

THE ODDINGTON MORRIS

ODDINGTON : 1st Issue

Stepping: Basic sequence

Every movement except the sidestep sequence start with left foot. Basic sequence is 2 double steps, 2 back-steps, feet together jump.

1. r. l. hl./r. l. r. hr./lb. hl. rb. hr./ft. -. j. -//

The free heel is brought smartly across on lb. rb. The second 1/2 of a figure is the same sequence - not starting other foot.

Handkerchief movements:

Basic movement is from out at sides up to in front of the eyes. In the figures of the set dances waving the handks one at a time, the rule being to use hand opposite to the foot being used. Thus:

wrin wlin wrin wlin wbin up
1. r. l. hl./r. l. r. hr./lb. hl. rb. hr./ft. -. j. -//

wrin = wave right handk in

wlin = wave left handk in

wbin = wave both handks in

up = both hands straight up

Sidestep sequence:

Sidestep to left (right foot forward & slightly crossed) ordinary double step (accented but feet not crossed) sidestep to right a final bar depending on what follows, e.g. double step.

wrin wrin wlin wrin
r. l. r. l./r. l. r. hr./l. r. l. hl./r. l. r. hr.//
ss..... foot-up..... ss..... foot-up.....

NB: hands are the opposite of the normal stepping rule. The last bar must end with a step with the right foot or onto both feet so as to start the following movement with the left. The 4th bar can be depending on the circumstances:

(i) r. l. ft.-// (ii) ft. -. j.-// (iii) r. -. hook . -//

r

Double Galley:

Used where possible i.e. Once-to-self at start of dance, preparatory to corner movements and figures as well as instead of caper-out at end of dance. Danced always as galley on the left foot, hook on the right.

wrin wlin lup
1. -. hl. hl./r. -. hook -. //

hr

Other Movements: in plain capers & fore-capers the arms go up & down.

Capers = down up Fore-Capers = down up
L. -. R. -./ L. -. r. l. /

For the slow capers the hands are cross, out, up, down quick. The steps are:

Rhf.

Single Capers - Lb. ft. L. ft./Rb. etc.

x-

First step is a slight spring ending right foot forward, left foot back and feet slightly crossed, weight evenly between both.

Double Capers - Lb. Rb. ft. j./Rb. Lb. etc.

In both slow capers the "effort" or spring is with the hands going up.

Figures:

1. Foot-up: danced stationary 1st 1/2 facing up & ending with a jump to face partner then 2nd 1/2 facing partner.
 2. Half-gip: as usual for track
 3. Whole-gip: danced frequently face-to-face but often done back-to-back. Was done with double step throughout & jump in bars 4 & 8. If done back-to-back steps as 1/2 gip.
 4. Half-hey: step as foot-up movement in 2 bars backsteps in new position.
- No indication of 1/2rounds or whole-hey as figures. Convenient to use same steps in all figures i.e. Whole-gip as Foot-up. Uses Whole-gip & Back-to-back as separate figures to get reasonable length of dance.

The Dances:

Order of Figures for other than corner dances:

Foot-up Half-gip Chorus Foot-up Back-to-back chorus Foot-up, Whole-gip chorus and double galley out facing up.

Sidestep Dances: London Pride, Highland Mary, Young Collins

Face partner & sidestep sequence. Hookleg into 1/2hey. Repeat to place. Gallies at all turns in the dances - this seems to mean the turn into the 1/2hey & at the end of corner movements only.

Stick and Clapping Dances:

Young Collins

Chorus movement as Bledington i)a) [in Bacon. Ed.]

Constant Billy - chorus as Bledington.

(Charles "Minnie" Taylor was one of the sources on Bledington as well!)

Corner Dances: The Old Frog Dance or Swaggering Boncy

Order of Figures for Corner dances:

Foot-up	Corners half-through sidestep
Half-hey, Half-gip	Corners through sidestep
Half-hey, Back-to-back	Corners half-through fore-capers
Half-hey, Whole-gip	Corners through forecapers
Half-hey, Foot-up	Corners half-through plain capers
Half-hey, Half-gip	Corners through plain capers
Half-hey, Back-to-back	Corners half-through leapfrog
Half-hey, Whole-gip	Corners through leapfrog
Half-hey & galley out.	

Taylor tried to end corners with double galley where possible but sometimes he needed 2 plain capers & a hook or even 4 plain capers. To overcome this & to shorten the dance sensibly, suggest:

Foot-up	Corners through sidestep
Half-hey, Half-gip	Corners half-through forecapers

Half-hey, Back-to-Back Corners through capers
 Half-hey, Whole-gip Corners half through leapfrog
 Half-hey & galley out.

In this way, everyone is in place at end of dance. In Half-through, turn after bar 4 towards other corner man and return to place passing left shoulders (clockwise turn). In Through, continue to corner's place. In the once-to-self when coming into corners it may be necessary to put in a feint step to get onto right foot to start sidesteps. In every corner movement the first 4 bars are the same.

The 5th & 6th bars are different for every movement.

1. Sidestep: 2 sidesteps, l.r.l.hl/r.l.r.hr./
2. Fore-capers: L.-.r.l./R.-.l.r./
3. Capers: L.-.R.-./R.-.L.-./ (NB: not L.R.L.R.)
4. Leapfrog: corners should not pass. In bar 5 or at end of bar 4, even turns & bends down, the odd leaps over him in the middle beat, going down at beat one so that even man can leap over odd man in middle beat of bar 6. It is best if man going down first is exactly in center of set. Once odd man has gone over the even can take a step across the set turning to face his place, while the odd man goes down where the even man was. Both double galley to place.

Trunkles

Foot-up	Salute	Corners sidestep & double galley
Half-hey Half-gip,	Salute	Corners fore-capers & double galley
Half-hey Back-to-back,	Salute	Corners single capers etc.
Half-hey Whole-gip,	Salute	Corners double capers etc.
Half-hey & double galley out up.		
Feint steps needed often to start corners & to get into double galley.		

ODDINGTON DANCES - collected or based on local traditions

revised 1st Issue

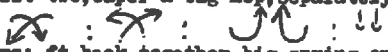
- Processional Hey Diddle Dis A: 2 morris steps, double galley without turn,
B: 2 half capers, 4 plain capers.
- Stick Dances Young Collins tips on ground 3x, low clash of tips 3x standing upright, tips on
ground again 3x, high clash of tips 3x, last harder, half hey. Repeat.
- Constant Billy evens hold horis at ends, odds hit middle with tips, reverse this,
then hit butts, tips, butts, tips, r to l or alternately l to r,
r to l, with capers, then half hey. Repeat.
- Clapping Young Collins b. b. b. -/r+r, r+r, r+r, -/b. b. b. -/l+l, l+l, l+l, -/ and half hey. Repeat
Constant Billy b. slap r/b. slap l/b. beh/b. ^{r+l}/_{l+r} and half hey. Repeat.
1st. slap knees, well raised, 2nd. slap opposite shoulder 3rd. head.
(it is worth considering alternate common tunes for these say Maid of Mill, BtheSt)
- Handkerchief Sidestep dance closed ss r in front, r hand up, double step facing front, both hands
up, closed sidestep l in front, l hand up, hook into half hey.
Tunes - London Pride, Highland Mary, Brighton Camp.
- Gallant Hussar Cross over with opposite doing 2 of something, double galley to
face back and to hook into the half hey. Half hey on wrong side
& repeat to place. Order of "somethings" A,
1) as 2) $\frac{1}{2}$ capers 3) forecapers 4) uprights.
- Shepherd's Hey short ss r in front, short ss l in front without hop, double galley
facing across and hook into the half hey. Repeat.
- Flowers of Edin 2 $\frac{1}{2}$ capers, 4 plain capers facing across and half hey. Repeat.
- Corners Old Frog Dance Facing corner along diagonal, short ss r in front, double step,
(Swaggering Boney) short ss l in front, short ss r in front, 2 bars of something
passing and double galley to turn to face back. Order of something
B. 1) 2ss 2) 2 $\frac{1}{2}$ capers 3) plain capers L R R L 4) Leapfrog
1 & 3 through, 2 and 4 half through in Bampton sense.
- Trunkles B - double step, $\frac{1}{2}$ caper, double galley back to place.
C - cross with 4 of something(A) & double galley to face back.
- Cuckoo's Nest All face up, 1st 2 pairs in turn do one of something (A) and all
join 3rd pair to double galley, hooking into half hey. Face up
again for the repeat.
- Glorisher walk round and each in turn does one of something(A) at top of
set, double galley to face across and then a sidestep dance chorus
- Line Dance Saturday Night A: 2 double steps and a double galley - repeated.
B: ss r, double step, ss l, double step, 2 $\frac{1}{2}$ capers, 4 plain capers
to pass.
Come in in order 1, 2, 3&4, 5&6, Finally galley into column & WHey.
- Heel & Toe Gen. Monks March A: start with rounds - rest of dance to B musics.
B: all face centre & do 4 of something (A), then Heel & Toe
round circle clockwise, repeat.
- Jigs Princess Royal FU: 6 double steps & double galley
Jig: ss seq as Old Frog (4 bars)! extra ss, 3 bars of something(C)
2 double steps and a double galley.
Something(C) 1) x steps 2) $\frac{1}{2}$ capers 3) claps/b. um r. b. -/b. um l. b. -/
- Jockey to Fair FU: 6 double steps and backstep.
Jig: ss seq, 4 half capers, 8 plain capers.
Slows: end with 2 double steps & backstep & jump.
- Highland Mary FU: 2 double steps, backstep & jump, 2 doubles & double galley.
Jig: ss seq = long ss to l, short ss to r & to l, 2 bars of
something(C), double galley.
No slows in this dance only FU's.
- Nutting Girl FU: as Highland Mary
Jig: ss seq, 2 doubles and backstep & jump, ss seq, 2 doubles &
double galley.
- Sherborne Jig FU: as Highland Mary
Jig: 3 shuffles & something, three times & 3 shuffles & a jump
Something = kneel, LL (or RR), ft tog J.

General

Posture: care needed not to lean backwards too much, especially in the backstep and jumps
 Speed: do not have too rigid an idea of speed as the optimum could change with skill
 Jumps: arm movements must not become a shrug of the shoulders with hands not rising much
 Start rule: weight on left foot first time so working foot usually right
 Plain Capers: free leg not tensed, go for height, lifting c of g & sink onto supporting leg to gain full benefit of thigh muscles & not strain back

Slow Capers

Hands: First two movements ; "across & apart" - continuous swing move, down & in, up and out.
 Second two movements ; "up & down" - mostly up & only drift down.
 Can separate out the second halves of the slows & practice the last two, caper & big hop, separately to advantage.



Forecapers: ft back, together, big spring onto same foot, big hop - first time right foot is the working foot

Uprights: first two beats are not "shuffles" in either Oddington or Longborough sense but low springs to land with feet crossed (height not as high as ordinary stepping)

DANCES

- Young Collins - clap at forehead level so that hands can be seen from back & hands wave where audience can notice.
- Highland Mary - I like the lean over the arm movement in the sidesteps
- Shepherds Hey - on the spot stepping: r l r hr/l r l r/l hl hl/ etc
 Emphasise where underlined - it is a sidestep right in front but steps 3 & 4 of bar 1 are side by side not feet crossed - feet crossed other way throughout bar 2. Note that it is a r in bar 2 beat 4 not hop 1.
- Gallant Hussar - first crossing same stepping as Shepherds Hey - turn to face back on the galley in bar 3 and hook into hey in bar 4
 In slows ensure that first caper ends with everyone shoulder to shoulder in line down centre so that first hand movements of next bar can be just behind other sides backs
- Flowers of Edinburgh - the 4 plain capers work up to a climax with the most "definite" one the fourth - do not let them die down in effect as go through them through tension.
- Trunkles - salute - go backwards on the two steps of the caper in bar 2 so that galley can be done in place and not while travelling. When go forward in bar 1 of salute may either do one swing of one hand or two swings of both hands, either would be right
- Cuckoo's Nest - the music of the B for slows only slows the first two bars as third pair do not do a slow caper but rather all do the galleys. For once middles do not have it eas; Order is as corner dances with FU, straight into a chorus, then extra half heys instead of foot ups through the dance. End with a half hey and galley up.
- Glorisher - first chorus is each person in turn at top do short sidestep right & left in front. Second chorus is two half capers, third a single slow etc. A fifth chorus could be leapfrog at the top - order 3 over 1, 1 over 3, 6 over 5, 5 over 6 etc at the top of the set between no. 1 position and centre line of set. Make sure that each person only goes round one place of set in walking per turn.
- Sherborne Jig - two rows of dancers facing. Foot up facing doing alternate halves only. Shuffle is just a twist of feet as Brackley rear up. Retain the forward & back pattern of movement throughout as a special feature.

OVER HILLS AND FAR AWAY

- Pattern: A1 - Foot up, B1 - rounds and jig, B2 - sidestep, cross over and change.
- B1 (1st time) 3 & 4 dance 2 half capers and galley & hook, twice through, on the spot.
 Other 4 dance rounds clockwise with 2 bars stepping to opposite corner & all galley & hook facing across to partner, then continue on to place.
- B1 (2nd time) 3 & 4 dance 2 forecapers and galley and hook, twice through, on the spot, the tune is slowed down for the two forecapers only.
 Other 4 dance rounds clockwise getting in 4 bars of step instead of 2 because of the extended tune - should take more space and go out wider.
- B1 (3rd time) 3 & 4 dance 2 uprights and galley and hook, twice, on spot etc.
 Other 4 dance round with 4 half capers instead of 4 bars of stepping.
 End on this B1 with all facing up on the galley.
- B2 (each time) All face opposites - sidestep r in front and left in front etc as Highland Mary but hook into a tight bunch in centre, right shoulders to centre, taking care to go in in the order one is in the set. Cross over to opposite corners place with 2 bars of stepping & while bottom pair turn out on spot to face across the tops and middles change places, tops going between