

RSCDS Combined Books 19-24 (abbreviated to CB in the table below) – Explanation of revisions made in second edition, October 2017

The principal changes made in the description of the dances and in the diagrams are outlined below. The revisions also include changes in the capitalization of words in the titles of dances, tunes and sources, in accordance with the decision of the Membership Services Committee (MSC) to align with modern standards. Page numbers refer to the pages in the first edition.

| Book | Page | Dance | Revision and explanation | Source of correction ¹ |
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| 19 | 1 | None So Pretty | Through correspondence in 2016 with London Branch members, MSC agreed to add: “None So Pretty” is a common name for “Saxifraga × urbium”, a popular garden flower which is also known as “London Pride.” | MSC Correspondence |
| | 1 | None So Pretty, bars 25-32 | Replaced the second sentence with: “On bars 31-32, 2nd couple, having passed by the left shoulder in the middle, curve into second place, the man to his left and the woman to her right, to meet in the middle facing up.” (2 nd couple pass on bar 30.) | Manual (2013), Ch. 7 |
| | 2 | Lochiel’s Rant, bars 1-4, and 9-12 | Revised for parallel wording and greater clarity | Editors |
| | 3 | Just As I Was in the Morning | In the original Book 19, this dance carried the alternative title: “The Deuks Dang ow’re my Daddie”, and both titles were also applied to the original tune. Recent investigation has shown that the titles are not interchangeable. The dance appears in Rutherford (1757) as “Just as I was in the Morning”, while the tune given with the dance in Book 19 is “The Deuks Dang Ow’re my Daddie” and its earliest known publication is James Oswald’s <i>Caledonian Pocket Companion</i> , 1745. | RSCDS Archives |
| | 6 | The Rakish Highland-man, bars 31-32 | 1st couple pass right shoulder on these two bars. This correction from the original book 19, which states that 1st couple turn with the left hand, was first made in a pocket book issued over 20 years ago and was included in the first edition of the combined books 19-24, but is mentioned here for completeness. | Editors |
| | 7 | The Widows, bars 17-20 | Replace “cast round 3 rd couple” with “cast off below 3 rd couple and lead up”. (Former text was missing “lead up”). | Editors and TAC Notes |
| | 9 | A Trip to Holland, bars 17-28 | The diagram (Fig 2) showing 1 st couple’s track on bars 17-28, which was in the original Book 19, has been restored. | Editors and TAC Notes |
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| 20 | 15 | Miss Bennet’s Jig | The header was corrected to read “.. for three couples...”, not “...for two couples” | Editors |

¹ Such as: Corrections noted in the Magazine (Mag), Technique Panel (TP) notes, a more recent publication (such as Unit 2 dance booklet issued in March 2015), the 2013 Manual, the website, TAC Notes, etc.

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| | 16 | Village Reel, bars 9-16 | The diagram (Fig.) showing 1 st couple's track on bars 9-16, which was in the original Book 20 and is also in the Unit 2 booklet dated February 2015 has been restored. | Unit 2 booklet |
| | 20 | The Drummer, bars 9-12 | The diagram (Fig.) showing the dancers' orientation at the beginning of bar 9 has been restored. | TAC Notes |
| | 24 | The Express, Bars 1-16 | The wording has been simplified since crossover mirror reels of three are described in the Manual (section 6.25). | Manual (2013) |
| | 25 | The College Hornpipe, Bars 25-32 | The wording has been simplified since 'set to corners and partner (hello-goodbye setting)' is described in the Manual (6.8.6) as an 8-bar figure, and in this dance it is completed in the standard way, with a petronella turn on the last two bars. | Manual (2013) |
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| 21 | 38 | The Maid of the Mill, bars 9-16 | The wording has been simplified since crossover mirror reels of three are described in the Manual (section 6.25). | Manual (2013) |
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| 22 | 42 | The Hamilton Rant, bars 9-12 | The CB first edition mentioned differing views on whether 1st woman makes a polite turn on bar 12, a question that was also raised with the TP. The MSC decided that such points are best left to the TP, and that as a general principle RSCDS publications should avoid over-prescribing dances. | TP |
| | 42 | The Hamilton Rant, bars 25-40 | The TP was also asked about the turns on these bars, and about the common practice of "twiddling". Again, the MSC decided to leave the matter for the TP, and not to alter the existing description of the dance. | TP |
| | 44 | Balmoral Strathspey, bars 9-10 | Text revised to clarify that dancers take hands on the sides. | TP |
| | 46 | Holyrood House, bars 40-44 | Text revised to explain that the half reels of three are parallel right shoulder reels, and also to clarify how 2 nd man and 3 rd woman enter the reels. | TP |
| | 48 | The Last of the Lairds, bars 17-28 | Text revised to indicate that 2 nd couple step up on bars 27-28, instead of bars 19-20. (It is not realistic for 1 st couple to cross and 2 nd couple to step up at the same time.) In light of this modification, the MSC decided that there was no more need for a footnote. | TP and TAC-Notes |
| | 49 | The Middleton Medley | The tune Craighall is a jig (not a reel) and the dance description has been revised accordingly. | Editors |
| | 53 | The Laird of Milton's Daughter, bars 1-8 | The second sentence has been corrected to read: "2 nd couple step up on bars 5-6" | Editors |

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| | 54 | Miss Janet Laing's Strathspey, bars 9-16 | Text revised to make 1 st man and 4 th woman's movements clearer. | Manual, Ch 7 |
| | 54 | Miss Janet Laing's Strathspey, bars 29-32 | The diagram (Fig.2) that was in the original book 22 has been restored, and the wording revised to clarify that in the second half of the grand chain (bars 29-32), there are only three changes and the dancers phrase them so as to finish on their own sides. | Editors |
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| 23 | 58 | The Auld Alliance, bars 17-24 | Diagram omitted as unnecessary. | Editors |
| | 61 | The Glens of Angus, bars 16-17 | Text revised to explain that 1 st couple finish the reels of 4 back to back in the middle facing 2 nd couple, as for a standard spurtle. | Manual (2013) Section 6.33 |
| | 62 | The Dean Bridge of Edinburgh, bars 25-32 | Text revised to clarify the movements on bars 25-32, and in particular the fact that hands are not joined. In the original book 23, the deviser's wording for bars 25-32 was compressed by the editors, possibly so that the description could fit on one page. In the process, the movement became ambiguous and a practice of joining hands emerged in some places. | Deviser's original text |
| | 67 | The Swilcan, bars 1-8 | The diagrams (Figs.) showing the dancers' positions on bars 1-2 and 5-6 have been restored, as the movements on bars 1-8 are unusual. | Editors |
| | 67 | The Swilcan, bars 9-16 | The second sentence of bars 9-16 in prior editions was deleted, since reels of four are now clearly defined (Manual 6.24.1). | Editors and Manual 2013 |
| | 68 | Mrs Hamilton of Wishaw, bars 15-16 | Text revised to explain the movement on bars 15-16 as clearly as possible, consistent with TP guidance and current Unit 2 practice. It is recognized that this may be different from the deviser's original intentions. | TP, Unit 2 booklet |
| | 69 | Rudha Dubh, bars 33-40 | After "raised arms" added: "while the men dance below them to face up on own sides." Omitted "and" and began a new sentence. (Same language as used for the same movement in Links with St. Petersburg.) | TAC Notes |
| | 71 | Let's Meet Again, bars 5-8 | Last sentence of bars 5-8 deleted. (1 st couple finish facing down rather than up, and the diagonal setting on bars 7-8 can be completed as in the original instructions.) | Manual, Ch. 7 |
| | 71 | Let's Meet Again, bars 15-16 | Text revised to include "with left hands" after "turn". | Manual, Ch. 7 |
| | 71 | Let's Meet Again, bars 25-28 | Text revised to add "all retaining nearer hands with partner" after "women's side". This was clear from the diagram (Fig 2) in the original book 23, but the diagram is no longer included. | Editors |

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| 24 | 73 | Balquidder Strathspey, Bars 1-16 | The wording has been simplified since crossover mirror reels of three are described in the Manual (section 6.25). | Manual (2013) |
| | 76 | Saint Andrew's Day, bars 29-32 | Revised to state "the last four bars of double triangles" instead of "half double triangles". | Editors |
| | 77 | Oh, Whistle and I'll Come Tae Ye, My Lad, bars 9-16 | The diagram for Fig.2 has been corrected. Text also revised to include: "1 st couple finish facing out." | Website TAC Notes |
| | 79 | The Hollin Buss, bars 17-24 | Text revised to add "finishing in the middle at the top" in view of the TP's note. | TP |
| | 82 | Adieu Mon Ami, bars 17-24 | The wording has been simplified since 'set to corners and partner (hello-goodbye setting)' is described in the Manual (6.8.6) as an 8-bar figure, and in this dance it is completed in the standard way, with a petronella turn on the last two bars. | Manual (2013) |