



## Knights of King Ina - Workshop 3

### Solo and Double Jigs.

#### Bampton

By default KOKI use the earliest reference for a tradition and having learned that go on to make any modifications that might make it more appealing to the dancer or audience. We have found that, with practice, the dances are able to be performed as they are recorded.

In common with all the “living” traditions the Bampton team themselves defines what is correct and it is worth remembering that any other person saying that what you dance is not Bampton is probably right; however, what they do is just as incorrect, unless they do what the current Bampton Squire says.

The earliest reference used in this text is Cecil Sharp’s “Folk Tunes” from 1909 in which Sharp didn’t actually see the Bampton team dance (RD 240 from EDS News No 19 June 1929 ), but noting the tunes and steps from William Wells in a house in Stow on the Wold. Some predating Notes by Thomas Carter for Percy Manning date to 1894 (KC) and 1897 (KC) but these were not available at the time of writing.

The next recorded reference is that of Clive Carey in 1912 when collections were made during a display and teaching at the Esperance Club (EFDSS). This is the 1<sup>st</sup> notation of the Nutting Girl as danced at Bampton seen to date and this is being used as the basis for this workshop; the musician was William Wells (1868 – 1953 KC1) and the dancer Arthur Dixey (danced from 1897 RD; 1880 – 1966 KC1).

There are references to the variations noted by a number of writers included in this collection of notes, it is up to the dancer to decide what they like best, try them all and do which you feel suits how you wish to present your dance; in any event you will be presenting “in the style of” Bampton.

The 1912 Styling. (see below for variations and interpretations).

#### Style

Before 1914 – dances were upright, Wells particularly, with a very high stepping style knees well bent up (RD)

#### Steps

**Double** – (4, ds) typical 3 steps and hop, danced by the pre 1927 teams.

**Sidestep** - In 1913 Tanner was noted to kick the foot out – to sound the bells (RD). Between 1909 and 1913 the sequence in Sidesteps was “side, double, side, double” (see Long and Short Sidesteps below) (RD) Right foot start. By 1913 the Left foot start is used the step is Open and the turn increases (RD);

**Backstep** - (bs) Swing or Swaggerback or Hockleback (HKBS) in style. A small lift on the offbeat – where the hop would have been (CC)

**Feet together Jump** – (FTJ) takes a whole bar to dance, place the feet together, jump and land on both feet.

**Half Caper** – (HC) as a unique step, Sharp and others do not describe this step but write it out long hand as a bar sequence (CJS MB3 1<sup>st</sup>) – later calling it a Half Caper. Spring from one foot, land on the other then bounce (hop) on the landing foot, the 2<sup>nd</sup> landing places the foot behind the site of the landing from the spring (RD 233). The free leg being kicked back in the 1<sup>st</sup> movement.

**Spring and Caper** – (SC) essentially a Half Caper without the hop / bounce. The difference between this and a Plain Caper is the free foot makes a different movement in both the Spring and Caper and the Half Caper. In both (SC and HC), the free foot is brought up to the buttock with the knee bent (almost as if jumping a low hurdle) as different to the “high morris step” of the Plain Caper

**Straddle (Whole) Caper** – (WC) there are any number of variants on how this is done.

Given later are the variants we have seen. It is worth noting that not all will “fit the tune”. We are using the original 1912 Clive Carey notated tune from William Wells which is varied in Bacon and the session tune is, again, different. In the films of William Wells teaching in 1937 (LB) both 4 beat and 3 beat variants are danced.

The straddle we taught is as follows; and is the style used by Arthur Dixey in the 1912 example:

- L / ft : apt / hr hr : etc (CC)

This is a 4 beat variant danced across the music.

## Arms

In the 1912 noted Clive Carey does not define the Foot Up arm movements used. We may infer that the movements would be those seen in the repeat section of the chorus as this is noted as a Foot Up, we may also look at other dances in the same notation set and make an assumption that the arm movements would be the same in The Nutting Girl, this is consistent with defining the movement at the outset of the notation taken then, unless variation was seen, no other notation of this movement would have seemed necessary.

We may also look at contemporary notation by Sharp, the 1909 notation in the Folk Tunes collection.

Using this inference the arm movements are as follows for the 1912 dance

<b>OY -</b>	Half Caper	Up in front on the 1 <sup>st</sup> beat and down to out on the 3rd
<b>Foot Up -</b>	Double Step	swing forward on the last beat and swing back on the rest of the bar
<b>Jig -</b>	Hockleback	middle, together, hands on belt Buckle (CJS p16 below)
	Long Sidestep	Up / Show on the 4 <sup>th</sup> beat, lead arm.
	Short Sidestep	Up/ Show on the 1 <sup>st</sup> beat, lead arm.
	Jump	Up, both arms (p14 below)

**Half Caper Slows** - as OY  
**Whole Caper Slows** - down /mid : wide / down”

## The Nutting Girl Jig

From 1912 as noted by Clive Carey – given in OX 502

**Sequence** – OY:FU:Jig:UC:Jig:HC:Jig (format from CC).

In 1909 CJS in Old Molly Oxford (Folk Tunes 2265) mentions that there is a foot up after the final jig and that this was the format for all Bampton Jigs. Later in CJS FT 2351 Lumps of Plum Pudding he expresses that the final Foot Up was probably only used when 2 men danced.

Jig is / ssL / ssL / ssR / ssR / ssL / ssR / HC / HC /.....

In the taught example we did a Foot Up (CC) (LB 51, 52) (RD234 notes Arthur Dixey dancing this using 4/3 step – i.e. in even time)

**Half Caper** – “augmented music” or “Slows,” In the Bampton notation from Carey there is always a left foot lead with this section though this does get very heavy on the knees.

**Straddle / Whole Caper** - Again, this is a “Slows” section danced L / ft : apt / hr hr : etc (CC) as given in the 1912 notes, this is danced 3 ½ times (the final one ending on the Straddle - omit the double hop); the dance then reverts to a foot up with Double Steps, Backsteps, but ends on a Jump rather than a Half Caper.

On p234 of (RD) there is a note that states “in jigs distinguish between the low springs in the Half capers and the step and spring of the Jig and the high springs of the Half Capers in the Half Caper Figure.”

## The Afternoon Sessions

**Who** – the best dancers, dancers with the self-confidence to dance alone, because you can!

**Why** – theatre – adds to the show for your team, more focus on the individual movements that adds a contrast and aids in audience appreciation of what they see next. It keeps the experienced dancers challenged, enables you to reflect on your own ability, study the fine points of a tradition.

It also gives your team a rest, opens up performance possibilities if you are low on numbers, it raises the performance standard of the whole team you are with even those that do not jig themselves.

### Choosing a jig to suit you

- Do you like the dance?
- Is it able to offer you a vehicle for self-expression – know yourself and let the jig show your personality off.
- What do you want to show your audience – “do what you can do” and only try out the things you cannot in practice, when you can do them, add them to your jig – or dance another jig!
- Alter the steps – the records of the dances are just snapshots of what someone did at that moment; chances are they just made it up too! There is a lot of evidence that jigs where

danced as improvised dances to a tune and dancers did what they knew how to do (Adderbury LB). Hence the jig had the elements of the village tradition – that’s what they knew – and the tune was whatever the musician could play.

In these days of dancers knowing multiple styles it is entirely legitimate to use all of your expanded repertoire to dance a Morris Jig in no particular tradition, a mix of traditions, or make your own tradition up.

**Other thoughts, some taken from Anthony Barrant (AB) to be found in his book “6 Fools and a Dancer.”**

Jigs are not necessarily for 1 or 2 persons – a whole team can dance a solo simultaneously as the figures don’t require interaction or pattern with other dancers.

(AB) groups dances and this offers some considerations in choice.

**Novelty Dances** – shows a distinct feature that is elaborated.

Bacca Pipes, Shepherd’s Hey, Broom dances, All the Winds (Lichfield), Fool’s Jig.

**Kneeling dances** – good knees are a must for these.

Knuckledown (Fiddler’s) Jig, Sherborne Jig

**Extralong “B” Jigs** – to give you time to show off more steps and capers.

Princess Royal, Jockey to the Fair, Nutting Girl, Old Molly Oxford.

**Prowess Jigs** – a test of skill, power, timing, grace, make it effortless and an expression of the music

Jockie To the Fair, Princess Royal, Go Enlist, the Kneeling Jigs.

**Shape Jigs** - All the Winds, Morris reel (Headington).

When looking across the traditions some dances always contain the same elements, e.g. Princess Royal – the cross hops; Sherborne - the knee drop; Shepherd’s Hey – the hand clapping. Adding these elements to a tradition you make up gives you a recognisable jig but adds your own styling.

### **The double jig format**

The 1<sup>st</sup> written example of the doubling format for Bampton is given in 1909 (CJS FT 2265) and later a notebook by (ALP) p27 from 1947. Both indicate the turn and turn about format was used with an extra jig or Foot Up at the end of the dance where both dancers dance together; the music format for the dance was given as A B C B C B B which implies no final Foot Up but an extra Jig section. The double section was danced facing each other.

We’ve divided the dances into 3 categories -

**Combative**

**Collaborative**

**Multiple solo**

The last of these is self-explanatory and any of the solo jigs will work in this form. Sometimes it

works to have 2 dancers performing the same basic jig but each dancing a different tradition at the same time; this loses the musical inflection of the “correct Tune”.

This is a good way of introducing variation into the multiple set dance show provided by morris sides.

**Collaborative** jigs depend on more than one dancer being present as the interaction of the 2 dancers is the whole point of the dance. Lichfied Shepherd’s Hey requires 3 dancers to perform together or the dance is impossible to do! Collaborative jigs offer some alteration of the “turn and turn about” format useful in combative jigs to shorten the dance and provide a show; the dancers are not necessarily in competition with each other though it may look like that.

**Combative** jigs definitely highlight the competition between the dancers, it should be obvious that the 2<sup>nd</sup> one is trying to outdo the 1<sup>st</sup>, and so on through the dance.

## Considerations for doubling the jig

### Does the dance take too long?

To shorten the jig where this is thought desirable the following format is used by (TOCC) for the Bampton Jigs:

OY 1FU; 2FU; 1 Jig; 2HC; 1HC; 2 Jig; both WC, Both final Jig.

This shortens a typical double turn about jig by 4 dance sections and prevents the audience getting too bored by watching the same thing twice!

### What do you do when it’s not your turn to dance?

Sherborne Jigs define what to do when you are not the focus of the performance, for all others what to do – you are on show and you are performing, remember not to block anyone’s view, audience or musician.

### How do you hand over the dance to the next dancer?

Dancers normally re-enter the dance on the OY again and then begin their section – on the HC at the end of a phrase in Bampton (TOCC) link right hands and “pull” the next dancer in to the space. Alternately you might dance in on the OY as the other dancer is leaving or dance together for a bar or 2 before one dancer leaves and the other begins. As a combative alternative the new dancer could “kick” the other dancer off the space or simply usurp the limelight.

### Are you engaging with the audience / whole audience?

The audience like to feel special; it matters that they are watching you, they want to be entertained, if you make sure your attempts at humour are obvious and you don’t obviously cause offense you can get away with quite a lot. Surprise, like dancing close to the audience, engages a few; dancing toward a section of audience engages more, but facing the music with your back to the audience is exclusive of them rather than inclusive so it is likely to be best to avoid that. (see music placement section).

Eye contact is good and speaking to a few will entertain them well and cause a stir in those around – but make sure you cover the whole audience and don't leave anyone out. KOKI avoid the dead pan and hostile eye contact of some examples - it isn't necessary, and does not achieve audience enjoyment.

### **Music Placement - Where does the music sit / stand?**

The music needs to be able to see your feet to time the tune to you. Placing the music at the back of the stage to one side will maximise your audience view and minimise their interference with the musician's view of the dancer. Dance with "up" being away from the music thus engaging and showing to your audience.

### **What do you do when dancing at the same time? Parallel or reflective symmetry?**

Being able to dance closely together is impressive, being able to dance timed together is equally impressive, it requires a lot of practice. Reflective symmetry in dancing with dancers changing sides requires altering the starting foot and knowing who has right of way at the crossing. Knowing the dance and working it out in advance is vital.

### **Adding humorous elements**

It is possible to take a fairly mundane dance and in a collusive dance use a humorous element to break the monotony, if dancing close together your arms may stray to the nose of your neighbour – if choreographed this can look natural and be unexpected for the audience. Feigning injury only looks good if you really overdo it. As with all performance understatement and over statement is a fine line, the audience is unlikely to notice anything too subtle (or miss what you did) and will be concerned if they think you really are injured.

Verbal by-play is also entertaining but be careful not to cause offense either to your audience, musicians or other dancers.

### **Alter the original sequence**

Following the idea that the more impressive moves should come later in the dance, switching the elements in the sequence will lead to a progressive show. The Half Caper is less impressive than the Whole Caper section, a conclusion many teams have arrived at independently.

The following forms are unashamedly "taken" from (TOCC) who have put in lots of thought on this in the last 10 years.

### **Foot Up**

Loops to greet the audience dancer 1 dances to the right turns back on themselves then forwards, loops again then to the left final leaving the dance area to the 2<sup>nd</sup> dancer. They have faced and greeted the audience at, if one considers they start at South with the music - east, north and west. Dancer 2 dances the same track but faces the audience at south-east, north-east, north-west and exits at southwest returning the floor to dancer 1.

### **Half Capers**

Track in looping clockwise circle in 4 Half Caper and anticlockwise in 4 Half Caper the foot up at the end of the section faces north. The second dancer reverses this.

### **Whole Caper**

In the following descriptions North means where you start, south is opposite and east / west become obvious. The music for a jig is usually at North or just to one side of it.

(TOCC) use what they call Knights Move (not from us!). Dancer 1 moves up 2 “places” and across 1 while dancer 2 moves up 1 “place” and across 2. They end side by side both facing the same way. By looping back, (right shoulder back), the system is repeated 4 times with the dancers facing east 1<sup>st</sup> time, north 2<sup>nd</sup> time, west 3<sup>rd</sup> time and on the 4<sup>th</sup> time when they would face south they make a 180° turn and face up in the south position when landing in the Straddle, proceeding to the Foot Up to finish the section and place themselves for the final collaborative jig. They use the same 1912 Whole Caper with the Straddle / Apart on beat 3 (given above) which times them facing and close to the audience on the Straddle movement.

**KOKI have experimented with this and have used an alternate form using reflective symmetry to perform it.**

Both start at North and dance together beginning on outside foot.

Step, feet together to advance South and APT danced both dancers facing South. Turn away from each other (out) on the hops; step, feet together (one faces east and one west) and APT facing east and west, turn via south inward to face partner on the hops; step, feet together, APT as close face to face as possible. Turn North on the hops; Step, feet together facing North and turn in 180° to land on the APT facing South, finish the section with 2 Double Steps, 2 Hocklebacks and Spring Caper.

(MR) dance the Whole Capers in a circle, clockwise.

### **Chorus**

Singly danced going left then right on the Long Sidesteps if repeating the chorus; left or right with a looping foot up if using that form – looping in the opposite direction to the initial Sidestep sequence; the second dancer mirroring the 1<sup>st</sup> when it is their turn. When dancing together at the end dance in parallel close together or in reflective symmetry changing sides at the 2 Half Caper in the middle, either repeating the section on the other side or both using a looping foot up to remain with the audience.

## **The End**

### **How do you finish?**

The final presentation is an announcement! It’s time for the audience to applaud and for you to hand on to someone else. (MR) end the Nutting girl facing each other – almost – with the right arm across the midriff of the other dancer. It is wise to end in a place where most of the audience can see you and you can acknowledge them. Be sure to say farewell to the whole audience – a wave scanning round the whole audience is a good way to allow you to

collect your belongings and then introduce the next team dance.

## **A Jig from start to finish – the format usually works out to be something like this...**

### **Introduce yourself**

Let people know that something is about to happen, just like all good speeches don't try to be something you're not; but do push the limits a bit; for most of us the limits are outside the norm, you don't have to be a stand-up comic to make a good joke! Sometimes having someone else do the introduction is a better idea. Remember, most of the public have no idea about Morris so you may have to explain things that are obvious.

### **OY**

This tells the crowd that you are about to begin, throw your hat into the ring if you have not already done this in the intro, present yourself using the arm movement then begin the dance with the OY steps.

### **Foot Up**

Defines the style and as it isn't very interesting to non-morris folk, gives you the opportunity to greet the audience personally, you do not have to stand rigidly on the spot! And you can speak to people as well!

### **Chorus**

The simplest form of the chorus you can do, the audience remain engaged as the music has altered and you are doing something different.

### **1<sup>st</sup> slows**

The technical bit – shows control and intricacy, again interacting with the audience directly will keep their interest.

### **Chorus**

Well, they've seen this already so what's to keep them? Add something in bar 5 latest or the crowd will dwindle, even a change of direction to face a different part of the audience will work, people like to be made to feel special.

### **2<sup>nd</sup> slows**

By now the crowd have worked out that it isn't all repetition, so they are intrigued to find out what you are going to do next, how are you going to differ from the 1<sup>st</sup> slows? Jump your hat? dance close to the audience? The risk element is entertaining.

### **Chorus**

The crowd now know you keep doing new stuff – so what comes next? This is your finale so do the most complex version of this form you are able to do.

## End and walk off

When you have finished accept the applause rather than wander off. Acknowledge the audience, they have invested time watching you; thank you musician look at all the encircling audience and if there is to be another dance afterward say that you are handing back to the team.

## Variation, Modernisation, Observation, Research.

### Good Stepping Practice.

(LB) p xvii

“The change of foot, as well as the hop, is made with a light spring, i.e. the weight of the body is raised from the ground before each step so that the change of foot takes place in the air. The dancer alights on the ball of the foot with the supporting leg held straight under the body. At the same time, the free leg is swung forward from the hip, the lower leg hanging loosely from the knee. The free leg remains in this position until the next change of foot. It is then swung sharply back and the foot takes the ground under the body” (Maud Karpeles)

### Bampton Style variations

#### Style

- Fluid, loose, relaxed.
- Before 1914 – dances were upright, Wells particularly with a very high stepping style knees well bent up (RD)
- After 1918 – dances were done with a bent at the waist style (RD)
- Up to 1927 – Double Stepping was used with arms down and up much like Fieldtown. After this a new team taught by Wells used the Single Step style (RD).
- Modern style (MR) the Single Stepping is a low lazy cycling movement without hops but a drag back of the foot where the hop would otherwise be. (MR)
- In all date ranges the style is loose and relaxed with variations between the dancers in one set. Dances were varied to suit the convenience of the dancers without a tune being rigidly applied to a dance.
- No definite start foot; both LEFT and RIGHT foot having been used; fudge steps are common.
- By 2010 /1 (MR) the Backsteps are a low swing of the free foot, all the stepping is single the basic stepping is low to the ground with a drag of the foot on the hop rather than a full hop (LB).

### Steps

#### Single

(2, ss) Post 1927 stepping and typical of the Wells led side; step onto one foot and hop on that foot. The hop height is given variably from high (1934-59 -RD) with a lot of bend of the knee in front (the double up style), cycling style (1955 RD) and with the hop being a raise of the body, the foot not leaving the ground at all; the hop lands (or the foot is dragged) to end up slightly behind the foot placed on the ground. Brisk stepping and a high rise of the stepping from 1960, Woodley (RD). (LB) gives that there was a shake of the free leg to sound

the bells on the hop.

### **Double**

(4, ds) typical 3 steps and hop, danced by the pre 1927 teams.

### **Backstep**

(bs) swing or swagger back or Hockleback (HKBS) in style. Sometimes small, with one foot placed close behind the other (Tanner RD) sometimes a definite hop and at other times not leaving contact with the ground. A small lift on the offbeat – where the hop would have been (CC) or no hops (RD,221). LB states that the Hockleback movement was used but with the free toe dragged along the ground rather than raised.

### **Sidestep**

(oss / css) Done as either an “Open” or “Closed” step, Short or Long form Sidestep (see below), the feet closely crossed in the Closed Step, the exact format depends on the dance. There is a pronounced turn on the step and a complete 180<sup>0</sup> turn between step sequences. There is option to travel some distance if desired.

(LB) notes that Closed Sidesteps tend to be performed pre 1937 and Open steps after 1945. In 1913 Tanner was noted to kick the foot out – to sound the bells. Between 1909 and 1913 the sequence in Sidesteps was “side, double, side, double” (see Long and Short Sidesteps below) (RD). Right foot start.

By 1913 the left foot start is used the step is open and the turn increases (RD); by 1921 the 1<sup>st</sup> 2 bars are facing up and the 2<sup>nd</sup> 2 bars face down (the 180<sup>0</sup> turn noted above); by 1937 the Sidesteps are closed, the turns are to the left and a lot of ground is covered (RD). By 1946 the turn is to the right rather than left.

(RD) noted a number of forms of the Sidesteps. (RD p221)

- 1) Closed – leading foot brought well across, pointed away from own side and body turned accordingly, as much as 45 deg or more. Usually executed with great vigour and accompanied by a slight bow of the body. Occurs in jigs and Sidestep dances.
- 2) Forward – as in 1 but in progressive form where the dancer cannot bring foot so far across the body, Heys and corner dances.
- 3) Crossed – personal variant of 1 and 2. Leading foot brought across the other and quite clear of it but pointed well back towards its own side at an angle of about 45 deg.
- 4) Open – leading foot not brought across at all but step taken on its own side of the body. Pointing and position according to need. From almost lateral but pointing forward as Maid of the Mill to almost directly forward as in the Hey. Does not have to point in direction of travel.
- 5) Backward – very occasionally seen.

The height of lift of the free foot has varied. By the 1960's the Shergolds were raising the back foot high and emphasizing the step onto the ground.(RD p222)

(RD) also notes that “there is an amount of tuning the step to the need of the dance, they missed the hop if necessary and altered the step to allow the feet to be changed for the next

part of the dance or to adjust position. RD notes making the 2<sup>nd</sup> step behind and further across than the step on the 1<sup>st</sup> beat. This produces a sideways translation. It is rather like following the 1<sup>st</sup> step of a Closed Sidestep by the rest of an Open Sidestep to the other side.”

Short Sidesteps are 1 bar only;

Long Sidesteps are danced across 2 bars. Sometimes a “Double” Step footing is used and sometimes a single style footing is used and this is distinct from Single Stepping being “step, cross behind, step, cross behind” rather than the Single Step “step, hop; step, hop.”

In practice the style is not set but typically they are used alternately in a way that acts to leave the correct foot free to make the next movement (LB).

(TOCC) and “Great Western” use a combination of Open and Closed Sidesteps to resolve the correct foot issue and add turning into the movement to add interest.

## Feet together Jump

(FTJ) takes a whole bar to dance, place the feet together, jump and land on both feet.

## Half Caper

(HC) as a unique step, Sharp and others do not describe this step but write it out long hand as a bar sequence (CJS MB3 1<sup>st</sup>) – later calling it a Half Caper. Spring from one foot, land on the other then bounce (hop) on the landing foot, the 2<sup>nd</sup> landing places the foot behind the site of the landing from the spring (RD 233). The free leg being kicked back in the 1<sup>st</sup> movement.

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## Straddle (Whole) Caper

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The straddle we taught is as follows; and is the style used by Arthur Dixey in the 1912 example:

- L / ft : apt / hr hr : etc (CC)

This is a 4 beat variant danced across the music.

The Straddle Capers used in a different form may fit the other tunes better and it is up to the individual to dance what they prefer.

#### 4 beat versions, from collected sources.

- Apt / hr hr : L / ft – as danced by William Wells (CC and RD 233)
- Apt / x (rb) hr : L / ft – as danced by John Wells (CC and RD 233)
- / L : hr hr / L : R / (CC) the free leg hangs on the 1<sup>st</sup> hop and is kicked back on the second hop.
- / apt : hr hr / L : t / (LB) noted by Sharp before 1914 and up to 1937, after this date the 3 beat version was progressively seen
- / SC / Apt : hr hr / (TOCC)

(CJS) does not give the Nutting Girl in The Morris Book but when taken from the jigs given he teaches the Whole Caper as

- Fa / hr hr : l / Ju :

The more modern Bampton dancers use a 3 beat variant of the Whole Caper; examples given below. This offers issues with musical timing as it will be apparent that the complete Whole Caper section of music is 16 beats long and 4x 4 beat steps fills the beat count and music very neatly.

In the 3 beat section 5x 3 beat Whole Capers leaves the dancer one beat short, that is with more music than dance.

The Winchester men, who run the Ring Instructional (MR), suggest overcoming this by counting the last beat at the end of the previous jig section as the start of the Whole Caper sequence; KOKI feel this adds to the problem of too much music as it means that the dancer finishes the section of Whole Capers with 2 spare beats rather than 1!

If dancers wish to use the 3 beat variant and be “up to date” with Bampton then some discussion with your musician will be required, or simply wait for the music by standing still (Hammersmith)!

#### 3 beat versions

- / apt : hr hr / t : apt / hr hr : t / etc. (LB) noted post 1937
- As taught by (MR) ft / apt : hh / etc (2010 and 2011)
- From Priston Jubilee / X : apt / hr hr : X / apt : hr hr / etc.
- From Deorfrith – / fa : ft / shake r twice : fa / etc.
- From watching Hammersmith / ft : fa / rr : ft / fa : rr etc

#### Arms

- For **Stepping** in modern usage this is a lazy, throwaway, movement from the belt buckle (mid), thrown up vertically and back, on the last beat of the bar only; thus it is a sharp, movement that only lasts a short time (MR); having looked at the early notation and the modern notation it is clearly a diminished form of the swing forward and swing back movement described as done in 1912.
- In **Side Steps** “up” for the last beat of the 1<sup>st</sup> bar of Long Sidesteps (RD 234) suggests

closed in 1913. The form being side double side double – defined by the way the dancers faces and the arms they used.

- “Show” on the 1<sup>st</sup> beat of **Short Sidesteps** danced open.
- Hand at the belt on Half Capers and Backsteps (mid).
- “Up” on the Jump.
- In other notes “down” is mentioned for Double Steps, the down being on the 1<sup>st</sup> beat of the bar.
- For the **Half Capers** “slow” the arms are given as up on the 1<sup>st</sup> beat and wide on the 3<sup>rd</sup> beat.
- The **Whole Capers** section is “down /mid : wide / down” each movement corresponding to the step sequence given

(RD & CJS) – pre 1914 swing back and swing forward (MB1 2<sup>nd</sup> P58)

With DS – down on beat 1 and up on the hop.

High up on HC / SC otherwise on belt buckles.

(RD) gives more info and notes observed variations

- Throw forward with a hand and forearm movement
- Lift / hitch – the HC / SC movement – up in front on the launch and out wide on the landing
- Swirl – used at the end of the Backsteps, this is an exaggerated gather before the upward movement of the HC / SC. Viz. -

In : swirl / up to wide

/2/2/bs : bs / HC

- Show and bow – a “doffing a hat” movement used in the crossed sidestep
- Show upward – in a crossed sidestep, a lifted up in front of the body and unfurled; a raise and drop movement.

CJS in The Morris Book says

Down and Up see MB1 2<sup>nd</sup> p57 (reproduced on p14 of these notes).

Swing forward; Swing Back – MB1 2<sup>nd</sup> p58 – and down and up but with less vigour. (p15 of these notes).

Forward MB3 p14. (p11 of these notes).

Other observations, the 1912 Carey notes do not record a Foot Up arm movement.

- Frizbee throwing from the belt, up and out to the side in the Open Sidestep with beat timing as noted above (CC Arms section p14).
- In 1960 Shergold teaching indicates no definite arm movements - one the dance is known the arms become obvious (RD).
- Others alter the stance and hands on the Sidesteps and use the “chicken chasing” form from Highland Mary (TOCC)

## Figures

### Once to Yourself

Half Capers, in the last bar of the musical phrase.

## Foot Up

Various Foot Up forms are described. They are given in (LB 48-9) for this dance KOKI taught the one in the notation by (CC) given in OX492-502 but offered variations.

/2/2/bs/sc/ : repeat or /2/2/bs/hc/ : repeat – generally used in modern interpretations (ALP)

/2/2/2/sc/2/sc/2 or bs/sc – KOKI have used this one for other Bampton Jigs (ALP)

/4/4/4/4/4/bs/sc/ - used by Arthur Dixey in 1912 (CC) – as taught in the workshop.

/4/4/bs/hc. : repeat

/4/4/4/4/sc or hc / bs/sc/ - (CJS) or PC in the last bar.

Modern practice in the Nutting Girl – probably to maintain some kind of interest – is to dance

/ Step / Step / Step / Step / Side / Side / HC / HC / :

(LB gives either repeat this or Foot Up to finish the B section)

## Half Capers

A sequence of Half Capers with a Foot Up or 2 Open Side Steps, Backsteps and Spring Caper form this section in most of the variations seen

## Forrie Caper

This is essentially a Half Caper where there is a change of supporting foot for the bounce. A series of these steps will start on alternate feet. Whilst not a Bampton step, it is given here if the dancer wishes to use them as an alternate to Half Capers as the repeated dancing of Half Capers off the same leg may be injurious.

## Whole / Straddle Caper

Any “fitting” variation of the Caper can be used as the “slow” in this section; again it is generally followed by a Foot Up or 2 open Sidestep, Backstep, Spring Caper to finish the music.

## Arm Descriptions from “The Morris Book”

### Down and Up (MB1 2<sup>nd</sup> p57)

The arms, loose but straight, are held horizontally at shoulder level, and then smartly swung down, and as far back, i.e., behind the body, as they will go without strain, and without throwing the dancer off his balance; the arms are then immediately swung forward and up again to shoulder level. Throughout these movements the wrists must be kept level so that the hands and arms are in one straight line. The arms must never, intentionally, be bent at the elbows.

In the music diagrams these movements will be marked:-

Down. or d.

Up. or u.

Sometimes in the forward swing the arms are swung a little higher than shoulder level, and slant upwards at an angle, roughly, of 15-20 deg from horizontal. This will be marked in the music diagrams:-

h.u. (high up)

### **The Swing** (MB1 2<sup>nd</sup> p57)

This is a similar movement to down and up, but executed less vigorously and with the arms bent at right angles at the elbows. In the forward movement the hands approach the and very nearly reach each other in front of the body, at breast level; in the backward swing they move apart and away from the sides. We have occasionally seen dancers straighten their elbows in the backward movement; usually however, the swing is confined to the shoulder joint. The length of the swing is, roughly, 18", the movement is a quiet, easy one, and should have somewhat of a jaunty swaggering appearance. In the music diagrams these movements are marked thus:-

s.f. (swing forward)  
s.b. (swing backward)

when the swing is used with Capers, or otherwise as indicated, the arms are swung forward and backward more vigorously and further - in the forward swing the hands would rise 12-18" above the head. This will be marked in the music diagrams thus:-

s.h.f. (swing high forward)  
s.h.b. (swing high backward)

### **Hands Forward** (MB4 2<sup>nd</sup> p14)

Both arms, elbows straight, are swung forward and upward to a horizontal position level with the shoulders.

This is marked in the diagrams:-

fwd. (forward).

### **Hand In** (MB3 2<sup>nd</sup> p8)

This arm movement accompanies the Backstep.

The right or left forearm is brought up from the side and laid horizontally across the chest, the inside of the hand resting on the left or right breast.

The movement, in which the upper arm takes little or no part, should be made easily but swiftly in order that the arm may rest in this characteristic position as long as time will allow. At the end of the movement the initial movement is reversed, and the forearm dropped to the side.

This is marked in the diagrams:-

in.

or, if only one hand is used,

r. (or l.) in,

### **Hands Together** (MB3 2<sup>nd</sup> p7)

The hands, loosely clenched, are held, palms downward, close together about 3 or 4 inches in front of the midriff. The elbows must be sharply crooked and held well away from the body

This is marked in the diagrams:-

Tog. (together)

## **Step Descriptions from “The Morris Book”**

### **The Hockle Back Step** (MB5 2<sup>nd</sup> p17)

This is a variant of the Swing-step (Part 3, p. 27). A step followed by a hop is made on each foot in turn; while, simultaneously, the free leg is swung behind the other and takes the ground a few inches on the outside of the supporting foot, and at about the same distance behind it. Dancers must be careful not to exaggerate the movement by, for instance, swinging the free foot too far across.

This will be marked in the diagrams:-

r.b. l.b.  
hkl.b.s. ....

## **Other additions, observations, researches, style notes**

In **The Morris Book** Sharp gives the jig ending as

/ HC / 2 PC / or / HC / BS / 2PC /

From (KC) – **Bampton before 1914** – viewed but no dance notation

From (MK) – **Some Morris dancers Obiter Dicta** – lightness and neatness of movement and steps. The importance of the music and the information contained in the music to inform the dance. The bells give away the neatness of the dance. light shoes.

Wells – “it’s not the legs that do the dancing but the hitch up of the body”

Kimber – “never dance flat footed, always on the balls of the foot” & “if you bend – you spoil – looks squabby about the backside, stand straight.”

and at Ilmington also this is noted – “not on the heels as it shouldn’t be.”

**From Morris Matters V18 No2.** – Jig Teams.

**Bee Team** – only 2 and performances are impromptu whenever they feel like it.

**Zhiggy Zhiggy Zhiggy** - backwards jig, spontaneous appearances and street entertainment. Developed their style from the frost and fire show and Injigation project in 1999.

**Ditchling** – Show skill of dancers

**TOCC** – street theatre, a show rather than a display, for the dancers it is more exhilarating and adds drive and pace to the performance. As a full show – it takes a lot to maintain the pace. Know your partner well; know when to compete and when to combine. Gradual addition of elements.

**Frome Valley Morris** – majored on fire dances and small spaces on boards have a Master of Ceremonies (MC) or Fool and literature to hand out. They note the difficulty of providing Street Shows and the competition with other street theatre; interleaves and an MC to “link” the set and jig performances. Specifically choreographed dances. Some cross with the Mummer notions of a play of good and evil. There is recognition that the format is very similar across all jig forms. Make the jig live, be energetic - or subtle. Tight choreographed movements are likely within a set dance environment but there is freedom in a jig.

## Other observations of the doubling of a jig

### **Belles of London City; London South Bank 2009 and Swanage 2013**

Major on costume and look, they have all the elements, hobby horse, music and dancers that all show as part of a collective. Dances started with a few examples of traditional jigs from the collections and then developed into a re-working them for the stage show with the Morris On Band. They tend to dance turn about in double jigs and dance the slows around each other. They have developed jigs out of the corner dances in a tradition which opens up music and dance possibilities thus extending the repertoire if one is to keep to the collected sources.

## References

- (CC) Carey MSS OX 492 – 504 (online in the FULL ENGLISH collection – originals - and in the Vaughan Williams Library under MPS60 - transcription) OX502 for the Nutting Girl jig
- (RD) Barrand – Anthony – collection of Roy Dommetts notes – Vaughan Williams Library. Vol 2. P219 - 244 (p234 Nutting Girl)
- (LB) Bacon – Lionel – A Handbook of Morris Dances 1986 pages 32 – 58a Nutting girl page 52  
Bacon – Lionel – the Morris Films of Lionel Bacon (DVD; Morris Ring)
- (AB) Barrand – Anthony – 6 Fools and a Dancer, p122 - 129 (Vaughan Williams Library)

- (CJS) Sharp – Cecil – The Morris book 3 1<sup>st</sup> (1924) p59 - 65
- Sharp – Cecil – Folk Dance Notes vol 1-4 (Vaughan Williams Library and the FULL ENGLISH online collection) Vol 1 p70-77; Vol 2 p 92 – 95; vol 3 p 154 and 156.
- Sharp – Cecil – Folk Tunes Vol 1-22 Nos 2259 knuckledown; 2265, 2353, 2354 Old Molly Oxford; 2266, 2351 Lumps of Plum Pudding; 2348, 2349, 2350, Princess Royal (Vaughan Williams Library and the FULL ENGLISH online collection)
- (ALP) Peck – Arthur – Notes on the Bampton Dances (Vaughan Williams Library GRQ35 Box)
- (MR) Morris Ring Jig Instructional 2010 and 2011 – Video resource on You Tube (Winchester Morris Men)
- (TOCC) The Outside Capering Crew information derived from workshops and observation. Sarum / Chippenham / Sidmouth. 2010 - 2013
- (PJM) observation of Priston Jubilee Morris
- (DM) observation of Deorfrith Morris.
- (KC) Keith Chandler – Morris Dancing at Bampton until 1914 (1983)
- (KC) Keith Chandler – Morris Dancing in the English South Midlands – A Chronological Gazetteer 1993; ISBN 874312 07 9 p131 – 141
- (MK) Maud Karpeles – Some Morris Dancers Obiter Dicta (Vaughan Williams Memorial Library)

### **Ref not seen as it is unavailable**

Esperance Club – Bampton and Long Morris (VWML GRQ35 Box) notes the Nutting Girl jig.

### **Tune References**

- (FW) Flemming Williams – populr selection of English folk dance airs p12
- (CC) Clive Carey – notes; OX 502 (KOKI used this one)
- (JEFDSS) Journal of the EFDSS 1928 Wells’ tune used for the Fieldtown dance.