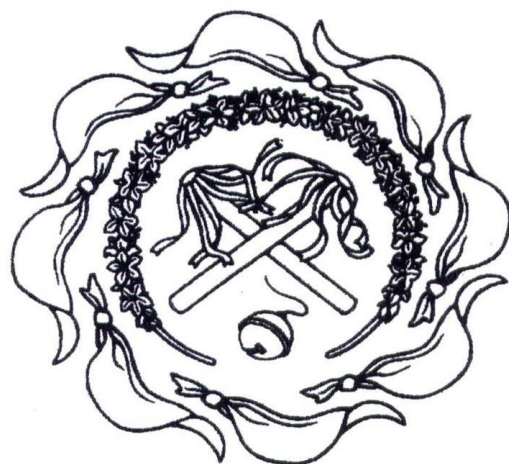


**WORKSHOP  
SERIES**

**ADDERBURY  
TRADITION**  
**Cotswold Morris Dancing**



A Morris Federation Publication

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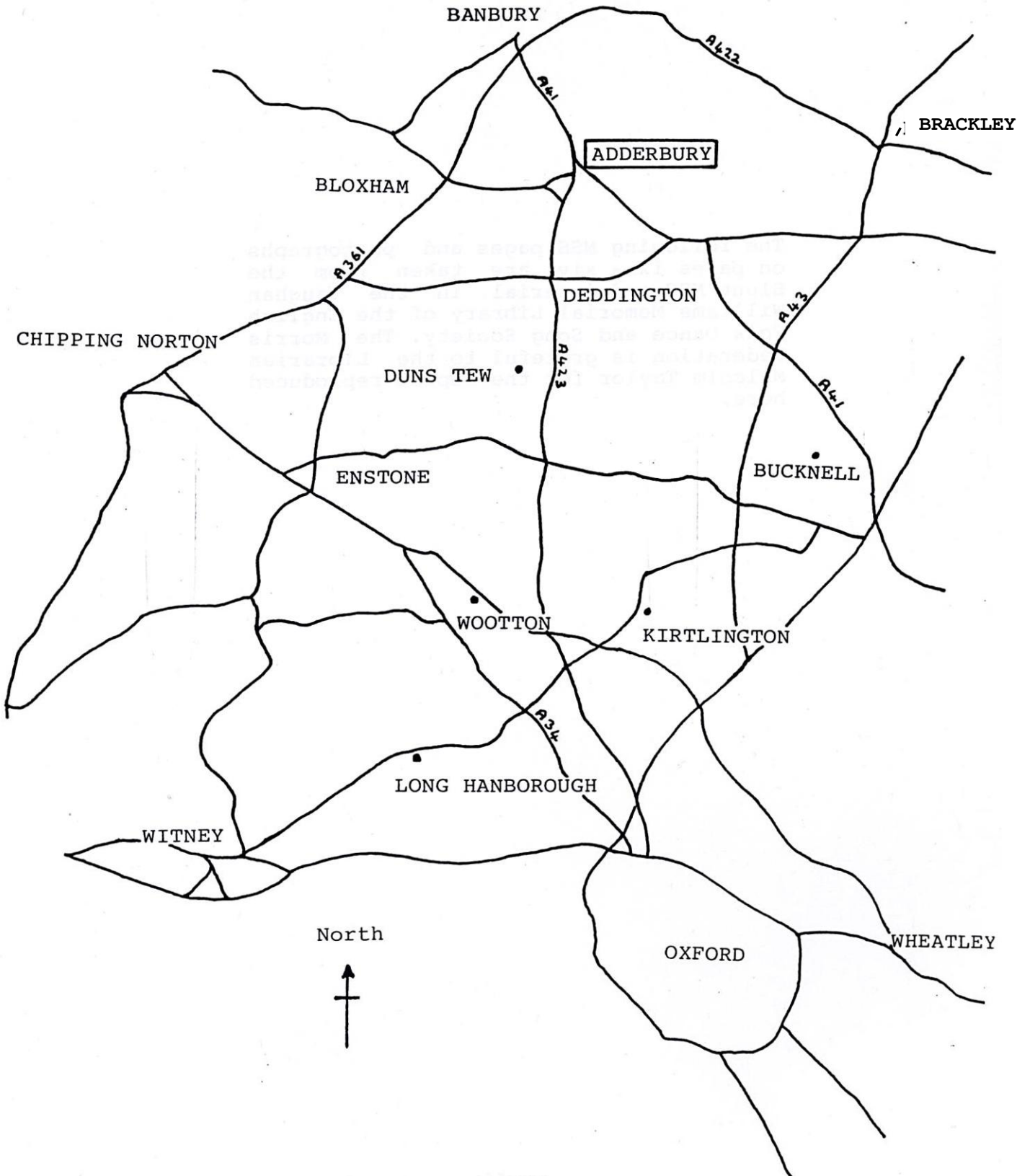
( ) = section.

## ABBREVIATIONS

AMM	The Adderbury Morris Men
AVM	The Adderbury Village Morris
b	Feet together and clash
B	The Butt
BB	Back to Back
C in	Caper In
Ct	Cast
DB	Dib Butt
D in	Dance In
DT	Dib Tip
E	Evens
EB	Evens Butt (of stick)
ET	Evens Tip (of stick)
FD	Foot Down
ftj	Feet Together Jump
FU	Foot Up
h	Heel
H	Hey
HG	Half Gip(sy)
HR	Hands Round
l	Left (feet)
L	Left (hands)
No	Number
Nos	Numbers
O	Odds
OB	Odds Butt (of stick)
Opt	Optional
OT	Odds Tip (of stick)
OY	Once to Yourself
PD	Processional Down
PU	Processional Up
r	Right (feet)
R	Right (hands)
SM or SM*	Stand for Music
t	Toe
T	The Tip
TC	The Crown
WkR or WkR*	Walk Round
X	Clash
XB	Cross Bottoms
XO	Cross Off
XS	Clash or Shoot
XT	Cross Tops
↑	Lift Foot
*	When Singing

MAP

The map below shows the location of the village of ADDERBURY, and the other places mentioned in this notation.



The following MSS pages and photographs on pages ix - xiv are taken from the Blunt MSS and material in the Vaughan Williams Memorial Library of the English Folk Dance and Song Society. The Morris Federation is grateful to the Librarian Malcolm Taylor for the copies reproduced here.

Noted J.H.B.  
from W. Wallin  
March 2, 1918.  
Adderbury

"The Washing Day" (Adderbury)

Four-Cornered Stick Dance - for the whole set.  
(for 6 - 8 - or 12 - or as many as will)

This dance + song were used in Adderbury for many generations.  
Wm Wallin (now 81) learnt it in youth from - or partly from Mr James Elliott, an old man, who had learnt it from his grandparent.  
[The air is known to the Scottish song (or northern) "There's nae luck about the house". Could it have come from Scotland when the Duke of Buccleugh held the Wilton property <sup>at</sup> Adderbury House? Mr Elliott used to joke & say it was sung "when there was no men in Adderbury, & the women had a meeting, & had to do all the washing!"

A. Thump! Thump! Scrub! Scrub!  
words) Scrub! Scrub away.  
The Devil a bit of Peace I get  
(Devil) <sup>20 (git)</sup>  
Upon the Washing day.

B. G. A. F. E. D. C. D. E. (He said E. F. Thump)  
G. A. F. E. C. B. (He said D. C. - wrong)  
G. A. F. E. D. C. E. F.  
F. E. D. C. B. A.

"Once to y<sup>r</sup> self." Follow round in a circle to places (as always).

Not. A. Music. Forward and back twice. Each couple clap across each time at 8<sup>th</sup> beat. (see X - times).

Fig. B. Music. Claps. each couple claps across with partner. fast. (X at least mid-air) only single hands on stick. - do it twice.

A. Music. Each Couple walk across (first time) + back. Second time (second time) + back twice. backwards return. Clap across each time on 8<sup>th</sup> beat. (2 beats in a bar).

2-fig. B. Music. Clapping again. with both hands holding sticks. twice.

A. Music. Dance Cross Corners. Sticks across. 1 + 3. while 2 + 4. drop sticks ready to clap across at 8<sup>th</sup> beat. Turn round + for eight beats clockwise, + Clap. Then 8 beats counter clockwise and Clap. Then 2 + 6. + 3 + 4. do the same. 8<sup>th</sup> other couple stand still till the claps come.

B. Music. Claps Both hands on sticks. do it twice.

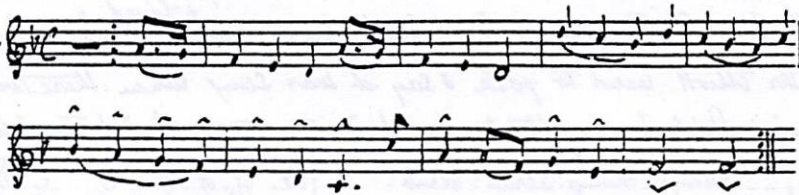
Noted by J.H.B.  
March 1. 1918. from  
Waltz. Adenbury.

"Princess Royal." 4 cornered Handkerchief Dance.  
For men only - or men & women in couples.

For four - six - eight - or 12 dancers - or as many as will.  
but four is the necessary minimum -  
Once to yourself - walking round in circle. to position -



A. music.  
no. 1.

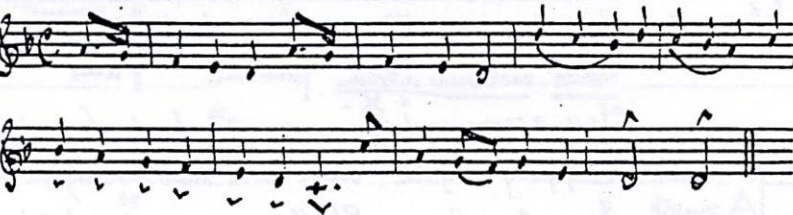


B. music  
no. 2.



Corrected Version. Collected March 13 - 1919 - by J.H.B.

A 1.)  
B. 2.)  
A. 3.)



Caper. Caper.

This was how Mr Walter Sang it in 1919 - after coming back to it a fresh after  
the interval of a year since J.H.B. first noted it - & he seemed quite  
certain the time should end there (on the minor chord)

Noted by J.H.B.  
Mar. 1. 1910.  
from Mrs. Walton  
Adderbury.

"Princess Royal." Four-cornered Handkerchief Dance.  
(Morris Dance) - as at Adderbury.

for four, six, eight or 12 dancers. or as many as please.

but four is the minimum for a set. It was a man's dance.

but was often ("Bless you - yes!") danced also <sup>by or with</sup> women.

It has four figures; with Cross-corners - Clapping - and Capers.

Once to yourself - circle round to position - and strike to places,  
with Capers on the last beat. (a wave of hands.)

Fig. 1. A. Music Forward and back twice. Handkerchiefs <sup>held</sup> twice.  
and Capers. (This back movement at end of each part.)

B. Music Straight across (to right of your partner) 1. 2. 3 steps  
and back to place. 2 steps forward & back, to  
the right - for 2 bars. Then Clap - for 2 bars on leg &  
hands (Hands leg. hands. Hands l. leg. hands).  
Forward & back once (toward musician) & Capers.

Fig. 2. A. Music Hands across, & turn 1<sup>st</sup> & 3<sup>rd</sup> } during 8 beats  
twice. " " " 2<sup>nd</sup> & 4<sup>th</sup> }  
Cross and draw back " "  
Forward & back & Capers.

B. Music Cross Corners. Claps. & Capers (twice)  
twice.

Fig. 3. A. Music B. Cross the middle & back again with Claps & Capers.  
twice. each twice. (after dancing to A music. forward & back twice)

Fig. 4. A. Music All turn round & dance back & forth & forwards away from  
twice the musician - twice - & return to places. with Capers.

B. Music Then Cross Corners & Claps. Then Strike round in a  
circle, going very slow. (Is it 2 Capers?). And all jump  
together, face to face in a central bunch on the last Capers.  
(This is for mischief, used to jump on each others' toes in last Capers (just right rest).)



William Walton teaching  
outside Janet Blunt's  
House in Adderbury.  
Circa 1916.



Janet Heatley Blunt  
1859-1950



Cecil Sharp  
1859-1924



DAY OF DANCE PHOTOGRAPH - 1975

From left to right:

Colin Foran  
Chris Leslie - Fiddle  
John Leslie - Melodeon/Concertina  
Phil Taylor  
Tim Radford - Squire  
Rob Widdup  
Jim Plester - Fiddle  
Dave Bull  
Charlie Hall  
Chris Hone  
Arthur Wright - Accordion

foreground:

Annie Radford - Concertina  
Bryan Sheppard - Bagman and Fool

(Only Annie Radford was "Musician only", all other musicians also danced.)

## 1. INTRODUCTION

Adderbury is a North Oxfordshire village, situated 3 miles south of Banbury. The village could muster, at one time, enough dancers for three separate teams. The old Adderbury Morris, which ceased operating in the 1880's, danced each year during Whitsun Week, and always at the Thursday fair in Banbury, where they met with the Long Hanborough and Wootton dancers.

The current revival teams, of which there are two: The Adderbury Morris Men and The Adderbury Village Morris, dance annually on the closest Saturday to April 26th, this being the date of the first performance of the revival team in 1975. In their dancing styles and influences, the teams differ significantly. The AMM dance slowly and have interpreted the dances using all the source material available. The AVM dance quickly and have used only Blunt as the source.

The sources of our information on Adderbury came from the Janet Heatley Blunt and Cecil Sharp Manuscripts, Cecil Sharp's and Herbert MacIlwaine's Morris Book II, Roy Dommett and the current revival.

### 1.1 IMPLEMENTS

#### 1.1.1 STICKS

In stick dances, each dancer carries a 33" to 36" (84/91cm) long peeled Willow stick, that is approximately 1.5" (4cm) in diameter. One of the current revival teams (AMM) only cuts sticks during November or December, when the sap has stopped rising. They are cut longer than required, roughly peeled and stored (lying flat), until the next March. They are then finally stripped and cut to length. Only Willow is really acceptable because it is light, but strong, springy and sounds good when used properly. It is necessary for the sticks to be the length they are because of the complex stick movements used during the choruses. If any wood other than Willow were used, they could be too heavy at the length specified.

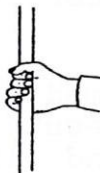


Diagram 1 Holding the Stick

### 1.1.2 HANDKERCHIEFS

In handkerchief dances, each dancer carries two white handkerchiefs (one in each hand) that are, ideally, 20" (51cm) square. However, in reality, any white handkerchief is used. Each handkerchief has two diagonally opposite corners tied together (in Sharp's original notes, and later additions of the Morris Book), and hooked over the 1st or 2nd finger.



Diagram 2 Holding the Handkerchief

The reason for this tying is due to the complexity of the hand movements and the larger handkerchiefs. The movements would be difficult to undertake with them untied ie. they could wrap around the arm. It is suggested that the handkerchiefs are used when practising, as the complexity of the Hand Movements can only be grasped completely through using handkerchiefs.

### 1.1.3 BELL PADS

The original team wore bell pads that contained thirty bells per leg. These were five vertical rows of six bells. The pad itself is currently made from one piece of leather, approximately 6" (15cm) wide by 8" (20cm) long, cut with vertical slits at 1" (2.5cm) intervals. The pad is tied to the front of the lower leg, below the knee, with red and blue ribbon or white tape. When practising, it is advised that bell pads are worn. This helps the dancers to stay in time and balance.

## 2. STEPPING

### 2.1 GENERAL

2.1.1 A STEP is a transfer of weight from one foot to the other. It should be noted that a dance step is not a walk, but a springy movement; ie. there is a point during the change of feet when the dancer is not in contact with the ground.

2.1.2 For a HOP, it is assumed that the weight is already supported on one leg. To execute the hop, the dancer springs off the supporting foot and lands on it again. It is necessary for the knee to be bent and straightened to achieve this spring. The term 'free foot/leg' refers to the non-weight supporting limb.

2.1.3 There exist a number of different steps within the tradition. Some of these steps are unique, and only appear in one dance. These steps will be described with the actual dances concerned. The majority of these dances do however use common steps; even if the sequence of these change from dance to dance, and particularly between stick and handkerchief dances.

## 2.2 DOUBLE STEP (123 Hop)

This step is used in both Stick and Handkerchief dances, for the first part of all Figures (see 7.).

With a right foot start, the dancer should step forward onto the ball of the right foot, lifting the left off the ground, swinging it forward and about 6" to 9" (15cm-17.5cm) from the ground. The knee should be slightly bent so that the lower leg is relaxed. The ankle should be at about 90° to the lower leg, ie. the toes should not point to the ground. The upper leg, from hip to knee, is at about 30° from the vertical. This is then repeated with the left to the ground, and again to the right. The dancer should then hop once on the right foot. The whole sequence is normally then repeated, but the second time it is left foot start. The greatest amount of forward travel should occur on the first right foot step (ie. a surge forward). The use of this step is described in more detail below.

This step should not be rushed, but performed at a speed of about 4 double steps in 6 or 7 seconds ie. 70 to 80 beats per minute.

## 2.3 BACK STEP

The Back Step is a simple low step hop on the right foot first. The foot is placed straight back and not behind the left. The left should be again off the ground before the right is landed. The dancer should then hop on the right foot. This would then normally be followed by a left foot step. The use of this step is described in more detail below.

## 2.4 CAPER

This is a normal Plain Caper, ie. an exaggerated step, transferring the weight from one foot to the other. The dancer should step from one leg to the other, with the leg that is being stepped from, ie. the supporting leg, being first swung back before it is swung forwards. The dancer should almost attempt to kick himself on the backside with this leg. The leg that the dancer is stepping to, ie. the free leg, is also swung slightly forwards before being placed to the ground, onto the ball of the foot. The use of this step is described in more detail below.

## 2.5 SIDE STEP

The Side Step is an Open Side Step and is only used in Choruses (see 6.3). The dancer should not turn the body, nor lean in the direction of travel while performing this step. It consists of a right foot step to the side, ie. at approximately  $45^\circ$ , onto the ball of the foot, lifting the left off the ground. Then, a left foot step behind the right, which is lifted off the ground, before a further right foot step to the side, ie. back to the original line of the feet. There is then a hop on the right foot. During a normal side step sequence, the side step would first be performed with a right foot lead, ie. moving to the right, and on the hop at the end of this step the dancers would propel themselves in the opposite direction, ie. to the left; to complete the sequence with a left foot lead side step.

## 2.6 OTHER STEPS

Any other steps used, that are peculiar to one or two dances, will be described with those dances. These include: Haste to the Wedding (10.3), Betty Windsor (10.9), Sweet Jenny Jones (11.2), Beaux of London City (11.9) and The Happy Man (11.13).

## 3 STEPPING SEQUENCES

### 3.1 DOUBLE STEPS

3.1.1 It is assumed that a Double Stepping sequence normally begins with the right foot raised off the ground. To achieve this position, from having both feet on the ground to start, the dancer must jump slightly off two feet and land on the left. The right should be raised about 6" (15 cm) off the ground, and the body weight be so distributed that only a forward movement is possible. This preparatory movement is called the Shift Step, and should occur on the final note of the preceding music sequence, ie. before the first note of the double stepping sequence.

3.1.2 Each double step should take one bar of music to dance. Therefore the normal sequence for a Figure (see 6.3) is 2 double steps. The first double step should be danced moving forward with the majority of the travel over the ground occurring on the first strong beat of the bar ie. first right foot step.

3.1.3 The second double step, ie. left foot lead, would normally be danced on the spot, ie. not moving forward. In dances where more than 2 double steps are required, the 3rd and 4th double steps should also be danced on the spot.

## 3.2 BACK STEPS

3.2.1 The sequence of Back Steps used differs between Stick and Handkerchief dances.

3.2.2 In Stick dances, there are normally 2 step hops, followed by feet together and a jump with a clash of sticks with opposite. The feet together after the step hops is described as follows. The left foot should be the supporting foot, with the right about 3" or 4" (7.5cm-10cm) off the ground in front. The right (free) foot should be 'slid' to the side of the supporting left foot. This supporting foot should, simultaneously, also slide slightly backwards, but remain on the ground. The dancer should then jump off both feet and clash sticks with opposite on landing, on both feet. If this is halfway through the Figure, ie. the dancer has still to complete the second part, the dancer should then do the Shift Step that is described in 3.1.1 above, before the next single stepping sequence. This is not necessary if it is the end of the Figure (unless the dancer is required to move immediately in the Chorus).

3.2.3 In Handkerchief dances, the number of back steps used depends upon the actual dance. If capers are to be performed halfway through or at the end of the Figure, it is normal for the dancer to dance one step hop on the right foot and then a simple step on to the left. This 'step' balances the dancer before undertaking the caper. In cases where no capers are danced halfway through the Figure, it is normal to dance 4 step hops backwards.

3.2.4 The term Back Step can be misleading when applied to some of the Figures used. This is because they are not always danced "backwards". In some Figures it is necessary to dance these steps moving forwards. In these cases the basic step movements do not change very much, the foot is propelled forwards rather than backwards, and the weight is distributed so that the dancer goes forward.

## 3.3 CAPERS

3.3.1 Capers should only be performed by the dancer 'In Place', ie. they should never be danced moving backwards. If danced moving back, it is difficult to maintain one's balance, particularly if the dancer is required to complete the second half of the Figure after the capers.

3.3.2 There is a dance however, where capers are used as the back steps, ie. actually moving backwards to place. Please refer to The Buffoon (or the Fool's Dance) in 10.5 below.

### 3.4 SIDE STEPS

3.4.1 A Side Step is always danced to the right first, ie. with a right foot lead. Also, in almost all cases, the dancer will only be required to dance two side steps in sequence, ie. one to the right and then one to the left.

3.4.2 If the left foot Side Step is to be followed by double stepping, the hop of the side step should be danced. If however, a caper or a sequence of handclapping is performed after the left Side Step, the final hop is omitted. This is the most common situation, and is similar to the sequence of the handkerchief back steps that are followed by a caper (refer to 3.2.3 above).

## 4 HAND MOVEMENTS FOR HANDKERCHIEF DANCES

### 4.1 FOR DOUBLE STEPS

4.1.1 There are considerable differences between the hand movement descriptions for double stepping contained within the Sharp and the Blunt manuscripts. This is interesting, if only because both were collected from the same dancer, William "Binx" Walton.

4.1.2 Blunt has a simple Down and Up movement, with the arms straight out starting at shoulder level, and travelling down on the first beat to the side of the body. The arms are then brought up again to shoulder height on the hop of the double step. The arms are held straight during this movement. This style is favoured by one of the current village revivals, the Adderbury Village Morris.

4.1.3 Sharp has, however, an altogether more complex movement. The drawing of the movement contained in the Morris Book II is, however, almost impossible to achieve. Generally, this movement has become what is described below, and there is one hand movement per double step. This style is the most common in use, and is followed by the other village revival, The Adderbury Morris Men.

4.1.4 The hands are brought down close together from face level to the abdomen, in front of the body. This move is made on the 1st step. During the 2nd and 3rd steps, the hands describe two circles simultaneously, the right hand starting to move to the right and away from the body, then up and round and back to the point of origin, ie. an anti-clockwise circle. The left hand does a similar movement, but starting to the left ie. clockwise. These two-handed circular movements should take place at chest level and in front of the body. On the hop of the step, the hands are brought up together, to face level. The handkerchiefs should be made, with a flick of the wrists, to be 'ahead of the hands' during this up movement.

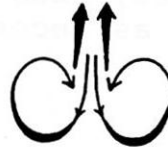


Diagram 3 Hand/Handkerchief Movements During Double Steps

4.1.5 During the movement (except in the final handkerchief 'flick') the arms should be bent at the elbows, which in turn should be kept as close to the body as possible without cramping the movement. Most of the movement should therefore be performed with the hands, wrists and forearms.

4.1.6 Some variation on the above can be seen, particularly with the hands being held apart for the Up and Down movement in front of the body.

#### 4.2 FOR BACK STEPS

The Hand Movement described in 4.1.4 above, is normally also performed to two back steps (these taking the same 'time' as one double step). If however, the back step sequence is "step hop, step", then the hands are brought down from face level to the side of the body, with the arms straightening. This is called by one of the village revivals (the AMM) "The Show". To accentuate this movement, the hands should pass each side of the body at hip level, and continue past the body.

This movement is then followed by the Hand Movement given below for Capers.

#### 4.3 FOR CAPERS

The Hand Movement for the Caper is a "Wave", a circular motion, controlled mainly by the elbow, at waist level. It is important that the elbows are kept as close to the body as is practical without cramping the caper or hunching the body. The forearms should be  $45^{\circ}$  to the body, and rotated at the same time: right hand - clockwise, left hand - anti-clockwise; or put another way, the arms should be contra-rotating. The wrists should be 'turned' to accentuate the Wave.

#### 4.4 FOR SIDE STEPS

There should be a one handed "Wave", as 4.3 above, for each Side Step. The hand used should always be the same as the side step leading foot, therefore for right side step it is right hand, left side step it is the left hand.

The "Wave" should also be at the same level as that for the caper, with the elbow kept as close to the body (which remains upright) as possible, without cramping the movement.

#### 4.5 OTHER HAND MOVEMENTS

Other Hand Movements, used with steps that are not common, will be described, as necessary, with the dances concerned.

### 5 USE OF STICKS

#### 5.1 PARTS OF A STICK

The sticks used for the Adderbury dances are described in 1.1.1 above. It is however, important to add the following definitions for the parts of the stick.

5.1.1 THE TIP. If a stick is held vertically in the middle with the right hand, the tip is the part of the stick that is uppermost, ie. farthest from the ground.

If a dancer is required to strike another dancer's stick on a tip or with the tip, it should be on or with any part of the stick that is above the hand. The only exception to this is when the dancer is required to strike the ground with the tip. This movement should be done with the farthest "edge" of the end of the stick. (The term "edge" is used on purpose. To use "end" would not be wholly correct, as the "end" is the cross-section end of the stick.)

5.1.2 THE BUTT. If a stick is held vertically as in 5.1.1 above, the butt is the part of the stick that is below the hand, ie. closest to the ground. Again, if the dancer is required to strike on or with the butt, it should be with the part of the stick below the hand. If the butt is required to strike the ground, it should then be done with the bottom most "end" of the butt (not the edge).

5.1.3 If the stick is not the same thickness at both ends, ie. if it tapers (this being common, particularly with willow), it is advised that the thickest and heaviest end is used as the tip. If this suggestion is followed, the dancer will find that the stick is easier to control.

#### 5.2 WHEN NOT DANCING

When a dancer is not required to move eg. before the dance begins, during Processional Up or Down (described later), etc., they should stand still, holding their stick vertically with the right hand in the middle. The upper arm, from the shoulder to the elbow, should be held against the side of the body. The forearm should be at 90° to the upper arm ie. straight out in front of the body. The arm not holding a stick is held down relaxed by the side of the body.

### 5.3 DURING WALK ROUND

During the Walk Round, which is part of the ONCE TO YOURSELF (described later), the dancer should hold the stick in the middle with the right hand; BUT instead of it being vertical, the tip should point to the ground, with the arm from shoulder to hand against the body, but allowed to swing naturally. The important point is that the stick is not held vertically in the Walk Round, nor is it pointed to the centre of the circle being walked by the dancers.

### 5.4 DURING FIGURES

When dancing with sticks, they should be held vertically with the right hand in the middle, as When Not Dancing (5.2 above). The stick should not be held too firmly, it will then remain upright and parallel to the body whilst dancing. A common variation to this is that the stick is held in the middle, at arms length and very rigidly. The hand in this situation is at shoulder level. This does not allow for the "up and down movement when dancing", that is stated in the Blunt manuscript.

### 5.5 DURING A CLASH

When sticks are clashed with opposites, ie. dancers face opposite and strike tip to tip from right to left, the stick should not be allowed to follow through. This prevents the dancer from losing balance if he/she fails to strike the opposite's stick. Also try to avoid letting the tip of the stick point to the ground when swung back before the clash, it should be kept vertical during the swing.

The clash can be shown as 'X' or  $\frac{ET}{OT}$  ie Even's tip to Odd's tip.

### 5.6 DOUBLE STICKING

5.6.1 This is the term used to describe how the stick is held while some of the choruses are performed. Basically, the dancer should hold the stick with two hands. The left hand, with knuckles up, holds the bottom part of the butt. The right hand, with knuckles down, holds the stick approximately in the middle. The stick is held at chest level, with the left hand lower than the right. Therefore the stick is on a plane diagonal to the ground, but parallel to the dancers' set when facing opposite.

When striking sticks during a chorus, the opposite dancer should hit the receiving stick, with the tip of his/her own, between the opposite's hands. This is shown as follows, if Even is to strike Odd, as:

$\frac{ET}{OB}$  , and Odd to Even as  $\frac{OT}{EB}$ , where T = Tip and B = Butt.

5.6.2 When striking sticks with opposites, the stick should not be held too firmly. If it is held firmly, the sound of the stick will not reverberate, but a series of dull thuds will be produced.

5.6.3 Every effort should also be made to keep the stick, when sticking with opposites, as parallel to the set as possible. This is best achieved by using the left hand as the stationary pivot of the movement. The right hand can then be used to push the stick away from the body to hit the opposite's stick. The receiving stick should be "offered" to the striking stick ie. the dancer should push the stick slightly away from the body just before the point of contact.

5.6.4 There are occasions during double sticking when the right hand is slid up and down the stick. When striking, the right hand is slid down the stick, and the stick is used like an axe. When receiving, the right hand is slid up the stick, thereby giving the striking stick a greater area to hit.

5.6.5 It is a general rule when sticking, that the lowest numbered dancer always strikes first. Refer to the section on the Numbering of Dancers in a Set, 6.1.1 below.

## 5.7 SINGLE STICKING

5.7.1 This is again used in choruses, but this time the stick is held with the right hand, with knuckles down, in the middle. The stick should again be at chest level, and be diagonal to the ground, etc. as in 5.6.1 above (ie. butt closer to ground than tip).

5.7.2 As with double sticking above, during the chorus sticking, the opposite should strike the receiving stick, with his/her tip, on the butt. This will be shown in abbreviated form as described in 5.6.1.

5.7.3 When actually striking the opposite's stick during a single sticking sequence, only the forearm, wrist and hand with stick are used to undertake the movement.

5.7.4 The stick, because it is only being held in the right hand, should be gripped reasonably firmly. When striking the opposite's butt with a tip, the dancer should, by using the biceps, bend the arm at the elbow so that the hand is moved away from the body. If the stick is held firmly this should make the tip move closer to the opposite's stick. At the same time as the above movement, the receiving dancer should bend the elbow so that the hand is brought closer to the body. This has the effect of making the butt move closer to the opposite. If this movement is undertaken by the dancers concurrently, ie. one dancer's hand being brought closer to the body and the other's being moved away from the body, the sticks will bang together.

## 5.8 OVERHEAD STICKING

5.8.1 This is again used during the choruses, when the dancer is required to turn or swivel the body to the right, and hold the stick, with two hands, above and behind his/her head, for the opposite to strike.

5.8.2 The turn of the body should be a smooth and continuous movement, both up and back. This is best achieved by the dancer standing with feet apart, and rising onto the balls of the feet. The dancer should then, at the same time, raise the hands above the head while swivelling the whole of the body on the balls of the feet. The left shoulder is moved forward and round to the right and the legs will be crossed at the knees. The dancer will then have his/her back facing opposite.

5.8.3 The opposite, who is to strike, should hit the stick with his/her tip, between the receiver's hands. This receiver should, for safety, slide the right hand to the tip of the stick and hold it both parallel to the ground and to the set. It should also be above and behind the head, but the arms should not be straight.

5.8.4 When coming down from the Overhead position, the dancer should again swivel on the balls of the feet, but this time to face the opposite; ie. the left shoulder moving from the right, round to the left.

5.8.5 There is no need to hurry this movement, there is plenty of time available. Dancers should make sure that they keep their balance throughout the turn.

## 6 DANCE FORMATION AND STRUCTURE

### 6.1 SET DANCE FORMATION

6.1.1 A Set Dance is made up of those dancers sufficient to perform the dance. Each Set usually consists of six dancers in column formation, numbered from 1 to 6, these numbers being retained throughout the dance as follows:

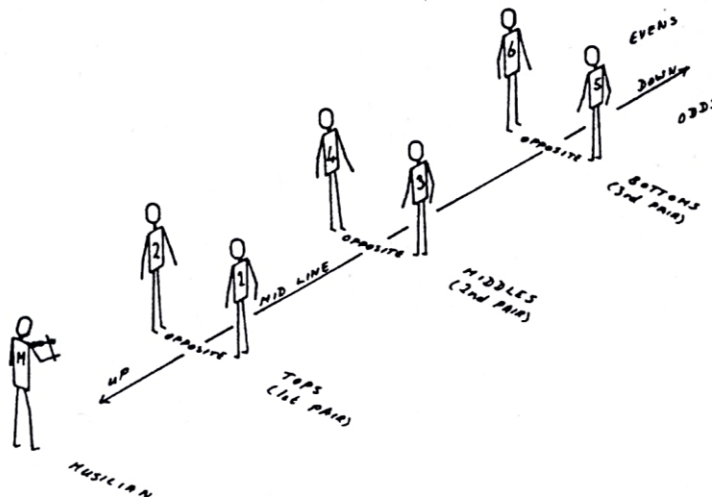


Diagram 4 Set Dance Formation and Numbering

6.1.2 Conventionally, the dance is led by No. 1., and the musician, of which there should ideally be only one, stands at the top of the Set.

6.1.3 In those dances for more than six dancers, the numbering should continue in pairs, as before, ie. 7,8, etc. It should be noted that on one side of the Set all the numbers are ODD, and that on the other side they are all EVEN. This is very important, particularly when examining Stick Dances and their choruses.

## 6.2 JIGS

A Jig is a dance that is normally only performed by one dancer, although on occasions it can be by two, or at maximum, three.

## 6.3 DANCE STRUCTURE

6.3.1 A Dance is made up of Figures that are characteristic of the Tradition being danced, and a Chorus or distinguishing figure, that is repeated (sometimes with variation) between the Figures.

6.3.2 At Adderbury, in the 19th century, the Figures used were never in a 'fixed' sequence, but danced in the order called by the Squire/Foreman. This practice has been almost abandoned by the revival teams who prefer to have a fixed order depending on the dance performed. Even they, however, have days when they revert to the old ways if the Squire/Foreman is so disposed.

6.3.3 A Figure is normally danced to the "A" music, while the Chorus is danced to the "B" music.

## 7. FIGURE NOTATIONS

A Figure is a movement, normally danced by the whole set at once, to the "A" music. They are as follows:

### 7.1 ONCE TO YOURSELF (OY)

This is made up of a number of different movements, the sequence of which can change depending on the actual dance. The different elements are described below.

#### 7.1.1 WALK ROUND (WkR) or (WkR\*)

A clockwise walk round in a circle back to place.

The dancers are in set positions facing up, towards the musician. The musician plays a chord, and the dancers walk round in a clockwise circle, starting with the right foot, unless directed otherwise. Numbers 2 and 4 turn out, while the other dancers take the shortest and easiest route, to form the circle.

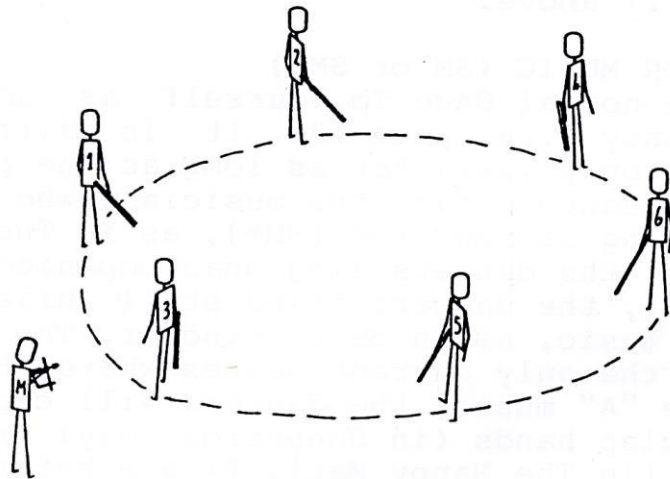


Diagram 5 Walk Round

In those situations where the dancers are required to sing (WkR\*), no music is played. If no singing is required (WkR), the musician should play the "A" music as directed. When sticks are used, they are carried during the movement with the tips pointing down to the ground, NOT as during the actual dance (see 5.3 above). When handkerchiefs are to be used, the dancers should swing their arms in a slightly exaggerated way, at hip level, during this walk round. This should of course be right arm with left walking step, and left arm with right walking step.

This is followed by either a Dance In or a Caper In, see below.

### 7.1.2 DANCE IN (D in), or CAPER IN (C in)

Dance or caper into place with a double step or plain capers, during the final bar of Walk Round. If stick dance, D in applies; if a handkerchief dance, C in applies.

The DANCE IN is performed by the dancers dancing one double step (123 hop) with a right foot start, then jump with feet together, before jumping again to clash sticks with opposites. The dancers should be facing the musician for this clash, and even numbers should offer their sticks, which are held with the right hand in the middle, for odd numbers to strike. This means that even numbers' arms will be across their bodies when the clash is undertaken.

The CAPER IN is much simpler, insofar as the dancers dance as many plain capers as directed. The last caper should again be danced facing the musician. In both cases, ie. C in and D in, they are followed by a small feint step. This is a hop on the left foot that helps the dancers propel themselves into the figure that follows. The hop is always on the left, because all figures start on the right foot. This is another way of describing the Shift Step, that appears in 3.1.1 above.

### 7.1.3 STAND FOR MUSIC (SM or SM\*)

This is like a normal Once To Yourself as defined in the Cotswold Glossary 4.2a, page 13. It is different however inasmuch as it only lasts for as long as the playing of one "A" music. The dancers face the musician, who should play a chord. If singing is required (SM\*), as in The Happy Man and Shepherds Away, the dancers sing unaccompanied. If there is no singing (SM), the dancers stand still while the musician plays the "A" music, as in Betty Windsor. The three dances mentioned are the only current dances where SM occurs. At the end of the "A" music, the dancers will caper (in Betty Windsor), or clap hands (in Shepherds Away) or clash sticks with opposite (in The Happy Man). Please refer to individual dance descriptions for more details.

### 7.2 FOOT UP (FU)

All dancers face the musician and starting on the right foot, dance one double step forward, one on the spot and return with back steps, in column formation (Up and Back) twice, ie. towards the musician. The dancers should not turn and face opposite halfway through the figure but remain facing the musician to clash or caper. The clash or caper at the end of the figure should however be performed facing each other, the dancers having turned the shortest way to face, during the final back step.

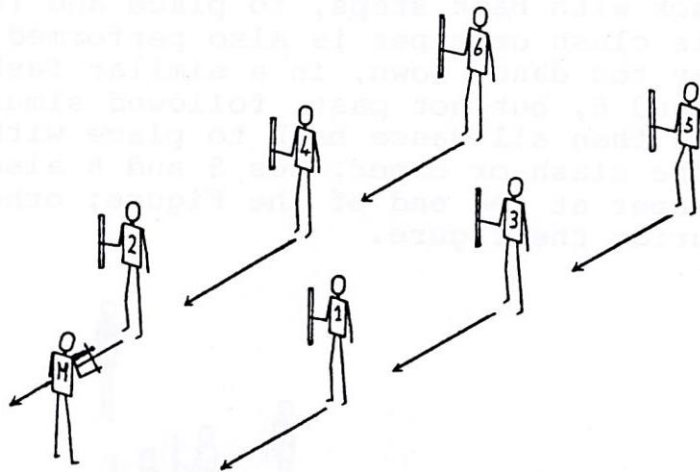


Diagram 6 Foot Up

7.3 HALF GIP(SY) (HG)

The dancers face opposites and, starting on the right foot, dance forward and slightly to the left with one Double Step, passing opposite's right shoulder. They dance the second double step on the spot, before returning backwards on the same track with the back steps, ie. passing right shoulder again. They then clash or caper with opposite, before repeating the movement, but this time moving slightly to the right and passing opposite's left shoulder, then return. The dancers should not extend the set beyond the original size, that is, they should only dance to where their opposite was.

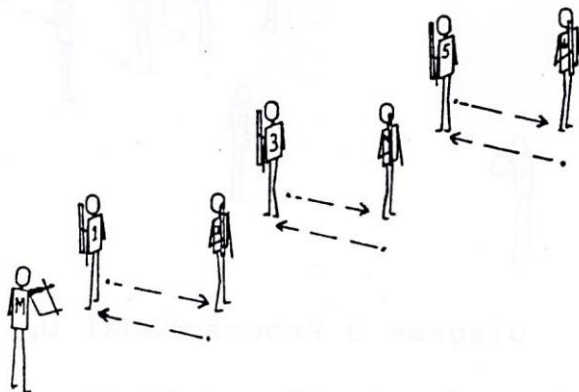


Diagram 7 Half Gip(sy)

#### 7.4 PROCESSIONAL DOWN (PD)

All dancers face opposite, but only nos. 1 and 2, with a right foot start, dance down (away from musician) between 3 and 4 but NOT past, with one double step; they then dance one double step on the spot (between 3 and 4), before dancing back with back steps, to place and face for clash or caper. This clash or caper is also performed by nos 3 and 4, before they too dance down, in a similar fashion to above, between 5 and 6, but not past, followed simultaneously by 1 and 2. They then all dance back to place with back steps, to face for the clash or caper. Nos 5 and 6 also perform this clash or caper at the end of the Figure; otherwise they do nothing during the figure.

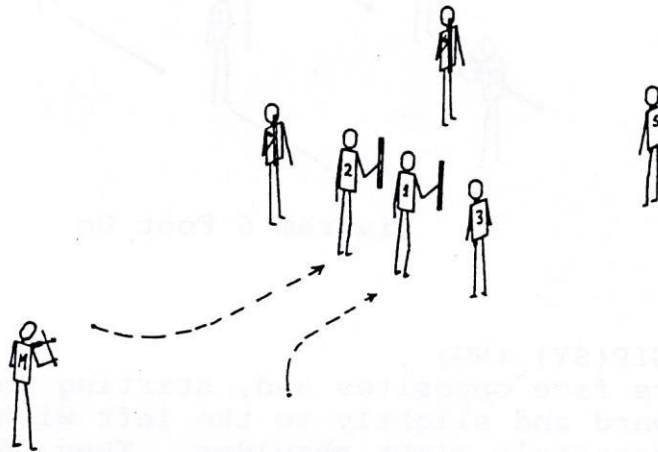


Diagram 8 Processional Down

#### 7.5 PROCESSIONAL UP (PU)

As Processional Down, but 5 and 6 only dancing up with right foot start, towards the musician, between nos 3 and 4, etc.

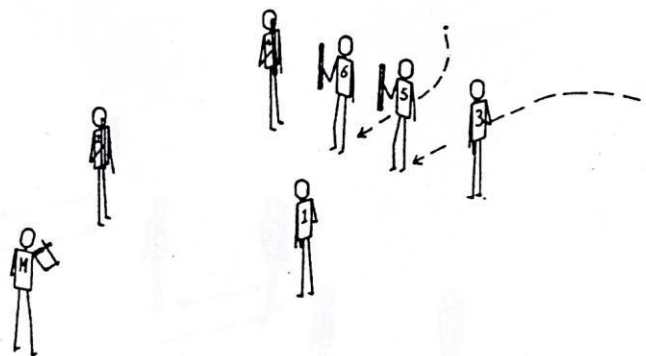


Diagram 9 Processional Up

Note: In an 8 person dance, PD and PU are only danced by top and bottom 4's, respectively, the other 4 dancers acting in a similar fashion to the 2 standing still in a 6-person PD and PU, ie. do nothing in figure but clash or caper at very end.

## 7.6 HANDS ROUND (HR)

7.6.1 This is described in the Glossary as a variant of a Whole Gip; 4.2.i, page 17.

7.6.2 Dancers, facing opposite, take opposite's right hand, with a bent arm and hand at shoulder level, and dance round, with a right foot start, clockwise to opposite's place with a double step. They dance a double step on the spot, still with linked hands, with odd numbers facing down the set and away from the music, and even numbers facing up the set and towards the music. The dancers then return clockwise with hands still linked with back steps. These back steps are however danced FORWARDS. In other words, step hop, step hop, etc.. The dancers should let go of opposite's hand on the final step or step hop, to clash or caper facing opposite in own place. The movement is then repeated as above, but with left hand and round anti-clockwise.

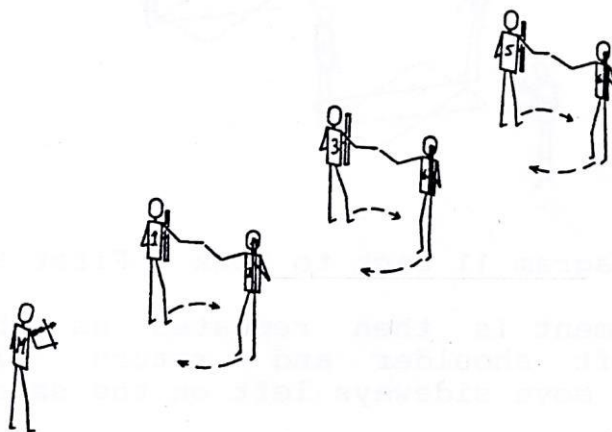


Diagram 10 Hands Round - First Half, 2nd Double Step

7.6.3 If a Stick Dance, the stick is placed in the free hand on the first step of each half of the movement. During the movement, the stick is held in the middle with this free hand in the same manner as for any other figure.

7.6.4 If a Handkerchief dance, the usual handkerchief movement should be continued with the free hand all the way through the figure, first left hand, second right hand. During a Hands Round, the dancers should not pull against each other when linking hands. The inside hands should be held together with the elbow bent, and danced around.

## 7.7 BACK TO BACK (BB)

7.7.1 The dancers face opposite, and dance forward and slightly to the left, with a right foot start, to pass opposite's right shoulder with a double step. They should go no further across the set than where opposite was, ie. don't make the set wider. The dancers then move sideways to the right with a double step and return backwards past opposite's left shoulder with back steps, to clash or caper with opposite.

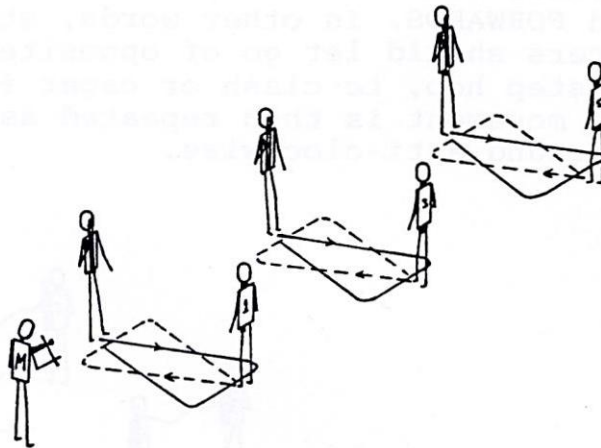


Diagram 11 Back to Back - First Half

7.7.2 The movement is then repeated as above, but pass opposite's left shoulder and return right shoulder, remembering to move sideways left on the second double step.

7.7.3 When moving sideways in the BB, it is not necessary to move very far, as the other dancer of the pair will be making a similar movement. It is only necessary to move enough to miss each other when dancing backwards to place.

## 7.8 FOOT DOWN (FD)

This figure is identical to FOOT UP (7.2), but danced down ie. away from the musician. It is important to remember that the dancers do not turn to face halfway through the figure, but stay facing down to clash or caper; they should only turn to face at the end of the figure for the final clash or caper.

## 7.9 CROSS TOPS (XT)

7.9.1 This is danced by numbers 1,2,3 and 4 only; numbers 5 and 6 do nothing but stand facing each other, until the final clash or caper of the figure.

7.9.2 In Stick Dances, nos. 1 and 3 hold their sticks by the butt with the right hand, and offer the sticks diagonally to nos. 2 and 4 who take hold of the tip with their right hand (having placed their own stick in the left). All 4 dance round clockwise back to place with 2 double steps and 2 step hops, 2 and 4 letting go of sticks on the final step hop, to clash sticks (in right hands) with opposite, after the feet together and jump.

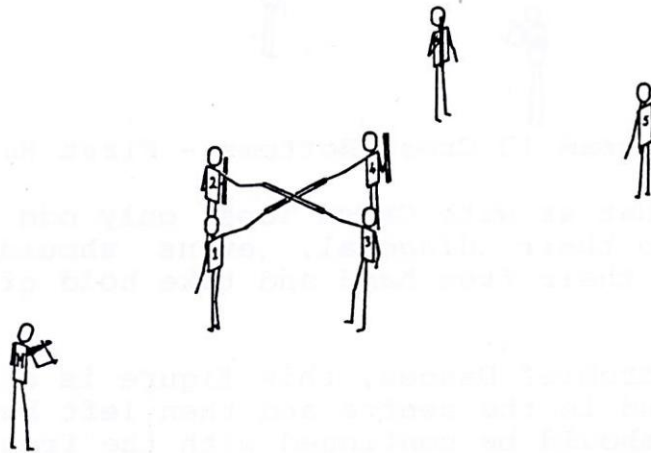


Diagram 12 Cross Tops - First Half

7.9.3 This movement is then repeated as above (7.9.2), but sticks are offered and held in left hands and dancers dance round anti-clockwise back to place to clash. During the figure, 5 and 6 do nothing except jump and clash at the end of the figure. During the dancing round, the dancers holding the sticks in the outside hands, ie. those with sticks not crossed in the centre, should hold them in the normal way when dancing figures with sticks.

7.9.4 The sticks that are crossed in the centre, should at all times be held against each other, do not let the 'cross' come apart and, like a Hands Round, do not 'pull against' each other's stick, but cross them and dance around the cross.

7.9.5 In Handkerchief Dances, this figure is a 4 hand star, first right hand in the centre and then left hand. The usual hand movement should be continued with the free hand, while dancing round, as in the Hands Round. Again, it should be remembered that the end pair, who are not dancing round, do nothing but the capers at the end of the figure.

## 7.10 CROSS BOTTOMS (XB)

7.10.1 This figure is danced by nos. 3,4,5 and 6 only, with nos. 1 and 2 doing nothing until the end of the figure.

7.10.2 The figure is as Cross Tops above, but no. 3 offers stick to no. 6 and no. 5 offers stick to no. 4.

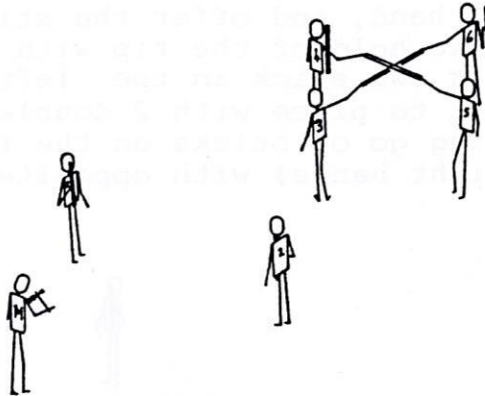


Diagram 13 Cross Bottoms - First Half

7.10.3 Note, that as with Cross Tops, only odd numbers ever offer sticks to their diagonal, evens should always put their stick in their free hand and take hold of the offered tip.

7.10.4 In Hankerchief Dances, this figure is a 4 hand star, first right hand in the centre and then left hand. The usual hand movement should be continued with the free hand, while dancing round, as in the Hands Round. Again it should be remembered that the top pair, who are not dancing round, do nothing but the capers at the end of the figure.

## 7.11 HEY (H)

7.11.1 The Hey is always a 6 person Whole Hey, that is, in Adderbury there is no 'Half Hey' used in Choruses, as in other Traditions. The Hey is a Figure in its own right.

7.11.2 It is a "Country Dance" type figure of eight, being the same both sides of the set, ie. not a mirror image. Tops (1 and 2) face down the set, ie. away from the musician, Middles (3 and 4) and Bottoms (5 and 6) face up, towards the musician. Top passes Middle right shoulder, and Bottom left shoulder, etc.. The Golden Rule is - Right shoulder at top of set, Left shoulder at bottom of set.

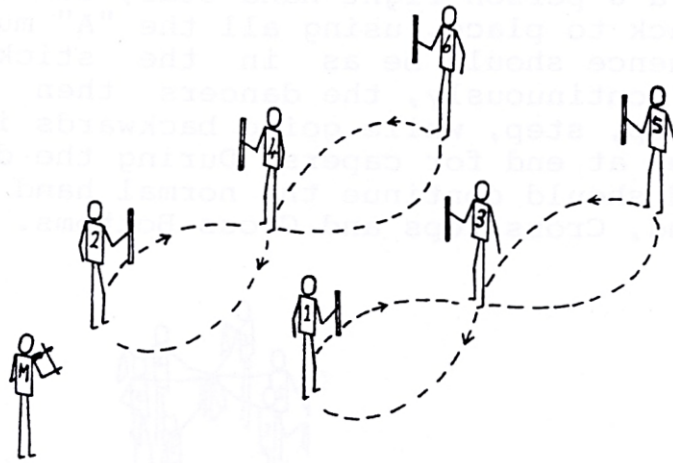


Diagram 14 Hey

7.11.3 During Stick Dances, there is NO stop halfway through the figure to clash with opposite, it is danced, right foot lead, continuously with 6 double steps, step hop, step hop, feet together, jump to clash with opposite, facing, at the end.

7.11.4 In Handkerchief dances, the dancers should stop halfway and face opposite to caper. Therefore the step sequence is the same as in any other handkerchief figure.

7.11.5 As stated earlier in 2.2 Double Steps, there is normally a "surge" of forward movement on the first double step of any double step sequence. This should again be the case for the Hey, but with two important differences. Firstly, because 6 double steps are performed in a continuous movement, the second and following steps should not be danced on the spot. Secondly, the bottom pair, 5 and 6, should not make any forward movement on the first double step of the Hey, thereby allowing a gap to appear, through which nos. 1 and 2 can dance.

7.11.6 At the end of the Hey, nos. 2 and 6 move directly into place to face opposite, without completing the final loop of the figure of eight.

7.11.7 Another important point in the Hey is that it should not be "shortened", ie. the dancers should extend the Hey to where the top and bottom pairs were, and not turn as soon as they have passed the end dancer.

## 7.12 THE CROWN (TC)

7.12.1 This figure is only used by The Adderbury Morris Men, and then only in one dance - "Betty Windsor"; although they have been known to occasionally slip it into other dances as the mood takes.

7.12.2 It is a 6 person right hand star, danced round once, clockwise, back to place, using all the "A" music available. The step sequence should be as in the stick Hey, ie. 6 double steps continuously, the dancers then let go hands during step hop, step, while going backwards into place to face opposites at end for capers. During the dancing around, the free hand should continue the normal hand movement, as in Hands Round, Cross Tops and Cross Bottoms.

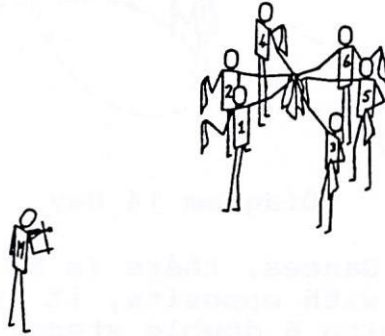


Diagram 15 The Crown

7.13 THE CAST (Ct)

7.13.1 Again, this figure is only used by The AMM. This is simply a cast to bottom of the set and back up the middle to place.

7.13.2 All dancers face the musician, then No. 1 turns left, ie. out, and all Odd nos. follow. At the same time, No. 2 turns right, ie. also out, and all Evens follow.

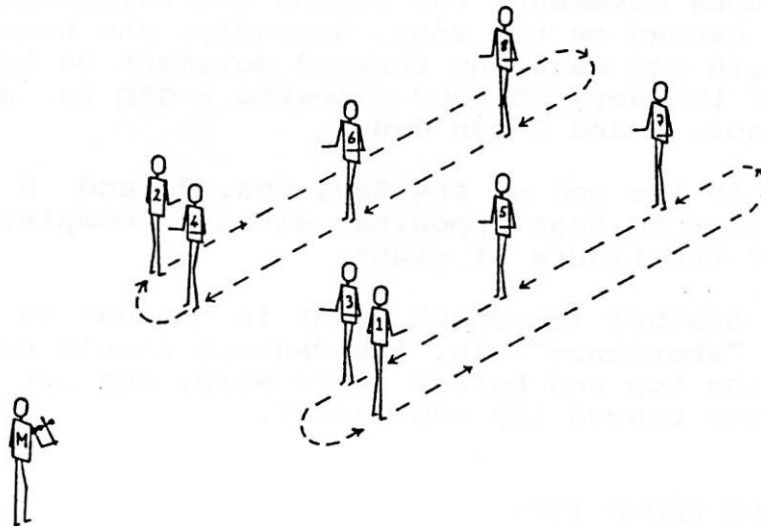


Diagram 16 The Cast

7.13.3 As this is danced during the processional "Shepherd's Away" only, and as this dance can be performed by an indeterminate number of dancers, it is not possible to state how many stepping sequences should be performed during the total figure. The dancers just keep stepping until the top pair get back to the top of the set.

7.13.4 During this whole sequence, the musician should continue playing the "A" music until, again, the top pair gets back to the top of the set.

7.13.5 The dancers should also be dancing the following steps during the sequence: 3 double steps, with right foot lead, and at the end of the third, they should land on both feet and clap hands in front of the body, then behind the back and then in front of the body again, before continuing forward, ad infinitum.

#### 7.14 CROSS OFF (XO)

7.14.1 This is again only an AMM figure and also only used in "Shepherds Away", it immediately follows the Cast (above).

7.14.2 Once the top pair have returned to the top of the set in the Cast, all dancers should turn to face opposite and pass right shoulders, continuing the step used in the Cast. After passing opposite, all dancers should turn right and dance round in a clockwise circle, using the Cast stepping, until No. 1 breaks the circle and leads the dancers off the arena in single file.

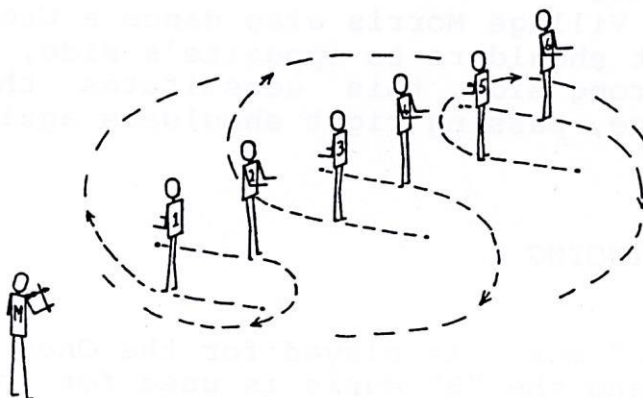


Diagram 17 Cross Off

7.14.3 A tip for Fools is always to start the dance in the No. 3 position, ie. behind the leader. In that way, the Fool will be the last dancer to leave the arena.

## 7.15 DANCE FINISH

7.15.1 There is no common end to a dance. Some finish with the dancers facing the music with sticks crossed, others with capers; while a number end with the dancers capering into the centre. The ending of each dance will be described with that dance.

7.15.2 It is, however, important to add that, after the end of a dance, all dancers should "Walk Round" clockwise, before leaving the arena. In stick dances, no. 2 should not move, but stand still with arms out and collect all other dancers' sticks as they pass. No. 2 should then follow off after the last dancer.

## 7.16 FIGURE SEQUENCE

There is no laid down sequence of Figures. The old team often omitted figures if and when the need arose. All dances obviously start with a Once To Yourself, but, as stated above, this can be an amalgam of different parts, in different dances. The same is true of Figures. Suggested Figure sequences are included with the individual dance descriptions. The only rule that seems to apply to figures is that Processional Down is normally followed by a Processional Up.

## 7.17 CROSS OVER

The Adderbury Village Morris also dance a Cross Over figure, ie. pass right shoulders to opposite's side, turn and face opposite on wrong side, this constitutes the first half. Return to place, passing right shoulders again.

## 8 MUSIC AND SINGING

### 8.1 MUSIC

Usually the "A" music is played for the Once To Yourself and the Figures, and the "B" music is used for the Choruses. The music for the dances can be found at the end of the text.

### 8.2 SINGING

8.2.1 An important aspect of this Tradition is the singing that occurs at the beginning and during some of the dances. The words to be used, and where in the dance, are detailed with the relevant dance descriptions.

8.2.2 Dancers should be reminded that 'Quality' of singing voice is irrelevant; all dancers are expected to sing with confidence and full voice. They are picked as dancers, not singers, and bad singing can only add to an already slightly ridiculous spectacle.

## 9. THE DANCES

The next three sections contain the descriptions of the dances that make up the repertoire of the Adderbury Morris Tradition and are as performed by The Adderbury Morris Men. They are divided into three categories:

10. HANDKERCHIEF DANCES
11. STICK DANCES
12. PROCESSIONALS AND JIGS

Details for each dance will include: Once to Yourself method, Figures and Steps used (with specific descriptions if unique), Dance finish method, Number of dancers, Chorus and, if appropriate, singing words. Also included, by way of information, will be any relevant historical or interesting information about the dance.

## 10. HANDKERCHIEF DANCES

### 10.1 *Princess Royal*

This dance is normally a dance for 8, although it can also be danced with 6. It is a very long dance.

The Blunt Manuscript contains a quote from the last known foreman of the team (William 'Binx' Walton), who said of this dance:

"It was a man's dance, but was often, bless you - Yes!, danced also by and with women"

The steps used in the first half of the figures are 1 double step forward and 3 double steps on the spot; return to place with 4 back steps and 4 capers in place. The whole is then repeated again for the second half of the figure.

Once to Yourself is a Walk Round (clockwise) in 2 circles of 4 dancers, and 4 capers into place, facing music. This is to half a full figure 'A' music, in this case 8 bars, the first figure follows immediately.

Figure sequence, interspersed with choruses, is: FU, PD, PU, FD.

Dance finishes after dancing round in final chorus (clockwise), with 4 capers into the middle.

The Chorus: the 1st and 3rd choruses are identical, so are the 2nd and 4th - but for a minor change at the very end.

#### 1st and 3rd Choruses.

Face opposite and dance a normal right shoulder Half Gip, with 2 double steps (1 across, 1 on spot), return backwards to place with 4 back steps. While still facing opposite, 1 side step right and 1 side step left.

Still facing opposite, clap hands in front of body at chest level, then clap right knee with right hand, lifting leg so knee is at hip level and in front, then clap hands in front of body again. The whole is then repeated again, only this time the left knee is clapped, with the left hand.

All dancers now face music and dance 1/2 Foot Up, with 2 double steps (1 up, 1 on spot), return backwards with step, hop, step and 2 capers facing opposite.

The whole is repeated again, but this time the 1/2 Half Gip is danced left shoulders with opposite.

#### 2nd and 4th Choruses.

These are similar to above, but right and left hand stars of 4 are danced in place of Half Gips.

In final (4th) Chorus, the dancers dance round clockwise in one large circle of 8, instead of final 1/2 Foot Up, with 2 double steps round and all into the middle with 4 capers to finish.

#### Variation

As stated earlier, this dance can also be performed with only 6 dancers. The figures and steps used are identical, the only difference is that the OY is a walk round for 6 (there should be enough music with the same 8 bars, but the dancers may need to be 'sharper' in their movements). The difference in the choruses only effects the 2nd and 4th, where normal Hands Round with opposite replaces the stars.

## 10.2 *The Bell*

This is a corner dance for 6, and was the first 'new' dance following the 1974 revival. Tune used is The Minstrel Boy, which is one of the tunes from the church carillon (clock). It is played every third hour, every Thursday.

The dance takes its name from The Bell Inn, in the High Street, a place much frequented by the 1974 revival team.

The steps used in each half of the figures are 2 double steps (1 forward, 1 on spot), return with step, hop, step and 2 capers.

OY is a clockwise Walk Round to full figure "A" music, dancing in with 4 capers to face music, then into first figure.

Figure sequence, interspersed with choruses is: FU, PD, PU, FD.

Dance finishes with final chorus (instructions below).

### The Chorus

All choruses are identical except the last, which contains the dance ending.

As this is a corner dance, corners are identified as nos. 1&6, 2&5, 3&4. Each pair in turn do the following:

Corners face each other (this means nos 1&6 and 2&5 should be diagonal with the files of the set) and side step right, followed by side step left and 4 capers. Then advance towards each other into centre to face each other with 1 double step, dance 2nd double step in centre while facing each other, retire (backwards) with step, hop, step, then, in place, 2 capers. The next corner pair should also join in on these 2 capers, before repeating the whole, with last pair doing same when their turn comes. At end of chorus, all dancers should do 2 capers before next figure.

In final chorus, after 3&4 have danced the 4 capers, and before they advance to centre, all dancers should join in with the 2 double steps and all end in centre with 4 capers. Please note that none of the dancers should advance to the centre too quickly at the end, particularly the last pair, (3&4), as it can become too congested in the centre for the 4 capers to finish.

## 10.3 Haste to the Wedding

This is a dance for 6, that traditionally was the second dance in the old team's displays (after Sweet Jenny Jones). It is different from all other dances in so far as the OY is followed by a chorus, instead of a figure. The chorus is a variation of a normal FU.

OY is a Walk Round to the whole "A" music, starting on the left foot. This is important, because there is one extra beat in the "A" music. A further important point is that the chorus is danced to the "A" music with the figures danced to the "B" music. Dance in with 2 capers.

The steps in the first half of the figures are 1 double step forward, 1 on the spot, return to place with 4 back steps: The second half is only different in the back steps, when the dancers should return with step, hop, step and 2 capers in place. The dancers should turn to face the music on the second caper (in order to start the Chorus while facing music).

Figure sequence, interspersed with choruses, is: HG, PD, PU, HR, H. The dance finishes with a Hey, with all dancers capering (4) into centre instead of final step, hop, step and 2 capers, of Hey.

### The Chorus

As stated previously, this is a variation of a Foot Up. The first half is 1 double step forward, 1 double step on the spot, and return with 4 back steps. (Do not turn to face opposite at this point, but remain facing music.)

The second half is started with 1 normal double step forward, followed by a small jump to land with both feet together and hands held in front of the body at lower chest level. The dancer should now jump into the air, keeping the feet together, with the arms going up 'slowly' above the head and wider apart than the shoulders during the upward movement. The arms should then be brought down 'sharply' from this high position, to just below waist level and in front, as the dancer descends from the jump. This should give emphasis to the downward movement.

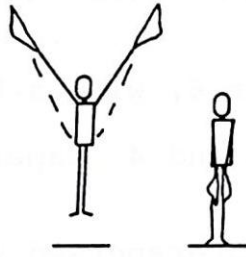


Diagram 18 The Jump

There is then a distinct pause (the extra beat in "A" music) before the dancers return backwards with step, hop, step, hop, step, 1 caper, (turn in and face on caper if next figure requires). During the step hop back step, the hands do small caper type 'Waves' in place of normal hand movement (see 4.3).

## 10.4 Black Joke

This is a dance for 6, with a long side step chorus.

OY is a Walk Round and 4 capers into place to the full figure "A" music.

Figures sequence, interspersed with chorus, is: FU, HG, PD, PU, HR, BB (opt), H. (opt means figure is optional.)

Steps in each half of figures are 1 double step forward, 1 on the spot, return with 3 step hops, step and 4 capers in place.

The dance finishes in the final chorus, with 4 capers facing the music.

### The Chorus

Dancers face opposite, and all do a 'long side step' away from music - this means that nos 1,3 and 5 do side step right, and 2,4 and 6 do side step left.

A 'long side step' is 7 steps to the side before the hop, as opposed to the normal 3. After the hop, the dancers do the same length side step towards the music, face music and dance 1/2 FU, using same steps as in figure, ie. 1 double step forward, 1 on spot, return with 3 step hops, step and 4 capers in place. These capers should be danced facing opposite, except in the final chorus.

During these final 4 capers, the dancers should all sing:

"Hi, Ho, Fiddley Dee"

## 10.5 *The Buffoon* (or The Fool's Dance)

This is a dance for 6, with a handclapping chorus.

OY is a Walk Round and 4 capers into place to the full figure "A" music.

Figure sequence, interspersed with chorus, is: FU, HG or BB, PD, PU, HR. (Either HG or BB is danced, never both.)

Steps in the first half of figures are 1 double step forward, 1 on spot, 4 step hops to return. The second half is 1 double step forward, 1 on the spot and 4 capers to return to place. This is the only time capers should be danced backwards. In Hands Round 2nd half, let go hands for capers, ie. dance the 4 capers back to own place, turning to face opposite.

Dance finishes at end of final chorus (detail below).

### The Chorus

As stated, this is a handclapping chorus. However, the dancers are also required to clap other parts of the body with hand, other than their hands, if that makes sense.

Face opposite: Clap own hands together twice at chest level, clap R (right) twice with opposite, clap own twice, clap L (left) twice with opposite, clap own once, clap R opposite, clap own once, clap L opposite, clap own twice, clap opposite twice with both hands ie your right to opposite's left, your left to opposite's right.

Each and every chorus is different only as regards where on opposite you clap hands. 1st is clap hands, 2nd clap chest, 3rd tweak noses, 4th slap face, 5th raise hand high in the air above own head.

With the exception of the final chorus, the 'both' handclapping with opposite at end of chorus sequence should remain the same throughout, irrespective of where you 'clapped' them earlier.

During final chorus, turn and jump to face music at very end with both hands high above head and wider apart than shoulders.

Handkerchiefs are used during this dance, although if preferred they can be dispensed with. The overall effect of the dance can however be spoilt without handkerchiefs.

## 10.6 Stourton Wake

This is a dance for 6, which has choruses containing HG and/or BB, plus handclapping.

The dance was actually collected from one Fred Webb of Bloxham, some 3 miles from Adderbury. There is some debate as to whether it is an Adderbury dance or not. See 'A Handbook of Morris Dances' by Lionel Bacon (p322) for details. (Old Woman Tossed Up in a Blanket - see below - was also from Webb, who also knew a "Shepherd's Hey" and "Constant Billy".)

OY is a Walk Round and 2 capers into place to the full figure "A" music.

Figure sequence, interspersed with chorus, is: FU, PD, PU, HR, H.

Steps in each half of the figures are 1 double step forward, 1 on the spot, return with step, hop, step and 2 capers in place.

The dance finishes at the end of final chorus, detail later.

### The Chorus

This is, alternatively, 1/2 HG or 1/2 BB (always passing right shoulders), followed by side steps and handclapping. 1st, 3rd and 5th are 1/2 HG, 2nd and 4th are 1/2 BB.

Face opposite, do the 1/2 figure with same steps as dance figures, ie. 1 forward, 1 on spot, return with step, hop, step, 2 capers in place. Still facing opposite, 1 side step right, 1 side step left, clap own hands twice at chest level and then both hands twice with opposite, ie. right to opposite's left and left to opposite's right. To help keep your balance during this clapping with opposite, take one step forward with right foot, keeping left on ground.

In last chorus, do not clap hands with opposite, but turn with a jump to finish facing music with both hands high in the air above own head, wider apart than shoulders (same ending as "The Buffoon").

## 10.7 *Old Woman Tossed Up in a Blanket*

(or Old Woman Turned up in a Basket in Blunt Mss)

This is a dance for 6, with a handclapping and 1/2 FU chorus. A feature of the Adderbury dances is that the 1/2 FU replaces the normal Cotswold Hey in a Chorus, in fact no chorus contains a Hey.

Dance collected from Fred Webb, see 10.6 above.

OY is Walk Round and 2 capers into place to the full figure "A" music.

The figures, interspersed by chorus are: FU, HG, PD, PU, HR, BB (opt), H.

Steps in both halves of the figures are 1 double step forward, 1 on the spot, return with step, hop, step and 2 capers in place.

Dance finishes at end of final chorus, with 2 capers facing music.

### The Chorus

Face opposite, clap own hands once at chest level, clap own hands once under right knee (knee should be lifted to hip level, the knee need not be bent, but it does save you kicking the opposite), clap own hands once at chest level, clap own under left knee, clap own twice at chest level, clap both hands twice with opposite ie right to opposite's left and left to opposite's right, and then dance 1/2 FU.

Again as in 10.6, to maintain balance in the clapping with opposite, it is best to take one step with the right foot, keeping left on ground, while clapping.

## 10.8 *A.N. Other* (danced to YOUNG COLLINS tune).

This is a dance for 6, and is a simple side step, 4 capers and 1/2 FU dance, that has no fixed name.

The dance name changes according to circumstances. It started life while The Adderbury Morris Men were on tour with Ilmington Morris, and was danced to a tune made up on the spot by Chris Leslie. As the venue was The Howard pub, that's what it was called. Unfortunately the original tune was lost.

The OY, Steps, Figures and Finish are the same as "Old Woman" - see 10.7.

### The Chorus

Face opposite, dance one side step to the right, one side step left, remain facing opposite and dance 4 capers, turn to face music on 4th caper and dance 1/2 FU. Finish final chorus with 4 capers facing music.

Please note that although the Bledington tune is used, the chorus is only danced once each time, rather than twice.

## 10.9 *Betty Windsor*

This is a dance for 6, first danced in Queen Elizabeth's Jubilee year, 1977. Chorus incorporates the jump that is found in Haste to the Wedding chorus, see 10.3 above. The dance also features a unique figure called 'The Crown' (TC), see 7.12 above.

The tune was written by Chris Leslie.

OY is a 'Stand Facing Music' and 2 capers in, to the full figure "A" music. This is one of only three dances that do not have Walk Round to start, see 11.13 - "The Happy Man" and 12.1 - "Shepherd's Away".

Figure sequence, with choruses between, is: FU, PD, PU, TC, FD.

Stepping in the first half of figures is 1 double step forward, 1 on the spot, return with 4 step hops. The second half is 1 double step forward, 1 on spot, return with step, hop, step and 2 capers in place. See TC details 7.12 for the stepping in that figure.

Finish is at the end of the final chorus, with all 6 dancers dancing 4 capers into the centre.

## The Chorus

Face opposite. Each pair in turn, ie 1&2 first, do 1 normal double step facing each other on the spot. They then do a small jump to put their feet together, before jumping high with feet together and arms going above head and wider apart than shoulders. As the dancer descends, the arms are brought down sharply to just below waist level, and in front. There is then a pause for one beat before the dancer moves back with a step, hop, step and 2 capers. During the step, hop, step the dancer should do small caper like 'Waves' with the hands.

The 'Jump Step' described above should be the same as that used in Haste to the Wedding, 10.3 above. It is sometimes called Feet Together Jump, abbreviated as ftj.

The next pair should also dance the last two capers before repeating the whole, as do the last two in their turn. When they have finished, all dancers should repeat the whole, this time everyone facing into the centre, so that the set is in a circle.

In final chorus, the dancers should remain in centre after landing from the jump, and do 4 capers into the centre to finish with hands held high and linked to the next dancer to form a "Crown" shape in a circle.

## 10.10 *The Anniversary Jig*

This is a dance for 6, that was first danced in 1979, on the Annual Day of Dance, that happened to fall on Miss Janet Blunt's 120th birthday. Unfortunately she was not able to accept the birthday present in person!

The tune was written by Chris Leslie.

OY is a Walk Round and 2 capers into place to "A" music.

Figure sequence, with chorus between is: FU, XT, XB, FD.

Steps in first half of FU and FD figures are 1 double step forward, 1 on the spot, return with 4 step-hops. In second half steps are 1 double step forward, 1 on spot, return with step, hop, step and 2 capers in place. In the XT and XB figures, the dancers should do the above stepping in a continuous forward movement (clockwise 1st half, anti-clockwise 2nd half).

The dance finishes at end of final chorus, with 2 capers facing music.

#### The Chorus

Face opposite. Dance two normal double steps on the spot facing opposite. Remain facing opposite, do one side step right, followed by one side step left. Turn to face music and dance 1/2 FU with 1 double step forward, 1 on spot, return with step, hop, step and 2 capers in place. At end of final chorus, face music for the 2 capers.

### 10.11 *Bethlehem*

This is a dance for 6, the chorus of which is identical to "The Anniversary Jig" 10.10 above.

The tune used is the Christmas carol, "Oh Little Town of Bethlehem". The dance also started in 1979, and the tune was used when Chris Leslie was not around to play "The Anniversary Jig", so the dance could be practised. It soon became an extra dance because the tune is good to dance to. The figures used in the dance are now different.

Figure sequence, interspersed by chorus, is: FU, HG, PD, PU, BB (opt), H.

Stepping in both half of the figures is 1 double step forward, 1 on the spot, return with step, hop, step and 2 capers in place.

#### The Chorus

In all respects, this chorus is identical to that in "The Anniversary Jig", 10.10 above.

## 10.12 *The Lollipop Man*

This a dance for 6, using the tune that has become associated with the Ducklington dance of the same name. It is a very danceable tune.

OY is a Walk Round and 2 capers into place to "A" music.

Figure sequence, with choruses between, is: FU, HG, HR, H.

Stepping in the first half of figures is 1 double step forward, 1 on the spot and return with 4 step hops. In second half it is 1 double step forward, 1 on the spot and return with step, hop, step and 2 capers in place. In Hey dancers should stop half way to form a set and do 2 capers facing each other.

There is no hard and fast rule on the figure stepping in this dance. If the dancers wish, they can use the same steps in both halves, ie. 1 double step forward, 1 on the spot, return with step, hop, step and 2 capers in place.

The dance finishes at the end of the last chorus, details later.

### The Chorus

All dancers face music in two columns of three. Each pair in turn, ie. 1&2, then 3&4 and finally 5&6, do the chorus facing music.

Top pair only - One side step right, one side step left, 4 capers. Then the pair cast to the bottom of the set, down the outside, ie. evens turn left, while odds turn right. Steps for this are 2 double steps to the bottom and step, hop, step into lines and 2 capers facing up (ie. towards music). While the top pair is dancing down the outside, the other 4 dancers should walk forward towards the music, one place, ie. so that the middle pair are at the top and the bottom pair in the middle position. When a pair finishes on 2 capers, next pair (those then at the top) should also do the 2 capers, and repeat all.

In the final chorus, as the last pair, ie. 5&6, dance down the outside, the other 4 should dance forward one place with 1 double step forward, 1 on the spot. Last pair join on the end and all 6 dancers do 4 capers facing music to finish.

## 10.13 17th of May

This is a dance for 6. It is a side stepping corner dance, originally introduced as a side step practice dance. The tune is from the John Clare manuscripts, and is called "All Around the Maypole". The dance name comes from the day of invention.

OY is a Walk Round and 2 capers into place to "A" music.

Figure sequence, with a chorus between each, is: FU, HG, HR, FD. As the dancers cross to diagonal's place in chorus, the HG and FD figures are danced with the set upside down.

Stepping in both halves of the figures is 1 double step forward, 1 on the spot, return with step, hop, step and 2 capers in place.

The dance finishes at the end of the final chorus, in the same way as "The Bell" - see 10.2 above.

### The Chorus

As stated earlier, this is a corner dance, therefore each corner in turn, ie 1&6, 2&5, 3&4, do the following:

Diagonal pair face and dance towards each other with 1 side step right, 1 side step left, pass back to back on next (3rd) side step right, and 1 side step left. Dancers should, at this point, be in diagonal's place facing away from each other. They should now turn to the right to face each other and dance in towards the centre of the set, using 2 double steps to get there, and return backwards to diagonal's place with step, hop, step and 2 capers in place. The next pair should come in with these 2 capers, before repeating all. The last pair should also do the same when their turn comes. At the end of the first and third choruses, the set will be upside down.

In final chorus, as last pair are about to dance into centre, the rest of the dancers join in, so that everyone dances into the centre with 2 double steps. All remain there and dance 4 capers in the centre to finish.

## 11. STICK DANCES

All Stick Dances are for 6 dancers.

As mentioned earlier, in 8.2 above, Singing during Stick Dances is an important element. Therefore words to be used, and when, are detailed with the individual dance instructions.

In most cases, the steps used in the Figures are identical, please refer to sections 3.1 and, particularly, 3.2 above (for back step details). Where unique steps are used, a full description will be given with the dance.

A description of the sticks used is to be found in 1.1.1 above and the 'Use of Sticks' is detailed in section 5. It is not possible to understand the stick dance chorus instructions without a detailed examination of section 5, where the parts of the stick and the abbreviations used below are explained.

We would like the reader to take particular note of the way it is suggested that the sticks are carried during the figures, 5.4.

### 11.1 *Constant Billy*

The OY is a Walk Round, singing the words below, and dancing into place to clash with opposite (start dancing in on 4th line of song), before 1st figure.

OY Words

"O my Billy, my Constant Billy,  
O when shall I see my Billy again?  
When the fishes fly over the mountains  
That's when I'll see my Billy again."

Figure sequence, with chorus between each, is: FU, HG, PD, PU, HR, BB (opt), H. Refer to figure section for Hey stepping.

The dance finishes at end of final chorus, which also includes singing - details and words below.

## The Chorus

Face opposite. Jump and clash sticks, tips to tips, in following order, always facing that number when clashing.

1 to 2, 3 to 4, 5 to 6

1 to 3, 2 to 4, 5 to 6

1 to 2, 3 to 4, 5 to 6

1 to 2, 3 to 6, 4 to 5

Jump and clash, right to left, on the equivalent of each "Billy again" as given for final chorus.

All turn to face music, and dance 1/2 FU.

The sticking fits with the music as follows:

Constant Billy "B" Music - first 4 bars.



In final chorus all dancers should sing;

"Billy again, Billy again,  
Billy again, Billy again, (sticking)  
O my Billy, my constant Billy,  
O when shall I see my Billy again?" (Dance 1/2 FU)

Finish with all facing music with sticks, in right hands, crossed with opposites', above head height.

## 11.2 Sweet Jenny Jones

Traditionally, this dance was always the first performed. It is a unique dance, not only in the Tradition, but also among the other local Traditions. What makes it unique is the step used, which is an unusual Toe and Heel 'Running' step.

OY is a (brisk) Walk Round and dance into place to clash with opposite (facing music), while singing the words below, (which is also the "A" music).

OY Words

"My Sweet Jenny Jones  
is the pride of Llangollen.  
My Sweet Jenny Jones  
is the girl I love best"

(Llangollen is pronounced Llan-goth-lin.)

The 'Dance in' is performed to the words,

"girl I love best"

with steps            /r   l   r / b - - /

(for key see below in step section).

The sequence of figures, with a chorus between each, is: FU, HG, PD, PU, HR, H.

The step used in the figures is described below in a separate section.

The dance finishes at the end of the final chorus, with the dancers facing the music, with sticks (in right hands) crossed above head height.

Sweet Jenny Jones Step.

This step is similar to a 'running step', with the dancer's weight, when going forward, being over the landed foot; and when going backwards, slightly behind the landed foot. It is important to mention that when the foot is landed, the 'ball of the foot' should take most of the dancer's weight, except when instructed otherwise.

The dancers start with both feet on the ground. On the first note of the "A" music the dancers should lift the right foot off the ground and complete 3 'running' steps. On the 4th step the dancer should land on the toe (ball) of the left foot, then 'rock' to left heel as the 5th step (ie. the foot does not leave the ground), before placing right foot to ground as the 6th step. Go back (or continue), for 6 more 'running' steps.

The previous sequence is then repeated, but this time the right toe is used, rocking to right heel and continuing with 4 steps to face and clash with opposite.

The steps can be shown with the words of the "A" music, to illustrate how and what should be performed, as follows;

Words	-	My	Sweet	Jen-	ny	Jones
Steps	-	r↑	r	l	r	lt
Words	-	is	the	pride	of	Llan-goll-en
Steps	-	lh	r	l	r	l r l
Words	-	My	Sweet	Jen-	ny	Jones
Steps	-	r	l	r	l	rt
Words	-	is	the	girl	I	love best
Steps	-	rh	l	r	l	r b

↑ = lift foot    r = right    l = left    h = heel  
t = toe (or ball of foot)    b = feet together and clash

In the following figures: FU, PU, PD and HG, the dancers are required to dance forwards and backwards. In these cases the dancers should move backwards after the Toe/Heel step.

In the other two figures, HR and H, the dancers are required to continue in a forward movement after the Toe/Heel, to complete the figure.

The step for both figure types is essentially the same, except that the body weight should be so distributed that it 'pushes' the dancer in the required direction.

In a HR, the Toe/Heel step should occur when the dancer is on the opposite's side of the set.

In the Hey, it is good discipline for the dancers to know where they should be to do the Toe/Heel. This can be easily achieved if the top and bottom pairs are in a line of 4 across the set when the Toe/Heel is danced. That is, on the 1st toe/heel, the top pair face down and bottom pair face up and on the 2nd toe/heel, the top pair face up, bottom pair face down. The middle pair must keep out of the other dancer's way.

This can be illustrated as below (nos. being dancers):



## The Chorus

This is stick tapping with opposites, alternately Single and Double sticking (single first); followed by a full FU.

Face opposite, 5  $\left(\begin{smallmatrix} \text{OT} & \text{ET} \\ \text{EB} & \text{OB} \end{smallmatrix}\right)$  X 4  $\left(\begin{smallmatrix} \text{OT} & \text{ET} \\ \text{EB} & \text{OB} \end{smallmatrix}\right)$   $\frac{\text{OT}}{\text{EB}}$  X

plus a Full Foot Up.

The sticking fits with the music as follows:

Sweet Jenny Jones "B" Music - first 8 bars.



ODDS	T	B	T	B	T	B	T	B	T	B	X	T	B	T	B	T	B	T	B	T	X
EVENS	B	T	B	T	B	T	B	T	X	B	T	B	T	B	T	B	T	B	T	B	X

In the final chorus, the dancers should sing the Walk Round words while dancing the final FU, and finish all facing music with sticks crossed as the Constant Billy end.

## 11.3 Lads A' Bunchum

The OY is a Walk Round, singing the words below, and dance into place to clash with opposite, before dancing the first figure.

OY Words.

"Oh dear mother what a fool I've been,  
Six young fellows came a courting me.  
Three were blind and the others couldn't see,  
Oh dear mother what a fool I've been."

Dance in with the last line of the song.

Figure sequence, with chorus between each, is: FU, HG, PD, PU, HR, H. Refer to Figure section for stepping in Hey.

The dance finishes at the end of the final chorus, with the dancers facing the music, with sticks crossed, as the Constant Billy end.

## The Chorus

Sticking is always with opposite:

- 1st and 4th - Double sticking
- 2nd and 5th - Single sticking
- 3rd and 6th - Overhead.

Refer to 'Use of Sticks' (section 5) for details of each type.

In the 'Overhead Chorus', evens turn first and remain there for the 3 stick taps by odds, who then themselves turn for evens to tap them overhead. The rest of the sticking is then the same as Double sticking.

Sticking formula is as follows:

$3\left(\frac{OT}{EB}\right)$        $3\left(\frac{ET}{OB}\right)$        $3\left(\frac{OT}{EB} \frac{ET}{OB}\right)$       X      Repeat all

The sticking fits with the music as follows:

Lads A'Bunchum "B" Music - first 4 bars.



ODDS T T T      B B B      T B T B      T B X  
EVENS B B B      T T T      B T B T      B T X

In final chorus, dancers do not do final clash -X-, but turn to face music and cross sticks with opposites, as the Constant Billy end.

## 11.4 The Bluebells of Scotland

The tune is one of those to be found on the church carillon (clock), and is played on the hour, every third hour, each Wednesday. The old team could not have got the tune from the clock, as it was not installed until Victoria's Jubilee in 1887.

OY is a Walk Round to the full figure "A" music, and dance into place to clash with opposite, before the first figure. (There is no singing.)

Figure sequence, with a chorus between each, is: FU, HG, PD, PU, HR, BB, H. (Note that BB is not optional, it is needed because seven choruses are danced, or clashed.) Refer to Figure section (7.11) for Hey stepping.

The dance finishes at the end of the final chorus, with dancers facing music with sticks crossed.

### The Chorus

Sticking is always Double sticking, but not always with opposite.

The sequence is:

Opposite  
 Top 4  
 Bottom 4  
 Opposite  
 Top 4  
 Bottom 4  
 Opposite

'Opposite' is self explanatory, ie facing and with opposite.

'Top 4' is 1&2 face down, 3&4 face up, 5&6 face each other.

'Bottom 4' is 1&2 face each other, 3&4 face down, 5&6 face up.

The lowest number always strikes first, in each chorus.

It is common for no music to be played for the middle 'opposite' chorus.

The sticking formula is as follows:

2 [ 2 (  $\frac{OT}{EB}$  )      2 (  $\frac{ET}{OB}$  ) ]    2 (  $\frac{OT}{EB}$   $\frac{ET}{OB}$  )    2X    Repeat all

The sticking fits with the music as follows:

The Bluebells of Scotland "B" Music - first 4 bars.

ODDS    T    T    B    B                    T    T    B    B                    T    B    T    B                    X            X  
 EVENS   B    B    T    T                    B    B    T    T                    B    T    B    T                    X            X

In the final chorus, the dancers should only do one of the final clashes - 2X. Instead of final clash, dancers turn to face music to cross sticks with opposite, as the Constant Billy end.

## 11.5 Roast Beef of Old England

The tune for this dance is normally played slightly slower than others in the the tradition. Because of this, it is necessary for the dancers to exaggerate the step even more than they would normally do, and try to spend more time in the air during the double step particularly.

The OY is a Walk Round and dance into place to clash with opposite, to the full figure "A" music. There is no singing.

Figure sequence, with a chorus between each, is FU, HG, PD, PU, HR, H. Refer to Figure Section (7.11) for Hey stepping.

The dance finishes at the end of the final chorus, with dancers facing music with sticks crossed as Constant Billy end.

### The Chorus

Sticking is always Double Sticking, but not always with opposite. The sequence is as follows:

1st and 4th - no 1 with no 3, no 4 with no 6,  
2&5 do nothing.

2nd and 5th - no 2 with no 4, no 3 with no 5,  
1&6 do nothing.

3rd and 6th - with opposite.

Lowest number always strikes first, in each chorus.

The sticking formula is as follows:

7  $\left(\frac{OT}{EB} \frac{ET}{OB}\right)$  2X    2  $\left(\frac{OT}{EB} \frac{ET}{OB}\right)$  X    2  $\left(\frac{OT}{EB} \frac{ET}{OB}\right)$  2X    2  $\left(\frac{OT}{EB} \frac{ET}{OB}\right)$  X

Note that although there is enough music for 2X (2 clashes) at the end of the chorus, only one is made.

The sticking fits with the music as follows:

Roast Beef of Old England "B" Music - 10 bars

ODDS    T B   T B   T B   T B   T B   T B   T B   X   X   T B  
 EVENS   B T   B T   B T   B T   B T   B T   B T   X   X   B T

ODDS    T B   X   T B   T B   X   X   T B   T B   X  
 EVENS   B T   X   B T   B T   X   X   B T   B T   X

In the final chorus, the dancers should do the chorus as above (with opposite), and turn to face music to cross sticks on the last note of music, ie. the extra note where in other choruses the dancers do not clash (see paragraph above).

## 11.6 Washing Day

The OY is a Walk Round, singing the words below, and dance into place to clash with opposite, before dancing first figure.

OY Words:

"Thump, thump and scrub, scrub,  
Scrub, scrub away,  
The devil a bit a peace I git, (sic)  
Upon the Washing Day."

Dance in with last line of song.

Figure sequence, with chorus between each, is: FU, BB, XT, XB, FD. Refer to figure section (7.9 and 7.10) for XT and XB figures.

The dance finishes at end of the final chorus, with the dancers facing the music, with sticks crossed as Constant Billy end.

The Chorus

Sticking is with opposite, alternately Single/Double starting with single, the lowest number striking first.

The sticking formula is as follows:

3  $\left( \begin{array}{c} \text{OT} \\ \text{EB} \end{array} \right) \begin{array}{c} \text{ET} \\ \text{OB} \end{array} \begin{array}{c} \text{OT} \\ \text{EB} \end{array} \text{ X}$  Repeat all

The sticking fits with music as follows:

Washing Day "B" Music - first 4 bars.

ODDS T B T B T B T X  
EVENS B T B T B T B X

In final chorus, dancers do not do final clash -X-, but turn to face music and cross sticks with opposite.

It is important in the Double Sticking that the right hand is slid up and down the stick. This maximises the area to hit and also allows the dancers to use the stick like an axe. This method also allows for the very hard and strong sticking that best accompanies the slower speed of the sticking.

## 11.7 Brighton Camp

The OY is a Walk Round, singing the words below, and dance into place to clash with opposite, before dancing first figure.

OY Words:

"O let the night be ever so dark,  
O let it be wet and windy,  
I must return to the Brighton Camp,  
And the girl I left behind me."

Dance in with last line of song.

Figure sequence, with chorus between each, is: FU, HG, PD, PU, HR, BB (opt), H.

The dance finishes at the end of the final chorus, with the dancers facing the music, with sticks crossed as Constant Billy end.

The Chorus

Sticking is with opposite, alternately Double/Single starting with double, the lowest number striking first.

The sticking formula is as follows:

6  $\left( \begin{array}{c} \text{OT} \\ \text{EB} \end{array} \right) \begin{array}{c} \text{ET} \\ \text{OB} \end{array} \right) 2X$  Repeat all

The sticking fits with the music as follows:

Brighton Camp "B" Music - first 4 bars.

ODDS T B T B T B T B T B X X  
EVENS B T T T B T B T B T B T X X

In final chorus, dancers do not do final clash -X-, but turn to face music and cross sticks with opposite.

The sticking in this dance is the most simple, and least interesting of all. It can be made a little more interesting by dancing a 1/2 FU instead of repeating the chorus, but only marginally better.

Variation.

This dance can be made twice as long by dancing long figures. This is achieved by dancing 6 double steps (1 up, 5 on the spot), and back with the normal 2 single steps, feet together jump and repeat.

## 11.8 Come Landlord Fill the Flowing Bowl

The OY is a Walk Round, singing the words below, and dancing into place to clash with opposite, before the first figure.

OY Words:

"Come landlord fill the Flowing Bowl until it doth run over,  
Landlord fill the Flowing Bowl until it doth run over."

Dance in with 2nd line of song.

Figure sequence, with chorus between each, is: FU, HG, PD,  
PU, HR, BB (opt), H.

The dance finishes at the end of the final chorus, with the dancers facing the music, with sticks crossed as Constant Billy end.

### The Chorus

Sticking with opposite, alternately Double/Single starting with double, the lowest number striking first.

The sticking formula is as follows:

$$3 \left[ 3 \begin{array}{c} \text{(OT ET)} \\ \text{(\u0304EB \u0304OB)} \end{array} X \right] 2 \begin{array}{c} \text{(OT ET)} \\ \text{(\u0304EB \u0304OB)} \end{array} 2X$$

There is a 'pause' on each of the 3 "X's" in the first part of the sticking. This should occur on the note equivalent to the "be" word of the chorus, the words are optional.  
ie.

"For to-night we'll merry, merry be, x3  
Tomorrow we'll be sober."

On this 'pause', the sticks should remain touching.

The sticking fits with the music as follows:

Come Landlord Fill the Flowing Bowl "B" Music - 8 bars.

ODDS T B T B T B X T B T B T B X T B T B T B X T B T B X X  
EVENS B T B T B T X B T B T B T X B T B T B T X B T B T X X

In final chorus, dancers do not do final clash -X-, but turn to face music and cross sticks with opposite.

This dance may not have been a "dance" at all. The old team used to have what they called "Clap Songs". This was one of them. The dancers stood in normal set formation, facing opposite. They would sing the verse of the popular song, standing still, then while singing the chorus, perform the sticking. This was used at Club Dinners and the like, and as a rest from dancing when in performance.

## 11.9 *Beaux of London City*

This dance is danced using Single Steps throughout, ie. Step hop, with NO jump at half way or at end of figure. The dancer should dance one Step hop forward, and all but the last three of eleven more on the spot. The next two should be danced backwards (depending on the figure) to place, the final step with a clash with opposite with NO jump. The whole should then be repeated for the second half of the figure. Again NO jump at the figure end.

The OY is a slow Walk Round to 2 "A" musics, and dance into place with 3 single steps to clash (and no jump) with opposite, before dancing first figure.

Figure sequence, with chorus between each, is: FU, HG, PD, PU, HR, H.

The dance finishes at the end of the final chorus, with the dancers facing the music, with sticks crossed as Constant Billy end.

### The Chorus

This is a corner stick dance. Each corner in turn, ie 1&6, then 2&5 and then 3&4, should do the following.

Right foot step forward to centre and dib butt of stick to ground, left step forward and tip of stick to ground, then one of the following three (see below for order) with corner - Clash sticks, Shoot Corner (with 'rifle gun stock' under right armpit, pointing at opposite corner) or Shoot into air (with 'rifle gun stock' under right armpit, pointing straight up into the sky above head). Then return backwards 'quietly' to place while next corner do same.

When 'shooting', the dancers should stamp on the ground with the right foot, to simulate the gun firing.

When each corner has completed this, face opposite, and without moving forward, everyone does the same with their opposite, BUT always with the Clash of sticks. The whole chorus is then repeated.

The sequence of the middle movement is as follows:

1st and 4th chorus: Clash sticks with corner,  
2nd and 5th chorus: Shoot corner,  
3rd and 6th chorus: Shoot in air.

The sticking fits with the music as follows:

Beaux of London City "B" Music - first 4 bars.

db dt xs db dt xs db dt xs db dt xs

(db = dib butt dt = dib tip xs = clash or shoot)

A point that will help performance is that the Last Pair (3&4), should NOT move forward in the sticking, but remain in place.

In last chorus, the dancers should not clash sticks, but turn and face the music with sticks crossed as Constant Billy end.

## 11.10 Postman's Knock

This dance is a little different from most of the other stick dances in three respects.

- 1) There are TWO figures between each chorus.
- 2) The dancers should SING the song words ALL through the dance.
- 3) There is a double speed stick chorus at the end.

The OY is a Walk Round, singing the words of the chorus, and dance into place to clash with opposite, before dancing first figures. Dance in with last line of chorus.

Figure and chorus sequence, is: FU + HG, chorus, HG + FD, chorus, double speed sticking chorus.

The stepping in the figures is also different. The FU (both halves) is one double step forward, one on the spot, 4 single steps back and NO clash of sticks. The first half of the HG is the same, but the second half of the HG is one double step forward, one on the spot, 2 single steps back, feet together, jump with clash of sticks. In the second set of figures, the stepping is the same, with the HG as the FU, and FD same as 1st HG. The important point is that there is only a clash of sticks at the end of the second figure of the set of two.

The dance finishes at the end of the double speed final chorus, with the dancers facing the music, with sticks crossed.

### The Chorus

Sticking is with opposite, alternately Double/Single starting with double, the lowest number striking first.

The sticking formula is as follows:

$$7 \begin{pmatrix} \text{OT} & \text{ET} \\ \text{EB} & \text{OB} \end{pmatrix} \quad \text{OT} \quad \text{X} \\ \text{EB}$$

There is no singing in the double speed double sticking chorus.

The sticking fits with the music as follows:

### Postman's Knock "B" Music - 8 bars

B

ODDS T B T B T B T B T B T B T B T X  
EVENS B T B T B T B T B T B T B T B X

In final chorus, dancers do not do final clash -X-, but turn to face music and cross sticks with opposite.

Below are the song words, these should be sung while dancing. The chorus words are sung in the Walk Round.

### WkR and Chorus

"Every morning as true as a clock,  
Somebody hears the Postman's Knock."  
- repeat.

Verse 1 (Sung while dancing FU and HG)  
"What a wonderful man the postman is  
As he hastens from door to door,  
Such a medley of news his hands contain  
For high, low, rich and poor.  
On every face the joy he can trace,  
And many the grief he can see,  
When the door opens up to his loud Rap Tap,  
And his quick delivery."

Verse 2 (Sung while dancing HG and FD)  
"Number 1 he presents with news of a birth,  
With tidings of death number 4,  
At 13 a bill of a terrible length  
He drops through the hole in the door.  
A cheque or an order at 15 he leaves,  
While 16 his presence doth prove,  
While 17 doth an acknowledgement get  
And 18 a letter of love."

For scholars of English songs, the words were written by Mr L. M. Thornton, to music composed by Mr W.T. Wrighton.

The date of composition is around 1858.

A third verse does exist, but this is not contained in the Blunt Manuscripts. The words are as follows:

"May his visits be frequent to those who expect  
a line from the friends they hold dear,  
But rarely, we hope, compelled he will be  
disastrous tidings to bear.  
Far, far be the day when the envelope shows  
the dark border shading it o'er;  
The long life to Her Majesty's servant we say,  
and oft may he knock at the door."

## 11.11 Cobb's Horse

This is a dance from the current (1974) revival. The dance name comes from a local story of one farmer Cobb, who owned the land on or around the Green. He asked that on his death, the trees on the land should be left standing. They were chopped down. He is now said to haunt the area in his coach and horses. (One of the pubs on the Green is called The Coach and Horses.)

The OY is a Walk Round to the full figure "A" music, and dance into place to clash with opposite, before dancing first figure.

Figure sequence, with chorus between each, is: FU, PD, PU, FD.

The dance finishes at the end of the final chorus, with the dancers facing the music, with sticks crossed as Constant Billy end.

### The Chorus

Sticking is not with opposite, but in groups of 4 and a pair. 1st and 3rd choruses, and 2nd and 4th choruses are the same.

In the 1st and 3rd choruses, the top four, ie. nos 1, 2, 3 and 4 do the same sticking together, with bottom pair, 5 and 6.

In the 2nd and 4th choruses, the bottom four, ie. nos 3, 4, 5 and 6 do the sticking together, with top pair 1 and 2.

#### 1st and 3rd Choruses

Top 4 in a diagonal - 1 and 4 advance slightly towards each other, dib Butt to ground, tap Tip to ground and clash twice, once right to left, once left to right. This movement is then repeated by 2 and 3. All the while, the bottom pair 5 and 6, should do the same - twice, but not advancing to each other. Everyone now dances 1/2 HG right shoulder. The whole of the above is now repeated as before, but 1/2 HG is left shoulder.

#### 2nd and 4th Choruses

These are as above, BUT bottom 4 are diagonals, with 3 and 6 being the first to move. Top pair, 1 and 2, do the same movement twice.

The sticking fits with the music as follows:

Cobb's Horse "B" Music - first 4 bars.



db dt x x db dt x x

(db = dib butt dt = dib tip x = clash)

In final chorus, dancers do not do final clash -X-, but turn to face music and cross sticks with opposite.

# 11.12 Cuckoo's Nest

This is a dance from the current (1974) revival. The OY is Walk Round to the full figure "A" music, and dance into place to clash with opposite, before dancing first figure.

Figure sequence, with chorus between each, can be FU, PD, PU, FD. However it could just as well be FU, XT, XB, FD.

The dance finishes at the end of the final chorus, with the dancers facing the music, with sticks crossed as Constant Billy end.

## The Chorus

Sticking is with opposite, and is the same each time.

Face opposite, Evens (ie nos 2, 4 and 6) turn to the right and hold stick above head, as in Lads A'Bunchum overhead chorus 11.3 above. Odds (ie. nos 1, 3 and 5) strike Evens' sticks between the hands. Odds now turn for Evens to strike them overhead. There is plenty of time to undertake this turn, so do not hurry it, try and make the turn and clash a rhythmic single movement.

Then all face and double stick, ie both hands on stick:

Overhead	Facing	Facing	
- <u>OT</u> - <u>ET</u>	<u>OT</u> <u>ET</u>	<u>OT</u> <u>ET</u>	and a 1/2 HG right shoulder
- <u>EB</u> - <u>OB</u>	<u>EB</u> <u>OB</u>	<u>EB</u> <u>OB</u>	

The whole of the above is repeated, but this time the 1/2 HG is left shoulder.

The sticking fits with the music as follows:

Cuckoo's Nest "B" Music - first 4 bars.

	Overhead				Facing			
ODDS	T		B	T	B	T	B	
EVENS	B		T	B	T	B	T	

In final chorus, dancers do not do final clash -X-, but turn to face music and cross sticks with opposite.

## 11.13 *The Happy Man*

This is one of the most unusual morris dances in any of the Traditions. Not only are the dancers expected to sing all through (like Postman's Knock above), they are also required to use a unique step, not found in any other dance.

Like others in the Tradition, it may not have been a dance at all, but a "Clap Song", see 11.8 above. However, the Blunt Manuscripts are clear - "The step used was apparently 1.2.Hop NOT 1.2.3 Hop or else there was no stepping - only clapping."

Stepping - this starts in the same way as a normal double step, but instead of three changes of feet before the hop, there are only two changes and then the hop. This means that the hop always occurs on the same foot. As the dance starts on the right, the hop is always on the left. Taking a step, step hop as one set of steps, it is normal, when dancing the figures, for the movement to be performed as follows:

1 set of steps forward, 1 set on the spot, 1 back,  
1 on the spot (This should be halfway through the figure.)  
1 forward, 1 on the spot, the remainder (3 sets and feet together), moving back slowly to place and to face opposite.

Because the step is more "broken up", ie. not as smooth as a Double Step, less height in the dance is possible. The step is therefore more emphatic, and the first step becomes a strong down beat.

The OY is also different, as the dancers stand still facing the music and sing the first verse of the song (detailed below). At the end, they should clash sticks with opposite, before dancing first figure. The first figure is the only one in which the dancers do no singing.

The figure sequence is FU, HG, FD; with a chorus after each.

The dance finishes at the end of the final chorus, with the dancers facing the music, with sticks crossed.

### The Chorus

Face opposite, stand upright with stick in right hand, not moving, and sing the first 4 lines of the song chorus.

The sticking with opposite, alternately Single/Double, single first, to the second 4 lines of the song chorus. The sticking formula is as follows:

10  $\left(\frac{OT}{EB} \frac{ET}{OB}\right) \frac{OT}{EB} X$

The sticking fits with the music as follows:

The Happy Man "B" Music - bars 9-16

ODDS T B T B T B T B T B T B T B T B T B T X  
 EVENS B T B T B T B T B T B T B T B T B T X

In the final chorus, dancers do not do final clash -X-, but turn to face music and cross stick with opposite.

Below are the song words that should be sung throughout, except in the FU.

Verse 1 (Sung facing music at start, and before FU.)

"How happy's that man that's free from all care,  
 Who loves to make merry,  
 Who loves to make merry,  
 'Or a drap (sic) of good beer."

Chorus (1st four lines standing still, 2nd four sticking.)

"With his pipe and his friends,  
 Puffing hours away,  
 Singing song after song  
 Till he hails the new day.  
 He can laugh, dance and sing,  
 And smoke without fear,  
 Be as happy as a King,  
 Till he hails the new year."

Verse 2 (Sung to HG figure.)

"How happy's that man that free from all strife,  
 He envies no other,  
 He envies no other,  
 But he travels through life."

Verse 3 (Sung to FD figure.)

"Our seamen of old, they fear not their foes,  
 They throw away discord (sic),  
 They throw away datcord (sic),  
 And to mirth they're inclined."

## 12. PROCESSIONALS AND JIGS

Only one processional exists within the current revival, danced by The Adderbury Morris Men.

### 12.1 *Shepherd's Away* (Processional Off dance)

This dance is an adaptation of the handclapping dance, Shepherd's Hey. There are NO handkerchiefs used in the dance, and it is for as many dancers as possible, or as available.

In the OY, all dancers face the music in column, and sing the words below;

"Shepherd's Hey, clover too,  
Rye grass seeds and turnips too.  
I can whistle, I can play,  
I can dance the Shepherd's Away."

On the last three words, the dancers should clap hands in front once, clap hands behind back once and clap hands in front again, before dancing first figure.

The figure sequence, with a chorus following each, is: FU, HG, HR.

The stepping in these figures is: one double step forward, one on the spot, and back with step, hop, step; then jump to place both feet together and at the same time do the hand clapping that ended the OY. The whole is then repeated for the 2nd half of the figure.

The dance ends with a Cast (Ct) and a Cross Off (XO), see 7.13 and 7.14 above for description and steps.

#### The Chorus

Facing opposite:

Clap hands in front, touch body\* with R, Clap in front,  
Clap hands in front, touch body\* with L, Clap in front,  
Clap hands in front, Clap under R knee,  
Clap hands in front, Clap under L knee,  
Clap hands in front, Clap behind back, Clap in front,

The whole is then repeated.  
(\* see below)

The 'touch body\*' refers to the following parts in turn:

1st chorus - 1st half = Foot, and 2nd half = Knee  
2nd chorus - 1st half = Hip, and 2nd half = Chest  
3rd chorus - 1st half = Mouth, and 2nd half = Head

In this final, third chorus, there is NO clap following the 'touch' and the 'Mouth' should be a blown kiss to the ladies (if you are male!) and the 'Head' a salute to the gentlemen.

## 12.2 Jigs

Jigs are very individual dances, and any notation can only be of a cursory nature.

The Blunt Manuscripts contain a quote from William 'Binx' Walton, last known Squire/Foreman of the old Adderbury team, that best illustrates what a Jig is:

"Any Adderbury movements, as long  
as you don't overstep the music."

The most that can be said about Jigs is listed below.

1. No Handkerchiefs are used.
2. Currently the following jigs are danced by The Adderbury Morris Men:
  - a) Jockey to the Fair
  - b) Princess Royal
  - c) Shepherd's Hey
  - d) Cuckoo's Nest
3. Jigs can be for 1, 2 or 3 dancers.
4. All jigs are basically a 'Shake Up', ie. FU, plus dancer's own chorus.







The meeting had much more significance than is immediately obvious, because Walton died later the same year. Sharp said in September, in a letter to Miss Blunt,

"A dear old man..... I wanted his dances to be known above all things and that was exactly what he wished. It was fortunate that I was able to see him just before it was too late."

Indeed it was - for what Sharp collected, he had published and made the Adderbury Morris famous.

In contrast to Sharp, Miss Blunt had very little published during her life time, no Morris and only the songs: "The Wife of Usher's Well" and "The Cutty Wren".

In fact, after her death it was only a timely act of rescue by her maid, Winnie Wyatt, that saved her manuscripts from the fire. These were sent to Cecil Sharp House for safety, where they remain today.

Sharp not only collected the five dances: Sweet Jenny Jones; Constant Billy; Lads A'Bunchum; Black Joke; Buffoon; but also valuable information about the side that is not contained in Blunt.

If it were not for Sharp's description of the dress, the present revival would probably have been kitted out in Top Hats, White Shirts, Wide Sash Baldricks (the colour unknown) and Grey Flannel Trousers. This is what was assumed to be Miss Blunt's 1920's team dress: the photograph accompanying her manuscripts. From very scant local knowledge, this team, apparently, were taught the Headington dances, not Adderbury.

Sharp noted that the village had at one time three separate teams. Whether this was à la Bampton, or indeed Adderbury today, is not clear. The three sides certainly danced during Whitsun Week in different villages, and Walton said they always danced on the Thursday at Banbury Fair. There they met the Long Hanborough and Wootton dancers, and all three danced together. It may be interesting to note that the only Fair that survives in Banbury today, is at Michaelmas. However in the 1800's, there were thirteen annual fairs in the town, with only the March Mop, Holy Thursday and Michaelmas Fairs being considered as "social" fairs, the others being for the sale of cattle and sheep, etc..

Walton told Sharp that he began dancing at the age of eight and that they never took more than two "fresh ones" into the side at one time, because of the difficulty of teaching them. When he grew up, Walton said he became leader - "top left" - and sustained that place for 20 years until the Morris disbanded.

Thanks to considerable work by Keith Chandler and his various contacts, notably Michael Pickering, it is possible to provide a list of traditional dancers from the village of Adderbury. (These names and details were previously published in four issues of Morris Matters, Vol 3, Nos 1-4.)

Samuel Blackwell Snr b.1799 - Slater

Samuel Blackwell Jnr b.1834 - Miller

William Blackwell b.1825 - emigrated to USA

James Blencoe, Musician (fiddle) - from King's Sutton

William "Mettle" Castle b.1791, d.1841 - a cripple who was Fool during the 1830's. (See G Herbert - "Shoemaker's Window")

Tom Dorsett or Dorrett - Landlord of the "Coach and Horses"

John Dorsett or Dorrett - Carrier

George Flint b.1823

Robert Flint, George's brother - "of worst characters"

Edmund Hawkins b.1817 - agricultural labourer

George Hawkins b.1812 - shepherd  
(See Foxworthy - "Forty Long Miles" for photograph of the Hawkins brothers.)

George Townsend

Thomas Townsend - George's brother

? Townsend - Mason, brother of John (?)

Charles Walton b.1830 circa, son of William Snr

Henry Walton b.1834 - Mason, son of William Snr

John (Happy Jack) Walton b.1832 - Mason, son of William Snr

Thomas Walton, father of William Snr - dancer in the 1820's

William Walton Snr b.1811, d.1844 in gaol - Mason

William "Binx" Walton b.1837 - Mason, later landlord/  
shopkeeper d.1919, Foreman and main dance source.

Joseph Woods b.1812 pipe and tabor player from Deddington.  
He also played for Brackley, North Aston and Duns Tew  
Morris.

Caleb Wyatt b.1834

Edmund Wyatt b.1828, Caleb's brother

Robert Wyatt

Robert Wyatt, a cousin of Robert (above)

William "Shackle" Wyatt, old man when Binx was young.

Fred Webb - from Bloxham (3 miles away). His father was a  
fiddler at Longborough, and he also had a brother, Joe Webb,  
who was a Longborough dancer.

### 13.2 ADDERBURY MORRIS - THE REVIVAL

The latest revival of interest for Morris Dancing at  
Adderbury began during April 1974, when Tim Radford,  
formally a Twynham (Christchurch, Dorset) and Oxford City  
dancer, started an evening class on Morris at the North Oxon  
Technical College, Banbury.

During the infancy of this class, the members were  
approached by Bryan Sheppard, an Adderbury resident (born  
and bred), who had recently been dancing with Moulton Morris  
from Northampton. He proposed that the class move to  
Adderbury, with the intention of attempting a revival of the  
tradition. This was agreed, and the team began practising in  
the village on 21st June 1974.

A variety of practice venues were used: Neal's Barn, since  
converted to a house; a barn, with no sides (!), at St  
Mary's farm off the Milton Road; the Village Institute; The  
Bell thanks to ex-licencee Gerry Stokes and his wife Gill;  
before a permanent home was found in a disused double garage  
in the grounds of Greenhill House, the Oxfordshire Cheshire  
Home.

The original Blunt and Sharp manuscripts were referred to,  
and all the dances interpreted and reconstructed, in order  
to arrive at a "comfortable" dancing style etc.. The team  
members decided from the outset only to perform these  
dances, and no other Traditions.

Practising continued through 1974 and into 1975, with two practices a week from November 1974. It was decided not to dance in public until all dances were known by the twelve dancers who stuck it out through the winter.

The first performance was fixed for Saturday April 26th 1975, when the team toured the village all day from 10.00am. Dancing took place at sixteen different village locations during the day and a total of 70 plus dances were performed (the product of youthful vigour, exuberance and foolhardiness)! The team comprised: Dave Bull, Colin Foran, Charlie Hall, Chris Hone, Chris Leslie (fiddle), John Leslie (melodeon/concertina), Jim Plester (fiddle), Tim Radford (Squire), Bryan Sheppard (Bagman, Fool), Phil Taylor, Rob Widdup, Arthur Wright (accordian). Annie Radford played concertina.

The team rubbed along together all summer, dancing at Fetes and outside pubs, etc. but at the first AGM there was a disagreement on a number of points that made Messrs Sheppard, Taylor and Plester leave.

No single factor can be quoted for this split, it was more a combination of many. Two contributory items that stand out were female musicians and dancing by non-village people.

The breakaways later formed The Adderbury Village Morris who danced in public for the first time during April 1976.

Since then the two teams have diverged in style and attitude. The Village have abandoned the traditional red, blue and white kit (no hats) in favour of green baldricks and flowered covered black top hats. They use Blunt only as a source, do not invent dances and their style is fast and close to the ground. On the other hand The Adderbury Morris Men see the Tradition as an evolving one and have used their experience to develop the Sharp and Blunt sources to invent new dances. Their style is slow and elevated.

The Annual Day of Dance is still celebrated, (considerably less vigorously than in 1975), on the closest Saturday to 26th April, and both teams can be seen on that day, dancing round the village.

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# MUSIC

## 10.1 Princess Royal

Ch A(AABB)<sup>4</sup>

Musical score for 'Princess Royal' in 4/4 time, key of D major. The score consists of four staves. The first staff is labeled 'A' and contains the first measure of the melody. The second staff contains the second measure, followed by a first ending (1.) and a second ending (2.). The third staff is labeled 'B' and contains the third measure. The fourth staff contains the fourth measure, followed by a first ending (1.) and a second ending (2.).

## 10.2 The Bell

Ch A(AB<sup>3</sup>)<sup>4</sup>

Musical score for 'The Bell' in 4/4 time, key of D major. The score consists of four staves. The first staff is labeled 'A' and contains the first measure of the melody. The second staff contains the second measure. The third staff is labeled 'B' and contains the third measure, followed by a first ending (1 & 2.) and a second ending (3.). The fourth staff contains the fourth measure, followed by a first ending (1 & 2.) and a second ending (3.).

## 10.3 Haste to the Wedding

Ch A(AB)<sup>5</sup>

Musical score for 'Haste to the Wedding' in 6/8 time, key of D major. The score consists of four staves. The first staff is labeled 'A' and contains the first measure of the melody. The second staff contains the second measure. The third staff is labeled 'B' and contains the third measure. The fourth staff contains the fourth measure.

10.4 Black Joke

Ch A(AB)<sup>6 or 7</sup>

Musical score for "Black Joke" in G major, 6/8 time. The score consists of five staves. The first staff is labeled 'A' and contains a melodic line. The second and third staves continue the melody. The fourth staff is labeled 'B' and contains a rhythmic accompaniment. The fifth staff continues the accompaniment and ends with 'DC.'

0.5 Buffoon

Ch A(AB)<sup>5</sup>

Musical score for "Buffoon" in G major, 2/4 time. The score consists of three staves. The first staff is labeled 'A' and contains a melodic line with an asterisk above it. The second staff is labeled 'B' and contains a rhythmic accompaniment. The third staff is labeled '\* Alternative' and shows an alternative melodic line. The second staff ends with 'DC.'

0.6 Stourton Wake

Ch A(AB)<sup>5</sup>

Musical score for "Stourton Wake" in G major, 4/4 time. The score consists of two staves. The first staff is labeled 'A' and contains a melodic line. The second staff is labeled 'B' and contains a rhythmic accompaniment. The second staff ends with 'DC.'

10.7 Old Woman Tossed up in a Blanket

Ch A(AB)<sup>6 or 7</sup>

Musical notation for 'Old Woman Tossed up in a Blanket' in G major, 6/8 time. It consists of four staves. The first staff is labeled 'A' and the second 'B'. The piece ends with 'D.C.' (Da Capo).

Words to the first A (the words are used occasionally) :

*There was an old woman tossed up in a blanket  
 ninety-nine miles beyond the moon  
 And under one arm she carried a basket  
 and under the other she carried a broom.*

10.8 A N Other

Ch AA(AAB)<sup>6 or 7</sup>

Musical notation for 'A N Other' in G major, 2/2 time. It consists of two staves. The first staff is labeled 'A' and the second 'B'. Chords are indicated below the notes: G, C, D7, G, C, D7, G for staff A; and C, D7, G, G, A7, D7, G, C, D7, G, C, D7, G for staff B.

10.9 Betty Windsor

Composed by Chris Leslie  
 Ch A(AB)<sup>5</sup>

Musical notation for 'Betty Windsor' in G major, 6/8 time. It consists of three staves. The first staff is labeled 'A' and the second 'B'.

Composed by Chris Leslie  
Ch AA(AAB)<sup>4</sup>

0.10 The Anniversary Jig

Musical notation for 'The Anniversary Jig' in 3/4 time, key of D major. It consists of two systems of staves. The first system has a treble clef staff with a melodic line starting on G4, marked with a bracket and 'A'. The second system has two staves: a treble clef staff with a melodic line starting on G4, marked with a bracket and 'B', and a bass clef staff with a bass line starting on D3. Both systems end with repeat signs.

0.11 Bethlehem

Ch A(AB)<sup>5 or 6</sup>

Musical notation for 'Bethlehem' in 6/8 time, key of D major. It consists of two systems of staves. The first system has a treble clef staff with a melodic line starting on G4, marked with a bracket and 'A'. The second system has two staves: a treble clef staff with a melodic line starting on G4, marked with a bracket and 'B', and a bass clef staff with a bass line starting on D3. Both systems end with repeat signs.

0.12 The Lollipop Man

Ch A(AB<sup>3</sup>)<sup>4</sup>

Musical notation for 'The Lollipop Man' in 4/4 time, key of D major. It consists of two systems of staves. The first system has a treble clef staff with a melodic line starting on G4, marked with a bracket and 'A'. The second system has two staves: a treble clef staff with a melodic line starting on G4, marked with a bracket and 'B', and a bass clef staff with a bass line starting on D3. Both systems end with repeat signs.

0.13 The 17th of May

Ch AA(AABBB)<sup>4</sup>

Musical notation for 'The 17th of May' in 6/8 time, key of D major. It consists of two systems of staves. The first system has a treble clef staff with a melodic line starting on G4, marked with a bracket and 'A'. The second system has two staves: a treble clef staff with a melodic line starting on G4, marked with a bracket and 'B', and a bass clef staff with a bass line starting on D3. Both systems end with repeat signs.

11.1 Constant Billy

Ch A\*(AB)<sup>6 or 7</sup>

Musical notation for 'Constant Billy' in G major, 6/8 time. It consists of two staves. The first staff is labeled 'A' and the second 'B'. The melody is simple and repetitive, with a consistent rhythm of eighth notes.

Words to first A :

*O my Billy, my constant Billy,  
O when shall I see my Billy again?  
When the fishes fly over the mountains,  
That's when I'll see my Billy again.*

Words (optional) to final B :

*Billy again, Billy again,  
Billy again, Billy again,  
O my Billy, my constant Billy,  
O when shall I see my Billy again?*

11.2 Sweet Jenny Jones

Ch A\*(ABA)<sup>6</sup>  
Fine

Musical notation for 'Sweet Jenny Jones' in G major, 3/4 time. It consists of three staves. The first two staves are labeled 'A' and 'B'. The third staff is labeled '\* Alternative' and shows a different ending for the B section. The notation includes a 'D.S.' (Da Capo) instruction at the end of the B section.

Words to the first A (also sung to the A at the end of the final chorus) :

*My Sweet Jenny Jones is the pride of Llangollen,  
My Sweet Jenny Jones is the girl I love best.*

11.3 Lads A'Bunchum

Ch A\*(AB)<sup>6</sup>

Musical notation for 'Lads A'Bunchum' in G major, 4/4 time. It consists of two staves. The first staff is labeled 'A' and the second 'B'. The melody is simple and repetitive, with a consistent rhythm of quarter notes.

Words to the first A :

*O dear Mother, what a fool I've been;  
Six young fellows came a' courtin' me;  
Three were blind, and the others couldn't see;  
O dear Mother, what a fool I've been.*

4 Bluebells of Scotland

Ch A(AB)<sup>7</sup>

Musical notation for 'Bluebells of Scotland' in G major, 2/4 time. The piece consists of two staves. The first staff is labeled 'A' and the second 'B'. An asterisk (\*) is placed above the first staff. Below the main notation is a separate staff labeled '\* Alternative' showing an alternative melody for the first staff.

5 Roast Beef of Old England

Ch AA(AAB)<sup>6</sup>

Musical notation for 'Roast Beef of Old England' in G major, 6/8 time. The piece consists of three staves. The first staff is labeled 'A' and contains a first ending (1.) and a second ending (2.). The second staff is labeled 'B'. The third staff continues the melody.

6 Washing Day

Ch A\*(AB)<sup>5</sup>

Musical notation for 'Washing Day' in G major, 6/8 time. The piece consists of two staves. The first staff is labeled 'A' and the second 'B'.

Words to the first A :

*Thump thump and scrub scrub  
 Scrub scrub away.  
 The devil a bit of peace I git  
 Upon the washing day.*

11.7 Brighton Camp

Ch A\*(AB)<sup>6 or 7</sup>

Words to the first A :

*O let the night be ever so dark  
 O let it be wet or windy;  
 I must return to the Brighton Camp  
 And the girl I left behind me.*

11.8 Landlord fill the flowing bowl

Ch A\*(AB)<sup>6 or 7</sup>

Words to the first A :

*"Come Landlord fill the flowing bowl until it doth run over,  
 Landlord fill the flowing bowl until it doth run over"*

11.9 Beaux of London City

Ch AA(AABB)<sup>c</sup>

110 Postman's Knock

Ch B<sub>1</sub>\*(A B<sub>1</sub>)<sup>2</sup>B<sub>2</sub>

A

B<sub>1</sub>

B<sub>2</sub> (double speed)

111 Cobb's Horse

Composed by Chris Leslie

Ch A(ABB)<sup>4</sup>

A

B

112 The Cuckoo's Nest

Ch AA(AABB)<sup>4</sup>

A

B

11.13 Happy Man

Ch A\*(AB)<sup>3</sup>

Musical notation for 'Happy Man' in 3/4 time, key of D major. The piece consists of three staves. The first staff is labeled 'A' and contains the main melody. The second and third staves are labeled 'B' and provide a harmonic accompaniment. The melody is characterized by a simple, rhythmic pattern of eighth and quarter notes.

Words verse 1 :

*How happy's the man that's free from all care  
Who loves to make merry  
Who loves to make merry  
'Or a drop of good beer.*

Chorus :

*With his pipe and his friends, puffing hours away,  
Singing song after song, till he hails the new day,  
He can laugh dance and sing, and smoke without fear,  
Be as happy as a King, till he hails the new year.*

12.1 Shepherd's Away (Processional Off)

Ch AA\*(AABB)<sup>3</sup>A *ad infinitum*

Musical notation for 'Shepherd's Away' in 4/4 time, key of D major. The piece consists of two staves. The first staff is labeled 'A' and contains the main melody. The second staff is labeled 'B' and provides a harmonic accompaniment. The melody is characterized by a simple, rhythmic pattern of eighth and quarter notes.

12.2 Jockie to the Fair

Musical notation for 'Jockie to the Fair' in 6/8 time, key of D major. The piece consists of five staves. The first staff is labeled 'A' and contains the main melody. The second and third staves are labeled 'B' and provide a harmonic accompaniment. The melody is characterized by a simple, rhythmic pattern of eighth and quarter notes. There are first and second endings marked with '1.' and '2.' respectively. An asterisk (\*) is placed above a note in the fourth staff, and an asterisk (\*) is placed below the first staff of the alternative section. The alternative section is marked with '\* Alternative' and 'DC.' at the end.

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