

THE SHERBORNE MORRIS

Including RLD's Sherborne workshop notes and  
Tubby Reynold's (with RLD ?) notes from the  
current Sherborne Village Revival.

## THE SHERBORNE MORRIS

### SHERBORNE : *Notations*

#### Order of Figures:

Normal order in dances whose choruses included 1/2heys was Foot-up, Set Face-to-face, Back-to-back, Half-rounds, Whole-heys instead of a chorus, Half-rounds & caper-out on 2nd 1/2hey of last chorus. Cuckoo's Nest ended with caper-out on 2nd 1/2 of 1/2rounds. In corner dances all intermediate figures are 1/2rounds & the dances end with caper-out on a Whole-hey. All corner movements are repeated to places after intervening 1/2rounds.

#### Morris On & Off:

The Sherborne men danced onto ground in single file, then round the enclosure finally forming up for dance. In going off they did the same but in serpentine fashion. In both going and coming they made their obedience by "pulling the forelock."

#### Sidestep Dances - Bonny Green Garters, Old Woman Tossed Up

Chorus - long sidestep to left & right & 1/2hey. Repeat to places.

#### Clapping Dances: Young Collins - following & 1/2hey repeated.

Hands /b.b.b.-./ /b.b.b.-./

Feet stamp r.r.r.- 1.1.1.-

Certainly more clapping dances similar to Longborough ones.

#### Stick Dances: Constant Billy - following double stick tapping & 1/2hey

b. r+r./ b. l+l./ b. r+r./ b. r+l, l+r./ Repeat to places.

#### Two-by-Two: Cuckoo's Nest

Chorus - all face down 5 & 6 do 4 plain capers, 3 & 4 ditto, 1 & 2 do 2 double steps then all galley out to face up. All repeated starting with 1 & 2.

#### Corner Dances:

##### Orange in Bloom (Boys of the Bunch tune)

1st, 2nd chorus - sidestep to left & right, bow right & left, 2 double steps & a galley to cross.

3rd, 4th chorus - galley right & left instead of bows.

5th, 6th chorus - 4 1/2capers 2 double steps & a galley

7th, 8th chorus - 4 upright-capers etc.

##### How Do You Do

1st, 2nd chorus - long sidestep to left then right bow left then right singing "How do you do?" then 4 plain capers.

3rd, 4th chorus - galleys instead of bows

5th, 6th chorus - 2 1/2capers etc.

7th, 8th chorus - 2 upright-capers etc.

##### Lads a Bunchum

1st, 2nd chorus - sidestep to left & right, bow right, then left, 2 fore-capers & a galley.

3rd, 4th chorus - 2 galleys instead of bows

5th, 6th chorus - sidestep to left, shuffle back, sidestep to right, feet

together jump, 2 1/2capers & a galley.  
7th, 8th chorus - 2 upright-capers instead of 1/2capers.

#### Trunkles

Salute - corners meet & retire - double step, step & jump, galley back to place.

1st, 2nd chorus - 3 double steps galley left left, then right 2 plain capers.

3rd, 4th chorus - fore-capers instead of double steps.

5th, 6th chorus - 1/2capers etc.

7th, 8th chorus - 3 upright-capers, etc.

9th, 10th chorus - bows again but retire to place rather than cross-over.

Monks March - Heel & Toe step - no handks - capers same pace as rest of dance.

1st chorus - corners wave then clap with partner r+l, l+r. 1/2hey & repeat to place.

2nd chorus - galley; 3rd - 1/2capers; 4th - uprights.

NB: galley sometimes means 2 bars sometimes only the first bar. Sherborne 1/2capers = forecapers elsewhere and vice versa.

### SHERBORNE WORKSHOP

There are three types of dances in the Sherborne tradition.

1. Set dances in which all 6 dance more or less continuously,
2. Corner dances in which the distinctive part involves diagonally opposite pairs changing places in turn,
3. Figs danced as solos or duets.

The basic stance is upright with the weight forward over the balls of the feet and the stomach pulled in and the ribcage raised. This gives elevation and, by stiffening the upper body, provides a good foundation for movement. The feet are turned out about 45 to 60 degrees included angle - this is not essential to the dance but is characteristic of the Cotswold Morris.

The basic Cotswold Morris step is a quick change of weight from one foot to the other with the free foot in the air being swung forward parallel to the ground about a foot's length in front of the supporting foot. The characteristic Sherborne step is a "step, hop, change, change" - this is different to any other village. Smoothness is achieved by having confidence in knowing what one is doing and doing it rather than trying for continuous control of the movement by counterbalancing tensions in all the muscles. There is a fair amount of rise and fall in the steps achieved by some bending of the knee as well as flexing of the ankle and utilisation of thigh muscles in lifting up.

The figures in the Set dances are mostly danced to a fixed sequence of steps given as, "1 hop 2 3, step and jump "up", down & down & Down together." The first half of this is usually done going forward and the second retiring backwards. In a figure this sequence would be done starting with the left foot and then repeating starting on the right foot. The 1 hop 2 3 is a normal Sherborne step - left, hop on left, right, left etc.

From the step there is a spring off of the one foot to land with both feet together. Immediately on landing - remember the feet should still be turned out from each other - the dancer rises onto their toes while twisting the heels to the left or right as appropriate, so that one foot is now straight and the other is almost at right angles to it with the heel against the other foot's instep - this is "up".

The Sherborne backstep, used for travelling backwards, is called Shuffles. It consists of moving from the "up" position to a "down" and back again as often as is needed to fill the music. The "down" position is the mirror image of "up" except that instead of the heels being high off the ground they are almost touching the ground. The rhythm of the sequence of shuffles is not even, more time is spent up than down - "down - up (&)" = ta - taah. From the final "Down" there is a spring off both feet to land with feet "together".

The emphasis of the movement of the body in ordinary stepping is upwards - achieving elevation. The emphasis of the movement in a Cotswold backstep is downwards - the switch of contrast from bar to bar is another attractive feature of the style - so the "down" movement occurs on the strong beats of the music. The beats of the tune mark the time of the first contact of the foot with the ground for each step. It is self evident that most of the body's movement occurs between beats which is why it is easy to show movements but not to describe them.

Arm movements are to add style and balance to the dancing. It is not easy to coordinate arm and leg movements when both are unfamiliar. During the fixed stepping sequence the arms move together as mirror images not alternately.

The arm movements are with the arms "comfortably" straight. The starting position is with the arms horizontal at shoulder level, parallel in front of the body, hands lightly clenched, palms downward. The arms are brought back to this position every time the dancer lands from a jump and this is another characteristic Sherborne feature.

The usual arm movements swing the arms back and forward, the hands passing close by the upper thigh. During "stepping" the hands in swinging back do not pass the back of the body and in the swing forward do not come more than half way up to the "starting" position. The same arm swing is used with other "steps", perhaps being more emphatic or larger as the "step" requires.

During a stepping sequence in a figure then the arm movements are, starting from the arms in the forward, horizontal position, swing down and half up on the 1 hop 2 3, swing back and raise up forward again on the step and jump, hold at the half down angle for the shuffles so as to balance and then swing back and up to the forward starting position on the final down and spring to land feet together. There is no snatch or swing out to the side.

## Sherborne 2

In the figures the first half is usually done starting with the left foot and the second half starting with the right foot. Each figure requires its stepping sequence to be done twice therefore. The first four figures of set dances have the sequence described already.

**FOOT UP** - the set faces up (towards the music) and dances the sequence towards the music, turning to face away from their partner on the final jump, the set then turns to face down (away from the music) and dances the sequence away from the music, turning to face their partner on the final jump the shortest way. The facing out at the half way point is a Sherborne morris characteristic.

**SET** - sometimes called Half Gyp - partners start by facing across the set. The dancers move forward to just pass each other right shoulder to right shoulder, that is go a little to their left in going forward. The forward movement is on the 1 hop 2 3 and step. From the just passed position, they jump backwards a little to end actually shoulder to shoulder and then shuffle etc backwards to their starting place. This is then repeated starting with the right foot, going a little to their right going forward and passing left shoulder to left shoulder etc.

**BACK TO BACK** - this starts as SET but the dancers have to pass round each other, still facing the same way throughout, hence the name back-to-back. The dancers move a little faster on the 1 hop 2 3 so that the step can be done across behind the partner and they can land on the jump on the other side of their partner, shoulder to shoulder. In this movement they will be left shoulder to left shoulder before the shuffle in the first half and right shoulder to right shoulder in the second half.

**FACE TO FACE** - sometimes called Whole Gyp - the path is the same as BACK TO BACK but the dancer rotates during the travel instead of facing the same way throughout. As the descriptive name implies, the dancers start by moving round each other keeping face to face until they have swapped sides and are facing back to their own position. They do not go very far, being quite close before the next movement. On the jump and up, the dancers turn the other way to which they have rotating so that they end shoulder to shoulder again ready to shuffle back to place. It should be remembered as out to the left while turning right, face back, then turn left with the jump to end left shoulder to left shoulder. Repeat other way and other turns. This turn half way is bum to bum.

It is a fine point that dancers should do the "up" to start the shuffles such that the body (bum) moves away from their partner, thus it is different for SET to the other two figures.

Experience shows that dancers should practice the stepping sequence alone, then to the track of the above figures and finally add in the arm movements.

Each dance has distinctive movements specific to the dance which usually occur between the "figures" and are often the same thing repeated or small variations on the theme.

**Plain Capers** : These are high springs from one foot to the other, 2 to a bar, that is half the speed of ordinary stepping. The objective is height, lifting the body centre of gravity up rather than in kicking the legs out in front. They require a good preparatory sink so that the thigh muscles can contribute to the lift. The lower leg is not kicked forward but allowed to hang down fairly straightly from the knee without real tension. The arms do large swings back and forward, one movement per caper. The movement is very similar to that needed to jump over a horizontal stick held 12 to 18 ins off the ground.

**Galley** : called "gallery" - although it was a common movement in the Wychwood/Stow area the Sherborne way of doing it was peculiar to the side. They especially prided themselves on the gallery which they used at all "corners" ie turns. Elsewhere, for example at Longborough and Fieldtown, the dancer uses the galley to turn smoothly through the whole movement and it is essential to clearly distinguish the Sherborne way. The first step is forward, without any turning of the body, unlike elsewhere, then the dancer does as high a spring as possible to land on the same foot, turning in the air as much as is needed for that point in the dance followed by another hop on which the turn can be completed. The free leg is raised till the thigh is nearly horizontal as the first step is made. The thigh is turned out about 45 deg. If there is a turn following the step the free leg is twisted across in front to help the dancer turn quickly. During this "twist" and the following hop the free foot is turned in two small circles in the horizontal plane about the height of the knee of the supporting leg. The foot is not particularly pointed down.

### Sherborne 3.

The direction of the small circles is clockwise or anticlockwise according as the free foot is the left or the right. The Sherborne dancers did not usually make galleys that were a complete turn on the spot but preferred to do the galley without a change in the direction faced. The movement must not develop into a leaning back with the free leg out in front - throughout the dancer has his weight over the ball of the supporting foot, leaning a little forward, with the twists of the free foot under the body quite close to the other knee.

The "turn" part of the galley, which often is used alone, is frequently finished by a step and landing feet together. However it varies somewhat from dance to dance and even within dances so that it can be followed by two plain capers or by putting the feet together, jumping and landing feet together again. Sharp published the latter consistently throughout all the dances and it was probably the objective of the dancers to do it thus if the music or movement allowed it, however he collected the step and jump mostly and this should be considered the norm.

The arm movements in the galley are "out" as in the shuffles and "down and forward" as in the step and jump following the shuffles in a figure. So the arm movements are the same as they are in the corresponding part of figures which do not have the galley. Traditionally a galley with turn is called a "galley out" because the direction of the turn is "out", that is away from the centre of the set. In turning out the dancer always galleyed with the leg most suitable for the direction of turn - on the left going anticlockwise etc.

### CUCKOO'S NEST

Chorus: all 6 face down, away from music, Nos 5 & 6 only, dance 4 plain capers, starting outside foot, odds with right, evens with left, on the spot while the other 4 stand still. In the next two bars Nos 3 & 4 repeat this while the other 4 stand still. Then Nos 1 & 2 dance on their own 2 bars of Sherborne step, also starting outside foot (nb not plain capers) and then everyone galleys out to face up towards the music. The step forward must be emphasised as the feature of the dance when going into the galley.

All this is repeated facing up and starting with Nos 1 & 2 doing 4 plain capers etc. It ends with all galleying out to face front, that is towards partner.

The dance can be practiced with this chorus and the figures already described.

### END OF SET DANCES

Most Set dances end with Rounds, Whole Hey and Rounds and caper up, without any further chorus movements, although the Whole Hey is usually danced to the chorus part of the tune played only once through.

The stepping in these figures is 2 Sherborne steps - 1 hop 2 3, 1 hop 2 3 - and a galley, step and jump to land feet together. This is the stepping of the last pair in Cuckoo's Nest.

**ROUNDS** - "Half Rounds" because the dancers go almost half way round the set and then come back again along the same path to their starting place. The whole set start by making up to a  $\frac{1}{4}$  turn to the left to face round the set clockwise. This is the "easy" way into the figure. They dance the step sequence, starting with the outside foot (the left), moving round the set about 2 places, and then stepping forward and galleying out (on left) to face back the way the dancers had come. As the dancers do not face front to their opposites at the half way stage it is not so important how far the dancers travel before they turn to face back. The dancers come back to their starting place starting with the outside foot (the right) and galley right to face across the set at the end.

**WHOLE HEY** - "Double Hey" because it is 2 half heys done continuously. In a hey the 3 dancers on one side move round a figure eight, first to change ends and then back to their starting place. It is not a reel of 3 in the Country Dance sense. The tops, 1 & 2, turn up and out to their left and right respectively, move down the set through the middles places, moving in to be almost shoulder to shoulder facing down and then step out to the bottoms' places with a galley, again turning out and round to face across to their opposite. At the same time the bottoms, 5 & 6, turn down and out to their right and left respectively, move up the set going through the middles' places after the top pair have passed through, going in a little to be shoulder to shoulder and then galleying out into the tops' places turning left and right respectively to face across to their opposite. Meanwhile the middles go up the middle close together, to allow the tops to go through their places and then turn out from the centre of the set to follow the tops round, but ending in their own starting place. The second half of the hey is the mirror image of this, Nos 1 & 2 turn out at the bottom and go through the middles place first, the Nos 5 & 6 turn out at the top and follow 1 & 2 across the middles places and 3 & 4 go down the middle following 1 & 2.

#### Sherborne 4.

The travelling must only take the first two bars, that is the 2 Sherborne steps, so that the step into the galley can be made into the final position. Each half movement ends with the dancers facing across the set.

Ideally the tops turn very quickly to go down the set and do not move far out in traversing the first loop of the figure eight as they need to get out of everyone else's way. The middles should follow the tops fairly closely, only leaving just enough room for the bottoms to pass between the tops and middles as they come up the set. As the bottoms come through a little after the tops, they make a larger loop to start and then move quickly between the others.

To turn out at the end of the half heys Nos 1, 3 & 6 galley on their right the first half and the left the second and the other 3 the opposite. To avoid any adjustment of the steps the dancers start the half heys on the same foot they are to galley on. Notice not only do the middles follow the tops paths but they have the same starting foot and galley foot.

There is a similar problem in sticking to the "first half left and second half right" starting foot rule in the Foot-Up although it is not very apparent when doing Foot-up with shuffles. In corner dances the Foot-up is danced with galleys and then it is natural to start with the outside foot. That is, left for odds and right for evens in the first half and vice versa in the second.

The Cotswold Morris competitions were fussy about starting feet and often insisted on the "left and right" rule. Also extra "fudge" steps that would allow changing feet during a movement were frowned upon and listened for as extra ringing of the bells. Thus to be strictly traditional it would be necessary to change step before the galley by altering one of the previous steps say from 1 hop 2 3, to 1 hop 2 hop or 1 2 3 4. It is often difficult to visualise the foot to be galleyed on when starting a half hey so it can be thought of as the foot that goes up/down the middle of the set and then starts to swing around the outside as the body turns.

#### ONCE TO YOURSELF

The dance starts with the musician playing the first part of the tune through once while the dancers get ready and the foreman or leader judges the speed to be right. On the last beat of the 3rd bar from the end - one gets used to spotting when this is - all do "up" ready to shuffle etc backwards a little leading into Foot-Up.

#### CAPER OUT ("Kipper Out")

The dance finishes with all 6 dancers facing up for the last 2 bars of the dance and doing 4 plain capers on the spot. They hold the final position with hands forward in the air for a moment or two. The dance can end on either the Hey or Rounds. If the latter, it is danced so that it opens up to a larger diameter during the figure.

The set should be at finger tip out-stretched spacing in all directions. It is very desirable to keep this spacing throughout the dance and move forward during choruses that require stick hitting or hand clapping. However there is a tendency to let the set shrink during the dance and it can be widened up again during this final set of figures.

The normal order for a dance is : Foot-Up, chorus, Set, chorus, Face to Face, chorus, Back to Back, chorus, Rounds, Hey, Rounds and caper out. It is usual for figures to be in the order of increasing difficulty and it is likely that Back to Back should occur before Face to Face. The dances could be extended and have another chorus after the second rounds. It is now possible to run through complete set dances as soon as the chorus moves are learnt.

#### YOUNG COLLINS

Chorus: Partners face. In bar 1 all stamp 3 times with right foot. In bar 2 all clap both own hands together. In bar 3 all stamp the left foot 3 times. In bar 4 all clap again as bar 2. The claps and stamps are on the first 3 of the 4 beats in the bar and there is a pause on the 4th beat. The claps must be at forehead level for effect and so that they can be seen as the audience is mostly behind the dancers. During the stamps the arms are at the sides. The stamping and clapping is followed by a half hey and then the whole thing repeated from the other end.

#### CONSTANT BILLY

Each dancer has two short (18 in) sticks, one in each hand, held at the bottom. At the end and mid point of each figure, Once to Self and Half Hey the dancers strike their two sticks together on the jump. All sticking is done above head level - this is very important - and in striking the two sticks are to make a cross, that is, are at right angles to each other. Usually each dancer holds the left stick still and strikes it with the right from behind.

Sherborne 5.

During Once to Self the sticks are held up crossed, right behind left till the strike on the middle beat of the last bar. Then the sticks are lowered to the sides and the normal arm movements used in the figures.

During the intermediate forward and back figures it has become common to strike the sticks on the jump in bar 2 and to hold the sticks crossed during the shuffles. This defines very well the arm position during shuffles in other dances.

Chorus: the stick hitting is;

b. r+r. / b. l+l. / b. r+r. / b.  $\begin{matrix} r+l \\ l+r \end{matrix}$  / and a half hey.

b = each dancer strikes his own sticks high up, holding the left still and striking it with the right stick from behind.

r+r = partners strike right sticks together, moving them from right to left, and making right angles when they hit.

l+l = partners strike left sticks together, moving them from left to right (not a backhanded movement)

$\begin{matrix} r+l \\ l+r \end{matrix}$  = odds hold sticks close together, then move them both outwards and away from each other and so striking the evns sticks, who hold their sticks wide apart and bring them together to hit their partners sticks.

Stick tapping should be done moving the stick upwards with a flourish, especially in the last double hit. The stick is used with a lot of wrist movement, making the most of the preparatory backswing but minimising any follow throw, which is both unnecessary and a possible cause of accidents.

After the sticking comes a half hey and the repeat of the whole to place.

OLD WOMAN TOSSED UP IN A BLANKET  
COUNTRY GARDENS ("Blue Eyed Stranger")

These are "sidestep and half hey" dances of which all Cotswold sides had several, of an just calling it "The Handkerchief Dance", and using any tune that took their fancy. There are two ways of doing the sidestepping in Sherborne, thus there are really two dances.

A. Simple sidesteps

The most important feature is to maintain the relative angle between the two feet no matter what the relative position - this is a Cotswold Morris feature. It seems very easy for dancers to be lazy and turn the feet with the body so that feet become nearly parallel.

It has become customary even though the Cotswold Morris is a "left footed" tradition to start sidesteps with the right foot. Either is acceptable as long as the rule is followed throughout the dance by everyone.

The Sherborne sidestep is "open", that is the first movement is to separate the feet. The first step is a little to the side and forward so that the second step brings the other foot up behind the first, in step of the rear foot against the heel of the leading foot. This "open" and "closing" movement is repeated twice more than a fourth open step is followed by a hop on that same foot and the sequence of 8 steps repeated the other direction with the other foot leading. The total travel to the side in each of these sidestepping is small.

Only the leading hand is up during the sidestep. Right when going to the right etc. The wave of the hand, done by the wrist only, is called a "show", clockwise (looking up) with the right and the left the opposite. The hand has to be well raised - it was considered to be a special feature of the Sherborne Morris - "Can't hold hands high enough in showing" they said. The upper arm should be quite close to the ear and not out to the side. There is one show for every two steps, so that the sidestep sequence of 8 steps has 4 of them.

B. Sidestep with Shuffles

"r l r up, down & down &, l r l up, down together." On the first bar the dancer moves a little diagonally forward to the right, and retires backwards on the shuffles, advances a little diagonally forward to the left in the 3rd bar and retire to place on the last "down" and jump to land feet together. The terminology is that of sheet 1. The same arm movements as sidestep A, so only one arm up in the shuffles this time. There is a great effect from the way the set moves (or nearly slides) around. The sidestep as before is followed by a half hey and all is repeated to place. As before it can be done to the left first if desired.

There must have been other Set dances. Greensleeves and Lumps of Plum Pudding have been mentioned by dancers without indicating the chorus movement. Probably Constant Billy would be done hand clapping instead of sticks with exactly the same movements.



CORNER DANCES

These are a separate set of dances with their own structure and introducing new steps. The set is made a little larger, the dancers being a couple of feet further apart in both directions to allow "bigger" movement as the corner pairs dance together. The dance order is different - after the initial Once to Yourself and Foot-Up, each chorus is done turn by the corners 1 & 6, 2 & 5, then 3 & 4, during which they cross the set and change places along the diagonals. Between the set of choruses, each of which has slightly different steps, the only intermediate figure used is Rounds. The dances end with Whole Hey and Caper Out.

The FOOT-UP is different in that it is stepped with the same sequence as Rounds and the Hey - 2 Sherborne steps and a galley (ending facing away from partner) and 2 Sherborne steps facing down and galleying out (the long way) to face partner. During the dances, dancers have to come into movements with something as they have periods of standing still while the others perform. So as the first corner finishes, the second corner steps a "once to self" of 1 Sherborne step and a step and jump (nb not shuffles). When the 2nd corner is finishing the 3rd do ditto and when the 3rd is finishing both 1st and 2nd corners join in ready for the next figure.

Traditionally each corner chorus movement was repeated to place with the same steps before going onto the next stepping sequence. This makes a long dance and was suitable in the days when one dance on someone's lawn was enough for a show. It is unreasonable to do this today outside of a practice night. It was probable that the first crossing would have been danced off the left foot and the return off the right as elsewhere. In a shortened version one has to chose left or right foot lead - the following is in terms of left foot lead.

HOW DO YOU DO?

The galleys in the figures of this dance can be followed by either step and jump to land feet together or 2 plain capers as there is no Mss indication. It would be consistent with the chorus stepping to end with the capers.

The choruses start with long sidesteps to left and right similar to that described under Simple Sidesteps against Old Woman Tossed Up in a Blanket, being open so that move a little to the side following the leading foot and only the leading hand up and showing. During the sidesteps the two corners approach to almost meet at the end of bar 4. The next 2 bars are danced facing in the position reached, the movements being different for each set of choruses, and the music being played at the speed required for the steps used. Following these displays of virtuosity the corners pass each other, by right shoulders, crossing to the opposite diagonal place, with 4 plain capers, turning the easy way to face front(inwards).

Chorus 1: the corners stand still and "salute" with the left hand and then the right, singing "Ho D'ye Do?" each time. This salute or "making their obedience" or "pulling the forelock" was done very slowly and ceremonially by a wide circular sweep of the arm forward and round to the top of the forehead. Directly the hand touches the forehead, hand and head are ducked down (middle beat of bar). The music is a little slowed for these two bars.

Chorus 2: instead of salutes the dancers galley, without turning, on the left foot and then the right. These galleys should be thought of as competitive or challenges.

Chorus 3: instead of the galleys the dancers do two Forecapers. The music in these 2 bars are played about  $\frac{1}{2}$  speed.

Chorus 4: instead of the Forecapers the dancers do two Upright capers. The music in these 2 bars almost at half speed.

Forecapers - "half capers" - Cecil Sharp described it as : A step is taken with one foot, say the left, the right leg is simultaneously bent at the knee and its lowest part quickly swung back so that the back of the heel approaches the back of the thigh. It is then immediately straightened and the foot planted on the ground, heel down, toe up, close beside the toe of the left foot. The right thigh should not be raised, but must be moved forward and inch or two to allow the heel to be thrust forward. The movement is almost wholly confined to the lower part of the leg.

These two movements are followed by two ordinary steps, the first onto the foot which was raised back. In a series of forecapers the leading foot is alternated.

Note that the lift back of the free lower leg and the planting of the heel are emphasised. Too often the lift is minimised and the foot is scraped forward or scuffed producing quite a different effect, which is to be avoided.

The arm movements are a swing back on the first step and a swing forward on the third. It is usual to swing the arms back on the first step and let the handkerchiefs fly out behind on the second by a snatch back.

Called in the Revival "kick-capers".

Upright Capers : called in the Revival "splits" - the first two movements are preparatory cross-hops. One foot is crossed over in front of the supporting foot, instep to toes, with some weight on the forward foot. The body does not get lifted much on these crossings which are not springs but a getting ready for the major effort of the caper. The arms are held out to the sides during these preparatory movements. The Cotswold rule of weight starting on the left foot for each sequence is interpreted here as weight on the left so that the right is the working foot, thus the right foot is crossed first and then the left. In repeats of the Uprights the order alternates. Note that the second movement is a change to the other foot in front and not putting the first working foot behind with the majority of the weight still on the same foot. The third movement is to feet together and then spring into the air as high as possible off both feet and landing on both feet. While in the air one leg is swung forward, at least as in a plain caper, but preferably keeping the leg straight and getting it up as near the horizontal as the dancer can achieve. The other leg at the same time is doubled back at the knee while the thigh is raised with the other leg. Ideally the lower leg is brought back against the thigh, which itself is nearly horizontal alongside the straight leg. The doubling back of the leg is the most important feature to be achieved if compromises have to be made. The arms are swung high up on the jump, trying to keep the head up, shoulders back and not ducking the head down or curling the back. On landing from the jump it is necessary to dip (plie) by bending the knees a little. No jump in the dance should be jerky, but should be a push off of the ground rolling up the foot to the toes while straightening the knees and pointing the feet. Landing is the reverse, toes touch down first and the foot rolls down taking up the energy by the ankles and knees. If the dancer aims to avoid noise on landing of the feet hitting the ground it will almost happen automatically.

#### ORANGE IN BLOOM

The galleys in this dance are followed by 2 plain capers throughout. The first two choruses are structured differently from the last two.

Chorus 1: it starts with a short sidestep to left and right - a mere 1 2 3 hop, 1 2 3 hop. on which the corners approach. They then salute left and right as before standing still. Then they pass by right shoulders with 2 Sherborne steps and galley out to face front. The galley direction is on the left foot for the first corner, the right for the second, and following the tops for the middles, that is up the first chorus, down the second etc.

As the galley direction is constant for the first two corners and to avoid adjusting the stepping to be on the correct foot for the galley, it is possible for the dancers to start their corner movement on the foot that they are to galley on. Alternatively it looks better if the sidesteps are always the same so the 2 Sherborne steps after the salutes could start on the galleying foot.

Chorus 2: the two salutes are replaced with galley on the left foot and right foot without turning.

Chorus 3: there are no sidesteps to start. The corners approach with 4 Forecapers, and then pass by the right and galley out as before. The music for the Forecapers is slowed of course.

Chorus 4: the 4 Forecapers become 4 Upright capers.

It has been thought by some dancers that the galley at the end of the crossing should be done facing out on the diagonal, and the dancer should turn out to face front on the 2 plain capers or perhaps to turn in as in How D'Ye Do. This avoids any problem of starting foot.

#### LADS A BUNCHUM

(Orange in Bloom tune is elsewhere known as Boys of the Bunch and Lads A Bunchum as Dear is my Dicky - such are the quirks of the tradition)

The galleys in this dance are followed by "feet together, jump", starting and landing feet together.

The first two choruses are structured differently from the last two.

Chorus 1: it is as the first chorus of Orange in Bloom, the music slowing a little for the salutes, but the 2 Sherborne steps are replaced by 2 Half Capers.

Chorus 2: it is as the second chorus and also with the 2 Half Capers.

Chorus 3: it starts with the sidestep with shuffles described under Old Woman Tossed Up on which the corners do not approach very much. They then pass each other by the right with 2 Forecapers and then galley out to face front.

Chorus 4: as 3 with 2 Upright Capers.

Half Capers - "Fore Capers" or "Forrias" (the Sherborne nomenclature is at variance with elsewhere). This is a plain caper followed by two ordinary steps - L R L, so that a sequence of them will alternate the leading foot. It is most profitably thought of as an exaggerated Sherborne step in which the hop is eliminated by the height reached on the first step. The arms are down and up as before, as in plain capers.

**TRUNKLES**

This dance has a double chorus movement. In the first part, the "salute", which has nothing to do with the salute in the previous dances, is danced in turn by the corners to the centre of the set and retiring to their starting places. In the second part, which occurs after each corner has completed the first part, the corners in turn cross over the diagonal to change places.

The galleys in the figures and the salute end with a step and a jump whereas the galleys at the end of the crossings end with 2 plain capers.

Salute: corners advance to meet with 1 Sherborne step and a step and jump, which is the normal stepping for a figure start. They then galley out back to their own starting place and face front with a step and jump. The first corners will always start with the left foot and galley on the left foot, the second corners will do it on the right and the middles on the same foot as their neighbouring top, ie no. 3 on the left and no. 4 on the right. As there is a feet together in the movement at half way it is practical for everyone to start on the same foot and still galley on the correct foot, if so desired. The Salute also called "Show Out".

The Salute takes 4 bars only for each corner. Corners come in with a Once to Self which for the salute only is reduced to a straight forward jump.

Corners Cross: in turn, each corner crosses the diagonal with their opposite diagonal person, passing right shoulders, and then galleys out in the opposite place to face front in bar 4, galleys again, without turning, facing across in bar 5 and ends with 2 plain capers. The corners crossing takes 6 bars.

- Chorus 1: 3 Sherborne steps etc
- Chorus 2: 3 Half Capers etc
- Chorus 3: 3 Forecapers etc
- Chorus 4: 3 Upright Capers etc.

If it is not desired to adjust stepping while crossing, in order to galley out correctly in bar 4 the first corner should start right foot, second left etc.

Order of Movements : the order can be danced as the other corner dances ending after the crossing with Upright capers with Double Hey and Caper Out. But traditionally the Sherborne side followed the crossing with Upright Capers with a further Rounds, a set of Salutes and then a Double Hey with Caper Out, without any further corner crossing movements.

It can be supposed that Sherborne would have had other corner dances or dances with the special "slow" capers. Most possible is a corner dance without any capers but just crossing with sidesteps. Also likely is that there was a dance that incorporated leapfrogging.

RD (Lester) but Tubby Reynolds was hanging his out at his Pinewoody Claret August 1982.

#### NOTES ABOUT THE SHERBORNE MORRIS

The major source of information about the Sherborne Morris was George Simpson, aged 60 about 1908, and living then in the village of Upton, near Didcot in Berkshire. George died about the first World War from cancer. George's younger brother James was visited by the Travelling Morrice on 26 June 1938 when living in retirement at Battledown, Cheltenham. He and his brother had both danced in the village but both left and joined the police force in Cheltenham. Fred Hamer said they changed their name for this for some reason now forgotten. George had done land measuring and carpentering. George Simpson said that William Harper of Sherborne used to play whistle and dub (pipe and tabor). Someone else told Cecil Sharp that "Jin the Laddy" (J. Hopkins) was pipe and taborer. Richard Pitts (not a morris dancer) told Clive Carey about 1913 that he remembered a Simpson as whistle and dub player. As Pitts, then aged 89, also talked of "young" Simpson the player was probably of an older generation. Pitts talked of dancers named Hedges, Hawker, Lambert and two brothers Kent, one called John as well as Simpson the player.

Before Sharp met Simpson, Mrs Hobbs, who did a lot of exploratory work in the Cotswolds, went to see Mrs James, widow of the man who taught Simpson. Mrs James regarded Fieldtown as Sherborne's greatest rivals. Sharp also saw Taylor, a pupil of Simpson's but they all agreed in Sherborne that Simpson was the best and that he could whistle the tunes. The Travelling Morrice in June 1924 met Albert Townsend and collected the tune and some words for a dance for 4 men to Highland Mary. Mr Charles Taylor of the Oddington side danced some of this to the Travelling Morrice using the Sherborne step and both he and Townsend said that it was danced very much as I'll Go and Enlist for a Sailor. Russell Wortley and H. Albino met Thomas Pitts, an old Sherborne dancer, then aged about 80, at Eastleach before the last war and obtained some tunes. His photo is on the cover of Old Cotswold Photographs by Viner of the Cirencester museum. Sharp was told that the morris was given up about 1863 - this is a little early for George Simpson's age and the dancers that were met between the wars. Richard Pitt told Carey it was given up about 1883 which for the same reason appears a little late. A date like 1873 would be consistent with George Simpson having a pupil.

The Sherborne side danced on and off for 3 weeks at Whitsuntide, going out all day for miles around. Places like Shipton under Wychwood and Milton were mentioned. That was the regular outing for the year except for special fates. They were always in Sherborne on unit Tuesday.

Dress: Billy Cock hat trimmed all over with ribbons (square high hat)  
White pleated shirts - pleated all over. As said to be "slashed with coloured ribbons" ribbons must have been inserted into the pleats so that the colours showed when the pleats opened during dancing.  
Diagonal sash said Simpson, but Mrs James spoke of baldrick ribbons.  
White knee breeches, which were later discarded for white trousers. They attached the bells to one of the knee buckles.  
Bell pads had 25 bells on each leg - in 5 straps with 5 bells on each strap. The large bells were put at the corners (even then 3d each) and smaller ones in between of different sizes and mixed together. Straps of red braid crossed at the back of the leg. Mrs Hobbs borrowed a set for Sharp to copy.  
Originally blue stockings and later white.  
Handkerchiefs were tied with a reefing knot to the little fingers to leave hands free to clap. Some attached them to their shirt cuff.

Fool: he wore a round jacket with tassels. He had the letters "T.F." on his back standing for Tom Fool. He wore a brewers cap with long tassel hanging down his arm.

William Hathaway told Sharp at Cheltenham at Easter 1908 that Sherborne was a desperate morris place!

George Simpson said that they always had a cake and sword borne in front.

Sticks: 18 in long, rather less than 1 in diameter and painted red, white and blue in spiral bands  $\frac{1}{2}$  in wide like a barber's pole.

They danced onto ground in single file, then round the enclosure, finally forming up for dance. In going off they did the same but in a serpentine fashion. In both coming and going they made their obedience "by pulling the forelock". Made rather slowly and ceremonially by a wide circular movement forwards of the arm - when the hand reaches the forehead, the head is ducked down upon it.

## SHERBORNE WORKSHOP

There are three types of dances in the Sherborne tradition.

1. Set dances in which all 6 dance more or less continuously,
2. Corner dances in which the distinctive part involves diagonally opposite pairs changing places in turn,
3. Jigs danced as solos or duets.

The basic stance is upright with the weight forward over the balls of the feet and the stomach pulled in and the ribcage raised. This gives elevation and, by stiffening the upper body, provides a good foundation for movement. The feet are turned out about 45 to 60 degs included angle - this is not essential to the dance but is characteristic of the Cotswold Morris.

The basic Cotswold Morris step is a quick change of weight from one foot to the other with the free foot in the air being swung forward parallel to the ground about a foot's length in front of the supporting foot. The characteristic Sherborne step is a "step, hop, change, change" - this is different to any other village. Smoothness is achieved by having confidence in knowing what one is doing and doing it rather than trying for continuous control of the movement by counterbalancing tensions in all the muscles. There is a fair amount of rise and fall in the steps achieved by some bending of the knee as well as flexing of the ankle and utilisation of thigh muscles in lifting up.

The figures in the 'Set dances are mostly danced to a fixed sequence of steps given as, "1 hop 2 3, step and jump "up", down & down &, Down together." The first half of this is usually done going forward and the second retiring backwards. In a figure this sequence would be done starting with the left foot and then repeating starting on the right foot. The 1 hop 2 3 is a normal Sherborne step - left, hop on left, right, left etc. From the step there is a spring off of the one foot to land with both feet together. Immediately on landing - remember the feet should still be turned out from each other - the dancer rises onto their toes while twisting the heels to the left or right as appropriate, so that one foot is now straight and the other is almost at right angles to it with the heel against the other foot's instep - this is "up".

The Sherborne backstep, used for travelling backwards, is called Shuffles. It consists of moving from the "up" position to a "down" and back again as often as is needed to fill the music. The "down" position is the mirror image of "up" except that instead of the heels being high off the ground they are almost touching the ground. The rhythm of the sequence of shuffles is not even, more time is spent up than down - "down - up (&)" = ta - taah. From the final "Down" there is a spring off both feet to land with feet "together".

The emphasis of the movement of the body in ordinary stepping is upwards - achieving elevation. The emphasis of the movement in a Cotswold backstep is downwards - the switch or contrast from bar to bar is another attractive feature of the style - so the "down" movement occurs on the strong beats of the music. The beats of the tune mark the time of the first contact of the foot with the ground for each step. It is self evident that most of the body's movement occurs between beats which is why it is easy to show movements but not to describe them.

Arm movements are to add style and balance to the dancing. It is not easy to coordinate arm and leg movements when both are unfamiliar. During the fixed stepping sequence the arms move together as mirror images not alternately.

The arm movements are with the arms "comfortably" straight. The starting position is with the arms horizontal at shoulder level, parallel in front of the body, hands lightly clenched, palms downward. The arms are brought back to this position every time the dancer lands from a jump and this is another characteristic Sherborne feature.

The usual arm movements swing the arms back and forward, the hands passing close by the upper thigh. During "stepping" the hands in swinging back do not pass the back of the body and in the swing forward do not come more than half way up to the "starting" position. The same arm swing is used with other "steps", perhaps being more emphatic or larger as the "step" requires.

During a stepping sequence in a figure then the arm movements are, starting from the arms in the forward, horizontal position, swing down and half up on the 1 hop 2 3, swing back and raise up forward again on the step and jump, hold at the half down angle for the shuffles so as to balance and then swing back and up to the forward starting position on the final down and spring to land feet together. There is no snatch or swing out to the side.

## Sherborne 2

In the figures the first half is usually done starting with the left foot and the second half starting with the right foot. Each figure requires its stepping sequence to be done twice therefore. The first four figures of set dances have the sequence described already.

**FLOT UP** - the set faces up (towards the music) and dances the sequence towards the music, turning to face away from their partner on the final jump, the set then turns to face down (away from the music) and dances the sequence away from the music, turning to face their partner on the final jump the shortest way. The facing out at the half way point is a Sherborne morris characteristic.

**SET** - sometimes called Half Gyp - partners start by facing across the set. The dancers move forward to just pass each other right shoulder to right shoulder, that is go a little to their left in going forward. The forward movement is on the 1 hop 2 3 and step. From the just passed position, they jump backwards a little to end actually shoulder to shoulder and then shuffle etc backwards to their starting place. This is then repeated starting with the right foot, going a little to their right going forward and passing left shoulder to left shoulder etc.

**BACK TO BACK** - this starts as SET but the dancers have to pass round each other, still facing the same way throughout, hence the name back-to-back. The dancers move a little faster on the 1 hop 2 3 so that the step can be done across behind the partner and they can land on the jump on the other side of their partner, shoulder to shoulder. In this movement they will be left shoulder to left shoulder before the shuffle in the first half and right shoulder to right shoulder in the second half. *W. S. R. J. S. R. J. S. R. J.*

**FACE TO FACE** - sometimes called Whole Gyp - the path is the same as BACK TO BACK but the dancer rotates during the travel instead of facing the same way throughout. As the descriptive name implies, the dancers start by moving round each other keeping face to face until they have swapped sides and are facing back to their own position. They do not go very far, being quite close before the next movement. On the jump and up, the dancers turn the other way to which they have rotating so that they end shoulder to shoulder again ready to shuffle back to place. It should be remembered as out to the left while turning right, face back, then turn left with the jump to end left shoulder to left shoulder. Repeat other way and other turns. This turn half way is bum to bum.

It is a fine point that dancers should do the "up" to start the shuffles such that the body (bum) moves away from their partner, thus it is different for SET to the other two figures.

Experience shows that dancers should practice the stepping sequence alone, then to the track of the above figures and finally add in the arm movements.

Each dance has distinctive movements specific to the dance which usually occur between the "figures" and are often the same thing repeated or small variations on the theme.

**Plain Capers** : These are high springs from one foot to the other, 2 to a bar, that is half the speed of ordinary stepping. The objective is height, lifting the body centre of gravity up rather than in kicking the legs out in front. They require a good preparatory sink so that the thigh muscles can contribute to the lift. The lower leg is not kicked forward but allowed to hang down fairly straightly from the knee without real tension. The arms do large swings back and forward, one movement per caper. The movement is very similar to that needed to jump over a horizontal stick held 12 to 18 ins off the ground.

**Galley** : called "gallery" - although it was a common movement in the Wychwood/Stow area the Sherborne way of doing it was peculiar to the side. They especially prided themselves on the gallery which they used at all "corners" is turns. Elsewhere, for example at Longborough and Fieldtown, the dancer uses the galley to turn smoothly through the whole movement and it is essential to clearly distinguish the Sherborne way. The first step is forward, without any turning of the body, unlike elsewhere, then the dancer does as high a spring as possible to land on the same foot, turning in the air as much as is needed for that point in the dance followed by another hop on which the turn can be completed. The free leg is raised till the thigh is nearly horizontal as the first step is made. The thigh is turned out about 45 deg. If there is a turn following the step the free leg is twisted across in front to help the dancer turn quickly. During this "twist" and the following hop the free foot is turned in two small circles in the horizontal plane about the height of the knee of the supporting leg. The foot is not particularly pointed down.

### Sherborne 3.

The direction of the small circles is clockwise or anticlockwise according as the free foot is the left or the right. The Sherborne dancers did not usually make galleys that were a complete turn on the spot but preferred to do the galley without a change in the direction faced. The movement must not develop into a leaning back with the free leg out in front - throughout the dancer has his weight over the ball of the supporting foot, leaning a little forward, with the twists of the free foot under the body quite close to the other knee.

The "turn" part of the galley, which often is used alone, is frequently finished by a step and landing feet together. However it varies somewhat from dance to dance and even within dances so that it can be followed by two plain capers or by putting the feet together, jumping and landing feet together again. Sharp published the latter consistently throughout all the dances and it was probably the objective of the dancers to do it thus if the music or movement allowed it, however he collected the step and jump mostly and this should be considered the norm.

The arm movements in the galley are "out" as in the shuffles and "down and forward" as in the step and jump following the shuffles in a figure. So the arm movements are the same as they are in the corresponding part of figures which do not have the galley. Traditionally a galley with turn is called a "galley out" because the direction of the turn is "out", that is away from the centre of the set. In turning out the dancer always galleyed with the leg most suitable for the direction of turn - on the left going anticlockwise etc.

### CUCKOO'S NEST

Chorus: all 6 face down, away from music, Nos 5 & 6 only, dance 4 plain capers, starting outside foot, odds with right, evens with left, on the spot while the other 4 stand still. In the next two bars Nos 3 & 4 repeat this while the other 4 stand still. Then Nos 1 & 2 dance on their own 2 bars of Sherborne step, also starting outside foot (nb not plain capers) and then everyone galley out to face up towards the music. The step forward must be emphasised as the feature of the dance when going into the galley.

All this is repeated facing up and starting with Nos 1 & 2 doing 4 plain capers etc. It ends with all galleying out to face front, that is towards partner.

The dance can be practiced with this chorus and the figures already described.

### END OF SET DANCES

Most Set dances end with Rounds, Whole Hey and Rounds and caper up, without any further chorus movements, although the Whole Hey is usually danced to the chorus part of the tune played only once through.

The stepping in these figures is 2 Sherborne steps - 1 hop 2 3, 1 hop 2 3 - and a galley, step and jump to land feet together. This is the stepping of the last pair in Cuckoo's Nest.

**ROUNDS** - "Half Rounds" because the dancers go almost half way round the set and then come back again along the same path to their starting place. The whole set start by making up to a  $\frac{1}{4}$  turn to the left to face round the set clockwise. This is the "easy" way into the figure. They dance the step sequence, starting with the outside foot (the left), moving round the set about 2 places, and then stepping forward and galleying out (on left) to face back the way the dancers had come. As the dancers do not face front to their opposites at the half way stage it is not so important how far the dancers travel before they turn to face back. The dancers come back to their starting place starting with the outside foot (the right) and galley right to face across the set at the end.

**WHOLE HEY** - "Double Hey" because it is 2 half heys done continuously. In a hey the 3 dancers on one side move round a figure eight, first to change ends and then back to their starting place. It is not a reel of 3 in the Country Dance sense. The tops, 1 & 2, turn up and out to their left and right respectively, move down the set through the middles places, moving in to be almost shoulder to shoulder facing down and then step out to the bottoms' places with a galley, again turning out and round to face across to their opposite. At the same time the bottoms, 5 & 6, turn down and out to their right and left respectively, move up the set going through the middles' places after the top pair have passed through, going in a little to be shoulder to shoulder and then galleying out into the tops' places turning left and right respectively to face across to their opposites. Meanwhile the middles go up the middle close together, to allow the tops to go through their places and then turn out from the centre of the set to follow the tops round, but ending in their own starting place. The second half of the hey is the mirror image of this, Nos 1 & 2 turn out at the bottom and go through the middles place first, the Nos 5 & 6 turn out at the top and follow 1 & 2 across the middles places and 3 & 4 go down the middle following 1 & 2.

#### Sherborne 4.

The travelling must only take the first two bars, that is the 2 Sherborne steps, so that the step into the galley can be made into the final position. Each half movement ends with the dancers facing across the set.

Ideally the tops turn very quickly to go down the set and do not move far out in traversing the first loop of the figure eight as they need to get out of everyone else's way. The middles should follow the tops fairly closely, only leaving just enough room for the bottoms to pass between the tops and middles as they come up the set. As the bottoms come through a little after the tops, they make a larger loop to start and then move quickly between the others.

To turn out at the end of the half heys Nos 1, 3 & 6 galley on their right the first half and the left the second and the other 3 the opposite. To avoid any adjustment of the steps the dancers start the half heys on the same foot they are to galley on. Notice not only do the middles follow the tops paths but they have the same starting foot and galley foot.

There is a similar problem in sticking to the "first half left and second half right" starting foot rule in the Foot-Up although it is not very apparent when doing Foot-up with shuffles. In corner dances the Foot-up is danced with galleys and then it is natural to start with the outside foot. That is, left for odds and right for evens in the first half and vice versa in the second.

The Cotswold Morris competitions were fussy about starting feet and often insisted on the "left and right" rule. Also extra "fudge" steps that would allow changing feet during a movement were frowned upon and listened for as extra ringing of the bells. Thus to be strictly traditional it would be necessary to change step before the galley by altering one of the previous steps say from 1 hop 2 3, to 1 hop 2 hop or 1 2 3 4.

It is often difficult to visualise the foot to be galleyed on when starting a half hey so it can be thought of as the foot that goes up/down the middle of the set and then starts to swing around the outside as the body turns.

#### ONCE TO YOURSELF

The dance starts with the musician playing the first part of the tune through once while the dancers get ready and the foreman or leader judges the speed to be right. On the last beat of the 3rd bar from the end - one gets used to spotting when this is - all do "up" ready to shuffle etc backwards a little leading into Foot-Up.

#### CAPER OUT ("Kipper Out")

The dance finishes with all 6 dancers facing up for the last 2 bars of the dance and doing 4 plain capers on the spot. They hold the final position with hands forward in the air for a moment or two. The dance can end on either the Hey or Rounds. If the latter, it is danced so that it opens up to a larger diameter during the figure.

The set should be at finger tip out-stretched spacing in all directions. It is very desirable to keep this spacing throughout the dance and move forward during choruses that require stick hitting or hand clapping. However there is a tendency to let the set shrink during the dance and it can be widened up again during this final set of figures.

The normal order for a dance is : Foot-Up, chorus, Set, chorus, Face to Face, chorus, Back to Back, chorus, Rounds, Hey, Rounds and caper out. It is usual for figures to be in the order of increasing difficulty and it is likely that Back to Back should occur before Face to Face.

The dances could be extended and have another chorus after the second rounds. It is now possible to run through complete set dances as soon as the chorus moves are learnt.

#### YOUNG COLLINS

Chorus: Partners face. In bar 1 all stamp 3 times with right foot. In bar 2 all clap both own hands together. In bar 3 all stamp the left foot 3 times. In bar 4 all clap again as bar 2. The claps and stamps are on the first 3 of the 4 beats in the bar and there is a pause on the 4th beat. The claps must be at forehead level for effect and so that they can be seen as the audience is mostly behind the dancers. During the stamps the arms are at the sides. The stamping and clapping is followed by a half hey and then the whole thing repeated from the other end.

#### CONSTANT BILLY

Each dancer has two short (18 in) sticks, one in each hand, held at the bottom. At the end and mid point of each figure. Once to Self and Half Hey the dancers strike their two sticks together on the jump. All sticking is done above head level - this is very important and in striking the two sticks are to make a cross, that is, are at right angles to each other. Usually each dancer holds the left stick still and strikes it with the right from behind.



## Sherborne 5.

During: Once to Self the sticks are held up crossed, right behind left till the strike on the middle beat of the last bar. Then the sticks are lowered to the sides and the normal arm movements used in the figures.

During the intermediate forward and back figures it has become common to strike the sticks on the jump in bar 2 and to hold the sticks crossed during the shuffles. This defines very well the arm position during shuffles in other dances.

Chorus: the stick hitting is;

b. r+r. / b. l+l. / b. r+r. / b.  $\frac{r+l}{l+r}$ . / and a half hey.

b = each dancer strikes his own sticks high up, holding the left still and striking it with the right stick from behind.

r+r = partners strike right sticks together, moving them from right to left, and making right angles when they hit.

l+l = partners strike left sticks together, moving them from left to right (not a backhanded movement)

$\frac{r+l}{l+r}$  = odds hold sticks close together, then move them both outwards and away from each other and so striking the evns sticks, who hold their sticks wide apart and bring them together to hit their partners sticks.

Stick tapping should be done moving the stick upwards with a flourish, especially in the last double hit. The stick is used with a lot of wrist movement, making the most of the preparatory backswing but minimising any follow throw, which is both unnecessary and a possible cause of accidents.

After the sticking comes a half hey and the repeat of the whole to place.

### OLD WOMAN TOSSED UP IN A BLANKET COUNTRY GARDENS ("Blue Eyed Stranger")

These are "sidestep and half hey" dances of which all Cotswold sides had several, often just calling it "The Handkerchief Dance", and using any tune that took their fancy. There are two ways of doing the sidestepping in Sherborne, thus there are really two dances.

#### A. Simple sidesteps

The most important feature is to maintain the relative angle between the two feet no matter what the relative position - this is a Cotswold Morris feature. It seems very easy for dancers to be lazy and turn the feet with the body so that feet become nearly parallel.

It has become customary even though the Cotswold Morris is a "left footed" tradition to start sidesteps with the right foot. Either is acceptable as long as the rule is followed throughout the dance by everyone.

The Sherborne sidestep is "open", that is the first movement is to separate the feet. The first step is a little to the side and forward so that the second step brings the other foot up behind the first, instead of the rear foot against the heel of the leading foot. This "open" and "closing" movement is repeated twice more than a fourth open step is followed by a hop on that same foot and the sequence of 8 steps repeated the other direction with the other foot leading. The total travel to the side in each of these sidestepping is small.

Only the leading hand is up during the sidestep. Right when going to the right etc. The wave of the hand, done by the wrist only, is called a "show", clockwise (looking up) with the right and the left the opposite. The hand has to be well raised - it was considered to be a special feature of the Sherborne Morris - "Can't hold hands high enough in showing" they said. The upper arm should be quite close to the ear and not out to the side. There is one show for every two steps, so that the sidestep sequence of 8 steps has 4 of them.

#### B. Sidestep with Shuffles

"r l r up, down & down & l r l up, down together." On the first bar the dancer moves a little diagonally forward to the right, and retires backwards on the shuffles, advances a little diagonally forward to the left in the 3rd bar and retire to place on the last "down" and jump to land feet together. The terminology is that of sheet 1. The same arm movements as sidestep A, so only one arm up in the shuffles this time. There is a great effect from the way the set moves (or nearly slides) around. The sidestep as before is followed by a half hey and all is repeated to place. As before it can be done to the left first if desired.

There must have been other Set dances. Greensleeves and Lumps of Plum Pudding have been mentioned by dancers without indicating the chorus movement. Probably Constant Billy would be done hand clapping instead of sticks with exactly the same movements.

CORNER DANCES

These are a separate set of dances with their own structure and introducing new steps. The set is made a little larger, the dancers being a couple of feet further apart in both directions to allow "bigger" movement as the corner pairs dance together. The dance order is different - after the initial Once to Yourself and Foot-Up, each chorus is done turn by the corners 1 & 6, 2 & 5, then 3 & 4, during which they cross the set and change places along the diagonals. Between the set of choruses, each of which has slightly different steps, the only intermediate figure used is Rounds. The dances end with Whole Hey and Capers Out.

The FOOT-UP is different in that it is stepped with the same sequence as Rounds and the Hey - 2 Sherborne steps and a galley (ending facing away from partner) and 2 Sherborne steps facing down and galleying out (the long way) to face partner. During the dances, dancers have to come into movements with something as they have periods of standing still while the others perform. So as the first corner finishes, the second corner steps a "once to self" of 1 Sherborne step and a step and jump (not shuffles). When the 2nd corner is finishing the 3rd do ditto and when the 3rd is finishing both 1st and 2nd corners join in ready for the next figure.

Traditionally each corner chorus movement was repeated to place with the same steps before going onto the next stepping sequence. This makes a long dance and was suitable in the days when one dance on someone's lawn was enough for a show. It is unreasonable to do this today outside of a practice night. It was probable that the first crossing would have been danced off the left foot and the return off the right as elsewhere. In a shortened version one has to choose left or right foot lead - the following is in terms of left foot lead.

HOW DO YOU DO?

The galleys in the figures of this dance can be followed by either step and jump to land feet together or 2 plain capers as there is no Kss indication. It would be consistent with the chorus stepping to end with the capers.

The choruses start with long sidesteps to left and right similar to that described under Simple Sidesteps against Old Woman Tossed Up in a Blanket, being open so that move a little to the side following the leading foot and only the leading hand up and showing. During the sidesteps the two corners approach to almost meet at the end of bar 4. The next 2 bars are danced facing in the position reached, the movements being different for each set of choruses, and the music being played at the speed required for the steps used. Following these displays of virtuosity the corners pass each other, by right shoulders, crossing to the opposite diagonal place, with 4 plain capers, turning the easy way to face front (unmarked).

Chorus 1: the corners stand still and "salute" with the left hand and then the right, singing "Ho D'ye Do?" each time. This salute or "making their obedience" or "pulling the forelock" was done very slowly and ceremonially by a wide circular sweep of the arm forward and round to the top of the forehead. Directly the hand touches the forehead, hand and head are ducked down (middle beat of bar). The music is a little slowed for these two bars.

Chorus 2: instead of salutes the dancers galley, without turning, on the left foot and then the right. These galleys should be thought of as competitive or challenges.

Chorus 3: instead of the galleys the dancers do two Forecapers. The music in these 2 bars are played about  $\frac{1}{2}$  speed.

Chorus 4: instead of the Forecapers the dancers do two Upright capers. The music in these 2 bars almost at half speed.

Forecapers - "half capers" - Cecil Sharp described it as: A step is taken with one foot, say the left, the right leg is simultaneously bent at the knee and its lowest part quickly swung back so that the back of the heel approaches the back of the thigh. It is then immediately straightened and the foot planted on the ground, heel down, toe up, close beside the toe of the left foot. The right thigh should not be raised, but must be moved forward and inch or two to allow the heel to be thrust forward. The movement is almost wholly confined to the lower part of the leg.

These two movements are followed by two ordinary steps, the first onto the foot which was raised back. In a series of forecapers the leading foot is alternated.

Note that the lift back of the free lower leg and the planting of the heel are emphasised. Too often the lift is minimised and the foot is scraped forward or scuffed producing quite a different effect, which is to be avoided.

The arm movements are a swing back on the first step and a swing forward on the third. It is usual to swing the arms back on the first step and let the handkerchiefs fly out behind on the second by a snatch back.

Called in the Revival "kick-capers".

Upright Capers : called in the Revival "splits" - the first two movements are preparatory cross-hops. One foot is crossed over in front of the supporting foot, instep to toes, with some weight on the forward foot. The body does not get lifted much on these crossings which are not springs but a getting ready for the major effort of the caper. The arms are held out to the sides during these preparatory movements. The Cotswold rule of weight starting on the left foot for each sequence is interpreted here as weight on the left so that the right is the working foot, thus the right foot is crossed first and then the left. In repeats of the Uprights the order alternates. Note that the second movement is a change to the other foot in front and not putting the first working foot behind with the majority of the weight still on the same foot. The third movement is to feet together and then spring into the air as high as possible off both feet and landing on both feet. While in the air one leg is swung forward, at least as in a plain caper, but preferably keeping the leg straight and getting it up as near the horizontal as the dancer can achieve. The other leg at the same time is doubled back at the knee while the thigh is raised with the other leg. Ideally the lower leg is brought back against the thigh, which itself is nearly horizontal alongside the straight leg. The doubling back of the leg is the most important feature to be achieved if compromises have to be made. The arms are swung high up on the jump, trying to keep the head up, shoulders back and not ducking the head down or curling the back. On landing from the jump it is necessary to dip (plie) by bending the knees a little. No jump in the dance should be jerky, but should be a push off of the ground rolling up the foot to the toes while straightening the knees and pointing the feet. Landing is the reverse, toes touch down first and the foot rolls down taking up the energy by the ankles and knees. If the dancer aims to avoid noise on landing of the feet hitting the ground it will almost happen automatically.

**ORANGE IN BLOOM**

The galleys in this dance are followed by 2 plain capers throughout.

The first two choruses are structured differently from the last two.

Chorus 1: it starts with a short sidestep to left and right - a mere 1 2 3 hop, 1 2 3 hop. on which the corners approach. They then salute left and right as before standing still. Then they pass by right shoulders with 2 Sherborne steps and galley out to face front. The galley direction is on the left foot for the first corner, the right for the second, and following the tops for the middles, that is up the first chorus, down the second etc.

~~as the galley...~~  
adjusting the stepping to be on the correct foot for the galley, it is possible for the dancers to start their corner movement on the foot that they are to galley on. Alternatively it looks better if the sidesteps are always the same so the 2 Sherborne steps after the salutes could start on the galleying foot.

Chorus 2: the two salutes are replaced with galley on the left foot and right foot without turning.

Chorus 3: there are no sidesteps to start. The corners approach with 4 Forecapers and then pass by the right and galley out as before. The music for the Forecapers is slowed of course.

Chorus 4: the 4 Forecapers become 4 Upright capers.

It has been thought by some dancers that the galley at the end of the crossing should be done facing out on the diagonal, and the dancer should turn out to face front on the 2 plain capers or perhaps to turn in as in How D'Ye Do. This avoids any problem of starting foot.

**LADS A BUNCHUM**

(Orange in Bloom tune is elsewhere known as Boys of the Bunch and Lads A Bunchum as

Dear is my Dicky - such are the quirks of the tradition)

The galleys in this dance are followed by "feet together, jump", starting and landing feet together.

The first two choruses are structured differently from the last two.

Chorus 1: it is as the first chorus of Orange in Bloom, the music slowing a little for the salutes, but the 2 Sherborne steps are replaced by 2 Half Capers.

Chorus 2: it is as the second chorus and also with the 2 Half Capers.

Chorus 3: it starts with the sidestep with shuffles described under Old Woman Tossed Up on which the corners do not approach very much. They then pass each other by the right with 2 Forecapers and then galley out to face front.

Chorus 4: as 3 with 2 Upright Capers.

Half Capers - "Fore Capers" or "Forries" (the Sherborne nomenclature is at variance with elsewhere). This is a plain caper followed by two ordinary steps - L r 1, so that a sequence of them will alternate the leading foot. It is most profitably thought of as an exaggerated Sherborne step in which the hop is eliminated by the height reached on the first step. The arms are down and up as before, as in plain capers.

**TRUNKLES**

This dance has a double chorus movement. In the first part, the "salute", which has nothing to do with the salute in the previous dances, is danced in turn by the corners to the centre of the set and retiring to their starting places. In the second part, which occurs after each corner has completed the first part, the corners in turn cross over the diagonal to change places.

The galleys in the figures and the salute end with a step and a jump whereas the galleys at the end of the crossings end with 2 plain capers.

Salute: corners advance to meet with 1 Sherborne step and a step and jump, which is the normal stepping for a figure start. They then galley out back to their own starting place and face front with a step and jump. The first corners will always start with the left foot and galley on the left foot, the second corners will do it on the right and the middles on the same foot as their neighbouring top, ie no. 3 on the left and no. 4 on the right. As there is a feet together in the movement at half way it is practical for everyone to start on the same foot and still galley on the correct foot, if so desired. The Salute also called "Show Out".

The Salute takes 4 bars only for each corner. Corners come in with a Once to Self which for the salute only is reduced to a straight forward jump.

Corners Cross: in turn, each corner crosses the diagonal with their opposite diagonal person, passing right shoulders, and then galleys out in the opposite place to face front in bar 4, galleys again, without turning, facing across in bar 5 and ends with 2 plain capers. The corners crossing takes 6 bars.

Chorus 1: 3 Sherborne steps etc

Chorus 2: 3 Half Capers etc

Chorus 3: 3 Forecapers etc

Chorus 4: 3 Upright Capers etc.

If it is not desired to adjust stepping while crossing, in order to galley out correctly in bar 4 the first corner should start right foot, second left etc.

~~Order of Movements: the order can be altered as the other corner dances ending after the crossing with Upright capers with Double Hey and Caper Out. But traditionally the Sherborne side followed the crossing with Upright Capers with a further Rounds, a set of Salutes and then a Double Hey with Caper Out, without any further corner crossing movements.~~

It can be supposed that Sherborne would have had other corner dances or dances with the special "slow" capers. Most possible is a corner dance without any capers but just crossing with sidesteps. Also likely is that there was a dance that incorporated leapfrogging.