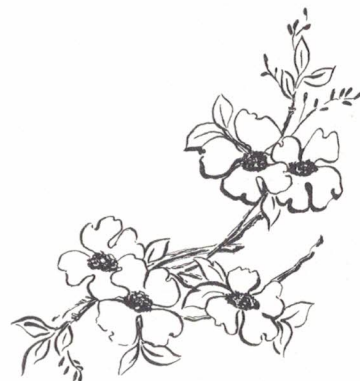


A SALUTE TO MAC NAB

A SOLO SWORD DANCE

Collected by
MARY ISDALE MACNAB
of
VANCOUVER, CANADA



MARY ISDALE MACNAB

SCOTLAND
1889

CANADA
1966

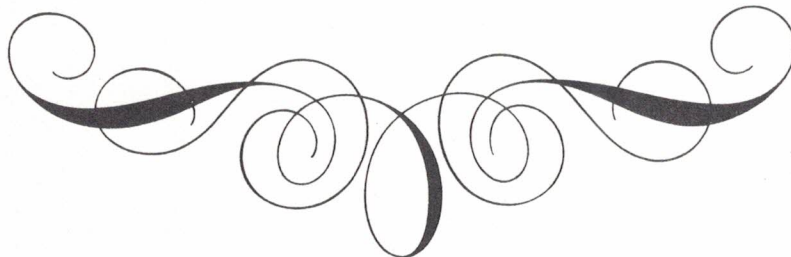
Mary Isdale MacNab, born in Glasgow, Scotland, came to Vancouver, B.C. Canada in 1907 with her family. She began teaching Highland dancing in 1910 and was still actively teaching within two months of her death in November, 1966. She trained hundreds of dancers during her career, among them many, many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

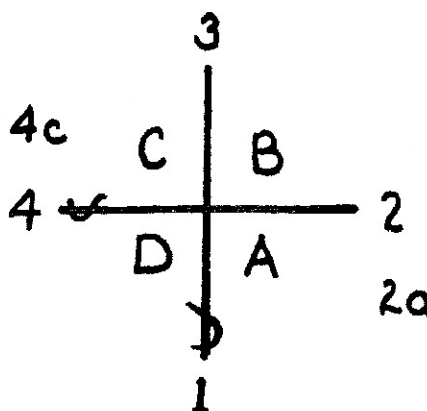
It had been only in this decade that Mrs. MacNab was persuaded to compile her notes for publication. We are indebted to Dr. Hugh Thurston, of the University of British Columbia, an authority on the dances of Scotland, for his help. His untiring efforts, as he worked directly with Mrs. MacNab and carried 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.



A SALUTE TO MAC NAB

A solo sword dance said to be the most difficult of sword dances, A SALUTE TO MAC NAB takes its name from the Clan MacNab whose members are known for their agility, determination and forthrightness.



Music: Any 2/4 March tune

Introduction: Stand as for traditional sword dance. Bow, step left to Second Position, place right toe at Third Position.

Step 1 Addressing the sword

Bar 1 Pas-de-basque R, pas-de-basque L

Bar 2 Hop R, point L foot to Second Position, hop R taking L to Third Rear Aerial Position, hop R taking L to Third Aerial Position, hop R extending L to Second Aerial Position with a shake movement. Make a 3/4 turn to the R during the shedding-like movement. Finish at a point near 2A (Diagram above)

Bar 3-4 Pas-de-basque L moving R to Point 2, Assemble with the R foot in front. Disassemble, and four High Cuts at Point 2 of the sword.

Bar 5-16 Repeat all at Points 2, 3, and 4.

Arms: First Position Bar 1, Second Position Bar 2, First Position Bar 3, and Third Position Bar 4.

Step 2

Bar 1 Closed pas-de-basque R in A. Closed pas-de-basque L in D.

Bar 2 Jump across the sword to execute closed pas-de-basque R in B. Make 1/4 turn to R to face Point 2 executing closed pas-de-basque L in C.

Bar 3 Open pas-de-basque R foot in D and L foot in A. Make 1/4 turn to the R executing open pas-de-basque L foot in B and R foot in A.

Bar 4 Pointing Turn: Spring Point to Fourth Position
R foot in C and L foot in D. Make $\frac{1}{2}$ turn to the right
Spring Pointing L foot in A and R foot in C. Spring Point
L foot in in C and R foot in D. Dancer finishes
facing Point 2.

Bar 5-16 Repeat all to Points 2, 3, and 4 finishing with Spring
Points to face A.

Arm: First Position Bars 1 and 2, raise to Third Position
Bar 3, and First Position Bar 4.

Step 3

Bar 1 Toe and heel L foot in A, and R foot in D.
Repeat. D.

Bar 2 Toe and heel R foot in A, L foot in D.
Repeat.

Bar 3 Toe and heel in closed position R and L turning in A
to face diagonally across sword.

Bar 4 Eight High-Cuts facing C.

Bar 5-6 Dance four pas-de-basque steps (R, L, R, L) in a
small circle turning R in A.

Bar 7-8 Dance eight High-Cuts in A facing B.

Arms: Bar 1-2 Second Position, Bar 3 First Position, Bar 4
Third Position, Bar 5-6 First Position, Bar 7-8 Third
Position.

Bar 9-16 Dance Toe-and-Heel Step as in traditional sword dance
over Point 2 ending facing C with four Spring Points
across the sword at Point 3.

Bar 17-24 Repeat Bars 1-8

Bar 25-32 Dance Toe-and-Heel Step over Point 4 ending with
pas-de-basque, assemble, and high-cuts at Point 1.
(as for ending Toe-and-Heel Step traditional sword dance.)

Arms: As given above.

Step 4

Bar 1-2 Dance four diagonal Spring Points in Fourth Intermediate
Position over the sword pointing L foot in C, R in B,
L in C, and R in B.

Bar 3-4 Closed pas-de-basque R into A. Closed pas-de-basque
L into D.

Bar 5-6 Jump onto both feet, weight equally distributed, R foot in A, L in D. Jump across sword to land on both feet with R foot in B, L in C. Jump out of sword at Point 3 facing out and landing in Fifth Position with L foot front. Change (R foot front) making $\frac{1}{2}$ turn to the R.

Bar 7-8 Pas-de-basque R, pas-de-basque L at Point 3 facing the sword.

Bar 9-16 Repeat all finishing at Point 1

Arms: Third Position Bar 1, First Position Bar 2-8, Third Position Bar 9, First Position Bar 10-16.

Step 5

Bar 1-4 Closed pas-de-basque R in A, closed pas-de-basque L in D. Springing diagonally forward, closed pas-de-basque R in B, closed pas-de-basque L in C. High-Cut springing R into B. High-Cut springing L into C. High-Cut springing diagonally backward R into A. High-Cut springing L into D. Dance two closed pas-de-basque (R and L) making a $\frac{3}{4}$ turn to the R in A.

Bar 5-16 Repeat all to Points 2, 3, and 4.

Arms: First Position for pas-de-basque, Third Position for High-Cuts.

Step 6

Bar 1 Spring Point with R foot in A, L foot in C in Fourth Intermediate Position. Making $\frac{1}{2}$ turn to the R, Spring Point L in C, R in Fourth Intermediate Position in A; R in C, L in Fourth Intermediate Position in B; L foot in B, R foot in Second Position in C. (As for Spring Point turn in Reverse Points Step of traditional sword dance.)

Bar 2 Open pas-de-basque R (R foot in C, L foot in D). Make $\frac{1}{2}$ turn to the R, open pas-de-basque L (L foot in D, R foot in C).

Bar 3 Spring Point with R foot in A, L foot in B in Fourth Position. Making three quarter turn to the R, Spring Point L in B, R in Fourth Position in A; R foot in B, L in Fourth Intermediate Position in A; L in A, R foot in Second Position in B. (As for Spring Point turn in Second or Open Pas-de-Basque Step of traditional sword dance.)

Bar 4 Open pas-de-basque R (R foot in B, L foot in C). Moving forward and out of the sword, closed Pas-de-basque L making $\frac{1}{2}$ turn to the R. End facing the sword at Point 4C

- Bar 5-6 Moving around the outside of the sword, pas-de-basque right making $\frac{1}{4}$ turn to the right, pas-de-basque left moving to the left, pas-de-basque right making $\frac{1}{4}$ turn to the right, pas-de-basque left making $\frac{1}{4}$ turn to the right. Finish facing away from the sword at Point 3. (These pas-de-basque describe arcs moving freely around the outside of the sword.)
- Bar 7-8 Dance eight High-cuts at Point 3 facing away from the sword. Begin springing right.
- Bar 9-10 Again moving around the outside of the sword, pas-de-basque right, pas-de-basque left making $\frac{1}{4}$ turn to the right while moving left, pas-de-basque right making $\frac{1}{4}$ turn to the right, pas-de-basque left making $\frac{1}{2}$ turn to the right finishing at Point 1 facing the sword.
- Bar 11-12 Dance six High-Cuts at Point 1 facing the sword. Assemble with right foot in front and knees relaxed. Hold this position and straighten the knees with a small jump for finish.
- Arm Position: First Position for pas-de-basque, Third Position for High Cutting, First Position for Assemble, Third Position for finish.