

Uses on Morris Steps by E. D. Herschel  
 The Rectory, Warfield, Berks. JUNE 1910  
 [supplement to Morris books]  
 for private circulation only.

All these times, steps & figures were learnt from a young  
 morris dancer named James Dandridge of Horspath  
 Oxon; he learnt them from an old man named  
 Joseph Tufford of Headington Quarry (Oxon)  
 Differ slightly from printed book.

### Traditional Terms.

- Capers - Capering - Half Capers
- Side Step (including "advancing" steps 2 & 4)
- Plait Back
- Stick Slapping
- Hey Up - Hey Down (Chain)
- Hands Across - Back to Back
- Bunch (at the end).

### Notes on Steps.

#### Advancing Steps.

- (1) Ordinary morris "Capering" Step (called here in  
 'morris' for short). 4 steps to the bar of music. Count  
 1. 2. 3. 4. Hop & begin each bar alternately with right & left  
 foot. Advance is only made on the 1st & 3rd step, the 2nd  
 never being in advance of the 1st, as the 4th (hop) being  
 by the same foot & in the same place as the 3rd.  
 Keep the body very steady, dance with toe or heel  
 but on the ball of the foot. Never both feet rest on ground  
 at once: as soon as one foot touches ground throw the  
 other forward smoothly making the bells ring. Do not bend  
 the knee. The step is used chiefly in first & corner  
 dances. | R L R R | L R L L | etc.

(2) Morris dance step (called herem 'dance') used in 6/8 meter but 4 steps to bar, as follows

| 1 2 3 4 5 6 | etc. L. | the second foot is brought up to the

heel of the 1st foot (R/L) and the caper or kick forward is reserved for the 4th step, simultaneously with the hop. Result, advance is chiefly on the 1st step, and the action is more of a dance than a caper (It is sometimes called sidestep, but see below "sidestep")  
Dance on the toes. Used also in common time.

(3) Capers i.e. 'dow capers' are danced 2 to the bar. In action they are precisely like capering (1) but more accentuated, and slower. Also instead of hop there is either a jump, or a continuous alternate R L R L etc. ending with or without a jump. Do not bend the knee.

(4) Cantering properly called 'side-step' (see below) is a reduplicated "dance" step, lasting 2 bars. Making 8 steps. — | R/L R/L | R/L R R |  
Hop on last step & then change feet. Dance high on toes  
Used in Sigs.

## Stationary Steps

(5) Side-step in principle the same as Morris "dance" or "cantering" but in position you happen to be. It gives a slight swaying motion to right and left but this should be almost invisible R - RR | L/R LL |

(6) Plain Capers Two or more plain capers, well kicked forward with no jump.

(7) Hopping 2x or 4x on one foot, catch on the other

(8) Jump to Attention on last beat of music previous to commencing a new figure or new movement.

### Retiring (Backwards) Steps

(9) Plait Back | R R L L | R. - Jump |

An improved form is to give the foot a sharp springing turn, heel in toe out, on the 2nd beat of the bar at the same time throwing the other foot forward. This gives the "plaiting" effect. It needs much practise. Otherwise the usual "step, step, step, step, step, jump" is sufficient.

(10) Double Plait Back. is a series of jumps

- (1) feet together.
  - (2) feet apart
  - (3) together. ylt fur
  - (4) feet apart
  - (5) tog. left foot
  - (6) feet apart
  - (7) tog.
  - (8) Pause.
- = 2 bars.

### Notes on Stick Tapping.

When clapping grasp stick in the middle as you would grasp handle of hammer. Give a smart ringing clap & then promptly bring butt end up for your partner to strike, fingers upwards. Remember the last "clap" is always both top ends together as high as your head.

Figures.

Mallow Fair - FUZX, Hey up Down, Heads Across, B2B, Hey up.

Constant Willie - FUZX, Heads Across, B2B

Oddington Bunches - FVDD, Heads Across, Back to Back, Heads Across

Trunkhole - FVDD, Hey up Down, Heads Across, Heads Across, B2B, B2B

C. Gades - FVDD, Heads Across, B2B.

B. Eye Styes - FVDD, Heads Across, B2B.

Bean Planty - Ring, Hey, Heads Across, B2B.

Adm. of pr. [FU / Sidestep / Capus / Sidestep / Capus.]

"HEY UP" etc.

RULE I. Middle man circles to the front, settles in "hey up" or "hey down" - never to rear.

RULE II. For top & bottom man on Rts. turn outwards and pass between middle man and the other, leaving middle man on your right. Top man passes 1st. Bottom man becomes top man. and therefore in "hey down" he passed 1st.

For top & bottom man on left "left side" after, leaving middle man on your left.



Hey up - RH side.

James Dandridges Headington Morris June 1910. (NOTATIONS)

MALLOW FAIR

Tune in quick time : stickclapping X.

A music

R R L L R R L L R R L L R R X L L

B music

R R X X R R L L X X R R X X X X X X R L R L

● Steps as noted, two to a bar, hopping.

- A Music Only Clap.
- AA Forward and Back 2x clap.
- BB Clapping 2x
- AA Hey Up and Hey Down clap.
- BB Clapping 2x
- AA Hands across & back again clap
- BB Clapping 2x
- AA Back to back 2x. clap.
- BB Clapping 2x
- AA Hey up and Down to end.

● CONSTANT WILLIE — stick clapping

● A music

R/L R R L/R L L R N L N R N L

X(End)

B music

R R L L R L R L R L

X X X X X X

↑

X

R/L = left up behind R.

RN = plait wave required.

A Music only clap

BA Forward & back 2x clap (dance step forward 2bent & plait back)

B Clapping (once only)

A Hey Up (not back) clap

B Clapping (at other end)

A Hey down to places again clap.

BA Hands across & back again, clap.

BA.BA. Clapping & Hey as before.

BA. Back to Back 2x (plait back) clap

BABA. Clapping and Hey as before. END.

# BEAN PLANTING

A music

X

B music

o o | -x- | o o | -x- x | x x | x x | -x- |

- \* A music only, clap
- \* AA. Dance round - a ring and reverse clap
- BB. Dribbling o or clapping x (2x)  
(-x- = all hit partners, x = hit neighbor)  
no steps = BB - all stoop.
- AA Hay Up and Down
- BB Dribbling as before
- AA Hands Across
- BB Dribbling
- AA Back to Back
- BB Dribbling - all clash sticks together at end.

\* Steps for all AA 2x on each foot and jump & clap on last beat

Dribbling = hit ground with top of your stick as if dribbling holes

Clap sticks downwards, near ground.

COUNTRY GARDENS.

A music

|| R/L R R | L/R L L | R R L L | R - Jump. <sup>o</sup>

B music

xx r- xx l- xx r.l. x o  
 RR RR LL LL RR RR L-Jump R/L RR L/R LL RR LL R-Jump <sup>o</sup>

A music Only. jump

AA Forward and back } dance step and plait back  
 ditto reverse way

B Hand Clapping as marked the Hey up.

x = clap own hands together

r, l = clap right or left hands across with partner

o = trust your head and handkerchief.

B. Clap and Hey Down.

AA Hands Across

BB as before.

AA Back to Back

BB. as before.



# ODDINGTON BUNCHES

## A music.

R/L R R L/R L L R R L L R - J. ||

## Bunch + Dance

L R R L R L L R L R R L R L L R/L R R L/R L L R L R L ||

## C bunch + Dance

L R R L R L R L J R L R J R/L R R L/R L L R L R L

- A. music only
- AA Forward and Back and reverse Dance & Pivot Back
- B. Cross Comes, partners cross by right and turn and face each other 4 bars minus step
- D Sidestep 2 bars, plain capes 2 bars all on one spot or place. return to opposite comes as next couple do it.
- BD as above one 2 couples.
- AA. Hands Across.
- BD 3x. Cross Comes back to places.
- AA Back to Back
- C Cross comes and turn to face - Sidestep 1 bar Capes as marked
- D as above.
- CD, CD. into
- AA Hands Across.
- CD, CD, CD.  
All dances end by doing the last 4 capes together in a "bunch".

## THE BLUE-EYED STRANGER.

● A music

● R/L RR L/R LL || RR LL R - Jump

B music

Side step ----- RLR- R/L RR L/R LL RR LL R-Jump.

- A. Down on Back { Dance Step, plait back, time  
 A Up on Back - - 2bars ; - - 2bars jump  
 B Side Step on plain carpet, as marked.  
 Hey up - steps as marked. jump  
 B Side Step and Hey down to places jump  
 AA Hands Arms & Back again, steps as marked - jump  
 BB as above  
 AA. Back to Back 2x steps as marked and jump  
 BB as before.

Mark time with hands and kerchiefs.

# TRUNK HOSE

## B music.

R L R R | L R L L | R L R R | J - HIT

## C music

Advance | turn L = J Plait Back.

## D music

R L R J L R L J R L R J L R J double plait back

- A music only
- A.A. Forward and back (dance step 2 bars & plait back 2 bars)  
turn ; reverse way ditto
- B. Comes advance towards each other and hit feet together in middle (right foot). Men's step 3 bars. jump & hit. retire to places while other come does like
- B2X. other comes & middlemen.
- C3X Cross comes. Men's 3 bars, turn, jump and plait back to opposite corner.
- AA. Hey up and Hey down
- B3X. hit feet (left foot) as above.
- C3X. Return to places, as above.
- A.A. Hands Across
- B3X hit feet (right)
- C3X Cross comes, only dance instead of music step.
- AA, B3X, C3X. repeat to places.
- AA. Back to back
- B3X hit feet (left right)
- C3X Cross comes with slow caper and double plait back
- AA B3X C3X repeat to places.

Handkerchiefs used throughout.

// Each couple jumps to attention as their turn comes.

OLD MOTHER OXFORD - Jig

Fig. 1. A music  
Morris 4 bars. Sidestep 2 bars. Double plait back 2 bars.

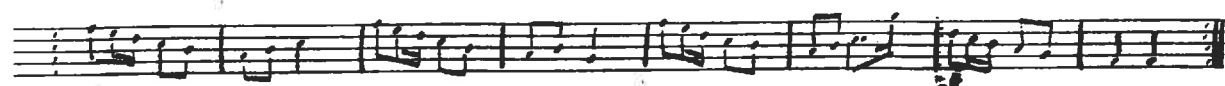
2nd Dancer repeats each fig: after 1st.

Fig 2. B music.  
Cantering: right foot 2 bars. Left 2 bars. Sidestep & plait back

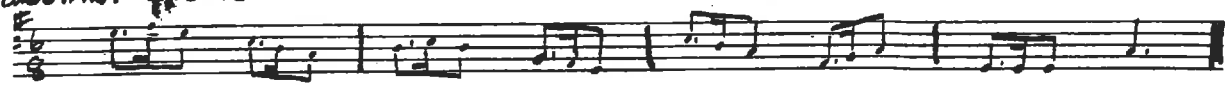
Fig 3. C music.  
Caper 2 steps to bar R L R Jump / L R L Jump  
etc. 8 bars. Sidestep & plait back.

Fig 4 - B  
Fig 5 - C. instead of plait back both dancers & capers  
together. R L R. Jump to end.

Collected by E. D. Herschel from James Dandridge 1910.  
MALLOW FAIR



CONSTANT WILLIE



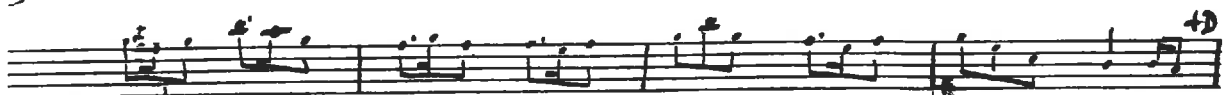
BEAN PLANTING (w BASS SETTINGS)



COUNTRY GARDENS.



ODDINGTON BUNCHES.



THE ONE EYED STRANGER.



Handwritten musical notation for the first staff of the piece 'COUNTRY GARDENS'. The staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes.

COUNTRY GARDENS.

Handwritten musical notation for the second staff of 'COUNTRY GARDENS', continuing the melody from the first staff.

Handwritten musical notation for the third staff of 'COUNTRY GARDENS', continuing the melody.

ODDINGTON BUNCHES.

Handwritten musical notation for the first staff of the piece 'ODDINGTON BUNCHES'. The staff begins with a treble clef and a key signature of one flat (B-flat).

Handwritten musical notation for the second staff of 'ODDINGTON BUNCHES'. The staff ends with a double bar line and a '+D' marking.

Handwritten musical notation for the third staff of 'ODDINGTON BUNCHES'. The staff ends with a double bar line and a '+D' marking.

Handwritten musical notation for the fourth staff of 'ODDINGTON BUNCHES', continuing the melody.

THE BLUE EYED STRANGER.

Handwritten musical notation for the first staff of the piece 'THE BLUE EYED STRANGER'. The staff begins with a treble clef and a key signature of one flat (B-flat). The staff ends with a double bar line and a '+D' marking.

Handwritten musical notation for the second staff of 'THE BLUE EYED STRANGER'. The staff ends with a double bar line and a '+D' marking.

TRUNKHOSE



OLD MOTHER OXFORD - Jig

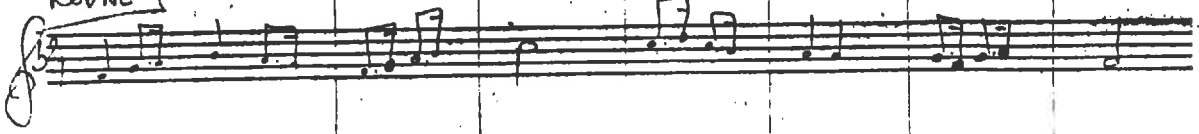


Miscellaneous Tunes (Dandridge/Trafford?)

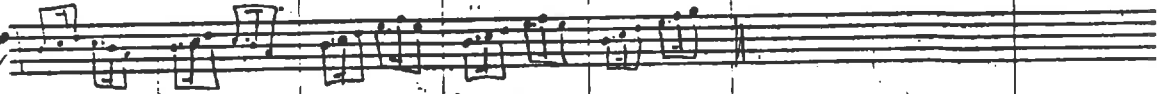
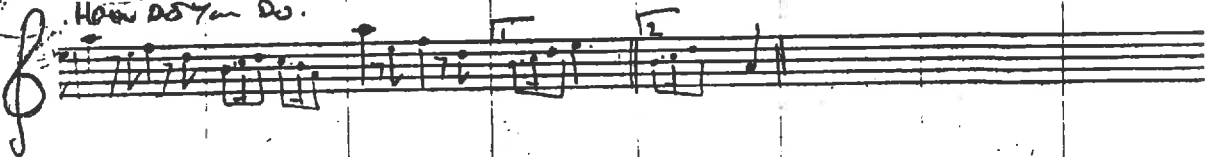
SHOP KEY.



RED NICK



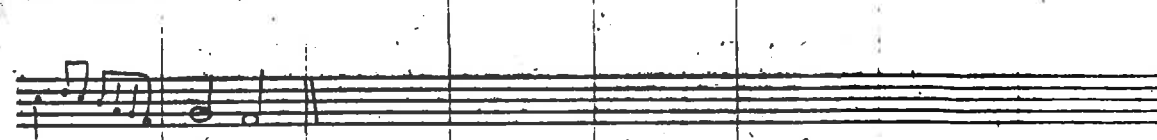
HOW DO YOU DO.



STEP & FETCH WATER



HUNT THE SQUIRREL

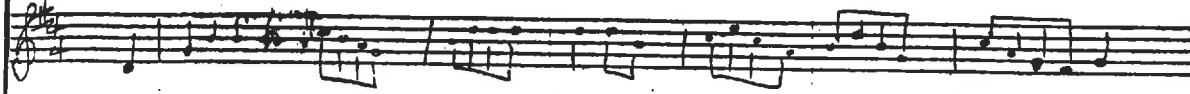


← polyanthus ♪





TO RONNY WE WILL GO.



Horscht für Dandige? Nixig Gite!

