

ADDERBURY TUTORIALS BY TIM RADFORD

AT SIDMOUTH 1990

The dances and most movements in the “Adderbury Tradition” start with a step onto the right foot. In the dances that begin with a walk round, the walk round ends with a double step and a step-and-jump in the last two bars. Keep the head up and looking forward all the time in the walk round and the other figures. The initial advice assumes a stick dance.

The **Foot-Up** is an up-&-back movement done twice. In stick dances pairs clash stick tips across the set at half way through the music without turning to face across.

Do not go too far across in the **Back-to-Back** and only move sideways half the width of a person as the opposite dancer is also moving. One may have to do a cross step to move sideways in one of the halves of this figure and an open step in the other half. Back-to-Back and the similar Half-Gip are usually alternatives figures in the dances.

One is not going straight across in the **Hands-Round**, the near hands are in to the centre and both dancers are going round the hands, and **NOT** giving “weight” and pulling each other round. There should be an even rate of travel in bars 1 and 3 and a hold in bar 2 and a clash in bar 4. The stick is held in the “outside” hand for the turns and in the right for the clashes. The stick clash is done with a full stretch forward, not just a horizontal swing from right to left, but also it is not a strike made either up or down.

The **Processional** begins with one end pair dancing a double step down the set, but only as far as to be between the middle pair, who do **NOT** move outwards to let them pass. In the stick dances one can go just a little further down than in the handkerchief dances because of where the movement of the handkies occurs, but still only till the shoulders are between the middles. In the second part the same ends but also the middles move ahead of them, but still only one place’s worth of movement down the set. At halfway the active ends clash facing across. The interpretation by some sides of what should be the “inactive” ends casting up the outside of the set in the second half of the figure is loathed. The inactive ends do nothing but join in the last clash at the very end of this figure.

In teaching the figures he used the walk round as a once-to-self into each.

The **Hey** is a whole hey. It has a right shoulder passing at the top and a left shoulder passing at the bottom. The path is a simple figure of eight and not the conventional Morris hey. It has continuous stepping and there is not a pause for any stick clash at halfway through. The steps are 6 double steps, 2 single steps and a step and land feet together, ending facing across. Do not shorten the steps to make the figure small and do not be afraid of being back in place early. Note that at the end of the hey, the middle of the odd side and the ends of the even side would naturally be facing out, not in, if the complete figure of eight is done, so these dancers cut out the last turn and turn in to face front, that is, trimming off the end of the movement rather than adding an extra turn. One can do the single steps facing across the set. There is not a strong lead off on the first beat of the hey. The bottom pair do their first double step on the spot before they move. This pair have to compensate for their late move off in order to be back in place in time. The Hey always occurs after a chorus and is a figure in its own right and never part of a chorus, so always start (and practice) it from a jump and stick clash across the set. In bar 1 1&2 couples pass, in bar 2 1&3, in bar 3 3&2, in bar 4 1&2 again, in bar 5 1&3 and in bar 6 2&3.

For a “**double**” hold, the stick is held sloping diagonally upwards to the right, with the left hand always below the right. Hold it with the left hand very near the bottom, but not overlapping the end - this hand is for control. Hold it with the right hand between half to three quarters the way up the stick, depending on the action - this hand is for guidance, and it does not grip tightly as it has to slide along the stick. The tap is

not a turning or swing across the front of the opposite dancer, it goes only across the set. Make sure to have a loose top hand, so that do not use the top hand to press the stick down onto the opposite one.

Always stand square on to the dancer being struck, neither with a torso twisted or the body angled.

The lowest numbered position dancer always strikes first in whatever the hitting pattern required, regardless of dance or chorus. This is really important as a rule when not striking with one's opposite, but a neighbour or diagonal.

“ROAST BEEF OF OLD ENGLAND”

Danced to a local, traditional version of the Music Hall song tune.

The order of movements as taught was Walk Round, Foot Up, Chorus 1, Half Gip (not Back-to-back!), Chorus 2, Processional Down, Chorus 3, Processional Up, Chorus 1, Hands Round, Chorus 2, Hey, Chorus 3.

Chorus 1 = strike with opposite, across the set,
Chorus 2 = 1&3, 4&6 strike, along the side of the set, 2&5 inactive,
Chorus 3 = 2&4, 3&5 strike, along the side of the set, 1&6 inactive.

Keep the chorus steady and slow. The tapping is in the 6/8 rhythm.

The counting is 1...4, X X, 1...4, X, 1...4, X X, 1...4, X.

The dance ends on a chorus, and then not on a heavy clash, but by turning to face up and crossing the sticks only.

“BLUE BELLS OF SCOTLAND”

The sticking is done with all “double” holds. Turn as necessary to face the one to be struck.

Chorus 1&4 = all strike with opposites, across the set,
Chorus 2&5 = the top pair strike the middles, 1&3, 2&4, along the side of the set and the bottoms strike across the set,
Chorus 3&6 = the bottom pair strike the middles, 3&5, 4&6, along the side of the set and the tops strike across the set.

The tapping is / o o e e / o o e e / o e o e / X . X . // twice through.

o = the odds hit with the tip of their stick the evens stick midway between the holding hands,
e = the evens hit the odds ditto.

In other dances the “doubles” with the two hand grip and the “singles” with a one hand grip can require different techniques for holding the stick and for the use of the wrist.

Willow is the best stick material for the Adderbury dances. One should never use green wood. Cut them well over length in November when the sap has stopped rising and store through them the winter months. Take them out in March/April and cut to the desired length and then strip off the bark. They will sound well only if reasonably dry. The Adderbury side expect to have new sticks every year.

The old "Adderbury" had no known slow capers or dances collected with slow passages so there is a compensation in the repertoire by having more stick dances than is usual in the Cotswold Morris further south. It is really two traditions in one because the stick dances are significantly different from the handkerchief ones. Also the stick dances are often to tunes not used elsewhere, have words that can be sung during the dances and even sometimes have special steps, for example, "Happy Man", "Sweet Jenny Jones" and "Beaux of London City". It has been suggested by academics that there might have been some cross fertilisation from the winter Bedlam Morris of the Central Midlands.

The backsteps vary in the handkerchief dances, for example either 4 hopsteps, 2 hopsteps and 2 plain capers, or 4 plain capers. The Adderbury side found it desirable to take the second hop out of the "2 hopsteps and plain capers" to preserve the balance in that movement. The plain capers are always done on the spot in one's place, to be always in control. Where there is a need to be moving into the next movement one has to anticipate it off the end of the previous one.

Dancers need big handkerchiefs. Traditionally they should be tied across a diagonal corner with the knot on the inside. The loop formed passes round the middle finger when the hand is open. Having the palm facing upwards makes it look better, because having them facing down and circling makes the elbows stick out and look odd. How the hand is held determines the style of the movement. How the handkerchiefs are held over the fingers can be chosen to help produce the desired end result.

The Adderbury side have the palms vertical, facing inwards, in the up-&-down swing. The handkerchiefs always precede the hand as an extension of the hand and arm.

The waves during the plain capers are at the side, in the vertical plane and parallel, keeping the elbows in and the body upright for balance, and the hands rotate at the wrist, with the palms upwards on the "up".

Hand movements should both start properly and finish properly. Practice with exaggerated stepping because when dancing out it will be lower, whatever the intention, and if it starts low it will end as nothing!

"PRINCESS ROYAL"

The figures in this dance are extended, each half being 1 double step to move (usually forward), 3 double steps on the spot, 4 single steps to travel (usually backwards) and 4 plain capers on the spot.

What do the hands do on the first two singlesteps? The same as one double step! The arm movement is a big outward circle for both hands, facing forward, starting from near the chin level, and a lift up and down in front, raising to almost a full stretch of the arms with angling forward and letting the arms down slowly to let the hands float down. The top half of the body is always upright and square. Remember to start by opening the shoulders, singing etc, to get good posture for the dance.

The hand movement for the sidestep is a one handed caper wave, at the side of the body, with no body turn.

AT WINCHESTER 1977

He taught dances not specifically technique. These notes reflect stylistic matters rather than the notations which are covered in Dr Bacon's Black Book.

"SWEET JENNY JONES"

Start the figures on the right foot and the first step is on the first word which is "My". In the figures there is no feet together at half way, therefore each half figure starts with a different foot and, of course, kicking by

a different foot in each half, left foot the first time and right foot the second. This fits to the various figures well. In the “kick” the supporting foot does a “toe-heel” ie a drop of the foot from the toe onto the heel.

Start before the first chord with the stick held vertically before the body, in front of the right arm, but bringing the stick down at the side for the initial Walk-Round. Photographs of the Adderbury informant William Walton showed him holding the stick sloping downwards as would a “beater”. Only Nos 2&4 turn out, the longer turn way, to go into the Walk-Round, the rest go in the easy way with the shorter turn. End the Walk-Round, as it is a stick dance, with 3 capers and a feet together on the clash. Sing during the Walk-Round and on the Foot-Up of the last chorus.

In the Processional Up or Down, end the first half with the dancing pair facing across the set. The middle pair join in by starting with the **LEFT** foot in order to match the first pair’s stepping.

In the Hey the pair at the bottom of the set wait a while before moving off. The dancers pass right shoulders at the top of the set and left shoulders at the bottom. Get the four dancers into a line across the set for the first kick etc. in this dance.

Don’t hold the stick rigidly out in front. In the sticking, particularly with the “single-stick” choruses, move the forearm around in a circle clockwise to help make the hits.

“HASTE TO THE WEDDING”

This was reputedly the starting dance for Adderbury. The tune collected is "Rory O’More”. The handkies are tied across one diagonal corner.

In stick dances the figures typically end, with “one, hop, two, hop, feet together jump and clash”, but in handkie dances the usual ending is “one, hop, two, hop, three, hop, four, hop”, but the second halves often have irregular endings.

In this dance one dances the second half of each figure with a double step, a feet-together-&-jump and four plain capers. On the jump the arms are raised up at full stretch, but snatched down quickly. This snatch is the important part of the movement. Pause slightly in the “down” pose. The first two bars have become known as the “Adderbury Caper”.

The waving with the stepping is a “circle” and a “up-and-down”. All the Adderbury side present lifted their hands with knuckles touching to above their forehead level and most to above the top of their heads. The hands when going into a caper do not do the full wave above, but after the circle swing them back going into the caper waves. The caper wave is forward and up rather than a vertical circle in front.

The Walk-Round starts onto the left foot, but it ends with stepping as the other figures. Turn on the second caper to go into a Foot-Up. The hands in Hands-Round are what would have done normally with the hands, including the “slow” half way through. The “slow” equates to the movement into the capers. There is “one” on the spot half way round in each half of Hands-Round. The hold in the chorus is about equal to one beat.

“WASHING DAY”

Order of figures : Foot-Up, Cross-Top, Cross-Bottom, Foot-Down.

There is a clash at halfway in the figures. The odds hit the evens in the figure clash. In Foot-Down the other way, the left side hit behind the right, that is, they do not hit across the body.

Start stationary with stick held up and then down for the Walk-Round. The Walk-Round & Sing, ends with a “one, hop, two, hop, feet together, jump.”

The sticking is “1.....7” clash twice, through. The tendency should be to slide the right hand up and down the stick in the clashing.

CROSS-TOP : in the first half, Nos 2&4 put their sticks into their left hands and hold them “out” and upright while the others, 1&3, lay their sticks across the diagonals to be held by the opposite corners. Go round once clockwise and clash with their opposite, not diagonal. Nos 2&4 transfer sticks to their right hands and Nos 1&3 to their left hands and lay them across the diagonals and dance the reverse back to place. Transfer the sticks to the right hand for the final clash. The bottoms are stationary.

CROSS-BOTTOM : bottom two pairs only.

“PRINCESS ROYAL”

Danced for eight. Walk-Round in fours.

Order of figures : Foot-Up, Processional-Up, Processional-Down, Foot-Down. The stepping is 4 double steps, 4 single steps and 4 plain capers.

Foot-Up : do not face in at half way, but face across on the capers at the end of the second half.

Chorus : Bars 1-4, first half of ordinary, not stretched Half-Gyp, or alternatively Corners-Cross (ie Star in 4's, a version of Hands-Round, or Cross-Top/Bottom),
Bars 5-6, short open sidestep to the right and to the left,
Bars 7-8, clap hands (raised)
“both own, touch right knee, both own, pause,
both own, touch left knee, both own, pause.”
Bars 9-10 Half a Foot Up, ie Foot-Up once not twice!.

Repeat the chorus immediately, starting with the other half of the figure already used.

Instead of the last Foot-Up in the last chorus, all dance round clockwise in one big circle and caper into the middle with 4 plain capers.

“SHEPHERD’S AWAY”

For as many pairs of dancers as are available. Sing in position without a Walk-Round.

Order of Figures : Sing, Foot-Up, Clap Knees Twice (as published for this dance), Half-Gip, Clap Chest, Hands-Round, Clap and Kiss, Whole set Single Casts, Cross over and straight into a clockwise circle without coming back. Circle goes into a “Morris-Off”.

All stop and clap “both, behind, both” with the music throughout.

There is a processional form of “Black Joke.”

OTHER DANCES SHOWN THAT DAY

“THE JUBILEE DANCE”

A handkerchief dance - tune called “Betty Windsor” after the Queen to celebrate her Jubilee.

No Walk-Round, but Foot-Up, Processional-Down, Processional-Up, Six Handed Right Hand Star once round, Foot-Down. End with All-In on the chorus.

Chorus : Top pair step like second half of Foot-Up in Haste to the Wedding, ie the “Adderbury Caper”.

1 2 3 hop / ft. j. / backstep / capers //

Middle pair ditto, Bottom pair ditto, then all in a circle do it in to the centre.

“JOCKEY TO THE FAIR” - a jig.

Played (AAB)³.

Figures :

1. Foot-Up : hands go up above head in the flick.
2. Dance-Round the music in a circle, anticlockwise then clockwise.
3. Foot-Down away from the music and then Foot-Up to the music.

Chorus :

Long Open Side-Step to the right and to the left, Short Open Side Step to the right and to the left, 4 plain capers, Foot-Up and end with 2 plain capers. (12 bars in all)

Other Jigs danced at Adderbury : Princess Royal and Shepherd’s Hey.

Side first talked about forming 21.6.74 and first practiced on 5.7.74.

NOTES FROM WINDSOR TOUR 23.7.77

In Adderbury Heys, if the other figures have capers half way through, they are also done half way through the hey facing across the set.

In dances with 2 capers in a Foot-Up as part of a chorus, these are also done facing across the set.

“FLOWING BOWL”

This included the Foot-Down figure.

Alternate choruses are “doubles” and “singles”.

Sing the chorus at the end, but no double speed tapping.

“POSTMAN’S KNOCK”

Seldom done as not all the side know the words.

Foot-Up & Half-Gip, Back-to-Back & Foot-Down as the double length figures. That is only enough figures for the available words.

Chorus singing and then sticking, but the last chorus is repeated at double speed. This is the only dance in which they do it.

“BLACK JOKE”

Little sideways movement in the chorus.

“LADS A BUNCHUM”

Made the men who receives bend rather than make the hitter reach up for the “Ups”.

“STOURTON WAKE”

All figures at half way and at end have 2 capers.

Chorus : first half of Half-Gip or Back-to-Back, short open side step to the right and to the left and clap own twice and r+l, l+r twice with opposite. Repeat starting with other half of the figure. End on a chorus but clap own hands instead of with opposite.

There is other film material from various occasions including that taken on a very early Sidmouth visit which has still to be transcribed showing the initial impulse. Adderbury Village represents an alternative interpretation.

Is there video of Tim teaching at his weekend or at Sidmouth?

Tim spoke of the different versions of the Blunt mss that exist.

Tim had written out notations in booklet form a couple of times and issued a tape of the music, before the Morris Federation Book.

R L Dommett © 1990

ADDERBURY THREE HANDED STICK DANCES

Source ; Adderbury on a Wheatley tour after half of the team had inadvertently disappeared down the M40!
Set : Three dancers with long sticks.

FIGURES : In 3 in a line, 3 in a circle, and 2 v. 1 in two lines.

CHORUS : Stand in a circle of three for stick tapping which is done one way round the circle and then the other way in the repeat.

1

2 3

for example, **LADS A BUNCHUM**

hitter : 1 1 1 . 2 2 2 . 3 1 1 2 2 3 3 .
 / / / x //
 receiver : 2 2 2 . 3 3 3 . 1 3 2 1 3 2 1 .

 hitter : 1 1 1 . 3 3 3 . 2 1 1 3 3 2 2 .
 / / / x //
 receiver : 3 3 3 . 2 2 2 . 1 2 3 1 2 3 1 .

Similar constructs can be made from some of the other dances.

The same concept can be used by the threes on the sides of sets of six dancers.