

Scotch Cap

(England)

Scotch Cap was originally published in 1651 in *The Dancing Master* by John Playford. The dance was reconstructed by Cecil Sharp in 1916. The name Scotch Cap might refer to the crowning of Charles I in Edinburgh in 1633. It was presented by Marianne Taylor at the 1999 University of the Pacific Stockton Folk Dance Camp.

Music: Cassette: Popular English Country Dances of the 17th and 18th Centuries Side A/42.
 Score: Barnes, Peter. *English Country Dance Tunes*. The Country Dance and Song Society: A
 Capella Books: Chicago, 1990. 6/8 meter

Formation: 3-couple Longways set: Dancers in two parallel lines, partners facing, M with L shldr twd head of the hall (usually where the music is located). Hands free at sides.

Steps and Styling: Light walking/running steps (2 per meas). Commonly beg with R (not required).

A Double: Three light springy steps and a close or four light springy steps in a specified direction, as in "forward a Double."

Arm R: Ptrs move fwd, hook R elbows and turn once around CW with six light springy steps (cts 1-6). Without changing step or rhythm release arm hold and move back into original position with two more steps (cts 7-8).

Arm L: Repeat action, but hook L elbow and turn CCW.

Siding: A movement of courtesy keeping eye contact with ptr. Moving in a CCW arc dance forward a double, exchanging places with partner. Retrace pattern, moving in a CW arc to return to original position.

Slip (2 per meas): Move sideward by springing to side on the leading ft and stepping on the trailing ft next to the leading ft.

Two-hand Turn: Both hands joined and held at shldr height, M hands are on the bottom supporting W hands on top, arms easily extended. Turn CW, 2 steps per meas.

Measures	6/8 meter	PATTERN
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Chord + 1 note INTRODUCTION. No action.

I. UP A DOUBLE AND BACK; CHANGE PLACES

- A 1-4 All up a Double and back.
- 5-8 That again: repeat meas 1-4.

B1 9-12 W 1 and M 2, W 2 and M 3, facing diag to the L, balance back (take 2 steps bkwd) and change places with each other, passing R shldrs.

13-16 M 1 and W 3 change places, passing R shldrs.

B2 17-24 Repeat meas 9-16 to orig places.

II. SIDING; FALL BACK AND TURN

A 1-4 All dance Siding with ptrs.

5-8 That again: repeat meas 1-4.

B1 9-12 Taking hands at the sides, all back a Double and forward.

13-16 M 1 with M 3, W 1 with W 3, and Cpl 2 with ptr, Arm R.

B2 17-20 Repeat meas 9-12.

21-24 All Two-Hand Turn ptrs once around.

III. ARMING; PROGRESSIVE HEY

A 1-8 All Arm R, then Arm L with ptrs.

B1 9-10 Taking hands on the sides, M Slip *up* four steps, *while* W Slip *down* four steps.

11-16 Beginning with W 1 and M 3 giving R hands, dance a Progressive Hey to places: 1st two pass by R hand, give L to next they meet, all give R to ptr, turning to orig places.

B2 19-24 Repeat meas 9-16, but M Slip down while W Slip up, and the Progressive Hey begins with M 1 and W 3 giving L hands to begin, all turning ptrs to place by L hand when they meet.

With live music, callers often repeat the dance from the beginning. There is no progression. At the end, acknowledge ptr.