

# Dance Descriptions

## Abbreviations

ftj	feet together jump
ss	Open sidestep
hbs	hop back step
OY	Once to Yourself
FU	Foot Up
HJ	Half Gyp
BB	Back to Back
HR	Rounds (there and back)
HH	Half Hey
WH	Whole Hey
DF	Distinctive Figure (i.e. chorus)

## Bledington

### General

#### The steps

##### Double stepping

Steps are normal Morris double steps. The arm movements are:

For **stick** dances: up and down and the tip of the stick should travel between eye level and knee level and the wrist should be fairly loose.

For the **handkerchief** dances: the hands should describe a vertically oriented circle in front of the face. The left hand should circle clockwise and the right should circle anticlockwise; both in synchronism.

##### Capers

The arms circle backwards at the sides.

##### Closed sidestep

It is a variation on a double step.

Closed sidestep right involves turning the body slightly to the left while placing the right foot on the ground to the left of the left foot; then left step; right step and hop. The right arm (only) performs the usual double step movement.

Closed sidestep left is a mirror image of the above.

##### Once to yourself (OY)

Feet together jump

##### Hook

The important points are: One hop on the standing foot accompanied by a kick forward with the free foot with the toe pointing downwards. The hands should be out to the side at waist level.

#### The figures

##### Foot Up

This is up and down. Starts with outside foot in both halves. Two double steps (one forward and one on the spot), facing up; hook out caper, caper; two double steps (one down and one

on the spot), facing down; hook out caper, caper, usually to face across. Preceded by OY and followed by a chorus.

|4|4|H|caper, caper|4|4|H|caper, caper|

### **Half Gyp**

Starts with left foot. One double step across passing right shoulders; one on the spot; hook back to place; caper, caper. Then, same again starting right foot and passing left shoulders.

### **Whole Gyp**

Same step sequence as the other figures. The first double step is danced facing partner, turning clockwise as a pair about a common centre point by roughly half a complete circle. In the second double step each dancer continues round the circle but keeps facing their starting point. Then hook back to place; caper, caper. The second half is a mirror image of the first.

### **Rounds**

Start left foot. Two double steps clockwise round the circle; hook out to face anticlockwise; caper, caper; two double steps anticlockwise round the circle back to place; hook to face across; caper, caper. The middle couple need to make the rounds look circular throughout.

### **Half hey**

The following description is a half hey up to the music. The track is as for the common Morris hey (bottom dancer passing between top and middle). The initial movement is - tops and middles move up and bottoms move down. The sequence is two double steps; hook; caper, caper. The starting foot is the inside foot relative to the set and the direction of travel. For example, number one will turn to face up so the right foot is the inside foot. Overall it's right for numbers 1, 3, and 6 and left for numbers 2, 4 and 5.

### **Whole hey**

It is hey up then hey down.

### **All up**

Four plain capers. Arms circling at the sides.

### **Forries**

A right foot forrey: with the right foot in the air place it on the ground and perform a strong caper onto the left foot, then a low key step onto the right. Arms are thrown up from the sides to together in front of the face in the caper, then down to the sides in the step.

### **RTB (right toe behind)**

Right toe behind, feet together, caper right, caper left (all the emphasis is on the leap from beat three. The toe behind is a small introductory movement with the weight bearing leg bent but the body upright). The arms are out to the side in the toe behind, circling backwards at the sides in the capers.

### **LTB**

Is a mirror image.

### **Uprights**

Four cross steps.

Starting right foot:- right foot goes across to the left of the left leg with a hop left; left foot goes across to the right of the right leg with a hop right; right foot goes across to the left of the

left leg with a big leap off the right foot sideways to the left, high and wide (and sometimes forward as well) hop left. The arms are out to the sides for the first two crosses and thrown up and out for the third strong leap.

Starting with the left foot is a mirror image.

## Trunkles

A corner dance with a “confrontation” part and a corner crossing part.

OY FU DF HG DF WG DF HR DF WH

The chorus is in two parts.

Each corner in turn does:- right foot double step moving towards partner face on; forrie on the spot; hook back to place (turning right); caper, caper.

Then

Each corner crosses with partner. In the first chorus, cross with closed sidestep; the second cross with forries; the third with RTB and the fourth with uprights. Right foot start in each case.

## William and Nancy

A corner dance.

OY FU DF HG DF WG DF HR DF

The chorus is:- perform a movement facing corner partner (each corner in turn); half hey; repeat.

The “movements” are waves, forries, RTBs, uprights (all with right arm or starting right foot)

## Fieldtown

### General

#### The steps

##### Double stepping

Steps are normal Morris double steps. The arm movements are up and down with more emphasis on the up than the down.

In the **handkerchief** dances, the aim is to get the handkerchiefs to stand up vertically at the end of the arms-up movement and to stay vertical as the arms are lowered. At the end of a two-double step sequence, there is a third raising of the arms with a flick of the handkerchiefs (up and forward) as a preparation for going into the hop sequence.

In the **stick** dances, the tip of the stick should travel between eye level and knee level and the wrist should be fairly loose.

##### Hops

Simple hopping, either on the spot or travelling backwards. They usually come in pairs and can start on either foot (so: r r l l or l l r r). Hands should be out to the side at waist level and any hand not holding a stick should be palms up.

##### Open sidestep

An open sidestep right, for example, is a double step moving sideways to the right and, at the same time, the leading arm (the right arm) performs a diagonal sweep from low to the left of the body to high to the right. The open sidestep to the left is a mirror image of the above.

##### Closed sidestep

##### Long sidestep

The stepping is right, left, right, left, right, left, right, hop, then open sidestep to the left. The track is to the right for the first 4 steps then on the spot up until the hop and then returning to the left. For the first 4 steps, the leading arm (the right arm) performs a diagonal sweep from low, to the left of the body, to high to the right. For the right, left, right, hop, the arms are as in a normal double step and then as described above for the open sidestep left.

### **Anacrusis**

This is a small movement preparatory to dancing. It consists of rising up on the balls of the feet and bringing the hands together in front of the chest. It is almost always **followed** by hop, hop, ftj

### **Once to yourself (OY)**

Two bars of dancing before the Foot Up. Starts outside foot. The steps are hop, hop (moving backwards a little on each hop), ftj, turning in to face partner on the jump. **Preceded** by an anacrusis.

It occupies the last two bars of a four-bar phrase of music.

|hbs|ftj|

### **Pseudo once to yourself**

There is a sort of OY in corner dances. This is danced when a dancer has been stationary and is about to dance (eg second corner couple – just as the first corner couple are finishing, or first and second corner couples – just as the middle couples are finishing). It is preceded by an anacrusis. The hops are on the spot. Start the movement facing across and turn to face the person you are about to dance with on the ftj (except for preceding the slows in Old Woman Tossed Up)

### **Galley**

The important points are: Two hops on the standing foot accompanied by two twirls of the foot (for a galley right, the twirls are clockwise). For the free foot, the foot should point upwards. The thigh should be parallel with the floor. The hands should be out to the side at waist level. In stick dances the stick should be held vertical throughout.

## **The figures**

### **Foot Up**

This is up and down. Starts with outside foot in both halves (except Dearest Dickie). Two double steps **on the spot**, facing up; galley out and ftj to face across; two double steps on the spot, facing down and; galley out and ftj to face across. Preceded by OY and followed by a chorus.

|4|4|G|ftj|4|4|G|ftj|

### **Half Gyp**

Starts with left foot. One double step across (make it long) passing right shoulders; one on the spot; two hops back to place; ftj. Then, same again starting right foot and passing left shoulders.

### **Back to back**

Same s half gyp but move sideways on the second double step to perform a back to back

### **Rounds**

Start right foot. The first half is one double step clockwise round the circle; one into the middle; hop back out from the middle along the radius facing middle; ftj still facing middle. The second half is a quick turn 270 degrees to the left (as part of the double step) and double step (left foot start) anticlockwise around the circle; one into the middle; hop back out from the middle along the radius facing middle; ftj to face across. The middle couple need to make the rounds look circular throughout.

### **Half hey**

The following description is a half hey up to the music. The track is as for the common Morris hey (bottom dancer passing between top and middle). The initial movement is - tops and middles move up and bottoms move down. The sequence is open sidestep; open sidestep; hops; ftj. The starting foot for the first sidestep is the leading one for the required direction of travel (i.e., left for numbers 1, 3, and 6 and right for numbers 2, 4 and 5).

|4|4|hbs|ftj

A half hey down is a mirror image of half hey up (top to bottom)

### **Whole hey**

It is hey up then hey down.

|4|4|hbs|ftj|4|4|hbs|ftj|

### **All up**

Four plain capers. Arms up and down.

### **Beetle crushers (Fore Capers)**

This is done to four slow, regularly spaced beats of music.

1. Tap the right foot on the ground slightly forward (weight remains on the left foot); arms out to the side as in a galley
  2. Bring the right foot back to next to the left foot and transfer all the weight onto it the right foot); bring arms down to the side and slightly behind and raise the left foot slightly to give impetus to the caper.
  3. Caper off the left foot; throw arms forward and high and hands close together.
  4. Land on the right foot; bring the arms down in front and then out to the side as in a galley.
- Steps 1 and 2 are low key. All the emphasis should be on the caper.

## **Rorkes Drift**

Sequence

OY FU DF HG DF BB DF HR DF WH

Chorus

First bar: Number 3 takes two walking steps into the centre of the set while the rest take two walking steps (backwards or sideways as necessary) to form an equally spaced circle round him. In bars 2 to 7 number 3 strikes 4, 6, 5, 1, 2 and 4 in turn, turning anticlockwise to face each dancer in turn. The striking is two-handed – tips forehand; tips backhand. In the eighth bar take two walking steps back to place.

## **Banks of the Dee**

A column dance.

## Sequence

OY FU DF HG DF BB DF HR DF

## Chorus

Facing up, 1 and 2 do one flick forward (from the chest, forwards and upwards); 3 and 4 do one flick; 5 and 6 do one flick; all do one flick, then half hey and land ftj facing across.

The sequence is repeated facing up with 5 and 6 then 3 and 4 then 1 and 2 then all performing the flicks; half hey.

The second, third and fourth choruses are performed with galleys, beetle crushers and uprights (instead of the flicks) respectively. In each case, for each dancer, the first movement is done with right foot (galley on the right foot, right foot forward in the beetle crushers, right foot behind on the uprights). When all dancers perform the movement (i.e. the second time for each dancer) it is with the left foot. Note that the dancers in positions 1, 3 and 6 will have to do a fudge step to get into the hey.

## Dearest Dickie

### Sequence

OY FU DF HG DF BB DF HR DF WH

### The figures

The figures are “long” figures. They occupy 16 bars of music. The step sequence is:

|4|4|hbs|hbs|4|4|G|ftj|4|4|hbs|hbs|4|4|G|ftj|

**Long Foot up** – start with inside foot; two double steps on the spot facing up; four hops turning a little on each hop to end facing partner; two double steps on the spot facing partner; galley down a quarter of a turn; ftj facing down; start second half with inside foot; two double steps on the spot facing down; four hops turning a little on each hop to end facing partner; two double steps on the spot facing partner; galley up a full turn; ftj facing partner

**Long Half gyp** - – start with left foot; two double steps across the set; four hops back to place, keep facing partner; two double steps on the spot facing partner; galley left a full turn; ftj facing partner; start second half with right foot; two double steps across the set; four hops back to place, keep facing partner; two double steps on the spot facing partner; galley right a full turn; ftj facing partner

**Long Back to back** – Same stepping as long half gyp.

**Long Half Rounds** - start with right foot; one double step clockwise round the circle; one into the middle; four hops back out from the middle along the radius facing middle; two double steps on the spot facing middle; galley right a full turn; ftj facing middle; start second half with left foot; ; one double step anticlockwise round the circle; one into the middle; four hops back out from the middle along the radius facing middle; two double steps on the spot facing middle; galley left a full turn back to place; ftj facing partner

### The choruses

Corners cross in turn.

First chorus – Long sidestep sequence; starting right, walk across the set menacingly (four steps); galley right; ftj to face partner.

Second chorus - Long sidestep sequence; four capers across the set starting on the right foot; galley right; ftj to face partner.

Third chorus - Long sidestep sequence; four beetle crushers across the set starting right toe forward; slow galley (similar to a normal galley but done to slow music); feet together and show (hands raised high and apart)(no jump).

Fourth chorus - Long sidestep sequence; four uprights across the set starting right toe behind; slow galley; feet together and show.

Notes:

In the long sidestep sequence dancers should aim to get side by side after the fourth step then right, left, right, hop side by side, then back to place, ftj to face opposite corner.

The pair whose turn it is next to perform the chorus should do a OY before starting. As the middle pair are finishing the corner cross, the other four dancers should perform a OY. In the case of the first two choruses this is a normal OY. For the last two choruses this is a slow hop (arms as for galley), feet together and show.

At the end of the dance everyone does a slow hop or slow galley to face up and show.

## **The Rose**

OY HR DF Beetle Crusher Rounds DF Uprights Rounds DF

Six dancers. Starts with dancers standing in a ring facing the centre.

Although there is no set shape, it's a good idea to nominate a number 1 and he will go clockwise in the chorus.

Chorus

Dancers face round the circle facing clockwise or anticlockwise alternately. Then everyone does 6 **open sidestep** movements towards the dancer they are facing and pass them. It starts with the right foot, moving to the right and forwards; then left sidestep and so on. The chorus finishes with a **galley** right and ftj facing middle.

## **Ascot under Wychwood**

### **General**

#### **The steps**

##### **Double stepping**

Normal Morris double step. Arms up and down in the usual way. Also with sticks.

##### **Cross back steps**

These usually follow double stepping and occupy one bar of music

Immediately after the hop of the double step the sequence is:- jump to feet apart (about shoulder width) then cross feet (right in front), then feet apart, then cross feet (left in front).

The hand movements in handkerchief dances are two circles of the handkerchiefs above the head (the circles are parallel to the ground) The handkerchiefs "sweep the hair backwards".

The handkerchiefs are flicked forward coinciding with the cross-feet movement.

In stick dances the arms are held out to the side, waist high and with an upright stick.

#### **The figures**

##### **Once to yourself (OY)**

Jump or jump and clash

##### **Foot up**

Six double steps, starting outside foot and moving forward about a stick's length on each of the first two and the rest on the spot. Then cross back steps back to place and ftJ.

##### **Half gyp**

One double step across the set (starting left foot) just past the halfway line; one double step on the spot; cross back step back to place; galley left; one double step across the set (this will be right foot); one double step on the spot; cross back step; ftJ.

##### **Back to Back**

One double step across the set (starting left foot) just past the halfway line; one double step sideways; cross back step back to place; galley left; one double step across the set (this will be right foot); one double step sideways; cross back step; ftJ

### **Whole gyp**

Start left foot. Two double steps all the way round your partner clockwise. Do a complete 360 degree turn, facing partner throughout; cross back step to place; galley; then a mirror image of the first half but finishing with ftj.

### **Half rounds**

Start left foot. One double step clockwise round the circle; one double step in towards the middle; cross backs away from the middle (still facing the centre); galley left 270 degrees; one double step anticlockwise round the circle; one double step in towards the middle; cross backs away from the middle back to place; ftj.

### **Half Hey**

The normal track. Middles always go towards the music. Two double steps to place and facing across; cross step on the spot; ftj

### **Capers**

The usual plain capers. Arms down on the first one.

### **rtb (right toe behind)**

Caper onto right foot; caper onto left foot (i.e. two plain capers, starting left foot. Usual arm movements): drop onto the left foot, right toe well behind, left leg slightly bent, all the weight is on the left foot: feet together but with weight in the right foot. For the four beats the weight goes to right foot, left foot, left foot, right foot. The arms movements are: down, up, out to the side at waist level, up to in front of the midriff.

### **ltb (left toe behind)**

A mirror image of rtb

## **Mrs Casey**

### Sequence

FU DF HG DF BB DF WG DF HR

### Chorus

First two choruses: top couple do four capers (right foot first); middles do four capers: bottom couple do four capers; everyone does four capers; HH; second half is the same. i.e. couple nearest the music start (facing up), middles go towards the music in the HH.

Last two choruses: top couple do rtb; middles do rtb; bottom couple do rtb; everyone does ltb; HH; second half is the same. i.e. couple nearest the music start (facing up), middles go towards the music in the HH.

## **The Black Joke**

### Sequence

FU DF HG DF BB DF WG DF

### The stick clashing

- 1) Sticks are held as in Lichfield (left hand on one end – palm down; right hand in the middle – palm up). The striking is odd tips hit even middle (OT/EM) or even tips hit odd middle (ET/OM).
- 2) Sticks are held in the middle with right hand. The striking is odd butts hit even butts(OB/EB) or odd tips hit even tips (OT/ET) both forehand.



## Figures

As described above except halfway through and at the end there is OT/EM in one bar and ET/OM in the next. The ftj is accompanied by a single handed, forehand strike (high)  
The FU is as described above except at the end there is an OT/EM and a ET/OM and is danced to the B music. The all up is just turn to face up (after completing the chorus)

## Chorus

(OT/EM) (OT/EM) (OT/EM); (ET/OM). (ET/OM). (ET/OM) stationary then (OB/EB) (OT/ET) (OB/EB) (OT/ET) (OB/EB) (OT/ET) (OB/EB) (OT/ET) while capering (R L R L). Then HH, repeat.

# Oddington

## General

### The steps

#### Double stepping

Only one arm is swung. For a double step starting on the left foot it's the right arm and vice versa for the other foot. The arm should be swung from the side of the body at hip level to in front of the nose. In stick dances the stick should be held vertically throughout.

#### Double galley

This is a Fieldtown style galley followed by a Bledington style hook. The first one is always onto the left foot. The arm movement is similar to the double step. The right arm is swung high in the first galley and the left in the second.

#### Hop Back step sequence for a figure

Four hops starting left foot. The arm movements are:- swing the right arm up; then left arm up; and then

*for handkerchief dances*, bring both hands together up to the chest; then show (both hands high, slightly forward and apart).

*for stick dances*, the movement on the third hop is to move the stick down next to the right hip in preparation for striking sticks on the fourth hop. The stick should be kept as upright as possible throughout.

#### Closed sidestep sequence

The stepping is r l r l; r l r hop; double step; hook (the semicolons are bar separators). There is a fudge step to get onto the correct foot to start. In the first bar the body is turned 45 degrees to the right and the right arm is swung forward. In the second bar face forward again and swing both arms forward. In the third bar the body is turned 45 degrees to the left and the left arm is swung forward. In the fourth bar face forward.

#### Once to yourself (OY)

Double galley facing up

#### Pseudo once to yourself

A hook.

## The figures

### Foot up

Start with the left foot. Two double steps moving forward; hop back sequence (face across for the stick strike); two double steps on the spot facing across; hop back sequence.

### Half gyp

The same stepping sequence as the foot up. One double step across (make it long) passing right shoulders; one on the spot; hop back; one double step across passing left shoulders; one on the spot; hop back.

### Back to back

Same as half gyp but the second double step in each half is sideways

### **Whole gyp**

Same step sequence as the other figures. The first double step is danced facing partner, turning clockwise as a pair about a common centre point by roughly half a complete circle. In the second double step each dancer does a quick anticlockwise turn to end in a line down the centre of the set facing in the direction they started. Then hop back to place. The second half is a mirror image of the first (as far as the track is concerned).

### **Half hey**

Two double steps; hop back sequence. The aim is to get to the destination with the two double steps and do the hops in place facing partner. If the half hey is preceded by a pseudo once to yourself then the latter is performed by moving towards the centre line of the set and turning to face the required direction of travel (i.e. shoulder to shoulder with partner).

### **Half Hey and all up**

When the half hey is the last element of the dance then the four hops are replaced with a double galley. The first part of the double galley is performed turning to the left to face up (either a quarter of a turn or three quarters of a turn as necessary) and the hook is done facing up.

## **Constant Billy**

Sequence

OY FU HG DF FU BB DF FU WG DF

Chorus

Evens hold the stick at both ends, horizontally in front at head height while odds strike down on it holding the stick with both hands at one end; then evens strike odds in a similar manner; holding the stick in the middle, strike butts back hand with partner then strike tips forehand with partner; repeat backhand and forehand striking; half hey. Repeat.

## **Eventide**

Sequence

OY FU HG DF FU BB DF FU WG DF Galley up

Chorus

Closed sidestep sequence (all on the spot except in bar three the dancer moves sideways to the left so that the two rows of dancer are offset by one dancer. In the next four bars the square of four dancer perform a sticking sequence (see below) while the two offset dancers dance forward across the set and partway round it to join onto the same line they left from but at the other end (this dance round danced with two double steps and the hop back sequence. Turn clockwise slightly on the second double step in order to back into place with the hop backs). Closed sidestep sequence again (again with the movement to the left in bar three) to bring the set back into a normal shape. The last four bars are occupied by another (different) sticking sequence (see below). At the end of the chorus, dancers have changed places. After three choruses everyone is back in the original position.

The stick sequences are:-

In the first half of the chorus when two dancers are dancing round the set:-

The other four strike sticks as follows: Striking is across the diagonal. i.e. the odd dancer nearest the music faces the even dancer furthest from the music (let's call these "first diagonals") and the other two face each other ("second diagonals").

First diagonals do two single handed backhand strikes with each other; then strike down onto the dancer to the left's stick and down onto the stick to the right; then do two single

handed forehand strikes low with diagonal opposite; then present stick in front and a bit to the right (to be struck down on) and present in front and slightly to the left (again to be struck down on). The second diagonals go through the same sequence but start with two strikes low and finish with strike down left, strike down right. Two strikes per bar of music.

In the second half of the chorus when the set has reformed the striking is as follows:-  
All striking is two handed forehand. Partner, partner; diagonally left, diagonally right;  
partner, partner; diagonally right, partner.

Galley up is double galley turning left to face up (to two extra bars of music)

## Young Collins

Sequence

OY FU HG DF FU BB DF FU WG DF

Chorus

Face across. Strike butts on the ground three times; strike partner butts forehand three times; strike butts on the ground three times; strike partner tips forehand three times standing upright. Half hey. Repeat.

## Bluff King Hal

The **tune** is that of the Bidford dance

Sequence

OY, FU, HG, DF, FU, BB, DF, FU, WG, DF

Chorus

All face across. There is a sequence of pairs of dancers changing places (with a single left footed double step) interspersed with half heys. Each change of place is preceded (where possible) and followed by, the dancers concerned, performing a hook on the right foot.

*Bar 1* – dancers in positions 1 and 4 change places.

*Bar 2* – dancers in positions 3 and 6 change places.

*Bar 3* – dancers in positions 2 and 3 change places.

*Bar 4* – dancers in positions 4 and 5 change places.

*Bars 5 to 8* – Half hey with middles going up to the music.

*Bar 9* – dancers in positions 2 and 3 change places.

*Bar 10* – dancers in positions 4 and 5 change places.

*Bar 11* – dancers in positions 1 and 4 change places.

*Bar 12* – dancers in positions 3 and 6 change places.

*Bars 13 to 16* – Half hey with middles going away from the music.

The pattern for the DF is based on position not on person. Dancers change position but the pattern remains the same.

In each half of the DF one dancer will change places twice.

After three DFs everyone is back in their original positions.

It helps (enormously) if the caller calls “First corners” for bars 1 to 4, “Hey up” for the first half hey, “Second corners” for bars 9 to 12 and “Hey down” for the second half hey.

## Ilmington

**General characteristics**

Six dancers, starting on the outside foot (OFS).

### **Once to yourself (OY)**

With hankies, jump bringing the hands from the side up in together in front of the dancer's face. With sticks, jump and strike sticks with the partner, whilst facing forwards.

### **Foot up (FU)**

Two double steps moving forward half a place on the first one, on the spot on the second; two hops, feet together jump (ftj) (to face partner and strike sticks in stick dances), and then turning to face down.

Two double steps moving forward (down the set) half a place on the first one; two hops turning out three quarters of a turn to face partner; ftj (strike sticks with partner in stick dances).

### **Double stepping**

The stepping is standard double step, i.e. two double steps (usually outside foot first), followed by two sets of hops, ftj.

Arm movements for the double step is start off with arms straight forward, parallel to the ground, second step, bring hankies down, and bring up again at the end of the double step.

The two sets of hops require the "snatch". This is a quicker and sharper movement of the hankies, essentially, flicking them quickly downwards and then up again. Two of these "snatches" are required for the two sets of hops.

Sticking movements are similar. When in rest position, sticks should droop 45° to the ground. As it is a stick, the "snatch" may not be as pronounced as with the hankies.

### **Half hands (HHnds)**

Similar to a half gyp, except that the couples don't pass each other. Instead, on the first double step (LFS), move to the middle with the partner level on right shoulders. Second double step, dance on the spot. On the two hops, turn 360° to the left and back into place, ftj.

The second sequence is the same except RFS, meet partner on left shoulders and turn 360° to the right, ftj.

### **Back to back (BB)**

First two double steps are the same as usual (LFS). At this point, the dancer should be in a line with the partner's left shoulders. On the two hops, turn 360° to the left and back into place, ftj.

The second sequence is the same except RFS, meet partner on right shoulders and turn 360° to the right, ftj.

### **Cross and turn (CT)**

LFS, on first double step cross to where the partner was (passing right shoulders). Second double step turn 90° to the right. On the two hops, turn 270° to the left, ftj.

Repeat exactly the same sequence (i.e. LFS and pass right shoulders).

### **Whole Hey (WH)**

Each couple approach the hey differently as follows:

1 & 2 - turn to face down the set, and starting with the OFS two double steps to the bottom of the set, followed by a 270° galley out, up and in, ftj.

3 & 4 - follow 1 & 2, turn to face up the set and starting with the OFS one double step to the top of the set, galley 180° in and down, followed by one double step and back into place, ftj.

5 & 6 - place foot closest to the bottom of the set in front then galley 270° down, out and up. This is followed by two double steps to the top of the set and back into new place, ftj.

Second half of the hey is a repeat of the above, this time repeat the sequence for the number when you started the hey (e.g. if you were number 2 at the start of the sequence it is two double steps and galley; for the second half of the hey, it is the same again, two double steps and a galley).

To summarise, this time with bars of music:

Bar	Positions 1 and 2	Positions 3 and 4	Positions 5 and 6
1	One double step down set	One double step up set	Galley 270° to face up set
2	One double step down set	Galley 180° to face down set	One double step up set
3	Galley 270° to face partner	One double step up set	One double step up set
4	Feet together jump	Feet together jump	Feet together jump

The visual effect of the hey is that everyone dances a shape that is similar to a wine glass, that is when one pair dance through another pair to get into their next position, those on the outside exaggerate the movement out, while the other pair keep tight through the middle.

### **Whole rounds (WR)**

RFS, turn out 270°. The whole set moves clockwise whilst double stepping. Move to the position opposite where the dancer started (e.g. 5 ends up in 2 position) and reform the set. Repeat again, moving the same way (don't go back on yourself). If the dance finishes on rounds, then it is four capers rather than the two sets of hops.

**All up**

Follows whole rounds. Four plain capers – arms up and down. Evens caper out (i.e. left). Odds don't turn

**Cross steps (XS)**

The same as the cross steps for jigs, though staying on the spot:

Feet apart and jump

Hop on left foot and bring right foot in front and to the left of the right foot (so that it is pointing 45 degrees to left)

Feet apart and jump

Feet apart and jump

Hop on right foot and bring left foot in front and to the right of the left foot (so that it is pointing 45 degrees to right)

Feet apart and jump

Throughout the whole sequence, keep both arms stretched fully out to the side.

## King Harry

**Sequence:**

OY FU DF CT DF WH DF WR

**Brief description:**

Hankie dance for 6 dancers. The dancers need to know where they will be on the whole hey as their position will change during the dance.

**Music and tune:**

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\*\*\*\*\*

**Distinctive Figure (DF):***Bottom pair*

1: One open side step down the set (one, two, three, hop), one open side step up the set (one, two, three, hop), galley (foot closest to the bottom of the set on ground, 270° turn, facing top of the set), ftj.

2: Then 2 double steps up centre of set, ending in hop steps ftj (back into place, no more galleys or turns).

*Other two pairs*

1: Stay on the spot as bottom couples do their side steps and galley.

2: As a group, the top and middle pairs dance a long sidestep sequence (1, 2, 3, 4, 5, 6, 7, hop) down the set then galley up 360 degrees and ftj.

(All the side steps are accompanied by circling the leading handkerchief above the head, horizontally, sweeping the hair backwards).

The effect of this is to move the bottom couples up to the top, with the other two couples moving one space down the set. Thus, everyone changes position in each DF. At the end of the dance, everyone should be back in their original place.

**Whole Hey:**

Standard hey, though note that each couple moves position after each DF. The Ilmington hey therefore starts in the dancers *new* position, not the *original* position. In the second half, the couple who galleyed first, galley first again, etc.

## Roger the Cat

**Sequence:**

OY FU DF HHnds DF BB DF CT DF WR

**Brief description:**

Hankie dance for 6 dancers. Energetic dance with the set rotating 90° at every DF.

**Music and tune:**

A (AB) 4 A

The tune is "The Matelot"

**Distinctive Figure (DF):**

Bars 1 to 4 - Start facing across the set. All dancers move forward on the first double step (LFS) passing opposites by the right shoulder. After passing, each line of three should wheel around to the right so that the line rotates clockwise by 90°. At the same time the lines should shift slightly so that the lines end up opposite each other in the shape of a set. The turning of the set should occupy the second and third double steps. This is followed by feet together jump on the spot facing partner. At this point the set is a mirror image of itself at 90° to its original position.

Bars 5 to 8 - Half hey. The set now has everyone back in their proper position and it's as if it has turned 90 degrees anticlockwise from its original position.

Four sets of DFs bring the set back to its starting orientation.

## The Weaver

**Sequence:**

OY FU DF HHnds DF BB DF CT DF WR

**Brief description:**

Stick dance for 6 dancers.

**Music and tune:**

A (AB) 4 A

The tune is "The Weaver"

**Distinctive Figure (DF):**

Bars 1 to 4 - Start facing across the set. Hit butts on the ground in front, strike backhand butts with partner (stay low), strike forehand to left-hand diagonal dancer, backhand to partner. Then butts on the ground in front, strike forehand butts with partner (stay low), strike backhand to right-hand diagonal dancer, forehand to partner twice in quick succession.

Bars 5 to 8 - Half hey.

Repeat bars 1 to 8, so that dancers are back in their original position.

## Trodney

**Sequence:**

OY FU DF HHnds DF BB DF CT DF WR

**Brief description:**

Stick dance for 6 dancers, with a complicated DF which each corner couple undertakes at different times.

A characteristic movement is a 'sweep'. This is an open sidestep. In the case of a sweep left, for example, the leading hand (the left hand) is swept from the right shoulder, down and up to head height in the direction of movement; a big arm movement.

The figures are danced as normal but, to accommodate the extra two bars, two additional steps are added at the end. These are a 'sweep' up to the music and 'sweep' down.

**Music and tune:**

AB 4 A

The tune is that of the song "Summer it has Come" composed by Rod Smith and arranged by Dickie Hambridge.

**Distinctive figure (DF)**

It is a corner dance. Each corner couple dances the following sequence:

*Bars i and ii* - Facing corner partner, each dancer 'sweeps' to right (open side step) and then to left, finishing where they started, facing corner partner.

*Bars iii and iv* - Two double steps (RFS) into the middle, then ftj, then facing partner clash sticks\*, high, (forehand) on the jump.



*Bars v to viii* - Clash high (forehand), low (backhand) for two bars while rotating as a pair 180° clockwise (walking). Then, holding the stick at both ends (held loosely, to maximise the resonance of the stick clash), strike the middle of the sticks together twice (sticks are held diagonally to strike - right hand high for the first strike; left hand high for the second). In bar 8 step back a little, jump and strike\* high (forehand).

*Bars ix and x* - Hop backwards to opposite corner from which the dancer started and jump, striking the air above the head with the stick.

However, rather than each corner couple doing the corner cross in turn, the corner crossing sequences for couples overlap, occupying two lots of B music instead of the normal three. This is described below:

*Bars 1 and 2* - 1<sup>st</sup> couple do i and ii (as described above).

*Bars 3 and 4* - 1<sup>st</sup> couple do iii and iv.

*Bars 5 to 8* - 1<sup>st</sup> couple do v to viii and 2<sup>nd</sup> couple i to iv (in bar 8, all four dancers clash together\*).

*Bars 9 and 10* - 1<sup>st</sup> couple do ix and x and 2<sup>nd</sup> couple do v and vi and 3<sup>rd</sup> couple do i and ii.

*Bars 1 and 2* (second B music) - 2<sup>nd</sup> couple do vii and viii and 3<sup>rd</sup> couple do iii and iv (all four dancers clash together\*).

*Bars 3 and 4* - 2<sup>nd</sup> couple do ix and x and 3<sup>rd</sup> couple do v and vi.

*Bar 5* - 3<sup>rd</sup> couple do vii.

*Bars 6 to 8* - All dancers do vii twice and then ftj.

*Bars 9 and 10* - All dancers sweep up then down.

To clarify bars 2 to 8 - Middles do two strikes of the cross stick hitting on their own then the corners join in so that everyone does four more cross stick strikes then all ftj.

\* At two points in the chorus, four dancers clash in the middle. This looks best if the following rule is adopted. Dancers just arriving in the middle clash to the left with dancers who are about to leave the middle and dancers who are about to leave the middle clash to the right with dancers who are just arriving.

The dance ends with six capers.

## **Nelson's Praise**

### **Sequence:**

OY corners cross SSS corners cross SSS corners cross SSS

**Brief description:**

Morris on hankie dance, with each corner couple joining the dance after each segment. OY is performed by the first corner couple only. Loosely based on the jig of the same name.

**Music and tune:**

A (AB) 3

The tune is "Nelson's Praise"

The dance starts with the six dancers well dispersed. Roughly in their right positions but off the dancing area (preferably mingling amongst the crowd, apparently taking no part in proceedings until it's their turn).

**The corners cross**

One double step at speed (RFS), face partner in middle of dance area, ftj facing partner (with a shout). Passing right shoulders, second double step to partner's position. Third double step on the spot, though turning right to face partner again. Fourth double step at speed, face partner in middle of dance area, ftj facing partner (with a shout).

**The SSS**

Four open side steps to the left, followed by four open side steps to the right (around an imaginary circle facing partner all the time across the circle).

Double step across, passing partner's right shoulder and occupying their position. One double step, turning right to face partner again.

One set of cross steps on the spot.

Two sets of double steps to get back to original position. Two hops (and snatches) turning to the right and face partner again, ftj, staying in a circle.

**Dance structure**

The dancers join in the dance in pairs (first corner, second corner, middles).

First corner do corners cross and SSS on their own.

Second corner do corners cross on their own and are then joined by the first couple for SSS (all crossing the circle together, but first corner couple go first).

Third corner do corners cross on their own and then all do SSS.

Finish facing up to the music in the shape of a set.

## Lichfield

### Ring of Bells

No capers in the figures

### Weary Winter

A Lichfield stick throwing dance

#### Music

The tune is the Rushcart Song by John Conolly

A (AB)<sup>4</sup>

#### The sequence

OY, DR, DF, HU, DF, BB, DF, HD, DF, DU, DF

DR is the same as for Ring o' Bells but with double stepping.

At the start of the dance numbers 1, 4, 5 and 8 have two long sticks and the other four have one. Sticks are held as normal in Lichfield

#### Chorus

The DF is as follows:

Bar 1 - 1 throws a stick to 6 and 8 throws a stick to 3 at the same time

Bar 2 - 4 throws a stick to 7 and 5 throws a stick to 2 at the same time

Bar 3 - 3 throws a stick to 4 and 6 throws a stick to 1 at the same time

Bar 4 - Ftj

Or, to describe it positionally, first diagonal pairs (1, 3, 6, 8) throw; second diagonal pairs (2, 4, 5, 7) throw; middle pairs (3, 4, 5, 6) throw.

The stick throwing is related to position rather than dancer number.

Bars 5 to 8 - A quarter of a Lichfield hey. Unlike the normal Lichfield hey the sequence is – first couples cross; second couples cross; change; ftj. During the “change”, as the middle couples pass, the dancer with two sticks passes one of them to the other.

For the final chorus, the quarter hey is replaced with a cascade of stick throwing as follows: (Two throws per bar) 1 to 2, 4 to 3, 5 to 6, 8 to 7, 6 to 5, 3 to 4, 2 to 1, face up.

## The Kerry Dance

#### Sequence:

OY FU DF Normal DF Cross once DF Cross twice DF Cross and turn up and down (see below)

#### Music

An adaptation of The Kerry Dance tune (Margaret Casson/James L. Molloy)

#### Brief description

Eight-man handkerchief dance. No figures (except FU). Rotating set. A lot of swapping places. Based loosely on Sheriff's Ride.

#### Chorus

There is no chorus as such but there is a part that is repeated. This is referred to as DF in the sequence above. It goes as follows:

The first 4 bars are First Corners cross; Second Corners cross; Change; ftj to face out of the set.

The next 4 bars are (starting with the foot closest to the absolute centre point of the set)

Double step; Double step; Galley over. For the four dancers in the middle of the set, this done

on the spot, only turning (90 degrees) on the on the galley over (the direction of which is dictated by the starting foot).

The other four dancers dance forward in the direction they were facing after the ftj and, at the same time, move closer to the dancer who is moving in the same direction (to about a set's width apart). Only turn (90 degrees) on the galley over (the direction of which is dictated by the starting foot). The end result of all this is a set turned 90 degrees to the starting position with dancers facing across the set.

8→ ←7 6→ ←5 4→ ←3 2→ ←1	Start of DF
5 7 6 8 1 3 2 4	First corners cross
5 6 7 8 1 2 3 4	Second corners cross
←6 5→ ↑ ↑ 1 2 7 8 ↓ ↓ ←4 3→	Change
←6 5→ ←1 2→ ←7 8→ ←4 3→	ftj
←6 ←1 2→ 5→ ←4 ←7 8→ 3→	After 2 double steps
6 1 2 5 ↓ ↓ ↓ ↓ ↑ ↑ ↑ ↑ 4 7 8 3	After galley over

The other parts

**OY** is ftj

**FU** is a normal Lichfield foot up (2 double steps galley over and so on).

The other parts are based on the Sheriff's Ride chorus. i.e .two flicks; Lichfield caper (R) back then forward; two flicks; Lichfield caper (L) back then forward;

**Normal**: normal Sheriff's Ride chorus.

**Cross once**: Walk across the set passing left shoulders, starting right foot with 4 steps facing partner with each dancer turning 180 degrees in the process. Flick each time the right foot comes down. Lichfield caper (R) back then forward. The second half is the same as the second half of the **Normal** figure.

**Cross twice**: The same as the first half of **Cross once** then repeated.

**Cross and turn up and down:** 12 steps starting right foot and flicking as the right foot falls. 1 flick moving across the set (facing forward); then, on the spot and turning, flicking up, out, down, in and up. Followed by and finishing with a Lichfield caper (R) facing up.

The 6 flicks:

↑	←	↑	→	↓	←
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## Upton on Severn

### Stick Dance

Things we do well – energy, playing it for laughs, which we don't want to lose.

Things to watch :

Size of circles during chorus – difficult because you can't always see – need a rule/some tips

Togetherhness during rounds – sticks should come down together – need a rule again ?

Stepping – 'bow-legged' effect . If we are going to do it we all need to – maybe just at certain times?

Face across to start.

2 stamps then clash, 2 ds falling backwards about one pace.

2 stamps at the end of each figure before going into the chorus.

- As a general rule you do 2 ds before going into the figure (but see exception for HL/R)

Figures

**Rounds** – all the way round to place, sticks brought down to point to the centre in unison (after 1 ds maybe?).

**Hey Right:**

Stamp and clash. 1, 2, 5 & 6 do 2 ds on the spot

3 & 4 do 1 ds then go between the two dancers to their right. Hey in a group of three with the pair they have just gone between until they get back to place.

**Hey Left:**

Stamp and clash. 1, 2, 5 & 6 do 2 ds on the spot

3 & 4 do 1 ds then go between the two dancers to their left. Hey in a group of three with the pair they have just gone between until they get back to place.

**Hey 'up and down' or 'on the side'**

1 & 2 face down the set, 3,4,5 & 6 face up – 2 ds on the spot then normal hey.

**Cross over**

2 ds falling back slightly then cross rt shoulders, turn rt and back crossing rt shoulders again, jumping, clashing and shouting as you pass.

Rounds again followed by final chorus.

**Choruses:**

1. Tips and butts ( x4) then small circle left 3 ds then 2 stamps . Repeat

2. Quarterstaves rh high first then lh ( x4) then small circle left 3 ds then 2 stamps . Repeat

3. Swords (single handed) x 8 then small circle left 3 ds then 2 stamps. Repeat

This sequence then repeats for the second 3 figures, but in the very last chorus the repeat is two-handed clashing instead of single then 2,4 6 go down on one knee with sticks overhead and 1,3,5 strike down.

## Eynsham

**General**

The set layout and most of the figures are opposite to most other traditions; the number 1 spot is at the front and on the left as viewed by the musicians. Most of the figures require passing on the left shoulder (rather than the right in most other traditions).

### **Eynsham stepping**

Normal double stepping throughout, though the arm movements and handkerchiefs move alternately vertically and horizontally. Start on the left foot.

*Step 1* - Double step - handkerchiefs vertical (arms slightly bent into the air, with hands around eye level, then pulled down to the hips)

*Step 2* - Double step - handkerchiefs horizontal (stretched out horizontally to the side, and then pulled down to the hips)

*Step 3* - Double step - handkerchiefs vertical

*Step 4* - Double step - handkerchiefs horizontal

*Step 5* - Double step - handkerchiefs vertical

*Step 6* - Double step - handkerchiefs horizontal - instead of the last hop, put both feet on the ground, about six inches apart

*Step 7* - Hop on right foot, cross left foot in front of left, with both handkerchiefs crossing above the head (left forearm in front of right forearm, both forearms creating a cross), two feet back on the ground with both handkerchiefs to the side.

*Step 8* - Hop on left foot, cross right foot in front of right, with both handkerchiefs crossing above the head (left forearm in front of right forearm, both forearms creating a cross), two feet back on the ground with both handkerchiefs to the side.

### **Once to yourself**

On "time", lift left foot in the air, and arms out in "Christ the Redeemer" pose, ready for the first double step.

## **Brighton Camp**

Eight man dance. Each figure is repeated twice.

FU, Corners, Points, BB, Walk around, circle end

### **Foot up**

Two sets of Eynsham stepping, turn out and face down, followed by two more sets of Eynsham stepping.

### **Corners**

First corners (1 & 4 and 5 & 8) perform a back to back diagonally across half the set using the Eynsham stepping, crossing left shoulders. Steps 1 and 2, move forward, beyond the line of

the set. Step 3 on the spot. Steps 4 and 5 backwards into place (crossing right shoulders). Steps 6, 7 and 8 on the spot.

Second corners (2 & 3, 6 & 7) do the same.

Repeat.

### **Points**

Steps 1 to 3 of Eynsham stepping. At the end of Step 3, with the right foot in the air, spring hop forward with the left foot, keeping the right foot in the air (this is the fourth step in this sequence). Partner should be on the right shoulder. Everyone should be in one line. Eynsham stepping, step 5, move back and finish with steps 6, 7 and 8 on the spot.

Repeat, passing on the right shoulder again.

### **Back to back**

Steps 1 and 2 forward (crossing partner left shoulders), step 3 move to the left, steps 4 and 5 move back into place. Steps 6, 7 and 8 on the spot.

Repeat, though this time, when going back into place, middles (3, 4, 5 and 6) fall back an extra step to create a circle ready for the next sequence.

### **Walk around**

Left foot first, everyone walk around anti-clockwise in a circle. On the seventh bar, finish with steps 7 and 8 of the Eynsham stepping on the spot.

Repeat, this time walk clockwise.

### **Circle end**

All dancers move halfway towards the centre with just about enough room to perform the horizontal handkerchief movements without getting too much in way. Step 6, move back slightly, steps 7 and 8 on the spot.

Repeat, with all dancers moving towards the centre again, though this time dancers are almost shoulder to shoulder. There are no horizontal handkerchief movements, just vertical in this sequence. Step 6, move back slightly. At the end of step 7, jump into the centre with both handkerchiefs in the air for the end.

### **Feathers**

Six man dance. Start in a line - 6, 4, 2, 1, 3 and 5 facing the musicians. This dance uses the standard Eynsham stepping the whole way through. During the dance, 1, 2, 5, and 6 will change position after each figure, but by the end should be back in their original positions. 3

and 4 swap places on the cross overs, but again, by the end of the dance will be in their original position.

FU, Cast out, 1<sup>st</sup> feather, XO, 1<sup>st</sup> feather, XO, 2<sup>nd</sup> feather, XO, 2<sup>nd</sup> feather, XO, Cast in

### **Foot up**

Eynsham stepping.

### **Cast out**

Using the Eynsham stepping, evens turn out to their left; odds turn out to their right. Following numbers 6 and 5 respectively, dance down the set into a standard set position and turn in facing partners by Step 6. Steps 7 and 8 on the spot

## **Feathers**

*Dancers 1 and 6* (this is from the starting position, irrespective of where you end up during the dance) are first feathers. Step 1, dance diagonally across the set, crossing left shoulders. Step 2 backing into place in the centre. 1 and 6 have their backs to each other, facing out of the set. Steps 3 and 4 on the spot. Steps 5 and 6 move forward into the space vacated by your partner at the opposite side of the set and turn to face straight across the set. Steps 7 and 8 on the spot.

*Dancers 3 and 4.* Step 1 on the spot (to allow dancers 1 and 6 to do their first feathers). Step 2 move slowly into the middle facing each other. Steps 3 and 4 on the spot. Steps 5 and 6 back into your original set position. Steps 7 and 8 on the spot.

During steps 3 and 4 the dancers should be forming a square (almost shoulder to shoulder) in the centre of the set. Dancers 1 and 6 facing out of the square down and up respectively. Dancers 3 and 4 are facing each other.

*Dancers 2 and 5* (this is from the starting position, irrespective of where you end up during the dance). Steps 1 to 5 are danced around the square formed by the remaining dancers. They dance clockwise the whole way round the set and on step 6 back themselves into their original position. Steps 7 and 8 are on the spot.

"Second feathers" are as the first, except dancers 2 and 5 are now the "feathers" and 1 and 6 dance around the set. Dancers 3 and 4 follow the same sequence regardless of which feathers it is.

### **Cross over**

Dancers face each other across the set. Step 1 move across the set, crossing left shoulders.

Steps 2, 3, 4 and 5 on spot with all dancers in a row, shoulder to shoulder.



Step 6 move forward into place previously occupied by partner, turning to the left 180° to face partner.

Steps 7 and 8 on the spot.

### **Cast into line**

This is the reverse of cast in. Dancers move from set position into a line facing the musicians, finishing with right foot in the air and handkerchiefs in the air (similar to On your Own position).

## **Bucknall**

### **General**

#### **Arms in the stepping**

A diagonal movement from high and wide then down to the midriff. Snappy. In the sidestep, one arm (the leading arm) performs the same movement.

#### **Arms in the hop backs**

In the balance position out at the side at waist level

#### **Foot up**

Move forward then back and then feet together jump and land still facing up. Followed by a sharp turn out to do the foot down (forward and back). At the end of the foot down jump and turn to face across.

#### **Cross over**

Pass right shoulder. Two double steps to move across the set and turn to face partner. At this point partners should be directly opposite each other and quite close. Then hop back to normal set width. The second half is exactly the same as the first half.

#### **Back to back into line**

Pass right shoulders. Move across the set (two double steps) in a banana shaped path bending to the right (at this point partners should be slightly offset. Hop backwards to come into line with partner (and everyone else), left shoulder to left shoulder. At this point everyone should be in a straight line down the middle of the set.

For the second half – move with two double steps along a banana shaped path bending to the left to a point directly across the set from the point from which the figure started. Hop back to place.

#### **Half hey**

Unless it's a half hey that is the last figure of the dance, then:-

The first step is on the spot (top couple face up; bottom couple face down; middles face across). For the second step and the hop backs, top and bottom couples move to place as quickly as possible following the usual path, backing into place if necessary. The middle couple **do not turn**. They do a sort of back to back around an imaginary point midway between where top couple and themselves started from; moving towards the centre line of the set first. At some point, the bottom couple will pass them on the inside.

All finish with ftj facing across.

## **Room for Victory**

### **Music**

The same music as Room for the Cuckolds (Bucknell). A.(AB)<sup>3</sup> A

### **Description**

Stick dance. Dancers hold one stick - in the right hand.

### **Chorus**

*Bars 1 and 2* - Top couple - both throw sticks across the set, right hand to right hand: strike tips on ground in front to left: strike tips on ground in front to right: strike tips with partner.

Middle couple - strike tips on ground in front: both throw sticks across the set: strike tips on ground in front: strike tips with partner.

Bottom couple - strike tips on ground in front left: strike tips on ground in front right: both throw sticks across the set: strike tips with partner.

*Bars 3 and 4* - Same as bars 1 and 2.

*Bars 5 to 8* - Half hey

*Bars 9 to 16* - Repeat

The overall effect is of a wave of flying sticks passing down the set.

## **Saturday Night**

Track:- up the inside and turn out