

DANCES FOR THREE**INDEX**

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1. THREE HANDED CIRCLE DANCE

Source : taught to Minden Rose by Knockshuttle Hundred. Related to the “Three Old Men’s Dance” from Clippingholme, Lancs [see C# Book]

Music : Keel Row.

Set : three dancers stand in a ring, facing inwards, hands on neighbour’s shoulders.

A : **Circle** to the left, hop on leading foot and trailing foot does a heel and toe step.

B : **Circle** to the right, with the same stepping but on the other feet.

C : **Slaps** : Drop arms to sides. Each dancer in turn does the following.

First dancer claps both hands together in front of chest on the first strong beat, and slaps their right thigh with their right hand on the second strong beat. Then slaps their right hand neighbour’s left shoulder with the right hand on the first strong beat of bar 2 and kicks their backside with their right foot on the second strong beat.

The first dancer does this to the second in bars 1/2, the second dancer to the third in bars 3/4, the third dancer to the first in bars 5/6 and the first dancer again to the third in bars 7/8.

Repeat A - C a few times and then,

D : All raise their right knee, pass their left hand under it from the left to the right and grasp the right hand of their right hand neighbour, so that all have their arms crossed right over left.

Thus linked up, all hop on their left feet and circle to their left, till they fall over or something, so that the dance can not continue.

2. SHEEPSKIN JIG

- Source** : Broughton Monchelsea, on a Victory Morris tour in 1984. No sticks or handkerchiefs, or hats.
- Steps** : stephops, left foot start.
- Arms** : tendency to push both hands up at the start of phrases.
- Set** : three objects on ground in a row, in this case hats and three dancers in single file at one end. x x x <1 <2 <3

1. **Sheepskin Hey** - this is a three loop Figure of Eight danced around the objects on the ground. The feature that makes it a "Sheepskin Hey" is that as the string of three dancers passes the middle object, the last one in the line turns back around that object to get ahead of the leader and in turn becomes the leader of the string. In this particular dance the turn back is only done when the string is going **down** the line of objects and not when coming back up. This means that at times all three dancers circle the top object together. The hey continues until No 1 is leading again and they start another part of the travel to get the dancers in the desired places.

2. **Clapping** - Nos 1 & 2 having started another hey stop when No 1 is by the the furthest object and No 2 by the middle object. They face up and down and clap / b - r+r - / b - l+l - / etc, swinging both arms out to side, about horizontal, between claps, while stephopping and No 3 dances around the whole area clockwise, ending behind No 2 who then turn ½ way clockwise and claps with No 3 while No 1 goes round anticlockwise.

3. as 1. No 1 passes between the further two objects and the other two ½ turn and follow into the hey.

4. **Circles** - come out of the hey in a convenient place, straight into circle around the central object, three times to the right, anticlockwise and to the left, clockwise, turning outwards at the half way point to come back, with an emphatic raise of both arms.

5. as 1.

6. **Star Burst** - all face across the central object in different directions and dance across and away from the centre, pause at the crowd, turn and come back, forming a line going clockwise around to the top of the objects to start the hey.

7. as 1. and lead off at end.

3. THREE HAND REEL

Source : a women's side from Norfolk.

Steps : skip change step to travel and can end movements with three stamps like a hornpipe.

Set : three dancers in a line, top facing down the set and the other two facing up. 1> <2 <3.
Figures are all based on circling.

CHORUS : version 1 : Reel of Three every time.

version 2 : 1st and 4th times one end dances a Figure Eight around the other two : 2nd and 5th times the other end dances a Figure of Eight : 3rd and 6th times a full Reel of Three.

1. **Star** (hands across) right and left, turn **in** at half way
2. **Ring** (hands round) to left and to right, with or without joining hands.
3. **Star**, but at half way and at end reverse direction by casting **out**, all following No.1, so that the order is reversed, and forming a circle a little to the side of the original star. No.1 followed by the others traces a near figure of eight path.
4. **Ring**, joining hands, and popping dancer under as in "Pop Goes the Weasel" at the end of bar 2, all letting go hands and then rejoining them; carry on to the left, each popping in turn at the ends of bars 4 and 6. Repeat the circling to the right and popping at the ends of bars 2, 4 and 6 again. The figure is 16 bars long in all.
5. **Star**, right handed, and each dancer in turn pops under the arch made by the other two without letting go of the star at the ends of bars 2, 4 and 6. The first two can turn the easy way going under but the last has to do a reverse direction of turn to avoid twisting an arm. Turn out (alone) to come back and repeat it all left handed.
6. **Ring**, No.1 pops under at start without letting go, turns to face centre so that all have hands crossed in a clover leaf and "basket" round to the left to end the dance.

In dances with Reels of Three, occasionally the reels are danced facing to the side throughout and sidesteps could be used.

4. UPTON SNODSBURY

Source : Maud Karpeles mss
Steps : walk, skip, polka, etc
Set : three dancers in a line, each with one or two sticks.

A three handed reel with heys and stick tapping. Did some kind of stepping throughout the dance. For the stick tapping the middle dancer tapped alternately with the dancers on either side of them. Dr Cawte found that the reel could be done as a "Sheepskin Hey" around three hats on the ground.

An interpretation :

Chorus : various possibilities exist for single or two stick hitting. The tapping can be either (a) with each sideman, 4 bars each, on every chorus or (b) 8 bars with a sideman, alternating whole choruses with each dancer.

Figures: heys with different stepping (a) walk (b) skipping (c) rant (d) an invented heel and toe step. Perhaps repeat whole dance.

5. UPTON SNODSBURY-PARADISE ISLANDERS

- Source** : filmed on annual New Year's Day tour of Worcestershire morris villages.
Steps : walk, stephops, polka step with free foot tapped in front of supporting foot and a high spring on the hop.
Stick : short stick, carried sloped on right shoulder.
Set : three dancers in a line, top facing down, others up, 1> <2 <3.

1. Walk a Reel of Three twice through, end as O2YS.
2. **All "step"**, eight polkas 1&2 facing, then No 2 turns anticlockwise to face No 3 and all do eight more polkas.
3. Dance a Reel of Three, moving off in the direction facing, twice through, with stephops.
4. Sticks - hitters stand still and clash alternately, r to l, l to r, both hands holding the butts, 16 hits to each person, middle turns anticlockwise at half way. While they hit, the other dancer dances clockwise around them to place.
5. Dance a Reel of Three twice through in 14 bars and end with two bars on the spot.
6. Sticks as 4. but now the hitters polka step on the spot as in 2.
7. Dance a Reel of Three twice through and end as started, feet together and right hand holding stick up in the air.

6. SPEED THE PLOUGH

- Source** : recorded from Shropshire Bedlams at Sidmouth 1977. An interpretation of the Upton Snodsbury dance. Developed into a Five Hand and then a Nine Hand Reel concept.
- Music** : country dance version of “Speed the Plough” tune played AB.
- Sticks** : medium length. Sloped over right shoulder when not hitting.
- Step** : usual Shropshire Bedlams sequence.
- Set** : three dancers in one line all facing up towards the music.
m <1 <2 <3

O2YS - stationary facing up with sloped sticks.

Dance - there are two alternating movements, repeated six times in all.

1. REEL - A music

The Reel of Three path is a very wide Figure of Eight, the dancers going far out to the side. The first Reel starts progressively from the top with No 1 turning to their left. Other Reels start with the striker in the middle turning away from the last person hit. In both cases the third dancer does not move off until the dancer from the other end of the line of three has entered the third dancer’s loop.

2. STICKING & CIRCLING - B music

Sticking : the pair that
face clash every hit from right to left in the
rhythm, / x - x - / x x x - / four times through.

First time : 2&3 stick, No 1 dances anticlockwise ¾ round, moving in to face No 2 who turns on the spot ¼ anticlockwise to face No 1. 2&1 stick while No 3 turns to their left, the long way, into dancing round the strikers anticlockwise to end behind No 2. No 2 turns to their left and passes No 3 by the left shoulder to start a Reel of Three across the set, which ends with No 3 in the centre facing No 1 who is where they were when clashing with No 2.

Second Time: 3&1 stick, No 2 dances anticlockwise ¾ round, moving into face No 3 who turns on the spot ¼ anticlockwise to face No 2. 3&2 stick while No 1 turns to their left and dances anticlockwise round to end behind No 3, who then turns to their left, that is away from the person last clashed, and they dance a Reel of Three along the set, ending with No 1 in the centre facing No 2.

Third Time : 1&2 sticks, No 3 circles, then 1&3 stick and No 2 circles, going into a Reel across the set which ends with No 2 in the centre.

Fourth Time etc, follow the same pattern.

Note that the direction of the first clash after a Reel is the same as the last before it.

ENDING - sticks on shoulders

A. Rounds - instead of a Reel

The last one hit casts to their left into a circle, followed by the one who had last been circling round and finally the one in the middle who casts to their left.

V 1.1 Dances for Three

B. Turn out from the rounds and form a line facing to the left, dance forward, shaking the free hand vigorously, turn to the left and dance to place, turning left to face in the starting direction. Then each does this, dancing out one at a time, while the others dance on the spot. Then all do it together again. End feet together, sticks on shoulders. Each forward and back movement takes two bars, so probably the first is done on the end bars of the music for the rounds.

7. HEADINGTON REELS

- Source** : Dr Kenworthy Schofield collection in the mid 1930's from William Kimber. At a Ring Meeting Kimber criticised the dancing, although it was as Sharp had sanctioned it since 1913 and in some details it had even differed from the Morris Books. The careful recollection would have been published but for WWII.
- Music** : "The Bold Huzzar" and "Soldiers Joy".
- Steps** : **"Three-in-Four" Travelling Step** - used in the reels, consists of three running steps taken on the first three beats of each bar and a hop on the fourth beat. At the same time the arms are given a rhythmical swing movement from the shoulders, down to end a little past the sides at the beginning of each bar and up again to about chest level in the middle of the bar. The sequence starts with a preparatory hop and a forward swing of the arms.
- "Reel" Step** - it is similar to the stationary "polka" step of Northern country dances such as "Morpeth Rant". It is a mostly stationary not a travelling step. On the ½ beat before the first beat of the bar, a hop is made on one foot, usually the left, and on the first beat the ball (or heel) of the right foot is tapped on the ground in front of the left foot, which remains in position. On the second beat another hop is made on the left foot and on the third beat the right foot comes to the ground beside the left foot and the weight of the body is transferred to it. The sequence is then repeated with reverse feet. During the Reel Step, the hands are on the hips, fingers to the front.
- Set** : 3, face up towards the music in one line. There is no Once to Yourself, and no use of handkerchiefs.
- Hey** : The heys are danced twice through continuously when they occur. They begin progressively with No 1 at the top casting to their left and passing the dancer behind by the left shoulders and the next by the right. The path is a true figure eight, not any of the morris heys, with no pauses at half way, and speed regulated to complete the two figures eights in the 16 bars.

DANCE

- A1/2 Hey twice through.
- B1 Reel with Toes, stepping on the spot with the toe well turned out and tapped on the ground in front of the supporting foot.
- B2 Change places, passing right shoulders and turning to the right to face back using the same reel step.
- A3/4 Hey twice through.
- B3/4 Reel with Toes.
- A5/6 Hey twice through.
- B5/6 Reel with Heels tapping the ground.
- A7/8 Hey twice through.
- B7/8 Reel with Heels.
- A9 Hey once and end facing up. In the eighth bar reform the lines and jump raising the arms landing on both feet then throwing the left foot forward and the dancers pause.

DANCE FOR THREE

End the heys always by No 1 facing down and No 3 facing up. The first hey has No 1 passing No 2 first by the right. The first reel starts with No 1&2 facing, then No 2 turns to face No 3. The second hey starts with Nos 2&3 passing by the right etc.

8. EAST ACTON STICK DANCE

Source : A Hancock TV show of about 1955, as performed by Tony Hancock, Bill Keer, and Sid James, dressed in Top Hat, Forest of Dean shirt (like Beaux) and britches and each carrying a long stick.

Steps : single steps.

Set : three dancers in one line facing to the side (to audience).

A1 : Foot-up twice to the audience.

B1 : Middle dancer sticks with the right hand dancer, then repeats with the left hand dancer : (suggest, hit tips right to left and butts left to right while plain capering, 4 bars with each dancer).

A2 : Reel of Three, the middle going to the right first.

B2 : Middle dancer elbow swings the right hand and then the left hand dancer.

A3 : Foot-up twice as A1 - but in a different direction.

B3 : as B1.

A4 : as A2.

B4 : Middle man do-si-do's the right hand and then the left hand dancer.

ad lib to this pattern, introducing new figures at B6, B8 etc

9. LAST BUS TO BISHOP'S CASTLE

Source : film of Barley Morris in 1982 on local tour. Dance reputed to have created at a bus stop.
Sticks : each dancer has two long sticks. No clash of own sticks in the figures.
Steps : stephops and jumps.
Set : three dancers in a triangle, two at the top.

1>
 3> m
 2>

CHORUS - after figures 2 to 5.

Two dancers face and clash both sticks simultaneously. One slopes both sticks inwards and the other slopes them outwards and they alternate the directions for successive clashes, but always r+l, l+r.

The chorus starts with 1&2 sticking and No 3 dancing half round them anti-clockwise, from back to the front or vice versa as appropriate. Then 1&3 clash and No 2 stands back and steps on the spot. This is the order for every chorus. While No 3 or No 2 are "inactive" they are stephopping and clashing their own sticks together, alternately one on the other, hitting down onto the stick on the same side as the weight bearing foot.

FIGURES

1. Once to Yourself - stand with sticks over shoulders and jump at end.
2. Foot-Up-&-Down - straight into Foot-up, dance forward up the set and jump, keeping the formation, turning to face other way, 1&3 to left, No 2 to right, then dance down the set and jump No 1 to left to face across, No 2 to right to face across and No 3 to right to face up.
3. Foot-Out - all turn to right and dance out away from set to the crowd, turn to right to face back in and dance back to place.
4. Reel of Three - across the set, started by No 3 coming up middle and going to their right and passing No 2 by the right shoulder. Come out the natural directions.
5. Whole Rounds, anti-clockwise only, going round three times and a jump at the end.
6. Foot-Down-&-Up - as figure 1 in reverse, No 2 ½ turns to left and the others ½ turn to the right, ending the dance with feet together and both hands up in the air, and facing up.

**10. ROYAL GEORGE 3 HANDED STICK DANCE
or HELLO AUNTIE MAUREEN**

Source : Filmed at Waterloo Festival and at Sidmouth. The detail has been developed over the years. There is a problem in describing the dance.

Music : "The King of the Fairies".

Stick : each has one medium length stick.

Steps : usual Royal George sequence of three stephops and two running steps or "rushes".

Set : three dancers in a circle facing in.

Some terminology :

Hold : hold the stick with both hands on the butt, in front of the groin, with the stick pointing forward and slanting up at 20° to 40°.

Gesture: an upward rotation of the stick from in front of the legs up to the hold position. Can also be just a small rotation.

Posture: during a hold the dancer can stand feet apart, legs bent with knees forward and leaning back a little. Amount of posture varies with the individual.

ONCE TO SELF - stand close together, shoulder to shoulder facing in, with the three sticks vertical and together in the centre.

ROUNDS - back out and clash on the first beat, turning clockwise into clockwise rounds. Go round twice, taking eight bars in all. Twirl the stick over head, clockwise looking up, on the hops, and lower onto right shoulder for the rushes. Turn out to the left on the last 2 bars and face in making a gesture.

BATTER - No 1 adopts the posture and hold and the other two strike down on the tip of the stick alternately, seven hits in all. They all then dance a small circle clockwise on their own with two stephops, twirling overhead, and face in with a gesture. This is then repeated with the other striker leading.

STAR - form a three handed right hand star by resting the wrist of the arm holding the stick on the forearm of the person in front so that the sticks are vertical. Go round for one step sequence, two bars, turn out to left in a small circle clockwise, two bars, carry on with a right hand star, and turn out again, two bars, and face in and gesture.

BATTER - No 2 is hit.

HEY - Reel of Three twice/three through. 1

On one performance this was not a reel

but dancing round in a circle with two 2

of them working as a pair around the other. 3

BATTER - No 3 is hit.

ROUNDS - as before but in reverse direction, anti-clockwise.

BATTER - strikes passed round, each in turn hits their right hand neighbour's stick so the hit goes round anti-clockwise. In the repeat hit the other neighbour so that the hit goes clockwise.

EXIT - instead of the last small circle, the dancers move off towards the crowd, turn to face the centre and posture and gesture.

11. 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.

12. 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.

13. 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.

14. MAKING COTSWOLD DANCES FOR THREE

CHORUSES

A. STICKS

Sticking has to be with someone. Having half a Cotswold set gives either,

(a) three dancers in a line, 1, 2, 3.

To maintain symmetry, the centre, No.2, can tap with one end, No.1, and then with the other end, No.3, and then all three dance half a Reel of Three, and then repeat all, to place. The choruses that fit this pattern are those where the tappings in bars 1-2 are duplicated in bars 3-4. An example is “Balance the Straw” from Fieldtown. Another is “The Bull” in the Fieldtown style from the Great Western Morris. Here the middle faces down and raises their stick in both hands overhead on the first beat of bar 1, and the top hits the middle’s stick over the middle’s head on the middle beat of bar 1, then the middle faces up and the bottom hits them similarly on the middle beat of bar 2. Then follows the inverse, the top faces up and raises their stick overhead in both hands and the middle hits it also facing up on the middle beat of bar 3, then the bottom faces down and raises their stick and the middle hits it, now facing down, on the middle beat of bar 4.

(b) three dancers who form into a circle.

The virtue of this configuration is that tapping can be “passed” on around the circle. It was attempted one Wheatley Day of Dance by half the Adderbury side when the other half inadvertently went down the M40.

A typical arrangement could be for any chorus.
 No.1 hit No.2 in bar 1, No.2 hit No.3 in bar 2,
 No.3 hit No.1 in bar 3, No.1 hit No.2 in bar 4.

Take “Lads A Bunchum” from Adderbury, a simplified notation is,

o o o - / e e e - / o e o e / o e x - //

1 on 2 2 on 3 3 on 1 1 on 2 or,

1 on 2 2 on 3 3 on 1 1 on 2 2 on 3 3 on 1

One can construct handclapping dances along the same lines.

B. HANDKERCHIEFS

Movements requiring a recipient might be handled like the stick dances above. Some choruses, such as the “sidestep-&-half-hey” dances can be done in a line without an opposite. The lack can even be exploited in that all the dancers could face alternately to the right and to the left, either for different choruses or within one chorus. They could even face up, across, down and out in successive repetitions.

Dances with choruses that have a “cross over & hey on the wrong side” can be performed with no change, as the repeat back to place makes the symmetry.

Corner dances present difficulties. One solution is to dance the corner movement as a solo, like a jig, rather than competitively, and also to exploit a freedom of path not available with a full set of dancers.

HALF DUCKLINGTON

The Ducklington tradition is unusual in having a suite of dances without the usual Cotswold figures, being set dance variants of jigs. Jockey to the Fair, Nutting Girl, Princess Royal and Shepherd's Hey have figures which were done 2-by-2 and which can be done 1-by-1, and the choruses done with all facing to one side.

Some traditions, such as Ducklington and Wheatley, lack the common to-&-fro figures such as half-gyp, back-to-back and face-to-face. Consequently they are easy to adapt.

Corner dances can sometimes be changed to a cross-over & hey on the other side form. "Lollipop Man" can become "Bobby Shaftoe" by all dancing simultaneously with one's opposite rather, than the corner, and crossing over on the spring capers and jump, and going into a half hey the easy way.

THOSE FIGURES

When Janet Blunt and her friends were noting the Adderbury dances from William Walton they naturally had difficulty in distinguishing between Foot Up, Foot Down, Processional Up and Processional Down when shown them by a single person. The differences are actually small, as are the variations between the paths of the forward and back figures elsewhere. Without an opposite, the slanting paths and lateral movement in half-gip, back-to-back etc can be ignored, leaving only two basic movements,

- (a) Forward and retire backwards twice,
eg. Foot-Up twice, Half-Gip, Back-to-Back.
- (b) Forward and turn to come back to place forwards.
eg. Foot-Up-&-Down, Whole-Gip, Hands-Round and even Cross-Over.

Thus dances can be constructed with either or both of these two figures performed in any of the four basic directions of up, down, left or right. All could be called Foot-* !

15. ADDERBURY 3 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.

16. FURZEFIELD

- Source : Bath City, three handed version of the Bampton dance.
Set : three dancers stand in a triangle.
Dance : Foot Up to start and Half Rounds for the rest of the figures.
Chorus : is a three hand right hand star going round doing two half capers, then four plain capers to turn out and face back, and left hand star coming back doing two half capers, then four plain capers to form a line of three, then a full Reel of Three, itself taking eight bars.

17. LICHFIELD SHEPHERD'S HEY

Source : The Lichfield Mss which became available piecemeal in the mid 1950's. The conventional explanation is that they were a copy of notes made by two women collectors about 1897, it was not unusual for Sharp to let informants copy his notes. However the completeness of the total information given and the sophistication of the terminology was beyond that available at that time and would suggest a time after Sharp had started to publish, ie at least a decade later. Recent examination of the paper and its watermark gives a much more recent date, perhaps about 1930, making a hoax a possible explanation. However the Journal published the material after evidence of local memories of some of the dance movements was assembled. Of course to today's dancers it does not matter! Lionel Bacon's book has an error in the path given for the other jig "All the Four Winds".

Music : local variant of "Shepherd's Hey".

Steps : walk, double step, crossed sidestep, Lichfield Caper, given as two plain capers onto right and then left, swing the right back and caper onto the right. Start dance onto right foot.

Set : three dancers starting in a circle, numbered anticlockwise.

Figure 1 Part 1

Foot-Up is two double steps and a Lichfield Caper, repeated on opposite feet, all on the spot facing in, end right foot off ground.

Part 2 - The Push

Hold hands (or touch palm to palm), body facing and leaning in to the centre, but legs twisted for sidesteps, cross right over left, sidestep to the left, twice, circling to the left clockwise, then one Lichfield Caper facing in, repeat the other way, to the right, using opposite feet.

Figure 2 Part 1

as Fig 1 but with cross over steps, instead of the Lichfield Caper, the short sidesteps to the left and to the right are done with the body well bent over and hands together on the tummy.

Part 2 - The Toss

No 1 turns to face out on two double steps while Nos 2&3 standing still join both hands (cross hands, palms down) to form a cradle. No 1 backs and sits on the hands, Nos 2&3 swing No 1 forward, back and throw them forward and up to land on both feet.

Repeated by Nos 2&3.

Figure 3 Part 1

as Fig 2 Part 1.

Part 2 - The Jump

No.1 only does two double steps, capers onto the right, then puts feet together while putting hands on the shoulders of Nos 2&3 who have turned to stand side by side facing No 1, who capers high, passes through and swings legs apart, and together to land. All turn in to the left with a caper.

Nos 2&3 repeat but the last time No 3 swings legs apart as rise through and the others catch hold so that they finish held up high. It is best if No 3 puts in an extra preparatory step before the leap.