

## Chapter 1 : Official Home of the Scottish Country Dances in Diagrams Book

*The Scottish Country Dance Society was formed on 26th November In King George VI conferred Royal status on the Society and it became the RSCDS. The Society has been producing books of recommended dances since its inception - indeed, it owes its existence to Miss Milligan and Mrs Stewart's desire to publish a book of twelve Scottish.*

There is some doubling up in the list as some owners regard the Society as the author while others have given the music arranger as author. There is another series of pocket editions with the same instructions and no music. Each of these covers volumes of the editions with the music. Please list them in their own series, not here. How do series work? To create a series or add a work to it, go to a "work" page. The "Common Knowledge" section now includes a "Series" field. Enter the name of the series to add the book to it. Works can belong to more than one series. In some cases, as with Chronicles of Narnia , disagreements about order necessitate the creation of more than one series. If the series has an order, add a number or other descriptor in parenthesis after the series title eg. By default, it sorts by the number, or alphabetically if there is no number. If you want to force a particular order, use the character to divide the number and the descriptor. So, " 0 prequel " sorts by 0 under the label "prequel. Series was designed to cover groups of books generally understood as such see Wikipedia: Like many concepts in the book world, "series" is a somewhat fluid and contested notion. A good rule of thumb is that series have a conventional name and are intentional creations, on the part of the author or publisher. For now, avoid forcing the issue with mere "lists" of works possessing an arbitrary shared characteristic, such as relating to a particular place. Avoid series that cross authors, unless the authors were or became aware of the series identification eg. Also avoid publisher series, unless the publisher has a true monopoly over the "works" in question. So, the Dummies guides are a series of works. But the Loeb Classical Library is a series of editions, not of works.

## Chapter 2 : The Scottish Country Dance Book 2

*Scottish Country Dancing Dictionary RSCDS Book 52 These are the dances to be found within Book 52 published by The Royal Scottish Country Dance Society in*

The four courses are as follows: We hope that each week will offer something special but, if you choose to attend for 2 weeks, there may be some duplication in content and staffing. The town has much to offer the visitor and, with the University residences nearby, it is an ideal place to indulge your passion for Scottish country dancing. There are country dance classes every morning for all dancers and voluntary dance-related activities in the afternoons. There is social dancing, or other activities, every evening, with a ceilidh on Fridays. This is an historic building in its own attractive grounds near the University playing fields. The rooms are study bedrooms, either single or twin, many have wash-hand basins, but all other bathroom facilities are shared. There is a wonderful sense of camaraderie in University Hall. All meals are taken together on a self-service basis. We provide a full Scottish breakfast and there is an excellent choice at both lunch and dinner. Most evening social dancing and other events take place in University Hall. There is also a party room and a games room available for informal gatherings. This venue is approximately 15 minutes from University Hall. All bedrooms have an en-suite shower, toilet and wash-hand basin. Most of the bedrooms have one double bed and can be occupied by one or two dancers. These rooms are compact when used for double occupancy and couples may prefer to have a room each. All rooms have a television. Agnes Blackadder Hall has a bar, spacious foyer and dining room, where breakfast is served. Laundry facilities are also available in each residence operated by means of a card system. Internet access is available, although you will need to bring your own device. Non-Residents have the opportunity to attend all classes and social events, having booked the accommodation of their choice. The Tourist Information Centre can provide information on alternative accommodation in the town. Summer School is open to all dancers aged 12 years or over and 8 - 11 year olds in week 3 and there are discounts available as indicated for members of the RSCDS and for full-time students under the age of 18. Dancers aged between 12 and 15 are invited to attend in week 3 but may attend in any other week and must be accompanied by a responsible adult. In week 3 this year, we will be running Junior Summer School for children aged 8 - 11, from 9am - 1pm each day, offering a mixture of SCD and craft activities. Please see the application form and class selector for the list of classes available and the qualifications for entry. This is a course of practical dancing and everyone is expected to actively participate in both morning classes for all six days. During the afternoons additional voluntary classes are offered. The examination courses and music courses will involve morning and afternoon classes. There are no classes on Sunday. Please note that all classes are taught in English. If you have difficulty in understanding English you may prefer to choose a lower level class. Preference will be given to musicians who have not previously attended a similar course. Fees are the same as for dancers. Musicians participating in the course are welcome to attend all other events. Please contact HQ for further details and separate application form. Although pipers are not part of this course, we encourage any pipers to bring their own pipes. Classes will take place during both the morning and afternoon. Examination fees must be paid along with your residence fees. If you wish to be part of one of these courses, please contact HQ to obtain the relevant syllabus, the latest edition of the Manual of Scottish country dancing and an application form. If you require the services of a translator, please contact HQ for advice as soon as possible. If there are insufficient dancers for any course, you may be asked to join an alternative class or to attend during alternative weeks. Please think carefully before completing the application form. If you are in any doubt apply for a lower class. Please ensure that you are physically fit to attend your chosen class, remembering that, during one week, you will be required to participate actively in two classes each morning for six days. If you are coming for the first time, it is helpful to seek advice from your local teacher. You will find the classes more enjoyable and be more comfortable if you choose a class which is appropriate for your standard of dancing and knowledge of the dances. There is further information on all classes in the class selector. Be honest with yourself - Choose the most appropriate class. The programmes and crib sheets are available via the website before you arrive at St Andrews. There is a ceilidh

each Friday evening in which you may wish to participate. Every Thursday there are public dances in the Town Hall. On these evenings there is social dancing in the Common Room at University Hall where an alternative programme of dances will be offered. In week 3, parents or guardians must accompany children aged 8 – 15 to the social dances. Only dancers aged 8 years and above may be on the dancefloor during social dancing. Branches and Groups nearby also offer opportunities for social dancing during Summer School and details will be available at Summer School. If you wish to help by, for example, assisting at registration, serving in the shop or selling raffle tickets, please tick the appropriate box on the application form. It would be very much appreciated if EVERY dancer could give at least one hour to help make up the classes required for the practical teaching part of the examinations held at the end of week 2 and week 4. Some classes will be expected to do this as part of their morning tuition. FEES Fees and discounts are shown on the application form. All prices shown are per person per week. Only one discount can be claimed per person All payments will be acknowledged. Fees may be paid by credit or debit card. Cards accepted are Visa and Mastercard. The nearest train station is Leuchars, where buses or taxis are available for onward travel. Stagecoach and Strathtay Buses come to St Andrews bus station. The following website may help with your travel plans: Please read this document carefully before choosing your class. These scholarships cover only Summer School fees, not travel. Application forms should be emailed to Moira Thomson, moira. [Click here to access an application form.](#)

### Chapter 3 : RSCDS - The Royal Scottish Country Dance Society

*Welcome to our website for the publication of Scottish Country Dances in Diagrams, otherwise known as 'the wee green book'. The aim of the publication has remained unchanged over the years - to produce for Scottish Country dancers a book of diagrams, portrayed as simply as possible, to be used as an aide-memoire.*

Play media Scottish country dancing Scottish country dances are categorised as reels including hornpipes , jigs , and strathspeys according to the type of music to which they are danced. The first two types also called quick-time dances feature fast tempos, quick movements and a lively feel. The third type strathspey has a much slower tempo and a more tempered, stately feel. Although general guidelines are given below almost all elements of SCD have exceptions through the playfulness of the dance writers to the wide variety of influences and interpretations over the years; some exceptions include the Eightsome Reel has two parts repeated as ABBBBBBBBA and is thus considerably longer than most other dances , The Wee Cooper of Fife ten bar phrases with music to match , The Willowtree often only repeated four times despite having eight couples because the dance is mirrored from both ends of the set. Dancers and sets[ edit ] Scottish country dancing is generally danced in organised formations referred to as "sets". Sets consist of three or more couples, usually four but sometimes as many as eight. A couple is formed of two dancers referred to as the "man" and the "lady", however, due to the much larger number of women dancing SCD compared to men, women often dance "as the man" normally the more experienced woman will dance as the man or, all else being equal, the taller woman will dance as the man as some figures are easier this way. The usual set shape is "longwise" - each man opposite his partner with all the men in one line facing a similar line of women. The leftmost man and his partner are called the "first" or "top end" couple and sets are generally formed such that first couple is closest to the stage with the band, CD player, or other source of music. Other shapes of sets include triangular sets three couples on the sides of a triangle, this is fairly rare , square sets four couples on the sides of a square or square sets with extra couples in the centre; these are much less common though some of the most popular dances in Scotland use these formations. When the set is not longwise then the lady starts the dance beside her partner with him on her left. Phrasing and formations[ edit ] Scottish country dances are made up of figures of varying length to suit the phrasing of Scottish country dance tunes. For the most part figures are 2, 4, or 8 bars of music long. There are various kinds of figures ranging from the very simple e. Dances are generally made up of eight bar phrases with a single "time through" lasting between 24 and 64 bars and repeated as many times as there are couples in the set. Some dances are only performed a single time through however these normally last between 96 and bars e. Bonnie Anne, MacDonald of Sleat. Dances are described by their music type, length and number of repetitions. A strathspey which has a "time through" of 32 bars and is danced 8 times will be described as "an eight by thirty-two Strathspey", the written form will often be shortened to 8x32 S to fit on a dance card or programme. Some dances also involve setting steps from Highland dancing , such as the rocking step, high cuts, or Highland schottische. In quick time, there is also the slip step for quick sideways movement, e. In SCD classes there is often a certain focus on "correct technique", this applies especially to footwork and the positions of the feet at various points during the steps. Well-executed steps improve the look of a dance greatly, however their mastery involves quite some time and dedication and also a certain level of physical fitness, this does not mean a segregation of dancers is necessary however though it can lead to this due to the social nature of the dance. In many places the main object of SCD is having fun, with or without the requirement for good footwork, in other places there is a preference for only those dancers with better footwork to join the dance, this is most prevalent in demonstration level classes and performances where a desire to impress the audience is the utmost concern. A much more important aspect of good SCD technique is for a dancer to ensure that they are at the proper location at the proper time. This is important because the figures often require many of the participants to be correctly achieved therefore it is difficult for the whole set to complete a dance if more than one or two dancers do not know where they should be when. Many SCD groups like putting on demonstrations to display the best dancing ability of the group. Principally SCD is a social dance. Interaction with a partner and the other dancers e. SCD is very much

a team effort, although there is disagreement as to the importance of couples within this and how the adding of embellishments, differing choreography or ways of correcting mistakes during a dance should be handled. As with all social situations this varies by community and occasion and is largely viewed as generating a healthy dialogue between communities. Progression[ edit ] Most Scottish country dances are "progressive", i. This serves to let every couple have a go as "top couple" normally the active couple , and the number of repetitions is adjusted accordingly. For example, in a four-couple dance the order of couples at the beginning of each turn could be , , , , at which point the dance would stop. The most common arrangements are dances involving two or three couples dancing in four-couple sets for eight repetitions – this means that during some times through couples may be "standing out" to watch and have a rest. For example, the order of couples in a three-couple dance would be top three couples dancing , bottom three couples dancing , top three couples dancing etc. There are also "set dances" which go through only once that often consist of a sequence of non-repeating figures that last much longer than normal times through e. Bonnie Anne 96 bars , MacDonald of Sleat bars. Dance devisers seem to enjoy blending new ideas with the traditional though the results vary in popularity. Modern[ edit ] During the early 20th century, SCD still had a part in social entertainment especially in rural Scotland, even though the number of dances within the active repertoire was quite small. Scottish country dancing was in danger of dying out when, in , the Scottish Country Dance Society SCDS was founded in Glasgow with the goal of preserving "country dances as danced in Scotland" this was only recently changed to read "Scottish country dances". The SCDS began to collect and publish the remaining dances as well as reconstruct or reinterpret from old sources dances that were no longer being danced. In the process, the dances and technique, which might differ considerably depending on where in Scotland a dance was collected, were strictly standardized, which, from the point of view of preservation, was an unhelpful thing to do but which paved the way for universal "compatibility" among dancers from eventually all over the world. The efforts of the SCDS became quite popular, and its influence on the training of physical education teachers meant that most Scottish children learn at least a minimum of SCD during school. Fairly soon after the inception of the SCDS people started inventing new dances in the spirit of the older ones but also introducing new figures not part of the collected canon. Today there are over 11, dances catalogued, of which fewer than 1, can be considered "traditional". Many dances are only known regionally, though the most popular in a "traditional" vein are published by the RSCDS. The RSCDS does hold significant influence since they teach the majority of Scottish country dance teachers, administrate the official SCD teaching exam, run the largest number of internally publicised events and have published the largest number of dances which encompasses a large part of the repertoire of most dancers. Modern SCD has evolved considerably from the early 18th century, with the constant devising of new dances, new concepts, informal variations and entirely new ideas appearing. As a pursuit, Scottish country dancing is no longer confined to Scotland. Gay and lesbian Scottish country dancing groups, first being organised in London and now in Manchester and Edinburgh aptly named The Gay Gordons offer same-sex Scottish country dancing, the London group has adopted the use of the terms "leader" and "follower" instead of "man" and "lady" terms borrowed from swing dance. Scottish country dancing is now recognised as a valuable activity for maintaining health and fitness. Researchers at the University of Strathclyde in August made a study [4] of seventy women between the ages of 60 and 85 years; half were Scottish country dancers and the remainder participated in other physical activities such as swimming, walking, golf and keep fit classes. The women were assessed on their strength, stamina, flexibility and balance. They all compared favourably with average fitness levels for women in their age range, but the Scottish country dancers were shown to have more agility, stronger legs and to be able to walk more briskly than people who took part in other forms of exercise. In Scotland, SCD is very common at both urban and rural ceilidh events. These are often informal events and the dancing is unrefined - also being aimed at beginners or at least those with very limited skills - and is restricted primarily to a very small set of well known dances particularly in urban settings. These events are more likely to be energetic and noisy with the dance included purely for the purposes of the fun of those attending.

**Chapter 4 : The Scottish Country Dance Book**

*The Scottish Country Dance Book. Book 28 [Muriel A. Johnstone (Music Arranger)] on calendrierdelascience.com*  
*\*FREE\* shipping on qualifying offers. Includes music and steps for the following: A Trip O'er the Tweed (Jig)*

Contra derives from localized variants of ECD in the Eastern United States from the time of English colonization that were revived with the popularization of folk music in the s and have been adapted, modified and expanded over the decades since. From these similar origins, some substantial differences have developed. Contra is a relatively relaxed and open form. Contra is done to a walking step, while SCD is done with a number of precisely defined and executed steps. In SCD, there is a strong connection between the specific dances and the music they are danced to, while most Contra dances have no particular association to given pieces of music. Minimum competency can be achieved in Contra with a short workshop before a dance, and intermediate status can be achieved after a few nights of dancing. In SCD, minimum competency comes after a month or more of weekly classes, and intermediate status takes six months to a year of weekly classes to achieve. While you are struggling to learn footwork, pas-de-basque and how to tie them together into figures and formations, you will be finding others with more experience who seem to be doing all of those things with little thought or effort. You will also find rather quickly that your Contra experience gives you a leg up on the beginner with no background in country dance. You may also find that you have developed a number of bad habits in Contra that SCD will make painfully obvious and painful. Correcting those habits will improve your Contra experience and the experience of those you dance with as well. Is SCD for you? Do you count the bars while dancing contra? Do you enjoy proper dances? Do you enjoy dances done in three and four couple sets, rather than long-line sets? Do you like dancing with people who try to dance their figures correctly and on the correct count? Would you enjoy Contra a bit more if it was a bit more formal or elegant sometimes? Do you like being around people in traditional Scottish dress on occasion? Do you have an affinity for traditional Scottish things? Helpful Hints[ edit ] 1. This is an even larger issue in SCD, where the learning curve is much steeper and longer than that of Contra. A fair try in Contra would be two or three dances, to take into account differences in callers, partners, and bands, any of which could be a tough fit for the beginner. A fair try in SCD would be three to six months of weekly classes and as many evenings of dancing as occur. Having hopefully reached this point with Contra already, you can appreciate this all the more when it happens in SCD. Get involved with the classes[ edit ] This is very different from Contra, and is worthy of a lot of emphasis. SCD requires classesâ€”only the very most talented dancers will be able to pick up a minimal understanding of SCD from attending dances, and it will take them a period of years to get to that point. By far the best way is to attend classes where you can be taught the basic steps, figures, some dances and etiquette. Come to the dances. The dance floor is a large space, and a good dance program should have a number of easy, beginner-friendly dances on it. Dances are a very valuable place to learn what dancing is all about and how it works. There is an etiquette to learn that will make what you see done at dances make more sense. Most male SCDers will be wearing ghillies or jazz shoes, and female SCDers will wear either of those or ballet shoes not toe-shoes. The soft-soles these have are easier on the floors you are dancing on, and will give you a better balance between sticking to the floor and sliding than most street-shoes. Over time, maintaining traction on these shoe surfaces will be an issue, and you can get tips from experienced dancers on how to address it. They can also let you know about the local dance opportunities, the cost of the class, etc. Ask about how beginner-tolerant the intermediate or experienced dance class is. This will give you time to change into your dancing shoes, meet the instructor, and maybe chat with some of the other dancers. Something you should know by now is that dancing with beginners is very hard. Learning SCD in an all-beginner environment is tricky because you not only need to learn how to dance your partâ€”you also need to learn enough of what your partner is to do that you can help prompt your partner from time to time. Hands[ edit ] There are some phrases and words used in SCD that have specialized meaning. This does not mean the same grip that two American businessmen would use in a meeting, and trying to use that grip will lead to confusion and awkward dancing. This is usually done with the gentleman holding his hand out with his fingers horizontal, and the lady

placing her hand on top of his. When taking hands on the side of the dance, there are a number of systems as to how this should be done. One is that, if there is an odd number of folks taking hands, the person in the middle will keep their palms up, with those on each side putting their palms down. Another is that hands should be held with the left palm down and the right palm up so that everybody has their thumbs pointing to the right. Clearly, these two systems are mutually exclusive, and adherents to either system, on the very rare occasion the subject comes up for open conversation between experienced dancers will result in disagreement about which method is proper. In practice, the system that seems to happen the most is that hands are put out for gripping purposes without being looked at. If the hands are lined up for an easy grip, that grip is taken. If not, one or both parties will quickly switch their hand position until a grip can be taken. In time, as you become familiar with the people you are dancing with and, most of the time, you will be dancing with the same group of people, you can learn who takes which approach, if they have one, and adjust accordingly.

**Positions[ edit ]** SCD uses foot positions taken from ballet. For those not familiar with them, this guide might be helpful: First position is with the heels together, toes apart, so the feet form a right angle. Second position is like first position, but with the feet one step apart heels more or less under the shoulders. Third position has the heel of the front foot resting in the instep of the other foot, forming a T. Fourth position is similar to third, only, again, the front foot is about a step further from the other foot, but the feet still form a right angle. For all of these positions, even while resting, the weight should be on the balls of the feet and the toes, not the heels. Having the heels off of the ground is a good thing.

**Traveling Steps[ edit ]** When dancing to a jig or a reel, the traveling step will be the skip change of step usually referred to as "skip-change. Once through this pattern takes two bars of music, with the right foot going forward on all odd-numbered bars, and the left foot going forward on all even-numbered bars. When dancing the slower strathspey which all instructors should tell you is unique to SCD, the step is actually similar in terms of what has been described here—it starts in first position, the right foot goes forward to fourth, the left closes into third, etc. However, this is done more slowly as the music is more slow, the weight remains on the back foot in strathspey it is on the front foot in skip-change, and there is a small hop as you switch from having the right foot forward in fourth to the left foot forward in fourth and vice versa to allow the back foot to go forward. Those who have seen or done Irish Step Dance may want to lift their knees up during the hop, but this should be resisted willfully. SCD tends to prefer straight legs as much as possible. Both steps are easier to do than these descriptions make them sound.

For circling, and a few other figures, we use slip step in which you start in first position, extend the left or right foot into second position, then bring the right or left foot to close back into first position. Two of these open-close combinations go into one bar of music, rather than two bars for each right-left combinations in the other steps, so "two bars of slip step" is actually four slip step steps. Beginners rarely have trouble learning slip step.

**Setting Steps[ edit ]** Setting steps keep your feet and body moving without moving you across the floor very much or at all.

**Pas de basque[ edit ]** In jigs and reels, the setting step is the pas de basque, which, for as common a step as it is, can be quite tricky to learn—many experienced dancers do not do the pas de basque in a manner close to what is described here or in the instructions from the RSCDS. This is a matter to apply as much patience as you need to. The pas de basque begins usually in first position by moving the right foot into second position, then moving the left foot in front into third position, then raising up on the left foot for a beat, lowering to the right foot for a beat, then moving the left foot into second position, bringing the right foot in front into third position, raising up on the right foot for a beat, lowering to the left foot for a beat, then repeating.

**Strathspey[ edit ]** The setting set in strathspey time is much easier to learn and do than pas de basque. It begins from first position, stepping the right foot into second position, closing into third position behind the right with the left, then stepping into second again with the right and bringing the left foot up to the side of the right leg during the hop, then returning the left foot to second, stepping into third behind with the right, the back into second with the left and bringing the right foot up to the side of the left leg during the hop.

**Highland Schottische Setting[ edit ]** This is a rather tricky variant of the strathspey setting step where you raise your right hand and bend your elbow so that your hand is above your head while you hop on your left foot once while moving your right foot out to second position, hop on your left again while bringing your right foot up behind your left leg so the foot is in line with the leg, toes down, hop on your left again while bringing

your right foot back out to second, hop on your left again while bringing your right foot up in front of your left leg again, so the foot is in line with the leg, does down , then bringing your hand down and doing the rightward-moving portion of the strathspey setting step. Then you reverse the process, putting your left hand above your head, and hopping once on the right while bringing your left foot out into second, hopping again on the right while bringing your left foot behind the right leg, hopping again on the right while bringing your left foot into second again, hopping yet once more while bringing your left foot up in front of your right leg, and then dropping your hand while doing the leftward portion of the strathspey setting step. This means that one time-through of Highland Schottische Setting will take four bars of music. If repeated which it often is from that ending position, the second petronella will put you on the side opposite where you started. At your first dance[ edit ] Your first dance can be a rather scary thing. However, most experienced dancers are happy to see new faces and will offer support and encouragement to new dancers. Your dance program should be available well ahead of time, and should include a mix of easier dances and more challenging dances, and those difficulty levels should be indicated in some fashion on the dance program. In the old days, when people generally lived their lives and died within a few hours walking distance of where they were born, and the number of dances to know was much smaller, each community would have its set of dances that everybody learned and knew. From this the tradition was that you should already know how to do a dance before the dance comes, so the dance would not be taught at a dance. Later, as this became less true, the standard became that the dance would be briefed from memory by an instructor, with, again, the idea that you should know a dance well before lining up to dance it. Many groups still use this standard. Those who prefer briefing only will explain that it saves time, so that more time can be spent dancing. Those who prefer walk-throughs will point out that walked-through dances are more likely to work out the first time, so the dance is less likely to need to be repeated. Without attempting to resolve the point in this space which would mean nothing to any given group the point here is that you should know how many, if any, walk-throughs will be taking place, so as to give you an idea of how prepared you need to be when you get to the dance. Dance Etiquette[ edit ] Note that the following are not necessarily all universal guidelines to dance etiquette in all places. However, they should give you a plan you can follow as you walk into a dancing experience. The program for a dance is usually published well before the dance, so it will be no mystery in most cases what the next dance will be. However, it is customary to not take a partner nor to line up before either the name of the dance is announced or a portion of the music for the dance has been played. It is nice if ladies not be in too much of a hurry to pair up with other ladies, particularly if the dance is small, as this can lead to men not having ladies to partner with. When taking a partner, it is customary for the man to take the lady by her left hand and his right hand so that, as they walk toward the top of the hall the side from which the music is coming , they are lined up on the proper sides. The first man in the top set of each line is expected to count the couples of his line and assign them to their sets. This is the equivalent to "hands four from the top," and it can take some time to get the sets figured out. Some will be similar figures, and some will have similar names, and some will be both.

## Chapter 5 : RSCDS Books Scottish Country Dancing

*Rscds Book 49 Aug 13, by Jim Lindsay and his Scottish Dance Band. by Royal Scottish Country Dance Society and Peter Knight. Paperback. \$ (20 used & new.*

## Chapter 6 : Scottish country dance - Wikipedia

*The Country Dance Book Containing Fifty-Two Country Dances From the English Dancing Master () by Cecil James Sharp Vol. 6 Games for Children's Development by Hilda A. Wrightson.*

## Chapter 7 : Books | Helen's Scottish Country Dance Site

*This book covers the basics very well, and also has a large collection of both ceilidh and country dances. If you want a*

## DOWNLOAD PDF THE SCOTTISH COUNTRY DANCE BOOK.

*book to pick up the basics, this is the book for you. Highland Dancing: Textbook of the Scottish Official Board of Highland Dancing.*

### Chapter 8 : Music and Instructional Books for Scottish Country Dancing

*EMBED (for calendrierdelascience.com hosted blogs and calendrierdelascience.com item tags).*

### Chapter 9 : RSCDS Book 52 Scottish Country Dancing

*The town has much to offer the visitor and, with the University residences nearby, it is an ideal place to indulge your passion for Scottish country dancing. There are country dance classes every morning for all dancers and voluntary dance-related activities in the afternoons.*