SECTION 10: BACKGROUND AND NOTATIONS FROM INDIVIDUAL TOWNS AND VILLAGES



THE ABINGDON MORRIS.

Set:-most of dances can & have been done by 4 & some of them by

Step:-1) invariable rule is to start each movement with left foot.

2)feet lifted up & down, not kicked forward or back.
3)step is 1 hop 3 4. Hop done 6 to 9" infront of the other steps to produce a forward & back rock of the body.
4)JTTF is different.

Break:-never in the middle of foot-up.

1) NWWG, GILBM, JTTF have none.
2) CB, CHPB, MM, SD, SL have feet together after hop in last bar of movements ie. /r.hr.ft.-.//

3) PR has a movement rather like that at Campden. ie./r.hr.l.r./l.hl.ft.-./j. ft.-.//

Handks:-Arms comfortably extended. Swing up from just behind body to about shoulder level & back in each bar.JTTF is different.Occasionally the movement is more from the elbow & the handk goes back over the shoulder. Nothing particular at the break - arms end down at sides on "ft".

Figures:-regularly recurring figures are Foot-up, Dance-inposition or Back-to-back & all-in. These movements vary from dance to dance.

Once-to-self.

There is NO jump or other movement at end of Once-to-self.

Foot-up = "Face Horns & Face Partner".

1) 8 bars up,8 bars face partner - SD,GILBM,NWWG,PR.
2) 8 bars up,10 bars face - JTTF
3) 8 bars up but no face partner - CHPB.
4) 4 bars up,4 bars face partner - CB,MM.
5) 4 bars moving up 6 to 8ft, then face partner in this new position for 4 bars.Also done in reverse as Foot-down.

Back-to-back = "Cross Over",

1) 8 bars over & 8 bars back 2) 4 bars over & 8 bars back - CHPB

3) 4 bars over & 4 bars back . - CB, SL. Always done one way only, passing right shoulder in crossing & left shoulder on return.

All-in = "Corners".

1) Set opens out into a big circle, all facing the middle. Then all gradually dance toard centre ending with a caper & hands in air, in a bunch with a yell. Usually 8 bars but JTTF is 18 bars.

2) CHPB & PR - all face centre & "run in" & dance back twice (similar to distinctive figure of CHPB) then run-in 3rd time & step in small bunch.12 bars in all. ie. /l.r.l.r./l.hl.r.l./r.hr.l.r./l.-.hl.-.//
3) SD is different.

Dances:-

PROCESSIONAL

 $^{\mathrm{T}}$ eam & characters (Mayor, Horns, Fool, Deputy-Mayor etc) form up tidily & process to the tune Girl I Left Behind Me. There is no dance.

CONSTANT BILLY - as practiced.
Foot-up(4), (Sidestep up, Cast down, Back-to-back, sidestep down, Cast up, Back-to-back) 2 or 3 times, then All-in(1).
Sidestep up - long open sidestep towards top of set, both hands circling, leading hand higher, then long sidestep down. Sidestep down - as above but sidestep away from horns first. Cast Down - All face up, 1 & 2 cast out & away from each other & followed by their columns go to the bottom of set.so that

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Back-to-back = "Cross Over".

1) 8 bars over & 8 bars back 2) 4 bars over & 8 bars back 3) 4 bars over & 4 bars back - PR. - CHPB

. - CB, SL. Always done one way only passing right shoulder in crossing & left shoulder on return.

All-in = "Corners".

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PROCESSIONAL

Team & characters (Mayor, Horns, Fool, Deputy-Mayor etc) form up tidily & process to the tune Girl I Left Behind Me. There is no dance.

CONSTANT BILLY - as practiced.
Foot-up(4), (Sidestep up, Cast down, Back-to-back, sidestep down, Cast up, Back-to-back) 2 or 3 times, then All-in(1). Sidestep up - long open sidestep towards top of set, both hands circling, leading hand higher, then long sidestep down. Sidestep down - as above but sidestep away from horns first. Cast Down - All face up, 1 & 2 cast out & away from each other & followed by their columns go to the bottom of set, so that set ends reversed. Cast Up - All face down, 1 & 2 cast out etc.

CURLY HEADED PLOUGHBOY "The curly headed ploughboy went whistling over the lea. If I could only see him, how happy I should be." Foot-up(3), (Back-to-back(2), Run-in in pairs) 4 to 6 times then All-in(2). Run-ins - Partners run forward to meet with 4 running steps starting with left foot with hands together in front of tum, Hands meet & are thrown up together on 1st beat of bar 2. Bars 2 & 3 are double steps retiring backwards to place Bar 4 is break (2). All this is done three times - 12 bars in all. GIRL I LEFT BEHIND ME Foot-up(1) (1/2 Hey down, Face partner, 1/2 hey up, face partner) 4 or 6 times, then All-in(1) ½ Hey - Ends face other end & change places, 1 with 5, 2 with 6, passing right shoulders, taking 4 to 6 bars. Step out phrase facing direction going. Middles step facing each other for 4 bars then join right hands dance once round each other in middle to places. During this movement all have right hand on right hip & left. arms raised high, waving handks from side to side. MAID OF THE MILL Mayor stands in middle of set, stationary, throughout. Practiced over the years in several ways but they all boil down to two different ways of constructing the dance. A. Foot-up(1), Double Hey, Run-in, Double Corners, Rounds. The whole done several times. Double Hey - hey as GILEM 1st half but retire backwards along same track to place.ordinary step & hands.Middles step in place throughout.

Run-in - as All-in(2) lst 8 bars.

Double Corners - lst & 2nd corners cross simultaneously, all passing mayor by right shoulders, to opposite corner, turn to right & return to place (forwards not backwards) Rounds - whole rounds anticlockwise. B. Foot-up(4), Cast, Foot-up, Corners, Foot-up, Whole-rounds, Foot-up, All-in(1).

Cast = "Pillars" - cast out at top, down outside & up middle to place. Top couple followed by rest.

Corners = "Spokes" - all 6 do as double corners above.

Whole Rounds = "Rim" - anticlockwise, singing "The Maid of the Mill is a sweet pretty girl,

The Maid of the Mill for me, oh!"

All-in = "hub" - All-in(1) or(2). Lift up mayor at end. In this dance only - jump when facing up with hands in air, body bowed slightly forward. "Honour the Horns".
Figures represent the parts of the Ock St. Water Mill. NUTTING(or HUNTING) WE WILL GO or NUTTING GIRL "A hunting we will go my boys, A hunting we will go, We will catch a fox & put him in a box & never let him go". (Facc-up, Face-partner, Face-down, Face-partner) 2 or 3 times and then All-in(1). This dance is a leg-warmer traditionally done first by the team after the fool's jig. PRINCE'S (or PRINCESS) ROYAL Once to self, Foot-up(1), (Sidestep up, Back-to-back(1) Sidestep down, Back-to-back) 2 to 4 times, then All-in(2) Sidestep Up - following for odds, evens opposite hands & feet. 1 hand up,r on hip.r up 1 up r up.

Abingdon Dances 2.

Foot-up(3), (Back-to-back(2), Run-in in pairs) 4 to 6 times then All-in(2).

Run-ins - Partners run forward to meet with 4 running steps starting with left foot, with hands together in front of tum, Hands meet & are thrown up together on 1st beat of bar 2. Bars 2 & 3 are double steps retiring backwards to place Bar 4 is break (2).All this is done three times - 12 bars

GIRL I LEFT BEHIND ME

Foot-up(1) (% Hey down, Face partner, % hey up, face partner)

4 or 6 times, then All-in(1)

12 Hey - Ends face other end & change places, 1 with 5, 2 with 6, passing right shoulders, taking 4 to 6 bars. Step out phrase facing direction going. Middles step facing each other for 4 bars then join right hands dance once round each other in middle to places.

During this movement all have right hand on right hip & left. arms raised high, waving handks from side to side.

MAID OF THE MILL

Mayor stands in middle of set, stationary, throughout. Practiced over the years in several ways but they all boil down to two different ways of constructing the dance.

A. Foot-up(1), Double Hey, Run-in, Double Corners, Rounds. The whole done several times.

Double Hey - hey as GILBM 1st half but retire backwards along same track to place.ordinary step & hands.Middles step in place throughout.

Run-in - as All-in(2) 1st 8 bars.

Double Corners - 1st & 2nd corners cross simultaneously, all passing mayor by right shoulders, to opposite corner, turn to right & return to place (forwards not backwards) Rounds - whole rounds anticlockwise.

B. Foot-up(4),Cast,Foot-up,Corners,Foot-up,Whole-rounds,
 Foot-up,All-in(1).
 Cast = "Pillars" - cast out at top,down outside & up middle to place. Top couple followed by rest.

Corners = "Spokes" - all 6 do as double corners above.

Whole Rounds = "Rim" - anticlockwise, singing

"The Maid of the Mill is a sweet pretty girl,

The Maid of the Mill for me, oh!"

All-in = "hub" - All-in(1) or(2). Lift up mayor at end.

In this dance only - jump when facing up with hands in air, body bowed slightly forward. "Honour the Horns". Figures represent the parts of the Ock St. Water Mill.

NUTTING(or HUNTING) WE WILL GO or NUTTING GIRL

"A hunting we will go my boys, A hunting we will go, We will catch a fox & put him in a box & never let him go".

(Face-up, Face-partner, Face-down, Face-partner) 2 or 3 times and then All-in(1).

This dance is a leg-warmer traditionally done first by the team after the fool's jig.

PRINCE'S (or PRINCESS) ROYAL

Once to self, Foot-up(1), (Sidestep up, Back-to-back(1), Sidestep down, Back-to-back) 2 to 4 times, then All-in(2)

Sidestep Up - following for odds, evens opposite hands & feet.

1 hand up,r on hip.r up L up 1.r.l.r./i.r.l.tg./r.l.r.l./r.l.r.tg./l.r.l.tg./r.l.r.tg/ to r. chassez to 1. to 1. to r.

Abingdon Dances 3.

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1.up
                    r.up
      l.r.l.tg./r.l.r.tg./b.b.b.-./b.b.b.-./j.ft.-.//
                    to r.
                                   clapping
   At each tg (=feet together without a jump) & after the claps in bars 9 & 10 the raised hand is flicked up & out.
   In sidesteps some men like to wave raised handks a little.
      Once-to-self - men stand facing up & sing
  "Old Mother Harvey, Old George Hunt, Went to Nuneham in a punt, Lost the pole & down they sunk, & they never got to Nuneham."
    to a tune rather like Old Mother Oxford.
  SALLY LUKER - the "travelling" dance. .
     Foot-up(5), (Back-to-back(3), Foot-down, Back-to-back, Foot-up) 2 to 4 times then All-in(1).
    During Back-to-back, singing,
  "Sally Luker, Sally Luker, Sally Luker, my pretty gal, Dont you tease her, try to please her,
   For she is a pretty little gal".
   last two lines alternatively,
   "First you kiss her, then you leave her,
    Sally Luker is my little gal!
 SQUIRE'S (or MAYOR'S) DANCE.
    Was called Greensleeves till some busybody pointed out that
    the tune wasn't.
   Foot-up(1), (Run-in in 3's, Face-partners) 4 to 6 times then a
    special form of All-in.
  Run-in in 3's - 1,2 & 4, 3,5 & 6 run together in 3's.Middle men to the right.Movement in action exactly as CHPB.Run in with 4 running steps, toss up handks & retire to place with
   2 double steps & break(2). Repeat again starting with right
   foot.8 bars in all.
  All-in - ends turn to face each other up & down the set.
   Middles go to the right & turn to left to be between the ends
   also facing up & down the set. The two lines of 3 then slowly approach each other ending on a caper, 1 facing 5,4 to 3,
   2 to 6, hands in air, right feet almost touching in air.
JOCKEY TO THE FAIR - played very fast indeed. Foot-up(2),(lst corners,2nd corners,Rounds,Jump-in).2 to 4
   times then All-in(1)
                                              NB.no middles crossing.
 Step:-start with weight mostly on left foot & right foot about a foot's length in front. In this position hop on both feet.

This is bar l. Change to left foot in front & hop again. Bar 2.

Arms:-on right foot forward swing arms up so that forearm is
  vertical & lying along upper arm handks lying over shoulder.
  On left foot forward, swing smartly down.
There is a hypnotic effect after movement has been going for
  a while.
Corners - "back to back" - corners cross to opposite place
  passing right shoulders. Retire backwards to place passing
 left shoulders. At one time men put feet together, hands up high & made a slight bow having crossed & when back home.
  18 bars in all.
Rounds - all face anticlockwise. Go round anticlock 8 bars as
 far as possible; turn outwards (to right) without missing a step on first step of bar 9 & return to place, taking 10 bars.
 If home too soon step in place.
Jump-in - on 1st beat of bar 1 all jump towards partner, without actually treading on him, retire slowly to place in next few bars & step out part 18 bars in place.
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Abiggdon

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to a tune rather like Old Mother Oxford.

SALLY LUKER - the "travelling" dance.

Foot-up(5), (Back-to-back(3), Foot-down, Back-to-back, Foot-up)
2 to 4 times then All-in(1).

During Back-to-back, singing,
"Sally Luker, Sally Luker, my pretty gal,
Dont you tease her, try to please her,
For she is a pretty little gal".

last two lines alternatively,

"First you kiss her, then you leave her, Sally Luker is my little gal;"

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Middles go to the right & turn to left to be between the ends also facing up & down the set. The two lines of 3 then slowly approach each other ending on a caper, 1 facing 5,4 to 3, 2 to 6, hands in air, right feet almost touching in air.

JOCKEY TO THE FAIR - played very fast indeed.
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times then All-in(1)
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Step:-start with weight mostly on left foot & right foot about a foot's length in front. In this position hop on both feet. This is bar 1. Change to left foot in front & hop again. Bar 2. Arms:-on right foot forward swing arms up so that forearm is vertical & lying along upper arm handks lying over shoulder. On left foot forward, swing smartly down. There is a hypnotic effect after movement has been going for a while.

Corners - "back to back" - corners cross to opposite place passing right shoulders. Active backwards to place passing left shoulders. At one time men put feet together, hands up high & made a slight bow having crossed & when back home. 18 bars in all.

Rounds - all face anticlockwise. Go round anticlock 8 bars as far as possible; turn outwards (to right) without missing a step on first step of bar 9 & return to place, taking 10 bars. If home too soon step in place.

Jump-in - on 1st beat of bar 1 all jump towards partner, without actually treading on him, retire slowly to place in next few bars & step out past of 18 bars in place.

JIGS - only Broomstick Jig often done over the Mayor's sword. Traditionally done by fool who was usually a step dancer, at start of show. Tune-Pop Goes the Weasel. Other set jigs, if they ever existed, were only a faint memory in 1937.

Abingdon Dances 4.

Historic Material.

There is much that is tantalisingly close to "normal" Cotswold morris & there is a temptation to rationalise the vagarities. However many of the oddities are seen in Campden, Eynsham, Wheatley & the Word.morrises. Hasty & inadequately informed judgements on the tradition should be avoided. A point to note in using MSS material is that tunes & dances are often shuffled around. For Examples:1) Sharp MSS F.D.IV p.118. 21.9.22.

CHPB is now danced as GILBM

2)Neal Esperance Book Vol 1.

Sally Luker is now Jockey TTF.NB the description of step for the corner movement, when danced, is very close to current JTTF step.

Step from descriptions:-

Polka step stamping vigourously all the while, with a semi-circular movement out & in of the free leg on the hop, with perhaps some kicking of the foot backward. The dancer moves from side to side with each step. To the right when beginning with the right etc.

Comments on dances:-

CONSTANT BILLY.

Included handclapping b.-.b.-./b.-./ $\frac{r+1}{l+r}$ -./ done twice.

CURLY HEADED FLOUGHBOY

A ½ hey replaced last of the three "run-ins".

JOCKEY TO THE FAIR

Hand movements may once have included circles as well as up & downs - possible original of Sharp's movement?

PRINCESS ROYAL

The dance collected by Sharp & Neal independently in 1910 but not the dance collected & published in 1922 was as done today except for the last 6 bars of the sidestep movement which were

b. b. wave r. -./b. b. wave r. -./ 1/2 hey // or b. clapping.

Odd steps have been noted.

A caper similar to Bucknell double caper.
 A ½ caper like that at Bledington 1.Ωr.l./

Jockey to the Fair ABAB...



