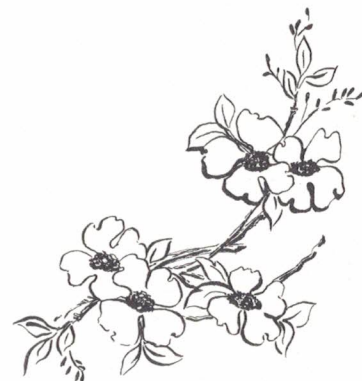


## The Missing MacNaberries

Typed descriptions from  
Tom Flett/ Elizabeth Sutorius/ Hugh Thurston and others

*T13 The Sword Dance of Culloden  
(Culloden)  
For Four Men*

*Strathspey(4x8b)+March(8b)+Reel(8+4x4+4x16+12b)*



**MARY ISDALE MACNAB**

SCOTLAND  
1889

CANADA  
1966

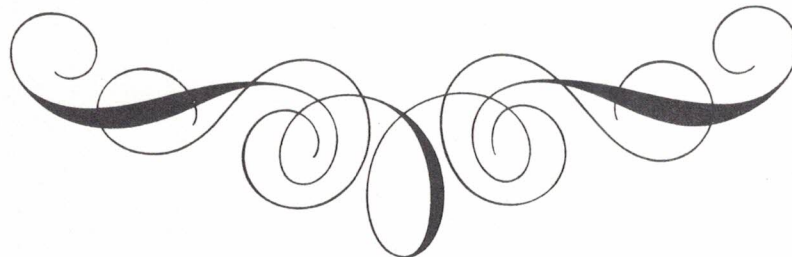
Mary Isdale MacNab, born in Glasgow, Scotland, came to Vancouver, B.C. Canada in 1907 with her family. She began teaching Highland dancing in 1910 and was still actively teaching within two months of her death in November, 1966. She trained hundreds of dancers during her career, among them many, many champions. She will be best remembered for her more recent accomplishments.

A number of dances from her collection of Ancient Highland Dances were presented by her group of dancers, the B.C. Highland Lassies of Vancouver, Canada, at the Edinburgh Tattoo at Edinburgh Castle in 1964. The girls then appeared as featured dancers with the Columbia Festival Royal Marines on their tour of the United States and Canada in 1966, and performed in Ottawa, Canada, in 1967 during the visit of H. M. Queen Elizabeth. These performances of the dances from this collection led to further acclaim and recognition for the dances, the collector and the Lassies.

Mrs. MacNab's dances were collected over fifty years of research. She explored historical records and challenged the memories of friends and acquaintances in Scotland. She continued her search as she probed into recollections of descendants of the Scottish Highlanders who had emigrated to the United States and Canada. In this way she was able to bring these dances back. Without her diligent search over the years, these dances would have been lost to us.

It had been only in this decade that Mrs. MacNab was persuaded to compile her notes for publication. We are indebted to Dr. Hugh Thurston, of the University of British Columbia, an authority on the dances of Scotland, for his help. His untiring efforts, as he worked directly with Mrs. MacNab and carried on after her death, have made the reproduction of these dances possible. We are grateful too, to Miss Joan Frazer, the present spokesman for the B.C. Highland Lassies, for her help and theirs in the preparation of these dances for print.

Mrs. MacNab left all records, rights and title to her collection of dances to her niece, Mrs. Elizabeth Sutorius, of San Diego, California, who intends to make the dances from this famed collection available to teachers of Highland dancing throughout the world, thus establishing a living memorial to this wonderful lady.



Fs (1)

THE SWORD-DANCE OF CULLODEN

A sword-dance for four men, collected by Mary Isdale MacNab from D.C. Mather.

Music

March and strathspey, preferably played on the pipes.

Introduction

To a march tune, preferable "Johnny Cope" or "The pipers' cave", the four men enter and lay the swords on the ground in the form of a cross, the four points touching in the centre. Each man stands at the hilt of his own sword, facing the centre, and all bow.

In the description of the following steps the men are numbered anti-clockwise.

The music changes to a strathspey, preferably "Thick lies the mist on yonder hill".

Step 1

- Bar 1 Each man moves to the next hilt on his right with four pas marchés, starting with the right foot, and
- 2 facing the centre, dances two pas-de-basque, (starting with the right foot).
- 3-8 The dancers repeat these movements three times more, but on bar 8 they dance high cuts instead of pas-de-basque.

Step 2

- Bars 1-8 All dance the first fling step, with the turns modified as follows. The turn on bar 4 becomes half a turn, so that bars 5-7 are danced facing outwards. The turn on bar 8 is such that at the end men 1 and 2 face one another and so do men 3 and 4.

Step 3

- Bar 1 Men 1 and 2 change places, passing right shoulder to right shoulder, with four brushing steps. (I.e. spring onto the left foot and execute an outward brush with the right foot). Men 3 and 4 do the same.
- 2 Men 1 and 2 turn to face each other and dance two pas-de-basque, starting with the right foot. Men 3 and 4 do the same.
- 3-4 The dancers repeat these movements, but passing left shoulder to left shoulder.

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5-8 The dancers repeat all these movements, but 1 and 4 dance together and 2 and 3 dance together.

## Step 4

Bars 1-8 All dance the Huntley step. (Fling step no. 6 in the Official Board's book). During bars 1-4, men 1 and 2 face each other, so do 3 and 4. During bars 5-8, men 1 and 4 face each other, so do 2 and 3.

The music changes to a march, preferably "Johnny Cope".

## Interlude

Bars 1-8 All march anti-clockwise once round the swords, finishing in original places.

## Step 5

Bars 1-2 Each man, marking time, picks up his sword and  
3-4 raises it in front of his face, point vertically upwards.  
5-6 All march four steps backwards and  
7-8 four forwards. They shout "Claymore" on the last beat.

## Step 6

Bars 1-2 Each man jumps and lands in a kneeling position with the left leg extended to the rear. Men 1 and 3 clash their swords three times (beats 1 and 2 of bar 1 and beat 1 of bar 2) just below shoulder level. Men 2 and 4 do the same just above shoulder level. On the last beat each man springs up, landing on both feet, holding his sword horizontally above his head with both hands, the right hand grasping the hilt, and the left hand supporting the blade near the point.  
3-4 Each dancer marches to the place where the next sword-hilt would be if the swords had not been picked up.

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5-16 The dancers repeat these movements three more times, replacing the swords on the ground at the end.

Step 7

Bars 1-2 All dance two pas-de-basque,  
3-4 turn about, and march four steps away from the centre, stamping on the fourth step.  
5-6 Facing outwards, all dance two pas-de-basque,  
7-8 turn about, and march four steps to place.  
9-12 With four pas-de-basque, each dancer moves to the next hilt, turning clockwise on his own axis, and  
13-16 facing the centre, dances high cuts.  
17-64 They repeat this three more times.

Step 8

Bars 1-4 All dance four pas-de-basque, moving backwards, and  
5-8 four pas-de-basque moving forwards.  
9 The dancers pick up the swords,  
10 raise them in front of their faces,  
11 touch the four points together at ankle level in the centre, and  
12 raise the swords high, shouting "Crannchur".  
Exeunt.