

DANCING ON PARNASSUS

64 bar medley (strathspey & reel) for 4 couples

by Tim Wilson, 1999

Strathspey (square set formation)

- 1-7 Crossing with nearer hands, 1st couple dance mirror figures of eight around side couples: 1st woman dancing between 2nd couple and behind 2nd man to begin, 1st man dancing between 4th couple and behind 4th woman to begin (fig. 1).
- 8 Taking nearer hands, 1st couple (still crossed over, i.e. man on woman's right) and 3rd couple advance (fig. 2).
- 9-16 1st and 3rd couples dance the rondel, ending in opposite places facing out.
- 17-24 Taking promenade hold, 2nd and 4th couples dance reels of three on the sides giving right shoulders to the person on their right, 1st and 3rd couples casting away from partners to enter the reel (fig. 3). 1st and 3rd couples take nearer hands with partners as they meet at the top and bottom of the set.
- 25-32 2nd and 4th couples dance the tournée, advancing in promenade hold on bar 25 to end with men's left shoulders together (fig. 4). Meanwhile, on bars 25-28, 1st and 3rd couples cast away from partners to opposite ends. On bar 27, 1st woman and 3rd woman, and 1st man and 3rd man pass right shoulders (fig. 5). On bars 29-32, 1st couple turn $1\frac{3}{4}$ giving left hands and 3rd couple turn $1\frac{3}{4}$ giving right hands (fig. 6) for barn door turns up and down the set, ending in a longways set, order 1423.

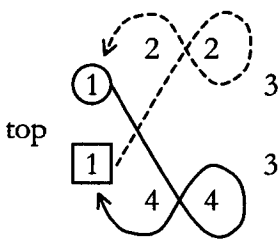


fig. 1
(bars 1-7)

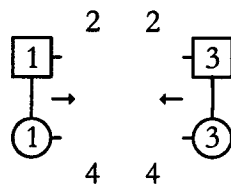


fig. 2
(bar 8)

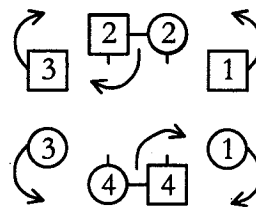


fig. 3
(bars 17-24)

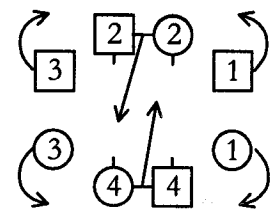


fig. 4
(beg. of bar 25)

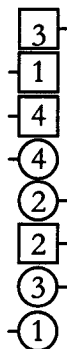


fig. 5
(bar 27)

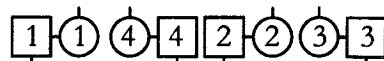


fig. 6
(beg. of bar 29)

Reel (longways set formation, order 1 4 2 3)

- 33-40 Couples in first and third places (original 1st and 2nd couples) set, cross by the right, and cast down one place as the other couples step up. Center couples (original 1st and 3rd couples) dance right hands across halfway, ending in promenade hold with each other's partner (1st man with 3rd woman, 3rd man with 1st woman) facing out.
- 41-48 Couples in promenade hold dance reels of three on the sides giving right shoulders to the person on their right (fig. 7). All dance $\frac{3}{4}$ of the reel, couples in promenade hold ending at the top and bottom of the set ladies having crossed over to face promenade partners across the set, others end the reel in the center positions closest to the end where they started (fig. 8).
- 49-56 All set and turn $\frac{3}{4}$ giving right hands, retaining hands all set again and turn $\frac{3}{4}$, ending in the center of the set with both hands joined, men and women on alternate sides.
- 57-64 2-couple poussettes at each end of the dance (fig. 9), all men dancing back to begin. On bars 31-32, end couples set in place opening up to face center, as side couples retire to re-form a square set (fig. 10), couples having progressed one place to the left around the set.

Repeat entire dance from new positions.

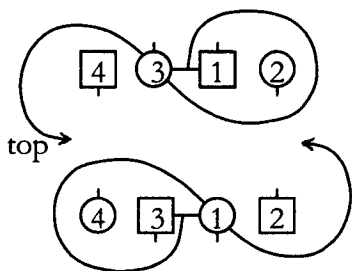


fig. 7
(bars 41+)

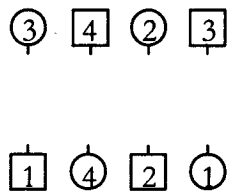


fig. 8
(end of bar 48)

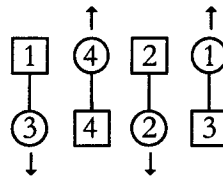


fig. 9
(beg. of bar 57)

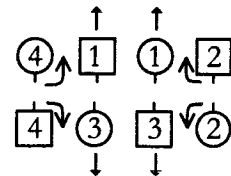


fig. 10
(bars 63-64)

Music: "Dancing on Parnassus" and "Laddie's Reel" by Janet Kurnick. Suggested recorded music: "The Cabrach" from *The Barmkin, the Dancing Years, and Other Leeds Branch Favorites* by Muriel Johnstone's Scottish Dance Band.

Note: This dance is dedicated to Bruce Herbold and Patti Cobb in honor of their wedding. Bruce first taught this dance to a class which met on Parnassus Avenue. Michele Winter suggested the name in reference to the piano keyboard exercises "Gradus ad Parnassum" (The Steps to Parnassus) and her feeling that due to the square set formation we were gods dancing on top of the mountain. The music by Janet Kurnick is pure ambrosia.