

SECTION 8: GENERAL COMMENTS ON THE TRADITIONAL
REPertoire

THE TRADITIONAL REPERTOIRE

Much is rightly made of the differences between the characteristics of the known Cotswold village sides. However the assembly of a collection of material on the morris has enabled a re-examination of the older idea of "one morris" of which these teams' dancing was a reflection. Lists of dances performed exist in varying degrees of completeness for 34 villages. These give over 600 separate usages of tunes and more than 300 separate usages of a dance idea. Statistically the average list contains about 17 dances of which about 7 were jigs. The information for some teams is severely limited and it would be expected that in reality the old teams had much larger repertoires. Where it has been possible to obtain information which reflects the change in repertoire over a period of years, it seems that each side had a little over 20 dances, old and new, in regular practice. When the side was a living tradition nearly as many again seem to have been remembered to some extent and unused for a variety of reasons - both old ones superseded and new ones that did not catch on.

The tune lists show that 7 tunes were almost universal, given below underlined, and that 10 others were probably used by more than half the teams. However about 10% of the tunes seem to be titles that were unique to the particular side and not normally associated with the morris.

The dance notations have been considered for the content of their distinctive figure. A total of 22 dances, which include 14 set dances, is best to obtain a proper balance between the ideas. The 14 set dances should include Trunkles, 2 clapping dances, 3 stick dances, 3 slow caper dances, 3 corner dances, 1 tune that has two distinct dances to it, most likely a stick and a clapping one, 1 tune that is used for both a set dance and a jig, a processional and 2 elementary dances. Obviously some dances can satisfy more than one of these requirements eg Trunkles is also a corner and a slow caper dance and Shepherd's Hey is often a stick dance, a clapping dance or a jig.

It is possible to offer a list of dances and tunes which produce the traditional repertoire.

Processional	Hey Diddle Dis
Dance in position	Brighton Camp
Simple handk dance with "different" idea	Maid of the Mill
Sidestep and half hey	Black Joke
	Highland Mary
	<u>Old Woman Tossed Up</u>
Corners with slow capers	Cuckoo's Nest
Corners without slow capers	Local unique tune
Corners twice and slow capers	<u>Trunkles</u>
Sticks - hitting ground	Young Collins
Sticks - hitting in air	Balance the Straw
Sticks ditto and as handclapping dance	<u>Constant Billy</u>
Handclapping and as a jig	<u>Shepherd's Hey</u>
Misc slow caper dance, heel and toe or leapfrog	Local unique tune

Jigs

Jockey to the Fair
Lumps of Plum Pudding
 Nutting Girl
 Old Mother Oxford
Princess Royal
 Sherborne Jig
Greensleeves

Baccapipes and Broomstick

The marriage of dance and tune should immediately recall traditional dances. Much of interest can be deduced from the degree of fit of various teams to the above list as well as from the geographical distribution of particular dances and tunes. An interesting result is that the fit to the tunes is much closer than that to the dances. It could reflect that some pipers played for many morrises. It also suggests that the average piper had a severely limited selection. With the dances there is usually some compensation that maintains the balance of ideas, eg at Bampton there are not stick dances but there is an increase in the sidestep and halfhey dances. The repertoires of sides that survived to or into the 20th century have diverged, so an explanation is needed of the older similarity. Either close contact, eg competition, kept them in line or perhaps, heretically, the Cotswold morris is not as old as we have been thinking. Another area of interest are the older revivals in the traditional environment. Where there is no antiquarian drive to revive everything good or bad, from 7 to 10 different dance ideas are sufficient but fewer have been tolerated, like 5 at Chipping Campden and, at Abingdon for many years, and even as few as two and a nummers play as at Bynsham. This could be the difference between an emphasis on the recipient and an emphasis on the performer.

- Lessons that can be drawn for those interested in the traditional way are,
1. the set of dances for massed dancing at Ring Meetings are not an unreasonable selection apart from the insistence on particular traditions.
 2. there was a greater emphasis on jigs so that the experienced and skilled dancers expressed themselves in these rather than in rare or additional set dances imposed on the others.
 3. by contrast there were few corner dances featuring capers so that the deficiencies of the poorer dancers are not exposed.
 4. the number of set dances to keep in practice is not high, perhaps 14, without lowering standards in public performance.

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TRADITION	STEPS				CAPERS			
	Basic	Back	Break	Side	Fl Cap	Half	Fore	Uurt
Abington	lh23	-	ft.tg/Ωj	o	-	-	-	-
Adderbury	md	ms/w	j/PC	o	✓	-	-	-
Ascot-U-Wy	md	xback	gal/j	o	✓	f	✓	?
Badby	md	-	xft	o	-	-	-	-
Bampton	d/s	s/w	L r	o/c	✓	l	open	-
Bidford	ms	-	j	o	-	-	✓	-
Bledington	md	sh	hook	c	✓	f	✓	✓
Brackley	ms	-	s/l rear up	o	✓	-	-	-
Bucknell	md	hockle	j	c	✓	f	dc	✓
Ch Campden	s	-	Ωj	-	-	-	-	-
Ducklington	md	s	½c/gal	o	✓	l	tap	?
Eynsham	sp	-	kick up	-	-	-	-	-
Fieldtown	md	hbs	gal/j	o/c	✓	-	✓	✓
Headington	md	s/xback	j/PC	o	✓	-	✓	-
Hinton	ms	-	-	-	✓	-	-	-
Ilmington	md	s	j	o	✓	-	-	-
Kirtlington	md	hockle	j	c	✓	-	-	✓
Longborough	md	sh/s	gal/j	c	✓	f	✓	✓
Oddington	md	s	j/d.gal	c	✓	f	✓	✓
Sherborne	lh23	sh	j/gal	c	✓	f	✓	✓
St Harcourt	md	s	j	c	-	-	-	-
Wheatley	ms	-	j	c	-	l	-	-

NOTES:

md,ms=morris double,single step; d,s=other form of double,single step; w=walk;
 sp=special step; sh=shuffle; hbs=hop back step; PC=plain capers; L=caper on left;
 xft=Badby break; rear up=Brackley break; ½c=half caper; o=open; c=closed; f=furrie;
 l=½ caper off left foot; dc=double capers;?=probably exists but not collected.

TRADITION	HAND MOVEMENTS				
	Basic step	Back step	Side step	Plain caper	Half caper
Abingdon	full u&d	-	lead up/ wide wave	-	-
Adderbury	c.wave&up	-	lead low w	low wave	-
Ascot-U-Wy	d&u	twist	lead tw	d&u	d&u
Badby	wide wave	-	lead wave	-	-
Bampton	flick up	swirl	show	high wave	u&d
Bidford	d&u	-	forw wave	-	-
Bledington	c.wave	out	lead c.w	low wave	u&d
Brackley	low wave	-	lead low w	low wave	-
Bucknell	snatch	out	point	low wave	snatch
Ch Campden	alt.arm	-	-	-	-
Ducklington	d&u	at side	big show	low wave	u&d
Eynsham	various	-	-	-	-
Fieldtown	d&u	out	point	d&u	-
Headington	strong _{d&u}	twists	twist	d&u	-
Hinton	wide wave	-	-	wide wave	-
Ilmington	d&u	d&u	lead low w	low wave	-
Kirtlington	d&u	up	both up	low wave	-
Longborough	up & shake	out	lead tw	low wave	u&d
Oddington	alt arms	alt arms	alt arms	d&u	d&u
Sherborne	d&u	out	lead tw	d&u	d&u
St Marcourt	d&u	out	d&u	-	-
Wheatley	u&d	twists	both dif levels	-	u&d

Notes:

d&u=down and up; u&d=up and down; c.wave=counter wave; wave=movement from elbow; twist=movement from wrist, usually at or above head level; show=sweep of complete arm; point=stretching of arm to full extent.

TRADITION	FIGURES									
	O2YS	FOOT UP	HF.GYP	B2B	CR.OVR	WH.GYP	ROUND	OTHER	HEY	END
Abingdon	-	u&in	f&b	one way	✓	-	anti.c	FIG cast	sp	in
Adderbury	wk rnd	u2x	✓	✓	-	hnd rd	-	FD,PU, PD	wh.GD	up/in
Ascot-U-Wy	j	long up	gal ½	gal ½	-	gal ½	½	-	u2x	up
Badby	-	cast	in line	✓	hnd rnd	-	-	-	u&d	up
Bampton	spring	u&d turn in	✓	alt WG	-	✓	½	-	u&d	up
Bidford	j	up/in	✓	✓	-	✓	½/wh	spiral ₂	u&d sorts	up
Bledington	j	u&d	✓	-	-	✓	½	-	u&d	up
Brackley	s.rr.up	u&d	s by s	ss	sh.out	-	start stick	Ring&in	slip	in
Bucknell	j	u&d	-	into ln	✓	-	in BGG	-	u&d	in
Ch Campden	flj	u,d,in	f&b	one way	✓	-	wh foot out	cast	wh	face
Ducklington	spring	u&d	-	-	-	-	½	-	u&d	up
Eynsham	break	u,d,in	f&b	one way	-	-	anti.c	Ring lines	wh	various
Fieldtown	hbs	u&d	✓	✓	-	alt B2B	½	long	u&d (ss)	up
Headington	j	u&d/u2x	-	✓	✓	-	-	-	u2x	in/up
Hinton	-	u&d	in line	✓	sh.out	-	-	-	slip	up
Ilmington	j	u&d	✓	✓	cr.&trn	-	½/wh	-	u&d ext.lp	up
Kirtlington	hockle	u2x	✓	✓	✓	-	½	-	u&d end bk	up
Longborough	j	u&d	✓	✓	-	✓	½	-	u&d with.j	up
Oddington	dbl.gal	u&in	✓	✓	-	✓	-	-	u&d	up
Sherborne	sh	u&d	✓	✓	-	✓	½	-	u&d	up
St Harcourt	j	in	f&b	✓	asym	-	wh	-	u2x	in
Wheatley	-	up	-	-	-	-	wh & anti	-	wh	in

NOTES:

wk rnd=walk round; s rr up=short rear up; dbl gal=double galley; sh=shuffle;
u=up; d=down; in=face across in Foot up,all into centre at end; f&b=forward &
back; gal ½=galley half way through; s by s=side by side; ss=with sidesteps;
alt=alternative to; hnd rnd=hands round; sh out=show out; cr & trn=cross and
turn; asym=come back other shoulder; wh=whole; PU=processinnal up etc;
GD=country dance;u2x=set dance up twice in foot-up,or middles go up both times in
hey.

TRADITION	REPertoire						
	stick	9/8	3/4	heel & toe	jigs	proces	m. off
Abingdon	-	-	✓	✓	✓	✓	✓
Adderbury	✓	✓	✓	-	✓	-	✓
Ascot-U-Wy	✓	-	-	-	✓	-	-
Badby	✓	-	-	-	-	-	-
Bampton	-	-	-	-	✓	-	✓
Bidford	✓	-	-	✓	-	✓	✓
Eledington	✓	-	-	✓	✓	✓	✓
Brackley	✓	✓	-	-	✓	-	-
Bucknell	one	-	-	-	✓	-	-
Ch Campden	one	-	-	-	-	-	✓
Ducklington	-	-	-	-	✓	-	-
Eynsham	-	-	-	-	-	✓	-
Fieldtown	✓	-	-	two	✓	✓	-
Headington	✓	✓	-	-	✓	✓	✓
Hinton	✓	✓	-	-	-	-	-
Ilmington	✓	-	-	-	✓	✓	-
Kirtlington	one	-	-	-	✓	✓	-
Longborough	-	-	-	✓	✓	✓	✓
Oddington	✓	-	-	-	✓	-	-
Sherborne	one	-	-	✓	✓	-	-
St Harcourt	✓	-	-	-	-	-	-
Wheatley	✓	-	-	-	✓	✓	-