Researchers
June 2000**

Introduction

The enclosed sheets are intended to assist the researcher to organise the information received during an interview. Once the interview has been transcribed the researcher may use the ideas on the “balloon sheets” (FW2) to organise the data more precisely according to the colour-coding shown. This system will help to provide a general overview and a depth of analysis.

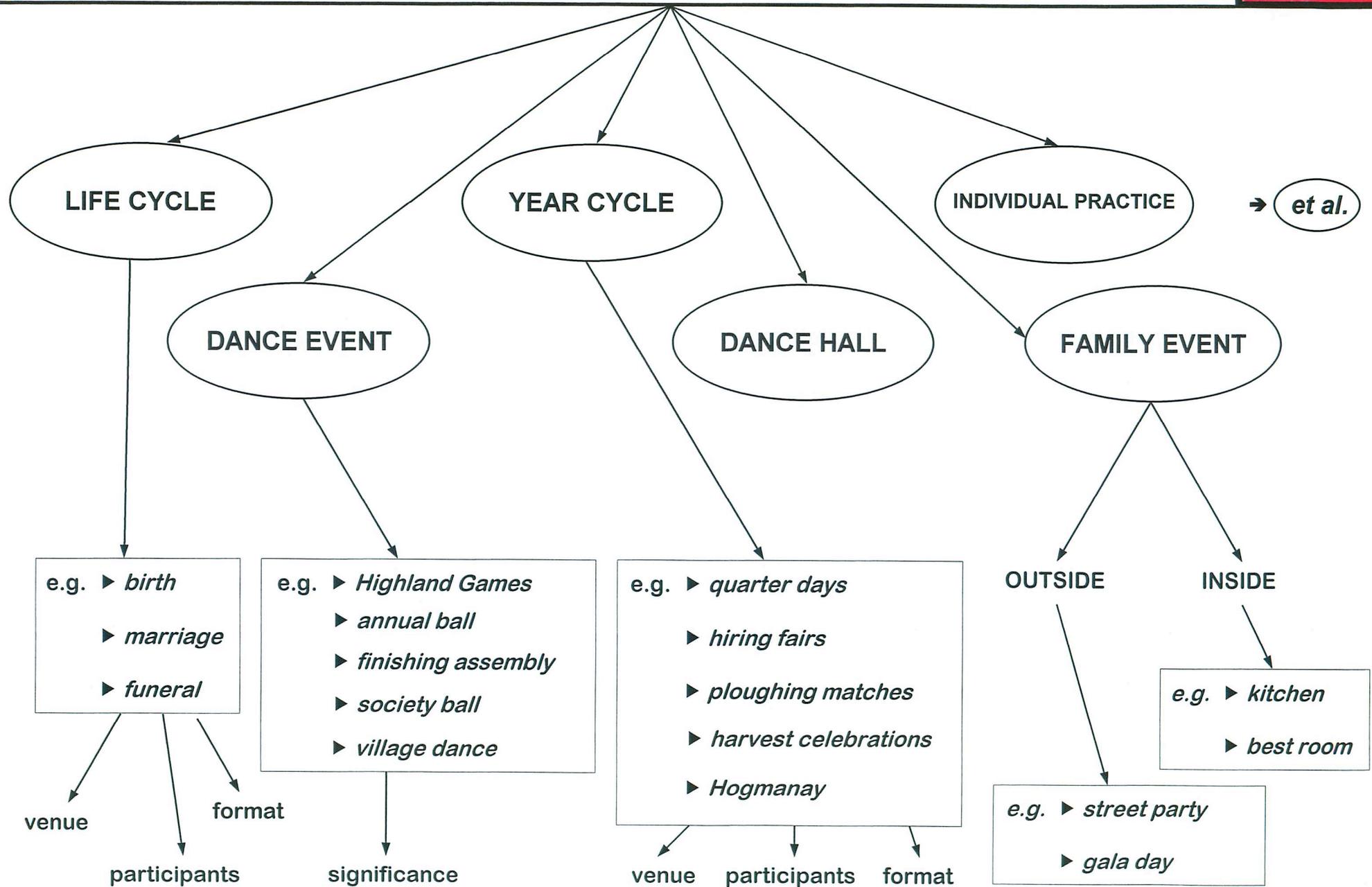
1. DANCE TRADITIONS

RED



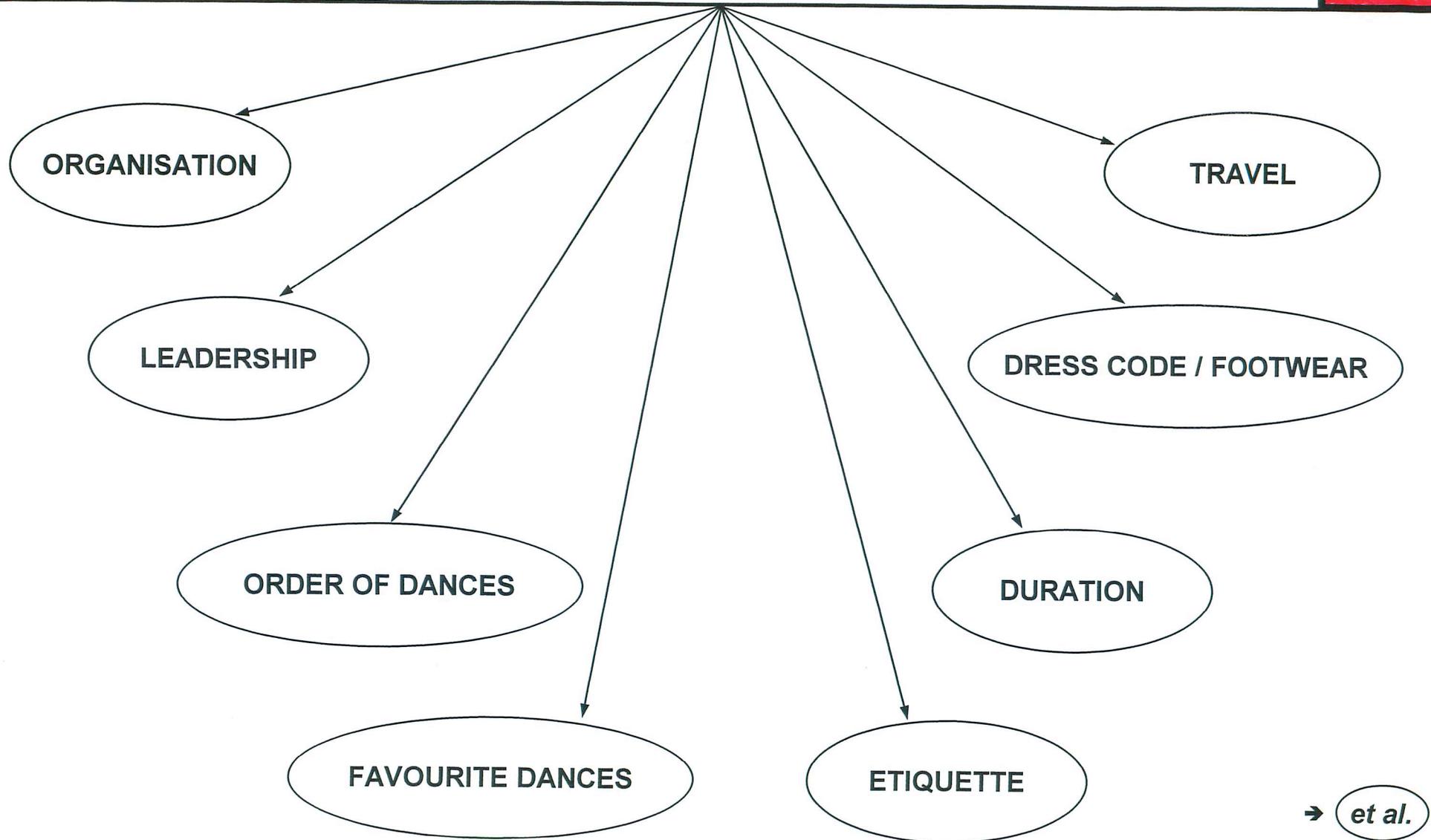
2. OCCASIONS & VENUES

RED



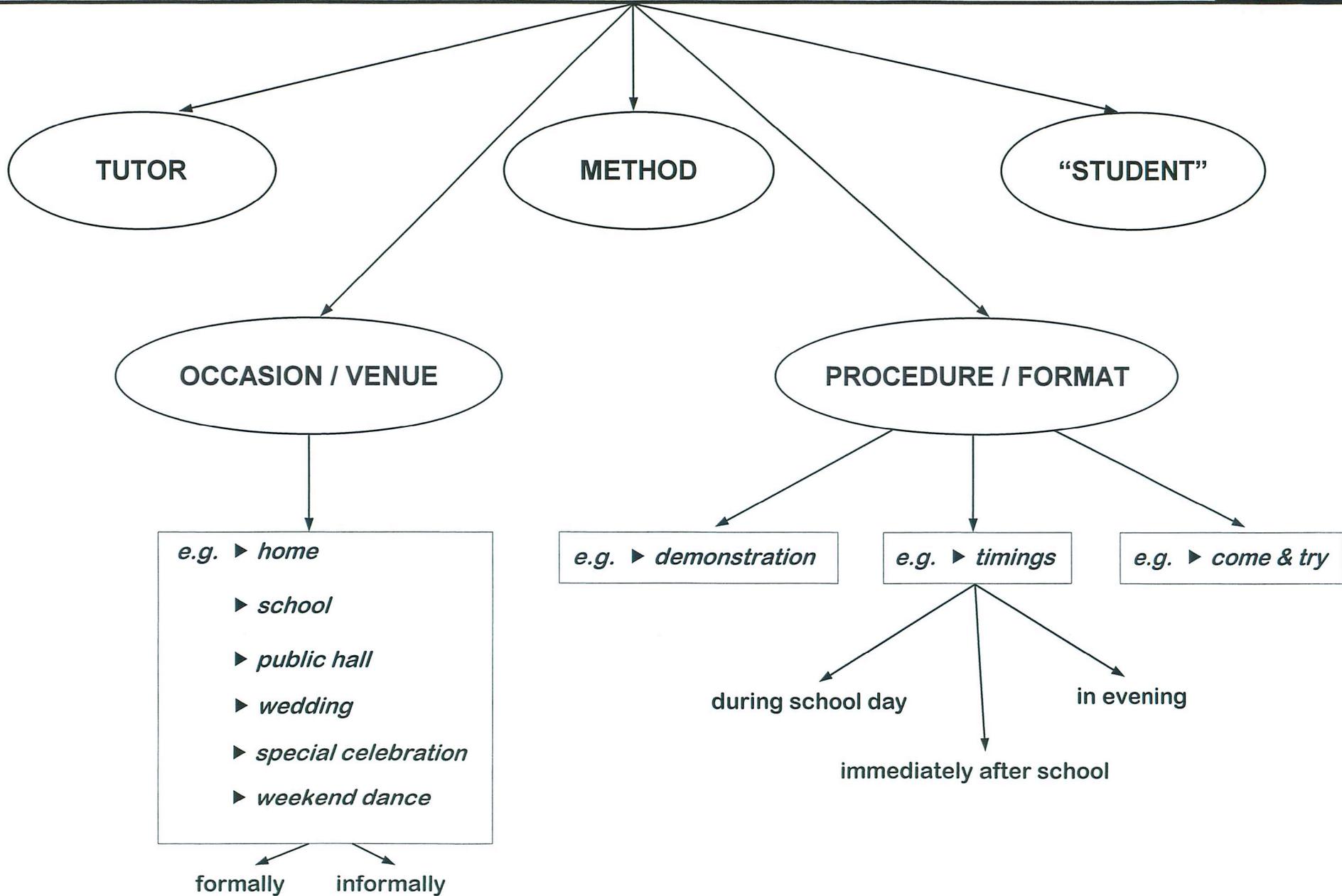
3. PROCEDURE AT DANCE OCCASIONS

RED



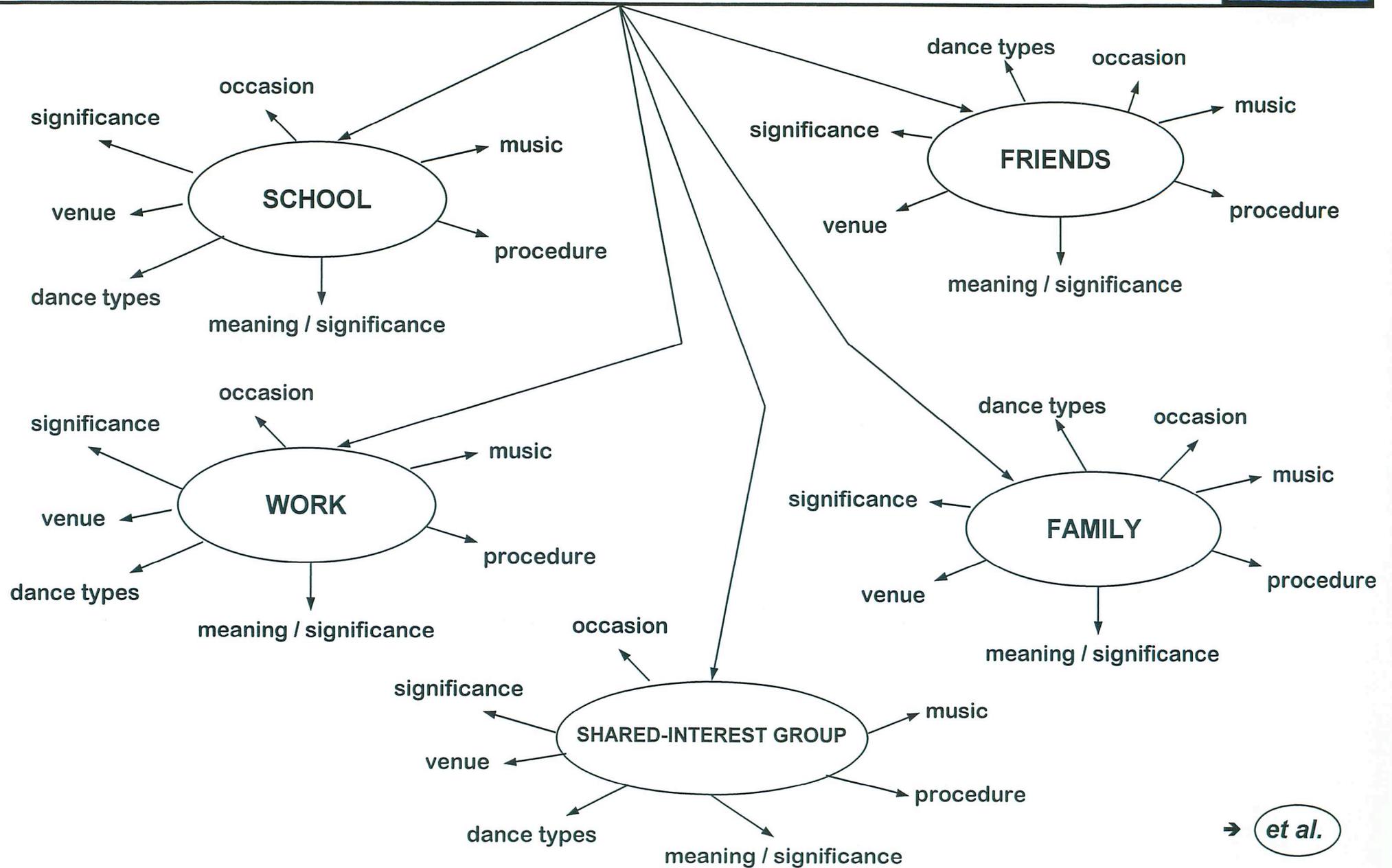
4. LEARNING & TRANSMISSION

BLUE



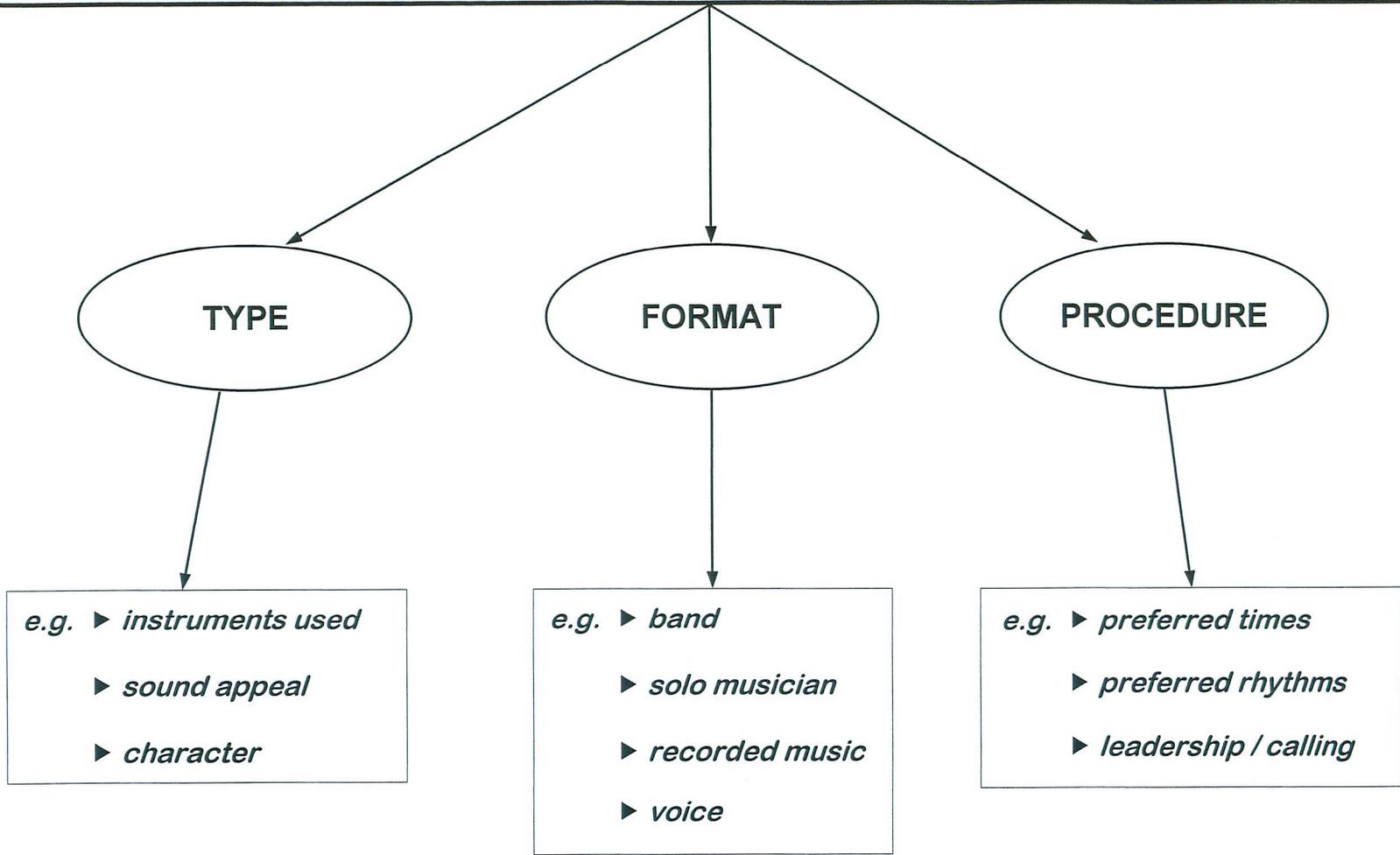
5. SOCIAL GROUPS; DANCE PERFORMANCE

BLUE



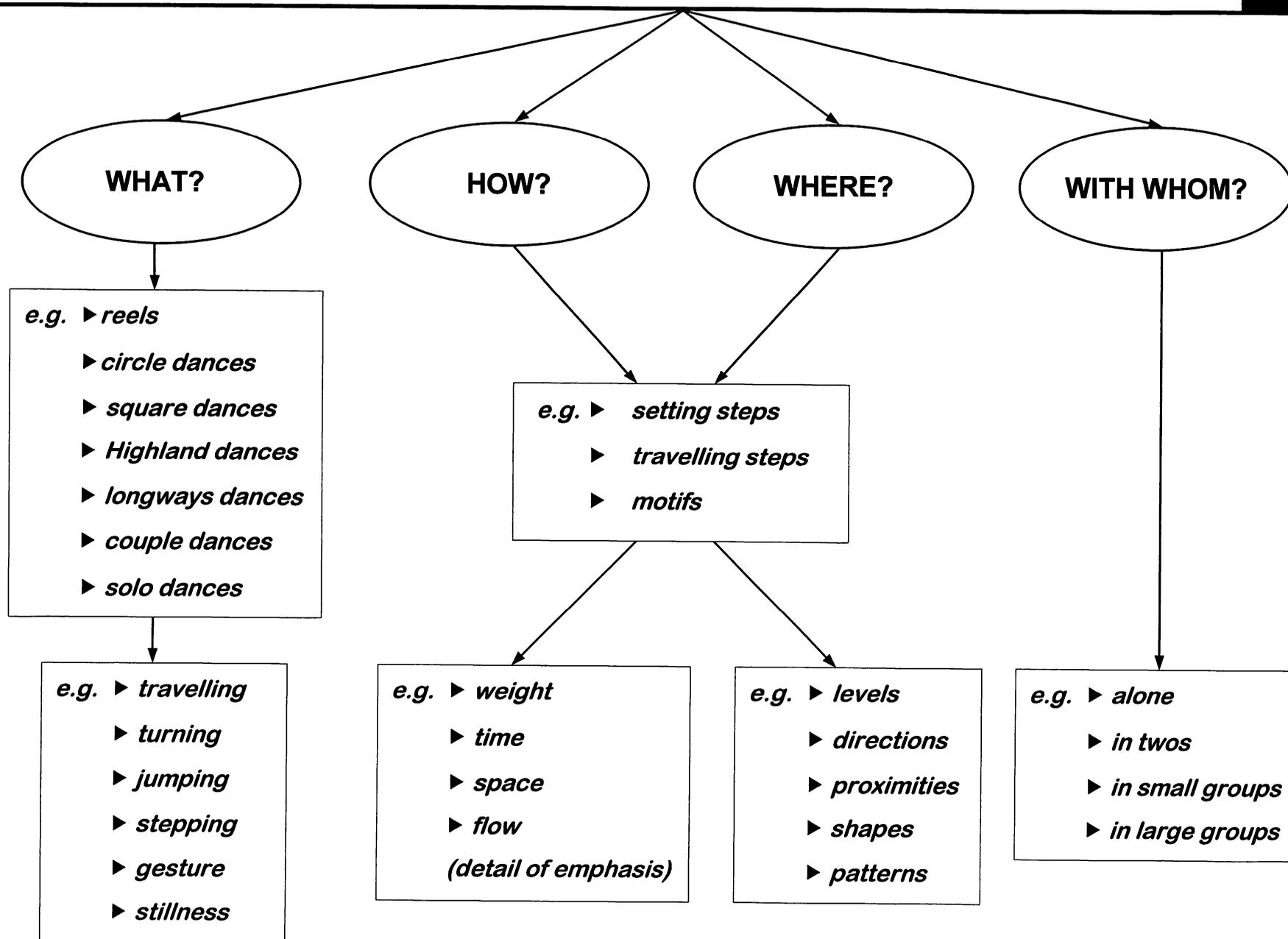
6. MUSIC for DANCE

GREEN

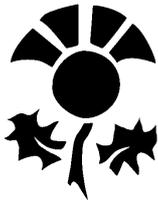


7. FORM & STYLE - TECHNICAL DANCE ANALYSIS

BLACK



The Scottish Traditions of Dance Trust
54 Blackfriars Street
Edinburgh EH1 1NE
phone/fax: 0131-558 8737
email: edinburgh.stdtd@virgin.net



The Scottish Traditions of Dance Trust

Researching, conserving, fostering and promoting all of Scotland's dance traditions.

RELEASE FORM

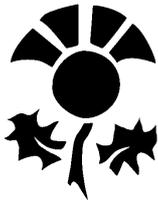
Contributor/Informant:

Date recorded:

Recorded by:

Tape number:

1. May the above recording, summary and transcription be used by the Scottish Traditions of Dance Trust for consultation or authorised research? YES/NO
 2. May a copy of the above recording, summary and transcription be made for the use of authorised researchers and other interested parties? YES/NO
 3. May the above recording be used for educational purposes, talks or broadcasts? YES/NO
 4. May the above recording be used for publication, broadcasting or on the World Wide Web? YES/NO
 - 4a. Do you wish to be contacted in advance? YES/NO
 5. May any photographs donated by you to the Trust be copied and used for educational purposes or publications? YES/NO
 6. May any photographs or videos taken of you be used by the Trust for educational purposes? YES/NO
 7. May your name be quoted by authorised researchers? YES/NO
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The Scottish Traditions of Dance Trust

Researching, conserving, fostering and promoting all of Scotland's dance traditions.

8. Do you wish to add any restrictions?

YES/NO

If yes, please give details.

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Signed: Date:

Name (in block capitals):

Address:

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