

Book 48 Notes

Notes on Book 48 are available on the RSCDS website as a pdf download. We print them here for those who do not have access to the website.

1 Newburgh Jig

Bars 17-20 and bars 21 -24: 1st couple have eye contact as they dance round each other. At the end of second turn through for 1st couple, they step down as the 4th couple enter the six hands round and back from fourth place when becoming the new 3rd couple.

2 The Rutland Reel

Bar 16: no polite turn at end of ladies chain for 1st man

3 The Golden Years

Bars 5-6: 1st couple dance first half of turn with wide arms so easier to cover with other couples on bars 7-8

Bars 5-8: 2nd, 1st, 3rd couples need to be spatially aware of the other couples in turns.

4 Monica's Way

Bar 8: 2nd and 3rd couples 'flatten' into the sidelines

Bar 16: 4th and 1st couples finish set & rotate on the sidelines

Bars 24 – 25: 4th and 1st couples approaching to pass partner right shoulder on bar 25 Bar 28: curve onto the sidelines by the right. Don't make a big loop outside set, as dancers would end up with sets interlocking at a social dance.

5 Rye Twist

Bar 5: 1st man takes a small step to allow 1st woman to catch up to cover in the reels. 2nd, 3rd and 4th couples dance up one place at end of their full reel of 3 across. At the end of bar 20, 5th couple are in fifth place

Bar 17: 1st woman 'parallels' 1st man momentarily as she enters the left shoulder reel with the 5th couple as he casts up on the women's side and across to 4th place on his own side.

Bar 22: 5th and 1st couples retain left hand with partner, ready to cross left hand to own sidelines.

6 City of Belfast

Bars 5-8: release hands end of bar 7 to curve into place ready for the reel of four across. 1st man and 2nd woman have a change of direction to enter the reel.

Bars 9-16: reel of four across in second place with 2nd couple dancing up to finish in first place at the end of the reel.

7 Sunshine and Sweetie's Jig

Bars 9-12: corners dance four steps Bar 16: emphasise 1st couple finish on the sidelines.

Bar 28: 1st couple, 2nd woman, 3rd man finish half reel of four facing anticlockwise ready for chase.

8 Tri Mariner

Bars 3 and 4: 1st couple step down after second turn on bars 3-4 4th couple (as new 3rd couple) step up bars 3-4 and set immediately on bars 5 - 6

9 A Summer Meeting

Bars 3-4: 1st man and 2nd man be spatially aware when setting / casting out so as not to collide, similarly 3rd woman and 2nd woman

Bars 8 and 12: 1st man and 3rd woman (middle dancers at beginning of half reel of four) pass by left shoulder

10 The Festival Man

Bar 4: 1st woman pull back right shoulder to face partner, eye contact

Bar 20: 1st couple finish left shoulder to left shoulder in the middle of the set

Bars 21-22: 1st couple dance straight up / down the middle of the set then cast.

11 The Fireworks Reel

Bars 10-11: ready to anticipate pas de basque into skip change for left hand turn

Bars 21-24: 1st couple slow down by shortening steps into second place on opposite sides finishing with 1st woman facing up / 1st man facing down

12 Rougemont Castle

Bars 11-12: leading two women / men must lengthen steps to let third dancer into line across

13 The Lady In Red (A SLOW JIG)

With less experienced dancers, it may be easier perhaps to teach to normal jig tempo while class learns the choreography of the dance.

Bars 3-8: 2nd and 4th couples lengthen steps as a long way to go

Bar 16: 2nd man and 4th woman retain hold of left hands ready for left hands across End of bar 19: release hands in left hands across to finish on opposite sidelines

14 Farewell to Helensburgh

End of bar 8: 1st couple are on the men's side and 2nd couple are on the women's side

Bar 16 – 17: change of direction for 2nd woman from set and link into entry for reel of three Bar 20: for 1st couple the left hand turn is a guidance to enter the next reel

Bar 24: for 1st couple the right hand turn is a guidance to own sides In the diagrams at end of the book – bar 8 arrow for 1st woman should show curving clockwise into first man's place and similarly arrow for 2nd man curving clockwise into 2nd woman's place

15 MacLeod's Wedding

Bar 1-2: no hands are given when crossing down End of bar 2: 1st and 3rd couples are not meant to be back to back with partners

Bars 5-8: lengthen steps as a long way to go

Bar 8: 1st and 3rd couples think of pass person coming towards you by the right (3rd woman and 1st man pass by the right then pass own partner by the right to second corner)

Bars 12, 16, 20, 24: at end of half reels of four dance 'loops' for dancers going into third place in the set if coming from fifth man's place going onto first man's place i.e. coming up the set ; also if starting from first woman's place going down the set to fifth man's place. Other dancers just flow from one reel into the other.

Bars 37-40: 1st and 3rd couples dance up / down the sidelines facing up at end of half reel behind 3rd woman's place and similarly on men's side but facing down behind 3rd man's place. Dancing couples are only doing a quarter of the reel of three thus must shorten steps.

Bars 41-44: 1st and 3rd couples have a long way to go to do half reel of three and finish in the middle of the set.

Dancers starting the half reels of three in the 3rd positions in the set (i.e. 2nd woman and 5th man) will dance all four half reels with 2nd woman following 1st couple and 5th man following 3rd couple in the reels.