

THE STANTON HARCOURT MORRIS

STANTON HARCOURT

NOTATIONS: MANNING MSS.

From Manning MSS. Collected by T.C. Carter from Joseph Goodlake of Yarnton, formerly a Morris Dancer at Stanton Harcourt in March 1901, then aged 63.

1. BLACK JOKE:- the dancers on one side hold out their sticks in both hands at arms length breast high, to be struck by the dancer opposite. This is repeated thrice.
2. PRINCESS ROYAL:- A "clap dance"; each man claps both hands against those of his opposite, palm to palm, thrice; then he claps the right hand of his opposite with his own right hand, & then claps his own hands together.
3. THE NIGHTINGALE:- the dancers on one side spring into the air & strike the sticks of their opposites held overhead at arm's length, thrice.
4. BEAN PLANTING:- the dancers knock their sticks on the ground, & then thrust them out with both hands shoulder high, as if shooting at their opposites.
5. GREENSLEEVES:- each man taps the ground with his stick - thrice, & then those on one side raise their sticks in both hands breast-high to be struck by their opposites.
6. CLOCK:- a "clap-dance"; both hands of one side struck palm to palm against both hands of opposites, then right hand against right hand of opposite; then own hands together.
7. BRIGHTON CAMP:- both sides hold sticks in both hands over head at arms length; then the outer men on each side strike the stick of their middle man, in turn; then the sticks are held up again for the opposite man to strike. *- but see Bacon and Manning MSS.*
8. CONSTANT BILLY:- a "clap-dance".
9. NUTTING WE WILL GO.
10. JOCKEY TO THE FAIR.

The dancers always danced with white handks tied to their little finger. The pipe & tabor were played by (John) Potter of Stanton Harcourt a famous player who "could almost make un speak". His pipe had the holes lettered with the notes. His son-in-law Maxey Mitchell of Tumbledown Dick's, Curmior, Berks said that Bob Potter played to all the morrises for many miles around but chiefly at Stanton Harcourt, Standlake, Bampton Witney, Eynsham, Fieldtown, Clanfield, Farington & many other places & sometimes into Oxford. When he became too old for this pastime he came to live in Oxford - & about 1895 he was found dead in his house & his daughter (b. circa 1840) buried him at Stanton Harcourt. The Bampton whittle & dubs were made before 1820 by Robert Brooks, then living at the Dragon Inn, Bampton. When he left the whittles were left in some drawers in the possession of Barber Brooks from whom Potter bought them. Potter lost his dub at Stanton & it was believed it went back to Bampton along with a pipe, which with its companion, a black one, which got broken, was used & owned by him. One of these pipes came into the possession of Jinky Wells at Bampton & from him to Mrs Helen Kennedy, wife of Douplas.

THE STANTON HARCOURT MORRIS WORKSHOP

TO BEGIN

These notes are to help anyone who wishes to learn this Cotswold Morris Tradition who is unfamiliar with it or only met it briefly. It is a reconstructed tradition based on manuscript sources and a number of interpretations exist and some of these will be described.

Whoever is instructing should make themselves familiar with this material which is set out in a sensible order for teaching. Before beginning, an understanding should be reached with the musician on the music to be used and how it is to be controlled by the instructor. The pace of working should be sufficient to keep up interest but not so fast that confusion is caused by trying to learn too many things at once. Each part should be understood and practiced in turn and dancers should concentrate on developing skills without too many long pauses between for resting and distraction.

BASICS

There are a number of basics that need to be well learnt which are the foundation of good morris and good dancing. Attention to them should occur at the start of each practice session. Basics do not require dancing in any set formation and it is helpful for all to stand in a circle to allow a clear view for everyone of every thing.

Posture : a good posture is the basis of good movement. When standing still the weight should be over the balls of the feet, and the heels hardly touching the ground. The feet should be turned out a little, heels touching and the angle between the feet about 45 degrees. The upper body should be braced, as it is when taking a deep breath, so that there is the feeling of stretching up, not slouching. The head, eyes and shoulders should be level. All muscles should be slightly tensed ready to move. Standing still is necessary before and after the dance as well as on occasions during it.

Moving : the basic dance walk is a springy walk on the balls of the feet without the heels touching the ground. Nowadays this does not come naturally and should be practiced in the circle, moving in and out 4 steps each way. Attention should be drawn to the lift of the body on the steps and its fundamental importance. Practice to tunes in 6/8 as these best fit the natural body rhythm.

Morris Step : the primary stepping sequence for dancing on the spot or moving forward is called the double step. The change of weight from one foot to another is done quickly. It is best practiced by standing on one foot with the other a foot's length in front and changing the feet rapidly with pauses between each change. The practice can start quite slowly and build up in speed like the acceleration of a steam train. The double step is three changes and a hop on the third supporting foot. The feet travel forward and need not be lifted very much, so the leg remains fairly straight. Each double step takes one bar, which is the equivalent of two walking steps, and attention should again be drawn to the lift and fall of the body which is the same as for the basic dance walk.

Although it is easy to start practicing by dancing on the spot and ensuring that the forward travel of each foot is the same, it is not so easy to achieve the style when moving so practice must include travelling in straight lines or in large circles. Aim to keep the sole of the free foot nearly parallel to the ground and neither pointed downwards or curled up as this looks humorous or affected.

It should be realised that some dancers have difficulty in following demonstrated movements when the leader is not facing the same way as themselves and this should be allowed for in the teaching.

Handkerchiefs : This is not a tradition with many dances performed with handkerchiefs but they do dictate the arm movements that accompany the stepping and some aspects of the style will be missed if teaching starts with the stick dances. The handkerchief should be 17/18 inches square and when held by one corner with arms by the sides the other corner should touch the ground. This is larger than normally available pocket handkerchiefs and essential to get the quality of movement correct. Although feet move alternately, that is in opposition, the arms move together, both being swung back and forward at the same time, which is the opposite of the arm swinging in walking. This may need separate practice before linking to the basic morris step. Attention should be drawn to the fact that the feet slap the ground on the musical beats and that arm movements start and finish at these moments as well. The movement of the handkerchiefs, rather than the arms, is seen by the audience and these must be more flowing, without jerks or flicks. The arms should swing so that the handkerchiefs move from about head height on the up swing, that is hands about upper chest level, and behind the sides of the body on the down swing, that is hands besides the hips. The combination of morris stepping and arm movements should be practiced both on the spot and moving around.

Backstep : a different step is used to retire backwards based on the simple hop. The movement is step and hop, step and hop which contrasts with the morris stepping of step, step, step and a hop. The change of foot is not so emphatic and the emphasis of the body movement is not on the lift on the first and third steps of the morris step but on the drop on the hops on the second and fourth beats of the bar. The free foot is turned on the hops so that the heel comes across towards the instep of the supporting foot.

Jump : jumps are used as punctuation in the dance movement. The dancer is off the ground at least twice as long as for an ordinary step or hop and the musician is expected to stretch the music at this point to allow the dancer to emphasise the movement. Jumps like all other steps are asymmetric in that it takes longer to go up than come down because gravity works one way throughout. To obtain height it is essential to obtain the maximum of lift before the toes leave the ground, thus the dancer rolls up onto the toes to maintain the maximum time of contact with the ground as the body's centre of gravity is raised. To jump and to land the knees should bend a little. Jumps need practice and the aim should be lightness and quietness. Noise implies impacts that could lead to damage in the joints. The legs should be nearly

straight when in the air. The arms help the jump by providing balance. They should be swung up to the level of the top of the head and not started to be brought down till the toes are touching the ground again. The jump is more impressive if there is little change of posture and arm position while in the air. It is important not to let the eyes drop or the head drop into the shoulders when jumping.

The Sequence : the most frequently used sequence of stepping is two double steps, followed by two backsteps and a step and a jump to land both feet together. This takes 4 bars of music. The weight of the body raises and falls twice in each bar, and this is the fundamental rhythm. The steps are 4 to a bar for the first three bars but the step to go into a jump off of one foot to land on both is twice as long. Once some basic skills have been acquired, all practice should be in terms of this sequence of movements because of the need to have flowing movement. The handkerchiefs in the backstep are held out at the side of the body, the arms with elbows into the side of the body, hands with palms upwards and slightly forward of the body. The handkerchiefs reach this position from the upswing in the previous bar of stepping with the hands opening out rather than continuing upwards. The handkerchiefs swing into the jump with a scooping gesture, the hands moving out and down then inwards and up. Some practice of the arm movements alone to music may be advisable, both to establish habit patterns and the concept of dancing the handkerchiefs.

THE SET

From this point practice should be done in a set of 6 dancers arranged in two lines of three and the lines facing each other. The spacing between dancers should about finger tip to finger tip along the lines and across the set. Practice in a smaller set, for example because of being in a small room, should be avoided.

There are certain conventions about directions other than the normal left and right. Towards the music is the top of the set and that direction is up. The other way is the bottom of the set and down. The dancer opposite is across the set. In and out refer to the geometric centre of the set. Turns are described as clockwise or anticlockwise looking down at the ground or up or down depending on the initial direction of the turn.

A dance is constructed from short phrases of movement, usually 8 bars of music in length, which are normally classified as common figures, because they occur in a regular order in most dances, and distinctive figures or choruses which are special to the particular dance. The figures are simple collective movements which use the basic dance sequence or a variant of it. Few people today are used to the idea of dancing such that their relative position to other dancers is important and their spatial awareness with regard to others can be poorly developed. Patience is needed in establishing the movement patterns.

There are five figures. The simplest is forward and back in which the dancers dance towards their opposite on the double steps, to be face to face along the centre line of the set, and retire to place on the backsteps and jump. This is repeated to complete the figure. The next figure is back to back. The dancers face the same

way throughout, the same as in forward and back. The dancers start moving forward and a little to their left to pass their opposite by the right shoulder by the end of the first double step. During the second double step the pair pass back to back moving in an arc to their right so that they are almost left shoulder to left shoulder by the end of the double step. They retire to place on the backsteps and jump. The second half of the figure is the mirror image, going the other way round the opposite. The other figure using the same stepping sequence is cross over in which dancers change places with their opposites. It begins as back to back, but on the hop of the first double step the dancers turn right, half way, to face back, face to face with their opposite. The second double is on this spot and then dancers retire to their opposite's place on the backstep and jump. The second half of the figure like back to back starts passing left shoulders and is also a mirror image, but the ground track is not as each time a dancer is always on the up or down side of their opposite, depending on the side of the set they are dancing.

The other two figures have variants of the stepping sequence in which the first backsteps and jump are replaced by double steps, thus they are 6 doubles followed by backsteps and a jump or capers. The dance begins with dance facing in which all the dancers do this modified sequence on the spot facing their opposite. The dance ends with whole rounds in which the whole set dance a large circle clockwise, following each other. Because it is the last figure of a dance the set can become larger during this movement, the dancers do not have to reach any particular place by the end of the musical phrase and at the very end they all come into the centre of the set to form a small bunch for all in.

The figures are used in the Cotswold morris in order of increasing amount of travelling, thus at Stanton Harcourt the usual sequence is,

- 1 Dance Facing
- 2 Forward and Back
- 3 Cross Over
- 4 Back to Back
- 5 Whole Rounds and All In.

It is desirable to practice these in sequence until the dancers feel they are sure of the intent. It must be stated that in a full dance these figures will have choruses interspersed. If there are problems the figures should be walked through as well to avoid the confusion that can arise from trying to integrate steps, arms and patterns simultaneously.

It is essential to generate some drive into each half of the figures to create a lively impression. The time taken to accelerate into the first double step from the jump can be long and make the dancing look slack. The jumps should not end with the body vertical and balanced, but with the body leaning forward ready to move quickly. This is best achieved by making sure that the feet on landing are behind the normal standing position by up to a foot's length.

There are rules on which foot to start. The convention is to refer to the foot that is supporting the weight. The figures start onto the left foot but after the first jump the dancer starts again onto the right foot. This rule is particularly helpful in dancing the first three figures described. The change of lead makes it essential that the jump ends landing with feet together rather than on one foot.

There are finer details in each figure that can be examined at this point. In the backstep in each figure it is desirable that the hands of neighbouring dancers almost touch so that a line appears along the set. In dance facing it helps if all the dancers move forward a foot or so on the first step of the first double to give emphasis and allow some backwards movement on the final backsteps. The first step of each figure should be a strong movement, coming off the jump, with more travel than on any other step of the figure. The second double of each half of forward and back and cross over is danced face to face with the opposite, quite close, along the centre line of the set. To start practicing it is satisfactory to go into whole rounds the easy way, that is with the shortest turn, but it is usual in the Cotswold morris to include a turn on the spot either at the start or middle or end of the figure. In this case the option exists for all, or just the line to the left of the music, to make a turn right to face round clockwise at the start. At the end of whole rounds the dancers move into the centre and pause. Instead of the final jump ending with feet together, this time the dancers should spring from one foot to the other and pause with the free foot in the air, in the centre of the set. The arms should be upraised, knuckles almost touching neighbour's, forming a small circle.

Each dance is prefaced by a phrase of music called once to yourself during which the dancers do nothing until the last bar, in which they prepare for the first figure by a jump.

THE DANCES

The normal sequence for a dance is,

- | | |
|---|-------------------------|
| A | Once to Yourself |
| A | Dance Facing |
| B | Chorus |
| A | Forward and Back |
| B | Chorus |
| A | Cross Over |
| B | Chorus |
| A | Back to Back |
| B | Chorus |
| A | Whole Rounds and All-in |

This order will be assumed to apply unless stated otherwise and the following will be concerned only with the chorus movements.

A frequent element of choruses is the half or whole hey, the latter being twice the former. Because all the dancers are weaving at the same time it is difficult to

walk this movement through a pair at a time or to explain it and expect everyone to move simultaneously. The path traced during a hey is a figure of eight and each line of dancers mirrors the other so that each pair dance together.

The top pair turn up and end facing down the line of the set without making much of a loop or getting much further apart. They then dance down the line of the set to the bottom place, coming in towards each other, then facing each other across the set at the end of the second double step. The middle pair start by moving into the centre of the set, facing up and shoulder to shoulder, and dance around a circular loop, going between the top pair as they come down the set, and coming into the centre of the set face to face at the end of the second double step, again in middle position in the set. The bottom pair turn down and make a moderate loop so that the top and middle pairs have cleared the middle of the set. They then dance to the top position passing behind the tops and in front of the middles, ending face to face as the other pairs. All the dancers then backstep and jump, retiring out to their new places, in a line along the side of the set as in the other figures. In this tradition the middle pair always go up towards the music, so in the second half hey in a chorus or the second half of a whole hey the pairs dance as described for the position they are starting in. Thus the middles always dance the same thing but the ends dance differently depending on the end they are starting from at that moment.

Many choruses are structured as something and half-hey and repeated to place. This will be assumed in what follows.

HANDKERCHIEF DANCES

"NUTTING GIRL" - a sidestep and half hey dance.

All dancers face up and dance 4 bars of sidestep vigorously, on the spot and not moving forward, then half hey and repeat with again all facing up for the sidesteps. As with other Cotswold traditions the sidestep is an exaggerated movement. In this case for the sidestep the normal morris step is modified so that the leading foot for the double step is brought down strongly in front of the other foot instead of beside it on the first beat. This implies that the body rocks a little forward and back during each sidestep, also that the free foot on this beat is brought up behind the calf of the forward leg. Notice that the sidestep is not a true sidestep as there is no sideways movement only an aligning of the feet. The accompanying arm movements are the normal down and up swings but done more vigorously and with a longer travel.

"JOCKEY TO THE FAIR" - a sidestep and whole hey dance.

There is no notation for this dance in mss. This is how it is taught by Dave Robinson. As Nutting Girl the dancers face up and dance 4 bars of sidestep, then, because the B music is 14 bars long, there follows a whole hey taking 8 bars, ending with all facing opposites and then doing four plain capers. Plain capers are high springs from one foot to the other, 2 per bar like much exaggerated dance walks, aiming for elevation and not for kicking the legs forward. The handkerchiefs are

waved, making circles in the vertical plane, centred at waist level, by the side of the body. The whole chorus can be repeated or not depending on how long the dance is wished to run.

Variants seen of both dances include,

- a. dancing the sidesteps facing opposite rather than facing up. This loses a similarity with Bampton and Eynsham, but provides an alternative if further tunes for the sidestep and half hey dance are to be used.
- b. facing up, but dancing long open sidesteps to change places with opposites and a long open sidestep back before the half hey. This would be a normal open sidestep, stepping to the side and closing the trailing foot to it four times.

HANDCLAPPING DANCES

It was noted in mss that the dancers always carried white handkerchiefs tied to their little fingers even in stick dances. The handkerchief would lie in the hand coming out between thumb and forefinger but allowed to hang free during handclapping and taken up again during the figures and half heys. The available mss notation will be quoted as each needs interpretation to make a full dance.

"PRINCESS ROYAL" - a clapping dance without half heys.

Mss indicates that the chorus and figures were danced to the 12 bar B music. This is interpreted as the dance facing to an A and then the handclapping to the first 4 bars of the B followed by the next figure to the remaining 8 bars of the B music.

"a clap dance; each man claps both hands against those of his opposite, palm to palm, thrice; then he claps the right hand of his opposite with his own right hand, and then claps his own hands together."

Note that at this time, March 1901, it was not thought necessary to indicate all repeats of movements or mirroring with other hands.

A convention to indicate various clapping movements is,

- b = dancer claps both own hands together,
- l+l = dancer hits left hand of opposite with own left hand,
- r+r = ditto for right hands,
- beh = dancer claps both own hands together behind body,
- p = dancer claps both hands with opposite right to left and left to right, palm to palm.

Interpretations seen are,

- | | | | |
|----------|---------------------|----------|-------------------|
| a. Bar 1 | p three times | b. Bar 1 | p three times |
| Bar 2 | r+r three times | Bar 2 | r+r once & b once |
| Bar 3 | l+l three times | Bar 3 | p three times |
| Bar 4 | b three times. | Bar 4 | l+l once & b once |
| c. Bar 1 | p three times | d. Bar 1 | b three times |
| Bar 2 | r+r once & l+l once | Bar 2 | r+r three times |
| Bar 3 | p three times | Bar 3 | l+l three times |
| Bar 4 | l+l once & r+r once | Bar 4 | p three times |

There is a need to take a step forward to be closer for the clapping, either on the first clap or on the jump to end the preceding figure and to take a step back at the end to allow room for the subsequent figure. Perhaps this explains why the mss has the clapping of own hands last.

"CONSTANT BILLY"- a clapping and half hey dance.

Mss describes it as "a clap-dance". It is normally interpreted as the standard clapping for this tune in other traditions.

Bar 1	b once, r+r once
Bar 2	b once, l+l once
Bar 3	b once, beh once
Bar 4	b once, p once, then half hey and repeat to places.

"THE CLOCK" - a clapping and half hey dance.

" a clap dance ; both hands of one side struck palm to palm against both hands of opposites, then right hand against right hand of opposite; then own hands together."

This could be identical to Princess Royal except for no mention of the number of times for each clap. The tune suggested for use is "Grandfather's Clock" played quite fast. The clapping chosen depends on how the bits of the tune are allocated to figures and choruses.

Interpretations seen are,

a. Bar 1	b, pause, r+r, r+r	b. Bar 1	p on middle beat
Bar 2	b, pause, l+l, l+l	Bar 2	r+r on middle beat
Bar 3	b, pause, beh, pause	Bar 3	l+l on middle beat
Bar 4	p, pause, p, pause	Bar 4	b on middle beat
c. Bar 1	p, pause, r+r, pause	d. Bar 1	p, pause, r+r, pause
Bar 2	l+l, pause, b, pause	Bar 2	p, pause, l+l, pause
Bar 3	p, pause, r+r, pause	Bar 3	p, pause, b, pause
Bar 4	l+l, pause, b, pause	Bar 4	beh, pause, b, pause

STICK DANCES

The Stanton Harcourt sticks were 21 inches long. They are held at one end, called the butt, and the other end, called the tip, is used for striking. If longer sticks are used they should be held an equivalent distance from the tip. During the dances the handkerchiefs are also carried although this must be considered an option. The stick should be carried as an extension of the arm, so that it slopes well down when standing still and not jutting out to interfere with the movements of other dancers. The same arm movements are used in the stick dances as in the handkerchief ones.

The stick should be gripped firmly between thumb and forefinger but rest lightly in the other fingers to allow quick and easy control of the stick's position. When striking the hand should grasp the stick tightly at the moment of impact to ensure

a crisp sound at impact and to avoid a follow through which could lead to injury of the dancer whose stick is being struck.

Dance experience with the tradition has found that striking the tips of sticks with opposites at the mid and end points of figures is not satisfactory and that it is better not to strike but to raise the stick up in both hands on the jump, held at both ends, horizontally.

In striking, the stick that is receiving the hit is usually held horizontally by both ends, either at eye level or directly overhead. For safety, it is wise to hold the stick so that it appears to cross the eyes of one's opposite, it also allows the stick movements to be seen by the audience. When holding the stick overhead it is usual to turn to the right so the holder's back is to their opposite. The receiver should not bend backwards to make hitting easier and should raise the stick well away from their head to avoid inadvertent hits. The turn should be a definite movement of the feet and not just a rotation that crosses the legs.

"GREENSLEVES" stick tapping and half hey dance.

"each man taps the ground with his stick - thrice, & then those on one side raise their sticks in both hands breast high to be struck by their opposites."

Bar 1 Each dancer stands still and hits the tip of their stick on the ground forward of their feet, directly in line with the holding arm, by bending forward, three times.

Bar 2 Each dancer stands upright and the even side, to the left of the music facing down the set, hold their stick up horizontally at eye level and the odd side hit this stick in the middle three times.

Bar 3 As bar 1

Bar 4 As bar 2 but the odds hold their sticks horizontally and the evens hit.

A variant seen is to dib the stick, hitting the butt on the ground and of course sliding the hand up the stick to do so, but the mss uses the word "tap" not "knock" as in another dance.

"BEAN PLANTING" - a corner stick dance without half heys

"the dancers knock their sticks on the ground, & then thrust them out with both hands shoulder high, as if shooting at their opposites."

"each corner in turn and then opposites"

Bar 1 The first corner, that is numbers 1 and 6 of the set, dib their stick by hitting the butt on the ground, then tap the tip in front of them, then stand upright and shoot using the stick like a shot gun. For effect they can stamp at the "shoot".

Bar 2 The second corner, numbers 2 and 5 do the same.

Bar 3 The middles, numbers 3 and 4, do the same.

Bar 4 Each does it to their opposite.

There is no repeat or half heys. Normally the inactive stand still with sticks at sides but Queen Emma's stand with stick overhead horizontally.

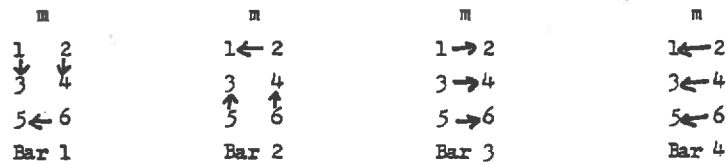
"BRIGHTON CAMP" - a stick tapping and half hey dance.

"both sides hold sticks in both hands over head at arms length;
then the outer men on each side strike the stick of their
middle man, in turn; then the sticks are held up again for the
opposite man to strike."

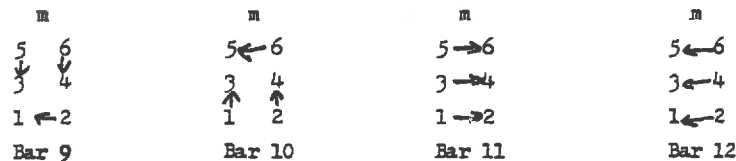
As interpreted this is a very spectacular dance, with each dancer doing something different in each half of the chorus. It is advisable to learn this dance from several positions, for example from the opposite side of the set as well as from one's neighbouring positions. In each bar, on the first beat, opposites face and hold up their sticks horizontally, that is "present" their stick to their opposite. On the middle beat half the dancers turn their backs to whoever should be hitting their stick and the other half of the dancers strike the tip of their stick on the middle of the receiving stick by releasing their left hand from their stick. Remember that left handed people have difficulty is using a stick in their right hand.

- Bar 1 Middle face down and hold stick above head for top pair to strike, while bottom pair strike across, number 6 hitting number 5
- Bar 2 Middle face up and hold stick above head for bottom pair to strike, while top pair strike across, number 2 hitting number 1
- Bar 3 Evens (numbers 2,4 & 6) turn to right to have backs to opposites and hold sticks above heads for opposites to hit
- Bar 4 Odds turn and evens hit.

After the half hey this is repeated, the middles face down and the pair now at the top hitting etc.



In the repeat after the half hey,



It is possible and practical to make all turns, to receive hits or make them, to the right. This is preferred. However it is possible to make all turns inward although this loses some of the effect of the turns.

"BLACK JOKE" - a stick tapping and half hey dance with extended music.

The tune for this dance is 2 bars longer than normal in both the A and B musics. The figures and choruses are extended to accommodate this feature.

"the dancers on one side hold out their sticks in both hands at arms length breaths high, to be struck by the dancer opposite.

This is repeated thrice."

This instruction presented difficulty in fitting to the given tune until it was realised that each hit was repeated in reverse by the opposite and that one of the three pairs of hits was intended for the extra two bars at the end of each figure.

Each figure is extended at half way and the end by two bars during which the odds strike across onto the evens stick presented on the middle beat of bar 5 and evens hit the odds stick on the middle of bar 6. The chorus is danced thus,

Bar 1 Odds strike evens once, on the middle of the bar

Bar 2 Evens strike odds

Bar 3 as Bar 1

Bar 4 as Bar 2

Bars 5-8 a half hey

Bar 9 as Bar 1

Bar 10 as Bar 2

The dancer receiving a strike does not turn in this dance although it is an option if one so wishes. It is better to stamp feet on the clashes rather than stand still. It is recommended that the dance facing and whole rounds are danced to short music that is 6 bars rather than extending to 12 bars by repeating the musical phrase. Bath City improved the appearance of the figures by dancing half capers in bars 5 and 6 while hitting across. A half caper is a single spring from one foot to the other followed by a hop on the supporting foot.

"CONSTANT BILLY" a stick tapping and half hey dance. Not in mss.

This is seen in two variants,

a. bars 1-2 like bars 1-2 of Black Joke and bars 3-4 a repeat of bars 1-2.

b. bars 1-2 like bars 3-4 of Brighton Camp and bars 3-4 a repeat of bars 1-2. In this variant dancers can keep turning to their right.

Trigg MM use the Fieldtown 6/8 tune "Balance the Straw" for variant(b).

Hammersmith used the Fieldtown tune "Bobby and Joan" for the same variant but having the dancers jump for the turns.

"THE NIGHTINGALE" - a stick tapping and half hey dance.

"the dancers on one side spring into the air and strike the sticks of their opposites held overhead at arm's length, thrice."

No tune was collected for this dance. Initially it was suggested that the song tune "Nightingale Sing" from nearby Standlake be used, but the Cornish tune for the song The Nightingale, with its 7 bar B music fitted the odd length chorus better, and a version of the tune had been collected by Sharp, from a Mr Sherborne at Ascott under Wychwood, and this is now commonly used.

Bar 1 The Odds strike the evens stick on the middle of the bar
 Bar 2 ditto
 Bar 3 ditto
 Bars 4-7 half hey.

In the repeat bars 8-10 the Evens hit the odds.
 For the spring the active dancers either do two plain capers or one half caper in each bar hitting down as they come off the top of the jump.
 The variants are whether the receivers turn their backs or not to their opposites.
 The ms implies by "held overhead" that they did.
 The Icknield Men raise the receiving stick for each hit rather than holding it up for the duration of the three hits.
 The Winchester Men in 1977 faced out to be hit but the hitter did not jump.

OTHER INVENTED DANCES

"NIGHTINGALE" - New Esperance.

They say they use a Playford tune to a version of the Hammersmith Fieldtown dance.

Bar 1 Odds only, retire two steps, bending forward and swinging back the stick
 Bar 2 odds jump forward and hit opposites stick three times as it is held horizontally.

Bar 3-4 Evens do likewise.

Bars 5-8 Half Hey and repeat to places.

"ROBIN THE BEAUX" - Whiteladies.

Bar 1 first beat - hit right to left one's left diagonal's stick
 middle beat - hit one's opposites stick from left to right
 Bar 2 first beat - hit right to left one's right diagonal's stick
 middle beat - hit one's opposite's stick from left to right
 Bars 3-4 repeat bars 1-2

Bars 5-8 half hey etc.

"THE CLOCK" - Datchet. Progressive dance in pairs facing in alternate directions.

A music - dance the equivalent of forward and back twice to next pair

B music - clap Bar 1 b, pause, r+r, pause

Bar 2 b, pause, l+l, pause

Bar 3 b, pause, r+r, pause

Bar 4 l+l, pause, b, pause

Bar 5 all step to right and jump to left, in rhythm of song
 "stop short... never to go again"

Bar 6 a double step to pass the next pair

Bars 7-8 backsteps and jump to face next pair.

Repeat till all the dancers have progressed to opposite ends of set, where each pair on reaching the end break away to left or right as appropriate and walk to form a circle. Dance ends with all dancers out and standing in positions in a circle corresponding to the numerals on a clockface. Hence desirable to have 12 dancers.

OTHER STYLES

Some of the teams that have concentrated on this tradition have evolved their own approach to figures and the details of dances.

Bath City

Did not land with feet together but with weight on one foot from all the jumps so that each half of each movement always started off onto the left foot.

They made the whole rounds very large and travelled very fast, delaying coming into the centre at the end till the last bar.

Flymouth

They dance the back to back only into line as at Bucknell

Trigg

They come very close in the forward and back figure. In the whole rounds they have the fool in the centre and dance round pointing their sticks at him as some teams dance the Upton on Severn stick dance.

Queen Emma's

In the stick dances they hold the stick up in both hands horizontally overhead during the backstep in the figures as well as on the jump.

In half heys they form a circle all facing the centre before backstepping out to place.

Merge

The normal order of figures is Dance Facing, Half Gip, Back to Back, Cross Over and Whole Rounds. The forward and back has become a half gip into one line shoulder to shoulder. All figures are stepped as for Dance facing, that is with 6 doubles followed by backsteps and a jump, so that in the first half of the middle figures the dancers retire on the double steps.

Princess Royal is constructed differently. They dance the normal figures to A musics and the the chorus is clapping (4 bars), half hey (4 bars) and half a forward and back (4 bars) repeated to place (12 bars)

Winchester

They did not raise the stick at all at any jump. They did not use handkerchiefs in clapping dances. In The Clock they started the half hey with 2 plain capers to fit the tune. They also used The Clock to bring in members of the audience, usually girls or women, and then they substituted a swing for the half hey. In Nutting Girl, the half hey had all the side facing up for the backsteps so that there was no turn into the sidestep sequence.

In a more recent revival of the tradition they now have an extra long retiring at the end of the first half of the middle figures so that they fall behind the normal places in the set. They have dropped the handclapping from Princess Royal and now use what is left as a Morris Off.

Some teams dance the half hey almost Fieldtown style with the dancers backing either up or down the set. This loses one of the features that holds the tradition together stylistically., and it is not encouraged.