

Callers' Notes for BACDS 2012 Playford Ball

Title	Format	Key	Meter	Music
Braes of Dornoch	3CS	G	2/2	Barnes vol 2, p14
The Collier's Daughter	LDM	Gm	2/2	Barnes vol 1, p21
The De'il's Awa wi' the Exciseman	CirMix	G	6/8	Included
Elizabeth	LDM	Em	3/4	Barnes vol 2, p38
Faithless Nancy Dawson	LDM	D	4/4	Barnes vol 1, p38
The Fandango	3CS	D	6/8	Barnes vol 1, p38
Hambleton's Round O	L3M	Cm	3/2	Barnes vol 1, p47
Jamaica	LDM,DP	F	2/2	Barnes vol 1, p60
Juniata	LDM	F	3/4	Included
Key to the Cellar	L3M	Em	3/2	Barnes vol 2, p40
Lilli Burlero	LDM	G	6/8	Barnes vol 1, p67
The Pilgrim	LDM	D	6/8	Barnes vol 1, p97
Round Pond	3CC	D	6/8	Barnes vol 1, p108
Ten for the Ten Commandments	LDM,I	Am	3/4	Barnes vol 2, p128
Up with Aily	LDM	Am	3/2	Barnes vol 1, p132
Upon a Summer's Day	3CS	Fm	6/8	Barnes vol 1, p133
When Laura Smiles	LDM	G	3/4	Barnes vol 2, p142
The Zither Man	3CS,I	Gm	2/2	Included

Suggested Recorded Music Sources

Name	Artist	Album
Braes of Dornoch	Bare Necessities	Strong Roots
The Collier's Daughter	Bare Necessities	By Request
Elizabeth	MI5 with Special Agent Coldwell	The Music of Seattle's English Country Ball January 17th, 2004
The Fandango	Bare Necessities	Take a Dance
	Childgrove	Wanderlust
	The Dance Hall Players	Live from Dan's Hall
Hambleton's Round O	Bare Necessities	Take a Dance
Jamaica	Bare Necessities	English Country Dances
	Broadside Band	English Country Dances from Playford's Dancing Master 1651-1703
	Shira Kammen	Ragged, Rent & Torn
Key to the Cellar	Bare Necessities	New Shoots
	Liz Donaldson, Becky Ross & Colleen Reed	English Echos: English Country Dance Favorites
	Foxfire	The Introduction
	Shira Kammen	Ragged, Rent & Torn
Lilli Burlero	The Assembly Players	Purcell, Encore!
	Bare Necessities	More Favorites of the Boston Center
	Shira Kammen	Ragged, Rent & Torn
Round Pond	The Assembly Players	Twickenham Ferry
Up with Aily	Bare Necessities	More Favorites of the Boston Centre
	The Assembly Players	Pat Shaw's Playford
Upon a Summer's Day	The Claremont Country Dance Band	Juice of Barley
	The Broadside Band	Danses Populaires Francaises et Anglaise du XVI siècle
	The Pemberley Players	Pride and Prejudice – Volume I
When Laura Smiles	Bare Necessities	By Request
	Shira Kammen	Ragged, Rent & Torn

Dear Fellow English Dance Teachers:

Here are dance instructions and a few personal notes for the 2012 BACDS Playford Ball. I hope you will encourage dancers to come to the ball, and will see fit to include some of these dances in your regular dance evening programs. There are lots of dances I consider "old favorites", but I realize that that term is gradually losing meaning in our modern ECD dance environment with 1000s of published dances clamoring for our attention, so any exposure people get will make the ball more enjoyable – and of course I think these are all great dances worth doing in their own right too!

Attached are copies of the original (modern) instructions for most of the dances in case you do not have them, along with the music for any tunes not in one of the Barnes books. In a few cases I have just included the instructions in my text below, where I either didn't have an original or am doing a somewhat different version (Upon a Summer's Day).

I don't think there are many interpretation "issues" in this program, but should you have any questions don't hesitate to contact me. Easiest is usually email but phone is fine too:

dnewitt@sbcglobal.net,

415 885 7507 (day)

510 653 7507 (evenings/weekends)

best regards,

David

Program:

Dance	Form	Meter	Key	Source attached
10 For the 10 Commandments	duple	3	Am	Ease and Elegance
Collier's Daughter	duple	2/2	Gm	see notes below
Elizabeth	duple	3/4	Em/G	Dances with a Difference, v.4
Faithless Nancy Dawson	duple	2/2	D	see notes below
Hambleton's Round O	triple	3/2	Cm	Fallibroom, v.1
Jamaica	duple	2/2	F	The Playford Ball
Juniata	Duple	3/4	F	Green leaflet
Key To the Cellar	triple	3/2	Em	Beer leaflet
Lilliburler	duple	6/8	G?	The Playford Ball
Round Pond	3cpl	6/8	D	Pat Shaw's Pinewoods
The Braes of Dornoch	3cpl	2/2	G	Johnson, 1757, per Bolton
The Deil's Awa with the Exciseman	CirMix	6/8	D	Newitt leaflet
The Fandango	3cpl	6/8	D	The Playford Ball
The Pilgrim	duple	6/8	D	see notes below
Up with Aily	duple	3/2	Am	The Playford Ball
Upon a Summer's Day	3cpl	6/8	Fm	see notes below
When Laura Smiles	duple	3/4	G	see notes below
Zither Man	3cpl	2/2	Gm	Wallace leaflet

General Notes:

"Circular Hey" means no hands

"Rights and lefts" means with hands

"Siding" means Cecil Sharp "Swirly" siding

"Side R(L)" means shoulder-to-shoulder siding

Dance Notes on Individual Dances:**10 For the 10 Commandments**

Instructions attached

from Ease and Elegance, by Fried de Metz Herman

DCN Notes:

We will do this as a duple minor NOT a Sicilian Circle (space constraints more than any other reason).

Note that one faces the person NEXT to one in line for the B-to-B in both B1 and B2 as you fall back from the circle. The B-to-Bs are quick!

The Braes of Dornoch

Instructions attached

DCN notes:

Style: I like this as a strong, upbeat, Scottish-style march, not a floating, airy-fairy tune.

The "acknowledge" partner in B I do just as a head-nod, I don't see there being time for a more significant acknowledgement.

Timing of the turns in the C part is somewhat fluid – I would **not** attempt to force them to a 4 count turn and an 8 count turn.

The Collier's Daughter

Longways, duple minor

Playford, 1728

2/2

- A1 1st couple cross & cast down, 2nd couple moving up.
1st couple turn 2 hands.
- A2 1st couple cross & cast down.
1st couple turn 2 hands, ending proper.
- B1 1st couple lead up center to 2nd place (4). Circle 4 hands once round (8).
All turn single right (4).
- B2 4 changes of a circular hey, starting with partner.
All turn partners 2 hands.

DCN: I believe this is the "standard" version. No hands on the circular hey.
I have no objections to dancers turning more than once round in A1 & A2.

The Deil's Awa with the Exciseman

Instructions and music attached

DCN notes:

Purt straightforward!

The cast back and turn with corner move in the chorus always takes me several tries to get people doing right when I teach this dance. If someone comes up with a better way to describe it please let me know!

Elizabeth

Instructions attached (As published in CDSS News)

DCN notes:

As in instructions, come in close to partner after circle (bar 3), and fall back with neighbor: I see this as a little different from the usual all close in and fall back on the diagonals.

Not clear from the instructions, but there is a distinct 2 bar "wait" for the 2nd couple as the 1's cross over at the beginning of the D part.

Faithless Nancy Dawson

Longways, duple minor

Anna Bidder, 1969

4/4 tune: A Rovin'

A 1st couple lead through 2nd couple, cast back to place.

2nd couple lead through 1st couple, cast back to place.

All back to back with partners;

B All fall back setting; come forward turning single;

3 changes of a circular hey, starting with partner.

DCN Notes:

Hands with immediate neighbor for the fall back. No hands in the hey.

The Fandango

Instructions attached

DCN notes: Danced as it is always danced (I believe!). This is a "for those who know" dance, and will have only a brief verbal reminder before starting, and no calling.

Hambleton's Round O

Instructions attached

DCN Notes:

Supporting couples casting into the heys for 3 is **strongly** discouraged. Sure it flows great, but come on – 1st couple is swooping in and giving you a shoulder (and hopefully a smile) to start a hey and you turn your back on them! Bah! What kind of social community dance move is that! [Rant done. But would note that casting often makes the heys, which are only 12 counts long, late, making the 2nd half of the dance much less pleasant.]

No hands on the circular hey.

Jamaica

Instructions attached

DCN Notes: As in The Playford Ball

Juniata

Instructions and music attached

DCN Notes: per Sharon Green:

re. Women setting in 1st figure: “Optional--if they really want to, they may, but that's not the way I envision it.”

No hands in the fall back.

Key To the Cellar

Instructions attached

DCN Notes: I like it when the supporting couples stop on B2 1-2, “framing” the 1’s gypsy.

Lilli Burlerri

Instructions attached

DCN Notes:

Hands with immediate neighbor for fall back.

No hands on the circular hey.

The Pilgrim

Instructions attached

DCN Notes:

All turn single RIGHT in A1 and A2

Skipping step for 1/2 figure eights (B1)

No hands on the circular hey.

Round Pond

Instructions attached

DCN Notes:

Note couples numbered CLOCKWISE, unlike American squares.

Siding is Cecil Sharp style ("swirly").

The secret on the chorus: The couples as they lead through should be in **front** of their corners, but then must swing slightly wide as they come around the outside so the corner can then be in front of them for their own lead through. e.g. on the 1st chorus M1 is in front of W2 as he starts his lead through (bar 5), but lets her get in front as he finishes the lead around (bar 8). This little bit of phrasing makes all the difference between a scramble and a great figure. It is really only critical for the men, as the couple the women cast around is just going into another turn in the next phrase.

Up with Aily

Instructions attached

DCN Notes:

We are doing the 3/2 "Hare's Maggot" version, NOT the 9/8 (original tune) version in Barnes II. Will dance it as in "The Playford Ball", except I prefer the phrasing of the last 4 bars as closer to 5-6 circle, 7-8 cast and lead. I leave off the final turn single for the 2s, at least 2M.

Upon a Summer's Day

Part 1

A \$ll up a double & back, set & turn single. All that again.

Chorus

B Lines fall back, come forward. bottom two women & bottom two men arch.
 Top couple cast, pass under the arch and fall into 3rd place. 2nd and 3rd couples
 moving up on the last 4 counts.
 Repeat twice more to original places.

Part 2: **A** Partners side, set & turn single. All that again. **B** As in Part 1

Part 3: **A** Partners arm R, set & turn single. Repeat by the L. **B** As in Part 1

DCN Notes:

Note the chorus is NOT as in "The Playford Ball", but a fairly widely spread variant I don't know the source of. This version works great if the people making the arches start their move up with a slight fall back on the 1st step, which happens generally as the 1st couple is coming under the arch from the outside

Siding is Cecil Sharp style ("swirly").

When Laura Smiles

A1 1st couple lead down the center (6), lead back up (6), and turn single away to place (6).

A2 2nd couple lead up the center, lead back down, and turn single away to place

B 2 changes rights and lefts (12), gypsy partner R (9), circle L once round (12), turn partner both hands 1/2 (6).

DCN Notes:

Published in CDSS News around end of 2001 (unfortunately the one issue from that era I'm missing ☹)

Zither Man

Instructions and music attached

DCN notes:

This is a "for those who know" dance, and will have only a brief verbal reminder before starting, and no calling.

Braes of Dornoch

3-couple longways set, in 2/2

Johnson, 1757; interp. Charles Bolton, 1989

Music in Barnes 2

- A 1-4 1s lead to bottom (2s moving up) and cast up to middle place.
 5-8 1s 2-hand turn.
- B 1-4 1s lead to top and cast back to middle.
 5-8 1s 2-hand turn $\frac{3}{4}$, acknowledge each other, then turn R to face ends (M facing down, W facing up), who turn to face them and all take near hands to form wavy lines of 3.
- C 1-8 All balance forward and back in line. Those who can, L-hand turn once around, then the 1s R-hand turn the other end person almost once around to get back to middle position, proper.
- D 1-4 All, with partner, back to back.
 5-8 While 1s and 3s (at bottom) dance 3 changes of rights and lefts, the 2s 2-hand turn once around.

The De'il's Awa Wi' the Exciseman

Big circle (mixer)

Music: The De'il's Awa Wi' the Exciseman

Song by Robert Burns to tune *The Hemp-Dresser* from Playford

Dance devised by David Newitt, April 15, 2011

Suggested Figures:

- Part 1 Slipping circle left and right
 - Part 2 Into the center and back; repeat.
 - Part 3 Siding right and left (Pat Shaw style)
 - Part 4 Arm right and left
 - Part 5 Slipping circle left and right
- Figures may be varied to suit the dancers.

Chorus (after each figure):

- 1-4 Set to partner; wide cast (turn single) right around corner, into .
- 5-8 Two hand turn corner (new partner) once round, with a clap on beat 1, bar 5, a la *Juice of Barley*

The De'il's Awa Wi' the Exciseman,
by Robert Burns

The De'il cam fiddlin thro' the town,
And danc'd awa wi' the Exciseman!
And ilka wife cries: -'Auld Mahoun,
I wish ye luck o' the prize, man!

Chorus

The De'il's awa, the De'il's awa,
The De'il's awa wi' the Exciseman!
He's danc'd awa, he's danc'd awa,
He's danc'd awa wi' the Exciseman!

We'll mak our maut, and we'll brew our drink,
We'll laugh, sing, and rejoice, man,
And monie braw thanks to the meikle black De'il,
That danc'd awa wi' the Exciseman!

There's threesome reels, there's foursome reels,
There's hornpipes and strathspeys, man,
But the ae best dance ere cam to the land
Was The De'il's Awa wi' the Exciseman!

The De'il's awa' wi' the Exciseman

This musical score is for the traditional Scottish song "The De'il's awa' wi' the Exciseman". It is written in G major (one sharp) and 6/8 time. The melody is presented on a single staff across three lines. The first line contains 12 measures, the second line contains 12 measures (including a repeat sign), and the third line contains 12 measures, ending with a double bar line. Chord symbols are placed below the staff to indicate the harmonic accompaniment for each measure.

Chord progression for the first line:

- Measure 1: G
- Measure 2: C
- Measure 3: D7
- Measure 4: G
- Measure 5: G
- Measure 6: D7
- Measure 7: G

Chord progression for the second line:

- Measure 8: C
- Measure 9: D7
- Measure 10: G
- Measure 11: G
- Measure 12: D7
- Measure 13: G
- Measure 14: Am7
- Measure 15: D7

Chord progression for the third line:

- Measure 16: Em
- Measure 17: D7
- Measure 18: G
- Measure 19: D7
- Measure 20: G
- Measure 21: Em
- Measure 22: A7
- Measure 23: D7
- Measure 24: G
- Measure 25: G

Elizabeth

by Colin Hume

English country dance, duple longways

Music: tune of the same name, see opposite page

- A Ones set; two-hand turn halfway. All set to neighbor; two-hand turn halfway.
- B Back to back with partner. Circle left halfway, come in close to partner, then fall back with neighbor.
- C Open ladies chain (see note), and back.
- D Ones cross, go below the twos; twos half figure eight up. Ones half figure eight up; twos lead up. (These movements overlap.)

Dance editor's note: The "open ladies chain" in Part C differs from a regular ladies chain in that after the women pull across by the right hand, they *turn* ("open" turn) the man they meet by the left hand. The man does *not* put his arm around the woman's waist — it's just a left hand turn, as in The First Lady or Parson's Farewell (without the fake handing). First performed at Elizabeth Elton's 75th birthday dance, Cecil Sharp House, London, April 27, 1991.

THE FANDANGO

W. S. Porter, 1931

Twenty Four Country Dances (Thompson), 1774

Longways set for three couples
6 x AA BB MM ♩ = 116

The musical score is written for two staves in G major (one sharp) and 6/8 time. The first staff, labeled 'A', contains the main melody. The second staff, labeled 'B', contains a bass line with chords indicated below the notes. The chords for staff B are: D, G, A, D, D, A7, D, G, A, Bm, Em, A7, D. The score includes repeat signs and first/second endings for the final section.

Part I

- A1 1-4 1st couple turn right-hands.
5-8 1st couple cast down to second place, 2nd couple moving up on bars 7-8.
- A2 1-4 1st couple turn left-hands.
5-8 1st couple cast down to bottom place, 3rd couple moving up on bars 7-8.
- B1 1-8 All circle six-hands around clockwise and back, slipping.
- B2 1-6 1st couple lead up center to top and cast down to middle place, 3rd couple moving down.
7-8 1st couple meet and turn single, man to right, woman to left.

Part II

- A1 1-4 1st man turn 3rd woman two-hands **while** 1st woman turn 2nd man two-hands.
5-8 1st couple turn two-hands in center.
- A2 1-4 1st man turn 2nd woman two-hands three-quarters **while** 1st woman turn 3rd man two-hands three-quarters.
5-8 1st couple turn two-hands once-and-a-half {*skipping and increasing speed of turn*}.
- B1 1-8 1st man figure-eight through 2nd couple above, passing right shoulder with 2nd woman, **while** 1st woman does the same with 3rd couple below, passing 3rd man right shoulder.
- B2 1-6 1st couple pass by left in center and hey for three at other end, skipping, the 1st woman passing 2nd man left shoulder, 1st man passing 3rd woman left shoulder.
7-8 Finishing the hey, 1st couple lead down center to bottom, 3rd couple end in middle, 2nd at top.

Repeat dance twice more.

8. Hambleton's Round O

THE DANCING MASTER, VOL. II, 1ST ED. 105

Longways — Triple Minor.



- A** 1st couple cast into 2nd couple's place (2nd couple move up). 1st man hey with the 3rd couple, passing the 3rd woman left shoulder. At the same time the 1st woman hey with the 2nd couple, passing the 2nd man left shoulder. 1st couple turn in the middle place.
- B** 1st woman and 2nd man change places (1 bar).
1st man and 2nd woman change places (1 bar).
Hands four halfway round and turn single (2 bars) into a hey for four (partners facing).

NOTE.—An extra flat has been added to the key signature, and a final bar has been offered.

JAMAICA

Duple minor longways
AB AB ad lib MM $\text{♩} = 96$

Cecil Sharp, 1911

DM I: 1670-1728

A

F B $\flat$ F B $\flat$ F Dm C 7 F F Dm Am Dm Am B $\flat$ 7 C 7 F

B

Dm Am B $\flat$ F Dm C G 7 C 7 F C 7 Dm Am Gm F B $\flat$ C 7 F

Part I

- A 1-2 1st man take 1st woman by right hand, then left.
3-4 Hands crossed, they turn half-way.
5-8 1st man the same with 2nd woman **while** 1st woman the same with 2nd man.
- B 1-8 1st couple figure-eight up through 2nd couple, skipping, and change places with partner at end.

Part II

- A 1-4 With new 2nd couple below, 1st man turn 2nd woman two-hands once around.
5-8 1st woman the same with 2nd man.
- B 1-4 All turn neighbors two-hands once-and-a-half.
5-8 All turn partners two-hands.

Juniata

(for Jonathan and Lynn)

Choreography: © Sharon Green, July 2011

Tune: Drifting on the Dreamy Juniata, © Jonathan Jensen, July 2011

Formation: Duple Minor Longways

- A1 1-2 1st Man, set R & L to the women.
 3-4 Those 3 circle L until 1st Man is in 2nd Woman's place (1st Man releases partner's hand)
 5-8 1st Man, lead the women around 2nd Man, ending in 2nd Woman's place
(Men are now below the women)
- A2 1-2 2nd Man, set R & L to the women.
 3-4 Those 3 circle L until 2nd Man is in 1st Woman's place (2nd Man releases 1st Woman's hand)
 5-8 2nd Man leads the women around 1st Man, ending in 1st Woman's place
(All are progressed, improper)
- B1 1-2 Facing partner, all balance back (2 single steps)
 3-4 All turn single moving forward, into
 5-8 Partners, back to back
- B2 1-4 Partners, $\frac{1}{2}$ poussette clockwise, 1st Man and 2nd Woman moving forward to start (All are home, improper)
 5-8 Partners, $\frac{1}{2}$ draw poussette clockwise, 1st Man and 2nd Woman drawing to start (All are now progressed and proper)
- C 1-4 Partners, gypsy R-shoulder once round

Note: The lead-around figure in the A part of the dance requires a strong, connected lead so that all three dancers arrive in place poised and ready for the next move; it may feel brisk. The poussettes in the B part of the dance, however, are far more leisurely ("drifting," "dreamy"). In particular, dancers need to use all the music for their expansive $\frac{1}{2}$ draw poussette.

Drifting on the Dreamy Juniata

Dance by Sharon Green ©2011

Song by Jonathan Jensen ©2011

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one flat (Bb). The melody is accompanied by a series of chords indicated above the staff. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The score consists of seven lines of music, each with a key signature change indicated by a sharp sign on the F line of the staff.

La - zy and con - tent - ed, I pass the time a - way, Drift - ing on the
dream - y Ju - ni - a - ta. Gaz - ing at the wa - ter to see the fish at
play, Drift - ing on the dream - y Ju - ni - a - ta.
Here in my ca - noe, noth - ing much to do, List - en to the birds and ad -
mi - re the view. Come to Penn - syl - va - nia and spend a sum - mer
day, Once you feel the ma - gic you'll just want to stay,
Drift - ing on the dream - y Ju - ni - a - ta.

Chords: F, Am, Dm, Bb, C7, F, C7, F, Am, Dm, Bb, C7, F, Bb, A7, D7, G7, C7, F, C/e, Dm, Bb, C, F, (Cm6), D7, G7, C7, F.

Key to the Cellar *or Locked out Again or No Key to the Church*

Triple minor longways or three couple set 3/2 Em/D modal J. Beer 2004 traditional tune

- A1** 1st couple cast; gate down through the 3rd couple.
- A2** Lines forward and back; 1st couple gate up through the 2nd couple.
- B1** Heys across the dance, 1st woman up with 2nd couple, 1st man down with 3rd couple.
- B2** 1st couple gypsy
All turn two hands (*the 1st couple "melts" into turn*).

Key to the Cellar

Trad. (S)



Note: tune should be played as steady 3/2, though it wants to speed up to a 9/8 tempo.
Halfnote=100 or so.

Written to celebrate the final 3rd Friday dance, which has been held in Media, PA for 50 some years. Ironically, we were locked out of the church where we'd danced for 20 years, so held the dance in the Nealley's basement instead. Hence ironic subtitle(s). We are happily dancing at another town now.

Tune on pg. 40, Red Barnes

LILLI BURLERO

Duple minor longways

A BB ad lib MM $\text{♩} = 108$

Cecil Sharp, 1916

DM I: 1690-1728

The musical notation consists of two staves. The first staff is labeled 'A' in a box and contains a sequence of eighth and sixteenth notes. The second staff is labeled 'B' in a box and contains a sequence of eighth and sixteenth notes, including a repeat sign at the beginning. Chords are written below the notes on both staves.

Chords for Staff A: G, Am, D7, G, Am, D7, G, Em, G, D, C, G, Am, D7, G.

Chords for Staff B: G, F, C, C, G, C, D, C, G, C, G, Em, Am, D7, G.

- A 1-4 1st couple lead down through 2nd couple and cast up to place.
 5-8 2nd couple lead up through 1st couple and cast down to place.
- B1 1-2 1st corners change places.
 3-4 2nd corners change places.
 5-8 All fall back a double, then come forward a double turning single to right.
- B2 1-2 Partners change places, passing right shoulder.
 3-4 Neighbors change places, moving backward and passing right shoulder.
 5-8 Partners face and circular hey, three changes, skipping.

13. The Pilgrim or Lord Foppington

VOL. I, 17TH ED. 272

Longways — Duple Minor.



-
- | | |
|------------|--|
| A 1 | 1st man and 2nd woman turn with right hands. Hands four halfway round and turn single. |
| A 2 | Repeat. 1st woman and 2nd man doing the turn. |
| B 1 | 1st couple half fig. 8 through the 2nd couple. Repeat by 2nd couple. |
| B 2 | 1st couple lead through the 2nd couple, turn away from each other and face up.
Three changes of a hey, men facing and women facing. |

NOTE.—The tune was in 6/4. In the 3rd bar of B the 2nd note was G and the 5th was G sharp. The alternative title was Lord Phopington.

ROUND POND

Formation: Round for 3 couples numbering clockwise round the set as for a Playford dance.

1st Figure

- A1 1 - 4 All Circle Left with a slipping step.
 5 - 8 All face partners and Set and Turn Single.
- A2 1 - 8 All Circle Right with a slipping step and Set and Turn Single as before.
- B1 1 - 4 1st Couple Right Hand Turn once round.
 5 - 8 2nd Couple Right Hand Turn once round while 1st couple Left Hand Turn once round.
 9 - 12 3rd Couple Right Hand Turn while 2nd couple Left Hand Turn; at the same time 1st couple, slightly anticipating the phrase if it helps and with a skipping or skip change of step, lead across the set between the two turning couples, separate and cast back to places round the outside of the set.
 13 - 16 1st couple Right Hand Turn, 3rd couple Left Hand Turn while 2nd couple lead across the set and cast back, as described for the 1st couple above.
 17 - 20 2nd couple Right Hand Turn, 1st couple Left Hand Turn while 3rd couple lead across the set and cast back.

2nd Figure

- A3 1 - 8 All side with partners (see note below) and Set and Turn Single.
- A4 1 - 8 Repeat A3.
- B2 1 - 20 As in B1, except that the 2nd couple starts the sequence, followed by the 3rd, then the 1st.

3rd Figure

- A5 1 - 8 All Arm Right with partners and Set and Turn Single.
- A6 1 - 8 All Arm Left with partners and Set and Turn Single.
- B3 1 - 20 As in B1, but with 3rd couple starting, followed in turn by 1st and then 2nd. All honour partners to finish.

NOTE: In the second figure, the siding should be done the "old" way, as described by Cecil Sharp in the Country Dance Book. The B music of this dance is a "round," both musically and dance-wise. The movements always occur in the same order viz. Right Hand Turn, Left Hand Turn and Lead Across and Cast Back to Place. In the 1st Figure it is the 1st Couple who start, in the 2nd, it is the couple on their left, i.e. 2nd couple, who begin and 3rd couple start in the 3rd Figure. The music is here written out in 4 parts. Ideally there should be 3 contrasting melody instruments, e.g. Fiddle, Clarinet and Accordion or Recorder, Oboe and Concertina, the more contrast, the better. In addition there should be a bass instrument of some sort, e.g. 'cello or bassoon or, possibly a Double Bass, which should play the same line of music each time. Piano, Guitars and other harmony instruments can join in, as the harmonies are given, but they should take care to keep fairly well in the background. The melody instruments should decide who is going to start playing which line. They should keep to their own line until the end of the 1st Figure. Then whoever has been playing line 1 should go on to line 2, the line 2 player onto line 3 and the line 3 player back to line 1 for the next figure, at the end of which they change again on to whatever line they have not yet played for the final figure. In this way in the B music of each figure, each couple can identify with a particular instrument, starting their figure when their instrument starts and dancing to it throughout every B music. In other words this dance is a Round in more senses than one! It all sounds very complicated but in practice it will be found quite straightforward.

10 for the 10 Commandments

F
1994

Duple minor, 1st cu. improper OR Sicilian Circle, 1st man on inside.

Triple Time ∞ NOT a waltz!

A (1-2) All 4 set fwd. on the diagonal.

(3-4) All 4 turn S. to the R. back to places, into

(5) Men cross by R-shoulder.

(6) We. " " " "

(7-8) Ptns " " " "

All now progressed, into

} Don't stand still during (5-8)
N.B. Men turn S. to the R. from
bar 5 into bar (7-8)

B1 (1-3) Hands 4 to the L. $\frac{3}{4}$ -way.

(4) Ptns. fall slightly back in line.

(5-8) Ptns. R-shoulder B. to B. $1\frac{1}{2}$ x.

We. turn S. to the R. into

B2 (1-3) Hands 4 to the L. $\frac{3}{4}$ -way.

(4) Nbrs. fall slightly back in line.

(5-8) Nbrs. R-shoulder B. to B. $1\frac{1}{2}$ x.

We. go straight into A1.

Dance pattern by Fried de Metz Herman ©

"Bonny Sweet Robin"

Play ABB

from: "Ease & Elegance"

Am Dm Am C F Am Dm Am C D Am

Am Em D G C Am Em C Dm Em Am

UP WITH AILY

to the tune of THE HARE'S MAGGOT

Duple minor longways
AA B ad lib MM $\text{♩} = 100$

Cecil Sharp, 1922
d:DM I: 1651-1690; m:DM I: 1701-1728

A B

Am G E7 Am C G Am Dm Dm7 G7 C C

G Am E B7 E7 Am Em Am6 B7 E7 Am Dm Am E7 Am

- A1 1 1st woman and 2nd man move a double to stand on either side of 1st man and face 2nd woman.
 2-3 Taking hands, all three move forward a double to 2nd woman and fall back.
 4 2nd man and 1st woman return to places.
 5-6 1st man cast down to 2nd place **while** 2nd man move up turning single left **and** two women turn single right.
- A2 1 2nd man {*now in top place*} and 2nd woman move a double to stand on either side of 1st woman and face 1st man.
 2-3 Taking hands, all three move forward a double to 1st man and fall back.
 4 2nd man and 2nd woman return to places.
 5-6 1st woman cast down to 2nd place **while** 2nd woman move up to 1st place turning single to right **and** two men turn single to right.
- B 1-2 1st couple back-to-back.
 3-4 1st couple cast up into 1st place **while** 2nd couple lead down center and turn single to face up, man to right, woman to left.
 5-7 Circle four-hands once around.
 8 1st couple cast down one place **while** 2nd couple move up, turning single, man to left and woman to right.

THE "ZITHER" MAN

THREE-
COUPLE
LONGWAYS;
FIRST
COUPLE
IMPROPER.



SOME DANCE-VENUES
CAN BE RATHER DICEY,
BUT DAVID ALWAYS
GOES PREPARED ----
-----WITH HIS
PIANO-FORTEFIED.

- A1:1-4** Going forward and back, top two men half-poussette their partners across. New middles face down. *(Suggested call: "Top men across".)*
- 5-8** Going forward and back, bottom two men half-poussette their neighbours *(in bottom four)* along. These four face across. *(Suggested call: "Bottom men along".)*
- A2:1-4** Going forward and back, bottom two women half-poussette their partners across. New middles face up. *(Suggested call: "Bottom women across".)*
- 5-8** Going forward and back, top two women half-poussette their neighbours *(in top four)* along. These neighbours stay facing. *(Suggested call: "Top women along".)*
- B1:1-8** Full Grimstock Hey, tops between middles to start.
- B2:1-4** Top four do a symmetrical back-to-back with their neighbours, tops between middles to start, bottoms **meanwhile** half two-hand turning to face up then following tops *(same sex, facing)* outside into middle places, middles falling back between them to bottom places.
- 5-8** Hands-six to the L, halfway, into lines.

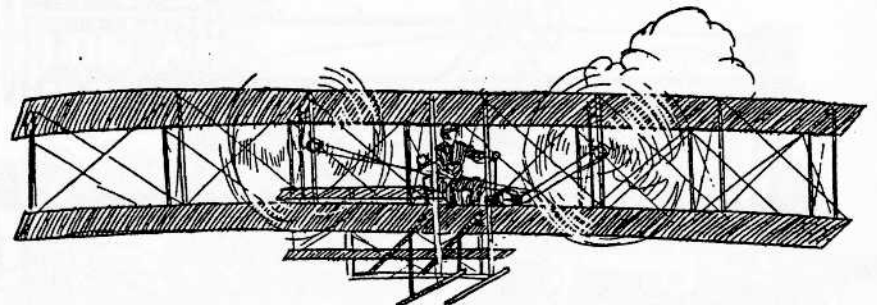
Order from the top is now: 3rd couple, improper; 1st couple, proper; 2nd couple, proper.

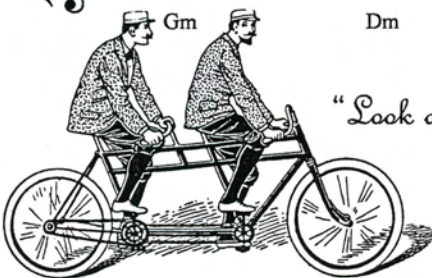
Repeat two more times to original places.



"Howze
'e get

'is wheels to go that fast? Thaznot I wanna know!"



A**B**

"Look at that idiot - riding while
under the influence of
tobacco, and going
the wrong way."
"Hey you, don't smoke and ride!"

