

## Teachers' Pet Dances: Paul Maloney



So many great dances to choose from... so few choices allowed! For me, always, it has to start with the music. And then there are the movements to express that music.

I'll begin my five-dance program with *Seton's Ceilidh Band* (J4x64 bars, Bruce Fordyce, *Morison's Bush Collection*). Fordyce wrote both the dance and the music. Such fun figures to dance, and one's partner is always close by.

Next is *The Minister On The Loch* (S3x32, Roy Goldring, *Thirty Popular Dances, Vol 2*), wonderfully accompanied by Muriel Johnstone's tune, *Compliments to Robert MacKay*. Losing oneself in this gorgeous music, one can become the Rev'd Robert Walker figure skating upon Duddingston Loch— with the added advantage of having a partner, throughout.

Third is *The Irish Rover* (R8x32, James Cosh, 22 SCDs). Many recordings feature the traditional tune of the same name. It's even sung by Johnny Forrest on the Music Makars recording. Constant movement and diagonal half rights and lefts at the end. Pure pleasure.

Fourth is *Bonnie Stronshiray* (S8x32, Robert Campbell, *Glasgow Assembly*), danced to the set of tunes by Bobby Brown & The Scottish Accent. Bob's figures and Bobby's music are perfectly wed. Sublime!

Fifth, is *Whigmaleeries* (R8x32 bars, Derek Ivory, *Imperial 2*), danced to the set of tunes by Hugh Ferguson and the Dalriada Scottish Dance Band. From the opening "turn simple" to the final four half reels, it feels so good.

Now, if I am allowed an extra, it is *St. Andrew's of Brampton* (R4x32, Ann Campbell, RSCDS Book 37), danced to David Cunningham's Encore set. At St. Andrew's of Brampton social group, it's our dance. We've danced it many, many times. But I never tire of its figures, and I love Cunningham's hornpipe version.

Thanks for indulging me and letting me declare my desert island choices.

...Paul Maloney

### TORONTO'S TEACHERS

32 bar Reel for 4 couples in a 4C set

Devised by Ann Campbell on May 3, 2011, for all the teachers in the Toronto Association (no matter where in the GTA they live), without whom we would have no Scottish country dancing.

- 1- 8 1s+4s CROSS RH & CAST 1 place (2s+3s step up/dn #3-4)  
1M+4M, 1L+4L TURN LH once round, end with 1s facing up, 4s facing down on sidelines
- 9-16 All dance REELS of 4, passing RSh to enter the reel. At the end of reel, 1M & 4M, 1L & 4L pass by RSh & curve in to face each other on sidelines. 2s+3s face partners across set.
- 17-24 All dance a GRAND CHAIN: 2s & 3s Cross RH to begin while 1M+4M, 1L+4L Change place RH
- 25-32 All Set, 1s+4s dance RHA ☒ way;  
All dance BtoB with partner.

Repeat from new places

Recommended music: "The Bridgwater Geordie"  
Scottish Measure SCD Band, *A First Dram*

## Origins of Seton's Ceilidh Band

[Adapted from the dedication of Bruce Fordyce, dance devisor, and composer of the lead tune, as published in the *Morison's Bush Collection*.]

Jack Seton was Drum Sergeant in the Glasgow Police Pipe Band. In 1950, he emigrated to New Zealand with his wife and son to settle in Hastings, where he became a probation officer. It was not long before he became drumming tutor to the Hastings Scots Highland Pipe Band, and timpanist in the local orchestral society. Jack's style of drumming revolutionized pipe-band drumming in New Zealand.

Jack started a Scottish country dance group, the Hastings Scottish Country Dance Club. He travelled extensively throughout the country, and in 1953 was instrumental in forming the Wellington-Hawkes Bay Association of Scottish Country Dance Clubs, of which he was the first President.

In 1954, Jack Seton, Bruce Fordyce, Nancy Baxter and Shirley Child ran the first Summer School of Scottish country dancing ever held in New Zealand. From such small beginnings eventually arose the NZ Branch of the Royal Scottish Country Dance Society.

About 1959, Jack Seton formed a small dance band to play live for Scottish country dancing and to record the music. The ensemble was in great demand particularly in the lower half of the North Island.

So, in 1961 when I composed the tune and devised the dance, there was no need to search for a title. There it was — full of life and vigour, fostering Scottish tradition and bringing joy and pleasure to many, many people.

So long as *Seton's Ceilidh Band* is danced the world over, may it continue to be a memorial to one of the finest cultural ambassadors Scotland has ever had.

*Said Hamlet to Ophelia:*  
*I'll draw a sketch of thee,*  
*What kind of pencil shall I use?*  
*2B or not 2B?*

