

TEACHING POINTS FOR SHERBORNE INSTRUCTIONAL.

- 1) DOUBLE STEP Hop on 2nd beat. Drop. Feet swing forward equal distance (ca 1 ft). No knees - up or heels up. No scuffing.
- 2) HANDS (d&u) Short swing. Elbows bent. Not past trouser seams. Handkerchief to stand up. No snatch or jerk.
- 3) SHUFFLE BACK Feet apart. Weight equally distributed on balls of feet. No backside waggling. Keep toes in line throughout. Minimum travel. Accent
- 4) HANDS (Out, Emphasize the slow movement into forward.
Gather,
Forward)
- 5) OTY Be ready! Lift. Shuffle away from partner.
- 6) FOOT UP Outside foot start. Minimum travel. Shuffle AWAY. NO FEINT STEPS!
Wide set.
- 7) SET Outside foot. Into line or just past, not into opposite place. Snatch.
Use together jump to widen set.
- 8) FACE TO FACE Outside foot. Face at half - way. Shuffle away after reverse turn. LINES!
- 9) ROUNDS Easy way in. Outside foot. Large ring, equally spaced. Do not anticipate the start. Progress about 2 places.
- 10) GALLEY Do not anticipate the turn. Swinging foot HIGH. Supporting foot step, hop, hop. Do not lean. Hands out.
- 11) HEY Fall back, not cast, for corners. Galley away from partners. Start galleys facing up or down the set.
- 12) SIDESTEP Open sidestep. Tuck in the back foot. Two twists per bar. Reach for it.
(Highland Keep the twists going through the shuffle backs. NO HOP TO FINISH!
Mary etc.)
- 13) CAPER UP FOUR COMPLETE capers. No wasp-in-the-Y-Fronts
- 14) YOUNG COLLINS Tie on the handkerchiefs. Stamp first. (Hands SLOWLY down). Clap at shoulder level with arms STRAIGHT.
- 15) CONSTANT Hold sticks by the ENDS. Always strike right behind left. On the jumps, BILLY leave the sticks up in the X position for as long as possible. Keep the set wide. On the chorus, walk forward (r, tog) on first 2 clashes. Strike through (no "fly fishing"). Finish 3 capers, together.

- 16) CUCKOO'S NEST All formula figures finish facing DOWN. Chorus starts on outside foot. Avoid "digital" capers.
- 17) OTY
(Corner dance) For the corner dances, the initial OTY is a bar of step, together - jump starting on the outside foot. Coming in to corners or at the end of corners, the same OTY but starting on the same foot as the coming movement.
- 18) HOW D'YE DO? Make sure that the distinctive movement in the corners (salute, double galley, half capers, uprights) is done FACING the other corner dancers. THEN pass by the right. Face PARTNER after crossing.
- 19) ORANGE IN
BLOOM No OTY IN to caper corners. Emphasize TWO twists to each bar in first 2 corners. Half capers and uprights are done on the spot.
- 20) LADS A
BUNCHUN Again emphasize TWO twists to each bar in the short sidesteps. This time half capers and uprights ARE used to progress. No feint steps between the capers and galley right.
- 21) MONK'S MARCH Right foot step for everything. Note that each figure (including whole hey) is 7 steps, short break, 6 steps long break. Use plenty of body movement. Do not let the musician take it too slowly.
- 22) TRUNKLES Salute, jump very slightly backwards. Corners cross (all), start right foot. Double galley is on left first, turning to face opposite corner, then right without turning, then 2 capers. No OTY into caper corners.
- 23) SET DANCES -
GENERAL No feint steps. Finish figures facing front (except Cuckoo's Nest). Keep the set wide. Start galleys facing the way you are going. Use the galley to turn yourself, do not turn in to the galley. Avoid 'double take' hand movements at the start of figures.

THESE NOTES ARE INTENDED TO BE USED IN CONJUNCTION WITH
'SHERBORNE DANCES AND JIGS'.

Bert Cleaver

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