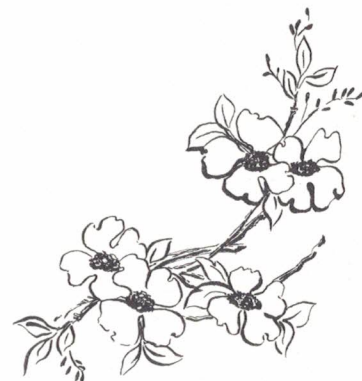


# THE BROADSWORDS OF LOCHIEL

A TRADITIONAL SCOTTISH DANCE  
FOR FOUR MEN

Collected by  
MARY ISDALE MACNAB  
of  
VANCOUVER, CANADA



**MARY ISDALE MACNAB**

SCOTLAND  
1889

CANADA  
1966

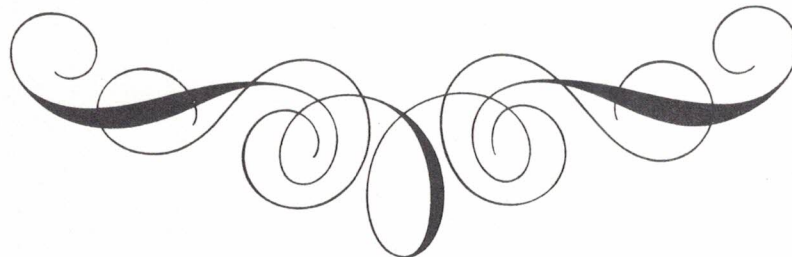
Mary Isdale MacNab, born in Glasgow, Scotland, came to Vancouver, B.C. Canada in 1907 with her family. She began teaching Highland dancing in 1910 and was still actively teaching within two months of her death in November, 1966. She trained hundreds of dancers during her career, among them many, many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

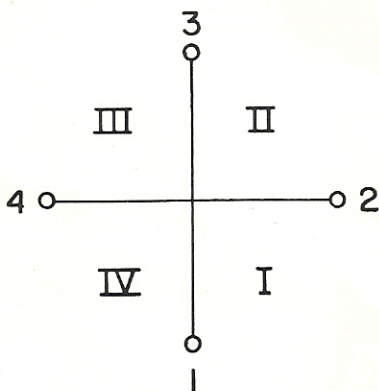


## THE BROADSWORDS OF LOCHIEL

(A regimental dance, collected in Prince Edward Island.)

MUSIC: March — Scotland the Brave  
 Strathspey — Dorroter Bridge  
 Reel — The Kilt is My Delight

FORMATION: Sets of four men, dancing at the hilts (referred to as points) of four swords laid as shown:



**MARCH** Enter marching; form into hollow square; present swords in front of face, points straight up; lay swords on floor as shown in diagram; honor swords (bow). (Note: to lay down or pick up swords, take a step forward with right knee bent and extend left leg to the rear.)

### STRATHSPEY

#### Step 1

##### Bars

- 1-2 All set with pas de basque to R and L, arms at sides; all travel straight to next sword point to right, with 4 brush steps with the R foot, L arm raised (as in Seann Triubhas).
- 3-4 All set with pas de basque to R and L, arms at sides, and 4 high cutting, arms raised.
- 5-16 All repeat at each sword point, completing the step at original places.

#### Step 2

- 1-2 All pas de basque in along swords, from side to side over them, R, L, R, L, arms at sides. On last beat, raise both arms ("antlers"), and touch backs of hands with adjacent men.
- 3 With hands touching, all do 4 high cutting.
- 4 All drop hands, and with pas de basque to R and L, proceed out to next sword point, turning clockwise.
- 5-16 All repeat at each sword point. Dancers 1 and 3 complete the step in the space to the left of their original places and facing their own swords (e.g. No. 1 man in IV); dancers 2 and 4 finish at original places.

#### Step 3 — Solos

- 1 Nos. 1 and 3, with R foot over own swords (e.g. No. 1 man in IV facing I and with R foot in I), dance R toe, heel, toe, heel, with L arm raised and R hand on hip.
- 2 Change to R foot in IV, L foot in I, R arm raised, dance L toe, heel. Then spring across the sword into I and pas de basque L, hands on hips, turning clockwise the while.
- 3 Pas de basque R while completing the clockwise turn, to face IV. Then spring into 5th position on L, R toe to the floor, kick R out to 4th aerial position.
- 4 Four high cutting, L, R, L, R, both arms raised, still facing own sword.

- 5 With R foot across own sword (e.g., No. 1 man in I, facing IV, with R foot in IV), dance R toe, heel, toe, heel.
- 6 Changing feet, dance L toe, heel, toe, heel.
- 7 Spring across the sword (e.g., No. 1 man into IV), and with back to own sword dance R toe, heel. Then 5th position on L, R toe to the floor, and kick out.
- 8 Four high cutting, L, R, L, R.
- 9 While still in IV, No. 1 man does 2 pas de basque R, L, turning clockwise the while to face III.
- 10 Pas de basque R across own sword (e.g., No. 1 man into I); then pas de basque L, out to own sword point.
- 11-12 Eight high cutting.
- 13-24 Nos. 2 and 4 do the solo steps as in bars 1-12. When 1 and 3 begin to dance (bars 1-4), 2 and 4 march clockwise to positions at sword point No. 3, standing side by side, facing the center of the swords, and stand there during bars 5-8. During bars 9-12, they continue around the swords to their own places and take up positions ready for solos. When 2 and 4 begin to dance, 1 and 3 march clockwise to behind sword point No. 3 (bars 13-16) and return to their own places during bars 21-24.
- (NOTE: No. 4 man first marches  $\frac{1}{4}$  of the way around the outside of the circle, then  $\frac{3}{4}$  of the way around. No. 2 man first marches  $\frac{3}{4}$  of the way around, then  $\frac{1}{4}$ . When Nos. 2 and 4 are dancing, No. 1 first marches  $\frac{1}{2}$  way round, then the other  $\frac{1}{2}$ . No. 3 man must make two full circuits. Length of marching steps should be adjusted in each case so that the two men are moving for about the same time.)

*Step 4*

- 1-4 Dancing inside the swords, all 4 join L hands in center, and facing own sword (e.g., No. 1 in IV) dance the toe heel step as in the regular solo Sword Dance, Gillie Chaluim — i.e., L toe, heel, toe, heel across the sword; R toe, heel, toe, heel across the sword; spring across to face second sword (e.g., No. 1 man in I, facing II) on R; do L toe, heel in that space (not across second sword) R toe, heel — but then finish by beating L heel 4 times across the next sword.
- 5-16 Repeat at each position back to original places, except that to complete the step on bar 16, omit the heel beats, all drop hands, spring out to own sword points, and do 4 high cutting.

REEL:

*Step 5*

- 1 All balance R at the swords' points: step on R and swing L out diagonally to rear, in 4th intermediate rear aerial position; step on L and swing R out diagonally to front, in 4th intermediate aerial position. Hands on hips.
- 2 All pas de basque to R
- 3 All balance L, and
- 4 All pas de basque to L.
- 5-6 All dance to next sword point with two pas de basque, turning clockwise the while.
- 7-8 Four high cutting, arms raised.
- 9-32 Repeat at each sword point, completing the step at original places.

*Step 6*

- 1-8 16 high cutting; starting by facing in, but turning clockwise during the last four to face out, with back to swords. Arms raised.
- 9-15 14 high cutting, facing out, arms raised.
- 16 Assemble with L foot in front, leap, assemble with R foot in front, hands on hips.
- MARCH: Exit by any suitable formation, marching (e.g., bow while still facing out away from swords, turn right about, pick up swords, march off.)