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It has often been said that dance is a physical art form which is notoriously difficult to put into words. The dances published by the Society are no exception. For many years those involved in teaching the Society's dances have looked to two publications for clarification and amplification of the original instructions. Those two publications are the *Manual of Scottish Country Dancing* published by the RSCDS and *TACNotes* published by Teachers' Association (Canada), generally known as TAC.

The Society has embarked on a project to republish all of its dances in a standard terminology to reduce the number of ambiguities and inconsistencies. The first in this series of reworded instructions, *Miss Milligan's Miscellany*, is now almost ten years old but the 'notorious difficulty' remains. A proposal was made about two years ago to combine the resources of TAC and the wider Society to develop new, joint Notes on the dances in the *Miscellany*. The proposal was accepted and a Working Group was set up comprising four members, two nominated by TAC and two by the Society. The remit of the Working Group was limited to the *Miscellany* but it very quickly became apparent that this would involve the definition of what some people refer to as 'defaults'. In other words, what is standard practice and does not need to be included in published dance instructions. A simple example is setting on the sides; if more than one couple is setting, hands should be taken if the instructions are otherwise silent.

We are indebted to Pat Coyle, Ruth Jappy, Jean Martin and Mervyn Short for the time and diligence they brought to this project. We trust you will find the Notes useful.

Irene Paterson
Chairman, TAC

Jim Healy
Chairman, RSCDS



Notes on Miss Milligan's Miscellany

Introduction

In Scottish country dancing there are certain positions which are regarded as 'default' e.g.

- When *someone sets to you*, you return the setting.
- When *setting on the sidelines*, hands should be joined.
- At the end of *Half Rights and Lefts* it is normal for the person in 1st man's place and the person in 2nd woman's place to dance a polite turn.
- '*Lead* down the middle ...' means that right hands are joined.
- '*Dance* down the middle ...' means that nearer hands are joined.
- When only *one couple* is either dancing or leading down the middle and back up dancers should turn towards each other. When *more than one couple* is dancing in a line across, all turn right about to face up, unless otherwise instructed.
- *Hands Round* i.e. Circles always begin by travelling to the left unless stated otherwise.
- At the *end of reels of three*, it is normal for those finishing at either end to dance straight into place with no loops, unless the instructions say otherwise.
- *Two hand turns*. In reel or jig time when turning with two hands pas de basque is used. It is normal to use two hand turns in strathspey time unless the instructions say otherwise.

Note:

- 1) In the pronunciation guides to the right of the titles, **bold** type denotes emphasis.
- 2) Pronunciations do vary among Scots.

1. **Abernethy Lassies**

[Ah ber **neth** y]

Bars 9-12 A full turn is danced with pas de basque and giving both hands.

Bars 13-14 1st man dances up the women's side and 2nd man dances down the men's side as the women cross, giving right hands. (In some places, however, only 1st and 2nd women move, 1st and 2nd men joining on bar 15.)

Bars 15-16 1st and 2nd couples, giving left hands to partners, dance to original places.

Note: In the 2007 edition, there was an error in Bars 15-16, as it was stated that 1st couple give right hands.

3. **The Banks of Allen**

Bars 3- 4 1st couple dance a full turn; 2nd couple a half turn.

Bars 11-12 As in bars 7-8 but 1st and 2nd couples face across the set.

4. **The Banks of Clyde**

Bars 1- 4 1st couple, followed by 2nd and 3rd couples, dance in slightly and then cast.

Bars 5- 8 Giving right hands when crossing, the women dance outside the men's line and the men dance inside the women's line.

5. **The Blithest Lass that ever was seen**

[Bly thest]

Bars 15-16 1st couple advance on bar 15, pulling back left shoulders on bar 16 to face corners.

7. **Bonnie Kitty**

[Bonn y]

Bars 17-22 Careful phrasing and long steps are required.

8. **The Bonnie Links**

[Bonn y]

Bars 11-12 1st couple dance a petronella turn.

Bars 15-16 1st couple advance on bar 15, pulling back left shoulders on bar 16 to face corners.

Bars 17-24 This movement is sometimes referred to as "hello, goodbye" setting.

9. Brechin Fancy [Bree hin]

Bars 9-16 2nd couple dance up slightly to begin turns, which take place on the sidelines.

Bars 17-24 The reel of four takes place between first and second positions.

Bars 23-24 2nd couple, having passed left shoulders in the middle, curve into second place, the man by his left and the woman by her right, to meet for the poussette. At the same time, 1st woman dances in and up to meet her partner.

10. Brechin Lassies [Bree hin]

Bars 21-22 1st couple lead up on bars 21-22 and then, releasing hands, 1st man shortens his step, as 1st woman lengthens hers to dance to positions described.

12. Caledonian Country Dance [Cal (as pal), e don (as don't) ee an]

Bars 7- 8 Leading up, 1st couple retain right hands as 1st man dances ahead of partner (bar 7) into his original place and 1st woman dances into 2nd man's place (bar 8).

Bars 9-16 1st and 2nd women pass left shoulders to begin. On bar 15, men pass left shoulders and dance into place on bar 16 (pulling left shoulders back) to face partners on the sides.

Bars 17-24 On bar 17, all hopping on outside foot, 1st couple move down slightly, 2nd couple up and on bar 18 the men pass back to back. On bar 19, 1st couple move up a little and 2nd couple down with women passing back to back on bar 20. On bars 21-22, repeat bars 17-18 but finishing bar 22 in the middle with a quarter turn, men pulling back right shoulders. On bars 23-24, with two travelling steps, 1st and 2nd couples turn, giving two hands: 2nd couple full turn, 1st couple half turn.

13. Captain Mackintosh [Mac in tosh]

Bar 16 1st man pulls back right shoulder to face down.

Bars 23-24 2nd woman finishes with a polite turn as she dances in for the Allemande.

14. Captain White

Bars 9-16 The circle continues to the left.

18. The Countess of Lauderdale's Reel [Law der dale]

Note: This dance is a **reel** not a **jig**.

20. **Downie's Humour** [Down ys]

21. **Duke of Roxburgh's Reel** [Rocks burr ah]

Bars 5- 8 1st couple set, turning to face out on bar 6. On bars 7-8, 1st couple cast up and curve right about into place, as 3rd couple step in and down.

22. **Edinburgh Jigs** [Edin burr ah]

23. **Espie McNabb** [ess pea]

27. **Glasgow Regatta** [Glaz go]

Bars 5- 8 1st man leads his partner round clockwise to set to 2nd woman.

28. **Gramachie** [Gram a he]

31. **High Road to Wigton** [Wig ton]

Bars 1- 8 Men join nearer hands on bars 1-2 and women on bars 5-6. On bar 8, men turn towards each other and women turn away to face partners across the set.

34. **Hooper's Jig** [Hoop ers]

35. **Inveraray** [Inver err y]

Bars 21-24 1st couple turn once and quarter, moving up. 2nd and 3rd women and 2nd and 3rd men turn once round, 3rd couple assisting 2nd couple in to meet partners.

36. **The Inverness Reel** [Inver ness]

Bars 15-16 1st couple dance ahead of 2nd couple and 1st man passes his partner across to finish on own sides, 1st woman curving by the right into place.

37. **Kelso Races** [Kell so]

Bars 17-24 1st couple dance in slightly before casting. 2nd couple step up on bars 19-20.

Note: In the 2007 edition, bars 17-18 are given for stepping up.

38. **Kiss under the Stairs**

Bars 21-24 1st couple, giving right hands, turn and remain in the middle to face down.

- 39. La Russe** [as loose]
- Note:** In this dance, each woman's corner is the man to the left of her partner; each man's corner to the right of his partner.
- Bars 3- 4 Setting takes place on the corners of the square.
- Bars 25-32 1st couple move anti-clockwise.
 Bar 25: 1st man faces in the direction of travel towards fourth position;
 Bar 26: quarter turn;
 Bar 27: 1st woman faces in the direction of travel to third position;
 Bar 28: quarter turn.
 The pattern is repeated to original places.
- Bars 33-40 1st couple, nearer hands joined, pass between 3rd couple, and then 3rd couple, nearer hands joined, pass between 1st couple.
- 40. The Ladies of Dingwall** [Ding wall]
- Bars 1- 8 All dance straight into place with right hands still joined.
- Bars 29-32 All dance in, men face down and women face up before turning to places.
- 43. Lady Charlotte Bruce**
- Bars 5- 8 1st woman and 2nd man finish with polite turns.
- 44. Lady Dumfries** [Dumb frees]
- 45. Lady Glasgow** [Glaz go]
- 46. Lady Home's Jig** [Hume's]
- Bars 17-24 Phrasing for first couple is: cross and cast (3 bars),
 cross and cast (3 bars), meet and lead up to corners (2 bars).
- 48. Lady Susan Stewart's Strathspey** [Stew art]
- Bar 24 All release hands and 1st couple dance to face first corners.
- Bars 25-30 This movement is sometimes referred to as "hello, goodbye" setting.
- 49. Largo Law** [as cargo]
- Bars 9-16 1st couple 'lead', not 'dance' down the middle as in the 2007 edition.
- 50. Lass o' Loudon** [Loud en]
- Bars 17-20 On bar 19, 1st couple turn three quarters way round and, on bar 20, pass right shoulders to face first corners as 2nd couple retire.
- 52. Lord Eglinton's Reel** [Egg lin ton]

54. McLachlan's Reel [Law hlin]

56. Miss Betty Boyle's Reel [as Boils]

Bars 13-14 1st couple lead up on bars 13-14 and then, releasing hands, 1st man shortens his step, as 1st woman lengthens hers to dance to positions described.

Note: The customary tune for this dance is *The Singing Strathspey* (Adam Allardyce).

57. Miss Chirsty Stewart [Kir (as sir) stay]

Bars 5- 6 1st couple a full turn, 1st man to face down and 1st woman up.

Bar 8 1st and 2nd women turn right about.

Bar 24 1st couple pass left shoulders to face first corners.

58. Miss Corbett's Strathspey [Cor bett's]

Bars 17-24 1st couple finish the reels in third place facing out.

Bars 25-26 3rd couple curve into places on bar 26.

Bars 27-28 2nd couple dance straight up to top place as 1st couple cast. 3rd couple stand still.

60. The Monifieth Star [Mawn ah feeth]

Bars 31-32 1st man curves to his left into his original place.

61. The Munro Rant [Mun roe]

Bars 1- 2 1st couple dance in on bars 1-2 before casting.

Bars 17-24 1st woman dances in as 2nd man dances up and in to meet her.

62. The New Highland Laddie

Bars 17-24 On bars 23-24, 1st couple, with two pas de basque, pull right shoulders back and dance round each other, passing by the right, to face down.

Bars 25-28 Careful phrasing and long steps required. On bar 28, 3rd couple dance straight into place.

63. The New Town of Edinburgh [Edin burr ah]

64. Newington Assembly [New ing ton]

Bars 1- 4 1st couple set advancing, woman crossing in front of partner, as 2nd couple set in place. 1st couple then turn 2nd couple and return to places.

66. Prince Edward

Bar 16 1st couple finish in the middle of the set facing down.

67. Quadrille Country Dance

Bars 23-24 Giving left hands, 1st couple dance a full turn and 2nd couple a half turn.

68. Queen Victoria

Bars 5- 8 1st couple move down to finish between 2nd couple.

69. Rosnor Abbey

[Rawz nor]

Bars 1- 2 An alternative, as given in an earlier version, is 1st woman and 2nd man, giving right hands, turn to finish with 1st woman facing down and 2nd man facing up.

Bars 9-10 1st man and 2nd woman repeat bars 1-2.

71. Ruffian's Rant

Bar 16 1st couple finish on the sides facing partner across the set.

Bars 17-24 1st couple dance in slightly before casting. 2nd couple step up on bars 19-20.

Note: In the 2007 edition, stepping up was given as bars 17-18.

73. The Seagull

Bars 9-12 This has the shape of an ordinary poussette but uses only half the number of bars. It should be danced within the set. 3rd couple dance into the middle on bar 11 **and** half turn, to retire on bar 12; 1st couple dance into the middle on bar 11 and on bar 12, release hands towards foot of set to open out to face first corners.

75. The Thistle

Bars 1-16 1st couple dance petronella turn and set four times. They dance into partner's place on bars 5-6 and into second place on own sides on bars 13-14. 2nd couple step up on bars 11-12.