

Cotswold Morris Dance Notes

Andrew's Cotswold notes. 74 dances & 8 aliases from 15 traditions. Version 88. Updated 2008/12/31.

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INTRODUCTION

WHAT IS THIS & WHY - OH WHY - DID I WRITE IT?!

This is a systematic set of notes giving detailed 'steps' (instructions) for dancing quite a few Cotswold Morris dances. I started writing down some Cotswold dance notes because I was finding difficult to remember all the dances with such a mass of details when I joined Lagabag Morris in 1997. Writing notes by hand on paper got cumbersome with the many corrections I kept making, so I switched to wordprocessing it even though it meant I had to stick to text without pictures, symbols, etc.. At that time I thought it was only going to be about 10 dances long. If I had known that the document would have got this absurdly big, I would have given up at the start!

Later, some others asked for copies it, I tidied it up, added in more detail and a tedious section explaining the terminology I had used. When it reached 67 dances, I thought I might as well give it to anyone who wants it rather than e'mailing it to a few friends so I gave it a bit of proofreading, eradicated the in-jokes, wrote a Perl script to convert it to HTML pages, also formatted as PDF for printing & bunged it on the web. The result is this. I hope it of use to someone.

Remember that, as I wrote down the dances which I need to learn, don't expect this to be error-less and definitely don't rely on it to be definitive. This is not an official publication of Lagabag Morris so don't blame them for mistakes I have made in writing down the dances. I accept no responsibility for injuries, damage to property, damage to reputation or anything else you suffer from any use of these notes [including rolling up a print out and using it as a stick].

NOMENCLATURE [A PEDANTIC & TEDIOUS SECTION]

The nomenclature, other than normal English writing, used in these notes is as follows.

ABBREVIATIONS

I have abbreviations some of the common things, not so much as to save space in this long-winded load of notes but to make combined steps clearer to see in the text (like "RF + LF + Lhop + RFA" instead of "step forward on the right foot then step forward on the left foot then hop on it then step forward on the right foot crossing in front of the left").

R = Right.

L = Left.

F = Forwards.

B = Backwards.

S = out to the Side away from other leg.

C = Close up to other leg.

A = Across other leg.

I = In place.

hop = hop onto.

leap = leap onto.

ww = Without putting Weight on.

ft = Foot.

h = Hand.

sh = Shoulder [for passing].

cw = Clockwise.

acw = AntiClockwise.

Ch = CHorus.

STEPPING NOTATION

'R' or 'L' designating the foot that weight transfers on with qualifiers indicating how: 'F', 'B', 'I', 'S', 'C' & 'A' afterwards give positions with respect to the other foot; proceeding by 'hop' or 'leap' tells how if it not simply a walking step. If a step-like motion does not actually transfer weight then it is followed by 'ww'. Successive motions are separated by a '+'. This system is not ideal because I made it up for Ballroom & then added bits for International Folk Dancing. It was for pen & paper and it had timings on the line above and details [turns etc.] on the line below which are inconvenient to type. It does not cover the floor patterns [I used Scottish Country Dancing notation for that] or hand motions either. Hence there is an awful lot of normal text used here to describe dances.

PARENTHESES, BRACKETS & REPEATS

I am using '(...)' for groupings for repeats etc. and '[...]' for extra information and comments. I have used '(...)' as in maths quite often, especially for repeated sections which I have sometimes written out explicitly as being repeated but often I have just

put the thing to be repeated in brackets and multiplied it by the number of repeats [e.g. "(triple step then caper)x 2"].

ANGLES

Pedantic note: 'cw' & 'acw' are with respect to how the hands of a conventional clock normally go when the clock is face up on the floor [not the ceiling!] for whole body motions and a clock at the joint of a limb with face towards the connection with the body for limb motions.

Some directions are specified in terms of theta & phi angles.

These are conventional spherical co-ordinates [i.e. phi = longitude easterly & theta = 90 deg minus latitude]. Theta = 0 deg means vertical, phi = 0 deg means forwards. If theta is used to describe the angle of something like a forearm with respect to its upper arm then theta = 0 deg means the forearm is straight out in line with the upper arm [and theta = 180 deg means a trip to the hospital!].

UP & DOWN

Unless other specified they refer to vertical directions for arms, sticks etc. but towards the top & bottom of the set when used to describe positions on the ground.

WHICH DANCER OR POSITION

Dancers and positions are sometimes identifier by number which can be confusing in dances where the dancers change positions so I have prefixed the numbers with 'D' for dancer, 'P' for position or 'Dap' for dancer at position. E.g. D1 would be the dancer who started at floor position P1 and Dap1 the dancer who is currently [or at least at the beginning of whatever move is being described] at P1.

BASIC

What I have called a 'Basic' or 'Basic stepping' is the default step to use for travelling in a dance. It can vary from a simple skip in even rhythm [e.g. in Lichfield] to an unevenly timed mixture of steps, hops, Capers & Galleys [e.g. in Sherbourne]. The normal Morris term is 'stepping' but that has ambiguously many meanings so I used 'basic' [copied from ballroom terminology] instead.

BEAT & BAR

I am assuming the following unless otherwise stated: one bar is the time taken for one triple step or two single steps; a bar of 4 beats has beats of equal duration in the pattern strong + weak + medium + weak; a bar of 6 beats has beats of equal duration in the pattern strong + weak + weak + medium + weak + weak. The music may be notated differently in its standard written form though and, of course, musicians vary the beat duration to make it more interesting.

6 beat bars are normally danced as if they are 4 beat bars with a sort of quick + slow + quick + slow timing, in which case I have written the timings for them as if they were 4 beat bars.

I have probably made a lot of mistakes in counting beats, especially where phrases begin on weak beats. Where I have sheet music transcriptions of tunes, I have checked my estimates of phrasing against them but about a third of them are unchecked.

PHRASING

The various capital letters (usually just 'A' & 'B', verse & chorus music) used represent different musical phrases. The introduction is not normally included. It is typically "Once through.", a single extra playing of the first phrase in the dance proper, or "Two notes and in.", simply a couple of warning notes, unless there is some special start for the dance like a Swagger Round or Slipbacks. Unless other stated, the music has 4 beats/bar.

HIERARCHY

If something is not defined in a verse or a chorus then that defined for the dance as a whole applies. Likewise, if something is not defined for a dance then that for the tradition applies and if it not defined there then the general Cotswold definitions apply. This is to save me from writing the same thing out loads of times.

COTSWOLD MORRIS GENERAL INSTRUCTIONS

This section is mainly just for completeness & so I don't feel guilty about not repeating things like what a 'hey' is all over the place. If you are used to Cotswold Morris dancing & are just look in this for particular dances then skip this section because you will find it rather condescending.

TYPICAL FORMAT

VERSE & CHORUS STRUCTURE

An introduction (often a Foot Up) then alternating verses & chorus ending with a verse (often Rounds ending with All Up & Show). The same verse often occurs in different dances but not normally more than once in the same dance. The chorus is usually unique to one dance and the same (or the same with variations in ornamentation) through that dance.

TRADITIONS

Historically, traditions are groups of dances collected from the same region. For practical purposes, the dance from the same tradition typically have the same verses, structure & Basic step.

I have probably ascribed something that a specific to a dance to a whole tradition or vice versa where I haven't done many dances from a tradition.

LONGWAYS SET

The commonest arrangement of dancers. Usually of 6 dancers but can be of any even number. The positions are arranged in two rows [sides] and are numbered:

P2	P4	P6
top		bottom
P1	P3	P5

'Partners' refers to the pairings of dancers with those the same distance from the top of the set on the opposite side. 'Corners' refers to the pairings of dances diagonally across the set (except for the middle 2 dancers who don't have anyone diagonal to them and therefore couple up together for as corners the same as they do as partners).

THE TOP OF A SET

The top a set is the end where position 1 is. It is usually the end nearest the musicians. If two longways sets are dancing then the sets can face and the musicians go between them.

CORNER DANCE

A six person dance done in a longways set position. The cornering part [a verse or chorus depending on the dance] is first done with D1 & D6 leading [the rest usually stay still though sometimes there is a part for the others]. It then immediately repeats identically with D2 & D5 then a third time with D3 & D4. [The second couple has the easiest time because the first have no-one to copy & the third have to get straight out of it into the next verse [which sometimes requires fudging].]

JIGS

These are solo dances [though sometimes done by two or more dancers sharing the verses out between them]. Since sticking and floor patterns don't work well solo, the dances are mainly hanky dances showing off all the steps of a tradition and are done as accurately and with as high leaping as possible.

Because there is only one dancer compared to the normal mass of dancers, it is not as crowd-pleasing as the normal team dances and it makes the soloist appear very arrogant. Therefore many sides (including Lagabag Morris) do not bother performing Jigs as solos, only when adapted into team or audience-participation dances.

Despite the name, the music is not necessarily in jig time.

MUSIC

The music is normally specific to a dance and is normally based on repeats of just 2 phrases, one for the verses and one for the choruses. A single verse or chorus normally has its phrase played through once or twice except for the corner bits of some corner dances where each couple perform in turn to a whole phrase so the phrase is used thrice. Phrases are most often 8 bars long [or, to be pedantic, 4 bars played twice].

Bars are usually danced as if they have 4 counts. I.e. if you add up the number of hops, steps etc. in a bar counting 'fast' steps as 1 & 'slow' ones as 2 it will almost always total 4. However this does not mean that the music is written as with 4 beats per bar. Sometimes it has 6 beats. This very different for musicians

but is actually not very different for dancers because it is still usually danced as 4 steps per bar but in a quick + slow + quick + slow timing that fits a step-hop sort of rhythm well instead of regular timing. For dances like that, I will refer to the timing as if it is in 4 beat bars for simplicity [and because I often don't notice that in 6s and naturally count it as "One Twooo Three Foouur" instead of "One Two Three Four Five Six" which disgusts formal musicians!]. Moreover, some dance tunes that are otherwise written as 6 beat bars have slower sections where the rhythm becomes more uniform written as 4 beat bars. The few dances [e.g. Adderbury Shooting] that are actually danced in other rhythms will be explicitly stated.

There are lots of exceptions though. Mostly these are still obviously tunes of the above form but with additions like extra steps on the end of each figure [e.g. the clashing capers of Bledington Black Joke] or a change of the chorus phrase to fit a slower more spectacular version of the chorus at the end of the beginning of the dance [e.g. for the star jumps in Bucknell Queen's Delight.]

COMMON STEPS

WHICH FOOT?

There is a notorious ambiguity when something like "start with the left foot" is called. Some people consider it to mean "start by moving the left foot", others "start with weight on the left foot moving the right". There is also the problem of whether or not the preparatory hop [see below] counts or not. In these notes I have consistently, but arbitrarily, used "start with the left foot" to mean "start by moving, not including any preparatory hop, the left foot".

To save repetition, I've only described left foot versions of the asymmetrical steps below. Right foot versions are, of course, the same but with R & L and cw & acw switched. When steps are done in a sequence L & R steps usually alternate.

PREPARATORY HOP

Before setting off from stationary, it is normal to first do a small hop on opposite foot to which one will start off on. This is done just before the start of the phrase of music for the explicit steps.

Strangely, this is almost never mentioned! This is despite [or maybe because] it being so ubiquitous in almost all figures of almost all Cotswold dances. Missing it out of verbal & written instructions is very confusing because it explains why the foot dancers are seen to move first is not the one they say they move, why steps appear to start momentarily before the musical phrasing and how dancers are already well moving when the figure proper starts.

These notes also miss out explicit preparatory hops but that is because they described here in the general section and so apply to all figures, dances & traditions unless otherwise stated.

SINGLE STEP [= STEP-HOP = DROP STEP = SKIPPING]

A left single step forward is LF + hopLF and takes two beats, one beat on each part. The are 2 singlesteps per bar.

L & R single steps alternate when done in sequence.

When started from stationary on the first beat of a bar, [usually] hop on the last beat of the previous bar to start the stepping.

TRIPLE STEP [= 1-2-3-HOP = 123-STEP-HOP = LEFT-RIGHT-LEFT-HOP]

A left triple step forward is LF + RF + LF + hopLF and takes four beats, one beat on each part. The is one triple step per bar.

L & R triple steps alternate when done in sequence.

SIDESTEP

A sidestep is a triple step but done sideways facing forwards so it a left sidestep becomes LS + RC + LS + hopLI. An optional variation is to cross the Rft slightly behind the Lft, i.e. LS + RBA + LS + hopLI.

If using hankies, then salute with the L one during a L sidestep.

CLOSED SIDESTEP

Just like a sidestep except that the foot that would have gone to the side stays in place and the other one crosses over in front of it [i.e. LI + RFA + LI + Lhop]. If saluting, face slightly L & do the salute down across the body to the L.

This is often fudged to be done starting on the wrong foot for the direction by stepping across first [i.e. if starting on the Lft, it becomes RFA + LI + RC + Rhop].

CAPER

A caper is a leap from one foot to the other. The foot leapt from should ideally reach up behind to the buttock during the leap and end up kicking out forwards; the leap should be as high as possible; emphasise the kick up at the back not the one out the front [otherwise it looks unbalanced].

If using hankies swing them in circles at the sides [arms approx. $\theta = 135$ deg, $\phi = \pm 90$ deg for the [resting] low point of the circle] for balance & to emphasise the leaps. The swinging is done mainly with the forearms [doing it with the whole arms will cause unbalance the other way].

L & R capers alternate when done in sequence.

One caper usually takes two beats but in a few rare cases, a small caper is done to one beat in a slow bit of music.

FOOT-TOGETHER-JUMP [= FTJ]

Close the free foot to the other one then jump from both feet to land on both feet. Hands gather into chest for the jump. Usually it takes a whole bar [but some traditions do it in just the 2nd half of a bar].

If immediately setting off stepping again after a FTJ, a Preparatory Hop is inserted as when starting off from rest.

GALLEY

To Galley R, step onto Rft and raise Lft [at least to shin height & for some traditions, preferably until L upper leg is horizontal] with L foreleg pointing forwards and about 45 deg below horizontal with L heel pointing downwards. The L foot moves in a circular path cw in a horizontal plane like running a foot around a toilet seat.

If hankies are used, hold them out with straight arms [$\theta = 90$ deg, $\phi = \pm 90$ deg] during this.

GALLEY ROUND

Use a Galley to turn round on the spot on the other foot. If the Rft is raised, the turn will be acw [it is possible to turn the other way but it is awkward to do, looks awkward & is not supposed to be not done so plan in advance to get on the correct foot].

It is easier, smoother & far less strain on the supporting knee if most of the turning is actually done on the step into the Galley Round instead of relying on the reaction from the leg gyration. 'Galley Round Left' (and ditto 'Right') is ambiguous because it could be using Lft to do the galleying cw or starting the Galley Round by stepping onto Lft to go acw. It usually means the latter.

SLIPBACKS

With weight on ball of Rft, slide Lft back foot whilst turning R heel inwards [takes 2 beats]. [A way of learning slipbacks is to pretend to kick a football sideways whilst slipping the other foot back.]

Slipbacks can be done without either foot leaving the ground much or with a slight raise of Lft on the second beat.

STAR JUMP

Start with feet together and hands down or at chest level. Jump high with arms and legs spread out like a vertical Saltire. Land with feet together and hands down again sides.

SPLIT CAPER [= BOUNCE CAPER]

A R Split Caper is gently leap to RS + LFAww [swing Lft across in the air, don't put it on the floor] then ditto LS + RFAww [total 2 beats]. Feet together on the floor [1 beat] bending knees preparing for the jump. Jump [1 beat lengthened beat] with L leg out front and R leg out behind. Hankies are held out $\theta = 90$ deg, $\phi = \pm 90$ deg for the first two bars, are brought into in front of the stomach for beat 3 and up high vertically together up for the jump.

It looks more dramatic if faked by one hooking ones back leg up as if kicking one's own buttocks instead of trying to extend it straight back because it increases the gap between the feet and the ground. Keep back vertical and straight.

Alternate Split Capers are done with L & R interchanged.

UP-2-3 [= UPRIGHT CAPER]

A Rft Up-2-3 is a leap or caper onto the Rft [2 beat] followed two steps or small leaps LI + RI [1 beat each]. The style of the first leap is more vertical than a caper [R leg sort of bicycles in front with foreleg remaining pointing down and the Lft ends up nearer the ground than in a caper] and in the other two, the legs alternately point out straight a bit in front [like in a party

Can-can without the hop]. Hands go vertically up high in front in the caper bit.

RTB & LTB [= RIGHT TOE BACK & LEFT TOE BACK]

An RTB is a leap or jump landing on Lft [foot flat on floor, foreleg vertical, upper leg horizontal] with R leg stretched out behind [knee close to floor, toe on floor], arms out sideways [$\theta = 09$ deg, $\phi = \pm 90$ deg] and back vertically. An LTB is the same thing with L & R swapped. A sequence of RTBs and LTBs, is usually just called 'RTBs'.

Warning: I have seen a dancer get a strained knee from doing RTBs over enthusiastically.

WALK

This is just a walk.

SWAGGER STEP

An exaggerated walking step taking large steps with lots of body swaying and arm swinging. If carrying a long stick two handed, swing it side to side whilst walking. If holding hankies, swing the hands alternately behind and in front of the torso at waist level [Lh in front & Rh behind when Rft goes forwards].

STANDING STILL

The easiest step of all! Usually dancers don't move their feet when doing a sticking pattern in a chorus or whilst being inactive corners in the corners part of a corner dance.

COMMON FLOOR PATTERNS & VERSES

FOOT UP

Everyone in the set faces up. All lead up [maintaining the same formation]. All lead back down to place. [Usually the dancers turn 180 deg [usually outwards] to return but in some dances the return is danced backwards.

A Foot Up verse is a common first verse in a dance. [In this context, in many traditions, the name 'Foot Up' actually means a Foot Up followed by a Foot Down.]

FOOT DOWN

The same as Foot Up but down the set.

WHOLE GYP

Partners dance forwards to each other's places passing Rsh then continue dancing forwards round back to place continuing to pass Rsh forming a circular path on the ground. Look at partner's face whilst doing this. Repeat all that but with Lsh passing.

The name 'Gyp' originates from 'Gypsy'. Also spelt 'Jib'.

HALF GYP

Partners dance forwards to each other's places passing Rsh like in a Whole Gyp but then dance backwards along the same route passing Rsh again back to place. Repeat all that but with Lsh passing.

ROUNDS

Face round set clockwise [for a longways set odds face up & evens face down]. Everyone dances forwards clockwise round the path formed the positions in the set, turns 180 deg [usually outwards] and dances forwards back to place.

A few dances have Rounds going all the way round instead of returning to place.

Advice to get the set the set quickly into a round shape: everybody starts by following the next person except Dap2 & Dap5 who move out a bit as they go forwards.

HEY

3 dancers moving in a figure-of-8 shape back to place. The positions they start in are the top, middle & bottom of the 8 shape. All three dancers follow the same path on the floor in the same direction but are staggered out along the path and so must interweave with other dancers where their paths cross in the middle of the figure-of-8 shape.

In these notes the direction of the Hey is, unless otherwise stated, such that dancers at the ends of the set loop out not in, i.e. it starts with the top couple turning to face up the set then out and the bottom couple turning to face down the set then out, and each of the middle dancers following the top dancer on their side.

HALF HEY

Like a Hey but only go half way [so the top & bottom dancers switch places and the middle dancer is back in place]. It is usually, after an intervening section, followed by another Half Hey which returns the dancers to their original places and

which is danced as if continuing the original hey [so if the middle person starts dancing up passing Lsh in the first one it will be down Rsh in the second etc.].

HEY ON THE SIDES [= HEY]

Usually done in a 3 couple set. The three dancers on each side do an independent Hey at the same time. It starts with middle dancer on each side going towards the top [i.e. middle follows top follows bottom follows middle] and the top dancers moving outwards [so tops and middles first pass Lsh on odds side & Rsh on evens side].

As it is the commonest type of Hey in Cotswold Morris, a 'Hey on the Sides' is often simply called a 'Hey'.

BACK TO BACK

Dance forward starting Lft past partner passing Rsh then backwards to place passing Rsh. Repeat all that but passing Lsh forwards then Rsh backwards.

OTHER COMMON ACTIONS

SHOW

End a manoeuvre with both hands up in the air [arms straight, $\phi = \pm 90$ deg, theta approx. 0 to 30 deg]. If using a single long stick, hold it with both hands. This is sometimes done standing on one leg [especially at the end of an All Up] and sometimes with both feet on the ground.

ALL UP

Done at the end of many dances. Everyone turns to face up use the last few steps of whatever comes before or by substituting capers for those final steps.

ALL UP & SHOW

An All Up that ends in a Show position facing up.

SALUTE

Wave one hanky in a circular motion roughly level with the forehead or top of the head. The direction, path and height of hanky motion in saluting varies surprisingly much between traditions.

MISCELLANEOUS STYLISTIC BITS

HANKY USE

Hold one in each hand by a corner for most traditions.

If one is dropped, it is traditional not to pick it up until the end of a dance. Preferably someone not dancing should retrieve it and return it to the dancer at a convenient point. [Personally I think this is a bit stupid as if the hanky gets stepped upon then it not only gets dirty but can cause the dancer to slide over. I prefer, if there is no spare person to pick it up, for one of the dancers to pick it up without stopping through a slight adaptation such as bending down further before a jump or grabbing it in a low flick in a triple step. For some reason this is controversial.]

Do not flick/crack hankies into peoples faces; where a dances [like Swaggering Boney] sort of requires it, do so forehand so it flops gently rather than backhand so that it whips.

Do not blow noses on dance hankies. Flying snot is unpleasant.

STICK USE

When hitting a stick butt on the floor and it needs bending to reach, bend forward at the waist instead of bending the knees. [Not recommended for back safety but looks better.]

When travelling with a stick and nothing [e.g. clashing] is specified to do with the stick, carry it casually horizontally about waist level and let it swing with your arm instead of resting it on a shoulder as in Border Morris.

When using a single stick one-handed, hold it in the right hand.

STICK COLLECTING

After a stick dance, D2 stands with elbows by sides and forearms raised palm up in front with stick laid across them. The rest of the set walk round and off cw passing in front of D2 putting their sticks in the pile on D2's arms. If two sizes of stick are used D1 stands likewise to collect the other size ones.

[A standard joke to play on D2 is to keep walking round collecting more sticks from the stock and piling them on D2 until D2 collapses!]

BENDING TO CLASH STICK ON FLOOR

When needing to bend to clash a stick on the floor [e.g. if holding a long stick in the middle] bend from the waist not the knees. [This is not recommended for reducing back strain but it looks neater.]

CALLING

If verses need to be called, it is traditional for D1 to do so. Calls must not be too early [which results in people pre-emptively abandoning moves] or too late [useless]; calling on the 4th bar of the last phrase of music before the verse is about right [Westrefelda advice].

MISCELLANEOUS TERMINOLOGY

SIDE

A team of Morris dances. Also known as a 'group', a 'team' etc.. Usually each group has a distinctive name, clothing & logo.

BALDRICK

An X-shape decorative item of clothing, looking like two sashes crossing each other, typically in side colours with the side logo in the middle.

ALE

A gathering of multiple Morris sides to dance together informally [i.e. without an audience]. It is a bit like a barn dance except that the dances are Morris and there is usually no instruction but hopefully enough of the dancers there will know a particular dance that the rest can follow or bluff.

MELODEON

The commonest Morris music instrument. Can be confusing when talking to people who are not familiar with English folk dance or music because there several other types of instrument also called 'Melodeon' [with various spellings]. Its full name is, pedantically, "a two-row D & G tuned diatonic push-button single-action accordion"!

ADAPTING & FILLING-IN

Dances have often been adapted to different circumstances including changing the music, missing bits out of long repetitive dances, spicing up uninteresting figures, coping with different numbers of dancers, etc.. It is only in the 20th century Morris revival that dances have been codified to a snapshot of how they done at one point in history, prior to that they were likely to have been varied, intentionally or otherwise, whenever suitable. Improvisation is also needed to fill in missing bits. Here are some of Lagabag Morris's standard fill-ins & number changes.

DEFAULT INTRODUCTION TO DANCE

Unless there is a specific start specified or the dance starts walking [e.g. with a Swagger Round], Lagabag face the direction of first travel during the introductory music and do a last bit of the appropriate Basic [typically slipbacks and FTJ] or just a jump. Hankies go out symmetrically at about hip level, inwards in front of the belly, outwards again and inwards to the chest for the jump. If using sticks, swing them likewise & clash them whilst jumping.

DEFAULT END OF DANCES

Unless otherwise specified, Lagabag do an All Up & Show.

DOING 3 COUPLE CORNER DANCES FOR MORE THAN 3 COUPLES

Lagabag do this by having all dancers other than the end ones doing the 3rd corner's part of the dance at the same time.

DOING 3 COUPLE HEYS ON THE SIDES WITH MORE THAN 3 COUPLES

For 4 couples, Lagabag do it as 4 person Heys but still with two loops not the three loops normal for a 4 person Hey. Dap3 follows Dap1 going up whilst Dap5 follows Dap7 going down. For the passing in the middle. Dap7 passes between Dap1 & Dap3 and Dap 5 passes after Dap3 [i.e. it is like a normal Hey with an extra dancer inserted above the bottom one who follows the bottom one]. The other side is symmetric to this.

Alternatively, or for more than four couples, replace the Hey with Casting Out from the Top which is simply the top dancers turning out, travelling down the outside of the set, turning in & travelling along where the dancers stand back to place with everyone else following.

DOING 4 COUPLE LICHFIELD DANCES WITH 2 COUPLES

Most of the figures & choruses work without problem but the Lichfield Hey needs adapting. Lagabag do it by having both couples crossing on the ends at the time when the end couples normally cross on the ends and the middle couples cross on the sides.

SOURCES & ORIGINS OF INFORMATION

ORIGINS

Unless other specified, the dances are believed to be traditional from the regions named.

SOURCES OF INFORMATION

I was taught most of these dances Lagabag Morris [by foreman Richard Davies with help from others including Sue Davies, Mike Barclay [particularly the information about historic versions], Liz Whatling & Jan Wogan]. Most of the other ones were picked up at Ales.

Where I got a variation or other piece of information from a particular side different to the one I got a dance as a whole from, that is credited separately in brackets at the end of the entry.

BAMPTON

COMMON FEATURES

FORM

3 couples, longways set.

PROPS

Two hankies.

VERSES

Foot up | Ch | Half Gyp | Ch | Whole Gyp | Ch | Rounds | Ch [ending with, in 1 caper] All Up & Show.

In corner dances, the last Ch is omitted so the dance ends on Rounds.

Each verse takes two basics.

PHRASING

$(A+B \times 2) \times 4$ for non-corner dances, $(A+B \times 3) \times 3 + A$ for corner dances. A & B are each 8 bars.

BASIC

(Hop-step) $\times 7$ then FTJ [1 beat for each hop & step & 2 for FTJ; note that is a quicker FTJ than in most traditions and hop-step not step-hop]. It can be done wholly forwards or 3 hop-forwards then reversing back into place. Successive Basics are started on different feet.

Hands go up [straight arms, $\theta = 45$ deg, $\phi = \pm 45$ deg] on the 1st and 3rd hops, down [hands together close in front of chest] on 2nd hop and the jump and swing across one in front and the other behind the belly alternately on the remaining 4 hops.

The timing feels syncopated with the hands going up before when they would be expected to go up from other traditions.

TURNING

When a 180 deg turn is needed and there is possibility of doing inwards or outwards, always turn inwards except in the middle of Rounds.

FOOT UP

The Bampton 'Foot Up' is actually a Foot Up followed by a Foot Down [each consisting of half a Basic forwards then half a Basic backwards]. Turn 180 deg inwards on the jump change between the two.

ENDING

The Show ends with both hands up [$\phi = \pm 90$ deg, $\theta = 45$ deg] and the Rft in the air. It is done by replacing the last bar of the last Basic with one normal Caper then Caper into the Show position.

SIDESTEPS ACROSS

To sidestep across the set, start with Rsh in intended direction of movement and (R sidestep + turn 180 deg cw + L sidestep + turn 180 deg acw) $\times 2$. Four bars.

BAMPTON CAPERS

A forward Bampton caper is RF + leapLF + hopLI. It takes one bar: two beats for the leap, one for the hop and step. If using hankies, hands go straight up high above head on the leap [hint: start with arms low so they start moving up before the leap so accelerating them up does not reduce the leap height] then down on the Lhop. The leap part is almost like a normal caper except for the arm motion & that it has more appearance of vertical body motion than kicking leg motion [keep body stiffly upright; the RF step is very brief so the emphasis is on the leap; step on Rft with R knee slightly bent ready to launch into the leap].

Unless specifically stated to be so, capers in Bampton are normal capers not Bampton capers.

HEY ON THE SIDE

When doing this in two basics, replace the first two bars of each Basic with triple steps. One hanky goes up on the hop of those triple steps with the other arm down. It is the hanky on the outside of the first turn of the Hey that goes up on the first triple step and the other on the second.

VARIATION

Instead of moving hands on the hop before the step, the hands can be moved on the step without the syncopation. Both forms are common with some sides [e.g. Lagabag & East Suffolk] doing one and some [e.g. Westrefelda & Owlswick] the other.

This can cause some untidy looking mixture of arm movement timings when different sides dance together. The normal solution is for the guest side to switch to the host side's timing

or for the dances to be arranged in some symmetrical fashion (e.g. two sets from different sides facing or even & odds from different sides) to make a feature of it.

MISCELLANEOUS

Bampton is usually considered an easy tradition and therefore a good one to begin on. The things which make it seem easier are that it is very popular so that experienced Cotswold dancers get used to it and forget about having had to learn it, and that there are many similar dances so that once one has learnt something like Banbury Bill one gets several other dances almost for free. However the Basic step is quite complicated, is not as easy to follow as some other traditions with more distinct stepping, has hands out of synch with feet and the music and stepping changes for Heys so it is not actually an easy tradition for beginners.

BANBURY BILL

FORM

Corner dance.

MUSIC

There is a particular traditional tune for this but it is also common to use the tune from The Rose Tree instead. [Lagabag & Owlswick Morris sides use a different non-standard tune that was based on a partly remembered tune called 'Lunch at the Pub' written by the band Sizewell Gap.]

CHORUS 1 & 3

Corners cross using 4 sidesteps then everybody together does (sidestep R on the side + sidestep L on the side + caper $\times 3$ + [both feet on ground] show).

CHORUS 2

Like Ch1 but dancers loop around each other back to place.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

THE ROSE TREE

WHOLE DANCE

Identical to Banbury Bill except that in Ch, only the active couple sidestep [although everybody capers].

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

SHEPHERD'S HEY

FORM

Corner dance with extended first verse.

PHRASING

$(A \times 6 + B \times 3) + (A + B \times 3) \times 2 + A$ because of the extended first verse.

WHOLE DANCE

This dance is identical to The Rose Tree and Country Gardens except for the extended Foot Up.

FOOT UP

The Foot Up is done 12 times: (D1 & D2 Foot Up twice then walk [whilst next couple are starting their Foot Up] to P9 & P10. Then D2 & D3 Foot Up twice then walk to P7 & P8. Then D5 & D6 Foot Up twice ending in place) $\times 2$ firstly with the Foot Ups done upwards & secondly with them done downwards from the new positions ending up back in normal positions.

Each Foot Up is done by only a pair of partners [the others stand still] and is half length, not having the Foot Down part.

USE

This dance is used by some teams as a first dance to dance on with.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

SHAVE THE DONKEY

FORM

Corner dance.

CHORUS 1 & 3

Corners cross Rsh using 4 Bampton capers forward.

CHORUS 2

Like Ch1 but dancers loop around each other back to place.

MISCELLANEOUS

This dance is not to be called 'Shag the Donkey'.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

STEP & FETCH HER

CHORUS

Partners cross Rsh using 4 Bampton capers forward. Then [turn 90 deg cw, lead Rft] back to place in sidesteps across around the other side of the partner so that partners face as they pass each other. Do a Hey on the Side in 2 basics.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

THREE DRUNKEN MAIDENS

FORM

Except for the first & last verses (Foot Up & Rounds), set is arranged (with D1 at P1 etc. at the beginning of the first chorus & people changing places after each half chorus)

	P2	P6	
top	P1	P4	bottom
	P3	P5	

PHRASING

(A+Bx2)x3+A because of missing last Ch.

VERSES

Like a corner dance, it only has 3 choruses & ends on Rounds [because 3 choruses puts everybody in every position once].

WHOLE GYP

This are not in pairs but in threes. Pap1, Pap2 & Pap3 do it together with all three dancers doing the first half of the [whole or half] gyp around the next position [not person] cw from their start position back to place and the second half around the next position acw from their start position back to place. The other three dancers do likewise at the same time.

HALF GYPS

These are done in the same groupings as the whole gyps. The first quarter is done forwards to the next position cw. Then turn 180 deg and dance backwards to the subsequent position cw for the second quarter. Then rest is the same thing back to place acw.

CHORUS

((Start with the Pap2 facing Pap3, Pap1 facing Pap4 and the others facing up. Pap1 sidesteps L then R around P2 to P4 then does 2 single steps in place then turns 180 deg cw and does 2 more single steps in place [total of 4 bars]. Hanky action on the first beat of each bar: salute Lh on first, salute Rh on second, raise Lh vertically upwards in front body [& fairly close to body] on 3rd [down on turn] & ditto but both hands on fourth. Pap4 does the same motions as Pap1 to go around P3 to P1.) x 2 but on the second time replace the in place bit with everyone moving to the next place in the cyclic order P1 to P2 to P6 to P4 to P5 to P3 to P1 using 3 capers & a show.) x 2 .

SHOW

Done with both feet on the ground.

ENDING

It ends with Rounds becoming three capers & a show but the capers are done starting facing inwards and turn 360 deg acw during them.

VARIATION 1

The above ending is how Lagabag do it. The original non-Lagabag ending had all dancers with arms on each other's shoulders instead of the show but this tended to look a mess unless in a perfect circle.

VARIATION 2

Instead of raising both h together in the 3rd & 4th bars of both halves of Ch, raise only Lh vertically in 3rd & only Rh in fourth.

ORIGIN

This is not a traditional Bampton dance but has been made [almost] in the tradition. I don't know which side invented it.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

HIGHLAND MARY [AKA JENNY LIND]

GATHERING UP

(Bend over forwards and dance up in RF + LC + RF + Rhop triple step whilst making gathering motion with hankies [theta approx. 135 deg, phi = 0 deg, Rh cw circle, Lh acw circle, partly bent elbows to give a sort of gathering up action].) x 2 but the second time look up, start triple step LF, have arms up [theta approx. 45 deg] and circle hankies the other way.

[The bend should only be mild not dangling the hankies along the ground with a hooked back & crouching knees.]

GATHERING DOWN

Like Gathering Up but done the other way along the set.

CHORUS

(Gathering Up. Gathering Down. Half Hey on the Sides.) x 2. The 180 deg turn between Gathering Up & Gathering down is acw.

VARIATION

Done in a line with partners facing instead of a normal lengthways set. Verses are done outwards [odds one way, evens the other] from the centre line instead of across the set. Gathering is down out and in. The Half Hey is done by starting it like a Hey on the Ends with the set blending into a circular shape ending up back in a line. The style was called "dancing Bampton on the Ridge". [Source = Fenstanton Morris.]

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

THE QUAKER

WHOLE DANCE

Identical to Highland Mary except for the tune used.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

BAMPTON SIDESTEPS

CHORUS

(All facing up. Lhop + RFA + LI + RS [1 bar] whilst saluting once Rh during the RFA + LI. Then Rhop + LI + RI + LI [1 bar] whilst raising both hankies vertically in front during the Rhop then lowering them during the subsequent LI whilst turning 180 deg acw to face down. Repeat all that facing down but with the footwork [but not the hand action] of the 2nd bar replaced with an FTJ turning ready for what follows if necessary. Then a Half Hey on the Sides [4 bars].) x 2 to place.

MUSIC

Lagabag Morris use a tune called 'Ferret's Fancy' instead of the traditional tune.

TUNE VARIATION

This can be danced to the carol Oh Little Town of Bethlehem. Note that the jump of the FTJ in the Basic comes after, not on, the distinctive strong end beat of the phrase. [Origin = Lagabag invention for a carol service performance when Adderbury Bethlehem was found to be too boring.]

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

BONNY GREEN GARTERS

FORM

Any number of couples, longways set.

VERSES

Song [optional] | Foot up | Half Gyp | Whole Gyp | Rounds | Sidesteps | Bampton Capers | Sidesteps | Bampton Capers [ending with] All into Centre & Show.

PHRASING

Ax8. A is 8 bars. Musically 6 beats per bar but danced as 4.

SIDESTEPS

(Everyone does one R sidestep, turn 180 deg cw, one L sidestep, turn 180 deg acw.) x 4 . This is basically 8 sidesteps acw round the set.

BAMPTON CAPERS

Everyone faces acw round the set and dances 8 x Bampton Capers forwards.

USE

This dance is often used as a final dance with all dancers present [even non-Cotswold ones and audience volunteers] being brought into it.

SONG

"Here's to the ladies, we love them so well, | Though some are regular tartars. | Here's to their stockings, and here's to their shoes, | And here's to their bonny green garters."

VARIATION

The Sidesteps & Bampton Capers verses can be done once instead of twice.

SONG VARIATION 1

A traditional alternative for the second line is "A pair for you, & an pair for me, & pair for each of the others.". [This does need a strange pronunciation of 'others' to get it rhyming!]

SONG VARIATION 2

A modern alternative for the second line is "Off with their knickers, and off with their bras, and off with their bonny green garters!".

SONG VARIATION 3

A modern sex reversed version of the song is "Here's to the laddies we know them so well, though some are regular bastards. | They tickle your fancy, they tickle their parts, & you know what they're bloody well after!" [this might be wrong since it is hard to make this one rhyme]. [Origin possibly = Green Dragon Morris.]

MISCELLANEOUS

If done with mixture of dancers from sides that move hands on the hop with those that do it on the step, it will look an unsynchronised mess. One should therefore try to adapt to whatever version the host side uses.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

FLOWERS OF EDINBURGH

CHORUS

(RTB [1beat] then stand up with a stamping RC followed by LI + RI [1 beat each step]. Repeat that but with L & R swapped. Then 4 Capers & a Half Hey on the Sides.) x 2.

SOURCE OF INFORMATION

From an Ale.

LOLLIPOP MAN

FORM

Corner dance.

CHORUS

Corners sidestep on the sides facing each other R & L then cross passing Rsh using 4 Capers followed by 2 sidesteps across. Then everyone does 4 Capers on the spot.

[This might be wrong. I wrote it down as 2 Capers but that does not fit. Maybe I meant 4 Capers or maybe 2 Bampton Capers.]

SOURCE OF INFORMATION

From an Ale.

MAID OF THE MILL

CHORUS

(All sidestep R then L [1 bar each] on the sides facing across. Then do 2 Bampton Capers [1 bar each] on the spot. Do a Half Hey on the Side [4 bars].) x 2 to place.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

BOBBING AROUND

CHORUS

(All cross Rh in 2 Bampton Capers [1 bar each] then turn 360 deg cw in 4 normal Capers [2 bars total] on the spot. Do a Half Hey on the Side [4 bars].) x 2 to place.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

COUNTRY GARDENS

CHORUS

Odds face up, evens face down. Dancer 1 sidesteps across starting with the inside foot [i.e. LS + RC + LS + Lhop] waving leading hankie high ending on the evens side facing dancer 2 [1 bar]. Both sidestep starting with inside foot [so 1 facing up starts R foot, 2 facing down starts L foot] waving leading hankies high ending on evens side. Continue in like manner gaining a dancer [3 then 4 then 5 then 6] each time until all are dancing [4 bars] but on the last time only go to half way across [this means that dancer 6 does not dance much at all in the Chorus!]. Return to places using two (step + hop) x 2 backwards and Foot Together Jump. Full Hey.

ENDING

End the final Round with All In.

ALTERNATIVE STEPS

I have also this danced (at an Ale) identically The Rose Tree.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

LICHFIELD

COMMON FEATURES

FORM

Longways set, 4 couples.

VERSES

Round if the dance is in Single Step or Swagger Round if the dance is in Triple Step | Ch | Heading Up | Ch | Heading Down | Ch | Back to Back | Ch | Lichfield Hey | Ch [ending with] All Up & Show.

PHRASING

$(A+Bx2)x4+(Ax2+Bx2)$ seems to me to be the underlying phrasing but there is a lot of adaptation for particular dances. A & B are 8 bars. The Ax2 bit is because the Lichfield Hey is double the length of the other verses.

HUCKLE [= HUCKLE STEP = HUCKLE BACK = SWING BACK]

A step-hop done travelling backwards but on the step instead of just moving the raised foot backwards, swing it out to side from the hip whilst doing so as if stepping over obstacles behind one on the floor.

If using hankies, they are out to the sides.

A common stylistic variation is to keep the knees together when doing back [done by turning the knee inwards by rotating the leg from the hip] looking a bit like an awkward Charleston.

BASIC STEP

Step-hop or Triple Step depending on the dance. Do it restrained with legs almost straight. When done in place, feet move out forward a bit & back to place [rather than with up-down emphasis like in Molly].

Huckle step when going backwards out of the heading.

End all verses with 3 Capers & Show [taking 2 bars in total] except Back to Back [in which it would be difficult].

HANKY USE

When moving hankies up, do so starting from chest [not groin] to vertically up. In triple steps move the hankies down in the stepping and up in the hop.

ROUND

Odds dance cw round the set to place whilst evens do so acw. Odds pass evens on the outside at the top and inside at the bottom. If using hankies, flap them as for a Huckle Step. 8 bars.

SWAGGER ROUND

Like Round but use a Swagger step.

HEADING UP

D1 & D2 dance inwards & face up whilst D3 & D4 face up and dance into line with D3 to the L of D1 & D4 to the R of D2 [2 bars]. Dance in place [2 bars]. Reverse back to own place [2 bars]. Caper x 2 & Show [2 bars]. The other four dancers do the same at the same time [also up].

HEADING DOWN

Like heading up but switch 'up' with 'down', 'D1' with 'D3' and 'D2' with 'D4'.

BACK TO BACK

This is done by passing partner Rsh in 2 triple steps or 4 step-hops then backing back into place passing partner Lsh in 4 Huckle Steps. Start Lft. Repeat but passing partner Lsh going forwards & Rsh backwards.

TRADITIONAL BACK TO BACK [= FAST BACK TO BACK]

This is the original timing for the Back to Back (the more commonly used timing is a recent invention). Travel forwards, across and back into line in the 2 triple steps or 4 step-hops leaving only half the distance to cover in the Huckle Steps backwards. Always start it Rft for Rsh passing & Lft for Lsh passing. Source = Mike.

LICHFIELD HEY

This takes 16 bars which is twice as long as the other verses. (Pap1 swaps places with Pap3 passing Rsh whilst ditto Pap5 & Pap8 with surge on first beat whilst others dance in place [1 bar]. Ditto but Pap2 with Pap4 and Pap6 with Pap8 [1 bar]. All dance in place [1 bar]. Pap1 swaps places with Pap2 passing Lsh whilst ditto Pap7 with Pap8, Pap3 with Pap5 and Pap4 with Pap6 [1 bar].) x 4 with the last 2 bars replaced with 2 Capers & a Show back to original place. [Mnemonic: "Ones go across, twos go across & pause & pause & pass."] All turns are done in the shortest direction.

GALLEY OVER CAPERS [= STEP OVER CAPERS]

"Galley Over Capers Left" means stepping onto Lft then onto the Rft by crossing Rft exaggeratedly over Lft [it looks something like a cross between a Galley & a Caper] taking 1 bar. Then do two capers [1 bar]. During this, turn acw 360 deg [or whatever is needed to face into the next move]. "Galley Over Capers Right" is, of course, the mirror image. [The direction referred to is the stepping foot and the turn not the foot that actually galleys over.]

FLOREY CAPER [= FORREY CAPER = LICHFIELD CAPER]

At least 4 variations of this:

1. A R Florey Caper is leapRI + leapLI + hopLI + leapRI. On the second part, the hands move in circles [in vertical plane in front of dancer, starting & ending together at mid-chest, Rh goes acw & Lh goes cw] & on the fourth they circle back the opposite way.
2. An alternative [source = Mike] is to do the above hand motions on beats 1 & 2 instead of 2 & 4 then do a 'hitch' [a motion like pulling ones trousers up from hip to waist level by hands at the side of the body] on beat 3 and then put hands up vertically on beat 4.
3. An another alternative [source = an old recollection by Mike] is to just to have hands going down, up, down & up.
4. Yet another alternative [source = Hoxon Hundred via Diana] has the hand movements of the second version but walking backwards and forwards for the foot movements.

VANDALS OF HAMMERWICH

PROPS

Long stick held two handed [Lh palm down at waist level at stick L end, Rh palm up at stick middle & stick raised about 30 deg above horizontal at right end].

BASIC

Triple step.

CHORUS

(Clash up forehand with person on [your] R of partner [if there is no-one there, hit the ground] [1 bar, clash on 1st beat]. Ditto but L of partner. Clash up forehand, backhand & forehand with partner [2 bars, clash on 1st & 3rd beats of first bar & 1st of 2nd]. Lhop + RS + LC + RS [1 bar]. Repeat in mirror image to the L [1 bar]. Two Capers [1 bar]. Clash up forehand with partner [1 bar, clash on 1st beat].) x 2 but replace final clash with a Show.

Shout during the second set of clashing in the last chorus.

[For the clashing, move Rh down stick to Lh so it is done by pivoting the stick from the L end [rather than by large arm movements] and back swings are done with stick going over a shoulder [but not far over] not out the side.]

VARIATION 1

Instead of hop, side, close & side in the sideways bits after the sticking in the chorus, do side, close, side & hop, i.e. a normal Sidestep.

VARIATION 2

On the triple steps in place in Heading Up and Heading Down, hold the stick in front two handed [palms up, hands a quarter of the way from each end] which upper arms vertically down and forearms horizontal. Raise stick by flexing elbows on each hop and lower it again. [Source = Westrefelda Morris.]

SOURCE OF INFORMATION

Learned as part of Lagabag Morris's dance repertoire.

RING O'BELLS

PROPS

Two long sticks [one in each hand, held at the centre].

VERSES

Round | Ch | Back to Back | Ch | Lichfield Hey | Ch | Heading Up & Out | Throw sticks at musician.

PHRASING

$(A+Bx2)x2+(Ax2+Bx2)+A$ because the separate Heading Up & Heading Down verses are replaced by a combined one at the end.

BASIC

Step-hop.

CHORUS

(Clash up forehand Rh with person to [your] right of partner [mime clash in the air if there is no-one to clash with] with stick almost vertical with downward motion like ringing a

church bell. Ditto Lh with partner. Ditto Rh with person to left of partner. Ditto Lh with partner. [The 4 clashes take 2 bars, clashes beats 1 & 3 of each bar.] x 2. Turn 360 deg up [odds acw starting with Rft over, evens cw with Lft] in 4 Capers [2 bars]. Hold your Lh stick out horizontally to next person cw around the set and clash with your Rh stick thrice on the Lh stick of the person acw of you [2 bars].

HEADING UP & OUT

Heading Up in 4 bars [done by missing out the on the spot part & the capers] back to place. Then like the first 2 bars of Heading Up again but end up in a line facing musician in the order [left to right] D7 D8 D3 D4 D1 D2 D5 D6. 3 Capers & Show [clash sticks crossed together above and slightly behind head].

SHOW

For the Show at the end of verses, clash ones own two sticks together in a Saltire cross arrangement up above and slightly in front of ones head. [Note: the clash is on the penultimate beat of the bar not the last beat.]

ENDING

After music has stopped, throw sticks at musician. N.B. It is sporting to aim at the ground just in front of the musician so the musician can dodge them.

ALTERNATIVE CHORUS

Instead of turning 360 deg up in the Chorus in 3 Capers, Lagabag use a Galley Over Capers [odds acw starting with Rft over, evens cw with Lft].

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire. The traditional version of the Chorus came from Mike Barclay.

JENNY LIND

PROPS

One short stick & one long stick [short in Rh held at end, long in Lh held in middle].

VERSES

Round | Ch | Heading Up | Ch | Heading Down | Ch | Back to Back | Ch | Lichfield Hey | Ch | Double Speed Ch.

PHRASING

$(A+Bx2)x4+(Ax2+Bx2)+B$ because of the double speed extra ending. The final B is played faster.

BASIC

Single Step.

CHORUS

(Clash on the 1st & 3rd beat of each bar [except in the last bar where it is only on the 1st beat] in the following places: ((Lh stick top on ground in front) x 2 then (Lh stick tips forehand down [back still bent from the ground clashing] with partner) x 2 then ((hold Lh stick horizontal [standing up straight now] & clash Rh stick onto it in the tip half from above) x 2 then (clash Rh sticks up forehand with partner) x 2) x 3.) x 2 but on the 2nd time only do the last section once not thrice & instead (hold Lh stick vertically & (clash Rh stick on its tip half then clash Rh stick on its butt half) x 2 then (clash Rh sticks up with partner forehand then backhand then forehand)).) x 2.

DOUBLE SPEED CHORUS

This is the same as the chorus but faster by clashing on each beat instead of on every other one [and the musicians may speed up as well]. On the final clash leave the sticks up & touching as an arch with everyone facing up [sneak in the turning up during the last few clashes].

MISCELLANEOUS

Dancers must be careful not to speed up too much when doing the choruses, when the clashing can dominate the band, because they will then find the double speed ending difficult [and the band may have difficulty keeping up].

If your partner is short, keep your short stick out the way when they are bending down to clash long sticks to the ground because it might get in the way of their head.

VARIATION

There is a lot of variation between Morris sides in the detail of the sticking pattern.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

SHERIFF'S RIDE

PROPS

Two hankies.

PHRASING

$(A+B)x4+(Ax2+B)$ because the Ch is short.

BASIC

Triple step.

CHORUS

(Raise onto tip toes with hands thrust out forwards about eye-level flicking hankies at partner [ideally they should meet the partners'] [2 beats] then return heels to ground and hands to chest [2 beats].) x 2 then a Rft Florey Caper [2 bars].) x 2 but Lft Florey Caper second time.

WRONG NAME

If you see this called 'Shepherd's Ride' somewhere then that might be my fault as I got the name wrong originally on my website. Sorry. It is 'Sheriff's Ride'. In the UK shepherds used to walk not ride.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

MILLIE'S BEQUEST

PROPS

Two long sticks.

VERSES

Step in Line | Ch | Back to Back | Ch | Cross Over | Ch | Round in Four | Ch | Back to Back on the Sides | Ch.

PHRASING

$(A+Bx2)x5$ because there is no Lichfield Hey.

BASIC

2 triple steps.

CLASHING

Clash own sticks together at the end of every verse [but not at the end of Ch or half way through verses].

START

Do three Huckle Steps and a Caper before the first phrase of music of the dance proper.

ENDING

End with four capers facing up. Sticks down until last caper when they go up and cross with a clash then stay there.

STEP IN LINE

2 triple steps on the spot facing up [start stepping onto outside foot] then Galley Over Capers 180 deg outwards. Repeat facing down [needs a quick fudged change of leading foot] with a 270 deg turn at the end to face in.

CROSS OVER

Pass partner Rsh in 2 triple steps [starting stepping onto top foot] to other side of set and Galley Over Caper 180 deg upwards on the spot. Repeat but Lsh, bottom foot & downwards to place.

ROUND IN FOUR

Do this in two subsets of 4 dancers [D1, D2, D3 & D4 separate from D5, D6, D7 & D8] simultaneously.

In the subset, everyone dances round cw to the opposite place in 2 triple steps. 1st corners cross in 2 Capers to place whilst 2nd corners step-hop in place then vice-versa. Repeat all that but acw instead of cw.

BACK TO BACK ON THE SIDES

D1 & D3 together do a Back to Back with D5 & D6 [the pairs do not interleave unlike in the Border Peopleton dance]. The other side do the same move at the same time.

CHORUS

((Clash R stick to floor [1st bar, beat 1], ditto L [beat 3], clash R sticks tips up forehand [2nd bar, beat 1] and ditto L [beat 3]) x 2. Then sidestep R [1 bar] & L [1 bar] then Galley Over Capers Right 360 deg.) x 2.

VARIATION

Don't double the rather boring Ch. [Source = the phrasing in Mally's sheet music book.]

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

CASTLE RING

PROPS

Two hankies.

VERSES

The 1st Ch is omitted and the rest vary so it is: Swagger Round
| Heading Up | Ch 1 | Heading Down | Ch 2 | Back to Back
| Ch 3 | Lichfield Hey | Ch 4 [ending with] All Out.

PHRASING

$A+(A+Bx3)x3+(Ax2+Bx3)$ because the first Ch is missing and because there is Ch figure is done three times. B is 4 bars phrase with the music slowing greatly for the first bar for the distinctive stepping. [Technically, according to Mally's sheet music book, Bx3 should be Bx2+C because the 3rd time is slightly different and the first bar was written as 4 single-note bars instead of one very slow bar but it is simpler to ignore this for describing the steps.]

BASIC

Triple step. Use Galley Over Capers instead of the 3 Capers & Show at the end of each verse and instead of the Huckle Steps in the Back to Back.

STARTING FOOT

D1, D3, D6 & D8 start stepping onto Rft and the others Lft for all choruses and verses except Heading Up, Heading Down and Swagger Round which everyone starts by stepping onto their outside foot and Fast Back to Back which everyone starts Rft.

ENDING

Everyone ends facing outward with hankies up at the end of the last Ch having turned 540 deg instead of 360 deg in the last Galley Over Capers plus Capers.

CHORUS 1 & 4 = STAMPS

Get into circle at the end of the preceding verse.
(Step forwards with a heavy stamp flicking arms into a crossed across the chest position on the beat then flicking them back out to the sides between the beats) x 4. Galley Over Capers back out to place [turning 360 deg, starting by turning towards the nearest set end] and then 2 more Capers on the spot.
Repeat but with the middle four dancers doing it into and out of the centre then repeat again with all the dancers doing it but on the spot.

CHORUS 2 = LICHFIELD CAPERS

Like Ch 1 but replace the 4 stamping steps with 2 Florey Capers travelling forwards.

CHORUS 3 = STAR JUMPS

Like Ch 2 but replace the 2 Florey Capers with combinations of RTBs & Star Jumps travelling forwards. The combination is: jump into RTB but with arms up like for Star Jump; jump to land with feet together and hands in front of chest at collar-bone level; Star Jump; jump in place with feet together. Repeat that combination but with an LTB instead of an RTB.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

ADDERBURY

COMMON FEATURES

FORM

Longways set, 3 couples.

PROPS

Long stick [held at midpoint in Rh].

BASIC

Two triple steps forward [2 bars], two slipbacks [1 bar], FTJ [1 bar].

Start on outside [with respect to whatever manoeuvre is going to be done] foot on first Basic. Alternate start foot on subsequent ones.

Hold stick pointing vertically. Whilst going forwards, R arm is forwards [theta = 90 deg, phi = 0] and L arm is vertically down.

Whilst going backwards, both arms are straight out to the sides [theta = 90 deg, phi = ±90 deg].

VERSES

Walk Round | Double Foot Up | Ch1 | Half Gyp | Ch2 | Processional Down | Ch3 | Processional Up | Ch4 | Half Hands Round | Ch5 | Hey | Ch 6 [ending with] All Up.

If all the Ch are the same, an extra Back to Back verse and Ch can be added between the Processional Up and Half Hands Round verses.

WALK ROUND

Everybody walks forwards in cw circle to place holding sticks vertically out to the right [6 bars] ending with 3 capers and Foot Together Jump with clash [2 bars]. In several dances, the music is replaced by a song sung by the dancers [the words of which are usually pathetically stupid].

FOOT UP

All face up the set. One Basic with 1st half forwards and the second half backwards to place.

DOUBLE FOOT UP

This is just a Foot Up done twice.

PROCESSIONAL DOWN [= TOPS DOWN]

(D1 & D2 dance into the set and down together [2 bars, they don't move far down the set] then dance backwards to place in one Basic [2 bars]. D1 & D2 clash together at the end and so do D3 & D4.) x 2 but the second time D3 & D4 move down and back as well [facing the same way & in front of D1 & D2].

PROCESSIONAL UP [= BOTTOMS UP]

Like Processional Down but up instead of down and D5 & D6 instead of D1 & D2.

HALF HANDS ROUND

Transfer stick to Lh & hold Rh with partner. Cross Rsh in one triple step. One triple step on the spot with stick arm out the side [theta = 90 deg, phi = - 90 deg] leaning out sideways. Violently pull each other back across Rsh in one more triple step. Transfer stick back to Rh and FTJ in place ending with a clash. Repeat all that but with stick in Rh the whole time, holding Lh and crossing Lsh. [8 bars in total.]

ADDERBURY HEY

A Hey on the Sides but both sides do it the same rather than symmetrically. It starts with the top & middle dancers passing Rsh. All done in triple steps [8 bars in total, one bar per triple step] except for the FTJ at the end with no clashing in the middle of the hey [but clash at the end].

CHORUS

Usually consists of a sticking pattern done twice.

TIP TO MIDDLE CLASHING

Tip to centre clashing is common. For this, hold stick Rh palm up in the middle and Lh palm down at the L end. Clashing is done with one person holding their stick horizontally [usually at chest height] and the other hitting it between the first person's hands from above with near the R tip of their stick.

An adaptation which requires less movement, and so can be easier and/or faster, is to hold the stick with the hands in the same places on the stick but with the stick diagonal [Lh down] in a vertical plane in front, clash by moving the stick forwards and just move it up and down to change between tip & centre clashing [the lower stick's tip hits the upper stick's centre].

END OF HALF VERSE CLASHING

Usually lower stick, raise it and clash up forehand with partner at the end of every half of every verse if possible. Move the

other hand down & up likewise. [Lower the stick on the 1st beat of the last bar of the half verse, reaching the bottom on 2nd beat, raise it [assuming 4 beat/bar music] on the 3rd beat and clash on the 4th [sort of clash on the way down from the jump]. Mnemonic: in Highland Laddie's song, it is "knickers" down.]

HANKY USE

Hold hankies out in front [theta = 90 deg, phi = 0 deg]. Move them down together vertically in front [on beat 1]. Rotate [Rh acw, Lh cw] them in small circles [taking 2 beats] and when they come down level with the centre of rotation, cease circling and move them vertically up. In a triple step, the vertical up motion coincides with the hop. All motion is gentle not whipped.

An alternative description, thought up by one of the women in the side, of the shape outlined by this hand motion was rather rude!

In sidesteps, one leans towards the direction of travel and the hanky on that side makes a gathering motion [i.e. rotates like for a salute low down around knee height].

ADAPTING ADDERBURY FOR 8 DANCERS

To dance Adderbury for 8 dancers, Lagabag Morris: make the Adderbury Heys into progressive heys for 4; in Processional Down, have D5 & D6 move up outside when D1 & D2 move down [forming a line with D3 & D4 before moving back] and D7 & D8 following D5 & D6 when D3 & D4 lead in front of D1 & D2 [forming 2 lines across the set before moving back]; likewise in Processional Up.

VARIATION

Dance it slow and laid back compared to the normal brisk sharp Adderbury style and use Back to Back instead of Half Hands Round in the six Ch dances. [Source = the Adderbury itself when we danced with them at Owlswick's Stow on the Wold day of dance.]

MISCELLANEOUS

There are an awful lot of Adderbury dances which only differ by the detail of the pattern of tip to middle clashes in the Ch.

If performing in public, miss out the songs. Otherwise "you'll lose all street-cred right from the start!". [But the person who gave this advice has switched Morris sides and now advocates the singing!]

HIGHLAND LADDIE [AKA BLUEBELLS OF SCOTLAND]

VERSES

Normal plus a double-speed chorus on the end.

PHRASING

(Ax2+B)x6. A is 4 bars, B is 6 bars.

NAFF SONG

"Where oh where has my highland laddie gone? | He's gone to the wars with his frilly knickers on."

CHORUS

(Tip to middle clashing with final forehand clash. The clashing pattern is (odds hit evens twice then evens hits odds twice [total 1 bar]) x 2 then (odds hit evens once then evens hit odds once [2 beats]) x 2 then odds hit evens once more [1 beat] then slide Rh hand to Lh and do a simple forehand clash up [on 4th beat of 4th bar]) x 2

MISCELLANEOUS

The alternative name, 'Bluebell', comes from the tune which is based on 'Bluebells of Scotland'.

VARIATION 1

In Ch 2 & 5, the top 4 dancers clash along the sides instead of with partners. In Ch 3 & 6, the bottom 4 dancers do so. [Source = the Adderbury itself when we danced with them at Owlswick's Stow on the Wold day of dance.]

VARIATION 2

A common variation to the song is to update "frilly knickers" to "tartan Y-fronts" [it is still naff though].

SOURCE OF INFORMATION

Learned as part of Lagabag Morris's dance repertoire.

SWEET JENNY JONES

PHRASING

(A+B)x6. A & B are each 8 bars. 6 beats per bar danced as 6 counts.

BASIC

First bar is LF + RF + LF + RF + pause + LI, the second is RI + LB + RB + LB + RB + LC. The emphasis is on the last RF of the first bar which is an abrupt stop with the weight clearly on Rft and leaning forwards; the LI + RI are a relatively minor but brisk and clear rock [the feet do come off the ground slightly]. The walking steps are quick. The next Basic will have R & L switched.

Always start Lft.

That is a forwards & backwards version. If it is to be done fully forwards [e.g. in Rounds] then simply do the same but the Bs in the second bar become Fs.

VERSES

Standard Adderbury but replace Walk Round start with Rounds change the ending.

ROUNDS

Done in two forwards basics cw.

PROCESSIONAL DOWN & UP

During the 2nd half of these, the couple who would normally be stationary process the opposite way to the others outside them.

ENDING

Everyone runs off the top of the set instead of the second Foot Up in the last Ch.

CLASHING

No end of verse or half verse clashing [because Basic does not allow for the jump].

CHORUS

(Tip to middle clashing with final forehand clash. The clashing pattern is (odds hit evens twice [beats 1 & 2 of the bar] then evens hit odds twice [beats 4 & 5]) x 2 [2 bars total] then (odds hit evens once then evens hit odds once [2 beats]) x 4 then slide Rh hand to Lh and do a simple forehand clash up [on beat 4 of the 4th bar.] x 2. The do a Double Foot Up.

NAFF SONG

"My sweet Jenny Jones is the pride of Llangollen. My sweet Jenny Jones is the girl I love best." x 2.

ORIGIN

This is traditional dance but the Basic stepping is an invention of Bullnose Morris.

VARIATION

The traditional stepping is to replace the abrupt stop and rock with a gentle stop pointing a toe forwards and then gently tap the heel then the toe of that foot to ground. Instead of looking dramatic like the other version, it looks very mimsy. Owlswick do it this way.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

LADS A' BUNCHAM [AKA DOUBLES SINGLES

OVERHEADS]

CHORUS 1 & 4

(Odds clash evens tip to middle thrice [1st, 2nd & 3rd beats of bar]. Evens clash odds likewise in next bar. (Odds clash evens tip to middle once [1 beat]. Evens clash odds likewise.) x 3. Clash tips up forehand sharply [on 3rd beat of the 4th bar.] x 2.

CHORUS 2 & 5

The same as choruses 1 & 4 except that the tip to middle sticking is done with only the right hand holding the stick.

CHORUS 3 & 6

Just before the start of the first bar evens turn quickly 180 deg cw [easiest done by stepping RB, keeping weight on both feet and swivelling to face out] and raise stick into Show position [it helps to actually lean back a lot] or horizontally behind head where it is hit tip-to-middle by partner on beats 1, 2 & 3 of first bar then evens turn back [by swivelling acw in place]. The second bar is the same except that odds turn and evens hit instead. Bars 3 & 4 are the same as in choruses 1 & 4.

NAFF SONG

"Oh dear mother, what a fool I've been, | Six young fellows came a-courting me. | Five were blind and the other couldn't see, | Oh dear mother, what a fool I've been."

END

Turn to face up with sticks crossed in arches instead of the final clash.

VARIATION

Women can sing "girlies" or similar instead of "fellows" in the song.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

SHOOTING [AKA BEAUX OF LONDON CITY]

BASIC

This consists of Double Kick Steps starting RF.

DOUBLE KICK STEP

A step-hop with two shakes of the raised foot, e.g. a R one is leapRF raising Lft in front over Rft and hooking Lft sharply backwards a little and moving it forwards again ready to hook back sharply again in the hopRF that follows. The kicks are sharp with abrupt stops but with very little amplitude. Similarly, the leap and hop are very low [the leap would just be a step if there was time to move the Lft from kicking to supporting]. The step does not travel far, the leap being more of just a change of supporting foot than a travelling motion. This is a rather awkward looking staccato step that needs a lot of tension.

MUSIC

It is distinctively staccato. It ends abruptly when the musician is shot.

WALK ROUND

Miss out the capers [they would not fit in which the low steps of the rest of the dance].

ENDING

Instead of a normal All Up, on the last shoot of the last Ch, all dancers shoot at the musician(s) and freeze whereupon the music abruptly stops

CHORUS 1 & 4 = CLASH ACROSS

(D1 & D6 face each-other and clash stick butts to floor RB with stick verticalish then clash stick tips to floor RF with stick tipped approx. 45 deg below horizontal then clash sticks with each-other forehand with sticks still low and tipped down. This takes one bar with clashes on beats 1, 2 & 3. D2 & D5 then do likewise then D3 & D4 then everyone simultaneously [except that they clash with their partners instead of corners to save a collision in the middle.] x 2

CHORUS 2 & 5 = SHOOT ACROSS

The same as Ch 1 & 4 except that dancers Shoot [mime firing a shotgun using the stick as the imitation gun and stamping RI to imitate the bang] each-other instead of clashing. There is no need to aim at partners instead of corners when everyone is doing it together because there is no contact.

CHORUS 3 & 6 = SHOOT UP

The same as Ch 2 & 5 except that the Shooting is done with the guns/sticks pointing vertically upwards.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

BLACK JOKE

PROPS

Hankies.

VERSES

Normal but Half Gyp is replaced by Whole Round.

PHRASING

(Ax2+B)x6. A is 6 bars, B is 10 bars. Musically 6 beat bars but danced as 4 counts.

BASIC

4 triple steps then 4 capers on the spot [for which there is distinctive music for inserted]. (The 4 capers extra bit is at the end of every half verse, including Walk Round, and the end of each chorus.)

WHOLE ROUND

Hold partner Rh do a two-person Rh star round to place in one Basic [then capers]. Ditto Lh.

CHORUS

Everybody does a 7 step sidestep down and up [i.e. odds do (RS + LC) x 3, RS, Rhop, (LS + RC) x 3, LS and Lhop etc.] making a low gathering motion with the leading hanky. Then face up & do 4 triple steps on the spot & 4 capers turning to face across ready for the next verse.

VARIATION

A variation that gives this dance more life is to replace the sidesteps up with sidesteps almost on the spot then charge up

in the following triple steps. This variation came from Fenstanton Morris and I learnt it from two of their side at a Westrefelda Ale.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

POSTMAN'S KNOCK

VERSES

Normal but Ch 1, 3 & 5 and the Half Hey are absent. A double speed Ch is added on the end after Ch 6.

PHRASING

(Ax4+B)x3+C. 6 counts/bar. A is 4 bars, B is 8 bars plus three extra, slower, counts added on. C is B played faster.

NAFF SONG

"Every morning, true as the clock, somebody hears the postman's knock." x 2 with the last three syllables of the 2nd time emphasised with pauses between. There are 3 beats spare on the end without words (but uft clashes on the first two). The song is not done at the start but during the last [normal speed] chorus.

CHORUS

(Odds clash evens tip to middle on counts 1 & 2 then evens clash odds likewise on counts 4 & 5) x 2. (Odds clash evens tip to middle on count 1 then evens clash odds tip to middle on count 3 [syncopated, not on count 2]) repeat on counts 4 & 5 then on counts 1 & 3 of the next bar ending with clashing up forehand tips on count 4 [giving a "Dum de-dum de-dum de-Dum" sound] & pause.

Repeat all that but when the extra three counts of music arrive on the end do an extra up forehand tip clash slowly and firmly to the each of the first two [making 3 in total] & pause on the 3rd [it feels like it ought to be 4 clashes but it is 3 & a pause]. Because the extra music is slower, these 3 clashes are regularly spaced despite the pause after the first one.

VARIATION

Change the chorus sticking up to the extra clashes to (evens clash odds tip to middle on counts 1 & 2 then odds clash evens likewise on counts 4 & 5) x 4 but replace then last 2 clashes with a pause and clash tips up forehand. This has no syncopation but, unusually, has evens hitting first. [Source = from an Ale.]

OTHER VARIATIONS

Loads. Some clash butts to ground instead of tips up, some clash twice or four times instead of thrice at the end of the chorus, some stop for a verse to stand still and sing, some have a Walk Round, some sing during the Walk Round, some continue singing throughout the dance, and there are lots of variations on the numbers of clashes in each part of the chorus clashing. [Source = from an Ale (a single Ale, all variations done simultaneously!)]

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

LANDLORD

CHORUS

(Tip to middle sticking with partner: odds hitting evens twice, evens hitting odds twice and odds hitting evens twice. Then slide hands to bottom of stick for a single louder up forehand tips clash. It is all done slowly [on clash every two beats]) x 4

SOURCE OF INFORMATION

From an Ale.

SKIRMISHES

CHORUS

Everyone simultaneously clashes tips up forehand and backhand [on beats 1 & 3 of the bar] dramatically with Lh behind back [as if sword fighting] D1 with D6, D2 with D4 and D3 with D5 clash [lunging forward if needed to reach and quickly retire to place afterwards]. Ditto but clashing on the other diagonal [i.e. D1 with D3, D2 with D5 and D4 with D6. Ditto but clashing with partners. Ditto with partners again but both clashes are forehand. Then Half Hey on the Sides.) x 2 to place.

Similar to Bledington Skirmishes.

SOURCE OF INFORMATION

From an Ale.

BETHLEHEM

PROPS

Hankies.

MUSIC

The carol 'Oh Little Town of Bethlehem.'

BASIC

Triple step forwards. Triple step on the spot. Two step-hops backwards. Two capers.

CHORUS

2 triple steps in place facing partner. Sidestep R then L. Do [half a Double] Foot Up in one Basic.

MISCELLANEOUS

This is boring both to do and to watch so, for a Christmas dance, do Bampton Sidesteps to this tune instead.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

ANNIVERSARY JIG

WHOLE DANCE

Identical to Bethlehem except that the Basic footwork in the figures has the 2 capers at the end of the first half of each figure replaced with 2 more step-hops backwards.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

FLOWING BOWL

CHORUS

Tip to middle sticking [one beat per clash or omitted clash]. ((Odds hit evens) x 2 then (evens hit odds) x 2) x 4 but omit the final clash of the final repeat. Repeat all that but omit the two final clashes instead of just one.

SOURCE OF INFORMATION

From an Ale.

LOLLIPOP MAN

PROPS

Hankies.

FORM

Like a corner dance except that couples rather than corners do Ch in turn.

CHORUS

1st couple sidesteps R then L then do 4 capers then cast out to the bottom using two triple steps. Everyone then moves up to next place in 4 capers. Repeat all that with 2nd couple then with 3rd.

SONG

"The lollipop man has a great big stick, | He charges the kids only a penny a lick. | He gets it out whenever he can, | He's a dirty old bugger, he's the lollipop man."

ORIGIN

Traditional, except for the song which was invented by the Bristol Morris men.

SOURCE OF INFORMATION

From an Ale.

CONSTANT BILLY

PROPS

Long stick in Rh.

CHORUS

Pause, jump vertically upward with feet together just before the 3rd beat of the 1st bar, Clash partner bar whilst in the air on beat 3, land just afterwards & pause for the rest of the bar. Repeat that in bar 2 but D1 clashes D3 & D2 clashes D4 on the side [the remaining pair still clashing partners]. Repeat that in bar 3 but all clash partners as in bar 1. Repeat in bar 4 but D5 clashes D3 & D6 clashes D4 on the side. (Single) Foot Up. Repeat it all back to place.

SONG

[I forgot to write this down but it was as naff as normal Adderbury so it is probably best forgotten anyway.]

VARIATION

When I saw it don by Long Man Morris of Wilmington in a casual performance at the Eastbourne International Folkdance Festival, it used short sticks and had a Half Hey instead of a Foot Up.

SOURCE OF INFORMATION

Done at a Westrefelda Ale.

FIELDTOWN

COMMON FEATURES

FORM

3 couples, longways set.

VERSES

Foot Up with Galley | Ch 1 | Half Gyp | Ch 2 | Back to Back | Ch 3 | Rounds | Ch 4 [ending with] Capers x 3 All Up & Clash

PHRASING

4(Ax2+Bx2). A is 4 bars, B is 8 bars.

PROPS

Long stick in Rh.

START OF DANCE

Start with Slipbacks & FTJ.

CLASHES

Clash sticks with partner at the end of each half of each verse, including at the end of the dance, in addition to in choruses etc..

BASIC

Two triple steps forwards [starting RF] then two step-hops backwards [turning heel of free foot in on each hop so it looks a bit like a slipback] and FTJ [total 4 bars].

If using hankies, they go vertically down beat 1 and vertically up on the hop of the triple steps. Arms go out sideways during the 1st step-hop, come back in to in front of chest [moving in with a bit of dip down and up on the way, i.e. sort of like flat semi-elliptical paths [Lh acw, Rh cw]] during the 2nd, out again during the Foot Together and in again during the Jump.

If using a stick the hands move similarly to with hankies except that they don't move in the triple step section.

HALF GYP & BACK TO BACK

Each of these is done in two basics.

HALF HEY

Half a Hey on the Sides done in one Basic. Dances thrust their outside arms vertically up [whether or not that happens to be the one holding the stick, a hanky or nothing [in which case make a fist]] on the first beat of the 1st bar and the third beat of the 2nd bar.

FOOT UP WITH GALLEY

All face up the set and dance two triple steps forwards then Galley out 180 deg then FTJ and clash. Repeat down the set.

ROUNDS

Each half is done in one forwards Basic but instead of simply going in circle, the dancers spiral in to meet in the centre and back radially out. At the end of the first half they dramatically simultaneously turn 270 deg acw in the jump.

FLOURISH

Pause [1 beat], hands up from chest to arms in high V-shape [1 beat], pause [1 beat], hands down [1 beat].

DOWN-UP

A pair of Down-Ups is two low capers in succession with both arms going down during the first caper and up in the second

BEEBLE CRUSHER

A Rft Beetle Crusher is the slapping down of the Rft flat on the floor in front with the R leg stretched out straight about 45 deg from the vertical [As in Trei Pajeste Batrinesque.] with weight remaining on Lft then raising the Rft a little [2 beat total].

FIELDTOWN LONG CAPERS

A Rft one of these is touching toe to ground RABww + gently jump landing on both feet + jump dramatically with both hands going up & out from the chest [to theta = 45 deg, phi = ±90 deg] landing on both feet + raise LFww in the air with leg straight [45 deg from vertical] whilst lowering arms [total 2 bars].

STARTING FOOT

Start all verses Lft except Foot Up & Rounds which start with inside ft [i.e. Dap 1, 3 & 5 start Rft & the others Lft] and Heys & Half Heys which start with the inside foot of the initial turn into the hey [i.e. Dap 1, 3 & 6 start Lft & the others Rft].

LONG FIELDTOWN

Dances described as 'Long Fieldtown' have a longer Basic. This is a whole normal Basic except that the FTJ is replaced with 2 more step-hops backwards and followed by 2 triple steps in place facing partner then Galley Round [direction determined by starting ft of course] & FTJ. [8 bars total]

In the Foot Up, it no longer needs a Galley Round added into the Basic because it already has one. From facing partner, turn 90 deg down at the end of the 1st half and 360 deg up at the end of the 2nd.

At the end of the 1st half of Rounds, do not skip on the Galley Round. Galley Round 360 deg R then do the normal 270 deg acw jump in the FTJ immediately following it.

RELATIONSHIP TO BLEDDINGTON

Fieldtown is very similar to Bleddington but slower and gentler in style [which unfortunately makes it both more difficult to do, because of the balance needed, and less entertaining for normal audiences]. Many dances are common to the two traditions.

MISCELLANEOUS

Hands going up is often during the 3rd action in sequences of 4.

BALANCE THE STRAW

CHORUS

Hit stick butts vertically on ground behind right [beat 1 of bar 1] then tips in front to the left [beat 3]. Then tips clash up forehand with partner then backhand [beats 1 & 3 of bar 2]. Repeat all the clashing but clash thrice with partner [beats 1, 2 & 3 of bar 4] up forehand. Then do a Half Hey in one Basic [4 bars] clashing with partner at the end of the Half Hey. Repeat all that back to place [8 more bars].

VARIATION

Different chorus sticking: Hit stick butts vertically on ground behind right thrice [beats 1, 2 & 4 of bar 1]. Then tips clash up forehand with partner then backhand [beats 1 & 3 of bar 2]. Repeat clashing to ground [bar 3]. Then throw stick [in vertical orientation] to partner, catch partner's stick and clash up backhand with partner [beats 1, 2 & 3 of bar 4]. [Source = Westrefelda.]

ALTERNATIVE TUNE

This can be danced to the Christmas carol tune 'Deck the Hall' but needs an adjustment to the rhythm. The original tune was 6 beats per bar [counted as 4 in a quick-slow-quick-slow rhythm for the stepping] whereas the carol is in 4 beats per bar so regularise the stepping to one count per beat. The last 3 "LA" syllables of the carol's well known refrain ending of "FA-la-La-la-Laa-'LA-LA-LA" are often sung as 3 slower & of almost equal length [though written as lasting 1, 1 & 2 beats respectively] and these fittingly coincide with the triple up forehand clashing section so make those clashes fit the "LA-LA-LA" timing. During the final half Ch [the one ending with the Capers] sing the 2nd quarter of 1st verse of the carol, "'Tis the season to be jolly, Fa la la la la la la" whilst dancing. [Origin = Lagabag invention for a carol service performance.]

SOURCE OF INFORMATION

Learned as part of Lagabag Morris's dance repertoire.

COUNTRY GARDENS

CHORUS

Leap onto Lft [on beat 1] then [on beat 3] RFww [only heel to ground] and clash partner as for Adderbury Tip to Middle sticking, evens clashing to odds. Likewise but onto other foot and with clashing odds to evens in next bar. Then (clash stick butts forehand [on beat 1] and tips forehand [on beat 3] with partner) x 2 in next 2 bars whilst doing 4 capers. Then do a Half Hey in one Basic [4 bars]. Repeat all that back to place [8 more bars].

[N.B. note the two unusual details in the sticking: evens, not odds, hit first; and the butts & tips clashing whilst capering is purely forehand not alternating backhand & forehand.]

SOURCE OF INFORMATION

Learned as part of Lagabag Morris's dance repertoire.

SIGNPOSTS [AKA SHEPHERD'S HEY]

PROPS

Hankies.

PHRASING

Like normal but there is a stretched beat for the standing still bits at the end of every 4th bar.

BASIC

Footwork as normal except for a stretched out last beat where one stands with feet together and arms out sideways like a scarecrow [theta = 90 deg, phi = ± 90 deg] facing partner. This

is done by doing a normal hanky Basic but flick the hankies out horizontally sideways whilst landing from the Jump and staying in that pose for a while.

Hankies have a slight timing variation in the Half Hey [hankies inwards in the 2nd step-back instead of waiting for the Foot Together] to avoid crashing whilst going backwards.

CHORUS

Hey on the Sides.

ROUNDS

Turn 270 deg on the 1st step of the 2nd Basic instead of in the jump [to fit more with the unbouncy look of the dance].

ENDING

All Up without the 3 Capers. End with hankies out to sides and feet together on the ground.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

DEAREST DICKIE

FORM

Corner dance. Long Fieldtown.

PROPS

Hankies.

PHRASING

$(Ax2+Bx3)x2+(Ax2+Cx3)x2$. A & B are each 8 bars, C is 12 bars. Musically the bars have 6 beats (but are danced as 4 counts) other than the final 8 bars of C which have 4 beats musically. The music also slows for that part of C.

START

During last two bars before the start of the dance, do two 2 step-hops backwards [turning heels in] and FTJ.

CHORUS 1 = SWAGGER ACROSS

1st corners in turn do closed sidestep L then step on the spot then closed sidestep R then FTJ [i.e. RFA with Rh salute to L + LI + RC +Rhop facing partner raising both hands + LI lowering hands + RI +LI + Lhop raising both hands + RS lowering Rh + LFA with Lh salute to R + RI + Rhop facing partner + FTJ] [4 bars total, 1 beat for each individual step & 4 for FTJ]]. Then they swap places starting Rft using 4 slow Swagger Steps [2 bars]. Then Galley Round R to face in again & FTJ [2 bars]. 2nd then 3rd corners do likewise.

The dancers waiting to go next [i.e. 2nd corners when 1st corner are dancing etc.] dance on the spot for the last 2 bars before starting. This is the same motion as the 2 bar start of the dance.

CHORUS 2 = DOWN-UPS

Like Ch 1 but use 4 Down-Ups instead of the 4 Swagger Steps.

CHORUS 3 = BEETLE CRUSHERS

Like Ch 1 but replace the Swagger Steps by a Rft Beetle Crusher, 3 Capers, Lft Beetle Crusher and 3 more Capers [4 bars]. The hands are out to the sides [$\phi = \pm 180$ deg, $\theta = 90$ deg] during each Beetle Crusher, down & in during the 1st Caper, up in front to vertical and down to out sideways in 2nd & down during the 3rd.

After this replace Galley Round & Capers with a slow Galley Round, two slow stamps & Show [Extend the Galley to twice as long [2 bars] by going round very slowly [this is very difficult to do steadily and neatly without wobbling!]. The stamps go R stamp, pause, L stamp, pause [1 bar]. The Show takes a whole bar bringing hands to chest then waiting to last beat before raising them. [to $\theta = 45$ deg, $\phi = \pm 90$ deg].].

Instead of the next corner dancers dancing like the 2 bar start of the dance before they start on the Ch themselves, they dance like the 2 bar ending of the dance.

CHORUS 4 = FIELDTOWN LONG CAPERS

Like Ch 3 but replace Beetle Crusher & Capers with 2 Fieldtown Long Capers.

ENDING

Replace the final 4 bars with (step on Rft, push Lft forward gently with heel pointing down) x 2 then ditto with L and R. Then two slow stamps and Show [like at end of Ch 3 & 4].

MISCELLANEOUS

At the end of the dance, the musician may joke by delaying the final beat a long time. Wait for it before raising hands into Show.

The dance takes over twice as long as typical dance because of the combination of Long Fieldtown with a corner dance, slow music and a longish Ch.

This dance is not to be called 'Dearest Dickhead'.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

STEP BACK

FORM

Long Fieldtown.

PROPS

Hankies.

VERSES

No Ch on the end.

PHRASING

$(Ax2+Bx2)x2$. A & B are each 8 bars. It slows on the walking bits.

BASIC

Long Fieldtown except that the step-hops backward are replaced with simple stomping steps. On each step, the hands swing one [on the side opposite the moving ft] in front and one behind the stomach.

Jumping is fairly subdued to fit with the unbouncy style of the dance.

START

Use the backward walking steps instead of slip backs.

CHORUS

All do closed sidestep L then 4 steps in place [(RC, LC) x 2] then closed sidestep R then FTJ [as corners do at start of Dearest Dickie Ch]. Then Half Hey on the Sides in one normal Basic [not Long Fieldtown] but with 2 stomping steps back instead of the 2 step-hops. Repeat all that back to place.

ROUNDS

The turning jump it looks more of a jump than in other Fieldtown dances because gentle walking precedes it.

ENDING

End with hankies up and feet together on the ground.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

VALENTINES

FORM

Corner dance.

PROPS

Hankies.

PHRASING

$(A+Bx3)x4$. A & B are each 8 bars.

CHORUS 1 = SALUTES

Corners in turn do (sidesteps R & L, Salute R & L, pass other dancer Rsh turning 180 to meet face to face in centre in 1st half of a Basic, reverse out to other dancer's place in 2nd half of the Basic).

CHORUS 2 = GALLEYS

Like Ch 1 but replace Salutes with Galleys.

CHORUS 3 = BEETLE CRUSHERS

Like Ch 1 but replace Salutes with Beetle Crushers.

CHORUS 4 = FIELDTOWN LONG CAPERS

Like Ch 1 but replace Salutes with Fieldtown Long Capers.

SOURCE OF INFORMATION

From an Ale.

YOUNG COLLINS

WHOLE DANCE

Sticking identical to Bledlington Young Collins [but stepping, verses etc. Fieldtown style of course].

SOURCE OF INFORMATION

From an Ale.

SKIRMISHES

WHOLE DANCE

Sticking identical to Bledlington Skirmishes [but stepping, verses etc. Fieldtown style of course] except that the clashing in chorus is in the order partner, 1st corner, 2nd corner, partner [instead of 1st corner, partner, 2nd corner, partner].

SOURCE OF INFORMATION

From an Ale.

TRUNKLES

PROPS

Hankies.

VERSES

Extra Whole Hey on the end.

PHRASING

4(Ax2+Bx4). A is 4 bars, B is 4 bars.

CHORUS 1 = STEPPING

Partners in turn do (cross RSh in 2 triple steps then Galley Round cw to face & FTJ [4 bars total]).

Then all partners do it again, but simultaneously, to get back to place.

The dancers waiting to go next [i.e. 2nd corners when 1st corner are dancing etc.] do a Galley [not Galley Round] & FTJ on the spot for the last 2 bars before starting.

CHORUS 2 = DOWN-UPS

Like Ch 1 but replace Triple Steps with Down-Ups.

CHORUS 3 = BEETLE CRUSHERS

Like Ch 1 but replace Triple Steps with Beetle Crushers.

CHORUS 4 = FIELDTOWN LONG CAPERS

Like Ch 1 but replace Triple Steps with Fieldtown Long Capers.

ENDING

Whole Hey & Up.

SOURCE OF INFORMATION

From an Ale.

BANKS OF THE DEE**PROPS**

Hankies.

CHORUS 1 = FLOURISHES

Partners in turn do a Flourish [1 bar each]. Then everyone does a Flourish [1 bar]. Then Half Hey [4 bars].

Repeat all that back to place.

CHORUS 2 = GALLEYS

Like Ch 1 but replace Flourishes with Galleys.

CHORUS 3 = BEETLE CRUSHERS

Like Ch 1 but replace Flourishes with Beetle Crushers.

CHORUS 4 = FIELDTOWN LONG CAPERS

Like Ch 1 but replace Flourishes with Fieldtown Long Capers.

SOURCE OF INFORMATION

From an Ale.

BLEDDINGTON

COMMON FEATURES

FORM

Longways set, 3 couples.

VERSES

Foot Up | Ch 1 | Half Gyp | Ch 2 | Whole Gyp | Ch 3 | Rounds | Ch 4 [ending with] All Up & Show.

PROPS

Long stick held in Rh [held vertically, hand at midpoint] or hankies.

HOOK

A R Hook is a sort of backpeddling kick in the air [i.e. lift the foot, move it backwards, kick it downwards, continue it moving forwards] with the heel pointed down.

Hands as for a Galley.

BASIC

L then R Triple Steps [2 bars]. Then LF + R Hook + Lhop + R Hook [1 beat each] with turning acw. Capers onto Rft then onto Lft [1 bar]. The next Basic will have R & L switched & turn cw. If using hankies, swing them in circles [in front of face, in a theta = 45 deg phi = 0 plane, Rh cw, Lh acw] continuously during the Triple Steps [up on 2nd & 4th beats of the bar]. Use them as normal for the Hook & Capers.

If holding a stick in Rh, swing it during the Triple Steps [up on beat 3 [totally different to hanky use]] and swing the other arm the same.

HOOK INTO

To 'Hook Into' some figure means to do a step + hook + hop + hook [i.e. 3rd quarter of a basic] before starting the figure. Typically it is used to take up the left over bar in a 4-bar phrase in a corner dance after the 3 corners have each done the same 1-bar action.

Remember to start on the opposite foot to which one would start the figure alone on because this changes the free foot.

When used before a Hey, partners come into towards each other and do it facing in the direction they will be travelling. [This should cause the hooking to be a neatly synchronised parallel motion of the close inside feet of each couple.]

ALL UP & SHOW

By replacing the last 2 bars of the final section with 4 capers ending facing up with sticks touching partner's forming arches across the set. On the Capers, both arms go down then up then down then up.

HALF GYP

In order to get a Half Gyp done in one Basic, it helps start turning and moving back to place on the hop of the 2nd bar [which results in a sort of sideways hop] and continue this in the first step of the 3rd bar [i.e. starting the hook sequence with more of a backstep or sidestep than a forward step]. This also results in a 360 deg turn on the way back.

START

Standard Lagabag start but clash stick with partner on the jump if using sticks.

CLASHING

Bleddington with sticks has clashes all over the place. Clash with partners at the end of every verse and at the end of the first half of the verse. If it is awkward to reach [e.g. in the middle of Rounds] then mime clashing with the air.

RTBs

An 'RTB' in Bleddington actually refers the whole sequence of a pure RTB, standing up with a stamping RC and 2 Capers.

ENDING

All up in 4 capers & show with sticks in an arch.

WHICH FOOT TO START ON

It is important to start moves on the correct foot for the subsequent turns with hooks. Start each verse by stepping onto the outside foot except for Gyps & Half Gyps which start Lft and Heys & Half Heys which start with the outside foot of the initial turn into the hey [i.e. Dap 1, 3 & 6 start Rft & the others Lft].

RELATIONSHIP TO FIELDTOWN

Bleddington is very similar to Fieldtown but faster and bouncier in style [which makes it both easier to do, because it is easier to

cover up mistakes, and more entertaining for normal audiences]. Many dances are common to the two traditions.

YOUNG COLLINS

PROPS

Long stick.

PHRASING

(Ax2+Bx2)x4. A is 4 bars, B is 8 bars.

CHORUS

((Clash stick butt on floor 3 times then clash stick butts 3 times with partner remaining still bent down [2 bars, clashes on beats 1 to 3 of each].) & repeat but clash tips instead of butts with partner. Half Hey on the Sides in one Basic.) x 2 back to place.

HAVE A BASH

An optional sticking variation for last sticking in the last chorus. Replace the last bar of sticking [2nd repeat 4th bar] with a pause [music also pauses briefly] then do a loud overarm forehand clash with partner [at end of bar].

Do this only if 'Have a Bash' is called.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

SKIRMISHES

VERSES

Miss off Ch 4. End with All Up & Show on Rounds.

PROPS

Hold the long sticks near the end instead of by the middle.

PHRASING

Ax2+(B+Ax2)x3. A is 4 bars, B is 8 bars.

MUSIC

Royal Grenadiers.

CHORUS

(Everyone simultaneously clashes up forehand and down backhand [on beats 1 & 3 of the bar] dramatically [with Lh behind back as if sword fighting] D1 with D6, D2 with D4 and D3 with D5 clash [lunging forward if needed to reach and quickly retire to place afterwards]. Then everybody clashes likewise with their partners. Then clash D2 with D5, D1 with D3 and D4 with D6 then partners again. Then Half Hey on the Sides.) x 2 to place.

TRADITIONAL VERSION

In Chorus clashing, miss out the 1st set of clashing with partner [i.e. the 2nd bit of sticking]. Use the spare bar left at the end of the sticking to Hook Into the Hey.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

BLACK JOKER

PROPS

Long stick.

PHRASING

(Ax2+Bx2)x4. A is 6 bars, B is 10 bars. Musically there are 6 beats per bar but they are danced as 4 counts.

BASIC

A normal Bleddington Basic plus four clashing capers with partner [face partner & clash the sticks' butts down backhand then the tips up forehand then repeat both] added on the end.

Miss out the normal Bleddington clashing that would be at the end of every half verse [there are enough clashes in the extra bit].

CHORUS

(Forehand up clash tips 4 times: to partner forehand, to person R of partner backhand [or mime clash in air if that is off the end of the set], to person to left of partner forehand, to partner backhand [2 bars total]. Repeat that but with L & R switched & forehand & backhand switched. Then Half Hey on the Sides [remembering the clashing capers at the end of the Basic].) x 2.

ROUNDS

Remember to get back into longways set formation half way through for the clashing capers.

ENDING

End with a normal Bleddington step with the hook [not reduced to capers] and the 4 clashing capers ending facing up with sticks touching partner's.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

TRUNKLES

FORM

Corner dance.

PROPS

Hankies.

PHRASING

$(Ax2+Bx3+Cx3)x2+(Ax2+Bx3+Dx3)x2+Ax2$. A & B are 4 bars, C is 6 bars, D is 10 bars.

CHORUS 1 = STEPPING

Corners in turn do (travel in to meet opposite corner starting LF and return to place using a step similar to that used in a Half Gyp but replace the second triple step [bar 2] with RF + Caper [with hands up high vertical together] + Lhop) [NB this means that return starts Rft not Lft like normal]. Then corners in turn do (cross passing opposite corner Rsh in 4 triple steps) and then turn to face into the set again using the second half of a Basic [i.e. step + hook + hop + hook + caper + caper].

CHORUS 2 = UP-2-3s

Like Ch 1 but replace the triple steps with 4 Up-2-3s.

CHORUS 3 = RTBs

Like Ch 1 but replace the triple steps with 2 x (Bledlington RTB + LTB).

CHORUS 2 = SPLIT CAPERS

Like Ch 1 but replace the triple steps with 4 Split Capers [on alternate feet].

TRADITIONAL

The traditional version does not have Split Capers but uses: small hop or leap landing on Rft with LFA in the air and arms out to sides [theta = 90 deg, phi = ± 90 deg]; small leap to swap to Lft with RFA in the air; small hop back onto Rft with LFA in the air; caper. Alternate ones swap R & L.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

WILLIAM AND NANCY

FORM

Corner dance.

PROPS

Hankies.

PHRASING

$(Ax2+Bx2)x2+(Ax2+Cx2)x2+Ax2$. A is 4 bars, B & C are each 8 bars. Musically there are 6 beats per bar but it is danced as 4 counts. The music slows for the RTBs & Split Capers in first 4 bars of C [the transcription in Mally's sheet music book represents this slowing by writing C as 5 bars of 4 beats, 1 bar of 2 beats, 1 bar of 3 beats and 5 bars of 6!].

SALUTE

A Rh Salute is simply circling Rh above head in horizontal plane [theta = 0 deg] 360 deg acw and then bringing it down vertically in front of the middle of the body. Bow as the hand goes down. There is no stepping or Lh movement. It takes one bar.

CHORUS 1 = SALUTES

Corners in turn do a Rh Salute [3 bars total]. Then everyone Hooks Into a Half Hey on the Sides [5 bars total]. Repeat all that [but Lh instead of Rh] back to place.

CHORUS 2 = UP-2-3s

Like Ch 1 but replace the Rh & Lh Salutes by L & R Up-2-3s.

CHORUS 3 = RTBs

Like Ch 1 but replace the Rh & Lh Salutes by Bledlington RTBs & LTBs.

CHORUS 2 = SPLIT CAPERS

Like Ch 1 but replace the Rh & Rh Salutes by L & R Split Capers.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

CUCKOO'S NEST

FORM

Like a Corner dance but done with partners in turn instead of Corners.

WHOLE DANCE

Identical to William & Nancy Chs except that bits done successively by corners are done by partners instead [starting with D1 & D2]. Face up for 1st half of Ch, down for 2nd.

VARIATION

Instead of doing 2nd half Ch facing down, do it facing up starting with Dap1 & Dap2.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

IDLEBURY HILL [AKA SIDESTEPS]

FORM

Not a corner dance.

PROPS

Hankies.

PHRASING

$(Ax2+Bx2)x4$. A is a 4 bar phrase, B is an 8 bar phrase.

CHORUS

(Everyone together does a triple crossed sidestep L & a single crossed sidestep R [i.e. ((RFA with Rh salute to L + LI) x 3 + RC + Rhop) then (LFA with Lh salute to R + RI + LC + Lhop) totalling 3 bars] then hook into a Half Hey on the Sides [5 bars].) x 2.

SOURCE OF INFORMATION

From an Ale.

GLOSHEARS [AKA LEAPFROG]

PROPS

Hankies.

PHRASING

$(Ax2+B)x4$. A is 14 bars, B is 8 bars. The music is slow for the first 12 bars of A.

VERSES

Bows | Ch | RTBs | Ch | Split Capers | Ch | Leap Frogs

BOWS, RTBs, SPLIT CAPERS & LEAP FROGS VERSES

Everyone walks around in one circle. As each dancer reaches the top, they stop and do the named item once. Turn around using step + hook + hop + hook + Caper + Caper as normal. Repeat all the other way around.

CHORUS

Reformed into longways set, everyone does (RFA + LI) x 4 + RC + LFA + RI + LFA with hanky Salutes. Hook into Half Heys on the Side. Repeat all the back to place.

SOURCE OF INFORMATION

Pieced together from ales etc..

JENNY LIND

PROPS

One short stick & one long stick [short in Rh held at end, long in Lh held in middle].

VERSES

Normal + Double Speed Ch on the end.

PHRASING

$(Ax2+Bx2)x4+B$. A is 4 bars, B is 4 bars. The final B is played faster.

CHORUS

Identical to Lichfield Jenny Lind.

CLASHING

As dancers have 2 sticks each, clash ones own sticks together at the end of every Basic instead of clashing partner's. This also enables a clash in the middle of the Round which is normally out of reach.

ORIGIN

Invented by Richard Davies & Elizabeth Woolnagh of Lagabag so that the popular Lichfield Jenny Lind dance could be danced with only 6 dancers as well as the 8 used in Lichfield.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

UPTON-UPON-SEVERN

COMMON FEATURES

FORM

3 couples, longways set.

VERSES

Rounds | Ch 1 | Back to Back Rsh | Ch 2 | Back to Back Lsh |
Ch 3 | Hey on the Ends | Ch 4 | Hey | Ch 5 | Rounds | Ch 6

BASIC

Triple step but on the Lhop, hook Rft heel above Lft instep.
Similarly with R & L interchanged. [This must be a gentle hook
not a Scottish style knee-high one.]

If using hankies, then they go down on beat one & up on the
hop.

All verses start by stepping onto the Lft.

ROUNDS

The Rounds look neater if everyone times them the same.
Lagabag's timing [last time we agreed on one] is to travel
backwards out into a circle during the first bar, turn to face
around the circle dancing on the spot during the second bar
and start travelling around the circle at the beginning of the
third bar..

BACK TO BACK

This only goes one way in a verse, i.e. pass F Rsh then B Lsh or F
Lsh B Rsh not both in sequence, but takes as many steps as the
commoner both ways one [a lot of the extra time is taken up in
moving sideways between the forward & backwards parts].

HEY

A Hey on the Sides but it starts with the top dancers moving
inwards [so tops and middles pass Lsh on evens side & Rsh on
odds side].

HEY ON THE ENDS [= THREE TOPS HEY]

Dap 1, 2 & 3 do a Hey at one end of the set whilst Dap 4, 5 & 6
do at the other (i.e. the middle dancers hey with the end
couple on their left).

ORIGIN

Upton-upon-Severn dances as normally danced are not as
historically recorded. The Chigworth side began the practice of
making them much more theatrical and differently sides have
adapted them differently ever since. [Source of historical
information & traditional versions = Mike.]

UPTON-UPON-SEVERN STICK DANCE

PHRASING

(A+B)x5+A. A & B are each 8 bars. Musically it has 6 beat bars
but they are danced as 4 counts.

PROPS

Long stick in Rh.

ENDING

All facing up sticks in arch with partner's.

CHORUS 1 = STAVES

Clash sticks with partner eight times like stave fighting [holding
stick with both hands, hands at ends, hit stick centres] with
sticks angled diagonally in alternate directions for alternate
hits [start Rh down, Lh up]]. No stepping. One clash per beat.

Then a small acw solo circle on the floor in 4 basics.

CHORUS 2 & 5 = SINGLE STICKING

Like Staves except that the clashing is like sword fighting [hold
stick near end in Rh, clash forehand alternately up and down,
stand as if sabre fencing [but closer together obviously]].

This is easiest to not as separate clashes or by lots of wrist action
but simply by moving the stick tip continuously in a large
vertical circle [the hand move in a small circle and the stick
itself traces out a cone].

CHORUS 3 & 6 = DOUBLE STICKING

Like Single Sticking but holding the stick like a broadsword
[two handed].

CHORUS 4 = STAVES

Like Ch 1 but actually try to push your partner backwards.

EXTRA CLASHES AND STAMPS

End all verses and each half of every chorus with two stamping
steps. Stamp likewise on the 2 beats before the start of the
dance. Clash on the first beat of all verses.

ROUNDS

Timing for the sticks is clash uft on the first beat of the first bar
are then held on R shoulder until the 1st beat of the 4th bar

whereupon they are moved to pointing towards the point on
the ground at centre of the circle.

DIFFERENCES FROM A BORDER MORRIS VERSION

There are rather a lot of differences between this Cotswold &
Border versions of this dance! The Border version has the 'Hey
on the Sides' called 'Upton Hey'; 'Rounds' called 'Morris';
'Sticking' called 'Fighting'; the Hey at the Ends done at the
other ends; only the last two Ch done twice; 'Back to Backs' are
done at double the speed with solo circles appended to take up
the time; the clashing in the first 3 Ch done at half speed;
'Double' meaning "full speed" in clashing instead of "two
handed"; the Single Sticking is omitted with the Staves moved
into its place and 'Butts and Tips' clashing taking the place of
Staves; pushing partner in Staves done both times; the sides to
advance & retire in Staves are pre-planned; there is a 4th verse,
'Cross & Turn', added in so the dance ends on a 6th verse,
Rounds, instead of on the 6th Ch; the Basic step is a Border
step-hop; stepping continues on the spot whilst clashing;
staves starts Lh down not Rh down [painful to get partners
inconsistent!]; and it ends with all the sticks up in the middle
& dropped instead of All Up & Show. [Source = Flying
Tatters.]

VARIATION 1

Even amongst Cotswold sides this dance varies a lot. For
example, Gibbet Hill Morris do the choruses like Border
'Double' ones not like Lagabag and the verses are Rounds |
Ch 1 | Hey on the Ends | Ch 2 | Hey | Ch 3 | Cross & Turn
[like Border but starting with a backstep followed by fast
crossing with a clash] | Ch 4 | Hey on the other Ends | Ch 5 |
Rounds | Ch 6.

VARIATION 2

The original version of this dance had verses were like in this
Lagabag version but had the choruses all the same ((slowly
clash tips up forehand with partner then ditto butts down
backhand) x 2) and is rarely done because it is boring. Hence
many different modern sides improved it in slightly different
ways. [Source = Mike.]

SOURCE OF INFORMATION

Learned as part of Lagabag Morris's dance repertoire.

UPTON-UPON-SEVERN HANKY DANCE [AKA ONES & SIXES]

VERSES

Omit Ch 6.

Note that this is not a transcription mistake, it really only has 5
choruses not the 6 that would nicely and symmetrically finish
rotating the set back to its starting orientation. The Rounds at
the end hides this misalignment.

MUSIC

A non-traditional tune known as 'Captain Nemo'.

The tune has an interesting history that starts with a folk tune
from Sussex published the 'Sussex Tune Book' as 'Captain
Lanoe's Quick March'. It was rearranged for a play by Derek
Shaw who was in a Ceilidh band in 1982 and renamed
'Captain Nemo'. From there it was published by Jack
Brothwell in his 'Follow the Band' music book and renamed as
'Captain Lemo'. The route is then uncertain but got to be used
by Owlswick Morris as a Morris dance tune. From there
Richard Davies took it to Lagabag Morris. Later musicians for
Lagabag and neighbouring Morris sides accidentally renamed
it back to 'Captain Nemo'.

This history came to light when I published these notes to
Lagabag's version of the Upton-upon-Severn Hankie dance on
the WWW, including the comment that the tune 'Captain
Nemo' was used, whence Derek Shaw spotted it.

PHRASING

(A+B)x5+A. A & B are each 8 bars.

PROPS

2 hankies.

CHORUS (ALL)

4 basics on the spot then a small acw solo circle on the floor in 4
basics. Everyone does it at the same time.

At the start of each chorus, rearrange the set by having Pap1 &
Pap6 moving towards each other to form the new centre
couple and the pairs on the sides become end couples. [A set
with sides numbered 1,3,5 and 2,4,6 becomes 2,1,3 and 4,6,5

with the axis of the set rotated about 60 deg cw. Neighbours around the set do not change.]

END

Replace last 2 bars of Rounds with 4 Capers turning 360 deg acw ending all in a circle facing in for Show with Rft raised.

VARIATION

The original version was like this Lagabag one without the set turning. At the ending of doing it through once, the set is turned 60 deg and the whole dance is repeated once more from that position. [Source = Mike.]

END VARIATION

Turn to face in 2 Capers & do the last 2 Capers on the spot instead of slowly turning in 4.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

HEADINGTON

COMMON FEATURES

FORM

3 couples, longways set.

PHRASING

$(Ax2+Bx2)x3+Ax2$. A is 4 bars & B is 8 bars.

VERSES

Double Foot Up | Ch | Face to Face | Ch | Back to Back | Ch |
Whole Hey [ending with] Caper x 3, All Up & Show.

BASIC

Two triple steps [1 bar each] forwards then two step-hops backwards and a FT). During the step-hops, turn the heel of the raised foot inwards [like for a slipback].

Do the first Basic starting LF, the next starting RF.

STICK USE

If using two short sticks, whilst travelling forwards swing both sticks back and forth together [from approx. $\phi = 0$ deg & $\theta = 180$ deg to $\phi = 0$ & $\theta = 90$ deg], up on beat 1 and down on beat 2. Although arms are straight in line with the sticks at both extreme positions, they do not swing up rigidly but slightly bend at the elbows as they come up until the hands are almost at shoulder level with elbows bent about 45 deg and sticks pointing horizontally forwards then the elbows straighten so as to give a forward pushing motion. Whilst travelling backwards, arms are stationary relaxed vertically down and sticks point out horizontally at $\theta = 90$ deg, $\phi = \pm 90$ deg.

HANKY USE

If using hankies, hold them in the Balloon / Parachute manner: holding all four corners of the hanky together in the fingertips allowing the middle to balloon out. Flick them forwards with the same arm movements as when using two short sticks whilst triple stepping; whipping them down sharply when lowering them. When step-hopping, rotate both hankies simultaneously in small close circles in a horizontal plane just above the head twice with hands approx. shoulder width apart [Rh one acw, Lh one cw, going forwards on the steps]. Hold hankies to chest for the Foot Together Jump.

DOUBLE FOOT UP

(Up forwards then backwards to place in 1 Basic.) x 2.

FACE TO FACE

Cross passing partner Rsh in one Basic turning cw in the middle to pass partner facing them and continue backwards into their place. Repeat to original place.

BACK TO BACK

Pass Rsh on way across and Lsh on way back in 1 Basic. Repeat but switch Lsh and Rsh passing.

WHOLE HEY

A Hey on the Sides done in two basics [because the 2nd & 4th quarters are done going backwards, the end dancers need to turn 180 deg at the end of the 1st & 3rd quarters and continue; it is easiest if they go most of the way on the forward parts and the turn is done the easy way [if the slipback is to start sliding RB then this is acw].

HALF HEY

Half a Whole Hey done in one Basic.

SHOW

With sticks or hankies crossed in front above head but no clashing. [This should be done in the last bar by raising them into place on the second Caper, lowering them on the third Caper and raising them again into place whilst Capering into Show [though this subtlety usually gets forgotten about!].]

CONSTANT BILLY

PHRASING

The music has 6 beats per bar but it is danced as 4 counts.

PROPS

Two short sticks.

STICKING

Clash own sticks together at the end of both halves of every verse & Ch.

CHORUS

Clash own sticks together, R stick with partner's, own sticks, L stick with partner's, own sticks, R stick with partner's, L stick with partner's, R stick with partner's [each clash on beat 1 or 3

of a bar; 4 bars total]. Half Hey [4 bars]. Then repeat it all back to place.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

TUNE VARIATION

This can be danced to the Christmas carol tune 'Jingle Bells' by doubling the verses [which unfortunately makes the monotony of Whole & Half Heys at the end of this dance even worse]. Replace the (Double Foot Up) x 2 with (Foot Up, Foot Down) x 2 to make it less uninteresting. [Origin = Lagabag invention for a carol service performance.]

GETTING UPSTAIRS

PROPS

Hankies.

CHORUS

(2 capers in place [one bar] then triple step in place [one bar, hankies up vertically on beat 1, down on 2, up on 3]. Repeat that [but with less of a hanky raise at the end so that it fits into the hand movements of the next Basic]. Half Hey [4 bars].) x 2 back to place.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

SHEPHERD'S HEY

FORM

Everyone in a circle facing inwards.

PROPS

None.

PHRASING

$(A+B)x3+A$. A & B are each 8 bars.

VERSES

Ch | Foot | Ch | Knee | Ch | Hip | Ch | Breast | Ch | Blow
Kiss | Ch | Top of Head | Ch [ending with] Show.

CHORUS

Double Foot Up [facing towards centre]. Hands as if using hankies.

FOOT, KNEE, HIP, BREAST, BLOW KISS & TOP OF HEAD

(Clap [hands at comfortable height] in front twice then clap the named body part on the R side with Rh [1 bar; claps on beats 1, 2 & 3]. Ditto but L instead of R. Clap once in front, clap under raised L leg, clap once in front and clap under raised R leg [1 bar; clap on each beat]. Clap once in front, once behind your back and once in front [1 bar; claps on beats 1, 2 & 3].) x 2

In the Blow Kiss verse, instead of clapping a body part, touch hand to mouth and blow a kiss.

ORIGIN

Originally a [very naff] solo jig.

USE

This looks too stupid to do as a show dance but can be done as a simple audience participation one [if one doesn't fuss about the details like the stepping].

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

RIGS OF MARLOW

PROPS

One short stick held vertically in Rh by midpoint with R forearm horizontally forwards and upper arm vertically down.

PHRASING

$(A+B)x3+A$. A & B are each 8 bars.

BASIC

(Lhop + Lhop + Rhop + Rhop) x 4 but replace the last Rhop with Lhop [total 4 bars]. On the hops, the raised foot moves in a small kicking motion down & forward, up & back with heel pointed down [like a small quick version of the Bledlington Hook] not just left hanging there.

Next Basic has R & L switched.

[All hops is how it feels from the style which emphasises the raised foot not the supporting foot and the abrupt changing of feet but, of course, one really uses small sharp leaps instead of hops to change feet so it is really (leapL + Lhop + leapR + Rhop) x 4 with a leapL at the end.]

STICKING

At the end of every half verse [i.e. end of every Basic] clash stick tips up forehand with partner twice [on those last two foot changing hops].

START

No stepping but double clash as at the end of a half verse on the last two beats of the introduction before starting to dance.

CHORUS

Lhop x 4 in the same style of hopping as the Basic with evens holding stick in front [stick horizontal & in line with the line of the set, palm up] and odds clashing the tips of their sticks twice downwards forehand onto the butts of their partner's sticks during the last 2 hops. [1 bar total]

Repeat that but hopping on the Rft and with evens clashing odds. Repeat the original way [Lft hopping, odds clashing evens]. The fourth time do Rhop + Rhop + Lhop + Rhop with the evens two clashes of odds brought earlier into the first two hops leaving time for partners to raise sticks and clash down backhand butts on the Lhop and up forehand tips on the final Rhop.

Repeat all that.

WARNING

Don't do this dance without warming up first because there is a risk of Achilles tendon spraining.

There is also a higher than normal risk of getting knuckles hit with the stick because of the use of a short stick for two ended clashing.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

HASTE TO THE WEDDING

PROPS

Hankies.

CHORUS

((Everyone sidestep R & L with hankies rotating as in Basic) x 2. Do a Half Hey using one Basic but with the first triple step replaced with 2 capers.) x 2 back to place.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

HUNT THE SQUIRREL

PROPS

Short stick held in centre.

CHORUS

((Evens hold sticks horizontally [palm up] in front of chest and odds clash tips down onto partners' butts. Ditto evens hitting odds. [1 clash every 2 beats]) x 2. Slowly [1 step every 2 beats] walk backwards and forwards [RB + LCww + LF + RC] and clash up forehand tips on last step [exaggerate parting by bending F when walking B & standing up straight again returning F]. Half Hey.) x 2 back to place.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

BEAN SETTING

PROPS

Short stick held by the end in right hand.

PHRASING

(A+B)x4. A is 8 bars of 4 beats. B is (six and a half bars of 6 beats) x 2.

VERSES

Normal plus an extra Ch on the end.

BASIC

Step, then shake the raised foot. [A bit like the Double Kick Step of Adderbury Shooting but much less effort because only having a single shake gives plenty of time to do it and just walk, rather than leap, into the next step].

When possible [i.e. in Double Foot Up and in Face to Face] hold sticks low crossed with partner's, otherwise [Back to Back and Hey] arms are vertically down.

CHORUS

Stay bent low for whole Ch. Imitate dibbing a hole for planting [poke stick into ground twisting clockwise x 2 [half a bar each]. All clash with partners dft [at beginning of next bar] and pause [for the rest of the bar] with sticks in contact. Dib x 2 again. Each dancer in sequence [clockwise, i.e. 1 to 3, 3 to 5, 6 to 6, 6 to 4, 4 to 2, 2 to 1] clashes upwards to next stick held horizontally [clashes at the beginning of each half of each bar]. All clash partners dft [in the extra half bar].

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

BUCKNELL

COMMON FEATURES

BUCKNELL TRIPLE STEP

This is a step + hop + step + step not a step + step + step + hop as in most traditions.

BASIC

Bucknell Triple Step F with the hankies whipping vertically down fast on the hop and up to lay back across shoulders on the final step [1 bar]. Repeat R & L switched. Then 2 step-hops backwards [1 bar] with arms out whipped out sideways [theta = 90 deg, phi = ±90 deg] from being briefly crossed in front of chest and heels turning inwards [like for a slipback]|. Then FTJ [with turning if necessary].

HEY DOWN [= BUCKNELL HEY]

This is a sort of Hey altered to be sort of pointy.

In the first half of the first Basic, D1 heads towards where D5 starts the set passing inside of D3 but on an outwardly curved concave path passing in front of D5 to a point outside the original bounds of the set facing out about two thirds the way to the other end. Meanwhile D5 likewise heads to D1 starts but curves out to point outside the original set bounds facing out about two thirds the way to the other end. Meanwhile D3 dances to where D1 starts passing outside D1 on the way.

In the second half of the Basic everyone reverses sharply into the place they should be at the of a Half Hey, i.e. D1 reverses on another concave path to where D5 started whilst D5 reverses on a concave path to where D1 started passing outside of D3 and D3 reverses back to place passing inside of D5. The concave path segments out and back in again for D1 & D5 mean their full Half Hey paths are cusp shaped.

Whilst this is happening, D2, D4 & D6 do the mirror image of course. [If it all goes well, it sort of looks like the set collapsing in through itself to explode outwards into points then smartly reverse back in the other way up twice.] Repeat all that back to place for the whole Hey Down.

About the name: the 'down' does not come from the form of the move itself but from the fact that, when done in corner dances, it typically starts when the 1st couple is at the bottom of the set. It is not to be called a "Hoe Down"!

START

Simply stand still and jump on the last beat of the intro bringing hankies up to lay over back shoulders.

FOOT UP

Up forwards then backwards to place in 1 Basic turning 180 deg outwards in the jump. Ditto downwards but turn 90 deg inwards in the jump to face partner.

FACE TO FACE

Cross passing partner Rsh in one Basic [1 bar to meet them [already slightly to their left and turning], 1 to turn around them cw, two to back out into their position]. Repeat to original place.

BACK TO BACK INTO LINE

Pass Rsh. Only go back to the central line not right back to own side [this helps not hitting others with those outstretched arms!]. Do in 2 basics.

UP, OUT, DOWN & IN [= UP, DOWN, OUT & IN]

It replaces the last 2 bars of the final chorus [so the middle couple have to miss off their final Up-2-3 & capers]. D1, D2, D3 & D4 turn up and continue round to face out and finally in using 4 capers whilst D5 & D6 do likewise down instead of up. All end facing inwards in a small circle and Show.

[This is a very long name for just turning on the spot and implies the wrong direction for the bottom couple!]

QUEEN'S DELIGHT

FORM

Corner dance, 3 couples.

PROPS

Two hankies.

PHRASING

(Ax2+Bx3)x6. A is 4 bars & B is 8 bars. The tempo in B increases slightly for the crossing in capers and greatly slows for the Star Jump bars.

VERSES

Foot Up | Stepping Ch | Hey Down | Stepping Ch | Face to Face | Up-2-3s Ch | Hey Down | Capers Ch | Back to Back into Line | Star Jumps Ch | Hey Down | Star Jumps Ch with shout [ending with] Up, Down, Out and In.

STEPPING CHORUS

Done by each of the corner pairs in turn. Sidestep R with salute [1 bar]. Ditto L. Cross passing partner Rsh, turn cw and come in to meet face-to-face in centre using the 4 Bucknell Triple Steps [4 bars total]. Then do an Up-2-3 [start Rft; if partners differ then they will kick each other] & 2 capers [2 bars total] on the spot.

Swap places with partner during this. There is not any time provided to get back to the sides in the chorus [moving far backwards in the capers without falling over is difficult!] but the middle couple ends up almost on the sides and the others have time to walk back afterwards.

UP-2-3s CHORUS

Like Stepping Chorus but with the 4 Bucknell Triple Steps replaced with Up-2-3s. It helps if the last Lhop of the sidestepping is omitted.

CAPERS CHORUS

Like Stepping Chorus but with the 4 Bucknell Triple Steps replaced with small quick capers [which look rather like rope-skipping].

STAR JUMPS CHORUS

Like Stepping Chorus but replace the 1st 2 Bucknell Triple Steps with moves containing Star Jumps: RB crouching as if to start a sprint but with arms straight out to the sides [1 beat]; stand up LI; walk forward RF + LC [standing & walking are each half a beat but it is still slow because the music goes very slow here; leaves half a beat to prepare for jump] bringing arms down to sides; Star Jump [1 beat]. Repeat that combination but starting LB. The first Star Jump should have been directly in front of opposite corner person. The music is slowed for this star jumping bit.

On the first jump of the second Star Jump Chorus, shout.

VARIATION 1

Instead of R sidesteps at the beginning of the Ch, do L sidesteps. Needs a fudge to get on the correct ft for the rest of the Ch.

VARIATION 2

Instead of open R sidesteps at the beginning of the Ch, do closed sidesteps.

VARIATION 3

Instead of having the hankies go onto the shoulders when they come up in the Bucknell Step, have them go up vertically like normal.

VARIATION 4

When the arms go out sideways in the Basic, do them gently not whipped.

VARIATION 5

In the Capers Ch, do a 2 more Capers instead of the Up-2-3 at the end.

VARIATION 6

In the Up-2-3s Ch, do another Up2-3 instead of the 2 Capers at the end.

MISCELLANEOUS

Getting on a different foot to one's corner in Ch or doing a different Ch ending is likely to result in someone being kicked.

Unfortunately the number of variations of the Ch available makes this quite likely!

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

SATURDAY NIGHT

FORM

Progressive line dance. Long parallel lines of any number of dancers. Preferably with roughly the same number in each line.

VERSES

Ch repeated many times.

PHRASING

(Ax2+B)x lots. A is 4 bars, B is 10 bars. Musically it has 6 beats per bar but is danced as 4 counts. The final 4 bars of B are slower than the rest [& have 4 beats each].

PROPS

Hankies.

PROGRESSION

At the end of each Ch, lines that have passed through the lines they were facing dance with the new lines they are facing. If at the edge of the area and so not facing another line, rest for a Ch then turn 180 deg and join in with the next Ch.

START

All lines face towards the gap between the central two lines. Initially only the middle two lines dance. After each progression inactive lines that find themselves facing active ones join in.

ENDING

Lines resting at the edges do not join back in but reform into a circle around the room facing inwards. As soon as the last two lines finish, everyone does one more Ch but facing inwards ending in the centre.

CHORUS

Facing opposite line. (F & B using one Basic) x 2. Then Closed Sidesteps L & R. Then 2 Capers on the spot. Then Closed Sidestep L & R again. Then progress through opposite line using caper + Rhop + hook + caper + Lhop + hook [hooks are as in Bledlington]. Then repeat the capers & hooks on the spot [to an extra two bars of music added to the phrase].

USE

Because of the number of dancers needed this usually only done at Ales or other meetings of many sides where it is useful as finishing dance.

VARIATION

This can be used as a show dance by 6 dancers in a line. First come on doing the Ch then turn 2 more join in on the end for the next Ch then the final 2 join in for a Ch then everyone does a Hey. [Source = Mount Bewes Morris.]

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

LONGBOROUGH

COMMON FEATURES

I don't know. As I only know one dance from this tradition, I can't tell what are common features and what is specific to that one dance so I have put all the instructions under that dance.

SWAGGERING BONEY

FORM

Corner dance, 3 couples.

PROPS

Two hankies.

PHRASING

$(Ax2+Bx3)x4+Ax2$. A is a 4 bars & B is 8 bars. Musically it has 6 beats per bar but is danced as 4 counts.

VERSES

Foot Up | Ch 1 | Rounds | Ch 2 | Rounds | Ch 3 | Rounds | Ch 4 | Hey on Sides [ending with] All Up & Show

ENDING

Replace the Galley Round with 2 capers [so there are 4 capers in total at the end] ending with one foot in the air and hands up.

BASIC

Triple step F [e.g. LF + RF + LF + Lhop] with hankies going in big high circles [theta approx. 20 deg, phi = 0 deg, Rh acw, Lh cw, moving out forwards on beats 2 & 4] [1 bar]. Step [RF] then leap [from Rft] landing on both feet [1 bar]. Galley Round [LF then swing RF across turning acw] [1 bar]. 2 capers [1 bar].

The next Basic will have L & R switched and cw & acw switched for the feet.

STARTING FOOT

Start on outside foot for Rounds & Foot Up and the inside foot of the starting turn for the Hey.

FOOT UP

This is done by going up then down in two basics.

ROUNDS

Done in 2 basics, part round each way.

HEY ON THE SIDES

People who have to continue in one direction in each half [the end people] do so by travelling most of the way in the first half of the Basic.

CHORUS 1 & 4 = PUNCHING

Corners in turn do (Rft closed sidesteps for 2 bars [4x(RFA + LI)] with Rh hanky saluting [acw, above head and slightly to the front, forwards during the RFA steps]. Lft sidestep for 1 bar [RC + LFA + RI]. Move in to meet opposite corner in a LF step [beat 1] and a leap landing both feet together [beat 3] [1 bar]. Then 2 bars of punching [on beat 3 of the bars mime punching opposite corner's head first Rh then Lh]. Cross to opposite corner's place in 4 capers.)

It is advised not backhand flick hankies at opposite corner because it might painfully hit an eye if done fast.

CHORUS 2 & 3 = KICKING

Like Chorus 1 but replace punching with kicking. The kicks are done by leaping onto one foot and kicking the other foot straight legged out in front a little & there are three of these per bar [the timing is sort of like slow + quick + quick + pause]. The first bar has R + L + R kicks [so it starts by stepping onto Lft] and the second is L + R + L.

MISCELLANEOUS

It is okay to ham up the choruses in this dance.

VARIATION

An extreme example of hamming this dance up: Owlswick Morris alter the last Ch by having one of the second corners grabbing the other and run off with them in a shoulder carry then the third corners [when the audience are expecting something even more violent] gently waltzing off [with the music changing to a classical waltz].

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

SHERBOURNE

COMMON FEATURES

BRUSH CAPER [= KICK CAPER]

A Brush Caper is RI stamp + L brush + Caper LI + Caper RI [1 beat each]. The L brush is a low forwards scuff of the L foot onto the floor and off again with the heel being the main point of contact. A forward L kick with the L heel kicking the floor can be used instead [it looks & sounds almost the same]. The emphasis is on the stamp & brush not the Capers. Hankies go vertically down on the stamp and stay down until they rise up onto shoulders in the last Caper.

Next one has R & L swapped.

There are many variations of this in use including reducing the Capers &/or the stamps to just steps in place and lowering hands on the brush instead of the stamp.

PREPARATORY HOP

Unlike most other traditions, there is no preparatory hop in Sherbourne.

[This really confused me when I started Cotswold because Sherbourne Orange in Bloom was the first dance I tried to learn so I treated the preparatory hop, which is rarely mentioned explicitly, as a special case extra in every one of the other dances I then learnt instead of a standard Cotswold feature so common as not to be mentioned!]

ORANGE IN BLOOM

FORM

Corner dance, 3 couples.

VERSES

Foot Up | Salutes Chorus | Rounds | Galleys Chorus | Rounds | Brush Capers Chorus | Rounds | Split Capers Chorus | Heys on the Side [ending with] All Up & Show.

PROPS

Two hankies.

MUSIC

It has six beats per bar [but mainly danced as a fast quick + slow + quick + slow] except for the Brush & Split Caper when it has four beats per bar and is slower.

PHRASING

$A+(Ax2+(B+A)x3)x2+(Ax2+(C+A)x3)x2+Ax2$. A, B & C are each 4 bars. A & B have 6 beat bars musically but are danced to 4 counts, C has 4 beat bars.

START OF DANCE

Start with Slipback x 3 then FTJ [2 bars total].

SALUTE

A R Salute [RS + LC + RS + Rhop] is done to the timing 1 beat + 2 beats +1 beat +2 beats and the LC is almost LCB.

BASIC

Start with a LF + Lhop + RF + LF triple step [fitted to a 6 beat bar with 1 beat + 2 beats + 1 beat + 2 beats timing]. The music is fairly slow so the hop needs to be high. Hankies go down fast on the hop and up during the last RF + LF. When the hankies go up, they go vertical [theta = 0 deg]. When they go down they go slightly back [theta approx. 20 deg, phi = 180 deg].

Repeat on the other foot. Then Galley Round 180 deg [1 bar].

Then Caper & leap landing on both feet with hankies up [1 bar].

Start with the outside foot. Alternate basics alternate in leading foot.

Take care to start off on the correct foot for the direction of turn to be performed at the end of the Basic.

SLIPBACK

Slide RB whilst turning lower body slightly acw by pivoting on the balls of the feet. Slide LC straightening again.

ROUNDS & FOOT UP

Start these on the outside foot [otherwise one will be on the wrong foot for the Galley Round].

CHORUSES

(Choruses consist of two dancers doing four of the named items [1 bar each] starting the first Rft & alternating feet for subsequent ones. They then swap places in one Basic starting RF.) x 3 done as a corner dance.

Corners that are waiting to go next can do a single bar of stepping [like that from the first bar of a Basic] on the spot during the bar before they come in.

VARIATION 1

Instead of starting with Slipback x 3 & FTJ, start with a Foot Up & Foot Down in 2 Basics but with the second half of each Basic replaced by that Slipback x 3 & FTJ combination.

VARIATION 2

Leap rather than step onto the supporting foot at the start of the Galley and hop on it during the Galley. [Source = Mike.]

SOURCE OF INFORMATION

Learned as part of Lagabag Morris's dance repertoire.

MONKS MARCH

FORM

Longways set, 3 couples.

VERSES

Foot Up | Salutes Chorus | Set | Galleys Chorus | Back to Back | Brush Capers Chorus | Face to Face | Split Capers Chorus [ending with] | Hey | Show.

PROPS

None.

PHRASING

$(Ax2+Bx2)x4$. A is 4 bars, B is 8 bars.

BASIC

The step is: Pause [1/2 beat] + leap onto Lft with RFww heel touching ground a little way in front [1/2 beat] + transfer weight briefly to heel RI [1/2 beat] + transfer weight immediately back LI [1/2 beat]. Next step has R & L switched. Do 6 in total then 3 stamps [on the next 3 beats] in place.

Upper arms remain vertically down for the stepping. Hands are clenched as fists with palms facing backwards when arms are down and forwards when arms are up. Fists go sharply down in front to straighten arms on the leap of the 1st, 3rd & 5th step and sharply up in front to the shoulders on the leap of the 2nd, 4th & 6th.

The leap is a very small low one that is more of a swap of feet positions than a travelling leap [the forward foot comes back quite a bit].

Start with inside foot.

It rhythm is a distinctly staccato "1a2.3a4."

FOOT UP

The Foot Up is done on the spot, first facing up for 8 steps then down.

SET

Like a Half Gyp but only into line [on the set's centre line] not all the way across [to partner's side].

FACE TO FACE

Like a Whole Gyp where each half ends like a Back to Back instead, i.e. cross to partner's position using a semicircular path forwards passing by one shoulder then turn abruptly to face out and reverse back to place passing by the other shoulder.

SHOW

End feet together with both hands up [theta = 45 deg, phi = ± 90 deg] on last stamp facing across.

CHORUSES

(Corners in turn do the named item then [in the 4th bar] everyone falls forwards [feet remain in place] to touch partner palms to palms [except for hands containing tankards of course!], pause supported there and push off [on last beat of 4th bar] back to upright. Then do a Half hey on the Sides in 8 steps.) x 2 to place.

MISCELLANEOUS

This can be a very compact dance. Its compactness and its ability to be done with a drink makes it fitting for doing in pubs.

VARIATION 1

It can be done with hankies. In which case they flop backwards over the shoulders and lie there for a bit when hands go up to shoulders.

VARIATION 2

The Basic can be ended with a Show every time not just at the end of the dance.

VARIATION 3

Can be done with a tankard of beer in one hand. Obviously reduce the vertical motion of that hand [or use an empty tankard].

VARIATION 4

Some sides do it with arms going up in the Basic when they are going down in the above description and vice versa.

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

BRACKLEY

COMMON FEATURES

FORM

3 couples, longways set.

PROPS

Hankies.

VERSES

Foot Up | Ch 1 | Foot Down | Ch 2 | Into Line | Ch 3 | Face to Face Back to Back | Ch 4 [ending with] All In & Show.

BASIC

14 step-hops [2 beats each] with shake of the raised foot [as a quick small kick forwards & immediate pull back] on each hop. Low jump landing feet apart [1 beat], pause [1 beat], low jump landing feet together [1 beats] & pause [1 beat].

Then repeat all that but replace the last 2 step-hops with a low jump landing feet together & heels to the right [1 beat], pause [1 beat], swivel heels to the left [1 beat] and pause [1 beat] before the jumping to feet apart & together.

In the step-hopping, hands are low to the sides with arms vertically down and hankies rotate in a small circle [forward, up, backwards, down] once per step-hop [with them forwards in the hop]. During the rest of the Basic step, the arms are slightly out from the sides of the body [$\theta = 135$ deg, $\phi = \pm 90$ deg] and hankies are stationary.

[What I've called a Basic step is rather long [16 bars] and is used as if it were 2 Basics in the structure of the dance but I've decided to call the whole thing the Basic step instead of having a 1st Basic & a 2nd Basic to cope with the slight change differences.]

HANKY USE

If using hankies, hold them in quarters: fold the hanky in half along one diagonal then the other to make a small triangle with all four corners together and hold it by those 4 corners together.

FOOT UP

Do the first half of a Basic on the spot facing up turning 180 deg out to face down in the final jump. Then do the second half of the Basic on the spot facing down turning 90 deg in the same direction in the final jump to face in.

INTO LINE

All dancers move into line in the middle of the set with evens turning to face the same way the odd numbered side do in the first 2 step-hops of the first half of a Basic and dance on the spot there [10 step hops] until the last 2 step-hops which are used to return to place & face in.

Repeat all that with the second half of the basic but with odds turning to face the same way evens do for the step-hops in place [of which there are only 8 because of the longer ending to the second half of the Basic].

FACE TO FACE BACK TO BACK

Sideways triple step [starting Lft] to cross passing partner Rsh [4 beats] facing towards partner. Sideways triple step [starting Rft] to cross back to place passing partner Lsh facing away from partner [4 beats]. Finish of with remainder of the first half of Basic [only time for 10 step-hops] in place facing partner.

Repeat that in the other direction [Rft cross Lsh facing towards, Lft cross back Rsh facing away] using the second half of the Basic [only time for 8 step-hops] in place.

VARIATION

Move the Foot Down verse to the end to make it less obvious that it is virtually a repeat of the Foot Up 1st verse.

JOCKEY TO THE FAIR

FORM

Corner dance.

MUSIC

6 beats per bar [which I count as if it were 4 beats].

PHRASING

$(Ax2+Bx3)x4$. A is an 8 bar phrase & B is a 12 bar phrase.

CHORUS 1, 2 & 3

Corners cross Rsh and turn to face in 4 triple-step [1 bar each] starting Rft. The triple steps are done with side of the body with the leading foot of each triple step turned towards the direction of travel, the body leaning sideways in the direction of travel, the leading hanky rotating in small circles [at about

chest height, in the opposite direction to in the Basic, 2 rotations per triple step] and the trailing hanky stationary.

Then come to in to meet partner using 4 step-hops [of the same form as in the Basic] [2 bars total]. 4 Capers on the spot [which can be done close to ones partner if both partners have started on the same foot] [2 bars total]. Reverse out to new position [which was partner's old position] in 4 step-hops [2 bars total] and finish with the end of Basic [heels right, heels left, feet apart, feet together, 2 bars total] in place.

CHORUS 4

Like Ch 1 to 3 but replace all step-hops & triple steps with Capers [2 beats each caper].

ENDING

Whilst everyone is coming into the centre [the last 2 bars], sing/shout "Jockey to the Fair, Oi!".

SOURCE OF INFORMATION

Learnt as part of Lagabag Morris's dance repertoire.

WHEATLEY

COMMON FEATURES

STARTING FOOT

All figures dances with the left foot. (I got this piece of information from someone from the village of Wheatley who read my website and sent me an e' mail pointing out that I had written Trunkles in mirror image.)

TRUNKLES

FORM

Longways set, 3 couples.

VERSES

Foot Up | Ch | Whole Hey | Ch | Rounds | Foot Up | Ch |
Rounds on the Sides [ending with] All Up & Show.

PROPS

Two hankies.

PHRASING

$(A+B) \times 4 + A$.

BASIC

Step-hop. Arms are up [$\theta = 45 \text{ deg}$, $\phi = \pm 45 \text{ deg}$]. Hankies rotate Lh cw & Rh acw [in a plane approx. horizontal but down a bit in front] moving forwards [an a bit down] on the step.

Takes half a bar so each verse has 16 basics.

FOOT UP

Done in place facing up.

ROUNDS ON THE SIDES

Top couple cast out down the outside of the set to bottom place and continue up to their own place. Every one else on a side of a set follows them round likewise. ('Rounds on the Sides' is only my guess at a name for this figure.)

CHORUS

$(LFA + Lhop + RFA + Rhop \text{ in place with hands as in Basic [1 bar]}) \times 8$.

VARIATION

The hands can go vertically up & down instead in the Basic (but not the chorus).

SOURCE OF INFORMATION

From an Ale.

ILLMINGTON

COMMON FEATURES

BASIC

Two triple steps [1 bar each], 2 step hops [1 bar total] then close feet together [beat 1 of 4th bar], pause [beat 2], jump landing on both feet in place [beat 3] & pause [beat 4]. [4 bars total.] Hankies go up on the hops of the triple steps, out to the sides on the steps of the step-hops and together close to the front of the torso on the hops of the step-hop.

Start LF unless otherwise specified. Alternate basics have L & R switched.

MAID OF THE MILL

FORM

3 couples, longways set.

PROPS

One hanky per person, in Rh, opposite hanky corner tied to partner's.

PHRASING

$(Ax2+Bx3)x4+Ax2$. A is a 4 bars, B is 8 bars.

VERSES

Foot Up | Ch | Cross and Turn | Ch | Whole Rounds | Ch |
Right Hands Across | Ch

BASIC

The hanky movements are altered because the hankies are tied.

Lh vertically down and Rh vertically up for the whole dance.

FOOT UP

Start with outside foot. Do it on the spot first facing up then down.

WHOLE ROUNDS

Dance all the way round the set cw in 2 basics with a 360 deg turn on the spot under own hanky at the end of the first Basic.

RIGHT HANDS ACROSS

A right hand star figure in two basics, the first one cw, the second acw, but holding each other somehow via the hankies instead of putting hands together in the centre.

CHORUS

The stepping for the chorus is 6 step-hops and a Foot Together Jump [takes 4 bars]. Do this once on the spot spinning 720 deg [odds acw, evens cw] in once more in a Half Hey [Upton Hey style [ends head inwards at the start] with hankies over & under as necessary [starts with D1 & D2 going under D3 & D4 while D5 & D6 go under their own hankies]].

MISCELLANEOUS

Although the chorus & hanky use of this dance are very similar to the light-hearted Little Egypt Molly dance called they call 'The Special', it is not to be hammed up like that one.

SOURCE OF INFORMATION

Westrefelda Morris.

BUXHALL

COMMON FEATURES

ORIGIN

Invented by Bury Fair Morris.

SIDESTEP HEY

This is a Hey on the Sides done stepping sideways facing across the set. Each half of the Hey is done in (S + C) x 3 + S + hop [starting on the ft of the direction in which one first goes] then (step-hop) x 2 in place then FTJ. D5 & D6 do the first two steps on the spot to allow others time to move. Top couple passes middle couple on the inside [like Upton-upon-Severn].

SOURCE OF INFORMATION

Two members of Bury Fair Morris, who invented the dance, came and taught it to Lagabag one evening.

FIRES OF AUGUST

FORM

3 couples longways set.

VERSES

Double Foot Up | Ch | Heading Up | Ch | Whole Gyp | Ch | Heading Down | Ch | Double Foot Down | Ch ending with Bonfire.

PROPS

Long stick held Lh palm down at butt, Rh palm up in centre.

PHRASING

(A+Bx2)x5.

BASIC

2 triple steps forwards [2 bars], 2 step-hops backwards [1 bar], FTJ [1 bar]. The step-hops are plain not with heels turned in.

HEADING UP

In 1st Basic, D5 & D6 dance on the spot whilst D3 & D4 move out sideways whilst D1 & D2 move down one place then every returns to place. In the 2nd Basic, D5 & D6 move out sideways whilst everyone else dances down one place then everyone returns to place

HEADING DOWN

The up-down mirror image of the Heading Up of course.

WHOLE GYP

Hold stick diagonally bottom-left to top-right in front and bring middle together with partner's in an X-shape [helpful at this point to also hold partner's stick middle with Rh to maintain position]. Do one Basic in small steps so the couple turn 360 deg cw [the step-hops go forwards not back] so the FTJ is back in own place & still with sticks together. Repeat acw.

CHORUS

Instructions for odds side [evens do the mirror image]: Turn 90 deg cw so all face up. D1 clashing tip to ground in front whilst D3 holds stick horizontally above head in two hands & D5 hits the middle of D3's stick from above with the tip of D5's stick. Turn 90 deg cw. Everyone clashes stick butts vertically to ground in front of the them. Turn 90 deg cw. Overhead and tip to ground clashing as before but this time D5 hits ground whilst D1 hits D3. Turn 90 deg cw. All clash up forehand tips with partner. [2 bars with clashes on the 1st & 3rd beats of each.]

Then do almost the reverse: Turn 90 deg acw. D5 hits ground whilst D1 hits D3. Turn 90 deg acw. All hit butts to ground. Turn 90 deg acw. D1 hits ground whilst D5 hits D3. Turn 90 deg acw. All clash partner.

[Essentially the chorus so far is everyone clashing in the directions up, out, down, in, down, out, up, in with the clashing being ornamented by hitting partner when inwards, butt to ground when outwards & the dancer facing the middle hitting above the head of the middle dancer when upwards and downwards.]

Then do half a Sidestep Hey. Then repeat all that back to place.

START

Simply stand still then, just before the start of the dance jump on the spot [no clash].

BONFIRE

End the Ch with all coming in a circle with sticks held Rh butts with tips coming together in a cone/teepee shape and stop.

CLASHING

Clash partner up forehand tips at the end of every verse.

Adjust hold when obviously needed [release Lh when clashing butt to floor, move Rh to tip when being clashed on middle].

MISCELLANEOUS

This is recently invented dance by Bury Fair Morris. They don't mind other sides performing it provided Bury Fair is credited.

SOURCE OF INFORMATION

From the Lagabag Morris repertoire, Lagabag having been taught it by Bury Fair Morris.

RAGLAN

COMMON FEATURES

BASIC

The original Raglan stepping was something like hop (step + hop + step + step) x 2 [one beat each step] crossing the music.

ORIGIN

The Raglan tradition was a 20th century invention by the Bantam Cocks Morris side. It had the unusual feature of steps that crossed the music. After the demise of that side, Raglan was kept alive by Duckling Morris and eventually caught on into the standard repertoire albeit with the stepping usually replaced by one that fits the music. The Bantam Cocks now active again and I have been told by a member of the side that I have got a lot wrong about Raglan in these notes.

SOURCE OF INFORMATION

Various hearsay.

PORTSMOUTH

FORM

Longways set, 2 couples.

PROPS

Hankies.

PHRASING

(A+B)x3+A.

MUSIC

It uses the traditional tune 'Portsmouth'.

VERSES

Dance On | Ch | Half Gyp | Ch | Square | Ch | Diagonal
Square | Ch | Dance Off

BASIC

One triple step in place [starting RI] rotating hankies above head [Rh acw, Lh cw with them going forwards on beats 1 & 3] then one triple step travelling [starting LF or LB] with hankies going gently vertically down [on beat 1] and up high above head [on hop].

DANCE ON

4 forward basics up to come on to the dance area.

DANCE OFF

4 forward basics down to leave the dance area.

SQUARE

(Half a Basic in place turning to face next place acw around set then F to next place in the second half of the Basic.) x 4 back to place.

DIAGONAL SQUARE

Like Square except that the 1st & 3rd repeats are each replaced by Dap2 & Dap3 doing a Basic in place whilst the others turn to face in place in half a Basic and then cross Rsh in the 2nd half of the Basic.

CHORUS

(RFA flicking Lft up behind [a bit like falling onto Rft] then LI [like rocking back onto Lft] with body turned diagonally L but head facing partner [1 beat each step]. Lh hanky vertically down by side whilst Rh hanky rotates acw above head flicking out forwards towards partner on the RFA steps) x 7 but stamp last LI. Then RC with a stamp [1 beat] and pause a beat standing to attention. Repeat all that but with mirrored R to L.

VARIATION 1

It has been adapted by Westrefelda Morris into an 8 person dance. It is done as 2 independent groups of 4 dancing as above except that the Half Gyp with partners has been replaced with one towards the other group of 4 so that the dancers form 2 lines of 4 across the set at the extreme position.

VARIATION 2

Change the stepping from step + step + step + hop to step + hop + step + step to make it closer to the original.

ORIGIN

This dance is not really an original Raglan one but one invented by Phoenix Morris in the Raglan style. [Source = Mike.]

SOURCE OF INFORMATION

Westrefelda Morris who got it from Bullnose Morris.

NON-COTSWOLD ENDINGS

These are not Cotswold dances have tended to occur mixed in with Cotswold dances, typically as ending & audience participation dances instead of the over-used Bampton Bonny Green Garters.

COMMON FEATURES

There are no especial common features for this section because the dances are not from one tradition or even branch of Morris dancing.

THE SPECIAL

FORM

Longways set, any largish number of couples [but for more than about dozen couples it becomes a mad run to get through some parts!].

PROPS

Two hankies per couple. Each member of a couple holds one hanky Rh by a corner and the opposite corner of the hanky is tied to their partner's hanky.

PHRASING

Mainly 8 bar phrases. Tempo can increase.

VERSES & STEPS

Part 1: (Everybody to the R in a triple step (start RS) then L back to place then backwards then forwards back to place. Cross in 2 triples steps passing partner Rsh turning to face each-other. Two more triple steps in place. [8 bars total]) x 2. The triple steps are to be down Molly style.

Part 2: Top couple walk arrogantly arm in arm [like a Victorian upper-class couple walking in a park] down the set to the bottom of the set and back up to place. Everyone else raises hankies so the top couple walk under the tunnel of hankies.

Part 3: First couple walk [or run if there are a lot of people!] down the outsides of the set with hankies raised over the rest of the set followed by all the other couples doing likewise then continue up the centre of the set under the hankies followed by all the other couples until everyone is back to place.

Part 4: First couple polka down the centre of the set under the raised hankies to the bottom [they may need to fudge this if they were too slow in the previous part by starting polkaing before they get fully back to place; if they find that other couples were too slow then they have to barge through them].

Part 5: Everybody moves up the set to the next place in two heavy slow side-steps [2 bars of distinctive music].

Repeat until every couple has danced from the top.

COMMENTS

It is not really a Cotswold Morris dance but a Molly one [although to me it looks more like a country dance designed for a wedding than a heavy Molly dance!] that Little Egypt Morris Men do as a communal fun ending with other sides, the audience and women (!) invited in.

SOURCE OF INFORMATION

From Little Egypt Morris Men who got it from a workshop by a Molly dancer.

DORSET FOUR HAND REEL

FORM

Linear set, 4 people.

PROPS

None.

PHRASING

(A+B)x6. A is 8 bars & B is 4 bars. Tempo increases.

VERSES

Walking Reel | Ch | Walking Reel with Hands | Ch | Single Stepping Reel | Ch | Single Stepping Reel with Hands | Ch | Ranting Reel | Ch | Ranting Reel with Hands | Ch.

RANTING STEP

Hop landing with the other foot across in front with the toe tapping the ground [1 beat]. Hop again but without tapping [1 beat]. Gently close the other foot to the hopped on one transfer weight to it [2 beats]. The whole emphasis is on the hops not the step so the rhythm is "DE de pause". It is slightly syncopated by hopping a little before the beat so that the landing taps are on the beats. [Summary: hopLI with tap RFAww + Lhop + RC.]

Next step has R & L switched, of course.

This is a popular step in Northwest Morris where it is done wearing hard clogs [hence 'tapping' rather than 'stamping'].

REELS

These are reels of 4 starting passing Rsh done in the step specified and using hands like a Grand Chain when specified. Go one place further than normal so that those whose were at the middle end up at the end and vice versa.

CHORUS

Middles face & do 8 ranting steps in place (starting RFAww), then middles face ends and everyone does 8 ranting steps.

VARIATION TO RANT STEP 1

Have the heel of the free foot tapping the ground rather than the toe. [In Northwest Morris teams, typically the whole team will do either the heel or the toe version. I have been told that the heel version looks more dramatic but the toe version is easier on the knees.]

VARIATION TO RANT STEP 2

Instead of subtly transferring weight to the other foot after the two hops, wait then do a low leap directly onto the other foot. I.e. instead of (hopLI with tap RFAww + Lhop + RC), it is (leapLC with tap RFAww + Lhop).

VARIATION TO VERSES 1

Miss out the Single Stepping verses [and associated Ch, of course] so the dance is only 4 verses long

VARIATION TO VERSES 2

Do all the 'without Hands' verses before all the 'with Hands ones' [i.e. ordering by handwork then footwork rather than the other way around].

VARIATION TO CHORUS 1

Do only 4 Rants on the spot in each direction instead of 8.

VARIATION TO CHORUS 2

Do Pas de Basques instead of the Ranting steps in Ch [this might be a mistake by me trying to follow the footwork because leaping Rants look very much like Pas de Basques].

COMMENTS

It is not a Cotswold Morris dance but tends to come up in gatherings of sides because it is an easy one that most know. It also appears in joint events with Northwest Morris sides because Rant steps are very common in Northwest.

However, once they start dancing together they find that the order of the verses, the length of the reels and the number of steps in the chorus is not standardised.

SOURCE OF INFORMATION

Lots of different sides with conflicting instructions!