

**GARLAND & CLOG DANCES****INDEX**

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### 1. PERTH GARLAND DANCE

- Source** : film of Fair Maids of Perth, at Adelaide 1983, danced for eight and then as taught with only four dancers.
- Step** : skip change step rather than a polka.
- Set** : four dancers all facing up, each with a U shaped garland.

#### ORDER OF MOVEMENTS FOR FOUR DANCERS

1. Four bars facing up and moving forward, two bars sidestep to change sides still facing up, one bar on spot, and one bar to turn out and face down. Four bars facing down and moving down, two bars sidestep to change back to starting side still facing down, and two bars to turn out, full or half turn, to end with the odds facing up and the evens facing down. The original odd side pass in front both times. 16 bars in all.
2. Dancers move sideways into a single line down the centre line of the set back to back with their opposite, odds facing up, evens down, in one bar. The back to back pairs rotate on the spot clockwise, getting half way round in four bars, carrying on for two more bars and moving out to opposite's place by the end. All face up momentarily.  
Evens, on the odd side, turn clockwise to face down and the above is repeated to place, turning anticlockwise when back to back. End all turning up to face across. 16 bars in all.
3. Four Hand Star round to the left and back to the right, turning out at half way, and ending turning the easy way to face across. Eight bars each way, 16 bars in all.
4. Diagonals cross, first corners, then second corners and then back to place in turn. Four bars for each crossing. Cross moving sideways, to the right, so that diagonals pass back to back, then turn right to face across. 16 bars in all.
5. Repeat of figure 2.
6. All dance a grand chain, cross at the top and bottom first, alternate right and left shoulder passing, two bars per pass. On the first bar as the two dancers approach they tilt their garlands vertically towards each other so that the semicircular part of each garland overlaps, and they rotate the garlands horizontally to maintain this overlap as they meet. In the second bar the garlands are upright to allow the dancers to pass. With four dancers they go around the set twice in this movement. End all facing up. 16 bars in all.
7. Cast out from the top to the bottom, following the separated top pair, and back up the middle, shoulder to shoulder. Cast again but in a wide arc to form a circle facing out and all bow out to the audience. 16 bars in all.

#### CHANGES TO MOVEMENTS FOR EIGHT

3. Centre four star ( $1\frac{1}{2}$  times), end pairs turn ( $2\frac{1}{4}$  times), turn in at half way.
4. Diagonals work in pairs, 1&6, 3&8 then 2&5, 4&7.
6. Grand Chain all the way round once, tops pass and sides pass first.

## 2. NANCY'S FANCY

**Source** : film and notation, White Rose of Wellington, New Zealand, 1990.

**Steps** : Skip step, sidestep, polka step.

**Set** : Garland dance for 4, 6 or 8 dancers.

### O2YS

Face in, standing in a circle. Eight bars in all.

1. **Rounds.** Facing in, circle to the left, clockwise, using a sidestep to the left (a slip step like Scottish dancing), turn clockwise to the right to face out and continue circling the same way, clockwise, with slip steps to the right. Reverse, keep facing out and circle back, anticlockwise, with slips to the left, finally turn left anticlockwise to face in and continue circling to place with slips to the left. End movement forming a set in two columns facing across. 16 bars in all

**CHORUS** - after each figure.

Form a single line along the centre of the set, using a skip step, with all the dancers facing the same way. The odd side dance forward, passing right shoulders and going as far as opposite's place before turning back and coming to the middle, in effect going halfway round their opposite, in a 'horseshoe' path, to end facing to their starting side. At the same time the even side dance forward along a 'back-to-back into line' path, facing across throughout, ending also facing the odds side, with left shoulder to their opposite's right. All dance four polka steps, two a little to the left and two on the spot. All retrace their path back to places, the evens facing across throughout, but the odds turn anticlockwise to their left and go forward around their path to place and turning anticlockwise to face across when back. All dance four polka steps, two a little to the right, and two on the spot. Four bars to each part of this figure, 16 bars in all.

2. **Contra-Star.** Four dancers link right hands and star to the left, clockwise, with polka step, using two polka steps per quarter turn of the star. Turn out and left hand star back to place. Eight bars each way.

If there are only **four** dancers then all dance the star.

If there are **six** dancers, the star is done by 2,3,4&5. The persons who are first corner, 1&6, skip around the outside of the star in the opposite direction to the rotation of the star. They turn in at half way to come back in the other direction.

If there are **eight** dancers, the middle four star and the outer four circle outside.

3. **Allemande** or right and left turns with opposite. Turn into line along the centre by two polkas, and to opposite side by four and back into the line by six and to place by eight. For each quarter turn, travel on the first polka and dance the second on the spot. Turn in and repeat with the other hand. End facing across. 16 bars in all.

4. **Hey.** A large Reel of Four, began by dancing forward and turning to the right to pass opposite by the right shoulder. In 16 bars it can be done twice through, but in the observed performance the dancers cut the last passing or two to get to place in time.

5. **END.** Move to a ring raising and tilting garlands forward to form a crown.

### 3. GREEN WILLOW

**Source** : film of Ursa Major from Warwick dancing at Marnhull, Dorset, 1990.  
**Step** : stephops, left foot start.  
**Set** : four dancers, facing down in pairs, with U shaped garlands.

#### ORDER OF MOVEMENTS

1. Dance down and retire backwards, dance a one way back-to-back with opposite passing right shoulders first. Face up and dance up and retire backwards and dance another one way back-to-back with opposite passing right shoulders first. Each element of the figure takes four bars, 16 bars in all.
2. Neighbours dance round each other once anticlockwise in a circle for two. The first corner pass left shoulders in the centre, crossing along the diagonal and turn to the right to circle for four clockwise, coming in behind the other dancer on that side. The dancers who are the second corner cast to their right as the first corners cross the diagonal and dance round the set clockwise. They reach the first corners original positions as the first corners reach the second corner positions. The four dancers circle for four half way round the set. Then the original second corners cross the diagonal, passing left shoulders and turning to the left into a circle for four anticlockwise, while the original first corners cast out and start to circle anticlockwise to place. Carry on the pattern till back to starting place. Each element of the figure takes two bars, 16 bars in all. (check film) End top pair facing down, bottom pair up.
3. The bottom pair dance up between the tops, approaching in one bar, turning the neighbour by the near hand for two bars so that they end face-to-face and dance one bar on the spot facing the opposite direction to the start of the figure. Go back on the same track, turning with the other hand. It takes two bars each way. One way back-to-back with neighbour, passing right shoulders first. All make a  $\frac{1}{4}$  turn and repeat with opposites, odds going between the evens, and end with another one way back-to-back passing right shoulders first. 16 bars in all.
4. The first corners cross, passing right shoulders, but upper body turned so that the garlands slide past each other, and turn to their left to face round clockwise, while the second corners turn to their left on the spot and then cross the diagonals, passing right shoulders and turning to their right, so that the four form a right hand star going clockwise, taking four bars. All star once around clockwise in four bars. First corners cross back passing right shoulders and turn to their left (right?) to face anticlockwise, while the others turn left on the spot and then cross diagonally, turning left into an anticlockwise left hand star. 16 bars in all.
5. Turn neighbour by the right hand once round and dance a one way back-to-back with the neighbour passing right shoulders first. Turn opposite by the left hand once round and dance a one way back-to-back with the opposite, passing right shoulder first.
6. Touch knuckles and circle four clockwise and open out into a line of four facing down in four bars. Dance down and retire backwards in this line. Reform the ring and circle four anticlockwise, for four bars, opening out into a line of four facing up. Dance up and retire backwards and end with a bow towards the top. 16 bars in all.

#### 4. THE ALTON FIGHT

- Source** : The dance originally came from Yorkshire Chandelier as filmed and discussed at a workshop with them. It was collected by a dancer watching a team of Basque women practicing. It was interpreted by Yorkshire Chandelier and developed further by Minden Rose.
- Title** : It was renamed because of the changes from the source. The noise of the clashing and the bustle of the movements remind of the scurmish during the English Civil War at Alton on Wednesday 13th December 1643 during which Col John Bolle was killed in the pulpit of St Lawrence Church.
- Music** : “Brighton Camp”, written at the time of the Militia Camps on the South Downs in 1758, and now the British Army’s traditional farewell music. The polka rhythm must be very marked in the playing to fit the natural movement of the ‘step’. (A<sup>2</sup>B<sup>2</sup>)
- Step** : dance walk step in chorus, cross over polka step in figures.
- Set** : this is a dance for units of four, with the last figure for as many as are dancing. It makes a good dance for just four. The dancers each have a U shaped garland, and stand facing up two by two, garlands vertical, opposites being fairly close, nearly shoulder to shoulder. Movements to change position, direction of dancer or garland occur at start of a bar not the end of the previous one.

**CHORUS** - the dance has a chorus before each figure - 16 bars.

All face up, walk forward four steps, smoothly lowering the garland in front by rotating it in the hands from the vertical to below horizontal. Bring the garland rapidly vertical and polka step on the spot for two bars. Retire to starting place with four walking steps, garland remaining vertical. Turn in to face opposite, raising the garlands a little and tilting them forward, holding them with their tops touching, along the centreline of the set, for two polka steps.

All facing across, walk backwards, away from opposite, smoothly lowering the garland as before, then bring upright quickly for two polkas on the spot. Opposites then approach on four walking steps with garland vertical, and finally raise and tilt garlands to touch opposite’s for a last two polkas.

**FIGURES** - polka step throughout - 16 bars each.

##### 1. **TURN PARTNER** - in 2’s

All take a half turn to the left so that the left file faces up and the right file faces down and inside knuckles of opposite’s are touching. Turn opposite once round by the right, clockwise, using eight polka steps, taking care to be in a single line along the centreline at the end of bars 2 and 6 and straight across the set at the ends of bars 4 and 8, as at the start. Turn in quickly and turn opposite back by the left for the second half.

##### 2. **RINGS** - in 4’s

Move in along the diagonals to immediately form rings of four, putting right wrist over neighbour’s left wrist, with garlands vertical and forming a “crown”. Polka once around clockwise, facing in throughout, taking care to move round only one “place” every two polkas. Circle back anticlockwise once around and move out to place.

##### 3. **DIAGONALS ARCH** - in 4’s

The second corner, 2&3, make an arch across the diagonal by raising and tilting their garlands so that they touch at the top, and they stand still while the other two dance around them. The active dancers first pass each other face to face under the arch, leading with the left shoulder, and turn to their left to dance around their stationary opposite anticlockwise with their backs to them, facing away. They pass again under the arch face to face, but with right shoulder leading and then dance around their neighbour clockwise, with their backs to them, to their starting place.

The first corner then forms a similar arch and the second corner dances around them, first passing face to face with right shoulder leading and going around their opposite clockwise and then passing left shoulder leading and going round their neighbour anticlockwise to place.

**4. CLASH IN SQUARES** - in 4's

Dancers start by facing opposites. They polka around clockwise, taking two polkas to move each "place", making a complete circuit back to starting place in eight bars. The movement is not the same as in RINGS as the dancers face across at the end of each move and clash their garland tops with the current opposite on the first beat of each odd bar. The dancers are halfway between "places" at the start of the even bars, either facing up and down along the centreline or facing across. Note that the clashes are alternately with the original opposite and with the neighbour. Repeat going anticlockwise once around. There are four clashes to each half of the figure.

**5. CLASH & CLASH AND GO** - for all as a complete set - length of music, 16 bars plus, depends on number of sets of four dancing.

- a. In two lines facing opposites the dancers polka on the spot for eight bars, hitting opposite's garlands on the first beat of the odd bars.
- b. The top pair clash, cast out and go down the outside to the bottom of the set, while the other continue to clash as in a. and move sideways to shift up one place. The next pair casts down after the next clash and so on. This clash and go continues for eight bars or till everyone has had a turn and the set is back in the order that it was at the start, whichever is longer.
- c. The top pair clash and walk down the middle of the set under the garlands which are now still and making arches across the set. Every two bars another pair clash and go under the tunnel and dance off.

The order of figures was once 3, 2, 1 but it proved difficult to get the diagonal arches going well as a first movement. As given by Yorkshire Chandelier the chorus was polkaed through and the garlands not lowered and the order of figures was 3, 2, 4, 1.

### 5. HEY BOYS UP WE GO!

- Source** : At the CDS Pinewoods Camp in 1980 the following “garland” dance was offered for skit night and was so successful that they repeated it for filming next day. It is a good example of adapting from one idiom, Playford, to another, Seasonal Display dancing, and introducing a sense of humour.
- Step** : dance walk. A “double” is 1 2 3 together.
- Music** : its Playford tune.
- Set** : four dancers, each with U shaped garland, in a square, two facing two, each pair being considered a working unit.

1. Pairs forward and back a “double” twice.
  2. Turn opposite by the right once around. But put the lead hand against the middle of the opposite’s back, not touching hands in any way, so that the dancers are half way to being back to back. Then turn opposite by the left once around. This time with the lead hand in front of the opposite, the leading hand somewhere between middle of the chest and armpit position, so that the dancers are half way to being face to face.
  3. Each turns neighbour as in 2.
  4. Siding with neighbours, pass by left shoulders, turning body to pass face to face, and as do so swop each other’s ends which are in left hands, so that a line of four arches is formed. Come back on same track and swop back garland ends. Siding with opposite, exactly the same, to the left etc.
  5. Diagonals cross in turn, first then second, passing face to face and garlands almost touching in vertical plane, moving smoothly into whole rounds clockwise. Diagonals cross back, first then second, and whole rounds clockwise again. In the round the knuckles touch so that the garlands form a “crown”.
  6. Arming with neighbours, link right elbows, letting the garlands slope backwards to allow it and turn once around and continue to form a basket. The two pairs do not let go but further link their free arms at the elbows. Alternate dancers are facing in and out. The basket goes once round, breaks, the dancers go to their starting positions with garlands vertical.
  7. Captures. Opposites capture each other by lowering their garlands around the other so that their opposite is within the garland which is horizontal. The persons who are the first corners lower their’s first and the others lower their’s on top. Opposite’s capture when face to face, and the “first corner” persons push-&-pull, without rotating as a pair, to change places with the other pair in a clockwise direction, then they raise the garlands.
- Neighbours capture differently. The “first corner” persons who are now in the second corner positions, turn to their right, clockwise, and cast behind their neighbours to go round the outside of the set clockwise to their starting place, with their garland horizontal at waist level in front of them. As they pass their neighbour, the neighbour captures them from behind with their garland, and the pairs, one behind the other, go round a circle clockwise but not around the other pair, and raise garlands. The opposites capture again face -to-face and do a reverse push and pull going half round the other pair anti-clockwise to change places without rotating as a pair.
- Neighbours capture and then the pairs turn clockwise themselves, not around the other pair, then approach and use the free garlands to link into a circle anticlockwise. Pause in this position.
9. Exit. One who can, raises their garland vertically and leads the line off linked together.

## 6. PORTSMOUTH

- Source** : films of mixed side dancing at Adelaide, Australia, 1983, and of White Rose of Wellington, New Zealand in 1990. Thought to have derived originally from Derby Crown via ex-dancers. Both occasions the side was unsure of the dance
- Sticks** : in Australia each dancer has two short sticks, held by the bottoms, vertically in the candle position, but forearms horizontal and diagonally out to the side so that they further apart than would be normal, as if holding a garland. In New Zealand each dancer had a U shaped garland.
- Step** : in Australia cross over polka, right foot in front first, with heel touch down, free foot well raised till thigh almost horizontal and brought down at an angle across the front of the supporting knee. In New Zealand a much lower step was used. All polka and break throughout the dance.
- Break** : done rather deliberately. Stamp right foot in front diagonally forward to the right side, stamp right foot across in front of the supporting left foot, then two stamps of the right foot alongside the left foot.
- Set** : four dancers in single file starting with the ends facing out,  
 $< > < >$ .

### ORDER OF MOVEMENTS

1. Polka on the spot, facing in the starting position, the ends only polka the first two bars, the middles only the next two bars, all dance the 5-6th bars and end with the break, still facing their starting directions..
2. The ends turn clockwise on four polkas to face in for two polkas and a break. The centres turn each other clockwise (in Australia once, New Zealand twice), right hand on other's wrist, for six polkas, come out of the turn a little early to face the ends and dance the break.  $> < > <$ .
3. The pairs turn, right knuckles touching, going round in five polkas, and facing up and down, as at the start of this movement, for the sixth polka and the break.
4. Half Reel of Four in six polkas, passing right shoulders first, and break.
5. Half Reel of Four ending all facing up for the break. The top keeps facing up as they end the reel rather than turning back, but the third dancer has to do a half turn anticlockwise to face up.
6. The 2nd and 4th dancers dance two polkas diagonally forward to the right to be alongside the others forming two lines of two facing up. In this formation they dance four polkas and a break.
7. The now top pair separate and cast out and move down to be the ends of a line of four with the rear pair, who dance on the spot, in three polkas, and dance three polkas and a break in this formation. In Australia the ends were facing down and the middles facing up. In New Zealand the top pair turned in so all faced up in a line of four.
8. The same pair turn out half way round (Australia\_ or turn in a full turn (New Zealand) on one polka and return to the top, turning in and facing down towards the bottom pair, who continue to face up, in four polkas in all, and dance two polkas and a break on the spot.
9. First diagonals cross, passing right shoulders, and turning right to face across in two polkas, then the second diagonals cross ditto. Then with a  $\frac{1}{4}$  turn to face up and down, neighbours pass left shoulders along the sides of the set and all turn in, the short way, to dance the break facing in along the set's diagonals.
10. First diagonals cross back, passing right shoulders and turning left to face along the sides of the set. Second diagonals cross, passing right shoulders and turning right to face up and down the set. Neighbours change, passing left shoulders and all turn inwards to face along the diagonals for the break.  
*The shoulder passing in the diagonals and direction of the subsequent turns seemed a little uncertain in the observed performances. It would be logical to chose them to make the movements as easy as possible.*
11. Right Hand Star with the inner sticks vertical and together in the centre or garland handles together, taking six polkas to go round once, and dancing the break still in the star formation facing clockwise with sticks / garland handles in the center.
12. Turn out quickly on the start of the next polka to come back with a left hand star once round.

## V 1.1 Garland & Clog

In Australia - All face up for the break. No 1 turns clockwise to face up, the rest turn anticlockwise.

13. The first diagonals dance two polkas on the spot facing up while the other two stand still. The second diagonal dance two polkas on the spot facing up while the other two stand still, then all dance two polkas on the spot and a break.

In New Zealand - all come out of the star into a single column as at the start of the dance but all facing up, > > > >, for the break.

13. A repeat of figure 1, but all facing up.

End with feet together and both arms up in the air.

## 7. SWEET GARLAND DANCE

**Source** : filmed at Chirstchurch Folk Festival, June 13 1981, as danced by Wessex Woods, a women's clog dance group.

**Step** : danced in clogs, polka step, right foot across first.

**Garland** : a garland covered with flowers.

**Set** : four dancers, starting in a square, facing across,

3 1  
m  
4 2

O2YS : stand still

A1 1-2 two bars polka on spot facing across to opposite, turn and,  
3-6 back-to-back with neighbour on side, pass right shoulders first, two bars each way, turn front and  
7-8 two bars polka on spot to opposite again.

A2 1-4 dance forward and back to opposite, two bars each way, turn and  
5-8 dance forward and back to neighbour on the side.

B1 1-6 right hand star **once** round only to place, knuckles touching in centre,  
7-8 turn outwards alone, to the left, taking two bars to face back,

B2 1-6 left star once around to place,  
7-8 turn **out** alone to end facing across to opposite.

A3 1-8 **Reel of Four** - two bars hesitation to start, then an eight bar reel  
A4 1-2 which runs into the next musical phrase. 1&4 start passing left shoulders and going to their right to start reel with neighbour.

3 1 3  
m to start,  
4 2 2

3-8 The second corners (2&3) end in place in bar A4-2 and turn the short way to face across.  
**Chain** - while the second corner (2&3) polka on the spot, the other two (1&4) continue the path of the reel (figure eight) till they reach their place around the now non-travelling second corner.

B3 1-2 two bars polka on spot facing opposite,  
3-6 turn opposite once around, touching right knuckles,  
7-8 two bars polka on spot facing opposite.

B4 1-2 two bars polka on spot facing neighbour along sides,  
3-6 turn neighbour once round touching left knuckles,  
7-8 two bars polka on spot facing opposite again.

A5 1-4 opposites dance forward and back, two bars each way,  
5-8 keep moving back and turning to end in a line of four facing down.

3 3  
3 1 1 1  
m m m  
4 2 2 2  
4 4

A6 1-4 line of four polka down and back, two bars each way, facing down throughout.

## V 1.1 Garland & Clog

5-8 all turn outwards on the spot to face down again, taking the full four bars for the turn, 1&3 to the right, 2&4 to their left.

B 5/6 **Turns** - all turns are done by pairs shoulder to shoulder, and take two bars and one bar pause for a half rotation, and four bars plus one bar pause for a full rotation, except for the last turn which is only two bars in all and has no pause because it is the end of the dance!

<3	1>	1>	1>	1>	<3
<1	3>	<4	<4	3>	<1
<2	4>	<3	<3	4>	<2
<4	2>	2>	2>	2>	<4

ends	middles	ends	middles	ends	: who
½ in	½ right	full out	½ right	½ in	: turn
3 bars	3 bars	5 bars	3 bars	2 bars	: length

ENDING all face down and make two bows.

EXIT all turn to their left and polka off in single file.

### 8. THE GARLAND FOUR HAND REEL

- Source** : Court Square Dancers of Charlottesville, Virginia. Composed for them by Marney and Jim Morrison in 1984 based on the Sidbury Reel.
- Music** : "Mr Rew" played  $(A^2B^2)^2(A^2B^3)$
- Steps** ; Polka, walk-step, 123hop travelling and back-step.
- Set** : four dancers in one line, facing in pairs, 1> <2 3> <4.
- A1 1-4 **Step** to partner with a eight backsteps, stepping down onto the right foot on the first beat.  
5-8 **Swing** (turn) partner clockwise, holding garlands together, for four polka steps.
- A2 1-4 **Gypsy** with partner, eight walking steps anti-clockwise round, holding the garlands down, one partially on top of the other.  
5-8 **Swing-&-Change** with partner, going clockwise with partner for four polkas to a progressed position, 2> <1 4> <3. The original outside dancers, 1&4, immediately change places with a "turn single" rotating with right shoulder going back to face the new partner. The dancers now at the ends stand in place with the garland handles waist high.
- B1 1-8 The inside pair only, **Step and Swing** as in A1.
- B2 1-4 **Gypsy** walk anti-clockwise holding garland up and touching left hands.  
5-8 **Swing-&-Change** to face new partners.
- A3 1-8 **Reel for Four**, passing left shoulders to start, until home to progressed positions.
- A4 1-8 **Circle**, continue the reel with original No.1 leading into a circle with No. 2 then No. 4 and finally No. 3 joining the circle, returning to progressed positions.
- B3 **Step-&-Swing** as before but with new partners.
- B4 **Gypsy, Swing-&-Change**.
- A5 Inside pair **Step-&-Swing**.
- A6 **Gypsy**.
- B5 **Reel of Four**.
- B6/7 **Dance-Off**, No. 2 begins a circle, then takes it off with No. 4, No. 3, and No. 1 continuing until able to follow in turn.

**9. FLORIBUNDA a GARLAND 3 HAND REEL**

- Source** : composed by Jean Piper for Minden Rose to fill an obvious gap in the repertoire. The steps were chosen from different traditions, to be British.
- Music** : composed by Jean Piper for the dance.
- Set** : three dancers in a line side by side, facing “forward”, numbered 1, 2 and 3, each with a garland.

**STEPS** - each “step” takes two bars, except the last which needs four.

- A. “Lilt” (lunge) the right foot over the left foot and hop, then step back onto the left foot and hop. Move to the right with a right, close the left, and a right (& hop?). Count 1 & 2 & 3 & 4 (a).
- B. “Drop” (spring) onto the right foot with the left foot going straight out to back behind, then drop (spring) onto the left foot with the right out behind. Pas de Basque to the right, with the foot crossed in front.
- C. Hop on the left foot and dance “heel, toe, heel” with the right in front of the left, then bring the right back beside the left.
- D. “Hitch” (hop on the left while kicking the right out with the knee up) and travel to the right, with the right to the side, the left up behind, right to side, left up behind, right to side, left up behind. Pas de Basque to the right and then to the left with the leading foot crossed behind.

**DANCE**

Each figure starts with two dancers turning to face and the third facing the other way, either > < > or < > <. After the “stepping” they all turn 180° to face the other direction, to the right, ie right shoulder going back. (All three do the “stepping” ?). The Reels of Three finish with the ends of the line moving forward to form a circle facing “in”, and the numbering running around clockwise.

- A 1- 8 No.2 dances step A to No.1, while No.3 faces out. The step starts on the right, and is repeated on the left and the right, then four “skips”, which are step-hops with the knee well raised, No.2 turning to face No.3, starting on the right foot. No.2, 1 & 3 turn right shoulder going back to face the other way, turning out and in respectively.
- 9-16 No.2 dances step A to No.3, while No.1 faces out, four times through.
- 17-24 Reel of Three with the “skip-change” or 1 2 3 hop step, starting by passing by the right shoulder, and end with the right shoulders to the centre, for a three person right hand star.
- 25-32 Go round for two polkas, all turn out to the left to face back on two more polkas, take two polkas to come back, and two polkas to turn out to the right. No.2 now ends facing No.3.
- B 1- 8 No.2 dances step B to No.3, while No.1 faces out. The step starts on the right, and is repeated on the left and the right, then all do four skips turning to face the other way starting right foot. No.2 now faces No.1. Nos.3 and 1 turn out and in respectively, with right shoulders going back to turn.
- 9-16 No.2 dances step B to No.1, while No.3 faces out, four times through.
- 17-24 Reel of Three, end facing “in” for a circle to the left.
- 25-32 All take six polkas to the left to circle once around, then two polkas out to place, at the end No.2 faces No.1.
- C 1- 8 No.2 dances step C to No.1, while No.3 faces out. The step starts by hopping onto the left, and this is repeated twice on alternate feet, then four skips round for No.2 to face No.3, starting on the right.
- 9-16 No.2 dances step C to No.3, while No.1 faces out, four times through.
- 17-24 Reel of Three, ending facing in for the movement called “Teapots”.
- 25-32 Take two polkas to the left. Put the Garlands up and turn for two polkas. Take two polkas back and two polkas to turn out. No.2 now faces No.3.
- D 1- 8 No.2 dances step D to No.3, while No.1 faces out. The step starts by hopping on the left and moving to the right. Repeat it all by moving to left but replace the Pas de Basque with four skips round for No.2 to face No.1, starting with the right foot.
- 9-16 No.2 dances step D to No.1, while No.3 face out, twice through.
- 17-24 Reel of Three, ending with all facing in.

25-32 No.2 turns out taking two steps, clockwise. Dancer on the right, No.1, turns out taking two steps, then the last, No.3, turns out on two steps. Then in turn each turns in taking two steps. Raise the garlands to touch at their tops.

## 10. GRENOSIDE PROCESSIONAL

- Source** : Mayflower Morris at the Crown and Cushion, Farnborough, 1984.  
**Step** : danced in clogs. Stepping sequence, two double steps, two stephops and one more double. Start first time with right foot and repeat off the left.  
**Set** : three dancers in a line, each with a U shaped garland. Often done with several sets behind each other.

**CHORUS** - to start and finish dance, and between figures.

Lines of three dance the sequence moving forwards and the repeat backwards to place.

### FIGURES

1. **Ring**. The ends move forward and inwards to form a ring of three with knuckles touching. Circle to the left and to the right. Travel by facing in and turning at hips to move sideways. Face in to the centre on the spot for the double on the 4th bar. Unwind the circle to face front for the last double step on the stephops when coming back.
2. **Right and Left Three Hand Star**, turning in at half way.
3. **Arches**. The right hand end passes the garland handle in their left hand to the middle dancer's right hand and the left hand end holds the middle's left hand. The left hand end leads the middle through the arch formed by the right hand end's garland, turning clockwise back to place. The middle rotates around their right hand garland ends. Repeat the other side with the other end leading the middle under.
4. **Reel of Three**. The middle faces the right hand end and start a Reel of Three, passing right shoulders first. At the end the middle and left hand end turn anticlockwise to face front and the right hand end turns clockwise.

## 11. NUTTING GIRL

- Source** : Minden Rose of Alton. This dance was created for two reasons,  
 (a) the inaugural photo of the side showed a mixture of sticks and garlands and they wanted a dance to match it!  
 (b) tried to compose a dance where the movements of the subsets would be a satisfactory dance in their own right. This dance would need further development to achieve this objective.
- Music** : "Nutting We Will Go", the tune is ABA.
- Step** : 1 2 3 hop, skip change step.
- Tools** : half the dancers have two short sticks which are held upright in front in a "candles" position or swung alternately. The other half each hold the ends of two "U" shaped garlands which link them together in a ring forming arches.
- Set** : the three with the garlands form a ring with three arches hands out at sides making a fairly large circle. The three with sticks stand outside the ring opposite the arches.

1  
3 1 2 B C

3 2  
B A C A

**ENTRY** - come on in two lines of three as indicated on the left. The garland dancers form a ring before moving on, the leader does a half turn to their right, raising garland handles over head, to face the same way as the other two, they come on with the garlands as shown.

1. **Sticks** - dance into the centre and back to starting place twice, clashing sticks with neighbours when reach the middle.

**Garlands** - stand still.

X  
G G  
  
X X  
G

2. **Sticks** - dance a whole rounds clockwise, to the left, outside the garland ring.

**Garlands** - dance whole rounds anticlockwise inside, perhaps twice round.

3. **Sticks** - dance loops through the garlands, go through the facing arch and all pass right shoulders in the centre simultaneously and come out through the next arch anti-clockwise, making a big loop to the right, clockwise and coming back to the arch that was exited. This is done two more times to get back to starting place. On the music left, four bars, the stick dances balance to the right and left and turn around clockwise making a small circle on the spot, using stephops.

**Garlands** - stand still.

X  
G G  
  
X X  
G

4. **Sticks** - dance a whole rounds anticlockwise outside, to the right.

**Garlands** - dance a whole rounds clockwise.

5. **Sticks** - dance around the garland holders as posts, move around the outside of the right hand garland holder and then loop anticlockwise around them before moving on to do the same with the other holders. One bar to get behind a garland dancer and four bars to loop round. There should be no music to spare so no ending like fig 3. The dancers pass right shoulders in the centre but do not go round each other.

**Garlands** - stand still.

X  
G G

X X  
G

6. **Sticks** - stand still.

**Garlands** - right hand star only twice around, do not let go garland ends, just put knuckles to the centre, and the garlands will form arches over each dancers head. Could, if desired, star back to place.

7. **Sticks** - weave through the garland holders, going outside the right hand neighbour, inside the next and outside the third. End figure as fig 3. On the music left, the stick dances balance to the right and left and turn around clockwise on the spot.

**Garlands** - stand still.

X  
G G

X X  
G

8. **All** form a basket. The leader of the garland group raises both hands, turns clockwise to face out with hands now crossed and backs between the other two lowering all the garlands behind them to form a three person basket. The stick dancers duck under the garlands in the nearest gap to their left and lean out against the garlands putting hands on the garland holders' shoulders. Basket to the left, clockwise in the usual dance fashion.

1  
B C            3 A 1  
                  B C  
3 2            2  
A

**EXIT** - the garlands are raised upright and the garland leader passes the ends they hold to the other two so that they have the three garlands against each other, all the ends in one hand, and the leader is free of them. The set walks off with the garland leader in front, the other two garland carriers following with garlands making one arch behind and the three stick dancers in a line of three at the back. No 2 slides around the side to the back.

3 1 2  
B C  
A

## 12. MINDEN ROSE'S NINE MEN'S MORRIS

- Source** : composed for Minden Rose, Alton and worked out one practice night, then later given to Knots of May, from Sussex.
- Music** : jigs.
- Steps** : skips.
- Set** : a square of nine dancers, 3 by 3, with each having two sticks, or handkerchiefs, which are swung alternately. The central dancer of the nine is distinguished by having a U shaped garland. Those at the corners of the square are "the corners" and those in the middle of the sides are the "centres".

**ENTRY** - The garland holder comes forward and stands in the middle. The rest then follow in single file to form a circle around the garland facing in.

**DANCE** - This is a series of figures, each followed by a chorus, except the last, which goes straight into a dance off in single file with the garland holder last.

**CHORUS** - all face up to start. It is in three parts.

1. The top row cast to their right and dance a complete progressive Reel of Three along their columns.
2. The right hand column face to their left and the rest to their right and dance a complete Reel of Three across the set along each row, starting progressively from the right.
3. The four centres reel through the middle of the set by a half right hand star while passing in the middle and dance a loop to the left in the opposite diagonal's place before coming back with another half right hand star and loop to the left to their starting place. The phrasing is one bar into the star, one bar to pass, two bars to loop, etc. The four centres dance the same thing but across the long diagonals, dancing a bar on the spot at the start to left the centres go through and then completing the movement in the remaining seven bars. The garland holder joins in one of the reels, passing left shoulders with one of the centres as they come in to the middle.

**FIGURES** - the garland dances on the middle spot through every figure.

1. The outer eight dance a circle once round clockwise.
2. The outer eight dance clockwise in a double circle once round, the centres moving forward to dance alongside and inside the corner in front of them.
3. The outer eight dance contra-circles, the centres going clockwise inside once round and the corners going anticlockwise outside once round.
4. The outer eight dance a circular hey or grand chain once round, starting as for the contra-circles in figure 3, but weaving to pass left and right shoulders alternately.
5. The outer eight dance a circle once round anticlockwise and lead off.

### 13. PLYMOUTH REEL

- Source** : film of Plymouth Maids dancing at Sidmouth Esplanade 1984.
- Step** : danced in clogs. Cross over polka step with toe down. Many of team made a strong spring to change weight between polkas and landed quite heavily. Start right foot crossed over left first.
- Hands** : arms hang at sides, not rigidly.
- Set** : lines of three facing forward. Performed in 3 lines, ie 9 dancers in all in a square 3 x 3. For this description the lines are numbered 1, 2, 3 from the right hand end.

#### ORDER OF MOVEMENTS

1. All polka step on the spot facing forward.
2. Nos 2&3 polka on the spot facing forward while No 1 polkas a Figure of Eight around them, going left in front of No 2 first. They reach their position again moving forward from behind, which is common to all the Figure of Eight figures, in bar 7, and dance the eighth polka facing forward.
3. STEP I  
**Heel-&-Toe.** Start touch right heel forward and diagonally to the side, bring foot back and touch down the toe just in front or slightly across the supporting foot, touch the heel out again, and spring to change weight from one foot to the other.  
Repeat off alternate feet, eight times in all, taking eight bars.
4. Nos 1&3 polka on the spot facing forward while No 2 polkas a Figure of Eight around them, going to the right in front of No 1 first. This is the opposite way round the figure eight to No 1's path.
5. STEP II  
**Toe-Back.** Cross right foot over and forward of left, swing the right back and diagonally behind to touch toe down, cross over left again and then swing foot round and back to change weight.  
Four times in all, taking eight bars.
6. Nos 1&2 polka on the spot facing forward while No 3 polka a Figure of Eight around them, going to the right in front of No 2 first, the same path as No 1 in figure 2.
7. STEP III  
**Cross-Springs.** Start with a spring to land with crossed feet, weight spread on both feet, right foot in front, then spring to feet apart, spring to feet crossed left in front, and a high spring into the next repeat of this 'step', which has left in front to start.  
This is repeated eight times in all, taking eight bars.
8. Reel of Three, all following the path already used by No 2, No 2 and 1 passing right shoulders to start.
9. All polka step on the spot facing forward as in figure 1.
10. Form circles and go round clockwise two or three times and end facing centre, hands joined and up in the air, feet together.

## 14. JACKS THE LAD

- Source** : danced by the Corn Dollies from Wantage, composed and led by Carol O'Rourke, filmed near Didcot 29 June 1980 and it has appeared on TV in a programme about the area.
- Music** : "The Sailor's Hornpipe", also known as "Jack's the Lad".
- Set** : four dancers, wearing clogs, stand side by side forming a square. There are no implements.

m  
1 2  
3 4

O2YS stand facing opposite across set.

- A1 bar 1 : wave right hand high to side twice,  
2 : clap both own hands together three times,  
3 : wave left hand high to side twice,  
4 : clap both own hands together three times,  
5 : wave right hand once and clap right hand with opposite's once,  
6 : wave left hand once and clap left hand with opposite's left once,  
7 : wave both hands twice,  
8 : clap both hands with opposite, right on left, etc, three times.

A2 Dance a left-&-right-hands-through with polka step. Go round a square, passing opposite first by the left shoulders and giving left hand, and the next by the right shoulders and giving right hand, two bars per passing. The last passing by the right becomes a right hand turn into a line of four in front of the music, facing alternately up and down and using a "1,2,together" break.

m  
3 1 4 2

B1/2 Half a Reel of Four in a special way, one polka step per movement.

Dancers rotate on the spot, a quarter turn each bar. Two dancers turn as a pair only when back-to-back. The illustrations show the positions at the end of each bar. Note that nearly all turns are counter-clockwise, except that, in bars 8 and 16, the dancers at the end of the line do a quarter turn clockwise.

- b d  
1. a b c d 2. a c 3. b a d c 4. b a d c
- d  
5. b a d c 6. b c 7. b d a c 8. b d a c  
a
- d c  
9. b d a c 10. b a 11. d b c a 12. d b c a  
b a
- c  
13. d b c a 14. d a 15. d c b a 16. d c b a

The order in the line is now reversed ( 2 4 1 3 ).

- A3 1-4 the line moves apart, in the direction the individuals are facing, to form a square again with the dancers now on the wrong side, but 1&2 above 3&4, as at the start. The tops turn in to face down the centre and the bottoms turn out to face up the outside,  
5-8 the top pair lead down the middle for two bars, turn out and go up the outside to place for two bars, while the other pair go up the outside, turn in and go down the middle. All use a 1 2 3 hop travelling step and hold inside hands when going down the middle. End the movement facing across to one's opposite.

## V 1.1 Garland & Clog

- A4 bar 1 : with weight on the left foot, twist the right foot on the heel in front of the left, across on beat one, forward on beat two and out on beat three and pause on beat four.
- bar 2 : toes together, heels apart, click the heels together three times.
- bar 3 : as bar 1 on other foot.
- bar 4 : as bar 2.
- bar 5-7 : six hop steps, swinging the free foot forward and back.
- bar 8 : two clashes of own heels together as in bar 2.

Repeat all the above from the other side to get back to starting place.

The style of this club's performance of the polka step was for a small kick forward of the free foot as it is lifted from the tap down. In the half reel B1/2 only they did not have a hop in the polka step.

On TV it was a little different, Carol thought it needed a contrast in the second half reel and changed the step from the polka without a hop to a positive step and tap of the free foot, giving more "snap".

The team held bunches of short ribbons in their hands for this dance, which is more effective than sticks or handkerchiefs.

**15. THE HUNT**

- Source** : composed for Minden Day, the first of August, to provide a slow, graceful dance to match some of the European women's dances.
- Tune** : the inspiration was the slow air "The Hunt", often played by the Yetties, with its unusual length B music. I have written a song about Minden day and Alton to this melody.
- Set** : a celebration dance which builds up from 2 to 6 dancers. There should be a "special piece", which is to be the centre of attention, between the first two dancers and all dancers also have a single handkerchief, held in their outside hand.
- Step** : a graceful, lilting, dance walk, two to a bar.

**CHORUS**

However many there are dancing each turn, they all start by facing front in a line linked by the "piece" and the handkerchiefs as appropriate.

- A1 1-4 All move to the right, two steps to a bar, "1 2 3 swing the free foot across", taking two bars, and to the left ditto, taking two more bars.
- 5-6 All step and close feet together to the right and to the left.
- 7-8 All turn on the spot, to their right, with four walking steps, to face the other way, raising the arms and turning under them so that they finish crossed in front of the dancers. The line will be shorter because of this!
- A2 1-4 As A1 1-4.
- 5-6 All turn on the spot, to the left, to face front and uncross the arms, while dancing step-together twice as in A1 5-6.
- 7-8 Dance walk to positions for the following figure.

**THE DANCE** - the figures are to the B music (or B+A) played once.

**Chorus 1** For two dancers, linked by the piece, end the chorus facing with the joining piece in the right hands.

**Figure 1**

- B1 1-4 A right hand turn, swinging once round on the end of the piece in eight steps, 1 2 3 hop done twice,
- 5-8 Then a do-si-do passing left shoulders first, also in eight steps, and keeping the arms up and out to keep the piece taut and horizontal overhead.
- 9-10 Balance to the right and to the left while changing the piece to the left hands,
- 11-14 A left hand turn,
- 15-18 A do-si-do passing right shoulders first,
- 19-20 Balance to the right and left while changing the piece back to the inside hands.
- 21-24 Turn to face front and be joined by two more dancers to form a line of four.

**Chorus 2** For four dancers in one line, all linked together, ending in a ring facing inwards and completing the linkage round the ring. The piece is "stowed" till the end of the dance.

**Figure 2**

- B2 1-4 Circle to the left,
- 5-8 Circle to the right,
- 9-10 Form a cross with the handkerchiefs by only two neighbouring dancers changing places. Note that the hand holding the end of the cross should be above the head to minimise the asymmetry.
- 11-14 Rotate the cross to the right, turn in to face back,
- 15-18 Rotate the cross to the left,
- 19-20 Unform the cross,
- 21-24 Unform the ring and face front and be joined by the remaining two dancers.

**Chorus 3** For six dancers in one line. End in two lines facing and then link their handkerchiefs with the one facing so that they are joined by a pair, one in each hand.

**Figure 3**

B3 1- 8 “Dip-and-Dive” along the set working in pairs,  
9-10 Form a three armed cross by doing a half hey with the individuals in the centre pair going in opposite directions, keeping close so that the pairs of handkerchiefs can fold around each other,  
11-18 Rotate the cross clockwise and anticlockwise, keeping the ends of the cross in the inside hand as appropriate.  
19-24 Turn on the spot twice under the handkerchiefs and facing into the centre of the ring. Bring out the piece, lower the handkerchiefs and display the piece.

## 16. RIBBON DANCE

- Source** : TV repeat broadcast (26.7.90) of Gilbert and Sullivan's Mikado produced by Jonathan Miller for the English National Opera in modern dress (20's style). It included a short dance for six persons with wide ribbons.
- Music** : to the opening tune at the start of ACT II with the chorus of sopranos singing "Braid the Raven Hair.." and danced to the reprise after Pitti-Sing's solo.
- Step** : running step to go forward, and quick little slip steps to move sideways.
- Set** : six persons, joined in pairs with long, wide ribbons, more like scarves, about 10 ft long by 18 inches wide. The ribbons appeared to be of a light weight material, and three of the dancers had them wound around their waist to start. There is a seventh solo dancer who participates at appropriate times by posing, making gestures or movements or "stepping".

**ENTRY** - come on, one standing still and the other of each pair unwinding the ribbon as they came twirling down the dance area, the start of the movement for each dancer being staggered in time, ending with the ribbon held taut overhead with arms upstretched, the rear dancer standing upright and the front down on one knee. Pose, then rotate the set to form a set of three facing three across, with ribbon with only a little slackness. Pose again, ribbons horizontal but front pair holding it lower than the middles and back pair higher than the middles and canting the ribbons sideways towards the audience. The solo dancer is at the back.

### FIGURES

1. Stand on spot and wave ribbon up and down four times, the middle one out of phase with the others and going down and up, and all avoiding producing additional waves along the ribbon. The dancers raise the ribbon to be at a full upward stretch and lower them till it is on the ground and they are kneeling or crouching. The ribbon is horizontal only when at head level.
- 2(a). All float the ribbons up so that the centre is high, well above head level between the pairs, twice up and down from touching the ground at the start, the dancers moving a little inwards when ribbons are high.
- 2(b). Float the ribbon high enough that there is time for the pairs to run on four steps to meet and touch both hands r+l/l+r and retire on four steps to place before the ribbon falls. Repeat once. End as at start of figure 1.
3. Dip-&-Dive Reel or Roll, in two halves, danced slowly, all facing across and using many fast but little sidesteps. The bottom pair move to the top during this half figure while the other two pairs keep to their relative positions. The ribbons are slackened or floated as necessary to allow the pairs to pass. The third ribbon goes over the second while the first is floated up, then under then first while the second goes over the 7th dancer with ribbon at full stretch. The seventh dancer, who had been standing at the back, walks through the set under the ribbons at this halfway point through the figure, such that they pass under all the ribbons. The first goes over the 7th at full stretch while the third is making a big swing at the top, then the third goes over the 7th. The second half of the dip-&-dive returns the bottom pair back to place. Second over first as third is going over 7th, then third over second while first floats up, then first over third and second over first. Third ribbon over the first and then under the second. End as start of figure one again.
4. Form a star slowly, one pair moving at a time, and taking eight running steps for each position change. The forming of the central knot should make the ribbons appear more ray like.

METHOD ONE as deduced from a video recording.

- a 2&6 change places, 2 going inside 4 and under ribbons, and 6 going outside 4.
- b 5&6 (from 6's new position) change places under the ribbons, passing right shoulders.
- c 2&1 (from 2's new position) change places under the ribbons, passing right shoulders and turning to right to face back.
- d 3&4 change places under the ribbons, so that all end the figure on the opposite side to which they started and the odd side only being in reverse order.

METHOD TWO suggested manner more consistent with traditional ribbon dances.

## V 1.1 Garland & Clog

- a 3&4 change with 5&6, 4 going outside 6 and 3 inside 5 so ribbons bent and folded and forming a cross,
- b 1&2 go between 6&5, 2 continuing to the bottom outside 4 and ending on centreline of set, 1 turning back around 5 to end at the top on the centreline,
- c 3&4 and 5&6 change back, 4 going inside 6 and 3 outside 5.
- d 1&2 dance to other end, 1 passing inside 4 and outside 6 and 2 inside 5 and outside 3.

5. Tilt star to form a background to the seventh dancer with their head near the centre and the rays radiating away!

Suggest adding a movement with the star rotating in the tilted position rather than horizontally. This can be done either separately or in sequence with the dancers holding their ribbon ends at the same height as they go round, or with them raising and lowering their ends so that the tilt stays in the same position on the dance area.

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