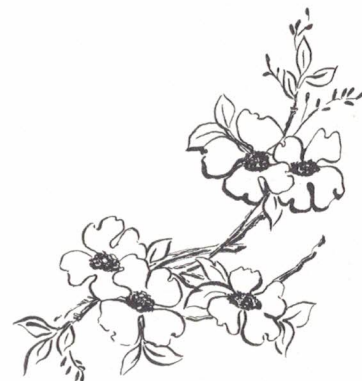


McKENZIE OF SEAFORTH

A DANCE FOR SIX IN MILITARY STYLE

Collected by
MARY ISDALE MACNAB
of
VANCOUVER, CANADA



MARY ISDALE MACNAB

SCOTLAND
1889

CANADA
1966

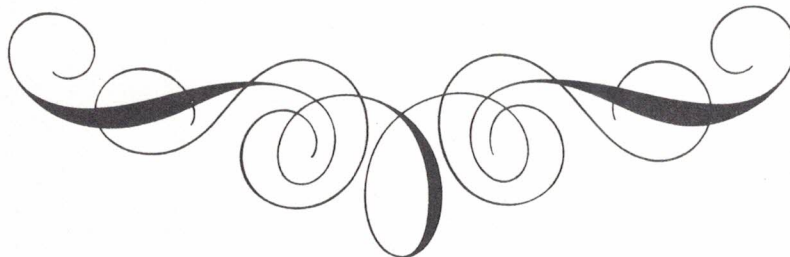
Mary Isdale MacNab, born in Glasgow, Scotland, came to Vancouver, B.C. Canada in 1907 with her family. She began teaching Highland dancing in 1910 and was still actively teaching within two months of her death in November, 1966. She trained hundreds of dancers during her career, among them many, many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



McKENZIE of SEAFORTH
A dance for six in military style.

This dance, collected by Mrs. MacNab from Donald Dingus in Kintail, Rosshire, Scotland, was originally dedicated to Kenneth MacKenzie, Earl of Seaforth in 1771. At present it is dedicated to the famous Seaforth Highlanders of Canada. The regiment was raised about 1910.

The figures in the dance have special significance, as they portray the loyalty of the McKenzies. For instance, the first figure represents "the hand of friendship", the second, "Cabair Feidh" (the deer's antlers), the third, "determination" etc. as noted in the instructions.

The dance though specified for men only, as traditionally are all of the Highland dances, may of course be danced by women wearing the kilt.

Formation: Six men as in diagram I. Men with the same numbers are partners.

Steps: Strathspey travelling step (highland style) except where otherwise indicated.

Music: Strathspey.

FIGURE I: Pass-and-turn chain. (The hand of friendship).

Bars 1-4 Bow.
5 Each dancer passes his partner, giving right hands, and
6-8 turns the next dancer once-and-a-half round with left hands.
9-16 So continue, passing the next dancer with right hands and so on, until all are back in original places.
17-20 Set to partners with the highland schottische and
21-24 turn partners twice round with right hands.

FIGURE II: (Cabair feidh).

Bars 1-4 The first couple advance slowly with the foot movements of the rock step, but with their hands at their sides.
5-8 These men separate. The right-hand man dances clockwise round couple 2, the left-hand man anti-clockwise round couple 3, to their original places. Meanwhile, the others turn partners twice round with right hands.
9-16 The second couple dance a fling step. On the last four bars the others turn partners twice round with right hands.
17-24 The third couple as much (not necessarily dancing the same fling step as the second couple).

FIGURE III: Determination)

Bars 1 Partners walk past each other with four steps, starting with a stamp on the right foot, arms at their sides, passing by the right shoulder.
2 All dance two pas-de-basque.
3 All walk backwards to original places, passing left-shoulder, starting with a stamp on the right foot.
4 All dance two pas-de-basque (facing partners). The track in 1-4 is that of a back-to-back.
5-8 As much again, but passing left-shoulder first.
9-16 The couples dance round in an anti-clockwise circle. When the first couple have gone once round the circle they dance straight across it (i.e. along the dotted lines in the diagram 2), the others following, finishing as in diagram 2.
17-24 The left-hand number 1 dances clockwise round his partner, anti-clockwise half round the right-hand number 3, clockwise round behind the right-hand number 2, and straight forward along his own line to place. The other left-hand dancers follow.
25 Each left-hand dancer, with two pas-de-basque, spinning once round clockwise, dances in front of his partner and finishes beside him on his right.
26 All set with two pas-de-basque.
27-28 The new left-hand line do as much.
29-32 Repeat bars 25-28.

33-40 Using the rocking step but with arms by their sides and travelling slowly forward, the first couple (followed by the other two) turn left and dance to about where couple 3 started the dance, turn left and dance to about level with the first couple's original place, turn left again and dance forward until the third couple are about in the first couple's original place.

Each couple wheels left, so that the dancers are in line abreast, facing the front, close beside each other with the backs of the hands touching.

41-48 Still dancing the rock step, all advance slowly.

49-56 The three dancers on the left of the line turn to the left and dance into the place where the left-hand file was on bar 16. The three on the right do as much. (Diagram 3).

FIGURE IV: (The hand of friendship).

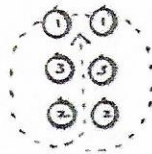
Bars 1-8 As bars 5-12 of Figure I.

9-16 Set to and turn partners as in 17-24 of Figure I. All finish in original places.

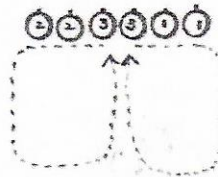
DIAGRAMS.



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2



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