

## **Warm-ups and preparation for Scottish country dancing**

**20 March 2022**

**Lynda Hughes supported by Deborah Luck  
with Ian Robertson as our musician.**

**The benefits of warming up before dancing and why it is important for all dancers,  
as well as the cool down and stretches after dancing.**

### **Introduction**

A merry group of serTA members and friends gathered at a new venue in the village of Merstham near Redhill for a workshop on warm-ups followed by an afternoon of dancing Imperial dances.



Jane Rose began the morning's session by welcoming us all then introducing Lynda Hughes, a very experienced physiotherapist and SCD teacher. Lynda last ran a workshop for serTA in 2009 and was back by popular request.

Lynda firstly introduced her friend Deborah Luck who had kindly also come along to give the latest physio input. She then gave a short explanation of the benefits of warming up before dancing and why it is important for all dancers.



She pointed out that as teachers we aren't taught how to run a warm-up session and we generally muddle through with a routine that we either like or think is best.

### **Warm ups are essential**

Lynda went on to explain that warm-ups are an essential preparation for vigorous activity, increasing the temperature of the body, increasing the heart rate (and therefore the blood supply around the

body), improving the elasticity of the muscles and the mobility of the joints. She advocates a warm up routine lasting 15-20 minutes, consisting of marching around the room including various movements, followed by a simple warm-up dance incorporating some of the formations that will come up in the class and finally some gentle joint and muscle exercises.

## **Giving it a go**

Lynda then got us all on our feet to give it a go! We moved around the room swinging arms, lifting knees, pointing toes and so on until we were all thoroughly warm. She then took us through a selection of warm-up dances that ranged from those done in a large circle, 2 facing 2 then 3 facing 3 around the room and finally lines of 3 all facing the same way in a circle. We followed on by holding hands in a large circle as Lynda took us through a huge selection of different movements to help warm up the muscles and increase their elasticity, improve the pliability of the ligaments and tendons and put the joints through a range of movements in a non-weight bearing situation.

Finally, we discussed cool downs and stretches, how they should be done and their benefits.



### **Well done, Ian Robertson**

The music that accompanied our morning work out was beautifully played by Ian Robertson who was, as always, so accommodating to everything that was asked of him despite having played for the Watford ball the night before!

During the discussion at the end of the session he was asked about the first dance of an evening with a musician playing. This is traditionally a jig but Ian said that either a jig or a reel would be fine so long as the tune doesn't have a lot of extra notes (he actually said, "as long as it isn't too notey", musician speak?). Ian also suggested that it might be better to increase the tempo of the music for warm-up walking dances.

## **Supporting hand-out**

Lynda gave us all a very comprehensive hand-out covering everything that she talked about and more. She also kindly offered to answer any more questions from serTA members and gave her contact details on the hand-out.

## **Caroline Catterall 25 March 2022**

**Note:** The hand-out included here is a more up-to-date version than that provided on 20 March as it has more detail on:

Section 9 Injury, PRICE regime and recurring injury  
and should be used in preference. See below.

# WARM UP WORKSHOP

20.03.2022

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## WHY WE DO WARMUPS

The reason we do warmups is to prepare the body for future activity.

SCD is a fairly vigorous form of dance & is especially hard on the lower limb.

A warmup should increase the blood supply to all parts of the body including the extremities. This preparation should help to prevent injury and improve function.

This is because increasing the temp of a muscle by active exercise has been shown to:

- increase the contractile strength
- increase the speed of contraction and relaxation
- nerves conduct more rapidly
- connective tissue e.g. ligts/tendons become more pliable
- improves oxygen exchange

Warm-ups should therefore

- Increase the body temperature, the heart rate, breathing etc, which will in turn increase the blood supply to muscles etc.
- Improve the elasticity of the muscles and the pliability of the tendons & ligts

They should also be used

- To put the joints through their range of mvt in NWB situation before dancing on them

Warmups increase muscle strength and performance by up to 50% over no warmup and are therefore **IMPORTANT FOR THE PREVENTION OF INJURY TO MUSCLES**

In a dance scenario, when asked to stretch a little further or hop a little higher, a warm muscle will allow the dancer to do this and do it more safely.

STUDIES HAVE SHOWN THAT AN ACTIVE WARM-UP OF 5-30MINS PRECEDING ACTIVITY BY NO MORE THAN 15 MINS IS MOST EFFECTIVE.

TISSUE TEMP CHANGES BROUGHT ABOUT BY WARMUP PROBABLY PERSIST FOR 45-80 MINS

## **As well as doing all this, Warm-ups can also be used for other aspects of SCD**

Increase the class's postural awareness / including breathing

Improve balance - Stimulate proprioception i.e. feedback to brain

Activate the correct neural pathways

Improve coordination

Practice correct foot positions / movements

Musical awareness – counting bars, anticipation

Sociability: Set tone / mood of class / mix the class up

Assessment: Age, ability

Ideally the warmup is not an add on to the class but becomes an integral part of it, blending warm up and joint mvts with dance patterns, sociability, musical awareness, and fun.

## MUSCLES GROUPS AND JOINTS

Most important ones for dancers

Joints --- toes, ankles, knees, hips  
--- shoulders / arms, spinal jts

Muscles calf muscles, thigh muscles, quadriceps & hamstrings  
hips- forwards & backwards (flexors/extensors), in & out (abductors & adductors),  
hip rotators, external & internal

Postural muscles --- we obviously use these all the time but they are very important if we want to delay the stoop that is characteristic of old age. As a dancer, having a good carriage allows one to look good even when the feet have passed their best.

Therefore, Head, neck, shd girdle, spine, pelvis, lower limbs and feet are all important.

The main calf muscles work over 2 jts - ankle/knee

The thigh muscles also work over 2 jts - knee/hip

IN GENERAL- If you want to

Strengthen muscle Work it slowly against resistance/repetitions  
In SC dancing the body wt is the resistance

Stretch muscle Slowly, hold for min of 30secs, NO BOUNCE

Coordination Quicker mvt or more than one mvt at a time

Most soft tissue dance injuries seem to occur around the knee jt, in the calf muscles, the Achilles tendon, around the ankle jt and to the feet.

SCD WARMUPS SHOULD BE DESIGNED TO PAY PARTICULAR ATTENTION TO THESE AREAS

ALTHOUGH WARMUPS CAN REDUCE THE RISK OF INJURY THEY DO  
NOT GUARANTEE THAT INJURY WILL NOT OCCUR

## IDEAS FOR WARM-UPS

**WHEN YOU START TO PLAN A WARM-UP, I WANT YOU TO THINK J.A.M.**

J for joints           toes, ankle, knee, hips, shds, etc

A for aerobic       getting the heart rate, circulation and lungs going

M for muscles       warm them / strengthen them / stretch them

Cover all 3 in your warm-up and you'll be doing OK

Luckily for us the body is designed so that all the 3 components link together

**I suggest a 10 min warm-up.**

**I would follow this with a dance that contains NO slip step and NO or minimal Pas de Basque**

**These are the most explosive of the SCD steps and I prefer not to do these in a first dance.**

### AEROBIC

**The aim for this part of the warm-up is to increase the heart rate and to get the blood circulating.**

The warm-up may be organised in a variety of ways:

Anywhere in the room: Cpl facing Cpl: Cpl facing line of dance: Lg Circle: In lines

WALKING - singly       anywhere in the room: with or without arm swinging, with variations of foot positions / length of step / changing direction / turning RH/LH

CEILIDH DANCE –     Large Circle  
Cpl facing Cpl Round room  
In 2's or 3's facing line of dance  
In 2's M facing out, W facing in

OLD TIME DANCE –   Cpl facing line of dance

SCD PATTERNS –     Cpl facing Cpl Round the Room for any 2 cpl formation  
Lg circle – Fig of 8 patterns – Turn RH & LH

The choice of which to do depends upon: - the age & experience of the class  
the teacher's knowledge of the class & their likes/dislikes  
the teaching plan for the main part of the class  
the teacher's personal preference  
keeping some variety in the warm-up routine

## JOINTS AND MUSCLES

- difficult to separate these

**There are 2 aims for this part of the warm-up: -**

**The first is to put the joints thru their range of movement in a NWB situation.**

**The second is to work some of the main muscle groups.**

### **Joint Mvts**

|         |  |  |
|---------|--|--|
| Toes –  | bend & straighten                      | - can be done with a bent or extended ankle  |
| Ankle - | up & down, side to side, circling      | - can be done with a bent or straight knee   |
| Knee -  | bend & straighten                      |  |
| Hip -   | bend & extend                          |  |
|         | out to the side and across the midline |  |
|         | Rotation out and in                    | - External Rotation is very important in SCD |

Shd Girdle Raising & lowering, moves f/wards & b/wards round the chest wall.  
Can work alone but usually works with the Shd.

Shds F/wards & backwards, out to side and back in again, Rotation in & out

Shd girdle & shds work together to provide a huge range of movement.

### Follow the AEROBIC part of the warm-up with

- a selection of ft, ankle, knee & hip movements
- some more muscle work
- some stretches
- and possibly some coordination exs

depending upon age, experience of dancers and what you wish to practice.

### CRIB CARDS

I'd like to suggest that you make up cards for your warm-ups just like you would for dance crib.

Start with a few cards and build up a repertoire as you find exs both you & the class like: -

- Aerobic ideas
- Exercises for Feet, Ankles, Knees & Hips
- Shd Girdle & Shds
- Stretches

On the back write which type of music you need, the music source and how long the music lasts.

Waltz CD ? Track ? 3' 12"

It isn't as easy to fit the exercises to the music as a normal SC dance but if there is any overrun just tell the class to give their legs a shake or rest while you go to turn it off.



## **MUSIC**

If you are lucky enough to have a musician then your problems are more than halved.

- Always select a Jig rather than a Reel for the first tune for a musician
- Stand so that the musician can both see and hear you. This allows you to signal when you are ready to stop a warmup sequence etc
- If you have a planned warm up, let the musician know what the last movement is going to be so he is forewarned of the end.
- If you are doing a warmup dance where you ask the dancers to increase the pace each 32 bars, ask the musician to reflect this in the music. Eg. Walk x2 : walk more briskly x 2 : gentle Skip Chge x 2

I have all my music on a USB stick, which I use in my laptop. The original music was on CD's & tapes. The search allows me to find whatever I need for music. March, waltz, 2-step, jig, reel, polka etc. Most exercises can be fitted into a waltz or music with a regular 4 beat. I am not especially musical and work out the routines by practising beforehand.

The time for each piece of music is usually stated on the CD. If one adds the times together you will know how long the warmup has lasted.

I have a whole variety music, but use mainly waltz time for the exs and stretching

One can demo first & then do the repetitions to music or let the class follow you when you are part of it. Do give a bit of warning as you change the exercise.

Fitting the exs to the no of bars in the tune can be difficult. I often ask the class to rest or to give their legs a shake while I turn the music off.

## **MUSIC**

Walking warm-up – March, Jig or Reel

Ceilidh, Old time, R/R dances etc. - Jig, Reel, Two-step

For joint movements - Waltzes, Waltz C Dance, Marches, Polkas, Slow Jigs, Old Time Dances

Joint movements, strength – Waltz

Cool Down – Waltz, Slow Waltz, Saunter

## COOL DOWN & THE BENEFITS OF STRETCHING

When I did this talk in 2009, the thinking was that static stretching was effective in preventing muscular soreness occurring after exercise.

Muscle soreness, beginning 24-48 hours after exercise, is officially called Delayed Onset Muscle Soreness, or DOMS for short. The thinking was that DOMS was caused by the build-up of lactic acid in the muscles but considerable doubt has been cast about this now.

It is now thought that **Eccentric Exercise** is the main cause of this soreness because it injures the cell membrane or sarcolemma. (the fine transparent tubular sheath which envelops the fibres of skeletal muscles). This injury leads to an acute inflammatory response and results in pain

**Eccentric exercise** is when the muscle is contracting but lengthening at the same time. EG. The Quads when going downstairs / Quads on the rear leg in the S/S travelling step / Biceps uncurl with weight

Although you will commonly still see stretching as the way to reduce DOMS, as far as I now understand it, the recommended way now to reduce muscle soreness is to warm up before exercise by performing a low-level activity for at least 10 minutes. i.e. a warm up!!

The increased blood supply will also carry away lactic acid that is still produced by muscles, even though now it is thought not to be the cause of DOMS.

So, where does that leave COOL DOWN and STRETCHING? Lets look at COOL DOWN first

The 3 main aims & benefits of a cool down are: -

- Reduces the heart and breathing rate
- Allows the BP to return to normal
- Cools the body temperature

This can be done by doing the same activity but at a lower level

EG. After doing a run, walking for 10mins or after a cycle race, cooling down on a static bike

In theory a SCD class should finish with a S/S but it doesn't feel good when this happens.

A walk to and from the gym would also perform the warm up & cool down function.

In a class situation, taking a few minutes of gentle exs will do the same and while the muscles are still warm, we can take advantage and do some stretches.

## **STRETCHING**

Just because it is no longer thought to ease DOMS, it does have many other benefits.

**Stretching** is still important to maintain and increase flexibility, reduce muscle tightness & to counteract the shortening that can occur from using the muscle. Stretching improves muscle efficiency, muscle pliability, reduces muscle tension and can the range of movement of the joint.

It is also most important after injury, to return the muscle to its pre injured length and elasticity.

### **So, a few Guidelines**

They should only be done when the muscle is warm

They should be done slowly & gently. Breathe into your stretch to avoid muscle tension

Relax and hold each stretch for 30secs. There should be no PAIN-----RELAX DO NOT BOUNCE

### **How long to hold a stretch?**

One needs to hold a stretch for a min of 30 secs or the muscle fibres will revert to their pre stretch length.

Holding for 30 secs is fine for under 40's. Over 40's should hold for 60secs!!

In class, this is really difficult to do, even 30 secs seems like an age in a class situation.

## DO'S AND DON'TS

### DO'S

Increase warm-ups for beginners, older people, in cold weather or in a cold room

Adapt the warmup for the class you have. Age, experience etc

Encourage latecomers to do their own warm-ups before joining in the class, encourage dancers to do their own warm-ups at dances and after a long interval

Warm-up the calf muscles and do ankle & toe movements every time before dancing

Warm-up BEFORE Stretch

Stretch SLOWLY --- NO BOUNCE

Explain to the class the reason /importance of warm-ups

Start the class with a dance which doesn't have Pas-de Basque or Slip Step in it.

When compiling a dance programme avoid first dances containing P de B and Slip Step

After dancing, soaking the feet in cold water will help with any soreness

Vary the warm-up from week to week

Make it fun

### DON'TS

DON'T do head rolls (Vertebral Basilar Artery)

DON'T make exercises too complicated unless specifically for coordination/fun

DON'T do forward circling of Shoulder Girdle. It uses the wrong muscles to improve posture

DO NOT have a hot bath if you have a recent injury Cold for first 48hrs

## INJURY, PRICE regime & recurring Injury

### **TREATMENT OF ACUTE INJURY (SUDDEN INJURY) = PRICE - Protect, Rest, Ice, Compression and Elevation**

- Protect the damaged area from further injury
- Rest - Rest and protect the injured or sore area for up to 48 hours after injury
- Ice - Cold will reduce pain and swelling. It can help limit bleeding/bruising, reduces inflammation and therefore shorten recovery time. Apply as soon as possible after injury. If no ice is available then use cold water or ice cubes in cold water. Wet a flannel/tea towel/paper towel before putting ice on the skin as ice directly can burn the skin. Apply until the part is cold to the touch and no underlying heat is coming through. Time this and check the skin for redness regularly. It could take 3' or as long as 20' to be cold. Repeat only when the skin is fully back to normal and probably when you arrive home. Continue to use cold for about 48 hrs; it can be applied every 2-3 hours
- Compression - Compression or wrapping the injured/ sore area with a bandage/ tubigrip will help decrease swelling
- Elevation – above the level of the heart where possible. Helps to reduce and minimise swelling. Do gentle movements in this position
- Keep the area moving within the limit of pain,  
Other suggestions: - arnica, anti-inflammatory cream, rollers or physio balls.  
**DO NOT apply heat for at least 48 hrs and therefore no hot baths**

**ICE** -- Vaso constriction initially / Vaso dilatation after 2/3 mins / Vaso constriction after approx 10mins

**HEAT** - Vaso dilatation / NO vaso constriction following.

Heat increases the circulation to the tissues which increases the bleeding from the damaged area, The area is congested with blood which isn't carried away.

The pain, swelling and bruising are all made worse, and the healing time lengthened

After the first 48 hours, both heat & ice may be used to stimulate the circulation & promote healing

After injury, stretching is important to ensure there is full extensibility and elasticity to prevent re-injury.

eg Ankle injuries do well with a RICE approach. Do gentle up and down movements while it is elevated and try to walk on it a.s.a.p. as this improves recovery and helps prevent re-injury.

### **CHRONIC CONDITIONS** (Old problems that tend to flare up after too much dancing)

- Still generally use ice but could use heat
- Try anti-inflammatory cream (Chemist- ? voltarol)
- Most important to warmup ... and to stretch before dancing
- Use sorbo rubber insoles as shock absorbers
- Use metatarsal arch supports (Chiropodist / Chemist / Internet)
- Self massage --- Find the bit that hurts and rub deeply across the fibres (roller/ball)

### **RECURRING INJURY**

Damage to ligaments- Try a support bandage or correctly applied strapping. Consult a physio for this

Muscle damage - Ensure full pliability is gained; the original injury might have left scar tissue which is not stretchy and the muscle will tear again around the same area so stretch

Tendon damage - Tendons have a very poor blood supply and can be difficult to heal. If ice/anti-inflammatories/stretchers, don't work, seek medical help

Always seek medical help if first aid measures don't improve it.

## DANCES WITH NO SLIP STEP AND NO OR MINIMAL PAS DE BASQUE

Suitable for the first dance of a class, depending upon difficulty of dance. Difficult marked with \*

For a Dance Programme with musicians, always choose a JIG for the 1<sup>st</sup> dance.

|                         |                         |                          |                     |
|-------------------------|-------------------------|--------------------------|---------------------|
| Bees of Maggieknockater | 32J x 4                 | Domino 5                 | 32R x 5 dancers     |
| Cumberland Reel         | 32J x 4                 |                          |                     |
| Immigrant Lass          | 32J x 4                 | Piper and the Penguin    | 88R x 1 4cpl Sq Set |
|                         |                         | Reel On                  | 32R x 4             |
| Dusky Dolphins          | 32J x 5                 |                          |                     |
|                         |                         | Black Mountain Reel      | 32R x 5             |
| All the Eights          | 32J x 8                 | Morrison Measure         | 32R x 5             |
| Collie Law              | 32J x 8 2cpl dance      | Polharrow Burn           | 32R x 5             |
| Cutty Sark              | 32J x 8                 | Reel for Alice           | 32R x 5             |
| EH3 7AF                 | 32J x 8                 |                          |                     |
| Equilibrium             | 32J x 8 PdB 29-30       | Aileen's Reel            | 32R x 8             |
| Flight of the Falcon    | 32J x 8 PdB 1-2         | Auld Grey Cat            | 32R x 8             |
| Friday's Child          | 32J x 8 PdB 1-2         | Ballater Reel            | 32R x 8 2cpl dance  |
| Hazel Tree              | 32J x 8                 | Bratach Bana             | 32R x 8             |
| Highland Fair           | 32J x 8 2cpl dance      | Broadford Bay *          | 32R x 8             |
| Hooper's Jig            | 32J x 8                 | Captain's House          | 32R x 8             |
| Kendall's Hornpipe      | 32J x 8 2 cpl dance     | Chevy Chase              | 32R x 8             |
| Mrs Stewart's Jig       | 32J x 8 PdB 1-2         | Cramond Bridge           | 32R x 8             |
| Pelorus Jack            | 32J x 8 PdB 31-32       | Craven Reel              | 32R x 8             |
| Raven's Dance           | 32J x 8                 | Crom Allt (Crooked Burn) | 32R x 8             |
| Streets of Milan        | 32J x 8                 | Currie Mountain Reel     | 32R x 8             |
| Chain Lynx              | 32J x 8 PdB for 2C 1-2  | Edinburgh Castle Reel    | 32R x 8             |
|                         |                         | Falls of Rogie           | 32R x 8 PdB 13-14   |
| White Heather Jig       | 40J x 4                 | Hedwig's Reel            | 32R x 8             |
|                         |                         | Happy Returns            | 32R x 8             |
| Coopers Wife            | 40J x 8 10 bar phrasing | Irish Rover *            | 32R x 8             |
| Jim's Haberdashery      | 40J x 8                 | John of Bon Accord *     | 32R x 8 PdB 31-32   |
| Waggle o' the Kilt      | 40J x 8                 | Lass of Richmond Hill    | 32R x 8             |
|                         |                         | Maxwell's Rant           | 32R x 8             |
|                         |                         | Moroccan Magic           | 32R x 8             |
|                         |                         | Pullin Bracken           | 32R x 8             |
|                         |                         | Rest and be Thankful     | 32R x 8             |
|                         |                         | Royal Deeside Railway    | 32R x 8             |
|                         |                         | Swiss Lassie             | 32R x 8             |
|                         |                         |                          |                     |
|                         |                         | Lochalsh Reel            | 40R x 8             |

## WARMUP DANCES

### Class arrangement: - **Singly / Random Round the Room, in time to the music MARCH / JIG**

- Normal Walking alternated with: - pointed toes down first / lifting knees to 90° / knees bent / feet turned out / up on toes / long steps x2, short steps x2 / backwards / grapevine.  
All with or without arm swinging.
- Walking anywhere in the room, weaving in and out, each movement takes 8 walking steps i.e. 2 steps per bar of music, (4 bars), so 4 skip changes if you want them to increase the energy level. Walk 8 steps / turn person RH, 8 steps / walk 8 steps / turn person LH. Make RHA or LHA for 3 or 4 as needed. Add anticipation so hands are taken on 1<sup>st</sup> beat of the bar.  
Walk 8 steps / change direction to R / walk 8 steps / change direction to the L / Repeat all  
All face centre and Advance & Retire. Add own variation. Repeat as needed.

### Class arrangement: - **Large Circle, woman on Man's RH side**

- **CAN-DO CEILIDH** 32R x 4/5/6 thru **Teresa Lockhart** Adapted from **A Canonbie Ceilidh**

In Large Circle, Woman on Man's RH side, Progressive

- 1 – 8 Each W dances a Fig of 8, going in front of partner, behind partner, through her place, in front of corner, behind corner to place  
9 -16 Each M dances a Fig of 8, going in front of partner, behind partner, through place, in front of corner, behind corner to place  
17-20 Taking NH partner, all Advance & Retire  
21-24 Advance again, NH with partner, retain NH, all retire, each W pulls LS back to face partner  
25-28 All dance back-to-back with partner  
29-32 Each M looks R and takes RH of new partner & turns her RH to finish in the circle with new partner on his right.

- **AND FOR THE YOUNG ONES** 32J x 4 or 5 thru **Anne Dejean RSCDS Book 51**  
In Large Circle, Woman on Man's RH side, Progressive. **Adapted for a warm-up**

- 1 – 8 Advance & Retire x 2  
9 -16 All turn RH & LH  
17-24 Advance to centre, clap 4 times, Retire & clap 4 times, face partner (Original has slip step for in & out)  
25-28 Dance back-to-back  
29-32 Pass partner RS, pass next person RS to take next person as new partner

- **LIDDINGTON CLUMP** 32H x 4 **L Hughes**  
In Large Circle, Man has partner on his right, Progressive

- 1 – 8 All Advance & Retire x 2, finish facing partner  
9 -16 Dance back-to-back RS, turn RH (4), face corner  
17-24 Dance back-to-back LS with corner, turn LH, face partner  
25-28 Half RH turn (2bars) with partner to face next person, half LH turn (2bars) to face 3<sup>rd</sup> person  
29-32 Turn or birl this person for 4 bars to finish facing in.



**Class arrangement: -**            **In 2's, each couple facing line of dance, Round the Room, woman on man's right**  
**Or facing partner, Men face out, Women face in**

**OLD TIME DANCES – Collins Pocket Reference SC Dances – Can be progressive**  
**E.g. Boston 2-Step, Britannia 2-Step, Canadian Barn Dance, Military 2-step, Veleta**

**N.B.** Many Old Time Dances finish with couple in ballroom hold which can be problematic for 2 same sex dancers or dancers who have never done any ballroom dancing.

- **TENNESSEE MIXER            32R x 5**  
Each couple facing line of dance

1 – 8 In Promenade hold, promenade 4 bars (8 steps), turn towards each other and Promenade back, finish facing each other, M face out, W face in.  
9 -16 Dance back-to-back RS with partner, look to L and turn person on L with a LH to face partner  
17-24 Dance back-to-back LS with partner, look to R and turn person on R with a RH to face partner  
25-28 Turn partner RH or Birl for 4 bars  
29-32 All clap 4 times and all Men move 2 places to their L to find new partner.

- **SKI TOW            32J x 4 or 5** There is a dance by John Drewry/Donside Book by the same name. Begin facing partner, Men face out, Women face in

1 – 4 All Retire, clap and Advance  
5 – 8 Look R and turn the person on the R with a RH to face partner  
9 -12 Look L and turn the person on the L with a LH to face partner  
13-16 Dance back-to-back with partner  
17-20 Clap hands, clap RH with partner, clap hands, clap LH with partner, clap hands, clap BH with partner,  
clap hands, clap own knees.  
21-24 Repeat clapping sequence 17-20  
25-32 Take 2 steps to the R, 2 steps to the L, turn the person on the R with a RH to finish facing them

**Class arrangement: -**            **In 3's, each line of 3 facing line of dance Round the Room**

- **BRITANNIA 2-STEP 16J    Variation on original Tallest person in the centre**

1 – 2 NH joined, starting with L foot, touch heel forward, touch toe back, repeat  
3 – 4 Step to L, close, step, close  
5 – 6 Repeat Bars 1 – 2 with R foot  
7 – 8 Step to R, close, step, close  
9 -10 Walk forwards L, R, L, and swing R foot forwards, pointing toe  
11-12 Walk backwards R, L, R and swing L foot forward, pointing toe  
13-14 All balance on the spot  
15-16 Centre person repeats the balance while lifting both arms. The two outside people turn towards centre person and turn under the centre person's raised arms.

**Class arrangement: - In Large Circle, Man has partner on his RH side for SCD dance patterns**

- **For Pattern of Reels of 3**

- 1 – 8 Each W walks briskly or dances a Fig of 8 to their R, going in front of corner, behind corner, through place, in front of partner, behind partner to place.  
9 -16 Each M walks briskly or dances a Fig of 8 to their R, going in front of partner, behind partner, through place, in front of corner, behind corner to place  
17-24 All W repeat bars 1-8, starting by going to their L  
25- 32 All M repeat, starting by going to their L

**Possible variation/addition to above – Repeat all but with a balance/set on bars 1-2 for 6 bar reels**

- **For Pattern for CPCP**

- 1 – 2 All face corners, turn RH once round in 2bars, fin facing partner  
3 – 4 Turn partner LH once round to finish facing corners  
5 – 6 Turn corner RH once round to finish facing partner  
7 – 8 Turn partner LH once round to place.  
Repeat as needed to practice turns, hand holds, strong arms etc

**The instructions for some of these dances and for other Ceilidh dances, which may be suitable or adaptable for Warmup dances, are available from the Scottish Country Dancing Dictionary website: <https://www.scottish-country-dancing-dictionary.com/>**

**I do not know the original devisers of some of the dances, if you are the deviser or have any information as to who the deviser is, please let me know, so that they may be credited. Thank you.**

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