

LOCHANSIDE

The initial thoughts and movements for this dance were inspired by a recording by Ian Powrie and His Band of the tune Lochanside, a tune composed by P/M John MacLellan D.C.M.. Creation of the dance started in the early 1960s whilst working with Joan and Linda of the Highland Threesome.

The work never came to fruition and remained a collection of fragmented movements and of bits of Steps in the back of my mind. A request to provide a dance for the tune included in the programme of a Scottish Fiddle Rally organised by Stuart Forbes in 1980 prompted me to complete the dance with some urgency. On that evening it was premiered by Joy MacFarling as a ladies solo, dressed in Aboyne costume; using basic skirt movements rather than arm movements which are reserved for performance in Highland costume.

The dance has been considerably influenced by the style of dance taught by Bobby Cuthbertson and passed on to me by P/M Peter Quinn. From its origins in Ballet, artistry was the dominant aspect and major part of Highland Dance, but this style was surpassed when Highland Dance was deemed to be a sport and athleticism became the order of the day.

Enjoy a step-back in time and a little artistry (and logic!).

A handwritten signature in blue ink that reads "Colli Robertson". The signature is written in a cursive, flowing style with a long, sweeping underline.

The image displays a musical score for a march titled "Lochanside" by P/M John MacLellan. The score is presented on six staves, each in treble clef and 3/4 time signature. The key signature is one sharp (F#). The music is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together in groups, interspersed with rests. The first staff begins with a repeat sign. The second and fourth staves end with repeat signs. The sixth staff has a thick black bar under the first few notes.

SPECIAL MOVEMENTS

BALANCE-FORWARD-BALANCE-BACK (Right Foot)

Bar	Count	
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	&	Extend RF to 4 th Intermediate Aerial position.
	9	Spring Right Diagonal Forward onto RF.
	&	Step on LF in 5 th Rear position.
4	10	Lightly Beat RF in 5 th position.
	&	Extend LF towards 4 th Intermediate Rear position.
	11	Spring Left Diagonal Back onto LF.
	&	Step on RF in 5 th position.
	12	Lightly Beat LF in 5 th Rear position.

THE DOUBLE WAVE STEP (Right Foot)

In his publication Cuthbertson refers to a “wave” as being the first movement in an Highcut also the second movement which indicates the movement may start in more than one position. In the **Double Wave Step** the foot may start from several different positions, but it always finishes in 3rd Aerial position. In **Lochanside** the wave movement starts and finishes in 3rd Aerial position. It also starts before the Musical Beat without an Hop.

Bar	Count	
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	&	Commencing with RF in 3 rd Aerial position take RF towards 4 th Intermediate Aerial position and then return to 3 rd Aerial position.
1	1	Hop LF, extend RF towards 4 th Intermediate Aerial position and return to 3 rd Aerial position.

With this movement, from my experience, overcoming the desire to hop on the initial movement is one of the biggest stumbling blocks for the Highland Dancer of today, but “Don’t be shy, give it a try”.

PIVOT TURN (To the Left)

The Pivot Turn has always been a problem when the official words are that the turn is danced on the balls of both feet “without displacing them” which, as any dancer will tell you, cannot be achieved – displacement is essential to finish in 3rd position.

The movement as proscribed by Cuthbertson has an element of logic which does not exist in the version proscribed today. The essential difference being that the movement is balanced consisting of two equal, mirrored halves.

The dancer commences by pointing the RF in 3rd Crossed position and then, turning to the Left, the body weight is transferred through the balls of both feet. After rotating 180° the dancer is facing directly away from Front, feet in a narrow 1st position. The rotation is continued, transferring body weight through from the LF to the RF to finish, facing Front, LF in 3rd Crossed position. During this movement neither foot is displaced.

Bar	Count	
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		Commence with LF taking full body weight
8	11	Sharply move RF to point RF in 3 rd Crossed position, then on the Ball. Pushing upwards, turn to the Left gradually transferring body weight to the RF. After 180° rotation feet should be in a narrow 1st position (High) and body weight evenly distributed between both feet.
	12	Gradually lowering to normal height, the transference of body weight continues with the Left rotation until completed to finish facing Front, LF pointed in 3rd crossed position.

N.B. As mentioned elsewhere, this dance may be performed with or without the given **ARM** movement in particular when performed in Aboyne costume.

CLOSE (Right)

- 7-8 7,8 Springing RF,LF execute a Balance movement.
9 Spring onto LF, taking RF to 3rd Rear Aerial position.
10 Hop LF, take RF 3rd Rear Aerial position with a Round-the -Leg movement.
11,12 Take RF to 3rd Crossed position execute a Pivot Turn to finish LF in 3rd Crossed position.

ARMS

Position: 3rd ⇔ 4th ⇔ 3rd 2nd L 2nd L ⇔ 2nd R
Count: 7,8 9,10 11,12

- 9-16 Repeat Bars 1-8 Contra, finishing at the end of Bar16 with RF extended to 4th Intermediate Aerial position.

SECOND STEP

Bars Count

- 1 1& a 2 Hop-Brush-Beat-Beat movement RF, finish with RF in 4th Intermediate Aerial position.
3 Hop LF, take RF to 3rd Aerial position.
2 4& Hop LF, execute 2 continuous, sharp, Round-the-Leg movements RF - take RF to 3rd Rear Aerial position (4), and return to 3rd Aerial position (&).
5& Repeat Counts 4&
6 Hop LF, extend RF to 4th Intermediate Aerial position.
3-4 7& a 8 Hop-Brush-Beat-Beat movement RF, finish with RF in 4th Intermediate Aerial position.
9 & 10 Shake-Shake-Down movement RF, extending LF to 4th Intermediate Aerial position at the end of Count 10.
11,12 Spring LF,RF execute a Balance movement.

ARMS

Count: ⇐♦♦♦♦♦♦2nd L♦♦♦♦♦♦⇒ 2nd R 3rd ⇔ 4th ⇔ 3rd
Position: 1& a 2,3,4& 5& 6,7& a 8,9& 10 11,12

- 5-6 Repeat Bars 1-2 Contra.

- 7-8 **CLOSE (Right)**

- 9-16 Repeat Bars 1-8 Contra, finish with RF in 4th Intermediate Aerial position.

THIRD STEP

Bars Count

1	1	Hop LF, take RF to 3 rd Aerial position, via 4 th Intermediate Aerial position.
	&2	Double Wave movement RF.
	&	Step on RF towards 4 th Intermediate position.
	3	Step on LF in 5 th Rear position, extending RF to 4 th Intermediate Aerial position.
2-3	4&5,6&7	Dance a Travelling Balance movement RF.
	8,9	Spring RF,LF, execute a Balance movement.
	10 &	Spring onto RF, Highcut LF.
	11	Hop RF, extend LF to 4 th Intermediate Aerial position.
4	12	Hop RF, take LF to 3 rd Aerial position.

ARMS

Position:	2 nd L	3 rd ⇔5 th ⇔3 rd	3 rd ⇔4 th ⇔3 rd	2 nd R
Count:	1&2&3	4&5,6&7	8,9	10&11,12

5-6	& 1	Execute a Double Wave movement LF.
	&	Step on LF towards 4 th Intermediate position.
	2	Step on RF in 5 th Rear position, extending LF to 4 th Intermediate position.
	3&4,5&6	Dance a Travelling-Balance movement LF

ARMS

Position:	2 nd R	3 rd ⇔5 th ⇔3 rd
Count:	& 1 & 2	3&4,5&6

7-8 **CLOSE** (Right)

9-16 Repeat Bars 1-8 Contra to finish RF in 3rd Crossed position. Hold position briefly.

Step to the Right, Curtsy or Bow.