

# CDSS NEWS

SPRING 2017



COUNTRY DANCE AND SONG SOCIETY

*founded in 1915*

# Balance and Sing Store Update ~ Spring 2017



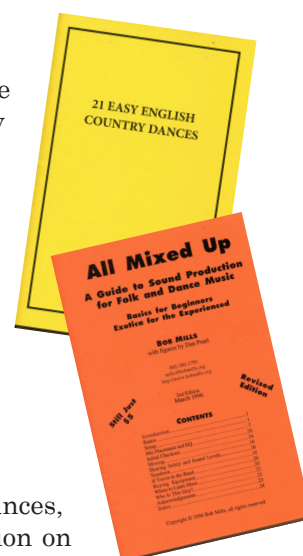
**Here Below and Vineyard**—2 albums of beautiful, soulful singing from the Bright Wings Chorus, led by Brendan Taaffe!

Here Below is a collection of original shape-note songs, composed from 2003–2011, performed by the Bright Wings Chorus. Recorded live in August 2011, amidst lots of wine and laughter, with nine friends at the Old Meeting House, Montpelier, VT. CD: 14 tracks. \$15.00

In early October 2015, the Bright Wings gang went to Martha's Vineyard for a four-day group retreat in Menemsha. After three days of stormy weather, lots of singing, and great seafood, the group went into the studio and produced Vineyard. CD: 12 tracks. \$15.00

## **21 Easy English Country Dances** (2010)—Back in Stock!

After a temporary hiatus, this longtime favorite CDSS publication is now back on the shelves. The booklet and CD are designed for people who have seen English country dancing (perhaps in a popular Jane Austen movie) and are intrigued by the elegance of the dance and the beauty of the music and want to try it out for themselves. The recording showcases the best of the CDSS recording series, highlighting the playing of Phil Merrill, Marshall Barron, Chuck Ward, and others. The booklet gives you 21 historical English dances, easy to teach and to dance, with good music. We've included information about dance formations, the music and character of English dancing, and a glossary of the major figures and steps used. You don't need to wait any longer—buy this booklet/CD set and start dancing! All cuts are dance length and tempo. Book: 42 pages; CD: 21 tracks. \$20.00



## **All Mixed Up: A Guide to Sound Production for Folk and Dance Music** (1996)

Another CDSS publication, this booklet provides basic guidance for running sound at dances, and other folk events, written by musician/studio owner Bob Mills. Includes information on mixing, buying equipment, mic placement, and more. A must-have for anyone who wants to amplify the music in their life. Book: 24 pages. \$5.00



B E L L S

**Morris bells!** Okay, it's springtime—time for morris dancing on city streets and village greens! Do you have enough bells? Need to refresh your bell pads? Our bells are English-made! For size and price info, see <http://store.cdss.org> for more info. Foot up!

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# CDSS NEWS

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This newsletter is published quarterly by the Country Dance and Song Society. Views expressed within represent the authors and not necessarily of CDSS. All material is published by permission.

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Contact the Board at [office@cdss.org](mailto:office@cdss.org); we'll forward your message.  
Board bios and photos at <http://www.cdss.org/about-us/governing-board>.

\* Going off in April 2017. Coming onto the Board will be Peter Baker, Beverly Francis and Susie Lorand.

To receive store and office updates, please add [news@cdss.org](mailto:news@cdss.org), [office@cdss.org](mailto:office@cdss.org) and [store@cdss.org](mailto:store@cdss.org) to your address book.



The Country Dance and Song Society is a national leader in promoting participatory dance, music and song which have roots in North American and English culture. We believe in the joy that dance, music and song bring to individuals and communities. We educate, support and connect participants in these living traditions and we advocate for their vitality and sustainability into the future. Membership is open to all; benefits include the newsletter, online members list, 10% discount from the store, early registration for our summer programs, and associate membership in Fractured Atlas. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible. For more information: CDSS, 116 Pleasant Street #345, Easthampton, MA 01027-2759; 413-203-5467, [office@cdss.org](mailto:office@cdss.org), <http://www.cdss.org>.

front cover: Rachel Bell, Noah and Andrew VanNorstrand at CDSS's Dance, Music & Spice Week, 2016 (photo by Julia Chambers)

back cover: various CDSS weeks (photos by Nikki Herbst, Paula Manoogian, Sue Rosen, Jennifer Wik, Gary Phillips, Jeff Bary, Carol Ormand)



# Letters and Announcements

## SUBMITTING ARTICLES, PHOTOS & ADS

Articles, letters, poems and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the Editor for guidelines or send submissions to [news@cdss.org](mailto:news@cdss.org) (maximum size for most articles: 1,200 words, 600 words for essays and event reviews). We may edit for length and clarity. Photos should be 300-600 dpi (print resolution).

PERSONAL ADS (75 words maximum) are free for CDSS members and \$5 for nonmembers.

### DISPLAY AD SIZES & RATES

full page, 7-1/8" wide x 9-1/4" high, \$440  
half page horizontal, 7-1/8" wide x 4-3/8" high, \$250  
half page vertical, 3-3/8" wide x 9-1/4" high, \$250  
quarter page, 3-3/8" wide x 4-3/8" high, \$175

CDSS members may take a 50% discount from these rates. Anyone placing the same size ad in three consecutive issues may take a 10% discount. Please include a note saying which issue(s) your ad is for.

### SENDING ADS

Ads must be black and white or grayscale and in PDF format. Send electronically to [news@cdss.org](mailto:news@cdss.org), with check or Visa/Mastercard info sent the same day.

### DEADLINES

Spring—February 1st (issue mailed early March)  
Summer—May 1st (issue mailed early June)  
Fall—August 1st (issue mailed early September)  
Winter—November 1st (issue mailed early December)

The UPCOMING EVENTS calendar is online at <http://www.cdss100.org/events>. To include an event, send date, name of event, town/state, sponsoring group, website to [events@cdss.org](mailto:events@cdss.org).

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<http://blog.cdss.org>

## SUPPORT

CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit [www.cdss.org/join-renew#ways-to-give](http://www.cdss.org/join-renew#ways-to-give). Your help is much appreciated.

## PLANNED GIVING

Does your will include the Country Dance and Song Society? If not, please consider ensuring that the programs, publications and services that matter to you continue in the future with a bequest. It's practical and tax deductible. For information, go to <http://www.cdss.org/join-renew#planned-giving>.



## Interim Director Named

CDSS President David Millstone is pleased to announce that Tom Colligan has joined us as Interim Director. Tom has 40 years of experience in the nonprofit sector and is known for being a transformational leader with multiple strengths, including organizational development, philanthropy and fund development, strategic planning, capacity building, board and leadership development, and financial management. He has worked as interim consultant to a number of organizations in the Northeast, including MathPOWER, Elizabeth Peabody House, Child Advocates of Connecticut, Connecticut Coalition for Environmental Justice, Mystic Community Center, The House of Seven Gables, and Waterfire Providence, among others. Tom comes to us through Third Sector New England with whom we worked successfully five years ago. (The job description for Executive Director will be posted later this year.)

## Board Nomination Deadline is June 30!

The CDSS Governing Board will have positions to be filled next year and would appreciate your nomination suggestions. Think about yourself and the people you know in your community and beyond. We're always looking for great people who have the appropriate mix of skills, experience, time, energy, teamwork style and have a passion for traditional dance music and song. Skills that are always needed are fundraising, accounting/financial expertise or business acumen, or other board experience. There are also opportunities to serve CDSS on committees and task groups as community members.

If you know someone who fits any of these criteria, please send your suggestions to us with the following information:

- Person's contact information (email address and phone number),
- How they are involved in CDSS traditions (e.g., singer, dancer, musician, organizer, etc.),
- Professional and personal skills they would bring to the Board (or committees/task groups),
- Why they would be a good Board (or committees/task group) member.

Send suggestions *by June 30, 2017* to the CDSS Nominating Committee via email to [cdss.nomcom@gmail.com](mailto:cdss.nomcom@gmail.com) or by mail to Pam Paulson, 235 S. Greenfield Ave., Waukesha, WI 53186.

## 2017 CDSS Lifetime Award Announced

The Country Dance and Song Society is pleased to announce that Sandy Bradley of Raymond, WA is the 2017 recipient of the CDSS Lifetime Contribution Award.

Sandy exemplifies the power of inclusion and collaboration in developing and nurturing dance communities and high-quality musical talent. She, along with stellar old time musicians, brought about Seattle's trad square dance revival, and she developed a welcoming, supportive and appreciative dance culture that still characterizes the Northwest scene today. A superb caller of squares, and a superb old time musician, she greatly influenced many callers across the U.S. through her tours, teaching at camps, and her weekly live radio program. She will be honored at an Award celebration on Saturday, September 16, in Seattle.

We'll have more about Sandy and the celebration this summer in our newsletter and website. For information about past LCA recipients, go to <http://www.cdss.org/community/lifetime-contribution-award>.



Carol Nedler, 2009

### Amazon Smiles—Buy Books, Donate to CDSS

CDSS can receive donations from amazon.com. Go to <http://www.smile.amazon.com>, where you'll be prompted to choose a charitable organization. (Be sure to select Country Dance and Song Society in *Easthampton, MA*.) For eligible purchases, the Amazon Smile Foundation will donate 0.5% of the purchase price to CDSS. Every 0.5% helps!

### SUMMER CAMP FLIPBOOK

[WWW.CDSS.ORG/CAMP](http://WWW.CDSS.ORG/CAMP)



TIME to REGISTER for 2017!

Details at [www.cdss.org/camp](http://www.cdss.org/camp).  
[camp@cdss.org](mailto:camp@cdss.org), 413-203-5467 x 2  
See you this summer!

### Farewell Party for Rima and Bob

In late February, the CDSS staff officially said goodbye to Rima Dael, former Executive Director, and Bob Blondin, former Business Manager. We had a good lunch, presented presents, and talked with Bob and Rima about their new lives. Rima is now Executive Director of Institutional Advancement and Foundation at Springfield Technical Community College, and Bob, who has retired, will be working with hospice patients and their families at a regional hospital. The dedication they brought to their jobs at CDSS are now enriching others in profound ways.



photo by Nnacy Boyd

We'll miss their laughter and company, but are grateful we had the opportunity to work with them the last five years.

# It's the Same Joy Everywhere

by Alice Boyle

Last week, I was in Washington, DC for work. I knew I'd be done at the National Science Foundation in time to catch a late flight back home on Friday evening, but instead, stayed until Saturday so I could go dancing at Glen Echo. I've played at the Spanish Ballroom a few times, but I had never danced in that wonderful space. I was super excited for the evening—what a blast! Will Mentor called, and Riptide provided the very fine music. In the second half, I was in a hands-four with a dancer in his late 20s. After teaching the dance, Will announced that it had been written by a caller from Florida. "*Florida!*" said the young man, with a hint of condescension. "*They contra dance in Florida?*" His statement raised my heart-rate. "*Sure they do!*" I replied. But as he asked where, the music started, and I wasn't able to educate him further.

The brief encounter niggled. I live in a small city of 50,000 people in eastern Kansas. I am from Canada and have also lived in Costa Rica, England, and many parts of the USA. I have been part of contra dance communities in Tucson, AZ; Ithaca, NY; Vancouver, BC; and southern Ontario, and I play dances across the country with my band STEAM.\* I didn't seek out a job in Kansas, but got a job as a professor at Kansas State University. It wouldn't have been my first choice geographically, but I love my job, and I value the many good things about my lifestyle and adopted community. I regularly play and dance in Lawrence, KS; Kansas City, MO; Lincoln, NE; and Wichita, KS, all within approximately two hours of my home. My husband and I joined forces with three others to revive a long-dead monthly dance\*\* in our own community. If that Glen Echo dancer couldn't conceive of contra dance communities in Florida, then imagine what he'd think of dancing in Manhattan, Kansas!

The next day, I flew back to the tiny MHK airport where parking is free and security only opens after the incoming plane arrives. It was a glorious, warm, golden fall day. Late afternoon, we drove out of town 20 miles on an empty highway and dusty gravel roads to a modest farm where a local church was holding its annual potluck and dance. About 20 people were

eating on lawn chairs in the late afternoon light, including our dear musician friends and many other friends we've made through their church connection. After eating, we all went to the barn—a *real* barn. The dirt floor downstairs sheltered farm equipment and tools, and up the steep wooden stairs, the loft provided a wooden floor where dancers had to negotiate big wooden support beams. We played... two fiddles, plus a banjo or guitar. We played our hearts out with no sound system. Our callers were both fairly new to calling, but the dancers didn't care. They couldn't help but move to the music, they found their partners and swung, and they smiled. They experienced the same age-old joy in physical expression of lively fiddle music that contra dancers everywhere experience.



As I played, I thought about the contrast between my Friday and Saturday nights. Part of me wanted to burst out and tell them about that gorgeous hall and all the other amazing dances I've been lucky to participate in. But why? Not a single person dancing in the barn had the slightest idea that the Spanish ballroom existed. They'd never heard of Brattleboro or Concord or Asheville or NEFFA. They'd never heard of Will Mentor or Riptide. But I realized that it

DIDN'T MATTER. Nor did it matter that the Glen Echo dancer know that we dance in Florida and Kansas. Yes, sharing ideas, tunes, styles, dances, expertise and perspective is what CDSS does, and is valuable. It helps people grow in enjoyment and skill in dancing, calling, and playing. But it fundamentally doesn't affect the bottom line. By dancing, we are engaging with our neighbors, making new friends, and connecting with our communities via channels that are apolitical and unplugged. By dancing, we are also engaging with traditions that run deep, connecting us to people of all sorts who have lived at different times and in different places. We are united, whether we know it or not, by expressing the innate connections between rhythm and footfall, between melody and physical gesture.

\*Steam, <http://dancetosteam.com/>

\*\*<https://www.facebook.com/groups/anafranklin/>

photo courtesy Alice Boyle



# Hive Mind—Making New Dancers Feel Welcome, Safe and Eager to Return

a crowd-sourced column

**Kristin Edwards, Charlotte Country Dancers, Charlotte, NC says:**

We give new dancers a pass to come back in the future and dance again for free. That way we encourage them to try it a second time and hopefully get more comfortable. We also keep buttons at the admission desk to be picked up and worn during the dance to help identify your role. We encourage people to pick them up and return them at the end of the dance. We don't have a specific dance ambassador since we have identified them with the buttons and it can be a different person each week.

**Alexandra Deis-Lauby, Country Dance New York, New York City says:**

We offer first-timers a free admission pass to come back a second time. In that exchange, we collect their email and how they found out about us. One of our board members sends new dancers a welcome email with the info of our next dance. We also add them to our email list.

We don't have designated dance ambassadors, but our membership chair, who is at almost all the dances, is proactive in making sure the new dancers have experienced dance partners, especially if they come in after the lesson. And some regular dancers, who are particularly outgoing, make sure the new folks meet people at the break as well as invite them to the local diner to socialize with us after the dance.

In order to make all our dancers feel welcome, we ask that callers make it clear to new folks (and experienced folks) that contra has two dance roles and that these are not genders. We make it clear that anyone can dance whatever role they want and that they may ask anyone to dance. Callers are asked to remove gendered language such as gendered pronouns from their calling if possible and to remind dancers to "dance with who's coming at you." We have "I dance both roles" buttons that dancers can wear as well as colorful signs reminding people about dance etiquette. These signs include: "It's OK to decline a dance," "Ask people sitting out to dance," "Laugh at mistakes and move on," "Anyone can ask anyone to dance," "Dance safely!", and "Be encouraging: use gestures not words."

We also created a behavior policy, publicized it, and have taken steps to make our dance space safe for our dancers, both new and regulars.

Our English country dance is trying a "Bring a Friend" promotion in which both the regular dancer and the new dancer friends dance for free. This helps create an ideal ratio of new dancers to experienced dancers and helps the new folks learn faster. (In the past we have also had free dances which are successful at bringing in lots of new dancers, but which have a beginner-heavy crowd thus slowing the learning curve).



*This is the last Hive Mind column. Our thanks to caller Scott Higgs, column coordinator, to Gaye Fifer and Dorcas Hand for their support, to the participants, and to our readers.*

*We continue to welcome letters about organizational and community topics that are common to dance and song groups. Send your success stories and cautionary tales to [editor@cdss.org](mailto:editor@cdss.org).*



## Musicians Column—Aspects of Musicality

by Martha Edwards

In this article, I'm going to talk about a simple thing that you can do to make you, your band mates, and your dance community fall in love with the music that you make. It's called phrasing. Yup, phrasing.

Musical phrasing is a lot like verbal phrasing. Sentences start somewhere and end somewhere, just like music. Sometimes they start soft, and grow and grow until they END! SOMETIMES they start big and taper off at the end. Sometimes they grow and get BIG and then taper off at the end.

But a lot of people never notice that music does the same thing, that it comes from somewhere and goes somewhere. When you help it do that, you're really sending a musical experience to your audience.

Otherwise, you're just typing.

What do I mean by typing? I mean that, if all you do is play the notes, one after another, at the same intensity from beginning to end, you could play the notes perfectly, but your playing would be boring. You wouldn't be shaping the phrase, you would just be sending out a kind of telegraph message with no emotion attached. I think it happens because playing music is hard, and it's a big challenge just to be able to play the notes of a tune at all. When you finally get the notes of a tune, one after another, it's a kind of victory. But don't stop with just the notes. Learn to play musically!

photo of Miranda Arana, Jonathan Jensen and Martha Edwards (courtesy Childgrove Country Dancers, St. Louis, MO)



Don't get me wrong, playing smoothly, without big energy changes, can be kind of fun—think of an old time jam around a campfire, where there's a mesmerizing drone to the music, a riveting immersion in a continuous sound, a sustained humming from the overtones of the notes. But when you're playing for dancing, most of the time your dancers would like to have rhythm, bounce and shape to the music they're dancing to. The energy shape of the music shapes your dance energy.

So how do you get that “energy shape”? Simple, actually. Figure out where the music is coming from, and where it's going, and make each note on that journey either a bit louder than the last note, or a bit softer. Louder. Softer. Each note.

Let's take a simple tune: Frere Jacques (Are you sleeping). It might go like this:

Are you sleeping? Are you sleeping?  
(Getting louder and louder through “sleep,” then quieter.)

Or perhaps something even more exciting. Make the second phrase (same shape) slightly louder:

Are you sleeping? Are you sleeping?

Then the next line, with its higher notes, could be even louder (the fourth phrase louder than the third):

Brother John, Brother John

Then (loudest of all—we're at the apex of the song):

Morning Bells are ringing,  
Morning Bells are ringing

Then retreat into near silence:

Ding ding, dong. Ding ding dong.

Okay, I realize that the bells should probably be really loud, but the tune has a lovely shape if you make it:

Some/More/MOST/Less.

Your job, then, is to figure out the shape of the tunes you're playing, and help show that shape by simply playing each note a little louder (Some More MOST)

or a little softer (Some Less Least) to create the shape of the energy to match the shape of the phrases.

Pablo Casals, a great cellist in the 20th century, would say “When the music goes up, you get louder, and when the music goes down, you get softer.” Actually, sometimes it's really effective to do the opposite, to

get softer as you play higher notes and louder as you play lower ones. But avoid at all costs just staying the same. It's monotonous to your listeners if you always play at the same loudness, even when the notes themselves are going up and down.

As a final treat, I recommend that you view a Ted Talk by Benjamin Zander called “The Transformative Power of Classical Music,” <https://www.youtube.com/watch?v=r9LCwI5iErE>. Yeah, I know, we play Folk Music, but the things he talks about are totally applicable to music of any kind—and if you and your bandmates “get it,” I promise you'll make your dancers fall in love with your music.

*Martha Edwards is a dancer, fiddler, caller and dance organizer. She was a classical violinist in Boston for about 25 years, but now plays only for dancing—for contra, English, waltzing, and morris. “If people aren't moving around,” she now says, “why bother?”*

Move around this summer at camp!

[www.cdss.org/camp](http://www.cdss.org/camp)



photo by Nikki Herbst

# Dance for College Credit!

by Hilton Baxter

There are several colleges which have (or are near) vibrant contra and/or English dance communities. But few offer a course for credit which focuses on these dance traditions. Starting with the Fall 2016 semester, I have been teaching just such a class at Penn State Harrisburg. It's a three-credit course in the School of Humanities, and it includes academic requirements, as well as ample opportunities for students to try the dances themselves.

Penn State University has 24 campuses. The largest is in State College, in the geographic center of Pennsylvania. The second largest campus is near Harrisburg (also the capital of the Commonwealth). It has a strong American Studies program, which is a good fit for a class focusing on contradance, English country dance and related traditions. The course is called Dance Appreciation and satisfies some general education requirements.

## Creating a course

After I proposed the course and it was approved, I had to plan what the students should learn. I got ideas and suggestions from David Millstone; Susan Kevra; Pat MacPherson, Director of Education at CDSS; colleagues in the School of Humanities, and Heidi Abbey Moyer, Humanities Reference Librarian, at Penn State Harrisburg.

I wanted students to dance and to fall in love with the dances. But for a three-credit course, we would need to go deeper. With help from those folks just mentioned, I found several books and other materials, which had chapters or sections that would work in place of a textbook. I put these on reserve in the campus library for student use.

## Academic goals

I came up with these course objectives:

- become capable of doing a variety of country dances with roots in England, Scotland, Ireland and related traditions,
- analyze and intelligently discuss historical and cultural contexts of certain dances,
- recognize significant musical styles and influences related to particular dances,
- relate certain literary works with particular dances,
- think creatively and express ideas clearly in discussions, activities, and writing.

## Dancing goals

I had to assume that the students knew nothing about any of these dances. So the first class meeting included video examples of English dance (from the 2005 film of "Pride and Prejudice") and of contradance. And we did the standard introductory lesson I use for contra, and part of the introductory lesson I use for English country dancing.

We wouldn't be able to explore all the academic disciplines that relate to these traditions: history, geography, folklore, sociology, music, literature, education, certainly others. So the early sessions focused on historical background while learning the basics of English dance, contradance and squares. We talked about Jane Austen and literature. Students learned that rapper is a sword dance (different from rapping). We even touched on mathematical aspects of progression. I invited a local Scottish dance group to visit the class for a demo, and to teach a couple of dances. Finally, students did independent projects, connecting dance to other subjects that interested them.

Every class period we did several dances, usually chosen to illustrate a theme or topic. For example, one session focused on history, starting with Abbots Bromley Horn Dance. That evening we danced examples from each century starting with Upon a Summer's Day from John Playford's first edition of *The Dancing Master* (1651). We did a dance from around 1750, and a Civil War dance from around 1850. We got as far as Dud's Reel (1950s) during that class.

Another week the theme included modern contradances and English dances. One class meeting was a condensed lesson in music appreciation, and another session introduced longsword, rapper and morris dances (unfortunately, we didn't have the time or equipment to do any of the dances ourselves).

As the semester progressed, we did a couple of chestnuts, some triple-minor dances, and some modern creations (including some that appeared in Hollywood movies).

## Challenges

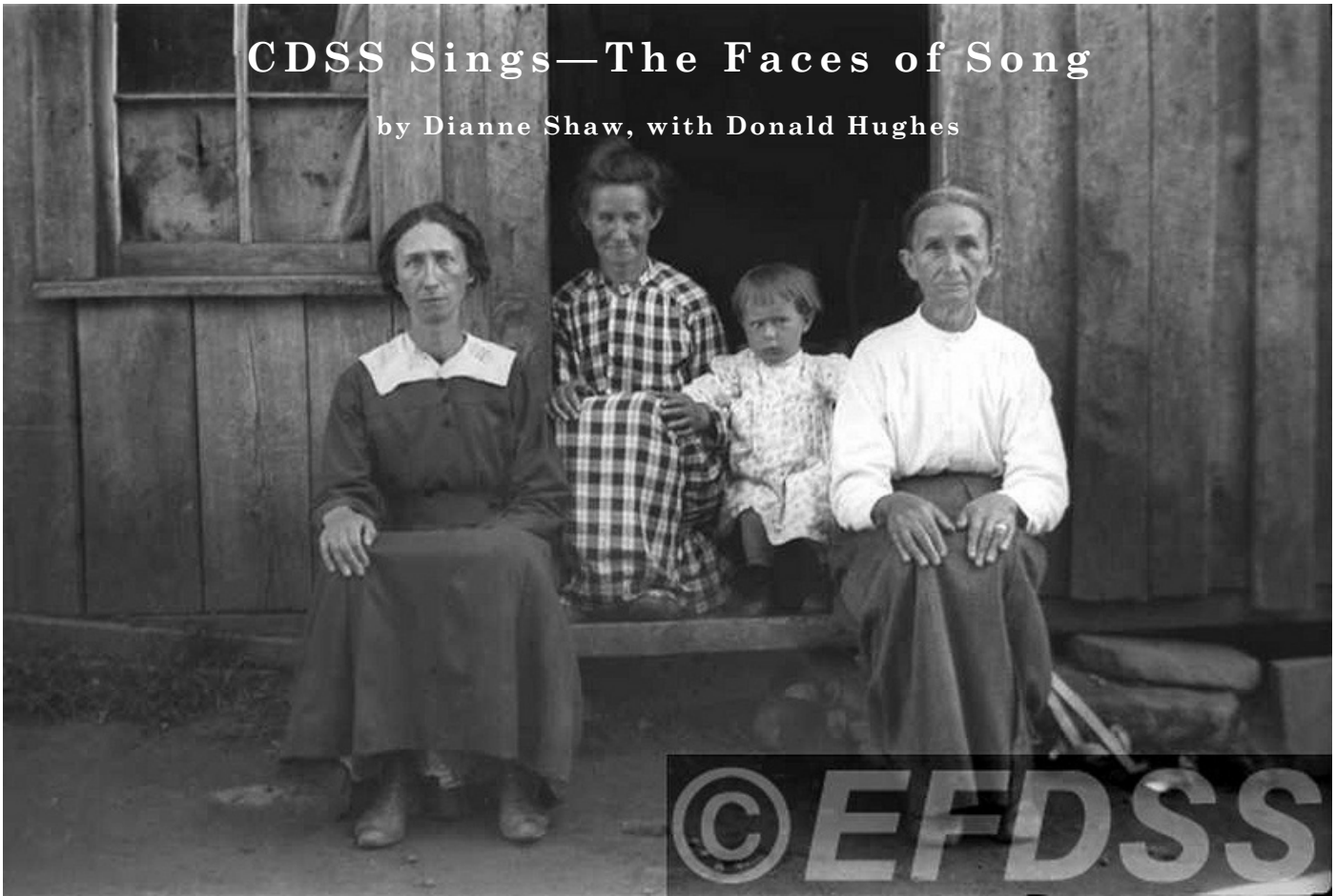
None of the students had done contras or English before. Some had never danced before at all. A few had vague memories of square dance from earlier schooling. Several were non-native speakers of English, so language was sometimes an issue.

*continued on page 19*

# CDSS Sings—The Faces of Song

by Dianne Shaw, with Donald Hughes

Hannah, Becky, and Effie Mitchell, Burnsville, NC, 1916; photo by Cecil Sharp



When CDSS founder Cecil Sharp came to America in 1914, his goal was to make money with choreography, dance and music lessons, and lectures. He made his U.S. sojourn because he could not fight in WWI at age 54, and his music and dancing lessons, festivals and schools were closed because of the war. But the treasure he was to bring back to England was not just currency. When he left the U.S. for the last time in 1918, he carried with him a treasure trove of more than 1600 variants of English ballads that he and assistant Maud Karpeles had collected from 281 singers, and of photos that he took of the singers who had shared their songs.

The first U.S. exhibit of 24 of these rare photos was displayed January 20-February 11, 2017 at Through This Lens in Durham, NC, with other shows planned. The exhibition, developed by CDSS Board member Donald Hughes, with help from fellow CDSS members Catherine Shreve and Dianne Shaw, is part of a three-year centennial observance of Sharp's work in the U.S.

Donald explains, "During the 2015 CDSS Centennial much was said about Sharp and his contributions. I started to remember the North Carolina connection, and later more of the Appalachian link, and realized this important history was not being covered. A project was born!

"It is clear that Cecil Sharp was a dynamic man of many interests. He wanted to develop a folk movement for music and dance and establish an organization to further that movement.\* His passion was hunting for and finding music and dance. For many years he covered South and West England. When he came to America for new opportunities, he was not expecting to hunt for music. The chance meeting with Olive Dame Campbell, through Helen Storrow, and the revelation of the existence of English ballads in America, charted a course he had not imagined—literally tramping through the American mountains to find native singers in the new land.

"It became his passion for being here. The lectures, teaching, and organizing became secondary to the quest for this improbable result of cultural migration to the new world. The results were three summers of fine experiences and the publication of definitive works of the ballads.



“A most remarkable result from all this work came from Sharp’s love of taking photographs. This was part of the story and a gift of remembrance he would send back to people. The strong desire to document, and the personal nature of his relationship with the Appalachian people, resulted in a set of powerful and introspective images for history to hold. We are most indebted to the Vaughan Williams Memorial Library at the English Folk Dance and Song Society for giving CDSS permission to produce this exhibit.”

Before their U.S. travels, Sharp and Karpeles were already collaborators, first meeting in London in 1910. Karpeles (1885-1976) was a social worker helping at a settlement house where she developed a folk dance club as a way to engage the children with whom she was working. She developed a passion for folk dancing, and her club became involved with Sharp, demonstrating dances as part of his lectures. Their alliance was forged.

Sharp’s and Karpeles’ collecting took place over months-long visits between 1916-1918 in five Appalachian Mountain region states: North Carolina, Virginia, West Virginia, Kentucky and Tennessee. They were assisted by Olive Campbell in Asheville, NC, and received underwriting from philanthropist Helen Storrow of Boston, founder of Pinewoods Camp.

They began their journey in Asheville at the invitation of Mrs. Campbell, who later founded the John C. Campbell Folk School in Brasstown, NC, in memory of her husband. Campbell, also a collector, introduced the pair to area singers, and Sharp and Karpeles traveled over treacherous footpaths and by cart to visit with singers, beginning in nearby Madison County.

Once residents understood that the pair were neither German spies nor potential land purchasers, they freely shared their songs as Sharp noted the music while Karpeles wrote down the words.

One of the first singers they met was Jane Gentry in Hot Springs, NC [see song next page]. She gave them 70 songs and ballads, more than anyone else in all their travels. Gentry’s great granddaughter, Daron Douglas, continues the family legacy of ballad singing.

The first collection, co-authored by Sharp and Campbell, was published in 1917: *English Folk Songs from the Southern Appalachians, Comprising 122 Songs and Ballads and 323 Tunes collected by Olive Dame Campbell and Cecil J. Sharp*. A later edition, published in 1932, was edited by Karpeles.

Sharp and Karpeles described the singers in their diaries. After visiting Alex Coffey’s family, he noted, “We said goodbye with genuine reluctance. They are thoroughly nice people, with nice feelings. They never did anything snobbish or affected or unpleasant... and were not in the least bit shy or overawed... took us just as we were and obviously interested in our lives which were so different from their own.”

The ballad singing affected the pair: “While Mrs. Wheeler sang *The Green Bed* her children—of whom there are 13 (6 of her own, 7 of her husband’s)—sang the air in unison softly with serious grave little faces. It had a wonderful effect which I shall not readily forget.”

Sharp summarized their travels, writing, “It is no exaggeration to say that some of the hours I passed sitting on the porch (i.e. verandah) of a log-cabin, talking and listening to songs were amongst the pleasantest I have ever spent.”

The photo exhibit will be shown next at the Mountain Heritage Center, Western Carolina University, Cullowhee, NC (June and July), and the Pine Mountain Settlement School, Harland, KY (October). Anyone interested in booking the exhibit may contact Donald Hughes ([csharpnc@gmail.com](mailto:csharpnc@gmail.com)).

The North Carolina Folklife Institute and the Country Dance and Song Society are sponsoring the observance and recognition of this important work. The English Folk Dance and Song Society is providing generous support, and the project is made possible in part by the North Carolina Humanities Council, a statewide nonprofit and affiliate of the National Endowment for the Humanities. For more information on the work and travels of Cecil Sharp and Maud Karpeles visit: [cecilsharpinappalachia.org](http://cecilsharpinappalachia.org).

\* Sharp founded the English Folk Dance Society in London in 1910; the first American branch of EFDS would become the Country Dance and Song Society.

To hear a WUNC Radio podcast about the opening of the Durham photo show go to <http://wunc.org/post/how-cecil-sharp-collected-sights-and-sounds-appalachia>. You also may want to read passages from Sharp’s *Appalachian diaries*, <https://www.vwml.org/vwml-projects/vwml-cecil-sharp-diaries>.

Among the songs collected by Sharp and Karpeles, was *The Grey Cock*, which Lorraine Hammond says: “was one of Jane Gentry’s loveliest songs, and Peggy Seeger’s version is exquisite, <https://www.youtube.com/watch?v=viepsmcLO6k>.” A facsimile of the ballad is at <http://www.traditionalmusic.co.uk/english-folk-songs/>, #30, pp. 128-129.

# The Grey Cock

as sung by Mrs. Jane Gentry, collected by Cecil Sharp, 1916

The musical score is written on six staves in G major (one sharp) and 4/4 time. The melody is simple and folk-like, with some phrases repeated. The lyrics are written below the notes, with some words hyphenated across lines. The score ends with a double bar line on the sixth staff.

All — on one sum - mer's eve - ning when the fe - ver were a - dawn - ing I —

heard a fair maid make a mourn. She was a - weep - ing for her fa - ther and a -

griev - ing for her moth - er, And a - think - ing all on her true love John. At

last John - ny came and he found the doors all shut, And he ding - led so low at the

ring. Then this fair — maid she rose and she hur - ried on her clothes To make

haste to let John - ny come in.

2) All around the waist he caught her and unto the bed he brought her, And they lay there a-talking awhile. She says: O you feathered fowls, you pretty feathered fowls, Don't you crow till 'tis almost day, And your comb it shall be of the pure ivory and your wings of the bright silverree (*or* silver grey). But him a-being young, he crowed very soon, He crowed two long hours before day; And she sent her love away, for she thought 'twas almost day, And 'twas all by the light of the moon.

3) It's when will you be back, dear Johnny, When will you be back to see me? When the seventh moon is done and passed and shines on yonder lea, And you know that will never be. What a foolish girl was I when I thought he was as true As the rocks that grow to the ground; But since I do find he has altered in his mind, It's better to live single than bound.

*Tune notation by Kate Barnes.*

# Tell Me More—The Apted Collection

by Graham Christian



Cast off & hands 4 round with the 3<sup>d</sup> Cu. ∴ cast up & hands 4 round at top ∴ figure down contrary fides then on your own fides ∴ lead down 2 Cu. & cast up lead thro' the top & cast up ∴

In the years following Cecil Sharp's revival of the English country dance tradition, his teachers and dancers were heavily reliant on the repertoire Sharp himself discovered and interpreted, but in a very short time, dancers had all but exhausted the variety of the dances Sharp had selected, most of which had come from earlier editions of *The Dancing Master*. This perceived lack was supplied first by the English Folk Dance and Song Society (then the English Folk Dance Society), in the 1929 continuation of Sharp's work interpreted and edited by Sharp's successor Douglas Kennedy and his wife, Helen (Karpeles) Kennedy, *Country Dance Book, New Series*, and then, in 1931, by *The Apted Book of Country Dances*, selected and interpreted by William Porter, Marjorie Heffer, and Arthur Heffer. Apted was the name not of the original publisher, compiler or creator of the dances, but of a Mrs. Apted, who had found an 18th century collection of dances in an old cupboard she had bought.

The collection itself was only partially identified by Porter and the Heffers in their Preface; it was an incomplete copy of Thompson's *Compleat Collection of 200 Favourite Country Dances*, vol. 4 of c. 1780, lacking only the first five pages and last eight pages of that anthology. That *Compleat* itself, adhering to dance publishers' practice, is a compendium of several different annual sets of 24 dances, the volumes for, in this order, 1780, 1774, 1775, 1776, 1777, 1778, 1779, and 1765. The curious outlier here, in the 18th century context, is 1765 (the source, for us, of Shrewsbury Lasses and of the tune selected for The Bishop, Miss Dolland's Delight)—by 1780, these tunes and tracks would have been old news indeed, and perhaps the Thompson house turned to that 15-year-old annual only to fill out the volume.



By contemporary standards, the editors were remarkably forthright about the alterations they made to dances and tunes, freely conceding that many dances were changed from their original triple minor form to duple minors, or to three-couple sets. They were of the opinion, as their Preface discloses, that most of the dances in the Thompson set were “extremely poor,” and were confident that they had “selected the only dances worth preserving.” They replaced some of the tunes with others from the 1780 anthology they preferred, intuiting, quite rightly, that “the connection between tune and dance seems generally quite fortuitous,” and we know now how often, especially in the later 18th century, tunes and tracks were recycled, and how routine and banal many tracks were. They also understood, however dimly, that footwork made all the difference in the 18th century: “A good many attractive tunes seem designed for a step or rhythm quite different from those with which we are familiar.”

Given the limits of the understanding of historical dance at the time, Porter and the Heffers, as they promised, made as little material alteration to the tracks as possible; it was the changes of tune that were persistent, and in some cases dramatic:

- No. 4. Mutual Love. Tune: The Flight.
- No. 8. Bath Carnival. Tune: Keppel’s Delight.
- No. 11. A Trip to Dublin. Tune: The Contrefatte.
- No. 12. The Barley Mow. Tune: Linnen Hall.
- No. 13. The Bishop. Tune: Miss Dolland’s Delight.
- No. 14. The Merry Meeting. Tune: The Handsome Couple.
- No. 15. The Free Mason. Tune: The Milesian.
- No. 16. A School for Scandal. Tune: The New Fandango.
- No. 19. Once a Night. Tune: Ye Social Powers.
- No. 20. The Lasses of Portsmouth. Tune: We will down with the French.
- No. 21. The Pleasures of the Town. Tune: The Fair Maid of the Inn.
- No. 22. The Happy Captive. Tune: The Dusky Night.
- No. 23. The Corporation. Tune: Fete Champetre.

And who were the Heffers and Porter? The Heffer family ran two bookshops and a printing works in Cambridge; Arthur Heffer was wounded in World War I and invalided home in 1918, and went on to be a noted morris dancer. Marjorie Barnett (nicknamed “Barney”) taught for the Folk Dance Society from 1924 on; she married Arthur Heffer in 1929, and they had a son, Douglas, in 1930. William Porter was a Cambridge-based folk dancer and musicologist. Arthur Heffer died suddenly of pneumonia in 1931, but Marjorie Heffer and William Porter went on,

in 1932, to publish *Maggot Pie*, a collection of new dances to old tunes, to the creation of which Arthur Heffer had probably contributed a great deal: he was the dedicatee of the new volume. In 1932, Marjorie moved to South Africa and taught for EFDSS there until 1949; she retired back to England, where she died in 1974.

*The Apted Book* won wide and immediate acceptance, not least because of the approving Foreword by Douglas Kennedy himself, who famously said there, “A new Country Dance to a folk dancer is like a bone to a hungry dog, and here is a fine bag of twenty-four tasty bones.” All of its dances were once to be found on club lists and ball programs, and there was an accompanying recording in 1978, but many of the dances, despite intermittent reprints of the volume and the music by EFDSS, have all but disappeared from the ECD repertoire, with the exception of *The Dressed Ship*, *The Shrewsbury Lasses*, *Bath Carnival*, *The Spaniard*, *The Comical Fellow*, and the unstoppable *Bishop and Fandango*. The tunes, despite the editors’ best efforts, may have something to do with this relative eclipse; we once again, on the whole, prefer the grittier and more complex sonorities of the 17th century to the disposable confections of the later 18th century, Rembrandt over Fragonard.

Even so, then, as now, Jane Austen’s name was magic: the parting shot of the original preface shrewdly reminds the reader that all the dances appeared in Jane Austen’s lifetime, and fondly imagines one or another of them as the occasion when Harriet (in *Emma*) “bounded higher than ever, flew further down the middle”; or when Mr. Tilney calls the country dance “an emblem of marriage.” It was not for nothing, we may suppose, that one of the dances the Heffers selected was *Mutual Love*.

*This article is based in part on research by Kate Van Winkle Keller, Christine Helwig, Marshall Barron, and Hugh Stewart, to all of whom it is gratefully dedicated.*

*Graham Christian is an internationally known dance teacher and historian. He is most recently the author of *The Playford Assembly (Country Dance and Song Society, 2015, <http://store.cdss.org/>)*. An earlier version of “Tell Me More,” written by Graham, ran as a series of 25 columns in the *CDSS News*, from May/June 2005—through Fall 2010.*

# Yoga for Dancers—Attention, Extension

by Anna Rain

When we first learn something new, all our attention goes to figuring out how to do what. Making the connection between what we want to do physically and the actual execution thereof sometimes takes concentration and engagement of many body parts. If you have watched a child grip a pencil to write letters, you'll have some compassion for the beginning clog dancer who tensely curls his fingers or the new fiddle player who grips her lips and shoulders.

The attention is necessary at the beginning to focus our will, but as we become more fluid in our movement, we want to progress and to spread our focus, both physically and mentally, until only those muscles needed for the action are engaged. The more we practice the individual skills, the more relaxed we're able to be when we dance, when we play.

In a yoga pose, we take that initial engagement and extend it so that not only do the muscles become more fluid, but our mental effort spreads to encompass multiple points of action.

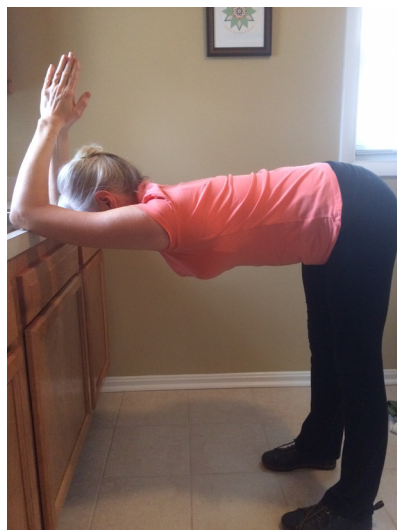
The equivalent in dance, of course, is building muscle memory, eventually to be able to do more and more figures without clutching all our muscles in concentration: our hands relax, our faces soften, our eyes shine. A guitar player eventually is able to finger runs and pick so that each note is clear: her hands engage only as much as they need to, working in synch with each other without extra tension.

In our yoga practice, these are the first two stages of a four-stage process: Attention, then Extension.

Practice this process with the following pose (Right Angle Pose with bent elbows):

- Put your elbows on the kitchen counter (or a similar ledge), shoulder-width apart
- See that your upper arms are parallel to each other
- Roll your biceps from the inner arm to the outer arm: external rotation
- Bend the elbows and press your palms together, fingers up toward the ceiling
- Step your feet back until your hips are over your ankles
- Feet hip-width apart (about a foot), heels out and toes slightly turned in
- Engage your quadriceps: draw the front thighs up from the knees to the hips
- Lift your abdomen gently toward your lower back (don't grip or push)
- Move the shoulders away from the ears
- Move your dorsal spine (in between the shoulder blades) away from your shirt, toward your front body
- Line up your ears between your upper arms so your head is in line with your spine (not dropped; not lifted)

Another way of approaching this progression of building skill: Focus on each point, going down the list above, one by one. Then see if you can maintain one action and do the next action. Can you then maintain both of those and progress to the third? All three and add the fourth? Did you lose the first? Go back and re-engage, then continue on your list.



We give Attention to each individual action; we gain Extension when we spread our ability to maintain each action while adding another in succession.

Like anything new we attempt, we are clumsy and inept at first: allow yourself to be a beginner! Do a few actions in sequence at a time! Remember yourself as a child learning to write. Did you give up? No! You can write just fine now, and you don't even think about it. Start with small bits and build your skill incrementally.

Depending on your own flexibility, you'll feel this pose in different places: the backs of

the thighs, the shoulder joints (work the external rotation of the biceps to open the shoulders!), the upper back. Wherever you feel sensation, observe it. Keep your breath steady and smooth, always through the nose (unless your nasal passages are blocked). Stay in the pose as long as you can keep your focus on the individual actions; come out when your mind wanders. Take a few breaths, and go into the pose again. A second attempt is almost always more than twice as useful to your body!

Eventually, we seek to maintain each action simultaneously, attending to each one AND then to all of them at once. Attention (one point at a time), then Extension—the actions become more fluid with practice, and we can do more of them with ease. Each point in sequence, then all points at once.

The word “yoga” comes from the Sanskrit root word “yug,” meaning “to join.” We seek, eventually, to join the mind and the body, such that the body is receptive and fluid and the mind is gathered and still. The skill we develop from the work I outline above (engage one action, maintain it, add another action, and so on) draws our attention inward. This practice of drawing inward refreshes our chronically busy minds: when we focus on a specific action, we train our mind to narrow to one point. When we get more proficient at that narrowing of focus, we have a better chance at being able to calm the anxiety that often results from having too much stuff going on in our brains.

My students have taught me that a few minutes a day of attention to specific actions builds capacity, not only in increased physical comfort, but also in the ability to access a calmer mind. This pose needs only you and a counter, and I'll bet most of you have that in your living space. You can even have your shoes on!

Bonus enticement for Over-Achievers: Once you've played with this pose, choose a pose from any of the last several columns (ideally one either that resonates with your body because you did it and it felt right, or one that looks like a pose you know would be good to work toward). Follow the same progression of Attention (to each specific action—maintaining the previous action as you are able) and Extension (as many actions as possible at once).

*Anna Rain is a Certified Iyengar Yoga Teacher. Teaching yoga and leading dance take up a lot of her joyful brain-space. She keeps her soul shining with dance, music-making, engagement with her beloved students, and the challenge of heart-filling relationships.*

*(Connecting and Letting Go, continued from p. 18)*  
punctuated by stomps on some of the fourth beats, or a double clap after a Petronella Twirl. That's a group connection that can't be fully explained. It has to be experienced. Something similar and magic can also happen to me with a waltz, when my partner and I connect to each other and the music, my partner is a strong lead and I am in step with the lead. In those moments I become a better dancer. I feel light on my feet, like I'm almost floating around the dance floor with my partner. Both of these types of experiences can only be described as transcendent.

I let go of a loss and it has opened me up to connections both on and off the dance floor. Life is a series of connections and losses that require letting go. Hopefully I'll get better at it as I go. I'm sure life will provide me with plenty of opportunities to practice.

Let's dance!

\* Lavender Country and Folk Dance, <http://lcfld.org>

*In late 2015, Lisa Lunt wrote a personal reflection on her Facebook page and subsequently offered it to us for publication in the CDSS News. It is a story of her experience with contra dance. Lisa has been dancing contras since August of 2013 “and it has been life changing for me...I have also done some English country dance and have enjoyed that as well. I have been thrilled to learn to waltz. I love love, LOVE contra dancing, but I live for a lovely waltz!”*

*A resident of Warren, RI, Lisa's local dances are the Rehoboth, MA Contra Dance and the East Bay Contra Dance (Warren, RI). Her emotional “home” dance is the Jamaica Plain (Boston) Gender Free Contra, where she enjoys its sense of community. LCFD's dance weekends at Becket, MA each October, and Woodstock, CT each May are a highlight of her dance year. Lisa does the programming of bands and callers for the JP Gender Free Contra and serves on the Board of Directors of the LCFD.*

*When not dancing, Lisa is a Reiki practitioner, jewelry artist and aromatherapist. Her new hobby is quilting. She is the mother of a 20-year-old adult child with special needs. As a chemically sensitive dancer she has promoted fragrance-free dance environments. She is currently working on a fragrance-free policy with the LCFD board and JP Contra organizers.*

*Her original post, with a beautiful graphic, is at <https://www.facebook.com/notes/lisa-marie-lunt/connecting-and-letting-go-and-the-yinyang-of-contra/10153660551152278?pnref=lhc>. The image, Lisa said, reminds her a four-hand star.*



# Connecting and Letting Go and the Yin-Yang of Contra

by Lisa Marie Lunt

Last night I had an “Ah-ha” moment that was two years in the making: In order to make new connections, I had to let go of the old, dead connections. Easy to understand, difficult to practice.

I’ve been dancing for a little over two years. During the same time I’ve been practicing mindfulness meditation and have been grieving a profound loss. I have used meditation to help with grieving and letting go, sometimes more consistently than others. The “Ah-ha” happened last night after group meditation when Joanne Friday was talking about letting go. The dime dropped and I realized it had already happened. After two years of gradually letting go, it was gone. I was freed up to make new connections. A few weeks ago I started feeling a shift. I was open to connecting in a new way and I noticed it on and off the dance floor. Two weekends ago at dance camp my experience of dance changed. It was like everything went sparkly Technicolor, even though it was already full spectrum color to begin with. The LCFD\* group had a lot to do with that, because in our dance community we connect well, and let’s face it, we’re a sparkly bunch! The brightness and color of the dance has continued on at the local dances I’ve attended since then.

Connecting and letting go are the yin and yang of contra, so it’s a great place to practice both. While the band plays lively music you listen to the caller’s instructions for the dance moves. In each 64-beat cycle that lasts about 30 seconds depending on the tempo, you connect multiple times for two to 16 beats with the other three people in your foursome. When the cycle is done you progress up or down the line with your partner to the next couple and repeat the 64-beat cycle. You continue progressing up and down the line, with a one cycle break at either end if you make it that far during the dance. The dances are usually around 10 to 15 minutes long. You’d have to be a mathematician and expert contra dancer and sit

down with a pen and paper during a dance to figure out how many potential interactions you might have in a three-hour evening with approximately ten contra dances, three to four minute short breaks between each dance to find a new partner and drink some water quickly, two waltzes lasting four to five minutes each, and a half hour break midway through the evening. I’d be willing to bet that one of my dance friends has figured it out and will post the variable calculations in the comments. Which do you think will win out, Harvard or MIT? I’m comfortable with just saying that there is a lot of connecting and letting go. A lot.



These interactions are all mini-adventures. How fun they are depends on dancers’ ability to interact and connect with each other and the group. Timing and form are important too. One of the most fun things about contra for me is when a neighbor sees my smile for the first time as they are progressing to dance with me. If they’re not already smiling their face usually lights up and they mirror my ear to ear smile. It doesn’t even seem to matter that I have a temporary filling on a broken front tooth. Maybe they notice it, maybe they don’t. Either way they are smiling. I tried keeping a

closed mouth smile to cover it, but it didn’t work. I can’t help it. The smile has to get out.

There are occasional special moments in contra when the dancers, caller and musicians all sync together. You can feel the palpating energy in the dance hall. Once the caller senses that enough of the group has the pattern down to continue without calling, s/he stops calling and stands back to watch the magic. The dancers move as a single organism in a pattern up and down the sets of lines. The musicians amp up the beat and volume, the dancers follow and the energy takes on a higher resonance. The dancers are silent except for the shuffle of feet moving in time together,

*continued on previous page*

*(Dance for College Credit!, continued from p. 10)*

As an evening class, meeting for three hours once a week, students were sometimes tired, hungry or both. Gender balance was a factor. I emphasized the roles rather than the gender, and most students became comfortable in both roles.

Initially, students did elbow swings or two-hand turns, which resulted in occasional mis-orientation at the end of swings. And it took a few weeks for them to remember terms and figures from one session to the next.

We were not able to have live music during classes, unfortunately, but I used recordings of excellent bands, which was reasonably successful. At first, students struggled to dance at full speed, so I used a wonderful computer program, Amazing Slow Downer, to adjust the speed (without changing the pitch of the music).

#### Caller or professor?

I felt a tension between my role as a professor and my instincts as a caller. At a regular dance, or a one-night-stand, my goal is for everyone to have fun and do dances with just the right amount of challenge, interesting even if easy. I usually do just one walk-through, or sometimes no walk-through. But as a professor, there was material to cover, and sometimes this meant more time teaching a dance than I would take in a public event.

And how to decide who deserves an A, and who should get a B? It was fairly easy to evaluate students on their knowledge of dance history, what to do while waiting out, etc. The syllabus said they would not be graded on the quality of their dancing, but what should they be graded on?

Attendance and participation was, and is, the largest single component of the final grade. Other criteria are still evolving.

Incidentally, I had hoped that students would attend a public contradance or English dance during the semester, so they could experience the fun and energy of such a gathering firsthand. Unfortunately, university policy requires that transportation be provided to any required off-campus activity. This

was not within the departmental budget, so I offered extra credit to anyone who attended such an event. However, only two students took advantage of the opportunity—they loved it, and were sorry not to have gone sooner.

#### What's next?

It's not clear if any of the students who took the class in Fall 2016, will become avid contra dancers, English dancers, morris or sword enthusiasts. But they now know these traditions exist, and are, as several students said, "a great way to be social with other people." A good sign is that the class is happening again in Spring 2017 and is at full capacity.

Personally, I have gained a richer understanding of our dance traditions and current creative trends. I've been able to call dances that aren't often done in typical communities these days. Most important, it's clear that our dances and music can excite and inspire anyone who tries them. I'm teaching the course again as you read this, and the future is bright.

*Hilton Baxter began calling in 1999 and has participated in caller workshops led by Cis Hinkle, John Krumm and Lisa Greenleaf, as well as many of the CNY Caller Gatherings in upstate NY (see Michael Kernan's "Continuing Education for Callers," CDSS News, Fall, 2016). He loves to call contra, English and*

*squares, for all experience levels, for small groups and huge crowds.*



photo: Hilton Baxter

The passion of human beings gathering together, whether to dance, play music, or sing is powerful. Embrace the power.  
Dance. Play. Sing.



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