

9. The Dances

9.1. Shooting

Sharp Field Note Book 1910 No. 1

"sticks on 3 last beats of O to yourself

Foot up. stick; Foot down. stick; corners o| o| o|; corners o| o| o|; Centres o| o| o|; all with part. o| o| o|; Whole hey; Back to back; [Foot up - inserted]; Corners; [Side to side - inserted]; Back to back, sides in one line 4 bars; sides pass 4 bars; (partners changing sides); Corners."

New page:

"The Beaux of London City.

Foot up; Foot down; corners; Whole hey; Back to Back; Foot up; Corners; Whole hey; Side by Side; hey; [Foot up - crossed out]; Show Out."

and:

"Foot up; corners; Hey; Back to back; corners; hey; side by side; corners; hey; show out; (at end of S.O. all do o| o| o|)."

New page:

" X X shoot; X X strike; Dance & twirl & strike last beat. Twirled hands like sticks."

Sharp Notes - Folk Words

"Foot up back-to-back and Hey same as usual, at all half points, pairs strike sticks, twirling them in the meanwhile. Mr Stutsbury's version of Corners, the two corners danced 6/2 steps, twirling sticks, approaching each other and striking with great spirit on 3rd beat of last bar."

Sharp - Tune Book 12

"Notation of Shooting."

Foot up "X and turn"; Foot down; Chorus; Whole hey; Back to back; Chorus; Whole hey; Side by side; Chorus; Whole hey; "Show out ending [ ] [ ] X"

o| o| o| o| o| o|

The chorus is by corners:

"B1. 1-6 Dib shoot and strike  
B2. 2-5 " " " "  
B3. 3-4 " " " " "

Sharp - The Morris Book Part III, 1st ed

The notation runs:

"Once to self - Mark time. Partners strike across on last beat of last bar.

Foot-up; Chorus; Back-to-back; Chorus; Side-by-side; Chorus; Show-out and All in."

It is interesting to note that there is no Whole-hey.

Chorus:

"Dib, Shoot and Strike

Corners (nos. 1 & 6, 2 & 5 or 3 & 4) advance towards each other, within striking distance. They stoop down, and remain in that position throughout the first two bars.

On the first and second beats of bar 1, both dib, first with the tip of the stick and then with the butt.

On the third beat of the same bar, both "shoot" i.e., each holds his stick as though it were a gun, raises it to his shoulder, and points it at the other.

On the first and second beats of bar 2, both dib as before; and on the third beat of the same bar, both reach forward, still stooping, and strike their sticks together, from right to left, vigorously.

Both dancers then rise quickly to their feet and, in bars 3 and 4, dance towards each other swaying a little to the left, brandishing and twirling their sticks in a menacing manner, in the way that the Irishman flourishes his shillalah.

On the first beat of bar 4 they meet, strike their sticks together with great spirit, and then retire backwards each to his own place."

Track		Stoop down				Rise and advance			Meet
Sticks		θ		X		_____			X
Steps						r hr l hl r hr		l hl r hr	l

= dib with tip  
= dib with butt

θ = shoot

X = strike with sticks

The Morris Book Part III, 2nd ed

When the dance appeared in this edition in 1924 Sharp made a few changes to what he had published in 1910, in the light of the information collected from Howard in Brackley.

Firstly, the order and figures were changed to conform to Howard's: Once to yourself; Foot-up; Chorus; Side-by-side; Chorus; Back-to-back; Chorus; Show-out and All-in.

The description of the chorus was also amended. The first 2 bars are almost word for word the same, but after the dibbing, shooting and striking has ended, the last 2 bars read:

"Both dancers then rise quickly to their feet, and in bars 3 and 4 advance towards each other and twirl their sticks threateningly. On the third beat of the fourth bar they meet and strike their sticks together, high above their heads, and with great force."

Track		Corners stoop down		Rise and advance		Meet
Sticks				Twirl		X
Steps				r hr l hl r hr		1 f. t. f. a. Ju

There are two main differences here. The "brandishing and twirling" of sticks in bars 3 and 4 has become the conventional Brackley twirl that Sharp collected from Howard. Secondly, the stepping in bar 4 has been altered to accommodate a Brackley feet together, feet apart, jump, presumably to make it consistent with the rest of the stepping that Howard demonstrated.

Hamer, 1950

"In the new edition of Part III, Sharp revised Shooting in the light of the fresh information he had obtained at Brackley. The characteristic Brackley phrase-endings - wide-backstep and apart-together - were incorporated in all the step-sequences, the Brackley twirl was added to the hand-movements and Howard's Brackley Back-to-Back and Side-by-Side figures were substituted for Stutsbury's Hinton variants. The now familiar Brackley sidestepped Back-to-Back thus replaced the earlier Rigs o'Marlow-type Back-to-Back. In the Hinton Side-by-Side, partners moving to the left advanced into line and danced in that position to the end of the phrase. At the beginning of the next phrase they moved forward one step, took one step to the right and one step backwards which brought them into line again. In the last bar all moved back to place opposite their partners.

Stutsbury's twirls were too indeterminate for Sharp to note with precision, so he included them as a flourish only in the last two bars of the corner movement, but Howard's were clear enough for Miss Karpeles to analyse them and reduce them to the words which Sharp used in his description on page 90, Part III . . ."

In this article Hamer then prints Howard's version of Shooting:

"it will be noted that the butts strike the ground first in [Howard's version]. The notation in the Sharp MS shows that Stutsbury did it in this order too, and yet the published notation in both editions of Part III indicates that this dib is with the tip. I think that this was a mistake, and Miss Karpeles agrees with this view. There seems to be no reason why what appears to be a clerical error should be perpetuated. It is perhaps of interest to note here, too, that all four Beaux of London City variants (Badby, Adderbury, Hinton and Brackley) use the same dibbing formula."

Hamer, 1955

In this article Hamer gave the following notation: Once to yourself - strike sticks at end; Foot-up and Down; Chorus; Whole-Hey; Back-to-Back; Chorus; Whole-hey; Side-by-Side; Chorus; Whole-Hey; Show-out.

The Foot-up and Down and Back-to-Back were as Headington Rigs o'Marlow. The Chorus, Whole-hey and Show-out were as *The Morris Book Vol III, 2nd ed.*

"It will be seen that twirls do not occur in Foot-up and Side-by-Side. Sharp noted in his manuscript that they are used where possible throughout the dance, except in Foot-up and Side-by-Side.

One further point about this dance is the clerical error in the description of the dibbing . . . [which] should be butts, tips, strike, as in all other known variants of "Beaux of London City." It is certain that the order printed in the Morris Book is a mistake."

## 9.2. Lads A Bunchum

### Sharp Field Note Book 1910 No. 1

"Corners r.ft; 1/2 hey; corners l.ft; 1/2 hey; Back to back; corners r.hand; 1/2 hey; corners l.hand; 1/2 hey; Side by side; corners touch hat; 1/2 hey; corners touch hat; 1/2 hey; Show Out."

New page:

"capers  
o|. o|. o| o| o| o| o| o| o| o| o| | caper kick  
o|. o|.

(turn round) o|. o|. / etc  
handks circles."

### Sharp Notes - Folk Words

"This is a handkerchief dance. The handks. are moved nearly always in circles at level of breast. But in side by side and foot up swinging forward and back.

Notation as follows:

Foot up and down (with jump)  
Corners meet, touch right feet and retire (as in Trunkles)  
Half hey  
Corners meet, touch left feet and retire  
Half hey  
Back to Back  
Corners meet, shake right hands and retire  
half hey  
Corners meet, shake left hands and retire  
half hey  
Side by Side  
Corners . . . bow and touch hat  
half hey  
Corners  
Half hey  
Show out."

In Tune Book 12 this notation is given again, with the comment:

"Some doubt as to whether 1/2 hey or whole heys. In latter case corners would take place 8 times which is inconceivable. In advancing from and returning to corner comes following steps;"

(R L / r l r hr / l hl r hr / L R // L R / l r l hl / r hr l hl / L R)<sup>17</sup>

"J.S. H.in H. Jan 13 1910"

### The Morris Book Part III, 2nd ed

"This may be danced with or without handkerchiefs." Sharp published the dance for the first time in 1924, with the chorus intact but the figures changed to conform to

those collected from Howard in Brackley.

The sequence of the dance he printed was: Once to yourself; Foot-up; Corners strike right feet; Whole hey; Corners strike left feet; Side-by-Side; Corners shake right hands; Whole hey; Corners shake left hands; Back-to-back; Corners touch hats with right hands; Whole hey; corners touch hats with left hands; Show-out and All-in.<sup>18</sup>

From this it is apparent that Sharp had resolved his earlier doubt in favour of Whole heys.

The Whole-hey in the chorus is described as follows:

"This is a shortened version of [the normal Brackley Hey] and is executed in eight instead of sixteen bars.

Bars 1 and 2 are danced in the same way [as normal]. In bars 3 and 4 dancers, instead of dancing in position, hey back to places as in the first two bars of [a normal] Second Half-hey . . . The remaining four bars are danced in position as in bars 5 to 8 of [a normal] second Half-hey"

The Show-out is described as follows:

"The first six bars are danced as in [the Show-out relating to The Old Woman Tossed Up from Brackley<sup>19</sup>] with hand-movements (low-twist).

In the last two bars the dancers close in and form a small ring facing centre. The steps and hand-movements of the last two bars are . . . ."

- two single steps (right-hop, left-hop) and two plain capers (caper onto right foot, caper onto left foot).

The Chorus notation is detailed:

#### "Corners Strike Right Feet

In the first three bars corners advance and meet face to face, caper on the first beat of the fourth bar and, swinging right legs from right to left, strike right feet together on the middle beat. Immediately upon the completion of this movement the dancers fall back to places."

The step-sequence is: caper right, caper left, right-left-right-hop, left-hop, right-hop, caper left and strike right feet. (Corners meet on the final left caper, before striking feet.)

#### "Corners Strike Left Feet

This is danced in the same way as the preceding movement, except that the dancers reverse the footing (i.e. begin with the left foot) and strike left feet together.

#### Corners Shake Right Hands

In the first three bars corners advance and meet face to face, clasp right hands on the first beat of the fourth bar, shake them on the middle beat, and then fall back to places."

(The stepping for this chorus is the same as before, except that in the final bar on the caper left, corners shake hands, and then caper right instead of striking feet.)

#### "Corners Shake Left Hands

This is the same as the preceding evolution, except that the dancers reverse the footing and shake left instead of right hands.

#### Corners Touch Hats With Right Hands

In the first three bars corners advance and meet as before. On the first beat of the last bar each dancer touches his hat (or pulls his forelock) with his right hand, releasing his hand and making a low bow on the middle beat . . .

#### Corners Touch Hats With Left Hands

As in the preceding movement, except that the dancers reverse the footing and touch hats with left hands."

Notwithstanding the repeated stepping in Dommett's transcription of the manuscripts it is clear that in the dance as published, Sharp intended each corner to dance the stepping only to meet in the middle: not to return to place.

#### Hamer, 1955

Hamer gives the following figures: Foot up and down with jump; Corners meet and right foot touch; Half hey; Corners meet and left foot touch; half hey; back to back; corners - shake right hand; half hey; Corners - shake left hand; Half hey; Side by side; Corners - bow and touch hat, right hand; half hey; Corners - bow and touch hat, left hand; Show-out.

"Hands. For Foot-up and Side-by-Side arms swing forward and back. As in "Shooting: these two figures are singled out for special mention because of their irregularity. In the other figures the hand movement used was "circles at level of breast", i.e. a higher, freer movement than the Brackley low twist. There is no suggestion that the handkerchifs should be held by two opposite corners. Wherever reference has been made to the Morris Book for the description of a movement, the Hinton circle should be read in place of the Brackley low twist.

Foot Movements. All figures except Corners end with a jump as in Headington "Rigs o'Marlow".

Corners. The footing and hand movements of all Corners are described in MBIII, page 97, but the repetition each time is performed first by 1 and 4, followed by 3 and 2, then by 5 and 6, since the top couple has moved to the bottom of the set.

Show-out and All-in. There is no separate description of this figure in the manuscript, but it is most probably that Sharp did not think it necessary since the movement had already been described in the notes on "Shooting", where the dancers all face up at the end. It would seem to have been the same in "Lads a Bunchum"."

### 9.3. Getting Upstairs

#### Sharp Field Note Book 1910 No. 1

"3 blind horses  
2 blind mares  
3 blind donkeys  
a getting up stairs  
such a getting up stairs I never did see"

"clap; 1/2 hey; clap; 1/2 hey; back to back

self                  r hands                  self                  l hands  
| o | o | o | | o | o | o | | o | o | o | | o | o | o | |"

#### Sharp Notes

"J.S. (74) Jan 14th"

"b. dancer strikes his two hands together  
2r dancers strike rt hands  
2l dancers strike lt hands

Foot up  
Clap  
1/2 hey  
Clap and 1/2 hey  
Back to back  
Clap and 1/2 hey  
Clap and 1/2 hey  
Side by Side  
Clap and 1/2 hey  
Clap and 1/2 hey  
Show out."

#### Hamer, 1950

Sharp did not publish the dance: Hamer in his article of July 1950 printed it for the first time, but followed Sharp's practice in *The Morris Book, Vol. III, 2nd ed* of giving Hinton dances Brackley figures:

"Sharp had a third dance of Stutsbury's in his notebook which might well have been published at this time. Whatever his reasons were then we do not know, but it seems a pity not to include it in the Brackley canon now, for it is a simple dance which might be used as an introduction to the Brackley tradition.

The dance is called Getting Upstairs. Sharp did not note any music for it, remarking that it was done to "the usual tune," by which he presumably meant the Headington tune. It can be done to this, or there is a version which Sharp collected a few days before he met Stutsbury, which might be used as an alternative."

The notation he gives follows the original order, but without the original figures: Once to yourself; Foot up; Chorus; Back to Back; Chorus; Side by Side; Chorus;

Show out.

"This is the order of figures noted by Sharp, but of course the Side by Side may be done before the Back to Back to bring it in line with other dances."

The Chorus consists of handclapping, half hey, handclapping repeated, and half hey back.

"The handclapping is as follows:

l b : b | b : l b : b | r : | b : b | b : l b : b | l : |

b = Clap hands together  
r = Partners strike right hands  
l = Partners strike left hands"

### Hamer, 1955

"The third set dance was noted by Cecil Sharp in the briefest manner. The figures are:

Foot-up.  
Clap and Half-hey (repeated).  
Back-to-Back.  
Clap and Half-hey (repeated).  
Side-by-side.  
Clap and Half-hey (repeated).  
Show-out.

This was published in more detail in English Dance and Song, July 1950, where I indicated the movements as following the Brackley practice. I would now suggest that it is more accurate to perform the figures in the Hinton fashion as described in "Lads a Bunchum", with the Hinton footing ending in a plain jump and the higher circular hand movement. The claps, hand movements and jumps are as follows:

Claps to partner.  
| b : b / b : | b : b / r : | b : b / b : | b : b / l : |  
Nos 1, 4 and 6.

High			
twist \*	\* \*	\* \*	apart up
r : l / r : l	r : l / r : hr	l : hl / r ; hr	l : / f.t. :

This is the same notation as that already published except that the Hinton hand movements and jumps are indicated.

The Sharp manuscript says briefly that the dance was done to "the usual tune" - presumably the Headington tune. In English Dance and Song, September 1950, I printed a version collected from John Locke of Leominster a day or two before Sharp met Stutsbury."

9.4. The Jig - Bacca Pipes

Sharp, 1910

Dance Round

| HT | HT | HT | HT | HT | HT | HT | H - |  
| T H | T H | T H | T H | T H | T H | T H | T - |

Position 1

| TA I | | TD I | | HD I | | HA I | |  
| | TB I | | TC I | | HC I | | HB<sup>x</sup>I |

x (sometimes B before A and C).

Dance round repeated and then 'pipes' done with heel and toe again but from position 2.

I rather think he used to do it this way

Position 1

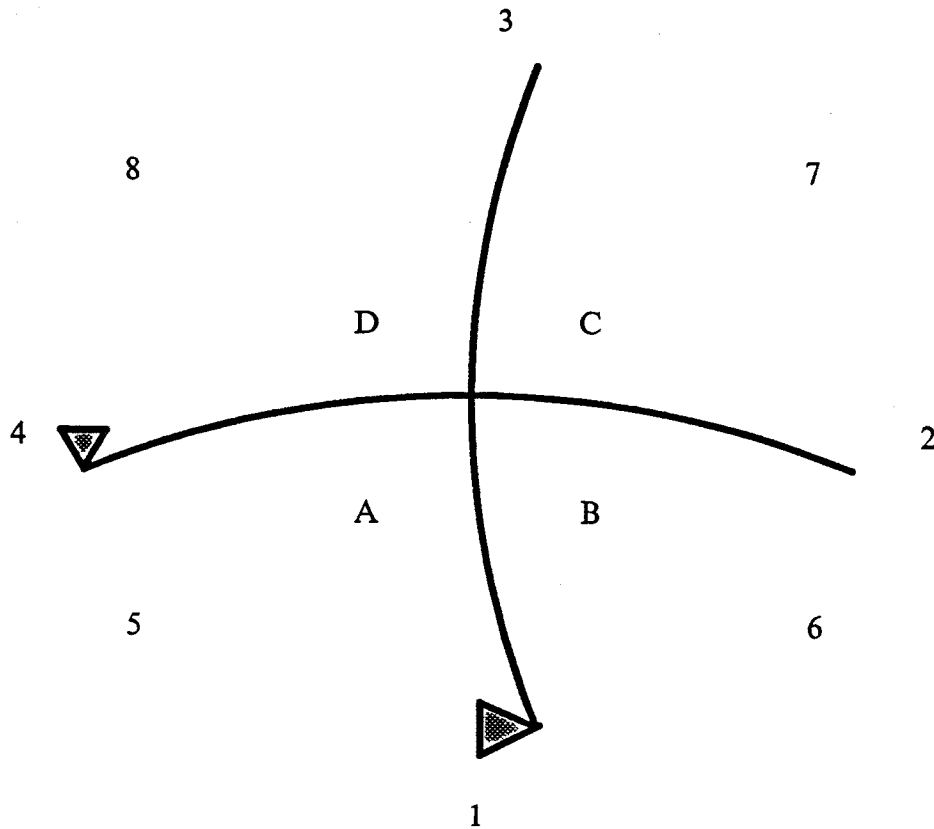
| TA I | | TD T | | TB T | | TA T | |  
| | TB T | | TC T | | TC T | | TD T |

Position 3

| TC T | | TB T | | TD T | | TC T | |  
| | TD T | | TA T | | TA T | | TB T |

Then repeat with heel.

Sharp, The Morris Book Part III



Sharp gives the following notation:

Once to Yourself - Jump on middle beat of last bar.

A1 & B (played 4 times) - Foot-up and First Figure, danced 4 times, the latter from positions 6, 7, 8 and 5 successively.

A1 (5th time) - Foot-up

B (5th time) - Second Figure

A1 (6th time) - Foot-up

B (6th time) - Third Figure

A2 - Foot-up

### Foot-up

"This as in the Bampton variant, takes the place of both Shake-up and Dance-Round.

The dancer starts from Position 1 and dances counter-clockwise twice round the pipes to A music (repeated) and to the following step:

	( Right		<u>H</u> <u>T</u>		<u>H</u> <u>T</u>		l hl		r hr		<u>H</u> <u>T</u>		<u>H</u> <u>T</u>		l hl		r l.H.		20
FEET	(	Left		<u>T</u>	H		<u>T</u>	H				<u>T</u>	H		<u>T</u>	H			

It will be seen that in bars 3 and 4, 7 and 8, etc., the ordinary 4/2 Morris step is used. The symbol l.H., in the 8th and 16th bars means that the left leg is bent slightly at the knee and then sharply straightened forward and downward, so that the heel strikes the ground some twelve or fourteen inches in front of the right foot, the toe pointing up at an angle of sixty degrees or more.

The step in bars 1 and 2, 5 and 6, etc., is a little difficult to describe. The underlined symbols show that the weight of the body is carried on the toe, or rather on the ball, of each foot alternately.

At H the heel should strike the ground with a forward glance as the leg swings forward. A quick and light spring is made from the right to the left foot at the beginning of each bar, to emphasise the rhythm. This is shown in the diagram with a curved line.

The tune is not printed in the diagram because the rhythm of the tune is different from that of the feet. The steps are in simple time, two quavers to the beat, while the music is in compound time, three quavers to the beat.

### First Figure

At the end of the Foot-up the performer takes up Position 6, and then dances over the pipes as follows:

	( Right				TB <u>T</u> 6				TC <u>T</u> 6				HD <u>T</u> 6				HA <u>T</u> 6		
FEET	(	Left		TA <u>T</u> 6				TD <u>T</u> 6				HC <u>T</u> 6				HB <u>T</u> 6			

At TA, TB, etc., the toe is pointed and placed quietly in the space indicated, as near as possible to the intersection of the pipes.

Similarly at HC, HD, etc., the heel is placed in the space named. T6 means that the ball of the foot is placed at position 6, and supports the weight of the body.

A quick spring is made between the first and second beats of each bar.

This Heel-and-toe movement is succesively danced from Positions 6, 7, 8 and 5 in the usual way, with the Foot-up between each round.

### Second Figure

In this figure the Heel-and-toe movement is performed once only. After the foot-up the performer dances completely around the pipes, beginning and ending at position 6.

FEET ( Right				TA <u>I6</u>				TD <u>I7</u>				TB <u>I7</u>				TA <u>I8</u>	
( Left		TB <u>I6</u>				TC <u>I6</u>				TC <u>I7</u>				TD <u>I7</u>			
				TC <u>I8</u>				TB <u>I5</u>				TD <u>I5</u>				TC <u>I6</u>	
		TD <u>I8</u>				TA <u>I8</u>				TA <u>I5</u>				TB <u>I5</u>			

### Third Figure

This is danced in the same way as the Second Figure, except that the heel is placed in the spaces instead of the toe.

The dance concludes with the Foot-up."

### Bacon

"Roy Dommett, quoting Sharp's MSS, notes that -

- (i) in 1st fig the order of footing is reversed (i.e. rt toe is tapped first): this would follow on the different finish to Dance Round in MSS
- (ii) position 1 instead of position 6 is given in MSS: presumably therefore positions 2, 3 & 4 instead of 7, 8 & 5.
- (iii) the order of positions for heel-tapping in bars 6-8 of 1st fig seem to have been variable.
- (iv) there was doubt as to 2nd & 3rd figs and in MSS Sharp has (for 2nd fig) -

rt		TA <u>I1</u>				TD <u>I1</u>				TB <u>I2</u>				TA <u>I2</u>				TC <u>I3</u>	
lt				TB <u>I1</u>				TC <u>I1</u>				TC <u>I2</u>				TC <u>I2</u>			

etc."

## FOOTNOTES

1. His field notebooks of 1909 note the names 'Hands Around', 'Bonnetts So Blue'; and the 'Old Wom. Tossed Up'.
2. Referred to as "son of the old Timothy, no relation of Harry Howard".
3. See the photo of the Whitfield side, 1914.
4. This whole tune does not seem to be extant.
5. Schofield collected a Maid Of The mill tune from Giles 11 September 1937.
6. Presumably Joseph Woods, as mentioned in Keith Chandler's article - but how does this agree with the comments of Blackwell that he learnt the tunes from him?
7. In 1922 Sharp visited Hinton, and Mrs Smith, then aged 70, told him there had never been morris in Hinton.
8. It should, of course, be remembered that Sharp was not describing Brackley stepping.
9. or twisted.
10. This is the list included here for Jockie on p.
11. Foot Up & Down; Chorus; Foot Down & Up; Chorus; Side-by-Side; Chorus; back-to-Back; Chorus and all-in.
12. Apparently, no twirling.
13. or four bars, depending on the length of the music.
14. But in 1922 Sharp recorded for Jockie: "Dance in position 4 bars, then move forward to close ring, position in centre and all in with 2 capers."
15. She had died by 1955.
16. But ironically the chorus appears to follow exactly Sharp's amended Month of May notation.
17. See Rear-ups, p.
18. For details of the Foot-up, Side-by-Side and Back-to-Back, see pp. (Note that the 'Hinton' Show-out has been retained.)
19. From Dommett's transcription of notation under the notes to the tune.
20. For details of Foot-up, Side-by-Side and Back-to-Back, see Chapter .
21. See Chapter 5:8, p. .
22. It would appear that the single steps in bars 3, 4, 7 and 8 were an innovation of Sharp's.
23. See p. .