

dehin 1 -

### THE BACUP GARLAND DANCES

The Brittenia Coco-Nut Dancers of Bacup, Lancashire dance a set of Quadrilles with garlands to a set of tunes called Desideratum. These dances were supposed to have been first danced about 1860. It has been suggested that they are an adaptation of a set of Quadrilles used for social dancing or that they were borrowed from the neighbouring team in Whitworth.

The Garlands are made on a cane hoop in horseshoe shape, with enough flexibility to be crossed at the handles when required in the dances. The cane is bound with rag until about 1 1/2 in diam, then threaded over with a paper or cloth decoration, constructed like Xmas decorations, in red, white and blue.

There are five figures, but the 4th, a "waltz round", is seldom danced because the men dislike it. The four figures described are given the numbers that the leader Flynn calls to the band.

#### STANDARD MOVEMENTS IN THE GARLAND DANCES

##### START or "Honour"

The 8 men stand in a square formation as for a Quadrille. The men are named Gents and Ladies as from the conventional country dance. The G have their sash over their right shoulders and the L over their left. Garlands raised on command "up", leader says "1,2" and each figure starts with a Once to Yourself of 8b length. During this the dancers turn to face their partner, take a long step back and bow to their partner from the waist, dipping their garland. They then step back to place and turn to their corner and bow in the same manner again. They then stand waiting till the end of the musical phrase, (4 more bars)

##### STEP

A skip is used generally in the garland dances.

The starting foot is usually the left.

##### BALANCE or "Chassez to middle and back" - 4 bars long.

Cu. face and join opposite hands, right to left, left to right, garlands together. Starting with the inside foot, ie nearest to centre of set not nearest to partner, sidestep to centre. On 2nd step cross outside foot across in front of the other, on the 4th beat hop on the inside foot and kick outside foot across towards centre of set. Sidestep back to place, starting outside foot and ending kicking inside foot across away from the centre. The Garlands are rocked away from the centre in the preparatory movement, then rocked in, out in as the pair sidestep in. Then rocked out, in, out as they sidestep out to place.

##### PROMENADE - 4 bars long

Partners face, join opposite hands so that the garlands are together, and walk round the set anticlockwise, rocking garlands from side to side, the first time towards the centre of the set. The G walks forward ( L ofD) and the L backwards.

##### SET - 1 beat only

Cross hands in front of chest so that the ends of the garland are crossed. Used at the start of many movements.

##### TURN

Partners face opposite ways, standing almost shoulder to shoulder, inside hands touching, garlands in one line. Usually a right hand or clockwise turn. Using skip step. The turns may be from a half (2 bars) to 2 complete circuits (8 bars). L continues turning to face front.

##### ENDING

The leader blows a whistle to signify the start of the last 8 bars. All dancers face the centre and bow, lowering the garlands by rotating them till the hoop hangs down vertically.

Note that if a movement is completed before the end of the musical phrase, the dancers do not mark time but stand still.

##### FIGURE ONE - "Couples Cross" - B(A1A2B)<sup>4</sup>

02YS - after the bows the 1st cu stand ready, facing, garlands together and leaning out.

1 - 4 1st Cu balance

5 - 8 1st Cu set, turn by right once round, end facing front (easy way)

9 -12 Head Gs, set 2 times, at start of bars 1 & 2 respectively, and cross over to opposite place with skip step, passing right shoulders and turn clockwise to face back and pause

13-16 Head Ls, set etc

Bacup 2.

- 17-20 Head Cus balance while side Cus set and turn by right once round  
 21-24 Head Cus cross back to own place, moving as a Cu, passing to the left of the other Cu, facing the other Cu throughout, so turning clockwise as they go. They pass their opposite Cu face to face, through the small gap between the side Cus, who are doing another turn by the right.  
 1 -24 2nd Cu lead  
 1 -24 3rd Cu lead but in bars 9-16 Ls cross before Gs  
 1 -24 4th Cu lead but in bars 9-16 Ls cross before Gs. End figure in bar 24 with nothing special.

FIGURE TWO - "Ladies Change" - A(BACA)<sup>2</sup>BA

- 1 - 8 Head Cus dance right and left hands across (star) with side Cu on their right, in the same manner as a turn. Set at start and middle. Turn in half way.  
 9 -16 Partners set, turn 2 times round by the right (6 bars) L turn  $\frac{1}{2}$  clockwise to face front.  
 17-20 All the Ls move to the centre of the set into a small square in one bar, with a set on the first beat. Then they move to their right, setting again at the start of bar 2, and turning  $\frac{1}{2}$  anticlockwise and falling backwards into the place on the right hand side of the G on the right (ie move round one place anticlockwise in set), this move takes 2 bars and a beat or two so rest of time they mark time. G mark time throughout.  
 21-24 Gs move round one place, while Ls mark time.  
 25-32 Repeat 17-24 to end in opposite place to starting position.  
 33-36 Partners promenade half way round set to original place  
 37-40 Partners set, turn once around by the right  
 41-80 Repeat - Head Cus go to left first to do hands across, but 17-40 as before.

FIGURE THREE - "Two Ladies Chain and Forward Up Six" - (ABCB)<sup>4</sup>

- 1 - 4 Head Cus face, both set, head Ls  $\frac{1}{2}$  Ladies Chain - pass by the right, and turn opposite G by left; G first dances  $\frac{1}{2}$  round anticlock to partners place to face approaching L. Sometimes lazy and just move sideways to the right to be ready for the turn.  
 5 - 8 Keeping facing direction travelling, they set, and return to place, passing by right and turn by left, and end with the Ls standing on the left side of the side Cus (each 3 now in order L G L). The Head Gs turn the easy way to face in.  
 9 -12 Forward up 6 - lines of 3 walk forward, to the left of person opposite (right shoulder: shoulder to shoulder, l,r,l, kick r forward, and walk back to starting point with r,l,r, together.  
 13-16 Repeat with opposite footing but to the same side.  
 17-20 The spare (head) Gs step to the centre, "step" and go back to place thus: Step forward on left; hop left and with a good swing into right across left; feet together; jump, tending to turn a little to right before landing; turn clockwise once around on balls of feet, on spot ending facing opposite again; feet together; move a pace back; bow to opposite.  
 21-24 All set, turn partner once round by the right - head Gs start from where they are.  
 25-28 All to middle and back, facing centre throughout, walk step, l,r,l, kick r forward, and r,l,r, together backwards. Hands touch to form circle when all in middle.  
 29-32 All set, turn partner once round by right.  
 1 -32 Side Cus lead, side Ls go to stand by Cu on right & lines of 3 go to left both times.  
 1 -32 Head Cus lead, head Gs go to stand by Cu on left & lines of 3 go to right both times.  
 1 -32 Side Cus lead, side Gs go to stand by Cu on left & lines of 3 go to right both times.

FIGURE FIVE - "Four Ladies Chain and Stepping" - AB(AABBA)<sup>4</sup>A

- 02YS 16 bars - bows in first 4 bars  
 1 - 4 All set, 4 ladies chain, Ls right hands to centre when passing, and turn opposite G by left  $\frac{1}{2}$  round. G dances round anticlock to partner's place to face approaching L  
 5 - 8 All set and repeat to place. End facing partner in place.  
 9 -16 Set, turn partner by right twice round  
 17-20 First Cu balance  
 21-24 All set, and turn partner right hand  $\frac{1}{2}$  round till Ls left shoulders to middle facing anticlock, Gs on outside facing clockwise, partners touching inside hands.  
 25-26 Cross stepping - right foot across in front of left: right foot to side: right foot across again: brush right foot back alongside left.  
 27-28 Right hand turn of partner  $\frac{1}{2}$  way round to change places with partner, 4 walking steps, start with right foot.  
 29-32 Cross stepping and right hand turn again as 25-28  
 33-36 Cross stepping and right hand turn  $\frac{1}{2}$  round again  
 36-40 Cus continue turn once more round (1: all together) to end face front.  
 Repeat all 3 more times with each Cu in turn leading bars 17-20. End dance with all to middle and back and turn partner once round.

BACUP (Extra Notes) 1/2/69

Performed by the Britannia Coco-nut Dancers, Bacup, Lancs. Seen on Easter Saturdays at Bacup. *March 4th 1969, TV Cumbria*  
The dances are of two classes. First a set of Quadrilles danced with garlands, second a dance with wooden "nuts" used both as a set dance and as a processional. Side is about century old.

COSTUME

hat, white, on style of French "Libertie" cap; with red & blue trimming in a serrated pattern; decorated with 3 rosettes, the side ones being red, white, blue, white, going inwards, and red, white, and blue ribbons hanging.

Black woolen long sleeved, high necked jumper. White diagonal shoulder sash and white waist sash. Define men in quadrille formation was Gents and Ladies from the conventional country dance terminology. G have sash over their right shoulder, L over left. Black cord breeches with 3 white buttons at knee. Over is a short white skirt with 3 red frills.

Round knee, red braid band with small red rosette at front with a bell in centre. White socks, plain clogs.

Nuts are blocks of wood, on palms of hands, just above knees and one on right thigh.

Garlands are made of a cane hoop of horseshoe, with enough give to be crossed at ends when required. Bound with rag till about 1 1/2 in diam, then threaded through a red, white and blue Xmas decoration.

MUSIC

For practice and public engagements they have a concertina but on the Easter Saturday they have a small band drawn from the local brass band. The band parts are labeled "Tip Toe Polka" for the tune used for the nuts and "Desideratum" for the set of tunes for the quadrilles.

DANCES

PROCESSIONAL

Dances are divided into two teams of 4, one team on each side of the road. While the band slowly and steadily walks along the road each team in turn stops and performs a few figures and then trotted along to overtake the band.

THE NUTS

There seem to be an accepted sequence of movements used for the set dance, but other figures are used, on special occasions, in the processional etc. Dance normally done either in a line of 4 or a line of 8 (in the latter case most of the dance is done in units of 4) but there is a version, seldom done, in quadrille formation called the "jig's polka".

THE GARLANDS

There are five figures, but the 4th, a "waltz round", is seldom danced except when visiting London. I use the numbers called by Flynn, the leader, to the band, I am told these do not match the Karpeles notation.

*Sash shibboleth or think waist sash*

*See A. Hall memo  
sashes (red & blue)  
in belt of top of skirt*

*1970*

*1/2/69*

*None - 1/2  
done with  
9 1970*

STANDARD MOVEMENTS IN GARLAND DANCES

Bacup 2.

START or "Honour"

Once to yourself - 8b - turn to face partner, take long step back and bow to partner from waist, dipping garland. Step back to place and turn to corner and bow again. Then stand waiting till end of once to self.

BALANCE

On face and join opposite hands, right to left, left to right, garlands together. Start inside foot, sidestep to centre, on 2nd step cross outside foot across in front of other, on 4th beat hop on inside foot and kick outside foot across towards centre. Sidestep back to place, starting outside foot, & ending kicking inside foot across, outwards. Rock garlands away from centre in preparatory movement, then rock in, out, in as sidestep in. Then rock out, in, out as sidestep out.

PROMENADE - 4s

Partners face, join opposite hands, so that garlands together and walk round set anticlockwise, rocking garlands from side to side, first time towards centre of set.

SET - 1 time

Cross hands in front of chest so that end of garlands are crossed. Used at start of many movements.

TURN

Partners face opposite ways, stand almost shoulder to shoulder, inside hands touching, garlands in one line. Usually a right hand or clockwise turn. Skip step. Turns may be from 1/2 to 2 complete circuits (1/2)

ENDING

All face centre & bow, lowering garlands by *long hang down*

N.B.

If a movement is completed before end of musical phrase men don't mark time but stand still.

Usual to start movements with left foot

STEP - a skip in garland dances

Starting foot usually left

Leads blues whistle to signify starting left & end

*walk step*

FIGURE ONE - "Couples Cross" *W. E. W.*

- 1 - 4 1st cu balance
- 5 - 8 1st cu set, turn by right once round, end facing front.
- 9 -12 Head Gs, set, cross over to opposite place, skip step, passing right shoulder & turn clockwise to face back
- 13-16 head Ls, set etc
- 17-20 head cus balance while side cus ~~par~~ set and turn by right, once around.
- 21-24 head cus cross back to own place as a cu, passing to left of other cu, facing other cu throughout, so turn clockwise as they go. They pass opposite cu face-to-face through the small gap between the side cus who are doing another turn by the right.
- 1-24 2nd cu lead
- 1-24 3rd cu lead but in 9-16 Ls cross before Gs.
- 1-24 4th cu lead but in 9-16 Ls cross before Gs, End in bar 24. *nothing special*

FIGURE TWO - "Ladies Change" *A. J. J. J.*

- 1 - 8 head cus dance right and left hands across with side cu on their right, in same manner as a turn. Set at start & middle
- 9 -16 Partners, set, turn 2 times round by right. *l. turn, clock to face front*
- 17-20 All Ls, to centre, move to right, and fall backwards to right hand side of G on the right (ie move one place c.c.l), *hand & ft.*
- 21-24 All Gs ditto
- 25-32 Repeat 17-24 to end in opposite place.
- 33-40 Partners promenade half way round set to place.
- 41-48 Partners set, turn twice round by right.
- 49-96 Repeat head cus going to ~~left first~~ *starting hands across*

FIGURE THREE - "Two Ladies Chain & Forward Up Six" *J. J. J. J.*

- 1 - 4 Head cus, set, head Ls ladies chain - pass by right, and turn opposite G by left; G dances round anticlock to partners place to face approaching L.
- 5 - 8 Set, and return to place. Then head Ls go and stand on left side of side cus. (each three in order LGL)
- 9 -12 forward up six - lines of 3 walk forward l, r, l, kick r forward to left (ie right shoulders) of person opposite, and walk r, l, r, together back to starting point.
- 13-16 repeat with opposite feet but to same side.
- 17-20 Spare Gs step to centre, step and back to place, thus - step forward on left; hop left and with a good swing into right across left; feet together; jump, tending to turn a little to right before landing; turn clockwise once around on balls of feet, feet together, moving a pace back; bow to opposite. *turn to right & partner*
- 21-24 All set, turn partner once round by right. *(hand, start from where they are.)*
- 25-28 All to middle and back, facing centre, walk step, l, r, l, kick r and r, l, r, tog. back. *(use turning hands)*
- 29-32 All set, turn partner once round by right.
- 1 -32 Repeat, side ladies chain, end Gs on right of left hand cus (each in order GIG) forward up 6 to right of opposites

See Above

FIGURE FIVE - "Four Ladies Chain & Stepping" *1/2 round*

- 1 - 4 All set, four ladies chain, Ls right hands to centre when passing, and turn opposite G by left. G dances round anticlockwise to partner's place to face approaching L.
- 5 - 8 All set and repeat to place, end facing partner in place.
- 9 - 10 Set, turn partner by right round twice.
- 17-20 1st cu balance.
- 21-24 All set, and right hand turn of partner  $\frac{3}{4}$  round till L left shoulders to middle facing anticlock, G on outside facing clockwise, partners touching inside hands.
- 25-26 Cross-stepping -  
 right foot across in front of left  
 right foot to side  
 right foot across again  
 brush right foot back along side left
- 27-28 right hand turn of partner  $\frac{1}{2}$  way round to change places with partner, 4 walking steps, start with right foot.
- 29-30 Cross-stepping again
- 31-32 right hand turn ~~1 and a bit to lead into~~  $\frac{1}{2}$  way round.
- 1-32 as above but 2nd cu in bars 17-20 etc.

*Even W?*

*(11-14) 2 steps ago  
 (25-26) - + - 180° 4 steps back  
 Plan. AS (A A G G A) A  
 3rd cu in bars*

*1st cu in bars 17-20 etc.*

*Condition for this set and has rather than single  
 = only kitchen set later.*

*(Xstep) 2x* *key step to turn anticlockwise*

*MATHS A/(BA)<sup>12</sup>*

BACUP GARLAND DANCE

4th figure - collected by Maud Karpeles

So called waltz figure but without tunes which Karpeles did not transcribe into her tune books, it is not known if it was danced to a waltz tune. However the team has not liked the figure and have seldom danced it in the last 20 years - only when up in London in deference to Maud - so it probably is a 3/4 tune.

"Set" - right hand turn,

"Bent Arches" - crossing hands and making garland twist.

Bars

- 1 - 8 1st lady waltz in the centre of set, going c.cl, bowing with "bent arch" to each gentleman in turn. Hands are uncrossed after each bow.
- 1 - 4 ladies cross over in front of partner, making a small circle c.cl., as soon as ladies out of way, gents move forward and go round, right hands across, half way (skip step)
- 5 - 8 gents turn opposite partner with left hand (skip step)
- 1 - 8 4 ladies waltz round and retire to opposite place
- 1 - 4 Grand chain to starting place
- 5 - 8 set to partner once

Repeat three more times till each lady has led.

# BACUP TUNES

FIG. 1.

FIG. 1. Musical notation for the first figure, consisting of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The music consists of eighth and sixteenth notes, with some rests and a final whole note.

FIG. 2.

FIG. 2. Musical notation for the second figure, consisting of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music is divided into sections labeled A, B, and C. Section A is a sixteenth-note run, B is a quarter-note sequence, and C is another sixteenth-note run.

FIG. 3.

FIG. 3. Musical notation for the third figure, consisting of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and some rests.

THE NUTS

THE NUTS. Musical notation for the piece 'THE NUTS', consisting of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music consists of eighth and sixteenth notes, with some rests and a final whole note.

FIG. 5.

The image shows a handwritten musical score labeled "FIG. 5." The score is written on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of notes, including eighth and sixteenth notes, with some rests and slurs. The notation is somewhat dense and appears to be a technical exercise or a short piece. Below the six staves of music, there are seven additional staves that are completely empty, suggesting that the score is incomplete or that the remaining staves were not filled in.