

Front lock, swinging lock as follows,
 All met in centre and back again,
 Again locking as at Kirkby
 Exhibit in ring 8 bars hold up
 Exhibit in ring horizontal & draw.

The above is very fragmentary but can be read as showing that the eight man dance follows the 6 man dance closely. Therefore one can guess reliably what the 8 man figures must have been.

It will be assumed that each figure follows the general pattern of structure established before. Over a sword takes 4 bars per man and will take 32 rather than 24 bars.

Double Under - no significant change as this is done by 8 dancers in 8 bars in other sword dances.

Double Over - one could put 2 bars of stepping between each couple crossing the sword so that movement takes 16 bars or much more likely the 4th couple holding the sword down do not cross the sword, as in some other dances, so that it still takes 8 bars.

Poussette - Hey - the only question is whether the couples start all together or come in progressively.

Roll - as Sleights, progressive, couples roll as they change, but do not roll between changes.

Arches - Windows - could be done as for 6 just taking longer but more probably done as "Change and Clash" at Sleights that is working in two groups of two couples rather than one big set.

One Lead Over - as Lingdale odd man does not cross but 3rd couple crosses as odd man does at Loftus.

Advance & Retire - lines of 4 & three men jump.

Between the 4 dances discussed and remembering the general principles it is possible to construct one's own dance for 6 or 8 within this tradition.

FURTHER WORK

There is more to Boosbeck & Lingdale than I have seen.

The phrasing at Lingdale needs clarifying.

There are films of North Skelton to compare with the Kennedy notation & surviving dancers may know more figures.

There is a Sharp MSS notation of part of North Skelton which differs slightly from Douglas Kennedy's.

FURTHER NOTES ON LOFTUS BASED ON EFDSS FILE

1. Double Over - sword is moving forward as couples cross, even when couple holding sword down are crossing. They travel sufficiently on the hops to get out to the ring formation.
2. Lock - when tied, men hold their crossed hilt/point in their right hand till leader raises the lock in the rose. Nos 2 & 6 tend to hold on as long as possible to steady the lock.
3. Draw - the crossing by each man has the hilt in front of the point, going round clockwise, ie hilt on left when facing centre. In going round hold crossing with right hand, palm uppermost, fingers round hilt, thumb across the crossing.
4. Clockwise Turn Lock - swords lifted from outside elbows straight up to form lock, without men turning to face centre. Men pass their point along to neighbour to form lock. (fig 6.)
5. One at a Time Lock of fig 4 - like clockwise turn lock but men do not turn only lift swords over head to rest outside elbows.
6. Windows, 1st and 2nd cus back 16 steps.
7. Top couple in Windows, Arches, Hey is 1 & 6
8. In circular hey, No. 1 goes clockwise round set, ie starts by facing no. 2.
9. In the locks in notes 4 & 5 above the men turn successively in clockwise order.
10. Over own sword fig 3 - men do not bend, but men behind lower point almost to ground so that it is easy to swing the legs over.
11. Not sure that all locks are hilt over point.