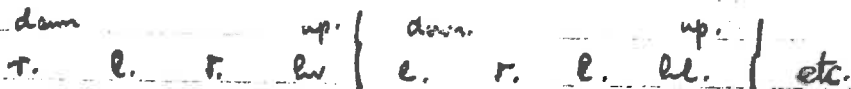


Trafford's Pre-revival Headington. Trenchin.

Steps

DOUBLE STEP.



In all the steps the dancers must try to dance on the ball of the foot "toward the toe". The effect should not be of stamping or scraping, but one should make a clear tap on the ground. The less noise the better, it is the bells that should be heard not the stamp of the feet. The unemployed leg should in general be straight but not stiffened. The effect should be one of naturalness and ease. At the beginning of a step the foot which is about to be used is thrust forward, and is brought back into position on the ground in order to make the 1st step or spring. At the moment the foot touches the ground the other is thrust forward. In making the hop, the unemployed foot should not be raised too high from the ground; but the hop itself should be a high one, as this cut of quickening the unemployed leg should give the effect of a shake to the leg, which makes the bells "speak".

In handkerchief dances the "up" position is, the hands raised to about the level of the shoulders, the arms bent, the hands about a foot from the shoulders, not in front of the body but at the sides. For "down" d., the hands are swung loosely down and behind the body.

Handkerchief held by a corner.

SINGLE STEP.



This step used in figures of beam setting, is a spring on right foot, hop on right foot spring on left, hop on left etc.

BACK STEP. 1.

circle circle down up
br. rh. bl. lh. | ft. j. ||

Swing right foot behind "br" and alight on both feet; hop on right foot "rh", and at the same time taking left foot away to side; swing left foot behind "l" and alight on both feet; hop on left foot "lh" and at the same time taking the right foot away to side; feet together "ft"; jump on both feet "j".

BACK STEP. 2.

wide wide wide (?) wide (?)
br. fa. bl. fa. | br. fa. ft. - ||

Alternative to above. After alighting on both feet, right behind (br.) jump and place both feet apart (fa), then swing left behind alight on both feet (bl), jump and place both feet apart; swing right behind again and alight on both feet jump and place both feet apart, then together.

For "circle" the hands as in the "up" position are moved inward in a circle towards the face and out. With the 2nd backstep the hand movement is difficult (old brother or foot) and are sometimes practically omitted the handkerchiefs being gently flicked at the sides.

SIDESTEP.

h.circle h.circle
l. r. l. ll. | etc.
ss. rs. -

In sidestep ^{es.} pivot the left foot in front of right, make a 1/4 turn right and keeping feet in this position move slightly to left corner, taking the weight of the body first on l, then on r, then on l, then hop on l; The feet are raised only slightly from the ground. The hands are circled "h.circle" rather higher than plain circle.

CAPERS.

L. R. | etc.

The dancer simply springs as high as possible from one foot to other, keeping the knees fairly straight, just enough to give good springs. The 1st foot is thrust forward as the 2nd foot strikes the ground. Occur various ways.

wooden benches.	wide	wide	wide	wide.	}	etc
	R.	L.	R.	L.		
	down	up.	circle	circle.	}	etc
at.	j.	j.	R.	L.		
Trunkles.	down	up.	wide	wide.	}	etc
	R.	L.	R.	j		

FIGURES

There appears to have been a varied and extensive terminology in connection with the dances and it is often difficult to arrive at the exact use of certain expressions tried to preserve in the curved usage the characteristic titles of the principal figures. Shake up; Hej up; Hands across; & Back to Back. The term "Shake up" appeared a little elusive - used for 1st figure [I think it represents basic step sequence in position?]

historical in title. called. now called.

- | | | |
|---|--------------------------------------|---------------|
| 1 | Down & back, turn; up and back face: | Shake up |
| 2 | Chain: | Hej up |
| 3 | Cross: | Hands across |
| 4 | Back to back | Back to back. |

Shake up danced either first up 2x or first up, first down.

The rule except for Sharp's OE. Stage is first up 2x in circles, first up/down in handkerchief dances.

Basic Step

The basic sequence is 2 bars step followed by 2 bars backstep 1 or 2.

[Notation indicates start always with right foot. - no indication of variation in other half of figure or with position in set.]

Thus:

down up circle circle down up.
 r. l. r. hr. | l. r. l. ll. | br. rh. ll. ch. | ft. j.

OR:

down up down up circle circle circle circle
 r. l. r. ll. | l. r. l. ll. | br. fr. ll. fr. | br. fr. ft. -

In Ben setting - one circle stepping in fig - no indication of phrase ends]

r. hr. l. ll. | r. hr. l. ll. | r. hr. l. ll. | r. hr. l. ll.

Once to self:

At the beginning of each dance the music plays the last section through once. Sometimes in last bar rhythm are triggered w a jump in measure - hands raised to "up" position

Figures

figures otherwise as described in vol. 1.

Order of figures

The order of figures is irregular. - Normally being

$F_0, H, H, C, C, C, B, B, H$
 F_0, H, H, C, C

with clues inbetween figures and ending on a change

However, "Draw Back" (H-the Seq.) "Looking" & "Double Set Back" end with additional Hays after last change.

"How do you do this?" ends with additional cross-over after last corner.

"Blue Eyed Stages" - Trufford is irregular with go into 2

H, C, C, C, B, B, H Hay. ~~the Hay~~

i.e. as "Double Set Back" etc without the 1st Hay.

Beams setting is highly irregular.

Trufford / $20, C, C, C, B, B, C$

Sharp / $20, C, C, C, B, B, C, H, C$

Not only does $1/2$ cross replace (H, C, H, C) but in Sharps where the H, C appear at end.

JOSS WAYS

D.B. - all crochets staccato.

B.B. - A music $7/8$ Hay - staccato

H.D.D.S. - A music - staccato.

L.B. - A music - staccato.

B music - low 4 bars staccato.

C music - " " " "

Emphasis 2nd beat in bars 2, 4, 6, 8, 10
" " " " " " " "

ed capital beats.

T. - A music - Explosive 1st & 3rd beat each bar.

B " - Staccato - explosive 2nd beat in bar 4

C " - " " " " " " " "

BLUE-EYED - STRANGER.

Notation.

- A Once to Self. - Jump on last beat.
- A Shake Up
- B Chorus. - Side step & back step + $\frac{1}{2}$ leg repeated
- A Hands Across
- B Chorus
- A Back to Back
- B Chorus
- A Whole leg all out in.

CHORUS

Position

l. r. e. ll. r. l. r. lr. bl. ll. br. lr. ft. j.

ssrb. sslb. backstep l. + $\frac{1}{2}$ leg!

All in.

In last two bars all time and dance towards centre and instead of final jump, put right foot up and fig patter hands above head and give a cry.

cf. the air "Just is tideless spring" - Sharp & Karsen
 'beginners' - English Country Song.

DOUBLE SET BACK.

All movement in this dance done twice. There is no jumping as the 2nd backstep must be used throughout, so that the effect of the dance is that the feet are much more on the ground than in the other dances.

- Notation:
- A. once to Self - jump on 3rd beat of last bar.
 - A. Shake up - twice - foot up 2x, turn; foot down 2x, face.
 - B. Chorus - side step & backstep 2x. - [Eyes forward]
 - A. Heel up - twice
 - B. Chorus twice
 - A. Heels across - twice
 - B. Chorus - twice.
 - A. Back to Back - twice
 - B. Chorus - twice
 - A. Heel up - twice - All in at end as B. E. Strayer.

As dance is long, it is possible to do figures once only (except Shake up)

CHORUS. (Time in test in C, in music in F.) - Side-step continues for 3 bars - then ending (The last 2nd's repeated with opposite feet?)

slightly to left. slightly to right. Position

circle * * * * *

l. r. l. Rl. r. l. r. Rl. l. r. l. Rl. l. r. l. Rl. Rl. fr. ft.

ss. ft. ss. ft. ss. ft. ss. ft. Backstep 2. -

slightly to left. slightly to right. Position

circle * * * * *

l. r. l. Rl. r. l. r. Rl. l. r. l. Rl. l. r. l. Rl. Rl. fr. ft.

ss. ft. ss. ft. ss. ft. ss. ft. Backstep 2. -

For 1st Chorus only. All face left. (Fig. 1.)
 ← 6 ← 5 For all other face centre.
 ← 4 ← 3
 ← 2 ← 1
 music Fig. 1.

How Dye Do, Sir?

In this dance the handkerchiefs are wrapped round the hands to represent boxing gloves.

- Notion.
- A Once to self - jump on last beat.
 - A Shake Up - foot up and down.
 - B 3x. Corners - Half cross and shake hands
 - A Key Up.
 - B 3x. Corners - Half cross and threaten
 - A Hands Across
 - B 3x. Corners - Half cross and box
 - A Back to Back
 - B 3x. ~~Half cross~~ Corners - Half cross and reconciliation.
 - A Hands Across, and All-W. - at end all turn into centre as in "D.E. Stranger" and cry.

CHORUS.

Half cross and shake hands

Half cross and make "obedience" i.e. Nos 1 and 6 advance to centre singing "How dye do sir?" shake both hands on the words "sir", and retire at one to make room for Nos 2 and 5 who do the same. Nos 3 and 4 repeat same figure, but after singing, they remain in position for 1st beat of 4th bar and on 2nd beat of bar all jump and fling both hands up ready to start the next movement.

(Low slow) "How dye do sir?" "How dye do sir?" "How dye do sir?" (A tempo) "up."

1st 6 advance, shake: 2nd 5 advance, shake: 3rd 4 advance, shake: (all) j.

1st 6 retire. 2nd 5 retire. 3rd 4 stand

- Half cross and threaten. - threaten instead of shake. - sing
- Half cross and box. - pretend to box, dabbing pieces instead of shake - sing.
- Half cross and reconciliation. - make obedience. - shake either both hands or right hand as amicable way names looking friendly.

Comes, chokes, thrays into full caper.

Comes Advance
 dum. up. down up. ^{circle right shoulder tracing} Pass. dum. up. circle Turn anti. Advance dum. up. circle ^{Free} circle

r. l. r. l. l. r. j. j. j. R. L. j j R L ll.

Caper

Facing dum. up. dum. up. retire to opposite circle place.

r. l. r. l. l. r. l. l. R. L. R. L.

no. 5th Bar. - quick hop to pick up rhythm. - also note hands throughout.
 The 1st 6 steps may be danced sidestep if preferred, in which case the hands are circled.

All in! on last time all join in on last 2 bars of double steps and dance towards center and on last caper all cry as in "Blue Stranger".

OLD MOTHER OXFORD.

The dances sang to his time the words
 "Old Mother Oxford's just come home
 Had to light a fire in the big back room".

Either of the back steps may be used.

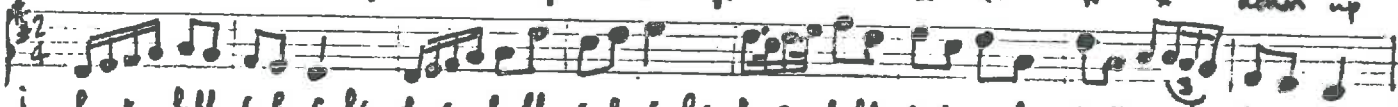
Notation.

- Once to self. — jump on last beat.
 Shake Up.
 Side Step or Shake in.
 Full Capes
 Side Step or Shake in } repeated.
 Full Capes in Capes up to end.

SHAKE UP.

Tas B-6 Stranger

up. down. up down up down up down up circle * * * * down up



j. l. r. ll. r. l. r. h. l. r. l. ll. r. l. r. h. l. r. l. ll. r. l. r. h. ll. l. r. h.)
 ssrt — Or. — backstep 1. —

TRUNKIES.

Some dances called it "Trunk hose" or "Old Trunko."
 W. Cox gives A note in lydian mode.

Notation

- A. once to self - Jump on last beat.
- A. Shake Up.
- B. 3x Comes - shake half across - kick right.
- C 3x Comes - shake through in half cups to opposite place
- A. Hey Up.
- B 3x Comes - shake half across - kick left.
- C 3x Comes - shake through in half cups to places.
- A. Hoes Across
- B 3x Comes - shake half across - kick right
- D 3x Comes - shake through in full cups to opposite place
- A. Back to Back
- B 3x Comes - shake half across - kick left
- D 3x Comes - shake through in full cups
 on last time (3rd) Back in.

Cornet - shake half across - kick right.

Comes Approach
 dan

face.
 Kick back place

r. l. r. l. r. l. r. l. r. l. r. l. l. kick str.

In beat 4; on 1st beat left foot which is up from previous hop, is very quickly brought back and at the same time the right foot is advanced and stamped on the ground, but not too heavily. On 2nd beat they kick each others right foot the movement being made with a straight leg from the side.

Corners - shake through with half capes.

Corners down approach up turn approach. full back to opp. place.
 down up side * down up side * down up.

i. l. r. l. e. s. e. ll. r. e. s. ll. e. s. e. ll. br. th. bl. th. p. j.
 backdrop!

Corners - shake half across - kick left. - reverse feet. re. shall left & kick left.

Corners - shake through with full capes.

Corners cross to opposite place.
 down up side * down up. side * turn, approach. down up side *

R. L. R. j. R. L. R. j. R. L. R. j.

down up side face. retire backwards to opposite place again.
 * * down up.

R L j br. th. bl. th. p. j
 backdrop!

Note each group of capes always starts R.
 and last group is one cape short.

(Steps remain quite diff. re. each group of capes L. R. j. R.)

All-in

When 3rd shake through with full capes the last time the other girls in the last two bars and All dance towards the centre with four capes. R, L, R, L (instead of backdrop) and end.

DRAWBACK.

This was taught by Kimber as "Hunting the Squared" but Trafford said that the title was incorrect as that there was a slight difference in the 2 dances. Later both he and other dancers seemed to have some difficulty in defining the difference. Title retained that is most expressive of the dance. (Tapped time differs considerably.)

Notation

once to self - tap sticks once and jump on 2nd beat of last bar.
 A Shake Up. - foot up twice (as in Rodney) tap in 8th bar on 3rd beat (which beat?) face partners.

B. Chorus - stick tapping

A Hey Up - clank on 2nd beats of bars 4 & 7 & 8

B Chorus

A Hands Arms - "

B Chorus

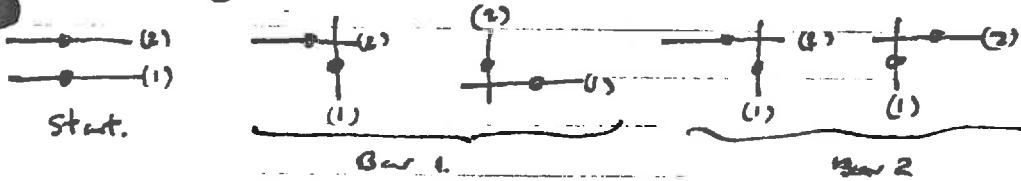
A Back to Back - "

B Chorus

A Hey Up in A.I.V. " on last tap - all face up and stand as in "once to self".

Tapping Grasp sticks in the middle. - Clank on 2nd beat of last bar of once to self, 5th bar of first up, 4th & 8th bar of other figures. Otherwise "once to self" and tapping in figures done in Beam setting.

CHORUS. (eigens plan view)



i.e. odds tips hit even butts; even tips hit odds butts; odds tips hit even's butts, then even's tips; Steps as a series of springs from one foot to the other. In Bars 3 & 4, 7 & 8 all back to partners, on 1st & 2nd beat step back, on 3rd beat step forward, 4th beat drop heel and swing the foot forward. The back in made in bar 3? with the stick's pointed towards partner and moving down to side, on bar 4 & 7 & 8 swing comes to normal position and on 2nd beat odds tap even as in Beam setting.

x x x x Bar x

b- foot behind, f- foot forward.

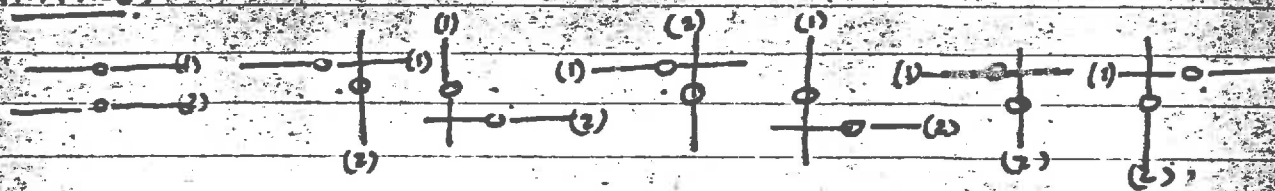
RODNEY.

This dance is very similar to "Rigs" (Esp. in B.1) Except that normal stepping is used in the figures and there is a slight variation in the chorus.

NOTATION

- Once to self - jump & strike sticks on 1st beat of bar 8.
- A Shake up - foot up twice, tap on 1st beat of bar 8 at face.
 - B Chorus - tapping 2x
 - A Hey Up
 - B Chorus
 - A Hands Across
 - B Chorus
 - A Back to Back
 - B Chorus
 - A Hey Up at A's in - tap on 1st beat of last bar at face up and stand up "once to self"

TAPPING.



1st & 2nd beats of bar 2

1st & 2nd beats of bar 6

1st beat of bar 8

1st & 2nd beats of bar 4

1st & 2nd beats of bar 7

2nd beat of bar 8.

Bar 2. 1st & 2nd beats odd tips strike even beats.

Bar 4 " " even " " odd " "

Bar 6 " " odd " " even " "

Bar 7 " " even " " odd " "

Bar 8 1st. beat. odd " " even beats

2d beat " " " " tips.

x x x x x x x x x x x x

l. l. l. l. r. r. r. r. l. l. l. l. r. r. l. r.

BEAN SETTING.

Repeat that 4 keeps min $\frac{1}{2}$ rounds distinguishes it from all other Headington Dances.

- Notation:
- A Once to self.
 - A Circle
 - B Dabbing (2x)
 - A Hands Across
 - B Dabbing (2x)
 - A Back to back
 - B Dabbing (2x) or All IN.

Once to self. - Partners face up. - cross sticks in front, on a level with shoulders and horizontal with the ground, the arms slightly bent. Hold sticks in right hand in the middle. On last beat of once to self

- odds tap sticks of evens.

Figures - 3 bars. - stepping in figures is entirely single step. sticks held in right hand in the middle, more or less like a pen and kept at side except when using them. In the 3 figures, on the 1st beat of bars 4 and 8, Even nos hold their sticks horizontal with their eyes. Odd nos. knock sticks of Evens on 3rd beat of same bars.
(not quite consistent with description of circle.)

Circle (Half rounds)

1 forward on 3, 5, 6. dance round circle clockwise to opposite corner place; 2 & 92 turn right about before facing nos 6 - 4 Bars. just before the 3rd beat of bar 4, Evens bring sticks up horizontal and parallel to body, a little lower than shoulders and on 3rd beat odds tap their sticks from above. Dance back to places or face in similar fashion.

Dibbing

- BAR 1. 1st 2nd beats all knock sticks on ground.
- BAR 2. 1st beat knock partners stick and keep sticks crossed - knock into the lower part near the ground.
- BAR 3. as BAR 1.
- BAR 4. 1st beat - odds knock bottom of own sticks with top of their own. 2nd beat - N°1 knock bottom of stick of N°3 into top of his own.
- BAR 5 1st beat N°3 - - - - N°5
2nd beat N°6 - - - - N°6
- BAR 6 1st beat N°6 - - - - N°4
2nd beat N°4 - - - - N°2
3rd beat. ♩ All knock partners stick again

Repeat whole, but start next figure with final knock.

New

At the end of dibbing it is better to start dancing the next figure simultaneously with the final knock. so as to begin the next figure without break (as in the music): but the knock can be performed separately if desired. In this case play dibbing music twice omitting the 2nd time bar.

All in.

finish dibbing last time by on last beat all face up, sticks in one position as once to self.