Roy Dommett's Morris Notes

Volume 8: Other Morris Dances

Compiled by Roy Dommett

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Volume 8

Other Morris Dances

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GARLAND DANCE NOTATIONS

prepared
by
Roy Dommett

for
CHURCH CROOKHAM
WORKSHOP 1994

EXTENDED SET OF NOTATIONS

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Mayapple
Newcastle
New Watlz
Nutting Girl
100 Piper
Sweet Garland
3 Around 3

GARLAND DANCES

Garland dances are widespread in Europe, but not very common outside of Austria. They exist in many forms but the oldest are assessed to be those which appear to have once been sword dances and in which due to local laws the garland replaced the swords. The "sword" was the stock-in-trade of blacksmiths, a narrow bar which could be worked into most implements, tool edges, and, when conditions warranted it, into swords. The ban led to the use of foliage covered hoops, cooper's barrel hoops and even ropes between dancers. To be impressive the numbers of dancers can be rather large and the dances rather interminable in length. In most places the garlands are a inverted U-shape, and can be exploited as a frame for the head and top of the body. Some German and Basque garlands are the size of garden archways with spikes on the bottom ends which can be struck into the ground to allow the dancers greater freedom for stepping. In Austria many are rigid and small, of "A" frame or "Δ" triangular shape, as well as complete circles. The later is appearing in the West Country. The earliest clear English reference available to me was in a ballet. Earlier references to garlands are to a different type of object that is not a dance implement but something that is carried to accompany a party of dancers or singers, who are perhaps "bringing in the May". These are close in concept to the heavily flowered garlands on a stave pole, such as are used on Tutti Day at Hungerford and also was used by some Friendly Societies instead of stave heads. Garlands can mean also slack streamers or decorated ribbons, like skipping ropes or even interior decorators swages.

By the mid 19th century garland dances were appearing as part of the stock in trade of the dance display choreographer along with plaited ribbon maypole dances and theatrical morris and might be seen on the stage, in at least one classical ballet, at the pleasure gardens and at revels. The Brittania Bacup and the original Whitworth dances probably date from the middle of Queen Victoria's reign but most surviving English dances seem to be late Victorian or Edwardian period compositions. A particularly well known one is the "Victory" dance from Knutsford which was danced with a slack garland, like a flower decorated skipping rope, now preserved in performance by Poynton Jemmers. Garland dances are still part of the repertoire of children's dancing schools and a waltz garland was performed at Knutsford May Day in 1982. This dance was done with small rigid framed garlands which allowed quick and easy change from linked to stand alone formations. Apparently a U-garland dance was circulated amongst Girl Guide troupes after WW I and parties went out collecting along with a maypole. Simple dances suitable for such activities were being published(1) in the first decade of this century, as part of general urge to exploit pseudo historical material contemporaneous with the Esperance Club and Sharp, and these sources need more exploration. This was in a period of "sharing" dances and games from many cultures and the actual source is currently unknown. There is photgraph of school girls with U-garlands and a team with a plaited ribbon type of maypole at Alton at the end of the 19th century(2).

The only English garland dance to include linked movements that has surfaced so far is the "Rose" recorded from a college team from the Sunderland area at an inter-college folk event in the early 1960's, and apparently created and taught to the leaders when at school a few years before by an ex-long sword dancer from the Cleveland area north of Whitby who did not believe in women doing the traditional men's dances. Orginally intended to be danced by twelve or more, it

now is often done with eight with loss of scale and even by six. English Miscelleny of Open Morris used a character carrying a separate object such as a bouquet who passed through the figures at appropriate moments to fill out the tune. Although it was done at the fast long sword walk, the dance has been developed in both rapper like running and slow polka stepping versions to suit different club requirements. There are similar linked dances in Spain, Flanders and Provence.

English dances seem to include bows, made from the waist but keeping the head up, as at Bacup, Blennerhasset and in the Mayers "Maze" dance at Lancaster. Garland dances have not attracted fancy stepping sequences, although one like a Three Hand Reel was composed for Minden Rose. Within a club's repertoire there is always a need for a variety of rhythms and speeds from waltzes to polkas, and it is not unusual for a team to change the collected or acquired material for the sake of the balance in their shows.

A good garland dance uses the garland as part of the dance, rather than having the garland just to look pretty. They can be waved from side-to-side, laid on top of each other, or even used to catch other dancers. However garlands have been added to existing dances such as to the reconstruction of Mrs Hepple's dance. There are now in circulation a number of composed dances, ranging from the four handed Sweet Garland dance, seen danced by Wessex Woods, the five handed dance by Plymouth Maids, the six handed Tina's dance by England's Glory, up to the Wain for fourteen. This is one of very few dances with one garland shared by each pair of dancers. It is now a much longer dance than when first seen at Sidmouth danced by a visiting Flemish team as English clubs have added several good figures. Several garland dances have been composed for use in Australia, New Zealand and in the USA. I have seen there good garland adaptations of Playford dances such as Newcastle and a comic version of Hey Boys Up We Go.

Garlands can be made of a variety of materials - plastic domestic water pipe is just about the right diameter and flexibility and was first suggested by Tony Barrand of Boston University, USA. Some teams have used hoola-hoops, but cane is desirable if the garlands are to be clashed, or even wood steamed to a permanent shape. A set of garlands in basket wickerwork has been seen. Decoration is very much a matter of the team's personal taste. Weight seems to be an important criterion, specially if someone has to carry eight or twelve of them around.

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1 G T Kimmons — The Guild of Play - Book of Festival and Dance Part 1 J Curwen, London, 3rd Edit, 1907.

2 — Local School Brochure, seen by courtesy of T Munday

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ARCOS, THE ARCHES

Source : video of Burgos Women's side from Spain at Sidmouth 1989. A dance in the style of "The Rose" which is otherwise unique.
Music : typical spanish tune with 1-23 rhythm, suggest slow jigs
Tool : U shaped garland, reasonably rigid
Step : 1-23 not a skip-change
Set : 12 dancers with garlands plus a leader without.

ENTRY - in single file following leader moving into an anticlockwise circle, each with own garland and swaying garlands together, outwards first. End with the leader standing in the centre and all the dancers in pairs back to back, evens facing in and odds out.

CIRCULAR HEY - dancers start to move to their left with a left lead, ie evens go back, weaving in a circular hey all the way round, turning with a strong swirl of the skirt so as to pass each dancer back to back. End back to back, turn so that all face in in a circle and swing the left end of their garland from left to right into right hand neighbour's left hand, the all quarter turn to left to face round circle anticlockwise, handles together in front of body so that garlands are over shoulders *(suggest that it would be tidier to take both ends in right hand, move sideways to right to put ends in front and to separate hands)* Leader takes free end. Free hands on hips.

TUNNEL - leader starts tunnel on odd side moving up centre of set. Others take alternate sides, facing in, one side has hands apart, opposite has hands crossed at the wrists.

LEAD OFF - leader crosses set and goes round next clockwise, leads across set and around neighbour anticlockwise and proceeds in this way down to the bottom, through every garland *(except perhaps the last)* The others follow but do not move off until they are pulled round on the spot and have to move.

ARCHES - leader immediately starts another tunnel but on the even side moving up the set as the previous lead-off finishes. When at top start down the middle to get there just when the previous lead off finishes and tunnel complete - ie the movements overlap.

DOUBLE CIRCLE - lead off into anticlock circle until out of arches then back end starts going clockwise so that ends overlap and form into two circles, one in the gaps in the other, knuckles touching, leader releasing end and going into centre. Dance 6 slips to left with garlands lowered in front, 2 equivalent to raise garlands while standing still, 6 slips to right with garlands up. Start to reform single big circle anticlockwise with leader in front.

SPIRAL - with garlands over shoulders as at end of Circular Hey to keep close together, leader moves to centre of set and the leader hands garland end to no 3 so that 2 & 3 are linked by two garlands and they stand still. Rest wind round anticlock, each in turn stopping on right side of a stationary dancer odds by odd, evens by evens, so that garlands form a crown across the centre each laid on in turn. The leader still dances around ahead of moving dancers. Keep it close and quick.

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LIFT - member of team or crowd brought in, if small the crown is lowered and the person is sat on top and raised, if adult put underneath. The crown is rotated once around and the person allowed to leave.

UNWIND - minimise time. Form a complete circle facing in.

STAR - odd move in, turn left to face out, hands crossed and pas de basques. Change with evens. Repeat.

IN & OUT - leader takes an end and winds in and out the windows, letting each loop go through before the next. Then exit.

(This can be speeded up by not letting loops complete before next arch. Also could end dance at the Lift)

6

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"BEAU KNOT"

Source : cine film of Provencal team taken at Sidmouth in 1976.
Music : Knots of May use a French Tune "Cochon Chine".
Step : hop step danced for clatter, lifted not skipped, start right.
Set : 6 dancers linked with 5 garlands. Number as normal morris set,

2 4 6

m Dance is led by No.2.

1 3 5

Nos 1 and 2 hold side edge of skirt with free hand.

ENTRY : enter in a line with garlands hanging down. Stand in a horseshoe. Raise garlands all together during once to yourself.

1 8 bars on spot facing in.

2 No.2 leads a winding or stitching up, between 1&3 first, as each is turned they stand still facing out. Bring knuckles together but do not cross hands. When in starting place No.2 turns under own garland. Then turn other way under own garland and lead the unwinding.

3 Wind up two at a time. Nos 1&2 going under 5&6 first. Unwind in reverse direction.

4 All circle once round anticlockwise.

5 **Bower** : No.1 stops near centre facing back to own side, No.3 stops opposite facing op;posite side. Others stop, No.5 by right side of No.1, No.6 by right side of No.3, No.4 between Nos.5&1, No.2 between Nos.6&3. Raise the bower high and stand still for 4 bars.

6 No.2 leads out the easy way, by changing hands she faces in while rest face out. Each comes out as late as possible. Before completely unwound, No.2 changes hands and turns back, leading rest into a circle, now all facing in.

7 All circle once round anti-clockwise

8 **Tunnel** : build up a tunnel, No.1 stops as in fig 5, No.3 opposite, but No.5 stands to left of No.1, No.6 to right of No.3, No.4 to left of No.5, and No.2 to right of No.6. Now 3 v 3.

1 5 4

3 6 2

9 **Exit** : Starting with No.2, the dancers exit up the tunnel, taking both ends of own garland as they go. The last two have only one garland between them so they both dance under it, side by side.

FLORIBUNDA a GARLAND THREE HAND REEL

Source : composed by Jean Piper for Minden Rose to fill an obvious gap in the repertoire. The steps were chosen from different traditions, to be British.

Music : composed by Jean Piper for the dance.

Set : three dancers in a line side by side, facing "forward", numbered 1, 2 and 3, each with a garland.

STEPS - each "step" takes two bars, except the last which needs four.

A. "Lilt" (lunge) the right foot over the left foot and hop, then step back onto the left foot and hop. Move to the right with a right, close the left, and a right (& hop?). Count 1 & 2 & 3 & 4 (a).

B. "Drop" (spring) onto the right foot with the left foot going straight out to back behind, then drop (spring) onto the left foot with the right out behind. Pas de Basque to the right, with the foot crossed in front.

C. Hop on the left foot and dance "heel, toe, heel" with the right in front of the left, then bring the right back beside the left.

D. "Hitch" (hop on the left while kicking the right out with the knee up) and travel to the right, with the right to the side, the left up behind, right to side, left up behind, right to side, left up behind. Pas de Basque to the right and then to the left with the leading foot crossed behind.

DANCE

Each figure starts with two dancers turning to face and the third facing the other way, either > < > or < > <. After the "stepping" they all turn 180° to face the other direction, to the right, ie right shoulder going back. (All three do the "stepping" ?). The Reels of Three finish with the ends of the line moving forward to form a circle facing "in", and the numbering running around clockwise.

A 1- 8 No.2 dances step A to No.1, while No.3 faces out. The step starts on the right, and is repeated on the left and the right, then four "skips", which are step-hops with the knee well raised, No.2 turning to face No.3, starting on the right foot. No.2, 1 & 3 turn right shoulder going back to face the other way, turning out and in respectively.

9-16 No.2 dances step A to No.3, while No.1 faces out, four times through.

17-24 Reel of Three with the "skip-change", or 1 2 3 hop step, starting by passing by the right shoulder, and end with the right shoulders to the centre, for a three person right hand star.

25-32 Go round for two polkas, all turn out to the left to face back on two more polkas, take two polkas to come back, and two polkas to turn out to the right. No.2 now ends facing No.3.

B 1- 8 No.2 dances step B to No.3, while No.1 faces out. The step starts on the right, and is repeated on the left and the right, then all do four skips turning to face the other way starting right foot. No.2 now faces No.1. Nos.3 and 1 turn out and in respectively, with right shoulders going back to turn.

9-16 No.2 dances step B to No.1, as No.3 faces out, four times through.

17-24 Reel of Three, end facing "in" for a circle to the left.

25-32 All take six polkas to the left to circle once arounbd, then two polkas out to place, at the end No.2 faces No.1.

C 1- 8 No.2 dances step C to No.1, while No.3 faces out. The step starts by hopping onto the left, and this is repeated twice on alternate feet, then four skips round for No.2 to face No.3, starting on the right.

9-16 No.2 dances step C to No.3, while No.1 faces out, four times through.

17-24 Reel of Three, ending facing in for the movement called "Teapots".

25-32 Take two polkas to the left. Put the Garlands up and turn for two polkas. Take two polkas back and two polkas to turn out. No.2 now faces No.3.

D 1- 8 No.2 dances step D to No.3, while No.1 faces out. The step starts by hopping on the left and moving to the right. Repeat it all by moving to left but replace the Pas de Basque with four skips round for No.2 to face No.1, starting with the right foot.

9-16 No.2 dances step D to No.1, while No.3 face out, twice through.

17-24 Reel of Three, ending with all facing in.

25-32 No.2 turns out taking two steps, clockwise. Dancer on the right, No.1, turns out taking two steps, then the last, No.3, turns out on two steps. Then in turn each turns in taking two steps. Raise the garlands to touch at their tops.

KNOTS OF MAY - a Composed Garland Dance

Once to self : set of 8,face up in column,numbered round set clockwise.

Opening : All face in,cross over to opposite side,quarter turn to right and move into a clockwise circle.

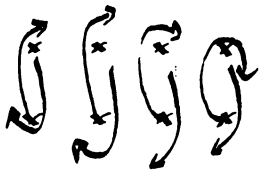
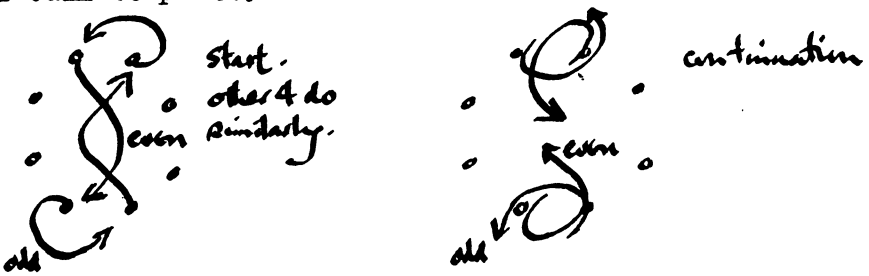


Figure One:

1. "Centre" - all face centre.Evens go to centre,8 steps,to momentarily form a ring with the garlands,and retire to place,8 steps,while odds mark time.Odds then move to centre ditto while evens mark time.
2. "Four Chain Across" - Evens cross centre of set,passing right shoulders and forming a star for part of the crossing,to opposite odd. Odds at same time dance a near complete circle anticlockwise.They turn each other once round,touching knuckles,and evens then return the same way to own place,passing right shoulders in a star.Odds do a further anticlockwise turn by themselves,picking up their even for a final turn to place.



3. "First Knot" - All 8 into a circle clockwise.Evens break off into a small circle anticlockwise away from music,making a loose star.Odds continue original clockwise circle tightening up into a loose star also.The two rotating circles should interleave - ie be "cogged". After a complete rotation the dancers change circles one at a time as they reach the point where the two circles interleave.After another rotation the dancers in the second circle join the first,which widens out to original size.

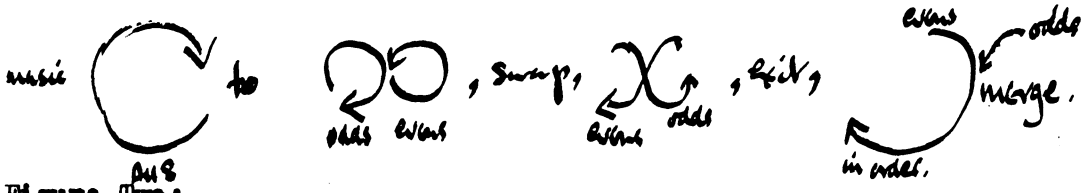


Figure Two:

1. "Centre" - as above
2. "Reels Across" - Evens dance same track and timing as 2 above but odds mark time for two bars and then follow them around the same track.

10

3. "Second Knot" - Odds face evens round set and start a grand chain. The garlands are swung away from the dancer being passed, therefore they go alternately from side to side. When the top pair meet at the bottom they separate off, both going to their left and starting smaller anticlockwise circles into which the others follow. Circle once in separate circles, then the further circle breaks into a clockwise circle around the first. After a full circuit, when pairs met, they turn each on spot, knuckles touching, to original place.

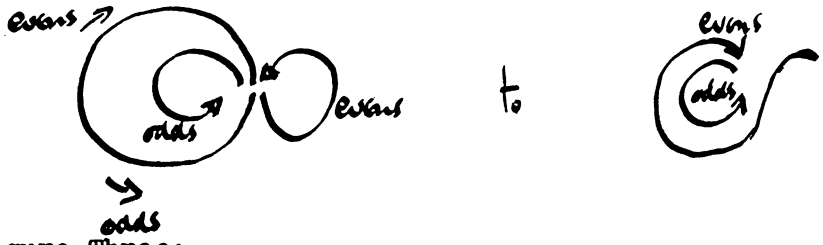
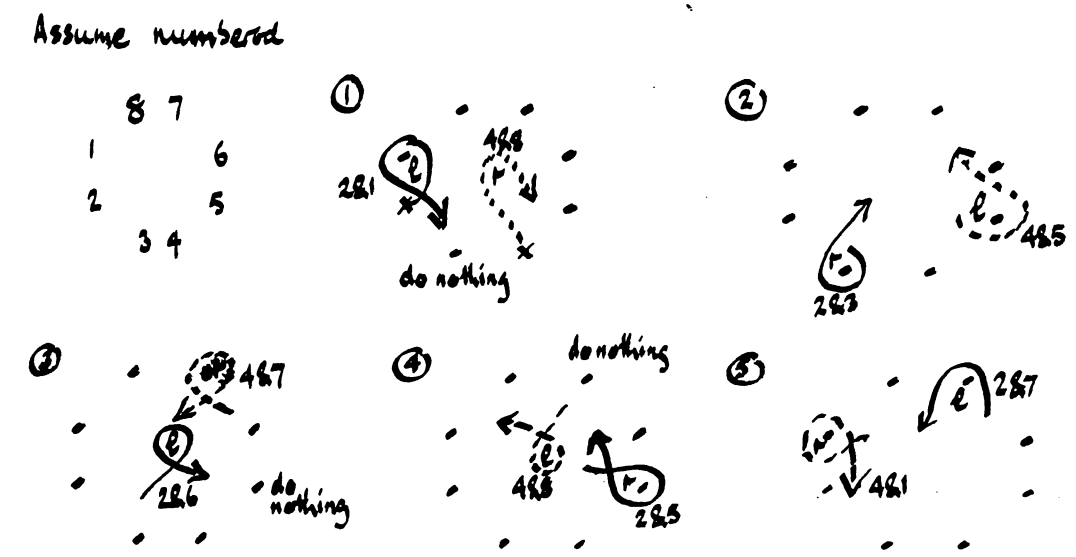
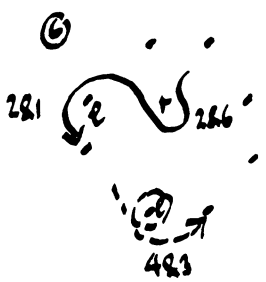


Figure Three:

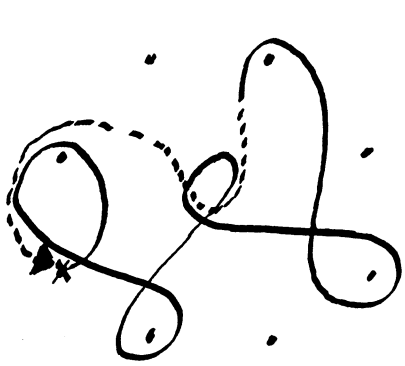
1. "Centre"
2. "Evens Reel Around" - the evens go round set making alternate left and right turns.

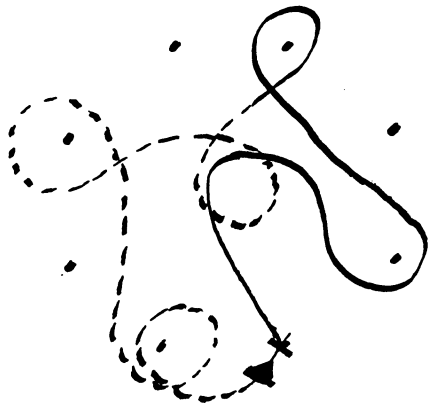




This movement is danced by the others at the same time but to show their tracks as well would confuse. As indicated, at certain times there are dancers without someone to turn, they either mark time or rotate on the spot by themselves.
The diagrams indicate the pair that "turn" at each stage and whether it is by right or left.

The full paths are,

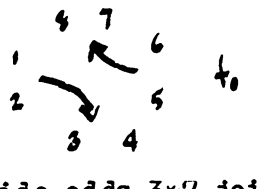




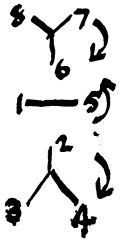
3. "Third Knot" -

Assume same initial numbering,

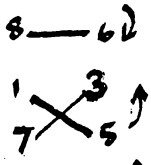
a. ends, 1&2, 5&6 go to right and star right with 3&4, 7&8 respectively.

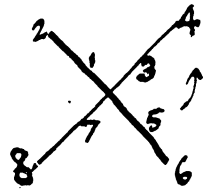


b. end odds, 1&5 break away and left turn in centre while the threes do another revolution.

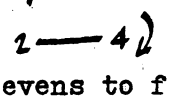


c. side odds, 3&7, join 1&5 in centre and do one circuit while remaining pairs, 2&4, 6&8 do another revolution.

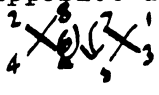


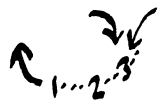


d. odds in centre star, pick up their evens to form a double star, and make a complete revolution anticlockwise.



e. evens break away into a separate interleaving star, away from music, as in the First Knot, but rotating in the opposite directions, and continue Knot as in First Knot to place.





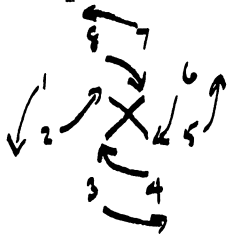
Final Movement:

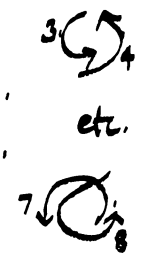
a. odds to middle and back as in "Centre".

b. evens to middle and form right hand star and go 1½ times round to end facing opposite place, while odds go anticlockwise around the outside of the star to opposite place.

c. pairs turn by left once round.

d. repeat all to place and end with bow, or lead off.





KNUTSFORD CHILDREN'S GARLAND DANCE

Source : filmed at Knutsford May Day as a dance done as part of the ceremonial by the local dance school, who also provided maypole dancers, sailor's hornpipe etc.

Set : team of 10 in two groups of 5. Nothing magical about 10, could be only 8.

Garland : **small rigid** garland, unlike usual English garland but similar to common Austrian forms. Usually kept vertical and not tilted forward in the swings. Each dancer sometimes holds their own garland and at other times uses it to link to other dancers by only holding one handle.

Music : waltzes.

Step : waltz step - forward, close and step.

Style : The dance must owe something to the dance school and is graceful like the revived Greek dance. (Compare with the girl's dance at Kirtlington around the Lady and the Lamb)

ENTRY

1. The dancers in the two lines of five start in single files which are slightly angled to each other. They move forward using the waltz step, the two lines passing through each other alternately, to form an arc of dancers, in 12 waltz steps. The garland is swung with a large movement in front of the body in the direction of the leading foot.

Face front and dance four alternate sidesteps, of a step and close to each side, with a good swing of the garlands to each side, from high at the side through low in the front.

DANCE

2. Grouped into neighbouring pairs, all facing front, spread round an arc. Dance four long sidesteps in alternate directions, all starting to the right first, thus, open sidestep, close together, open sidestep and kick the trailing foot across in front of the supporting foot. The garlands bounce downwards on the strong leading steps, and are swung up on the kick.

3. In the same pairs, turn as pairs, moving six waltz steps each way, ending each half with a turn in to face each other on the 7th bar and a pause for the 8th. First a right hand turn and then a left hand turn back 6 waltz steps to place.

4. Swing the garlands by one handle to link up with neighbours, forming two linked lines of five, with the outer ends holding both ends of their own garland as well as one end of their neighbours. The two lines pass each other moving arounbd the arc, right hand side behind the left and back along the same track. They take 8 "grapevine" steps each way. The first step is crossed behind the supporting foot and the next crossed in front. Bend the knee a little on the strong leading step. End by getting own garland back.

5. As 2. but the free leg is swung up behind rather than across in front, the free foot ending up behind the supporting knee.

6. Link up again as in 4, and start as 4, moving until the two lines align, one behind the other, and get own garland back.

a. Front Row : balance to the right and to the left and turn clockwise on own on the spot. The Rear Row : does the opposite.
b. Front Row : balance to the left and to the right and turn anti-clockwise on the spot. The Rear Row : does the opposite.
c. as a. The front row end linked up again.

7. The lines go under and over two times round. Going under from the back, and linking and unlinking garlands as appropriate. Taking the pair as the one in front and the one immediately behind, they work round each other along a square track twice, clockwise, 1 bar per side. Take own garlands.

8. The middle dancer of each line move to stand alongside each other in the following formation. The middle pair only change places while the rest are still, then all swing to the left and up to the right. Do this 4 times.

```
x  x      x  x
     x  x
x  x      x  x
```

9. Working in these pairs still, all do the following eight times, step across with the rear foot, open step with the other foot and turn the body back and point back with the rear foot.

10. Pass this partner with a 1 2 3 rear foot lifted up behind and the garland raised like in the Greek dance, turn and repeat back to place. Do it eight times in all.

11. A reel of 10, 2 bars per pass, going only half way, ie 8 waltz steps, step, close, pause. Then a step like 9. four times, then balance and turn on the spot once as in 6. All curtsey to audience and dance off in two lines.

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LIBERTY BELL

Source : Women's side at Taunton
Music : Sousa's "Liberty Bell", the Monty Python Tune.
Tool : U shaped garland
Step : Skip, polka and stand still. Standard sequence is 8 skiphops moving, 2 polkas on the spot garland upright, stand still and sway garlands to left & to right.
Set : 6 dancers

ENTRY - form line of 6, dance on with several sequences, facing direction of travel for polkas and sways to form a circle of 6 going clockwise. Think of as in two groups of three forming the opposite sides of the circle.

CHORUS - the left hand of each three leads their other two across the centre of the set passing left shoulders and curving to their right to form a line of six shoulder to shoulder, each set of three facing a different direction (ie clockwise) using one sequence. Then all turn right towards centre and led by the two now in the centre retrace the track to form the circle and end facing the centre.

FIGURES

1. **ROUNDS** - dance around clockwise, face out for the polkas and sways, return to place anticlockwise, facing in for polkas and sways.

2. **STAR** - three, alternate dancers form a right hand star going once round, while the other three go round anticlockwise outside and end in radial pairs for polkas, but instead of sways pairs do a left hand half turn to change places so that each is facing back the other way and on the other circle. Repeat to form radial pairs for polkas then turn to face centre.

3. **REELS** - the left hand of each three starts a reel of three with their other two by going between them and going round to their left. Reel once round using only skipsteps. When back to place the same two start reels of three with the two of the other set by going between them and going round to their right. End in circle facing inwards.

4. **CROSS OVER** - the two sets of three face across in two lines. Cross over passing right shoulders, ending facing out, turn right to face back on the two polkas and sways facing back. Repeat to place, going into the chorus from the lines not from a circle.

EXIT - as entry, in line of 6, with polkas and sways facing in direction of travel.

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LITTLE ROCK

Source : Display at Asheville, NC, January 1994
Music : a variety of polkas, changing for each figure.
Steps : skips and cross-over polkas. Sequence is 2 polkas and 4 skips throughout.
Set : 8 dancers, each with U garland, in quadrille formation.

Once to Self : face in, in pairs, side by side.

CHORUS

1-2 face partner, garland upright, 2 polkas.
3-4 move into two lines of four across the set, mostly the head pairs approach, using skips.
5-6 tilt garlands forward so that the tops touch and polka on spot.
7-8 retire to places.
9-10 as 1-2.
11-12 move into two lines of four along the set.
13-14 as 5-6.
15-16 retire to places.

FIGURES

1. **Stars and Circular Hey** : face partner for two polkas, then right hand turn 3/4 round and orginal right hand persons make left hand star in centre of the set all the way round and back to partner's place, while the others turn anticlockwise twice, moiving into partner's place. Repeat with other dancers making the star. Face partner and circular hey all the way round to place, right and left handing, 2 bars per pass.

2 **Lines** : All face in and polka on spot, then move into a single line across the set all facing up. Tops go to the centre of the line, turning inwards to face up, bottoms move forward to end one either side, far sides move forward to be outside them, and the near sides move towards partners and turn out to face up. All 2 polkas on spot.

In pairs along the line (not original partners) change places and polka on the spot. The change is done thus, the left hand one moves forward, goes to their right and turning clockwide faces front. The right hand one casts clockwise and moves round to the left place. This change and polka is done 4 times.

Then the top pair face and make an arch, the rest turn away to face the ends of the line and skip off turning to the front, moving towards the arch. All polka on spot before going through the arch in pairs garland laid against garland. Take 6 bars to get to place.

3 **Grand Square** : all face in for one polka, then all face up or down for one polka, skip heads to meet in centre, sides separate and retire to corners, one polka facing this way, then turn to face across and carry on this pattern once round. Repeat going the other way round.

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4 **Reel** : start as chorus and form two line along centre, skip into a single line facing in pairs and polka. Then continuously moving reel of eight, 2 polkas moving to the right and 4 skips moving to the left.

5 **Axum Reel** : All follow a single path around the set. Start all facing half to left. Each left hand moves on the skips diagonally forward to the right to the right hand place of the next pair, while the right hand person dances a small semicircle to the left hand place. All polkas are on th spot. Continue to places.

FINAL CHORUS : Stay in two lines at end and make 4 stamps with garlands arched.

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MAYAPPLE

Source : A dance for 6 created by Pam Colley of Berea, Kentucky. Seen on Mystic Garland/Court Square tour of England and visits to USA.
Music : "Meguire's Favourite", "Maggie Brown's Favourite" "Fl of E"
Steps : lively skip (walk) and polka. The polkas always on the spot.
Sequence : Four skipwalk steps, raising knee up, then polka once off each foot. Begin by raising the left knee and polka with left in front.

START

Form a circle face in, then half turn during once to yourself so facing alternately in and out. Start with a chorus.

CHORUS

Dance in direction facing for 2 bars (out or in) then 2 polkas on spot, those going in meet knuckle to knuckle and raise garlands a little, backstep to reform the circle and polka on the spot. Repeat all.

FIGURES

1. **APPLETREE** - Those facing "out" dance clockwise around right hand neighbour to the next "outies" place, to face in, and polka in that place. Those facing in, step in place and on the second polka, turn clockwise to their right to face out, then dance clockwise round the set to the next dancers place. Continue repeating until everyone is back home.

2. **STAR** - Those facing in form a right hand star. Those facing out turn to their right to link up knuckle to knuckle with the first partner they come to, taking 4 steps and the polkas to form the star. Turn the star round one third of circle, twice, until the last polkas, and then all turn to their left on the spot to face back on the last second polka. Turn the star back home.

3. **WISHBONE HEY** - Those facing in step and polka in place, or move forward enough that knuckles nearly touch. Those facing out, turn to their right to stand behind that neighbour, then polka in that place. Those 3 in front pass left shoulder, going round two thirds, stepping to the position that is to the left back from they are standing and polka in that place. They continue to follow this person from one spot to another until back home, where go straight into a chorus. Those in back follow the person in front from one spot to another. To move to the front position, they face in throughout and step out toward the right and back along a half circle. Continue to place.

4. **DIPPY HEY** - Those facing out turn to their right to stand right knuckle to right knuckle with partner on the four steps. While looking at the current partner, on the first polka lower the garland parallel to the ground, on the second polka raise the garland back up. Four steps to next partner standing left knuckle to left knuckle, lower garland on the first polka and raise on the second, etc. Continue until almost home and go straight into the final chorus.

At the end of the final set, those facing in remain in the centre of the set. Those facing out backstep closer to the centre, on the second polka those facing in turn to face out, keeping garlands in position. Those facing out kneel on their right and lower garlands so tips touch the ground.

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NEWCASTLE

Source : White Rose of Wellington - as noted from a demonstration
Music : Playford tune of same name
Tools : U shaped Garlands
Set : 6 dancers in two lines
Step : polka and skip *(In italics is Minden Rose variants)*

CHORUS

All face up : (Turn out to face up) : Polka sideways to change places with opposite, 2 bars into single file, 2 bars to opposite. Those on the odd side go in front every time.

Ends change, up and down the set, with skip *(polka)* step, original top pair go between bottom pair each time *(pair actually at top through middle each time)*. The centres move back a little to let others through with comfort and then forward into set formation again. All face up again and repeat.

FIGURES

1. SPIRAL ON

Come on in one line, 1 3 5 2 4 6, in a serpentine path, then odds come up own side and evens follow up on their side. *(skip)* Go straight into a chorus.

2. HELICOPTERS

Stars right and left in 3's, middles go to the right to start, 8 bars each way. Turn in at ½ way.

3. C'EST LA VIE

Move into one line along centre in no more than 2 polkas, right shoulder with opposite, and 1 3 4 6, turn to right so that all face anticlockwise relative to the middle of the line, in no more than 2 polkas. Line of 6 rotate as one line completely round in 8 bars. 2 5 then ½ turn right so that all face own place and all dance out forwards. *(1 3 4 6 turn and all dance out backwards)*

4. HERRINGBONE CIRCLE

All face up : *(skip)* cast round to other side, lines going through at the top alternately, no.1 crossing first. Down the outside of the set on the wrong side then cast in and back up the centre shoulder to shoulder with opposite. Cast down outside again and cross alternately at the bottom to come on the starting side to place. *(come in close before crossing at bottom)*

5. SHOELACE HEY

Diagonals cross etc. the following are as per starting numbers not position in set (1) 1 with 4, 3 with 6 (2) 2 with 6, 1 with 5 (3) 4 with 5, 2 with 3. The set is now reversed. *(Either continue pattern till reach starting places and fill in final 4 bars with a whole gyp with opposite, garlands face to face,)* or cross with opposite then carry on the pattern from other side and cross back to place at the end. With polka step each change is 4 bars *(with skip step each change is 2 bars)*. 32 *(16)* bars in all.

6. EXIT As entry

Lead off by odds, followed by the evens 1 3 5 2 4 6 not 1 3 5 6 4 2 *(skip)*

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NEW WALTZ

Source : Rural Felicity Garland Dancers, Brasstown, NC.
Step : Country Dance Waltz step (long, short, short)
Music : waltz
Set : **6 dancers in a circle, facing clockwise, numbered odd and even clockwise, even in front of odd.**

Introduction (A1)

Circle left once around, facing direction of movement, emphasising the natural in an out of the waltz step.

CHORUS (A2B1B2)

Start odds facing out, evens in, give right hands to partner once round (4), continue to move left (odds anticlockwise, evens clockwise) and pass next dancer by the left (4), turn the next by the right once around (4), pass next etc to home. End in a circle, all facing in.

Fig 1 **APPLE TREE** (A1A2B1B2)

All waltz balance in and out and turn single (4), repeat turn other way(4). All waltz in and out, evens turn half way to face out in place, odds waltz through the centre of the set to the next place to the right and remain facing out (4), all waltz in and out, odds turn to the right to face in, evens waltz around outside to next space on left and remain facing in (4). Repeat till reach place.

Fig 2 **INDUSTRIAL REVOLUTION** (A1A2B1B2)

Two opposite dancers are the leaders. All circle left half way, leaders move off to form two stars of 3, one outside, one inside, to turn in opposite directions. Rotate once, swap stars two at a time, rotate once, swap back, rotate once, start as if to cross back but carry on into a big circle going to the left.

CHORUS (A1A2B1)

Filler (B2) : Turn partner by right once round (4) all waltz balance forward and back and turn single.

Fig 3 **STAR AND CIRCLE LEFT** (A1)

Odds make a left hand star, twice round, evens round outside to left once.

Fig 4 **ARCHES** (A2B1B2)

All turn single, one pair form arch, tips touching, rest lower garlands to horizontal and go through in pairs to home. Repeat each pair arching. Get home at end with all facing in in time .

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V 1.1

Fig 5 **ROSEBUD** (A1)

All circle left once around with garlands overlapping, right hand over right neighbour's left, garland held slightly in front, all dancers shoulder to shoulder. At end back out slighty so that no longer overlap.

Fig 6 **FLOWER** (A2B1B2)

Odds circle three in centre to left 2/3 round, while evens "turn single" making a wide loop and sweeping garlands down and up in a smooth motion, all ending facing in (4). Evens circle left and odds loop (4) etc.

CHORUS (A1A2B1)

END (B2)

Circle left as Introduction, turn right to face out the long way, and raise garlands overhead on last 2 bars.

NUTTING GIRL

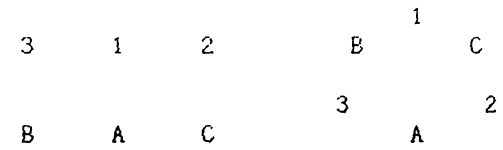
Source : Minden Rose of Alton. This dance was created for two reasons,
(a) the first photo showed both sticks and garlands!
(b) tried to compose a dance where the movements of the subsets would be satisfactory in their own right. Not achieved yet!

Music : "Nutting We Will Go", the tune is ABA.

Step : 1 2 3 hop, skip change step.

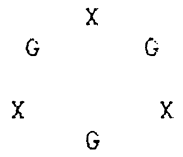
Tools : half the dancers have two short sticks which are held upright in front in a "candles" position or swung alternately. The other half each hold the ends of two "U" shaped garlands which link them together in a ring forming arches.

Set : the three with the garlands form a ring with three arches hands out at sides making afairly large circle. The three with sticks stand outside the ring opposite the arches.



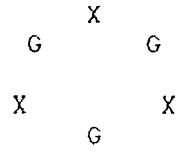
ENTRY - come on in two lines of three as indicated on the left. The garland dancers form a ring before moving on, the leader does a half turn to their right, raising garland handles over head, to face the same way as the other two, they come on with the garlands as shown.

1. **Sticks** - dance into the centre and back to starting place twice, clashing sticks with neighbours when reach the middle.
   Garlands - dance out & back, garlands vertical.



2. **Sticks** - dance whole rounds clockwise to left outside garland ring.
   Garlands - dance whole rounds anticlockwise inside, perhaps twice round.

3. **Sticks** - dance loops through the garlands, go through the facing arch and all pass right shoulders in the centre simultaneously and come out through the next arch anti-clockwise, making a big loop to the right, clockwise and coming back to the arch that was exited. This is done two more times to get back to starting place. On the music left, four bars, the stick dances balance to the right and left and turn around clockwise making a small circle on the spot, using stephops.
   Garlands - dance in and out forming crown over the stickers

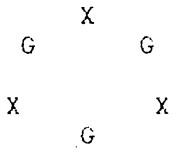


4. **Sticks** - dance a whole rounds anticlockwise outside, to the right.
   Garlands - dance a whole rounds clockwise.

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5. **Sticks** - dance around the garland holders as posts, move around the outside of the right hand garland holder and then loop anticlockwise around them before moving on to do the same with the other holders. One bar to get behind a garland dancer and four bars to loop round. There should be no music to spare so no ending like fig 3. The dancers pass right shoulders in the centre but do not go round each other.

Garlands - dance in, turning left to face out hands crossed and immediately dance out turning to face in again, dance on spot.

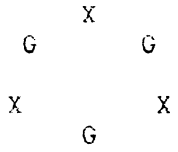


6. **Sticks** - stand still.

Garlands - right hand star only twice around, do not let go garland ends, just put knuckles to the centre, and the garlands will form arches over each dancers head. Could, if desired, star back to place.

7. **Sticks** - weave through the garland holders, going outside the right hand neighbour, inside the next and outside the third. End figure as fig 3. On the music left, the stick dances balance to the right and left and turn around clockwise on the spot.

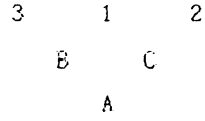
Garlands - dance closed side step to left, two hops face forward, closed sidestep to right, two hops steps face forward, repeated.



8. **All** form a basket. The leader of the garland group raises both hands, turns clockwise to face out with hands now crossed and backs between the other two lowering all the garlands behind them to form a three person basket. The stick dancers duck under the garlands in the nearest gap to their left and lean out against the garlands putting hands on the garland holders' shoulders. Basket to the left, clockwise in the usual dance fashion.



EXIT - the garlands are raised upright and the garland leader passes the ends they hold to the other two so that they have the three garlands against each other, all the ends in a hand, and the leader is free of them. The set walks off with the garland leader in front, the other two garland carriers following with garlands making one arch behind and the three stick dancers in a line of three at the back. No 2 slides around the side to the back.



ONE HUNDRED PIPERS

Source : Court Square Garland, Charlottesville, Virginia.
Music : "With a 100 pipers an' all".
Step : skip change step, lead off with right foot forward.
Set : 6 dancers, each with a U shaped garland, in two columns.

02YS : stand still facing up.

FIGURES - each takes 16 bars.

1 All dance forward 4 double steps, waving garlands to left and to right twice, till leaders about level with musician. Cast round the musician to change sides, still following leaders, garlands upright, passing evens outside odds, ending all facing down. Repeat to place, evens again pass on the outside.

2 All face the centre and approach to form a circle, knuckle to knuckle, on 2 doubles. Nos.1, 5, 4 cast back, turning to their right, clockwise, and going back one place. The others move round one place anticlockwise so changin places, turning, mostly at the end, to their right to face the centre. All dance 2 doubles (or 4 slip steps) to the right in this circle, going about one halfway round the set. Repeat the cast and anticlockwise circling two more times and then cast to original places. The result is that 1,5,4 go once around the set, moving a half less a sixth each sequence and the others go round twice, moving a half plus a sixth.

3 Reel : All dance into one line along the centre, on two doubles, right shoulders to right shoulders with opposites. Start a half reel of six, to change ends, with a right hand half turn of opposite to change places. There are six changes in all, then a move out to the side. Each turn takes two doubles. When at the ends, a dancer does a complete turn on the spot on their own.

4 as 2.

5 All face up, columns cross over with opposites, facing up throughout, from odd side always in front, garland being dipped through, and taking 2 doubles. Repeat to place. Dance a half hey, progressive from the top, with the tops casting out to start. Repeat crossing facing up, and the half hey starts from the top again.

6 as 2. but end leading off in file instead of moving out to place.

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PERTH GARLAND DANCE

Source : film of Fair Maids of Perth, at Adelaide 1983, danced for eight.
Step : skip change step rather than a polka.
Set : eight dancers all facing up, each with a U shaped garland.

ORDER OF MOVEMENTS FOR FOUR DANCERS

1. Four bars facing up and moving forward, two bars sidestep to change sides still facing up, one bar on spot, and one bar to turn out and face down. Four bars facing down and moving down, two bars sidestep to change back to starting side still facing down, and two bars to turn out, full or half turn as required, to end with the odds facing up and the evens facing down. The original odd side pass in front both times. 16 bars in all.

2. Dancers move sideways into a single line down the centre line of the set back to back with their opposite, odds facing up, evens down, in one bar. The back to back pairs rotate on the spot clockwise, getting half way round by the end of the fourth bar, carrying on for two more bars and then moving out to opposite's place by the end. All face up momentarily.

   Evens, on the odd side, turn clockwise to face down on the first beat of the next bar and the above is repeated to place, but turning anti-clockwise when back to back. End all turning up to face across. 16 bars.

3. Centre four right star round to the left 1½ times and back to the right, turning out at half way, and ending turning the easy way to face across. The ends turn as pairs 2½ times, turning in at half way.

   Eight bars each way, 16 bars in all.

4. "Diagonals" in pairs cross, first corners 1&6, 3&8, then second corners 2&5, 4&7, and then back to place in turn. Four bars for each crossing. Cross moving sideways, to the right, so that diagonals pass back to back, then turn right to face across. 16 bars in all.

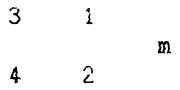
5. Repeat of figure 2.

6. All dance a grand chain, cross at the top and bottom, and the two sides first, alternate right and left shoulder passing, using two bars per pass. On the first bar as the two dancers approach they tilt their garlands forward and towards each other so that the semicircular part of each garland overlaps, and they rotate the garlands horizontally to maintain this overlap as they meet. In the second bar the garlands are upright to allow the dancers to pass. 16 bars in all.

7. Cast out from the top to the bottom, following the separated top pair, and back up the middle, shoulder to shoulder. Cast again but in a wide arc to form a circle facing out and all bow out to the audience. 16 bars in all.

SWEET GARLAND DANCE

Source : filmed at Chirstchurch Folk Festival, June 13 1981, as danced by Wessex Woods, a women's clog dance group.
Step : danced in clogs, polka step, right foot across first.
Garland : a garland covered with flowers.
Set : four dancers, starting in a square, facing across,



O2YS : stand still

A1 1-2 two bars polka on spot facing across to opposite, turn and,

3-6 back-to-back with neighbour on side, pass right shoulders first, two bars each way, turn front and

7-8 two bars polka on spot to opposite again.

A2 1-4 dance forward and back to opposite, two bars each way, turn and

5-8 dance forward and back to neighbour on the side.

B1 1-6 right hand star <u>once</u> round only to place, knuckles touching in centre,

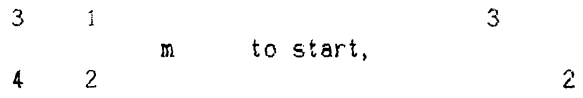
7-8 turn outwards alone, to the left, taking two bars to face back,

B2 1-6 left star once around to place,

7-8 turn <u>out</u> alone to end facing across to opposite.

A3 1-8 **Reel of Four** - two bars hesitation to start, then an eight bar reel

A4 1-2 which runs into the next musical phrase. 1&4 start passing left shoulders and going to their right to start reel with neighbour.



The second corners (2&3) end in place in bar A4-2 and turn the short way to face across.

3-8 **Chain** - while the second corner (2&3) polka on the spot, the other two (1&4) continue the path of the reel (figure eight) till they reach their place around the now non-travelling second corner.

B3 1-2 two bars polka on spot facing opposite,

3-6 turn opposite once around, touching right knuckles,

7-8 two bars polka on spot facing opposite.

B4 1-2 two bars polka on spot facing neighbour along sides,

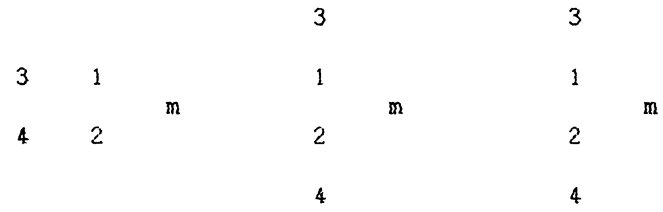
3-6 turn neighbour once round touching left knuckles,

7-8 two bars polka on spot facing opposite again.

A5 1-4 opposites dance forward and back, two bars each way,

5-8 keep moving back and turning to end in a line of four facing down.

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A6 1-4 line of four polka down and back, two bars each way, facing down throughout.

5-8 all turn outwards on the spot to face down again, taking the full four bars for the turn, 1&3 to the right, 2&4 to their left.

B 5/6 **Turns** - all turns are done by pairs shoulder to shoulder, and take two bars and one bar pause for a half rotation, and four bars plus one bar pause for a full rotation, except for the last turn which is only two bars in all and has no pause because it is the end of the dance!

<3	1>	1>	1>	1>	<3
<1	3>	<4	<4	3>	<1
<2	4>	<3	<3	4>	<2
<4	2>	2>	2>	2>	<4

ends	middles	ends	middles	ends	: who
½ in	½ right	full out	½ right	½ in	: turn
3 bars	3 bars	5 bars	3 bars	2 bars	: length

ENDING all face down and make two bows.

EXIT all turn to their left and polka off in single file.

THREE AROUND THREE

Source : NYFC at Whitby August 1994, off the official video.
Music : "Three Around Three", a hornpipe.
Step : 123h hornpipe step, not a skip-change or morris.
Set : 7 dancers, 6 in two columns, divided into middles and corners, and a leader at the top facing down. Each carries a U shaped garland. Thus,

```
          x   x   x
      m   L
          x   x   x
```

Once to Self : stationary, garland vertical and still, leader facing down, rest facing across.

CHORUS - 8 bars

All the dancers retire a little for 2 bars, approach opposite for 2 bars, corners retire to place for 2 bars, while leader and middles form a triangle, then those three retire while corners dance on the spot for 2 bars.

1 **Diagonals** : first corners of the 6, approach across the diagonal to be right shoulder to right shoulder, forming a line of four with the second corners who dance on the spot, and then retire to place. At the same time the middles and leader retire, approach own place and turn clockwise to their right on the spot. Repeat with the other diagonal leading. (16)

2 **Reels of 3** : Each file dances a full reel of three, started progressively from the top, with the top pair going between the middles, and all swaying garlands alternately side to side, ie outwards, as they pass the people in their reel. The leader dances down the centre of the set to the bottom, turns to the right and dances back up to place and turns right again. (8 bars)

3 **Stars** : 8 bar right hand star only, with three dancers at the top and four at the bottom.

4 **Circular Hey** : The 6 dance, crossing first at the top and the bottom sides. The leader dances forward when clear to the centre of the set and turns clockwise on the spot, then dances out.

5 **Cast** : The 6 cast down the outside and come in and dance back up the middle to places. The leader dances as fig.2.

6 **Single File** : Start as fig.5 but merge at the bottom and come up in single file follwing the leader, and end facing up and raising garlands.

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pub by Hello Folk

GARLAND DANCE WORKSHOP NOTATION SET

edited by

Roy Dommett

CHURCH CROOKHAM

Saturday October 29th 1994

sponsored by

MORRIS FEDERATION

29

GARLAND DANCES

Garland dances are widespread in Europe, but not very common outside of Austria. They exist in many forms but the oldest are assessed to be those which appear to have once been sword dances and in which due to local laws the garland replaced the swords. The "sword" was the stock-in-trade of blacksmiths, a narrow bar which could be worked into most implements, tool edges, and, when conditions warranted it, into swords. The ban led to the use of foliage covered hoops, cooper's barrel hoops and even ropes between dancers. To be impressive the numbers of dancers can be rather large and the dances rather interminable in length. In most places the garlands are a inverted U-shape, and can be exploited as a frame for the head and top of the body. Some German and Basque garlands are the size of garden archways with spikes on the bottom ends which can be struck into the ground to allow the dancers greater freedom for stepping. In Austria many are rigid and small, of "A" frame or "Δ" triangular shape, as well as complete circles. The later is appearing in the West Country. The earliest clear English reference available to me was in a ballet. Earlier references to garlands are to a different type of object that is not a dance implement but something that is carried to accompany a party of dancers or singers, who are perhaps "bringing in the May". These are close in concept to the heavily flowered garlands on a stave pole, such as are used on Tutti Day at Hungerford and also was used by some Friendly Societies instead of stave heads. Garlands can mean also slack streamers or decorated ribbons, like skipping ropes or even interior decorators swages.

By the mid 19th century garland dances were appearing as part of the stock in trade of the dance display choreographer along with plaited ribbon maypole dances and theatrical morris and might be seen on the stage, in at least one classical ballet, at the pleasure gardens and at revels. The Brittania Bacup and the original Whitworth dances probably date from the middle of Queen Victoria's reign but most surviving English dances seem to be late Victorian or Edwardian period compositions. A particularly well known one is the "Victory" dance from Knutsford which was danced with a slack garland, like a flower decorated skipping rope, now preserved in performance by Poynton Jemmers. Garland dances are still part of the repertoire of children's dancing schools and a waltz garland was performed at Knutsford May Day in 1982. This dance was done with small rigid framed garlands which allowed quick and easy change from linked to stand alone formations. Apparently a U-garland dance was circulated amongst Girl Guide troupes after WW I and parties went out collecting along with a maypole. Simple dances suitable for such activities were being published(1) in the first decade of this century, as part of general urge to exploit pseudo historical material contemporaneous with the Esperance Club and Sharp, and these sources need more exploration. This was in a period of "sharing" dances and games from many cultures and the actual source is currently unknown. There is photgraph of school girls with U-garlands and a team with a plaited ribbon type of maypole at Alton at the end of the 19th century(2).

The only English garland dance to include linked movements that has surfaced so far is the "Rose" recorded from a college team from the Sunderland area at an inter-college folk event in the early 1960's, and apparently created and taught to the leaders when at school a few years before by an ex-long sword dancer from the Cleveland area north of Whitby who did not believe in women doing the traditional men's dances. Orginally intended to be danced by twelve or more, it

now is often done with eight with loss of scale and even by six. English Miscelleny of Open Morris used a character carrying a separate object such as a bouquet who passed through the figures at appropriate moments to fill out the tune. Although it was done at the fast long sword walk, the dance has been developed in both rapper like running and slow polka stepping versions to suit different club requirements. There are similar linked dances in Spain, Flanders and Provence.

English dances seem to include bows, made from the waist but keeping the head up, as at Bacup, Blennerhasset and in the Mayers "Maze" dance at Lancaster. Garland dances have not attracted fancy stepping sequences, although one like a Three Hand Reel was composed for Minden Rose. Within a club's repertoire there is always a need for a variety of rhythms and speeds from waltzes to polkas, and it is not unusual for a team to change the collected or acquired material for the sake of the balance in their shows.

A good garland dance uses the garland as part of the dance, rather than having the garland just to look pretty. They can be waved from side-to-side, laid on top of each other, or even used to catch other dancers. However garlands have been added to existing dances such as to the reconstruction of Mrs Hepple's dance. There are now in circulation a number of composed dances, ranging from the four handed Sweet Garland dance, seen danced by Wessex Woods, the five handed dance by Plymouth Maids, the six handed Tina's dance by England's Glory, up to the Wain for fourteen. This is one of very few dances with one garland shared by each pair of dancers. It is now a much longer dance than when first seen at Sidmouth danced by a visiting Flemish team as English clubs have added several good figures. Several garland dances have been composed for use in Australia, New Zealand and in the USA. I have seen there good garland adaptations of Playford dances such as Newcastle and a comic version of Hey Boys Up We Go.

Garlands can be made of a variety of materials - plastic domestic water pipe is just about the right diameter and flexibility and was first suggested by Tony Barrand of Boston University, USA. Some teams have used hoola-hoops, but cane is desirable if the garlands are to be clashed, or even wood steamed to a permanent shape. A set of garlands in basket wickerwork has been seen. Decoration is very much a matter of the team's personal taste. Weight seems to be an important criterion, specially if someone has to carry eight or twelve of them around.

1 G T Kimmons — The Guild of Play - Book of Festival and Dance Part 1 J Curwen, London, 3rd Edit, 1907.

2 — Local School Brochure, seen by courtesy of T Munday

ARCOS, THE ARCHES

Source : video of Burgos Women's side from Spain at Sidmouth 1989. A dance in the style of "The Rose" which is otherwise unique.
Music : typical spanish tune with 1-23 rhythm, suggest slow jigs
Tool : U shaped garland, reasonably rigid
Step : 1-23 not a skip-change
Set : 12 dancers with garlands plus a leader without.

ENTRY - in single file following leader moving into an anticlockwise circle, each with own garland and swaying garlands together, outwards first. End with the leader standing in the centre and all the dancers in pairs back to back, evens facing in and odds out.

CIRCULAR HEY - dancers start to move to their left with a left lead, ie evens go back, weaving in a circular hey all the way round, turning with a strong swirl of the skirt so as to pass each dancer back to back. End back to back, turn so that all face in in a circle and swing the left end of their garland from left to right into right hand neighbour's left hand, the all quarter turn to left to face round circle anticlockwise, handles together in front of body so that garlands are over shoulders *(suggest that it would be tidier to take both ends in right hand, move sideways to right to put ends in front and to separate hands)* Leader takes free end. Free hands on hips.

TUNNEL - leader starts tunnel on odd side moving up centre of set. Others take alternate sides, facing in, one side has hands apart, opposite has hands crossed at the wrists.

LEAD OFF - leader crosses set and goes round next clockwise, leads across set and around neighbour anticlockwise and proceeds in this way down to the bottom, through every garland *(except perhaps the last)* The others follow but do not move off until they are pulled round on the spot and have to move.

ARCHES - leader immediately starts another tunnel but on the even side moving up the set as the previous lead-off finishes. When at top start down the middle to get there just when the previous lead off finishes and tunnel complete - ie the movements overlap.

DOUBLE CIRCLE - lead off into anticlock circle until out of arches then back end starts going clockwise so that ends overlap and form into two circles, one in the gaps in the other, knuckles touching, leader releasing end and going into centre. Dance 6 slips to left with garlands lowered in front, 2 equivalent to raise garlands while standing still, 6 slips to right with garlands up. Start to reform single big circle anticlockwise with leader in front.

SPIRAL - with garlands over shoulders as at end of Circular Hey to keep close together, leader moves to centre of set and the leader hands garland end to no 3 so that 2 & 3 are linked by two garlands and they stand still. Rest wind round anticlock, each in turn stopping on right side of a stationary dancer odds by odd, evens by evens, so that garlands form a crown across the centre each laid on in turn. The leader still dances around ahead of moving dancers. Keep it close and quick.

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LIFT - member of team or crowd brought in, if small the crown is lowered and the person is sat on top and raised, if adult put underneath. The crown is rotated once around and the person allowed to leave.

UNWIND - minimise time. Form a complete circle facing in.

STAR - odd move in, turn left to face out, hands crossed and pas de basques. Change with evens. Repeat.

IN & OUT - leader takes an end and winds in and out the windows, letting each loop go through before the next. Then exit.

(This can be speeded up by not letting loops complete before next arch. Also could end dance at the Lift)

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THE BACUP GARLAND DANCES

The Brittania Coco-Nut Dancers of Bacup, Lancashire dance a set of Quadrilles with garlands to a set of tunes called Desideratum. These dances were supposed to have been first danced about 1860. It has been suggested that they are an adaptation of a set of Quadrilles used for social dancing or that they were borrowed from the neighbouring team in Whitworth.

The Garlands are made on a cane hoop in horseshoe shape, with enough flexibility to be crossed at the handles when required in the dances. The cane is bound with rag until about 1½ in diam, then threaded over with a paper or cloth decoration, constructed like Xmas decorations, in red, white and blue.

There are fives figures, but the 4th, a "waltz round", is seldom danced because the men dislike it. The four figures described are given the numbers that the leader Flynn calls to the band.

STANDARD MOVEMENTS IN THE GARLAND DANCES

START or "Honour"
The 8 men stand in a square formation as for a Quadrille. The men are named Gents and Ladies as from the conventional country dance. The G have their sash over their right shoulders and the L over their left. Garlands raised on command "up", leader says "1,2" and each figure starts with a Once to Yourself of 8b length. During this the dancers turn to face their partner, take a long step back and bow to their partner from the waist, dipping their garland. They then step back to place and turn to their corner and bow in the same manner again. They then stand waiting till the end of the musical phrase, (4 more bars)

STEP
A skip is used generally in the garland dances.
The starting foot is usually the left.

BALANCE or "Chassez to middle and back" - 4 bars long.
Cu. face and join opposite hands, right to left, left to right, garlands together. Starting with the inside foot, ie nearest to centre of set not nearest to partner, sidestep to centre. On 2nd step cross outside foot across in front of the other, on the 4th beat hop on the inside foot and kick outside foot across towards centre of set. Sidestep back to place, starting outside foot and ending kicking inside foot across away from the centre. The Garlands are rocked away from the centre in the preparatory movement, then rocked in, out in as the pair sidestep in. Then rocked out, in, out as they sidestep out to place.

PROMENADE - 4 bars long
Partners face, join opposite hands so that the garlands are together, and walk round the set anticlockwise, rocking garlands from side to side, the first time towards the centre of the set. The G walks forward (L ofD) and the L backwards.

SET - 1 beat only
Cross hands in front of chest so that the ends of the garland are crossed. Used at the start of many movements.

TURN
Partners face opposite ways, standing almost shoulder to shoulder, inside hands touching, garlands in one line. Usually a right hand or clockwise turn. Using skip step. The turns may be from a half (2 bars) to 2 complete circuits (8 bars). L continues turning to face front.

ENDING
The leader blows a whistle to signify the start of the last 8 bars.
All dancers face the centre and bow, lowering the garlands by rotating them till the hoop hangs down vertically.

Note that if a movement is completed before the end of the musical phrase, the dancers do not mark time but stand still.

FIGURE ONE - "Couples Cross" - $B(A1A2B)^4$
02YS - after the bows the 1st cu stand ready, facing, garlands together and leaning out.
1 - 4 1st Cu balance
5 - 8 1st Cu set, turn by right once round, end facing front (easy way)
9 -12 Head Gs, set 2 times, at start of bars 1 & 2 respectively, and cross over to opposite place with skip step, passing right shoulders and turn clockwise to face back and pause
13-16 Head Ls, set etc

17-20 Head Cus balance while side Cus set and turn by right once round
21-24 Head Cus cross back to own place, moving as a Cu, passing to the left of the other Cu, facing the other Cu throughout, so turning clockwise as they go. They pass their opposite Cu face to face, through the small gap between the side Cus, who are doing another turn by the right.
1 -24 2nd Cu lead
1 -24 3rd Cu lead but in bars 9-16 Ls cross before Gs
1 -24 4th Cu lead but in bars 9-16 Ls cross before Gs. End figure in bar 24 with nothing special.

FIGURE TWO - "Ladies Change" - $A(BACA)^2BA$

1 - 8 Head Cus dance right and left hands across (star) with side Cu on their right, in the same manner as a turn. Set at start and middle. Turn in half way.
9 -16 Partners set, turn 2 times round by the right (6 bars) L turn ½ clockwise to face front.
17-20 All the Ls move to the centre of the set into a small square in one bar, with a set on the first beat. Then they move to their right, setting again at the start of bar 2, and turning ¼ anticlockwise and falling backwards into the place on the right hand side of the G on the right (ie move round one place anticlockwise in set), this move takes 2 bars and a beat or two so rest of time they mark time. G mark time throughout.
21-24 Gs move round one place, while Ls mark time.
25-32 Repeat 17-24 to end in opposite place to starting position.
33-36 Partners promenade half way round set to original place
37-40 Partners set, turn once around by the right
41-80 Repeat - Head Cus go to left first to do hands across, but 17-40 as before.

FIGURE THREE - "Two Ladies Chain and Forward Up Six" - $(ABCB)^4$

1 - 4 Head Cus face, both set, head Ls ½ Ladies Chain - pass by the right, and turn opposite G by left; G first dances ½ round anticlock to partners place to face approaching L. Sometimes lazy and just move sideways to the right to be ready for the turn.
5 - 8 Keeping facing direction travelling, they set, and return to place, passing by right and turn by left, and end with the Ls standing on the left side of the side Cus (each 3 now in order L G L). The Head Gs turn the easy way to face in.
9 -12 Forward up 6 - lines of 3 walk forward, to the left of person opposite (right shoulders) shoulder to shoulder, l, r, l, kick r forward, and walk back to starting point with r, l, r, together.
13-16 Repeat with opposite footing but to the same side.
17-20 The spare (head) Gs step to the centre, "step" and go back to place thus:
Step forward on left; hop left and with a good swing into right across left; feet together; jump, tending to turn a little to right before landing; turn clockwise once around on balls of feet, on spot ending facing opposite again; feet together; move a pace back; bow to opposite.
21-24 All set, turn partner once round by the right - head Gs start from where they are.
25-28 All to middle and back, facing centre throughout, walk step, l, r, l, kick r forward, and r, l, r, together backwards. Hands touch to form circle when all in middle.
29-32 All set, turn partner once round by right.
1 -32 Side Cus lead, side Ls go to stand by Cu on right & lines of 3 go to left both times.
1 -32 Head Cus lead, head Gs go to stand by Cu on left & lines of 3 go to right both times.
1 -32 Side Cus lead, side Gs go to stand by Cu on left & lines of 3 go to right both times.

FIGURE FIVE - "Four Ladies Chain and Stepping" - $AB(AABBA)^4A$

02YS 16 bars - bows in first 4 bars
1 - 4 All set, 4 ladies chain, Ls right hands to centre when passing, and turn opposite G by left ½ round. G dances round anticlock to partner's place to face approaching L
5 - 8 All set and repeat to place. End facing partner in place.
9 -16 Set, turn partner by right twice round
17-20 First Cu balance
21-24 All set, and turn partner right hand ¾ round till Ls left shoulders to middle facing anticlock, Gs on outside facing clockwise, partners touching inside hands.
25-26 Cross stepping - right foot across in front of left: right foot to side: right foot across again: brush right foot back alongside left.
27-28 Right hand turn of partner ½ way round to change places with partner, 4 walking steps, start with right foot.
29-32 Cross stepping and right hand turn again as 25-28
33-36 Cross stepping and right hand turn ½ round again
36-40 Cus continue turn once more round (1¼ all together) to end face front.

Repeat all 3 more times with each Cu in turn leading bars 17-20. End dance with all to middle and back and turn partner once round.

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BACUP GARLAND DANCE

4th figure - collected by Maud Karpeles

So called waltz figure but without tunes which Karpeles did not transcribe into her tune books, it is not known if it was danced to a waltz tune. However the team has not liked the figure and have seldom danced it in the last 20 years - only when up in London in deference to Maud - so it probably is a 3/4 tune.

"Set" = right hand turn,
"Bent Arches" = crossing hands and making garland twist.

Bars

1 - 8 1st lady waltz in the centre of set, going c.cl, bowing with "bent arch" to each gentleman in turn. Hands are uncrossed after each bow.

1 - 4 ladies cross over in front of partner, making a small circle c.cl., as soon as ladies out of way, gents move forward and go round, right hands across,half way (skip step)

5 - 8 gents turn opposite partner with left hand (skip step)

1 - 8 4 ladies waltz round and retire to opposite place

1 - 4 Grand chain to starting place

5 - 8 set to partner once

Repeat three more times till each lady has led.

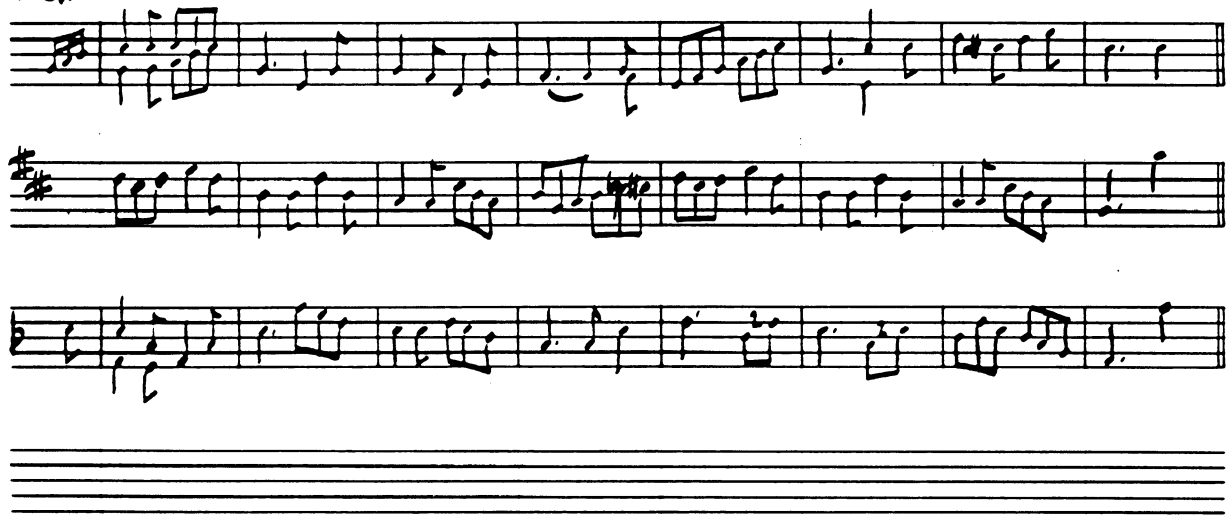
FIG. 1.
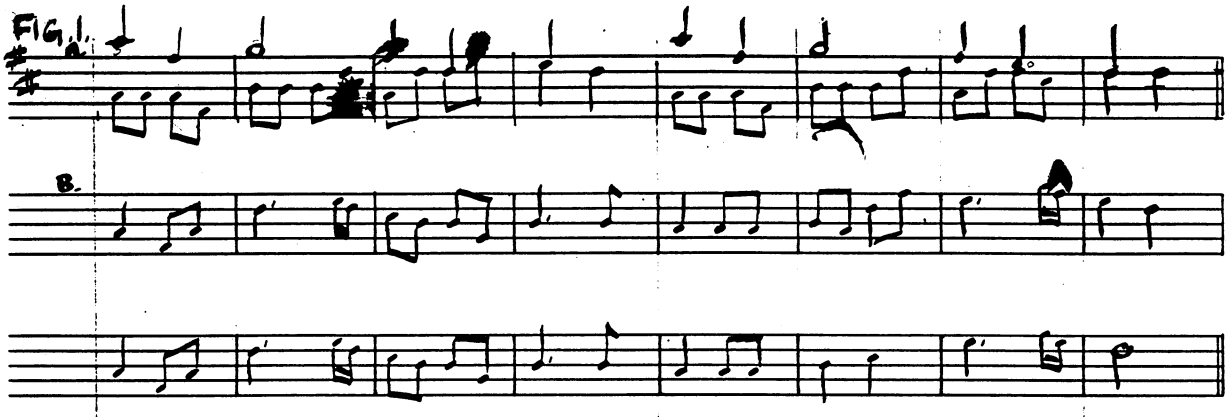


FIG. 2.
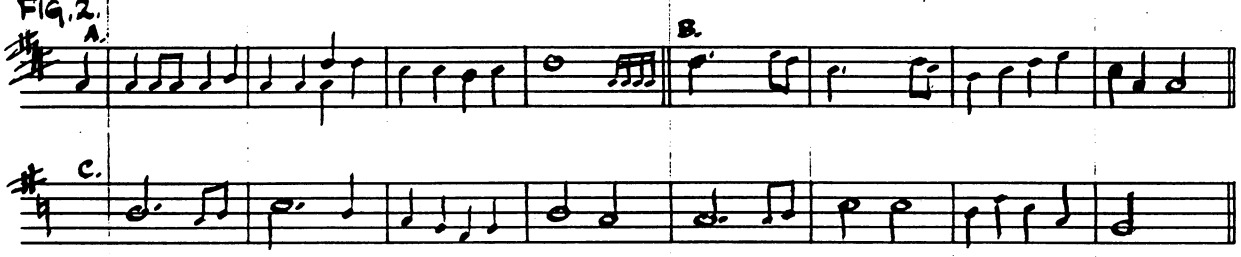


FIG. 3.



THE NUTS
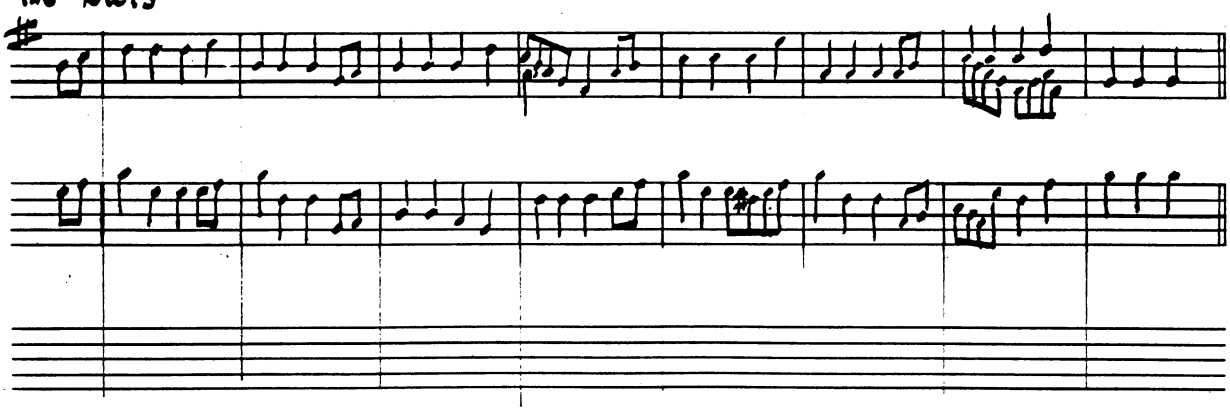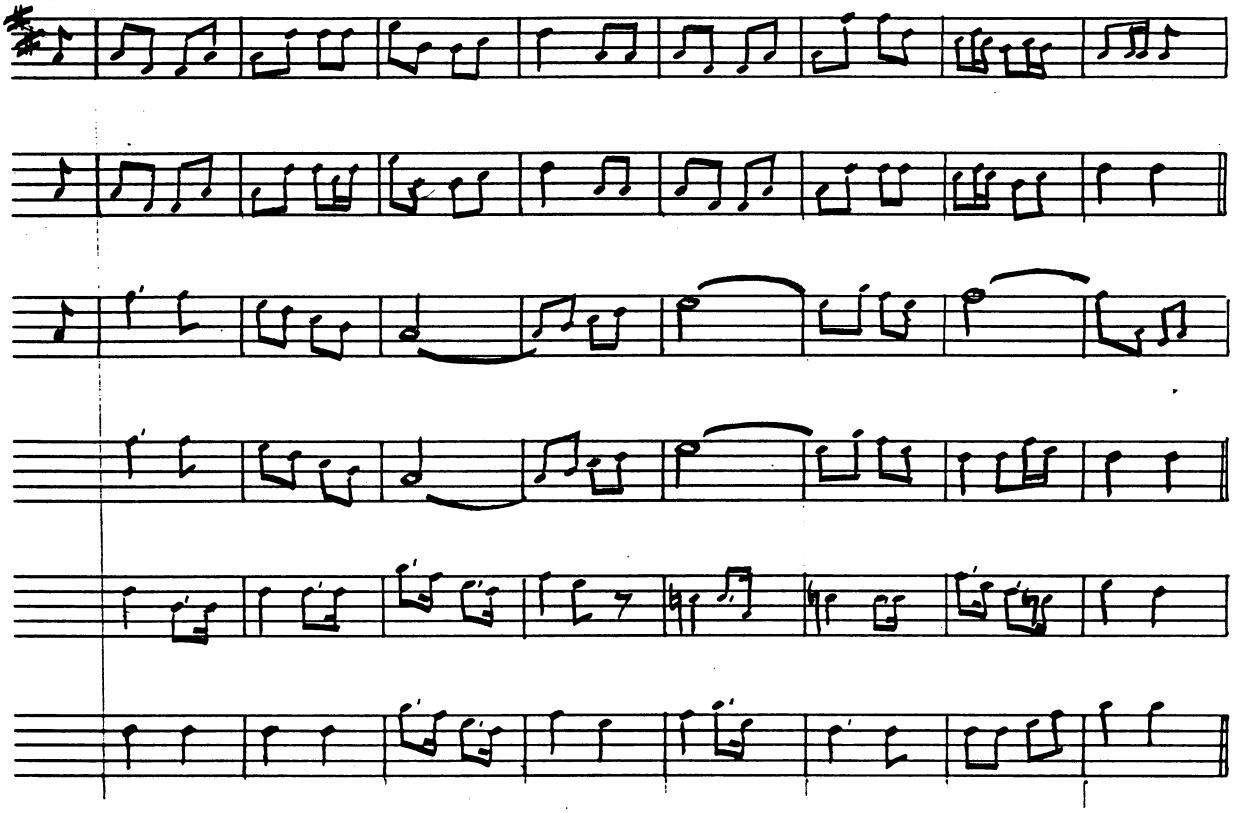


FIG. 5.



ACADEMY
MANUSCRIPT

BASQUE GARLAND DANCE

Source : Basque team at Letterkenny International Folk Festival

Garland: a wodden hoop. Garland made of sailcloth in alternate circles of red & white, about 20 of each colour, red at the ends. They were stitched together in alternate direction like a Christmas decoration.

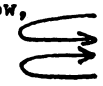
The garland could be removed for washing and travelling



Stepping: 1 2 3 hop, with pronounced kick up of skirt on the hop.

ENTRY :-in two parallel files of 4 each, well apart, using basic step.

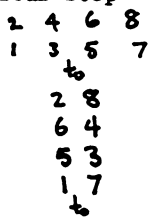
1. Inside cast : cast in from the top and go down middle, everyone follow, till set is reversed. All face direction of travel.



2. Roll : all turn to face partner. Garlands, which are normally carried upright, are tilted so that the tops are in contact and remain so during the figure. Pairs dip and dive to reverse set so that top pair back at top at end. All move together and do not come in progressively.Pairs going up set under first.
3. Ladies Chains : in 4's - 2nd corner pass by right and turn 1st corner by left and then back to place the same way.1st corner do a preparatory turn to left before turning 2nds. Repeated by the other corner but with other hands and direction of turns.



4. All circle 8 around to left, clockwise, all the way round, face round during it.
5. Break into 2 circles of 4, going different ways, once round, then switch to a figure eight, crossing from one circle to another, end in starting place.(Optional)
6. The four in the centre of the set circle round once to right. Other four step on spot facing centre of the set.



7. All step slowly to form two lines across the set, facing, and bow. Note that the middle four pass each other and turn to face back
8. All step on past, to form one single line, in proper numerical order, facing alternate directions, odds to the left, etc.
9. Full reel of 8 (optionally less as goes on a long time) Pass back to back, all start together not progressively, keep garlands parallel to set, quick turn to face other side immediately past.Probably one bar per pass.
10. No.1 leads the line off into a big circle anticlockwise, to left, making a complete circuit.
11. No.1 breaks off and comes up the centre 2 by 2 to form original set.



12. All continue to face up and slowly step forward to form one line across the set, tops in the centre, bottoms at the ends Bow.

There were no old Basque dances for women but in 1937 as part of the development of a national consciousness womens' dances were introduced including garland dances.

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BASQUE GARLAND II - dance for 12

Collected by member of Yorkshire Chandelier in Basque country on holiday

Garland: bare cane garland in horseshoe shape. Bare so that makes a noise when hit together. Garland have handles and a small decoration just above the handles.

Step : done by the Chandelier as a polka step in clogs. Unlikely to be done thus by the Basques.

CHORUS - used at start of dance and after each figure except the last.
Face up - move forward for 4 bars, retire 2 bars so go forward slowly, turn to face and dance 2 bars on spot. Clash garland tops together on first beat of 8th bar. The face-up must be done nearly shoulder to shoulder.
Facing front, fall back away from opposite for 4 bars, approach again for 4 bars, and hit garland tops together on 1st beat of 8th bar.

FIGURES

1. In 4's. First corner make an arch by raising garlands, sloping them away from the body so that the tops rest against each other and there is space for the other two dancers to pass underneath. The arch stands still while the others move round. The other corner pass under the arch, face to face, left shoulder leading and turn to right going round their own opposite, pass under arch again, face to face, right shoulder leading, turn to left, going round neighbour to own place. (8 bars)
   The second corner then make the arch and the first corner goes round, going under, left shoulder leading, face to face and going round to right around their neighbour etc and coming back to place at the end across the set.
   The garlands are clashed with opposite at the end of each 8 bars ie at end of reelings.
2. In 4's, in rings. Move forward to form a ring, knuckles touching in ring and polka round once to right, anticlock, 2 bars to move one place. In 8th bar face across to opposite and hit garlands on 1st beat. Form ring again and go once round to left, clockwise and face opposite and hit garland in bar 8.
3. In 4's, dance round a square. Move round to right thus, bar 1 move half a place so that first corner is facing across set and second corner is facing up and down set, bar 2 move on so that now round one place, hit garlands together on 1st beat of bar 2. Keep going for the 8 bars by which time they should be back in place. Repeat to left, clockwise to place again.
4. In 2's, turn partner. Approach opposite so that garlands are laid against each other, knuckles touching right to left etc. turn partner slowly, one revolution in 8 bars and clash garlands together in 8th bar. Repeat going round to left, clockwise and clash on 1st beat of bar 8.
5. Cast. Face opposite and make arches with opposites, garlands touching at tops. Step on spot and clash garlands together on first beat of bars 1,3,5 etc.
   After 8 bars, top pair cast to the bottom, take 6 bars to get to bottom and line up but do not join in the clashing till 8 bars up. Rest move up while pairs are casting. On the 3rd bar, the 2nd pair cast from the clash, on the 5th bar the 3rd pair etc. This goes on till the top pair is back at the top and the bottom pair have reached the bottom. The phrasing may need to be altered if only 8 dancers.

EXIT - under the arches from the top.

Each figure takes 16 bars.

BLENNERHASSET near ASPATRIA, CUMBRIA - GARLAND DANCE

As danced by Throstle's Nest, collected by Sue Mycock

Music: "100 Pipers" and the like.

Step : Polka step throughout the dance. Starting foot the right. Foot in front when moving forward, and foot behind when retiring.
All turns done quickly on the hop in the step so that direction changed as land.

FACE UP

All face up. 4 polka steps forward and 4 polkas backward. Done twice through.
In going forward sway garlands from side to side, to left in bar 1, to right in bar 2 etc. Garland is swayed till over to the side and angled about 60 deg from vertical.
Garlands are kept vertical and not swayed when retiring.

FIGURE ONE

Face opposite. 4 pas de basque (open sidesteps) - without feet crossing, to right, left, right and left (r l r -) and swing garlands to left, right, left, right, ie opposite way.
2 "small" polka steps forward, garland upright, but leaving room for the bows, bow to opposite. The bows are with the body, not the garland alone - bring the garland horizontal, still keeping the relative position of garland and body. One "bow" takes two bars. Start the move back to place with another "bow" taking the 1st 2 bars.
2 "small" polka steps back to place, garland upright and then 4 sidesteps and sways as before, ie step to right first.

In a bow the dancers continue to look at their partner and <u>not</u> to the side or down.
The feet in a bow are stationary and together.

FIGURE TWO

Face opposite. Bow twice to opposite in own place - 4 bars. Cross over taking 4 bars - in the first bar approach keeping body facing front; in the second bar pass by the right, turning the body to the right so that the garlands are parallel and move the arms so that the garlands are kept together through the bar: 3rd bar polka onto opposite place, garland upright and body facing across again; 4th bar turn to right to face back, garland upright.
Repeat to place starting with the bows.

FIGURE THREE

In 4's, dance round a square. Not quite a right and left through as always pass by right shoulders.
Bars 1-4 opposites cross over as in figure two.
Bars 5-8 change along the sides in the same manner as bars 1-4.
Bars 9-12 face opposite and sidestep and sway 4 times as start of figure 1.
Bars 13-20 two more changes round square to reach own place, danced as bars 1-8
Bars 21-24 as bars 9-12.

There are probably further figures in similar vein. In the meantime dance the sequence twice through ending on a Face-Up.

42

Blennerhasset Garland Dance

Additional Information collected by Sue Mycock of Throstles Nest Morris, 1 East Court, Blennerhasset, Aspatria, Cumbria.

" I collected the dance from two informants in the Village of Blennerhasset, Mrs Sally Rawlinson and Miss Hilda Lawson, both of whom had performed the dance in Blennerhasset Carnival in the period 1910 - 1925 approximately. There were in fact two dances one called a "Morris Dance", performed with handkerchiefs (with bells at each corner) and the other a "Garland Dance". There was also a Maypole Dance performed.

The performers were the young girls of the Village and were taught by a number of older people, one, a man who was almost certainly a School-teacher.

The girls wore white knee-length dresses, 2 tiered, with bells at waist, on frills around wrists and sometimes on a garter around the ankle. The hankies for the morris dance were white and had a bell at each coern, being suspended from a finger by means of a loop in the centre of each hankie. The garlands were hoops covered with flowers and/or ribbons. In earlier days (c.1910) the girls wore a single ribbon baldrick tied at the waist and also some of the dancers in the garland dance used tambourines instead of garlands. The tune was always "100 Pipers" and the local Brass Band played it.

The Morris handkerchief dance has only 2 figures - at least as remembered by the informants (a crossing figure and a star).

The Garland Dance had 3 figures:-

1. As in R.D.'s notation minus last sidestep
2. As in R.D.'s notation
3. As in R.D.'s notation minus last sidestep

In the third figure it is not clear whether you are supposed to sidestep at all as the instructions originally were to "pause and sway".

The Chorus was a processional originally with 4 steps forward and 2 back."

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devised by Paul Setford
(interpreted by the Knots of May!)

BRIGHTON LASSES - Garland dance, 8 dancers.

Stepping - combination double and single steps.
Right foot first.
Chorus at beginning and end, and between each figure.
Figures: Long Crossovers, Circular Hey, Centre Stars. Music : polkas.

Chorus: Dance starts by set facing across in two lines. Move as in fig.1 to form 'horizontal' set taking 2 double steps; 1 to move into position, 1 on the spot.

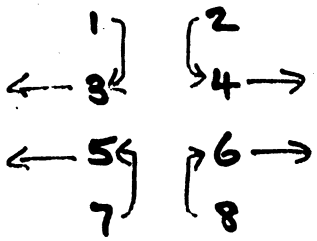


fig.1

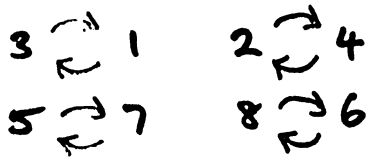


fig.2

1 faces 3, 2 faces 4, 5 faces 7, 6 faces 8 (fig.2). Right hand turn with partner taking 8 single steps; 3 to change places, 3 back to place, and 2 on the spot for second corners (2,3,6,7) to turn to face back into the set. The two lines cross the set passing right shoulders (fig.3) taking 1 double step, turn to face partner on 2nd double step. L.H. turn with partner (fig.4) stepping as before, finishing facing across the horizontal set.

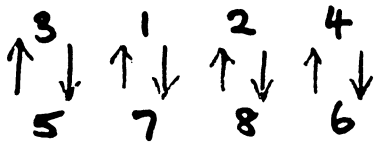


fig.3

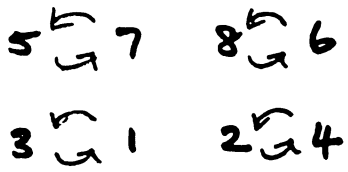


fig.4

Fall back into place; 1,2,7,8 step backwards into position taking one double step, 3,5,4,6 move forward into place on 1st double step, and then 1 on the spot (fig.5).

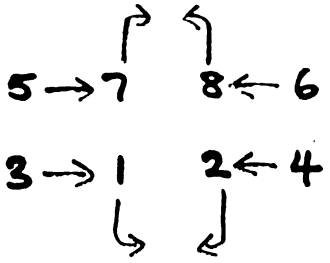


fig.5

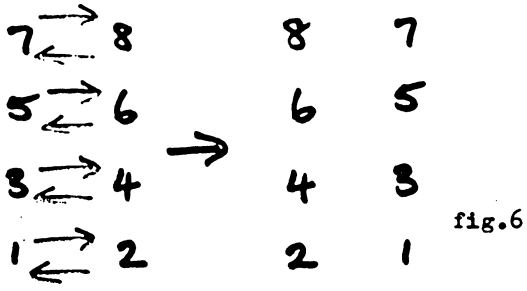


fig.6

Set then crosses over taking 2 double steps, passing right shoulders (1 step), turning right into position facing across the set (1 step). The set is now reversed (fig.6).

Long Crossovers: Lines pass right shoulder across set (fig.7) taking 3 double steps and turn to face partner (as in chorus) on 4th double step. This should have the effect of making the set wider. R.H. turn as in chorus taking 8 single steps, except 1st corners (1,4,5,8) make the extra turn-in to face across the set (fig.8). Repeat, passing left shoulders, turning left and bringing the set back to size (fig.9).

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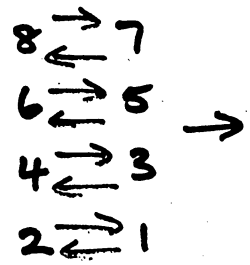


fig.7

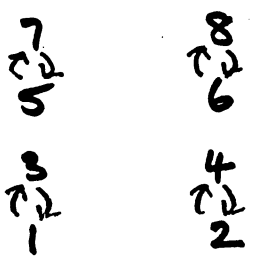


fig.8

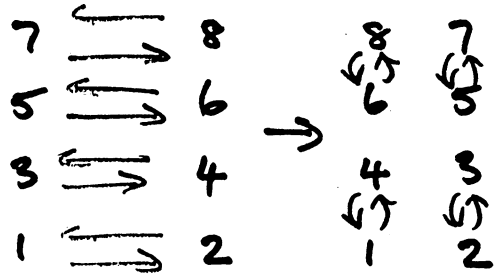


fig.9

Chorus

Circular Hey: Working round the set, taking 4 single steps, partners do a ½ R.H. turn (fig.10) to form a circle with hands touching, facing in and out of the circle alternately (fig.11).

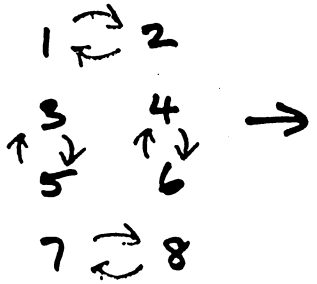


fig.10

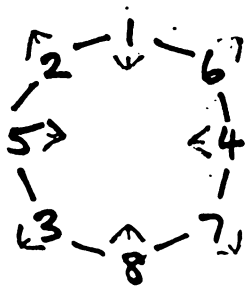
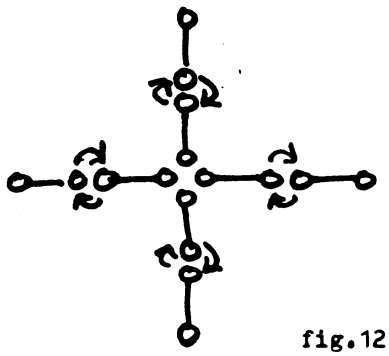


fig.11


fig.12

2 double steps on the spot and continue round the set passing left, on the spot, right, on the spot etc. passing a total of 8 times. As people turn into the centre of the circle, they should try to make a 'star' effect with their garlands (fig.12). After the final turn (which is left) the set is reformed on the last 2 double steps. 2,3,6,and 7 fall back into place on the 1st step, followed by 1 on the spot, 1,4, 5 and 8 break the ends of the circle and move forward into place and turn on the 1st step followed by 1 on the spot.

Chorus

Centre Stars: Centre 4 form R.H. star and turn half way round to meet their diagonal opposite (taking 2 double steps) in the outer 4. The turn should be quick and precise. Meanwhile, the outer 4 have turned to face anti- clockwise and dance 2 double steps on the spot. When the inner 4 meet their diagonal opposites, they make a ½ L.H. turn with them to change places, taking 2 single steps. The reformed centre star moves round another ½ turn to diagonal opposites (2 double steps) and changes places with outer 4 with ½ L.H. turn (2 single steps)(fig.13). While the centre 4 are turning in a star, the outer 4 are always dancing 2 double steps on the spot. Repeat 8 times i.e. back to place twice.

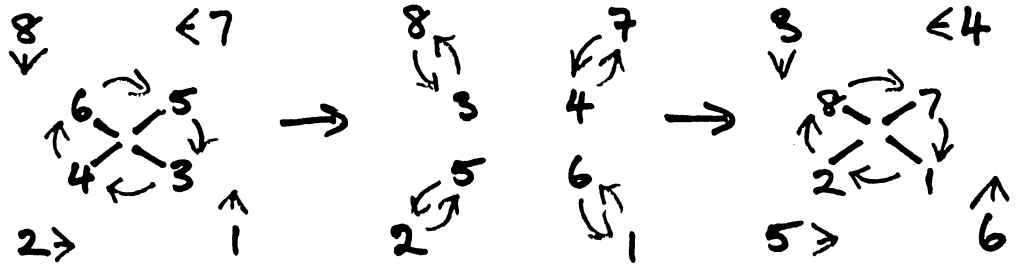
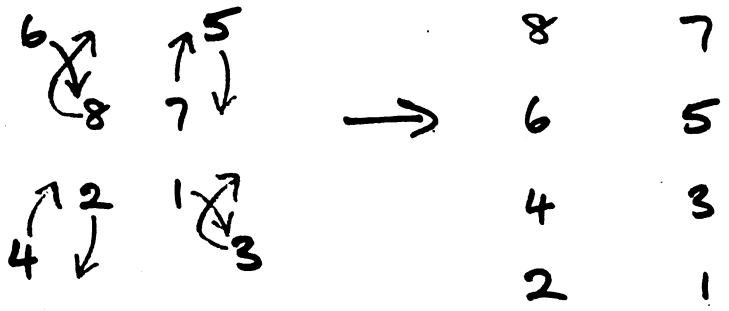


fig.13

BRIGHTON LASSES cont.

On the final turn, 1,3,6 and 8 change places on 1st 2 steps and fall into position on last 2 steps to re-form the set.



Final Chorus

On last 2 double steps instead of crossing over set -

1st double step — Do half right hand turn with opposite (1+2, 3+4, 5+6, 7+8) be into line facing alternate ways

7 8 5 6 3 4 1 2

2nd double step — On the spot, in line

1, 2, 3 — CHORD
L R L

Feet together / garlands up.

DUKE OF LANCASTER - a Garland dance

As danced by John O'Gaunt. The Duke of Lancaster is one of the Queen's titles.
For 8 dancers in column. Based on a Basque dance.
Step : polka, right foot across first.
Conductor: has two sticks instead of garland, carried butts in palms and lying up forearm and jutting out above elbow.

02YS: all face up, in last two bars top pair make a full bow forward.

1. Having bowed 1st pair polka on spot facing up, in bars 1-2 the 2nd pair bow and then polka to end of the phrase, in bars 3-4, the 3rd pair, who up till then have been stationary, bow and break into polka, in bars 5-6 the 4th pair bow and in bars 7-8 all are polkaing.
2. Set casts inward to reverse set, end all facing down at end of 8 bars polka. The bottom 2 pairs wait on spot for 2 bars before moving up. The leader goes down middle in previous figure and waits for dancers at bottom during this cast.
3. All turn out on the spot, odds clock etc in 2 bars to face front. Pairs 2&4 make arches by leaning in garlands to touch at their tops, and pairs 1 and 3 go, under going back up the set. Then the 4th pair go under an arch made by the 1st, and the 1&2 go under 3&4, etc alternately under and over, dip and dive, to get the set back to initial order. 2 bars per change, all complete in 6 bars.
4. In 4's. 2nd corner turn by right hand, knuckles touching, till in line with 1st corner, who turn 135 deg clock so that one line of garlands is formed, dancers facing alternate directions, 2 bars. Then a complete turn of neighbour by left hand, back into line of 4 in 2 bars, turn in middle by right to face other corner and left turn of other corner to starting place. 8 bars in all. In turns knuckles touch inside.
5. Centre 4 of set star left once round. 2 bars to get into star, knuckles together, 6 bars round till on diagonals with dancer outside. Outer 4 stand stationary and then join in polkas in last 2 bars.
6. Outers join onto centre star to form a double star of 8. Dance round anticlock once and fall into two lines again facing across set.
7. Move into single file. Start from top, one at a time and one per bar, still facing across set so that file is facing in alternate directions.
8. Reel, pass along row, 1 bar back to back with person on right, then 1 bar turn clock to fit into slot between dancers etc. 16 bars in all, 8 passes to reverse the set order.
9. All move forward, 1 bar, crossing to opposite side and turning to left, anticlock, into a big circle and circle ½ way round to bring set back to starting order again.
10. Into single file facing up, one at a time starting from even side (no. 2) all polkaing, 1 bar each in.
11. cast out, alternate directions, evens to right, odds to left (own side) and end in column facing down in 8 bars. End feet together.

The dance is then repeated through facing down to start.

12. As 1 but no bows, pairs coming in every 2 bars with polka steps.
13. Cast up middle like 2
14. All turn out odds anticlock etc & dip and dive, pair 1 under first etc.
15. Chain as 4, but other two individuals do the truns.
16. to 20. as before.
21. Into single file facing down.
22. Cast from bottom, alternate directions, face up and end feet together.

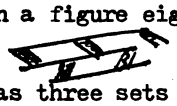
Lead down the middle by top pair to go off, walking.

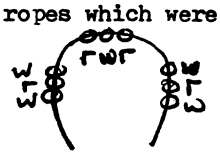
ENGLAND'S GLORY GARLAND DANCE - Tina Brown's dance

Step : polka,123 but not a cross hop. Tune : Bacup nuts tune, Tip Toe Polka.

Garland dance for 6.

Garland - white climbing rope,two pieces,stiffened with wire and bound with narrow blue ribbon in a figure eight over and under the two ropes which were 3/4 inch diameter.

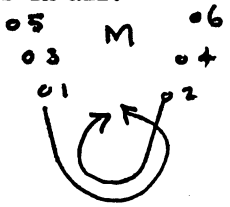




The garland has three sets of rosettes, in red and white,and in the centre of each set of 3 a bow with streamers hanging down of the central rosette colour.

ONCE TO SELF : stand in two lines of 3 either side of the music.

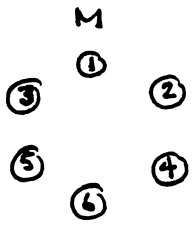
ENTRY : The lines come on,pass each other by the left shoulder and turning in to form a ring,all turning single,ie on the spot,to the right to face same way,2 bars. 8 bars in all.



1. CIRCLE - dance round clockwise swinging garland from side to side,swinging into centre on first step,one swing per bar, end with another 2 bar turn single(8 bars)

(when I saw this I thought it was circle anti clockwise and swing out first)

2.CANOPIES - all face into centre.Nos 1,4 & 5 make the first change.They dance one polka into the centre,scooping the garland down and up, one polka more raising the garland high,one polka holding the garland up high while they rotate one slot to the left,clockwise,and one polka out to the new place.Then the others,2,6 & 3 repeat but move round anti clockwise. Each canopy does the move 3 times,24 bars in all,to end where they started.



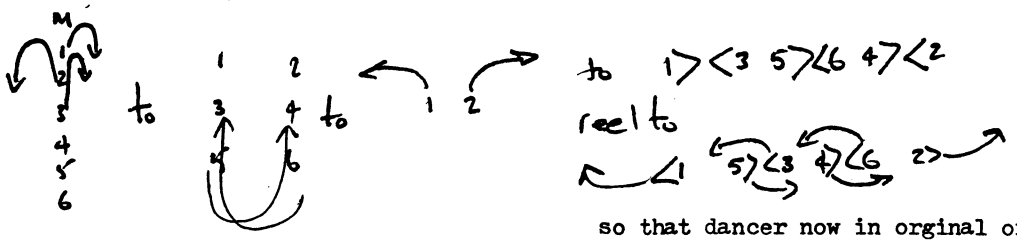
3.ONE LINE - all turn single,while moving into one line in single file,all facing up,in order 1,2,3,4,5,6 behind each other.Swing the garlands while stepping on the spot.In bar 1 no.1 swings to right,in bar 2 no.1 swings to left and no.2 joins in swinging to the right,in bar 3,no 1 swings to right,2 to left and 3 joins in to the right.etc all coming in progressively & alternate directions. In bar 5 No.1 peels off to the right and the rest move up and cast alternately to either side one per bar,still swinging the garlands from side to side. At the bottom come up in pairs,1&2,3&4,5&6,in a column,to reach top then spread out to form a line across the set in order 1,3,5,6,4,2 from the left hand end.16 bars in all.

4.FACE - 1&3,5&6,4&2 face and dance on spot swinging garlands to right and left alternately,one sway per bar,so they are going in opposite directions.8 bars, end holding the garlands upright.

5.REEL - reel of 6,all the way,like the Basque reel with abrupt changes of facing, touch little fingers,1 bar per change.At ends the dancer waits a bar to come in.

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This takes 12 bars.As nos 1 and 2 reach their starting ends of the reel,instead of turning back they carry on to form a circle,no.1 .clockwise followed by 3 and 6 and no.2 anti clockwise followed by 4 & 5.This circle is formed in 4 bars. 5 & 6 finish their last weave in following but do not pass each other,



6.STARS - They form a 6 handed right hand star for 4 bars,knuckles in the centre. Then they slip out to form a dou-ble star - Nos 1,4 & 5 (the first canopy) move out to their left and forward so that no.1 is alongside no.2 etc.The Double star takes 4 bars.All turn right to face the other way on the spot not as a pair and double star back for 4 bars,the outer ones move forward and in to form a 6 handed star for 4 bars.

7.RING - All face the centre and hold hands making the ring as large as possible so that arms are stretched,the garlands are swung back so that they are behind the dancers forming a ring outside them.The circle moves round to the left,fast. Break at the end and fall back into a line of 6 facing down.Bow and drop garlands.

8.EXIT - all turn to left,dance once round a circle,and when no.1 is back to place break off in single file following no.1.

FAILSWORTH GARLAND DANCE

Failsworth is now a North Eastern suburb of Manchester.

SOURCE - One of a set of six dances collected from Sam Holt who danced with Failsworth Men and taught the Failsworth Garland Girls.

KIT - Pinafore dress in Lancashire tartan over a saffron blouse, Boater with red and white ribbons, saffron stockings and patent leather shoes.

SET - Column set, units of 8.

GARLANDS - No description given

MUSIC - Blue Bell Polka or similar

STEP - Cross Polka. All start outside foot start.

HAND MOVEMENTS - Unless otherwise given - Garlands held above head.

DANCE STRUCTURE
Step Up starts the dance and comes between each figure. The dance ends with the Dance Off. The other figures amy follow in any/a set order at the discretion of the leader.

STEP UP

1. STARS
2. GRAND CHAIN
3. SWINGS
4. BOWS
5. CHAIN AND SWING
6. FINAL FIGURE
7. DANCE OFF

STEP UP

There is no specific step up figure. Four polkas at the beginning and between each figure facing front can be used to create a "breather" and realign set.

1. **STARS** 16 Steps

In groups of four:
2 steps into a right hand star touching knuckles ie stretching garlands out;
6 steps to turn one full circle;
1 step to turn by outside of star to form left hand star hands as above;
5 steps to turn star one full circle;
2 steps back to place.

2. **GRAND CHAIN (HORSESHOE HEY)**

Nos 3,5,7 follow No 1 : Nos 4,6,8 follow No 2

Steps 1 & 2 - Nos 1 & 2 cross over by the right and come face to face with next dancers (1 faces 4, 2 faces 3)

Steps 3 & 4 - No 1 passes 4 by the left : No 2 passes 3 by the left

Steps 5 & 6 - Nos 3 & 4 cross over by the right.
(No 3 faces No 6, No 4 faces No 5)
No 1 passes No 6 by the right : No 2 passes No 5 by the right

Steps 7 & 8 - No 3 passes No 6 by the left : No 4 passes No 5 by the left
No 1 passes No 8 by the left : No 2 passes No 7 by the left

Step 9 & 10 - Nos 5 & 6 commence chaining by crossing by the right. At this point dancers 1 & 2 have come to the end and cross over by the right back to their original sides. Dancers 3 & 4 are now passing 7 & 8 by the right.

The move continues to progress round, with dancers chaining back to original position.

3. **SWINGS** 16 steps

1 polka to face partner across the set
1 polka to meet right hand with partner in line of eight
4 polkas to swing right hand one full circle
2 polkas backwards
2 polkas forwards (a U shape) to meet left hand with partner
4 polkas to swing left hand one full circle
1 polka backward to place
1 polka to turn to face top.

4. **BOWS** 20 steps - NB This figure is across the music!

2 polkas into lines of four all facing front (1+2, 5+6 move backwards in between couple behind) 3 1 2 4 / 7 5 6 8
For the time of 2 polkas all bow garlands to front (1 down, 1 up)
4 polkas pivoting on outer dancer, swing to face bottom (1 swings around 3, 2 swings around 4)

2 polkas in line facing bottom
For the time of 2 polkas all bow
4 polkas swing inwards to face top (complete full circle)

For the time of 2 polkas all bow
2 polkas back to place.

5. **CHAIN AND SWING**

Steps 1 & 2

Dancers 1 & 2 dance to meet right shoulders
Dancer 3 turns out to face down and meet No 5 by the right
Dancer 4 turns out to face down and meet No 6 by the right
Dancers 7 and 8 turn to meet right shoulders

forming a cross thus:

1
2
5 3 6 4
7
8

Steps 3 to 6

Each pair swings right hand one full circle

2 polkas to pass on around in the direction faced to and meet next dancer, left shoulders
Thus:

2 5 1 6

3 8 4 7

4 polkas to swing left hand,
continue on passing in two and swinging in four,
alternately left and right back to original position,
eight swings altogether.

6. FINAL FIGURE

1 polka to face partner
1 polka into a line, meeting partner by right
6 polkas to swing right hand with partner one and a half times

Music ends with a chord. All bow to outside (for the time of 2 polkas)

7. **DANCE OFF**

Remain "bowed" till called "up", music restarts, call "front" (face front as one line of 8). Dance off as a line.

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FLEMISH GARLAND DANCES

Source:Belgium girls at Sidmouth 1977.

Costume:long skirts and long aprons.

FIRST DANCE - "THE WAIN"

Title refers to ressemblance to covered waggon in entry and initial form.

Formation: 2 columns of dancers facing up.7 pairs with one garland per pair,held in inside hand,so dancers stand outside their garland.

Entry: walking in column.Led by 2 supernumeries,the first playing and followed by the second with a small mascot on shoulders who is holding ribbon reins from the first.

Stepping Sequence:dancers hold skirt and edge of apron in outside hand. Each figure starts with 16 bars of stepping on the spot,an 8 bar sequence repeated.Face anway throughout with no turn of body.

Bars 1-4: 4 pas de basque,to right first.Spring about 1 ft to side,and next 2 steps side by side not feet crossed.No sway or incline of body.

Bars 5-8: 4 slow swing steps,weight on right foot first,and swing left foot sideways out to left side fully extending leg.Hop and swing foot back and change weight.Repeat alternately.In the swing,the free foot goes forward and out and back and in,in an ellipse.Marked rock of body to opposite side during the step.

FIGURE ONE.

Bars 1-4: All walk forward 8 short steps,all start right foot,move up a distance equivalent to one spacing between the pairs.

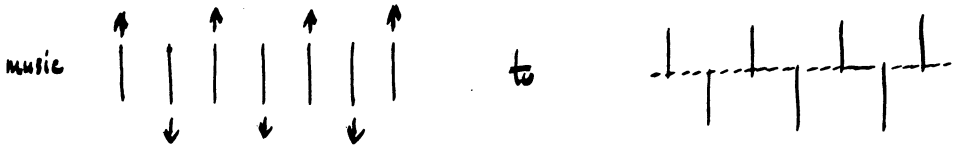
Bars 5-8: Top pair turn in so that they are inside the garland and skip or gallop down the middle of the set under the other garlands,outside foot leading throughout.Turn out forward from under the garland to face back up the set behind the last pair.Keep garlands in same hand throughout.The rest walk up one place as in bars 1-4,8 steps.

Bars 9-32: repeat 5-8 by each pair in turn till all have been down through the tunnel.

Music pauses for 4 beats while dancers change formation to beats on a drum. Step to side,other foot cross,first foot to side again and feet together. As set moves forward on bars 1-4 and never recovers the distance it might be preferable to start with bar 5 and use bars 29-32 at end for the change in formation.

FIGURE TWO.

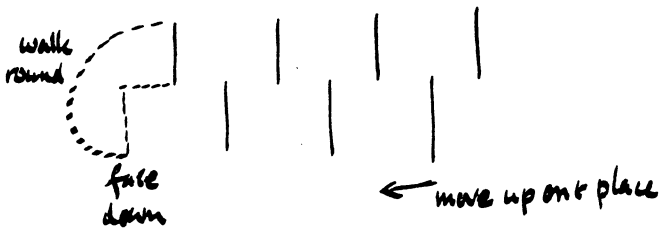
Formation: odd pairs move to right and even pairs to left so that the dancers who have now become the "insides",the left and right hand ends respectively are in one line behind each other.



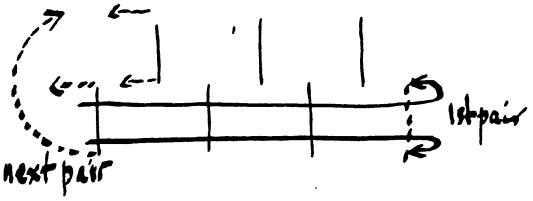
53

Start with the 16 bar stepping sequence facing up described before and as in Figure one.

Bars 1-4: top garland rotates across the front of the set. The inside supporter moves forward with the rest of the set, who are moving up with 8 short steps a distance equivalent of one spacing between pairs, while turning in unison with the outside who walks round ahead of the set, across to face down the other side.



Bars 5-8: top garland just before going down under the garlands transfer the garland to their outside hands so that they are inside their garland. 8 gallops or skips down under the 3 garlands as in figure one and turn out forward from under the garland to face up at back of column of garland that they have gone under. During this the rest move up 8 short steps as bars 1-4 and the next pair at the top rotate across. The dancers do not have to change hands on the garlands at the bottom as they have changed sides relative to the top.

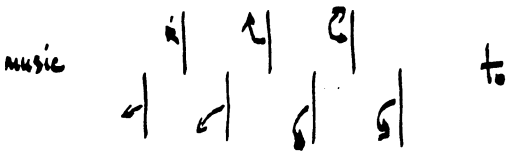


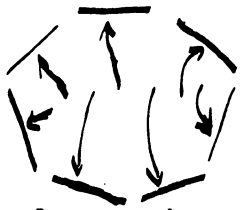
Bars 9-32: each pair in turn do similarly, the casting being alternately to either side, the movements flowing continuously. At the end the top pair is back to the top but the set is reversed from left to right. It might be considered worth carrying on till back to initial formation.

FIGURE THREE.

Formation: move out into a circle with all facing outwards.

16 bar stepping facing out.





Bars 1-4: the left hand end of each garland moves in a semicircle around the right hand end, who marks time, facing out throughout, to reform circle. The garlands change hands during the movement to end in the new inside hands.

Bar 5 onwards: repeat this as often as desired, ie 7/8 times to fill music, or till back in original starting place, or only 4 times if leading to an exit.

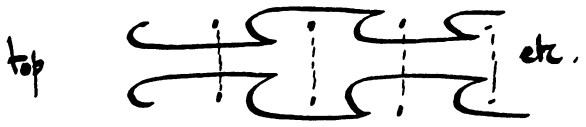
Exit: Half way through a move, all turn to face clockwise, so that in two circles, and move off in direction facing, following the top pair.

If there are other dancers coming on, they come in under the tunnel.

POSSIBLE ADDITIONAL FIGURE.

Formation: return to that for Figure one in column.

After the initial 16 bar stepping facing up, do a "dip and dive" progression rather than going under all the way. In going under, face forward inside garland and hold in what is then the outside hands and lower garland to go under. In going over, turn out backwards to face top, so that garland, still in same hands, is in outside hands, and the garland is well raised to go over while dancers move backwards. After going over turn the reverse way to go under etc. Do not think it correct to turn other ways as more difficult to use the garlands.



SECOND DANCE - "THE ROSE BUD"

Title refers to ressemblance in final movement.

Set: 7 girls each with a garland.

Music: 12 bar A and B music

Step: slow walk, one step per bar.

A1 - Once to Yourself: The 7 dancers stand in one line, shoulder to shoulder, facing music but at back of dancing spot.

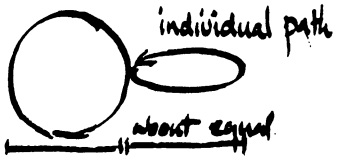
A2 Bars 1-8: 8 steps to form a complete circle, starting right foot, end knuckles touching, garlands upright.

Bars 9-12: stand still, feet together, garlands stationary.

B1 All circle to left for 11 steps and end feet together. Maintain circle of garlands so cross feet over in front in walking - not a slip step - right foot start.

B2 All circle back to right for 11 steps and feet together etc.

A3 Each dancer walks an individual loop to the left in 12 steps. The path is an ellipse away from the centre, going out about a distance equivalent to the diameter of the circle in B1/2. Turn over 90 deg on the first two steps. It is important to end loop with a reformed circle.

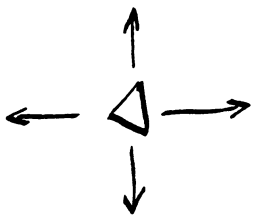


A4 Repeat a similar loop to right ending with reformed circle.

B3 Middle 3 take 4 steps forward to form a central group. They stand still forming a triangle, raising hands to hold garlands up and laying them forward onto each other for rest of phrase.



The other 4 turn out to left and walk 12 steps away from centre, on paths at right angles to each other.



B4 The 4 turn left to face back and walk the 12 steps back to form the full circle. The 3 in the centre turn out to left and walk out 6 steps to met and join the others coming in, slotting into the orginal ordering round the circle, they turn left and all walk in to form a full circle of 7.

A5 Form the two circles again in 2 steps.
The inner circle of 3 raise their hands up high, sloped at least at 45°, and the garlands form a tight bunch, garlands still vertical but compressed, not like in B3.
The outer circle have their arms out wide, knuckles touching, arms horizontal, garland laying out behind body, not quite horizontal, just below shoulder level.
The outer ring circle to the left and the inner to the right.

A6 Circle other way, inner to left and outer to right. During the circling the rose does not unfold or otherwise change.

B5 The outer circle separate and raise their garlands to the normal position while the inner circle move a little apart and lower theirs. They go into the exit movement in which 2 of the outside circle are followed by the 3 in the middle and then the other 2 outers. Move off in single file to skipping step.

FLORIBUNDA a GARLAND THREE HAND REEL

Source : composed by Jean Piper for Minden Rose to fill an obvious gap in the repertoire. The steps were chosen from different traditions, to be British.

Music : composed by Jean Piper for the dance.

Set : three dancers in a line side by side, facing "forward", numbered 1, 2 and 3, each with a garland.

STEPS - each "step" takes two bars, except the last which needs four.

A. "Lilt" (lunge) the right foot over the left foot and hop, then step back onto the left foot and hop. Move to the right with a right, close the left, and a right (& hop?). Count 1 & 2 & 3 & 4 (a).

B. "Drop" (spring) onto the right foot with the left foot going straight out to back behind, then drop (spring) onto the left foot with the right out behind. Pas de Basque to the right, with the foot crossed in front.

C. Hop on the left foot and dance "heel, toe, heel" with the right in front of the left, then bring the right back beside the left.

D. "Hitch" (hop on the left while kicking the right out with the knee up) and travel to the right, with the right to the side, the left up behind, right to side, left up behind, right to side, left up behind. Pas de Basque to the right and then to the left with the leading foot crossed behind.

DANCE

Each figure starts with two dancers turning to face and the third facing the other way, either 1 2 3 or 2 1 3. After the "stepping" they all turn 180° to face the other direction, to the right, ie right shoulder going back. (All three do the "stepping" ?). The Reels of Three finish with the ends of the line moving forward to form a circle facing "in", and the numbering running around clockwise.

A 1- 8 No.2 dances step A to No.1, while No.3 faces out. The step starts on the right, and is repeated on the left and the right, then four "skips", which are step-hops with the knee well raised, No.2 turning to face No.3, starting on the right foot. No.2, 1 & 3 turn right shoulder going back to face the other way, turning out and in respectively.

9-16 No.2 dances step A to No.3, while No.1 faces out, four times through.

17-24 Reel of Three with the "skip-change" or 1 2 3 hop step, starting by passing by the right shoulder, and end with the right shoulders to the centre, for a three person right hand star.

25-32 Go round for two polkas, all turn out to the left to face back on two more polkas, take two polkas to come back, and two polkas to turn out to the right. No.2 now ends facing No.3.

B 1- 8 No.2 dances step B to No.3, while No.1 faces out. The step starts on the right, and is repeated on the left and the right, then all do four skips turning to face the other way starting right foot. No.2 now faces No.1. Nos.3 and 1 turn out and in respectively, with right shoulders going back to turn.

9-16 No.2 dances step B to No.1, as No.3 faces out, four times through.

17-24 Reel of Three, end facing "in" for a circle to the left.

25-32 All take six polkas to the left to circle once arounbd, then two polkas out to place, at the end No.2 faces No.1.

C 1- 8 No.2 dances step C to No.1, while No.3 faces out. The step starts by hopping onto the left, and this is repeated twice on alternate feet, then four skips round for No.2 to face No.3, starting on the right.

9-16 No.2 dances step C to No.3, while No.1 faces out, four times through.

17-24 Reel of Three, ending facing in for the movement called "Teapots".

25-32 Take two polkas to the left. Put the Garlands up and turn for two polkas. Take two polkas back and two polkas to turn out. No.2 now faces No.3.

D 1- 8 No.2 dances step D to No.3, while No.1 faces out. The step starts by hopping on the left and moving to the right. Repeat it all by moving to left but replace the Pas de Basque with four skips round for No.2 to face No.1, starting with the right foot.

9-16 No.2 dances step D to No.1, while No.3 face out, twice through.

17-24 Reel of Three, ending with all facing in.

25-32 No.2 turns out taking two steps, clockwise. Dancer on the right, No.1, turns out taking two steps, then the last, No.3, turns out in two steps. Then in turn each turns in taking two steps. Raise the garlands to touch at their tops.

FRENCH GARLAND DANCE

Source: French girls at Sidmouth 1977.
Garlands: large garlands about half the height of the dancers.
Music: polka rhythm, speed about 100 beats per minute. A&B 16 bars long.
Step: 123hop, but irregular rhythm, " a'12-3, hop" ie polka rhythm. On the hop point toe downwards - this helps drive foot down on the first beat. A lot of elevation on the hop - kicks the skirt up.

Once to Self: single file at edge of dance area, 8 dancers.
Entry: leading dancer moves off and rest join in in turn when sufficient gap opened up in front. Not quite one in on each bar of step.

A1 8 double steps coming on, followed by 8 double steps on spot facing up in single file, without moving garlands. Number dancers 1 to 8 from front.

B1 "Sways" - 16 sways, one to a bar, while stepping in single file on spot. No.1 sways to left first and No.2 to right etc in alternate directions. The garland is swung over till the grips are horizontal, the upper hand at eye level, the lower at just below the waist. The swing reaches the lowest point on the first beat of the step.



A2 "Cast" - go round, odds to left, evens to right. The two lines meet after 6 double steps and go through each other, the odds in front, alternately, shading the shoulders to pass, and come up other side on next 6 double steps. End facing up for 4 double steps in two lines with the two at the bottom positioned inward as shown.

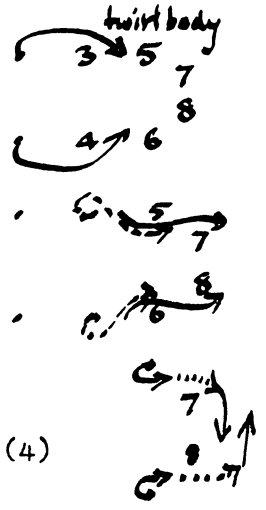


B2 "Weave" - lines, led by top pair, cast out and weave through line, cross back and form up in column after 12 double steps, then 4 double steps facing in to opposite. Dancers mark time on spot till indicated that they move off.

Bars 1-2: No.1 (&2) turn out and moves between 3&5 (4&6) twisting body to right (left) to pass garland between the others.

Bars 3-4: No.1 (2) continues through 5&7(6&8) and on the first beat No.3(4) starts to move off, turning out to follow No.1(2).

Bars 5-6: No.1 (2) passes behind 7 (8) and starts to pass 2 by the left shoulder at the end of bar 6. 3 (4) follows and 5 (6) moves off at the start of bar 5, turning in to follow 3 (4)



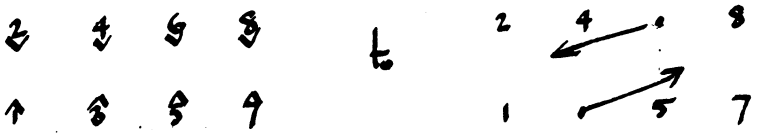
the lines of 3 - 1&3&5 (2&4&6) are now quite close behind each other. The bottom pair do not move yet.

Bars 7-10: The lines of 3 continue round to other side of set and end facing up. The bottom pair start to change sides in bar 9, facing up throughout, moving sideways, 7 passing in front of 8.

Bars 11-16: the bottom pair complete their change by end of bar 12, ending behind their column, not inward as at end of A2. All step out phrase facing up, till end of bar 12, then in till end of bar 16.

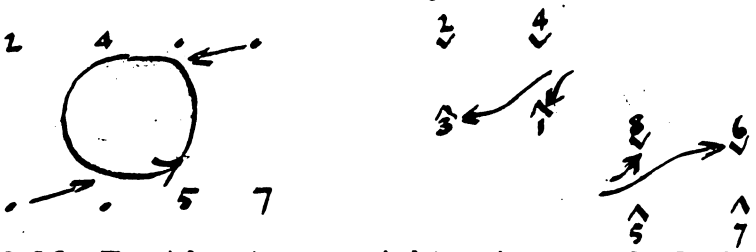
A3 "Corners" - 1&3, 6&8 circle round anticlockwise to face opposite pairs and star to right and left.

Bars 1-2: Nos.3 & 6 move to their right across in front of the dancers to their right. Inactive dancers stand still in this figure.



Bars 3-6: 1,3,8,6 circle half way round, evenly spaced, to end facing 4,2,5,7 respectively.

Bars 7-8: . 2 double steps on spot facing for active dancers as indicated. Others turn ready for stars but do not step.

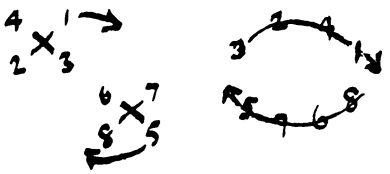


Bars 9-16: The 4's star right, going round clockwise, knuckles up to a foot out of the centre. Go round about 1¾ turns in 8 double steps.

B3 Bars 1-8: turn out and star back, left knuckle into middle and going anticlockwise.

Bars 9-16: turn out and star right a second time for 8 double steps.

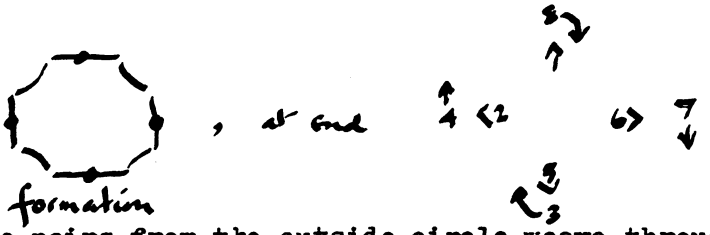
A4 The dancers break from the stars led by Nos.1 & 5. No.1 can lead off immediately, but the second star rotates for two more bars before No.5 leads off. Move off into one large circle clockwise, twice round. 8 double steps to a circuit.



B4 Alternate dancers, 1, 6, 5, 2, form a square facing out in the centre and the other four 8, 7, 3, 4 continue to circle twice round the outside clockwise in the same size circle. The 4 walk into the centre till their knuckles touch, turn clockwise to face out then take hold in their left hand the right handle of their left hand neighbour's garland together with their own left hand handle. Let go the right hand end.

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They bring the pair of ends together in front of their body, then separate their hands while moving out forwards from the centre, till they are standing with their arms outstretched horizontally as wide as possible, the garlands now being stretched between the dancers to form arches that the others can pass through.
The centre four then remain stationary.



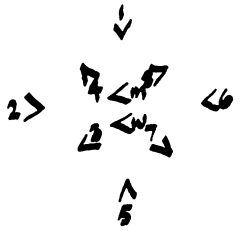
A5 Opposite pairs from the outside circle weave through the arches while the other pair continue to circle.
Bars 1-4 3 & 8 go through
Bars 5-8 4 & 7 go through
Bars 9-12 3 & 8 go through again
Bars 13-16 4 & 7 go through again.
Each dancer enters and exits through the same garlands each time.
The pair pass face to face in the centre. While the two go through the arches, the other two make a half circuit round the outside so that the four are always in order in the outer circle.



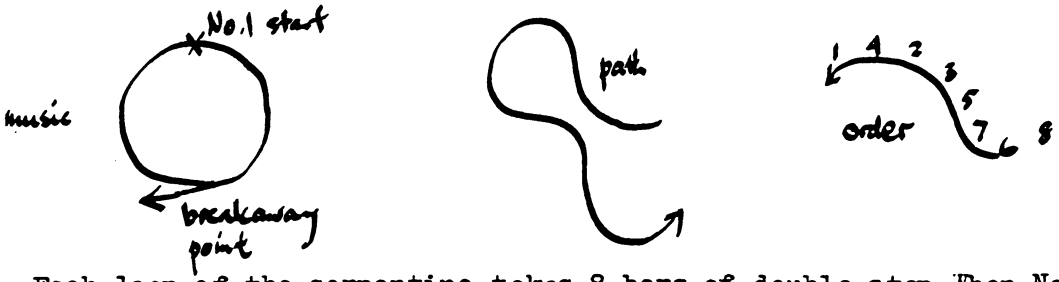
B5 At the start a woman slips into the centre of the set. The inner four back slowly into the middle till shoulder to shoulder while bringing their hands together in front (Bars 1-4). They change the garland ends to get their own garland back, passing the ends to their left. All 4 turn clockwise to face the centre (Bars 5-6). In turn they give the extra woman the garland end from their right hand, which she receives into her right, and keep the other end in their left and stand facing in (bars 7-10). They remain stationary to end of phrase.
The other four circle round the inner four two complete circuits clockwise. A man slips into the centre to stand beside the woman at the very end, from the back.



A6 The outer four come in to form a small circle with the rest, entering between the dancers where they went under in A5 which makes it the same order as in the circle in A4. They slot in with right shoulders into the middle and hand their right hand end of garland to the man in turn. He stands on the right side of the woman and takes the ends into his left hand. The same four transfer the other garland end into their right hand while turning to face out.
All raise the garlands high with the ends in front of their faces and stand there till the end of the phrase.



B6 All lower garlands and face clockwise around the set and taking back the other end of their garland so that each dancer has their own again. Leave the couple in the middle standing side by side.
Move off, the first 6 bars round in a circle, then No.1 breaks away and leads the line in a serpentine track.



Each loop of the serpentine takes 8 bars of double step. When No.1 is going round the circle, the garlands are held out in front at full stretch. In the turns to the left all follow No.1 and swing the garland over to the right as described in B1 but held for the 8 bars. For turns to the right swing to left etc.

THE GARLAND FOUR HAND REEL

Source : Court Square Dancers of Charlottesville, Virginia. Composed for them by Marney and Jim Morrison in 1984 based on the Sidbury Reel.
Music : "Mr Rew" played $(A^{32}B^{32})^{2}(A^{32}B^{32})$
Steps ; Polka, walk-step, 123hop travelling and back-step.
Set : four dancers in one line, facing in pairs, 1› ‹2 3› ‹4.

A1 1-4 **Step** to partner with a eight backsteps, stepping down onto the right foot on the first beat.

5-8 **Swing** (turn) partner clockwise, holding garlands together, for four polka steps.

A2 1-4 **Gypsy** with partner, eight walking steps anti-clockwise round, holding the garlands down, one partially on top of the other.

5-8 **Swing-&-Change** with partner, going clockwise with partner for four polkas to a progressed position, 2› ‹1 4› ‹3. The original outside dancers, 1&4, immediately change places with a "turn single" rotating with right shoulder going back to face the new partner. The dancers now at the ends stand in place with the garland handles waist high.

B1 1-8 The inside pair only, **Step and Swing** as in A1.

B2 1-4 **Gypsy** walk anti-clockwise holding garland up and touching left hands.

5-8 **Swing-&-Change** to face new partners.

A3 1-8 **Reel for Four**, passing left shoulders to start, until home to progressed positions.

A4 1-8 **Circle**, continue the reel with original No.1 leading into a circle with No. 2 then No. 4 and finally No. 3 joining the circle, returning to progressed positions.

B3 **Step-&-Swing** as before but with new partners.

B4 **Gypsy, Swing-&-Change.**

A5 Inside pair **Step-&-Swing.**

A6 **Gypsy.**

B5 **Reel of Four.**

B6/7 **Dance-Off**, No. 2 begins a circle, then takes it off with No. 4, No. 3, and No. 1 continuing until able to follow in turn.

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A GARLAND FOR LUCY - a Garland Dance

As danced by Magog at the celebration of the 50th anniversary of Lucy Broadwood's death at Barns Green, nr Horsham, Sussex July 1979

The dance is for 8. The step is a 1 2 3 hop as in Country Dancing not Cotswold Morris.

ENTRY

Each pair dances on in turn, 4 bars for each pair, from the back of the dance area to face the musician. Thus, 3 2 , interleaving the pairs and building the set up anticlockwise. In the last 2 bars of the 4th pairs' entry the front row turns clockwise to face the opposites.
4 1 Music
3 2
4 1

DANCE

1. The 2 lines of 4 face, pass right shoulders, body turned so that right shoulders lead, turn to left in opposite's place and come back into line, left shoulder to left shoulder, but body still turned so that right shoulder still leads. Hold this position for one bar, almost face to face. Then pass through, turn right to face opposite again in 2 lines and step on spot for 2 bars.

2. The ends of the lines of 4 turn in so that they are facing each other. The pairs go back to back into line - go to left, passing right shoulders first for 2 bars, pass behind and fall back into line, left shoulder to left shoulder in one bar and step in this formation for one more bar.
Alternate dancers turn on spot to form two lines of 4 facing at right angles to starting set and all step out the remainder of the 4 bars.

3. as 1 in the new formation

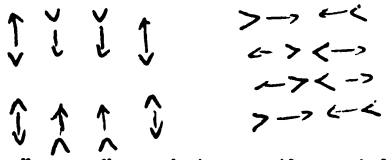
4. as 2 in the new formation

5. Progressive hey from left hand end of set from point of view of facing the music. End pair pass, giving right hands, and then go round set giving alternate hands. The 1st pair are back in the 8th bar, the last in the 14th. In the next 2 bars they form a square set facing in - the middles of each line of 4 will have to move out little.

6. The "Women" or right hand of each pair in the square, star by the right once around to place in 4 bars while the "Men" or left hand of each pair, dance a complete circle on their own anticlockwise away from the set and back to meet their partner shoulder to shoulder facing same way. Rotate anticlockwise as a pair on the spot for 4 bars, both move forward - the "man" does not move backwards. End in the square formation again.

7. Repeat the other way, the "women" left hand star, and the men do a clockwise circle away from centre and both turn as a pair clockwise to form the square again.

8. Grand Square - as Square Dance movement - head couples go in first, back out from the centre of the set. 2 bars for each leg. 8 bars round.
Repeat going the other way round.



As heads go in forwards, sides face partner and back away to the corner of the square, then while the heads back away from the middle at right angles to the way they went in to the side pairs places, the sides go forward across the top to the head pairs place, etc.

9. The "women" go into another right hand star for 6 bars, while the "men" turn anticlock outward and go round the outside of the star anticlockwise to meet their partner by the end of bar 6. They turn their partner with the left hand for 2 bars to go to the inside position and all face round the circle anticlockwise in pairs.

10. The pairs go once round the set anticlockwise and then dance off in pairs.

64

HEY BOYS UP WE GO!

Source : At the CDS Pinewoods Camp in 1980 the following "garland" dance was offered for skit night and they repeated it for filming. It is a good example of adapting from one idiom, Playford, to another, Seasonal Display dancing, and introducing a sense of humour.

Step : dance walk. A "double" is 1 2 3 together.

Music : its Playford tune.

Set : four dancers, each with U shaped garland, in a square, two facing two, each pair being considered a working unit.

1. Pairs forward and back a "double" twice.
2. Turn opposite by the right once around. But put the lead hand against the middle of the opposite's back, not touching hands in any way, so that the dancers are half way to being back to back. Then turn opposite by the left once around. This time with the lead hand in front of the opposite, the leading hand somewhere between middle of the chest and armpit position, so that the dancers are half way to being face to face.
3. Each turns neighbour as in 2.
4. Siding with neighbours, pass by left shoulders, turning body to pass face to face, and as do so swop each other's ends which are in left hands, so that a line of four arches is formed. Come back on same track and swop back garland ends. Siding with opposite, exactly the same, to the left etc.
5. Diagonals cross in turn, first then second, passing face to face and garlands almost touching in vertical plane, moving smoothly into whole rounds clockwise. Diagonals cross back, first then second, and whole rounds clockwise again. In rounds knuckles touch so the garlands form a "crown".
6. Arming with neighbours, link right elbows, letting the garlands slope backwards to allow it and turn once around and continue to form a basket. The two pairs do not let go but further link their free arms at the elbows. Alternate dancers are facing in and out. The basket goes once round, breaks, the dancers go to their starting positions with garlands vertical.
7. Captures. Opposites capture each other by lowering their garlands around the other so that their opposite is within the garland which is horizontal. The persons who are the first corners lower their's first and the others lower their's on top. Opposite's capture when face to face, and the "first corner" persons push-&-pull, without rotating as a pair, to change places with the other pair in a clockwise direction, then they raise the garlands.
8. Neighbours capture differently. The "first corner" persons who are now in the second corner positions, turn to their right, clockwise, and cast behind their neighbours to go round the outside of the set clockwise to their starting place, with their garland horizontal at waist level in front of them. As they pass their neighbour, the neighbour captures them from behind with their garland, and the pairs, one behind the other, go round a circle clockwise but not around the other pair, and raise garlands. The opposites capture again face -to-face and do a reverse push and pull going half round the other pair anti-clockwise to change places without rotating as a pair.
9. Neighbours capture and then the pairs turn clockwise themselves, not around the other pair, then approach and use the free garlands to link into a circle anticlockwise. Pause in this position.
10. Exit. One who can, raises their garland vertically and leads the line off linked together.

65

LI JARDINIERO - The Gardiners

A Garland dance from Provence pub first in Dancesof France II,Provence & Alsace, by N Tennevin and M Texier pub Max Parrish,London 1951.

Dance for 8 couples ; the women carry a garland decorated with flowers,the men carry a basket of flowers.

Step ; except for the first figure it is a polka or change-step with little or no spring.

Formation ; start in two parallel columns of 4 couples,men on the outside.

ONCE TO SELF — m w w m

Stand in formation and sing verse, — m w w m

"Sian touti gento jardiniero,Que n'aven de fru en tout temps, — m w w m

E aven li flour li plus bello,Li venden touti ben jouvent. — m w w m

Se voulis crumpa de roso,De belli flour de jaussemin,
De pessegue de poumo roso,de poumo roso,
Lis aven dins noste jardin,Lis aven dins noste jardin."

This is in 4/4,the dance is in jig time,6/8.

FIG 1 - Change with partner.

All facing up,take one polka step sideways to form a single file with partner, women in front of men(1 bar),then 3 cross steps on the spot,alternating foot in front,changing positions with low springs(1 bar).Repeat these two bars to reach partners place.Repeat these 4 bars to end in starting place,but end facing partner. (8 bars in all)

- Sway to partner.

All facing partner,take one polka step to right (1 bar) and end feet together. Sway garland to right and to left quickly (1 bar).Repeat to left,then right and then left again (8 bars in all) finishing facing up and linking arms with partner.

FIG 2 - Cast into double circle.

Pairs in the left hand column cast to their right,inwards,and those in the right hand column to their left,also inwards,go down 4 in line,and cast out at the bottom coming round in a broad sweep to end in a double circle.As the women are on the outside,the pair rotate in the finishing position till the woman is on the inside and facing the centre,with her partner behind her,(16 bars) and the women make arches with their garlands by taking the left side of their own with their right hand and the right side of their neighbour's into her left hand,that is pass them to the right to make an arch across the gap between the dancers. This could be done progressively around the ring by each dancer turning as in The Rose.

- Arches

The men dance in and out through the arches,first going under the arch to the right of their partner,and out through the next etc,all the way round the set

66

anticlockwise until back in their initial places for the movement.(16 bars)

FIG 3 - Bower

One man only goes to the centre of the set taking his partners left hand end of a garland with him.The other women follow this woman anticlockwise round the set each in turn handing the same man the garland end in their left hand. Finish with the man in the centre holding all of one ends and the women facing in with the other end of the garland in front of them.(16 bars)

- Circle round.

The centre man and all the women stand still while the other men dance clockwise once around the outside,facing in and out on alternate polka steps, for 16 bars.End in initial place behind partner.

- Regain garland.

Each woman starting with the left foot and going anti-clockwise around the man in the centre,takes the other end of her garland in her left hand and continues round to end in the double circle,men on the outside.The men move forward taking partner's left hand end of garland in their left hand and l nking men's right with partner's left arm.(16 bars)

FIG 4 - Exit
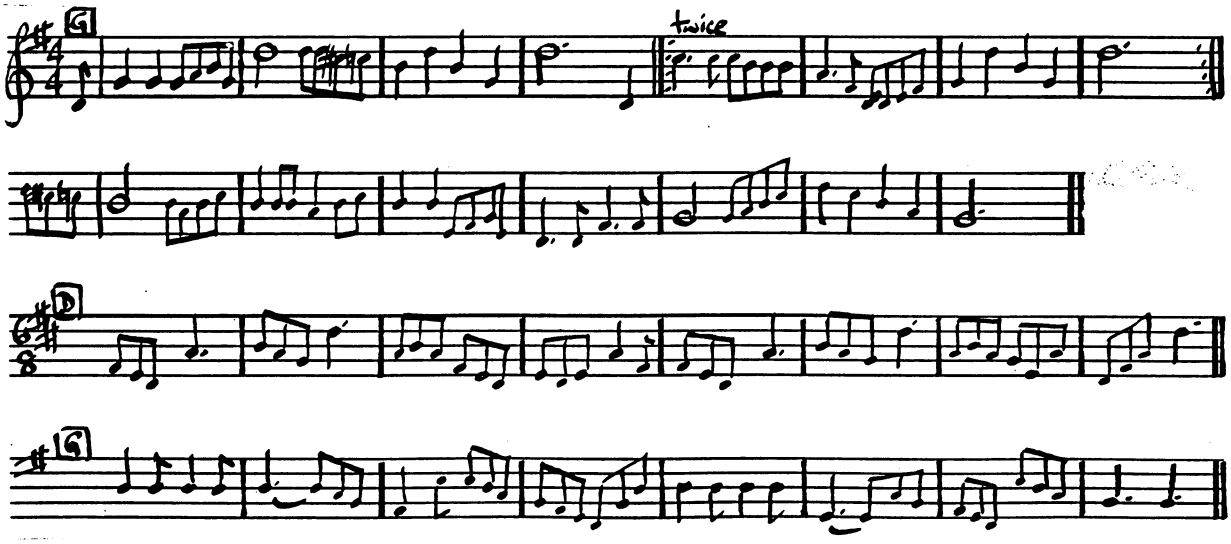
Pairs dance round in a circle clockwise to end in a single line across the dancing area,shoulder to shoulder facing up.(16 bars)

All sing the verse a second time - to first tune not the jig.

Men turn left & change hand holding garland so that all now in two lines with a tunnel of garlands between partners.From one end start going under the remaining arches and lead off.

VARIATIONS

Many come to mind eg partners share the garlands for the cast in Fig 2 and then the men dance round their partner releasing theend of a garland to form the arches etc.Also for the finish.



67

KING PIPPIN GARLAND DANCE

Composed by MAGOG of Horsham and filmed at Oak Adingly 7.7.81.Based on French dance, and named to spite the Golden Delicious import.

ENTRY - one at a time,123hop step,start left foot,each has 2 bars to come on, all step on spot once in position in single file.

A1 - sways,in single file,odds to left,evens to right first,sway garland right over till pointing a little below horizontal,polka on spot,start left foot.

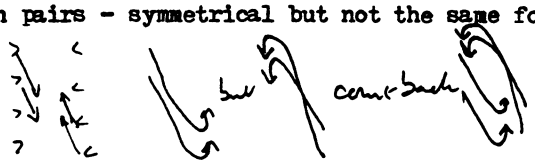
A2 - cast,going alternately,odds to left,evens to right,move up to top before casting, at bottom cross to come up other side,odds in front,starting crossing in bar 5 and taking 4 bars to come up on wrong side.

B1/2- weave back - top pair cast out,inside next,outside bottom,pass partner left shoulders at the bottom to cross to own side etc to place at top. Next pair turn out and weave etc.



Bottom pair dance on spot and change sides at very end in bar 13 and then all step it out till end of bar 16 facing up.

A3/4 diagonals cross and back - work in pairs - symmetrical but not the same for each side. 4 bars each change. Repeat other diagonals?



B3 Stars in 4's from top, 4 bars each way,turn out half way to come back

B4 1-4 star right hand 4 bars

5-8 open out into one large circle

A5 1-4 big circle clockwise

5-8 every other one move into centre of circle and face in while other 4 continue to circle round

A6 1-4 centre 4 turn to face out on the diagonals while other 4 continue to circle

5-8 centre 4 stop stepping,pass end of garland in right hand to person on their right and stand with hands wide apart.Other 4 circle ; stationary dancers.

B5/6 A7/8 one of the outer diagonal pairs cut through the arches,in through one and out through the next one clockwise round,taking 4 bars in all and getting back to the same order in the circling.Repeat,then other pair do it twice, then all again(32 bars in all)

B7 Outside 4 circle anticlockwise and spiral in to form a double star.

B8 Double star clockwise,turn in as couples,

A9 Double star anticlockwise,

A10etc Top pair lead down middle into longways set,move out at bottom,and form arches and come backwards to top,followed by rest,lead down middle under arches and off - face down throughout

68

KNUTSFORD CHILDREN'S GARLAND DANCE

Source : filmed at Knutsford May Day as a dance done as part of the ceremonial by the local dance school, who also provided maypole dancers, sailor's hornpipe etc.

Set : team of 10 in two groups of 5. Nothing magical about 10, could be only 8.

Garland : **small rigid** garland, unlike usual English garland but similar to common Austrian forms. Usually kept vertical and not tilted forward in the swings. Each dancer sometimes holds their own garland and at other times uses it to link to other dancers by only holding one handle.

Music : waltzes.

Step : waltz step - forward, close and step.

Style : The dance must owe something to the dance school and is graceful like the revived Greek dance. (Compare with the girl's dance at Kirtlington around the Lady and the Lamb)

ENTRY

1. The dancers in the two lines of five start in single files which are slightly angled to each other. They move forward using the waltz step, the two lines passing through each other alternately, to form an arc of dancers, in 12 waltz steps. The garland is swung with a large movement in front of the body in the direction of the leading foot.

Face front and dance four alternate sidesteps, of a step and close to each side, with a good swing of the garlands to each side, from high at the side through low in the front.

DANCE

2. Grouped into neighbouring pairs, all facing front, spread round an arc. Dance four long sidesteps in alternate directions, all starting to the right first, thus, open sidestep, close together, open sidestep and kick the trailing foot across in front of the supporting foot. The garlands bounce downwards on the strong leading steps, and are swung up on the kick.

3. In the same pairs, turn as pairs, moving six waltz steps each way, ending each half with a turn in to face each other on the 7th bar and a pause for the 8th. First a right hand turn and then a left hand turn back 6 waltz steps to place.

4. Swing the garlands by one handle to link up with neighbours, forming two linked lines of five, with the outer ends holding both ends of their own garland as well as one end of their neighbours. The two lines pass each other moving arounbd the arc, right hand side behind the left and back along the same track. They take 8 "grapevine" steps each way. The first step is crossed behind the supporting foot and the next crossed in front. Bend the knee a little on the strong leading step. End by getting own garland back.

5. As 2. but the free leg is swung up behind rather than across in front, the free foot ending up behind the supporting knee.

6. Link up again as in 4, and start as 4, moving until the two lines align, one behind the other, and get own garland back.

a. Front Row : balance to the right and to the left and turn clockwise on own on the spot. The Rear Row : does the opposite.
b. Front Row : balance to the left and to the right and turn anti-clockwise on the spot. The Rear Row : does the opposite.
c. as a. The front row end linked up again.

7. The lines go under and over two times round. Going under from the back, and linking and unlinking garlands as appropriate. Taking the pair as the one in front and the one immediately behind, they work round each other along a square track twice, clockwise, 1 bar per side. Take own garlands.

8. The middle dancer of each line move to stand alongside each other in the following formation. The middle pair only change places while the rest are still, then all swing to the left and up to the right. Do this 4 times.

```
x  x      x  x
     x  x
x  x      x  x
```

9. Working in these pairs still, all do the following eight times, step across with the rear foot, open step with the other foot and turn the body back and point back with the rear foot.

10. Pass this partner with a 1 2 3 rear foot lifted up behind and the garland raised like in the Greek dance, turn and repeat back to place. Do it eight times in all.

11. A reel of 10, 2 bars per pass, going only half way, ie 8 waltz steps, step, close, pause. Then a step like 9. four times, then balance and turn on the spot once as in 6. All curtsey to audience and dance off in two lines.

69A

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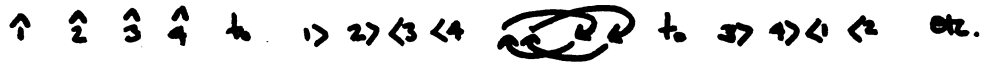
LANCASTER GARLAND DANCE

Source: taught by an early member of John O'Gaunt. Presumably related to the Lancaster Mayer's dance either a simplified version or an early collected form
Set : for 16 in lines of 4, 2 lines facing two lines, but usually done by half a set, ie 8. It is described for 8.
Step : 1 2 3 hop, knee raised high, free foot not much forward and not much of a hop.
Sequence: in figures step 1 2 3 hop, 1 2 3 hop, 1 2 3 hop, 1 2 together with a "bang".
Garlands: kept vertical except in bows and "wheel".

O2YS: in 2 lines of 4 facing up. Bow at end of musical phrase to music.

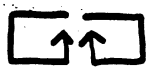
All figures are done <u>twice through</u>, the repeat following immediately before next figure.

1. Honours - "kiss my a**e" - left hand end of rows turn ½ to right and right hand ends turn ½ to left, and they dance forward and pass each other, passing right shoulders, & turn right to face back in bar 3 and bow along the lines in bar 4. Return to place along the same track, passing left shoulders & turn left to face back & bow.

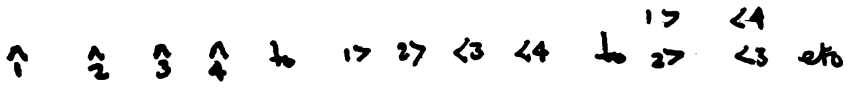


2. Four Handed Stars - in 4's on the sides. Right hand star 4 bars round, turn out in bar 4 and left hand star back for 4 bars.

3. Squares - half a grand square movement. In 4's travel around square facing <u>up</u> all the time. 2 bars for each side of the square. All the way round and then all the way back, going round the other way.



4. The Wheel - "lines" - all turn to face along lines. Outer dancers move forward to left to make lines of 4 up and down set facing across in 2 bars. All wave garlands by rotating them to cant about 45 deg to vertical, to left, right, left & right. Retire to starting place & wave again. Then move to right into lines of 4 again, wave ditto, etc.



5. Arches - middle 4 turn on spot and slope garlands out, raised to form arch in centre. The other 4 turn in to face down and cast in through the arches and out the top casting back to place. Turn to face up and repeat along the reverse path.



Instead of a straight repeat of this movement, it is done across the set. The left hand ends turn in and go through & cast up & down around outside to place while the right hand ends cast out, go around the outside, turn in and go through centre to place.



6. Ending - "centre" - the outer 4 move in, 2 bars while the inner 4 move out so that a ring is formed. All move together into a small circle, 2 more bars. Then retire to make a large ring then back in again & end in a bunch, garlands raised in the middle.

There is another figure so it was said with straight waving of the garlands from side to side once per bar.

WHITWORTH PROCESSIONAL

Longways set walking along street with garlands. Top pair move outwards & polka step moving forwards at slower pace than the walkers, so that set passes them. Fall into set at back and revert to walk as new top pair break out.

77 69B

LIBERTY BELL

Source : Women's side at Taunton
Music : Sousa's "Liberty Bell", the Monty Python Tune.
Tool : U shaped garland
Step : Skip, polka and stand still. Standard sequence is 8 skiphops moving, 2 polkas on the spot garland upright, stand still and sway garlands to left & to right.
Set : 6 dancers

ENTRY - form line of 6, dance on with several sequences, facing direction of travel for polkas and sways to form a circle of 6 going clockwise. Think of as in two groups of three forming the opposite sides of the circle.

CHORUS - the left hand of each three leads their other two across the centre of the set passing left shoulders and curving to their right to form a line of six shoulder to shoulder, each set of three facing a different direction (ie clockwise) using one sequence. Then all turn right towards centre and led by the two now in the centre retrace the track to form the circle and end facing the centre.

FIGURES

1. **ROUNDS** - dance around clockwise, face out for the polkas and sways, return to place anticlockwise, facing in for polkas and sways.

2. **STAR** - three, alternate dancers form a right hand star going once round, while the other three go round anticlockwise outside and end in radial pairs for polkas, but instead of sways pairs do a left hand half turn to change places so that each is facing back the other way and on the other circle. Repeat to form radial pairs for polkas then turn to face centre.

3. **REELS** - the left hand of each three starts a reel of three with their other two by going between them and going round to their left. Reel once round using only skipsteps. As end take to place the same two start reels of three with the two of the other set by going between them and going round to their right. End in circle facing towards.

4. **CROSS OVER** - the two sets of three face across in two lines. Cross over passing right shoulders, end in facing out, turn right to face back on the two polkas and sways facing back. Repeat to place, going into the chorus from the lines not from a circle.

EXIT - as entry, in line of 6, with polkas and sways facing in direction of travel.

69C

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LLAREGYB GARLAND DANCE

Llaregyb or Llareggub is the village in Dylan Thomas' Under Milkwood .The dances of this title are performed by the Cardiff Women and were filmed during their day of dance in 1980.

Set : 8 dancers

Step : except for the opening movement 123hop.

Once to Self : in two rows facing

2 4 6 8
m
1 3 5 7

A1 1-4 All step on the spot facing partner,using closed sidesteps,right foot in front first and turning body about 30 degs.

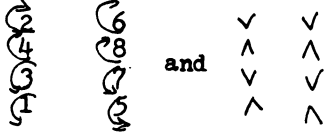
5 2nd pairs move up between 1sts

2 6
4 8
m 3 7 ends face up.
1 5

6 Those that moved up make a complete turn outwards on the spot,end facing up

7 Then the ends turn once on the spot also outwards

8 All quarter turn to face along line ready for reels.

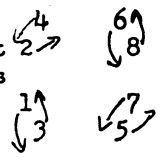


A2 Reels of 4 across the set. Pass right shoulder first and dance a complete reel in 6/7 bars with the 8th on the spot facing centre of set. The reel has wide loops but the dancers do not turn the body or sway the garlands.

B1/2.4 Ladies Chain twice through. The centre four chain across (3,4,7,8) - 2 bars passing in the middle with right hand star, and turn opposite diagonal dancer left hand round in 2 bars.Back to place ditto and repeat all. The inactive (1,2,5,6) step on the spot for the 2 bars they are passing in the middle,facing in along the diagonals. For this figure 3 works with 1 (&6), 4 with 2 (&5), 8 with 6(&1) etc

4 6
2 8
m
1 7
3 5

The final turn ends as on left so that dancers can pass thus



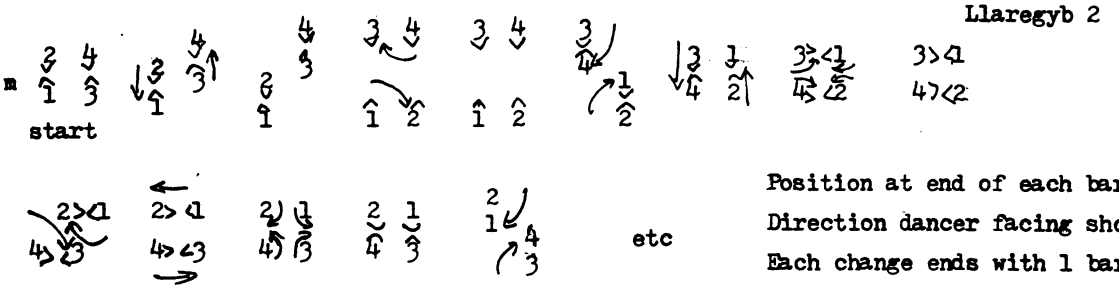
Thus the end is a little different for each couple.The last change is more of a back to back than a turn and dancers end facing other way to partner of the ladies cha n.

A3/4Grand Chain - 16 bars all the way round. No touching in passing. Pass in odd bars, passing back to back each time,turn to face other way (ie to face in or out from centre of set) on the spot in the even bars. Make change of facing quick, each passing takes 2 bars therefore and garlands are mostly aligned with circumference of circle. In 16th bar come in to form two lines in original places as in once to self,but hands and garlands touching.

B3/4 Small Square - pairs push/pull to pass, 1st and 3rd pair odd side,others to even in two bars. Then open out by dancer of pair who is inside now,turning clockwise to move beside partner to face across set in 3rd bar. 4th bar on spot. Then the other dancer of the pair turns clockwise and moves in front of partner and that partner pushes them to be in line with other couple. Then all make ¼ turn to face other pair. Continue this movement to place.

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69D



Position at end of each bar.
Direction dancer facing shown.
Each change ends with 1 bar on spot facing other pair.

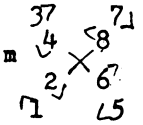
The left hand one of the pair goes in front and is pushed but the very start of the figure has to be a little different. End facing up and down m 2>4 6>8 1>3 5>7

A5/6 Dip and Dive - all the way round to starting place. Each change is 1 bar move and 1 bar hold - 16 bars in all. 1st and 3rd pairs go under first. When at end, pair turns out,on the spot, not as a pair,while the two pairs in the middle pass. Pair going down set goes over in the middle.

B5 1-4 move into one line r shoulder to partners right,in 4 bars,knuckles together. 1 bar in and 3 on the spot.

5-8 turn partner by right hand andmove to form a double star,inside of star facing anti clock and outside clockwise.

m 1 2 3 4 5 6 7 8 to



B6 Double Star - 8 bars anti clockwise

ENDING - outer 4 turn anticlock on spot to face out along the diagonals and lower garlands. Inner 4 continue to face round as during the star and raiss their garlands high.

LEAD OFF - in order 1 2 5 6 7 8 3 4, the inner one following their outer.

84 69E

MAYAPPLE

Source : from Mystic Garland/Court Square tour of England and dancing with Minden Rose at Alton, Hants. A garland dance for 6 created by Pam Colley of Berea, Kentucky, for perfrmance in clogs. Think was danced by Ursa Major at Sidmouth.
Music : "Meguire's Favourite"
Steps : walk and polka. The polkas are always done in place.
Sequence : Four walk steps, raising knee up, then polka once off each foot. Begin by raising the left knee and polka with left in front.

START

Form a circle, facing alternately in and out. Start with a chorus.

CHORUS

Dance in direction facing (out or in) 2 polkas on spot, backstep to reform the circle and polka on the spot. Repeat.

FIGURES

1. **APPLETREE** - Those facing out dance clockwise around to the next "outies" place, face in, and polka in that place. Those facing in, step in place and on the second polka, turn to face out then dance clockwise to the next dancers place. Continue until everyone is back home.

2. **STAR** - Those facing in form a right hand star. Those facing out turn to their right to link up knuckle to knuckle with the first partner they come to, taking 4 steps and the polkas to form the star. Turn the star until the next polkas, and all turn to their left to face back on the second polka. Turn the star back home etc.

3. **WISHBONE** - Those facing in step and polka in place. Those facing out, turn to their right to stand behind that neighbour, then polka in that place. Those in front step to the position that is left back from they are standing and polka in that place. They continue to follow this person from one spot to another until back home, where go straight into a chorus. Those in back follow the person in front from one spot to another. To move to the front position, they step out toward the right in a half circle. To move to the back position, they step in a circular motion in the centre of the set moving anticlockwise.

4. **HEY** - Turn to their right to stand right knuckle to right knuckle with partner on the fur steps. On the first polka lower the garland parallel to the ground, on the second polka raise the garland back up. Four steps to next partner standing left knuckle to left knuckle, lower garland on the first polka and raise on the second, etc. Continue until almost home and go straight into the final chorus.

During the final set, those facing in remain in the centre of the set. Those facing out backstep all the way to the centre, on the second polka those facing in turn to face out, keeping garlands in position. Those facing out lower garlands parallel to the ground at the centre of th polka.

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NANCY'S FANCY

Source : film and notation, White Rose of Wellington, New Zealand, 1990.
Steps : Skip step, sidestep, polka step.
Set : Garland dance for 4, 6 or 8 dancers.

02YS Face in, standing in a circle. Eight bars in all.

1. **Rounds.** Facing in, circle to the left, clockwise, using a sidestep to the left (a slip step like Scottish dancing), turn clockwise to the right to face out and continue circling the same way, clockwise, with slip steps to the right. Reverse, keep facing out and circle back, anticlockwise, with slips to the left, finally turn left anticlockwise to face in and continue circling to place with slips to the left. End movement forming a set in two columns facing across. 16 bars in all

CHORUS - after each figure.

Form a single line along the centre of the set, using a skip step, with all the dancers facing the same way. The odd side dance forward, passing right shoulders and going as far as opposite's place before turning back and coming to the middle, in effect going halfway round their opposite, in a 'horseshoe' path, to end facing to their starting side. At the same time the even side dance forward along a 'back-to-back into line' path, facing across throughout, ending also facing the odds side, with left shoulder to their opposite's right. All dance four polka steps, two a little to the left and two on the spot. All retrace their path back to places, the evens facing across throughout, but the odds turn anticlockwise to their left and go forward around their path to place and turning anticlockwise to face across when back. All dance four polka steps, two a little to the right, and two on the spot. Four bars to each part of this figure, 16 bars in all.

2. **Contra-Star.** Four dancers link right hands and star to the left, clockwise, with polka step, using two polka steps per quarter turn of the star. Turn out and left hand star back to place. Eight bars each way.

> If there are only **four** dancers then all dance the star.
> If there are **six** dancers, the star is done by 2,3,4&5. The persons who are first corner, 1&6, skip around the outside of the star in the opposite direction to the rotation of the star. They turn in at half way to come back in the other direction.
> If there are **eight** dancers, the middle four star and the outer four circle outside.

3. **Allemande** or right and left turns with opposite. Turn into line along the centre by two polkas, and to opposite side by four and back into the line by six and to place by eight. For each quarter turn, travel on the first polka and dance the second on the spot. Turn in and repeat with the other hand. End facing across. 16 bars in all.

4. **Hey.** A large Reel of Four, began by dancing forward and turning to the right to pass opposite by the right shoulder. In 16 bars it can be done twice through, but in the observed performance the dancers cut the last passing or two to get to place in time.

5. **END.** Move to a ring raising and tilting garlands forward to form a crown.

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NEWCASTLE

Source : White Rose of Wellington - as noted from a demonstration
Music : Playford tune of same name
Tools : U shaped Garlands
Set : 6 dancers in two lines
Step : polka and skip *(In italics is Minden Rose variants)*

CHORUS

All face up : (Turn out to face up) : Polka sideways to change places with opposite, 2 bars into single file, 2 bars to opposite. Those on the odd side go in front every time.

Ends change, up and down the set, with skip *(polka)* step, original top pair go between bottom pair each time *(pair actually at top through middle each time)*. The centres move back a little to let others through with comfort and then forward into set formation again. All face up again and repeat.

FIGURES

1. **SPIRAL ON**

Come on in one line, 1 3 5 2 4 6, in a serpentine path, then odds come up own side and evens follow up on their side. *(skip)* Go straight into a chorus.

2. **HELICOPTERS**

Stars right and left in 3's, middles go to the right to start, 8 bars each way. Turn in at ½ way.

3. **C'EST LA VIE**

Move into one line along centre in no more than 2 polkas, right shoulder with opposite, and 1 3 4 6, turn to right so that all face anticlockwise relative to the middle of the line, in no more than 2 polkas. Line of 6 rotate as one line completely round in 8 bars. 2 5 then ½ turn right so that all face own place and all dance out forwards. *(1 3 4 6 turn and all dance out backwards.)*

4. **HERRINGBONE CIRCLE**

All face up : *(skip)* cast round to other side, lines going through at the top alternately, no.1 crossing first. Down the outside of the set on the wrong side then cast in and back up the centre shoulder to shoulder with opposite. Cast down outside again and cross alternately at the bottom to come on the starting side to place. *(come in close before crossing at bottom)*

5. **SHOELACE HEY**

Diagonals cross etc. the following are as per starting numbers not position in set (1) 1 with 4, 3 with 6 (2) 2 with 6, 1 with 5 (3) 4 with 5, 2 with 3. The set is now reversed. *(Either continue pattern till reach starting places and fill in final 4 bars with a whole gyp with opposite, garlands face to face,)* or cross with opposite then carry on the pattern from other side and cross back to place at the end. With polka step each change is 4 bars *(with skip step each change is 2 bars)*. 32 *(16)* bars in all.

6. **EXIT** As entry

Lead off by odds, followed by the evens 1 3 5 2 4 6 not 1 3 5 6 4 2 *(skip)*

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1 of 9 H

NUTTING GIRL

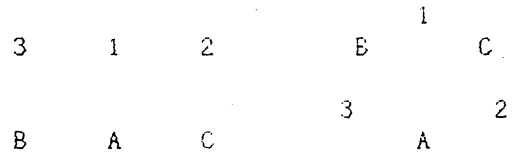
Source : Minden Rose of Alton. This dance was created for two reasons,
(a) the first photo showed both sticks and garlands!
(b) tried to compose a dance where the movements of the subsets would be satisfactory in their own right. Not achieved yet!

Music : "Nutting We Will Go", the tune is ABA.

Step : 1 2 3 hop, skip change step.

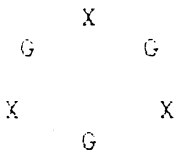
Tools : half the dancers have two short sticks which are held upright in front in a "candles" position or swung alternately. The other half each hold the ends of two "U" shaped garlands which link them together in a ring forming arches.

Set : the three with the garlands form a ring with three arches hands out at sides making afairly large circle. The three with sticks stand outside the ring opposite the arches.



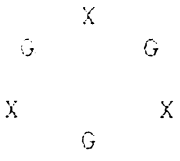
ENTRY - come on in two lines of three as indicated on the left. The garland dancers form a ring before moving on, the leader does a half turn to their right, raising garland handles over head, to face the same way as the other two, they come on with the garlands as shown.

1. **Sticks** - dance into the centre and back to starting place twice, clashing sticks with neighbours when reach the middle.
   Garlands - dance out & back, garlands vertical.



2. **Sticks** - dance whole rounds clockwise to left outside garland ring.
   Garlands - dance whole rounds anticlockwise inside, perhaps twice round.

3. **Sticks** - dance loops through the garlands, go through the facing arch and all pass right shoulders in the centre simultaneously and come out through the next arch anti-clockwise, making a big loop to the right, clockwise and coming back to the arch that was exited. This is done two more times to get back to starting place. On the music left, four bars, the stick dances balance to the right and left and turn around clockwise making a small circle on the spot, using stephops.
   Garlands - dance in and out forming crown over the stickers

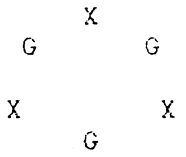


4. **Sticks** - dance a whole rounds anticlockwise outside, to the right.
   Garlands - dance a whole rounds clockwise.

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5. **Sticks** - dance around the garland holders as posts, move around the outside of the right hand garland holder and then loop anticlockwise around them before moving on to do the same with the other holders. One bar to get behind a garland dancer and four bars to loop round. There should be no music to spare so no ending like fig 3. The dancers pass right shoulders in the centre but do not go round each other.

Garlands - dance in, turning left to face out hands crossed and immediately dance out turning to face in again, dance on spot.

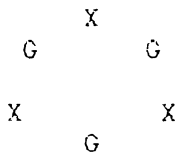


6. **Sticks** - stand still.

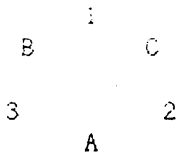
Garlands - right hand star only twice around, do not let go garland ends, just put knuckles to the centre, and the garlands will form arches over each dancers head. Could, if desired, star back to place.

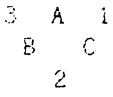
7. **Sticks** - weave through the garland holders, going outside the right hand neighbour, inside the next and outside the third. End figure as fig 3. On the music left, the stick dances balance to the right and left and turn around clockwise on the spot.

Garlands - dance closed side step to left, two hops face forward, closed sidestep to right, two hops steps face forward, repeated.

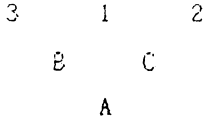


8. **All** form a basket. The leader of the garland group raises both hands, turns clockwise to face out with hands now crossed and backs between the other two lowering all the garlands behind them to form a three person basket. The stick dancers duck under the garlands in the nearest gap to their left and lean out against the garlands putting hands on the garland holders' shoulders. Basket to the left, clockwise in the usual dance fashion.





EXIT - the garlands are raised upright and the garland leader passes the ends they hold to the other two so that they have the three garlands against each other, all the ends in a hand, and the leader is free of them. The set walks off with the garland leader in front, the other two garland carriers following with garlands making one arch behind and the three stick dancers in a line of three at the back. No 2 slides around the side to the back.



PERTH GARLAND DANCE

Source : film of Fair Maids of Perth, at Adelaide 1983, danced for eight and then as taught with only four dancers.
Step : skip change step rather than a polka.
Set : four dancers all facing up, each with a U shaped garland.

ORDER OF MOVEMENTS FOR FOUR DANCERS

1. Four bars facing up and moving forward, two bars sidestep to change sides still facing up, one bar on spot, and one bar to turn out and face down. Four bars facing down and moving down, two bars sidestep to change back to starting side still facing down, and two bars to turn out, full or half turn, to end with the odds facing up and the evens facing down. The original odd side pass in front both times. 16 bars in all.

2. Dancers move sideways into a single line down the centre line of the set back to back with their opposite, odds facing up, evens down, in one bar. The back to back pairs rotate on the spot clockwise, getting half way round in four bars, carrying on for two more bars and moving out to opposite's place by the end. All face up momentarily.

Evens, on the odd side, turn clockwise to face down and the above is repeated to place, turning anticlockwise when back to back. End all turning up to face across. 16 bars in all.

3. Four Hand Star round to the left and back to the right, turning out at half way, and ending turning the easy way to face across. Eight bars each way, 16 bars in all.

4. Diagonals cross, first corners, then second corners and then back to place in turn. Four bars for each crossing. Cross moving sideways, to the right, so that diagonals pass back to back, then turn right to face across. 16 bars in all.

5. Repeat of figure 3.

6. All dance a grand chain, cross at the top and bottom first, alternate right and left shoulder passing, two bars per pass. On the first bar as the two dancers approach they tilt their garlands vertically towards each other so that the semicircular part of each garland overlaps, and they rotate the garlands horizontally to maintain this overlap as they meet. In the second bar the garlands are straight to allow the dancers to pass. With four dancers they go around the set twice in this movement. End all facing up. 16 bars in all.

7. Cast out from the top to the bottom, following the separated top pair, and back up the middle, shoulder to shoulder. Cast again but in a wide arc to form a circle facing out and all bow out to the audience. 16 bars in all.

CHANGES TO MOVEMENTS FOR EIGHT

3. Centre four star (1½ times), end pairs turn (2½ times), turn in half way.

4. Diagonals work in pairs, 1&6, 3&8 then 2&5, 4&7.

6. Grand Chain all the way round once, tops pass and sides pass first.

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A PROVENCAL GARLAND DANCE FROM FRANCE

Source: performed at Sidmouth in 1976

Set ; initially it is 6 mixed couples who dance the introduction, then the women alone linked by 5 garlands perform the main part and then unite with their partners for the exit.

PART 1.

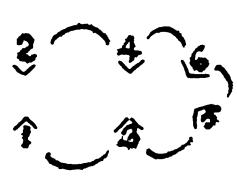
The couple stand together, facing the same way, the man on the left side of the woman. The woman holds the garland by the bottom of the handles and her partner holds them a little higher. Both have left hands etc on the same handle and the man stands just a little behind so that he has his right arm round her shoulders to hold the garland. The first part is danced to a low skip step.

ENTRY: form a column and come on circling anticlockwise. Having danced around a semi-circle, the column goes up the middle of the set (towards audience). At the top the couples cast alternately to right and left and the first 2 couples meet at the bottom after 8 bars. The two groups of 3 couples are now circling in opposite directions and they pass at the bottom by the left- the first passing being in bar 9. They pass again at the top by the right. When they meet at the bottom again they pass through each other, the first pair going in front of the 2nd etc. Repeat at the top. Each move from top to bottom or back takes 8 bars, 16 steps. When the dancers reach the bottom again they turn inwards and come up to the top in lines of 2 couples. It may be necessary for the following pairs to hesitate a while waiting to turn up. The top two rows rotate backwards so that they form a horse shoe. The men then pass the right hand handle of the garland they are holding to the right hand of the women on their left so that the women are linked by the garlands. The man at the extreme left hand end of the line takes the 6th garland and leads the men away from behind the women.

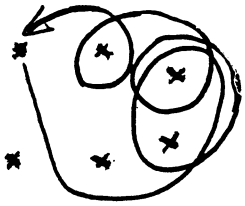
PART 2.

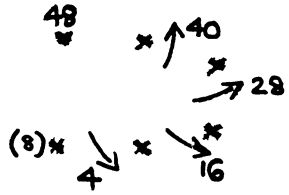
The women dance with a hopstep mostly, quite springy, foot lifted up not forward and all dancers well up on balls of feet. The horseshoe is almost a column with the bottom pair not too much out of line.

1. 8 bars step on spot facing in. Start right foot.



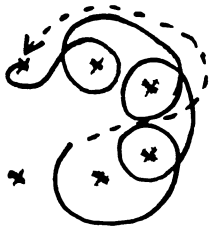
initial position

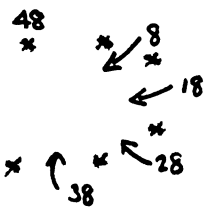




2. No.2 leads the line through each garland in turn along the path shown in the middle. No.2 passes between on the hopstep numbered on the right. The first is on the 4th and then each other is 12 hopsteps later, getting to own place at the end of 24 bars. No.1 does not move from the spot. All step until the dancer has been turned to face out away from the centre. These turns are anticlockwise. The turns take about 2/3 hopsteps. The exact timing is a little variable from performance to performance but match all those quoted to within ± 4 steps. The dancers have been turned out & stopped dancing as No.2 passes them in the next passing on what is then the dancers left. No.2 holds the side of her skirt in her right hand & No.1 in her left. When the dancers turn out they bring their knuckles together but do not cross the hands.

In this wound up position No.2 has a little bit of stepping. Right foot forward & tap while hopping on the left and turn clockwise enough to pass under the garland, in one bar. Repeat with left foot and turn back anticlock.

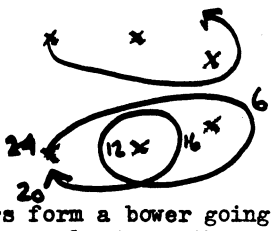


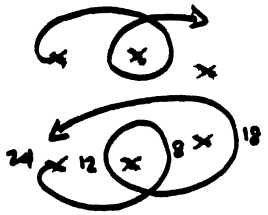


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To unwind, no.2 follows the path indicated going clockwise round each position. The size of the loops both winding and unwinding is dependent on the number of free dancers in the chain. Having passed between 1 & 3, 2 goes down the centre of the set and sweeps out back to place so that all the evens at least come in to place together.

3. Wind up 2 at a time. The top pair go down the centre and through the bottom garland between 5&6 and cast out following the path indicated to place. The other dancers turn out & face out and stop stepping as before. In the wound up position the ends, 1 & 2 step & turn each way as no.2 did in the previous movement. The set unwinds in the inverse direction as indicated.





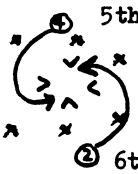
4. The dancers form a bower going round anticlockwise getting into place to raise the overlapping garlands on the 24th step.



No.1 crosses set turning clock to face 3, who moves in a little, take 4 steps, & stop stepping after 6. No.2 leads rest around



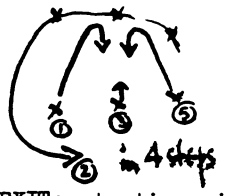


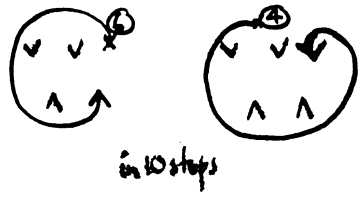


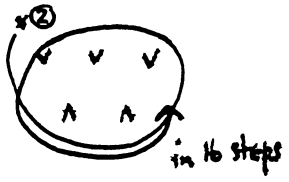
The dancers are in position on steps 1/3 -4,5 -8, 6 -14, 4 - 16, 2 - 20 and each stops dancing two steps later.
The men come forward and join hands to form a circle around the bower, 4 steps in, 16 hopsteps once around clockwise, and 4 steps out. At the end the women lower the bower.

No.2 leads them out, turning the easy way. She faces in but the others are facing out, no.2 having transfered her handle to her right hand in order to lead. It takes 36 steps to complete and each dancer turns out & follows as late as possible. No.2 changes the garland handle back to the left on beat 36. No.1 does not cross back but waits till turned and follows the others round. Nos 4,6,5 should start to turn at steps 4,8,12 but it takes much longer before 3 & 1 join in - at step 24 and after.

5. Form a Tunnel: The dancers line up in a column down the middle of the set.







6. EXIT: starting with no.2 the dancers exit up under the arches, picking up other end of own garland as pass through. Each dancer goes up in turn separated by 2/3 hops. As each dancers emerges they are picked up by their male partner in the posture as at the start and dance off. The 6th man brings on the garland for the last woman.

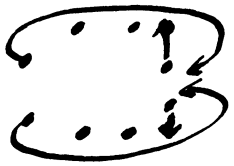
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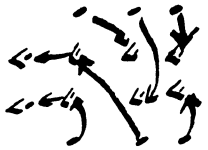
QUADRILLE GARLAND DANCES

Most "traditional" dances are firmly based on current or recent social dance of the time when they start. This is true of the 19th century NW morris, especially the garland dances, as at Bacup. One way of producing suitable dances "in the tradition" is to do what was done then and look for good ideas in contemporary material. As a suggestion the following is based on a traditional quadrille, known colloquially as the "Kitchen Lancers" and in particular the last figure known as the "Last of the Lancers".

Formation: Square, two dancers on each side. Step: lilting walk.

1. Grand Chain ; pairs face, pass around alternately right and left shoulders rocking garland to side as pass. Bow as in Once to Self when meet partner first time, then chain on to place and bow again.
2. First pair turn once round by right, knuckles touching, separate and round outside of set to other side. Opposite pair separate and stand at end of other pairs to let first pair come side by side up middle to place. End first pair facing out and other pairs falling in behind as indicated.





3. Step-up 4 steps forward and 4 back, twice, direction all facing.
4. All, still facing same way, slip step to side to change places with partner. One"step to side and close"to a bar. 4 slips across and 4 back, left hand file behind each time.
5. Single cast, left file to left etc and up middle a reasonable distance apart.
6. The two lines of four, turn to face, go forward and back then turn partner to original starting place.

Repeat from 1. with each pair in turn leading off 2. etc.
End dance with a final Grand Chain.

1qN 63

"THE ROSE" - a Garland Dance for 12

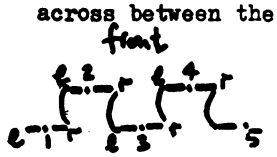
Dance seen at an Inter-College event in 1963 by a Northern team. Enquiry afterwards showed that it had been taught and led by two girls who had learnt it at college, aged 16-17, in Sunderland area a year or two earlier. They were not aware of the source of the dance and it had not been done for very long at the college. Member of staff involved had moved on. Girls were helpful on notation of what they did - they believed they had remembered it fairly accurately. Idea of garland dances thought to be new to the area.

Dance was performed by 12 but can be danced by 8. Numbered anticlockwise.
Music used was Scottish Marches - from records - such as Gay Gordons.
Garlands were rigid wooden horseshoe shapes bound with odd materials to give diameter and then spirally wound in red, white and blue.

START - girls came on in line with garlands between each dancer like longswords. Last dancer held own garland as well as one end of neighbour's. Went into a circle and stood still close together facing in during which time the last dancer linked properly with the first. Garlands overlap in the centre, each dancer crossing hands, right hand above left. Music started with a chord.

"ROSE" - For 8 beats (steps) circle to left. garlands kept in centre in tight bunch. Next 8 steps circling left, open out circle of dancers gradually, fanning out to a large circle, as big as possible as garland allow, letting garlands tilt outwards from centre a little beyond backs of bodies. 8 steps circling left like this and then 8 more closing the circle in and bringing garlands back to starting position.
Repeat these 32 steps (16 bars) and movements to the right but end with the garlands vertical.
Circle left again to start position for next figure, then mark time while last dancer picks up all of garland again leaving a gap between first and last.

"BRIDGE" - No. 1 leads across the middle of the set and starts to build up the bridge. All dancers face same way but form two rows, odds behind evens, so that garlands go straight across between the rows. The garlands are not held with the arms out stretched but so that they form arches only shoulder width apart - bridge is rather short. This helps minimise the number lost under the bridge once they start to tunnel. All face towards the presence, and move sideways. When the bridge is fully formed, no. 1 goes down through the tunnel, pulling the others after her, odds will turn clockwise and evens anticlockwise to go under. At other end of the tunnel, the odds turn clockwise and evens anticlock to form bridge again. Under the bridge the dancers face away from the presence. The complete circuit was done twice : come out when no. 1 emerges at the top again from under the tunnel and all turn clockwise and lead off to form a circle again and circle once around to ready for next figure.



"TUNNEL" - No. 1 leads across the middle of the set, rest following in single file and no. 1 cast out. rest cast out alternate directions so that they are in two rows facing in with tail of line going underneath. One side has its hands crossed, the other not, but both sides keep their two hands close together so that garlands are seen to zig-zag over heads to form a tunnel. No. 1 leads up under the tunnel when she gets back to the bottom. Under the tunnel the dancers face the presence. The complete circuit was done twice : come out when no. 1 emerges at the end of the tunnel again and leads into a circle clockwise once around.

"KNOT" - The ends of the line, nos. 1&8 lead across the centre of the set, the rest following naturally and no longer circling, go under the opposite garland between 4&5, cast out opposite ways, no. 1 to right, no. 8 to left and lead around to starting place. The arch being gone under marches to the centre of the set and retires back to place during the movement. Repeat. Then start circling to left again.

"FIRST TURNS" - done as move round in a circle and starting with no. 1. Each dancer in turn takes 4 steps to turn round a circle clockwise, going under the right hand garland, picking up the left hand end of the garland when they are half way round. Now in circle each with an individual garland.

Form up into two lines of 4 facing, across the dance spot, parallel to bridge/tunnel line 1&8 at "top"

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"WHEELS" - lines of 4 go forward and back, going into line right shoulder to right shoulder with opposite, garlands in one line(4 bars) then half a right hand star half way round to opposite diagonal's place in the 4 (4 bars) Into line again from this other side, but left shoulder to left shoulder, and retire (4 bars) and left hand star back to place (4b)

"WINDOWS" - lines go forward so that opposites' garlands are together. The pair turn together clockwise for a ¼ turn during which each dancer takes a good grip on the pair of garland handles in their right hand. The dancers then continue turning right going under the garlands and around the right hand ends - the garlands being kept in the same place in space - to end facing each other in two lines again but both garlands now across the set between them.
Take one of the ends in the right hand in the left hand and separate the two garlands rotating one so that it hangs down and the two garlands make a vertical circle between the dancers. For the convenience of the next movement it is probably wise to slope the circle so that the top is towards the top of the set and the bottom towards the bottom. While the rest mark time, moving slowly towards the bottom of the set, one place per cycle through, the bottom pair go up the middle through the hoops, 4 steps per hoop. Go through shoulder to shoulder with their garlands together and more or less horizontal in front of them. When at top reform a window while the new bottom pair is coming up. Repeat till back to starting position.

"ARCHES" - raise the lower garland till its top touches the top of the other, but keep the hands apart so that the two garlands make an inverted V.
Top pair go down through the arches. They bring the garlands into a line up and down the set between them by moving the handles in the right hand to the right and reaching for the other end with their left hand. The Pair go though the arches sideways, and during this they recover their individual garland, at the bottom they cast out separately & move round to form a circle. Each pair in turn goes down under the remaining garlands ditto but the bottom pair just separate and retire into the ring. As the circle is formed the dancer face outwards and all start to circle to their left, clockwise.

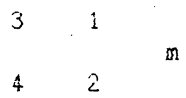
"SECOND TURNS" -No. 8 turns half round clockwise and links with right hand of neighbour. Then no. 1 makes ½ turn clockwise to face in and links up with no. 2, leaving right hand handle with no. 8, who will for a while hold 3 ends, and taking the handle of no. 2's right hand and bringing the two hands together in front of the body. This turning, releasing and picking up goes in turn round the set till no. 7 picks up the handle in no. 8's left hand, and no. 8 transfers the other two handles to the front of her body. The dancers are now linked as at the start of the dance. During this the set continues to circle.

"BUSH" - let the "bush" in - someone who has a May Garland on a pole as the last person links up in the previous movement. All are now circling slowly around the bush with the garland handles together in front of each dancer. Slowly raise the garlands up around the bush, when high enough, all turn clockwise to face out bringing the garlands overhead and crossing arms. Lower garlands, and all facing out, back into middle into a tight bunch garlands in front of the dancers.

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SWEET GARLAND DANCE

Source : filmed at Chirstchurch Folk Festival, June 13 1981, as danced by Wessex Woods, a women's clog dance group.
Step : danced in clogs, polka step, right foot across first.
Garland : a garland covered with flowers.
Set : four dancers, starting in a square, facing across,



O2YS : stand still

A1 1-2 two bars polka on spot facing across to opposite, turn and,

3-6 back-to-back with neighbour on side, pass right shoulders first, two bars each way, turn front and

7-8 two bars polka on spot to opposite again.

A2 1-4 dance forward and back to opposite, two bars each way, turn and

5-8 dance forward and back to neighbour on the side.

B1 1-6 right hand star <u>once</u> round only to place, knuckles touching in centre,

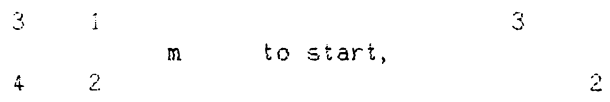
7-8 turn outwards alone, to the left, taking two bars to face back,

B2 1-6 left star once around to place,

7-8 turn **<u>out</u>** alone to end facing across to opposite.

A3 1-8 **Reel of Four** - two bars hesitation to start, then an eight bar reel

A4 1-2 which runs into the next musical phrase. 1&4 start passing left shoulders and going to their right to start reel with neighbour.



The second corners (2&3) end in place in bar A4-2 and turn the short way to face across.

3-8 **Chain** - while the second corner (2&3) polka on the spot, the other two (1&4) continue the path of the reel (figure eight) till they reach their place around the now non-travelling second corner.

B3 1-2 two bars polka on spot facing opposite,

3-6 turn opposite once around, touching right knuckles,

7-8 two bars polka on spot facing opposite.

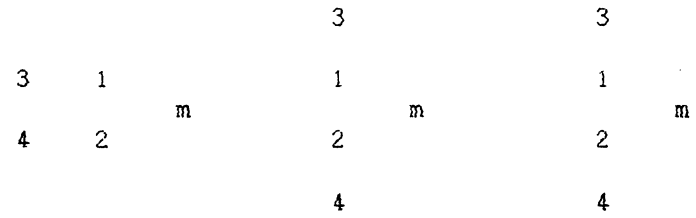
B4 1-2 two bars polka on spot facing neighbour along sides,

3-6 turn neighbour once round touching left knuckles,

7-8 two bars polka on spot facing opposite again.

A5 1-4 opposites dance forward and back, two bars each way,

5-8 keep moving back and turning to end in a line of four facing down.



A6 1-4 line of four polka down and back, two bars each way, facing down throughout.

5-8 all turn outwards on the spot to face down again, taking the full four bars for the turn, 1&3 to the right, 2&4 to their left.

B 5/6 **Turns** - all turns are done by pairs shoulder to shoulder, and take two bars and one bar pause for a half rotation, and four bars plus one bar pause for a full rotation, except for the last turn which is only two bars in all and has no pause because it is the end of the dance!

<3	1>	1>	1>	1>	<3
<1	3>	<4	<4	3>	<1
<2	4>	<3	<3	4>	<2
<4	2>	2>	2>	2>	<4

ends	middles	ends	middles	ends	: who
½ in	½ right	full out	½ right	½ in	: turn
3 bars	3 bars	5 bars	3 bars	2 bars	: length

ENDING all face down and make two bows.

EXIT all turn to their left and polka off in single file.

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WISHFORD GARLAND DANCE

Filmed at Folk Camp 29 May 1981.
Set: 8, Garland: oak bough long enough to form arch, Step: cross over polka & skip-change.

02YS, all face in in circle, curtsey & dip garland to centre, turn to right & repeat facing out, turn to right again to face in.

1 (8bar) Form set (circle or column, face in or up) & polka on spot (sway garlands)

2 (16bar) Progressive grand chain from the top. Top pair cross first touching right hands, then bring in the other dancers progressively, passing alternate hands, 1 bar per pass. Others sway garland while waiting to join in. End in column stepping on spot, facing in, till end of phrase. Last pair should be in place in bar 13.

3 (16bar) Top and bottom 4's right and left hand star, knuckles touch in centre, 8 bar each way, going round 1½ to 1¾ turns, turning in at half way.

4 (16bar) Centre 4 right and left star while top and bottom pairs turn partners, knuckles touch in centre, 8 bars each way, going round nearly 2 times each way. End facing up.

5 (16bar) "Outsides" - single cast from top, top pair form arch with garlands at bottom at start of bar 5 & rest come through & form set in reverse order. As each pair reaches place they form arches as well. Go under garland to garland. The 4th pair come up under, but do not form arch, and flow straight into a repeat from the top to get pairs back into original order. End all forming arches & then turn and move into a circle.

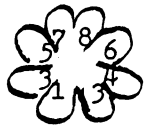


6 (16bar) The left hand one of each new pair, nos 2,6,7,3, go forward to the centre (1 bar) swooping the garland down & up into the middle, turn a ¼ to right and retire to the next place to the left, clockwise, holding the garland vertical (1 bar). Then the right hand ones, nos 1,5,8,4 move similarly one place to right, anticlockwise. Each set of 4 repeats this move 3 more times, 4 in all, to end approximately in starting place. However the right hand ones on their last move stop in the centre and turn left to face round clockwise & the left hand ones also face clockwise as sketch.



7 (16bar) Double Star - clockwise with partner, touching knuckles, 8 bars, turn in as a pair & come back to place. End facing in in a circle then turn to face down and move into a column.

8 (8 bar) The Rose - all face down & step on spot till turn to move.
1st pair - bars 1-2 -dance down centre & kneel at bottom, shoulder to shoulder, with garland in front low near the ground.
2nd pair - bars 3-4 -dance down and stop just behind and to side of top pair, stoop down a little & hold garland out horizontally at side at chest level
3rd pair - bars 5-6 - move down and stand, holding garlands at head level at 60 deg to horizontal
4th pair - bars 7-8 - move down and stand immediately behind everyone, shoulder to shoulder, and raise garlands up at arms length.

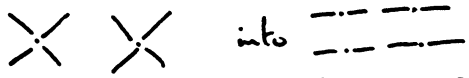


THE YORKSHIRE GARLAND - a Garland Dance

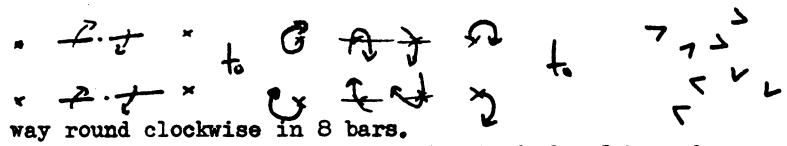
As danced by the Yorkshire Chandelier at Sidmouth 1979. The straw chandelier or garland is the club emblem. The dance is for 8. The step is a polka in clogs.

Once to Self - bows to opposite in column and to neighbour.

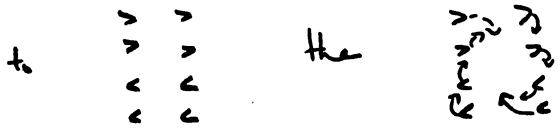
1. In 4's, right hand star, once round in 8 bars, turn out to come back
2. In 4's, left hand star once round in 8 bars, break into column at end ready for chain.



3. Reels of 4 along side - 2 bars for each change of place, left hands for first change. When centre pair change, ends are neutral and step on the spot. There are 8 changes taking 16 bars, ending up where dancers started. Neutrals do not turn as already facing correct direction for next change. End last change, middles, with the outer 4 corners of set turning half round clockwise on spot, whilst middles make a right handed star by not letting go from the change but going straight on into the centre so they end with a double or 8 handed star.



4. Double star ½ way round clockwise in 8 bars.
   Each dancer turn out on the spot and double star back for 8 bars. On last beat the outer 4 turn clockwise on the spot to face back so now right knuckles to partner.
5. Chain across the diagonals. First two bars is a change of the partners on the arms of the cross, second two bars is a ½ left hand star of the 4 in the middle to opposite diagonal arm. 3rd change is on the arms etc. Carry on till back to starting place.
6. In 4's on the sides, right hand star once around in 8 bars, turn out to come back.
7. In 4's on the sides, left hand star back, breaking at end into column across the set ready for a chain again.
8. Reels of 4 across the set - otherwise as 3. In the last change the ends turn clockwise on the spot to face same way as their partner.



9. Form an eight handed star (not a double star as in 4) going in in strict order round the set. 8 bars each way, going only ½ way round, and turning out to come back.
10. Every other dancer turns clockwise or anticlockwise a ¼ turn to form a ring with the dancers facing alternately out and in - knuckles touching and a proper circle. (The original 2, 3, 6, 7 face in).
    Grand chain for 4 changes taking 8 bars.
11. All turn to face centre of circle by turning clockwise if necessary - 2 bars - on spot
    All step facing centre for 2 bars
    All dance into the middle and raise the garlands up at arms' length in a tight bunch in 4 bars.

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GARLAND & CLOG DANCES

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1. PERTH GARLAND DANCE

Source : film of Fair Maids of Perth, at Adelaide 1983, danced for eight and then as taught with only four dancers.
Step : skip change step rather than a polka.
Set : four dancers all facing up, each with a U shaped garland.

ORDER OF MOVEMENTS FOR FOUR DANCERS

1. Four bars facing up and moving forward, two bars sidestep to change sides still facing up, one bar on spot, and one bar to turn out and face down. Four bars facing down and moving down, two bars sidestep to change back to starting side still facing down, and two bars to turn out, full or half turn, to end with the odds facing up and the evens facing down. The original odd side pass in front both times. 16 bars in all.

2. Dancers move sideways into a single line down the centre line of the set back to back with their opposite, odds facing up, evens down, in one bar. The back to back pairs rotate on the spot clockwise, getting half way round in four bars, carrying on for two more bars and moving out to opposite's place by the end. All face up momentarily.

Evens, on the odd side, turn clockwise to face down and the above is repeated to place, turning anticlockwise when back to back. End all turning up to face across. 16 bars in all.

3. Four Hand Star round to the left and back to the right, turning out at half way, and ending turning the easy way to face across. Eight bars each way, 16 bars in all.

4. Diagonals cross, first corners, then second corners and then back to place in turn. Four bars for each crossing. Cross moving sideways, to the right, so that diagonals pass back to back, then turn right to face across. 16 bars in all.

5. Repeat of figure 2.

6. All dance a grand chain, cross at the top and bottom first, alternate right and left shoulder passing, two bars per pass. On the first bar as the two dancers approach they tilt their garlands vertically towards each other so that the semicircular part of each garland overlaps, and they rotate the garlands horizontally to maintain this overlap as they meet. In the second bar the garlands are upright to allow the dancers to pass. With four dancers they go around the set twice in this movement. End all facing up. 16 bars in all.

7. Cast out from the top to the bottom, following the separated top pair, and back up the middle, shoulder to shoulder. Cast again but in a wide arc to form a circle facing out and all bow out to the audience. 16 bars in all.

CHANGES TO MOVEMENTS FOR EIGHT

3. Centre four star (1½ times), end pairs turn (2¼ times), turn in at half way.

4. Diagonals work in pairs, 1&6, 3&8 then 2&5, 4&7.

6. Grand Chain all the way round once, tops pass and sides pass first.

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2. NANCY'S FANCY

Source : film and notation, White Rose of Wellington, New Zealand, 1990.
Steps : Skip step, sidestep, polka step.
Set : Garland dance for 4, 6 or 8 dancers.

02YS

Face in, standing in a circle. Eight bars in all.

1. **Rounds.** Facing in, circle to the left, clockwise, using a sidestep to the left (a slip step like Scottish dancing), turn clockwise to the right to face out and continue circling the same way, clockwise, with slip steps to the right. Reverse, keep facing out and circle back, anticlockwise, with slips to the left, finally turn left anticlockwise to face in and continue circling to place with slips to the left. End movement forming a set in two columns facing across. 16 bars in all

CHORUS - after each figure.

Form a single line along the centre of the set, using a skip step, with all the dancers facing the same way. The odd side dance forward, passing right shoulders and going as far as opposite's place before turning back and coming to the middle, in effect going halfway round their opposite, in a 'horseshoe' path, to end facing to their starting side. At the same time the even side dance forward along a 'back-to-back into line' path, facing across throughout, ending also facing the odds side, with left shoulder to their opposite's right. All dance four polka steps, two a little to the left and two on the spot. All retrace their path back to places, the evens facing across throughout, but the odds turn anticlockwise to their left and go forward around their path to place and turning anticlockwise to face across when back. All dance four polka steps, two a little to the right, and two on the spot. Four bars to each part of this figure, 16 bars in all.

2. **Contra-Star.** Four dancers link right hands and star to the left, clockwise, with polka step, using two polka steps per quarter turn of the star. Turn out and left hand star back to place. Eight bars each way.

> If there are only **four** dancers then all dance the star.
> If there are **six** dancers, the star is done by 2,3,4&5. The persons who are first corner, 1&6, skip around the outside of the star in the opposite direction to the rotation of the star. They turn in at half way to come back in the other direction.
> If there are **eight** dancers, the middle four star and the outer four circle outside.

3. **Allemande** or right and left turns with opposite. Turn into line along the centre by two polkas, and to opposite side by four and back into the line by six and to place by eight. For each quarter turn, travel on the first polka and dance the second on the spot. Turn in and repeat with the other hand. End facing across. 16 bars in all.

4. **Hey.** A large Reel of Four, began by dancing forward and turning to the right to pass opposite by the right shoulder. In 16 bars it can be done twice through, but in the observed performance the dancers cut the last passing or two to get to place in time.

5. **END.** Move to a ring raising and tilting garlands forward to form a crown.

3. GREEN WILLOW

Source : film of Ursa Major from Warwick dancing at Marnhull, Dorset, 1990.
Step : stephops, left foot start.
Set : four dancers, facing down in pairs, with U shaped garlands.

ORDER OF MOVEMENTS

1. Dance down and retire backwards, dance a one way back-to-back with opposite passing right shoulders first. Face up and dance up and retire backwards and dance another one way back-to-back with opposite passing right shoulders first. Each element of the figure takes four bars, 16 bars in all.

2. Neighbours dance round each other once anticlockwise in a circle for two. The first corner pass left shoulders in the centre, crossing along the diagonal and turn to the right to circle for four clockwise, coming in behind the other dancer on that side. The dancers who are the second corner cast to their right as the first corners cross the diagonal and dance round the set clockwise. They reach the first corners original positions as the first corners reach the second corner positions. The four dancers circle for four half way round the set. Then the original second corners cross the diagonal, passing left shoulders and turning to the left into a circle for four anticlockwise, while the original first corners cast out and start to circle anticlockwise to place. Carry on the pattern till back to starting place. Each element of the figure takes two bars, 16 bars in all. (check film) End top pair facing down, bottom pair up.

3. The bottom pair dance up between the tops, approaching in one bar, turning the neighbour by the near hand for two bars so that they end face-to-face and dance one bar on the spot facing the opposite direction to the start of the figure. Go back on the same track, turning with the other hand. It takes two bars each way. One way back-to-back with neighbour, passing right shoulders first. All make a ¼ turn and repeat with opposites, odds going between the evens, and end with another one way back-to-back passing right shoulders first. 16 bars in all.

4. The first corners cross, passing right shoulders, but upper body turned so that the garlands slide past each other, and turn to their left to face round clockwise, while the second corners turn to their left on the spot and then cross the diagonals, passing right shoulders and turning to their right, so that the four form a right hand star going clockwise, taking four bars. All star once around clockwise in four bars. First corners cross back passing right shoulders and turn to their left (right?) to face anticlockwise, while the others turn left on the spot and then cross diagonally, turning left into an anticlockwise left hand star. 16 bars in all.

5. Turn neighbour by the right hand once round and dance a one way back-to-back with the neighbour passing right shoulders first. Turn opposite by the left hand once round and dance a one way back-to-back with the opposite, passing right shoulder first.

6. Touch knuckles and circle four clockwise and open out into a line of four facing down in four bars. Dance down and retire backwards in this line. Reform the ring and circle four anticlockwise, for four bars, opening out into a line of four facing up. Dance up and retire backwards and end with a bow towards the top. 16 bars in all.

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4. THE ALTON FIGHT

Source : The dance orginally came from Yorkshire Chandelier as filmed and discussed at a workshop with them. It was collected by a dancer watching a team of Basque women practicing. It was interpreted by Yorkshire Chandelier and developed further by Minden Rose.

Title : It was renamed because of the changes from the source. The noise of the clashing and the bustle of the movements remind of the scurmish during the English Civil War at Alton on Wednesday 13th December 1643 during which Col John Bolle was killed in the pulpit of St Lawrence Church.

Music : "Brighton Camp", written at the time of the Militia Camps on the South Downs in 1758, and now the British Army's traditional farewell music. The polka rhythm must be very marked in the playing to fit the natural movement of the 'step'. (A^2B^2)

Step : dance walk step in chorus, cross over polka step in figures.

Set : this is a dance for units of four, with the last figure for as many as are dancing. It makes a good dance for just four. The dancers each have a U shaped garland, and stand facing up two by two, garlands vertical, opposites being fairly close, nearly shoulder to shoulder. Movements to change position, direction of dancer or garland occur at start of a bar not the end of the previous one.

CHORUS - the dance has a chorus before each figure - 16 bars.

All face up, walk forward four steps, smoothly lowering the garland in front by rotating it in the hands from the vertical to below horizontal. Bring the garland rapidly vertical and polka step on the spot for two bars. Retire to starting place with four walking steps, garland remaining vertical. Turn in to face opposite, raising the garlands a little and tilting them forward, holding them with their tops touching, along the centreline of the set, for two polka steps.

All facing across, walk backwards, away from opposite, smoothly lowering the garland as before, then bring upright quickly for two polkas on the spot. Opposites then approach on four walking steps with garland vertical, and finally raise and tilt garlands to touch opposite's for a last two polkas.

FIGURES - polka step throughout - 16 bars each.

1. **TURN PARTNER** - in 2's

All take a half turn to the left so that the left file faces up and the right file faces down and inside knuckles of opposite's are touching. Turn opposite once round by the right, clockwise, using eight polka steps, taking care to be in a single line along the centreline at the end of bars 2 and 6 and straight across the set at the ends of bars 4 and 8, as at the start.

Turn in quickly and turn opposite back by the left for the second half.

2. **RINGS** - in 4's

Move in along the diagonals to immediately form rings of four, putting right wrist over neighbour's left wrist, with garlands vertical and forming a "crown". Polka once around clockwise, facing in throughout, taking care to move round only one "place" every two polkas. Circle back anticlockwise once around and move out to place.

3. **DIAGONALS ARCH** - in 4's

The second corner, 2&3, make an arch across the diagonal by raising and tilting their garlands so that they touch at the top, and they stand still while the other two dance around them. The active dancers first pass each other face to face under the arch, leading with the left shoulder, and turn to their left to dance around their stationary opposite anticlockwise with their backs to them, facing away. They pass again under the arch face to face, but with right shoulder leading and then dance around their neighbour clockwise, with their backs to them, to their starting place.

The first corner then forms a similar arch and the second corner dances around them, first passing face to face with right shoulder leading and going around their opposite clockwise and then passing left shoulder leading and going round their neighbour anticlockwise to place.

4. **CLASH IN SQUARES** - in 4's

Dancers start by facing opposites. They polka around clockwise, taking two polkas to move each "place", making a complete circuit back to starting place in eight bars. The movement is not the same as in RINGS as the dancers face across at the end of each move and clash their garland tops with the current opposite on the first beat of each odd bar. The dancers are halfway between "places" at the start of the even bars, either facing up and down along the centreline or facing across. Note that the clashes are alternately with the original opposite and with the neighbour. Repeat going anticlockwise once around. There are four clashes to each half of the figure.

5. **CLASH & CLASH AND GO** - for all as a complete set - length of music, 16 bars plus, depends on number of sets of four dancing.

a. In two lines facing opposites the dancers polka on the spot for eight bars, hitting opposite's garlands on the first beat of the odd bars.

b. The top pair clash, cast out and go down the outside to the bottom of the set, while the other continue to clash as in a. and move sideways to shift up one place. The next pair casts down after the next clash and so on. This clash and go continues for eight bars or till everyone has had a turn and the set is back in the order that it was at the start, whichever is longer.

c. The top pair clash and walk down the middle of the set under the garlands which are now still and making arches across the set. Every two bars another pair clash and go under the tunnel and dance off.

The order of figures was once 3, 2, 1 but it proved difficult to get the diagonal arches going well as a first movement. As given by Yorkshire Chandelier the chorus was polkaed through and the garlands not lowered and the order of figures was 3, 2, 4, 1.

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5. HEY BOYS UP WE GO!

Source : At the CDS Pinewoods Camp in 1980 the following "garland" dance was offered for skit night and was so successful that they repeated it for filming next day. It is a good example of adapting from one idiom, Playford, to another, Seasonal Display dancing, and introducing a sense of humour.
Step : dance walk. A "double" is 1 2 3 together.
Music : its Playford tune.
Set : four dancers, each with U shaped garland, in a square, two facing two, each pair being considered a working unit.

1. Pairs forward and back a "double" twice.

2. Turn opposite by the right once around. But put the lead hand against the middle of the opposite's back, not touching hands in any way, so that the dancers are half way to being back to back. Then turn opposite by the left once around. This time with the lead hand in front of the opposite, the leading hand somewhere between middle of the chest and armpit position, so that the dancers are half way to being face to face.

3. Each turns neighbour as in 2.

4. Siding with neighbours, pass by left shoulders, turning body to pass face to face, and as do so swop each other's ends which are in left hands, so that a line of four arches is formed. Come back on same track and swop back garland ends. Siding with opposite, exactly the same, to the left etc.

5. Diagonals cross in turn, first then second, passing face to face and garlands almost touching in vertical plane, moving smoothly into whole rounds clockwise. Diagonals cross back, first then second, and whole rounds clockwise again. In the round the knuckles touch so that the garlands form a "crown".

6. Arming with neighbours, link right elbows, letting the garlands slope backwards to allow it and turn once around and continue to form a basket. The two pairs do not let go but further link their free arms at the elbows. Alternate dancers are facing in and out. The basket goes once round, breaks, the dancers go to their starting positions with garlands vertical.

7. Captures. Opposites capture each other by lowering their garlands around the other so that their opposite is within the garland which is horizontal. The persons who are the first corners lower their's first and the others lower their's on top. Opposite's capture when face to face, and the "first corner" persons push-&-pull, without rotating as a pair, to change places with the other pair in a clockwise direction, then they raise the garlands.

Neighbours capture differently. The "first corner" persons who are now in the second corner positions, turn to their right, clockwise, and cast behind their neighbours to go round the outside of the set clockwise to their starting place, with their garland horizontal at waist level in front of them. As they pass their neighbour, the neighbour captures them from behind with their garland, and the pairs, one behind the other, go round a circle clockwise but not around the other pair, and raise garlands. The opposites capture again face -to-face and do a reverse push and pull going half round the other pair anti-clockwise to change places without rotating as a pair.

Neighbours capture and then the pairs turn clockwise themselves, not around

the other pair, then approach and use the free garlands to link into a circle anticlockwise. Pause in this position.

9. Exit. One who can, raises their garland vertically and leads the line off linked together.

6. PORTSMOUTH

Source : films of mixed side dancing at Adelaide, Australia, 1983, and of White Rose of Wellington, New Zealand in 1990. Thought to have derived originally from Derby Crown via ex-dancers. Both occasions the side was unsure of the dance

Sticks : in Australia each dancer has two short sticks, held by the bottoms, vertically in the candle position, but forearms horizontal and diagonally out to the side so that they further apart than would be normal, as if holding a garland. In New Zealand each dancer had a U shaped garland.

Step : in Australia cross over polka, right foot in front first, with heel touch down, free foot well raised till thigh almost horizontal and brought down at an angle across the front of the supporting knee. In New Zealand a much lower step was used. All polka and break throughout the dance.

Break : done rather deliberately. Stamp right foot in front diagonally forward to the right side, stamp right foot across in front of the supporting left foot, then two stamps of the right foot alongside the left foot.

Set : four dancers in single file starting with the ends facing out, < > < >.

ORDER OF MOVEMENTS

1. Polka on the spot, facing in the starting position, the ends only polka the first two bars, the middles only the next two bars, all dance the 5-6th bars and end with the break, still facing their starting directions..

2. The ends turn clockwise on four polkas to face in for two polkas and a break. The centres turn each other clockwise (in Australia once, New Zealand twice), right hand on other's wrist, for six polkas, come out of the turn a little early to face the ends and dance the break. > < > <.

3. The pairs turn, right knuckles touching, going round in five polkas, and facing up and down, as at the start of this movement, for the sixth polka and the break.

4. Half Reel of Four in six polkas, passing right shoulders first, and break.

5. Half Reel of Four ending all facing up for the break. The top keeps facing up as they end the reel rather than turning back, but the third dancer has to do a half turn anticlockwise to face up.

6. The 2nd and 4th dancers dance two polkas diagonally forward to the right to be alongside the others forming two lines of two facing up. In this formation they dance four polkas and a break.

7. The now top pair separate and cast out and move down to be the ends of a line of four with the rear pair, who dance on the spot, in three polkas, and dance three polkas and a break in this formation. In Australia the ends were facing down and the middles facing up. In New Zealand the top pair turned in so all faced up in a line of four.

8. The same pair turn out half way round (Australia) or turn in a full turn (New Zealand) on one polka and return to the top, turning in and facing down towards the bottom pair, who continue to face up, in four polkas in all, and

dance two polkas and a break on the spot.

9. First diagonals cross, passing right shoulders, and turning right to face across in two polkas, then the second diagonals cross ditto. Then with a ¼ turn to face up and down, neighbours pass left shoulders along the sides of the set and all turn in, the short way, to dance the break facing in along the set's diagonals.

10. First diagonals cross back, passing right shoulders and turning left to face along the sides of the set. Second diagonals cross, passing right shoulders and turning right to face up and down the set. Neighbours change, passing left shoulders and all turn inwards to face along the diagonals for the break.

The shoulder passing in the diagonals and direction of the subsequent turns seemed a little uncertain in the observed performances. It would be logical to chose them to make the movements as easy as possible.

11. Right Hand Star with the inner sticks vertical and together in the centre or garland handles together, taking six polkas to go round once, and dancing the break still in the star formation facing clockwise with sticks / garland handles in the center.

12. Turn out quickly on the start of the next polka to come back with a left hand star once round.

In Australia - All face up for the break. No 1 turns clockwise to face up, the rest turn anticlockwise.

13. The first diagonals dance two polkas on the spot facing up while the other two stand still. The second diagonal dance two polkas on the spot facing up while the other two stand still, then all dance two polkas on the spot and a break.

In New Zealand - all come out of the star into a single column as at the start of the dance but all facing up, > > > >, for the break.

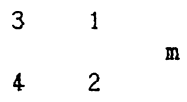
13. A repeat of figure 1, but all facing up.

End with feet together and both arms up in the air.

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7. SWEET GARLAND DANCE

Source : filmed at Chirstchurch Folk Festival, June 13 1981, as danced by Wessex Woods, a women's clog dance group.
Step : danced in clogs, polka step, right foot across first.
Garland : a garland covered with flowers.
Set : four dancers, starting in a square, facing across,



O2YS : stand still

A1 1-2 two bars polka on spot facing across to opposite, turn and,

3-6 back-to-back with neighbour on side, pass right shoulders first, two bars each way, turn front and

7-8 two bars polka on spot to opposite again.

A2 1-4 dance forward and back to opposite, two bars each way, turn and

5-8 dance forward and back to neighbour on the side.

B1 1-6 right hand star <u>once</u> round only to place, knuckles touching in centre,

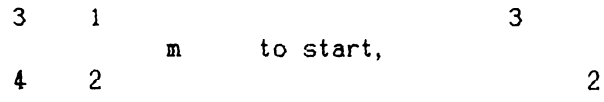
7-8 turn outwards alone, to the left, taking two bars to face back,

B2 1-6 left star once around to place,

7-8 turn <u>out</u> alone to end facing across to opposite.

A3 1-8 **Reel of Four** - two bars hesitation to start, then an eight bar reel

A4 1-2 which runs into the next musical phrase. 1&4 start passing left shoulders and going to their right to start reel with neighbour.



The second corners (2&3) end in place in bar A4-2 and turn the short way to face across.

3-8 **Chain** - while the second corner (2&3) polka on the spot, the other two (1&4) continue the path of the reel (figure eight) till they reach their place around the now non-travelling second corner.

B3 1-2 two bars polka on spot facing opposite,

3-6 turn opposite once around, touching right knuckles,

7-8 two bars polka on spot facing opposite.

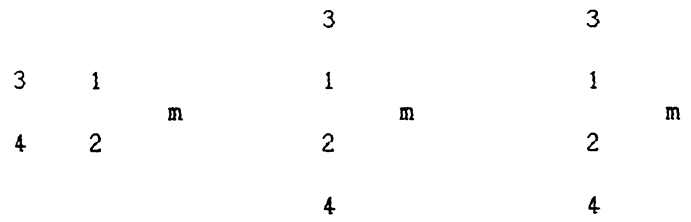
B4 1-2 two bars polka on spot facing neighbour along sides,

3-6 turn neighbour once round touching left knuckles,

7-8 two bars polka on spot facing opposite again.

A5 1-4 opposites dance forward and back, two bars each way,

5-8 keep moving back and turning to end in a line of four facing down.



A6 1-4 line of four polka down and back, two bars each way, facing down throughout.

5-8 all turn outwards on the spot to face down again, taking the full four bars for the turn, 1&3 to the right, 2&4 to their left.

B 5/6 **Turns** - all turns are done by pairs shoulder to shoulder, and take two bars and one bar pause for a half rotation, and four bars plus one bar pause for a full rotation, except for the last turn which is only two bars in all and has no pause because it is the end of the dance!

<3	1>	1>	1>	1>	<3
<1	3>	<4	<4	3>	<1
<2	4>	<3	<3	4>	<2
<4	2>	2>	2>	2>	<4

ends	middles	ends	middles	ends	: who
½ in	½ right	full out	½ right	½ in	: turn
3 bars	3 bars	5 bars	3 bars	2 bars	: length

ENDING all face down and make two bows.

EXIT all turn to their left and polka off in single file.

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8. THE GARLAND FOUR HAND REEL

Source : Court Square Dancers of Charlottesville, Virginia. Composed for them by Marney and Jim Morrison in 1984 based on the Sidbury Reel.
Music : "Mr Rew" played $(A^2B^2)^2(A^2B^3)$
Steps ; Polka, walk-step, 123hop travelling and back-step.
Set : four dancers in one line, facing in pairs, 1> <2 3> <4.

A1 1-4 **Step** to partner with a eight backsteps, stepping down onto the right foot on the first beat.

5-8 **Swing** (turn) partner clockwise, holding garlands together, for four polka steps.

A2 1-4 **Gypsy** with partner, eight walking steps anti-clockwise round, holding the garlands down, one partially on top of the other.

5-8 **Swing-&-Change** with partner, going clockwise with partner for four polkas to a progressed position, 2> <1 4> <3. The original outside dancers, 1&4, immediately change places with a "turn single" rotating with right shoulder going back to face the new partner. The dancers now at the ends stand in place with the garland handles waist high.

B1 1-8 The inside pair only, **Step and Swing** as in A1.

B2 1-4 **Gypsy** walk anti-clockwise holding garland up and touching left hands.

5-8 **Swing-&-Change** to face new partners.

A3 1-8 **Reel for Four**, passing left shoulders to start, until home to progressed positions.

A4 1-8 **Circle**, continue the reel with original No.1 leading into a circle with No. 2 then No. 4 and finally No. 3 joining the circle, returning to progressed positions.

B3 **Step-&-Swing** as before but with new partners.

B4 **Gypsy, Swing-&-Change.**

A5 Inside pair **Step-&-Swing.**

A6 **Gypsy.**

B5 **Reel of Four.**

B6/7 **Dance-Off**, No. 2 begins a circle, then takes it off with No. 4, No. 3, and No. 1 continuing until able to follow in turn.

9. FLORIBUNDA a GARLAND 3 HAND REEL

Source : composed by Jean Piper for Minden Rose to fill an obvious gap in the repertoire. The steps were chosen from different traditions, to be British.
Music : composed by Jean Piper for the dance.
Set : three dancers in a line side by side, facing "forward", numbered 1, 2 and 3, each with a garland.

STEPS - each "step" takes two bars, except the last which needs four.

A. "Lilt" (lunge) the right foot over the left foot and hop, then step back onto the left foot and hop. Move to the right with a right, close the left, and a right (& hop?). Count 1 & 2 & 3 & 4 (a).

B. "Drop" (spring) onto the right foot with the left foot going straight out to back behind, then drop (spring) onto the left foot with the right out behind. Pas de Basque to the right, with the foot crossed in front.

C. Hop on the left foot and dance "heel, toe, heel" with the right in front of the left, then bring the right back beside the left.

D. "Hitch" (hop on the left while kicking the right out with the knee up) and travel to the right, with the right to the side, the left up behind, right to side, left up behind, right to side, left up behind. Pas de Basque to the right and then to the left with the leading foot crossed behind.

DANCE

Each figure starts with two dancers turning to face and the third facing the other way, either > < > or < > <. After the "stepping" they all turn 180° to face the other direction, to the right, ie right shoulder going back. (All three do the "stepping" ?). The Reels of Three finish with the ends of the line moving forward to form a circle facing "in", and the numbering running around clockwise.

A 1- 8 No.2 dances step A to No.1, while No.3 faces out. The step starts on the right, and is repeated on the left and the right, then four "skips", which are step-hops with the knee well raised, No.2 turning to face No.3, starting on the right foot. No.2, 1 & 3 turn right shoulder going back to face the other way, turning out and in respectively.

9-16 No.2 dances step A to No.3, while No.1 faces out, four times through.

17-24 Reel of Three with the "skip-change" or 1 2 3 hop step, starting by passing by the right shoulder, and end with the right shoulders to the centre, for a three person right hand star.

25-32 Go round for two polkas, all turn out to the left to face back on two more polkas, take two polkas to come back, and two polkas to turn out to the right. No.2 now ends facing No.3.

B 1- 8 No.2 dances step B to No.3, while No.1 faces out. The step starts on the right, and is repeated on the left and the right, then all do four skips turning to face the other way starting right foot. No.2 now faces No.1. Nos.3 and 1 turn out and in respectively, with right shoulders going back to turn.

9-16 No.2 dances step B to No.1, while No.3 faces out, four times through.

17-24 Reel of Three, end facing "in" for a circle to the left.

25-32 All take six polkas to the left to circle once arounbd, then two polkas out to place, at the end No.2 faces No.1.

C 1- 8 No.2 dances step C to No.1, while No.3 faces out. The step starts by hopping onto the left, and this is repeated twice on alternate feet, then four skips round for No.2 to face No.3, starting on the right.

9-16 No.2 dances step C to No.3, while No.1 faces out, four times through.

17-24 Reel of Three, ending facing in for the movement called "Teapots".

25-32 Take two polkas to the left. Put the Garlands up and turn for two polkas. Take two polkas back and two polkas to turn out. No.2 now faces No.3.

D 1- 8 No.2 dances step D to No.3, while No.1 faces out. The step starts by hopping on the left and moving to the right. Repeat it all by moving to left but replace the Pas de Basque with four skips round for No.2 to face No.1, starting with the right foot.

9-16 No.2 dances step D to No.1, while No.3 face out, twice through.

17-24 Reel of Three, ending with all facing in.

25-32 No.2 turns out taking two steps, clockwise. Dancer on the right, No.1, turns out taking two steps, then the last, No.3, turns out on two steps. Then in turn each turns in taking two steps. Raise the garlands to touch at their tops.

10. GRENOSIDE PROCESSIONAL

Source : Mayflower Morris at the Crown and Cushion, Farnborough, 1984.
Step : danced in clogs. Stepping sequence, two double steps, two stephops and one more double. Start first time with right foot and repeat off the left.
Set : three dancers in a line, each with a U shaped garland. Often done with several sets behind each other.

CHORUS - to start and finish dance, and between figures.

Lines of three dance the sequence moving forwards and the repeat backwards to place.

FIGURES

1. **Ring.** The ends move forward and inwards to form a ring of three with knuckles touching. Circle to the left and to the right. Travel by facing in and turning at hips to move sideways. Face in to the centre on the spot for the double on the 4th bar. Unwind the circle to face front for the last double step on the stephops when coming back.

2. **Right and Left Three Hand Star**, turning in at half way.

3. **Arches.** The right hand end passes the garland handle in their left hand to the middle dancer's right hand and the left hand end holds the middle's left hand. The left hand end leads the middle through the arch formed by the right hand end's garland, turning clockwise back to place. The middle rotates around their right hand garland ends. Repeat the other side with the other end leading the middle under.

4. **Reel of Three.** The middle faces the right hand end and start a Reel of Three, passing right shoulders first. At the end the middle and left hand end turn anticlockwise to face front and the right hand end turns clockwise.

11. NUTTING GIRL

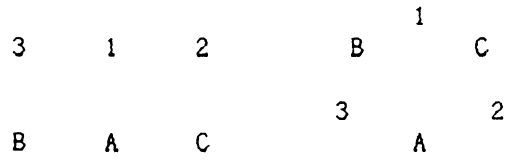
Source : Minden Rose of Alton. This dance was created for two reasons, (a) the inaugural photo of the side showed a mixture of sticks and garlands and they wanted a dance to match it!
(b) tried to compose a dance where the movements of the subsets would be a satisfactory dance in their own right. This dance would need further development to achieve this objective.

Music : "Nutting We Will Go", the tune is ABA.

Step : 1 2 3 hop, skip change step.

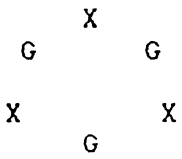
Tools : half the dancers have two short sticks which are held upright in front in a "candles" position or swung alternately. The other half each hold the ends of two "U" shaped garlands which link them together in a ring forming arches.

Set : the three with the garlands form a ring with three arches hands out at sides making afairly large circle. The three with sticks stand outside the ring opposite the arches.



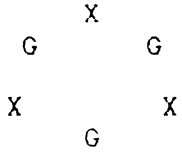
ENTRY - come on in two lines of three as indicated on the left. The garland dancers form a ring before moving on, the leader does a half turn to their right, raising garland handles over head, to face the same way as the other two, they come on with the garlands as shown.

1. **Sticks** - dance into the centre and back to starting place twice, clashing sticks with neighbours when reach the middle.
Garlands - stand still.



2. **Sticks** - dance a whole rounds clockwise, to the left, outside the garland ring.
Garlands - dance whole rounds anticlockwise inside, perhaps twice round.

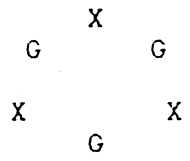
3. **Sticks** - dance loops through the garlands, go through the facing arch and all pass right shoulders in the centre simultaneously and come out through the next arch anti-clockwise, making a big loop to the right, clockwise and coming back to the arch that was exited. This is done two more times to get back to starting place. On the music left, four bars, the stick dances balance to the right and left and turn around clockwise making a small circle on the spot, using stephops.
Garlands - stand still.



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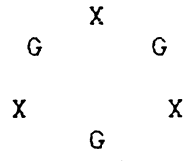
4. **Sticks** - dance a whole rounds anticlockwise outside, to the right.
Garlands - dance a whole rounds clockwise.

5. **Sticks** - dance around the garland holders as posts, move around the outside of the right hand garland holder and then loop anticlockwise around them before moving on to do the same with the other holders. One bar to get nehind a garlandfdancer and four bars to loop round. There should be no music to spare so no ending like fig 3. The dancers pass right shoulders in the ecntre but do not go round each other.
Garlands - stand still.



6. **Sticks** - stand still.
Garlands - right hand star only twice around, do not let go garland ends, just put knuckles to the centre, and the garlands will form arches over each dancers head. Could, if desired, star back to place.

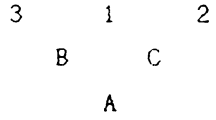
7. **Sticks** - weave through the garland holders, going outside the right hand neighbour, inside the next and outside the third. End figure as fig 3. On the music left, the stick dances balance to the right and left and turn around clockwise on the spot.
Garlands - stand still.



8. **All** form a basket. The leader of the garland group raises both hands, turns clockwise to face out with hands now crossed and backs between the other two lowering all the garlands behind them to form a three person basket. The stick dancers duck under the garlands in the nearest gap to their left and lean out against the garlands putting hands on the garland holders' shoulders. Basket to the left, clockwise in the usual dance fashion.



EXIT - the garlands are raised upright and the garland leader passes the ends they hold to the other two so that they have the three garlands against each other, all the ends inone hand, and the leader is free of them. The set walks off with the garland leader in front, the other two garland carriers following with garlands making one arch behind and the three stick dancers in a line of three at the back. No 2 slides around the side to the back.



12. MINDEN ROSE'S NINE MEN'S MORRIS

Source : composed for Minden Rose, Alton and worked out one practice night, then later given to Knots of May, from Sussex.
Music : jigs.
Steps : skips.
Set : a square of nine dancers, 3 by 3, with each having two sticks, or handkerchiefs, which are swung alternately. The central dancer of the nine is distinguished by having a U shaped garland. Those at the corners of the square are "the corners" and those in the middle of the sides are the "centres".

ENTRY - The garland holder comes forward and stands in the middle. The rest then follow in single file to form a circle around the garland facing in.

DANCE - This is a series of figures, each followed by a chorus, except the last, which goes straight into a dance off in single file with the garland holder last.

CHORUS - all face up to start. It is in three parts.

1. The top row cast to their right and dance a complete progressive Reel of Three along their columns.

2. The right hand column face to their left and the rest to their right and ance a complete Reel of Three across the set along each row, starting progressively from the right.

3. The four centres reel through the middle of the set by a half right hand star while passing in the middle and dance a loop to the left in the opposite diagonal's place before coming back with another half right hand star and loop to the left to their starting place. The phrasing is one bar into the star, one bar to pass, two bars to loop, etc. The four centres dance the same thing but across the long diagonals, dancing a bar on the spot at the start to left the centres go through and then completing the movement in the remaining seven bars. The garland holder joins in one of the reels, passing left shoulders with one of the centres as they come in to the middle.

FIGURES - the garland dances on the middle spot through every figure.

1. The outer eight dance a circle once round clockwise.

2. The outer eight dance clockwise in a double circle once round, the centres moving forward to dance alongside and inside the corner in front of them.

3. The outer eight dance contra-circles, the centres going clockwise inside once round and the corners going anticlockwise outside once round.

4. The outer eight dance dance a circular hey or grand chain once round, starting as for the contra-circles in figure 3, but weaving to pass left and right shoulders alternately.

5. The outer eight dance a circle once round anticlockwise and lead off.

13. PLYMOUTH REEL

Source : film of Plymouth Maids dancing at Sidmouth Esplanade 1984.
Step : danced in clogs. Cross over polka step with toe down. Many of team made a strong spring to change weight between polkas and landed quite heavily. Start right foot crossed over left first.
Hands : arms hang at sides, not rigidly.
Set : lines of three facing forward. Performed in 3 lines, ie 9 dancers in all in a square 3 x 3. For this description the lines are numbered 1, 2, 3 from the right hand end.

ORDER OF MOVEMENTS

1. All polka step on the spot facing forward.

2. Nos 2&3 polka on the spot facing forward while No 1 polkas a Figure of Eight around them, going left in front of No 2 first. They reach their position again moving forward from behind, which is common to all the Figure of Eight figures, in bar 7, and dance the eighth polka facing forward.

3. STEP I

> **Heel-&-Toe.** Start touch right heel forward and diagonally to the side, bring foot back and touch down the toe just in front or slightly across the supporting foot, touch the heel out again, and spring to change weight from one foot to the other.
>
> Repeat off alternate feet, eight times in all, taking eight bars.

4. Nos 1&3 polka on the spot facing forward while No 2 polkas a Figure of Eight around them, going to the right in front of No 1 first. This is the opposite way round the figure eight to No 1's path.

5. STEP II

> **Toe-Back.** Cross right foot over and forward of left, swing the right back and diagonally behind to touch toe down, cross over left again and then swing foot round and back to change weight.
>
> Four times in all, taking eight bars.

6. Nos 1&2 polka on the spot facing forward while No 3 polka a Figure of Eight around them, going to the right in front of No 2 first, the same path as No 1 in figure 2.

7. STEP III

> **Cross-Springs.** Start with a spring to land with crossed feet, weight spread on both feet, right foot in front, then spring to feet apart, spring to feet crossed left in front, and a high spring into the next repeat of this 'step', which has left in front to start.
>
> This is repeated eight times in all, taking eight bars.

8. Reel of Three, all following the path already used by No 2, No 2 and 1 passing right shoulders to start.

9. All polka step on the spot facing forward as in figure 1.

10. Form circles and go round clockwise two or three times and end facing centre, hands joined and up in the air, feet together.

14. JACKS THE LAD

Source : danced by the Corn Dollies from Wantage, composed and led by Carol O'Rourke, filmed near Didcot 29 June 1980 and it has appeared on TV in a programme about the area.

Music : "The Sailor's Hornpipe", also known as "Jack's the Lad".

Set : four dancers, wearing clogs, stand side by side forming a square. There are no implements.

m

1 2

3 4

O2YS stand facing opposite across set.

A1 bar 1 : wave right hand high to side twice,
2 : clap both own hands together three times,
3 : wave left hand high to side twice,
4 : clap both own hands together three times,
5 : wave right hand once and clap right hand with opposite's once,
6 : wave left hand once and clap left hand with opposite's left once,
7 : wave both hands twice,
8 : clap both hands with opposite, right on left, etc, three times.

A2 Dance a left-&-right-hands-through with polka step. Go round a square, passing opposite first by the left shoulders and giving left hand, and the next by the right shoulders and giving right hand, two bars per passing. The last passing by the right becomes a right hand turn into a line of four in front of the music, facing alternately up and down and using a "1,2,together" break.

m

3 1 4 2

B1/2 Half a Reel of Four in a special way, one polka step per movement. Dancers rotate on the spot, a quarter turn each bar. Two dancers turn as a pair only when back-to-back. The illustrations show the positions at the end of each bar. Note that nearly all turns are counter-clockwise, except that, in bars 8 and 16, the dancers at the end of the line do a quarter turn clockwise.

1. a b c d **2.** b d a c **3.** b a d c **4.** b a d c

5. b a d c **6.** b d a c **7.** b d a c **8.** b d a c

9. b d a c **10.** d c b a **11.** d b c a **12.** d b c a

13. d b c a **14.** d c b a **15.** d c b a **16.** d c b a

The order in the line is now reversed (2 4 1 3).

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A3 1-4 the line moves apart, in the direction the individuals are facing, to form a square again with the dancers now on the wrong side, but 1&2 above 3&4, as at the start. The tops turn in to face down the centre and the bottoms turn out to face up the outside,
5-8 the top pair lead down the middle for two bars, turn out and go up the outside to place for two bars, while the other pair go up the outside, turn in and go down the middle. All use a 1 2 3 hop travelling step and hold inside hands when going down the middle. End the movement facing across to one's opposite.

A4 bar 1 : with weight on the left foot, twist the right foot on the heel in front of the left, across on beat one, forward on beat two and out on beat three and pause on beat four.
bar 2 : toes together, heels apart, click the heels together three times.
bar 3 : as bar 1 on other foot.
bar 4 : as bar 2.
bar 5-7 : six hop steps, swinging the free foot forward and back.
bar 8 : two clashes of own heels together as in bar 2.

Repeat all the above from the other side to get back to starting place.

The style of this club's performance of the polka step was for a small kick forward of the free foot as it is lifted from the tap down. In the half reel B1/2 only they did not have a hop in the polka step.

On TV it was a little different, Carol thought it needed a contrast in the second half reel and changed the step from the polka withotu a hop to a positive step and tap of the free foot, giving more "snap".

The team held bunches of short ribbons in their hands for this dance, which is more effective than sticks or handkerchiefs.

15. THE HUNT

Source : composed for Minden Day, the first of August, to provide a slow, graceful dance to match some of the European women's dances.

Tune : the inspiration was the slow air "The Hunt", often played by the Yetties, with its unusal length B music. I have written a song about Minden day and Alton to this melody.

Set : a celebration dance which builds up from 2 to 6 dancers. There should be a "special piece", which is to be the centre of attention, between the first two dancers and all dancers also have a single handkerchief, held in their outside hand.

Step : a graceful, lilting, dance walk, two to a bar.

CHORUS

However many there are dancing each turn, they all start by facing front in a line linked by the "piece" and the handkerchiefs as appropriate.

A1 1-4 All move to the right, two steps to a bar, "1 2 3 swing the free foot across", taking two bars, and to the left ditto, taking two more bars.
5-6 All step and close feet together to the right and to the left.
7-8 All turn on the spot, to their right, with four walking steps, to face the other way, raising the arms and turning under them so that they finish crossed in front of the dancers. The line will be shorter because of this!

A2 1-4 As A1 1-4.
5-6 All turn on the spot, to the left, to face front and uncross the arms, while dancing step-together twice as in A1 5-6.
7-8 Dance walk to positions for the following figure.

THE DANCE - the figures are to the B music (or B+A) played once.

Chorus 1 For two dancers, linked by the piece, end the chorus facing with the joining piece in the right hands.

Figure 1

B1 1- 4 A right hand turn, swinging once round on the end of the piece in eight steps, 1 2 3 hop done twice,
5- 8 Then a do-si-do passing left shoulders first, also in eight steps, and keeping the arms up and out to keep the piece taut and horizontal overhead.
9-10 Balance to the right and to the left while changing the piece to the left hands,
11-14 A left hand turn,
15-18 A do-si-do passing right shoulders first,
19-20 Balance to the right and left while changing the piece back to the inside hands.
21-24 Turn to face front and be joined by two more dancers to form a line of four.

Chorus 2 For four dancers in one line, all linked together, ending in a ring facing inwards and completing the linkage round the ring. The piece is "stowed" till the end of the dance.

Figure 2

B2 1- 4 Circle to the left,
5- 8 Circle to the right,
9-10 Form a cross with the handkerchiefs by only two neighbouring dancers changing places. Note that the hand holding the end of the cross should be above the head to minimise the asymmetry.
11-14 Rotate the cross to the right, turn in to face back,
15-18 Rotate the cross to the left,
19-20 Unform the cross,
21-24 Unform the ring and face front and be joined by the remaining two dancers.

Chorus 3 For six dancers in one line. End in two lines facing and then link their handkerchiefs with the one facing so that they are joined by a pair, one in each hand.

Figure 3

B3 1- 8 "Dip-and-Dive" along the set working in pairs,
9-10 Form a three armed cross by doing a half hey with the individuals in the centre pair going in opposite directions, keeing close so that the pairs of handkerchiefs can fold around each other,
11-18 Rotate the cross clockwise and anticlockwise, keeping the ends of the cross in the inside hand as appropriate.
19-24 Turn on the spot twice under the handkerchiefs and facing into the centre of the ring. Bring out the piece, lower the handkerchiefs and display the piece.

16. RIBBON DANCE

Source : TV repeat broadcast (26.7.90) of Gilbert and Sullivan's Mikado produced by Jonathan Miller for the English National Opera in modern dress (20's style). It included a short dance for six persons with wide ribbons.

Music : to the opening tune at the start of ACT II with the chorus of sopranos singing "Braid the Raven Hair.." and danced to the reprise after Pitti-Sing's solo.

Step : running step to go forward, and quick little slip steps to move sideways.

Set : six persons, joined in pairs with long, wide ribbons, more like scarves, about 10 ft long by 18 inches wide. The ribbons appeared to be of a light weight material, and three of the dancers had them wound around their waist to start. There is a seventh solo dancer who participates at appropriate times by posing, making gestures or movements or "stepping".

ENTRY - come on, one standing still and the other of each pair unwinding the ribbon as they came twirling down the dance area, the start of the movement for each dancer being staggered in time, ending with the ribbon held taut overhead with arms upstretched, the rear dancer standing upright and the front down on one knee. Pose, then rotate the set to form a set of three facing three across, with ribbon with only a little slackness. Pose again, ribbons horizontal but front pair holding it lower than the middles and back pair higher than the middles and canting the ribbons sideways towards the audience. The solo dancer is at the back.

FIGURES

1. Stand on spot and wave ribbon up and down four times, the middle one out of phase with the others and going down and up, and all avoiding producing additional waves along the ribbon. The dancers raise the ribbon to be at a full upward stretch and lower them till it is on the ground and they are kneeling or crouching. The ribbon is horizontal only when at head level.

2(a). All float the ribbons up so that the centre is high, well above head level between the pairs, twice up and down from touching the ground at the start, the dancers moving a little inwards when ribbons are high.

2(b). Float the ribbon high enough that there is time for the pairs to run on four steps to meet and touch both hands r+l/l+r and retire on four steps to place before the ribbon falls. Repeat once. End as at start of figure 1.

3. Dip-&-Dive Reel or Roll, in two halves, danced slowly, all facing across and using many fast but little sidesteps. The bottom pair move to the top during this half figure while the other two pairs keep to their relative positions. The ribbons are slackened or floated as necessary to allow the pairs to pass. The third ribbon goes over the second while the first is floated up,then under then first while the second goes over the 7th dancer with ribbon at full stretch. The seventh dancer, who had been standing at the back, walks through the set under the ribbons at this halfway point through the figure, such that they pass under all the ribbons. The first goes over the 7th at full stretch while the third is making a big swing at the top, then the third goes over the 7th. The second half of the dip-&-

dive returns the bottom pair back to place. Second over first as third is going over 7th, then third over second while first floats up, then first over third and second over first. Third ribbon over the first and then under the second. End as start of figure one again.

4. Form a star slowly, one pair moving at a time, and taking eight running steps for each position change. The forming of the central knot should make the ribbons appear more ray like.

METHOD ONE as deduced from a video recording.

a 2&6 change places, 2 going inside 4 and under ribbons, and 6 going outside 4.

b 5&6 (from 6's new position) change places under the ribbons, passing right shoulders.

c 2&1 (from 2's new position) change places under the ribbons, passing right shoulders and turning to right to face back.

d 3&4 change places under the ribbons, so that all end the figure on the opposite side to which they started and the odd side only being in reverse order.

METHOD TWO suggested manner more consistent with traditional ribbon dances.

a 3&4 change with 5&6, 4 going outside 6 and 3 inside 5 so ribbons bent and folded and forming a cross,

b 1&2 go between 6&5, 2 continuing to the bottom outside 4 and ending on centreline of set, 1 turning back around 5 to end at the top on the centreline,

c 3&4 and 5&6 change back, 4 going inside 6 and 3 outside 5.

d 1&2 dance to other end, 1 passing inside 4 and outside 6 and 2 inside 5 and outside 3.

5. Tilt star to form a background to the seventh dancer with their head near the centre and the rays radiating away!

Suggest adding a movement with the star rotating in the tilted position rather than horizontally. This can be done either separately or in sequence with the dancers holding their ribbon ends at the same height as they go round, or with them raising and lowering their ends so that the tilt stays in the same position on the dance area.

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SAHATSA

Sources : Videos of team, (1) is their promotional video borrowed from Eddie Upton and copied locally, (2) compilation video from JKL Vidoe Film Services from 1991 Sidmouth Festival.

SAHATSA is a mixed dance troupe that practice in a dance studio and are drawn from the villages of AZKOITIA and AZPEITIA in the UROLA VALLEY in the GIPUZKOA (Guipúzcoa) province, whose capital is Donostia (San Sebastián), of the Euzkadi (Euskasi), as the Basque Nationalists, Eskualdunak, would like to call an independent country of the SPANISH BASQUE PROVINCES (These are the Basque spellings, the common ones are in brackets). They specialise in local dances.

The 7 Basque provinces consist of 4 on the Spanish side, País Vasco, (Guipuzcoa, Vizcaya, Álava and Navarre) and 3 on the French side, Pays Basque, (Labourd, Basse-Navarre and Soule), of the Pyrenees. At one time (1160-) they were independent as the Kingdom of Navarre. The Basque inheritance was enshrined in the *Fueros* or charters which were established in the first territorial associations formed by Christians to war with the Moors. The fueros grew into a legislative code. They were abolished on the French side at the French Revolution and on the Spanish side in Navarre at the end of the First Carlist War (1839) and in the others after the Second Carlist War (1876).

Catherine of Aragon's father Ferdinand, who sponsored Columbus, attacked Navarre in 1512 and annexed it in 1515. Catherine came to England in 1501 and married Henry VIII in 1509. There has been much English mixing with the Basques since around the Newfoundland fisheries. There was a rapid industrialisation of the Basque coast in the 19th century with large scale export of very high grade iron ore to Britain, leading to an investment in local heavy industry after 1870, but also to a large influx of non-Basques.

The Basques chose to support the Republicans in the Civil War and lost. Franco had a policy of continuous cultural suppression that lead in the end by 1970's to a terrorist organisation called ETA. Many Basques emigrated and others were dispersed all over Spain following the end of the Civil War. To encourage a Basque identity efforts were made to give young people a common folk culture, but they made mistakes in what they did, although it was what all folk groups would have done at the time. They were taught standard, but the most spectacular dances from one area only. As there were no mixed country dances they were created. As the women had no traditional dances of their own, the dances were shared out. So far, said one of the visiting groups to Sidmouth, it is believed that about 700 traditional dances once existed of which about 400 have been recovered along with the details of the associated costumes, without which they would not have been complete.

There is a Department of Basque Studies at the University of Nevada in Reno because so many Basques settled in that part of the USA. It has its own dance group, produces a regular newsletter, and has helped the production of a Basque-English, English-Basque dictionary. The Basque language does not belong to the Indo-European group but to an older distribution which survives in only a few corners of the world. It is a distant relative of the languages of the second wave of American Indians to spread across northern America.

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A characteristic of some Basque dances is that they exist in a suite where the major difference between dances is the implement used. One long stick, two short sticks, a hoop, a garland, a sword or a sword and buckler.

FIGURES

To English dancers the idea of endless repetitions of a chorus does not make a good dance. Fortunately there are sets of movements in various dances that can be used as figures. The set chosen are based on back-to-backs.

1. **Back-to-Back with Opposite** : working in pairs, normal English Morris back-to-back, **across** the set, first right shoulders passing and then left shoulders.

2. **Back-to-Back with Neighbours** : working in pairs, normal back-to-back but with the dancer alongside, Nos. 1 with 3, 5 with 7 etc. **along** the lines of the dancers.

3. **Back-to-Back on the Diagonals** : working in fours, back-to-back along the second corners diagonal. No. 1 moves forward a little on the first diagonal to be in front of No. 3 on the second diagonal, etc and then leads No. 3 and No. 4 leads No. 2 similarly. Nos. 3 and 2 stay **behind** Nos. 1 and 4 throughout and both pairs go around each other, ie No. 3 does a back-to-back with No. 2.

4. **Back-to-Back on the Sides** : working in fours along the sides, the pairs do back-to-back, Nos. 3 and 1 with Nos. 5 and 7, Nos. 3 and 5 always in front and No. 1 doing a back-to-back with No. 7 etc.

CHORUSES

A. "WINDMILL" - each of the eight dancers has a long stick held in both hands. The hold is at the third points when clashing tips and butts, and both near the bottom for the big clashes.

In this the lines of four pass through each other, passing left shoulders with their opposites, then they bend the lines on the middles to face the other end of their original line, with the set now rotated 90°. The original middles are always middles and the ends are always ends. The chorus is done four times in all till the dancers return to where they started.

Bar 1 : Opposites clash tips r to l ← and butts l to r →.
Bar 2 : Neighbours clash tips r to l ← and butts l to r →.
Bar 3 : Opposites clash tips r to l ←, clash right diagonal r to l ← while moving forward and passing opposite by left shoulder, the ends, Nos. 2 and 7 hit the air.
Bar 4 : Clash neighbour with tips having passed opposites, do so moving forward and do not turn to face, so that left hand side of the pair are hitting more forward to their right side than r to l and the right hand side is hitting backwards over their left shoulder slanting their stick outwards. The pair are rotating around the centre of the set to face the other end of their original line. Then clash with dancer coming round to meet to be the new opposite.

Continue this sequence till back to starting place.

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B. "CANOES" - each dancer has a long stick, held at the third points, tip above the right hand. Dancers hopstep throughout.

The dancers follow a zig-zag path, 1) change across with opposites, 2) change on side with neighbour, 3) change across with opposite (to be in neighbour's starting place) and then 4) change along the sides, as a pair with own neighbour, with the other pair. Repeat this pattern back to place.

	2	4	6	8		1	3	5	7		3	1	7	5		4	2	8	6		8	6	4	2	
m					to					to					to					to					etc
	1	3	5	7		2	4	6	8		4	2	8	6		3	1	7	5		7	5	3	1	

The dancers clash tips, going right to left but mostly forward, while dancing on the spot and then clash butts, going left to right but mostly forward, while surging forward, passing by the left shoulders. The dash along the side is more difficult to fit in and the dancers have only one clash (if that) with each dancer passed. Experience shows that there is no time to think about what to do. He who hesitates is lost!

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Body - l, hop. 2x row, r hop x low
all turn down, & all turn up 4 beats.

(1) rev hop, l+l hop / anti low fwd, arm x body, ✕ run round.
repeat in reverse order. Repeat all

(2) Complete turn to right, other to right, otherwise
4 x/turn clockwise & 2 l thigh movements as this

(3) rev low (knee height), l+l, r for front
hop and left jump, forward & turning to face back
Repeat 3 more times
turn on left/right to face r.
step on right rev as hop on prev

(4) as 2a.

(5) rev. l+l. hop fwd, turn to neighbour
rev l+l repeat | for right
— repeat
— — fwd
Repeat

(6) on 4's. LW diag to fwd 1, 2a diag fwd 2 (turn clockwise
to neighbour) Be diag fwd 1.

(7) r+r., adds 2 thumbs & hat down on 2a 3a
even ⌜ Lunge forward, head & tummy.
Reverse, Repeat on, lead this x 4 stretch & ear

VIOLET ALFORD BASQUE MATERIAL

Source : Cecil Sharp MSS, sent to him by Miss Violet Alford early in his collecting period.

Sticks : two plain sticks, struck violently. In the figures only move arms slightly, rather like sb and sf, but with the elbows very little bent.

Set : 8 dancers, 4 a side, lines very far apart so that the set formed a square for the figures.

ONCE TO YOURSELF : face front holding sticks in two hands in front of thighs.

FOOT-UP : in front formation, moving sideways, 4 bars up and 4 bars down, ending with an immense leap.

STICKS : rhythm / x x x - / x x x - //

1. First No. 1 with both sticks struck both sticks of No. 2 on right, then left, then high, then low (right and left)

   Dancers then separated and struck their sticks under thighs, behind etc as Shepherd's Hey.

2. The lines changed very suddenly to a formation at right angles done in one movement. Hitting then recommenced.

3. Then they broke up into two teams of four each, then hit up and down as before, but couples striking at different times so that two of the couples were always hitting up and two down simultaneously.

   Performed these several times in each position.

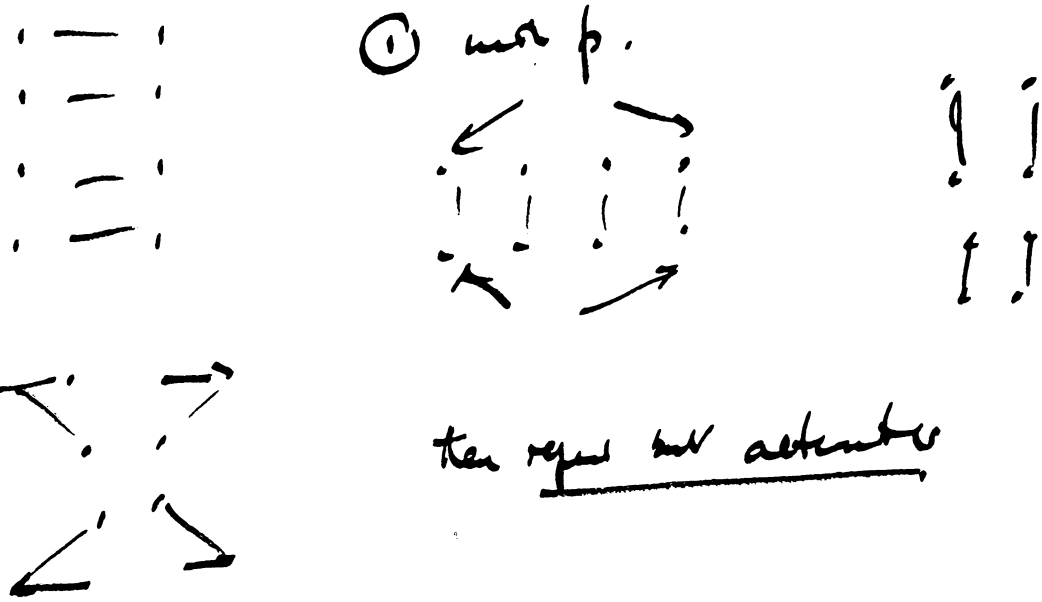
4. The top couples also <u>ran</u> outside (cast off) and struck sticks with each other and then ran (not danced) back. Then the bottom couples did ditto. The other two couples remained stationary.

5. Break into a circle and face in pairs and do sticking.

©1993 [illegible]

Extra beat for the jump to change plan -

odds hit, evens hit / begin on low



then repeat for alternate

El Baile Del Palo

El Baile Del Palo translated literally means the "dance stick." El Baile Del Palo, or the Stick Dance, as it is commonly referred to since its introduction in this country, is done by two dancers. Each dancer holds two sticks, one in each hand, and, in a rhythmic staccato of sharp striking sounds, they dance about each other alternately striking the ground, their own sticks, and those of their partner. As the dance progresses, the dancers assume more-difficult and unique positions around which they rhythmically demonstrate their nimbleness and great sense of timing to produce an exciting and beautifully coordinated series of figures. The significance and meaning of the dance has been lost over the long period of time consumed by passing it from one generation to another.

The dance was brought to this country and introduced on the campus of Arizona State University, Tempe, Arizona, by Juan C. Guerrero, a student from Barrigada Village, [illegible]. The dance was learned by Mr. Guerrero from members of his family. Mr. Guerrero, with the assistance of Anne Pittman of the women's physical education department, arranged the dance notations.

In Barrigada Village, the dance is equally shared and enjoyed by women as well as men dancers, although the striking action and direction of the sticks make it more readily appropriate for men dancers. Couples may be comprised of two men, a man and lady, or two ladies. The modern Barrigada woman simply slips on a pair of slacks and joins in the fun. The wearing of slacks or shorts is advisable or the whole action of the dance will lose its effectiveness.

Music: The rhythmic sound of the striking of the sticks provides the music for El Baile Del Palo. The soft strumming of a guitar often accompanies the dance but is background music in reality. Mr. Guerrero says the tune sometimes used sounds very much like our Varsouvienne, or "Put Your Little Foot." The striking of sticks is very effective alone. The count is an even 4/4 meter rhythm. It is quite possible to perform the sequence of figures in 3/4 time by double striking sticks each time the directions call for the dancer to **cross strike own sticks.**

Sticks: The sticks should be 30 inches long. Longer sticks may be used, depending on the height of the dancer. Sticks should be at least ½-inch thick and preferably round and smooth. Dowel rods, readily available at hardware and lumber supply stores, make excellent sticks for this dance. Dowel rods come in various widths and generally one piece 4 feet long cut in half makes a very suitable and inexpensive pair of sticks. From a safety point of view, the ½-inch thick dowel rod is much more sturdy and will break less frequently under constant use. In addition to the safety factor, it also produces a sharper and more audible sound, thus giving the dance its basic charm and effectiveness.

Position: Couples stand side by side, facing forward. The dancer on the left is the **lead** dancer. The **lead** dancer is responsible for cueing and counting repeats in each figure as well as throughout the dance. The **lead dancer** is referred to as *A* and the partner as *B*.

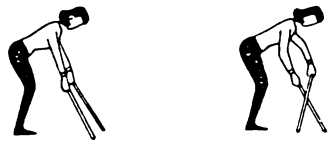
Special Notes on Performance

1. At all times, the sticks must be struck together sharply! Each dancer must **swing,** not **hold,** the stick so that each count or beat makes a sound. Make free use of wrist action in operating the sticks.
2. Body weight should shift naturally and easily with the action of the sticks. There is no set foot pattern to follow when dancers move around each other with walking steps; they simply move naturally and smoothly with the rhythm and action of the dance. Jerky motions and undue emphasis on **getting in position on the turns** tends to distract attention from the very intricate and effective action made by the sticks.
3. Distance between dancers at all times should be sufficient to allow for easy striking. Undue

reaching causes the dancers to look stiff and off balance. The distance between the dancers is the length of stick between outside of feet.

4. The **dance sequence is continuous from one figure to the other;** therefore it is best to practice and learn a figure for at least two counts beyond the end of that particular figure in order to get the transition from one figure to the next. Perfect this much before adding another figure. In this way the dance becomes progressively easier to do.
5. *A*'s stick is swung parallel with tip slightly up. *B*'s stick is held at an angle and is swung so that it makes an arc downward.
6. In general, the right-hand stick should cross over the left-hand stick except where the crossing seems awkward or unnatural.
7. Dancers strike the ground with ends of sticks. When striking ground, sticks are parallel to each other and at 45° angle with striking surface.
8. If one wishes to shorten the dance, omit K through N in Figure V.

Figure I. Strike Ground, Cross Strike Sticks



Dancers strike the ground with ends of sticks. When striking ground, sticks are parallel to each other and at 45° angle with striking surface. Dancers then **cross** and **strike** their **own sticks.** The sticks are clearly off the ground for cross strike own sticks. The body is slightly bent forward during the routine. **Do not stand up to cross strike own sticks.** Sticks barely leave the floor to cross. The action is similar to "cross sticks" in hockey. Action as follows:

Count 1	Strike ground.
Count 2	Cross strike own sticks.
Count 3	Strike ground.
Count 4	Cross strike own sticks.
Count 5	Strike ground.
Count 6	Cross strike own sticks.
Count 7	Strike ground.
Count 8	Cross strike own sticks.

Figure II. Leg Swing, Cross Strike

Dancers swing right leg forward and cross strike sticks under right leg. Stand erect and cross strike sticks in front of body below waistline. Swing left leg forward and cross strike sticks under left leg. Action as follows:

Count 1	Swing right leg forward, cross strike sticks under right leg.
Count 2	Stand erect, cross strike sticks in front of body below waistline.
Count 3	Swing left leg forward, cross strike sticks under left leg.
Count 4	Stand erect, cross strike sticks in front of body below waistline.
Count 5	Stand erect, swing sticks behind hips and cross strike.
Count 6	Stand erect, swing sticks in front of body and cross strike.
Count 7	Strike near stick of partner. As strike is made, *A* makes half-turn clockwise to face opposite direction. Dancers are now standing side by side with left shoulders almost touching. *A* holds stick parallel to surface as *B* holds stick **up** at slight angle.
Count 8	Cross strike own sticks.

Figure III. Alternate Left and Right Shoulder In Opposition

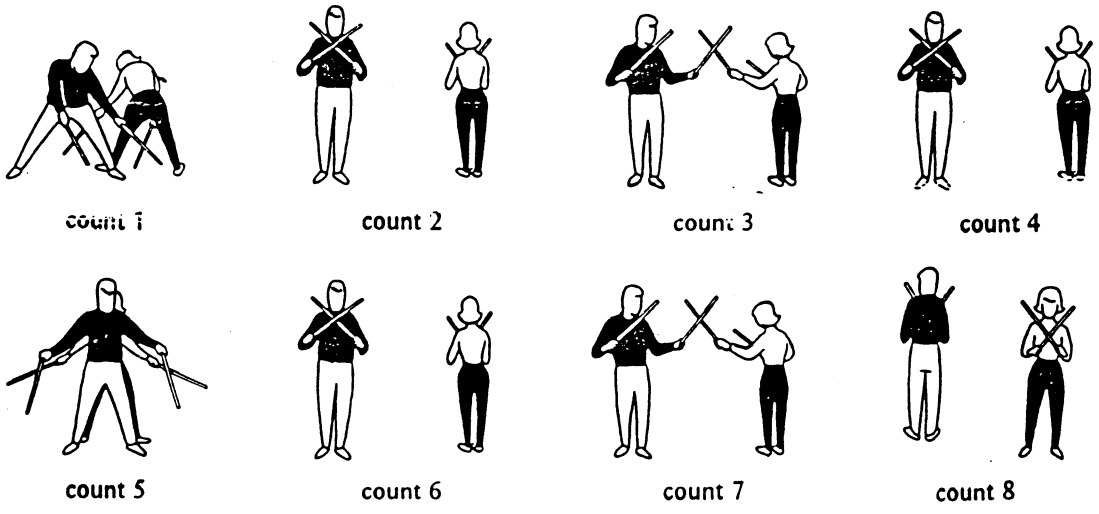
Dancers step sideways, overlapping back of inside legs, and strike partner's stick as it swings through between their own legs. Step back into position and cross strike own sticks. Strike

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partner's near stick, then cross strike own sticks. Dancers step sideways again into a back-to-back position, swinging their sticks down and out to their right and left sides respectively to contact partner's stick. Again, they step back into position and cross strike their own sticks. Strike partner's near stick as both dancers turn to face in opposite direction, ending Figure III, part A, with right shoulders in opposition ready to repeat action as described in Figure III, part B. Illustrations below are for Figure III, part A, showing the turn on count 8 to begin part B.

A. **Partners stand side by side, left shoulders in opposition.**

Count 1 Step to own left into stride position, strike sticks between knees. Swing right-hand stick between own knees; swing left-hand stick through partner's knees from behind.
Count 2 Step to own right, cross strike own sticks.
Count 3 Strike near stick of partner. *A* holds stick parallel to surface as *B* holds stick up at slight angle.
Count 4 Cross strike own sticks.
Count 5 Step to own left, stand erect in a back-to-back position. Swing sticks down and to the right and left sides of body to contact partner's sticks below waist level.
Count 6 Step to own right into position, cross strike own sticks.
Count 7 Strike near stick of partner. As this strike is made, both dancers make half-turn counterclockwise, ending right shoulders in opposition.
Count 8 Cross strike own sticks.



B. **Partners stand side by side, right shoulders in opposition.**

Count 1 Step to own right into stride position, strike sticks between knees. Swing left-hand stick between own knees; swing right-hand stick through partner's knees from behind.
Count 2 Step to own left, cross strike own sticks.
Count 3 Strike near stick of partner. *A* holds stick parallel to surface as *B* holds stick up at slight angle.
Count 4 Cross strike own sticks.
Count 5 Step to own right, stand erect in a back-to-back position. Swing sticks down and to right and left sides of body to contact partner's sticks below waist level.
Count 6 Step left into position, cross strike own sticks.
Count 7 Strike near stick of partner. As strike is made both dancers make half-turn clockwise, ending left shoulders in opposition.
Count 8 Cross strike own sticks.

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C. **Partners stand side by side, left shoulders in opposition.**
Counts 1–8 Repeat action as described in part A of this figure.

D. **Partners stand side by side, right shoulders in opposition.**

Figure IV. Walk, Strike, Circle Counterclockwise
Dancers circle counterclockwise around each other and back to original positions by walking in semicrouched position as they take measured catlike steps. They strike sticks to ground, cross strike own sticks, and hit partner's near stick as they circle each other. The walk should be smooth and even as the dancers follow the natural rhythm and action of the beats. **Three repeats of action of counts 1–4 will place dancers back in original positions.** Action as follows:

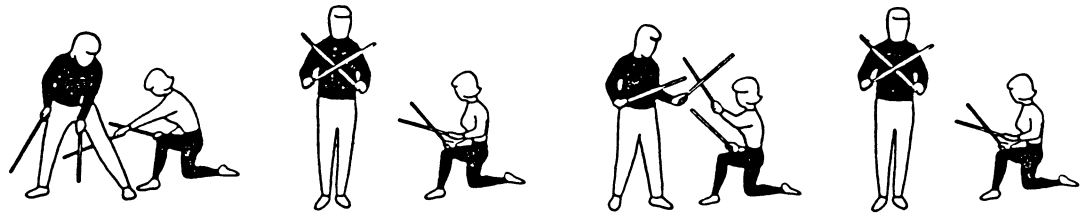
Count 1 Strike end of sticks to ground.
Count 2 Cross strike own sticks.
Count 3 Strike near stick of partner.
Count 4 Cross strike own sticks.
Repeat action of counts 1–4 twice.

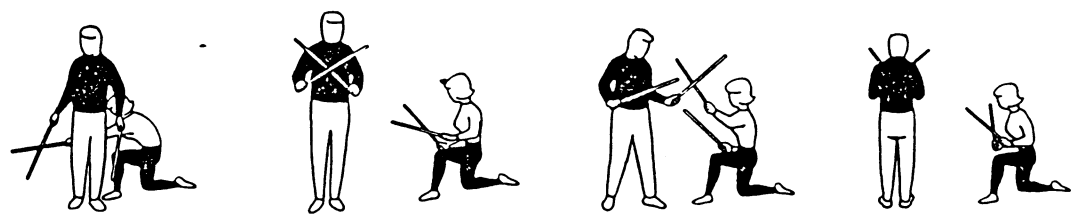
Beginning the third repeat, the action is as follows:
Count 1 Couples side by side, left shoulders in opposition. *A* kneels on right knee as sticks strike ground. *B* remains standing as sticks strike ground.
Count 2 Cross strike own sticks.
Count 3 Strike near stick of partner. *A* holds sticks up at slight angle as *B* swings stick parallel to surface for strike.
Count 4 Cross strike own sticks.

Figure V. Kneel, Strike, Turn, Strike
Couples maintain position, *A* kneeling on right knee, *B* standing erect with left side toward *A*. *A* should kneel facing toward *B*'s left side for best results in executing action required. Action as follows:

A. ***A* kneels and faces *B*'s left side.**

Count 1 *A* swings left stick parallel and across in back of *B*'s legs, as *B* steps slightly sideways left into stride position and swings right-hand stick down between knees to contact *A*'s stick.
Count 2 Cross strike own sticks.


count 1 count 2 count 3 count 4


count 5 count 6 count 7 count 8

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Count 3 Strike near stick of partner.
Count 4 Cross strike own sticks.
Count 5 *A* swings left stick parallel across in back of and to outside of *B*'s legs, as *B* steps slightly sideways left and swings right stick down to right of body to contact *A*'s stick. This contact is made outside and slightly back of *B*'s right knee.
Count 6 Cross strike own sticks.
Count 7 Strike near stick of partner. As strike is made *B* makes half-turn counterclockwise to face opposite direction. *A* remains in kneeling position but may shift slightly to left for greater comfort.
Count 8 Cross strike own sticks.

B. ***A* kneels and faces *B*'s right side.**

Count 1 *A* swings right stick parallel and across in back of *B*'s legs, as *B* steps slightly sideways right into strike position and swings left-hand stick down and between knees to contact *A*'s stick.
Count 2 Cross strike own sticks.
Count 3 Strike near stick of partner.
Count 4 Cross strike own sticks.
Count 5 *A* swings right stick parallel across in back of and to outside of *B*'s legs, as *B* steps slightly sideways right and swings left stick down to right of body to contact *A*'s stick. This contact is made to outside and slightly back of *B*'s left knee.
Count 6 Cross strike own sticks.
Count 7 Strike near stick of partner. As this strike is made, *B* makes half-turn clockwise to face opposite direction. *A* remains in kneeling position but may shift slightly to right for greater comfort.
Count 8 Cross strike own sticks.

C. ***A* kneels and faces *B*'s left side.** Repeat action as described in part A of this figure.
D. ***A* kneels and faces *B*'s right side.** Repeat action as described in part B of this figure.
E. **Dancers stand and face each other.** Repeat action of Figure IV. On fourth repeat of Figure IV, *B* kneels and *A* remains standing for action.
F. ***B* kneels and faces *A*'s left side.**

Count 1 *B* swings left stick parallel and across in back of *A*'s legs, as *A* steps slightly sideways left into strike position and swings right stick down and between knees to contact *B*'s stick.
Count 2 Cross strike own sticks.
Count 3 Strike near stick of partner.
Count 4 Cross strike own sticks.
Count 5 *B* swings left stick parallel across in back of and to outside of *A*'s legs, as *A* steps slightly sideways left and swings right stick down to right of body to contact *B*'s stick. This contact is made on outside and slightly back of *A*'s right knee.
Count 6 Cross strike own sticks.
Count 7 Strike near stick of partner. As strike is made, *A* makes half-turn counterclockwise to face opposite direction. *B* remains in kneeling position but may shift slightly to left for greater comfort.
Count 8 Cross strike own sticks.

G. ***B* kneels and faces *A*'s right side.**

Count 1 *B* swings right stick parallel and across in back of *A*'s legs, as *A* steps slightly sideways right into position and swings left stick down between knees to contact *B*'s stick.
Count 2 Cross strike own sticks.

Count 3 Strike near stick of partner.
Count 4 Cross strike own sticks.
Count 5 *B* swings right stick parallel across in back of and to outside of *A*'s legs, as *A* steps sideways right and swings left stick down to right of body to contact *B*'s stick. This contact is made outside and slightly back of *A*'s left knee.
Count 6 Cross strike own sticks.
Count 7 Strike near stick of partner. As strike is made, *A* makes half-turn clockwise to face opposite direction. *B* remains in kneeling position but may shift slightly to right for greater comfort.
Count 8 Cross strike own sticks.

H. ***B* kneels and faces *A*'s left side.** Repeat action as described in part F of this figure.
I. ***B* kneels and faces *A*'s right side.** Repeat action as described in part G of this figure.
J. **Dancers stand and face each other.** Repeat action of Figure IV.
K. ***A* kneels and faces *B*'s left side.** Repeat action as described in parts A, B, C, and D of this figure.
L. **Dancers stand and face each other.** Repeat action of Figure IV. On fourth repeat of Figure IV, *B* kneels and *A* remains standing for action.
M. ***B* kneels and faces *A*'s left side.** Repeat action as described in parts F, G, H, and I of this figure.
N. **Dancers stand and face each other.** Repeat action of Figure IV, **except** this time they face each other standing erect as dancers complete the fourth repeat.

Figure VI. Dancers Face, Twist and Strike, Left and Right

Dancers stand facing each other a comfortable distance apart. Without stepping to face right or left, they twist at the waist and strike sticks to floor to right or left side, as directions indicate, cross strike own sticks, then strike partner's near stick as they twist to repeat action on other side.

Count 1 Twisting to own left, strike sticks to ground. Sticks are parallel to each other.
Count 2 Cross strike own sticks.
Count 3 Twisting to right, strike near stick of partner.
Count 4 Cross strike own stick to right side of body.
Count 1 Strike ground on right side.
Count 2 Cross strike own sticks.
Count 3 Twisting to left, strike near stick of partner.
Count 4 Cross strike own stick to left side of body.
Count 1 Strike sticks to ground on left side.
Count 2 Cross strike own sticks.
Count 3 Twisting to right, strike near stick of partner.
Count 4 Cross strike own stick to right side of body.
Count 1 Strike ground on right side.
Count 2 Cross strike own sticks.
Count 3 *A* twisting left to face audience, *B* taking a quarter turn clockwise to face audience, strike near stick of partner. Dancer moves, as action goes on to face audience.
Count 4 Cross strike own sticks. *A* crosses own sticks to right side of body while *B* crosses own sticks in front of body below waistline.

Figure VII. Ending

Count 1 Strike sticks to ground. Sticks are parallel to each other.
Count 2 Cross strike own sticks.
Count 3 Strike near stick of partner. *A* holds stick parallel with surface as *B* holds stick up at slight angle.
Count 4 Cross strike own sticks.

Repeat action of counts 1 – 4 **twice.**

Repeat action of counts 1 – 3.

On count 4, cross sticks, without making sound, in front of chest.
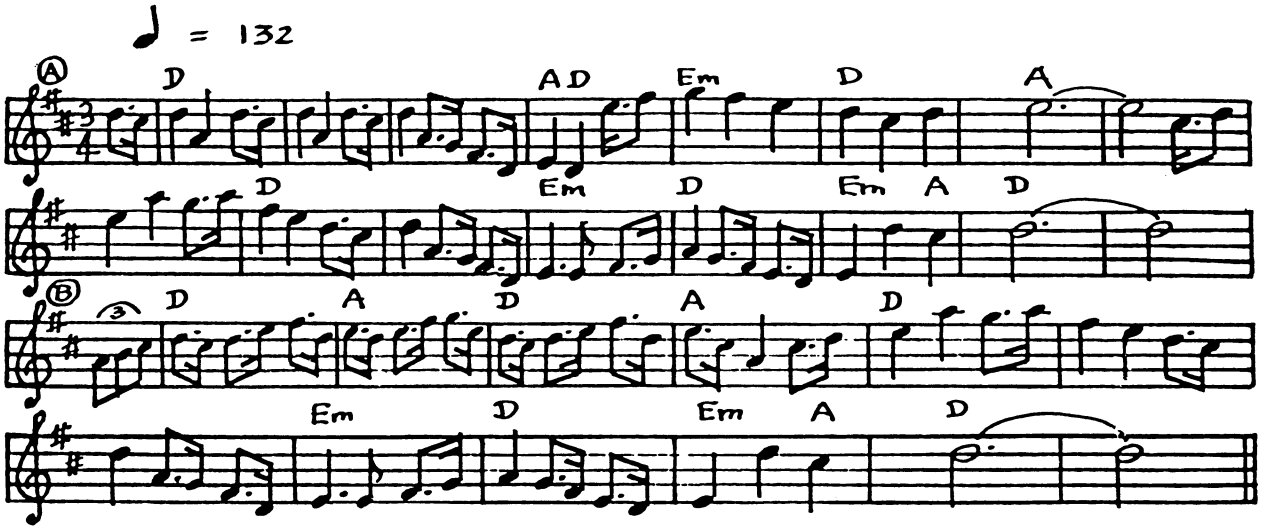
MYLECHARANES MARCH

or Cutting off the Fiddler's Head

This dance was usually performed at New Year, when the Laare Vane or White Mare was carried, and after their ceremonial killing, the fiddler was raised up, blindfolded, and led to where the Laare Vane was seated. There he knelt down with his head in her lap and was asked questions by the company, his answers being supposed to be oracular. At the New Year festivities the questions generally related to courtships and marriages, but when the ritual was carried out at Boat Suppers, as sometimes happened, they more often had to do with prospects for the next season, crops, weather, etc.

Each man carries two sticks, fairly stout and about two feet long. Involved in the dance is the sand step. This step is danced in three quick kicks round and outward, the sole of the foot is just touching the ground all the time, and across behind the other foot, with a simultaneous transfer of weight. During the kicking movement the other foot takes the weight and hops in time with the kicks, which are done by R and L feet alternately, with a change of weight on each cross. It is a very difficult step to dance smoothly, and the criterion of skill with the traditional performers was to keep the sand upon which it was danced always moving under the kicking foot, but never flung off the spring board. Less skilled performers danced it with two kicks to each cross instead of three.

It is important to have the music for this dance played by a fiddler as he enters the dance in the last figure and is ceremoniously 'killed'.



Music		Movements
(A music)		*Introduction or lead in.*
Bars	1–16	All dance round in a circle clockwise. Starting right, kick foot slightly forward tipping ground on forward and backward motion; then stamp, transfer the weight and repeat L. Simultaneously all swing sticks and strike them together above heads and behind on 1st and 2nd beat of each bar. They finish in two lines facing.

(Strikers) 5 3 1

♦ ♦ ♦

head of set

♦ ♦ ♦

(Receivers) 6 4 2

Sticks crossing opposites and pointing downward.

A1 Bars	1–8	*The Links* Each side does a hey for 3 in skipping step. Nos. 1 and 2 turn outwards. Each man strikes his sticks together, above his head, half way (bar 4) and at the end (bar 8).
	9–16	Repeat as above except on the last bar strike own sticks above head then behind as in introduction.
B1 Bars	1–12	Holding the sticks at the centre each man strikes his L stick with the R on a downward stroke (beat 2) then again with the R on an upward stroke (beat 3).

Then with the L stick strike the R on an upward stroke (beat 2) and a downward stroke (beat 3). This is all done simultaneously with the sand step, which is danced continuously through the whole music. The movements take quite some practice as the first scrape of the sand step is the first beat, then the second and 3rd scrapes are accompanied with the striking of the sticks.

A2 Bars 1–16 *Foltyn or Cum dty heshaght* A circular hey tapping R and L sticks alternately as though 'handing', danced in skipping step. Top couple face each other, middle couple face bottom couple. Twice around finish in two lines back to back.

B2 Bars 1–4 *Jannoo Jeel* 4 sand steps back to back passing left shoulders to face each other.

5–8 Strikers now on R of set strikes opposite sticks upward (1st beat) and downward (2nd beat) then each tapping his own behind his back (3rd beat). This is done four times.

9–12 All dance sand step to return to positions, back to back passing L shoulder. On last bar each strike own sticks high and then behind.

A3 Bars 1–8 *Roie as Ratchan* Both lines cast out and down, strikers (1, 3 & 5) tapping opposites' inside sticks on 1st beat of bars 1, 2 and 3 respectively and again as they come back up the centre on the 1st beat of bars 5, 6 and 7 respectively.

9–16 Repeat as Bars 1–8 ending in two lines face to face, each dancer holding the ends of his opposites' sticks as well as his own at shoulder level.

B3 Bars 1–4 All dance 4 sand steps on the spot while the fiddler runs up and down again under the arches.

5–12 Top couple break arch, cross by each other and skip right around the set tapping their sticks above their heads (1st beat) and behind them (2nd beat). The remaining four keep hold of their opposites' sticks and pass under each other's arches (middle under first), then pass under their own arches, once towards each other and then back, break and form into a single line.

A4 Bars 1–16 *Test and Close In* No. 1 faces down the line and all others face up. All dance in skipping step up and down passing R and L shoulders and tapping R and L alternately (similar to 'handing'). When No. 1 reaches the top of the line again he skips around the fiddler and makes a circle with the other men as they come up the line enclosing the fiddler. Each man crossing hands and grasping his neighbour's sticks as well as his own.

B4 Bars 1–12 *Cutting off the fiddler's head* Keeping this hold on the sticks the dancers change to the sand step and gradually draw their hands together making the circle smaller and smaller while dancing round clockwise. When the circle hems in the fiddler so closely that he can no longer play, each man releases his neighbour's sticks and draws his own out and upward, completely hiding and downing the fiddler by clashing all the sticks together above him with a wild shout – i.e. 'Cutting off his head'.

REEAGHYN DY VANNIN

A Dirk dance collected by Mona Douglas. Solo.

Reeaghyn dy Vannin, the Sword Dance of the Kings of Mann, has a unique place in the Manx dance tradition, for it is said to have been originally part of the ancient Celtic Tanist Ceremony in which the heir to the Manx Throne took arms and was recognised before the people. The tradition is that when the Norse rulers came in they were athletes but not dancers, and so instead of the Crown Prince performing the ceremonial dance himself a Celtic chieftain was appointed to perform it on his behalf, and the clan so honoured were designated King's Dancers. This was the family of Mac Diarmid, the later Manx form having become Kermode, and Jack Kermode of Purt Mooar, from whom the dance was first noted, claimed that it had been handed down in his family from Norse times. The Manx Gaelic names used by Kermode for the various parts of the dance were Cur Arrym (Giving honour), Curteish (Saluting), Combaasal (Encircling), Prowal y Cliwe (Testing the Sword), Giaraghyn (Slashes), Gymmyrkey ayns Oasle (Bearing in honour) and Cashericke y (Dedication). The purt y beayll to which it was traditionally performed should by tradition be sung by a close female relative of the dancer, and when first noted it was sung by Jack Kermode's wife after she had offered him a ceremonial beaker of whisky, a little of the drink being poured on the ground.

The principal performer of the dance at present is a descendant of the Kermode family.
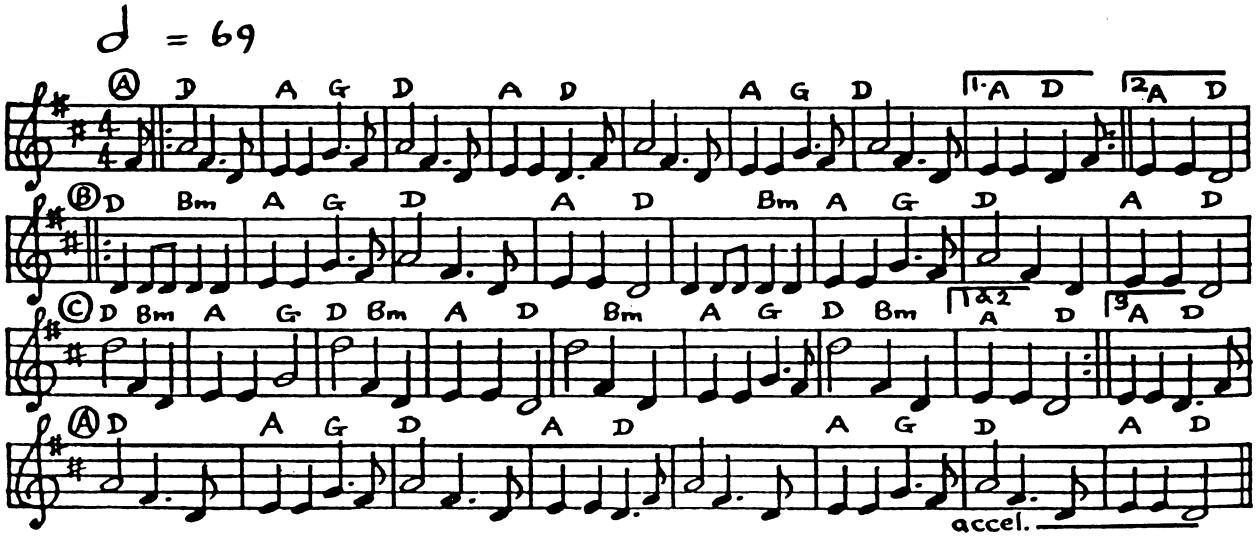
Purt y beayll.

A1 Music — O hi-o y varriaght – O
O hi-o, my skian gial! (repeated)

B Music — She mish cur ooashley, oashley diu
O hi-o, my skian gial! (repeated)

C Music — Hi-o, y varriaght O!
Hi-o my skian gial!
Reeaghyn dy Vannin-O
O hi-o, my skian gial!

A2 Music — O hi-o y varriaght O
O hi-o my skian gial!
Reeaghyn dy Vannin-O
O hi-o, O hi O ho!



Music	Movements
	The Dirk is carried, vertically, with both hands, at arms length, point upwards.
A1 Bars 1–8	7 M.r.s. in a circle clockwise; on 8th bar 2 low springs with feet crossed (R in front, then L in front) and crouch to place the dirk lengthwise on the ground, the dancer finishing by standing behind the hilt, with feet together and arms folded.
B1 Bars 1–8	Facing the Dirk the whole time, 15 cross back steps round it clockwise, finishing with a 'salute' on the last note.

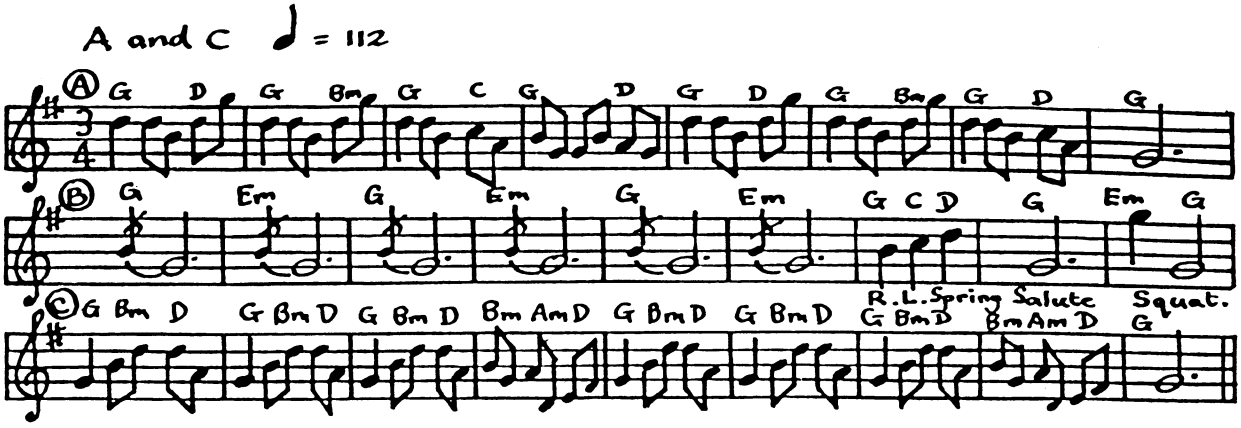
C1 Bar	1	Spring sideways to the R on to the R foot (1st beat), change with a spring on to the left foot, bringing the L foot slightly behind the R (2nd beat), spring again landing on both feet together (beats 3 and 4).
	2	Two springs sideways to the left allowing the left foot to take the ground just ahead of the right.
	3–4	The same as in Bars 1 and 2 reversing the direction and footing.
	5–8	Repeat bars 1–4 picking up the dirk at the end of the phrase, and holding it as in A1.
B2 Bars	1–8	The same as in A1. On the last note the dirk is held forward at arms' length and head height, the hilt in the R hand and the point in the L.
C2 Bar	1	Same as in C1 Bar 1.
	2	Spring with feet together, then hop left kicking the dirk with right toe; spring with feet together, and hop right kicking the dirk with left toe.
	3–4	The same as in Bars 1 and 2 reversing the direction and footing.
	5–8	Repeat bars 1–4. On the last note the dirk is placed on ground as in A1.
B3 Bars	1–4	8 cross back steps facing the dirk and dancing once round it clockwise.
	5–8	4 slow 'salutes' picking up the dirk on the last note and holding in the R hand.
C3 Bar	1	Brandish the dirk above the head with the R hand, at the same time twirling round clockwise.
	2	Spring with the feet together, then hop on the left foot raising the right knee, and pass the dirk under knee from the right hand to the left.
	3	The same as in bar 1 but brandish the dirk with the left hand and twirl counter-clockwise.
	4	The same as in bar 2 but raising the left knee and passing the dirk under it from left hand to right.
	5–6	The same as in Bars 1 and 2.
	7–8	The same as in Bars 3 and 4.
A2 Bars	1–6	The same as in A1.
	7–8	Moving forwards, spring with feet crossed (right foot in front), then with feet apart, again with feet crossed (R in front), and finally to a kneeling position on the left knee – holding the dirk well forward as in the first step. The music quickens to about double speed on these last two bars.

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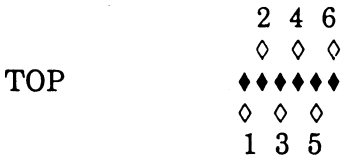
4

BWOAILL BACCAGH

A dance for six men noted by Mona Douglas from various persons but most complete description and demonstration of steps and figures were from Ceasar Cashin, James Quine and William Quane, Peel.



	Music	Movements
A1 Bars	1–8	Men dance round on a circular track and form two lines facing each other. The step is R.L.R. flick – similar to reel step, but with a quick flick forward instead of a hop. Each man carries a short fisherman's knife tucked into his belt.
B1 Bars	1–8	1st man (top left) draws his knife and throws it down in front of him so that it's point is embedded in the ground and it is upright. Opposite man, who should be about two feet down the line, does the same immediately after him. This is continued down the line. Positions should then be:



Dancers step back on R foot, close up L and spring high on both feet, coming down on R foot with L stretched out behind and arms flung out to salute the knives. Similar to salute of the sword in the dirk dance. Then all drop into squatting position.

C1 Bars	1–8	In squatting position men perform the difficult 'frog' step i.e. kicking feet forward. All spring to upright position on the last beat.
A2 Bars	1–4	Men dance to opposite places, each man passing his own knife by the right, using step with flicks, on the last beat spring high, turning to face knives.
	5–8	Repeat as in bars 1–4 back to place. On the last beat spring high, turn and drop into squatting positions.
C2 Bars	1–8	All dance squatting step but with side kicks instead of forward kicks, spring upright on last beat.
A3 Bars	1–4	1st man takes up his knife in R hand and faces down the line. 2nd man takes up his knife and faces up the line to 1st man. 1st man dances down the line in 1–2–3–flick step tapping the other's knives passing R and L shoulders alternately, others stepping in and picking up their knives in turn. On the last beat, when No. 1 should be at the bottom of the line, all spring high and turn to face No. 1.
	5–8	1st man dances back up the line tapping knives as before. All dancing 1–2–3–flick step No. 1 travelling, others on the spot, falling back into two lines at the end.
C3 Bars	1–8	All with knives tucked into their belts dance the 'frog' step on the spot with arms folded, springing upright on the last beat.
A4 Bars	1–4	All arm R crossing over into opposite places in 1–2–3–flick step.
	5–8	All arm L back to place.

B2 Bars 1–8 Each dancer draws his knife in the same order as for the first throw down, but this time on the last three beats they spring down, take their knives in their R hands and spring upright in a line and hold their knives above their heads and shout 'hogh'.

LHEIM Y BRADDAN

(The Salmon Leap)

This dance has been pieced together from descriptions of the various parts of it given by a number of people, with some demonstrations. The most complete outline was given by Captain Thomas Craine of the 'Sarah Blanche', formerly skipper of a Peel fishing boat and a sailor on the Packet Company's ships, and he said it was generally thought of as a fisherman's dance, but parts of it have been described and demonstrated by Northside crofters like William Caine of Jurby Curragh, and the Leap itself was shown to me in the 1920's by a man in Patrick known as Kelly the Blackguard. Kelly the fisherman of Baldrine, Lonan also described parts of it, including the costumes worn, and said it had once been part of the Mollag Band's dance, for which the men also wore white long sleeveless coats. I have not seen any special steps used in the bits demonstrated, but would suggest the Flitterdaunsey step for the main parts, a rather slow Manx Reel step for the hey, and about 2 bars of the jig step and air for the honour before each Guilley. At the end of this part the Cummaltaght and Eiyreydeyr will need to take their stand quite a bit away from the top of the dance, as the Braddan should lie facing them and kneel immediately after he lands from the Leap.

Names for the dancers are: Yn Cummaltaght, Yn Eiyreydeyr, Yn Braddan and Ny Guillyn (10 men).

Lead in: Cummaltaght and Eiyreydeyr together, Guillyn in pairs, and Braddan last. Costumes: All except Braddan wear long white tunics and headcloths. Cummaltaght carries a short sword and Eiyreydeyr a wide criss. Braddan is bare-headed and wears only a shirt and kilt or trews. Each Guilley carries an osier rod held upright in his right hand.

Guillyn form two lines, facing, and Cummaltaght and Eiyreydeyr stand at top, facing down the dance. Guillyn dance across and back and then a hey, Braddan capering about between them, and during the hey Cummaltaght and Eiyreydeyr cross each other and dance round outside, crossing back when they reach the top. At end of hey Guillyn form a circle and Braddan dances jig steps in front of each Guilley, starting at the top and moving clockwise around the dancers, honouring before passing to the next. As he honours, the Guilley strikes him with his rod then holds it towards his left-hand neighbour, who grasps it in his right hand, forming a circle of rods as Braddan progresses. Braddan gradually slows down his steps as he reaches the last Guilley, and as he receives the final stroke of the rod he lies down flat on his back, facing Cummaltaght, within the circle (like the fiddler in Mylecharane's March). The Guillyn dance slowly round him, clockwise and then counter-clockwise, and he leaps out over the rods and kneels before Cummaltaght. Guillyn raise and flourish their rods and shout, and Cummaltaght gives Braddan the sword and raises him to face down the dance, while Eiyreydeyr places the criss round his waist. He then springs and they lift him on their shoulders and they carry him off, holding the sword upright before him, the Guillyn following with their rods held high.

Captain Craine used to say that 'In old history they were calling this dance a Hero-feat.' Probably because very few men could perform the Leap.

The above, collected by Mona Douglas, is the most complete notation of this dance.

EAST ANGLIAN MOLLY

This has to be seen as two traditions, the old Cambridgeshire style and the new of the Seven Champions. Neither used sticks or wore bells, nor normally carried handkerchiefs..

The dancing used to centre on two opportunies,

1 Plough Monday : The team could consist of ploughmen dressed as Molly Dancers, led by a Lord and a Lady, who was a man, perhaps also with a plough. It was said that it took two good women to dress a Molly Dancer (but only one bad one to undress him?) and a good deal of time would be taken up the evening before going out in dressing up. The team would perform during the day and then dance in the evening in the pubs in their ordinary clothes without their costumes and, as desired, including women in the set, treating the dances as social dances. Only men did the Molly within living memory.

2 The Village Feast : The pubs would open up the bars for dancing. Perhaps it would be for the Benefit Club and the club night consisted of a supper and dance, but it was quite different from the Molly centred occasion. The "Feast Dances" would be the same in form but not necessarily done in the same spirit as for the Molly, particularly as they were then danced mixed.

The Molly was once widespread through inland East Anglia although few traces of the dances have been recovered. Sharp saw the dancing near Littleport by Ely. Six men wearing white shirts, ribbons, sashes and box hats, danced a "set" jig. Some account of the Cambridgeshire Molly dances were first published by Needham and Peck in 1933. They wrote of the dancing around Cambridge and Ely as separate groups. Near Cambridge at Girton, Histon and Comberton the team was six dancers, one of whom was a Bessy or Molly, plus a musician and several cadgers. They would carry handkerchiefs and wear a form of wide baldrick with many rosettes.

At Girton the dances were *College Hornpipe, Birds a Building, Smash the Window, Double Change Sides, Gypsies in the Wood* and *Soldiers Joy*. Around Ely the best known was at Little Downham, because it was the longest lived, where the dancers dressed in ribbons and flower decorated hats. There was usually only four dancers in the final years so they danced couple dances, including tangos. They claimed to have had country dance figures and a four hand reel. At Haddenham it was said that broom stem dancing was done by the plough party and that elsewhere near Ely four and six hand reels were danced.

Russell Wortley and Cyril Papworth have published on the Camberton dances. Papworth in ***"Polka Round"*** taught a broom dance derived from members of his own family and the Feast Dances, *Birds a Building, College Hornpipe, Cross Hands Polka* or *Special Molly, Gypsies in the Wood, Six Hand Reel, Up the Middle and Down the Sides*, and *We Wont Go Home Till Morning*. He gave a consistent style for the dancing using a so called "Cambridge Polka", a 1 2 3 hop which is three small hops and a lift, bringing the free knee fairly high in front, but being light on the ground. A booklet ***"...for a bit of sport'..."*** by Richard Humphries summarised much of the known information, but also suggested that Sam Bennett's *Lively Jig* was obtained from a local man who had come from Little Snoring near Fakenham in Norfolk.

The first attempts by outsiders to present the old dances in their villages in the old style was not well received, as they were about the least spectacular dances that can be offered. Perhaps the approach used was wrong as the succesors have been successful. There has been a marked regional interest in East Anglia in the tradition, and many teams can be seen in January at Whittlesey Straw Bear and some locally on Plough Monday tours.

The Seven Champions are as authentic and lovable as treacle mines. These are widespread in folk lore, although every place believes it is unique, and the stories are most likely to have been inspired by finding underground tar pits rather than molasses! The team is all about style and discipline, at its best more like a music hall act rather than an amateur road show. They have gone for heavy boots and a stamping step, slow deliberate stepping and non social dance interpretations of common country dance basics such as the swing. Starting from collected dances, their repertoire has developed in so many ways and they are very successful on the Festival and Day-of-Dance circuits.

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EAST ANGLIAN MOLLY

The Molly Dance is the mid winter seasonal dance of Cambridgeshire and the neighbouring areas. It can be thought of existing now as two performing traditions, the old rural Cambridgeshire style based on simple longways social dances and the new approach commonly associated with the Seven Champions. Neither are seen as using sticks, wearing bells, or normally carrying handkerchiefs. The older collected dances are few, coming from a limited area and for a very limited time, when the seasonal custom was in terminal decline.

1 WHEN

The older traditional dancing used to centre on two performance opportunities which no longer exist.

A **Plough Monday** : the first Monday after January 6th. This was Epiphany or the Twelth Day of Christmas and the **climax** of the mid-winter courtly celebrations until the end of the Stuart Age, and which became Old Christmas Day as remembered in more modern times since the major change of the calender. The Monday was the end of the workers' mid-winter holiday. Plough Sunday with its blessing of the plough is a modern creation.

The team could consist of several ploughmen kitted out as Molly dancers, led by a better dressed "Lord" and a "Lady" who was a cross-dressing man, perhaps also with a simple plough, although this was often taken round by a separate gang. A good deal of time would be taken up during the evening before going out in preparation. It was said that it took two good women to dress a Molly Dancer, one to hold and one to sow, *(but perhaps only one wicked one to undress him!).* The gang would perform during the day and then dance again in the evenings in the pubs when out of costume, but treating the same dances as social dances by including women in the sets. Only men went on the Molly Outings within living memory to the 1920's, as would be expected for it to be acceptable to society in those times. No references to practicing the dances are known.

B **The Village Feast** : The pubs would open up the bars for dancing. Perhaps it would be for the Benefit Club and the club night could consist of a supper and dance for all. But it was quite different from the Molly centred occasion. The "Feast Dances" would be the same in form but not done in the same spirit as for the Molly, again particularly because they were then danced mixed. Dancers would pay per dance, perhaps as much as 2d.

2 WHERE

The Molly Festival was once widespread throughout inland East Anglia, over both Cambridgeshire and into the neighbouring counties, although few traces of the dances have been recovered. Cecil Sharp himself saw the dancing near Littleport by Ely. Six men wearing white shirts, ribbons, sashes and box hats, danced what is recorded only as a "set" jig. Some account of the Cambridgeshire Molly dances were first published by Drs Needham and Peck in 1933. They wrote of the dancing around Cambridge and Ely as two separate groups of traditions. Near Cambridge at Girton, Histon and Comberton, the desired team was six dancers, although sometimes eight, one of whom was a Bessy, Betty or Molly, plus a musician and several cadgers. They might carry handkerchiefs and wore a form of wide baldrick or sash decorated with many rosettes. Also some would wear a

little decoration tied around the leg below the knees, if it had a few bells on it was sometimes called a "ruggles". The teams would have a walking tour through fenland villages or into Cambridge.

The late Russell Wortley has been by far the most industrious enquirer, and has recorded evidence of dancing in many villages, although this has not yet been analysed and published in terms of the eras of their occurance. His papers are now in the safe keeping of the Centre for English Cultural Tradition at Sheffield. Other accessible East Anglian material exists in the Alex Helm collection in the Folk Lore Society Library. The distribution of sightings is given in the Helm article in the *J of the EFDSS*.

3 **WHAT**

At Girton the dances were *Birds a Building, College Hornpipe, Double Change Sides, Gypsies in the Wood, Richard's Riddle* and *Soldier's Joy*. Around Ely the best known group now was that at Little Downham, because it was the longest lived, where the dancers dressed in ribbons and flower decorated hats. In the final years there were usually only four dancers so they danced as couples, reputedly mostly to the one tune, although there was a mention of tangos. They claimed usually to have had normal country dance figures, as elsewhere, and a four hand reel, although none of this was ever seen by any collectors. Other forms of dance existed. At Haddenham it was said that broom-stem dancing was done by the plough party, and that elsewhere, near Ely, four and six hand reels were performed. There never was any indication of an association with local mummers.

Russell Wortley and Cyril Papworth had published on some of the Comberton dances in ***English Dance and Song***. Then Cyril printed his booklet ***Polka Round*** In this he also explained the final version of a broom dance previously published learnt over a number of years from members of his own family. Mostly it was about the Feast Dances, *Birds a Building, College Hornpipe, Cross Hands Polka, Double Change Sides, Gypsies in the Wood, Six Hand Reel* and *Up the Middle and Down the Sides*, a version of *We Wont Go Home Till Morning*, explained as danced as social dances. They had much in common with the published Girton dances. He gave a consistent style for the dancing using a so called "Cambridge Polka", a 1 2 3 near-hop, which is three small steps and a lift, not a true hop, bringing the free knee fairly high in front, but being light on the ground. A later booklet ***"...for a bit of sport'..."*** by Richard Humphries summarised much of the known information on places, happenings, dances and music, but it also suggested that Sam Bennett's *Lively Jig* was obtained from an East Anglian gamekeeper who might have come from near Little Snoring by Fakenham in Norfolk. A very commonly known dance in Norfolk was ***The Long Dance***, a social dance that survived when most other longways dances had been long forgotten, and this is very much in keeping with the known Molly dances. There are widespread references to "jigging", in terms of "a set jig", "simply jigged about", "merely jigged about" and "just jumping about", all suggesting simple step dancing or at least a significant proportion of it within the dances seen.

The available information is too small to be sure of what was <u>not</u> done in the past and there is a danger of developing too narrow a definition of what is in character. However what is needed for today has to be acceptable for current performance. It is necessary to analyse for possibilities and for why the past and the present may be different.

4 TODAY

The first attempt by outsiders to present the old dances in their villages in the old style was not particularly well received according to some of the villagers interviewed later. They can be made to appear about the least spectacular of the English traditional dances, perhaps contrasting poorly with the mature Cotswold dancing given before. Perhaps the approach then was wrong as their successors have now been successful. There has been a marked regional interest in the wider East Anglia in the local tradition and many teams are active either as purely Molly sides or with the Molly as their mid winter expression. Also many are mixed sex following the modern trend. Whittlesey Straw Bear, now on a Saturday in early January, brings many of the groups together, and several have their own Plough Monday tours. A video is available of the Whittlesea Straw Bear Festival that was made in 1993 by VPR Video of Spalding.

A stong and inspirational influence in the current revival of interest has been the impressive Seven Champions from Kent formed in 1977. They are as authentic and as lovable as their oft quoted treacle mines. These are widespread in folklore, although every place appears to believe itself unique, and the stories are most likely to have been inspired by the finding of underground tar pits rather than molasses! This team has been about style and discipline, at its best more akin to a music hall act than an amateur road show. They have opted for heavy boots and a slow deliberate stamping step and non social dance interpretations of the common country dance basics normally associated with that which had been collected. Starting from the collected dances, their repertoire has gradually expanded and developed in many ways as has been explored by George Frampton in a 1988 conference paper. They are the stars of two videos, one from the Sidmouth based JKL Video Services that recorded ***An Hour with the Seven Champions*** in August 1992 and their own ***Pan-Galactic Guide to Molly Dancing.*** This video is a psuedo history not a set of dances They have been for some time very successful on the Festival and Day-of-Dance circuits. There existance and success has widened the dance options available. Both Cyril Papworth and The Seven Champions have found the need to enhance the simple available notations.

It is not unusual to find that published notations were intended as basic or "core" descriptions with the elaboration and extensions left to the performers. A similar assuption is consistent with the tradition.

5 VIDEO SUPPLIERS

J.K.L. Video Film Services, 58/60 Temple Street, Sidmouth, Devon, EX10 9BQ
Tel : (0395) 516233

VPR Video (R.Harrison), 38 Park Avenue, Spalding, Lincs, PE11 1QX.
Tel : (0775) 710564

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Curwen, London, c 1910.

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Journal of the EFDSS for 1933

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Cambridge Morris Men, Cambridge 1980 and 1983

A memorial collection of articles by Russell Wortley including,

R Wortley
C Papworth — **Molly Dancing in South West Cambridgeshire**
English Dance and Song, Summer 1978

Not a complete set of Comberton's dances.

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English Dance and Song, Spring 1959.

C Papworth — **The Comberton Broom Dance**
English Dance and Song, 1974

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Batsford, London, 1974

A typical reference with anecdotal information.

Ann-Marie Hulme
P Clifton — **Social Dancing in a Norfolk Village, 1990-1945**
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C Papworth — **Polka Round** - Folk Dances of Cambridgeshire
Published by himself at Cambridge in 1984.

Used as a basis for his many workshops and orientated to the social dance format.

R Humphries — **...for a bit of sport'...**
Published by himself at Linton, Cambridgeshire, in 1984.

He mistakenly tries analogies to other regional traditions ignoring the origins of the dances in the social dance.

G Frampton — **Repertoire? - or Repartee? The Seven Champions Molly Dancers**
Lore & Language 6/2 1987.

Not consulted,

Ethel Rudkin — **Lincolnshire Folklore**
Beltons, Gainsborough, 1936, EP Pub, Wakefield, 1973

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1872, extracts EP Pub, Wakefield, 1973

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Routledge & Kegan Paul, London, 1969

THE OLDER MOLLY DANCE NOTATIONS

GIRTON & HISTON

Source : ***Needham and Peck, Molly Dancing in East Anglia, J EFDSS 1933***

Music : Fiddle or concertina.

Step : Ordinary country dance step (no knee lift), no double step or capers.

Set : Six dancers, one of which is a Bessy or Molly.

Kit : Handkerchiefs, a wide baldrick, whose colour depended on the team, decorated with many rosettes and worn over white shirts, but no bells.

Extras : Several collectors or cadgers, an umbrella man for musician, maybe up to eight men dragging a plough and others to crack whips.

1 **BIRDS A BUILDING** - duple minor

Tune : *Flowers of Edinburgh*

A1/(2) Nos 1 and 2 cross over giving right hands, Nos 1 and 3, 2 and 4 change down the sides, and so on round to place. [options (1) could be a progessive square, (2) Nos 3 and 4 never cross the set, (3) take two or four bars or polkas per change, (4) it involves the whole of the set]

B1 Nos 1 and 2 lead down the middle and back.

B2 First two pairs swing and change.

Nos 1 and 2 repeat all from the second place etc.

2 **COLLEGE HORNPIPE** - triple minor

Tune : *Sailor's Hornpipe*

A1 Hands Six Round - <u>seven slips</u> clockwise, <u>seven slips</u> back, [as would be familiar now from Scottish Country Dancing]

A2 Cast - all face up, engage with partner putting arms behind partners' backs, double cast to left and back to place, waving the handkerchief in the free hand.

B1 Swing - Nos 1 and 4 swing ; Nos 2 and 3 swing.

B2 Lead Down - first pair lead down the middle and back, first two pairs swing and change places. [This is faster than in the other dances]

Repeat whole until all reach original places.

3 **DOUBLE CHANGE SIDES** - duple minor

Tune : just possibly *Speed the Plough*

A1/(2) Nos 2 and 4 lead between Nos 1 and 3 and fall back ; Nos 1 and 3 lead between Nos 2 and 4 and fall back. (all move or just pair mentioned)

B1 Nos 1 and 2 lead down the middle and back.

B2 First two pairs swing and change.

4 **GYPSIES IN THE WOOD** - duple minor

Tune : *Smash the Window*

A1 Nos 1, 2 and 4 hands three (circle or star) round and back.

A2 Nos 1, 2 and 3 hands three round and back.

B1 Nos 1 and 2 lead down the middle and back.

B2 First two pairs swing and change.

[Suggest combine circle one way (hands round) and star the other (hands across)]

Other dances mentioned were *Richard's Riddle* and *Soldiers Joy*. The latter tune was used by Papworth for his version of the dance **Double Change Sides**

COMBERTON

Source : ***Wortley and Papworth, English Dance & Song Summer 1978***

Music : Fiddle or concertina.

Steps : Walk and change-hop-step. Strength of the hop and the general vigour depended on the dance. Upper arm hold was suggested for the swings.

Set : Six or eight dancers.

Kit : The first pair are Lord and Lady and are more elaborately dressed, the Lady as a woman in a skirt. The rest wore four inch wide sash over left shoulder, a waistband, broad arm ribbons and narrow hat ribbons of mixed colours. The rosettes were stitched to the broad ribbons. All were worn over an ordinary jacket, [because of the season].

Extras : Two cadgers or collectors using ladles.

In duple-minor sets the first two pairs alone start and the rest are brought in progressively. In triple-minor sets the top pair swing to the bottom of the set at the end of the time through that leaves only one pair below.

1 **COLLEGE HORNPIPE** - triple minor

Tune : Version of *Sailor's Hornpipe* or *Jacks the Lad*.

A1/2 Circle hands six to left and back, eight change-hop-steps each way.

B1 Double cast to the left in pairs and back to places, waving a handkerchief in their free hand.

B2 First two pairs swing and change.

[Does not say if danced half way round or one and half in the swing for a progression. Assume that the direction for travel in the swing is the conventional line of direction in a ballroom of anticlockwise.]

2 **CROSS HAND POLKA** - duple minor

Tune : Collected tune *Cross Hand Polka.*

A1 Nos 1 and 4 half turn by right hand and half turn back with the left.

A2 Nos 2 and 3 repeat.

B1 Nos 1 and 2 lead down the middle and back with a walk step.

B2 First two pairs swing and change.

3 **SIX HAND REEL** - triple minor

Tune : *Girl I Left Behind Me*

A1/2 Nos 1 and 2 cross over and cast down outside of set, cross again below third pair and return to places. Four bars or polkas for each side.

B1 Nos 1 and 2 lead down the middle and back with walk step.

B2 First two pairs swing and change.

4 **SPECIAL MOLLY DANCE** - whole set.

A large handkerchief or ribbon is held between each pair [by the right hands].

A1 Opposites go forward and back and cross over - ("dodging") first going to the right into a line right shoulder to right shoulder, retring a little, and then passing left shoulder to left shoulder to actually cross over. [Handkerchief held up so as not to throttle the partner!]

A2 Repeat with the same shoulders to cross back to place.

B Nos 1 and 2 down middle under the arches, followed in turn by the second, third and fourth pairs and all coming up the outside ("edging") in turn to their original places, like a sword dance "roll".

[With practice the roll could be done twice through]

C Nos 1 and 2 swing down the middle to the bottom of the set, [under the ribbons].

COMBERTON

Source : ***"Polka Round" by Cyril Papworth***, published by himself, Cambridge 1984

Step : A walking step is used for the lead down and back. The Lead Down is done holding right hands only, turning inward at halfway to face up, and leading back with crossed hands, ending in a swing hold position, holding opposite's arms just above the elbows, and all facing up and down along the centreline of the set. Perhaps a call of "set" or "sit" by the leader to indicate a pause (or a bob down) before the next figure. This was thought by Cyril to be important for displays.

"Cambridge Polka" - three short steps and a lift, raising the knee of the free leg in front to mid-thigh height. Start with the right foot, as he always did!

Set : Eight dancers in four pairs

In the original form the dances were slow, with the movements repeated and some dancers standing inactive.

1 **BIRDS A BUILDING** - duple minor, wider than usual set.

Tune : *Flowers of Edinburgh*

A1/2 First and second pairs move round four sides of a square, passing partner right shoulder and giving right hands shoulder high, then pass next **in the same way** to place, 4 bars per change, one to meet, two to pass giving right hands, one for quarter turn at the corner. All turns are the shortest ie "easiest" way.

B1 Nos 1 and 2 lead down the middle and back to places and "set" as described, ie bob down.

B2 First two pairs dance round one and a half times to progress.

2 **COLLEGE HORNPIPE** - triple-minor, perhaps only six dancers.

Tune : *Jacks the Lad* or *Sailors Hornpipe*

A1 Six hand circle left for eight bars with polka step nearly twice round.

A2 Circle back to the right for eight bars.

B1 All face up, odds place arm round even's waist, evens put hand on odds shoulder. Double cast to left, dance to bottom and up middle to places.

B2 First two pairs dance round once and a half to progress.

3 **CROSS HAND POLKA** - duple minor

Tune : Own collected tune *The Cross Hand Polka*

A1 Nos 1 and 4 whole turn once round with the right hand and then all the way back with the left.

A2 Nos 2 and 3 repeat.

B1 Nos 1 and 2 lead down the middle and back to places.

B2 First two pairs dance round one and a half times to progress.

4 **DOUBLE CHANGE SIDES** - duple minor

Tune : *Speed the Plough.*

A1 Nos 2 and 4 take inside hands shoulder high and lead forward and back with a walking step between Nos 1 and 3 who stand still : Nos 1 and 3 then lead forward and back between Nos 2 and 4 who stand still.

A2 Repeat A1.

B1 Nos 1 and 2 lead down the middle and back to places.

B2 First two pairs dance round one and a half times to progress.

[A morem active alternative is to dance A1 and A2 throughout with the polka step when moving]

5 **GYPSIES IN THE WOOD** - duple minor

Tune : *Smash the Window.*

A1 Nos 1, 2 and 4 circle four bars clockwise and four bars anticlockwise, once round each way.

A2 Nos 1. 2 and 3 circle four bars anticlockwise, picking up the new dancer moving in the direction already travelling, and four bars clockwise.

B1 Nos 1 and 2 lead down the middle and back to places.

B2 First two pairs dance round one and a half times to progress.

6 **SIX HAND REEL** - triple-minor, or three pair set

Tune : *Brighton Camp* or *Girl I Left Behind Me.*

A1/B1 Nos 1 and 2 cross over, passing right shoulders, and dance all the way around next two pairs, passing right shoulders again below third pair and then coming back to places.

A2 Nos 1 and 2 lead down the middle and back to places.

B2 First two pairs dance round once and a half to progress.

The dance is less tedious if A1/B1 is compressed into eight bars. In triple minors pairs work up set as seconds and third pairs alternately. In three pair sets, top pair goes through second place to bottom

7 **SIX HAND REEL** - a more active alternative.

A1 Nos 1 and 2 cross over and dance around the set and finish up in the second pair's place, Nos 3 and 4 polka sideways to the top during the last two bars.

A2 Nos 3 and 4 repeat and end in their starting place.

B1 Nos 3 and 4, followed by Nos 1 and 2, lead down and back.

B2 First two pairs dance round once and a half to progress, while the third pair cross over and dance all around the other two rotating pairs but themselves ending in the middle pair place, between the other two pairs.

8 **UP THE MIDDLE AND DOWN THE SIDES** - whole set
from Whaddon as well as Comberton.

Tune : *We Wont Go Home Till Morning*

He saw girls did this in the cloakroom when it was raining

A1 Top pair Nos 1 and 2 galloped sideways down the middle and back.

A2 Top pair went around the set anticlockwise, either No 1 staying inside and No 2 outside the set all the way holding inside hands to end as they started, or No 1 goes down the outside of the odd side and up the inside of the even side, changing hands at half way, in either case "cutting across the corner" at the bottom.

B1 Top pair zig-zags backwards and forwards to the bottom, through the other pairs, while everyone is jigging.

[B2 All swing]

9 **UP THE MIDDLE AND DOWN THE SIDES** - whole set, developed version

Tune : *Shave the Donkey* and *Bob Ridley O*

A1 Nos 1 and 2 take both hands and dance four side steps down the middle and four sidesteps back. Repeat, ending facing up holding inside hands.

B1 Nos 1 and 2 make an arch, turn down, and dance round the set with No 1 inside the set, making arch over each dancer in turn until back to the top.

A2 All take both hands with opposite, Nos 1 and 2 weave to the bottom of the set No 1 pushing and then pulling, while other three pairs move back and forward, keeping lines, the odds pulling then pushing. This is a combing and not a reel. [There is a timing problem of fitting it into eight bars]

B2 Both end two pairs dance round each other two times.

To end the dance every pair could dance round into one big circle.

10 **SOLO STEP DANCE**

Enquiries by Cyril Papworth suggested that this involved impromptu variations on the polka step, particularly towards the last days.

Typical East Anglian stepping was rather simple, see Ann-Marie Hulme and Peter Clifton article in the *Folk Music Journal*

OTHER COLLECTED DANCES

1 LIVELY JIG

Source : Mary Neal's Esperance Book II from Sam Bennett. It is out of character with the other known Ilmington dances. Investigations by Richard Humphries have suggested that it might have been brought to Ilmingtom by a fiddler and gamekeeper from East Anglia and therefore may well be in the Molly tradition.

Music : A hornpipe collected with the dance. $(A^2B^2)^2A$.

Step : To a simple step, with a basic phrase of, r l r l / r l r - /, without hops or stamps, and with the knee raised as high as the pace allows. The arms are swung alternately up and down, going up to high forward but not past the body in the down swing.

Set : Four dancers in a square, facing into the centre.

A1 Whole rounds round twice clockwise and end as at the start.

A2 First corner dance a back-to-back in bars 1-4, passing by the right shoulders first, and going across right to the opposite diagonal's place before retiring, while the other corners dance on the spot. The back-to-back is not repeated immediately the other way. The second corner then does the same in bars 5-8.

B1 The first corners, Nos 1 and 4, meet and clap, by dancing in two bars into a line of four with the other corners, Nos 2 and 3, across the other diagonal, so that they are right shoulder to right shoulder. They then slap right hands together on the [last beat of bar 2 or the] first beat of bar 3 and dance backwards to place [where they all clap again]. Meanwhile the other dancers dance on the spot and clap their both hands together over their head simultaneously with the first corner's clap. The first corner, Nos 1 and 4, then repeats the movement to the other side, left shoulder to left shoulder and clap left hands.

B2 Second corner, Nos 2 and 3, repeats all this.

Repeat ad lib, also using the other half of back-to-back, reversing the order of the siding and clapping, and anticlockwise rounds in the repeats for symmetry. End on an extra whole-rounds.

The dance can be expanded with other figures at A1 or A2. Also it can be expanded to a set of three pairs, or two sets of four can be linked by whole rounds, or versions of the figure eight danced in pairs.

2 NORFOLK THREE HAND REEL

Source : Mentioned by Joseph Needham in 1933 Geographic Distribution article here as interpreted by someone from notes provided.

Steps : Travelling and stationary polka, suggested cross over sidetstep version for dancing on the spot, [note not a rant or a NW polka].

Set : Three dancers in a line facing to start 1> <2 <3.

A1 **Step** : Nos 1 and 2 face and "step" for four bars, No 2 turns, right shoulder going back, to face No 3 and they "step" for four bars.

A2 **Figure Eight** : No 2 dances a figure eight around Nos 1 and 3, starting by facing No 3 and passing by the right shoulder, while Nos 1 and 3 dance to meet in the centre and retire to places twice, avoiding crushing No 2 as that dancer goes round.

B1 **Step** : Nos 2 and 3 face and "step", then Nos 2 and 1 and "step".

B2 **Reel** : No 2 faces No 1 and all three dance a reel of three, Nos 1 and 2 pasing right shoulders to start, and adding one more change at the end to bring a different dancer into the middle.

Repeat ad lib.

The "stepping" could be any local step-dance step, although it looks better if all or at least the ends do the same and perhaps with only the middle dancer being clever.

3 **NORFOLK LONG DANCE**

Source : ***Community Dance Manual 1-7***, pp 26 and 102, being No 12 in Book 2 and No 1 in Book 7. These refer only to Norfolk. In the 1978 ***Folk Music Journal*** article by Ann-Marie Hulme and Peter Clifton the same dance is given for the Hindringham district.

Tune : *Perfect Cure*, a locally collected hornpipe and jig, and well known tunes and songs such as *Pop Goes the Weasel*, *Cock o'the North*, *Keel Row* and *Tommy Make Room for Your Uncle*.

Set : Sets of six to ten pairs in a longways formation dancing in duple minor groups. The dance can start progressively or all together in fours.

A1 First two pairs, or every two pairs, right and left hands across (stars), localled called a "maypole".

A2 All advance and retire twice, first evens between the odds and then odds between the evens. Called "double change sides", and the outer dancers could make arches for the inner dancers to go under.

B1 First pairs or only the top pair lead down the middle and back to place.

B2 Top two pairs take a swing hold and change places using a "flat polka" step progressing in the normal line of direction anticlockwise. This was called at Hindringham "twisting". Alternatively only the top pair swing down the middle to the bottom of the set to progress as a whole set dance.

A local variant is for the leads down the middle to build up progressively during the dance, even though all join in the other figures, the first pair only lead down the first time through, then two pairs, three pairs etc, until all are active.

A variation that has developed in Barn Dances is that in B1 the top pair gallop sideways down the middle and up the outside of the set, while the bottom pair gallop up the outside and then down the middle to place.

4 ANOTHER THREE HAND REEL

Source : Cine of a Women's side from Norfolk.

Steps : Skip change step to travel and can end movements with three stamps like a hornpipe.

Set : Three dancers in a line, top facing down the set and the other two facing up. 1> <2 <3. Howebver the figures are all based on circling.

CHORUS : Version 1 : Reel of Three every time.

Version 2 : first and fourth times one end dances a Figure Eight around the other two : second and fifth times the other end dances a Figure of Eight : third and sixth times a full Reel of Three.

FIGURES :

1 **Star** : (hands across) right and left, turn **in** at half way.

2 **Ring** : (hands round) to left and to right, with or without joining hands.

3 **Star** : but at half way and at end reverse direction by casting **out**, all following No.1, so that the order is reversed, and forming a circle a little to the side of the original star. No.1 followed by the others traces a near figure of eight path.

4 **Ring** : joining hands, and popping dancer under as in "Pop Goes the Weasel" at the end of bar 2, all letting go hands and then rejoining them; carry on to the left, each popping in turn at the ends of bars 4 and 6. Repeat the circling to the right and popping at the ends of bars 2, 4 and 6 again. The figure is 16 bars long in all.

5 **Star** : right handed, and each dancer in turn pops under the arch made by the other two without letting go of the star at the ends of bars 2, 4 and 6. The first two can turn the easy way going under but the last has to do a reverse direction of turn to avoid twisting an arm. Turn out (alone) to come back and repeat it all left handed.

6 **Ring** : No.1 pops under at start without letting go, turns to face centre so that all have hands crossed in a clover leaf and "basket" round to the left to end the dance.

In dances with Reels of Three, occasionally the reels are danced facing to the side throughout and sidesteps could be used.

PROGRESSIONS

For this section the set starts with the numbering shown here and the changes experienced by the dancers keeping their initial designation throughout.

The starting position is,

"even side" 2 4 6 8 ....

"up" Musician "down" for as many as join in.

"odd side" 1 3 5 7 ....

The following are the positions of the active dancers at the start of each numbered repeat, usually 32 bars long. The stationary dancers are self evident.

1 **FOUR PAIR DUPLE MINOR** - with progressive start and finish.

①				②				③				④			
2	4	-	-	-	2	6	-	4	6	2	8	-	4	8	-
1	3	-	-	-	1	5	-	3	5	1	7	-	3	7	-
⑤				⑥				⑦				⑧			
6	8	4	2	-	6	2	-	8	2	6	4	-	8	4	-
5	7	3	1	-	5	1	-	7	1	5	3	-	7	3	-
⑨															
-	-	8	6												
-	-	7	5												

clearly the last one or two repeats could be ignored. for a better appearance.

2 **FOUR PAIR DUPLE MINOR** - all start and finish together.

①				②				③				④			
2	4	6	8	-	2	8	-	4	8	2	6	-	4	6	-
1	3	5	7	-	1	7	-	3	7	1	5	-	3	5	-
⑤				⑥				⑦				⑧			
8	6	4	2	-	8	2	-	6	2	8	4	-	6	4	-
7	5	3	1	-	7	1	-	5	1	7	3	-	5	3	-

3 **FOUR PAIR DUPLE MINOR** - all start together and have <u>double</u> progressions.

①				②				③				④			
2	4	6	8	4	8	2	6	8	6	4	2	6	2	8	4
1	3	5	7	3	7	1	5	7	5	3	1	5	1	7	3

etc.

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4 **FOUR PAIR TRIPLE MINOR** - only three pairs at any one turn

①				②				③				④			
2	4	6	-	-	2	6	8	4	6	8	-	-	4	8	2
1	3	5	-	-	1	5	7	3	5	7	-	-	3	7	1
⑤				⑥				⑦				⑧			
6	8	3	-	-	6	2	4	8	2	4	-	-	8	4	6
5	7	1	-	-	5	1	3	7	1	3	-	-	7	3	5

5 **FOUR PAIR WHOLE SET** or **TRIPLE MINOR** - with a slip to the bottom

①				②				③				④			
2	4	6	8	4	6	8	2	6	8	2	4	8	2	4	6
1	3	5	7	3	5	7	1	5	7	1	3	7	1	3	5

6 **THREE PAIR DUPLE MINOR**

①			②			③			④			⑤			⑥		
2	4	-	-	2	6	4	6	-	-	4	2	6	2	-	-	6	4
1	3	-	-	1	5	3	5	-	-	3	1	5	1	-	-	5	3

7 **THREE PAIR TRIPLE MINOR** and **WHOLE SET**

①			②			③		
2	4	6	4	6	2	6	2	4
1	3	5	3	5	1	5	1	3

There are also non progressive dance constructions,

8 **FIGURES** plus **CHORUSES** - Cotswold like in structure,

9 JUST a sequence of **FIGURES** - North West in structure.

Finally There are the **THREE, FOUR** and **SIX** hand reels that have been mentioned which may or may not have a changing order element.

CYRIL PAPWORTH'S BROOM DANCE

Source : Just a little of it came from his grandfather in 1937. The following notes are based on his teaching in a workshop on 24th October 1981, without reference to the two published versions. The write up in *English Dance and Song* omitted a figure.

Tool : A large yard broom with a long handle and a shaped head, from the days when people used to have large brooms. It needs a shaped or angled head so that it can be trodden on to lift up the handle. The old brooms must have been heavy and unwieldy, and with big heavy boots it would not have been easy to dance either. He did not know if the dance had ever been done with a besom. His grandfather performed it indoors in order to amuse the children and put its head on a tray on the carpet. Before he went out Cyril sandpapered the handle to avoid it slipping and before starting always wiped his hands well.

Music : Originally used the *Keel Row* tune but he now prefers the collected *Cross Hand Polka* as on the *Plough Jacks* record.

Order : Its order was haphazard. His grandfather ended by putting the broom on his shoulder and walking off. Cyril now finished with a Hobby Horse figure and had a more structured approach to the dance. The movement names are all Cyril's in the absence of traditional titles.

Rattle the Head : Rattling was his term, the local name was "jigging". The rattle is done by rocking the head in the rhythm t'1 2 3, akin to the rant. They always rattled the broom head in Cambridgeshire, but the precise rhythm depended on the tune type used. Dancers should let the handle lay in the right hand, and not put the thumb over the top, this then allows the necessary movement. The canted head lays so the the bristles are <u>parallel</u> to the floor, not the other way, otherwise it cannot be rattled properly! Groups should practice it standing in a circle. It is desirable to keep the head "jigging" at any opportunity <u>throughout</u> the dance, so Cyril adds Rattle Broom figures between some of the movements. In the last bar of a phrase of a rattle the dancer should minimise the bangs by fitting to the rhythm of that bar of the melody, eg, two beats only.

1 **Once to Yourself** - Stand still, holding the handle tip and facing along the broom handle, and rattle the head only in the last two bars.

2 **Dance Round** - Start from having the broom head in the centre and dance once around clockwise, holding the tip of the handle. The dancer must finish each move in time to start the next one, that is be ready, facing in, about half a bar ahead of the tune. The dancer does not run in the polka step but taps the foot down, rather than lift, an action similar to the Cotswold Morris.

3 **Leg Over** - The broom tip is passed under the left leg and then the right, in the direction from inside the leg to out, one pass per bar whilst dancing a slow hop like a country dance balance. He found that he had to hop twice! During this he was also able to rattle the broom head. Finish the figure by dropping, or throwing, the end onto the floor, with a bang, and making sure that the broom head is the other way up with the bristles angling <u>down</u> not up.

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4 **Dance Round** - As 2.

5 **Step Up Broom** - He did not know the detail of the original local stepping. The dancer only goes half way up the handle from the tip. The stepping should not be rushed. He danced up the right side of the handle moving towards the head and tapped with the right foot out to the side first and then crossed it over the handle, four times in two bars, and then retired doing the same thing four times more. On the last beat he landed on the right foot and changed his weight onto it from the left. He then started to repeat it all on the other side and with the other foot leading, but this time carried on right up to the head and danced out over it, turned, landing on the left foot facing the head on the left side of the broom, and lifted the handle up by treading on the shaped head, so that it swung up to his shoulder. If it does not come up straight away pick it up. Tread it up early in case it does not come up first time, and, if necessary, fill in any time with rattling. As an alternative, when near the head he turned, landing on the left facing back along the handle, and used his right foot on the nearest side of the head to lever the handle up, catching it with the right hand.

6 **Dance Round** - As 2, but speeding the dance up a little. He now danced with the knee coming up quite sharply, and in a decidedly broken rhythm.

7 **Broom Under** or Fool's Jig - He had put this figure in, but he was not sure if it was local. When he had spoken to an aunt, she suggested it, but it was not 100% certain. "Some bits never told about, but always knew." The attitude was that it is the broom that is dancing.

Hold the handle in the middle. The movement starts with passing the head under the left leg going out to the left, weight on the right foot on doing a hopstep. The tip leads when going under the other side, so that the broom is not reversed.

8 **Hobby Horse** - Step to the head "anyhow you like". He did four bars of stepping like an open sidestep, moving to the right and left as went forward up the right hand side of the handle to the head. He lifted the broom by treading on the head so that the handle came up and hit his shoulder in the fourth bar, or by levering as described in 5 above. He then lifted his right leg over the handle, while turning anticlockwise so that is was between his legs, broom head on the floor, he danced forward with polka steps, working up along the handle until he reached the tip, hand over hand to end right hand on the tip, rattling the head on the ground. The dancer needed to bend (well) down and keep the shoulders down so that it was easier to rattle. He dismounted by swinging his left leg over the handle.

9 **Dance Round** - as 2.

10 **Walk Off** - With the broom sloped on the dancer's shoulder, head uppermost.

Can also have a figure involving swinging the broom around the head or around the back of the body as well. He would add a phrase of rattling after 5 and 7 above and perhaps another dance round before 8.

PERSONAL VIEWS ON DANCE ISSUES

1 DEFINITIONS

Duple Minor : the working unit in the dance is two pairs. The pair of each unit nearest the musician or top of the set is often called the "first" or "top" pair and the other the "second" or "bottom" pair. A first pair works down the set as the first pair in each unit until they reach the bottom of the set, where, after a full turn of doing nothing, they then become a second pair and work back up the set.

Triple Minor : the working unit in the dance is three pairs. The pair of each unit of three pairs nearest the musician or top of the set is often called the "first" pair and the others the "second" and "third". A first pair works down the set as the first pair in each unit until they are one pair away from the bottom, then as there insufficent pairs to continue the patterns, they slip through to the bottom of the set. Sometimes these bottom two pairs will attempt an abbreviated version of the figures for the full three pairs. Normally the pair on reaching the bottom of the set would stand two full turns of doing nothing at the bottom before coming back in to work up the set acting alternately as third and second pairs.

Whole Set : the working unit is the whole set. The pair nearest the musician or top of the set is often called the "first" or "top" pair and the only progression in a dance is to bring this pair to the other end or "bottom" of the set and all the other pairs moving up one place in the set. Thus each pair in turn acts as the top pair.

Non-Progressive : the working unit is the whole set. During such a dance each pair retains their initial relative order or numbering and there is no obvious progression with repeats of the patterns of movements involving different pairs, although the formations of the dancers within which the patterns are danced may change.

Swing : the working unit is the pair. This is a movement in which the pair turns round whilst moving, and is not normally a turning on the spot as more modern country dance usage of the name implies. The mixed sex ballroom hold is usually inappropriate, as is also the crossed hands children's hold. It is usually difficult to dance it with hop-steps or schottiche steps and normally it is done with a polka, without the emphasis of a hop or the so called "waltz" step, as danced in common or jig time. Changing positions working as pairs without rotation is often called a **pousette.**

The Reels : these are defined as a type of dance that <u>alternates</u> reels, heys or figure eights with other simple movements, which need be no more than a stepping on the spot.

2 LENGTH OF LONGWAYS SETS

From a Performer's Point of View : Only in New England and in modern Barn Dances has the social progressive longways for as many as will meant sets of eight or more couples. In Victorian times sets of a maximum of five or six couples were more common, and this has been reflected in the usual Scottish Country Dance sets in recent years. At typical country dance speeds a 32 bar

sequence takes roughly half a minute, so that a four couple set would take 4½ minutes, a five couple set 6 minutes, and a six couple set 7½ minutes to all return to their starting positions. It was then socially unacceptable that some dancers would dance mostly as firsts or seconds. For a participatory social dance ten minutes is a tolerable maximum length, implying either seven couples for a progressive start and finish or ten couples with all starting and finishing togther. However as dancers often paid by the dance they would want value for money! At the slower display speeds dances are proportionately longer and potentially more boring.

From a Spectator's Point of View : Dances with more than eight persons are hard to follow in detail and the performers need to be mostly working in unison to produce a simple overall impression. Large numbers are impressive but also after a while monotonous, unless the figures are correspondingly "large", therefore they should be used sparingly and as climaxes for shows. But large numbers of dancers are hard to come by. With a tradition of progressive duple or triple minor dances the changing activity patterns are interesting, but for ten dancers they are always asymmetric and therefore far less satisfying aesthetically. It should be clear from the progression patterns already given that there is much more scope for variety with eight than six dancers, and that this number is therefore a desirable aim, particularly when the occasion is not dominated by consideration of an end of day money share-out. However watching the same sequence for four or five minutes is seldom inspiring, unless there are well rehersed variations, so that a dance would not be allowed to run to a finish but be cut short after only a few repetitions. Stopping when the top pair returns to the start with the rest still out of place will not normally shorten the dances enough.

3 SPEED

Country dance speeds are fastish to create an effect within the dancers, who after all have paid to enjoy themselves. Display dances are usually slower to allow of greater effort and expression by the performers and hence for more show to compensate for the lowered excitement of the music being at a reduced pace. The interest is recovered by the musician infilling the melody and adding "bounce". Country musicians played slowly primarily for listening, but also for social dancing so as not to overstress older dancers.

The known dances were collected from older men, who were naturally slower and also had an old man's body language. A facet that may require compensation in modern situations.

4 THE ERA OF THE SOURCE OF THE DANCES

The dances being performed by the Molly in the decades 1890-1910 are like those popular amongst country people from about 1860, thirty to fifty years earlier. Thomas Hardy claimed that when he was a teenager in Dorset the longways dance form was spreading into the dancing of the working people, even though before they had been a part of the middling class culture of houses and assembly rooms for a century. He said that they displaced the older local step dances and reels. The Fletts say that similar dances were only spreading into the Highlands and Islands by the turn of the century. Thus it is reasonable to assume that the form of the surviving Molly dances did not appear in their culture until well into the nineteenth century. Russell Wortley formed the

opinion that the Molly was at its height about 1860. It is not impossible that many of our "ancient" customs had a major stimulous in the poverty decades of the mid nineteenth century. This was also the start of the era of the popular acceptance of the quadrilles, eg. *The Lancers* and *La Russe*, but none of the recognised quadrille derived movements such as the ladies chain, sideways galloping, the grand chain, basket, or balance and swing occur in the notations. Thus it might be deduced that the repertoire was already freezing by mid Victorian times. As it is common in tradition that innovation is essentially a young dancer phenomena, it is probable that the Molly decline started when the young people were encouraged by their "betters" to find other leisure interests and thus had less need of the mid-winter patronage.

5 THE COLLECTORS ATTITUDES TO THE DANCES

It is clear from the manuscripts that Cecil Sharp saw Molly Dancing just as he had Border dancing in Worcestershire. However although he made some dance notes on them very early in his collecting experience, he appears later to have deliberately ignored what he considered to be poor or degenerate dances. His objective was not the revitalisation of traditions at the local level. He made little attempt anywhere in England to notate stepping, perhaps because it was still very common rather than just being somewhat difficult and tedious to write down. Other commentaters have usually not taken the form seriously, leaving us with the danger of interpreting the tradition only in comic or entertainment terms, whereas this had been only one facet. It is difficult to accept that the collectors may not have seen anything special in the dances being done, because they would have been obsolete or seemed at least very old fashioned to anyone who was an active dancer themselves. Unfortunately the idea of it being a degenerate form persisted. But even the Cotswold Morris may have had its origins of figures and steps in an earlier social dance. There is a lot to be said for deriving material which is recognisable from current dance experience. Until the antiquarians predominated there was nothing special about what was done being old. The collectors may have seen the dances as derivative from the social dance, the modern enthusiast tries to see it differently, properly putting the occasion first and not seeing the dance as an end in itself.

6 REPERTOIRE

The nineteenth century Molly had a simple form, compatible with the then memories of old social dances, the very limited opportunities for practice, but also only one dance being performed per dance spot. In the days when entertainment was sparse there was little requirement for a long show in order to earn the expected money. The modern team has to provide a show, that is several dances in sequence, probably in a larger space and to a larger audience, which is also more sophisticated in its taste of what it will stop to watch.

Russell Wortley had suggested adapting more movements into the same known dance framework, such as *Soldiers' Joy* and *Stoney Steps*. This introduces the same problem as the revivers of the Dorset Stave Dances found when adding new choruses to the Stourton Caundle set. The Cotswold Morris could get away with small changes, like 20%, between various dances in the same style because of the way the Cotswold dances were with these differences as the highlights. This approach does not work for other traditions. As there are already so many Molly dances in the standard format, in practice new movements will be switches

rather than additions. The conclusion must be that the basic collected repertoire does not represent a full flowering.

Whatever the source of the inspiration for a dance it will need to be adapted for three of four pairs. Is there a place for non-repeating, non-progressing dances within the tradition? Such non standard street dances are appearing in nearly all the English traditions. The club repertoire needs both major and minor dances. It needs contrast, or "light and shade", by using different rhythms such as jigs, polkas, schottiches and hornpipes, and at different speeds, but not reels which were seldom played in the late nineteenth century in Eastern England.

The problem is always with over choreographed dance arrangements which may be too difficult for the audience as well as for the dancers. A criterion could be whether a nineteenth century group would have accessed or conceived such a sequence. However modern crowds are sophisticated compared to those of the past and a few major, more ocmplex dances may be desirable, hence the attractiveness of developing existing material as has so often been done in recent years. To avoid potentially unsuitable dances which might spoil the general public image of Molly, it suggests a policy of contact and exchanging between sides until a hard core of good new material exists. Trust the judgement of those who are now the tradition!

We are looking for fresh dances in character with the tradition, when the available examples are very limited. It is a near impossible task. As with the Border Morris it will be necesary to consider any scraps of information for inspiration, for example, having a team which is half men-women. Frequently mentioned in the past but seldom evident in modern repertoires are the various Reels. These were probably the older dances, and they have obvious structure.

Although there is little evidence surviving, it is likely that they did the obvious things such as dance with members of the crowd, used "modern" tunes and the then contemporary popular dances in moments of relaxation. "Magical" moments are also periods of tension and need relief. It is a characteristic of people that they can switch in and out of experiences, like reading a book a little at a time, or watching TV broken with adverts.

7 WIDER LOOK

The important factors are,

a when did the known dances appear?

b what was not used and why not?

We need to examine a hypothesis of a common traditional process.

It is normal for there to be a wide range of ideas exploited in a period of growth, both in the past and today. This creative phase goes with young people, both because the expansion is usually based on such persons, but also because older people settle down to what to them is a satisfying repertoire and resist further change. In a stage of decline the less standard developments drift out of the repertoire leaving simple material which is characteristically seen as no more than is necessary to maintain the annual activity. Collectors concentrate on old people to recover the most ancient forms, but in doing so ignore the creative generation, and this aspect of the tradition becomes forgotten.

A team needs to decide its objectives at the start because the investment it makes in practice and in the choices of dances and venues will stay with them for a long time. The present and future opportunities for the Molly are all the usual ones of Festivals, Folk Events and local occasions throughout the year, but also the mid-winter times of Christmas Shopping evenings, Boxing Day and the New Year, and the near Twelth Day and Plough Day weekend. It must be recognised that any involvement in the local community will take many years, eight to ten, to establish a contribution as "traditional" and therefore "expected", and this degree of committment is often beyond the imagination of many teams who want a more instant success.

The advice to keep it simple is not easy as such ideas are hard to produce. Thus the merit of the suggestion of starting from existing country dance notations and elaborating them a little.

8 OTHER PROGRESSIONS

Unfortunately the collected dances all have the same simple progression typical of its historical period. There are a variety of other progressions possible, either in different eras or recorded in other parts of England, even in Victorian times. A study of books of notations, particularly those that may be available in local collections, should be rewarding. There are certainly other forms related to the Molly example as well as more ingenious methods.

Other variations on lead down the middle and back, with or without a following swing and change, are,

a First pair go down the middle and back using a walk, skip or polka step and then cast down one place, separating to go around the second pair into their place while they move up, and then all swing either on the spot or moving completely around each other once or twice.

b Both first and second pairs go down the middle and back, keeping the same relative position with the second pair always below the first, until the first pair is back and casts down one place.

c The first pair goes down the middle followed by the second pair, who then lead the first pair back up, while making an arch under which the first pair go before reaching their starting place.

d Dancers can go down the middle four in a line with the one pair split and outside the other, and either at the turn to come back or by a cast when back make a progression. As the progression is strictly by the cast, as in b above, the following movement can be any non progressive figure.

9 SOLUTIONS

Most of the problems and issues raised have been recognised by existing Molly sides. They have solutions and interpretations, many of which are good and some exceptional. Unfortunately an outsider does not see them on their home ground and cannot comment on how far they present the magic of the Molly or indeed are outward looking.

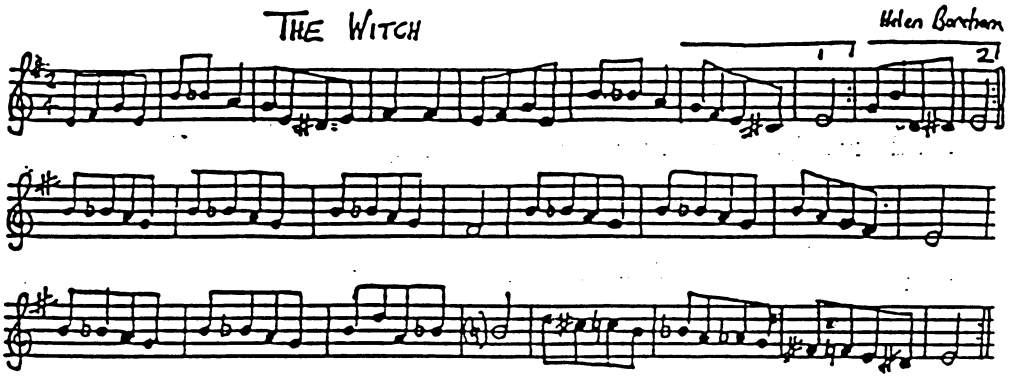
ACKNOWLEDGEMENT

The Notations have been rationalised as far as the originals allow and expressed in non sexist language where it is sensible, that is, pairs not couples and opposites not partners. There are no issues of proper or improper formations. They are mostly derived from the publications referenced in the bibliography supplemented by the teachings by Cyril Papworth at his workshops, particularly those of 24th October 1981 at Hertford. The Comberton dances at least remain in copyright and have been reproduced solely for the purpose of the workshop.

The ambiguities in the notations are indicated as options. It must not be assumed that there was only one "proper" way and that somehow the different sources are really consistent. It is a general characteristic of tradition to be "different", ie, to make anything their own. This facet can be observed in the many options in the very "common" *Norfolk Long Dance*.

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A dance for eight people by the Norwich Shitwitches.
It was originally danced to the tune 'The Witch' written by Helen Boreham.



Stepping is 1, 2, 3, hop, 1, hop, 2, hop which extends over two bars of 2/4 time. As a general rule, the movement occurs on the first bar of the two bar phrases.

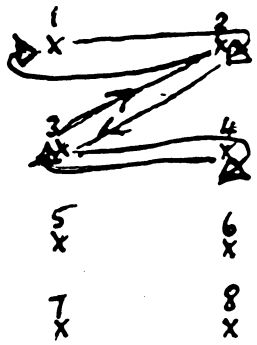
Order of dance

Down and Up
Cross and Zag Chorus
Double diamonds
Cross and Zag Chorus
Squares
Cross and Zag Chorus
Slip and Cross
Cross and Zag Chorus

Cross and Zag Chorus

bar 1 All dance across set to partners' place (pass rs)
bar 2 Turn on spot (to rt)
bar 3 1 and 8 dance on spot, others dance across set changing with person to left of partner (pass rs)
bar 4 1 and 8 continue on the spot, others turn on the spot to the left

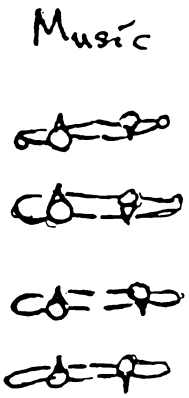
Repeat 4 times. (This reverses the set)



Down and Up

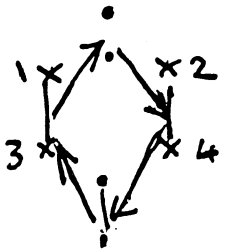
bar 1 Dance in to meet partner in the middle of the set (1s to rs). Right arms around each other across front of body.
bar 2 Rotate 1/4 turn forward. So original evens now face up the set on the odd side.
bar 3 All dance away from the music.
bar 4 All dance on the spot.
bar 5 All dance backwards. (4 backward rotating pairs)
bar 6 One whole turn.
bar 7 All dance away from the music.
bar 8 Break from partner and dance into set on opposite side to original position.
bars 9-16 As 1-8 except dancers meet left sides together and dance back towards musicians and original positions.





Double Diamonds

The set splits into two groups of four dancers (i.e. the top two pairs and the bottom two pairs).
All face in, numbers 1 & 3 and 2 & 4 place their innermost arms around each others shoulders and dance clockwise round a diamond shape without changing the direction in which they face; 8 bars.



bar 1 Move diagonally forward to left
bar 2 On the spot in line with other dancers.
bar 3 Move diagonally forward to right
to opposite side of set.
bar 4 On the spot (facing out of set).
bar 5 Move diagonally backwards to right.
bar 6 On the spot in line with others.
bar 7 Diagonally backwards to left to original position.
bar 8 Partners break their hold and move to form new pairs with their opposites.
1 & 2 face down the set, 3 & 4 face up the set.
bars 9-16 as bars 1-8 but with new partner and from new positions . Return to place in set in bar 16.

Squares

The set splits into two groups of four dancers (i.e. the top two pairs and the bottom two pairs).
The dancers perform an elaborate reel along the sides of the square.

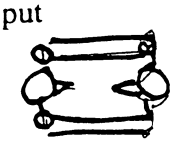


Bars 1-4 Opposite partners form the right hand grip
(rt hand onto partner's rt shoulder
and lt hands as if shaking hands)
Dance around each other 1 1/2 (or 2 1/2) times
to change places at the corners of the square.
bars 5-8 Partners along the side of the set change places
in the same fashion but using the left hand grip
and rotating in the opposite direction.
bars 9-12 Change across the set with rt hand grip.
bars 13-16 Change along the set with lt hand grip.

Slip and Cross

The set splits into two groups of four dancers (i.e. the top two pairs and the bottom two pairs).

	End of set pair	Middle of set pair
bar 1	Dance on spot	Dance to middle, face to face and put arms on partner's shoulders
bar 2	Dance across set (pass rs), turn along set	Dance on spot
bar 3	Dance behind middles along set	Side step to end of set
bar 4	Face in, dance on spot, become new middles	Break to side of set, become new ends



Repeat 4 times. (This returns dancers to their original positions)

Norwich Shitwitches *February 1995*

OUSE WASHES DANCE: MISSISSIPPI MUD DANCE

Six dancers or two sets of six dancers

Single step; right foot lead; bent arms to bring clenched fists up to ear on each step (same foot as arm)

Tune: Battle of New Orleans (Lonnie Donegan)

Note: power comes from "pause and go"

SEQUENCE

Bachelor's button
Chorus
Stars and stripes
Chorus
Reel of 4
Chorus
Line reel

CHORUS (B music)

Handclapping: face across

clap right with person diagonally right - left partner - right diagonally left - left partner (ends where no-one to connect with punch straight up in air)
then partner R - L - R - L
repeat ~~three times~~ - except end: right - left - right.

stomach swing: one step to connect (right arm round partner's belly - other punch, up in air), then, on steps 2, 3, 4, 5, 6, quarter turn each step; drop arms, face in new place on 7, 8 - finish feet together

BACHELOR'S BUTTON (REPEAT BACK TO PLACE)

figure of eight: two steps on spot, facing across - two steps to cross right shoulder with partner - two steps to head left - two steps to turn right - two steps to pass right with partners - two steps to head right - two steps to turn left - two steps on spot facing.

NB: growl and shriek on steps 7,8 and 9 as pass
NB: if done with two sets of six, on each turn (steps 6,7 and 12,13) stomach swing person you meet from the other set

STARS AND STRIPES

middles (3 and 4) stomach swing as in chorus (eight steps) then repeat back to place (eight steps) WHILE 1, 2, 5 and 6 turn out (two steps) and dance round clockwise all the way back to own place

NB: if done with two sets of six, tops and bottoms go all round both middle pairs - ie circle is of eight not four

REEL OF FOUR

each pair faces across and dances reel (figure of eight) back to place - lots of time (sixteen steps)

NB best done in two sets when both pairs of tops (middles/bottoms) dance the reel

LINE REEL

use last

stomach swing ~~as~~ in chorus but on step 7 continue another quarter turn into line: face partner on eight - pass each person you meet along the line with a jump (no hop) right or left - pass one person each step - at ends pass right, then turn as you jump left, then straight back in with right to pass next person - at appropriate point, number one leads off then back on in a line as everyone follows - finish with arms thrown up and OY!!!

NB: keep arms moderate and body upright - legs do the work.

STAVE DANCES

The Clubs

The local Friendly Societies of the nineteenth century were formed for mutual benefit in the days before the affiliated clubs or the trade unions, to provide financial cover against sickness, unemployment and funerals, in return for making regular contributions. There was often more than one club in a village to cater for different age groups, as older workers drew more heavily on funds. Solidarity was shown by attendance at meetings, in particular the annual club day, during which there would often be a procession, a church service with an invited sermon, and a dinner.

The annual club walks with their bands, dancing and entertainments are well known throughout England and southern Scotland and mentioned in newspapers and other records. William Barnes, the Dorset dialect poet, described one such event. Although not widely known now, they still exist in some villages such as South Harting (West Sussex) and Priddy (Somerset) and as the "women's walk" at Nether Stowey (Somerset).

The Friendly Societies in the 19th century gradually became absorbed or affiliated into the various National Societies. Although many died with the introduction of the welfare state and the National Health Service in 1945, some persist, as at Bampton (Oxfordshire), as savings clubs. Today Friendly Societies still have an official Recorder, although they act more as conventional lending or building societies.

The Staves

A staff as a badge of office is well known in many cultures. Tipstaves are carried in front of prominent office holders. There is Black Rod and Golden Rod, and churches usually have two for wardens, one for the throne and the other for the bishop. the stave used to and sometimes still does symbolise a crowd controller, being on occasion a simple stick or even with a whip end as a "whiffler". Although in the Middle Ages it might also represent a spear, pike or halberd, it probably reminded the Friendly Societies of long handled farm implements. These themselves could become weapons for impoverished rebellious groups.

The staves could vary in length from the equivalent of a walking stick to a long rake handle. Club officials sometimes had a more elaborate or a larger stave and stave head. There are some examples of staves in the reserve collection of the Reading Rural Life Museum which show that many were tapered, like natural wood. This is advantageous when the mass of a stave head has to be balanced to avoid or minimise the bouncing impacts on the shoulders whilst moving.

(Several years ago, with a visiting party of Americans, we had the opportunity to dance with them outside at the Museum.)

At South Harting most of the staves are made of fresh wood with the bark still attached and carved decoratively. This was a common practice with wood cut from hedges for walking sticks before WW2. In the south of England the finial was often wooden, of an acorn, pineapple or door knob shape. In the south west

use was made of the brass plate industry around Bristol to provide standard club designs. Some can be seen in most of the area's museums. Because it was for only a single day it was also common to decorate the head with natural flowers, often looking like the poles of the Tuttimen at Hungerford.

Modern dance teams have found a variety of solutions for the stave heads. Somerset Maids have a valuable set of real antique brass heads. Knobs and Knockers have reproduced the Henstridge design. Fleur de Lys used golden curtain rail finials, Abercorn small door knobs as being typical of the area, but Magog have large engraved emblems. Other sides should research the local practice. The decoration can be various weights of ribbon, draw cords and other haberdashery, even small banners. A common experience is that the longer poles need to dismantle into halves for carriage.

The Sources

As the old Societies demised, their records were supposed to revert to the Recorder who usually passed them on to the appropriate County Archivist Department. I stumbled on relevant material when researching for possible details of 19th century rural ceremonial costume. This turned out to be best clothes, wide blue sash over one shoulder, and rosettes or cockades on the hats. The common blue colour was considered traditional for workers. Most minute books gave the club's regulations, including details of dressing and descriptions of the requirements for staves on the club day as well as all the economic business. There are few references to dancing and several of these have now gone missing. There has been no systematic search of existing Friendly Society records.

If dancing occurred it would happen at stops during or after the procession. Normally the staves would be stacked, as was often insisted at the entrance to a church, to allow performing reels and country dances, presumably as often as not with accompanying women. There are probably many references that still can be found through newspaper and library searches. Keith Chandler has noticed many in the Cotswold area.

The Dances

The first dance I was given was sent to me as an undated 19th century newspaper cutting for a wedding at Buckhorn Weston where members of the grooms club in Wiltshire came and danced around the bridal pair in front of the church, "They footed it, crossed over and did the figure with great abandon." Then I found a note in a minute book of the "first" and "second" parts to be practised at Stourton Caundle in north Dorset. The next obtained was another Wiltshire notation from Maud Karpeles who said that she had seen a performance.

The best find was a list of dances apparently from Fifehead Magdalen, which is near Marnhull from where Hardy's Tess of the Durbevilles was supposed to have come, that had been done during a local club walk. Many were the well known Victorian country dances but several took some tracing through dance books, and these, such as The Dorsetshire March and Spithead Fleet, turned out to be of considerable dance interest. All the material was sketchy and required significant interpretation.

Rather than rush into print and spawn endless and ultimately unsatisfactory interpretations, the dances were passed on to see how they worked and to find if something distinctive emerged. For variety in performance other southern material has been resurrected such as ribbon dances, mostly from Sharp MSS, and a handkerchief dance constructed called "Under the Greenwood Tree", based on the country dance movements recorded in the Thomas Hardy MSS.

Stave dances from the Stourton Caundle set where first taught to the Bath City women with wonderful results. The dances have since been passed over on request to any interested southern sides. One was even seen on TV, as a background in a Whicker's World interview in Los Angeles, being danced with bamboo poles. The Abercorn Stave team existed for a few seasons to explore the other material. The Stourton Caundle set has lent itself to innovative choruses. Some teams have changed the figures around to make each dance more individual. Besides modern inventions I have looked out for set dances that suit the stave idiom.

Reconstruction

Basics : There was no guide available for the details necessary for dancing, so various people's experience from meeting country dancers in the south were tapped.

Stance : When stationary, with the stave butt on the ground, stand leaning on it, like pictures of soldiers in Elizabethan plays. During Once to Yourself the stave was raised, then sloped over and rested on the right shoulder with its decorations hanging down the back. Unless the stave is short, this would not be like a soldier carrying a rifle, nor in the Border Morris style. Most sides found that a grip which had the arm and hand wound round the stave steadied it best.

Travelling Step : a 1 2 3 and more of a body rise rather than a full hop, an asymmetric "chasing step", without much knee rise.

Setting Steps : It was hard to find suitable evidence as the various local Four Hand Reels are now danced with a cross-over polka step and the Sidbury Reel is very simple. Around the Hampshire-Dorset border the setting step was either a simple hopping backstep or a cross-over step in which the free foot was slapped down flat <u>behind</u> the supporting foot.

Passing : It proved advantageous that passings of dancers were by the left shoulder for preference rather than the right, to avoid the all too easy entangling of the stave decorations. It helps if the dance style is flowing so that the movements take the full measure of the music with no dancing on the spot waiting for the next action.

The Staves : The best stave dances involve using the staves and exploiting the swirling of their decorations. It is natural to "cross staves" at the end of dances in various manners before walking off.

THE WEDDING REEL

Set : for six dances starting 3 v 3. It works also with garlands or with nothing in the hands.

Footing It : Step on the spot for 4 bars, facing opposite.

Cross Over : Change sides with opposite and face back across the set. This can be either straight across, passing left shoulders with opposites and turning right to face back, or through the ends. For this the middle dancer of each line moves forward to their right to pass between the end pair, who both can retire a little to generate space, passing the right hand opposite by the left shoulder and going round their place to the opposite middle place. The end pair cross, passing right shoulders and turn the easy way to face across. The effect is to be like a half hey.

Repeat Footing and Cross Over

The Figure : This means a figure of eight. Figures of eight on the sides or ends do not provide an obvious movement around a bride and groom standing a little apart. One objective of the dance is to prevent them kissing at the end of the dance by keeping them separated by the staves. A common figure in British Wedding Reels is a reel of three danced in chasing pairs producing a single figure of eight. Each pair works together, passing in the centre alternately. After eight bars all reverse their direction of travel, and retrace their path, in reverse order in each pair.

COUNTRY DANCES

Set : in units of four that split and progress to dance with other pairs in a longways set for as many as will. In Victorian times sets were seldom as long as 6 to 8 pairs. The dance started with the top two pairs only and the rest were brought in progressively, and the dance continued until the top pair at least where back into their starting place. Probably most people's dancing experience was at small dance booths where they paid by the dance and wanted to get the maximum value for their money.

The major problem in carrying staves when interpreting progressive country dances is the progression which was so often a partners swing and change positions with neighbours. However there were other progressions used including a version of the ubiquitous Figure. In any case the information is very limited.

Pop Goes The Weasel

Set : progressive longways for as many as will. In each four,

A1 Nos 1, 2 and 4 circle clockwise two and half times, staves crossed in the centre, until No 4 is opposite their starting place, and then "pops" under the staves to place, while Nos 1 and 2 pick up No 3.

A2 Nos 1, 2 and 3 circle anticlockwise two and half times etc.

B1 Nos 1 and 2 dance down the middle of the set shoulder to shoulder, turn inwards to face back and dance back to place. Nos 3 and 4 fall in behind as they come up to place, or they follow Nos 1 and 2 down and make an arch for them to come under as they return to place.

B2 All facing up, the first pair split and cast out on own side followed by their seconds and dance a reel of four across the set, ending **progressed** one place.

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THE STOURTON CAUNDLE SET

It is probable that the dances were performed in a true country dance progressive format rather than as a set dance but the latter interpretation fits modern needs much better. It is simple to consider the "first parts" as figures used for several dances and the "second parts" as the choruses used repetitively in any one dance. In any case the information is very limited.

First Parts - the simplest interpretations but not the only ones.

1 *Cross Over* : as Soldiers Joy

Facing across, cross over along a curved path, passing left shoulders, and turn to right to face back. Repeat to place.

2 *Arches* : as The Butterfly

In fours, top pair dance down centre, turn out and come up outside to place, crossing staves. Bottom pair come up the outside with crossed staves, turning in and going down centre with staves on shoulders. Repeat.

3 *Into Line (two at a time)* : as Double Change Sides

Into one line down the centre line of the set in pairs, crossing staves with appropriate neighbour. Two ends will have no one to cross staves with and keep stave on shoulder for that half of the movement. Then all cross staves with neighbour on other side and repeat appropriately. Thus first half : 2 1_3 4_6 5_7 8 etc, and second half : 1 2_4 3_5 6_8 7 etc.

4 *Down and Up* : as Double Lead Through

In fours, top pair dance down centre shoulder to shoulder and retire to place, then bottom pair dance up the middle and retire to place.

5 *The Figure* :

All face up, the first pair split and cast out on own side followed by their seconds and dance a reel of four across the set, passing left shoulders in the centre, ending <u>in</u> own place. To complete the movement in time it may be necessary to start the reel as soon as the seconds pass, and to finish the reel by cutting out the last passing and going straight to place.

Second Parts

1 All make 90 deg turn to left and dance off to left for 2 bars, turn out to face back and return to place in 2 bars, turn opposite once round with left hand, 4 bars, with a hesitation in opposite's place. No repeat.

2 In fours, circle clockwise half way round, 3 bars, face along the diagonals, 1 bar, and all pass left shoulders in centre crossing to place simultaneously, 4 bars, going straight into a circle anticlockwise and crossing the centre left shoulders again, turning the easy way to face across.

3 In fours, go down four in a line, 2 bars, face neighbour and step, 2 bars, half reel of four across the set. Come up four in a line, stop and step, and half reel to place.

file : stave.wri

STAVE DANCE OR COUNTRY DANCE

Collected Seend, Wiltshire by Maud Karpeles 1929.

"BRICKS AND MORTAR" a version of Up the Sides and Down the Middle.

Used as a finishing dance for the annual club walk.

Longways for as many as will.

A 1 & 2 First couple followed by rest go down the middle and cast up the outside,
B 1 All step in position facing partner,
B 2 All cross over giving hands in passing, turn to face back & step on spot,
A 1 & 2 Down middle and cast up outside as before,
B 1 & 2 As before.
Repeat ad lib.

"WEDDING REEL" a version of 6 hand reel danced at Buckhorn Weston

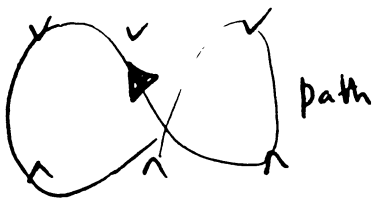
Tune - Spanish Lady - after Katherine of Aragon, first wife of Prince Arthur and Prince Henry (VIII) who changed the world and probably helped bring the country dance and the morris to England.

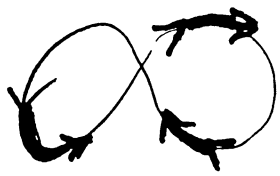
A1 bars 1-4 set steps on spot to opposite
5-8 change sides by middle going between the ends & turning to their left into opposite's place facing back, and ends change over passing right shoulder, so that it looks like half a hey.

A2 ditto to place.



B1 Dance a figure eight in close pairs. Follow partner and do not let other dances cut between. Important that no.3 dives across quickly so as to let 5 & 6 cross going up as 1 is waiting to come down.





B2 Turn and repeat going the other way round the figure eight - 4 crosses middle first and then 2 and 1.

Repeat all about 3 times.

Dance quite effective with garlands.

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THE STOURTON CAUNDLE SET

Set : a longways set of 4 or preferably 6 pairs

Source : the mss of "first" and "second" parts from "Stert'n Candle"

Titles : either in the order in the mss by number or by title of tune used now.

Start : all face across, standing still

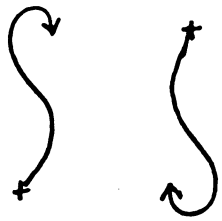
Structure : 5 figures followed by a different chorus for each dance, ending on a chorus. One side now starts with a chorus. Some sides vary the order of figures a little.

THE COMMON FIGURES - "The First Parts"

1 ONCE TO SELF : face in, in two lines.

2 CROSS OVER : as in "Speed the Plough"

Dancers pass opposite to change sides, passing left shoulders, and going a little past opposite's place, turning to the right in a loop to face back. The dancers follow a curved path. This is repeated to place, passing left shoulders again and turning to the right to face across in own place. The speed of travel and the turns are judged to avoid any pauses in the movement.



Fleur de Lys dance this rather as Cross and Turn, Ilmington, with a very small circle to turn.

3 ARCHES : as in "The Butterfly"

(a) all dancers face up. The odd pairs cast out and go down the outside to the even pair's place using their staves to make an arch as they go, and turn in, into the even pair's place and shoulder staves, then dance up the middle to their own place, shoulder to shoulder, stave on shoulder, under the arch being made by the other pair. The even pair dance up the middle, staves on shoulders, shoulder to shoulder, cast out and go down forming an arch etc. Repeat all this. Each part movement takes 2 bars, 8 bars in all. Do not duck in passing under but have the staves held higher. Some sides always face in and do not turn put, it does not look good.

(b) alternatively it is done by the odd pair going down the middle and the even pair casting out and coming up the outside and making the arch, etc.

The first is prefered but it depends the team wish is to be confused with the start of "Tops Down" or the "Figure". (a) puts the onus of knowing what figure it is on the odd pair, (b) puts it on the even pair.

4 INTO LINE : as in "Single Change Sides" - "into line two at a time!"

Dancers move into a single line along the centre of the set, shoulder to shoulder, but in pairs, not as in a morris half-gyp.

Neighbouring pairs, 1&3,4&6 etc go in together, making and keeping an arch with their staves between them, through the half figure, so that when in line there is a row of crossed staves along the centre line. In the repeat the stave is crossed with the dancer the other side, ie 2&4, 3&5 etc so that different arches are made. The single dancers at the end of the line on one side of the set or the other have no one to cross staves with so keep them sloped over their right shoulder.



Initial path In Line In the repeat

The movement is two bars forward and two back to place, retiring with the ordinary travelling step not a backstep.

5 TOPS DOWN : as in "Double Lead Through" - "downs and ups"

In the first half, the odd pairs dance down the middle for 2 bars, between the even pairs who remain facing across and not dancing, shoulder to shoulder, with staves on shoulders not raised to form arches, and then retire backwards to places with the travelling step not a backstep.

In the second half, the even pairs dance up the middle for 2 bars and retire to place while the odd pairs face across,stationary, not marking time.

When dancing with 8,sides often make this movement symmetrical by either the end pairs dancing in to form lines of 4 facing each other across the centre of the set and then in the repeat dancing to face outwards in lines of 4 or vice versa.



In this case the inactives at least turn to face the same way, and might step throughout on the spot.

6 THE FIGURE : cast into a figure of eight - a common movement in early 19th cent.

All pairs face up. The odd pairs cast out, followed by their even pair, and as soon as the odd passes the even, they turn in to start a reel of 4 across the set, passing their opposite with the left shoulder first. The reel will be done about halfway between the odds and evens positions. Reel across and back and end in one's own place. In practice it is better if the reel starts passing left shoulders as the alternative is more of a scramble round.Again, it is better if no.1 of the 4 does not finish the reel by passing around the back of no. 4 but cuts straight to place having passed their opposite on the way back, so the even pair also goes straight across the set passing left shoulders to place.



THE DISTINCTIVE FIGURES - "The Second Parts"- Abercorn tunes quoted.

DANCE ONE - "Over the Hills and Far Away"

All 90° turn to face to their left, up and down the set, dance two travelling steps along the line of the set, turn out 180° to face back and dance two travelling steps back to place, turning in to face one's opposite and stretching out one's left arm to make a left hand turn all the way round, pausing at the half way point on the opposite side, with the dancers facing up and down the set. It may be an elbow grip although the fuller movement looks better.

Bourne Bumpers start the dance on a chorus and use the order of figures, arches, cross over, tops down line of 4 out then line of 4 in,into line, and figure.

DANCE TWO - "Ninety Five"

In 4's, all turn to face round clockwise, and dance round clockwise to the opposite diagonal's place, turning into the movement the easy way, and turning to face across the diagonal when halfway round. The circle may need to be large so that only a beat or so is on the spot at the end before the dancers cross straight back to place, passing left shoulders in the centre of the square of 4. The passing is done simultaneously and as close together as possible, always allowing the dancer on the right to pass in front and the one on the left to pass behind. Anything else loses the effect. All turn left in place 90° to face around anticlockwise and dance around the circle to opposite diagonal place again around the other half of the circle. Turn in and dance across the diagonal again, but still passing left shoulders in the middle and turning to the right in place to face front, or to the direction needed for the next figure. It is important to phrase this movement to avoid any pauses. To jigs it is an energetic dance.

DANCE THREE - "Tiptoe Polka"

In 4's, odd pairs face down the set and dance one travelling step to bring them between their even pair, who either stand still or step one bar on the spot facing across the set. This line of 4 then moves down with one travelling step, the even pair turning down the easy way to keep in line. The dancers turn to face along the line of 4, the odd pair facing out towards the ends and the even pair facing in from the ends so that each is facing their neighbour. Dance two stationary steps on the spot (or polkas or rants). Half reel of 4, passing left shoulders first with the one being faced, so that the line of 4 is reversed, end facing up, having taken 4 travelling steps. All face up and dance up 2 travelling steps, and turn to face along the line again and two bars of stepping on the spot. The line of 4 is now close to the position of the odd pair. Half reel of 4 across the set ending in original place.

Bourne Bumpers use "Over Hills and Far Away"and some different figures, namely, Cross over (passing left shoulders unlike the right when doing dance one),diagonals cross and back in turn(2 bars each crossing,left shoulders passing) repeated,rounds in 4's clockwise and turn out to come back anticlock,tops down as above, figure.

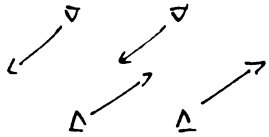
COMPOSED FIGURES - to extend the repertoires

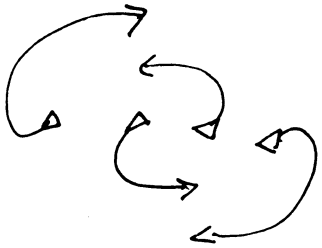
DANCE FOUR - "Mad Moll of the Cheshire Hunt" (Abercorn)

In 4's, 1st corner pass left shoulders in the middle and go on to their opposite and make a complete clockwise turn, "pushing them round" by crossing staves, then the 1st corner pass left sh..ulders in the centre again and push their neighbour round ending in place. This takes 8 bars. The other corner can repeat if desired. The inactive two dance on the spot waiting for the first turn, but dance around a small circle or loop of their own while waiting for the second turn, so that they keep turning to the right. Some teams just move sideways at this point and do not turn. Desirably the inactive corner does a loop to their right before picking up the first push round.

- "Astley's Ride" (Fleur de Lys)

As above but a slight change of emphasis makes it look quite different. All dances move to start diagonally to their right so that neighbouring pairs move almost into one line, then the first corner continues, passing left shoulder, onto their opposite for a turn, and the second corner, at the end of the 4, cast back to their right, ready to meet the first corner for a "push round" along the side of the set.





DANCE FIVE - "Spanish Lady" (Fleur de Lys)

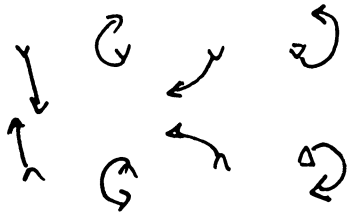
A whole set figure - the top pair lead the set down the middle and up the outside, each pair moving all the way to the top and the bottom of the set, when at the top the top pair form an arch under which the others come and each pair forms their own arch as soon as they reach their own place. It is important to watch the timing so that the last pair come under the arches and reach their place at the end of the music. As usually danced the first arch is formed in bar 9 and the last pair come down through on their own.

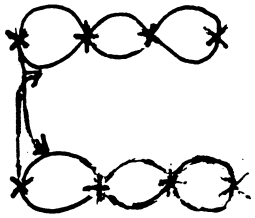
DANCE SIX - Grand Chain (Fleur de Lys)

Dancers face 1&2, 3&5, 4&6, 7&8, ie across the ends and along the sides, and dance a grand chain passing right shoulders first all the way round the set.

- Grand Chain (Abercorn)

The bottom 3 pairs start a morris hey and the top pair cross at the top and join in the hey on the wrong side, thereby giving it three loops, the top pair cross again at the bottom but the other pairs stay on their own sides.

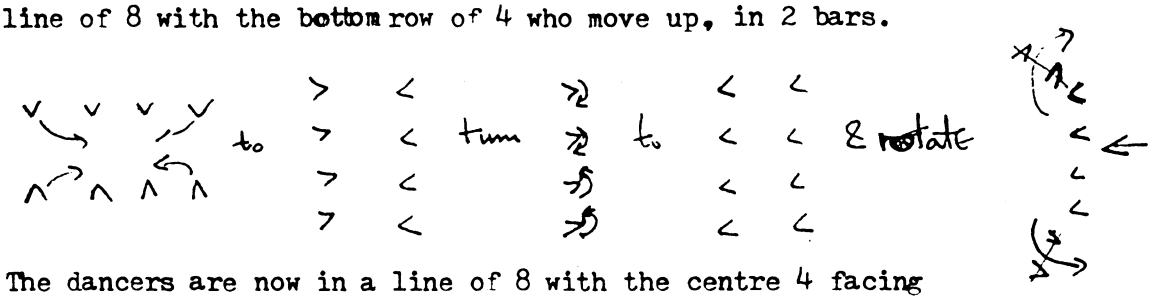




DANCE SEVEN - "Speed the Plough" (Fleur de Lys)

Source : the movement was extracted from the middle of Minden Rose's dance "The New Cross and Pillory". It has proved very popular with everyone who has seen it or has been taught it.

The top two pairs face down, the bottom two face up to start.The end pairs dance in between the middle pairs in one bar, so they are two lines of 4 facing across the line of the set.The top line of 4 only turn inwards to face up, the other line of 4 dances on the spot for one bar. The top line of 4 splits at the centre and rotates as a pair 180° travelling in an outwards circle to form a line of 8 with the bottom row of 4 who move up, in 2 bars.



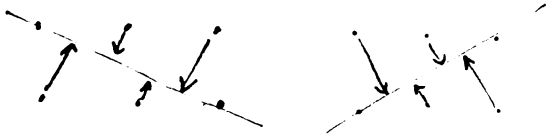
The dancers are now in a line of 8 with the centre 4 facing up and the two outer twos facing down. The line of 8 breaks in the centre and the two halves rotate as lines of 4, each dancer going in the direction already facing, going round 180° to face the other way, in 2 bars and reforming the line of 8. Then all the dancers move straight to their starting place in the last 2 bars.

PROCESSIONAL

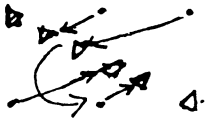
Fleur de Lys dance in column,stopping travelling to dance first part movements. Abercorn danced single or double column as the occasion demanded.

IDEAS

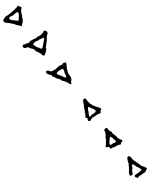
For Six - (a) Into line,but along a diagonal



(b) into diagonal and rotate as a line of 6.



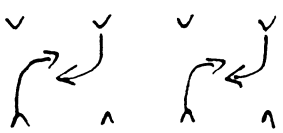
(c) into a diagonal line for a Dargasson like figure.



(d) into line of 6 and hey along the centr.



(f) half or whole reels of 4 for half the set.



For Eight

(e) cast in down the centre in single file, cast out at the bottom onto other side and up to the top on the wrong side, down the centre again in single file, cast up on own side to place.

(g) neighbours cross staves and dip and dive around the set,going across first.

(h) cast from ends into diagonal reels of 4.



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CHRISTCHURCH ELECTION

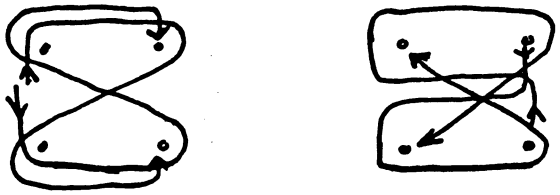
Set : Longways for 2 or more multiples of 4

Start : All face up towards the music

A1 First pairs cast off, go down the outside of the set one place, turn in and come up the middle to place, turning to face across. The second pair also cast out but immediately come up the middle, turn out having gone up one place, and go down the outside while the first pair is coming up the middle and end facing across in place also.

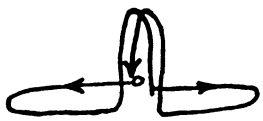


A2 First pairs cross over, passing left shoulders, and go down the outside of the opposite side of the set one place, turn in and come up the middle, changing sides and cast out from own starting place into second pairs's starting place. Face across. The second pairs also cross over, a little behind, so in echelon, go up the middle, as the firsts come down the outside, one place, turn out and go down the outside as the firsts come up the middle, one place, turn in and come up the middle again and change sides, to end in the first pair's place facing across.



B1 All 90° turn to left and dance 2 bars to the left, turn outwards 180° and return to place, 2 more bars. Face across and back to back with opposite, passing right shoulders going across and left coming back, 2 bars each half.

B2 All 90° turn to right and dance 2 bars to the right, turn outwards 180° and return to place, turning in to face across. Back to back with opposite passing left shoulders going across and left coming back.



In the repeats where there are neutral pairs, they remain stationary in A1/2 but join in the moves in B1/2 or they will be in the way of the others.

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Set : 6 dancers in usual column formation

Source : Spithead Fleet

Title : it reminded the team of tying the laces of hiking boots.

Music :"Three Around Three" played $(AAB)^6$ lively.

Start : All face up. All start on the same foot.

Structure : each pair leads a complete sequence, so three times through. As the progression takes an end to the middle place it is lead from alternate ends.

SEQUENCE

A1 Inactives face up throughout and step on the spot unless directed otherwise. The first pair cast off on their own side into the second place, the second pair moving up into the first's place. The first pair cross over to the opposite side in the middle, passing left shoulders, and turn to face up, in the second place but on the "wrong" side. The first pair cast off again on the current side into the third place, the third pair moving up into the second's place. The first pair cross over to the opposite side, passing left shoulders, and turn to face up, in the third place and on the "right" side. All then turn in to face down.

All the casts, crossings and move ups are done as quickly as possible to leave the maximum time for the set to face up etc in the column formation, before the next cast etc. The final cross by the first pair could be a left hand turn.

A2 Inactives face down throughout and step on spot unless directed otherwise. Starting from all facing down, the first pair repeat the movement of A1 to their original place but ending with all facing in.

B1 Inactives face across throughout and step on the spot unless directed otherwise. This travelling movement has to be done quickly to complete within the music. The first pair go down the middle to the bottom, while the others dance on the spot, cast around the third pair, go between the third and second dancers on their own side back into the centre of the set, lead up through the second pair and cast back into the second place while the second pair move sideways up into the first's place. The first pair pass right shoulders in the centre and end facing the first corners along the diagonal - no.1 to no.6, no.2 to no.3 - with the first pair now back to back. It is easier if the second pair delay their move up as described till after the lead through, not before.

A3 "Foot contrary corner". All dance backsteps on the spot for 4 bars. Turn dancer being faced by crossing staves and pushing round clockwise one turn. First pair pass right shoulders in the centre of the set and end facing the other diagonal still back to back in the centre and still on the "wrong" side.

A4 Repeat with other corner. Come out of the turn, first pair passing right shoulders and crossing back to own side, in the second place, ending facing out, the other dancers also turn to face out away from their opposite by turning towards the middle dancer ie "inwards".

B2 (a) All facing out, dance away from set 1 bar, turn 180° to the left to face back on 1 bar, dance on the spot 1 bar, dance back to place 1 bar, take left hand with opposite and turn, pausing at end of 2nd bar, half way round and then onto place in 2 bars and end facing the direction to start the next sequence.

The first repeat is led by the third pair from the bottom and all starting by facing down. The second repeat is led by the original second pair from their progressed position at the top. The dance if ended after three times through will have the set reversed in order at the end.

(b) The ending in the original published notation was a reel of three, going into it the easy way, but the above from a similar dance is found better to dance.

To avoid finishing in reversed order one could use a half hey in the last 4 bars to return to starting place.

The usual backstep in A3/4 is a hopstep, placing the foot immediately behind the one carrying weight and scuffing it forward on the hop, so as not to move forward or backwards on the step. Dorset stepping also includes a sort of backwards pas de basque with the crossing foot behind. In actives in A3/4 face across their own diagonal.

The variations between sides who do this dance are a result of differences in the previously available notation to what is described above or of changes in the teaching of the dance or the memory of what has been taught or in club practice to overcome probelms etc. Most of the differences are with the direction of turns in A3 - B2.

The turns in A3/4 can be left hand turns, not using the stave. The stave is an Abercorn habit. The turn can be to the normal travelling step but a "strut" walk is equally effective.

If the passing to reach the corners is by the left shoulder in end of B1 and A3 then it is better to foot it first with the second diagonal (nos. 4 and 5).

The turn to face back having danced out in B3 can be to the right and would then balance the left hand turn later. Fleur de Lys prefer to do a whole-gyp rather than a turn at the end, going round face to face but not giving hands or crossing staves. Dorset Knobs and Knockers use left hand turns both with the corners and to pass partner in A3/4. They also use a Border Morris like waist swing for the final turn in B2. Bourne Bumpers simplify the second half by going the easy way into everthing so that the active pair do not go round each other in the position changes.

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ABERCORN STAVE

THE STEP DANCE

Set : a longways set of 3 pairs.

Source : a combination of figures suggested by the dance list at Fifehead Magdalen, choreographed in memory of the Morrisons of Charlottesville who gave me my first lesson in flat foot clogging.

Title : we were looking for a noisy dance with the emphasis on the sound of the step rather than the music, rather like the Bedlam Morris.

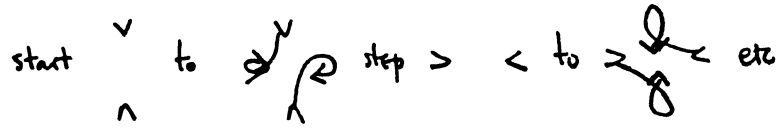
Start : face across

Structure : the following sequence takes the top pair to the bottom, so three times through gets everyone back to their starting place.

Tune : Mason's Apron or Hull's Victory.

DANCE

A1/2 - "Petronella" or "step and turn" - even though it is turn and step! Work in own pair, but all dancers active. Dancers start by facing, then move round $\frac{1}{4}$ way to right, making 270° turn clockwise while doing so, and ending face to face along the centre line of the set, in 2 bars using the "travelling step" for this dance. Two bars of "stepping" in this formation. Repeat this movement 3 more times till back in starting place.



B1 - "Insides" or "Big Arch"
Top pair lead down the middle, everyone follow, 4 bars of travelling step, then cast up the outside to place, using 4 bars of stepping, and perhaps all those going up making arches for the others to go under.

A3 - "Up and stand and down and stand" - progression of top pair to bottom of set. Top two pairs face up, dance up one place in distance on 2 bars of stepping, the second pair (behind) stop, face in and stand at ease with stave butt resting on the ground, while the top pair turn in, and dance back down the set on 2 bars of stepping, to end in the middle position. The original top pair (now in middle) and the bottom pair face down and dance down 2 bars moving one place, the top pair stops, faces in and stands at ease, in the bottom place while the bottom pair dances up the centre to the middle place. All face in - top pair has moved to the bottom and the rest moved up one.

B2 - All step on spot 4 bars with stave butt still on ground. Then step around the stave, held in the same place, going round clockwise.

STEP - (a) flat footed clog. The step is a 1 2 3 and something. The first step emphasises the body weight going down, the second is ahead of the first foot (ie not like a sidestep but more like a pas de basque rhythm) with a slight body rise, the third repeats the first. The slap down is emphasised for the noise. The 4th beat can be (a) lift of body but no step (b) a slight hop (c) kick of heel on ground in front (d) shuffle of free foot.

Abercorn Stave

THE WITAN TREE

Set : 6 dancers in longways formation

Source : Dorsetshire March interpreted

Title : within sight of the practice places is the Odiham Hundred Moot or meeting place on Horsedown Common, a two peaked hill, which once had a tree by which one of the Saxon Kings held a parliament.

Music :"Three Around Three"played $(AB)^8$

Start : All face across. All start on the same foot.

Structure : chorus followed by a figure, ending on the last figure.

CHORUS - this reverses the set each time, so top pair lead from alternate ends.

Bars 1-2 Two double steps facing, moving forward a little towards opposite,

3-4 4hop backsteps - free foot well swung to individual style, retiring away from opposite to starting place, no jump at end,

5-6 Two double steps forward to nearly meet, and turning at the end of the second to face the end of the set where the top pair are dancing.

7-8 4 hop backsteps retiring a little, still facing end of set.

9-12 All single cast led by top pair, to end facing the other way, with the set reversed.



13-16 As bars 1-4 with the set reversed.

FIGURES

1. Top pair at bottom. All face down and dance a reel of three on the sides, started progressively with the top pair casting out, bottom pair waiting. End facing up and repeat reels,this time led by bottom pair, end facing across.





2. Top pair at top. "Two circles". Either,

(a) Outside 4 circle anticlockwise for 8 bars going around once and a bit, and then turn outwards and come back clockwise for 8 bars ending in starting place. Keep opposite one's diagonal and preserve the cross formation. The centre pair cross staves and "push 'im round" clockwise two complete circuits or more, turn in and come back anticlockwise with staves still crossed.

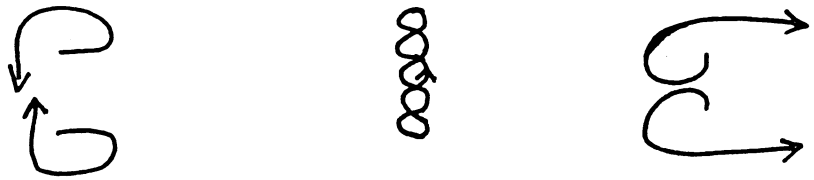
or (b) Middle pair go to their right hand pair and they star, with staves in the centre 4 bars around clockwise. They then change circles, passing left shoulders in the middle of the set and star with the other end pair anticlockwise, also with staves in the centre, the other 2 having to run in to face the other way for the change of direction. This change and circling is repeated twice more, 16 bars in all.





3. Top pair at bottom. The "Figure" for six.

All face down. Top pair lead a cast out followed by the est, but turn in at the mid point of the set, immediately behind the bottom pair, and start a complete reel of 6 across the set. First pass is by left shoulders and then alternately. A full reel requires the top pair to pass at the start in the centre of the set, to reel to the end of the line, come back and pass each other again in the centre but going the other way, to carry on to the end of the line again, come back and met each other yet again in the centre going in the orginal direction and <u>then</u> leading the rest up the middle, in the same direction as the original cast. They then lead an outside cast back to starting place. It is important that the reel is set up and maintains a straight line across the set. To fit into the music, the minimum time must be taken over starting the reel and the top pair should be passing for the second time by bar 9.

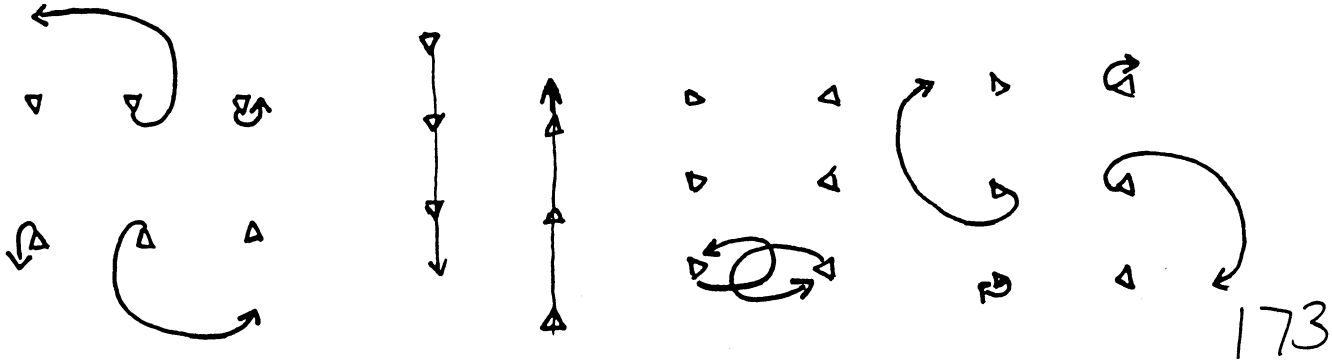


4. Top pair at top. "Change and turn".

All face across. The middles turn anticlockwise, to their left and go behind the dancer on their side on their right and all turn so that the new lines of three are facing to their new right. No. 1 and 6 have to turn outwards, anticlockwise, to face the other way. The two lines then dance forward in the direction being faced half a place so that now the lines are opposite each other, 3 with 1, 5 with 2, 6 with 4. Turn this new opposite with the left hand with a slight pause half way round.

From this new formation repeat to place. The new middles turn to their right, clockwise and go behind the dancer on their left, the lines turn 90° and dance to their original places and then turn their original opposite by the left once around etc. This turn is more difficult as the arm is extended across the body to start. End by crossing staves.

The phrasing is, 2 bars to get to position behind the others who turn on the spot as necessary. 1 bar move to be opposite, 1 bar on spot turning to face, 2 bars to half turn and "hold", 2 bars to complete turn.



STAVE DANCES : SIDMOUTH WORKSHOP 1996

LAST OF THE LANCERS

Source : Mss list of dances used during a club walk. The following is a common version of the "Kitchen Lancers".
Music Jigs.
Steps : Dorset skip-change for most, kick balance, sideways slip-step and walk where noted.
Set : eight dancers arranged in a quadrille in pairs.

Grand Chain : Pairs face with staves on shoulders, start passing right shoulders, 2 bars each pass, and 2 kick balances when met partner at half way and at end.

Turn & Cast : Each pair, in turn with each repetition, turns round in place for 4 bars, left hand turn or push 'em round with the staves, whilst the other pairs form a column of three arches with their staves. The pair who turned, cast separately and dance a big curve down the outside to meet at the bottom.

UP & Walk : Arches stand still facing across while lead pair walks up under the arches for 8 steps, then all face up, ie. direction of lead couple's place, with staves on shoulders, and all walk up four steps and retire four steps.

Sidesteps : All slip step sideways to pass partner, with vigour, going well across the set, return similarly to place. Repeat.

Cast & Up : Lines separate and cast down own side to bottom, with skip-change step, come up the centre, lines reasonably apart.

Forward & Swing : Lines face, dance forward and back, turn <u>partner</u> to starting place.

Repeat four times in all in maximum, so that each pair has led, then end on a final Grand Chain.

It works as a dance with garlands as well.

OAKFIELD CIRCLE DANCE

Source : Taught by Dorset Knobs & Knockers at a Morris Federation Workshop
Steps : Dorset skip-change for most.
Set : eight dancers arranged in a circle, and in pairs, facing in.

Chorus : All circle clockwise for 2 bars, one bar going into middle, and one bar facing back in a tight circle. 2 bars circle anti-clockwise, face centre and 2 bars Dorset backstep out to starting circle.

Used at start, between figures, and at the end.

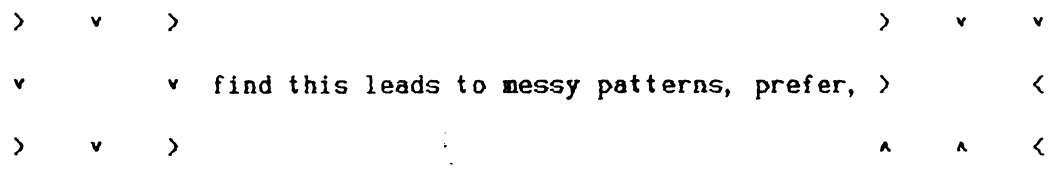
Figure One

A **Double Circle** : right hand of each pair (ladies) goes into the centre, all face anticlockwise, and all dance in pairs once around the set to place, ladies turn clockwise to face round, left shoulder to the centre, and their partner moves up to be alongside.

B **Diagonal Reels** : right hand of each pair (ladies) move into centre first again and all dance reel of fours along the diagonals, ending in place.

Figure Two

A **Squares** : set took 2 bars to face thus,



They dance around a small square in 4 bars, starting in the direction they are facing, all going round clockwise, passing left shoulders in the centre. End with two bars to face direction as at the start.

B **Double Star** : rather like Double Circle, but going clockwise, middles put staves vertically in the centre, knuckles touching, and other arm on shoulder of partner. Go once around set.

Figure Three

A **Four Stars** : left hand of each pair (men) backsteps out and face round anticlockwise, slopes staves over the centre but not touching and dance once around the set. The others form a star in the centre, underneath and go round clockwise.

B **Circular Hey** : pairs face and start grand chain by passing right shoulders first, end all facing into the centre with stgaves crossed with partner.

Exit : One pair makes arch and rest lead off under in pairs, followed by the arch.

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DORSET CLIPPER

Source : Taught by Royal Manor Morris at a Morris Federation Workshop.
Music : "Balquidder Lassie"
Set : six dancers in two rows facing.

Chorus :

"Arches" : The bottom two pairs make arches and the top pair dances four double steps underneath to the bottom of the set. Then the active pair dance four double steps up the outside to place, while the middle pair goes under the bottom arch and casts back to place. Repeat in reverse.

1 **"Lines"** : Two lines of three facing, sidestep diagonally forward to the left to form in 2 bars a line of 6, step on the spot for 2 bars, then sidestep diagonally for 2 bars to the right to be in the opposites' places, but facing out and back to back. Retire directly back to place in 2 bars. Repeat in reverse.

2 **"Circles"** : Nos 1 & 3 cross staves between them, and move once round the set clockwise, with their arch going over the heads of the other line, who themselves are going all around the set anti-clockwise so that they pass under twice. The odd dancer, No. 5, does not form an arch, but still dances, moving <u>backwards</u>, keeping a straight line of three with the arch, moving a little to their left at the start to be closer, and so allowing the other line to pass them on the outside. Repeat in reverse with Nos 2 & 4 making the arch.

3 **"Squares"** : Top pair cast to be outside the middles in 2 bars and end facing down, bottom pair move up between the middles and face up, middles turn on the spot to face up, now ^ v v v v ^, in the next 2 bars all turn to face out, < < < > > >, then the ends of this line dance to the bottom, the centre of the line to the top, and these other two, the original middles turn back around the spot. Then all turn to face down. Repeat forming line of 6 from other end, but this time the dancers turn in, > > > < < <. The centres go to the top, the outsides to the bottom, and the others turn around the spot again. They in fact keep going round on the spot.

4 **"Hey"** : This is a Sheepskin Hey done by both lines in turn. A line starts by leading around the top of the other line, passing outisde the top dancer and tracing a figure eight around the three dancers, and each time that the last of the three passes the middle of the line they cast back around that dancer to lead the line. When the leader is at the front again they move back to place between the top two and each goes direct to their own place.

5 **"In & Down"** All dance facing partner for 2 bars, turn to face down for one bar, turn to face out for one bar, then the two lines pivot on the top pair, to form a line of six across the set, with the top pair in the centre, facing up and staves crossed in twos.

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FLAMING MORRIS

A workshop was held with **"Flaming Morris"** at The Old Boys School, Ottery St Mary on Saturday 12th January 1991. They danced their four stave dances to show the style and content and then I taught them 6 new dances gathered from other active stave teams.

Ottery St Mary in Devon is famous for its tar barrels on November 5th and the dance team has rough stripped natural wood staves with a small wooden barrel as a stave head and a mass of essentially red streamers. The leader has s stave with small wooden clown's head instead.

The original leader of the club had chosen to interpret the dances and evolved an interesting new structure for the Stourton Caundle set which gave each dance a unique opening figure which was repeated as the 5th/last figure and performed the intermediate figures in the order, cross-over-&-back, into centre in 4's and out to end in 4's, and into line along centre in two's. This order was followed in teaching the new figures for eight dancers.

FIRST SET - dances for eight.

NUMBER ONE : tune : "Dorset Four Hand Reel"

Once to Yourself : all face up towards the music, feet together, stave sloped over right shoulder, left arm at side.

Opening Figure : "Arches"
Working in fours twice round, pair going down forming arch and going over.

CHORUS as "No.1". All turn 90° to left & dance 2 bars to left, turn out 180° and dance back to place, left hand turn opposite once round, hold half way.

Figure Two : "Cross Over"
Pass left shoulders and turn back to the right and return to place similarly, in flowing movement.

CHORUS

Figure Three : "In-&-Out"
All turn and the end pairs dance to between the centre pairs to form two lines of four across the set facing each other, the top four facing down and the other four facing up. Retire to place. Then the middle pairs dance out to between the end pairs to form lines of four across the set, the top four facing up and the other four facing down, and both lines the length of the set apart. Retire to places and face across the set.

CHORUS

Figure Four : "Into-Line-in-Pairs"
Dance into single straight line along centreline of set in neighbouring pairs, 1&3, 4&6, 5&7, crossing staves with neighbour, and retire to places. Repeat to other shoulders in pairs 2&4, 3&5, 6&8 and retire to places.

CHORUS

Last Figure : as Opening

CHORUS
End with staves into middle in fours. Music not slowed at end.

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NUMBER TWO : tune : "Bricks and Mortar". Dance not done recently

Once to Yourself

Opening Figure : "Dance-Round"
No.1 leads odds file dancing a clockwise circle around the set, while simultaneously No.2 leads evens file around in an anticlockwise circle, the odds first passing outside the evens and then inside, going round to place.

CHORUS a form of "No.2". In fours, dance half way round a clockwise circle in 2 bars, and cross back to place along the diagonals, one bar for each pair's crossing. Repeat but start circling anticlockwise. Has to be danced very tight on space to complete the movement in time.

Figure Two
CHORUS
Figure Three
CHORUS
Figure Four
CHORUS
Last Figure : as opening
CHORUS & Finish.

Suggested Change to Chorus : take twice as long for the movements, two bars to travel round, two bars facing in along the diagonals and then each diagonal pair takes two bars to cross in succession. Make it a bigger circle and vary pace to avoid actually dancing on the spot. Aim for surges of movement.

NUMBER THREE : tune : "Galopede". Shown as dance for four only.

Once to Yourself

Opening Figure : "Figure of Eight"
In fours, all face up, top pairs cast out and lead into complete reel of 4 across the set.

CHORUS a form of "No.3". In fours, form line of four across the set facing down the set by top pairs moving between next. Dance down the set for four bars, travelling quite a long way, then face neighbour and dance a half reel of four to end in reverse order along the line. Face up and dance back to place for 4 bars and half reel of four to place.

Figure Two
CHORUS
Figure Three
CHORUS
Figure Four
CHORUS
Last Figure : as opening
CHORUS & Finish.

Suggested Change to Chorus : travel down the set for only 2 bars and face and dance on spot for two bars before dancing the half reel. In coming back reach the top pair's starting position. Choice of travel should depend on the dancing space available.

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TWO DANCES TAUGHT FOR EIGHT

NUMBER EIGHT : tune : "Over the Hills and Far Away"

First & Last Figure

No 1 dances down the centre line followed by the other dancers, 2,3,4,5 etc in order and in single file. When all in the line, No 1 casts to left and comes up on the other side. The other dancers cast alternately to end on changed sides. This is immediately repeated to end with the dancers in their starting places.

CHORUS

The upper middles, 3&4 dance quickly between the top pair, 1&2, while the lower middles, 5&6 go between the bottoms, 7&8, as the end corners, Nos 1,2,7,8 start two reels of four along the set diagonals which cross in the centre. The dancers surge into the centre on one bar and then hold the position of left shoulders to the centre for a moment before passing on. The movement is like the Figure Eight used to start and end dance "Number Three" but done along the set diagonal with the diagonally opposite pair. Note that it is important to go through the middle at the same time, keeping the same relative positions throughout. The effectiveness of the chorus depends on NOT getting out of the pattern with each other.

NUMBER SEVEN : tune : "Speed the Plough"

First & Last Figure

Danced in fours. Neighbouring pairs dance forward, rotating a little (45°) clockwise as a pair, to form on line of four across the second diagonal, in order 2,4,1,3, the pairs facing in opposite directions. Those in the centre of the line, Nos 1&4, turn round each other anticlockwise enough (135°) to face up or down the set, while the ends, Nos 2&3, turn clockwise in a circle away from the centre to face down or up the set, ready to turn Nos 1&4 respectively once round, with crossed staves to "push 'em round". It is important for the appearance of the dance that the four pairs turning are positioned in a square, and go round at the same rate. This is all repeated to starting places.

CHORUS

This chorus involves all eight dancers. The ends dance between the middles to form two **lines of four** facing and aligned across the set taking one bar. Each of the top row **turns on the spot** inwards to face up taking one bar, whilst the other row dances on the spot. The top row splits into two pairs who **rotate** (180°) on the outer end as a pair shoulder to shoulder, whilst the bottom row moves up between them to form a line of eight, taking two bars, with the centre four facing up and the outer ends facing down the set. The line of eight splits into two sets of four who **spin** about their individual centres half way round (180°) in two bars, so that all are facing the opposite way, and, most important, all are more or less facing where they started from. The line of eight breaks as each faces forward to their starting place, ending facing across the set.

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SECOND SET - dances for six

WEDDING REEL : tune : "Three Around Three".

Appears to be a mixture of Seend's "Bricks & Mortar" and Buckhorn Weston's "Wiltshire Wedding Reel" dances.

The following sequence is danced two or three times.

Cast-In I.

Top pair lead a cast down the centre and up the outside of their own sides to place and then change sides with their opposite.

Cast-In II.

Repeat on other side to get back to place.

Heys-Across.

A form of "three-top", middles go to their right between the ends and dance complete reels of three with them, ending back in own place.

The Figure.

The figure eight danced in pairs once around. (but not back!)

FOUR DANCES TAUGHT FOR SIX

Jumping the Stone

The Step Dance

Three Jolly Sheepskins

Mad Moll of the Cheshire Hunt

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JUMPING THE STONE : tune : "Bobby Shafto"

Structure : chorus followed by a figure. Each figure starts with the same movement and each has a distinct second half.

CHORUS

All face up. The movement is a form of progressive hey starting with the top pair casting out, the two sides being mirror images. The bottom pair start by making an arch with their staves, which the top pair go under to reach the bottom. At the bottom the top pair turn inwards to face up and themselves make an arch with their staves. As each pair reach the bottom they form an arch and move up towards the top. Each pair from the top of the set dances outside the pair then in the middle and under the arch then at the bottom, while the other pairs are facing up and moving up. It is important that a pattern of actions with the staves is established so that each turn and repetition looks the same.

FIGURES

First Part : facing across to opposite, step on the spot for 4 bars, cross over passing left shoulders in one bar, all turning to the left (90°) to face up or down the set and dance on the spot for the rest of the second bar, then dancing a small loop clockwise to the right around the spot to end facing back across the set in one's opposite's place.

Second Part : a different movement for each figure except the last.

1. Into a **Single Line down the Centre** line of the set in neighbouring pairs, rather as the into-line figure of the Sets of Eight Dances, done both ways. Because the normal rule of the club is that the first time it is the pair at the top of the odds, ie Nos 1&3, that go together, in this dance it is the two dancers in those places, ie those who start the dance as Nos 2&4.

2. **Rounds**, all put their stave horizontally into the centre of the set in a circle and dance clockwise round for two bars, turn outwards (to the left, anticlockwise) to face back in a small loop on one's own, making the stave take a large sweep up and over and back to the centre of the circle taking two bars, dance back anticlockwise to place and again dance a loop outwards to face up (to the right, clockwise) taking four bars.

3. **Circular Hey.** The top pair (Nos 1&2) and the side pairs (Nos 3&5, 4&6) face and pass left shoulders, and then "grand chain" around the circle to their starting place passing alternate shoulders, and only having about 1 bar per pass in order to get round in eight bars in all.

4. **All-in.** The last time there is no extra movement and the dancers raise their staves and form a high cross in the centre with the six staves at the end of the first part.

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STEP DANCE : tune : a Sussex Polka

The dance sequence produces a progression, taking the top pair to the bottom of the set, therefore needing three repeats to get the dancers to their starting places. The dance uses a heavy step or an exaggerated stamp for most of the movements and this should be assumed unless it is indicated to be otherwise. Various Dorset steps were shown. That prefered is a polka in which the free foot is well turned out and stamped flat footed behind the supporting foot instead of in front of it as is more common.

Petronella. This takes 16 bars. The pattern is danced with one's opposite. Each pair dances around a square path, each part is a going diagonally to the right and rotating on one's axis clockwise three quarters of a complete turn during the travelling on two bars. The first time it is to end facing up or down the centreline of the set, the second time in one's opposite's place, the third on the centreline again, and the last in one's starting place. At each position two "steps" are danced on the spot facing one's opposite. These "steps" should be heavier, ie noisier, than those used to travel while turning. So it is a "turn-&-step" taking four bars and repeated four times.

Insides. This takes 8 bars. Led by the top pair, they all lead down the centre to the bottom using a springy walking step, having moved up the outside as necessary, and then cast out at the bottom and come back to place up the outside, using the heavy step and making arches with the staves.

Cast Hey. This takes 8 bars. This movement has the same pattern for each repetition but the numbering of the pairs changes, being associated with the starting place for each repeat of the figure and not the starting position of the dance. All dance throughout, even when not having to travel. The top two pairs move up so that the middle pair are in the top pair's starting place, in two bars using a light step. The bottom pair face across the set. The top pair now cast round the middles into their middles starting place while the middle pair turn inwards to face across, all using the heavy step for two bars. The bottom pair and those now in the middle face down and move down one place till the original top pair reach the original bottom place, in two bars using a light step. The bottom pair cast out into the original middle place, while the rest face across the set, all using the heavy step for two bars. The top pair has now reached the bottom and the others have moved up one position. Note that the two casts are NOT done by the same pair!

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THREE JOLLY SHEEPSKINS : tune : same

These two dances' structure is a chorus followed by a figure, three times.

CHORUS is based on the traditional **Sheepskin Hey**. The odds follow No 1 across the top of the set and reel down the evens side, passing outside No 2, inside No 3 etc. The Sheepskin Hey means that the last of the line of three to pass the middle casts back around the middle to become the first of the line. This behaviour continues until the orginal leader No 1 is in front again. That dancer then leads the line out to the top of the row of evens, casts around No 2 and takes them down the outside, across the bottom and up to their starting places. While being danced around, the other line dance on the spot, alternately 4 bars facing up and 4 bars facing down, the turns all being to the left, ie initially inward and down. The hey is then repeated by the evens dancing around the odds, everything in a mirror image. The evens move across on cue as the odds are coming back to their places. To get around comfortably the music should not be played too fast and the fixed dancers should not be too close, or too far apart! The musicians should not be suprised if one side takes four bars longer than the other to get around. Just do not tell the audience!

FIGURES

1. **Sidestep-Across.** All facing up, four open sidesteps across set to change sides, taking two bars, stave held in both hands sloped across body in direction of movement, left hand below right for odds, left above right for evens. All turn downwards a complete turn to face up again in two bars. Sidestep back, leading other foot and sloping stave in direction of movement and again a complete turn down to end facing up.

2. **Six Hand Star.** All dance round set clockwise for two bars, making a high basket with the six staves up in the centre, turn out in a loop going forwards and anticlockwise to the left in two bars coming back in where started to go out on the loop, and not stealing any of the distance to be returned, and putting the stave over the right shoulder. Return with a left hand star, Texas style, holding wrist of person in front for two bars, and turn out clockwise to the right in a loop back to place.

3. **Rounds.** All dance round set in a big circle, closing in towards the end and raising and crossing staves in the centre to end the dance.

MAD MOLL OF THE CHESHIRE HUNT

CHORUS The dancers face across the set and dance on the spot for four bars, retiring a little in preparation for the next movement. Then dance a cross over passing left shoulders and going as far as practical then turning to the right in a big loop and coming in turning to face up by the end of the fourth bar. They dance a complete progressive hey, ending facing up, in or round as required by the next figure. The emphasis is in the lines, or working in pairs in the hey, the surge into the cross over and the flow into the hey without pause.

FIGURES as above.

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PUTTENHAM JUNIOR SCHOOL

Source : School girls at Puttenham and Warnborough Fair June 6th 1992.
Stave : A little taller than the dancers, with golden knobs on top.

CUTT MILL

Step : Double steps.
Set : 8 dancers.
Music : "Enrico".

ENTRY : On in a single file and into a clockwise circle and a chorus.

CHORUS : All 8 one big circle clockwise once round (8 bars) and form two lines along the set, each file facing to their left. Each file dance 4 bars to the left, and retire backwards for 4 bars to place.

The last time the team leads off in single file instead of dancing off to the left etc.

FIGURES

1. Two circles of four (at top and bottom) clockwise and anticlockwise, 8 bars each way. Turn outwards at half way.
2. Diagonals cross in order, 1st, 2nd, 3rd and 4th, two bars each, and return in the same order.
3. Circular hey for 8, all the way round. Two bars per passing, 16 bars all the way round to place.

KATIE'S DELIGHT

Step : Double steps and walking steps.
Set : 8 dancers.
Music : ???

ENTRY : Walk on in two files.

CHORUS : Circles of four, 4 bars each way and turn out at half way.

FIGURES

1. Processionals with double steps. Top pair only two bars down centre and retire for two bars to place. Top two pairs down the middle and back, keeping relative positions. Bottom pair only dance two bars up the centre and retire for two bars to place. Bottom two pairs up the middle and back.
2. Walk into single along centre, right shoulders, walk back to place, and dance cross over to opposite place with double steps, passing right shoulders and turning to the right to face back. Repeat all this to place.
3. In fours dance around small square, passing right shoulders across the set first, 2 bars of double step for each passing.
4. Circle of 8 clockwise and anti-clockwise.
5. Circular hey for 8.
6. Walk forward to meet opposite and retire twice, turning at end to face out and bowing.

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URSA MAJOR STAVE DANCES

They did a four person stave at a Knobs and Knockers weekend. Here seen at Sidmouth Festival 1992. Dances choreographed by Wendy.

WINSTER GALLOP

Set : seen for 4, but intended as multiples of 4.
Step : skip-change and cross over polka
Source : video 12, reading 0386
Music : Winster Gallop

Entry : two lines at opposite sides of dance area, dance on in file till opposite each other, on spot evens facing down, odd up.

1. Chorus 1 : lines move to their left, turn out to come back to be opposite partner, turn opposite by left hand once round to end in place.
2. Cross Over and back figure.
3. Chorus 2 : top pairs dance between bottom pairs, all face down and dance down in line of four, face in pairs and step on spot, half reel of four across the set and end all facing up. Repeat to place.
4. Arches figure in fours.
5. Chorus 1
6. Into line in twos figure.
7. Chorus 2
8. All face up and polka step on the spot for 4 bars, dance <u>half</u> the Figure, moving out to form a square, face across and cross back to place without weaving.
9. Chorus 1
10 Top pair down the middle while other pair dance on spot facing across, turn in and come back to place. Bottom pair dance up middle, turn in and dance back.
11 Chorus 2
12 Bottom pair stand still, top pair cross over passing right shoulders and dance completely around the bottom pair to place. Then bottom pair do the same.
13 Chorus 1 but end facing out, away from opposite.
14 Lines dance out, turn to left to face back, approach and turn oppsite with the left hand once round.
15 Chorus 2
16 First diagonal face, back step on the spot, push 'em round turn, other diagonal repeat.
17 Chorus 1 and dance off in two files as entry.

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FIVE HANDED STAVE DANCE

Source : Video 12 position 0961
Formation : 5 dancers, four in a square facing across the set and a centre in the middle facing up to start.

1. Sides cross their staves and open sidestep (slipstep) to their left and back and then to their right and back, 4 bars each way. Centre dances forward, dances to their right, back to the left and retires to starting place, 2 bars each move. Repeats in opposite direction, and going to the left and right.
2. Stars, centre with bottom two, while top two turn each other, staves in the middle, all clockwise for 4 bars. Centre changes to star with top pair anticlock for 4 bars and ends in middle.
3. Star for 5 clockwise, staves in middle, centre goes into ring between the top pair, once round in 4 bars, centre casts to left and leads them in a loop and back round into a complete circle anticlock, all completed in 4 bars. Repeat with anticlock star and cast to right, end as start, 16 bars in all.
4. Centre and bottom pair lead up, centre under crossed staves, turn in and dance down to places, while top pair dance down the outside, turn in and dance back to place. 4 bars each way.
5. Corner four dance a right and left through, starting across the set, 2 bars each change, while centre dances an anticlockwise loop around No 2's place and then anticlock around No 3's.
6. Centre dances a reel of 3 with the even side while odds mirror their opposites, then does a reel of three with odds, centre goes up first each time.
7. Centre steps on the spot, slowly rotating once round clockwise with stave held out vertically in front but not high, rest circle round, 2nd diagonal inside anticlock, stave on shoulder, 1st diagonal clockwise outside staves crossed over the heads.
8. Centre and No.4 form a stationary arch and step on the spot, while other 3 dance anticlock around the centre and under the arch, turn out at hafl way and come back clockwise.
9. Reel of 5 across, going in the easy way, lead off one at a time after once round as reach evens end again.

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WEDDING REEL

Source : Bedworth Festival, 1992, outdoor performance by teenage workshop.
Video 25 position 0490

Formation : set of 6 in two facing lines.

The following sequence danced 4 times through.

1. All polka on the spot facing across for 4 bars, then middles going to their right do a half reel of three to change sides and then immediately, without other stepping, go to their new left and dance a whole reel of three.
2. The Figure 8 in pairs both directions as usual.
3. Dip and Dive hey from the top, progressive, go between to start, arches when going outside (over), on shulders when between (under). Go round once and another place so that end one place further down the set.
4. Push partner round with stave half way clockwise, and loop to left to face back, repeat to place.

End - on 4 with staves crossed with opposite.

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WINTERBOURNE BISHOP

Source : danced by English Miscelleny at Towersey 1991. Can be danced with staves.

Steps : skip-change step for travelling, cross over polka on spot.

Set : Six dancers in two lines of three, facing across set at the start. To keep the dance flowing the patterns have to be made large.

Fig 1. : **Whole Hey** : a Cotswold morris hey pattern for six, ends turning out and middles following the tops.

Fig 2. : **Reel of Four** : the centres stand still in their place facing across the set. The bottom pair go up between the middles, changing sides, odd side in front, and dance around the opposite middle, cross again and dance around neighbouring middle to place thus completing a 'figure of eight'. The tops cast down, just as starting the hey, and go below the middles, then follow the bottom pair around the figure of eight. As they end by going round their neighbour, they continue by passing up through the bottom pair and go up the centre to their starting place.

Fig 3. : **Cast** : All face up, top pair cross staves, and all lead up in pairs for 2 bars, then the top pair dance on the spot or retire bringing the crossed staves back over the other dancers heads, for 2 bars, while the other two pairs dance up under and go into a single cast. The old top pair join in the cast behind the others. All dance up the middle with staves crossed to form a set where everyone has moved a place in the set.

Fig 4. : **Step & Turn** : All face across and dance 4 polkas on the spot, staves still crossed with opposite or on own shoulder, then all push opposite once round with the stave.

Repeat two more times through till all back to starting place.

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UNDER THE GREENWOOD TREE

Source: dance notations from the Hardy mss in Dorchester Museum transcribed by Leather and Scholfield. Suggested title from book which mentions country dancing most.

Basis : this suggestion takes the notations of College Hornpipe, Haste to the Wedding, The Triumph and the Dorchester Hornpipe which are country dances and arranges them as one sequence as a Morris for display. The departures from the mss are either to ensure an easy flow from one movement to the next or to make it more morrisy.Considerable thought has gone into the transitions but they still need careful realisation.

Set : usual 6 person morris set in two columns.Probably with handkerchiefs.

Step : usual morris double step or a stompping Dorset polka step.

Music : from the published Hardy tunes.

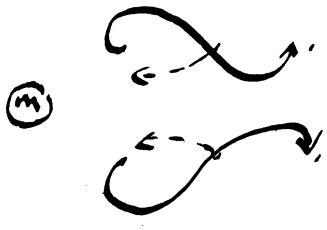
Once to Yourself: face partner in two columns - to show relationship to country dancing rather than facing up as in Cotswold Morris.

1. WHOLE ROUNDS - clockwise for 8 bars, end facing up towards music. Turn easy way into rounds, no pause or turn half way. Centres step out to form circle at start and step in at end to face up in column.

2. OUTSIDES - single cast and up middle, taking 8 bars in all.Top pair cast out No.1 to left, No. 2 to right, and, followed by rest of their columns, dance down outside of the set, turn in at the bottom place at the bottom of the set,not immediately the bottom pair have passed going up the centre, and dance back to place up the set, passing over the starting places of the other dancers in their columns.About 4 bars to go down and 4 bars to come up - this for the top pair - the rest dance up to the top before casting and also going right to the bottom before turning in. Do not let it become a circular movement on the sides. End facing up towards the music and then all turn in to face down.
   (This movement is suggested instead of linking hands and doing a double cast in pairs around to the left)

3. DOWN AND BACK - all dance down, away from music for 4 bars,side by side with partner, turn in towards partner to face towards the music and back to place ending all facing up towards the music in 8 bars in all.

4. PROGRESSIVE HEY - start a progressive hey from the top by the top pair casting out, passing the 2nd pair by the outside and the bottom inside. Each pair waits till the top pair reach them (ie progressive start to the hey)
   (This movement is suggested instead of the country dance pousette in which partners join hands and dance round the other pairs.)



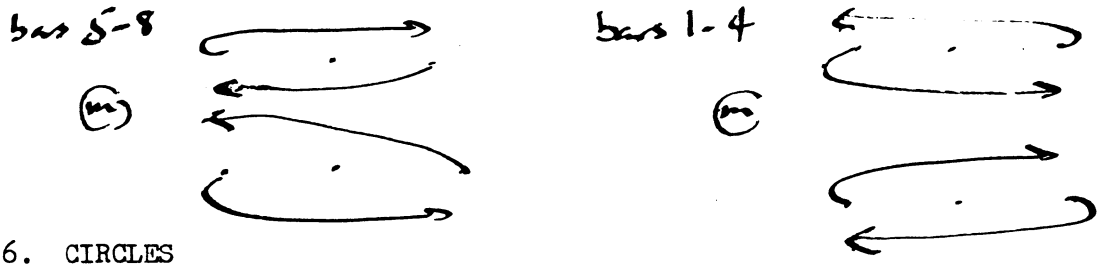
5. PROCESSIONALS

To let the movement flow it is suggested that it starts as indicated as the top pair have time to turn and go the other way while the bottom pair ending move 4 later can flow straight into it without a turn.

Bars 1-4 : top pair go down the centre to the bottom (2 bars) and retire backwards to place while the bottom pair go up the outside and back.

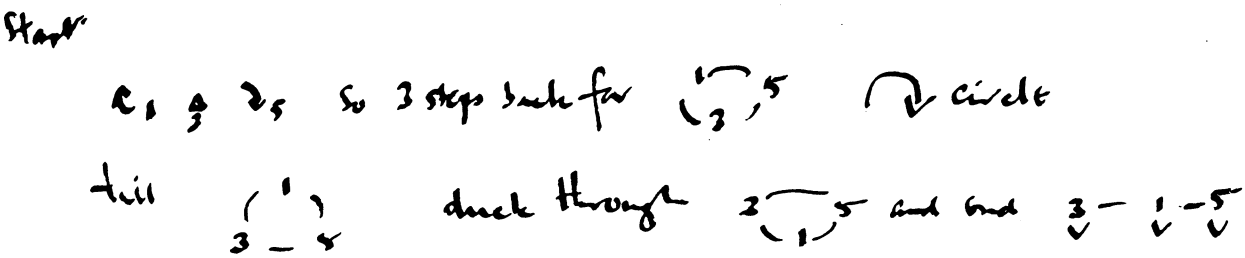
Bars 5-8 : top pair goes down the outside and back while the bottom goes up the middle. In each half the middles stand still.

This produces a movement like the Adderbury processional up and down figures as embellished by the other end of the set going at the same time.



6. CIRCLES

The 3 on each side form circles holding hands or handkerchiefs and circle round about 2 and a bit times, 1,3&5 clockwise and the other counter clockwise as this should flow best from the previous movement. Nos 1 & 2 end up on the inside of the set, back to back in the centre, facing out. They duck under the link between the other two dancers, while hands are still held and then the other two let go their link so that all can be in a line of three facing out from the set ready for the next movement.

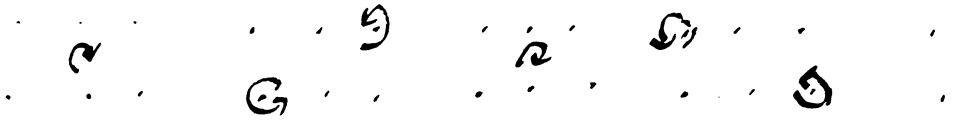


7. THE TRIUMPH

lines of 3 dance out from set, 4 bars, turn on spot so that all face in, No.1&2 have hands crossed, other two join hands over the head of the middle one to form an arch or"Triumph", and all dance back to centre, 4 bars, ending letting go with Nos 1&2 facing in the centre of the set.

8. TURN CORNERS

1&2 turn by right and pass, 1&6,2&3 turn by left,1&2 turn by right in centre again, 1&4,2&5 turn by left - 2 bars each turn, giving hands to turn. End by 1&2 passing by right shoulders to regain own side, still in centre of set.



9. THREE QUARTER REEL

The pair 1&2 by moving out start a 3/4 hey going up 3&4 start by going in down the centre so that they end with 1&2 at the bottom, 3&4 at the top & 5&6 at the middle.



10 - etc - this sequence could be repeated one or two times so that dancers end where they started.

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GENERAL NOTES

Starts and Endings

Start has been standardised as the last 4 bars of the A music.

At the end of the dance play last 4 bars of the A music followed by the B music to lead the dancers off.

Playing Style

The dances should be played at a pace which is sedate enough to accentuate the stepping without making the dance leaden.

In the 1993/1994 season all dances, except for Hop Picker, were played in a dotted hornpipe style. This enabled the speed of the music to be kept down. In the 1994/1995 season most tunes were played as slow reels, except for Spithead Fleet and Hop Picker, and for this reason all tunes are written out as reels in 4/4 time.

How a tune is played on any particular day ... is mainly dependant on the experience of the musician(s), the conditions under which people are dancing, the dancers themselves and a large amount of initiative and instinct.

An example of dotting a tune is given below:



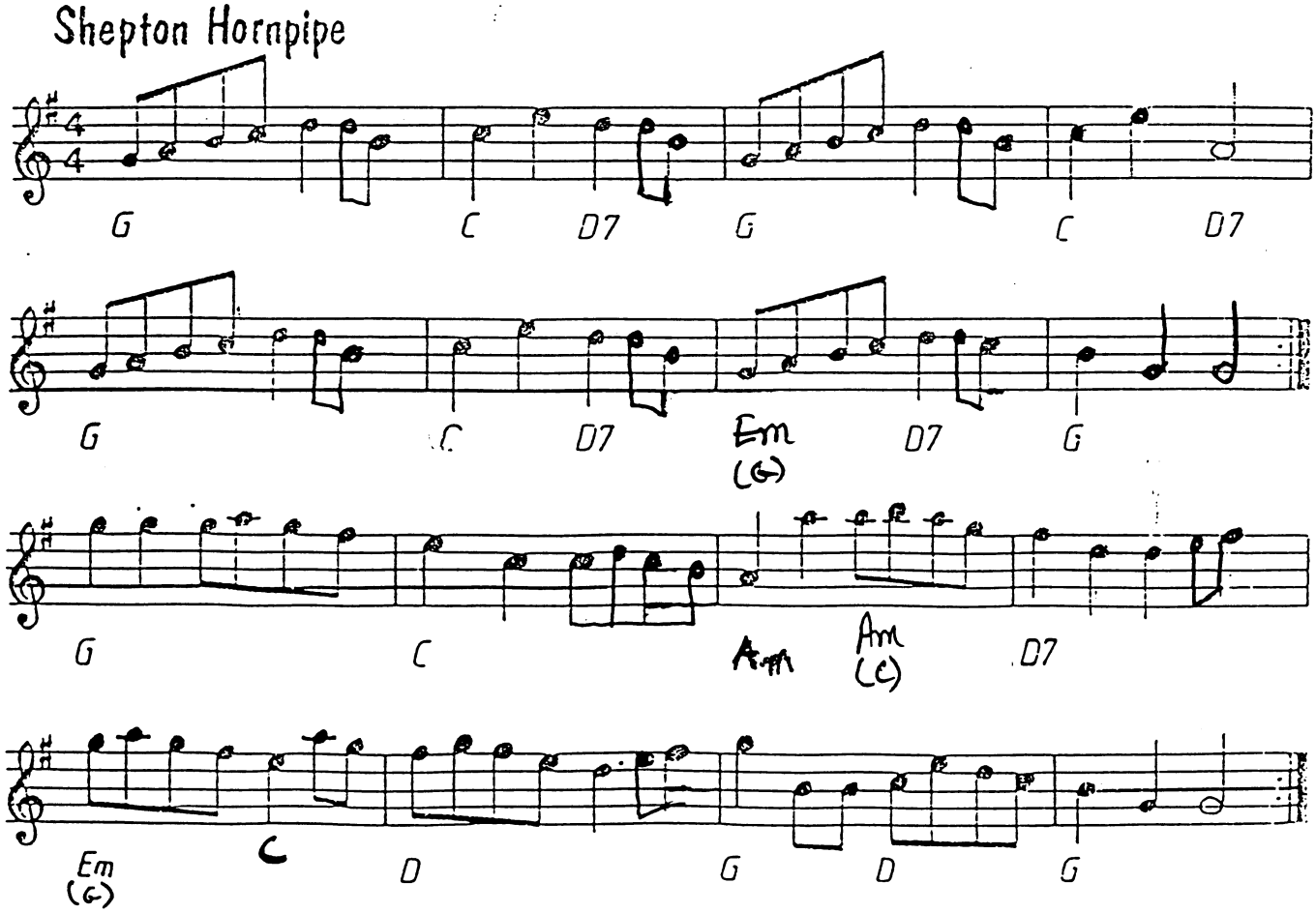
Watch out for missed figures. Both dancers and musicians make deliberate mistakes.

DANCES OF THE KNOBS AND KNOCKERS TRADITION

Beer Hackett

Music: Shepton Hornpipe. 2A (16 Bars), 2B (16 Bars). Played dotted.

The dance is fairly lively with dancers leading off to end the dance.
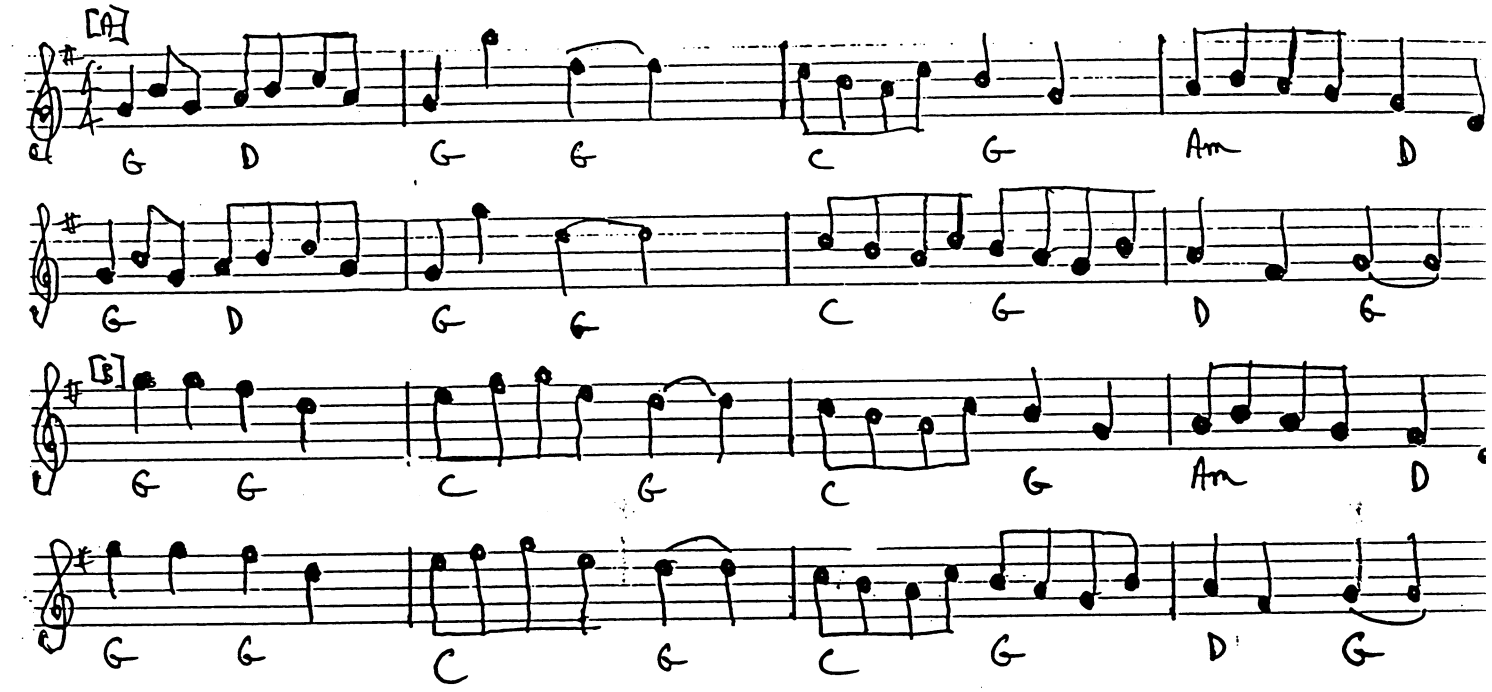


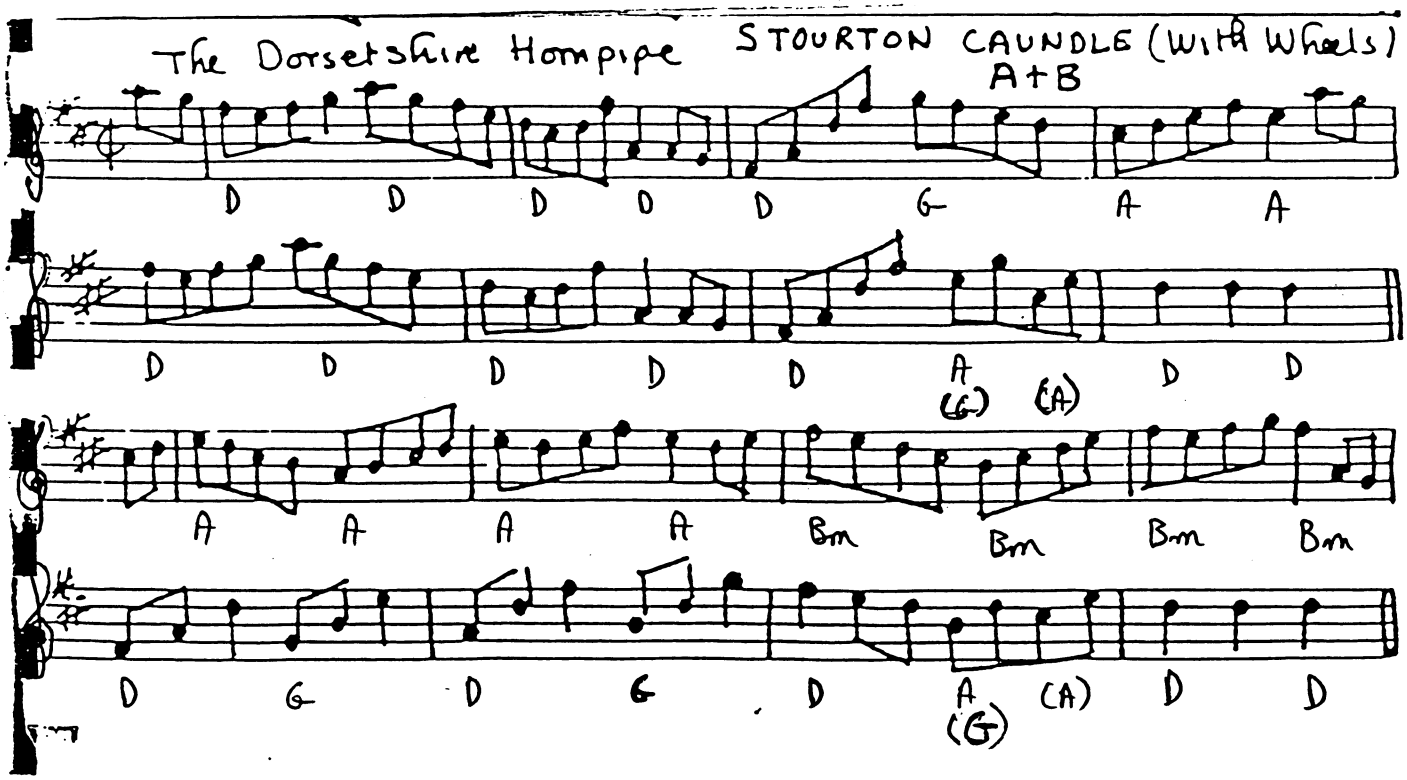
Bishop's Caundle (also known as Stourton Caundle With Wheels)

Music: Twin Sisters. 1A (8 Bars), 1B (8 Bars).

Difficult to pace correctly. Dependent upon any foul up factor you can think of. B Music very critical because the reel is very tight and dancers cannot always get back to place if the speed is too fast. Dance also becomes leaden if music is too slow. Note for 1995: Now played as a slow reel.

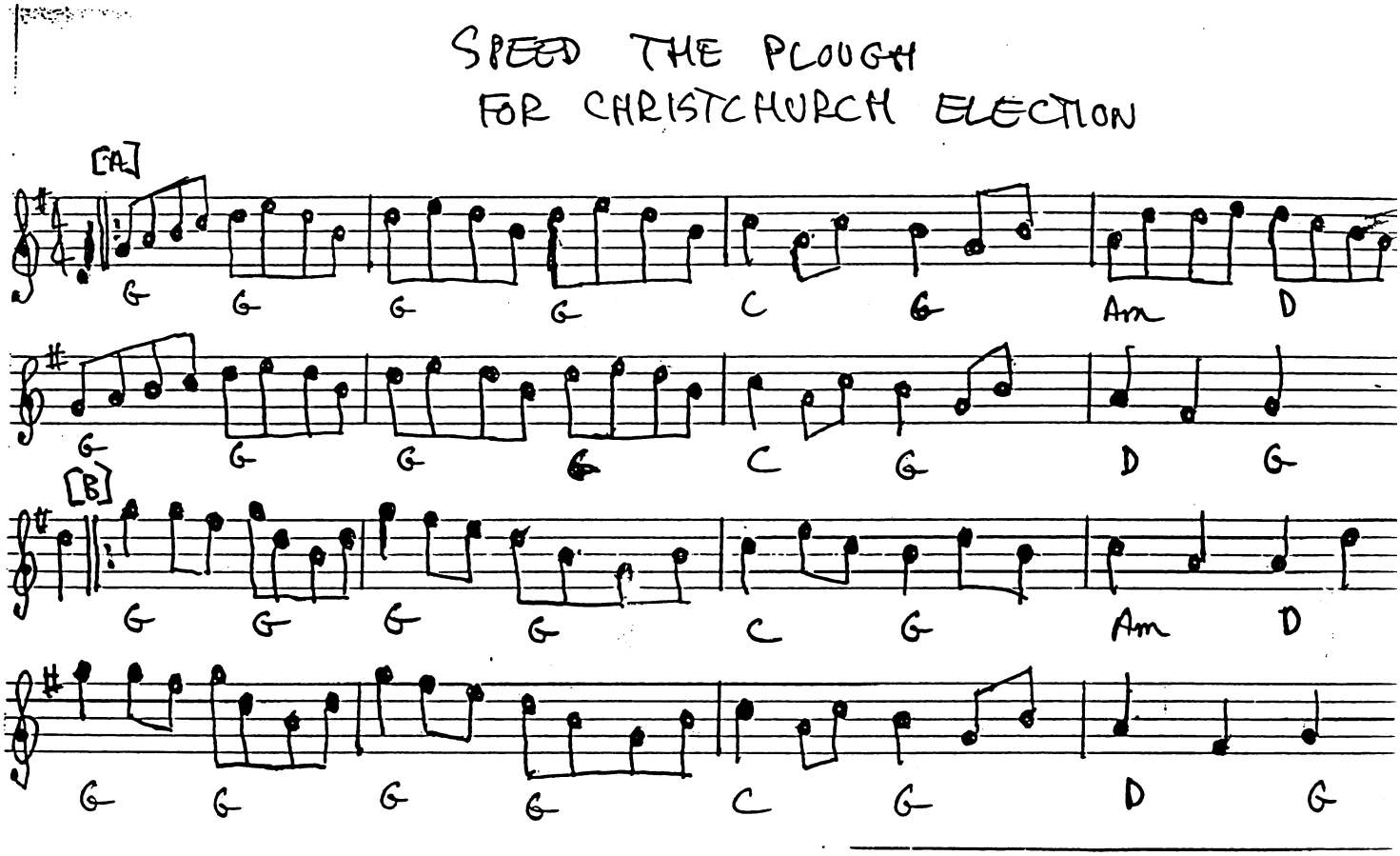
TWIN SISTERS
FOR BISHOP'S CAUNDLE





Christchurch Election

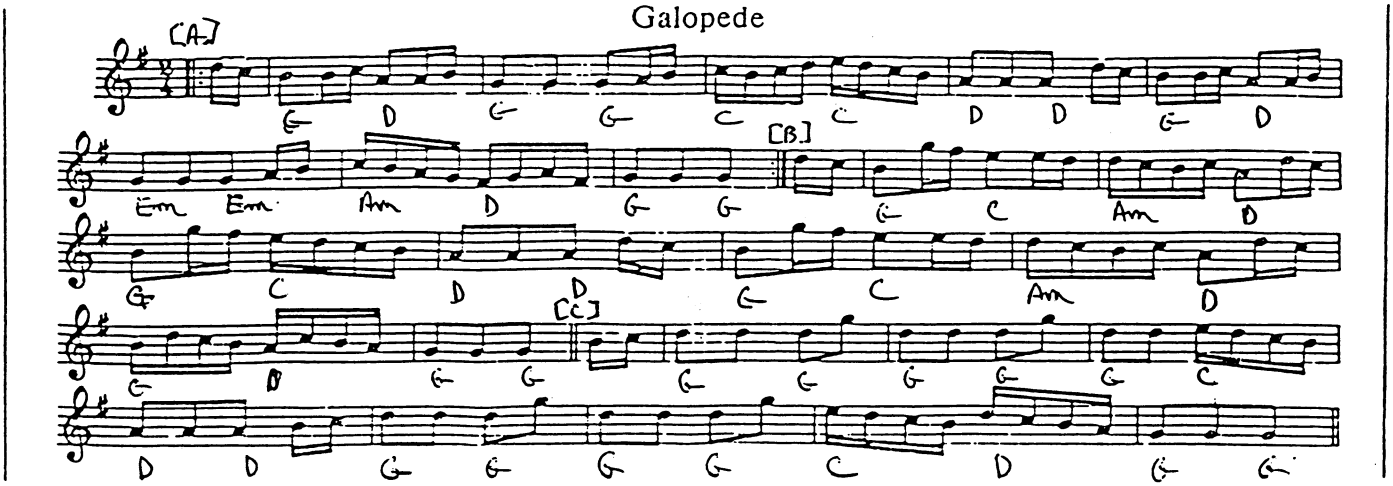
Music: Speed The Plough. 2A (16 Bars), 2B (16 Bars)



Cornish Circle Dance

Music: Persian Dance (Galopede). 1A, 1B , 1C (8 Bars each part).

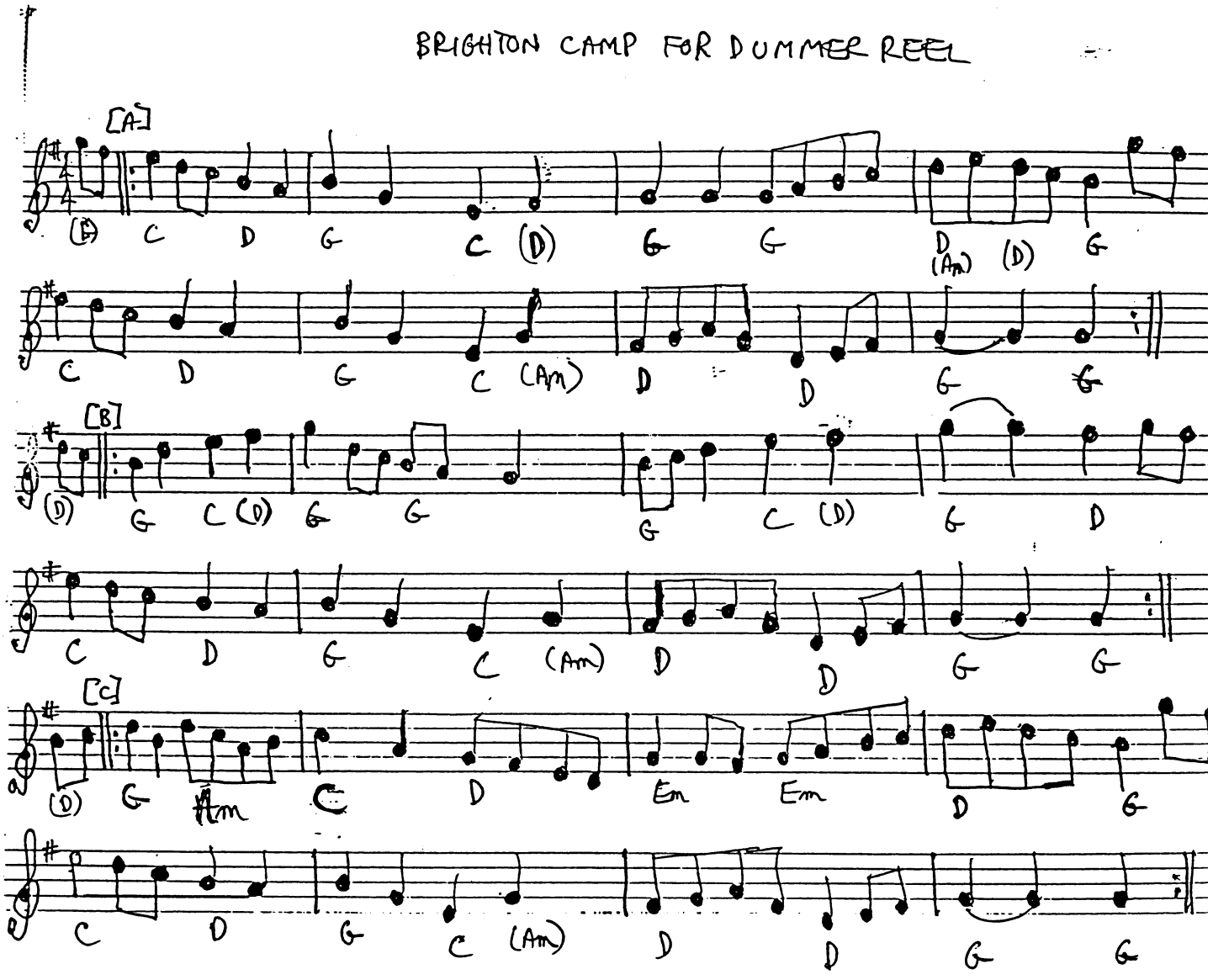
New dance for 1994/1995 by Penny Cornish. In this dance the chorus takes up the A music and the figures take up the B and C Music. The dance also ends on a chorus and therefore on the A music. The last figure is a zig-zag reel around the ring and is danced to the B and C music. Look out for this figure and then play 1A to finish.



Dummer Reel

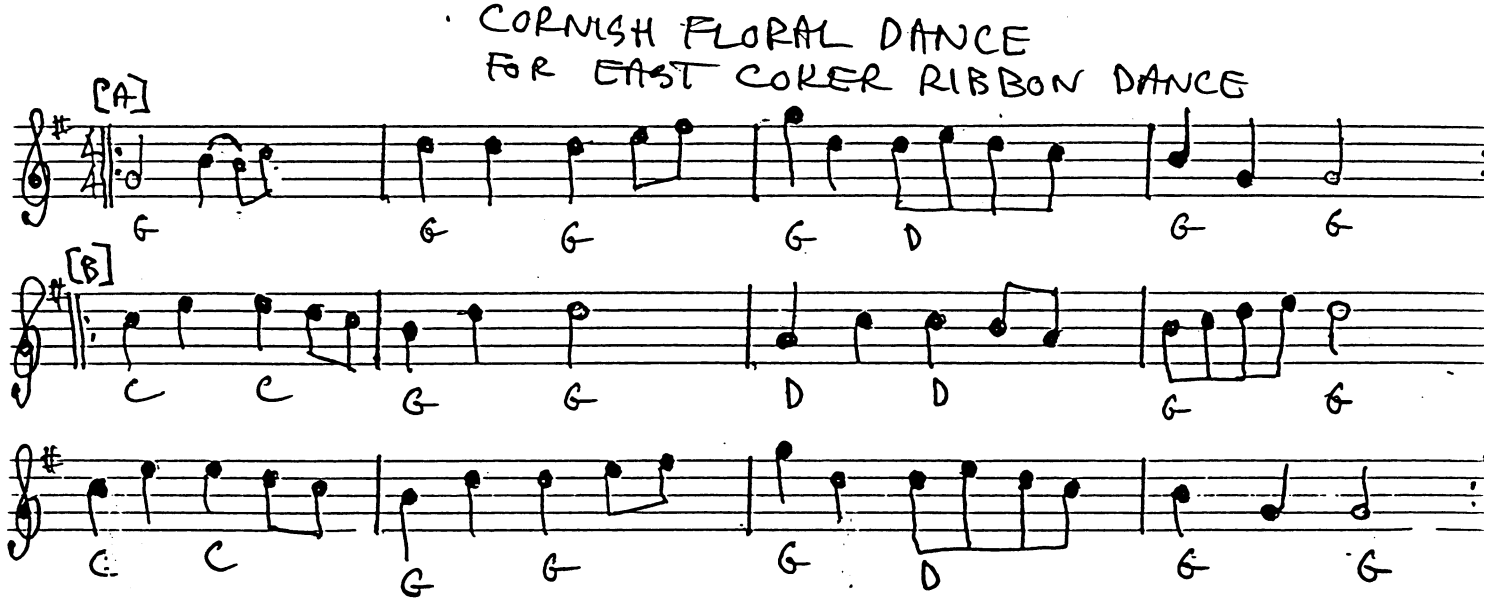
Music: Brighton Camp. 2A, 2B, 2C, 2A, 2B (5 x 16 bars).

The dance is normally danced through twice. Pace should be steady.



East Coker Ribbon Dance
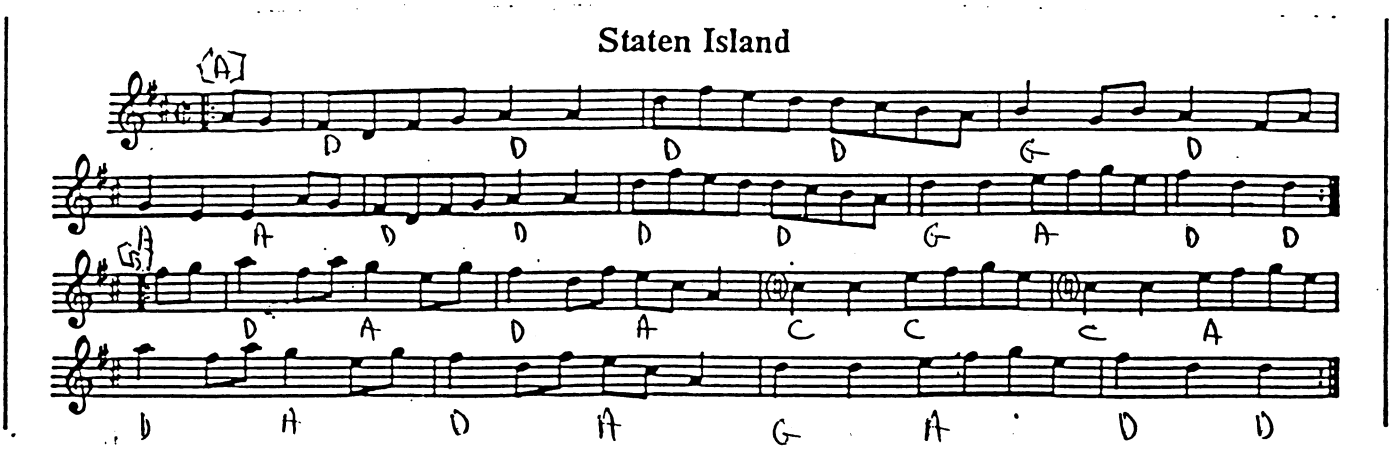
Music: Cornish Floral Dance. 4A (16 Bars), 2B (16 Bars)



Fifehead Magdalen

Music: Staten Island. 2A (16 Bars), 2B (16 Bars).
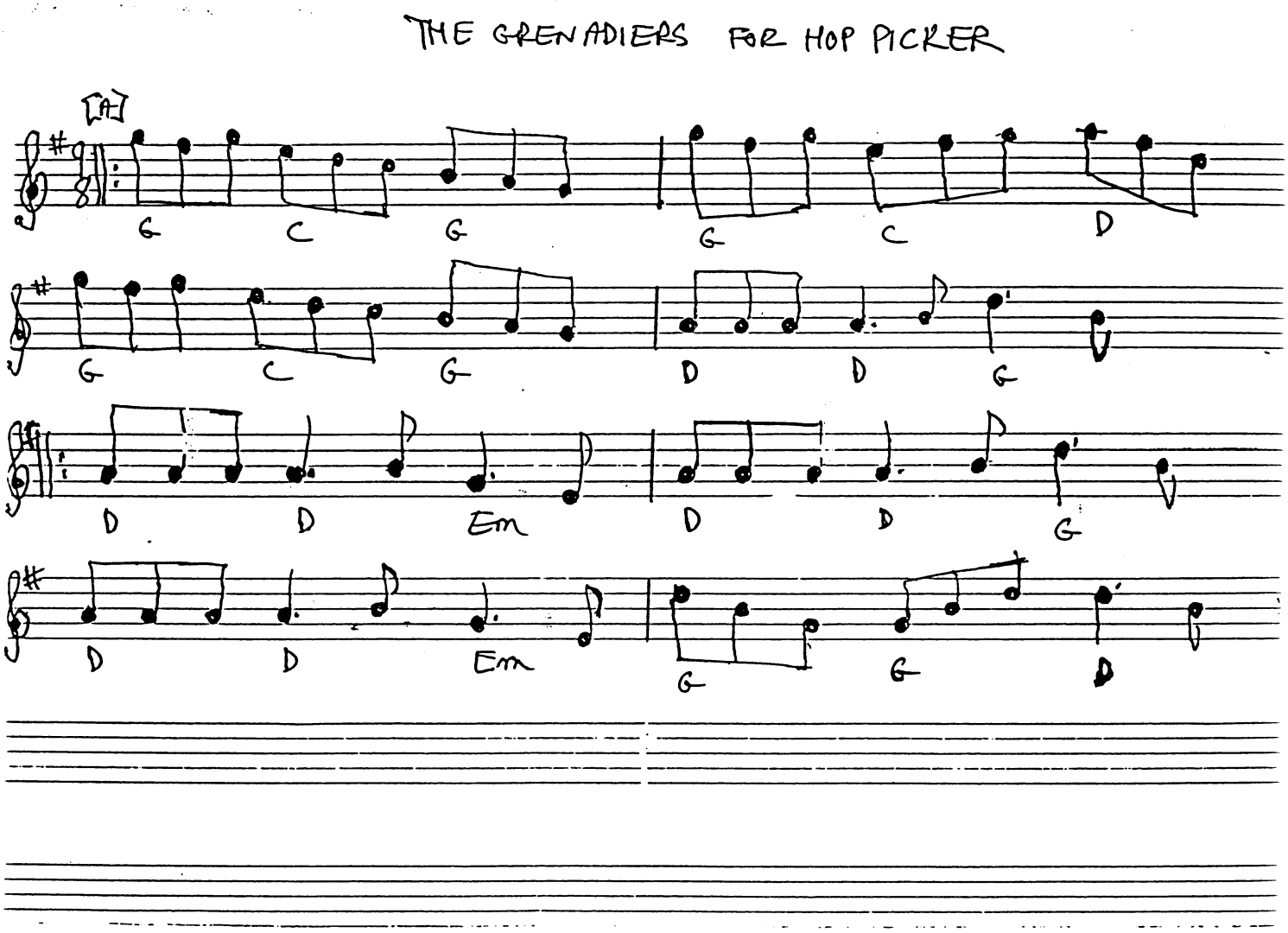
In this dance the chorus takes up the full 2A music. The dance also ends on a chorus and for this last chorus play on 1A, 1B. The last figure is a reel and is danced to 2B music. Look out for this figure and then play 1A, 1B to finish.



Hop Pickers

Music: The Grenadiers (9/8 Jig). 2A, 2B.

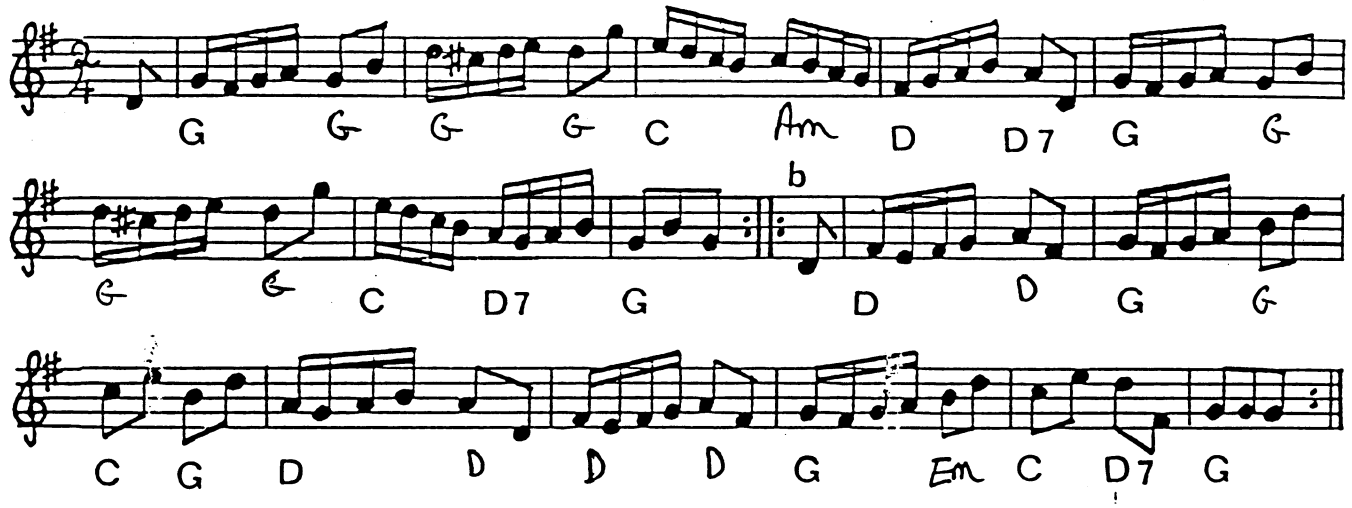
Danced Three times through. Dancers lead off on A Music 4th time through tune.



Melbury Bubb

Music: Laura. 2A (16 Bars), 2B (16 Bars).

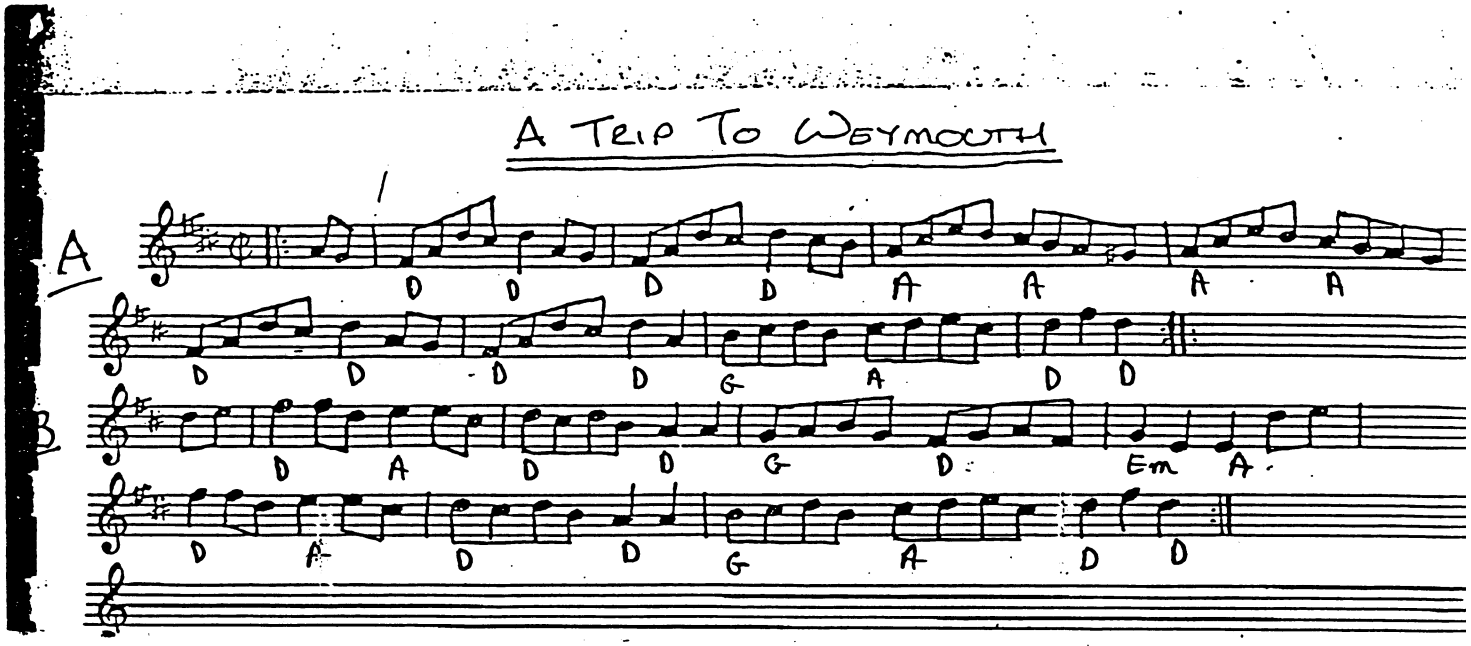
(23.) *Laura*



Norton Ferris

Music: Trip to Weymouth. 1A (8 Bars), 2B (16 Bars). Dotting optional.

In this dance the chorus takes up the A music. The dance also ends on a chorus and therefore on the A music. The last figure is a zig-zag reel and is danced to the B music. Look out for this figure and then play 1A to finish on the final chorus.



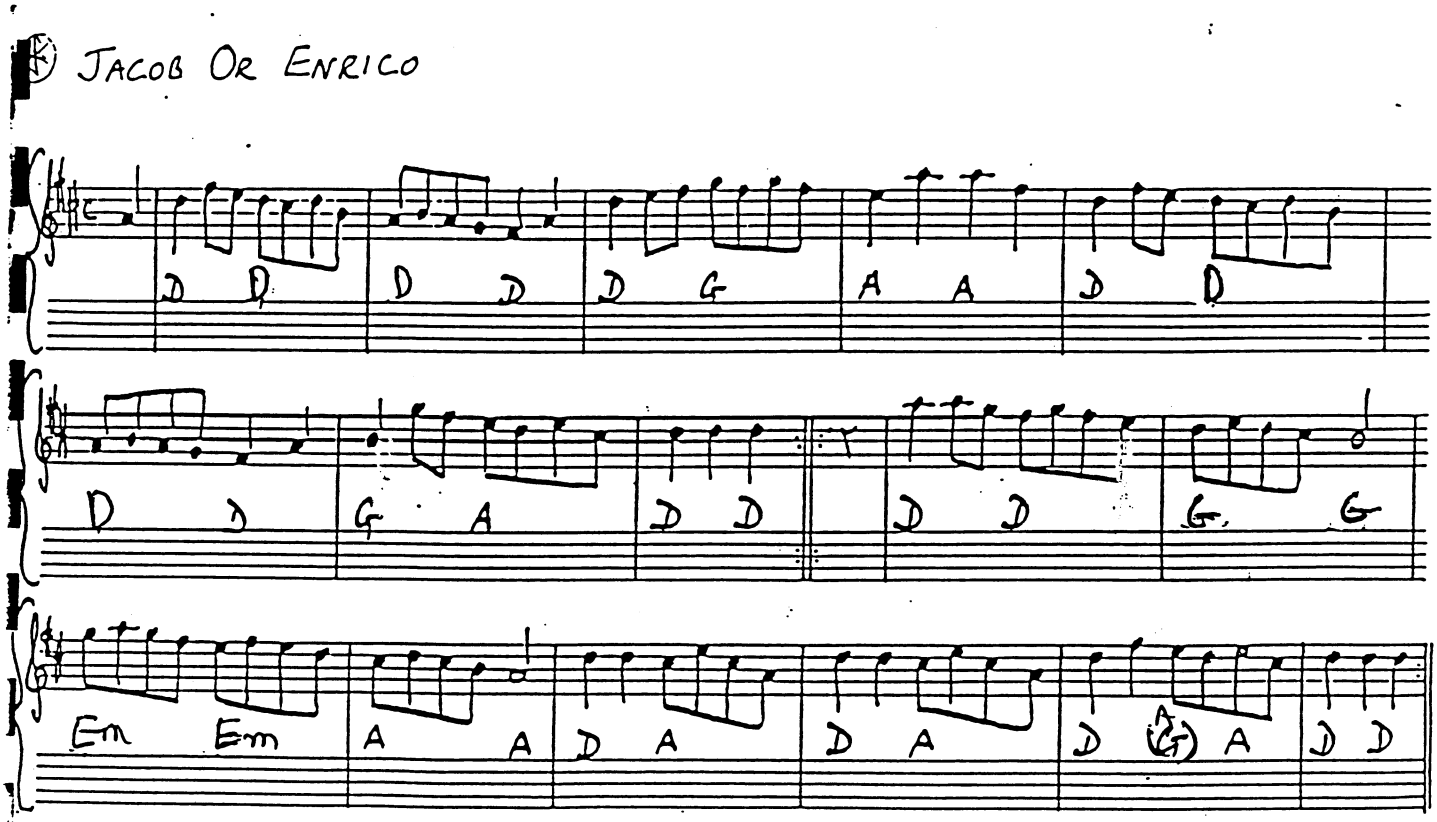
Spithead Fleet

Music: Jacob (Enrico). 2A (16 Bars), 1B (8 Bars).Played dotted.

This dance is danced 3 times through (6 times through the tune).

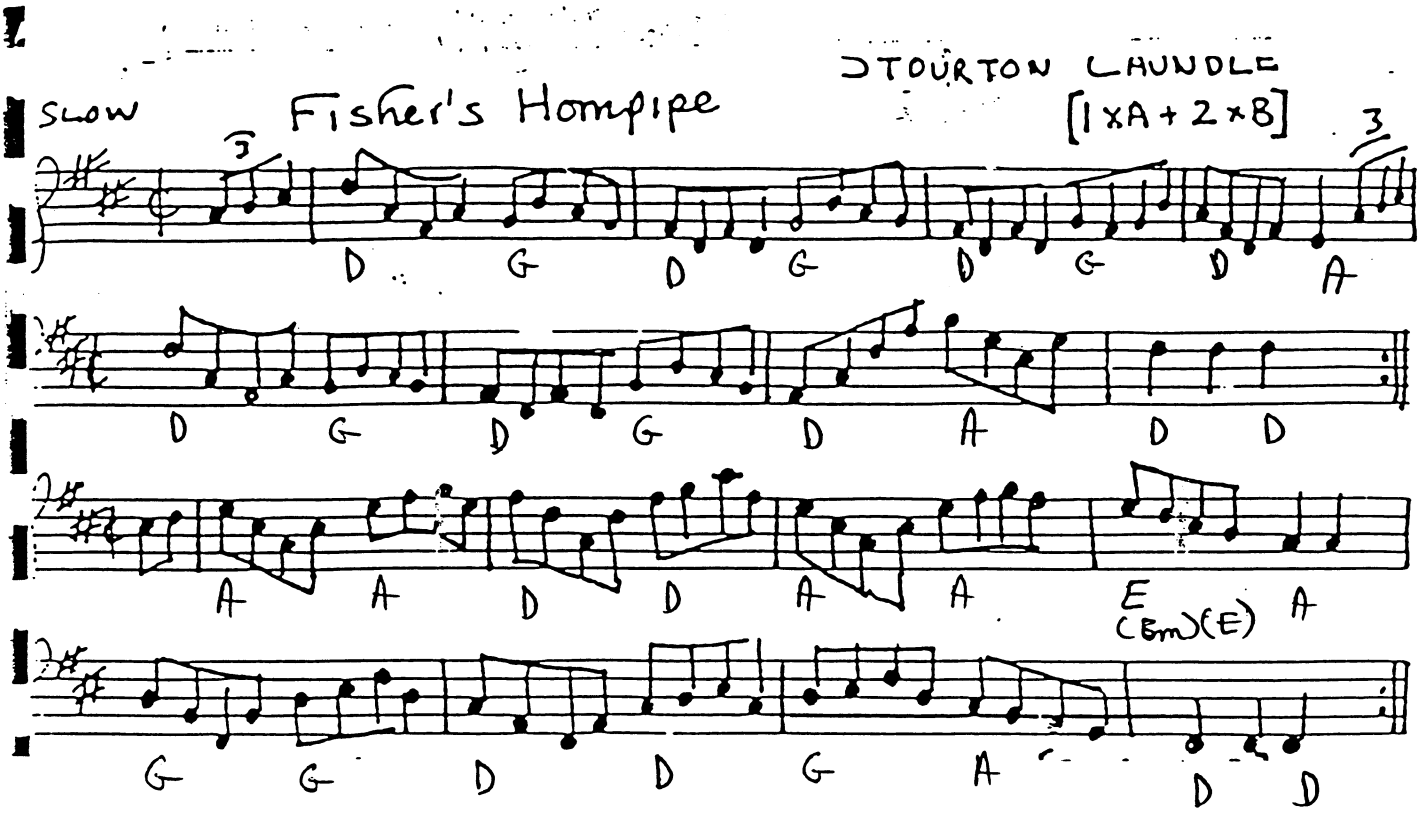
During the 2nd, 4th and 6th times through the tune, play the first 4 Bars of the A music more crisply to complement the stepping and the second part smoothly to complement the arm swinging.

On last B Music Musicians walk through parted lines of dancers to face up correctly at the end of the dance.



Stourton Caundle

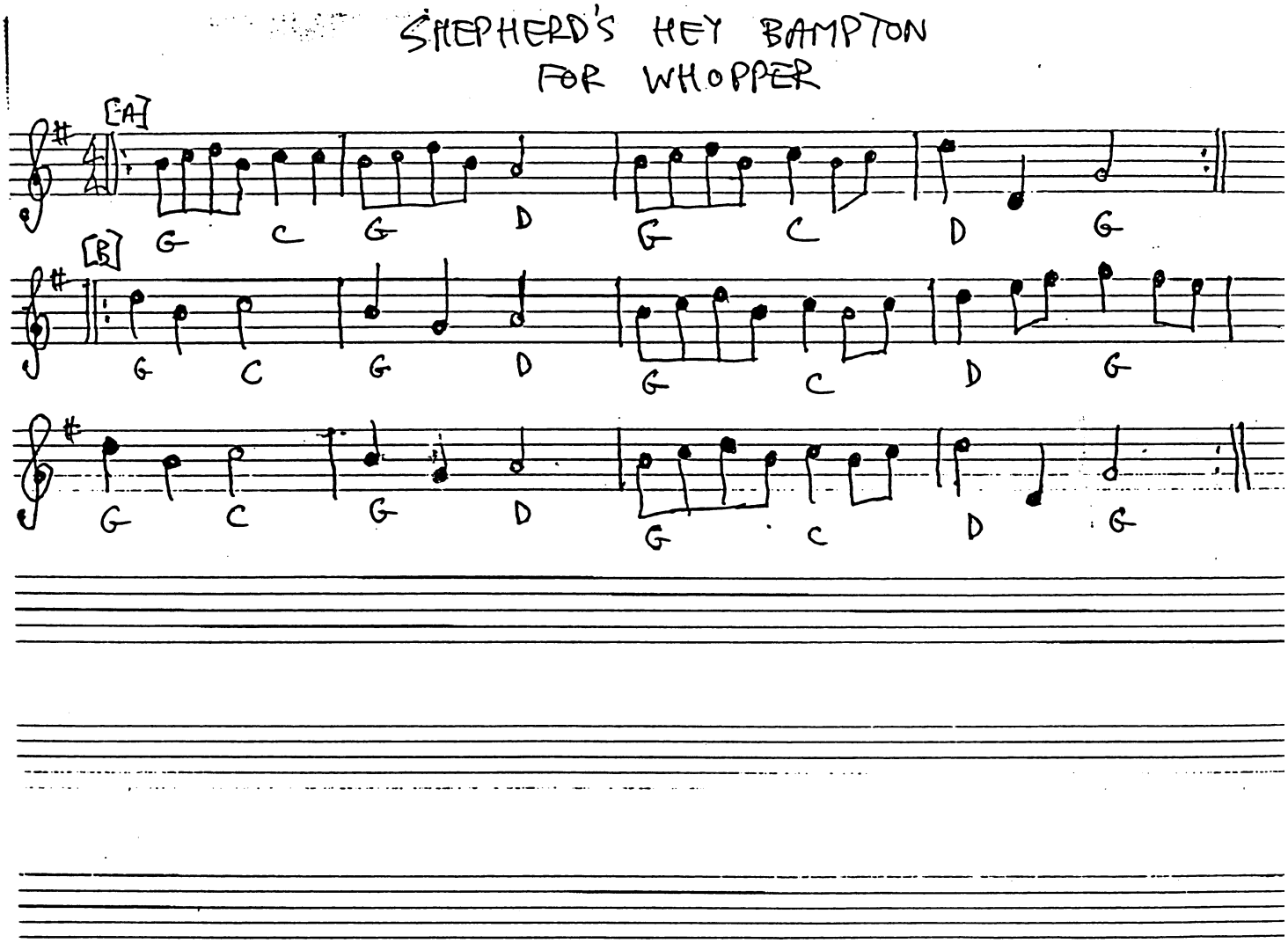
Music: Fishers Hornpipe. 1A (8 Bars), 2B (16 Bars). Played dotted.



Whopper

Music: Shepherd's Hey Bampton. 2A (8 Bars), 2B (16 Bars)

Spiral figure is 4A (16 Bars) long.



ANSTY MILL

Set : 8 dancers in 2 lines of 4. **Initial Formation:** column facing up. One's "partner" changes during the dance.

Music : Irish jig (Brian Boru's March) or Bizet's tune in "L'Arlesienne" which is the folk tune for the French dance.

Steps : NW cross-over polka step, skip.

Arms : Sticks - short & held at bottom. Special sequence for polka on spot [see under (1)]. Hands at sides, sticks horizontal, or in front in "candles" position for polka, unless stated otherwise. Natural swings, alternate arms for skips.

PART A

1. Dance on spot facing up (to music), polka step & special arm sequence. 1st 2 polkas, sticks help up & twisted, 2nd 2 polkas, arms swung across body and back twice, low so that sticks swing across in front of thighs, 3rd 2 polkas, sticks held up & kept still, 4th 2 polkas, arms swung across & apart twice, high at head level or above.
2. Working in 4's, (for this one's "partner" is the one across set) top pairs cast out, followed by their seconds, using polka step & turn in to face partner across the set (about half way between starting positions of 1st & 2nd pairs) in line of 4 (4 bars). Cross to other side, weaving, first pair pass right shoulders, end facing UP again on other side, using skip step & alternate swinging arms (4 bars). (Not necessarily a full half reel as sometimes there is no need to make a final loop)
3. Repeat (2) to place with mirror image. Same pair lead as (2). However end facing up then turn DOWN by turning out on the spot.
4. As 1. facing down.
5. As 2. but starting facing down, now lead by the other pair.
6. As 3. end facing across the set. (from now one's "partner" is a neighbour on the same side of the set)

PART B

7. As 1. facing across the set, in 2 lines of 4.
8. Still working in 4's, the right hand person of each pair on each side stands still in their place for 4 bars (or polkas on spot) while the left hand person polkas behind their current partner to end shoulder to shoulder with them on their other side, that is, they are now the right hand of the pair, and the pair is NOT opposite the pair across the set but displaced to the right.(4 bars). The pairs skip across to change sides, current left hand dancers passing left shoulders in the middle, and turning as a PAIR, keeping shoulder to shoulder, to face back, now EXACTLY opposite the others again.
9. As 8 to place but ending in a quadrille (square dance) formation. 1&2 together facing down the set at the top and 7&8 facing up at bottom, others face across. (Note that one's "partner" has changed again to the person who was one's other neighbour). There is a danger that those forming the ends will travel too far or not far enough. Must not get into too small a set at this stage as it spoils the finish of the dance.

PART C

10. As 1. facing in in a quadrille (NOT A CIRCLE!).
11. As 8. all 4 pairs passing across set TOGETHER to opposite sides in bars 5-8.
12. Repeat to place but ending forming a double star with the individuals in each pair facing opposite directions. As the pair turn as a pair at the end to face the centre, the right hand member continues, going in front of the other of their pair, till forming a right hand star in the centre facing round clockwise. The other one of the pair only turns far enough to be facing round anti-clockwise, ending on the outside of the star. (It could also be done by the left hand member of each pair turning on spot to form star or again turning as a pair to form the double star and the outer one continuing to turn on the spot to face otherway - whichever suits the team)

PART D

13. As 1. facing direction as end of 12.
14. Grand Chain, passing right shoulders first, till back to place, end facing in in a circle. It is nice to hit sticks on first beat of bar for each passing to keep the movement rhythmically together)
15. As 1. facing in a small circle (try to make it look different from 13). End with a jump, arms sloping up & out so that hands touch, sticks crossed with neighbours in the circle.

THE END

The dance builds up to a climax, not by speeding up but by increasing the band volume, especially drumming.

ROY'S DANCE from the FRENCH HOBBY HORSE DANCE

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THE MORRIS (Chesire dance)

Steps : Skip and an exaggerated skip where instead of the thigh being raised high the foot is kicked forward like a Cotswold Morris single step

Tune : Lilliburlero, first popular in 1688, the year of the "Glorious Revolution" against James II and the arrival of William of Orange.

Source: It owes something to Handforth Morris' Alderley Edge dance and to David Robinson's teaching of various Cheshire dances over the years. But it is specially our own.

Title : What other name for the longest and most spectacular of our dances.

Formation : two lines of 8,16 in all, but can be done with 12 with some loss of effect.

Music : The chorus is to A's, the Figures to B's. Figures are from 8 to 32 bars long.

CHORUS : skipping on the spot. "ONES AND TWOS" - all the ones dance for 4 bars, then the twos, then the ones again and then the twos again. 16 bars in all. The dancing is 3 bars of high skipping on the spot, followed by two hops with kick forward on the hop. Hands in the skipping are by the ears, shaking the sticks and bells, and thrust up high in the air on both kick forwards. When not dancing still hold sticks up by ears.

FIG 1 - SINGLE FILE - 16 bars. It pays to have the dancers graded in height with the shortest as number one etc. Both files face in across the set, and skip forward into one line down the centre of the set, turning to face up. 4 skips in, 4 facing up. When moving in this dance hold sticks in "candle" hold. All continue skipping, waving both sticks from side to side, first to right, changing side every hop. The wave is from the wrist not the elbow. 8 skips. All turn to face out and skip out to place, 4 skips, face up on spot, 4 skips, and then all wave, starting to right first, for 8 skips.

FIG 2 - CAST AND TUNNEL - 32 bars. Led by the top pair, the files cast out and dance down the outside of the set to the bottom, they must go down for 16 skips before turning up, they must go at least as far as where the bottom of the set was at the start of the dance. Turn in in pairs, cross inside sticks and slope outside ones at 45 deg down, and come up the centre in two close files to the very top of the set, 16 skips. At the top, the first pair turn in and go under the arches formed by the crossed sticks, and dance shoulder to shoulder back to the bottom of the set, 16 skips, hands in candle position. They should go down as far as they did in the first cast before turning out and coming up along the original position of the files. All dancers should get to their own position at the same time, the leaders should not dash away, and the back markers should not lag behind.

FIG 3 - TURN NEIGHBOUR - 8 bars. Ones take half turn to right to face to right, twos take a half turn to left to face to left and cross inside sticks with neighbour and turn each other once round by the right, 4 bars. Turn in to face the other way and turn back by the left to place and end facing up.

This figure can be extended by adding waves on the spot,as in fig 1, after each turn.

Note that in the turn it takes 2 skips to go round a ¼ turn and pairs should try and keep together in this.

FIG 4 - LINES CROSS - 32 bars.While right file skip on spot,the left file skip across the set and stand in front of their partners in sigle file,4 bars, all face up and wave,4 bars.Right file now skip over to the left side and all wave.Then the original left file cross back to own side so that all are in single file again and all wave,then original right file come back to own side and all wave.

FIG 5 - CAST AND UP OTHER SIDE - 32 bars.Led by the top pair,the files cast out and dance down the outside of the set to the bottom as before in fig 2, then turn in and cross over to other side,left file dancers going in front of their partners,interleaving,and come up on the other side of the set, 16 bars in all.Cast out again and repeat to place.

Changed

In this and similar figures,especially if there are only 12 dancers,if the dancers finish the movement with 4 or more bars to spare,the dancers should face up,skip on the spot and wave.

FIG 6 - SMALL SQUARES - 24 bars.Partners turn 1½ to change places,each half turn is by the right and takes 4 skips,2 bars,6 bars in all.Neighbours turn by the left 1½ times round to change places on the side,again taking 6 bars.They are now diagonally across the square from where they started. Partners turn by the right again 1½ times round to get back to own side but in neighbour's place and then turn neighbour on the side 1½ by the left to end in place.

As this seems to cause difficulty because it does not phrase to the music the alternative is to turn partner by the right and by the left,8 bars in all,similar to fig 3.This is much shorter and could be extended by waves.

✓FIG 7 - AEROPLANES - 16 bars.Stars in 3's.With 16 dancers 5 stars are formed,with 12 the centre one is not formed.The centre four of the set form a star,and the three at the end of each file form a three handed star.To form the 3 handed star,the end of the file moves out to the side of the set and towards the middle of the file,the next nearest the end moves towards the end and inwards,the third from the end moves up the line of the file towards the nearest end.The dancers take 4 skips to reach the star formation with sticks in candle position,4 skips on the spot with the inside right hand sticks crossed in centre ready to start a star,8 skips to go once round clockwise as a star,turn in and 8 skips back making a left hand star,4 skips on the spot,hands in candle hold,facing the centre of the star and 4 skips <u>back</u> to place and turn to face up.

file lead their files.They cross along the diagonal of the set,everyone passing left shoulders till they come alongside their original partner, then they skip on the spot with left sticks crossed waiting for the end of the musical phrase,8 bars.They turn each other by the left once round in 2 skips and continue in thesame direction as before across the diagonal and then up(left file) or down(right file) the other side to end on the opposite side of the set in one's partner's place,8 bars.All this is done again,lead by the same two dancers,along the other diagonal of the set,this time passing right shoulders,and holding with right sticks crossed,turning quickly by the right and continuing to one's own place.

✓ FIG 9 - CAST AND UP IN FOURS - 16 bars.Led by the top pair,the files cast out and dance down the outside to the bottom,turn in and wait for the two's to come between the ones to form a line of four and then dance up to the top followed by the other lines of 4 in turn.The set is now in a square if there are 16 dancers,

The next chorus is still done Ones and Twos as before,the same dancers doing it, even though the formation is now different.

✓ FIG 10 -STARS IN FOURS - 16 bars.The big square is made up of 4 small squares of dancers.These small squares form four handed stars,otherwise it is danced just as Fig 7.

A possibility is that the left ahnd stars rotate the opposite way to the right hand ones.

✓ FINAL CHORUS - all dancers dance the 4 bar sequence twice through togther,not in turns.End feet together,sticks crossed overhead.

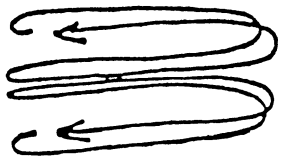


FIG.2.

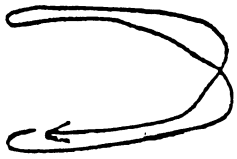


FIG.5.

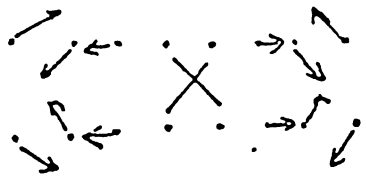


FIG.7

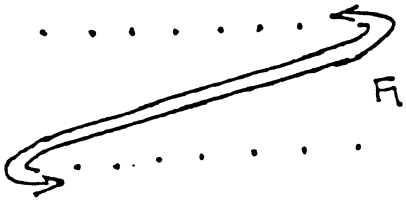


FIG.8.

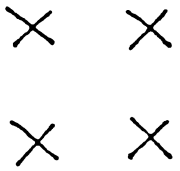
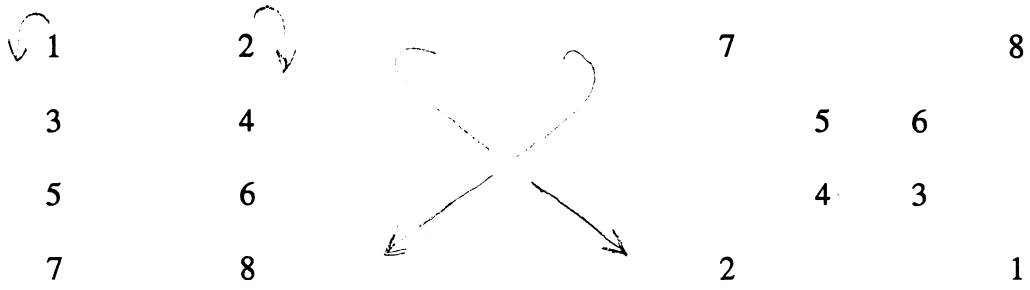


FIG.10

The Morris (Cheshire dance) -- Revised Figure 5

Cast out from top.

Cut in as soon as possible on the diagonal, (1 in front of 2, then 3 in front of 4), so that the 2 lines have crossed half-way to form a diagonal cross; end all facing clockwise:



Rotate cross clockwise: 4 step-hops in place; 4 step-hops moving, for one complete rotation; then all turn to face diagonally down.

Cast in (1, followed by 2, 3, 4, etc.) and dance up the center in single file.

Dance out to place.

Roy Dommett's workshop, 9/8/97

OLD COLE MORRIS

Source : Video of Merridale Morris Day of Dance 1986.

Mixed clog team, women in left file, men in right file.

BURY HILL

Believe that this is a dance composed by this team from Rochdale. Not sure that all of dance was videoed. The use of close ups in the recording means that some of the notation is the best that can be seen but not necessarily fully accurate.

Set : 8 dancers in two files facing up to start.
Sticks : two short sticks, normal position candles.
Steps : skips, polka.

UP-STREET - start of dance and between figures.

Face up. Skip forward 2 bars, hands in candle position, start right foot. Two polkas on spot, right foot forward first, right hand up at side and flicked/shaken forward on the first strong beat, and left hand into small of back, stick nearly vertical, repeat other foot and hands. Skip back and polka twice facing up. Repeat but last two polkas facing across the set to opposite.

FIGURES

1A. All polka on spot, candles, facing across to opposite, for 4 bars. Cross over with opposite, passing to the left, but turning body so as to face throughout, candles, 4 bars, cross back, and 4 polkas on spot facing across.

1B. As 1A but dancers change along the sides. Nos 1 and 5 change passing <u>right</u> shoulders, not turning, and retire backwards along the <u>same</u> track to starting place. At the same time Nos 3 and 7 change places passing <u>left</u> shoulders etc. The even side do the same, ie <u>not</u> mirror image.

2A. In 4's, candles throughout, top pairs move in and face down and skip down set to end between seconds, 4 bars, all facing across the set, 2 v 2, in one line. The inner pair skip a back-to-back passing right shoulders first, while the outer pair dance up the side of the set to end in the top pairs' starting place, facing across, 4 bars. Repeat with the new top pair, for all to end in places.

2B. In 4's, star, 2 bars to form, candles, then right hand star, inside arms diagonally sloping down at 45° into a low basket, outside arms sloping up at 45°, go round 4 bars of skip, turn outwards to face back, candles, 2 bars. Left star back for 6 bars, arms forming a high basket in centre and outer arms sloping down and out. Out to place in 2 bars, candles.

3A. Polka on the spot facing across.

3B. In 4's, diagonals cross. First corners, then seconds, then firsts back, seconds back. 2 bars to cross passing right shoulders and then 2 bars to

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turn the easy way to face back across.

4. All polka on spot facing across, candles, till join in movements. The first 4 bars are polkas on spot, while the top pair, approach and turn to face down the centre of the set at the top. The top pair dances down the middle to the bottom, making an inside arch with sticks, casts out round the bottom pair and come up the outside, candles. As each pair is passed they join in, about every bar, going down the middle, making arches, and up the outside. At the top the top pair face down in place and use their inside sticks to make an arch. They polka on the spot while the rest come though and each in turn forms an arch facing down. All face down and polka on spot for 4 bars, then polka on spot facing down still with candles, 4 bars. Progressive hey, started by the bottom pair facing an dpassing right shoulders across the set, working up the "wrong" side and back down own side to place, candles. As dancers pass, 2 polkas per passing, they snatch down the inside hand.

End dance on an Up-street.

THE MOLLIE MORRIS from Oldham

Set : 8 dancers in two files facing up to start.
Slings : one twist of both hands per walking step, the emphasis being on the going forward. Two twists per polka step.
Steps : Polkas, walking steps.

WALK-UP

Walk forward, 1 2 3 and kick forward, starting inside foot. Retire 1 2 3 and kick back (leaning forward a little). Repeat but turn outwards to face across on last 2/3 steps, ending with feet together. Starting facing across all turn on the spot, upwards (odds anti-clock, evens clock) marking time, 8 steps in 4 bars, then polka on spot facing across to opposite for 4 bars.

ORDER

Walk-Up
Turn Partner : 2 polkas to approach, turn by right hand till in single line along centreline of set. Turn in and left hand turn back, polka out.
Cross Over : all face up throughout, cross over sideways with 4 polka steps, odd side in front, and back to place, new odd side in front, turning out at end to face down.
Walk-Down : mirror image of Walk-Up.
Stars : star right and left, turn in at half way.
Up in Fours : in 4's, 4 polkas moving into lines of four, seconds between first, inside hands on neighbour's shoulders. Walk-Up and back twice in this formation. 4 polkas falling back to face across in place.
Reels : lines of four on sides dance reels of 4, polka step, both hands behind back holding own hands, pass right shoudler first, extra loops at ends on own.
Outside : cast from top, with slinging again, down outside, turn in at bottom, and come up the centre in pairs, inside arms on

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shoulders. Top pair turn in in bar 6 and back to place by bar 12. All 4 bars on spot facing up.

Stepping : all turn to face opposite and put both hands on opposite's shoulders and "step". 8 bars of step.
Step (2 bars) = cross right foot in front of left, put right foot out to side, cross right foot behind left, feet together side by side. In repeats alternate leading foot.

Polka : all dance polkas on spot facing across the set, for 8 bars.

Walk-Up

Turn Partner

Cross Over

Walk-Down

Stars

Up in Fours

Reels

Outside

Stepping : 4 bars of step, 4 bars of polka falling back to place.

Walk-Up : end turn out and face across, hands in the air.

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"FAILSWORTH MEN'S DANCE"

Source : Experienced North West Morris Workshops in the Bowd Marquee at the 38th Sidmouth Folk Festival 1992, Monday 3rd August "Presentation" and Tuesday 4th August "Horwich Dances" taught by Ian Hurst and with Charles Galloway playing. It is called the "Men's Dance" to distinguish it from the "Boy's Dance" done by Failsworth. The instructional started on the first day and was completed on the second. There was a typed notation sheet available, I made notes of what extra was said (below in italics) and videoed the practicing by the workshop. The notation provided was in the order given below but not in the order as taught and therefore as numbered.

Set : The dance was taught for 8. NW Morris is usually in units for 4 for a minimum of 8 dancers. Each figure was explained, taught, walked through a few times and then danced several times consecutively. Figures could be called and repeated in any order. Leaders can not be wrong, even if they call figures from other dances! Up = Front

Steps : walk, polka, all figures start on the outside foot.

Slings : two slings, up = twist (one or both hands as indicated),

alternate = one hand twists.

In the dance when moving to make a formation or returning to place the dancers have their arms "down" to make them temporarily "invisible".

In circling figures the dancers should remain equally spaced & not catching up!

MOVEMENTS

BARS		**SLINGS**
STEP UP *between figures, danced towards music*		
1½	3 steps forward	down
½	& a Caper *with a high twist*	up
2	4 steps back	down on 1st
4	4 polkas *(on the spot)*	alternate
5. CORNERS *in fours*		
4	1st corners cross *diagonal* by left *shoulders* (4 polkas)	alternate
4	2nd corners cross *diagonal* by left *shoulders* (4 polkas)	alternate
8	Repeat to places, *also passing left shoulders*	alternate
When inactive, the others polka on the spot facing up		alternate
1. BACK-TO-BACK *with partner*		
1	Turn to face partner (1 polka)	alternate
2	Polka into line (left shoulder) *along centre line* (2 polka steps)	
3	1 Polka forward, 1 Polka to left, 1 Polka back into line (right shoulder) *facing across throughout.*	
2	Polka back to places. (2 polkas)	

2 Polka into line (right shoulder) (2 polka steps)
3 1 Polka forward, 1 Polka to right, 1 Polka back into line (left shoulder)
2 Polka back to places. (2 polkas)
1 Polka to face front *(up).*

There is a momentary halt whenever in a line of eight.

7. SWING - *figure for the entire team.*

6 Numbers 2 and 7 face in *across the set* and dance 6 polkas on the spot *as posts.* No one else does so. alternate

Rest - *move furiously*

2 2 Polkas *to move* diagonally to right into a *straight* line *joining* between 2 & 7. *It must be a perfectly straight line, so look along the line, and as each travels a different distance, judge the movement correctly!* down

2 Turn right hand person *(not partner)* half way (2 polkas) left up

2 2 Polkas back to places, *aim to get back to place in a nice smooth line* down

All

2 2 Polkas facing front. alternate

6 Numbers 1 and 8 face in and dance 6 polkas on the spot. alternate

Rest

6 Diagonally to left and left hand turn half way round etc.

All

2 2 Polkas facing front.

Drive into the morris turns, out on the start of the 1st polka, in for the 2nd

2. STAR

4 Polkas into right hand star (wrist hold) left up
A "square" cross (+) not a "diagonal" one (x), free arm out horizontally
3 Star half way *round* (3 polkas)
1 1 polka to change hands down
3 Star half way *left hands* (3 polkas) outside up
1 1 polka to change hands *to right hand star again*
4 Polkas back *out* to places down

3. EIGHT MAN STAR

2 Middle four dancers polka with hands down into a "diagonal" star (x), right hand (wrist hold): Then outside four *corners link* onto the ends, hands on neighbour's shoulders (2 polkas). down
12 Turn star all *the way* round (12 polkas) outside up
2 2 Polkas back to places.

4. SHORT CIRCLES

16 Corner men once round outside, anticlockwise (16 polkas) outside up
Middle four *form a right hand star in the middle and star* twice round inside, clockwise (16 polkas). *In order to form the star quickly, go in one place, the next, round the star.*

6. LONG CIRCLES

Not a great figure to do on a high stage, as it is best seen from above. Timing is important in all North Western Morris figures, and is especially important in this figure. This is an important part of presentation.

2	Middle four to centre and face out *along diagonals (x)* : *Outer* corners *come* in and face neighbours *along diagonals about a yard in front of them* (2 polkas)	down
2	Turn *facing* neighbour half way, by right hand, *to change places, if too close will either hit other dancers with the slings or tangle them together* (2 polkas)	left up
8	All once round (inside anticlock, outsides clockwise, *a quarter turn every two polkas*, passing one person each *polka* step). *It is a tight circle in the centre not a star.* (8 polkas).	
2	Turn *the same* neighbour half way *round, by the* right hand *again to get to the initial formation.* (2 polkas)	*left up*
2	2 Polkas back to place	down

8. FIGURE EIGHT

This figure goes out a long way sideways, so try and remember who is in your set! Clog irons or rubbers make marks on the ground which are great for knowing where you have been!

2	2 Polkas *going diagonally, 45°* into line *along the centre line*, right shoulders, & *make a 90°* turn to right *to face partner's starting place*	alternate
2	2 Polkas to *get to* partner's place,	
2	2 Polkas *moving on out in the same direction, now a double width set* & 90° turn to left	
2	2 Polkas forward and turn 90° to left (now level with partner) *Now a triple width set.*	
2	2 Polkas forward and turn 90° to left.	
2	2 Polkas to partner's place.	
2	2 Polkas on into *one* line, right shoulders and 90° turn right.	
2	2 Polkas to place, *turning up on the last step of the 2nd polka.*	

In line of 8 only at end of 1st two polkas and before last 2 polkas. To keep the lines, one lines up on an end and the lead changes depending on which direction the dancers are going. Put the weak dancers in the middle not at the ends. then then can be nagged from both sides!

9. FINAL FIGURE - *This is the easiest figure, with little movement!*

2	Polka into line, *along the centre line*, right shoulders *with partner* (2 polkas)	down
8	Polka to turn *round on the spot, moving through the bottom - a "Ballet" movement.* (8 polkas - *2 facing down, 2 across, 2 up and 2 across in the original direction*)	
4	*Complete* turn of partner by right hand (4 polkas)	outside up
1	1 polka *turning* to face up	down
1	1 polka facing up	up : down at end.

Flinging the slings up and smartly down to the sides on less than a bar!

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FIVE HANDED NW MORRIS

Source : Choreographed for Experienced North West Morris Workshop at 38th Sidmouth Festival Wednesday 5th August 1992, based on movements from other traditions.

Set : 5 dancers starting by standing in a circle facing the centre.
Steps : cross over polka, walk step.
Implements : slings to show off, or two sticks waved in figure 8's.

Advice : small sets have to have more eye catching movements to hold interest. With five dancers, no one needs be the leader all the time. There is no natural column formation so other patterns have to be exploited.

Step Sequence : Walk forward 4 steps (2 bars), 2 polkas on the spot, retire 4 steps (2 bars), walk forward 4 steps and turn on the 4th to face the opposite direction (2 bars), 2 polkas on the spot (2 bars), walk forward (ie facing the opposite direction to before) 4 steps (2 bars), 4 polkas on the spot, turning or moving as necessary ready for the following figure (2 bars). 16 bars in all.

PART ONE

1. Facing the centre to start, dance the sequence to the centre and back etc and end in a near circle, three dancers facing two.

2. Walk forward into a line, shoulder to shoulder, and turn on spot on two polkas, most do complete turn but one end turns only halfway. Retire back into lines but now the end who half turned in on the other side. Repeat but this time the other end of the line of three changes side. Dancers have moved round one station.

The following is all polka stepped.

3A. The middle of the three, stars three hands round (left hand across) with the two on their right once round, then with the two opposite (right hand across) and finally with the two on their left (left hand again). Thus one does all the stars and the others do only two or one. As one dancer in each star would have to make a largish change of direction, they break off from the star to anticipate the next star. Inactives stand still.

3B. The middle then swaps from one pair to the other giving stars of 3 & 2 and back again. All rotate. 4 bars each star.

3C. Five handed star one direction, 8 bars and 4 bars out to circle formation.

PART TWO

4. Facing round the circle clockwise, dance the sequence around the circle ending in the formation as at end of fig 1.

5. As Figure 2, but with dancers in different places.

The following is all polka stepped.

6A. Facing across three v two, cross over passing two between the three and all turn to right and circle clockwise to place. Repeat but circle anti-clockwise. End with the "middle" going into the centre to lead into the next movement.

6B. Four dancers, now in a square, dance a "right and left through" or square chain, going across the set first, while the fifth dancer travels out of the square on a side, loops to come back through the top, out through the side, back through the bottom ending at the top. The fifth enters and leaves in the same direction as the four are crossing.

6C. Four face across and the fifth faces down. The four dance forward into line right shoulders and back four times. The fifth dances a figure eight around them, going outside as they go forward and crossing the centre line as they fall back. The bottom pair come between the top pair and all face up.

PART THREE

7. All face up in a line of five, and dance the sequence. End in the line of five with the outer two facing clockwise and the inner two anti-clockwise and th centre facing up. Rotate as a line one complete turn.

8. Reel of five, started by the middle three, and the ends come in when reached, and dance off in single file.

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HORWICH

Source : As taught by Rivington Morris at 38th Sidmouth Festival 1992, at the Experienced North West Morris Workshop, Friday 7th August 1992. This is a version of the Horwich dance due to be published by Prue Boswell but with a few changes.
(a) it uses slings instead of sticks.
(b) a figure, FEATHER, has been added.

Step : polka step, has two straight lifts per polka, down and up.

Slings : "twiddle" = one hand over the head and the other with the back of the hand in the middle of the small of the back.

WALK-UP - before every figure.

Start on the inside foot. Walk forward three steps and tap the free foot just in front. Retire three steps and end feet together. Repeat all this. Slings circle forward and up when moving forward and down and back when moving backwards.

1. CAST

Slings over shoulders. Cast in pairs from the top, every two bars, down the outside of the set to the bottom and come up the middle of the set, fairly close together.

Nos 1 & 2 turn in to come up on bar 5, face up in centre on bar 6, start to twiddle the sling in the outside hand in bar 7.
Nos 3 & 4 turn in to come up on bar 7, face up in centre on bar 8, start to twiddle the outside sling in bar 9, the inside sling being over the shoulder.
Nos 5 & 6 do ditto in bars 9, 10, 11.
Nos 7 & 8 do ditto in bars 11, 12 and 13. Ones at the back do not get much of a twiddle!

All stop twiddling at end of bar 14, putting slings over shoulders, and all move sideways out to place in bars 15-16.

2. CROSS OVER

Cross over in 3 polkas, starting with the same inside foot and twiddling the outside arm. Turn to the right all the way to face back on bar 4. Back to place on 3 polkas and turn up in bar 4.

3. RIGHT HAND STAR

This is "wrist-gripping" star, holding the wrist of the dancer in front.
The first polka is into position, facing round clockwise, the 2nd polka to take the wrist grip, and the 3rd polka to start to twiddle the free hand and go round once in the star. Drop the arm in bar 6, let go of the wrist grip in bar 7 and come out in bar 8 going forwards.

4. LEFT HAND STAR

As Fig 3 in reverse.

5. FEATHER

Start facing across the set. Nos 2 & 7 dance as "posts", 4 polkas on the spot, twiddling the opposite sling to the foot forward, as in the Cross Over. The others cross the set diagonally passing right shoulders with their right diagonal.

Then whoever is in the No 1 & 8 places (the original 4 & 5) dance on the spot, while the other cross the set diagonally again. Those going up keep going up the set, and those going down, keep going down, alternate corners acting as posts. 4 changes reverse the set, 8 changes get them back to place.

1 2	4 2	4 6	8 6	8 7
3 4	6 1	2 8	7 4	6 5
				half way
5 6	8 3	1 7	5 2	4 3
7 8	7 5	3 5	3 1	2 1

It is important that at each turn the dancers line up with their opposites, and then before each crossing catch the eye of the diagonal to be crossed with, as then it should be obvious who it is. All passings are by the right.

6. PROMENADE

In this figure it is important to watch that pairs are opposite.

Nos 3 & 4, 7 & 8, form lines of four, 1 polka to move into the middle and 1 polka to move up the centre into the line of four.

The top row splits, 1 & 3, 2 & 4, rotating as pairs, facing out in the 3rd polka, and facing down outside the set in the 4th polka. They dance down the outside and turn in bar 8 and face up in bar 9 and come up to place.

The second line casts out on polka 6, goes down the outside, passes the other line, turns in on 11 and up on 12.

The two lines of four are held for bars 13-14. In bar 15 the lines break with the second pairs retiring, and then in bar 16 moving out to the side and to place.

7. HEY

Reels of four on the sides. Nos 1 & 2, 5 & 6, start by going down and in and the others up and out and into the weaving. 2 Polkas for each passing, 16 bars in all.

8. FINAL FIGURE

With slings over shoulders, cast to the bottom and come up with different cross spacings to form a V, with its point at the top. Stand still for 6-8 drum beats and no music, then to an A music, then move off casting into a single file, alternate twiddles, perhaps into a "motor-bike" and off.

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HYDE

Set : Longways for multiples of 8 in two files.
Music : "Salmon Tails" or equivalent
Steps : Walk, polka. Start right foot.
Arms : In walk-up :left in from side to cross chest, right in to cross other on chest, left out and down to side, right out to side.
In polka (Walk-up) :both from down & out at side to cross on chest on first beat, & then up & out so that are diagonally up on middle beat, down to cross on chest on first beat of next polka, and then down & out at sides on middle beat.
In polka (Figures) :candles or when next to neighbour etc inside arms on shoulders, that stick horizontal, other at side & vertical.

WALK-UP

All face up to start. Walk up 4 steps (2 bars), polka on spot 2 bars, retire 4 steps (2 bars), polka on spot 2 bars. Repeat.

FIGURES - all polka'ed. Usually 16 bars long.

1. Polka across passing right shoulders in bar 4 to opposite place (8 bars) & without turning retire backwards to place on same path, passing same shoulder.

2. Polka back-to-back into line, pass right shoulders in bar 4 going forward & end in one line left shoulder to opposite in bar 6, then 2 polkas on spot with inside hands on opposites left shoulder. Rotate forward 180° as a pair still with hands on shoulders to change places & face back to own place in 4 bars, out toplace & face up in 4 polkas.

3. In 4's, polka across diagonals (4 bars) wait for other diagonal to cross (4 bars) and then polka back, each corner in turn, 16 bars in all.

4. Polka across to opposite place (4 bars) face out and put inside hands on neighbour's shoulder. Turn as a pair upwards to face back across set (4 bars). Drop arms and cross back (4 bars), put hands on shoulders again & turn as a pair upwards, then separate & turn to face up.

5. Polka down outside, top pair lead (8 bars) met at bottom and each pair come up middle with inside hands on shoulders (6 b), separate & out to place (2 b)

6. **LONG FIGURE** - the pattern is move on two polkas, dance on spot two polkas, but only 4 of the 8 move at any one time.

1-2: 2nds move between 1sts to form lines of 4
5-6: top line of 4 splits, casts out to face down alongside other line of 4 to form a line of 8.
9-10: bottom line, in centre, moves up to top, pairs on side stationary.
13-14: side pairs turn in to form a line of 4 behind the others.
17-18: as 5-6
21-22: as 9-10
25-26: as 13-14
29-30: reverse of 1-2 to form column.

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LOSTOCK INTERPRETED

SOURCE - learnt from Nancy Butterfly, Redditch. Originally this was a stick dance dating from about 1880 and later danced as a carnival dance at Lostock Junction, near Bolton. The form collected by Trefor Owen is from about 1921. This version follows more closely the notes given by Nancy Butterfly which differ from the Trefor Owen notes to be published by the Morris federation, but it does include my own interpretations of difficult passages.

SET - A longways for 8 person, in two files of 4. Start odd pairs face across, even pairs face up.

IMPLEMENTS - a pair handkerchiefs, white with coloured trim.

MUSIC - Bonnie Dundee

STEP - Single step, left foot start.

HAND MOVEMENTS - (when not using a hand in a figure - swinging etc) both hands are swung simultaneously sharply down and up at the side of the body from shoulder level down to hip and back. When in a figure which involves the use of one hand, the free hand is held up in a similar position.

DANCE STRUCTURE - The "Cross" starts the dance and comes between each figure. The collected 6th figure is not done. The dance ends on a CROSS.

CROSS

1. CAST
2. TWO'S AND FOUR'S
3. HEY
4. CHAIN
5. REEL

CROSS - 16 steps

Odd pairs crossover, passing right shoulder in 4 steps, into lines on the other side of the set (1 4 5 8, 2 3 6 7) turning the easy way to face down and into the swing. Swing the person below, who has been stepping spot facing up and moving up a little, half way round to form a line again, in 3 steps, turn 1 step into other hand, swing 4 steps back (to lines again and odd pairs facing across the set), and odd pairs cross back to place in 4 steps, all facing front, or what ever direction is needed by the next figure, on last step. Nos 1 & 5 swing with right and back with left, nos 2 & 4 swing with left then right, to be mirror image. These are the 'natural' arms to use.

1. **CAST** - 16 steps

Whole set single cast out, 1 and 2 leading each file, down to bottom (6 steps), in at bottom, up centre shoulder to shoulder (6 steps). Face partner 1 step, 2 steps out backwards, 1 step to face top.

2. **TWO'S AND FOUR** - 16 steps

End couples: 4 steps in to meet Right hand, side by side still facing across set in line down centre of the set, swing half way round to change places along centre line of set, in 4 steps with Right hand, change hands and swing for 4 steps with Left hand, ending side by side along centre of set facing back to own place, 3 steps forward to place, facing up on the last step.
Middle 4: 2 steps into Right hand star shape, 6 steps round with Right hand, change hands, turning inward, 6 steps back with the left hand, and 2 steps out to place, turning the easy way.

3. **HEY** - 16 steps

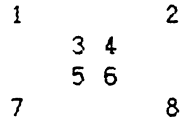
Reel on side of set, follow figure of 8 pattern. As odd pairs come out of CROSS they do not face front or up but go straight into reel turning to go down, while the even pairs face up. The first passing has the odds going outside the evens. 2 steps to each passing. Go straight into CROSS at end the easy way.

4. **CHAIN** - 32 steps

First corners, 1 and 4, perform the figure first while the second corner, 2 and 3 stay in their places, then 2nd corners repeat the figure as a 'mirror image'. 1 and 4 meet in centre and take right hands - 2 steps; swing round clockwise once & a bit - 6 steps; dance to right in clockwise circle all around neighbour - 8 steps going behind (outside) neighbour to own place. On to meet face to face again, 2 steps. Swing same person once & a bit round with left hand; dance to left, counterclockwise around opposite, crossing striaght across set at end to place. Then 2nd corners repeat in reverse, first left hand turn and go round neigbour counterclockwise and then right hand turn and go round opposite clockwise. When inactive/neutral, each dances on the spot facing across the corners/diagonal.

5. **REEL** - 32 steps

Using 4 steps:- 1,2,7 and 8 dance out to sides, 1 and 2 moving up but backwards, 7 and 8 moving down and backwards, spreading set a little, 3,4,5 and 6 move into centre, two steps in and 2 steps to turn so that all face along arm of X created either in or out. (ie 1--3, 2--4)



4 steps:- passing R, change places with person facing.
2 steps:- middle 4 turn 1/2 star L to diagonal's place, ends turn in on these two steps to face centre.
4 steps:- move on pass R on opposite end of X to diagonally opposite starting position.
2 steps:- middle 4 turn 1/2 star, ends turn in to face centre.

Continue this reel movement using 4 steps to pass, and 2 steps to 1/2 star or turn throughout, until back in the original X positions at the beginning of the figure. Then 4 steps to place facing up. Ends turning on spot, middles move out.

Thus:

1 2	1 2	3 4	3 4	8 7	8 7
3 4	34	12	87	34	65
5 6	56	78	21	56	43
7 8	7 8	5 6	5 6	2 1	2 1

6 5	6 5	1 2	1 2	1 2
87	12	65	34	3 4
21	78	43	56	5 6
4 3	4 3	7 8	7 8	7 8

FINAL CROSS as above but end with odd pairs facing out & even pairs facing in, alternately, making lines along sides with hands up, arms sloping up.

NOT THE PRESTON DANCE
or PRESTON CLUB

for those who do not know the circumstances!

Source: watching Preston Royal and trying for the spirit but not the actual figures.

Set: units of 8, in 2 lines of 4.
Music: jigs ("95", "Bonnie Dundee" etc).
Sticks: 2 short, held in middle. In step-up, down at sides horizontal, or up by ears, also horizontal. Change position movement to be like pulling on a hat or pulling it off. In figures, swing down into start of movement, swung a little & together during figures.

STEP-UP: chorus before each figure. Face up, hop-step on spot, hands down 2 bars, up 2 bars etc. It takes 8 bars in all. Get knees well up.

FIGURES: normally each lasts 16 bars. Aim for a "surge" into each figure.

1. Cross Over & Back Twice.

Pass right shoulders (2 bars) every time & reach other side (4 bars) & turn to right in small loop past the opposite place to face back in opposite's place (4 bars). Surge into each crossing.

2. Progressive Half-Gip.

All stand still facing in till brought into the movement. Top pair only, into one line right shoulder to right shoulder along centre line (2 bars) & retire to place (2 bars). Repeat by top 2 pairs (4 bars), top 3 pairs & then all pairs (8 bars) always right shoulders.

3. Cast & Progressive Arches.

Top pair lead single cast down outsides of set & meet at bottom, turn in & face up, stand still with inside sticks crossed high (8 bars). Rest come through in pairs, forming arches and standing still as soon as each reaches the front of the file. Set reversed in order & facing up (8bars) Repeat from new top till all in place - to keep it flowing bottom pair do not stop at top but move straight into the second cast.

4. Star on Side & Swop.

Top pair lead single casts but into stars on sides, hand is the natural one on the inside of the turn. As top pair come to the middle of the set for the first time they start a swop sides, two at a time, people on the odd side of the set going in front (ie nearer the top) of the other side. They end forming a star with their other hand. They make a complete circuit in a star on the other side & then swop back, those on the odd side in front. Continue stars just enough to break out coming up the set to form the column. Problem is getting it quick enough and not be still straightening out when going into next step-up. The stars on own side are about ¾, whereas on other side they are full.

5. Corners.

Only actives skip but this is two pairs after first 4 bars. 1st(1&8), 2nd(2&7), 3rd(3&6), 4th(4&5) corners cross in turn, each takes 4 skips to cross diagonal, clashing inside sticks on the 3rd as pass. Then each takes 4 skips to turn to right to face back (as in fig 1). Repeat to place in same order. Last pair go straight into step-up by turning up in bar 4. Half of the set should be stepping at the same time to keep interest in the movement.

6. Squares.

All dance into one line down centre of set, right shoulder to right shoulder (2 bars) all face up towards music & move up in single file (2 bars) all turn to face direction of original movement & cross to opposite side (2 bars) all turn to face down and dance down in two files (2 bars) now roughly where started but on opposite sides. Repeat is similar. Into line down centre of set, left shoulder to left shoulder (2 bars) all face down & dance down in single file (2 bars) all turn to face starting side & dance out to that side (2 bars) all face up & dance up in two files to place (2 bars). Lines & spacing are more important than pairs being side by side when moving in two columns - by the nature of the movement this would be difficult to ensure but if all are moving the audience will not notice.

7. Progressive Cross Overs & Off.

All stand still facing in till brought into the movement. The top pair only cross over & turn back, as in fig 1, the turn is done pass the stationary row of dancers so the surge forward picks up the next pair. Cross back has 2nd pair added, next cross over includes 3rd and last cross back the 4th. Note two pairs are on wrong side.

Exit by casting down the centre of the set and everybody following in turn.

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SPECKLED HEN

Walk Up: Walk forward 3 steps and kick, then walk back 3 steps and feet together; repeat.
1st time: Swing inside arm up slowly during walk forward, then slowly down going back.
2nd time: Repeat with outside arm.

FIGURES (note: all figures are in 12-bar phrases):

"Ending": All figures "end" with walk 3 steps into line down center of set and kick, then walk 3 steps back to place and feet together. Swing both arms slowly up going forward, and slowly down going back.

1. (In 4's) 1st corners turn 1/2 way round (free hand out) in 4 polkas, then all 4 star ONE place (4 polkas); then all do "ending." Repeat 3 times, always same place diagonal corners turning 1/2 way.
Repeat (4 times) with other diagonal corners turnng 1/2 way.

2. (In 8's) Ends star 1/2 way in center of set (4 polkas), finishing in diagonal middle position (#1 to #6 position; 2 to 5; 7 to 4; 8 to 3;) WHILE middles cast out to nearest end position. Repeat (ends star while middles cast); then do "ending."
Repeat to place.

3. (In 4's) Small Chain: Change places with partner, then neighbor on the side; then do "ending." Then change with partner and neighbor to return to place; then do "ending." 4 polkas per change. Swing alternate arms up slowly for each pass..

4. (In 8's) Grand Chain: Start by ends changing places with partner while middles change with middle neighbor; 4 polkas per change. Do "ending" after 2 changes. Continue around set back to place. Swing alternate arms up slowly for each pass.

5. Top pair cast outside to bottom (4 polkas). Other dancers turn on the spot, moving upward one place as if "rolling" past. Do "ending" after 2 casts.
Repeat figure to place.

6. Cross Over: 4 polkas into line; 4 polkas to cross and turn R; then do "ending."
Repeat to place.

7. Reel on Sides: Like Grand Chain, but start facing neighbor (do not cross at ends).

Roy Dommett's workshop, 9/8/97

TADDINGTON ODDFELLOWS LODGE MORRIS

Source : "Oddfellows and Morris Dancing in a Peak District Village" by Dave Bathe in Folk Music Journal Vol 5 Number 1 1985 p 4-47.

Background : Danced by "Loyal Adventurers of the Peak" Lodge, founded 1836, of the Manchester Unity of Oddfellows, founded 1810, at the Club Feast evening procession on Whit Tuesday. Documentary evidence for the dance exists from 1880 to early 1930's.

Music : local version of the common NW Processional tune, here called "Pudding in a Lantern".

Set : multiple sets of 8.

Steps : single steps.

Hands : two big white handkerchiefs, at sides for 2 bars, and 3 high twists, 1½ bars, and cross hands in front of face to end (one informant said hands up every time they turned).

FIGURES

(*) Required an interpretation by R Dommett from the article and is not a straight copy from the article.

1. **Dance Up Street** - or danced on the spot while facing up the street. Single steps and hands at sides and then hands high twists and cross.

2. **Corner to Corner** - progressive, 1 & 8 change places on their diagonal, passing right shoulders in 2 bars, turning to the right to face across in 2 bars with hands twist and cross. 2 & 7 change, then 3 & 6 and finally 4 & 5. It looks better if all step on spot and wave handks etc.

   NOT repeated back to places.

3. **Side to Side** (*) - all cross over with opposite, 2 bars to approach, then passing right shoulders and turning so as to keep facing for 2 bars with hands twist and cross, and then retire backwards to opposites place, 2 bars, and dance on the spot with hands twist and cross.

   NOT repeated back to places.

4. **End to End** (*) - face down (1-4) and up (5-8) along the side lines, centre four dance on spot, while ends change places weaving through the middles and passing each other between these centres, then, after they pass, the centres of each side change places, to end with set reversed.

   NOT repeated back to places.

5. **Circle** - all dance to centre of set to form a small circle and retire out again, and the movement is probably repeated to fill 8 bars.

6. **Rounds** - clockwise all the way. (Informants said "dancing round" and "going round")

7. **Circular Hey** - ends and side neighbours pass first. (Informant said "like the maypole dance")

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During the dance either the performers or the audience would sing the local words. Suggest insert after figure 5.

This is it, and that is it, and this is morris dancing,
This is it, and that is it, and this is morris dancing,
You don't know and I don't know, what fun we had at Brampton,
A roasted pig and a scalded cat and a pudding in a lantern.

Fig 1 It might occur more often during the sequence (one informant) or be used just for moving along the street.

Fig 3 This interpretation is to keep it 8 bars long and have the arms in the '2 bars down and 2 bars up' pattern.

Fig 4 This is my interpretation of a movement not apparently clear to the author, in the light of similar movements elsewhere, eg Keynsham.

Note that figs 2, 3 & 4 bring dancers back to their starting places. These three figures were probably the only ones used during the procession.

Fig 5 Repeated as at Abingdon.

Figs 6 & 7 come from other informants remarks, and were probably related to the dance when stationary.

A newspaper account of 18.6.1881 suggested a figure in which the dancers held hands.

The dance is suprisingly like "Maid of Mill" from Abingdon.

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TREACLE EATER

Source : Choreographed for a workshop at the 38th Sidmouth Festival on Wednesday 5th August, the Experienced North West Morris Workshop called "Dances for less than Eight". Most dances for six are cut down versions of dances for eight, and look like it. The following sequence is a compendium of figures that work for six. As most derive from dances performed by Treacle Eater, the NW women's side at Yeovil, and filmed on Queen's Delight's Day of Dance in 1989, the sequence has their name, and the figures titles mine, theirs follow. The name derived from the local folly, "Jack the Treacle Eater" in Yeovil's Barwick Park. Jack was said to have been a messenger who ran between Yeovil and London, sustaining himself on treacle!

FIGURES

1. **CASTS** - from "Scarlet & Gold"

All face up. The top pair polka backwards down the outside of the set, for 6 polkas, till below the bottom pair. The inactives who have been stationary, now polka forward for 2 bars, moving up one place and the top pair move into the bottom place. Repeat twice till all back to place.

1	2		3	4		5	6		1	2	
3	4	to	5	6	to	1	2	to	3	4	
5	6		1	2		3	4		5	6	

2. **THREE CROSS**, - MELEE from "Desperate Dan"

Nos 1, 4 & 5 move round the set one place in 4 polkas. They go into the centre right shoulders, very close, but not a star, and then out to the next empty place. The other dancers turn once round on the spot, the rule being to turn in the same direction as the dancers that is passing them by.

Nos 2,3 & 6 do the same, or can go the other way round, anticlockwise and left shoulders into the centre.

Repeat 2 more times till back to starting places. 24 bars in all.

1	2		5	2		5	3		4	3		4	6		1	6		1	2				
3	4	to	3	1	to	6	1	to	6	5	to	2	5	to	2	4	to	3	4				
5	6		4	6		4	2		1	2		1	3		5	3		5	6				

3. **STAR ON THE SIDES** - from "Scarlet & Gold"

All start facing up, and the top pair cast to their right and go down the set (2 polkas) to dance a right hand star with the other two dancers in their files (6 polkas). Turn inwards and left hand star back to place.

4. REEL OF SIX, - WAVY LINES from "Desperate Dan"

All dance forward (4 polkas) into a line, facing alternate directions, along the centre line of the set. Arms slope down at 45° so that cross sticks. Reel of 6 done by each pair turning as a pair half way round back into the line, not done as a reel just giving hands, two polkas per change. When back to start, retire to place on 4 polkas, 32 polkas in all.

5. LINES, - ALL CHANGE from "Down the Treacle Mines"

The pattern is that the pair at the top polka sideways (2 polkas) to stand momentarily outside the middles and the pair at the bottom polka sideways to stand between the middles (2 polkas), forming a line of 6 across the set. Then the outer pair move to the bottom, the middle pair move to the top and the inner pair move only outwards to form the lines along the set (2 polkas)

This move rotates the pairs one place. Repeated 2 more times dancers are in their original places after 12 bars. It is best to go through the figure again to fill 24 bars in all.

1	2									3	4		
3	4	to	1	3	5	6	4	2	to	5	6	etc	
5	6									1	2		

6. CROWNS from "Scarlet & Gold"

Nos 1, 4 & 5 dance forward and form a ring/crown of three and polka all the way round clockwise to place. The other three repeat (in reverse direction if this option is chosen for fig.2)

7. CROSS & CIRCLE, - OUTSIDE SQUARE from "Desperate Dan"

The outer corners, Nos 1, 2, 5 & 6 polka around the outside in a circle, taking 4 polkas per corner moved. The middle pair, Nos 3 & 4, dance to meet, 2 polkas, turn 90° to their left and retire, 2 polkas, to end in the centre of the ends. Continue this pattern 3 more times, going around the set one side each turn, to return to starting place.

1	2		5	4	1		6		5		2	3	6		1		2		
3	4	to				to	4		3	to				to	3		4		
5	6		6	3	2		2		1		1	4	5		5		6		

8. TWO THIRD STARS, - STAR TREK from "Down the Treacle Mines"

The middles go to their right and right hand star three hands two thirds around so that they have moved around two places. The new middles go to their left and left hand star two places round. Repeat both till back to starting place.

1	2		2	4		6	2		2	3		1	2
3	4	to	6	1	to	4	3	to	1	6	to	3	4
5	6		3	5		5	1		4	5		5	6

9. "U"-SHAPED-HEY - from "Down the Treacle Mines"

The dancers 5, 3, 1, 2, 4, 6 in that initial order are to be considered to dance a reel of 6 which has been bent around the top of the set. Thus it starts with 1 & 2, 4 & 6, 5 & 3, facing and passing by the right shoulder, and then weaving, passing alternate shoulders, not like fig 4, and turning back when reaching the bottom ends of the files, ie dancers NOT crossing at the bottom of the set. All the dancers do a complete hey passing through every position. The movement need only take 12 bars and any surplus is danced on the spot facing up.

10. COMBS - RAKES from "Desperate Dan"

All face up and the bottom pair open out and come up outside the middle pair, the tops move together and fall back to be between the middle pair, to form a line of 6 across the set (4 polkas).

The line of six is divided into two halves, which proceed to comb through each other. The right hand side move forward and the left hand side backwards enough to move half a place sideways towards each other, they then reverse directions and pass through each other having moved along just one place. Then continue to move forward and back to work through each other. Each move is two polkas forward or two polkas backward.

													2	4	6																	5	3	1		
5	3	1	2	4	6	to										to	5	3	2	1	4	6	to													
									5	3	1																							2	4	6	
													2	4	6																	5	3	1		
to	5	2	3	4	1	6	to									to	2	5	4	3	6	1	to													
									5	3	1																						2	4	6		
													2	4	6																						
to	2	4	5	6	3	1	to									to	2	4	6	5	3	1.														
													5	3	1																						

The two halves turn inwards to face along the line of six. They pass through each other (motor bikes) going down the set and swinging up to come up into their original columns to finish the dance.

DESPERATE DAN

Source : composed by Deb Norman of Treacle Eater.
Set : 6 dancers, each with two sticks, held horizontally at ear level.
Step : Crossover rant (ie polka)

CHORUS

2 Polkas facing out, 2 polkas facing bottom (down), 2 polkas facing in (across), 2 polkas facing top (up) - arms held horizontally, sticks vertical.

FIGURES

1. MELEE

4 polkas : Nos 2, 3 & 6 do a small circle (loop) from place around to the left. At the same time Nos 1, 4 & 5 dance one polka into a huddle in the middle, one polka round the circle, one polka forwards out to place of next one (of the 3) round, and one polka to turn round to the left.
Repeat with 1, 4 & 5 doing the small circles and 2, 3 & 6 doing the huddle.
Repeat this whole movement twice more to regain starting positions.

2. YAMAHA

Single cast out from top to the bottom, and all follow. At the bottom cross over, alternately, to the other side of the set, the evens side in front.
Repeat back to place.

3. WAVY LINES

2 polkas into a single line along the centre, right shoulders with partners, and arms down.
2 polkas to make half a right hand turn, then 2 polkas to make half a left hand turn with the next.
Those at the end do a whole turn on the spot with left arms up.
Repeat till have turned with partner again then all forward out to place.

4. RAKE

4 polkas for the tops to move to be outside the middles and the bottoms to move inside the middles forming line of 6 across the set, all facing up.
Moving as two lines of three, evens and odds, evens side move forward first. Move one gap between dancers along each time you meet untill the position of the lines is reversed. The steps are 1 polka forward evens, backward odds, 1 polka backward evens, forward odds into line, 1 polka forward odds, backwards evens, 1 polka backwards odds, forward evens into single line.
Both lines turn to face then start crossing right shoulders alternately, moving to the bottom of the set and then up to the top.

5. OUTSIDE SQUARE

3 polkas for Nos 3 & 4 to move into the middle of the set (turn 90°) and back out one place round the square to be in the middle of top/bottom lines.
The rest move one corner place round, remaining square. 1 polka on the spot in a set that has reformed at a right angle.
Repeat till back to place. Has been tried with the centres going either anticlock or clockwise with little visible difference.

UP TAILS

Set : longways for 8 or 12 in two files of 4.
Music : "Barren Rocks of Aden", March. This a relaxed swaggering dance.
Sticks : two short held at bottom.
Steps : walk, polka, hop-steps (knee well raised) skip (not).
Start with right foot.
Arms : on walk - left arm swung in to chest while right goes out to low
or hops at side, then right swung in while left out to side, to produce a distinct swagger.
on polka - swung both in to cross over chest on 1st beat & raise both up and out diagonally to the side on the main beat & hold on the 2nd bar. Where possible the up sticks are touching neighbours to form lines, squares or circles.
on skips - candles
on turns - outside arm up on diagonal

STRUCTURE : walk-up, figure - part 1 (hops & polkas) & part 2 (skips)

WALK-UP

Face up in two files.
Walk up 4 steps, 2 polkas on spot, retire 4 walks, 2 polkas on spot. Repeat.

FIGURES

1. **TWOS** - hop-steps (or walk) into face opposite, face to face not side by side, polka on spot sticks crossed with neighbours forming lines along the set. Retire to place & polka on spot etc.

   Skip in, turn opposite with right hand once round (till lines across the set not along it), turn in & change hands, turn with the left hand & then skip out to place.

2. **FOURS** - as 1 but in fours - hop (or walk) in on diagonals & form a small square with sticks up crossed with neighbours in a crown etc & skip a right & left star, turning in at half way etc.

3. **EIGHTS or SIXES** - as 2 but all 8 or 2 sest of 6 - hop (or walk) in along a radius as with "fours" & form a bigger circle with high crossed sticks etc & retire, but follow by skipping a circular hey. All start together if 8 in set, or progressive starting with top pair crossing if sets of 6, rest wait till reached (alternatively a rounds clockwise, 4 skips to start, reach forward and place right stick on shoulder of dancer in front for 8 skips, then 4 skips to place)

4. **LINES** - up in fours, all 2nds hopstep (or walk) up to between 1sts in front of them, then then all retire still in lines of 4. Next the lines of four move either (a) up the middle between the fours in front who split and move sideways or (b) the lines of four split and move up outside the line in front of them, both ways end with a line of 8 or 12 in a line across set. All turn half out, left ½ to left etc & skip off casting up and round to meet as pairs and off down middle of original set.

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WILD ROSE

Source : Rural Felicity, visit to UK July 1996
Music : There is a regimental march to this title
Steps : polka or fast walk
Garlands :
Set : units of 4 to make an eventual set of 8 or 12.

In 4's

1 Bush : linked, circle left making garlands swing in and out, and circle back ditto.

2 Bridge : two lines, facing same way, garlands parallel, etc

3 Tunnel : two lines, facing each other, garlands ziz-zag, dancers' hands together, whether crossed ot not.

4 Turns : pick up own garland by turns in order.

5 Lines : lines of 4/6 forward and back and half star, repeat.

6 Windows : in fours, go through and window moves up same amount, twice for each pair.

7 Dip & Dive : all set does progressive dip and dive from the bottom.

8 Loops : move forward, as forming windows to face partner, and regain both ends of own garland, pass and turn to left and pass face to face again and turn left to face in.

9 Join : all to centre till knuckles touch, grasp both in right hand, move them to centre of body and separate hands.

10 Double : ends alternate double unders, then middles.

11 Lock : A;ll face centre, approach, turn once clockwise to twist garlands together.

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