

**FROME VALLEY MORRIS  
BAMPTON DANCE NOTES**

**Issue 1.0**

**December 1991**

<b>CONTENTS</b>		<b>PAGE</b>
<b>1</b>	<b>INTRODUCTION</b>	<b>1</b>
<b>2</b>	<b>GENERAL FEATURES</b>	<b>2</b>
<b>3</b>	<b>STEPPING SEQUENCES</b>	<b>3</b>
<b>4</b>	<b>FIGURES</b>	<b>4</b>
4.1	Start of Dance	4
4.2	Preparatory Movement	4
4.3	Foot Up	4
4.4	Foot Down	4
4.5	Half Gyp	5
4.6	Back to Back	5
4.7	Rounds	5
4.8	Hey	6
4.9	Face Up	6
<b>5</b>	<b>STEPS</b>	<b>7</b>
5.1	Single Step	7
5.2	Back Step	7
5.3	Side Step	7
5.4	Furry Caper	8
5.5	Small Caper	8
5.6	Right Toe Back / Left Toe Back	8
5.7	Plain Capers	8
<b>6</b>	<b>HANDS</b>	<b>9</b>
6.1	Single Step	9
6.2	Back Step	9
6.3	Side Step	9
6.4	Furry Caper	9
6.5	Small Caper	10
6.6	Right Toe Back / Left Toe Back	10
6.7	Plain Capers	10
<b>7</b>	<b>DANCES</b>	<b>11</b>
<b>7.1</b>	<b>Set Dances</b>	<b>11</b>
7.1.1	Banbury Bill / Rose Tree	12
7.1.2	Trunkles	12
7.1.3	Webley Corner Dance	13
7.1.4	Bobbing Around	13
7.1.5	Constant Billy	14
7.1.6	Flowers of Edinburgh	14
7.1.7	Forester/Highland Mary/Just as Tide Turning/Quaker	15
7.1.8	Furze field	15
7.1.9	Glorishears	16
7.1.10	Maid of the Mill	16
7.1.11	Step and Fetch Her	16
7.1.12	Greeny Greeny	17

<b>7.2</b>	<b>Jigs</b>	<b>18</b>
7.2.1	Format and Steps	18
7.2.2	Flowers of Edinburgh	19
7.2.3	Nutting Girl	19
7.2.4	Princess Royal	19
<b>8</b>	<b>MUSIC</b>	<b>20</b>
8.1	Banbury Bill	21
8.2	Bobbing Around	21
8.3	Constant Billy	21
8.4	Flowers of Edinburgh (Jig)	22
8.5	Flowers of Edinburgh (Set Dance)	22
8.6	Forester	23
8.7	Furze field	23
8.8	Glorishears	23
8.9	Greeny Greeny	24
8.10	Highland Mary	24
8.11	Just as the Tide was Turning	24
8.12	Maid of the Mill	25
8.13	Nutting Girl (Jig)	25
8.14	Princess Royal (Jig)	26
8.15	Quaker	26
8.16	Rose Tree	27
8.17	Step and Fetch Her	27
8.18	Trunkles	27
8.19	Webley Corner Dance	28
<b>9</b>	<b>DANCE SUMMARY NOTES</b>	<b>29</b>

## 1. INTRODUCTION

The Frome Valley Morris style of the Bampton Tradition retains the fundamental features identifying it as Bampton. It is, however, a very distinctive style, exhibiting many characteristics individual to FVM.

These notes have been produced both as a reference aid and to document the style of Bampton performed by Frome Valley Morris. They are largely based on previous FVM notes describing the Bampton dances as performed by the side. Additional notes have been produced to identify and clarify some of the stylistic details which have not been previously documented.

It is hoped that these notes will be maintained over future years if the side continues to perform Bampton, and that any errors and omissions may be rectified and changes documented.

These notes are organised into nine chapters:

**Chapter 2** lists some general features of the FVM style of the Bampton Tradition.

**Chapter 3** describes the basic stepping sequences used in the dances.

**Chapter 4** defines the figures that are featured in the set dances.

**Chapter 5** describes the steps used in both figures and choruses.

**Chapter 6** identifies the hand movements for each type of step.

**Chapter 7** describes the dance sequences and chorus figures for each dance.

**Chapter 8** contains the music for each dance.

**Chapter 9** summarises the format and steps for each dance.

## 2. GENERAL FEATURES

- Handkerchief dances only
- Left foot lead every time
- Strong 1st beat
- Upright posture
- Smooth definite hand movements – no flicks or waves
- Precise single stepping, with a circular 'bicycle pedal' motion, on the beat
- Generally include preliminary hop before starting a figure to maintain flow of movement, but do not emphasise the hop
- Positive side–steps, using the 1st step to achieve lift.

### 3. STEPPING SEQUENCES

There are two basic stepping sequences used in the Bampton dances:

1. **Four single steps, two back steps, small caper.**

[4 x SS, 2 x BS, SC]

*Variations of this sequence are used in all figures except the Hey.*

2. **Closed side step left, closed side step right, 2 single steps, small caper.**

[CSSL, CSSR, SC]

*Used in the hey.*

Other stepping sequences, required for particular dances or jigs, are described in the detailed dance notes in **Chapter 7**.

## 4. FIGURES

All set dances follow the same general pattern of figure followed by chorus for the figures described below. Corner dances always end after the rounds. Half Hey dances usually end after a chorus following rounds, but occasionally end after the rounds if directed by number 1.

### 4.1 Start of Dance

Before the start of a dance, all stand facing the music with hands close together, resting just below waist level. When called in, the dance starts with the Preparatory Movement (PM) in time to start a Foot Up (FU) on the first beat of the music.

### 4.2 Preparatory Movement

The Preparatory Movement (PM) begins on the last phrase of the introductory music with a circle hand movement as used for backsteps. This is followed by a Small Capers (SC) on the last two beats of the music.

- *There is time for the hands to trace one and a half circles before the SC*
- *Also known as 'once to yourself'.*

### 4.3 Foot Up (FU)

Four single steps, two back steps, small caper.  
[4 x SS, 2 x BS, SC]

The single steps are performed facing the music, without moving forwards.  
The backsteps are used to turn so that the set faces down.

- *Turn 90 degrees inwards to face on the first backstep, 90 degrees further to face down on the second backstep.*

### 4.4 Foot Down (FD)

Four single steps, two back steps, small caper.  
[4 x SS, 2 x BS, SC]

This is the same as a foot up but performed facing away from the music.

- *The first backstep is used to turn 90 degrees inwards to face*
- *The second backstep is performed in position, ready for the chorus.*

**4.5 Half Gyp (HG)**

Four single steps, two back steps, small caper, then repeat the sequence.  
[2 x (4 x SS, 2 x BS, SC)]

Two single steps forward, passing right shoulders, two single steps on the spot, two backsteps to return to position. The small caper is used to move to the right ready for the second half of the figure. The second half repeats the stepping sequence but involves passing left shoulders.

- *The first single step should be a positive surge*
- *There should be no backwards movement until the backsteps start*
- *The backsteps should be definite steps, not shuffles, enabling the necessary distance to be covered with ease.*

**4.6 Back to Back (BB)**

Four single steps, two back steps, small caper, then repeat the sequence.  
[2 x (4 x SS, 2 x BS, SC)]

Two single steps forward, passing right shoulders, two single steps moving sideways to the right to cross behind to the other side of partner, two backsteps to return to position. The small caper is performed in position. The second half repeats the stepping sequence but passing left shoulders on the first single step and moving to the left on the third single step.

- *Comments for Half Gyp apply equally to Back to Back.*

**4.7 Rounds**

Four single steps, two back steps, small caper, then repeat the sequence.  
[2 x (4 x SS, 2 x BS, SC)]

The single steps are performed with the set forming a circle and moving in a clockwise direction. The backsteps are used to turn the set to face anticlockwise. All dancers should turn 90 degrees left (outwards) on each backstep. The sequence is then repeated but with the set moving anticlockwise to return to usual positions. The backsteps are used to return the set to a rectangular form, and for dances ending on rounds, to turn to face the music at the end of the dance. For dances involving a chorus after the rounds, all face across, ready for the chorus.

- *The first steps of rounds are used to transform the set as quickly as possible from its usual rectangular shape into as large a circle as practicable. This is best achieved if numbers 3 and 4 make a positive move outwards from the set on their first step*
- *As the circle is formed, look at positioning and adjust as necessary to form an even circle*
- *Numbers 2 and 4 turn outwards (right) at the start of rounds*
- *Number 6 turns in (left) at the start of rounds*
- *Numbers 1, 3 and 5 are already facing the direction required at the start of rounds.*



**4.8 Hey**

Closed side step left, closed side step right, 2 single (back) steps, small caper, then repeat the sequence.

[2 x (CSSL, CSSR, 2 x BS, SC)]

The Hey is usually performed in two halves, as part of a chorus, and involving a chorus movement between the halves. In some dances, however, it is performed with the second half immediately following the first. It starts with all dancers facing across the set.

Numbers 1 and 2 (tops) turn out and dance to the bottom of the set, outside the other dancers.

Numbers 3 and 4 (middles) follow tops, tracing the full path when turning out.

Numbers 5 and 6 (bottoms) spin out rotationally but move closer together on the first step so that they are shoulder to shoulder facing up the set. They then dance up the middle of the set, turning out at the top before the small caper.

The second half repeats the sequence, returning dancers to original positions.

- *Numbers 1 and 2 (tops) cast and pass along the outside of the set in both halves*
- *Middles follow tops in both halves*
- *When moving up the set, pairs of dancers should be shoulder to shoulder, however, this can only be achieved momentarily, if at all, by the tops.*

**4.9 Face Up**

Two backsteps followed by a small caper. [2 x BS, SC]

During the backsteps of the last part of rounds or a half hey, all dancers turn to face the music as at the start of the dance. Instead of the usual hand movements that accompany the small caper, the hands are brought up to end the dance with arms at full stretch slightly further apart than shoulder width.

- *Dancers should remain with arms up and left foot off the ground, until number 1 begins to bring his hands down and feet together, usually two beats after the last beat of music.*

## 5. STEPS

### 5.1 Single Step [SS] (L-H-R-H L-H-R-H...)

Left Hop Right Hop Left Hop Right Hop ...

- *Bicycle movement of legs*
- *Very steady stepping, on the beat*
- *Strong 1st and 3rd beats (left foot).*

### 5.2 Back Step [BS] (L-H-R-H L-H-R-H...)

Left Hop Right Hop Left Hop Right Hop ...

- *Make a definite step, not a shuffle*
- *Very steady stepping, on the beat*
- *The back step is often performed when turning or moving forwards, as well as to move backwards.*

### 5.3 Side Step (L--R-L-H R--L-R-H L--R-L-H R--L-R-H...)

#### General

Left Right Left Hop Right Left Right Hop ...

- *Tuck trailing foot behind leading foot*
- *Use 1st step to achieve lift – remaining steps of each sequence should not be on the beat*
- *An initial preparatory hop on the right foot at the end of the previous phrase of music starts the side-step sequence.*

#### Closed Side Step [CSSL/CSSR]

Leading foot moves across trailing foot, in front, causing body to turn about 45 degrees. On the next step the turning motion is reversed. The hop is used to change direction.

- *CSSL turns body to the right by 45 degrees*
- *CSSR turns body to the left by 45 degrees*

#### Open Side Step [OSSL/OSSR]

Leading foot moves away from trailing foot.

- *OSSL move to the left*
- *OSSR move to the right*
- *Body does not turn, remain facing in same direction*
- *Can make use of space available by moving sideways on open side steps.*

**5.4 Furry Caper [FC] (L--R-H L--R-H L--R-H...)**

Left Right Hop Left Right Hop ...

Spring from the left foot onto the right followed by a small hop on the right.

- *Use the strong 1st beat (left) to gain height – remaining steps (right hop) are to achieve a controlled landing in readiness for the next left step.*

**5.5 Small Caper [SC] (L--R-H)**

Left Right Hop

This step is used as a preparatory movement and resembles a small furry caper.

Spring from the left foot onto the right followed by a small hop on the right.

**5.6 Right Toe Back / Left Toe Back (RTB/LTB)**

The left foot is usually off the ground at the start of this movement. The RTB is initiated with a spring off the right foot. On landing the right leg is stretched out behind and the left knee held at 90 degrees in a kneeling position. From this position the LTB is initiated by springing off the ground and landing with the left leg stretched out behind and the right knee at an angle of 90 degrees.

- *A single controlled movement should be used to achieve the RTB or LTB position*
- *Keep weight on toes when in kneeling position, ready for the next step*
- *Also known as 'kneeling capers'.*

**5.7 Plain Caper [PC] (L-R-L-R...)**

Left Right Left Right ...

This step is used in the chorus figures of several dances.

Spring from the left foot onto the right, then from right to left, left to right, etc.

- *This should be a steady step, on the beat*
- *The aim is for a flowing, tidy movement, on the spot.*

## 6. HANDS

### 6.1 Single Step [Steps: L-H-R-H L-H-R-H...]

A controlled push from the waist to full arm stretch slightly wider than shoulders. Hands should be at full stretch when the left foot hits the ground. Hands then return to waist under gravity, not forced, and remain there until anticipation of the next left step.

- *Hold handkerchieves firmly in fists with thumbs pointing upwards throughout the movement*
- *Do not make any wrist movement, waves or flicks*
- *Hands should begin to move up as left foot begins to move down towards the ground.*

### 6.2 Backstep [Steps :L-H-R-H L-H-R-H...]

Hands are brought to slightly above waist level and then describe low circle movements vertically and just in front of the body. Hands move downwards together, swing away, and are brought up the outside. The motion then continues to form the circles. The rotation is from the elbows, not the wrists.

- *The hands move down the middle together as each foot hits the ground*
- *There is time for one and a half circles before the small caper which usually follows backsteps.*

### 6.3 Side Step [Steps: L--R-L-H R--L-R-H L--R-L-H R--L-R-H...]

Starting with the left hand in the air at full stretch, the hand is pulled down smoothly towards the waist as the left foot hits the ground. On the 'hop' the right hand is raised to full stretch ready to be pulled down as the right foot hits the ground for the side step right.

- *Hold handkerchieves firmly in fists with thumbs pointing upwards throughout the movement*
- *Do not make any wrist movement, waves or flicks*
- *The path traced by the hands is almost the same as that for single steps but the emphasis and timing are very different*
- *When not moving up or down, hands rest at just below waist level (as at the start of the dance)*
- *The pull-down is the significant part of the movement and should be emphasised, raising a hand is simply to get it in position to be pulled down.*

### 6.4 Furry Caper [Steps: L--R-H L--R-H L--R-H...]

Starting with hands at sides, held out in a 'balance' position, swing both hands in and up together as high as possible, reaching maximum height as the **left** foot hits the ground. Hands then return via the same arc during the R-H.

- *Use upward movement to achieve and emphasise height*
- *This should be a confident, flamboyant movement.*

**6.5 Small Caper [Steps: L--R-H]**

Starting with hands at sides, held out in a 'balance' position, swing both hands in and up, stopping at about head level. The hands should be about a foot apart when they reach maximum height as the left foot hits the ground. Hands are then brought down towards the waist during the R-H, ready for the next movement.

- *This should be a small, controlled movement.*

**6.6 Right Toe Back / Left Toe Back (RTB/LTB)**

On springing off the ground to land in the RTB position, the hands are brought up together and continue round to stop with the hands held up and the elbows making right angles. On springing from the RTB to the LTB, the hands continue to make a circle outwards and round before stopping again as for the RTB.

- *Use the upward movement to gain height.*

**6.7 Plain Caper [Steps: L-R-L-R...]**

Starting with the hands held in a 'balance' position, they describe small circles in vertical planes at the sides of the body, moving down at the back and up at the front. On the last step of a sequence of plain capers, the circle movement is omitted, the hands instead continue the upward motion of the previous circle, until they are at full stretch at the end of the last step.

- *One circle per step*
- *Hand movements should be small and controlled*
- *At the end of a sequence, hands are either held up in a 'show' or brought down immediately, ready for the next figure.*

## 7. DANCES

The dances are presented in two Sections:

- 7.1 Set Dances
- 7.2 Jigs

### 7.1 Set Dances

The set dances for six dancers follow the pattern:

- Preparatory Movement
- Foot Up
- Foot Down
- Chorus
- Half Gyp
- Chorus
- Back to Back
- Chorus
- Rounds ( + Face Up for Corner dances)
- Chorus ( + Face Up for Half Hey dances)

The chorus for each of the following dances is described:

#### Corner Crossing Dances

- Banbury Bill / Rose Tree
- Trunkles
- Webley Corner Dance

#### Half Hey Dances

- Bobbing Around
- Constant Billy (corner dance but does not involve crossing)
- Flowers of Edinburgh
- Forester / Highland Mary / Just as the Tide was Turning / Quaker
- Furzefield
- Glorishears
- Maid of the Mill
- Step and Fetch Her

#### Farewell Dance

- Greeny Greeny (*a short dance for as many dancers as possible*)

### 7.1.1 Banbury Bill / Rose Tree

#### Chorus 1

First Corners:

CSSL, CSSR to meet, CSSL, CSSR to places and to face corners.

OSSL, OSSR, face across.

All:

Four Plain Capers.

Repeat for second corners and middles.

#### Chorus 2

As 1, but cross to opposite corners on the closed side steps.

#### Chorus 3

As 1, but cross back to original places on the closed side steps.

- *Follow a circular/elliptical path on open side steps of first chorus, using 2 to meet and 2 to return to place, with the turn—in a natural continuation of the circle*
- *Turn smoothly to face during the last closed side step, not abruptly*
- *Use the space available during open side steps*
- *When crossing, cast out at the ends, middles turn same way as first corners*
- *Middles go round one another in the first chorus*
- *Middles may decide to always go round one another, returning to original places each time, rather than crossing to the other side (numbers 3 and 4 should decide before the dance starts)*
- *Dance ends on rounds.*

### 7.1.2 Trunkles

#### Chorus 1

First Corners:

OSSL, OSSR, 2 x BS to places, SC.

CSSL, CSSR to meet, CSSL, CSSR to places and face corners, FC, face across.

All:

Two Plain Capers.

Repeat for second corners and middles.

#### Chorus 2

As 1, but cross to opposite corners on the closed side steps.

#### Chorus 3

As 1, but cross to original places on the closed side steps.

- *Open side step part should make use of the available space, tracing a triangular path by moving strongly left and forwards on the OSSL and then rapidly changing direction to move to the right and again slightly forwards on the OSSR, passing very close to the opposite corner dancer. The third side of the triangle is formed by the backsteps*
- *Comments on crossing movements for Banbury Bill also apply to this dance*
- *Dance ends on rounds.*

### 7.1.3 Webley Corner Dance

#### Chorus 1

First Corners:

OSSL, OSSR, FC to meet, FC to places.

All:

Four Plain Capers.

Repeat for second corners and middles.

#### Chorus 2

As 1, but cross to opposite corners on the furry capers.

#### Chorus 3

As 1, but cross to original places on the furry capers.

- *The furry capers are the highlight of the chorus so make the most of them*
- *Middles go round one another with the FCs in the first chorus*
- *Comments on direction to turn on crossing for Banbury Bill also apply to this dance*
- *Dance ends on rounds.*

### 7.1.4 Bobbing Around

#### Chorus

All face across, and perform the chorus together.

Two FC to cross to the opposite place (passing right shoulders).

Four Plain Capers:

one facing out

one to turn 90 degrees right

one to turn 90 degrees right to face

one in position facing across.

Half Hey

Repeat the above to return to original positions.

- *Numbers 1 and 2 remain tops and lead in both half heys*
- *Dance ends after a chorus (unless number 1 calls otherwise).*



### 7.1.5 Constant Billy

This dance includes a caper/bow movement not used in any of the other dances.

The caper/bow involves springing upwards and forwards from the left foot onto the right, landing with the body in a bowed position and the right knee bent. The left leg remains off the ground, behind the right leg. The right hand is brought up during the left step as the body moves upwards (similar to movement for a FC) and continues round to trace a large circle emphasising the bow. The left hand is held in a relaxed manner at the side, only moving a small amount as the body moves.

#### Chorus

First Corners:

Caper/bow

Second Corners:

Caper/bow

All:

Half Hey.

Repeat the above to return to original positions.

- *The Caper/bow movements occur in rapid succession*
- *As much height as possible should be achieved to emphasis the up and down aspects of the movement*
- *Dance ends after a chorus (unless number 1 calls otherwise).*

### 7.1.6 Flowers of Edinburgh

#### Chorus

All face across, and perform the chorus together.

RTB, LTB, 4 x PC, Half Hey.

Repeat the above to return to original positions.

- *The dance ends with RTB facing up after the last chorus (unless number 1 calls otherwise).*

### 7.1.7 Forester / Highland Mary / Just as the Tide was Turning / Quaker

#### Chorus

All face across at the start of the chorus, and perform the chorus together.

CSSL, Double Step, (facing up, and turning left to face down on the 2, 3 hop of the DS).

CSSL, Double Step, (facing down).

Half Hey.

Repeat the above (facing up again on the first part) to return to original positions.

- *The CSSL is used to move forwards as far as possible and is more on the beat than usual side steps*
- *The double step uses the side step type of hand movements but with both hands together*
- *Since the hey is started from the set either facing up or down, those already facing in the correct direction to start the hey do not need to turn on the double step immediately before the hey*
- *Dance ends after a chorus (unless number 1 calls otherwise).*

### 7.1.8 Furzefield

#### Chorus

All face across, and perform the chorus together.

In two groups consisting of numbers 1, 2 and 4, and numbers 3, 5 and 6, all perform a right-hand star on two furry capers, returning to usual set positions at the end of the capers. This is followed by 4 Plain Capers and a Half Hey.

Repeat the above but with groups {1, 2, 3} and {4, 5, 6} to return to original positions.

- *In recent years the right-hand star has been modified so that no attempt is made to link hands, the furry capers are done with the usual hand movements, but with the three dancers in each group close together to achieve the star effect*
- *To effectively form the stars, the set must not be too large*
- *Middles move the same way to form the star in each half of the chorus, ie number 4 always moves towards the top of the set, number 3 always moves towards the bottom of the set*
- *Dance ends after a chorus (unless Number 1 calls otherwise).*

**7.1.9 Glorishears**

**Chorus**

All face across, and perform the chorus together.

Stamp left foot, stamp right foot, clap hands 3 times.

Stamp right foot, stamp left foot, clap hands 3 times.

Half Hey.

Repeat the above to return to original positions.

- *Hand claps should be with hands held out in front of body at about chest level*
- *Dance ends after a chorus (unless number 1 calls otherwise).*

**7.1.10 Maid of the Mill**

**Chorus**

All face across, and perform the chorus together.

OSSL, OSSR

4 Plain Capers

Half Hey.

Repeat the above to return to original positions.

- *The set should remain in two straight lines during the side steps*
- *Use the side steps to travel sideways as far as possible*
- *Dance ends after a chorus (unless number 1 calls otherwise).*

**7.1.11 Step and Fetch Her**

**Chorus**

All face across, and perform the chorus together.

Four Furry Capers:

Two to cross to the opposite place (passing right shoulders).

One to turn 90 degrees right.

One to turn 90 degrees right to face.

Four Closed Side Steps (CSSL, CSSR, CSSL, CSSR):

Two to cross to the opposite place (passing right shoulders).

One to turn 90 degrees right.

One to turn 90 degrees right to face.

Whole Hey

(No Repeat)

- *Maintenance of lines when crossing is particularly important in this dance*
- *Dance ends after a chorus (unless number 1 calls otherwise).*

**7.1.12 Greeny Greeny**

This is a farewell dance, performed by as many dancers as possible.

Foot Up

Foot Down

Whole Hey

Rounds (on Furry Capers), then follow number 1 off (on Furry Capers).

When number 1 calls 'hats', all remove hats and hold them in right hand while continuing the Furry Capers (with left hand movements only).

The musicians will normally follow the dancers off and continue playing until all are out of sight of the audience.

**7.2 Jigs**

**7.2.1 Format and Steps**

The sequence for two-man jigs is usually:

**Dancer 1:** Foot Up

**Dancer 2:** Foot Up

**Dancer 1:** Jig Sequence

**Dancer 2:** Jig Sequence

**Dancer 1:** 1st Slow Figure (Straddle Capers)

**Dancer 2:** 1st Slow Figure (Straddle Capers)

**Dancer 1:** Jig Sequence

**Dancer 2:** Jig Sequence

**Dancer 1:** 2nd Slow Figure (Furry Capers)

**Dancer 2:** 2nd Slow Figure (Furry Capers)

**Dancer 1:** Jig Sequence

**Dancer 2:** Jig Sequence

**Dancers 1 and 2:** Jig sequence, shoulder to shoulder, finishing with four plain capers.

Usually hats are removed and no handkerchieves used.

The sequence may be altered to suit circumstances and number of dancers available. On occasions Bampton jigs have been performed with 4 (or more) dancers arranged in a variety of patterns.

**Foot Up**

2 x (4 x SS, 2 x BS, SC), turning out to the left on the last small caper.

**Straddle Capers**

Each of these consists of two slow jump type movements followed by two quick hops on the right foot:

Feet Together, Feet Apart, Hop Right, Hop Right.

- *Hands are held just below waist level throughout this figure*
- *Left leg swings from the knee during the hops.*

**Furry Capers**

These are standard furry capers, with the usual hand movements.

**First Slow Figure**

5 x straddle caper, 4 x SS, 2 x BS, SC, turning out to the left on the small caper.

While performing the straddle capers the dancer traces an even circle, ending with the fifth caper facing the music.

**Second Slow Figure**

8 x furry caper, 4 x SS, 2 x BS, SC, turning out to the left on the small caper.

While performing the furry capers the dancer traces an even circle, ending with the eighth caper facing the music.

**7.2.2 Flowers of Edinburgh**

RTB, LTB  
4 x PC  
2 x FC  
2 x BS  
SC  
Long side step sequence (as in the set side step dance)  
OSSL  
OSSR  
2 x BS  
SC out to the left.

**7.2.3 Nutting Girl**

Long side step sequence (as in the set side step dance)  
OSSL  
OSSR  
2 x FC  
2 x (4 x SS, 2 x BS, SC), turning out to the left on last SC.

**7.2.4 Princess Royal**

Long side step sequence (as in the set side step dance)  
7 x left foot cross over right, left hand held in air  
3 x right foot cross over left, right hand held in air  
3 x left foot cross over right, left hand held in air  
4 x SS  
2 x BS  
SC out to the left.

**8. MUSIC**

The music is intended to be played in a manner which complements and assists the dancers. In general the tunes are played simply. Strong beats for jumps etc are emphasised. Similarly, bass notes and drum beats are used to emphasise the movements when appropriate, and are often omitted when they detract from the movements.

The following tunes are listed:

Banbury Bill  
Bobbing Around  
Constant Billy  
Flowers of Edinburgh (jig and set dance)  
Forester  
Furzefield  
Glorishears  
Greeny Greeny  
Highland Mary  
Just as the Tide was Turning  
Maid of the Mill  
Nutting Girl (jig)  
Princess Royal (jig)  
Quaker  
Rose Tree  
Step and Fetch Her  
Trunkles  
Webley Corner Dance.

8.1 Banbury Bill

Musical notation for Banbury Bill, consisting of three staves. The first staff has chords D, G, and D. The second staff has chords G, D, G, D, A, D, A, G, G, A. The third staff has chords D, G, G, A, and D.

8.2 Bobbing Around

Musical notation for Bobbing Around, consisting of three staves. The first staff has chords G, D, G, C, G, C, D, G, C, D, G, C. The second staff has chords D, G, C, D, D, G, C, D, G, C, G. The third staff has chords D, D, G, C, G, D, G, D, G.

8.3 Constant Billy

Musical notation for Constant Billy, consisting of three staves. The first staff has chords G, D, G, C, D, G, C, G, D, D, G, G, C, G. The second staff has chords D, C, G, C, D, C, D, G, D, G, C, D. The third staff has chords G, C, G, D, D, G.



8.4 Flowers of Edinburgh (Jig)

ABC DBC

8.5 Flowers of Edinburgh (Set Dance)

8.6 Forester

Musical notation for 'Forester' in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth notes with a rhythmic pattern of eighth and sixteenth notes. Chords are indicated by letters G, A, and D below the staff. The second staff continues the melody with similar rhythmic patterns and includes chords G, D, G, D, G, G, D, and D. The third staff features chords G, D, A, and A. The fourth staff concludes the piece with chords G, A, and D.

8.7 Furzefield

Musical notation for 'Furzefield' in G major, 6/8 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes with a rhythmic pattern of eighth and sixteenth notes. Chords are indicated by letters G, A, G, D, G, D, G, and D below the staff. The second staff continues the melody with chords G, D, G, D, G, and A. The third staff concludes the piece with chords G, D, G, D, G, C, D, and G.

8.8 Glorishears

Musical notation for 'Glorishears' in G major, 2/2 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody is written in half notes with a rhythmic pattern of eighth and sixteenth notes. Chords are indicated by letters G, C, G, D, G, C, D, G, D, C, D, and G below the staff. The second staff continues the melody with chords C, D, G, C, G, D, G, C, D, and C, D, G. The piece ends with a double bar line.

8.9 Greeny Greeny

Musical notation for 'Greeny Greeny' in G major, 6/8 time. The piece consists of two staves. The first staff has a key signature of one sharp (F#) and a 6/8 time signature. The melody is written on a treble clef staff. Chords are indicated below the staff: D, G, A, D, A, D, A, D. The second staff continues the melody and includes a repeat sign with the instruction 'last time' above it. Chords for the second staff are G, A, D, A, D, G, D.

8.10 Highland Mary

Musical notation for 'Highland Mary' in G major, 4/4 time. The piece consists of three staves. The first staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a treble clef staff. Chords are indicated below the staff: G, D, D, G, C, D, G, D, G, D, B. The second staff continues the melody. Chords are G, C, D, G, D, G, G, D, C, D. The third staff continues the melody. Chords are G, D, G, D, D, G, C, D, G, D, G.

8.11 Just as the Tide was Turning

Musical notation for 'Just as the Tide was Turning' in G major, 4/4 time. The piece consists of three staves. The first staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a treble clef staff. Chords are indicated below the staff: G, Em, D, C, C, D, G, C, D, G. The second staff continues the melody. Chords are G, C, G, D, G, Em, D. The third staff continues the melody. Chords are G, Em, D, C, D, G, C, D, G.

8.12 Maid of the Mill

Musical notation for 'Maid of the Mill' in G major, 6/8 time. The piece consists of three staves of music. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final three measures. Chord symbols are written below the notes: G, G, D, G, D, C, D, D, G, G, D, G, D, D, G, G, D, G, D, C, G, C, D, C, D, G, D, D, G, D, G, D, G.

8.13 Nutting Girl (Jig)

Musical notation for 'Nutting Girl (Jig)' in G major, 4/4 time. The piece consists of five staves of music. The first staff is marked with an 'A' above the first measure. The second staff has a '3' above the first measure and a 'B' above the eighth measure. The third staff has a 'then A' at the end. The fourth staff has a 'C' above the first measure. The fifth staff is marked '1st time only' and has a '3' above the eighth measure.

8.14 Princess Royal (Jig)

(A) A<sup>2</sup> B<sup>2</sup> C<sup>2</sup> B<sup>2</sup> C<sup>2</sup> B<sup>3</sup>

Musical score for Princess Royal (Jig) in G major (one sharp) and 2/4 time. The score consists of six staves of music. Chord symbols are placed below the notes: A, C, B, Em, D, C, C, Em, Em, B, Em, C, Em, Em, D, C, B, C, B, D, Em, D, C.

8.15 Quaker

Musical score for Quaker in G major (one sharp) and 2/4 time. The score consists of four staves of music. Chord symbols are placed below the notes: G, C, D, G, D, G, D, G, C, C, A, D, G, G, D, A, D, A, D, G, D, A, D, A, G, D, A, G, D, A, G, D, A, G, D, A, G, D, C.

8.16 Rose Tree

Musical notation for 'Rose Tree' in G major, 4/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line with eighth and sixteenth notes. Below the staff, the following chords are indicated: G, C, D, G, D, G, D, G, C, D, G. The second staff continues the melody with chords: D, G, D, G, D, G, C, D, G, D. The third staff concludes the piece with chords: D, G, C, D, C, D, G, C, D, G, D, G.

8.17 Step and Fetch Her

Musical notation for 'Step and Fetch Her' in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line with eighth and sixteenth notes. Below the staff, the following chords are indicated: G, C, G, C, G, C, G, D, G. The second staff continues the melody with chords: D, G, D, G, D, G, D, G, D, G. The third staff continues with chords: D, G, D, G, G, G, D, D, G, G. The fourth staff concludes the piece with chords: D, G, D, D, G, D, G.

8.18 Trunkles

Musical notation for 'Trunkles' in G major, 2/2 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody is written in a single line with quarter and eighth notes. Below the staff, the following chords are indicated: G, C, G, D, G, C, G, D, D, G. The second staff continues the melody with chords: G, C, G, D, G, C, G, D, G, C, G. The third staff concludes the piece with chords: C, G, C, G, G, D, G, C, G, D, D, G.

8.19 Webley Corner Dance

The image shows two staves of musical notation for the 'Webley Corner Dance'. Both staves are in treble clef with a key signature of one sharp (F#). The first staff contains a sequence of notes and rests, with chords G, D, G, D, A, C, D, G, G, C, G written below it. The second staff contains a similar sequence of notes and rests, with chords C, G, C, D, D, D, G, C, D, G written below it. The notation includes eighth and sixteenth notes, often beamed together, and rests.

## 9. DANCE SUMMARY NOTES

**General** – Single step, left foot start.

**Figures:** FU, (turn in) FD, HG, BB, Rounds. Non half-hey dances end on rounds.

**Choruses:**

**Banbury Bill/Rose Tree** (Corner dance) CSSL, CSSR (ch1 to meet, ch2 & 3 to pass), CSSL, CSSR (to turn), OSSL, OSSR, 4 x PC done by all.

**Trunkles** (Corner dance) OSSL, OSSR, 2 x BS, SC, CSSL, CSSR (ch1 to meet, ch2 & 3 to pass), CSSL, CSSR (to turn), FC, 2 x PC done by all.

**Bobbing Around** (Half Hey dance) Face across, 2 x FC (to cross), 4 x PC (to turn and face), Half Hey. Repeat.

**Constant Billy** (Half Hey dance) 1st corners caper/bow, 2nd corners caper/bow, 4 x PC done by all, Half Hey. Repeat.

**Flowers of Edinburgh** (Half Hey dance) Face across, RTB, LTB, 4 x PC, Half Hey. Repeat.

**Forester/Highland Mary/Just as the Tide was Turning/Quaker** (Half Hey dance) Face music, CSSL, DS (turn left to face down), CSSL, DS, Half Hey. Repeat.

**Furzefield** (Half Hey dance) {1,2,4} and {3,5,6} right star on 2 FC, 4 x PC, Half Hey. Repeat, but with {1,2,3} and {4,5,6}.

**Glorishears** (Half Hey dance) Face across, Stamp L, Stamp R, 3 x Clap, Stamp R, Stamp L, 3 x Clap, Half Hey. Repeat.

**Maid of the Mill** (Half Hey dance) Face across, OSSL, OSSR, 4 x PC, Half Hey. Repeat.

**Step and Fetch Her** (Whole Hey dance, no repeat) Face across, 2 x FC to cross, 2 x FC to turn, CSSL, CSSR to cross, CSSL, CSSR to turn, Whole Hey.

**Greeny Greeny** (Farewell dance) FU, FD, WH, Rounds on FC until away from audience.

**Jigs**

No hats or handkerchieves; FU (2 x (4 x SS, 2 x BS, SC)), turn off to the left; 5 x Straddle Capers in a circle; 8 x FC in a circle. Dancers alternate; chorus after each figure; both dancers do a final chorus shoulder to shoulder. End on 4 x PC.

**Flowers of Edinburgh** (Jig) RTB, LTB, 4 x PC, 2 x FC, 2 x BS, SC, Long side step sequence, OSSL, OSSR, 2 x BS, SC off to the left. Ends with RTB to finish last PC.

**Nutting Girl** (Jig) Long side step sequence, OSSL, OSSR, 2 x FC, 2 x (4 x SS, 2 x BS, SC), (turning off to the left with the second SC).

**Princess Royal** (Jig) Long side step sequence, 7 x left foot cross over right (left hand held up), 3 x right foot cross over left (right hand held up), 3 x left foot cross over right (left hand held up), 4 x SS, 2 x BS, SC off to the left.