

TWO
TRADITIONAL SCOTTISH
SOLO DANCES
FOR LADIES

Collected by
MARY ISDALE MACNAB
OF
VANCOUVER, CANADA

PRINTED IN SCOTLAND

Copyright The Royal Scottish Country
Dance Society—for all countries.



MARY ISDALE MACNAB

SCOTLAND
1889

CANADA
1966

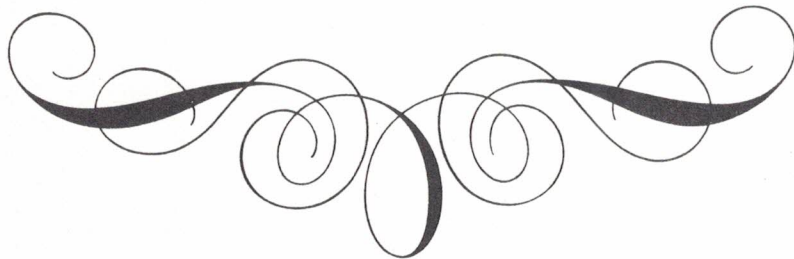
Mary Isdale MacNab, born in Glasgow, Scotland, came to Vancouver, B.C. Canada in 1907 with her family. She began teaching Highland dancing in 1910 and was still actively teaching within two months of her death in November, 1966. She trained hundreds of dancers during her career, among them many, many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



THE DEESIDE LILT

COUPLE DANCE FOR LADIES, COLLECTED IN PRINCE EDWARD ISLAND, CANADA

Music slow $\frac{4}{4}$  = 108

The dancers stand face to face, 2 arms' lengths apart. 2 bars of music should be played at the beginning and end for the curtsey. The chorus may be danced between each step or after the 1st and 4th.

DESCRIPTION

Step 1.

- Bar 1. Hop L.F. extending R.F. with 2 shakes towards 2nd aerial position (count 1).
Hop L.F. bringing R.F. to 3rd position (low) bending knees (count 2).
Rise and repeat, hopping on R.F. and extending L.F. (Count 3, 4).
- Bar 2. Rise and extend R.F. to 2nd. Hop L.F. and bring R.F. to 3rd rear aerial, hop L.F. and shed R.F. to 3rd aerial. Hop L.F. and extend R.F. to 4th aerial intermediate (count 1, 2, 3, 4).
- Bar 3. Hop on L.F. bringing R.F. to 3rd aerial (count 1) cross it over L.F. (count 2).
Hop on R.F. while extending L.F. with brush to 4th aerial low, brush in L.F. behind R.F. and hop down on L.F.—(3 and 4).
- Bar 4. Point R.F., L.F., R.F., L.F.
- Bars 5-8. Repeat all beginning L.F. and ending point L.F., R.F., L.F., R.F.

Chorus.

- Bars 1-4. With R. hands joined and 4 Pas de Basque turn partner to opposite side. Set to each other with 2 Pas de Basque. Spring L.F. and point R.F., L.F., R.F., L.F.
- Bars 5-8. Repeat with L. hands, beginning L.F., to finish in original places.

Step 2.

- Bar 1. Step slightly forward on R.F., hop on it and bring L.F. to 3rd rear aerial. Step on L.F., hop on it and extend R.F. to 4th intermediate aerial (count 1 and 2 and).
- Bar 2. Bring R.F. behind L.F. on floor, step L.F. out to 2nd position, bring R.F. in front of L.F. and hopping on R.F. extend L.F. to 4th intermediate aerial (count 3 and 4 and).
- Bars 3 and 4. Repeat all beginning L.F.
- Bar 5. Repeat bar 1.
- Bar 6. Hop on L.F. and point R.F., L.F., R.F., L.F.
- Bar 7. Repeat bar 1 but on L.F.
- Bar 8. Hop on R.F. and point L.F., R.F., L.F., R.F.

Step 3.

- Bar 1. Pas de Basque R.
Starting with L.F. in 4th intermediate aerial, spring on to that foot displacing the supporting foot which is taken to 4th intermediate rear aerial. Repeat contra to complete the movement and finish in starting position. This is called *Balance*.
- Bar 2. Pas de Basque L. and balance.
- Bar 3. Pas de Basque R. and balance.
- Bar 4. Spring on L.F. and point R.F., L.F., R.F., L.F.
- Bars 5-8. Repeat all beginning L.F.

Step 4.

- Bar 1. Step forward with pointing R. and L.
Pas de Basque R.
- Bar 2. Step forward L., R.
Pas de Basque L.
- Bar 3. Step forward R., L.
Pas de Basque R.
- Bar 4. Spring on L.F. and point R.F., L.F., R.F., L.F., travelling backwards to place.
- Bar 5. Spring L.F. with R. toe in 3rd position, hop on L.F. and extend R.F. to 4th intermediate aerial.
Repeat, springing R.F. and extending L.F.
- Bar 6. Spring on L.F. and point R.F., L.F., R.F., L.F.
- Bars 7 and 8. Repeat bars 5 and 6.