

ROY DOMMETT'S MORRIS NOTES

VOLUME 3: GARLAND DANCES

Edited by

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Introduction to the 2nd Edition of
Roy Dommett's Morris Notes

In February of 1984, I taught a class on the Morris dances of the Cotswold village of Kirtlington for the Country Dance Society of Boston. After one of the classes, a dancer approached me with a ninth or tenth generation photo-copy of a set of notations of Kirtlington dances and pointed out that there were some differences between what I had taught and what was vaguely discernible on these blurred sheets. Recognizing these notes as being an early issue from Roy Dommett's typewriter, I asked the dancer where he had gotten them. "Oh," he said, "they were a copy of a copy that a friend got from someone else."

Over a period of almost thirty years, Roy Dommett has been issuing sets of notes based on his research with the field notebooks of other collectors, his extensive 8mm film archive of contemporary morris dance teams, and his own thoughts enriched and informed by active collecting, teaching, discussing, and lecturing on the English morris. The influence and impact of these notes has been widespread but largely anonymous. Lionel Bacon, editor of the Handbook of Morris Dances (published by The Morris Ring, 1974) gives full credit for Roy's invaluable contribution to the preparation of the widely used manual. In the Foreword, he wrote:

...this book is to be seen as the work of many men: but among them one man stands out as the main researcher of the manuscripts and is the main source of my information on unpublished dances. This is Roy Dommett, whose work on the manuscripts has been indefatigable, and his generosity in making the material available to me has been absolute. (p. ii)

This collection (especially Volumes 1 and 5) includes most if not all of the information given by Roy to Lionel Bacon to assist in the preparation of the "Handbook." But they contain far more than materials culled from the notebooks of field workers. Roy Dommett is almost unique among morris scholars in that his interests are as much for morris dancing as a contemporary phenomenon as they are for the historical aspects of the dance. Roy has notated interpretations of "traditional" repertoire as danced by new or "revival" teams and also contemporary performances by "traditional" teams. The notes contain newly composed dances from many sources including American sides, from women's sides, and also from Roy's own choreographic activities. Perhaps the most significant influence has been the reconstruction of whole dance repertoires from meagre information provided in field workers' notes. Roy has had a hand in developing Cotswold-style traditions which many dancers now use as a basic repertoire. The Ducklington dances as people know them, for example, are almost entirely the result of Roy's collaboration with the Bath City Morris Men over a period of years. The revival of interest in the Border Morris owes a great deal to Roy's careful and deliberate distribution of manuscript materials and ideas as to what to do with them to selected individuals and groups.

In the USA, Roy's approach could be compared to the activities of the folk hero, Johnny Appleseed, who is said to have traveled around the North American continent planting apple trees grown from quality seeds. Once planted, they become the property of the individuals who live with them and nurture them and this has been Roy's strategy. Hence the anonymity of the notes and my motivation for editing my collection together. It is in part a way for me to express my gratitude for Roy's generosity with his work. Based in the USA, I could not have pursued my own activities as a dancer, teacher, and scholar without the 6" high stack of notes given to me by Roy over a period of ten years. Other teachers in this country have been able to avail themselves of the resource because of his willingness to have them copied. In the past, Roy himself only occasionally published any of these materials. The pages of Morris Matters, a publication edited by a very active women's team in England, Windsor Morris, now regularly feature articles of the sort which once would have been mimeographed and handed out at a Halsway Manor weekend in England.

or at Pinewoods Camp in the USA. Whether in England, Australia or the US, Roy has encouraged and nurtured dancers whoever they are and wherever he has found them. Through his teaching, knowledge and unlimited enthusiasm, he has left the dancing better than before he came, the clubs healthier and more motivated, and the team leaders better informed.

My sense of fairness was offended by the dancer in Boston who produced a set of Roy's notes without having any idea who was responsible for them. When Brad Foster, Director of the Country Dance and Song Society, asked me soon afterwards if I had an index to Roy's notes, I decided to organize them so that credit would be directed in the right place when copies were circulated. A set of Dommett notes lies in a pile of single sheets in a cardboard box in the headquarters office of CDSS in New York City and I half suspect that if Roy himself has a complete set, it is scattered somewhat randomly around his work room at home.

Published in a limited edition for Pinewoods Camp in August, 1984, the original five volumes represented all of the notes which had made their way onto this side of the Atlantic on the many trips that Roy has made either by way of his business as a senior civil servant or by way of his visits as an ambassador for the Morris. After receiving a copy of that edition of his papers, Roy promptly sent me a package containing about 120 sheets which I had not previously seen. This second edition, then, is the result of merging the new material with the old. The primary effect of this has been on Volume 1 which has been bound in two parts. Much of Roy's recent work has been concerned with commentary on the history and revival of the Morris of the South Midlands. The scholarly efforts to unravel the history of the Morris have increased in the past few years under the guidance of luminaries such as Keith Chandler, Mike Heaney and Tess Buckland. In this context, Roy has tried to keep pace with the need to relate the plethora of new information on what it was like to what is going on today.

The Morris in America suffers in a more severe form from a disease which is surprisingly rampant in England: Ignorance. Most American teams, however, are aware of their lack of knowledge and are desperate for film, video, and written materials which will help them in their efforts to start and maintain Morris dancing in their own communities. I hope this collection of Roy's notes will make it easier for dancers to get access to ideas and information which can help them in their task.

The reader should venture further with a few words of warning and advice from the editor, who has almost made a profession of finding his way around his congeries of Dommettiana. First, they were intended primarily for use by dancers. Roy has not always included references to sources of notations or historical and biographical information. I have not tried to provide the "missing" details. Second, the notes were created over a large number of years, for several different purposes, and on several different typewriters. Where the notes were unreadable for one reason or another, I have had them re-typed. For this service, I am grateful to Edna Newmark and Ann Marie Folan of the University Professors Program at Boston University, who have labored mightily over the eyesight-ruining problem of deciphering complex Cotswold morris notations often from faint photocopies. Almost all of the original notes have been reduced from peculiar English paper sizes to fit the American 8 1/2 x 11 standard. There were times when I considered issuing a magnifying glass with each volume. Third, do not treat these notes as "gospel;" they are intended to challenge misconceptions arising from limited knowledge and to stimulate by providing a pool of good dance ideas.

It is not easy to work one's way through the mass of historical, musical, and choreographic details which are packed into Roy's notes. The dancer or teacher who tries earnestly to become familiar with the contents of these volumes will be rewarded with a taste of the way Roy has been able to strike a productive bargain between the Morris as living phenomenon with a valuable place in contemporary life and its historical and traditional existence.

The volumes are organized with the American dancer in mind. Volume 1 covers what, in England, is now sometimes called the "Morris of the South Midlands" rather than "Cotswold Morris." Roy has talked of it as "Wychwood Morris" after the royal forest in which most of the complex repertoire was located. Essentially, it is the Morris of Whitsun, of short set dances, and of white costumes, ribbons and bell pads. Part I consists of the commentary, background information, and general useful discussion of the practice and teaching of the Morris. Part II contains the dance notations organized alphabetically by the location with which the repertoire is associated. It is now generally acknowledged that the practice of identifying a "tradition," consisting of a single style and a cluster of set dances, with a particular town or village in the South Midlands counties is a potentially misleading and inaccurate fiction. The dancing, as is partly illustrated by the multiple teams currently in Bampton and Abingdon, seems to have been more the property of individuals or families than of towns or villages. Sharp, reflecting the prevailing view of his times, preferred to publish folk songs and dances under a county, town or village label and, for the Morris dances, the labels stuck. Bearing all this in mind, however, dancers have found this practice useful in developing club repertoire and I have used it as the main organizing principle for that reason. The lengthy studies of the Morris at Longborough, Bucknell, Sherborne, Bampton, and Stanton Harcourt and the multiple notations from different time periods in the life of the Ilmington Morris merit special attention in this regard. Part II contains an extensive collection of manuscript information on the Headington Quarry Morris. Included is a draft copy of Kenworthy Schofield's attempt to provide an updated replacement for Sharp's published Headington notations.

The North-West Morris of Cheshire and Lancashire (Volume 2) has received less attention in North America, but this morris of urban parades, of clogs, of rush-carts and of bass drums has begun to attract interest. Roy taught an extensive workshop on these materials in Putney, Vermont in 1978 and prepared a set of notations for that event incorporating Garland dances with the dances of Cheshire and Lancashire. This package of information with its boldly emblazoned title page declaring it to be a collection of "Garland Dances and the Lancs and Cheshire Morris" was the centerpiece of one of my favorite anecdotes about Dommett the peripatetic dancing master. Roy travels on a diplomatic passport because his work with the Royal Aeronautics Establishment involves frequent contact with foreign governments. It is not usual for customs officials to question the personal effects of officials traveling on government business. When Roy opened his briefcase on arriving in New York to reveal nothing but these hefty packages of notations, there was a brief hesitation and a raised eyebrow while the customs officer tried to figure out the relationship between Morris dancing and the governments of Britain and the United States.

Volume 3 on the Garland dances reflects the establishment of several teams specializing in the performance of this repertoire which is from the European continent as well as from England, from women's teams as well as from men's. I have felt free in Volumes 2 and 3 to list repertoire either by town of origin ("tradition"), where possible, or by the name of the club from which it was recorded. Roy's output on the Sword dances (Volume 4) is limited, but nevertheless deserves its own volume because it attracts a different set of dancers.

Volume 5 ("Other Morris") merits a little more discussion. One of the most important ideas I obtained from conversations with Roy and from trying to absorb the consequences of the information contained in his notes is the immense diversity of the Morris. It is not confined exclusively to men; it does not consist entirely of pretty, graceful dances pleasing to the heart of those with delicate sensibilities; it is sometimes very simple and crude. As Roy puts it:

One must not judge all morris by the yardstick of the Cotswold dances which after all is only one flower on the folk tree. Any custom is only as elaborate as necessary to fill the need which occasions it in its community. (Section on Reels, Volume 5: Other Morris, p.3)

The set of notes which I have labelled with Roy's term "Other Morris" reflects the diversity of the English Morris. It includes display dances which are basically recreational country dances partly because they needed to be included somewhere and partly because many of them make fine dances for a display and may actually get used by groups putting on a seasonal or ceremonial dance performance. It includes the "Border" Morris of Herefordshire and Worcestershire and morris forms from locations other than the South Midlands or the North-West or dances from those locations which are not consistent with the prevailing genre. This goes against the trend established by Lionel Bacon in his Handbook, since I have separated the Border Morris, the Lichfield Morris, the East Anglian Molly Dances and the Derbyshire Morris from the Cotswold group of dances. It makes no sense to me to interpret any of the above mentioned repertoire in the same breath as the Cotswold dances because they are variously different contextually, choreographically, and in movement quality from the Morris of Whitsuntide in the Wychwood Forest.

Another editorial decision which is perhaps more controversial and, therefore, in need of explanation is the inclusion in Volume 1, Part II, of detailed notations and tunes for the Morris at Chipping Campden and at Abingdon. They were excluded from the Handbook of Morris Dances edited by Lionel Bacon on the grounds that these are "living traditions" and the "men from those towns claim copyright on the dances and prefer that they remain unpublished." I have chosen to re-issue Roy's documentation of these repertoires for three reasons. First, omission of these notations would severely diminish the usefulness of this collection for scholarly research especially when films and printed descriptions of the dances have been publicly available for several years. Teams from both towns have encouraged Roy and myself and probably others to make visual recordings of public Morris occasions at which they were performing. Roy has, in fact, with the teams' permission, filmed the dancing from both towns over a twenty year period or more. Much of this work at Abingdon was conducted while he was dancing with the Abingdon Traditional Morris Dancers. Given his reputation and personal frankness, it must have been with the knowledge that his purpose was one of documenting the dancing. In the summer of 1979, I was welcomed at practices and tours of the Chipping Campden team and Mr. Hemmings' Morris Dancers in Abingdon to film all of the teams' repertoire to add to my own research archive and to include in a series of videotapes designed to show American dancers the range and high level of performance possible within the Morris.

The second reason, then, is that the evidence shows, I believe, that other teams have largely shunned or avoided performing any of the dances from Chipping Campden or Abingdon out of respect for the wishes of the dancers in those towns rather than because there are no notations available. Other teams who would rather that their dances were not performed by anyone else, such as the Handsworth Traditional Sword Dancers, have actually led public workshops or instructionals in which explicit details of performance have been taught. If people chose to perform dances over which a team makes proprietary claims, the lack of available notations would not stop them any more than the French Maginot Line stopped Hitler's single-minded advance. A public performance of a Morris team is not a state secret and anyone with a little knowledge of Morris dancing, a pencil, and paper could make their own notations from watching the relatively uncomplicated choreography in Abingdon or Chipping Campden.

The third and final reason for including this material along with that from all other locations is that the details of what to dance are only a small part of the network of interactive factors which shape a Morris performance or custom. Who dances, how they dance, when they dance, where they dance, why they dance, and for whom they dance all contribute to the way it looks and to what it means. Has the fact that hundreds of teams perform the "Bampton" dances made the dancing of all three teams in Bampton any less special? Any performance style is like a good wine in that it can only be achieved through a careful process of aging. It is possible that someone may seek to

train a team to imitate or emulate the dancers at Chipping Campden or Abingdon. It would take so long and so much effort to accomplish what has been achieved in those teams that personal and environmental idiosyncracies would inevitably have made it into its own unique Morris, quite likely unrecognizably different from the original. This is the story of the process of learning a craft, skill or art form by imitation whether in a traditional folk context, in the folk "Revival," or in the so-called "fine arts."

This is a lesson I learned in great measure from Roy Dommett. He has never been especially tolerant of any efforts to restrict the dissemination and availability of dance ideas. His notes and his workshops have served to inspire more dancing and better dancing. He would agree, I think, that a film can do little more than inspire a team to practice harder. A notation on a printed page can only be at best a starting point in the long difficult process of creating a dance performance which is satisfying to the dancers, entertaining for the audience, and a source of pride for a community.

Finally, I fully anticipate that Roy already has two or three dozen new offerings which will necessitate additions to this collection. I welcome suggestions and criticisms from any reader.

Anthony G. Barrand
Boston, Massachusetts
July, 1986

SECTION 1: GENERAL COMMENTS

GARLAND DANCES

Garland dances are widespread in Europe, but not very common outside Austria where the garland replaced swords in some ritual dances. In most places the garlands are large and used as a frame for the head and top of the body. In Austria many are rigid and small, of "A" frame or triangular shape as well as complete circles. The earliest English reference is in a ballet. Earlier references to garlands are to a different type of thing that is not a dance implement but something that is carried to accompany a party of dancers or singers. In the 1840's garland dances were part of the stock in trade of the dance display choreographer along with maypole dances and theatrical morris. The Bacup and the original Whitworth dances probably date from the middle of Victoria's reign but most English dances seem to be late Victorian or Edwardian period compositions. A particularly well known one is the "Victory" dance from Knutsford which was danced with a slack garland, like a flower decorated skipping rope, now danced by Poynton Jenners. Garland dances are still part of the repertoire of children's dancing schools and a waltz garland was performed at Knutsford May Day 1982. This dance was done with small rigid framed garlands which allowed quick and easy change from linked to stand alone formations.

The only English dance to include linked movements is the "Rose" collected from a college team from Sunderland at an inter college folk event and apparently taught by an ex long sword dancer from Cleveland. Originally seen danced by 12 it now appears with 8 with some loss of scale, and even by 6 by English Miscellany but they use a character with the dance who passes through at appropriate moments. English dances seem to include bows, from the waist but keeping the head up, as at Bacup, Blennerhasset and the Mayers "Maze" dance at Lancaster. Garland dances do not attract fancy stepping. Within a club's repertoire there is a need for a variety of rhythms and speeds from waltzes to polkas and it is not unusual for teams to change the collected material for the sake of the balance in their shows. A good garland dance uses the garland as part of the dance, rather than having the garland just to look pretty. However garlands have been added to existing dances such as the reconstructed Mrs Hepple's dance. There are now in circulation a number of composed dances from the 4 handed Sweet Garland Dance, seen danced by Wessex Woods, and the 5 handed dance by Plymouth Maids, the 6 handed Tina's dance by Englands Glory up to the Wain for 14, which is a much longer dance now than when first seen at Sidmouth danced by a visiting overseas team. Several garland dances have been composed in Australia and rumours exist for them in the USA. Garlands can be made of a variety of materials - plastic water pipe is just about the right diameter and flexibility and first suggested I believe by Prof Tony Barrand of Boston University, USA. Some have used Ho@lahoops but cane is desirable if the garlands are to be clashed, or even wood steamed to a permanent shape. Weight seems an important criterion, especially if someone has to carry 8 or 12 of them and a set of garlands in basket wickerwork has been seen. Decoration is very much a matter of the teams personal taste as there seem to be no common ideas.

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SECTION 2: NOTATIONS

THE ALTON FIGHT

Steps : polka step throughout. Dance counted in number of "steps". Garland Dance.

Tune : Brighton Camp - written at time of Militia Camps in 1758

Source : seen by a member of the Yorkshire Chandelier in the Basque country being attempted by a team of women, as interpreted by Yorkshire Chandelier and modified in practice.

Title : The noise of the clashing and the movements remind of the fight at Alton in the English Civil War during which Col John Bolle was shot in the pulpit of St Lawrence Church on Wednesday 13 December 1643.

Formation : dance for 12 in two files, facing up to start. This is the only dance which starts with the two files close together, almost shoulder to shoulder.

Music : played AABB. The polka rhythm must be very marked in the playing to fit the natural movement of the step.

CHORUS : Face up, 4 polkas forward moving a few feet, 2 polkas back to starting place still facing up, turn to face partner and raise garlands, hitting garlands together on the first beat of bar 7 and holding them together, touching at the tops only, to make arches for 2 bars.

Lines retire, away from partner for 4 polkas, approach on 2 polkas, and hit and hold as before for 2 polkas.

FIG 1 - DIAGONALS ARCH - working in 4's.

In each 4, the second corner (2&3) make an arch across the diagonal by raising their garlands and tilting them so that they touch at the top. This pair stand still while the other two dance round them. The moving dancers round their partner and then their neighbour to place. They first pass face to face under the arch leading with the left shoulder, dance around ^{anticlockwise} the back of their partner, facing out, then turn to lead under the arch again leading right shoulder, face to face with the other dancer and go round their neighbour, facing out, clockwise to place. They then form a similar arch across the first corner and the other two dance around, passing face to face right shoulder leading and round partner clockwise and face to face left shoulder leading and round neighbour anticlockwise to place.

FIG 2 - RINGS - working in 4's.

Immediately form rings of 4, right wrist over right hand neighbour's left wrist, so that garlands are vertical and form crowns. Polka once round to left, clockwise, taking 8 polkas for the one rotation, taking care to only move round one "place" every two polkas. Circle to right, anticlockwise, once around to place & face up.

FIG 3 - TURN PARTNER - working in 2's.

All take half turn to left so that left file faces up and right file faces down and inside knuckles of partners are touching. Turn partner once round by the right, clockwise, turn in and turn partner by the left once around to place. Each turn takes 8 polkas. Care to be taken to be in a single line up and down set at end of bars 2 and 6, and in pairs exactly across set at end of bars 4 and 8 in both halves. Face up at end.

FIG 4 - CLASH IN SQUARES - working in 4's.

The dancers move around clockwise taking 2 polkas for each change of place. They face across to their partner on the first beat and clash tips of garlands together, and then move round to left, being half way between places at start of 2nd polka so that 1 & 4 would be facing down and up and 2 & 3 facing each other across the set at that moment. Having moved one place round the square they all clash across the set, this time with their original neighbour, and continue moving round clockwise. This repeats till they have clashed 4 times in all and regained their starting place. It is then repeated in similar manner moving anticlockwise. The clashes occur at the start of every other bar.

FIG 5 - CLASH and CLASH & GO - working as complete set.

In the two lines facing, dancers polka on the spot for 8 bars hitting garlands together, at the top, on the first beat of every other bar, bars 1, 3, 5, 7. (8 bars) Dancers continue clashing every other bar. The top pair clash and immediately cast off to the bottom of the set and all others move up one place. This clash and go is repeated every other bar till the original top pair is back to place, and the last pair has reached the bottom. Each pair should reach the bottom in 6 polkas including the one on which they clash and go, so that dancers moving down miss 2 clashes only. (16 bars)

Dancers continue clashing every other bar. The top pair clash and immediately go down the centre of the set under the clashing garlands. The garlands need to be raised high for the clashes. When going down the two garlands are brought together flat and swung over to lead the pair so that no part is above head level. The top pair is followed by each pair in turn as before.

At the bottom the lead pair can either lead off the dancing area, or fall back onto the bottom of the files and clash all the way back to the starting place.

GARLAND DISCIPLINE

- 1 Garlands are "up" only during the music - that is Once to Self, the dance and any formal lead off.
- 2 Garlands are "down", that is lowered so that the top is near the ground, for forming up, casual walking off and for walking about.
- 3 Garlands are lowered for "bows" or "curtseys" to no more than waist level and horizontal
- 4 Garlands are carried off the dance area by the dancers and not collected off them by one dancer or a non dancer. Sticks may be dished out or collected while dancers are in position for a dance.

dehain 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)⁴

- 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)²BA

- 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)⁴

- 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)⁴A

- 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 & r.*
- 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 ~~lead a bit to lead into~~ *1/2 way round.*
- 1-32 as above but 2nd cu in bars 17-20 etc.

Even W?

*(16-14) 2 steps ago
 (28-10) - + - 13/4 15/4 from 1/4
 Plan. AS (A A 6 6 A) A
 3rd in 1/4*

1st cu in middle down & turn back

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

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

MATHS A / (BA)¹²

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. 2.

A.

B.

C.

FIG. 3.

THE NUTS

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 slurs and ties. The notation is somewhat dense and appears to be a technical exercise or a specific musical figure. 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.

BASQUE GARLAND DANCE

Source: collected at Letterkenny International Folk Festival.

Garland: wooden hoop, material of garland, sailcloth. Made in alternate circles of red and white, 20 of each colour, red at ends. Stitched alternately like a Christmas decoration.

Garland removable for travelling and washing.



Stepping: 1 2 3 hop with pronounced kick up of skirt on the hop.

ENTRY : in two lines of four, well apart, to basic step.

DANCE :

1. Inside Cast : cast in from top and go down middle. Not repeated to place. All face direction of travel.

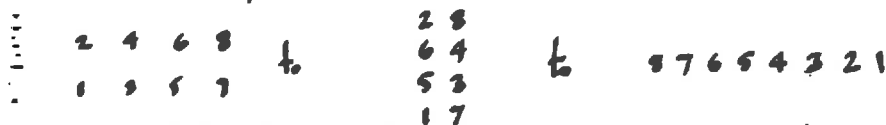


2. Roll : All turn to face partner. Garlands, which are normally carried upright, tilted so that tops are and remain in contact. Pairs dip and dive to change ends. All move together and do not come in progressively. Under first by pairs going up set.
3. Ladies Chains : in 4's - 2nd corner pass by right and turn 1st corner by left and then back to place same way. 1st corners do preparatory turns to left before turning the 2nd's.



Repeated by other corner but with other hands and direction of turns.

4. All circle 8 around to left, clockwise, all the way round. Face round.
5. Four in centre circle round once to right. Other four step on spot facing centre of set.
6. All step slowly to form two lines across the set, and bow.
7. All step on past, to form one single line.



8. Full reel of 8, all start together not progressively, keeping garlands parallel to set with quick turns as passing.
 9. No. 1 leads all off into a big circle to right, anticlockwise. Break off after complete circuit and come up middle to starting place.
 10. All face up, step and slowly move into one line across, tops in middle.
- ? Additional fig: between 4 & 5. Go into two circles of 4, going different ways and switch into a figure eight, crossing from one circle to another.



BASQUE GARLAND II - dance for 12

Collected by member of Yorkshire Chandelier in Basque country on holiday

Garland: bare cane garland in horseshoe shape. Bare so that makes a noise when hit together. Garland have handles and a small decoration just above the handles.

Step : done by the Chandelier as a polka step in clogs. Unlikely to be done thus by the Basques.

CHORUS - used at start of dance and after each figure except the last.

Face up - move forward for 4 bars, retire 2 bars so go forward slowly, turn to face and dance 2 bars on spot. Clash garland tops together on first beat of 8th bar. The face-up must be done nearly shoulder to shoulder.

Facing front, fall back away from opposite for 4 bars, approach again for 4 bars, and hit garland tops together on 1st beat of 8th bar.

FIGURES

1. In 4's. First corner make an arch by raising garlands, sloping them away from the body so that the tops rest against each other and there is space for the other two dancers to pass underneath. The arch stands still while the others move round. The other corner pass under the arch, face to face, left shoulder leading and turn to right going round their own opposite, pass under arch again, face to face, right shoulder leading, turn to left, going round neighbour to own place. (8 bars)
The second corner then make the arch and the first corner goes round, going under, left shoulder leading, face to face and going round to right around their neighbour etc and coming back to place at the end across the set.
The garlands are clashed with opposite at the end of each 8 bars is at end of reelings.
2. In 4's, in rings. Move forward to form a ring, knuckles touching in ring and polka round once to right, anticlock, 2 bars to move one place. In 8th bar face across to opposite and hit garlands on 1st beat. Form ring again and go once round to left, clockwise and face opposite and hit garland in bar 8.
3. In 4's, dance round a square. Move round to right thus, bar 1 move half a place so that first corner is facing across set and second corner is facing up and down set, bar 2 move on so that now round one place, hit garlands together on 1st beat of bar 2. Keep going for the 8 bars by which time they should be back in place. Repeat to left, clockwise to place again.
4. In 2's, turn partner. Approach opposite so that garlands are laid against each other, knuckles touching right to left etc. turn partner slowly, one revolution in 8 bars and clash garlands together in 8th bar. Repeat going round to left, clockwise and clash on 1st beat of bar 8.
5. Cast. Face opposite and make arches with opposites, garlands touching at tops. Step on spot and clash garlands together on first beat of bars 1, 3, 5 etc.
After 8 bars, top pair cast to the bottom, take 6 bars to get to bottom and line up but do not join in the clashing till 8 bars up. Rest move up while pairs are casting. On the 3rd bar, the 2nd pair cast from the clash, on the 5th bar the 3rd pair etc. This goes on till the top pair is back at the top and the bottom pair have reached the bottom. The phrasing may need to be altered if only 8 dancers.

EXIT - under the arches from the top.

Each figure takes 16 bars.

HEINERHASSET near ASPATRIA, CUBERIA - GARLAND DANCE

As danced by Threstle's Nest, collected by Sue Hycok

Music: "100 Pipers" and the like.

Step : Polka step throughout the dance. Starting foot the right. Foot in front when moving forward, and foot behind when retiring.

All turns done quickly on the hop in the step so that direction changed as land.

FACE UP

All face up. 4 polka steps forward and 4 polkas backward. Done twice through.

In going forward sway garlands from side to side, to left in bar 1, to right in bar 2 etc. Garland is swayed till over to the side and angled about 60 deg from vertical.

Garlands are kept vertical and not swayed when retiring.

FIGURE ONE

Face opposite. 4 pas de basque (open sidesteps) - without feet crossing, to right, left, right and left (r l r -) and swing garlands to left, right, left, right, ie opposite way. 2 "small" polka steps forward, garland upright, but leaving room for the bows, bow to opposite. The bows are with the body, not the garland alone - bring the garland horizontal, still keeping the relative position of garland and body. One "bow" takes two bars. Start the move back to place with another "bow" taking the 1st 2 bars. 2 "small" polka steps back to place, garland upright and then 4 sidesteps and sways as before, ie step to right first.

In a bow the dancers continue to look at their partner and not to the side or down. The feet in a bow are stationary and together.

FIGURE TWO

Face opposite. Bow twice to opposite in own place - 4 bars. Cross over taking 4 bars - in the first bar approach keeping body facing front; in the second bar pass by the right, turning the body to the right so that the garlands are parallel and move the arms so that the garlands are kept together through the bar; 3rd bar polka onto opposite place, garland upright and body facing across again; 4th bar turn to right to face back, garland upright.

Repeat to place starting with the bows.

FIGURE THREE

In 4's, dance round a square. Not quite a right and left through as always pass by right shoulders.

Bars 1-4 opposites cross over as in figure two.

Bars 5-8 change along the sides in the same manner as bars 1-4.

Bars 9-12 face opposite and sidestep and sway 4 times as start of figure 1.

Bars 13-20 two more changes round square to reach own place, danced as bars 1-8

Bars 21-24 as bars 9-12.

There are probably further figures in similar vein. In the meantime dance the sequence twice through ending on a Face-Up.

Blennerhasset Garland Dance

Additional Information collected by Sue Mycock of Throstles Nest Morris, 1 East Court, Blennerhasset, Aspatria, Cumbria.

" I collected the dance from two informants in the Village of Blennerhasset, Mrs Sally Rawlinson and Miss Hilda Lawson, both of whom had performed the dance in Blennerhasset Carnival in the period 1910 - 1925 approximately. There were in fact two dances one called a "Morris Dance", performed with handkerchiefs (with bells at each corner) and the other a "Garland Dance". There was also a Maypole Dance performed.

The performers were the young girls of the Village and were taught by a number of older people, one, a man who was almost certainly a School-teacher.

The girls wore white knee-length dresses, 2 tiered, with bells at waist, on frills around wrists and sometimes on a garter around the ankle. The hankies for the morris dance were white and had a bell at each corner, being suspended from a finger by means of a loop in the centre of each hankie. The garlands were hoops covered with flowers and/or ribbons. In earlier days (c.1910) the girls wore a single ribbon baldrick tied at the waist and also some of the dancers in the garland dance used tambourines instead of garlands. The tune was always "100 Pipers" and the local Brass Band played it.

The Morris handkerchief dance has only 2 figures - at least as remembered by the informants (a crossing figure and a star).

The Garland Dance had 3 figures:-

1. As in R.D.'s notation minus last sidestep
2. As in R.D.'s notation
3. As in R.D.'s notation minus last sidestep

In the third figure it is not clear whether you are supposed to sidestep at all as the instructions originally were to "pause and sway".

The Chorus was a processional originally with 4 steps forward and 2 back."

BRIGHTON LASSES - Garland dance, 8 dancers.

(interpreted by the Knots of May!)

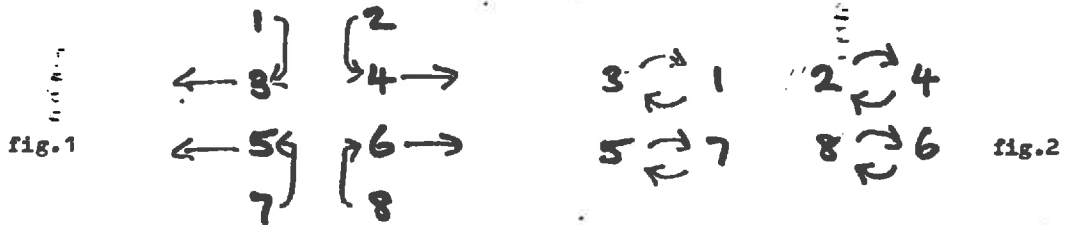
Stepping - combination double and single steps.

Right foot first.

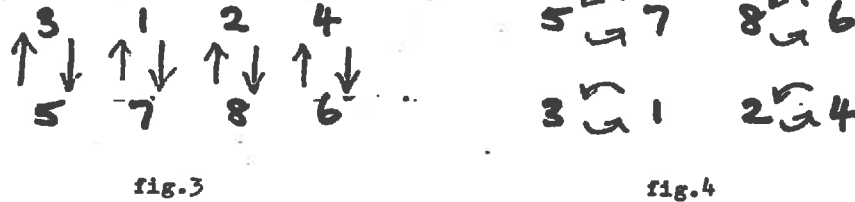
Chorus at beginning and end, and between each figure.

Figures: Long Crossovers, Circular Hey, Centre Stars. *Music: polkas.*

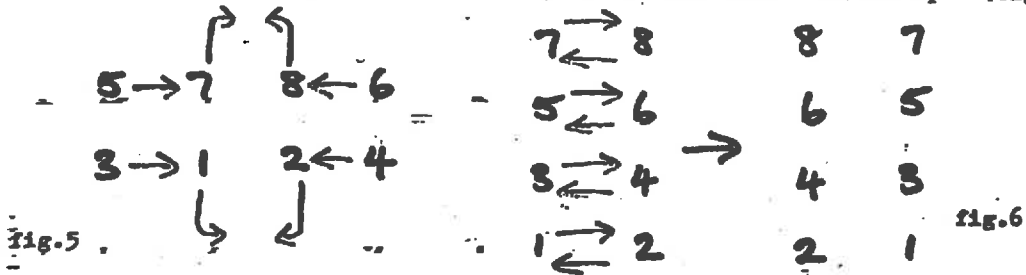
Chorus: Dance starts by set facing across in two lines. Move as in fig.1 to form 'horizontal' set taking 2 double steps; 1 to move into position, 1 on the spot.



1 faces 3, 2 faces 4, 5 faces 7, 6 faces 8 (fig.2). Right hand turn with partner taking 8 single steps; 3 to change places, 3 back to place, and 2 on the spot for second corners (2,3,6,7) to turn to face back into the set. The two lines cross the set passing right shoulders (fig.3) taking 1 double step, turn to face partner on 2nd double step. L.H. turn with partner (fig.4) stepping as before, finishing facing across the horizontal set.



Fall back into place; 1,2,7,8 step backwards into position taking one double step, 3,5,4,6 move forward into place on 1st double step, and then 1 on the spot (fig.5).



Set then crosses over taking 2 double steps, passing right shoulders (1 step), turning right into position facing across the set (1 step). The set is now reversed (fig.6).

Long Crossovers: Lines pass right shoulder across set (fig.7) taking 3 double steps and turn to face partner (as in chorus) on 4th double step. This should have the effect of making the set wider. R.H. turn as in chorus taking 8 single steps, except 1st corners (1,4,5,8) make the extra turn-in to face across the set (fig.8). Repeat, passing left shoulders, turning left and bringing the set back to size (fig.9).

BRIGHTON LASSES cont.

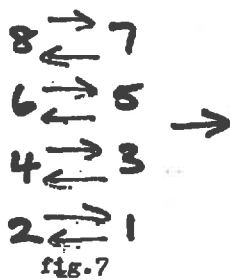


fig. 7

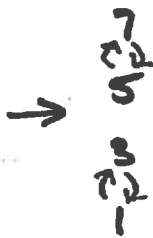


fig. 8

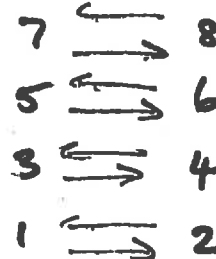


fig. 9

Chorus

Circular Hey: Working round the set, taking 4 single steps, partners do a $\frac{1}{2}$ R.H. turn (fig. 10) to form a circle with hands touching, facing in and out of the circle alternately (fig. 11).

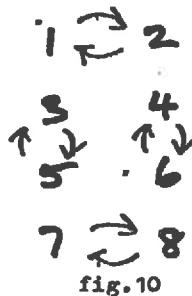


fig. 10

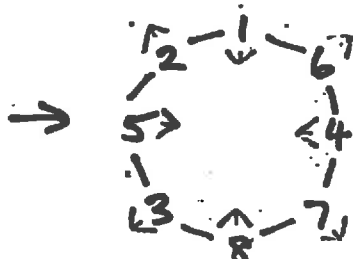


fig. 11

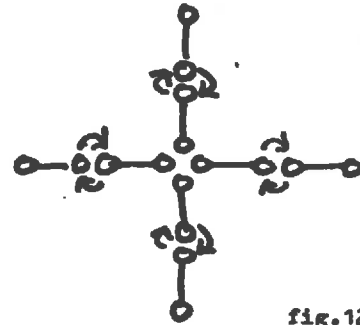


fig. 12

2 double steps on the spot and continue round the set passing left, on the spot, right, on the spot etc. passing a total of 8 times. As people turn into the centre of the circle, they should try to make a 'star' effect with their garlands (fig. 12). After the final turn (which is left) the set is reformed on the last 2 double steps. 2, 3, 6, and 7 fall back into place on the 1st step, followed by 1 on the spot, 1, 4, 5 and 8 break the ends of the circle and move forward into place and turn on the 1st step followed by 1 on the spot.

Chorus

Centre Stars: Centre 4 form R.H. star and turn half way round to meet their diagonal opposite (taking 2 double steps) in the outer 4. The turn should be quick and precise. Meanwhile, the outer 4 have turned to face anti-clockwise and dance 2 double steps on the spot. When the inner 4 meet their diagonal opposites, they make a $\frac{1}{2}$ L.H. turn with them to change places, taking 2 single steps. The reformed centre star moves round another $\frac{1}{2}$ turn to diagonal opposites (2 double steps) and changes places with outer 4 with $\frac{1}{2}$ L.H. turn (2 single steps) (fig. 13). While the centre 4 are turning in a star, the outer 4 are always dancing 2 double steps on the spot. Repeat 8 times i.e. back to place twice.

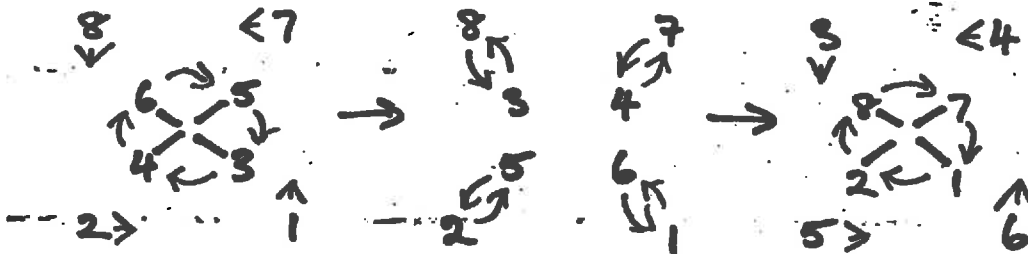
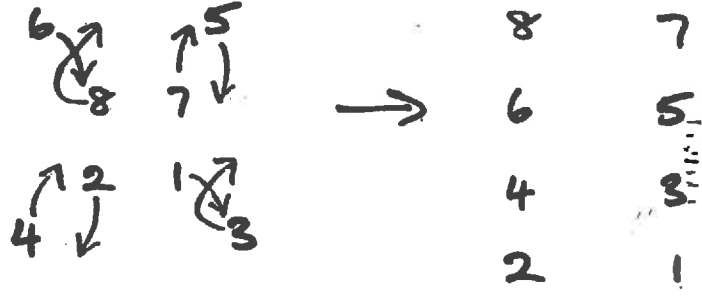


fig. 13

BRIGHTON LASSES cont.

On the final turn, 1,3,6 and 8 change places on 1st 2 steps and fall into position on last 2 steps to re-form the set.



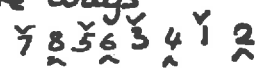
Final Chorus

On last 2 double steps instead of crossing over set -

1st double step Do half right hand turn with opposite (1+2, 3+4, 5+6, 7+8) into line facing alternate ways

2nd double step On the spot, in line

step 1, 2, 3 — chord
L R L Feet together / garlands up.



CONINGTON - a Garland dance.

Source: As danced by Fen Nightingale. First danced by them in public in the village of Conington, near Huntingdon, in Cambridgeshire in 1932. Adapted as a garland dance by Wendy Crouch from 2 country dances in the 'Maggot Pie' collection (pub. EFSSS) - 'The Mock Match' and 'The Wickering Wench'. The original dances were made up in Cambridgeshire and first published in 1932.

Assistance with interpretation may be obtained from: Wendy Crouch, 44 Kelsey Crescent, Cherry Hinton, Cambridge CB1 4XX.

Music: AABE (8 bar/phrase) extra B to finish.

Set: for 6 dancers numbered thus:-

	Top
1	2
3	4
5	6

Step: Skip step or rant where specified.
Implements: garlands.

PART 1

A1 Diagonal rant 1&4, 3&6 face diagonally and dance 4 rant steps and star on the spot while 2 and 5 dance 4 rant steps turning round once on the spot. 1,4,3&6 then form a right-hand star with their garlands and star to place.

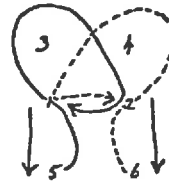
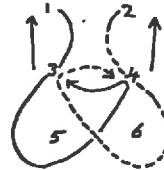
A2 Diagonal rant 2&3, 4&5 face diagonally and rant on the spot and star while 1 and 6 rant turning on the spot. Then 2, 3, 4&5 star left.

B1 Cast, 8, Turn 1&2 cast in to middle place, 3&4 moving up, and do a half figure of eight round 5&6 (even nos. pass in front of odds in this figure), then half turn to place touching right hands.

B2 Cast, 8, Turn 5&6 cast up to middle place, 1&2 moving down, then dance half a figure of eight round 3&4 and half turn to place.

The set is now in the order:-

	Top
1	2
3	4
5	6



PART 2

A1 Rant, Round 3&5 dance four rant steps to 4 (who also rants but then stands); 6&2 rant to 1. Then 3 leads 5 (holding garlands with left hands) clockwise round 4 to place while 6 leads 2 anticlockwise round 1.

A2 Rant, Round 4&6 rant to 3; 1&5 rant to 2. Then 6 leads 4 clockwise round 3 and 1 leads 5 anticlockwise round 2 as A1.



- B1 Cast, Circle 3 and 4 cast out to middle place, 5 & 6 move up.
1 and 2 cast to middle place, 3 & 4 move down.
5, 6, 1 & 2 circle once holding garlands.
- B2 Cast, Circle 5 and 6 cast to middle place, 1 & 2 move up.
3 and 4 cast to middle place, 5 & 6 move down.
3, 4, 5 & 6 circle.

The set is now back in the original order.

PART 3

- A1 Diagonal Rt & Lt Through 1 & 4, 3 & 6 face diagonally and dance 4 rant steps on the spot. They then cross passing and touching right hands on the diagonal, then left on the sides - 4 & 1 facing down, 3 & 6 up (ie $\frac{1}{2}$ a country dance rt and lt through).
6 2
4 3
5 1
Final order.
- A2 Diagonal Rt & Lt Through 2 & 4, 3 & 5 face diagonally and dance 4 rant steps on the spot. They cross passing right on the diagonal and left on the sides as in A1.
6 5
3 4
2 1
Final Order.
- B1 Turn and Cast All face across the set and turn with the person opposite touching right hands, 1, 2, 5 & 6 turning $1\frac{1}{2}$ times, 3 & 4 turning once so all are back to own sides. 5 & 6 cast back to their original places, the others following to their original places.
- B2/3 Final Cast Using a rant step, each side casts out, on meeting at the bottom of the set the dancers turn their garlands through 90° to form a circle in each pair.



DUKE OF LANCASTER - a Garland dance

As danced by John O'Gaunt. The Duke of Lancaster is one of the Queen's titles.
For 8 dancers in column. Based on a Basque dance.

Step : polka, right foot across first.

Conductor: has two sticks instead of garland, carried butts in palms and lying up forearm and jutting out above elbow.

O2YS: all face up, in last two bars top pair make a full bow forward.

1. Having bowed 1st pair polka on spot facing up, in bars 1-2 the 2nd pair bow and then polka to end of the phrase, in bars 3-4, the 3rd pair, who up till then have been stationary, bow and break into polka, in bars 5-6 the 4th pair bow and in bars 7-8 all are polkaing.
2. Set casts inward to reverse set, end all facing down at end of 8 bars polka. The bottom 2 pairs wait on spot for 2 bars before moving up. The leader goes down middle in previous figure and waits for dancers at bottom during this cast.
3. All turn out on the spot, odds clock etc in 2 bars to face front. Pairs 2&4 make arches by leaning in garlands to touch at their tops, and pairs 1 and 3 go, under going back up the set. Then the 4th pair go under an arch made by the 1st, and the 1&2 go under 3&4, etc alternately under and over, dip and dive, to get the set back to initial order. 2 bars per change, all complete in 6 bars.
4. In 4's. 2nd corner turn by right hand, knuckles touching, till in line with 1st corner, who turn 135 deg clock so that one line of garlands is formed, dancers facing alternate directions, 2 bars. Then a complete turn of neighbour by left hand, back into line of 4 in 2 bars, turn in middle by right to face other corner and left turn of other corner to starting place. 8 bars in all. In turns knuckles touch inside.
5. Centre 4 of set star left once round, 2 bars to get into star, knuckles together, 6 bars round till on diagonals with dancer outside. Outer 4 stand stationary and then join in polkas in last 2 bars.
6. Outers join onto centre star to form a double star of 8. Dance round anticlock once and fall into two lines again facing across set.
7. Move into single file. Start from top, one at a time and one per bar, still facing across set so that file is facing in alternate directions.
8. Reel, pass along row, 1 bar back to back with person on right, then 1 bar turn cleek to fit into slot between dancers etc. 16 bars in all, 8 passes to reverse the set order.
9. All move forward, 1 bar, crossing to opposite side and turning to left, anticlock, into a big circle and circle $\frac{1}{2}$ way round to bring set back to starting order again.
10. Into single file facing up, one at a time starting from even side (no. 2) all polkaing, 1 bar each in.
11. cast out, alternate directions, evens to right, odds to left (own side) and end in column facing down in 8 bars. End feet together.

The dance is then repeated through facing down to start.

12. As 1 but no bows, pairs coming in every 2 bars with polka steps.
13. Cast up middle like 2
14. All turn out, odds anticlock etc & dip and dive, pair 1 under first etc.
15. Chain as 4, but other two individuals do the turns.
16. to 20. as before.
21. Into single file facing down.
22. Cast from bottom, alternate directions, face up and end feet together.

Lead down the middle by top pair to go off, walking.

ENGLAND'S GLORY GARLAND DANCE - Tina Brown's dance

Step ; polka, 123 but not a cross hop. Tune : Bacup nuts tune, Tip Toe Polka.
Garland dance for 6.

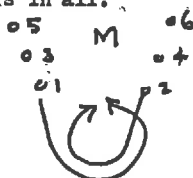
Garland - white climbing rope, two pieces, stiffened with wire and bound with narrow blue ribbon in a figure eight over and under the two ropes which were 3/4 inch diameter.

The garland has three sets of rosettes, in red and white, and in the centre of each

set of 3 a bow with streamers hanging down of the central rosette colour.

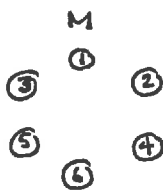
ONCE TO SELF ; stand in two lines of 3 either side of the music.

ENTRY ; The lines come on, pass each other by the left shoulder and turning in to form a ring, all turning single, ie on the spot, to the right to face same way, 2 bars. 8 bars in all.



1. CIRCLE - dance round clockwise swinging garland from side to side, swinging into centre on first step, one swing per bar, end with another 2 bar turn single (8 bars) (when I saw this I thought it was circle anti clockwise and swing out first)

2. CANOPIES - all face into centre. Nos 1, 4 & 5 make the first change. They dance one polka into the centre, scooping the garland down and up, one polka more raising the garland high, one polka holding the garland up high while they rotate one slot to the left, clockwise, and one polka out to the new place. Then the others, 2, 6 & 3 repeat but move round anti clockwise. Each canopy does the move 3 times, 24 bars in all, to end where they started.



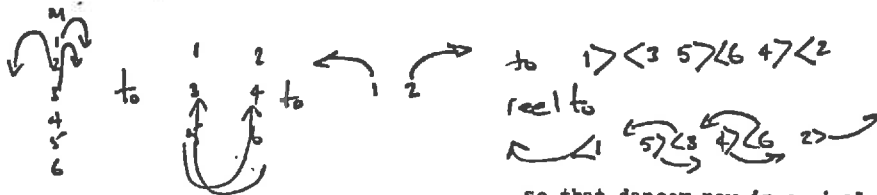
3. ONE LINE - all turn single, while moving into one line in single file, all facing up, in order 1, 2, 3, 4, 5, 6 behind each other. Swing the garlands while stepping on the spot. In bar 1 no. 1 swings to right, in bar 2 no. 1 swings to left and no. 2 joins in swinging to the right, in bar 3, no 1 swings to right, 2 to left and 3 joins in to the right. etc all coming in progressively & alternate directions. In bar 5 No. 1 peels off to the right and the rest move up and cast alternately to either side one per bar, still swinging the garlands from side to side. At the bottom come up in pairs, 1&2, 3&4, 5&6, in a column, to reach top then spread out to form a line across the set in order 1, 3, 5, 6, 4, 2 from the left hand end. 16 bars in all.

4. FACE - 1&3, 5&6, 4&2 face and dance on spot swinging garlands to right and left alternately, one sway per bar, so they are going in opposite directions. 8 bars, end holding the garlands upright.

5. REEL - reel of 6, all the way, like the Basque reel with abrupt changes of facing, touch little fingers, 1 bar per change. At ends the dancer waits a bar to come in.

Eng Glo Garland 2

This takes 12 bars. As nos 1 and 2 reach their starting ends of the reel, instead of turning back they carry on to form a circle, no.1 clockwise followed by 3 and 6 and no.2 clockwise followed by 4 & 5. This circle is formed in 4 bars. 5 & 6 finish their last weave in following but do not pass each other,



so that dancer now in original order in circle.

6. STARS - They form a 6 handed right hand star for 4 bars, knuckles in the centre. Then they slip out to form a double star - Nos 1, 4 & 5 (the first canopy) move out to their left and forward so that no.1 is alongside no.2 etc. The Double star takes 4 bars. All turn right to face the other way on the spot not as a pair and double star back for 4 bars, the outer ones move forward and in to form a 6 handed star for 4 bars.
7. RING - All face the centre and hold hands making the ring as large as possible so that arms are stretched, the garlands are swung back so that they are behind the dancers forming a ring outside them. The circle moves round to the left, fast. Break at the end and fall back into a line of 6 facing down. Bow and drop garlands.
8. EXIT - all turn to left, dance once round a circle, and when no.1 is back to place break off in single file following no.1.

FLEMISH GARLAND DANCES

Source: Belgium girls at Sidmouth 1977.

Costume: long skirts and long aprons.

FIRST DANCE - "THE WAIN"

Title refers to resemblance to covered waggon in entry and initial form.
Formation: 2 columns of dancers facing up. 7 pairs with one garland per pair, held in inside hand, so dancers stand outside their garland.

Entry: walking in column. Led by 2 supernumeraries, the first playing and followed by the second with a small mascot on shoulders who is holding ribbon reins from the first.

Stepping Sequence: dancers hold skirt and edge of apron in outside hand.

Each figure starts with 16 bars of stepping on the spot, an 8 bar sequence repeated. Face away throughout with no turn of body.

Bars 1-4: 4 pas de basque, to right first. Spring about 1 ft to side, and next 2 steps side by side not feet crossed. No sway or incline of body.

Bars 5-8: 4 slow swing steps, weight on right foot first, and swing left foot sideways out to left side fully extending leg. Hop and swing foot back and change weight. Repeat alternately. In the swing, the free foot goes forward and out and back and in, in an ellipse. Marked rock of body to opposite side during the step.

FIGURE ONE.

Bars 1-4: All walk forward 8 short steps, all start right foot, move up a distance equivalent to one spacing between the pairs.

Bars 5-8: Top pair turn in so that they are inside the garland and skip or gallop down the middle of the set under the other garlands, outside foot leading throughout. Turn out forward from under the garland to face back up the set behind the last pair. Keep garlands in same hand throughout. The rest walk up one place as in bars 1-4, 8 steps.

Bars 9-32: repeat 5-8 by each pair in turn till all have been down through the tunnel.

Music pauses for 4 beats while dancers change formation to beats on a drum
Step to side, other foot cross, first foot to side again and feet together.

As set moves forward on bars 1-4 and never recovers the distance it might be preferable to start with bar 5 and use bars 29-32 at end for the change in formation.

FIGURE TWO.

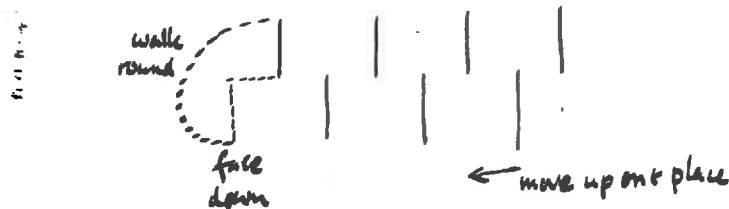
Formation: odd pairs move to right and even pairs to left so that the dancers who have now become the "insides", the left and right hand ends respectively are in one line behind each other.



Flemish Garlands 2.

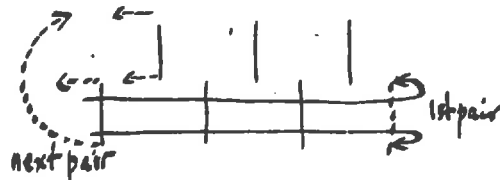
Start with the 16 bar stepping sequence facing up described before and as in Figure one.

Bars 1-4: top garland rotates across the front of the set. The inside supporter moves forward with the rest of the set, who are moving up with 8 short steps a distance equivalent of one spacing between pairs, while turning in unison with the outside who walks round ahead of the set, across to face down the other side.



Bars 5-8: top garland just before going down under the garlands transfer the garland to their outside hands so that they are inside their garland. 8 gallops or skips down under the 3 garlands as in figure one and turn out forward from under the garland to face up at back of column of garland that they have gone under.

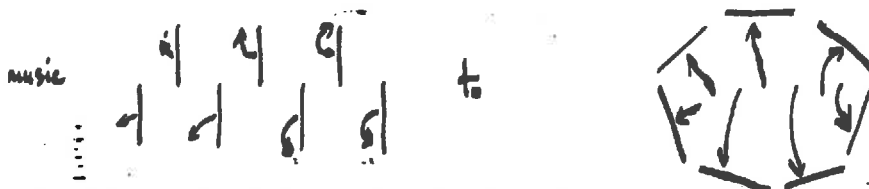
During this the rest move up 8 short steps as bars 1-4 and the next pair at the top rotate across. The dancers do not have to change hands on the garlands at the bottom as they have changed sides relative to the top.



Bars 9-32: each pair in turn do similarly, the casting being alternately to either side, the movements flowing continuously. At the end the top pair is back to the top but the set is reversed from left to right. It might be considered worth carrying on till back to initial formation.

FIGURE THREE.

Formation: move out into a circle with all facing outwards, 16 bar stepping facing out.



Bars 1-4: the left hand end of each garland moves in a semicircle around the right hand end, who marks time, facing out throughout, to reform circle. The garlands change hands during the movement to end in the new inside hands.

Bar 5 onwards: repeat this as often as desired, i.e. 7/8 times to fill music, or till back in original starting place, or only 4 times if leading to an exit.

Exit: Half way through a move, all turn to face clockwise, so that in two circles, and move off in direction facing, following the top pair.

Flerish Garland 3.

If there are other dancers coming on, they come in under the tunnel.
POSSIBLE ADDITIONAL FIGURE.

Formation: return to that for Figure one in column.

After the initial 16 bar stepping facing up, do a "dip and dive" progression rather than going under all the way. In going under, face forward inside garland and hold in what is then the outside hands and lower garland to go under. In going over, turn out backwards to face top, so that garland, still in same hands, is in outside hands, and the garland is well raised to go over while dancers move backwards. After going over turn the reverse way to go under etc. Do not think it correct to turn other ways as more difficult to use the garlands.



SECOND DANCE - "THE ROSE BUD"

Title refers to resemblance in final movement.

Set: 7 girls each with a garland.

Music: 12 bar A and B music

Step: slow walk, one step per bar.

A1 - Once to Yourself: The 7 dancers stand in one line, shoulder to shoulder, facing music but at back of dancing spot.

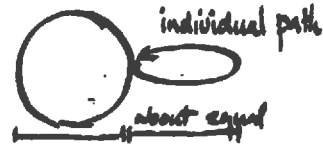
A2 Bars 1-8: 8 steps to form a complete circle, starting right foot, end knuckles touching, garlands upright.

Bars 9-12: stand still, feet together, garlands stationary.

B1 All circle to left for 11 steps and end feet together. Maintain circle of garlands so cross feet over in front in walking - not a slip step - right foot start.

B2 All circle back to right for 11 steps and feet together etc.

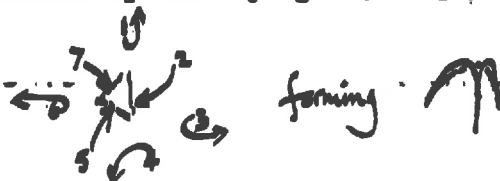
A3 Each dancer walks an individual loop to the left in 12 steps. The path is an ellipse away from the centre, going out about a distance equivalent to the diameter of the circle in B1/2. Turn over 90 deg on the first two steps. It is important to end loop with a reformed circle.



A4 Repeat a similar loop to right ending with reformed circle.

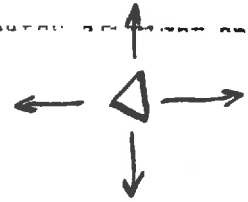
B3 Middle 3 take 4 steps forward to form a central group.

They stand still forming a triangle, raising hands to hold garlands up and laying them forward onto each other for rest of phrase.



Flemish Garland 4.

The other 4 turn out to left and walk 12 steps away from centre, on paths at right angles to each other.



B4 The 4 turn left to face back and walk the 12 steps back to form the full circle. The 3 in the centre turn out to left and walk out 6 steps to meet and join the others coming in, slotting into the original ordering round the circle, they turn left and all walk in to form a full circle of 7.

A5 Form the two circles again in 2 steps.

The inner circle of 3 raise their hands up high, sloped at least at 45° and the garlands form a tight bunch, garlands still vertical but compressed, not like in B3.

The outer circle have their arms out wide, knuckles touching, arms horizontal, garland laying out behind body, not quite horizontal, just below shoulder level.

The outer ring circle to the left and the inner to the right.

A6 Circle other way, inner to left and outer to right. During the circling the rose does not unfold or otherwise change.

B5 The outer circle separate and raise their garlands to the normal position while the inner circle move a little apart and lower theirs. They go into the exit movement in which 2 of the outside circle are followed by the 3 in the middle and then the other 2 outers. Move off in single file to skipping step.

FRENCH GARLAND DANCE

Source: French girls at Sidmouth 1977.

Garlands: large garlands about half the height of the dancers.

Music: polka rhythm, speed about 100 beats per minute. A&B 16 bars long.

Step: 123hop, but irregular rhythm, "a'12-3, hop" is polka rhythm. On the hop point toe downwards - this helps drive foot down on the first beat. A lot of elevation on the hop - kicks the skirt up.

Once to Self: single file at edge of dance area, 8 dancers.

Entry: leading dancer moves off and rest join in in turn when sufficient gap opened up in front. Not quite one in on each bar of step.

A1 8 double steps coming on, followed by 8 double steps on spot facing up in single file, without moving garlands. Number dancers 1 to 8 from front

B1 "Sways" - 16 sways, one to a bar, while stepping in single file on spot. No.1 sways to left first and No.2 to right etc in alternate directions. The garland is swung over till the grips are horizontal, the upper hand at eye level, the lower at just below the waist. The swing reaches the lowest point on the first beat of the step.



A2 "Cast" - go round, odds to left, evens to right. The two lines meet after 6 double steps and go through each other, the odds in front, alternately, shading the shoulders to pass, and come up other side on next 6 double steps. End facing up for 4 double steps in two lines with the two at the bottom positioned inward as shown.

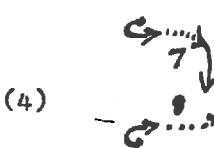
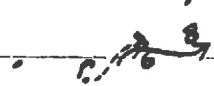
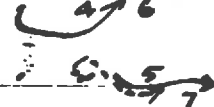
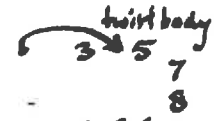


B2 "Weave" - lines, led by top pair, cast out and weave through line, cross back and form up in column after 12 double steps, then 4 double steps facing in to opposite. Dancers mark time on spot till indicated that they move off.

Bars 1-2: No.1 (&2) turn out and moves between 3&5 (4&6) twisting body to right (left) to pass garland between the others.

Bars 3-4: No.1 (2) continues through 5&7(6&8) and on the first beat No.3(4) starts to move off, turning out to follow No.1(2).

Bars 5-6: No.1 (2) passes behind 7 (8) and starts to pass 2 by the left shoulder at the end of bar 6. 3 (4) follows and 5 (6) moves off at the start of bar 5, turning in to follow 3 (4)



French Garland 2.

the lines of 3 - 1&3&5 (2&4&6) are now quite close behind each other. The bottom pair do not move yet.

Bars 7-10: The lines of 3 continue round to other side of set and end facing up. The bottom pair start to change sides in bar 9, facing up throughout, moving sideways, 7 passing in front of 8.

Bars 11-16: the bottom pair complete their change by end of bar 12, ending behind their column, not inward as at end of A2. All step out phrase facing up, till end of bar 12, then in till end of bar 16.

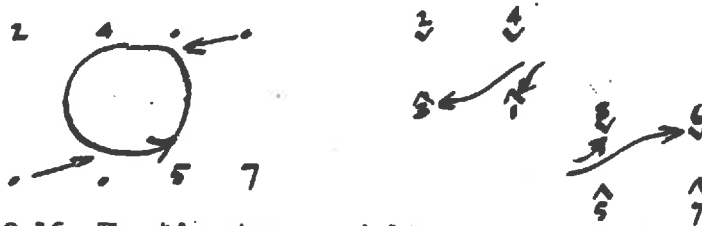
A3 "Corners" - 1&3, 6&8 circle round anticlockwise to face opposite pairs and star to right and left.

Bars 1-2: Nos. 3 & 6 move to their right across in front of the dancers to their right. Inactive dancers stand still in this figure.



Bars 3-6: 1, 3, 6, 8 circle half way round, evenly spaced, to end facing 4, 2, 5, 7 respectively.

Bars 7-8: 2 double steps on spot facing for active dancers as indicated. Others turn ready for stars but do not step.

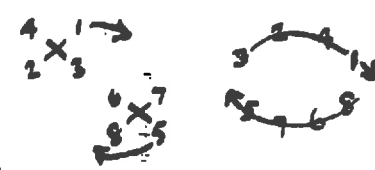


Bars 9-16: The 4's star right, going round clockwise, knuckles up to a foot out of the centre. Go round about 1 1/2 turns in 8 double steps.

B3 Bars 1-8: turn out and star back, left knuckle into middle and going anticlockwise.

Bars 9-16: turn out and star right a second time for 8 double steps.

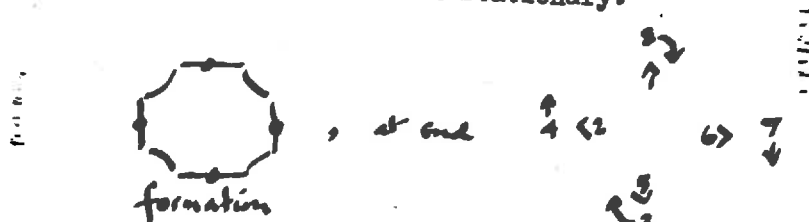
A4 The dancers break from the stars led by Nos. 1 & 5. No. 1 can lead off immediately, but the second star rotates for two more bars before No. 5 leads off. Move off into one large circle clockwise, twice round. 8 double steps to a circuit.



B4 Alternate dancers, 1, 6, 5, 2, form a square ^{facing out} in the centre and the other four 8, 7, 3, 4 continue to circle twice round the outside clockwise in the same size circle. The 4 ^{walk} into the centre till their knuckles touch ^{then anticlockwise to face out} then take hold in their left hand the right handle of their left hand neighbour's garland together with their own left hand handle. Let go the right hand end.

French Garland 3.

They bring the pair of ends together in front of their body, then separate their hands while moving out ~~for~~ forwards from the centre, till they are standing with their arms outstretched horizontally as wide as possible, the garlands now being stretched between the dancers to form arches that the others can pass through. The centre four then remain stationary.



A5 Opposite pairs from the outside circle weave through the arches while the other pair continue to circle.

- Bars 1-4 3 & 8 go through
- Bars 5-8 4 & 7 go through
- Bars 9-12 3 & 8 go through again
- Bars 13-16 4 & 7 go through again.

Each dancer enters and exits through the same garlands each time. The pair pass face to face in the centre. While the two go through the arches, the other two make a half circuit round the outside so that the four are always in order in the outer circle.



B5 At the start a woman slips into the centre of the set. The inner four back ^{slowly} into the middle till shoulder to shoulder while bringing their hands together in front (Bars 1-4). They change the garland ends to get their own garland back, passing the ends to their left. All 4 turn clockwise to face the centre (Bars 5-6). In turn they give the extra woman the garland end from their right hand, which she receives into her right, and keep the other end in their left and stand facing in (bars 7-10). They remain stationary to end of phrase.

~~The other four circle round the inner four two complete circuits clockwise. A man slips into the centre to stand beside the woman at the very end, from the back.~~



French Garland 4.

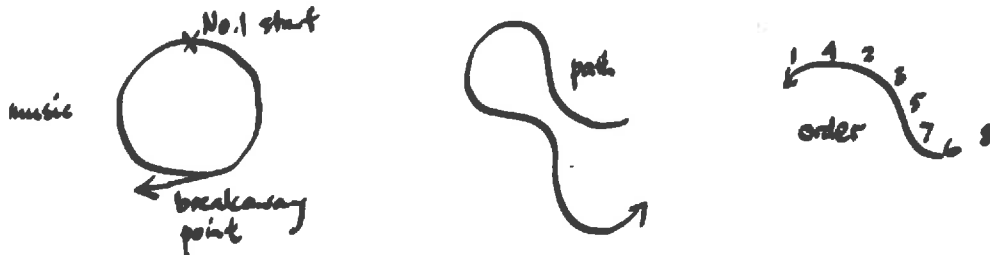
A6 The outer four come in to form a small circle with the rest, entering between the dancers where they went under in A5 which makes it the same order as in the circle in A4. They slot in with right shoulders into the middle and hand their right hand end of garland to the man in turn. He stands on the right side of the woman and takes the ends into his left hand. The same four transfer the other garland end into their right hand while turning to face out.

All raise the garlands high with the ends in front of their faces and stand there till the end of the phrase.



B6 All lower garlands and face clockwise around the set and taking back the other end of their garland so that each dancer has their own again. Leave the couple in the middle standing side by side.

Move off, the first 6 bars round in a circle, then No.1 breaks away and leads the line in a serpentine track.



Each loop of the serpentine takes 8 bars of double step. When No.1 is going round the circle, the garlands are held out in front at full stretch. In the turns to the left all follow No.1 and swing the garland over to the right as described in B1 but held for the 8 bars. For turns to the right swing to left etc.

A GARLAND FOR LUCY - a Garland Dance

As danced by Magog at the celebration of the 50th anniversary of Lucy Broadwood's death at Baras Green, nr Horsham, Sussex July 1979

The dance is for 8. The step is a 1 2 3 hop as in Country Dancing not Cotswold Morris.

ENTRY

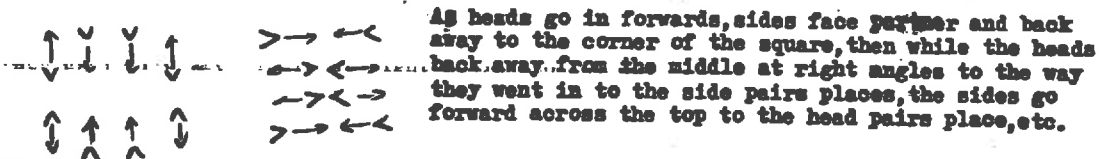
Each pair dances on in turn, 4 bars for each pair, from the back of the dance area to face the musician. Thus,

5	2
4	1
3	2
4	1

 Music anticlockwise. In the last 2 bars of the 4th pairs' entry the front row turns clockwise to face the opposites.

DANCE

1. The 2 lines of 4 face, pass right shoulders, body turned so that right shoulders lead, turn to left in opposite's place and come back into line, left shoulder to left shoulder, but body still turned so that right shoulder still leads. Hold this position for one bar, almost face to face. Then pass through, turn right to face opposite again in 2 lines and step on spot for 2 bars.
2. The ends of the lines of 4 turn in so that they are facing each other. The pairs go back to back into line - go to left, passing right shoulders first for 2 bars, pass behind and fall back into line, left shoulder to left shoulder in one bar and step in this formation for one more bar. Alternate dancers turn on spot to form two lines of 4 facing at right angles to starting set and all step out the remainder of the 4 bars.
3. as 1 in the new formation
4. as 2 in the new formation
5. Progressive hey from left hand end of set from point of view of facing the music. End pair pass, giving right hands, and then go round set giving alternate hands. The 1st pair are back in the 8th bar, the last in the 14th. In the next 2 bars they form a square set facing in - the middles of each line of 4 will have to move out little.
6. The "Women" or right hand of each pair in the square, star by the right once around to place in 4 bars while the "Men" or left hand of each pair, dance a complete circle on their own anticlockwise away from the set and back to meet their partner shoulder to shoulder facing same way. Rotate anticlockwise as a pair on the spot for 4 bars, both move forward - the "man" does not move backwards. End in the square formation again.
7. Repeat the other way, the "women" left hand star, and the men do a clockwise circle away from centre and both turn as a pair clockwise to form the square again.
8. Grand Square - as Square Dance movement - head couples go in first, back out from the centre of the set, 2 bars for each leg. 8 bars round. Repeat going the other way round.



9. The "women" go into another right hand star for 6 bars, while the "men" turn anticlockwise outwards and go round the outside of the star anticlockwise to meet their partner by the end of bar 6. They turn their partner with the left hand for 2 bars to go to the inside position and all face round the circle anticlockwise in pairs.
10. The pairs go once round the set anticlockwise and then dance off in pairs.

GREEN WILLOW - a garland dance.

Source: As danced by Fen Nightingale.
 Adapted as a garland dance by Wendy Crouch from a country dance of the same name in the 'Maggot Pie' collection (pub. EFSS) originally made up in Cambridge and published in 1932.
 Assistance with interpretation may be obtained from: Wendy Crouch, 44 Kelsey Crescent, Cherry Hinton, Cambridge CB1 4XX.

Music: AAEB (8 bar/phrase)

Set: for 4 dancers thus:-
 1 2
 3 4

Step: Slow skip step (almost a hornpipe) in which the toe in the air is flicked up at the last moment. This step is continuous throughout the dance - at no time does a dancer stop moving.

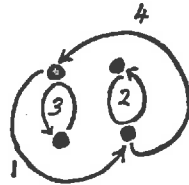
Implements: garlands.

PART 1

A1 Upstreets All face up, dance 4 steps up and back.
 Back to Back 1 faces 2, 3 faces 4 and all go back to back.

A2 Upstreets All face up, dance 4 steps up and back.
 Back to Back 1 faces 3, 2 faces 4 and all go back to back.

B1 Cast
 1 faces up and casts anticlockwise to 4's place while 4 faces down and casts anticlockwise to 1's place. Simultaneously 3 faces up and dances on a curving track to 1's place and back to her own, 2 faces down and dances likewise to 4's place and back to her own.



2 continues to dance clockwise to 3's place, 3 dances clockwise to 2's place while 1 & 4 do the small oval track back to their new places.



B2 Cast Repeat B1 from new positions (ie 1 now does what 4 did etc.) so that all return to original places.

PART 2

A1 Side 1 with 2, 3 with 4 'side' ie facing throughout, complete a half turn moving to right of opposite and touching left hands then fall back to place.
 Back to Back as in part 1.

A2 Side Repeat the side and back to back as in A1 but with
 Back to Back 1 facing 3 and 2 facing 4.

Green Willow - page 2

- B1 Circle All face round clockwise and taking 8 steps circle once to place. 1 and 4 change places passing back to back while 2 and 3 turn on the spot (4 steps), then 2 and 3 changes places while 1 and 4 turn on the spot in their new places.
- B2 Circle Repeat B1 from new places so all return to original places.

PART 3

- A1 Turn 1 with 2, 3 with 4 turn once round all the way touching right hands (move to left of opposite).
Back to Back as in part 1.
- A2 Turn Repeat the turn and back to back as in A1 but with
Back to Back 1 facing 3 and 2 facing 4.
- B1 Horseshoe Join garlands in a ring except between 1 and 2 is a sort of horseshoe, 1 leads the horseshoe round clockwise to face down (4 steps), straightening into a line. All go forward 4 steps and fall back then 1 leads the horseshoe round the rest of the way to original places (4 steps).
- B2 Horseshoe Reform the horseshoe with the gap between 3 and 4. 3 leads the horseshoe round anticlockwise to face up, all dance forward and back, forward again for 3 steps and close feet on the 4th step to bow, all dipping garlands along the line.

MINDEN ROSE

THE HOP PICKERS

Steps : hop or hornpipe, arms swing alternately.

Tune : Three Jolly Sheepskins from Locke of Herefordshire played slowly

Source: Based on the first group photo at the Community Centre

Title : symbolic of the hop vines etc etc

Formation : set of 12 in 3 rows of 4 - useful to follow Alton Morris.

Each dancer carried two sticks and the centre two files hold a garland between each pair.

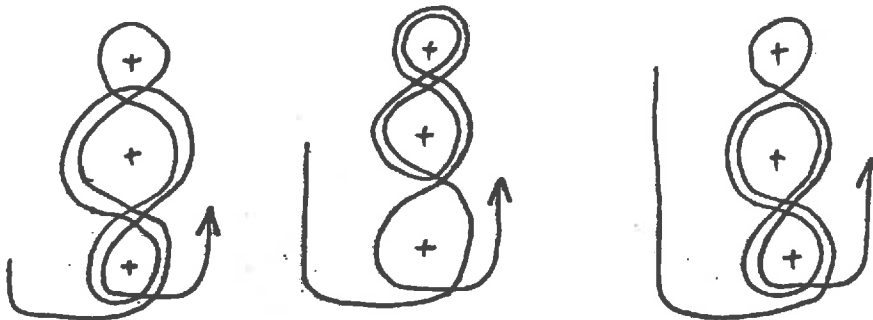
Music - played AABBB - if slower can be done in AAEBB, if faster need more

The outside files dance forward, cross at the top by right shoulders and dance a sheepskin hey on the other side. After three changes they come out of the hey at the top of the set, cast down the outside, still on the other side to which they started, come up the middle under the garlands shoulder to shoulder, ending inside the pair they started outside. They then put both their sticks into their outside hand, take the end of the garland from their neighbour and all step sideways one pace so that the former active 6 now hold the garlands and the former holders are ready to start the sequence.

This sequence is done 4 times so that dancers end where they started.

EXIT - as complete fourth turn and come up centre, dance straight on and off dancing area followed by the garland carriers to music played AB.

SHEEPSKIN HEY - the line of 3 dancers do a reel around the 3 pillars on their side passing alternate shoulders and tracing what is in effect a 3 loop figure 8. As the last of the 3 passes the middle pillar they turn back by continuing around that dancer to face the other way and so switching from last of the 3 to first of the 3. Thus each of the 3 is last past the middle in turn and turns back to take the lead. The two sides of the set are mirror images. As pairs come in to be shoulder to shoulder in the hey they clash their inside sticks together, there should be one clash heard every bar - although we are often not quite quick enough getting round.



THE HOP WAIN

Steps : balance step, a pas de basque with forward foot crossing over and a marked away of the body the other way. Skipping.

Tune : a 4 part Flemish tune used by Knots of May (Brighton)

Source : a Flemish girls team at Sidmouth, with additions as explained by their leader, as interpreted by Knots of May and improved by the team at Charlotteville, North Carolina, USA, with changes arising in practices.

Title : The formation is supposed to look like a covered wagon or "wain". Such were used around Alton for transporting hops to the brewery.

Formation : 14 dancers with one garland between two dancers, the dancers in two files facing up at the start with the handles in their inside hands.

FIRST STEPPING : pas de basque for 8 bars facing up, on the spot, to the right first.

TUNNEL : Top pair turn in, still holding handles with same hands so that now inside and under the garland, and skip under the other garlands to the bottom of the set. In skipping under lower own garland a little so that it does go under. At the bottom both turn out, ^{going forward} to face up so that still holding handle in same hand and now outside the garland again at back of files. Files move up one place every 2 bars (4 skips) and next pair goes under every 2 bars. (music BC)

FIRST STEPPING repeated :

DIP AND DIVE : This movement starts progressively from the top and continues till the end of the phrase after the bottom pair have returned to their place. In the first 2 bars (4 skips) the top pair raise their garland and dance backwards past the second pair, going outside them and passing their garland over the second's garland. In the second 2 bars (4 skips) they turn in to be under and between the handles of their garland facing down, and lowering their garland, so that it passes under the next garland, skip down one place where they again turn backwards to face up. This alternate going over and under is repeated till they reach the bottom of the set. The pairs coming up the set, moving up every 2 bars one place, face up through out, not turning up and down as the pairs going down, but just raising the garlands or lowering them as appropriate as they skip to the top. As each pair reaches the top they join in the over and under movements, each new pair coming in every 4th bar. Because of the length of the set and the progressive finish it seems to take a long time before the last pair is finally at place. (music BCDD - note all 4 parts of tune played straight through and then repeat last phrase ad lib)

SECOND STEPPING : the pas de basques are used to move the pairs sideways, alternately, so that the set is staggered, first pair to the left (facing up) 2nd to the right, third to the left etc so that the dancers now on the inside of the arches are in fact in single file down the centre of the set.

ARCHES : All skip. The top pair rotate about the inner dancer to face down on the

Hop wain 2

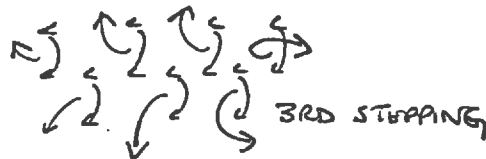
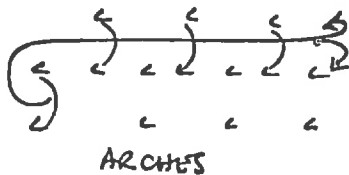
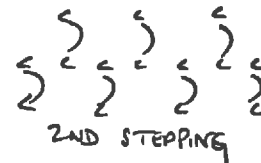
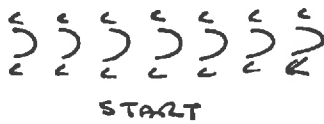
other side (2 bars) As they rotate they move from outside the garland to inside changing hands holding the garlands. They dance down under the 3 garlands facing them and at the bottom of that column turn out from under the garland to face up behind that column, not the one they started on, thus they end up on the wrong side and reversed. (2 bars). All the others move up one place during this move. Each new top pair does this in turn going obviously alternately to right or left. (music BCDD)

THIRD STEPPING : Each pair does the 8 pas de basque moving forward and rotating as a pair to make a circle with all dancers facing out.

RUNNING RING : Working in pairs the dancers move clockwise round the circle, facing out throughout. The left hand of each pair skips across in front of the right hand dancer, who skips on the spot, to end on the other side of that dancer in the gap vacated by the left hand of the next pair to the right. The moving dancer goes across in front of the other, both facing out throughout, and does not move out wide, the garland not being stretched out. Each change takes 2 bars (4 skips). The moves by the current left hand dancer are done for 16 bars - so that each dancer moves 4 times (music BC). Maintaining a good circle is difficult.

DOUBLE STAR : on the last change the moving dancer continues into the centre of the set and forms a right hand star with all the others. Each centre dancer grasps the right wrist of the dancer in front of them, to form a "Texas" star. The double star dances round with skip step for 8 bars and then stops with the end of music and everyone stands still, facing round clockwise, and the hands in the centre drop to sides. (music D).

LEAD OFF : When the music starts again (music D) the original top pair leads off under the arches in front of them, all the way round till they reach the gap that they made by moving off and lead off through that gap. As they go under the first arch it follows them and each arch joins in going under the tunnel when all the others have passed through.



JANE AUSTEN'S QUADRILLE

Steps: walk and skip. Each dancer carries a garland.

Tune : Figure 1 of the Lancashire Quadrilles - "Desideratum".

Source: Figure 1 of the Bacup garland dances, modified in practices.

Title : Jane Austen lived in Chawton 1809 - 1817 still interested in Country Dancing. The quadrille was introduced in 1815 and it was unlikely that Miss Austen actually danced one.

Formation : a square set of 8 dancers. If possible done with two sets side by side.

Dance : 24 bars, led off by each pair in turn. Music uses B for Once to self, then A (16 bars) and B (8 bars) 4 times through. The B music has a second part. The last time the B is played a loudly as possible. All goes with gusto!

- A 1-4 Lead pair, start with garlands laid against each other, dancers facing, and garlands rocked out from the centre of the set. Walk into the centre of the set, starting with leading foot, three steps and a hop kicking the inside foot forward (2 bars). The garlands are rocked smartly forward, back and forward on each step and held forward for the hop. Walk back to place doing the same walk and hop and rocking garlands (2 bars).
- A 5-8 The lead pair separate a little, turn to their left, so that right hands are touching (or overlapping at wrists) and skip round turning partner by the right once round, ending both standing side by side facing across the set. The right hand dancer has to continue turning right on the spot to face front
- A 9-12 The left hand of the lead pair & the pair opposite them change places, passing right shoulders and turning to right to face back across the set. These two dancers skip across while the rest stand still. As these two change they cross the handles of their garlands, on the first beat of each bar, in front of them.
- A 13-16 The right hand of the same pairs cross similarly.
- B 1-4 The lead and opposite pairs walk & rock in and out as the lead pair did in A 1-4 while the other pairs do a right hand turn on the spot as did the lead pair in A 5-8.
- B 5-8 The lead and opposite pairs change back to their starting places, skip step, touching inside hands with partner, left hand dancer leading, going round clockwise round the other pair. The other two pairs make another right hand turn.

The dance is lead by each pair in turn, going anticlockwise round the set, in order. At the end all face in and lower garlands.

JANE'S GARLAND DANCE

FORM: Longways set of 8 people.

BASIC STEP: Ranting and Skipping

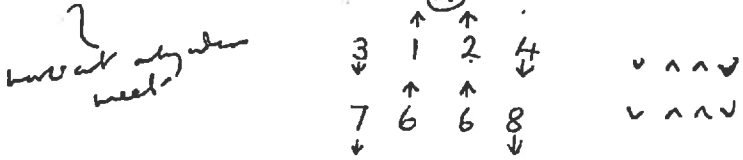
MUSIC: Dance of the Nuts from Bacup in Lancashire.

DANCE:

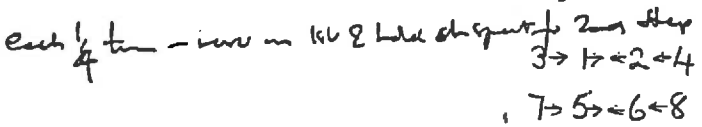
*c c c c
c c c c
by 4/4*

- Up Streets (can be processional or stationary).
4 rant steps facing music
4 rant steps to change sides passing left shoulders, *2/4 time of four corners & 2/4 X, then longways*
4 rant steps facing music.
4 rant steps to return to place passing right shoulders.

- Promenade
1,2,5,6 turn in and skip down the set for seven steps and on the 8th turn round (outwards). Then skip back 8 skips to form lines (see diagram). At the same time 3,4,7,8 take 7 skips towards the music and on 8th turn round (inwards). Then skip back 8 skips to form lines - thus:-

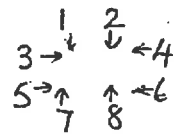


- Turns
1 and 3, 7 and 5 hold left hands and turn anti clockwise 2 and 4, 6 and 8 hold right hands and turn clockwise. All make only one turn taking 8 rant steps finishing thus:-



- Reel
Reel of 4 beginning with middles passing left shoulders taking 16 skips to get back to place. Then middles rant for 4 then turn round (to the right) and rant for 4 with outsides
- Circular Hey
16 skips passing right then left shoulders in a circle and back to place. Then rant two by two to re-form longways set facing music. 1 and 2 take the first two rant steps, they are then joined by 3 and 4, 5 and 6 and finally 7 and 8. On the 8th step all face in thus:-

6. Star and Circle *— team and 1/2 turn*
 3,4,5,6, do a right and left hand star whilst 1 and 2 and 7 and 8 pass half way to the right and bob and half way to the left and bob. (whole movement takes 16 skips). Then 3,5,4,6 rant 8 steps in place while 1,2,7,8 form a circle (4 skips), circle left (8 skips) return to form quadrille (4 skips).
Egyptian? —



7. Dip and Dive
 Taking 4 skips for each crossing, 1 and 2 pass under arch made by 7 and 8, then 3 and 5 pass under arch made by 4 and 6. 1 and 2 return making arch for 7 and 8 and 3 and 5 return making arch for 4 and 6. (All turns are made outwards). All corners rant for 4 then turn in and partners rant for 4.
~ follow makes for

8. Final Up Streets
 All fall into original longways set for 4 rant steps, then change sides for 4 rant steps passing left shoulders. One final rant step and raise garlands and bow.

LI JARDINIERO - The Gardinera

A Garland dance from Provence pub first in Dancof France II, Provence & Alsace, by N Tennevin and M Texier pub Max Parrish, London 1951.

Dance for 8 couples ; the women carry a garland decorated with flowers, the men carry a basket of flowers.

Step ; except for the first figure it is a polka or change-step with little or no spring.

Formation ; start in two parallel columns of 4 couples, men on the outside.

ONCE TO SELF

m w w m

Stand in formation and sing verse,

m w w m

"Sian touti gento jardiniero, Que n'aven de fru en
tout temps,

m w w m

m w w m

E aven li flour li plus bello, Li venden touti ben jouvent.
Se voulis crumpa de roso, De belli flour de jaussemin,
De pessegue de poumo roso, de poumo roso,
Lis aven dins noste jardin, Lis aven dins noste jardin."

This is in 4/4, the dance is in jig time, 6/8.

FIG 1 - Change with partner.

All facing up, take one polka step sideways to form a single file with partner, women in front of men (1 bar), then 3 cross steps on the spot, alternating foot in front, changing positions with low springs (1 bar). Repeat these two bars to reach partners place. Repeat these 4 bars to end in starting place, but end facing partner. (8 bars in all)

- Sway to partner.

All facing partner, take one polka step to right (1 bar) and end feet together. Sway garland to right and to left quickly (1 bar). Repeat to left, then right and then left again (8 bars in all) finishing facing up and linking arms with partner.

FIG 2 - Cast into double circle.

Pairs in the left hand column cast to their right, inwards, and those in the right hand column to their left, also inwards, go down 4 in line, and cast out at the bottom coming round in a broad sweep to end in a double circle. As the women are on the outside, the pair rotate in the finishing position till the woman is on the inside and facing the centre, with her partner behind her, (16 bars) and the women make arches with their garlands by taking the left side of their own with their right hand and the right side of their neighbour's into her left hand, that is pass them to the right to make an arch across the gap between the dancers. This could be done progressively around the ring by each dancer turning as in The Rose.

- Arches

The men dance in and out through the arches, first going under the arch to the right of their partner, and out through the next etc, all the way round the set

Jardiniero 2.

anticlockwise until back in their initial places for the movement.(16 bars)
FIG 3 - Bower

One man only goes to the centre of the set taking his partners left hand end of a garland with him. The other women follow this woman anticlockwise round the set each in turn handing the same man the garland end in their left hand. Finish with the man in the centre holding all of one ends and the women facing in with the other end of the garland in front of them.(16 bars)

- Circle round.

The centre man and all the women stand still while the other men dance clockwise once around the outside, facing in and out on alternate polka steps, for 16 bars. End in initial place behind partner.

- Regain garland.

Each woman starting with the left foot and going anti-clockwise around the man in the centre, takes the other end of her garland in her left hand and continues round to end in the double circle, men on the outside. The men move forward taking partner's left hand end of garland in their left hand and linking men's right with partner's left arm.(16 bars)

FIG 4 - Exit

Pairs dance round in a circle clockwise to end in a single line across the dancing area, shoulder to shoulder facing up.(16 bars)

All sing the verse a second time - to first tune not the jig.

Men turn left & change hand holding garland so that all now in two lines with a tunnel of garlands between partners. From one end start going under the remaining arches and lead off.

VARIATIONS

Many come to mind eg partners share the garlands for the cast in Fig 2 and then the men dance round their partner releasing the end of a garland to form the arches etc. Also for the finish.

KING PIPPIN GARLAND DANCE

Composed by MAGOG of Horsham and filmed at Oak Adingly 7.7.81. Based on French dance, and named to spite the Golden Delicious import.

ENTRY - one at a time, 123 hop step, start left foot, each has 2 bars to come on, all step on spot once in position in single file.

- A1 - sways, in single file, odds to left, evens to right first, sway garland right over till pointing a little below horizontal, polka on spot, start left foot.
- A2 - cast, going alternately, odds to left, evens to right, move up to top before casting, at bottom cross to come up other side, odds in front, starting crossing in bar 5 and taking 4 bars to come up on wrong side.

B1/2- weave back - top pair cast out, inside next, outside bottom, pass partner left shoulders at the bottom to cross to own side etc to place at top. Next pair turn out and weave etc. Bottom pair dance on spot and change sides at very end in bar 13 and then all step it out till end of bar 16 facing up.

A3/4 diagonals cross and back - work in pairs - symmetrical but not the same for each side. 4 bars each change. Repeat other diagonals?



- B3 Stars in 4's from top, 4 bars each way, turn out half way to come back
- B4 1-4 star right hand 4 bars
5-8 open out into one large circle
- A5 1-4 big circle clockwise
5-8 every other one move into centre of circle and face in while other 4 continue to circle round
- A6 1-4 centre 4 turn to face out on the diagonals while other 4 continue to circle
5-8 centre 4 stop stepping, pass end of garland in right hand to person on their right and stand with hands wide apart. Other 4 circle stationary dancers.
- B5/6 one of the outer diagonal pairs cut through the arches, in through one and
A7/8 out through the next one clockwise round, taking 4 bars in all and getting back to the same order in the circling. Repeat, then other pair do it twice, then all again (32 bars in all)
- B7 Outside 4 circle anticlockwise and spiral in to form a double star.
- B8 Double star clockwise, turn in as couples.
- A9 Double star anticlockwise,
- A10 etc Top pair lead down middle into longways set, move out at bottom, and form arches and come backwards to top, followed by rest, lead down middle under arches and off - face down throughout

KNOTS OF MAY

Downett's extra views on Knobs of May

10 Attlee Gardens
Church Crookham
Aldershot Hants

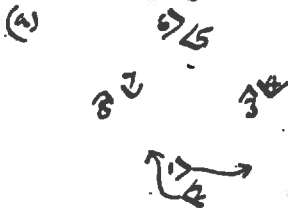
Dear Aunt

As I promised on Sunday I have checked back on what I intended in the two knots that caused difficulty & have set the details correct.

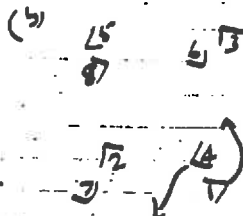
2ND KNOT

The problem I believe was that on Sunday the chain was not continued long enough so that we did not recognise that as people dropped out of the chain, those that were left in did not necessarily have an actual person to pass.

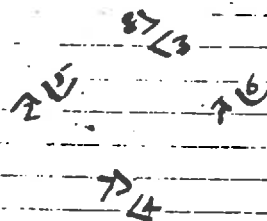
The chain goes



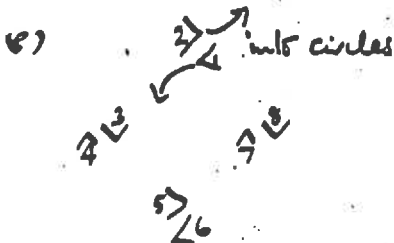
1st change by right shoulder



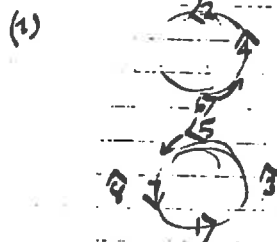
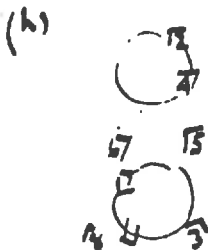
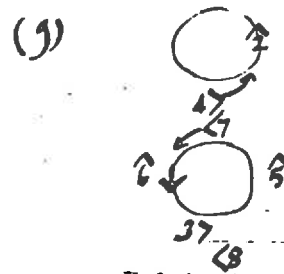
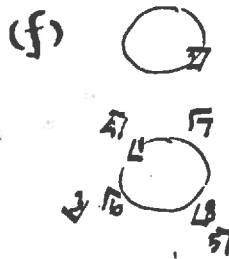
2nd change by left



and so on to get to

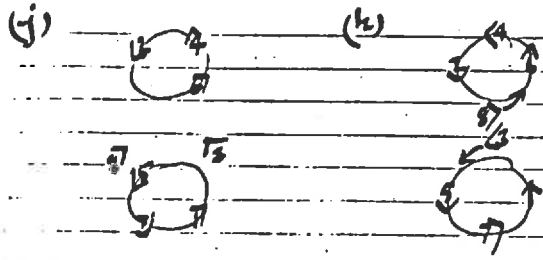


5th change by right and start the two circles.



This is the position we were in and what was wrong just became wrong appeared to be in the proper place.

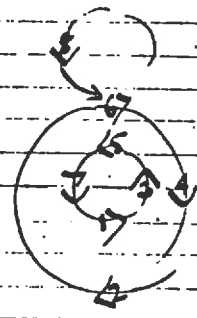
(2)



Note that after (e) there are dancers who are not passing any one in the chain because the persons they would have passed have gone to the inner or outer circles

The important point is that the two circles move at the same rate of rotation as the chain. To get it looking right all dancers still in the chain must continue to sway their partners. The movement goes from (a) to (e) - 12 times 4 steps = 48 steps not the 32 steps we tried on Sunday

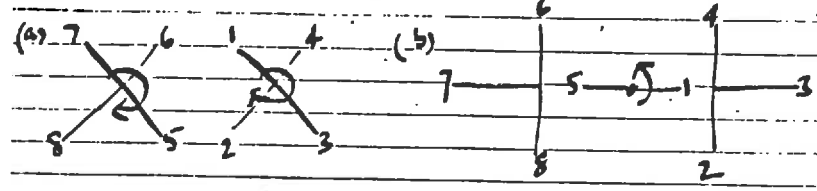
We agreed that the two circles should do one complete independent circuit before forming the outer circle



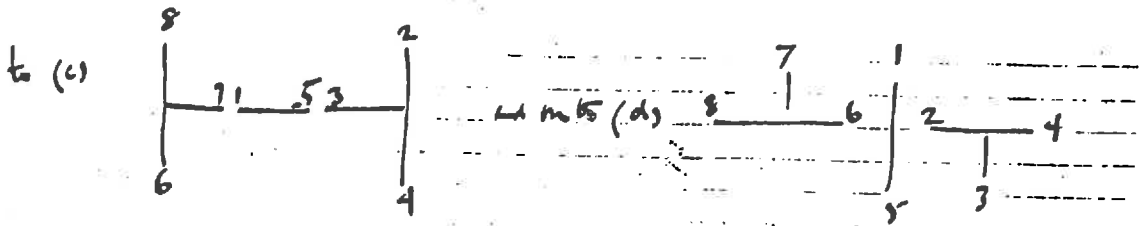
To avoid NO 8 slipping across to get along side NO 7 the inner and outer circles need to go round 1 1/2 times

3RD KNOT

The problem is one of timing the rotations. If the rotations are all at the same speed it does not work. Thus;



(3)

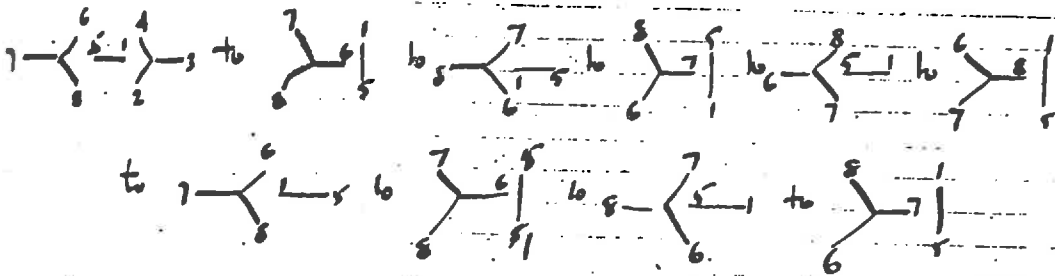


that is they will clash, it will not look symmetrical as 3 and 7 will never get into the proper position relative to 1 & 5.

The cogs need to mesh. There are 3 possibilities

- a) the middle pair mesh every gap, that is rotate faster than the 3 hundred start
- b) the middle pair mesh every other gap, but this looks to near collisions all the time
- c) actually rotate independently to mesh alternating every one or two places. This risks getting in wrong order at the change, which is what happened on Sunday

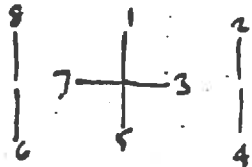
Thus I recommend,



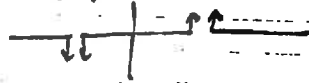
Which is the desired position for forming the central star!

1 & 5 will turn not $2\frac{1}{4}$ as No 7 will turn $1\frac{1}{2}$ times

That looks to set like



The rotation is not a mesh but a meshing in the same direction

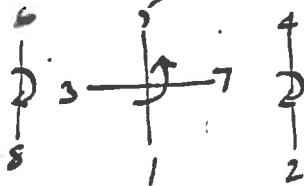


(f)

Note that the 3 has to change from \rightarrow to \leftarrow
as the 2 from $>$ to \downarrow at same time

Now in the final rotation again the groups have to rotate at same
speed at different speeds & eventually match up.

Rotate to



2 and 6 push up with 1 and 5
and 4 and 8 need to get
a boost or to catch up the
pusher

Best wishes

Roy

LANCASTER GARLAND DANCE

Source; taught by an early member of John O'Caunt. Presumably related to the Lancaster Mayer's dance either a simplified version or an early collected form
 Set ; for 16 in lines of 4, 2 lines facing two lines, but usually done by half a set, ie 8.
 It is described for 8.

Step : 1 2 3 hop, knee raised high, free foot not much forward and not much of a hop.
 Sequence: in figures step 1 2 3 hop, 1 2 3 hop, 1 2 3 hop, 1 2 together with a "bang".
 Garlands: kept vertical except in bows and "wheel".

02YS: in 2 lines of 4 facing up. Bow at end of musical phrase to music.

All figures are done twice through, the repeat following immediately before next figure.

1. Honours - "kiss my a**e" - left hand end of rows turn $\frac{1}{2}$ to right and right hand ends turn $\frac{1}{2}$ to left, and they dance forward and pass each other, passing right shoulders, & turn right to face back in bar 3 and bow along the lines in bar 4. Return to place along the same track, passing left shoulders & turn left to face back & bow.



2. Four Handed Stars - in 4's on the sides. Right hand star 4 bars round, turn out in bar 4 and left hand star back for 4 bars.

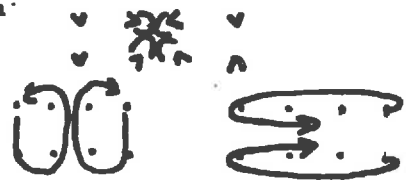
3. Squares - half a grand square movement. In 4's travel around square facing up all the time, 2 bars for each side of the square. All the way round and then all the way back, going round the other way.



4. The Wheel - "lines" - all turn to face along lines. Outer dancers move forward to left to make lines of 4 up and down set facing across in 2 bars. All wave garlands by rotating them to cant about 45 deg to vertical, to left, right, left & right. Retire to starting place & wave again. Then move to right into lines of 4 again, wave ditto, etc.



5. Arches - middle 4 turn on spot and slope garlands out, raised to form arch in centre. The other 4 turn in to face down and cast in through the arches and out the top, casting back to place. Turn to face up and repeat along the reverse path.



Instead of a straight repeat of this movement, it is done across the set. The left hand ends turn in and go through & cast up & down around outside to place while the right hand ends cast out, go around the outside, turn in and go through centre to place.

6. Ending - "centre" - the outer 4 move in, 2 bars while the inner 4 move out so that a ring is formed. All move together into a small circle, 2 more bars. Then retire to make a large ring then back in again & end in a bunch, garlands raised in the middle.

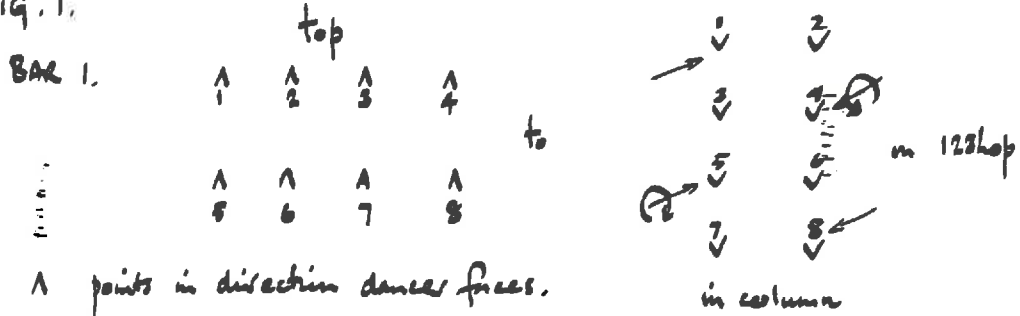
There is another figure so it was said with straight waving of the garlands from side to side once per bar.

[RLD was told "Mayer's"; I was told "Maze" - AGB]

LANCASTER ~~MAYERS'~~ MAZE DANCE

Source: John O'Gaunt Morris filmed in Thaxted Church 1977.
Once to Self : face up in 2 lines of four across.

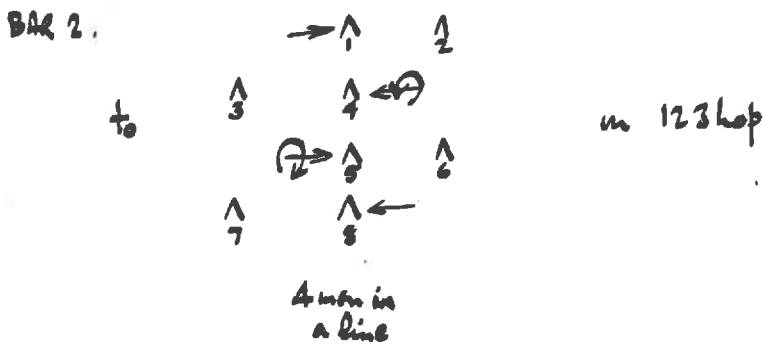
FIG. 1.



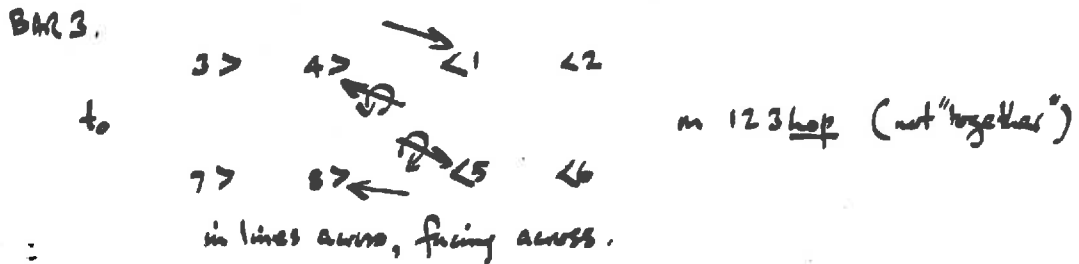
^ points in direction dancer faces.

→ direction of travel.

⤵ direction of turn, but not size of turn.



4 men in a line



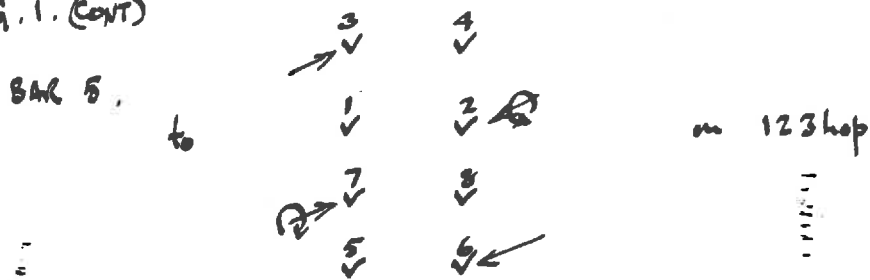
in lines across, facing across.



On "feet together" throughout the dance the free foot is stamped down.

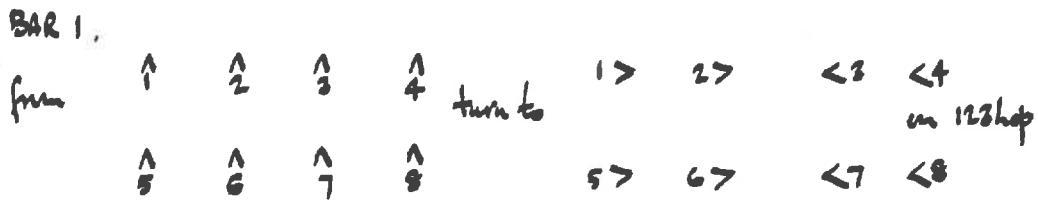
MAYERS' DANCE, 2.

FIG. 1. (CONT)



BAR 6-8. continue as BARS 2-4
 BAR 9-16. Repeat. After final bow, all face up as they rise.

FIG. 2.



BAR 2. 1 2 3 hop on spot facing across.

BAR 3/4. Insides (2,3 & 6,7) bow across while others swing gartlands up, down, up as back to upright.

BAR 5. All face up on first step of 123hop.

BAR 6. 1 2 3 hop on spot facing up.

BAR 7/8. All bow, facing up.

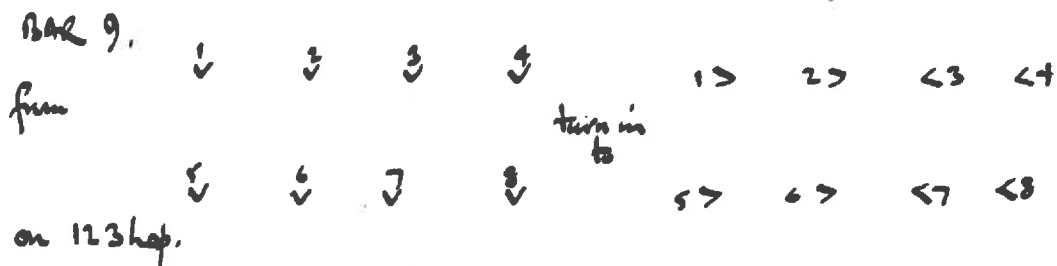
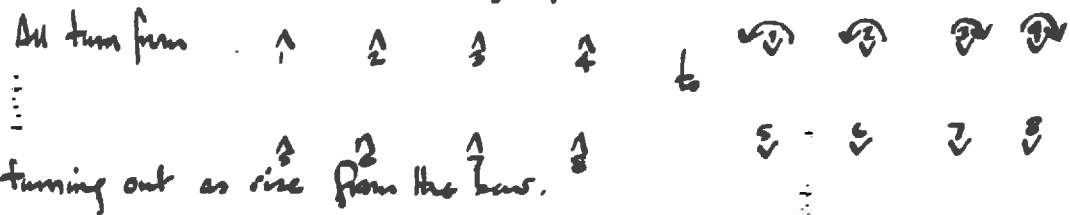


FIG. 2. (CONT)

- BAR 10. 1 2 3 hop on spot facing across.
- BAR 11/12. Insides bow across while others swing garlands down, up, down and back to upright.
- BAR 13 All face down in first step of 123hop
- BAR 14 1 2 3 hop on spot facing down
- BAR 15/16 All bow, facing down.

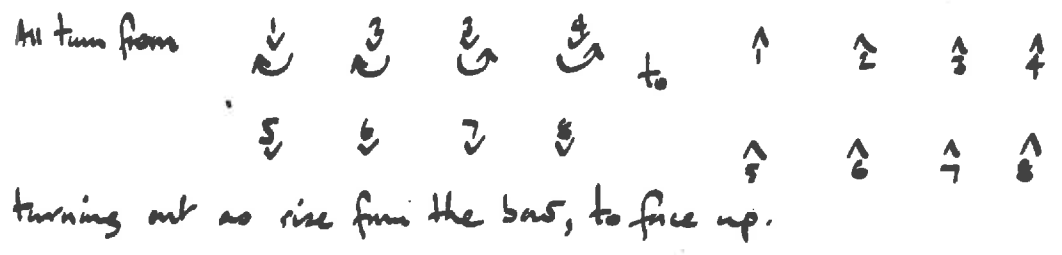
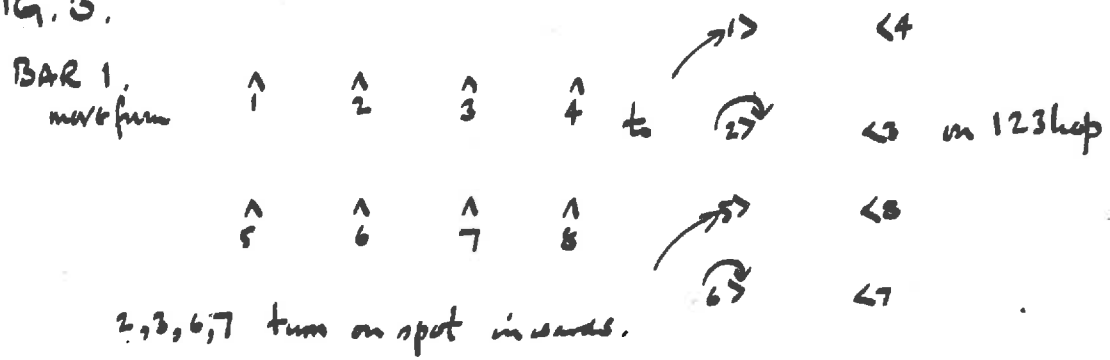
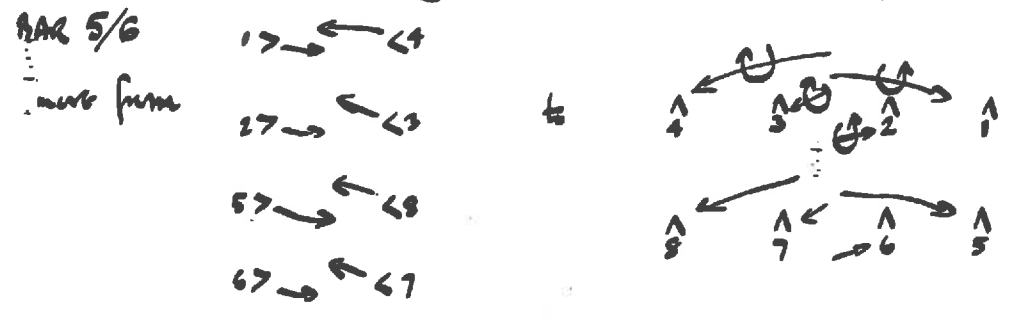


FIG. 3.



- BAR 2. 1 2 3 hop on spot facing across.
- BAR 3/4. All swing garlands to left, right, left, right

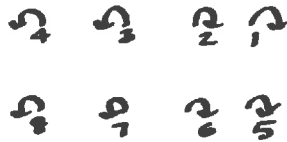


Face up in first step as move rest of 123hop, 123hop sideways left hand column cross below the right.

MAYERS' DANCE 4.

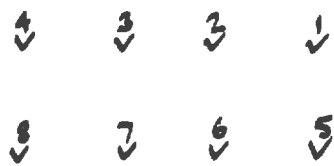
FIG. 3. (CONT)

BAR 7/8 All bow, facing up, and turn out to face down as rise

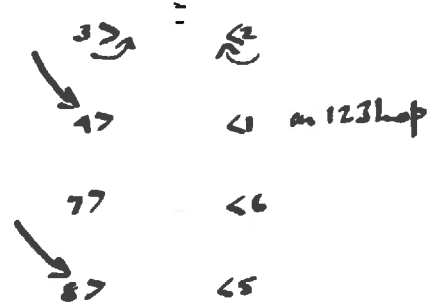


BAR 9.

move from



to



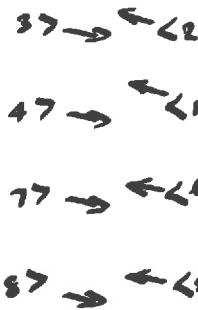
3, 2, 7, 6 turn in spot inwards.

BAR 10. 1 2 3 hop in spot facing across

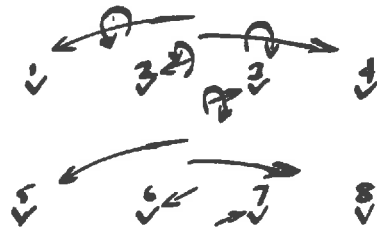
BAR 11/12. All sway gear ends to left, right, left, to upright

BAR 13/14

move from



to



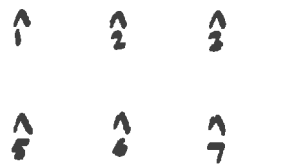
in 123 hop, 123 hop.

BAR 15/16 All bow, facing down, and turn out to face up as rise

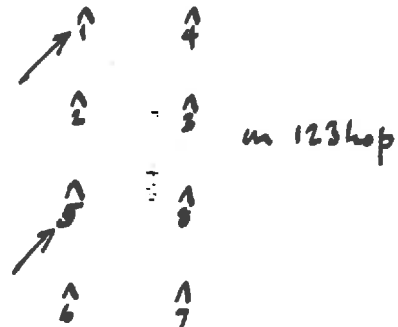
FIG. 4.

BAR 1.

move from



to



BAR 2.

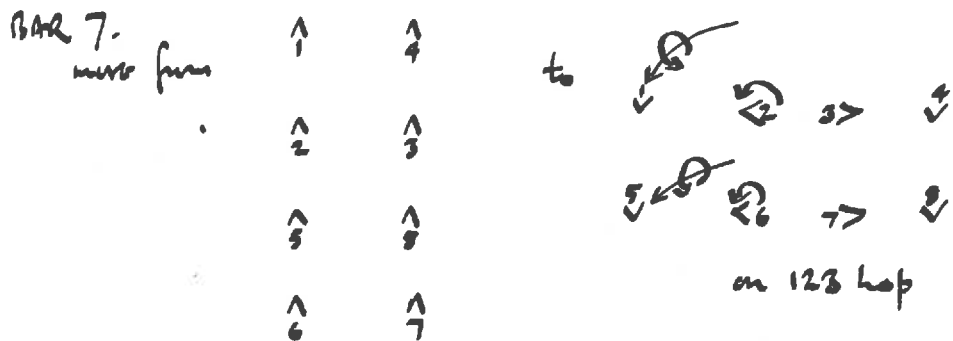
1 2 3 hop in spot facing up.

FIG. 4. (CONT)

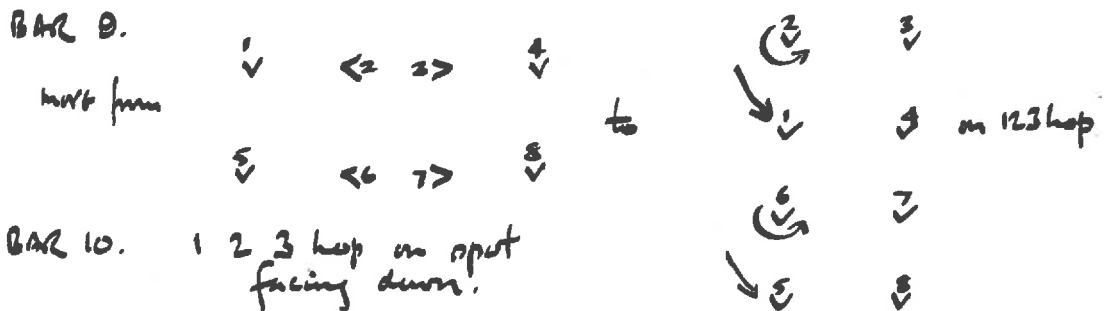
BAR 3. 3/4. All sway. (1, 4, 5, 8) to left, upright, to right, upright
 (2, 3, 6, 7) or opposite, to right, upright, to left, upright.

In sways straighten arms somewhat compared with normal position with elbows in at sides.

BAR 5/6. Repeat BAR 3/4.

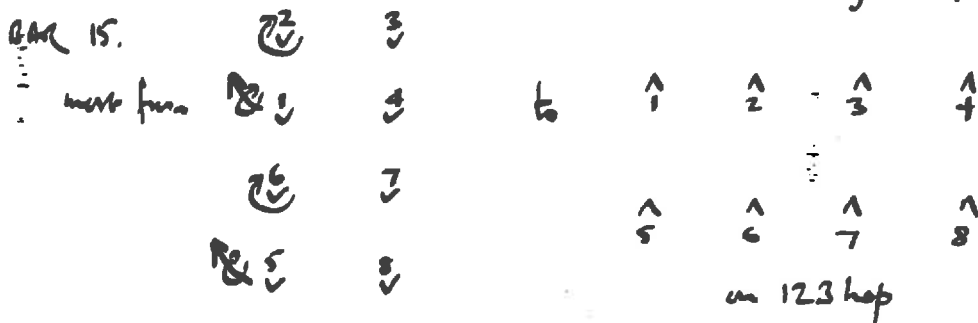


BAR 8. All 1, 2, feet together on spot. No sway or bow.



BAR 10. 1 2 3 hop on spot facing down.

BAR 11/14. as BAR 3/6. same dancers move to left first.



BAR 16. All 1, 2, feet together facing up.
 Sometimes use bars 8 and 16 to complete movement of bars 7 and 15.

FIG. 5. Hands Across in 4's

MAYERS' DANCE 6.

BAR 1-4



Each star rotates opposite way. 4 bars of 123 hop. Turn in to face back on the hop

BAR 5-8



4 bars to 123 hop.

Start Bar 1, on left side, by turning thus.



Other star opposite

End Bar 8, on left side, by turning to face up thus

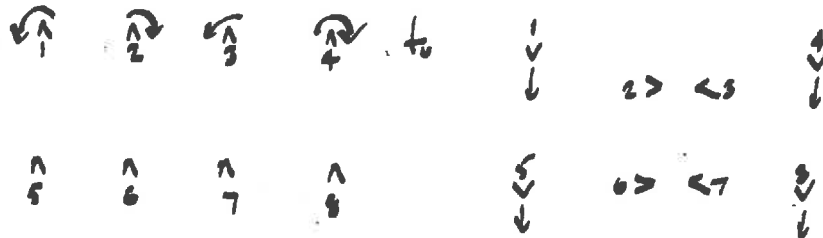


BAR 9-16. REPEAT

FIG. 6.

BAR 1

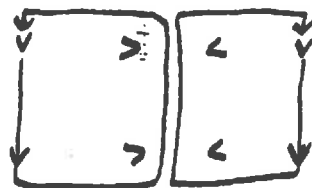
move from



as the outer star to next round on 123 hop, while centres make two arches 2 with 3, 6 with 7. Garland raised and touching at the top.

BAR 2-6

Outer go round in square back to start right position using 123 hop step. Lower garland to horizontal to pass under and raise garland as over as passed through.



MAJERS' DANCE 7.

FIG. 6. (CONT).

The first pair (5 & 8) are almost ready to go under at the end of BAR 1. The second pair have completed passing through by the end of BAR 4.
BARS 7-8.

The outside four turn out to face up, while the centres turn into one line
more from

on 123 hop, 1 2 feet together

BAR 9

more from

on 123 hop.

BARS 10-14

more round squares as before till back to start

BARS 15-16

more from

by centres changing over and orders during complete turn outwards on the spot.

BARS 17-32 REPEAT 1-16.

The turns by the centres in moving in BARS 7-9 and 15-16 are done while moving rather than when arrived at new place.

MAJERS' DANCE 8.

FIG. 7.

BAR 1

turn face \curvearrowright \curvearrowleft \curvearrowright \curvearrowleft \downarrow \leftarrow \rightarrow \downarrow

BAR 1-8

set dance around the small squares



use bar (1 2 3 4) to traverse each 'cell' once round (4 bars), turn in at all way back (4 bars) set face up at end.

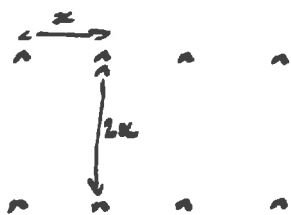
BAR 9-16 REPEAT

All face up at end 2nd bar.

General: the spacing between the lines of 4 facing up

must be twice the spacing between dancers in a line

to allow the changes of formation described.



LLAREGYB GARLAND DANCE

Llaregyb: or Llareggub is the village in Dylan Thomas' Under Milkwood .The dances of this title are performed by the Cardiff Women and were filmed during their day of dance in 1980.

Set : 8 dancers

Step : except for the opening movement 123hop.

Once to Self : in two rows facing

2 4 6 8
m 1 3 5 7

A1 1-4 All step on the spot facing partner, using closed sidesteps, right foot in front first and turning body about 30 degs.

5 2nd pairs move up between 1sts m 4 8 ends face up.
3 7
1 5

6 Those that moved up make a complete turn outwards on the spot, end facing up

7 Then the ends turn once on the spot also outwards

8 All quarter turn to face along line ready for reels.

2 6 ✓ ✓
4 8 ✓ ✓
3 7 ✓ ✓
1 5 ✓ ✓

A2 Reels of 4 across the set. Pass right shoulder first and dance a complete reel in 6/7 bars with the 8th on the spot facing centre of set. The reel has wide loops but the dancers do not turn the body or sway the garlands.

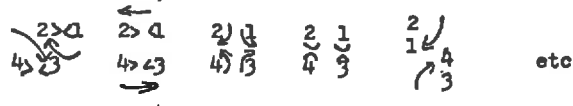
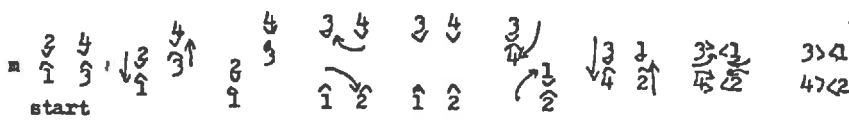
B1/2,4 Ladies Chain twice through. The centre four chain across (3,4,7,8) - 2 bars passing in the middle with right hand star, and turn opposite diagonal dancer left hand round in 2 bars. Back to place ditto and repeat all. The inactive (1,2,5,6) step on the spot for the 2 bars they are passing in the middle, facing in along the diagonals. For this figure 3 works with 1 (&6), 4 with 2 (&5), 8 with 6(&1) etc

4 6 The final turn 4 6
2 8 ends as on left 2 → 8
m 1 7 so that dancers 1 3 5 7
3 5 can pass thus 1 3 5 7
Thus the end is a little different for each couple. The last change is more of a back to back than a turn and dancers end facing other way to partner of the ladies chain.

A3/4 Grand Chain - 16 bars all the way round. No touching in passing. Pass in odd bars, passing back to back each time, turn to face other way (ie to face in or out from centre of set) on the spot in the even bars. Make change of facing quick, each passing takes 2 bars therefore and garlands are mostly aligned with circumference of circle. In 16th bar come in to form two lines in original places as in once to self, but hands and garlands touching.

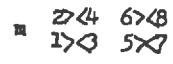
B3/4 Small Square - pairs push/pull to pass, 1st and 3rd pair odd side, others to even in two bars. Then open out by dancer of pair who is inside now, turning clockwise to move beside partner to face across set in 3rd bar. 4th bar on spot. Then the other dancer of the pair turns clockwise and moves in front of partner and that partner pushes them to be in line with other couple. Then all make 1/4 turn to face other pair. Continue this movement to place.

Llaregyb 2



Position at end of each bar.
 Direction dancer facing shown.
 Each change ends with 1 bar
 on spot facing other pair.

The left hand one of the pair goes in front and is pushed but the very start of the figure has to be a little different. End facing up and down



A5/6 Dip and Dive - all the way round to starting place. Each change is 1 bar move and 1 bar hold - 16 bars in all. 1st and 3rd pairs go under first. When at end, pair turns out, on the spot, not as a pair, while the two pairs in the middle pass. Pair going down set goes over in the middle.

B5 1-4 move into one line r shoulder to partners right, in 4 bars, knuckles together. 1 bar in and 3 on the spot. 5-8 turn partner by right hand and move to form a double star, inside of star facing anti clock and outside clockwise.



B6 Double Star - 8 bars anti clockwise

ENDING - outer 4 turn anticlock on spot to face out along the diagonals and lower garlands. Inner 4 continue to face round as during the star and raise their garlands high.

LEAD OFF - in order 1 2 5 6 7 8 3 4, the inner one following their outer.

THE NORMANDY CROWN

Steps : polka throughout. Each dancer carries a garland.

Tune : "Stepping Tigers" written by Jean Piper

Source: One of the Whitworth Morris Garland dances adapted for 12 and modified

Title : Crown hill was once Normandy, there was a pub called the Crown, and one of the movements of the dance is a crown. The tune is named after the name of the 67th Regiment, the South Hampshires, given by George IV for 21 years service in India 1805-1826.

Formation : a set of 12 dancers, starting facing up, in two parallel files.

- 1, CAST TWO AT TIME (AAA) : all dance, top pair cast out and dance to bottom of set and fall in at back of files facing up, taking 4 bars in all, if possible, while all other dancers move up one place. This is repeated by each pair in turn, the last pair must complete in 4 bars ready for next movement.
- 2, STARS IN 4'S (BB) : The top 4 star right once round, the middle 4 star the other way to the left and the bottom 4 to the right. It is a slow moving star, 4 polkas in to form a ring, both hands touching neighbours, turning to form the star on the last beat. 8 polkas to go once round. End form ring again and back out to place on 4 polkas.
- 3, CROSS OVER (AA) : All cross over with partner, passing right shoulders, to opposite place in 4 polkas, all turn to face up and 4 polkas on the spot. Return to place, passing right shoulders again in 4 polkas, and all face up in own place for 4 polkas on spot. When passing bring handles of garlands together in front of dancer to reduce space needed for passing.
- 4, CROWN (BBB) : 1st and 3rd, 4th and 6th pairs dance in to form rings on 4 polkas. The others step on the spot. The active pairs raise the garlands up high to form "crowns" and dance round in a circle clockwise, once round in 8 polkas, knuckles touching. These then dance backwards to place on 4 polkas while the other 4 dancers simultaneously dance into the centre and form a ring of their own. The 2nd & 5th pairs form a crown and dance once round in 4 polkas and retire out to place on 4 polkas. These back out to end with the 2nd pair facing down and the 5th pair facing up. While they do this, the others turn so that the 1st and 6th pairs face their partners, the 3rd pair faces up and the 4th pair faces down.
- 5, GRAND CHAIN (AAA) : The dancers start facing alternate directions. They pass the one facing and each other they meet in turn on 2 polkas for each pass, going alternately to the left (passing right shoulder) and to the right (passing left shoulders). The garland is swayed out, away from the dancer being passed on the first polka and is upright for the second. The garland sways to the left for the first passing. The dancers go all the way round the set to their starting place and they all face up in the last bar.

- 6, BOTTOMS UP (BBB) : like figure 1 in reverse. The bottom pair polka up the middle to the top, trying to complete the movement in 4 bars, and moving out into top place at the very end. All the rest polka backwards one place during the 4 polkas. Each pair in turn leads up from the bottom till the original top couple comes up the middle to place,
- 7, CAST AND RING (AA) : the top pair then leads the set straight into a single cast, each file going down the outside of their line. The top pair when they reach the bottom cut in and pass each other so that the two files pass between each other alternately coming up on the other side of the set and forming a circle facing in. On a chord all turn to their right to face out and bow quickly. To turn each dancer takes a short step back with the right foot and then rotates on the balls of the feet.

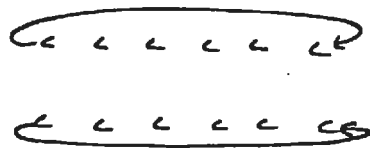


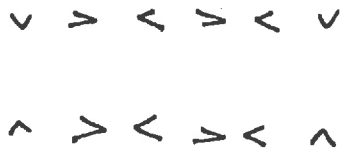
FIG. 1.



FIG. 2.



FIGURE 4.



START FIG. 5

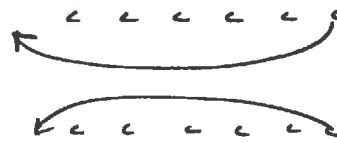


FIG. 6.

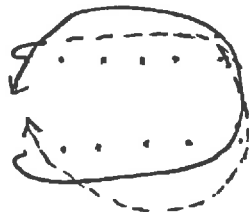


FIG. 7

A PROVENCAL GARLAND DANCE FROM FRANCE

Source: performed at Sidmouth in 1976

Set ; initially it is 6 mixed couples who dance the introduction, then the women alone linked by 5 garlands perform the main part and then unite with their partners for the exit.

PART 1.

The couple stand together, facing the same way, the man on the left side of the woman. The woman holds the garland by the bottom of the handles and her partner holds them a little higher. Both have left hands etc on the same handle and the man stands just a little behind so that he has his right arm round her shoulders to hold the garland. The first part is danced to a low skip step.

ENTRY: form a column and come on circling anticlockwise. Having danced around a semi-circle, the column goes up the middle of the set (towards audience). At the top the couples cast alternately to right and left and the first 2 couples meet at the bottom after 8 bars. The two groups of 3 couples are now circling in opposite directions and they pass at the bottom by the left - the first passing being in bar 9. They pass again at the top by the right. When they meet at the bottom again they pass through each other, the first pair going in front of the 2nd etc. Repeat at the top. Each move from top to bottom or back takes 8 bars, 16 steps. When the dancers reach the bottom again they turn inwards and come up to the top in lines of 2 couples. It may be necessary for the following pairs to hesitate a while waiting to turn up. The top two rows rotate backwards so that they form a horse shoe. The men then pass the right hand handle of the garland they are holding to the right hand of the women on their left so that the women are linked by the garlands. The man at the extreme left hand end of the line takes the 6th garland and leads the men away from behind the women.

PART 2.

The women dance with a hopstep mostly, quite springy, foot lifted up not forward and all dancers well up on balls of feet. The horseshoe is almost a column with the bottom pair not too much out of line.

1.8 bars step on spot facing in. Start right foot.



initial position

2. No. 2 leads the line through each garland in turn along the path shown in the middle. No. 2 passes between on the hopstep numbered on the right. The first is on the 4th and then each other is 12 hopsteps later, getting to own place at the end of 24 bars. No. 1 does not move from the spot. All step until the dancer has been turned to face out away from the centre. These turns are anticlockwise. The turns take about 2/3 hopsteps. The exact timing is a little variable from performance to performance but match all those quoted to within ± 4 steps. The dancers have been turned out & stopped dancing as No. 2 passes them in the next passing on what is then the dancers left. No. 2 holds the side of her skirt in her right hand & No. 1 in her left. When the dancers turn out they bring their knees together but do not cross the hands.

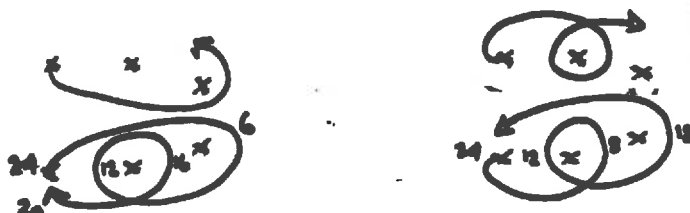
In this wound up position No. 2 has a little bit of stepping. Right foot forward & tap while hopping on the left and turn clockwise enough to pass under the garland, in one bar. Repeat with left foot and turn back anticlock.



Provençal 2.

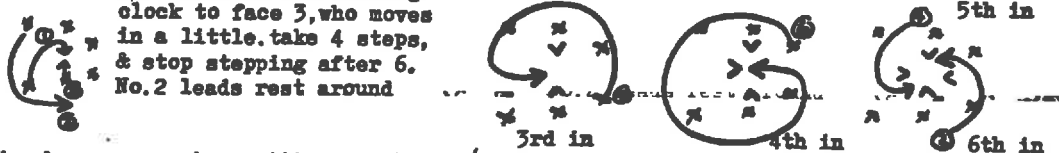
To unwind, no. 2 follows the path indicated going clockwise round each position. The size of the loops both winding and unwinding is dependent on the number of free dancers in the chain. Having passed between 1 & 3, 2 goes down the centre of the set and sweeps out back to place so that all the evens at least come in to place together.

3. Wind up 2 at a time. The top pair go down the centre and through the bottom garland between 5&6 and cast out following the path indicated to place. The other dancers turn out & face out and stop stepping as before. In the round up position the ends, 1 & 2 step & turn each way as no. 2 did in the previous movement. The set unwinds in the inverse direction as indicated.



4. The dancers form a bower going round anticlockwise getting into place to raise the overlapping garlands on the 24th step.

No. 1 crosses set turning clock to face 3, who moves in a little. take 4 steps, & stop stepping after 6. No. 2 leads rest around



The dancers are in position on steps 1/3 - 4, 5 - 8, 6 - 14, 4 - 16, 2 - 20 and each stops dancing two steps later.

The men come forward and join hands to form a circle around the bower, 4 steps in, 16 hopsteps once around clockwise, and 4 steps out. At the end the women lower the bower.

No. 2 leads them out, turning the easy way. She faces in but the others are facing out, no. 2 having transferred her handle to her right hand in order to lead. It takes 36 steps to complete and each dancer turns out & follows as late as possible. No. 2 changes the garland handle back to the left on beat 36. No. 1 does not cross back but waits till turned and follows the others round. Nos 4, 6, 5 should start to turn at steps 4, 8, 12 but it takes much longer before 3 & 1 join in - at step 24 and after.

5. Form a Tunnel: The dancers line up in a column down the middle of the set.



6. EXIT: starting with no. 2 the dancers exit up under the arches, picking up other end of own garland as pass through. Each dancer goes up in turn separated by 2/3 hops. As each dancer emerges they are picked up by their male partner in the posture as at the start and dance off. The 6th man brings on the garland for the last woman.

"THE ROSE" - a Garland Dance for 12

Dance seen at an Inter-College event in 1963 by a Northern team. Enquiry afterwards showed that it had been taught and led by two girls who had learnt it at college, aged 16-17, in Sunderland area a year or two earlier. They were not aware of the source of the dance and it had not been done for very long at the college. Member of staff involved had moved on. Girls were helpful on notation of what they did - they believed they had remembered it fairly accurately. Idea of garland dances thought to be new to the area.

Dance was performed by 12 but can be danced by 8. Numbered anticlockwise.
Music used was Scottish Marches - from records - such as Gay Gordons.
Garlands were rigid wooden horseshoe shapes bound with odd materials to give diameter and then spirally wound in red, white and blue.

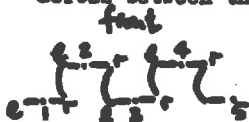
START - girls came on in line with garlands between each dancer like longwords. Last dancer held own garland as well as one end of neighbour's. Went into a circle and stood still close together facing in during which time the last dancer linked properly with the first. Garlands overlap in the centre, each dancer crossing hands, right hand above left. Music started with a chord.

"ROSE" - For 8 beats (steps) circle to left, garlands kept in centre in tight bunch. Next 8 steps circling left, open out circle of dancers gradually, fanning out to a large circle, as big as possible as garland allow, letting garlands tilt outwards from centre a little beyond backs of bodies. 8 steps circling left like this and then 8 more closing the circle in and bringing garlands back to starting position.

Repeat these 32 steps (16 bars) and movements to the right but end with the garlands vertical.

Circle left again to start position for next figure, then mark time while last dancer picks up all of garland again leaving a gap between first and last.

"BRIDGE" - No. 1 leads across the middle of the set and starts to build up the bridge. All dancers face same way but form two rows, odds behind evens, so that garlands go straight across between the rows. The garlands are not held with the arms out stretched but so



that they form arches only shoulder width apart - bridge is rather short. This helps minimise the number lost under the bridge once they start to tunnel. All face towards the presence, and move sideways. When the bridge is fully formed, no. 1 goes down through the tunnel, pulling the others after her, odds will turn clockwise and evens anticlockwise to go under. At other

end of the tunnel, the odds turn clockwise and evens anticlockwise to form bridge again. Under the bridge the dancers face away from the presence. The complete circuit was done twice: come out when no. 1 emerges at the top again from under the tunnel and all turn clockwise and lead off to form a circle again and circle once around to ready for next figure.

"TUNNEL" - No. 1 leads across the middle of the set, rest following in single file and no. 1 cast out, rest cast out alternate directions so that they are in two rows facing in with tail of line going underneath. One side has its hands crossed, the other not, but both sides keep their two hands close together so that garlands are seen to zig-zag over heads to form a tunnel. No. 1 leads up under the tunnel when she gets back to the bottom. Under the tunnel the dancers face the presence. The complete circuit was done twice: come out when no. 1 emerges at the end of the tunnel again and leads into a circle clockwise once around.

"KNOT" - The ends of the line, nos. 1 & 8 lead across the centre of the set, the rest following naturally and no longer circling, go under the opposite garland between 4 & 5, cast out opposite ways, no. 1 to right, no. 8 to left and lead around to starting place. The arch being gone under marches to the centre of the set and retires back to place during the movement. Repeat. Then start circling to left again.

"FIRST TURNS" - done as move round in a circle and starting with no. 1. Each dancer in turn takes 4 steps to turn round a circle clockwise, going under the right hand garland, picking up the left hand end of the garland when they are half-way round. Now in circle each with an individual garland.

Form up into two lines of 4 facing, across the dance spot, parallel to bridge/tunnel line

1 & 8 at top

The Rose, 2

"WHEELS" - lines of 4 go forward and back, going into line right shoulder to right shoulder with opposite, ~~with~~ in one line (4 bars) then half a right hand star half way round to opposite diagonal's place in the 4 (4 bars) into line again from this other side, but left shoulder to left shoulder, and retire (4 bars) and left hand star back to place (4b

"WINDOWS" - lines go forward so that opposites' garlands are together. The pair turn together clockwise for a $\frac{1}{2}$ turn during which each dancer takes a good grip on the pair of garland handles in their right hand. The dancers then continue turning right going under the garlands and around the right hand ends - the garlands being kept in the same place in space - to end facing each other in two lines again but both garlands now across the set between them.

Take one of the ends in the right hand in the left hand and separate the two garlands rotating one so that it hangs down and the two garlands make a vertical circle between the dancers. For the convenience of the next movement it is probably wise to slope the circle so that the top is towards the top of the set and the bottom towards the bottom. While the rest mark time, moving slowly towards the bottom of the set, one place per cycle through, the bottom pair go up the middle through the hoops, 4 steps per hoop. Go through shoulder to shoulder with their garlands together and more or less horizontal in front of them. When at top reform a window while the new bottom pair is coming up. Repeat till back to starting position.

"ARCHES" - raise the lower garland till its top touches the top of the other, but keep the hands apart so that the two garlands make an inverted V. Top pair go down through the arches. They bring the garlands into a line up and down the set between them by moving the handles in the right hand to the right and reaching for the other end with their left hand. The Pair go through the arches sideways, and during this they recover their individual garland, at the bottom they cast out separately & move round to form a circle. Each pair in turn goes down under the remaining garlands ditto but the bottom pair just separate and retire into the ring. As the circle is formed the dancer face outwards and all start to circle to their left, clockwise.

"SECOND TURNS" - No. 8 turns half round clockwise and links with right hand of neighbour. Then no. 1 makes $\frac{1}{2}$ turn clockwise to face in and links up with no. 2, leaving right hand handle with no. 8, who will for a while hold 3 ends, and taking the handle of no. 2's right hand and bringing the two hands together in front of the body. This turning, releasing and picking up goes in turn round the set till no. 7 picks up the handle in no. 8's left hand, and no. 8 transfers the other two handles to the front of her body. The dancers are now linked as at the start of the dance. During this the set continues to circle.

"BUSH" - let the "bush" in - someone who has a May Garland on a pole as the last person links up in the previous movement. All are now circling slowly around the bush with the garland handles together in front of each dancer. Slowly raise the garlands up around the bush, when high enough, all turn clockwise to face out bringing the garlands overhead and crossing arms. Lower garlands, and all facing out, back into middle into a tight bunch garlands in front of the dancers.

Version 2

The Rose.3.

As interpreted by Knots of May.

O2YS:stand in circle,each with own garland,face centre.

LINK:2 steps per link up,each in turn does clockwise turn & link up,leave left hand end in right hand neighbour's left hand

ROSE:Mark time,lower garland to horizontal in centre,4b to lower,4b hold;all circle clock 8b till garland horizontal and out,Reverse circle for 8b till folded up again.

RING:all circle left 8b,open up and keep garland vertical.

TUNNEL 1:no.1 leads across centre,garlands parallel not crossed.In doing tunnel stay on same side of set.Come out having gone round 3 times & lead off clockwise.

DELINK:Turn clock in turn,2 steps each delink.

LINES: $\frac{1}{2}$ gyp and $\frac{1}{2}$ star, $\frac{1}{2}$ gyp and $\frac{1}{2}$ star back.

WINDOWS:Top pair approach and bring garlands together,up & down set,Rest bring garlands together & continue clockwise under& quickly separate garland & lower the down one.Go down through from the top & form window as above at bottom

UP ARCHES:get hold both ends and separate,At end of arches the pair go different ways & e marking time facing into centre.

LINK:as above

BREAK NECK:1st pair down centre,go two times round - no.8 has all own garland,

TUNNEL 2:no.1 leads across,cast alternate ways & all face in over those going across.Havi gone down middle up other side.3 times round

END:ring 8b, to middle and back 4b, to middle 2b, all turn clockwise & face out & stop.

As interpreted by Yorkshire Chandelier.

Danced with NW polka step in clogs.

O2YS:stand in tight circle,face in,garlands well bent in centre and not seen.

ROSE:keep garlands vertical.4b spiral out circling left & 4 bars spiral in back to right. Repeat.

TUNNEL 1:

TUNNEL 2:to build it up no.1 turns anticlock;no.2 clock etc.Each passes under & turns out & no.1 goes under only when all built up and then leads straight off without going round again

TAKE GARLAND:start with no.1, $\frac{1}{2}$ turn clock & take other end 1 bar,turn anticlock to front 1b.Each in turn to take 8b in all.LINES OF FOUR:4 bar forward and 4 bar back to place - not $\frac{1}{2}$ gyp but straight to opposite right hand star once round to place;8 bars;8 bars going forward and back again & 8 bars left hand star right round.

WINDOWS:as return in star,swap inside ends of garlands so that go straight out into 2 lines of 4 facing & both having two ends,garlands up in air between them.On 1st beat change to hop step & rotate down garland down & at same time hold other garland higher. Top pair go down to bottom, sideways,garlands as at start of figure.Each pair takes 4b to go down,each side on opposite feet,start downside foot.Step up one place in the 4b.

ARCHES:both garlands up & back to polka step again.Archers go down progressively - top pair face down,garlands together.4 bars for each pair,bottom pair just turn out. All in ring,face in.As turn in to go under arches odd side inside hand (left) goes across to evens left hand & swap ends.

TURNS:no.1 passes left hand to no.8,all turn $\frac{1}{2}$ clockwise to face out,1 bar each,so end all face out.

CHICKEN NECK:opposite garland up (4&5); No.1&8 turn in & go through opposite arch and round alternate sides to place,passing garland between them over the top of the set.The garland first raised by 4&5 has to go under 1&8's as well.

Repeat 4 times in all,leg by 2&3,4&5,6&7 in turn.

ENDING: all turn $\frac{1}{2}$ clockwise to face in,crossing hands in 2 bars.Go into middle 2 bars. All turn $\frac{1}{2}$ clockwise to face out again,2 bars.Step and end feet together 2bars.Garland in front of bodies and a double twist of handles.

Version 3

As interpreted by Yorkshire Chandelier.

Danced with NW polka step in clogs.

O2YS:stand in tight circle,face in,garlands well bent in centre and not seen.

ROSE:keep garlands vertical.4b spiral out circling left & 4 bars spiral in back to right. Repeat.

TUNNEL 1:

TUNNEL 2:to build it up no.1 turns anticlock;no.2 clock etc.Each passes under & turns out & no.1 goes under only when all built up and then leads straight off without going round again

TAKE GARLAND:start with no.1, $\frac{1}{2}$ turn clock & take other end 1 bar,turn anticlock to front 1b.Each in turn to take 8b in all.LINES OF FOUR:4 bar forward and 4 bar back to place - not $\frac{1}{2}$ gyp but straight to opposite right hand star once round to place;8 bars;8 bars going forward and back again & 8 bars left hand star right round.

WINDOWS:as return in star,swap inside ends of garlands so that go straight out into 2 lines of 4 facing & both having two ends,garlands up in air between them.On 1st beat change to hop step & rotate down garland down & at same time hold other garland higher. Top pair go down to bottom, sideways,garlands as at start of figure.Each pair takes 4b to go down,each side on opposite feet,start downside foot.Step up one place in the 4b.

ARCHES:both garlands up & back to polka step again.Archers go down progressively - top pair face down,garlands together.4 bars for each pair,bottom pair just turn out. All in ring,face in.As turn in to go under arches odd side inside hand (left) goes across to evens left hand & swap ends.

TURNS:no.1 passes left hand to no.8,all turn $\frac{1}{2}$ clockwise to face out,1 bar each,so end all face out.

CHICKEN NECK:opposite garland up (4&5); No.1&8 turn in & go through opposite arch and round alternate sides to place,passing garland between them over the top of the set.The garland first raised by 4&5 has to go under 1&8's as well.

Repeat 4 times in all,leg by 2&3,4&5,6&7 in turn.

ENDING: all turn $\frac{1}{2}$ clockwise to face in,crossing hands in 2 bars.Go into middle 2 bars. All turn $\frac{1}{2}$ clockwise to face out again,2 bars.Step and end feet together 2bars.Garland in front of bodies and a double twist of handles.

SWEET GARLAND DANCE

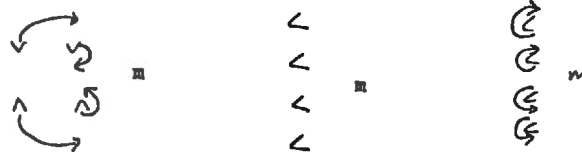
Filmed at Christchurch Festival June 13 1981 as danced by Wessex Woods, womens clog.
 Set: 4 dancers. All wearing clogs. Polka step, right foot across first.

Once to Self : $\begin{matrix} 3 \\ 4 \end{matrix} \begin{matrix} 1 \\ 2 \end{matrix} m$ facing across. No movement.

- A1 1-2 2 bars step on spot facing opposite
- 3-6 back to back with neighbour on side, pass right shoulders first, 2 bar each way.
- 7-8 2 bars step to opposite again.
- A2 1-4 forward and back to opposite,
- 5-8 forward and back to neighbour
- B1 1-6 right hand star once round only,
- 7-8 turn out alone, taking the 2 bars to face back,
- B2 1-6 left hand star once round
- 7-8 turn out on return to end facing across,
- A3 1-8 Reel of 4 - 2 bars hesitation at start then 8 bar reel running on into next
- A4 1-2 musical phrase $\begin{matrix} 3 & 1 \\ 4 & 2 \end{matrix} m$ to start.

The second corner (2,3) ends in place in bar 10 and turn short way to face across

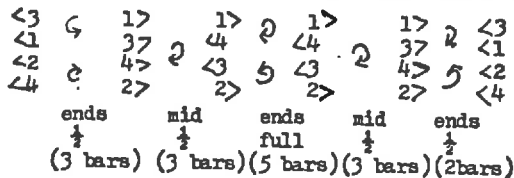
- 3-8 Chain - while 2nd corner step on the spot the other two continue the reel track till reach place around the now stationary 2nd corner.
- B3 1-2 2 bars step on spot facing opposite
- 3-6 turn opposite once round with right hand
- 7-8 2 bars face opposite,
- B4 1-2 2 bars face neighbour,
- 3-6 turn neighbour once round with left hand
- 7-8 2 bars face opposite again.
- A5 1-4 opposite dance forward and back,
- 5-8 keep moving back and turning to end in line of 4 facing down



A6 1-4 polka down & back in line of 4, 2 bars each way, face down throughout.

5-8 turn out to face dn, turn on spot, take full 4 bars for the full turn.

B5/6 Turns - all turns take 2 bars and 1 bar pause except last turn.



All turns as pairs, shoulder to shoulder.

ENDING - face down and two bows.

EXIT - turn to left & polka off in single file.

WHITWORTH

BONNETS SO BLUE (North of Rochdale - Whitworth?)

As taught by Roy Dommett at a Sidmouth Festival Workshop 1982.

Music: Bonnets so Blue AABA (an ABC tune?)
Set: 8 or 16 longways (Number of steps given are for 8 dancers.)
Step: NW polka (sometimes called a rant) 1 step per bar of music.
Implements: garlands

CAST OUT.

Top couples cast out for 8 steps to bottom couples place, meanwhile the rest of the set dance on the spot then move up one position during the last 2 steps. The rest of the set casts out one pair at a time in the same way dancing 8 steps (the casting couple) or 6 stationary steps and 2 moving steps (other dancers).

STAR.

Right-hand star (8 steps) then turn in and dance a left-hand star (8 steps).

CROSS OVER.

Face across the set and dance 4 steps across, passing right shoulders with partner, then face up to dance 4 steps in position. Turn across set again and dance 4 steps to place again passing right shoulders with partner, turn up and dance a further 4 steps.

ARBRE.

The corners of set dance into the centre taking 4 steps and facing diagonal with garlands up. Turn round once with 8 steps. Still facing in dance backwards out to place with garlands held down (beneath chin). The other dancers step on the spot with garlands down.

CIRCULAR HEY (Grand Chain).

Face in pairs to make a square set.
Top and bottom pair face partner, -
middles face adjacent dancer.

Pass right shoulders then left alternately while stepping around the circle. Use 2 steps to pass each oncoming person and when halfway round circle turn twice with partner. This half-figure uses 8 steps. Continue round circle to place turning twice with partner when in position (8 steps).

BOTTOMS CAST (Bottom Up)

Similar to 'Cast Out'. The bottom pair cast up the middle of the set (8 steps) to top position while the rest of the set dances on the spot for 6 steps then moves down one position in the last 2 steps. The whole set casts out in pairs in this manner.

TOPS CAST (Cast).

Top pair lead the cast out and all dance up the middle of set in single file (8 steps) dance 4 steps forward and bow (face the audience - in the single file dancers can alternately turn left and right or all one way, the direction of movement is away from the midline of the set) then 4 steps backwards (into single file again) and bow.

WHITWORTH PROCESSIONAL

Longways set walking along street with garlands. Top pair move outwards & polka step moving forwards at slower pace than the walkers, so that set passes them. Fall into set at back and revert to walk as new top pair break out.

WISHFORD GARLAND DANCE

Filmed at Folk Camp 29 May 1981.

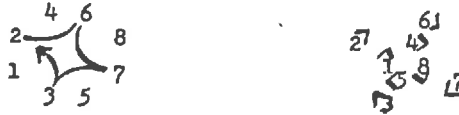
Set: 8, Garland: oak bough long enough to form arch, Step: cross over polka & skip-change.

02YS, all face in in circle, curtsy & dip garland to centre, turn to right & repeat facing out, turn to right again to face in.

- 1 (8bar) form set (circle or column, face in or up) & polka on spot (sway garlands)
- 2 (16bar) Progressive grand chain from the top. Top pair cross first touching right hands, then bring in the other dancers progressively, passing alternate hands, 1 bar per pass. Others sway garland while waiting to join in. End in column stepping on spot, facing in, till end of phrase. Last pair should be in place in bar 13.
- 3 (16bar) Top and bottom 4's right and left hand star, knuckles touch in centre, 8 bar each way, going round $1\frac{1}{2}$ to $1\frac{3}{4}$ turns, turning in at half way.
- 4 (16bar) Centre 4 right and left star while top and bottom pairs turn partners, knuckles touch in centre, 8 bars each way, going round nearly 2 times each way. End facing up.
- 5 (16bar) "Outsides" - single cast from top, top pair form arch with garlands at bottom at start of bar 5 & rest come through & form set in reverse order. As each pair reaches place they form arches as well. Go under garland to garland. The 4th pair come up under, but do not form arch, and flow straight into a repeat from the top to get pairs back into original order. End all forming arches & then turn and move into a circle.



- 6 (16bar) The left hand one of each new pair, nos 2, 6, 7, 3, go forward to the centre (1 bar) swooping the garland down & up into the middle, turn a $\frac{1}{4}$ to right and retire to the next place to the left, clockwise, holding the garland vertical (1 bar). Then the right hand ones, nos 1, 5, 8, 4 move similarly one place to right, anticlockwise. Each set of 4 repeats this move 3 more times, 4 in all, to end approximately in starting place. However the right hand ones on their last move stop in the centre and turn left to face round clockwise & the left hand ones also face clockwise as sketch.



- 7 (16bar) Double Star - clockwise with partner, touching knuckles, 8 bars, turn in as a pair & come back to place. End facing in in a circle then turn to face down and move into a column.
- 8 (8 bar) The Rose - all face down & step on spot till turn to move.
 - 1st pair - bars 1-2 - dance down centre & kneel at bottom, shoulder to shoulder, with garland in front low near the ground.
 - 2nd pair - bars 3-4 - dance down and stop just behind and to side of top pair, stoop down a little & hold garland out horizontally at side at chest level.
 - 3rd pair - bars 5-6 - move down and stand, holding garlands at head level at 60 deg to horizontal.
 - 4th pair - bars 7-8 - move down and stand immediately behind everyone, shoulder to shoulder, and raise garlands up at arms length.



THE YORKSHIRE GARLAND - a Garland Dance

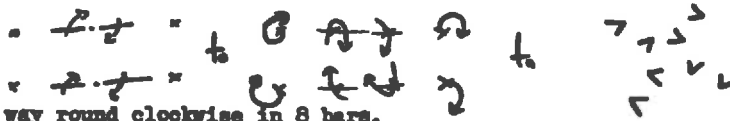
As danced by the Yorkshire Chandelier at Sidmouth 1979. The straw chandelier or garland is the club emblem. The dance is for 8. The step is a polka in clogs.

Once to Self - bows to opposite in column and to neighbour.

1. In 4's, right hand star, once round in 8 bars, turn out to come back
2. In 4's, left hand star once round in 8 bars, break into column at end ready for chain.



3. Reels of 4 along side - 2 bars for each change of place, left hands for first change. When centre pair change, ends are neutral and step on the spot. There are 8 changes taking 16 bars, ending up where dancers started. Neutrals do not turn as already facing correct direction for next change. End last change, middles, with the outer 4 corners of set turning half round clockwise on spot, whilst middles make a right handed star by not letting go from the change but going straight on into the centre so they end with a double or 8 handed star.



4. Double star $\frac{1}{2}$ way round clockwise in 8 bars. Each dancer turn out on the spot and double star back for 8 bars. On last beat the outer 4 turn clockwise on the spot to face back so now right knuckles to partner.
5. Chain across the diagonals. First two bars is a change of the partners on the arms of the cross. second two bars is a $\frac{1}{2}$ left hand star of the 4 in the middle to opposite diagonal arm. 3rd change is on the arms etc. Carry on till back to starting place.
6. In 4's on the sides, right hand star once around in 8 bars, turn out to come back.
7. In 4's on the sides, left hand star back, breaking at end into column across the set ready for a chain again.
8. Reels of 4 across the set - otherwise as 3. In the last change the ends turn clockwise on the spot to face same way as their partner.



9. Form an eight handed star (not a double star as in 4) going in in strict order round the set. 8 bars each way, going only $\frac{1}{2}$ way round, and turning out to come back.
10. Every other dancer turns clockwise or anticlockwise a $\frac{1}{2}$ turn to form a ring with the dancers facing alternately out and in - knuckles touching and a proper circle. (The original 2,3,6,7 face in).
Grand chain for 4 changes taking 8 bars.
11. All turn to face centre of circle by turning clockwise if necessary - 2 bars - on spot All step facing centre for 2 bars
All dance into the middle and raise the garlands up at arms' length in a tight bunch in 4 bars.