

## SCHOFIELD MSS

SchC VARIOUS WRITINGS RE: HEADINGTON REVISION

Draft Preface to Headington Book

The aim of this book is to carry Cecil Sharp's pioneer work on the Headington morris dances a stage further towards the goal towards which he strove. For this purpose Mr. Kimber has been through all the dances with us very carefully. In each point of the difference between this book and "The Morris Book" we believe the new description represents more nearly the traditional way of performance. These researches have revealed a greater unity in the Headington tradition than was previously apparent and have resolved several difficulties which have hitherto stood in the path of the learner.

During the last few years, information has been obtained from William Kimber which is at variance in a number of particulars with the description of the Headington dances in The Morris Book. A reluctance to believe that C. Sharp allowed errors to remain in the second edition is natural and it has been suggested that advancing years have dimmed Kimber's memory. Yet every test I have been able to apply has [proved] Kimber's memory to be extremely retentive and his testimony regarding all point[s] of importance to be unvarying. Furthermore where no indirect check can be obtained the "corrected" version is usually more inherently probable when regarded in the light of accumulated experience of morris dancing.

Even so, it is natural to wonder why Kimber did not point out these "errors" long ago. It appears that he made several attempts but receiving no encouragement concluded that the EFDS was quite content so long as the dancing was "more or less" right. In one instance he was asked to play for "Blue-Eyed Stranger" and told to play B music once only. When he asked why he was told that the dancers prefer as it is less tiring. The teacher no doubt felt this to be an adequate reason being unaware that the sidestep "variant" I(2)92 is the correct version of the dance and having read after the description of "Dance in Position" I(2)92 this may be repeated if the dancers so desire. If however they decide not to do so the musician must be instructed to omit bars 9-16 of B music throughout the dance." Kimber on the other hand, believing he had made it clear to Mr. Sharp that "Dance in Position" does not belong to "Blue-Eyed Stranger" and that the correct figure is "side step and 1/2 hey," could not understand why the EFDS continued to leave out the "best feature" of the dance. The continued teaching of incorrect stick tapping in "Rigs [O'Marlow] is another case and the suppression of of the correct version of the Headington "Bacca Pipes" which puzzled Kimber at one of the Albert Hall Festivals is a third. It was not till Kimber came to one of the Morris Ring and was encouraged to criticise the dancing that these and other points came to light.

While Kimber's silence appears to be accounted for it is strange that so many points remain to be cleared up. The authors in preparing the 2nd edition of The Morris Book corrected numerous errors in the first [edition]. The jigs which Kimber often performed and sometimes dances with members of the staff needed considerable correction but are quite correct in the 2nd edition. We have no record that the set dances were checked in the same way: apparently they were not.

Pencil Draft to ditto [Headington Book]

The production of the 1st Morris Book by C. Sharp and H. MacIlwaine was a very notable achievement. No attempt had ever been made to give detailed instructions for the performance of morris dances and considering the novelty of the undertaking its success was remarkable. It was hardly to be expected that these first instructions would be completely accurate and unambiguous and it is not surprising that the authors revised them when preparing the 2nd edition. The pity is that this revision was not more thorough. Perhaps the authors felt that their pupils who had already learned the dances from the 1st edition would be disturbed if any but minor changes were made. It may

be for this reason that the corrected instructions for 2 dances are tucked away in an appendix and those for a 3rd are given as a variant to the original.

Before preparing new instructions we deemed it to be our duty to find out how far Mr. Kimber was satisfied with the Headington dances as reproduced from The Morris Book. Thanks to his readiness to give us every assistance our enquiries have been unexpectedly fruitful. Probably the most important discovery related to the arm movement associated with "step-and-jump". Mr. Kimber has left us in no doubt that this is best described as 2 circles. It is satisfactory to find that by suitably selecting passages from The Morris Book its authority can be quoted in support of this conclusion. Unfortunately other passages admit of a different interpretation which led to the use in the EFDS of a movement that has been a great stumbling block to beginners.

#### Arms in Step and Jump

Difference[s] between teaching and book and between Part I and II (1st Edition).

Decided to consult Kimber - [by] letter, Kimber depressed [that he is the] only dancer left.

Reminded him of his help at Wargrave - revolving dolls and end of stick dance but there were other things - he had been asked to Wargrave to play the tunes. Wanted to see one team.

Instance "Blue-Eyed Stranger." Kimber had not realised that what we do is in the book. Nor that revolving dolls and four capers in stick dances are also in the book. He has only looked at the pictures. Kimber very keen to meet the Staff again. Asked what other things he had noticed wrong - Arms. [Particularly] When Miss Burnet was teaching in Oxford and recently boys in Headington. [He] Forgot rheumatism. Did circles low enough to put hand up at end. Cross-step. "Getting Upstairs," Foot up arms in B no X step in 1/2 hey. Hey last best [feature?] "Baccapipes." Track in hey and crossover - "Laudnum Bunches."

Cross-step is the proper way in Trunkles etc. Caper in sequences.

#### NOTE FROM DIRECTOR TO COMMITTEE ON REPUBLICATION OF MORRIS AND [COUNTRY] DANCE NOTAT[IONS]

...since 1913 these hand movements have been taught and danced somewhat differently from the way in which they are shown in the diagrams of the Morris Books....we could find no authority for the practice that has been followed during the intervening years, except that it had Sharp's sanction...Kimber ought to be consulted. His view is quite definite that the way we have been taught to do the movement is incorrect.

It is important to understand that Kimber's criticism applies to what he has seen us do and not to what is given in The Morris Book which he has never read. At the same time since Sharp himself failed to reproduce the movement correctly from his own description some modification of this description is evidently desirable....a number of other hand movements have been wrongly taught as regards their relationship to the music. Instances occur in Tidewell and Winster traditions. In these cases changes in the description are needed on the lines of those suggested by me to Miss Karpeles and accepted by her in the case of the Abram Dance.

#### Another pencil draft

.....During the last 3 years we have arranged for Kimber the veteran Headington dancer to witness performances of all the dances described in this book. We are deeply grateful to him for freely

giving frank and detailed criticism whenever he was not satisfied with what he saw. The main result was an almost complete verification of the information given in the Morris Book, though a few slips came to light. Moreover direct contact with Mr. Kimber and experience in dancing and teaching have helped us to straighten out several difficulties. It had become clear that bar-lines, although they are useful points of reference, rarely divide one phrase from another. The true division usually occurs just before a bar-line.

Staff Conference Report 1938

Executive Committee was negotiating with Novello with a view to publication of Morris and CD [Country Dance] in a new form...According to Kimber these should be circles and a bigger circle to give lift before the actual jump....The circles were not horizontal but tilted to give lift (cf Bled.c tw.) [Bledington counter-twists]

### The Headington Morris: Points of Difference from the Morris Book

The following are points at which it appears to be necessary and desirable to depart from the descriptions given in the Morris Book.

1. The Order of Figures was decided by the foreman, but the usual order was Shake Up (Foot Up), Cross-Over, Back-to-Back, Whole Hey. Whole hey may be danced a second time. This is the order given in "Bean Setting" I(2)93 and "judging by analogy this is probably the correct order" I(2)122. This order should be used.
2. The Shake-Up is up-and-back-and-down-and-back in corner dances and in "Country Gardens" and up-and-back 2X [twice] in the rest. It is up-and-back 2X in "Getting Upstairs," "Double Set Back" "Haste to the Wedding" as well as in "Blue-Eyed Stranger" and "29th of May."
3. The Track of the Figures is not affected by substituting 4/2 step for cross-back-step and is the same also when capers are used ("Laudnum Bunches"). The dancers move backwards a short distance in the 3rd bar of each 4 bar phrase of A music (except All-In). They face up (or down) in Shake-up and Face-up and front in Cross-Over, Back-to-Back and Whole or Half-hey. In heys the middles have the option of moving forward to places using 4/2 step even if the rest are using cross-back-step. The description of the Hey(A) I(2)70-72 is incorrect in stating that the dancers only face front at the conclusion of each portion of the figure and in stating that when cross-back-step is used dancers may make a quick half turn at the beginning of the 3rd bar, the tops and bottoms make only a 1/4 turn so as to face front and should also do this when using 4/2 step: the middles scarcely turn at all. Bar 3 should not be danced strictly "in position". (Note: in half-heys the Headington men did not use cross-back-step and the middles came "towards the fiddle" each time - I do not recommend the adoption of the 2nd point) The track of Cross-Over is correctly described for cross-back-step I(2)63 but not for 4/2 ste I(2)62 which should be the same as for cross-back-step.
4. Starting Foot. It appears to have been the custom amongst the Headington Men when a step sequence could be started equally easily with either foot to step with left foot on the first strong beat of the phrase. They did not substitute a step for a hop in order to start the 1/2-hey on the outside foot in "Constant Billy" I(2)85, "Blue-Eyed Stranger" I(2)92, "Getting Upstairs II(2)7, or "Haste to the Wedding" II(2)9. In "Blue-Eyed Stranger" and the jigs they did side-step to the left first. They did the same in "Double Set Back" and "Haste to the Wedding" i.e. open-side-step with circles.
5. A Preliminary Hop was normally made before the first "step" of a phrase. This is given in the Shake-up of "Jockey" II(2)21 but nowhere else in the Headington dances as given in the Morris Book.
6. The Cross-Back Step may be regarded as an elaboration of the 4/2 step. On the "step" the free foot is placed in front of the supporting foot with the heel thrust across it and toe turned well out and takes some of the weight. On the "hop" the free foot is again brought to the ground to take some of the weight this time beside the supporting foot. From this position the free foot is next swung in behind the supporting foot and is the supporting foot in the next 1/2 bar. This description differs from that in the "Morris Book" I(2)55-56 in not stating that the weight should be equally distributed between the feet. It indicates that one foot takes the greater part of the weight which is in accordance with Kimber's performance. It is a pity to describe the 2nd position as "apart" even though the term be [is] qualified in the description (in pencil-except in Jigs (esp. Jockey) cross step in position).

### STICK DANCES

7. No jump with strike sticks in Once to Yourself confirmed.
8. Hitting Sticks in A Music. Method described I(2)77 for "Beansetting" probably applies to all five stick dances (so stated for "Constant Billy" I(2)83 but statement II(2)9 that in "Hunting the Squirrel" and "Rodney" partners "tap their sticks from right to left" appears to be wrong).
9. Footing in Final Two Bars in "Constant Billy", "Hunt the Squirrel" and "Rodney" is cross-back-step (or 4/2 step) and jump the left foot being swung forward immediately after. Cross-step (or 4/2) should be done facing up. Not four capers as stated I(2)96 and II(2)17 and 18.

### HANDKERCHIEF DANCES

10. Circles. As the hands move forward they should dip and as they move backwards they should rise. (The general position of the circles is "head level" i.e., not "waist level"). The instruction to perform them in a horizontal plane 8" above the forehead I(2)58 is not borne out by Kimber's performance and calculated to produce a rather meaningless movement (gymnastic). The circles dip slightly.
11. Straight Up. The hand movement in the second half of the concluding bar of a phrase is a small circle executed higher up than the preceding one. This is supported by the alternative (2) description of straight-up II(2)7. Alternative (1) and the description I(2)58 are not in accordance with Kimber's performance. They may have arisen from an attempt by Kimber to describe the movement.
12. Hand Movement in the Concluding Two Bars of a phrase are always four circles which may, however, differ in dip and position according to the steps. That the hand movement is the same in cross-back-step and jump and 4/2 step and jump is statement I(2)60 but apparently contradicted in the jigs II(2)22-29 unless "d" at the beginning of Bar 3 of I(2)60 is interpreted to mean that the third circle dips considerably: when 4/2 step is used the spring is made from one foot only and help is needed from the arms.
13. Arms in Once to Yourself and Preliminary Jump in Corner Dances - two circles - the first dipping. Perhaps "swing-up-and-a-little-circle" would be better.
14. Feet in All-In. Strictly speaking the footing in the last bar is not two capers I(2)75. The final two bars consists of 4/2 step and jump, the left foot being immediately swung forward.

### POINTS IN INDIVIDUAL DANCES

15. Beansetting. All turn out counter-clockwise into the second half of half rounds not 1, 3 and 5 only, I(2)78.
16. Strikes in bars 2, 4 and final in 6 are same, but odds strike and evens serve. At the conclusion of the dance all stand and face up, sticks at sides.
17. There is no jump at the end of each four bars of A music.
18. Laudnum Bunches. First and second corners need not fall the whole way back to places on the last four capers I(2)81-2 but may drop back (walking) as the next corners start.

19. Country Gardens. There should be no hopping during the handstriking. On the third crochet of Bar 1 partners strike right feet, on the third crochet of Bar 2 left feet and on the third crochet of Bar 3 right feet. the only case where Kimber has contradicted himself relates to bar 4 where he first said the feet are "together" on the first beat but later said that partners strike left feet. (in pencil-should clap handkerchiefs)
20. Constant Billy. The stick-tapping given in the Appendix I(2)121 is correct and the alternative for bar four I(2)84 in which odd numbers strike their partners sticks with the butts of their own with an upward stroke is wrong. Even numbers should strike the butts of their partner's sticks.
21. Trunkles. The version as done in the EFDS - corners with 4/3 step and corners with side-step each once - appears to be correct. When I visited Kimber at his house I understood him to say that the hands always go "up" on a jump and that there are four (not five) jumps in the "corners with whole capers,": the first three following three capers and the last following three capers and cross-step. When however he danced at Stratford he appeared to do it as in the Morris Book. I am not quite satisfied about this. (in pencil - long version correct - ???RLD).
22. Rigs O'Marlow. Stick-tapping and footing with it exactly as in Rodney. Version of Bar 4 I(2)89 incorrect. In version of Bar 4 in appendix I(2)121 directions for strokes in beats 3 and 4 should be reversed.
23. How D'ye Do Sir. Middles remain "posed" in brs 4 and 5 of B music (as EFDS has done)? They do not fall back to places.
24. Order is Shake-up, Challenge, Cross-over, Fight-left, Back-to-Back, Fight-right, Whole-hey, Reconciliation, Whole-hey; Good-fellowship appears to be merely another name for the reconciliation.
25. Blue-Eyed Stranger. Side-step and 1/2 hey I(2)92 is the correct version but Kimber side-steps to the left first.
26. Double-Set Back. Kimber says that movement to A music are [is] not"doubled".
27. Hunt the Squirrel. In the last hit in B music odds strike the tips of their partners sticks with the tips of their own.
28. Headington Reel. Not a Morris(?) Dance(?) and no[d] once to self. Versions for 3, 4 and 6 men.
29. Shepard's Hey. Bend forward during bars 1,2,3 and 5,6,7, of B music. No stamp II(2)32. Not sure about 4 capers at the end.
30. Bacca Pipes. As in III(2)85-88 but B music repeated each time. When one dancer only performs he does it in the 1st and 2nd positions only. When 2 dancers perform the order in Figures 1, 2 and 3 is first dancer at (2, 2nd at 4) 1st at 3 and 2nd at 1. In Figure 4 order is 1st at 7, 2nd at 5, 1st at 8, 2nd at 6. When not dancing first stands at two and second at four. They dance Shake-up together and each dances round after dancing over the pipes. Both finish X T X T in their positions facing up.

(FURTHER GENERAL POINTS)

31. Symbols Used for Hand-movements. The symbolic representation of hand movements is difficult and their meaning intended by the authors of the Morris Book is not always clear. Thus from 1913 till the present year the "d" placed over the step preceding a jump has been regarded as a down movement made not at the beginning of the bar where it is placed but about a 1/4 of a bar earlier. The same interpretation was put on s.b. placed in the same position in Ilmington.

The correctness of this interpretation appeared to be shown by the use of s.h.b. in the same relationship to the 1/2 caper in Bampton, for in this case the Bampton men can be seen to swing their arms back about a 1/4 of a bar before the beat over which the symbol is placed. On the beat itself their hands are already moving forward. Yet s.h.b. in capers in Sherborne has been interpreted as a swing back a little after the beat over which it is placed. It now seems that in the "B" music of "Laudnum Bunches", "Getting Upstairs", "Haste to the Wedding" (the "d" over the step preceding a jump should be interpreted like the s.h.b. in Sherborne. It has already been indicated that "d" in the same relationship to a jump that concludes a phrase should be interpreted as a "dip" of a circle. Some changes in symbols is evidently needed to prevent confusion in the future.

32. The Tunes. A point of some importance related to the time values of the tunes. C Sharp gives "Blue-eyed Stranger," "Getting Upstairs," "Double Set-Back," "Hunt the Squirrel," "Rodney" and "Headington Reel" in even 4/4 time and "Country Gardens," "Trunkles" and "Rigs O'Marlow" in dotted 4/4 time. Kimber now plays "Blue-eyed Stranger, Rodney and the Reel" definitely dotted and "Getting Upstairs, Double Set-Back and Hunt the Squirrel" with a distinct leaning in that direction which makes them all the more "dancey" than when they are played "even". In "Rodney" he plays bar 4 of the B music 12/16. His playing is more faithfully represented as 12/16 than 4/4 but some maintain that dotted 4/4 should be played as 12/16 so it may not matter which way it is written.

33. There are a number of notes in the tunes of Set III that are not the same as Kimber's playing, notably "Headington Reel." With the exception of "Constant Billy" (where perhaps Kimber knows and plays 2 versions) the correspondence in Set I is much closer and is almost perfect.

The following is a pencil draft of the above. The above had obviously been checked against Kimber and corrected in pencil.

1. Whole hey at end can be repeated if necessary or desired.
2. Jump normally followed by hop R/L. Immediately after final jump left foot is swung forward.
3. Hands in last 2 bars of phrase (except] "Reel" and "Morris On") 4 circles; except] with capers 3rd dips well to give a lift and 4th is small and done higher up.
4. In 1/2 hey middles come up (towards fiddle) both times and cross-step not done.
5. Sticks in A music-Evens hold theirs horizontally so that they point to their partners left hands. Odds strike down on evens.
6. No change of footing in final 2 bars of stick dances but (if concluding figure is

whole or 1/2 hey) all dance them facing up.

7. Cross-step must not "sprawl" -- probably better to note is XTXTX-T.

8. Did not put in extra step to start 1/2 heys on outside foot.

"Beansetting" - A music slow and B slightly faster - end of B all stand up and [strike] O + E.

"Laudnum Bunches" - Capers on cross-over and whole-hey done effectively in position.

"Trunkles" - cross-step correct at end of corners.

"Rodney" - possibly end on A music - whole-hey.

"Blue-Eyed Stranger" - first side-step L (moving a little)

"Hunting The Squirrel" - (Drawback) Last hit in B ET+OT

"Morris On" - order 135246 move into ground and circle c. cl. (like "Rodney" [Kidney?]) end

D U O o

3, I-T

Jigs - side step to left first.



Sch William Kimber's Playing of the Headington Morris Tunes

The attached music manuscript is the result of notes taken during William Kimber's visit to the meeting of the Morris Ring from September 4th to 6th and to the EFSS Staff Conference on September 17th in both cases at Major Fryer's house, Hargrave Hall, Berkshire. In view of our experience with William Wells of Bampton it was obviously very desirable to get any information not available in the notes and publications of C. Sharp and his collaborators. I already knew that Kimber's playing of some of the Headington tunes did not exactly correspond to the Novello publications and seeing that he undoubtedly gets more dance into his playing than most of our musicians, I decided to make as accurate a notation as I could of his playing.

Our general plan was first to take a dance through, dancing to Kimber's concertina, while I noted his playing. At this stage Kimber quite often corrected faults in the dancing. We then danced it again with one of us playing, so that he could give all his attention to watching the dancing, until he was satisfied that we knew what to do. Finally, in company with Jack Putterill (September 4 to 6) or William Ganiford (September 17), I got Kimber to play the tune over again, till we had made any necessary corrections to my first notation and verified it. It was not until all this had been done that I turned up the Novello publication and compared them with my own notes. The following tunes agree exactly:

"Beansetting," "Laudnum Bunches," "How D'Ye Do Sir?," "Bacca Pipes."

In the following cases the differences are very slight:

"Country Gardens," "Trunkles," "Rigs O' Marlow."

Where the differences are greater we find in most cases either that I have an uneven (12/16) rhythm instead of an even (4/4) one but substantially the same melody:

"Rodney," "Hunting the Squirrel," "Blue-Eyed Stranger," "Getting Upstairs," "Double Set-Back," "Old Mother Oxford."

or that the tunes differ materially in certain bars - these cases are:

"Constant Billy," "Haste to the Wedding," "Jockey to the Fair," "Old Woman Tossed Up."

Finally we have 2 cases where the rhythm is uneven instead of even and there are also differences in the tunes:

"Headington Morris Reel," "Shepherd's Hey."

In the case of "Shepherd's Hey," the published tune is I think not Kimber's version at all. But whence come the differences in the other tunes? In view of Sharp's unrivalled position and reputation as a collector, one's first idea would be that Kimber's playing has changed or that Sharp got his version of the tunes from Kimber's father whom his son has not faithfully copied. Kimber resists both suggestions and it is noteworthy that the differences are found in the case of all the tunes in Novello's Set 3 but only one ("Constant Billy") of Set 1. I cannot at the moment see why Kimber should have been more forgetful or copied his father less faithfully in one group of tunes than in the other.

With regard to the differences in melody, I am, frankly, at a loss to find a good explanation; but in the matter of rhythm I am inclined to think that the original collectors either deliberately or unwittingly published a number of tunes with even rhythm in 4/4 time which had been played to them with uneven rhythm which can be set out in 12/16 time. They may have felt that Kimber's leanings towards an uneven rhythm was Kimber rather than Headington, and should not be taken too literally. Moreover it is a rare thing to see a tune printed in 12/16. Sharp only uses it in Beansetting where it enabled him to change to 6/8 in the B music without interfering with the main beat.

Some musical authorities, so J. Putterill tells, hold that it is correct to play as if the semiquavers were one-third not one-quarter of a crochet, i.e., play dotted 4/4 as 12/16. This being

so the differences between my notings of [the tunes and the Novello publication] are more apparent than real. All the same since this convention is not generally known it seems much better if the way a tune should be played can be more accurately portrayed in 12/16 to write it out that way. Kimber complained to me that he often hears "Rigs" badly played: perhaps this is why.

The matter is of obvious importance in relation to the question we had in view at the onset, why does the playing of our own musicians compare unfavorably with that of Kimber? There can be little doubt that on the whole a tune in 12/16 has more lilt than one in even 4/4.

The remaining tune "29th of May" is not in the published tunes. Nor is the version that Kimber plays of "Princess Royal" which I did my best to get down in the time that remained but which I still do not feel sure about. Kimber mentioned "Green Garters" which I foolishly did not get him to play thinking he must have caught it from Wells. It was not till the next day that Peck told me that according to his notes in Clair's [Clair College] Sharp got the alternative version of "Green Garters" (Set 5, second edition) from Kimber not Wells.

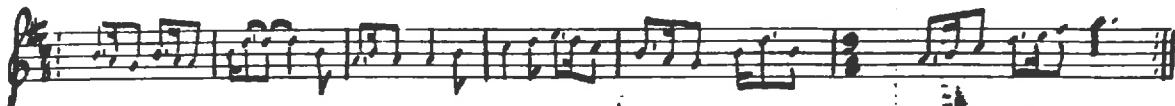
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Squire of the Ring,

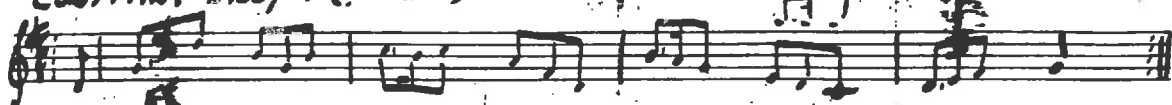
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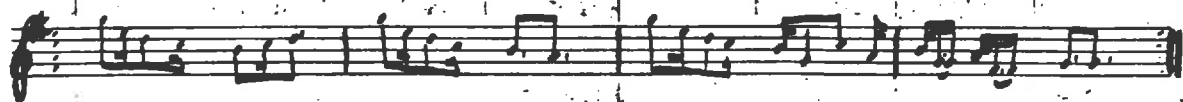
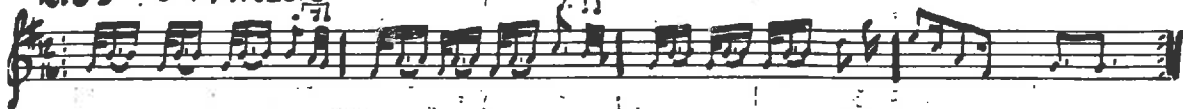
SCHOFIELD MSS. HEADINGTON TUNES - STATEMENT ON KIMBER'S TUNES  
BEANSSETTING



CONSTANT BILLY. (Amesbury)



RIGGS MARLOW

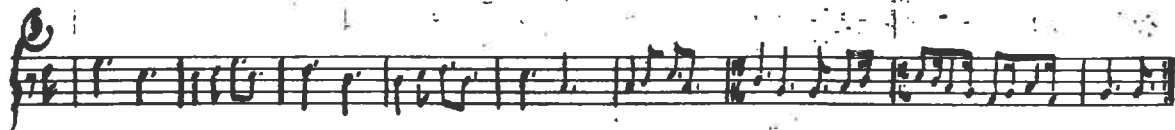
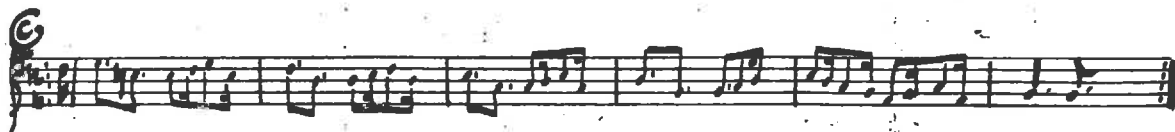
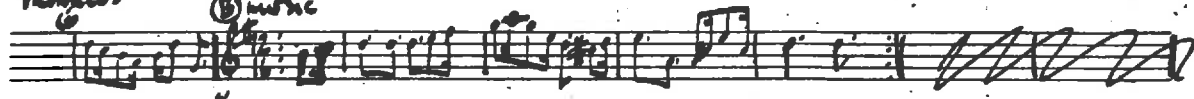


LONDON (a) (b) *Allegretto* (1) *And. sosten.* (2) *U. 2. woodw.* (3) *Bunches* (4) *cr. time* (Albin D)



TRUMPETS

*Music*



TRUMPETS *voluntaria*



WILLOW TREE. Kimber July 1938.

Bassoon - = Schield's Hand. Klo auf mich ankommen.

SchC. Odd notes on H. Quarry

Cross-back-step: - feet scarcely leave the ground.

sequence  $\begin{pmatrix} L & R & L & R \\ X & t & X & t \end{pmatrix}$

- L = left foot brought in behind the right while the right which scarcely leaves the ground is timed out so as to bring the right heel as far as possible across the right ankle at over the right toe. The feet are then "crossed" with most of the weight carried by left foot.
- t = step on left foot on which right foot is brought to the ground beside it, heels almost touching. The feet are "together" with most weight carried by the left foot.

- 1) Hands in doubles. - are given a rhythmical swinging movement from the shoulders. The hands moving down a little past the sides and then up again to chest or shoulder level.

What is the "Baccup Dance"?

- 2) Hands The movements to the normal 4 bar step sequence are of 2 kinds. In the 1st 2 bars the hands are of fall one in each bar. The arms swing freely from the shoulder. They are roughly horizontal just before the 1st. beat of the bar & are immediately swung down & back till they reach or even slightly pass the sides. In the 2nd  $\frac{1}{2}$  of the bar they are swung up again. Throughout this movement the hands should be roughly shoulder width apart.

large handkerchief is held in each hand by two or 4 corners according to its size.

Schofield's DRAFT HEADINGTON MORRIS Book.

- I suspect that there exists another version on the lines of Peck's Bampton Booklet.

Green Garters (Morris on)

Dancers form up in single file 135246. Any one to self. No. 1. Leads way on dancing

∴ | L R L L | R L R r | L R L L | R L R |

on reaching pitch make a c.c. circuit. When near spot where no. 5 will stand he makes sharp turn to left to his own place. Times so that it finishes at end of music with | L - T | at this pause with left foot thrown forward & hands raised.



29th of MAY FU / C / CO / C / CO / C / WH / C and all in.

Once to self. - in bar 4. | L - T |  
 Feet up. - as move up a few feet and drop back to places

∴ | L R L L | R L R r | L - T |

attention to 3-4 | L L R r | L - T |

at end bar 8 partners face.

Dance in position - asus stepping start ∴ | L R L L | etc.  
 1st half key - 192 cut to bottom; 576 to top; 394 move to top and cut back to places. In doing so 192 pass outside 394 and inside 576 while 576 then pass inside 394.  
 key. practically completed in bar 5-6. Partners dance bars 7-8 facing each other.

- stepping as feet up - without the crossstep.

2nd half key - middle to top again

Cross Over - Partners pass by right and in bars 394 put back a foot or two into opposite places. - pass by right to return.

Back to Back - push by the right side and fall back by the left to places - end of movement in bars 12.

Wide key  
 are in - 1st 1/2 key + 2nd 1/2 key (middle to top, etc.)  
 - unless 15-16 of chorus dance in a ring facing centre.  
 After final jump left feet are thrown forward, hands are held

step and all about. All pause this for a moment.

the symbols  $a, u, c$  /  $L, R, l, T$  are obvious.

the symbol  $-$  is a step and a slightly bigger spacing into the next step. Capitals = track / freight in loops in lower case.  
 [CST need different system]

HASTE TO THE WEDDING - as 29th May and in class after letter

sidestep - in practice

$$\begin{array}{c} | r | L^a \quad a \quad L^a \quad | R^a \quad R^a \quad | L^a \quad L^a \quad | R^a \quad T^a | \\ \hline \text{face } 45^\circ \text{ left} \quad \text{face } 45^\circ \text{ right} \quad 45^\circ \text{ to left} \quad \text{face} \end{array}$$

$\frac{1}{2}$  lay. -  $| \Omega^c \quad R^c \quad L^c \quad | R^c \quad L^c \quad | L^c \quad R^c \quad | L^c \quad T^c |$

as it seems the new method "circles" in the sidestep (B1-3) but above follows CST.

Schöpfel also gives for dance in practice the simplified manual of 45th step (like 29th May) with capitals in  $\frac{1}{2}$  lay.

BLUE BYED STRAWLER - as 29th May for dance.

sidestep -  $| r | L^c \quad L^c \quad | R^c \quad R^c \quad | L^c \quad L^c \quad | R^c \quad \Omega^c |$   
 face  $45^\circ$  left  $45^\circ$  right face

as a result  $\frac{1}{2}$  lay starts the foot i.e.  $| \Omega^d \quad R^d \quad L^d \quad | \text{etc.}$

The alternative CST is 29th May, except instruction appears to be 16th and 18th

GETTING UPSTAIRS - as 29th May

B 1-4 as.  $| - | L^d \quad R^d \quad L^d \quad | R^d \quad T^d \quad | R^d \quad L^d \quad | R^d \quad L^d |$

Schöpfel gives a simplified step i

$$| r | L^d \quad R^d \quad L^d \quad | R^d \quad R^d \quad | L^d \quad R^d \quad | L^d \quad L^d |$$

(2)

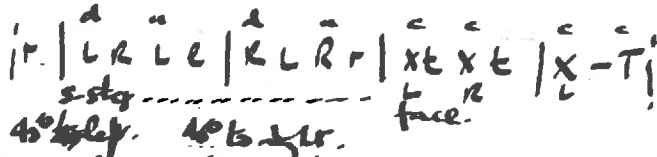
DOUBLE SET BACK

as 29th dist end on 15th, as no leg in chains.

SHH

~~SHH~~

Chorus (the following 2x)



On the preliminary hop all face 45° to left and swing left foot forward on the 1st step the left foot comes to the ground in front of the right which is drawn back. On the 2nd step the right foot is brought in behind the left foot which is coming forward. The 3rd step is like the 1st. On the 4th left all time 90° to face 45° right swing the right foot forward and repeat the sidestep in set 2 with reversed feet.

● Attentive posture, bars 3-4. | L E R R | L - T |  
 W. men used circles in sidestep - above follows set.

COUNTRY GARDENS

as 29th many hands.



T = each strikes his hands together fists clenched, handkerchief bunched while standing feet together  
 R(L) = partner strikes right (left) hands at right (left) feet.

How D'YOU DO SIR

R9D/C / CO/C / B2B/C / W10/C / W11/C / W12/C

(do not carry handkerchiefs)

Foot up. 1-4 All rise up a few feet & drop back to place  
 5-8 all turn out & rise a few feet down & face back and face in sw 8.

Comes Challenge : 01-2. 196 with hands clenched & shake hands 'boxing position'. Asking "How d'you do sir?"  
 2-4 295 shake ; 096 feet back to places  
 5-6 394 - 294 "  
 7-8 394 remain "posed".

Comes Right Right : as above but comes square up & strike out at each other with right fists  
 - - left : " " left fists

Good Fellowship : as challenge but hand heads a little as they shake hands.





Cones Cross with  
Capes.

$$- |L R R L | T R R L | L R R L | T R R L | L R R L | T R R L |$$
  
change places.

$$L R R L T T | X t X t | X - T!$$

$\Omega =$  spins as high  $\rightarrow$  turns partners

All done last 2 bars of last cross cones now ring.  
 - preparing group 2nd bar in  
 ab. dance can be lay flat by cones changing in both  
 directions with slay step & sidestep and 2  
 additional steps.

CONSTANT BILLY F/L/C/L/C/B/L/C/L/Way/C end face up.

Once Set: Each cones slide grasped at its midpoint in  
 right hand. Hold them horizontally at wrist level  
 at crossed at their tips. On the middle bar of  
 bar 4 odd nos. strike down on the cones sticks

Foot up: All move up a few feet & drop back. On bars 1-3  
 slides are lowered to the side but in bar 4  
 even nos. again raise them to wrist level at odd  
 nos. strike them as before.  
 Footing as 29th of many.

And so partners face. As they do so cones "serve"  
 their slides is they hold them horizontally level &  
 some 18" in front of their chins, the backs of their hands  
 turned away from them (tips to the right) on the middle  
 bar of bar 8 odd nos. strike down on the left (tip)  
 end of the sticks passed into the tips of their

Stick Striking. Partners remain facing each other & do.

+	+	+	+	+
!	L - L -	R - R -	L - L -	R - L :

- + odd strike right (back) end of sticks struck by even nos.
- + even " " " " " " " " " " " " " " " " "
- + odd " left (tip) " " " " " " " " " " " " " " " "

All dancers are striking with tip end of sticks.

1/2 key - stick tap at end as end of foot up. - Footing  
 starts with R. (not L.)

COYOTE - clap at end of stick & stick is over of foot up.

End on 1/2 key facing up in position and sticking - foot up brief  
 After brief jump, left feet thrown forward. at all  
 pause a moment with stick curved horizontally  
 at waist level.

HUNTING THE SQUIRREL Fu/c/co/c/b/b/c/w/hy/c/face up

(1-4) duex | - | L-R- | L-R- | L-R- | L-R- ;  
 direction arrows --

[AR - saw 2 odds stroke 2x]

is B or 2 paces draw back a little way from one another  
 bowing slightly & drawing the stick down to or even  
 past the hip: these are walking steps. In next  
 paces return to original paces: the 1st is walking step  
 (dance may be obtained by dancing 'jazz' up at end of 'st. W. H. H. H.')

ROONEY - order is hunting the squirrel

Bum (2x) (i-r) L e e e | R r r r | L e e e | R r L R |

RIGS O'NARLOW Fu/c/co/c/b/b/c/w/hy/c/face up

Once to self - as constant busy but | ...

Foot up.  
 (1-4) | L e R r | L e R r | L e R r | L e R r |  
 (5-8) " " | L e R r

Stick taps (1-4)  
 done 2x. | L e e e | R r r r | L e e e | R r R R |

last time last slash done & jump up.

AB. unable to confirm CFF notation for bars 84-88. Kinner says never did upward strokes.

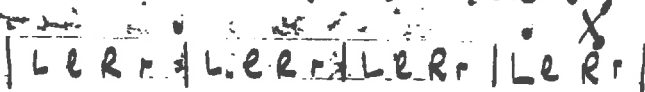


would bring sticks into contact the same way as CFF without upward strokes.

BEANSETTING -  $\frac{1}{2}R/C / CO/C / B2B/C / W/ley/C \& \text{Face Up}$ .

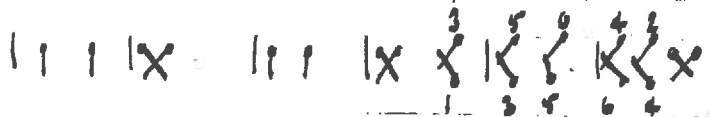
one to self - as C. Ditty but sticks held at one end.

Half Rounds: All Evens turn right about, All make a circle, dance half way round & reform; set in bar 4. All partners face each other. At this point evens hold their sticks horizontally at wrist level pointing them towards and a little to the right of their partners. Odds strike down in strictest sense.



As-8. All turn left about, reform circle & dance back to places, where partners face; facing & striking as before. (place feet together instead of final hop.)

Dit's activities:  
(6 bars repeats)



1 = dit; X = even nos slant their sticks towards their partners, tips close to the ground. Odds strike them with a r-to-l stroke & the sticks are held crossed for a moment. X = the dance where number is

placed above serves his strike horizontally to the dancer whose no. is placed below, who strikes down on it.

B16 last time - All remain stooping until final stroke has been made. After a moment's pause the dancers straighten themselves and face up holding their sticks at their sides.

BOLD HUIZZAR (OR HEADINGTON REEL) also Soldiers Joy.

winners key  
(2x through)

advance to next  
advance to next  
A 1-16. Start as 1st 1/2 key but continuous with out reforming till line 2 complete figures of 8.  
Regulate speed to get home after 18 bars. Face partner facing  
| L R L L | R L R | L R L L | R L R |  
4x over

Reel with toes. B 1-8. Partners remain facing with hands on hips dance. 2x

| \* L L | \* R R | \* L L | \* R R |

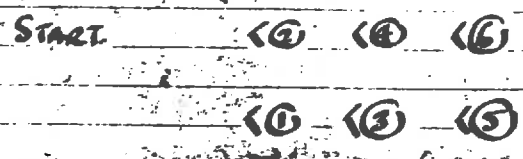
\* = the toe well timed not to be tapped in the ground in front of the supporting foot

B 9-16 Partners change places passing by the right using the same reel step.

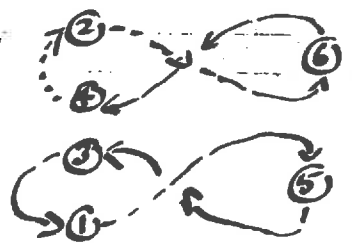
Key A 1-16 ; Reel with toes B 1-16 as before to places

Key ; Reel with heels B 1-16

Key (Cence) A 1-8. at face up. At 8th bar lies reform all face up at jump in pivot bar raising the hands. Immediately after jump left feet are thrown forward at the dancers pause thus for a moment with hands raised.



area of bar 1



sketch of version eliminate B(2a); A(2a); A(4a); B(4a):

(3)

For 4.

① ② ③ ④

Stand in line facing up. When the music starts 1 & 3 cut to their left and start the key-for-four by passing 2 & 4 by the left. 2 complete key to get back to place. ① > ② ① > ④  
 Reel with toes (8 bars) in the 8th bar 2 & 3 change places by cutting to the right. Next 8. ① > ③ ② > ④. Next key started by 1 & 3, 2 & 4 passing by the right. In next reel with toes 2 & 3 again cut to right in bar 8 to places. Then repeat key & reel with heels. End single key & end all jump facing up in places.

For 3

<① <② <③

Key for 3 - w/1 cuts to the left, & passes 2 by the left, w/1 faces down & 3 faces up during part the reel while 2 let faces w/1. In bar 8 faces 3. 2nd key starts by 2 passing 3 by the right. In the next reel 2 faces 3 & then 1 & next key starts 1 & 2 pass by right. Dance ends with single key & all face up.

### Three-in-Four Step

used in A music - consists of 3 running steps taken in 1st 3 beats of bar as a key on 4th beat. At the same time the arms are given a rhythmic swing movement from the shoulders; down to and a little past the sides of the beginning, reach up and up again to about chest level in the middle of the bar. The seq. starts with a preparatory hop and forward swing of the arms.

### Reel Step:

is similar to the Scottish "polka" step or "mairpohl". Reel & other country dances. On the 1/2 beat before the 1st beat of the bar a hop is made on one foot, say the left, and on the 1st beat the heel (or heel) of the right foot is tapped on the ground in front of the left foot which remains in position. On the 2nd beat another hop is made on the left foot & on the 3rd beat the right foot comes to the ground beside the left foot & the weight of the body is transferred to it. The sequence is then repeated with reverse feet. During the reel step, hands are on hips, fingers to the front.

OLD MOTHER OXFORD. 02S/ Shake up / S.S / Capes / S.S / C. / S.S / Capes & finish.

Once to Self. bar 4. 1<sup>u</sup> - T<sup>u</sup> S<sup>u</sup>

Shake up: A 1-4. in position: | <sup>d u</sup> | <sup>d u</sup> | <sup>d u</sup> | <sup>d u</sup> |  
| L R L L | R L R R | L R L L | R L R R |

A 5-8. | <sup>d u</sup> | <sup>d u</sup> | <sup>c c</sup> | <sup>c c</sup> |  
| L R L L | R L R R | X T X L | X - T |  
<sub>l R l</sub>

Side Step B 1-4. | <sup>c c</sup> | <sup>c c</sup> | <sup>c c</sup> | <sup>c c</sup> |  
| L R L R | L R L L | R L R L | R L R R |

Using side-step move forward diagonally to the left in bars 1-2 and diagonally to the right in bars 3-4. Body turned respectively 45° right and left. In bars 1-2. Each step on the left foot (L) is made by bringing it to the ground in front of the right foot (R) which is drawn back and each step on the right foot (R) is made by bringing it in behind the left foot which is thrown forward. On the last (L) the right foot is coming forward & the side step is repeated in bars 3-4 with reversed feet.

B 5-8. drop back to position, finishing as A 5-8.

Capes. 2x C 1-7 in position: | <sup>d u</sup> | <sup>d u</sup> | <sup>d u</sup> | <sup>d u</sup> | <sup>d u</sup> | <sup>d u</sup> | <sup>d u</sup> |  
| L R R R | T R R R | L R R R | T R R R | L R R R | T R R R | L R R R |

S-11 - A 5-8.

Capes & finish C 9-12. | <sup>d u</sup> | <sup>d u</sup> | <sup>c c</sup> | <sup>c c</sup> |  
| L R L L | R L R R | L - R - | L - R - |

passing after last step with left foot thrown forward & finish.

With 2 dancers. they take up positions several yds apart and facing each other they dance alternately - each position given being repeated. make preparatory jump to lead in. Both dance the concluding 4 bars.

JOCKEY TO THE FAIR order as old mother Oxford.

Sidestep. B 5-14 The dancer is now several feet in front of his original position. He dances 5-8 on the spot & drops back slowly in bars 9-14 to place.

<sup>a</sup> | L R L L | <sup>a</sup> | R L R R | <sup>a</sup> | L R L L | <sup>a</sup> | R L R R | <sup>a</sup> | L R L L | <sup>a</sup> | R L R R | <sup>c</sup> | x t x t | <sup>c</sup> | x t x t | <sup>c</sup> | x t x t | <sup>c</sup> | x - T

not hand 11-14 | - | <sup>c</sup> | L - R - | <sup>c</sup> | L - R - | <sup>c</sup> | L - R - | <sup>c</sup> | L - R - |

OLD WOMAN TOSSED UP IN A BLANKET

shakeup/SS/C/SS/C/SS/Capes.

Shakeup. A 1-4 as old mother Oxford A 5-8  
Sidestep B 1-8

Capes C 1-4 | P | <sup>a</sup> | L R R R | <sup>a</sup> | L R L L | <sup>c</sup> | x t x t | <sup>c</sup> | x - T

Cape of push C 1-4 | P | <sup>a</sup> | L R R R | <sup>a</sup> | L R L L | <sup>c</sup> | R - L - | <sup>c</sup> | R - L -

SHEPHERDS HEY - no handkerchiefs

Shakeup A 1-4 | P | <sup>a</sup> | L R L L | <sup>a</sup> | R L R R | <sup>c</sup> | x t x t | <sup>c</sup> | x - T

Handclap. 5-8 as 1-4 kept with led circle  
B 1-4 }  
5-8 } | st | k k tr - | k k tl - | k k ur - | kl b. k :

st = stoop; k = clasp hands; tr = touch right shin with right hand

w = clap under right knee; b = clap behind back.

dancer stoops by bending at the hips.

Shakeup/shin/so/breasts/so/cheeks/SH/sides of head/SU.

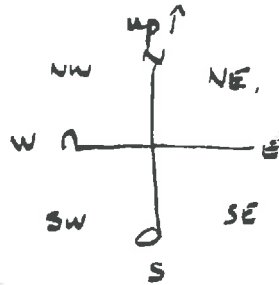


# GREEN LEAVES.

## FIRST PART

Once-to-yourself. A 1-4.

The pipes having been placed in the  
groove the dancers take up their position  
on either side facing up.  
1st dances at E. 2nd at W.

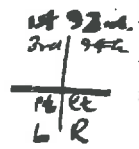


Shake-up. A 1-4 Both in position facing up.

| L E R | L E R | L E R | L E R |

A 5-8. as 1-4 but first pipes in bar 8.

Jig. B 1-8. On the 1st beat of bar 1 the 1st dances spring into  
his left foot in the position marked L and on the 2nd taps his toe  
at R as near as possible to the pipes without touching  
them. On the 2nd beat he spring into right at R and taps his  
left toe at E. This continued throughout 8 bars.

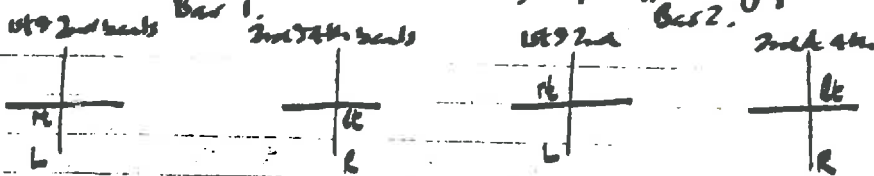


Dance round A 1-8. 1st dances makes a complete c. ch. without passing outside  
the 2nd dances & continues to N where he finishes facing pipes. Jig is S-1/4

Jig - 2nd dances at W ; Dance round - 2nd dances round to S.  
Jig - 1st - at N ; - - - 1st - - - to E  
Jig - 2nd - at S ; - - - 2nd - - - to W w both dances  
bar 8 facing up. | X E X E |  
L R

## SECOND PART

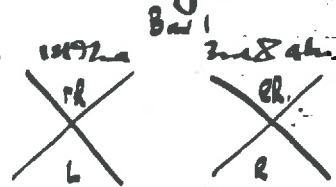
as 1st part but slightly different jig namely



THIRD PART - as 1st part but heels tapped instead of toes.

## FOURTH PART

This time the dances take up position NE & SW at the  
end of the Shake-up. The steps of the jig as shown.  
They are continued for 8 bars. Jig 1st leg 1 at NE, 2nd SW  
1 ch NW & 2 at SE. the dance round being adjusted



THE BLUE-EYED STRANGER

Handwritten musical notation for the first staff of 'THE BLUE-EYED STRANGER'.

Handwritten musical notation for the second staff of 'THE BLUE-EYED STRANGER'.

COUNTRY GARDENS.

Handwritten musical notation for the first staff of 'COUNTRY GARDENS'.

Handwritten musical notation for the second staff of 'COUNTRY GARDENS'.

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

RODNEY

Handwritten musical notation for the first staff of 'RODNEY'.

Handwritten musical notation for the second staff of 'RODNEY'.

THE 29TH OF MAY

Handwritten musical notation for the first staff of 'THE 29TH OF MAY'.

Handwritten musical notation for the second staff of 'THE 29TH OF MAY'.

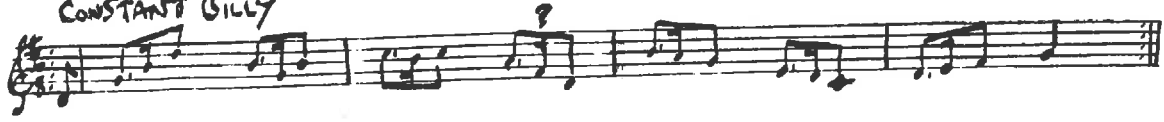
TRINKETS

Handwritten musical notation for the first staff of 'TRINKETS'.

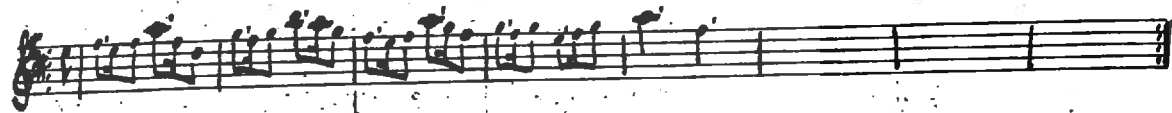
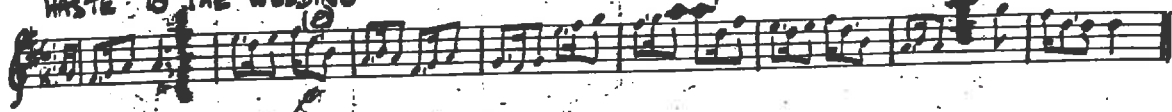
Handwritten musical notation for the second staff of 'TRINKETS'.

Handwritten musical notation for the third staff of 'TRINKETS'.

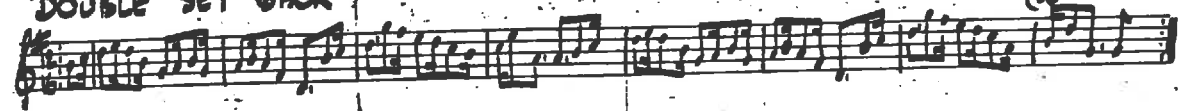
CONSTANT BILLY



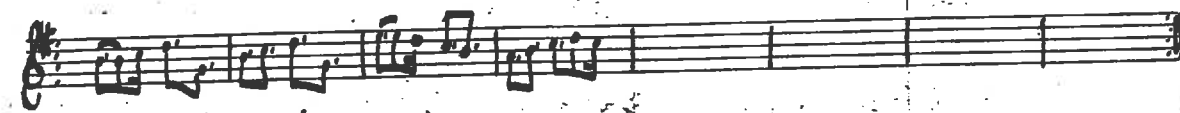
WASTE TO THE WEDDING



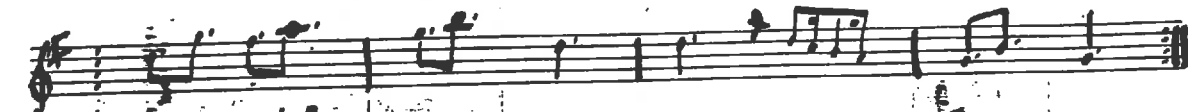
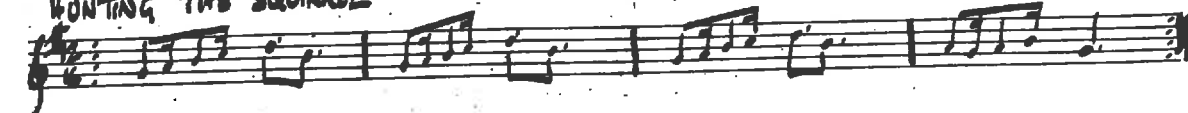
DOUBLE SET BACK



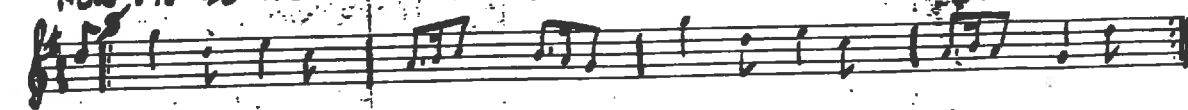
GETTING UPSTAIRS



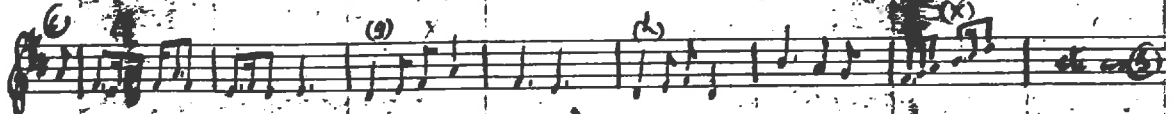
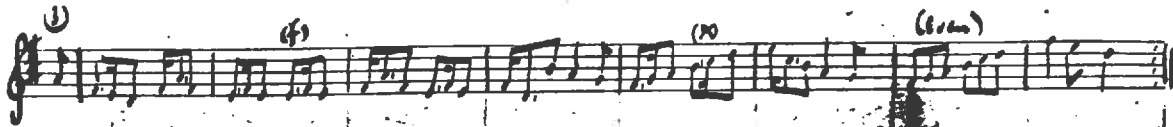
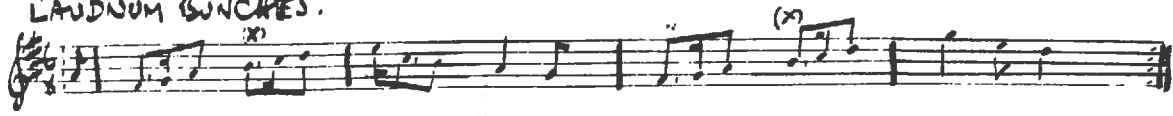
HUNTING THE SQUIRREL



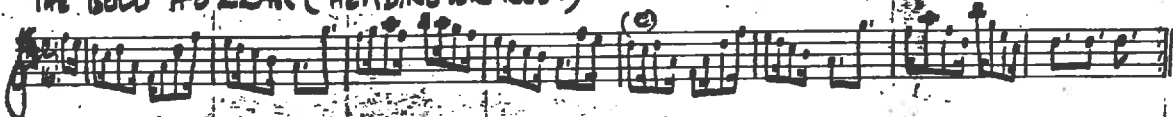
HOW YIE DO SIR?



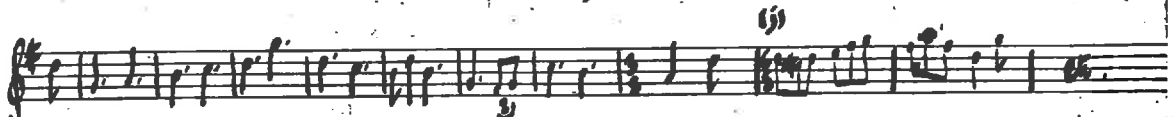
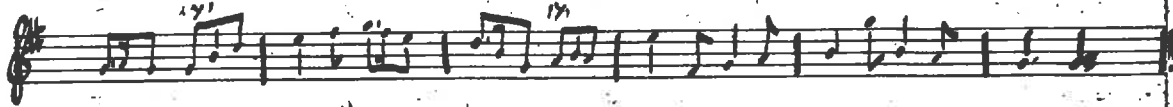
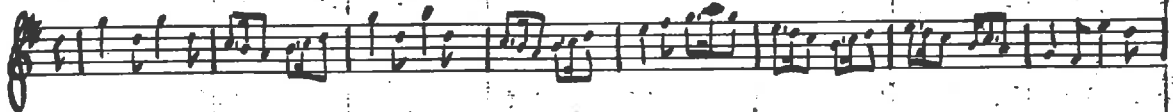
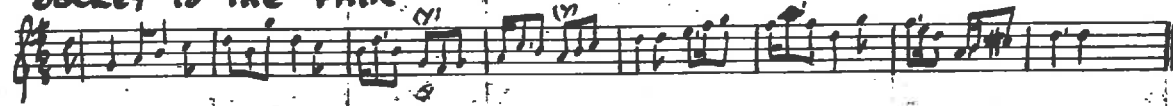
LAUDNUM BUNCHES.



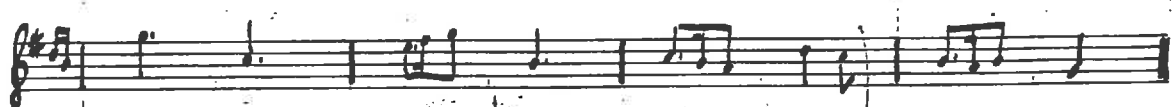
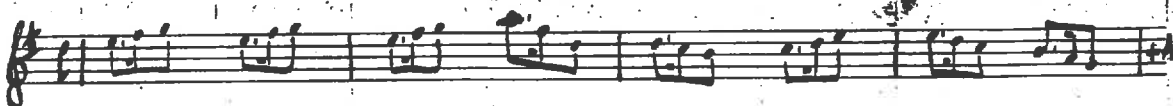
THE GOLD HUZZAR (HEADINGTON REEL)



JOCKEY TO THE FAIR



THE OLD WOMAN TOSSED UP A GLANSKET.



SHEPHERD'S BOY

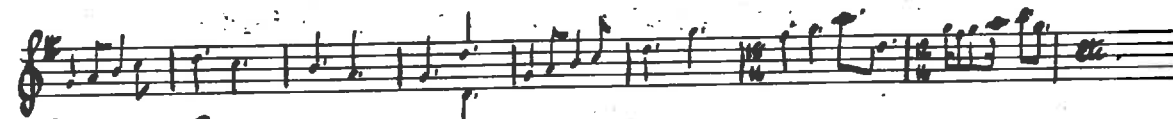
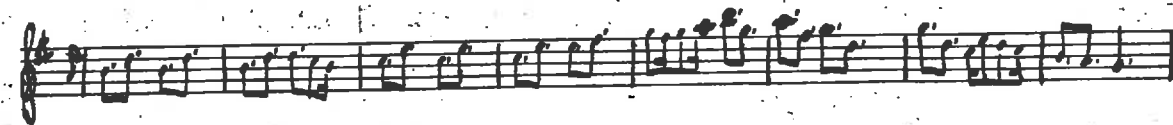
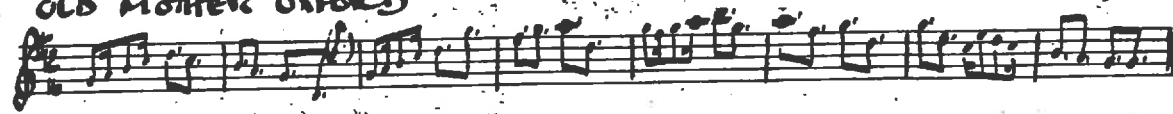
JIGS.



BACCAPIPES



OLD MOTHER OXFORD



PRINCESS ROYAL.

