

SCOTLAND THROUGH HER COUNTRY DANCES



George S. Emmerson

Scotland Through Her Country Dances

Joseph Lowe



Scotland Through Her Country Dances:

Scotland Through Her Country Dances George S. Emmerson, 1967 **Scottish Dance Beyond 1805** Patricia Ballantyne, 2019-12-06 *Scottish Dance Beyond 1805* presents a history of Scottish music and dance over the last 200 years with a focus on sources originating in Aberdeenshire when steps could be adapted in any way the dancer pleased. The book explains the major changes in the way that dance was taught and performed by chronicling the shift from individual dancing masters to professional licensed members of regulatory societies. This ethnographical study assesses how dances such as the Highland Fling have been altered and how standardisation has affected contemporary Highland dance and music by examining the experience of dancers and pipers. It considers reactions to regulation and standardisation through the introduction to Scotland of percussive step dance and caller facilitated ceilidh dancing. Today's Highland dancing is a standardised and international form of dance. This book tells the story of what changed over the last 200 years and why. It unfolds through a series of colourful characters through the dances they taught and the music they danced to and through the story of one dance in particular the Highland Fling. It considers how Scottish dance reflected changes in Scottish society and culture. The book will be of interest to scholars and postgraduates in the fields of Dance History, Ethnomusicology, Ethnochoreology, Ethnology and Folklore, Cultural History, Scottish Studies and Scottish Traditional Music as well as to teachers, judges and practitioners of Highland dancing and to those interested in the history of Scottish dance music and culture. **The Minstrelsy of Scotland: 200 Scottish Songs, Adapted to Their Traditional Airs** Alfred Moffat, 1896

The Scottish Country Dance Book Royal Scottish Country Dance Society, 1924 **Scottish Country Dancing** George S. Emmerson, 1997 **Pointed Encounters** Anne McKee Stapleton, 2014-08-01 *Pointed Encounters* establishes the literary significance of representations of dance in poetry, song, dance manuals and fiction written between 1750 and 1830. Presenting original readings of canonical texts and fresh readings of neglected but significant literary works, this book traces the complicated role of social dancing in Scottish culture and identifies the hitherto unexplored motif of dance as an outwardly conforming yet covertly subversive expression of Scottish identity during the period. The volume draws upon diverse yet mutually revealing texts from traditional dance and music to Sir Walter Scott and contemporary Scottish women novelists to offer students and scholars of Scottish and English literature a fresh insight into the socio-cultural context of the British state after 1746. **Dance Legacies of Scotland** Mats Melin, Jennifer Schoonover, 2020-12-30 *Dance Legacies of Scotland* compiles a collage of references portraying percussive Scottish dancing and explains what influenced a wide disappearance of hard shoe steps from contemporary Scottish practices. Mats Melin and Jennifer Schoonover explore the historical references describing percussive dancing to illustrate how widespread the practice was, giving some glimpses of what it looked and sounded like. The authors also explain what influenced a wide disappearance of hard shoe steps from Scottish dancing practices. Their research draws together fieldwork references from historical sources in English Scots and Scottish

Gaelic and insights drawn from the authors practical knowledge of dances They portray the complex network of dance dialects that existed in parallel across Scotland and share how remnants of this vibrant tradition have endured in Scotland and the Scottish diaspora to the present day This book will be of interest to scholars and students of Dance and Music and its relationship to the history and culture of Scotland **A New Most Excellent Dancing Master** Joseph Lowe,1992 In the mid nineteenth century Joseph Lowe dancing master of Edinburgh taught at Queen Victoria s Court in autumn at Balmoral and Christmas time at Windsor The Journal is an account of these visits of Queen Victoria practicing her Scotch steps for the Reel of Princess Alice who danced a fetching Spanish solo of Prince Alfred who was talented on the violin of the Princess who turned her foot inwards while dancing of the spirited Lady in Waiting who begged for extra lessons of the children s chest expander exercises and of how many trout Mr Lowe caught when he took the Prince of Wales fishing Concerts are held balls last far into the night the musical and dance life of the court is glimpsed through a myriad of Lowe s comments always discreet and a cheerful family life is portrayed After the Prince Consort s untimely death Mr Lowe no longer attends the court Archives at Windsor Castle reveal that two of his daughters continued to teach there for a decade but no journal of the period has been traced to the family collection which contains the original Lowe manuscript *Dancing Lady Frazer*,1895

DANCING MRS. LILLY GROVE,1895 *A Social History of Amateur Music-Making and Scottish National Identity: Scotland's Printed Music, 1880-1951* Karen E. McAulay,2024-10-30 Late Victorian Scotland had a flourishing music publishing trade evidenced by the survival of a plethora of vocal scores and dance tune books and whether informing us what people actually sang and played at home danced to or enjoyed in choirs or reminding us of the impact of emigration from Britain for both emigrants and their families left behind examining this neglected repertoire provides an insight into Scottish musical culture and is a valuable addition to the broader social history of Scotland The decline of the music trade by the mid twentieth century is attributable to various factors some external but others due to the conservative and perhaps somewhat parochial nature of the publishers output What survives bears witness to the importance of domestic and amateur music making in ordinary lives between 1880 and 1950 Much of the music is now little more than a historical artefact Nonetheless Karen E McAulay shows that the nature of the music the song and fiddle tune books contents the paratext around the collections its packaging marketing and dissemination all document the social history of an era whose everyday music has often been dismissed as not significant or indeed properly old enough to merit consideration The book will be valuable for academics as well as folk musicians and those interested in the social and musical history of Scotland and the British Isles

Canadian Books in Print. Author and Title Index ,1975 **The Scottish Farmer** ,1927 **The History of Scotland** Patrick Fraser Tytler,2023-03-07 Reprint of the original first published in 1872 The publishing house Anatiposi publishes historical books as reprints Due to their age these books may have missing pages or inferior quality Our aim is to preserve these books and make them available to the public so that they do not get lost *History of Scotland [to 1603]*.

Patrick Fraser Tytler, 1864 **The History of Scotland from the Accession of Alexander III. to the Union** Patrick Fraser Tytler, 1864 *Travels Through the United States of America* John Melish, 1819 Travels through the United States of America, etc John MELISH, 1818 **Focus: Scottish Traditional Music** Simon McKerrell, 2015-09-16 Focus Scottish Traditional Music engages methods from ethnomusicology popular music studies cultural studies and media studies to explain how complex Scottish identities and culture are constructed in the traditional music and culture of Scotland This book examines Scottish music through their social and performative contexts outlining vocal traditions such as lullabies mining songs Scottish ballads herding songs and protest songs as well as instrumental traditions such as fiddle music country dances and informal evening pub sessions Case studies explore the key ideas in understanding Scotland musically by exploring ethnicity Britishness belonging politics transmission and performance positioning the cultural identity of Scotland within the United Kingdom Visit the author's companion website at <http://www.scottishtraditionalmusic.org> for additional resources **Travels Through the United States of America, in the Years 1806 & 1807, and 1809, 1810, & 1811** John Melish, 1818

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