

Presented by Elinor Mackenzie Vandegrift

AUTUMN IN APPIN  
Scotland

Mrs. Stewart of Pasmacloich (hall keeper of the level spot of the stone), inspired by the work of Cecil Sharpe in England conceived of a similar effort in Scotland and, with the assistance of Lord James (later Duke of Atholl) and Miss (later Dr.) Jean Milligan, began the Scottish Country Dance Society (now Royal). She remained active in it's direction until emigrating to South Africa at the end of the Second World War. After her death, the RSCDS, in recognition of her services, installed a plaque in the parish church at Pasmacloich in Appin near the Firth of Lorne (Argyll-Scotland). On this occasion Marie Jamieson of London and sometime teacher at the RSCDS Summer School at St. Andrews, suggested to John Drewry, a dance composer from Aberdeen and member of the RSCDS Publications Committee, that "Autumn in Appin" might be a good title for a dance. Several years later (1982) this Strathspey is the result. It is appropriate that it's music is the air, "The Hills of Lorne" by Charlie Hunter.\*

PRONUNCIATION: AU-tum i' NA-pun

MUSIC: Diamond Jubilee 1923-1983, Royal Scottish Country Dance Music of Eight Scottish Country Dances, Book 31. Rob Gordon and His Band (RSCDS12). R.S.C.D.S., 12 Coates Crescent, Edinburgh EH-9AF (Scotland) 1983. Side 2, Band 1 - 4'42" or mml08 (slow-speed, should be more like 4'00" or mml28).\*\*

FORMATION: Longways set for four cpls (but with 3rd and 4th crossing over on the 2nd chord to begin). Each cpl performs the dance once ending in a non-standard position after 32 bars (2413, 4321, 3142, 1234 - the underscoring indicates on the "improper" side).

STEPS: Strathspey (change of step-hop) is used throughout unless a setting step is indicated. Step R fwd, close L to R heel, step R, hop R while beginning to bring L through.

Common Schottische is used when setting is indicated, in which case two steps are required (Bars 3-4; 11-12; 25-26). Step R to R, close L behind R heel, step R to R, hop R as L is brought up behind R leg (toe pointing down).

PATTERNS:\*\*\*Petronella figure (from RSCDS dance 1, in book 1, 1924) takes four bars to perform each of its four quarters. On bars 1-2 each dancer advances on a R diagonal casting R about to face ptr up and down the set from the middle. On bars 3-4 they set to each other. (On subsequent quarters they repeat the above ending across, up and down and back in orig places.)

*Continued...*

\*\*\*\*Half Ladies Chain begins with the W crossing (two steps) to their opposite's place (taking R hands in passing). They turn their opp by the L hand one/half (two steps), at the same time the M dance into a circle (CCW to their R). On the 3rd bar (in their ptrs place) they turn their opp by the L 1/2 (two steps) and into their own arm (polite turn) to face across the set with W on M's R.

\*\*\*\*\*Half M's Chain is the reverse of the Ladies (q.v.) in that the M cross (taking L hands) as the W circle (CW to the L) giving R hands to the M on the 3rd bar. For purposes of progression in this dance, the turn on the last two bars is full so that W end on M's L.

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METER: 4/4 (Strathspey)                      PATTERN

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Meas (Bars)

There are two chords to begin with. On the 2nd chord 3rd & 4th cpls change to the opp side of the set, pass R shldr.

- 1-4      2nd & 3rd cpls dance a quarter petronella ending in a line of four down the ctr of the set facing ptrs. \*\*\*
- 5-8      2nd & 3rd cpls turn ptr 3/4 by the R hand (2 bars) to form a wheel (R hands across) which they turn half way to end in promenade pos (R in R, L in L, R over L) with 2nd M & 3rd W facing out of the set on the M side and 3rd M & 2nd W facing out of the set on the W side.
- 9-16     As 2nd M with 3rd W and 3rd M with 2nd W cast R into a promenade 3/4 round the set to end facing up (2M 3W) or down (3M 2W) the set . . .
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- 9-12     1st & 4th cpls repeat bars 1-4 (allowing 2nd & 3rd to pass between ptrs as they set).
- 13-14    They turn ptr half way with the R hand into promenade pos (see bar 8 above) facing CW (4th cpl to the M's side, 1st to the W's).
- 15-16    They promenade 1/4 to end facing across the set with 1st cpl on the W side and 4th on the M's.
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- 17-20    1st & 4th cpls dance a half ladies chain to finish as in Fig. 1.\*\*\*\*
- 21-24    2nd & 3rd cpls dance a half man's chair (M cross with L hand) ending with an extra turn to have the W on the M L.\*\*\*\*\*  
Finish as in Fig. 2.
- 25-26    All set (with hands joined as cpls) maintaining a square formation.
- 27-29    All join hands and circle 3/4 round (three steps) to the L (CW).

*Continued...*

- 30 Advance into the ctr of the circle, drop hands and turn R to face out.
- 31-32 All "spiral" (cast R or "turn a single") out to the side lines of the longways set to end 2, 4, 1, 3 (1st & 3rd cpls on opp sides - "improper"). See Fig. 3.

Repeat dance 3 more times, the order being 2413 4321 3142 (the underscoring indicates on opp or "improper" sides).

- CUES: 23 quarter petronella / turn  $3/4$  R half wheel R //  
 14 quarter petronella / turn  $1/2$  R promenade  $1/4$  // as  
 23 promenade  $3/4$  -- (end in square formation) //  
 14 half ladies chair / 23 half man's chair //  
 All set, circle  $3/4$  L, advance, cast R (end longways) //

FIG. 1 [ ] ( )

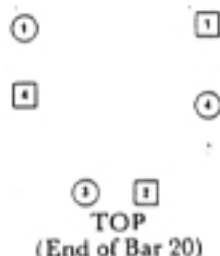
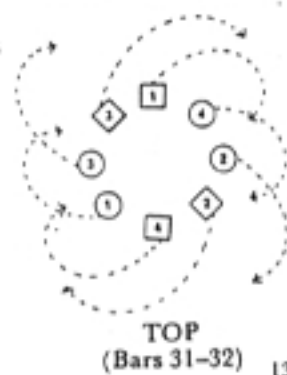


FIG. 2 ( ) [ ]



FIG. 3



\*Royal Scottish Country Dance Society, Pub. Diamond Jubilee 1923-1983: The Scottish Country Dance Book 31. London: Paterson's Publications Ltd., 1983. Goss R. "Dance," in Daiches, D. A Companion to Scottish Culture. London: Arnold, 1981. Notes taken from John Drewry and Class at the Summer School (St. Andrews) when the dance was officially presented, 1983.

\*\*Jean C. Milligan. Won't You Join the Dance? London: Paterson, n.d. (c1956), r1976, r1982 p 32 (p27). Original editions of RSCDS dance give metronome settings and these speeds are supported by contemporary evidence up into the 1950's when this book was produced giving mml16 for reel/jig and mm84 (168) for Strathspeys. Although the mml16 has held through the 1970's, the Strathspey has slowed considerably within the RSCDS controlled functions (mml68 is now too fast for the "Fling" according to Highland dancing authority -- SOBHD). It is probably that by 1956, Miss Milligan's mm84 (168) was already too fast even though this figure was repeated in the 1976 revised edition when measurements in the "field" indicated a speed of mm64 (128). In the 1982 edition the metronome settings have been deleted without explanation in either the text or Publications Committee minutes. As this is a potential problem a poll was taken at a regular meeting of Los Angeles Branch teachers. There was a consensus of mml12 (4'34"0 as too slow and mml20 (4'16") as too fast (mean = mml16 or 4'25") for reel/jig time. Although a full survey was not made for Strathspey time, consensus seemed to indicate a tempo of mml26 (8"08 or 4"04 here).