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GARLAND DANCE WORKSHOP
NOTATION SET

edited by

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CHURCH CROOKHAM

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GARLAND DANCES

Garland dances are widespread in Europe, but not very common outside of Austria. They exist in many forms but the oldest are assessed to be those which appear to have once been sword dances and in which due to local laws the garland replaced the swords. The "sword" was the stock-in-trade of blacksmiths, a narrow bar which could be worked into most implements, tool edges, and, when conditions warranted it, into swords. The ban led to the use of foliage covered hoops, cooper's barrel hoops and even ropes between dancers. To be impressive the numbers of dancers can be rather large and the dances rather interminable in length. In most places the garlands are an inverted U-shape, and can be exploited as a frame for the head and top of the body. Some German and Basque garlands are the size of garden archways with spikes on the bottom ends which can be struck into the ground to allow the dancers greater freedom for stepping. In Austria many are rigid and small, of "A" frame or "Δ" triangular shape, as well as complete circles. The later is appearing in the West Country. The earliest clear English reference available to me was in a ballet. Earlier references to garlands are to a different type of object that is not a dance implement but something that is carried to accompany a party of dancers or singers, who are perhaps "bringing in the May". These are close in concept to the heavily flowered garlands on a stave pole, such as are used on Tutti Day at Hungerford and also was used by some Friendly Societies instead of stave heads. Garlands can mean also slack streamers or decorated ribbons, like skipping ropes or even interior decorators swags.

By the mid 19th century garland dances were appearing as part of the stock in trade of the dance display choreographer along with plaited ribbon maypole dances and theatrical morris and might be seen on the stage, in at least one classical ballet, at the pleasure gardens and at revels. The Britannia Bacup and the original Whitworth dances probably date from the middle of Queen Victoria's reign but most surviving 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 preserved in performance by Poynton Jemmers. Garland dances are still part of the repertoire of children's dancing schools and a waltz garland was performed at Knutsford May Day in 1982. This dance was done with small rigid framed garlands which allowed quick and easy change from linked to stand alone formations. Apparently a U-garland dance was circulated amongst Girl Guide troupes after WW I and parties went out collecting along with a maypole. Simple dances suitable for such activities were being published⁽¹⁾ in the first decade of this century, as part of general urge to exploit pseudo historical material contemporaneous with the Esperance Club and Sharp, and these sources need more exploration. This was in a period of "sharing" dances and games from many cultures and the actual source is currently unknown. There is photograph of school girls with U-garlands and a team with a plaited ribbon type of maypole at Alton at the end of the 19th century⁽²⁾.

The only English garland dance to include linked movements that has surfaced so far is the "Rose" recorded from a college team from the Sunderland area at an inter-college folk event in the early 1960's, and apparently created and taught to the leaders when at school a few years before by an ex-long sword dancer from the Cleveland area north of Whitby who did not believe in women doing the traditional men's dances. Originally intended to be danced by twelve or more, it

ARCOS, THE ARCHES

Source : video of Burgos Women's side from Spain at Sidmouth 1989. A dance in the style of "The Rose" which is otherwise unique.
Music : typical spanish tune with 1-23 rhythm, suggest slow jigs
Tool : U shaped garland, reasonably rigid
Step : 1-23 not a skip-change
Set : 12 dancers with garlands plus a leader without.

ENTRY - in single file following leader moving into an anticlockwise circle, each with own garland and swaying garlands together, outwards first. End with the leader standing in the centre and all the dancers in pairs back to back, evens facing in and odds out.

CIRCULAR HEY - dancers start to move to their left with a left lead, ie evens go back, weaving in a circular hey all the way round, turning with a strong swirl of the skirt so as to pass each dancer back to back. End back to back, turn so that all face in in a circle and swing the left end of their garland from left to right into right hand neighbour's left hand, then all quarter turn to left to face round circle anticlockwise, handles together in front of body so that garlands are over shoulders (suggest that it would be tidier to take both ends in right hand, move sideways to right to put ends in front and to separate hands) Leader takes free end. Free hands on hips.

TUNNEL - leader starts tunnel on odd side moving up centre of set. Others take alternate sides, facing in, one side has hands apart, opposite has hands crossed at the wrists.

LEAD OFF - leader crosses set and goes round next clockwise, leads across set and around neighbour anticlockwise and proceeds in this way down to the bottom, through every garland (except perhaps the last). The others follow but do not move off until they are pulled round on the spot and have to move.

ARCHES - leader immediately starts another tunnel but on the even side moving up the set as the previous lead-off finishes. When at top start down the middle to get there just when the previous lead off finishes and tunnel complete - ie the movements overlap.

DOUBLE CIRCLE - lead off into anticlock circle until out of arches then back end starts going clockwise so that ends overlap and form into two circles, one in the gaps in the other, knuckles touching, leader releasing end and going into centre. Dance 6 slips to left with garlands lowered in front, 2 equivalent to raise garlands while standing still, 6 slips to right with garlands up. Start to reform single big circle anticlockwise with leader in front.

SPIRAL - with garlands over shoulders as at end of Circular Hey to keep close together, leader moves to centre of set and the leader hands garland end to no 3 so that 2 & 3 are linked by two garlands and they stand still. Rest wind round anticlock, each in turn stopping on right side of a stationary dancer odds by odd, evens by evens, so that garlands form a crown across the centre each laid on in turn. The leader still dances around ahead of moving dancers. Keep it close and quick.

LIFT - member of team or crowd brought in, if small the crown is lowered and the person is sat on top and raised, if adult put underneath. The crown is rotated once around and the person allowed to leave.

UNWIND - minimise time. Form a complete circle facing in.

STAR - odd move in, turn left to face out, hands crossed and pas de basques. Change with evens. Repeat.

IN & OUT - leader takes an end and winds in and out the windows, letting each loop go through before the next. Then exit.

*(This can be speeded up by not letting loops complete before next arch.
Also could end dance at the Lift)*

THE BACUP GARLAND DANCES

The Britannia 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 $1\frac{1}{2}$ 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 "Chasses 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 bow 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

- 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 L 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 shoulders) 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 ($\frac{1}{2}$ 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 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.

FIG. 1.

B.

FIG. 2.

A.

B.

C.

FIG. 3.

THE NUTS

FIG. 5.

Handwritten musical notation on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The music appears to be a single melodic line.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically below the first six staves.

BASQUE GARLAND DANCE

Source : Basque team at Letterkenny International Folk Festival

Garland: a woden hoop. Garland made of sailcloth in alternate circles of red & white, about 20 of each colour, red at the ends. They were stitched together in alternate direction like a Christmas decoration.


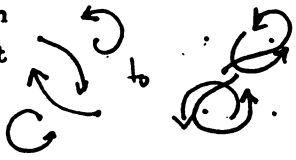
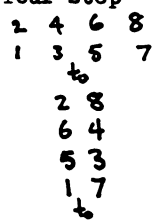
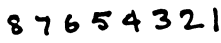

The garland could be removed for washing and travelling



Alternate stitches

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

ENTRY :-in two parallel files of 4 each, well apart, using basic step.

1. Inside cast : cast in from the top and go down middle, everyone follow, till set is reversed. All face direction of travel. 
2. Roll : all turn to face partner. Garlands, which are normally carried upright, are tilted so that the tops are in contact and remain so during the figure. Pairs dip and dive to ~~reverse set so that top pair back at top~~ at end. All move together and do not come in progressively. Pairs going up set under first.
- 3 Ladies Chains : in 4's - 2nd corner pass by right and turn 1st corner by left and then back to place the same way. 1st corner do a preparatory turn to left before turning 2nds. Repeated by the other corner but with other hands and direction of turns. 
- 4 All circle 8 around to left, clockwise, all the way round, face round during it.
- 5 Break into 2 circles of 4, going different ways, once round, then switch to a figure eight, crossing from one circle to another, end in starting place. (Optional)
- 6 The four in the centre of the set circle round once to right. Other four step on spot facing centre of the set.
- 7 All step slowly to form two lines across the set, facing, and bow. Note that the middle four pass each other and turn to face back 
- 8 All step on past, to form one single line, in proper numerical order, facing alternate directions, odds to the left, etc.
- 9 Full reel of 8 (optionally less as goes on a long time) 
Pass back to back, all start together not progressively, keep garlands parallel to set, quick turn to face other side immediately past. Probably one bar per pass.
- 10 No.1 leads the line off into a big circle anticlockwise, to left, making a complete circuit.
- 11 No.1 breaks off and comes up the centre 2 by 2 to form original set. 
- 12 All continue to face up and slowly step forward to form one line across the set, tops in the centre, bottoms at the ends Bow.

There were no old Basque dances for women but in 1937 as part of the development of a national consciousness womens' dances were introduced including garland dances.

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 ie 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.

BLENNERHASSET near ASPATRIA, CUMBRIA - GARLAND DANCE

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

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 coern, 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 Chrous was a processional originally with 4 steps forward and 2 back."

devised by Paul Setford
(interpreted by the Knots of
May!)

BRIGHTON LASSES - Garland dance, 8 dancers.

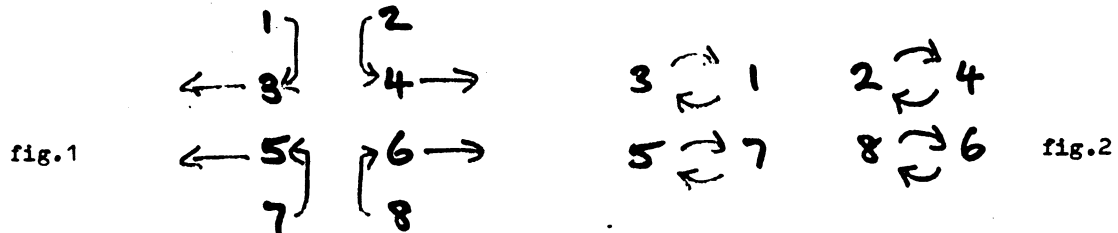
Stepping - combination double and single steps.

Right foot first.

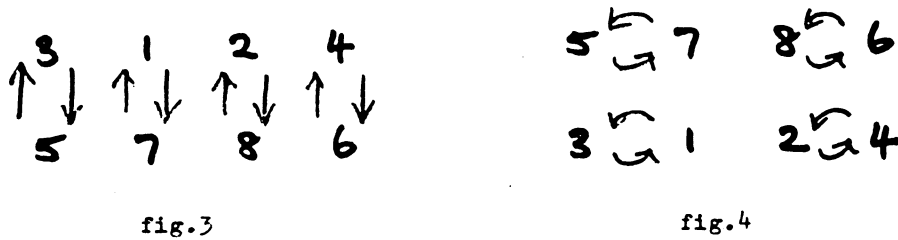
Chorus at beginning and end, and between each figure.

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

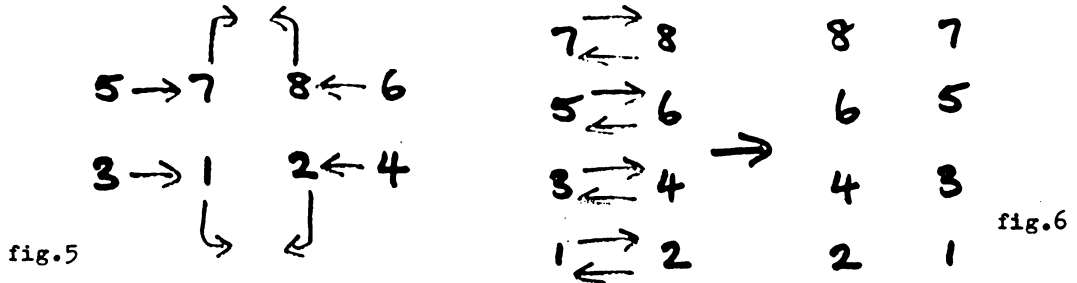
Chorus: Dance starts by set facing across in two lines. Move as in fig.1 to form 'horizontal' set taking 2 double steps; 1 to move into position, 1 on the spot.



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).

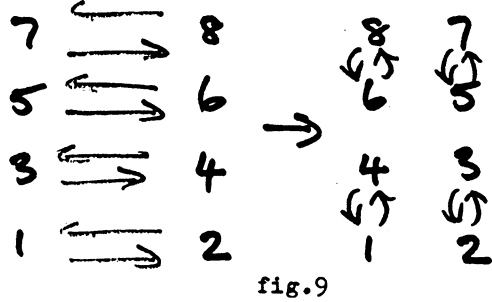
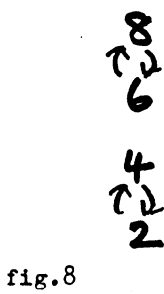
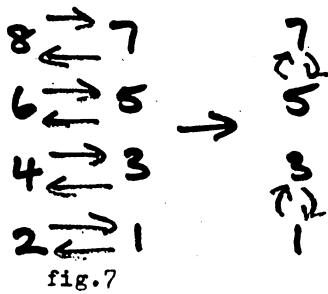


Set then crosses over taking 2 double steps, passing right shoulders (1 step), turning right into position facing across the set (1 step). The set is now reversed (fig.6).

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).

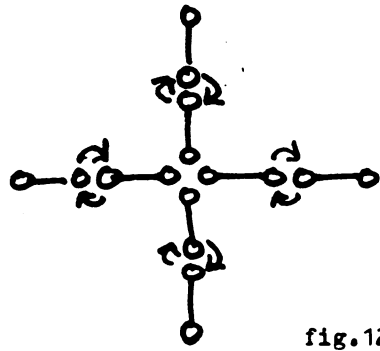
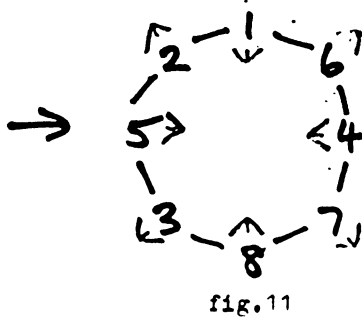
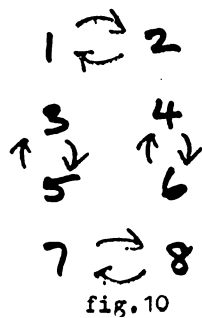
44

BRIGHTON LASSES cont.



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).



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.

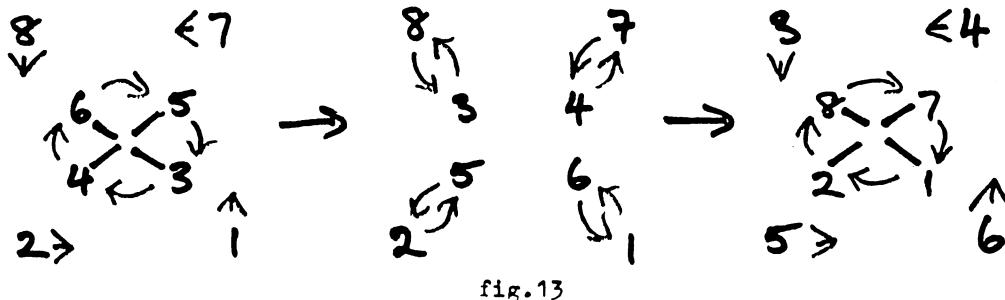
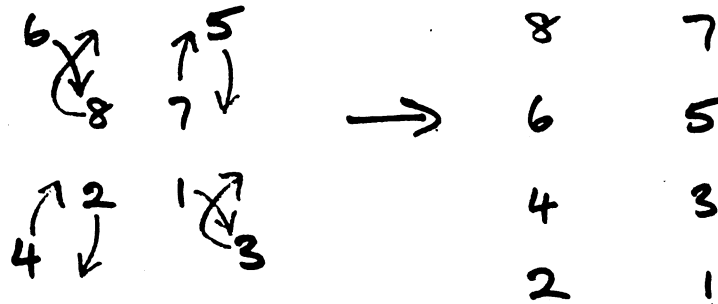


fig.13

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.

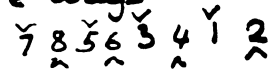


Final Chorus

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

1, 2, 3 — CHORD

L' R' L Feet together / garlands up.

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.

02YS: 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 cleeck 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 truns.
16. to 20. as before.
21. Into single file facing down.
22. Cast from bottom, alternate directions, face up and end feet together.

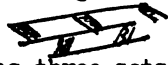
Lead down the middle by top pair to go off, walking.

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,

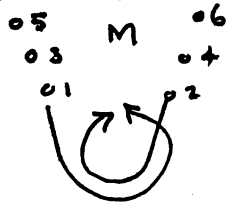
in red and white, and in the centre of each

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.

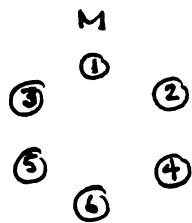
ENTRY ; The lines come on, pass each other by the left shoulder and turning in to form a ring, all turning single, ie on the spot, to the right to face same way, 2 bars.

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

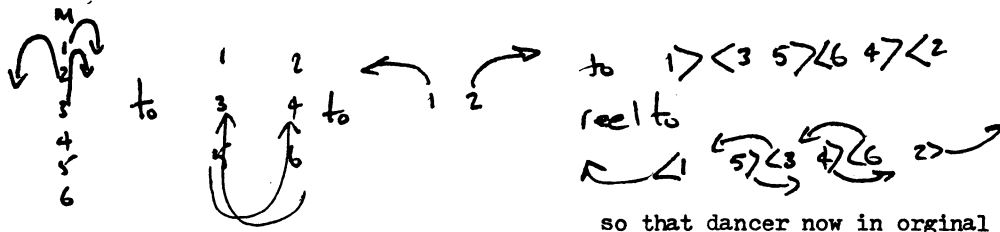
where they started.

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.

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.

FAILSWORTH GARLAND DANCE

Failsworth is now a North Eastern suburb of Manchester.

SOURCE - One of a set of six dances collected from Sam Holt who danced with Failsworth Men and taught the Failsworth Garland Girls.

KIT - Pinafore dress in Lancashire tartan over a saffron blouse, Boater with red and white ribbons, saffron stockings and patent leather shoes.

SET - Column set, units of 8.

GARLANDS - No description given

MUSIC - Blue Bell Polka or similar

STEP - Cross Polka. All start outside foot start.

HAND MOVEMENTS - Unless otherwise given - Garlands held above head.

DANCE STRUCTURE

Step Up starts the dance and comes between each figure. The dance ends with the Dance Off. The other figures may follow in any/a set order at the discretion of the leader.

STEP UP

1. STARS
2. GRAND CHAIN
3. SWINGS
4. BOWS
5. CHAIN AND SWING
6. FINAL FIGURE
7. DANCE OFF

STEP UP

There is no specific step up figure. Four polkas at the beginning and between each figure facing front can be used to create a "breather" and realign set.

1. STARS 16 Steps

In groups of four:

- 2 steps into a right hand star touching knuckles ie stretching garlands out;
- 6 steps to turn one full circle;
- 1 step to turn by outside of star to form left hand star hands as above;
- 5 steps to turn star one full circle;
- 2 steps back to place.

2. GRAND CHAIN (HORSESHOE HEY)

Nos 3, 5, 7 follow No 1 : Nos 4, 6, 8 follow No 2

Steps 1 & 2 - Nos 1 & 2 cross over by the right and come face to face with next dancers (1 faces 4, 2 faces 3)

Steps 3 & 4 - No 1 passes 4 by the left : No 2 passes 3 by the left

Steps 5 & 6 - Nos 3 & 4 cross over by the right.

(No 3 faces No 6, No 4 faces No 5)

No 1 passes No 6 by the right : No 2 passes No 5 by the right

Steps 7 & 8 - No 3 passes No 6 by the left : No 4 passes No 5 by the left

No 1 passes No 3 by the left : No 2 passes No 7 by the left

Step 9 & 10 - Nos 5 & 6 commence chaining by crossing by the right. At this point dancers 1 & 2 have come to the end and cross over by the right back to their original sides. Dancers 3 & 4 are now passing 7 & 8 by the right.

The move continues to progress round, with dancers chaining back to original position.

3. SWINGS 16 steps

1 polka to face partner across the set

1 polka to meet right hand with partner in line of eight

4 polkas to swing right hand one full circle

2 polkas backwards

2 polkas forwards (a U shape) to meet left hand with partner

4 polkas to swing left hand one full circle

1 polka backward to place

1 polka to turn to face top.

4. BOWS 20 steps - NB This figure is across the music!

2 polkas into lines of four all facing front (1+2, 5+6 3 1 2 4
move backwards in between couple behind) 7 5 6 8

For the time of 2 polkas all bow garlands to front (1 down, 1 up)

4 polkas pivoting on outer dancer, swing to face bottom (1 swings around 3, 2 swings around 4)

2 polkas in line facing bottom

For the time of 2 polkas all bow

4 polkas swing inwards to face top (complete full circle)

For the time of 2 polkas all bow

2 polkas back to place.

5. CHAIN AND SWING

Steps 1 & 2

Dancers 1 & 2 dance to meet right shoulders

Dancer 3 turns out to face down and meet No 5 by the right

Dancer 4 turns out to face down and meet No 6 by the right

Dancers 7 and 8 turn to meet right shoulders

forming a cross thus:

```
1
2
5 3      6 4
7
8
```

Steps 3 to 6

Each pair swings right hand one full circle

2 polkas to pass on around in the direction faced to and meet next dancer,
left shoulders

Thus:

2 5 1 6

3 8 4 7

4 polkas to swing left hand,
continue on passing in two and swinging in four,
alternately left and right back to original position,
eight swings altogether.

6. FINAL FIGURE

1 polka to face partner

1 polka into a line, meeting partner by right

6 polkas to swing right hand with partner one and a half times

Music ends with a chord. All bow to outside (for the time of 2 polkas)

7. DANCE OFF

Remain "bowed" till called "up", music restarts, call "front" (face front
as one line of 8). Dance off as a line.

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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.

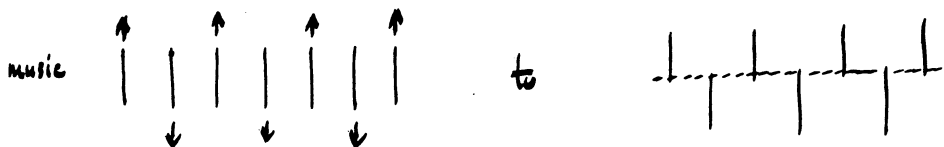
Music pauses for 4 beats while dancers change formation to beats on a drum.

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.

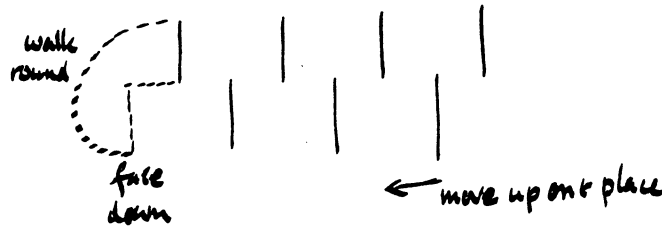


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Flemish Garlands 2.

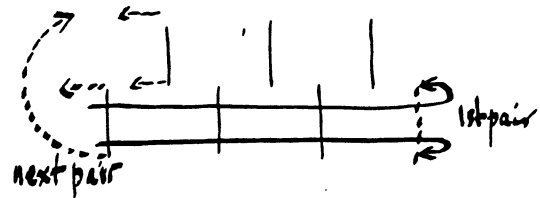
Start with the 16 bar stepping sequence facing up described before and as in Figure one.

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.

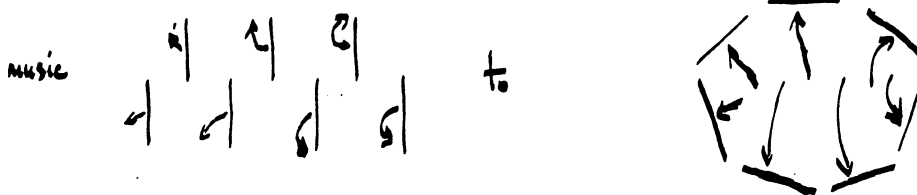
During this the rest move up 8 short steps as bars 1-4 and the next pair at the top rotate across. The dancers do not have to change hands on the



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, ie 7/8 times to fill music, or till back in original starting place, or only 4 times if leading to an exit.

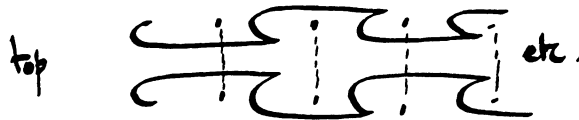
Exit: Half way through a move, all turn to face clockwise, so that in two circles, and move off in direction facing, following the top pair.

Flemish 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.

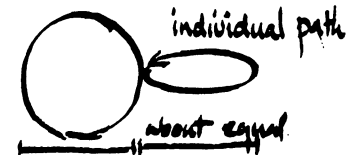
A2 Bars 1-8: 8 steps to form a complete circle, starting right foot, end knuckles touching, garlands upright.

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.

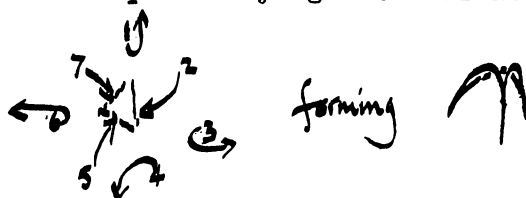
A3 Each dancer walks an individual loop to the left in 12 steps. The path is an ellipse away from the centre, going out about a distance equivalent to the diameter of the circle in B1/2. Turn over 90 deg on the first two steps. It is important to end loop with a reformed circle.



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

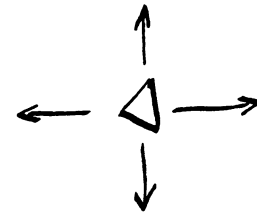
B3 Middle 3 take 4 steps forward to form a central group.

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 met 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.

FLORIBUNDA a GARLAND THREE HAND REEL

Source : composed by Jean Piper for Minden Rose to fill an obvious gap in the repertoire. The steps were chosen from different traditions, to be British.

Music : composed by Jean Piper for the dance.

Set : three dancers in a line side by side, facing "forward", numbered 1, 2 and 3, each with a garland.

STEPS - each "step" takes two bars, except the last which needs four.

A. "Lilt" (lunge) the right foot over the left foot and hop, then step back onto the left foot and hop. Move to the right with a right, close the left, and a right (& hop?). Count 1 & 2 & 3 & 4 (a).

B. "Drop" (spring) onto the right foot with the left foot going straight out to back behind, then drop (spring) onto the left foot with the right out behind. Pas de Basque to the right, with the foot crossed in front.

C. Hop on the left foot and dance "heel, toe, heel" with the right in front of the left, then bring the right back beside the left.

D. "Hitch" (hop on the left while kicking the right out with the knee up) and travel to the right, with the right to the side, the left up behind, right to side. Left up behind, right to side, left up behind. Pas de Basque to the right and then to the left with the leading foot crossed behind.

DANCE

Each figure starts with two dancers turning to face and the third facing the other way, either > < > or < > <. After the "stepping" they all turn 180° to face the other direction, to the right, ie right shoulder going back. (All three do the "stepping" ?). The Reels of Three finish with the ends of the line moving forward to form a circle facing "in", and the numbering running around clockwise.

A 1-8 No.2 dances step A to No.1, while No.3 faces out. The step starts on the right, and is repeated on the left and the right, then four "skips", which are step-hops with the knee well raised, No.2 turning to face No.3, starting on the right foot. No.2, 1 & 3 turn right shoulder going back to face the other way, turning out and in respectively.

9-16 No.2 dances step A to No.3, while No.1 faces out, four times through.

17-24 Reel of Three with the "skip-change" or 1 2 3 hop step, starting by passing by the right shoulder, and end with the right shoulders to the centre, for a three person right hand star.

25-32 Go round for two polkas, all turn out to the left to face back on two more polkas, take two polkas to come back, and two polkas to turn out to the right. No.2 now ends facing No.3.

B 1-8 No.2 dances step B to No.3, while No.1 faces out. The step starts on the right, and is repeated on the left and the right, then all do four skips turning to face the other way starting right foot. No.2 now faces No.1. Nos.3 and 1 turn out and in respectively, with right shoulders going back to turn.

9-16 No.2 dances step B to No.1, as No.3 faces out, four times through.

- 17-24 Reel of Three, end facing "in" for a circle to the left.
- 25-32 All take six polkas to the left to circle once around, then two polkas out to place, at the end No.2 faces No.1.
- C 1- 8 No.2 dances step C to No.1, while No.3 faces out. The step starts by hopping onto the left, and this is repeated twice on alternate feet, then four skips round for No.2 to face No.3, starting on the right.
- 9-16 No.2 dances step C to No.3, while No.1 faces out, four times through.
- 17-24 Reel of Three, ending facing in for the movement called "Teapots".
- 25-32 Take two polkas to the left. Put the Garlands up and turn for two polkas. Take two polkas back and two polkas to turn out. No.2 now faces No.3.
- D 1- 8 No.2 dances step D to No.3, while No.1 faces out. The step starts by hopping on the left and moving to the right. Repeat it all by moving to left but replace the Pas de Basque with four skips round for No.2 to face No.1, starting with the right foot.
- 9-16 No.2 dances step D to No.1, while No.3 face out, twice through.
- 17-24 Reel of Three, ending with all facing in.
- 25-32 No.2 turns out taking two steps, clockwise. Dancer on the right. No.1. turns out taking two steps, then the last. No.3. turns out in two steps. Then in turn each turns in taking two steps. Raise the garlands to touch at their tops.

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" ie 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.

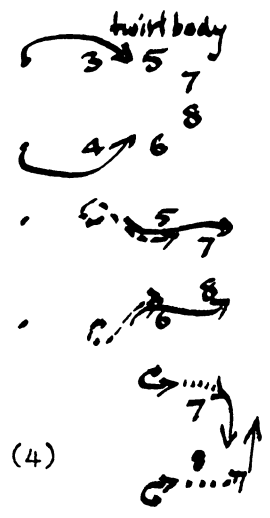


B2 "Weave" - lines, led by top pair, cast out and weave through line, cross back and form up in column after 12 double steps, then 4 double steps facing in to opposite. Dancers mark time on spot till indicated that they move off.

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.

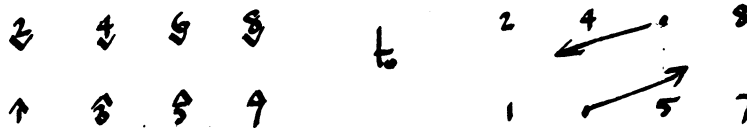
the lines of 3 - 1&3&5 (2&4&6) are now quite close behind each other. The bottom pair do not move yet.

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.

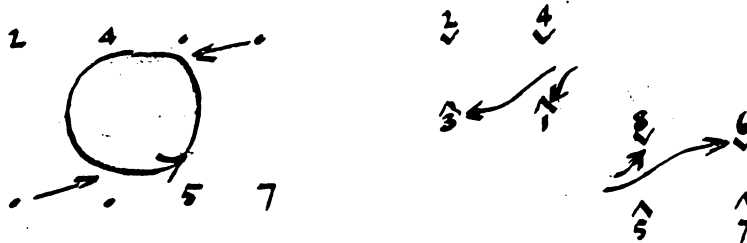
A3 "Corners" - 1&3, 6&8 circle round anticlockwise to face opposite pairs and star to right and left.

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, 8, 6 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.

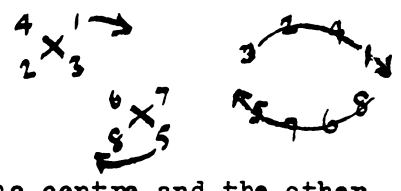


Bars 9-16: The 4's star right, going round clockwise, knuckles up to a foot out of the centre. Go round about 1 3/4 turns in 8 double steps.

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.

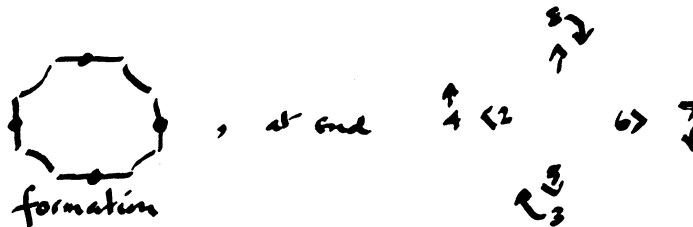
A4 The dancers break from the stars led by Nos. 1 & 5. No. 1 can lead off immediately, but the second star rotates for two more bars before No. 5 leads off. Move off into one large circle clockwise, twice round. 8 double steps to a circuit.



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* *from clockwise to face out* into the centre till their knuckles touch, 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*wards 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.

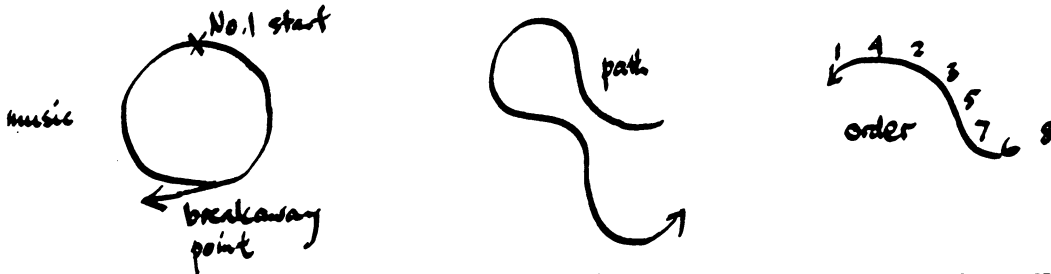


French Garland 4.

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.

62

THE GARLAND FOUR HAND REEL

Source : Court Square Dancers of Charlottesville, Virginia. Composed for them by Marney and Jim Morrison in 1984 based on the Sidbury Reel.
Music : "Mr Rew" played (A²B²)²(A²B²)
Steps ; Polka, walk-step, 123hop travelling and back-step.
Set : four dancers in one line, facing in pairs, 1) <2 3) <4.

- A1 1-4 **Step** to partner with a eight backsteps, stepping down onto the right foot on the first beat.
5-8 **Swing** (turn) partner clockwise, holding garlands together, for four polka steps.
- A2 1-4 **Gypsy** with partner, eight walking steps anti-clockwise round, holding the garlands down, one partially on top of the other.
5-8 **Swing-&-Change** with partner, going clockwise with partner for four polkas to a progressed position, 2) <1 4) <3. The original outside dancers, 1&4, immediately change places with a "turn single" rotating with right shoulder going back to face the new partner. The dancers now at the ends stand in place with the garland handles waist high.
- B1 1-8 The inside pair only, **Step and Swing** as in A1.
- B2 1-4 **Gypsy** walk anti-clockwise holding garland up and touching left hands.
5-8 **Swing-&-Change** to face new partners.
- A3 1-8 **Reel for Four**, passing left shoulders to start, until home to progressed positions.
- A4 1-8 **Circle**, continue the reel with original No.1 leading into a circle with No. 2 then No. 4 and finally No. 3 joining the circle, returning to progressed positions.
- B3 **Step-&-Swing** as before but with new partners.
- B4 **Gypsy, Swing-&-Change**.
- A5 Inside pair **Step-&-Swing**.
- A6 **Gypsy**.
- B5 **Reel of Four**.
- B6/7 **Dance-Off**, No. 2 begins a circle, then takes it off with No. 4, No. 3, and No. 1 continuing until able to follow in turn.

63

A GARLAND FOR LUCY - a Garland Dance

As danced by Magog at the celebration of the 50th anniversary of Lucy Broadwood's death at Barns 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

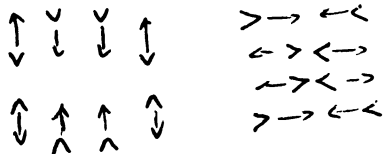
Each pair dances on in turn, 4 bars for each pair, from the back of the dance area to face the musician. Thus,

3	2
4	1
3	2
4	1

 , interleaving the pairs and building the set up 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.



As heads go in forwards, sides face partner and back away to the corner of the square, then while the heads back away from the middle at right angles to the way they went in to the side pairs places, the sides go forward across the top to the head pairs place, etc.

9. The "women" go into another right hand star for 6 bars, while the "men" turn anticlock outward 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.

64

HEY BOYS UP WE GO!

Source : At the CDS Pinewoods Camp in 1980 the following "garland" dance was offered for skit night and they repeated it for filming. It is a good example of adapting from one idiom, Playford, to another, Seasonal Display dancing, and introducing a sense of humour.

Step : dance walk. A "double" is 1 2 3 together.

Music : its Playford tune.

Set : four dancers, each with U shaped garland, in a square, two facing two, each pair being considered a working unit.

1. Pairs forward and back a "double" twice.
2. Turn opposite by the right once around. But put the lead hand against the middle of the opposite's back, not touching hands in any way, so that the dancers are half way to being back to back. Then turn opposite by the left once around. This time with the lead hand in front of the opposite, the leading hand somewhere between middle of the chest and armpit position, so that the dancers are half way to being face to face.
3. Each turns neighbour as in 2.
4. Siding with neighbours, pass by left shoulders, turning body to pass face to face, and as do so swop each other's ends which are in left hands, so that a line of four arches is formed. Come back on same track and swop back garland ends. Siding with opposite, exactly the same, to the left etc.
5. Diagonals cross in turn, first then second, passing face to face and garlands almost touching in vertical plane, moving smoothly into whole rounds clockwise. Diagonals cross back, first then second, and whole rounds clockwise again. In rounds knuckles touch so the garlands form a "crown".
6. Arming with neighbours, link right elbows, letting the garlands slope backwards to allow it and turn once around and continue to form a basket. The two pairs do not let go but further link their free arms at the elbows. Alternate dancers are facing in and out. The basket goes once round, breaks, the dancers go to their starting positions with garlands vertical.
7. Captures. Opposites capture each other by lowering their garlands around the other so that their opposite is within the garland which is horizontal. The persons who are the first corners lower their's first and the others lower their's on top. Opposite's capture when face to face, and the "first corner" persons push-&-pull, without rotating as a pair, to change places with the other pair in a clockwise direction, then they raise the garlands.
8. Neighbours capture differently. The "first corner" persons who are now in the second corner positions, turn to their right, clockwise, and cast behind their neighbours to go round the outside of the set clockwise to their starting place, with their garland horizontal at waist level in front of them. As they pass their neighbour, the neighbour captures them from behind with their garland, and the pairs, one behind the other, go round a circle clockwise but not around the other pair, and raise garlands. The opposites capture again face -to-face and do a reverse push and pull going half round the other pair anti-clockwise to change places without rotating as a pair.
9. Neighbours capture and then the pairs turn clockwise themselves, not around the other pair, then approach and use the free garlands to link into a circle anticlockwise. Pause in this position.
- 10 Exit. One who can, raises their garland vertically and leads the line off linked together.

LI JARDINIERO - The Gardiners

A Garland dance from Provence pub first in Dances of 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 m w w m
tout temps,

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

66

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.

67

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.

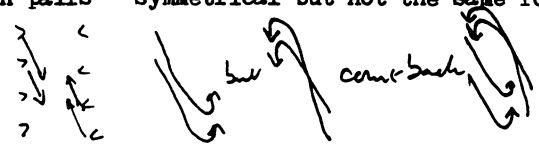
Next pair turn out and weave etc.

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 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,

A10etc 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

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KNUTSFORD CHILDREN'S GARLAND DANCE

- Source** : filmed at Knutsford May Day as a dance done as part of the ceremonial by the local dance school, who also provided maypole dancers, sailor's hornpipe etc.
- Set** : team of 10 in two groups of 5. Nothing magical about 10, could be only 8.
- Garland** : small rigid garland, unlike usual English garland but similar to common Austrian forms. Usually kept vertical and not tilted forward in the swings. Each dancer sometimes holds their own garland and at other times uses it to link to other dancers by only holding one handle.
- Music** : waltzes.
- Step** : waltz step - forward, close and step.
- Style** : The dance must owe something to the dance school and is graceful like the revived Greek dance. (Compare with the girl's dance at Kirtlington around the Lady and the Lamb)

ENTRY

1. The dancers in the two lines of five start in single files which are slightly angled to each other. They move forward using the waltz step, the two lines passing through each other alternately, to form an arc of dancers, in 12 waltz steps. The garland is swung with a large movement in front of the body in the direction of the leading foot.

Face front and dance four alternate sidesteps, of a step and close to each side, with a good swing of the garlands to each side, from high at the side through low in the front.

DANCE

2. Grouped into neighbouring pairs, all facing front, spread round an arc. Dance four long sidesteps in alternate directions, all starting to the right first, thus, open sidestep, close together, open sidestep and kick the trailing foot across in front of the supporting foot. The garlands bounce downwards on the strong leading steps, and are swung up on the kick.

3. In the same pairs, turn as pairs, moving six waltz steps each way, ending each half with a turn in to face each other on the 7th bar and a pause for the 8th. First a right hand turn and then a left hand turn back 6 waltz steps to place.

4. Swing the garlands by one handle to link up with neighbours, forming two linked lines of five, with the outer ends holding both ends of their own garland as well as one end of their neighbours. The two lines pass each other moving around the arc, right hand side behind the left and back along the same track. They take 8 "grapevine" steps each way. The first step is crossed behind the supporting foot and the next crossed in front. Bend the knee a little on the strong leading step. End by getting own garland back.

5. As 2. but the free leg is swung up behind rather than across in front, the free foot ending up behind the supporting knee.

6. Link up again as in 4, and start as 4, moving until the two lines align, one behind the other, and get own garland back.

- a. Front Row : balance to the right and to the left and turn clockwise on own on the spot. The Rear Row : does the opposite.
- b. Front Row : balance to the left and to the right and turn anti-clockwise on the spot. The Rear Row : does the opposite.
- c. as a. The front row end linked up again.

7. The lines go under and over two times round. Going under from the back, and linking and unlinking garlands as appropriate. Taking the pair as the one in front and the one immediately behind, they work round each other along a square track twice, clockwise, 1 bar per side. Take own garlands.

8. The middle dancer of each line move to stand alongside each other in the following formation. The middle pair only change places while the rest are still, then all swing to the left and up to the right.

Do this 4 times.

```

x x      x x
      x x
x x      x x
  
```

9. Working in these pairs still, all do the following eight times. step across with the rear foot, open step with the other foot and turn the body back and point back with the rear foot.

10. Pass this partner with a 1 2 3 rear foot lifted up behind and the garland raised like in the Greek dance. turn and repeat back to place. Do it eight times in all.

11. A reel of 10, 2 bars per pass, going only half way, ie 8 waltz steps, step, close, pause. Then a step like 9. four times, then balance and turn on the spot once as in 6. All curtsy to audience and dance off in two lines.

70 69A

LANCASTER GARLAND DANCE

Source: taught by an early member of John O'Gaunt. 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".

O2YS: in 2 lines of 4 facing up. Bow at end of musical phrase to music.

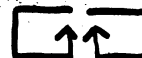
All figures are done twice through, the repeat following immediately before next figure.

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.

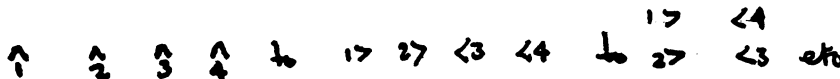


2. Four Handed Stars - in 4's on the sides. Right hand star 4 bars round, turn out in bar 4 and left hand star back for 4 bars.

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.

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.

71
69B

LIBERTY BELL

Source : Women's side at Taunton
Music : Sousa's "Liberty Bell", the Monty Python Tune.
Tool : U shaped garland
Step : Skip, polka and stand still. Standard sequence is 8 skiphops moving, 2 polkas on the spot garland upright, stand still and sway garlands to left & to right.
Set : 6 dancers

ENTRY - form line of 6, dance on with several sequences, facing direction of travel for polkas and sways to form a circle of 6 going clockwise. Think of as in two groups of three forming the opposite sides of the circle.

CHORUS - the left hand of each three leads their other two across the centre of the set passing left shoulders and curving to their right to form a line of six shoulder to shoulder, each set of three facing a different direction (ie clockwise) using one sequence. Then all turn right towards centre and led by the two now in the centre retrace the track to form the circle and end facing the centre.

FIGURES

1. **ROUNDS** - dance around clockwise, face out for the polkas and sways, return to place anticlockwise, facing in for polkas and sways.

2. **STAR** - three, alternate dancers form a right hand star going once round, while the other three go round anticlockwise outside and end in radial pairs for polkas, but instead of sways pairs do a left hand half turn to change places so that each is facing back the other way and on the other circle. Repeat to form radial pairs for polkas then turn to face centre.

3. **REELS** - the left hand of each three starts a reel of three with their other two by going between them and going round to their left. Reel once round using only skipsteps. When back to place the same two start reels of three with the two of the other set by going between them and going round to their right. End in circle facing towards.

4. **CROSS OVER** - the two sets of three face across in two lines. Cross over passing right shoulders, ending facing out, turn right to face back on the two polkas and sways facing back. Repeat to place, going into the chorus from the lines not from a circle.

EXIT - as entry, in line of 6, with polkas and sways facing in direction of travel.

78 69C

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. 2 4 6 8

Once to Self : in two rows facing m 1 3 5 7

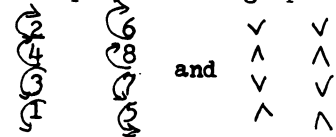
A1 1-4 All step on the spot facing partner,using closed sidesteps,right foot in front first and turning body about 30 degs. 2 6

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

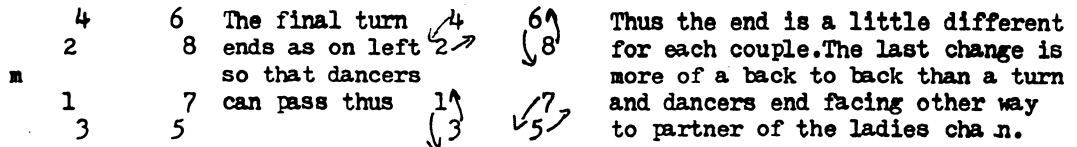
7 Then the ends turn once on the spot also outwards

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



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.

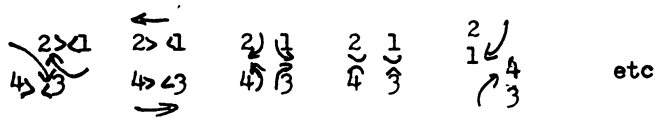
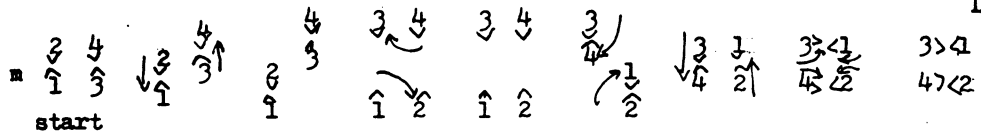
B1/2.4 Ladies Chain twice through. The centre four chain across (3,4,7,8) - 2 bars passing in the middle with right hand star, and turn opposite diagonal dancer left hand round in 2 bars.Back to place ditto and repeat all. The inactive (1,2,5,6) step on the spot for the 2 bars they are passing in the middle,facing in along the diagonals. For this figure 3 works with 1 (&6), 4 with 2 (&5), 8 with 6(&1) etc



A3/4Grand 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.

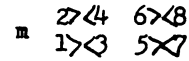
B3/4 Small Square - pairs push/pull to pass, 1st and 3rd pair odd side,others to even in two bars. Then open out by dancer of pair who is inside now,turning clockwise to move beside partner to face across set in 3rd bar. 4th bar on spot. Then the other dancer of the pair turns clockwise and moves in 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.

73
69D



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.

84 69E

MAYAPPLE

- Source** : from Mystic Garland/Court Square tour of England and dancing with Minden Rose at Alton, Hants. A garland dance for 6 created by Pam Colley of Berea, Kentucky, for performance in clogs. Think was danced by Ursa Major at Sidmouth.
- Music** : "Meguire's Favourite"
- Steps** : walk and polka. The polkas are always done in place.
- Sequence** : Four walk steps, raising knee up, then polka once off each foot. Begin by raising the left knee and polka with left in front.

START

Form a circle, facing alternately in and out. Start with a chorus.

CHORUS

Dance in direction facing (out or in) 2 polkas on spot, backstep to reform the circle and polka on the spot. Repeat.

FIGURES

1. **APPLETREE** - Those facing out dance clockwise around to the next "outies" place, face in, and polka in that place. Those facing in, step in place and on the second polka, turn to face out then dance clockwise to the next dancers place. Continue until everyone is back home.
2. **STAR** - Those facing in form a right hand star. Those facing out turn to their right to link up knuckle to knuckle with the first partner they come to, taking 4 steps and the polkas to form the star. Turn the star until the next polkas, and all turn to their left to face back on the second polka. Turn the star back home etc.
3. **WISHBONE** - Those facing in step and polka in place. Those facing out, turn to their right to stand behind that neighbour, then polka in that place. Those in front step to the position that is left back from they are standing and polka in that place. They continue to follow this person from one spot to another until back home, where go straight into a chorus. Those in back follow the person in front from one spot to another. To move to the front position, they step out toward the right in a half circle. To move to the back position, they step in a circular motion in the centre of the set moving anticlockwise.
4. **HEY** - Turn to their right to stand right knuckle to right knuckle with partner on the fur steps. On the first polka lower the garland parallel to the ground, on the second polka raise the garland back up. Four steps to next partner standing left knuckle to left knuckle, lower garland on the first polka and raise on the second, etc. Continue until almost home and go straight into the final chorus.

During the final set, those facing in remain in the centre of the set. Those facing out backstep all the way to the centre, on the second polka those facing in turn to face out, keeping garlands in position. Those facing out lower garlands parallel to the ground at the centre of th polka.

NANCY'S FANCY

Source : film and notation, White Rose of Wellington, New Zealand, 1990.

Steps : Skip step, sidestep, polka step.

Set : Garland dance for 4, 6 or 8 dancers.

O2YS Face in, standing in a circle. Eight bars in all.

1. **Rounds.** Facing in, circle to the left, clockwise, using a sidestep to the left (a slip step like Scottish dancing), turn clockwise to the right to face out and continue circling the same way, clockwise, with slip steps to the right. Reverse, keep facing out and circle back, anticlockwise, with slips to the left, finally turn left anticlockwise to face in and continue circling to place with slips to the left. End movement forming a set in two columns facing across. 16 bars in all

CHORUS - after each figure.

Form a single line along the centre of the set, using a skip step, with all the dancers facing the same way. The odd side dance forward, passing right shoulders and going as far as opposite's place before turning back and coming to the middle, in effect going halfway round their opposite, in a 'horseshoe' path, to end facing to their starting side. At the same time the even side dance forward along a 'back-to-back into line' path, facing across throughout, ending also facing the odds side, with left shoulder to their opposite's right. All dance four polka steps, two a little to the left and two on the spot. All retrace their path back to places, the evens facing across throughout, but the odds turn anticlockwise to their left and go forward around their path to place and turning anticlockwise to face across when back. All dance four polka steps, two a little to the right, and two on the spot. Four bars to each part of this figure, 16 bars in all.

2. **Contra-Star.** Four dancers link right hands and star to the left, clockwise, with polka step, using two polka steps per quarter turn of the star. Turn out and left hand star back to place. Eight bars each way.

If there are only **four** dancers then all dance the star.

If there are **six** dancers, the star is done by 2,3,4&5. The persons who are first corner, 1&6, skip around the outside of the star in the opposite direction to the rotation of the star. They turn in at half way to come back in the other direction.

If there are **eight** dancers, the middle four star and the outer four circle outside.

3. **Allemande** or right and left turns with opposite. Turn into line along the centre by two polkas, and to opposite side by four and back into the line by six and to place by eight. For each quarter turn, travel on the first polka and dance the second on the spot. Turn in and repeat with the other hand. End facing across. 16 bars in all.

4. **Hey.** A large Reel of Four, began by dancing forward and turning to the right to pass opposite by the right shoulder. In 16 bars it can be done twice through, but in the observed performance the dancers cut the last passing or two to get to place in time.

5. **END.** Move to a ring raising and tilting garlands forward to form a crown.

86
699

NEWCASTLE

Source : White Rose of Wellington - as noted from a demonstration
Music : Playford tune of same name
Tools : U shaped Garlands
Set : 6 dancers in two lines
Step : polka and skip (*In italics is Minden Rose variants*)

CHORUS

All face up : (Turn out to face up) : Polka sideways to change places with opposite, 2 bars into single file, 2 bars to opposite. Those on the odd side go in front every time.

Ends change, up and down the set, with skip (*polka*) step, original top pair go between bottom pair each time (*pair actually at top through middle each time*) The centres move back a little to let others through with comfort and then forward into set formation again. All face up again and repeat.

FIGURES

1. SPIRAL ON

Come on in one line, 1 3 5 2 4 6, in a serpentine path, then odds come up own side and evens follow up on their side. (*skip*) Go straight into a chorus.

2. HELICOPTERS

Stars right and left in 3's, middles go to the right to start, 8 bars each way. Turn in at $\frac{1}{2}$ way.

3. C'EST LA VIE

Move into one line along centre in no more than 2 polkas, right shoulder with opposite, and 1 3 4 6, turn to right so that all face anticlockwise relative to the middle of the line, in no more than 2 polkas. Line of 6 rotate as one line completely round in 8 bars. 2 5 then $\frac{1}{2}$ turn right so that all face own place and all dance out forwards. (*1 3 4 6 turn and all dance out backwards*)

4. HERRINGBONE CIRCLE

All face up : (*skip*) cast round to other side, lines going through at the top alternately, no.1 crossing first. Down the outside of the set on the wrong side then cast in and back up the centre shoulder to shoulder with opposite. Cast down outside again and cross alternately at the bottom to come on the starting side to place. (*come in close before crossing at bottom*)

5. SHOELACE HEY

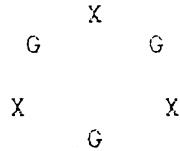
Diagonals cross etc. the following are as per starting numbers not position in set (1) 1 with 4, 3 with 6 (2) 2 with 6, 1 with 5 (3) 4 with 5, 2 with 3. The set is now reversed. (*Either continue pattern till reach starting places and fill in final 4 bars with a whole gyp with opposite, garlands face to face,*) or cross with opposite then carry on the pattern from other side and cross back to place at the end. With polka step each change is 4 bars (*with skip step each change is 2 bars*). 32 (16) bars in all.

6. EXIT As entry

Lead off by odds, followed by the evens 1 3 5 2 4 6 not 1 3 5 6 4 2 (*skip*)

5. **Sticks** - dance around the garland holders as posts, move around the outside of the right hand garland holder and then loop anticlockwise around them before moving on to do the same with the other holders. One bar to get behind a garland dancer and four bars to loop round. There should be no music to spare so no ending like fig 3. The dancers pass right shoulders in the centre but do not go round each other.

Garlands - dance in, turning left to face out hands crossed and immediately dance out turning to face in again, dance on spot.

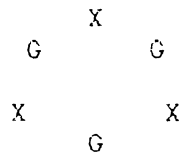


6. **Sticks** - stand still.

Garlands - right hand star only twice around, do not let go garland ends, just put knuckles to the centre, and the garlands will form arches over each dancers head. Could, if desired, star back to place.

7. **Sticks** - weave through the garland holders, going outside the right hand neighbour, inside the next and outside the third. End figure as fig 3. On the music left, the stick dances balance to the right and left and turn around clockwise on the spot.

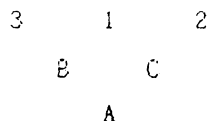
Garlands - dance closed side step to left, two hops face forward, closed sidestep to right, two hops steps face forward, repeated.



8. **All form a basket.** The leader of the garland group raises both hands, turns clockwise to face out with hands now crossed and backs between the other two lowering all the garlands behind them to form a three person basket. The stick dancers duck under the garlands in the nearest gap to their left and lean out against the garlands putting hands on the garland holders' shoulders. Basket to the left, clockwise in the usual dance fashion.



EXIT - the garlands are raised upright and the garland leader passes the ends they hold to the other two so that they have the three garlands against each other, all the ends in a hand, and the leader is free of them. The set walks off with the garland leader in front, the other two garland carriers following with garlands making one arch behind and the three stick dancers in a line of three at the back. No 2 slides around the side to the back.



69 J
59

PERTH GARLAND DANCE

- Source** : film of Fair Maids of Perth, at Adelaide 1983, danced for eight and then as taught with only four dancers.
Step : skip change step rather than a polka.
Set : four dancers all facing up, each with a U shaped garland.

ORDER OF MOVEMENTS FOR FOUR DANCERS

1. Four bars facing up and moving forward, two bars sidestep to change sides still facing up, one bar on spot, and one bar to turn out and face down. Four bars facing down and moving down, two bars sidestep to change back to starting side still facing down, and two bars to turn out, full or half turn, to end with the odds facing up and the evens facing down. The original odd side pass in front both times. 16 bars in all.

2. Dancers move sideways into a single line down the centre line of the set back to back with their opposite, odds facing up, evens down, in one bar. The back to back pairs rotate on the spot clockwise, getting half way round in four bars, carrying on for two more bars and moving out to opposite's place by the end. All face up momentarily.

Evens, on the odd side, turn clockwise to face down and the above is repeated to place, turning anticlockwise when back to back. End all turning up to face across. 16 bars in all.

3. Four Hand Star round to the left and back to the right, turning out at half way, and ending turning the easy way to face across. Eight bars each way, 16 bars in all.

4. Diagonals cross, first corners, then second corners and then back to place in turn. Four bars for each crossing. Cross moving sideways, to the right, so that diagonals pass back to back, then turn right to face across. 16 bars in all.

5. Repeat of figure 4.

6. All dance a grand chain, cross at the top and bottom first, alternate right and left shoulder passing, two bars per pass. On the first bar as the two dancers approach they tilt their garlands vertically towards each other so that the semicircular part of each garland overlaps, and they rotate the garlands horizontally to maintain this overlap as they meet. In the second bar the garlands are upright to allow the dancers to pass. With four dancers they go around the set twice in this movement. End all facing up. 16 bars in all.

7. Cast out from the top to the bottom, following the separated top pair, and back up the middle, shoulder to shoulder. Cast again but in a wide arc to form a circle facing out, and all bow out to the audience. 16 bars in all.

CHANGES TO MOVEMENTS FOR EIGHT

3. Centre four star (1½ times), end pairs turn (2½ times), turn in half way.
4. Diagonals work in pairs, 1&6, 3&8 then 2&5, 4&7.
6. Grand Chain all the way round once, tops pass and sides pass first.

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.

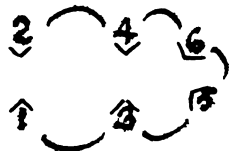
The couple stand together, facing the same way, the man on the left side of the woman. The woman holds the garland by the bottom of the handles and her partner holds them a little higher. Both have left hands etc on the same handle and the man stands just a little behind so that he has his right arm 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.

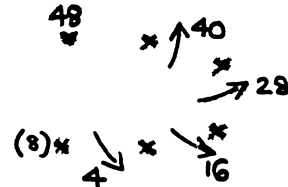
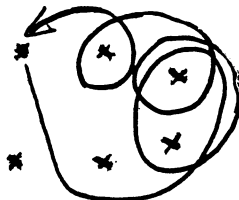
PART 2.

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.

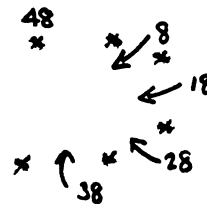


initial position



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 knuckles 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.



69L

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 wound 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 dancers 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.

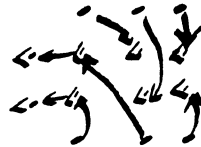
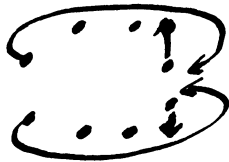
62
69 M

QUADRILLE GARLAND DANCES

Most "traditional" dances are firmly based on current or recent social dance of the time when they start. This is true of the 19th century NW morris, especially the garland dances, as at Bacup. One way of producing suitable dances "in the tradition" is to do what was done then and look for good ideas in contemporary material. As a suggestion the following is based on a traditional quadrille, known colloquially as the "Kitchen Lancers" and in particular the last figure known as the "Last of the Lancers".

Formation: Square, two dancers on each side. Step: lilted walk.

1. Grand Chain ; pairs face, pass around alternately right and left shoulders rocking garland to side as pass. Bow as in Once to Self when meet partner first time, then chain on to place and bow again.
2. First pair turn once round by right, knuckles touching, separate and round outside of set to other side. Opposite pair separate and stand at end of other pairs to let first pair come side by side up middle to place. End first pair facing out and other pairs falling in behind as indicated.



3. Step-up 4 steps forward and 4 back, twice, direction all facing.
4. All, still facing same way, slip step to side to change places with partner. One "step to side and close" to a bar. 4 slips across and 4 back, left hand file behind each time.
5. Single cast, left file to left etc and up middle a reasonable distance apart.
6. The two lines of four, turn to face, go forward and back then turn partner to original starting place.

Repeat from 1. with each pair in turn leading off 2. etc.

End dance with a final Grand Chain.

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"WHEELS" - lines of 4 go forward and back, going into line right shoulder to right shoulder with opposite, garlands 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 $\frac{1}{4}$ 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 $\frac{1}{4}$ 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.

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			3			3
3	1		1		1	
		m		m		m
4	2		2		2	
			4			4

A6 1-4 line of four polka down and back, two bars each way, facing down throughout.

5-8 all turn outwards on the spot to face down again, taking the full four bars for the turn, 1&3 to the right, 2&4 to their left.

B 5/6 Turns - all turns are done by pairs shoulder to shoulder, and take two bars and one bar pause for a half rotation, and four bars plus one bar pause for a full rotation, except for the last turn which is only two bars in all and has no pause because it is the end of the dance!

<3	1>	1>	1>	1>	<3
<1	3>	<4	<4	3>	<1
<2	4>	<3	<3	4>	<2
<4	2>	2>	2>	2>	<4

ends	middles	ends	middles	ends	: who
½ in	½ right	full out	½ right	½ in	: turn
3 bars	3 bars	5 bars	3 bars	2 bars	: length

ENDING all face down and make two bows.

EXIT all turn to their left and polka off in single file.

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, curtsey & 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.



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THE YORKSHIRE GARLAND - a Garland Dance

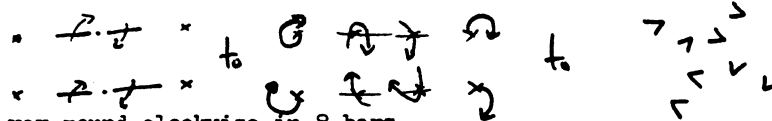
As danced by the Yorkshire Chandelier at Sidmouth 1979. The straw chandelier or garland is the club emblem. The dance is for 8. The step is a polka in clogs.

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

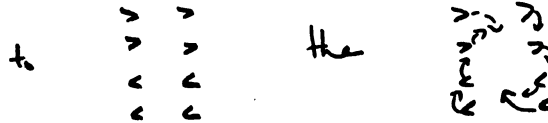
1. In 4's, right hand star, once round in 8 bars, turn out to come back
2. In 4's, left hand star once round in 8 bars, break into column at end ready for chain.



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.