

Choreograffiti

English Country Dances
by
Renée Camus

Music notation by Rebecca King

Cover art and design by Alex Bradley

Choreograffiti

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If you find yourself using more than a few of the dances, please consider purchasing the book or PDF download instead — producing a book like this costs more than you might realize. You can order copies through my website (<https://www.reneecamus.com/>) or through the Country Dance and Song Society (CDSS) bookstore (<https://cdss.org/>).

Recordings of the dances in this collection are available on the accompanying two-disc set, also called *Choreograffiti: English Country Dances by Renée Camus*. The tunes are arranged and played by wonderful musicians:

Audrey Jaber – violin

Shira Kammen – violin, viola, and vielle

Chip Prince – piano and melodica

With additional contributions on select tracks by:

Del Eckels – bodhrán, snare, other percussion

Christopher Jacoby – accordion, mandolin, and guitar

Jim Oakden – whistle, clarinet, and banjo

The album is produced by Christopher Jacoby and engineered by Gabriel Shepard at 25th Street Recording in Oakland, California. Mastered by Amar Lal of Macro Sound Inc.

Thank you, and happy dancing!

Book and CD cover art and design by Alex Bradley

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Music notation by Rebecca King

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Biography

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And of course, thanks to the incredible community near and far – particularly my friends at Historical Tea & Dance Society's Dance Kitchen, our monthly opportunity to test new dances and work out choreographies. Having the chance to test works in progress so regularly on such open-minded, knowledgeable, and capable dancers has been an incredible experience, and I wouldn't have been nearly as prolific without all of you. I'd particularly like to thank Alex Bradley, Todd Brun, Scott Bryant, Kaye Evans, Sue Greer, Darlene Hamilton, Larry Hanson, James Hutson, Cara King (your book/CD is next!), Kelsey Knipper, Laura Riley, Katy Muzikar, Jeffrey Spero, Michael Starch, Lindsay Verbil, Dan Vilter, Christina Walley, and Reed Wilson.

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P.S. I'm so honored to have so many people support me on Kickstarter! Here are just a few of all the wonderful, generous people who backed this project:

Rainbow Patron:

Kevin J. Savage

Gold Patrons:

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James Morgan

Purple Patrons:

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Gregory Frock

Dilip Sequeira

Deanna & Jamil

Laura Bartak

Mary Jones

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Plus, the 128 other backers who were so generous in supporting this project, not only with their pledges, but with their time and enthusiasm in helping to spread the word. Thank you!

Introduction



Though I've been dancing English country and contra dance since I was 8 years old, I'm a late bloomer as far as ECD writing and choreography goes. Over the years, my dance focus has shifted, from ballet, jazz, and tap to vintage and historical dance (especially Renaissance, Baroque, 19th century, and Ragtime), from longsword and morris dance to percussive styles, including English and Appalachian clogging and Irish step dancing. But the constant has always been dance, and all those varied styles have influenced me and made their way into these dances.

I hope that's part of what makes my dances different. You'll see bits of cross-step waltz, swing, jazz, and contra in my choreographies, as well as high concepts, allusions, and storytelling. I also absolutely embrace the idea of dance for dance's sake. Not everything has to have a story (even if Alex prefers it that way). ☺

As all creatives know, inspiration can come from anywhere. I am often inspired by concepts, themes, stories, competition constraints, certain figures or steps, a description, or a cute cat (or lots of them). Yet even with the strictest concept or constraint, I always try to let the music guide me. My best dances start with a great tune, and I've been blessed to find so many to choose from.

I've long debated how to date my dances. Sometimes I write a dance and it's exactly what I want, with few changes and minimal testing. I love those, and I wish they came more often! Other dances require more work, more time, more thought — and sometimes long spaces without thinking about them at all. I've taken the screenwriter's approach to my dances: As soon as I have a solid draft, it gets a date, but it can change significantly by the time it's released into the world with a date of publication. So, if a dance in this collection has two years listed on it, the first year is when I first drafted the composition, while the second is the year it was revised and completed.

While I wish that I had started choreographing ECD sooner, I'm so grateful to be able to do it now, and I'm even more appreciative that others seem to enjoy what I'm doing. I hope all who pick up this book — and the incredible CDs that accompany it — will get as much enjoyment from the dances as I did creating them. And if you're curious to know more about how some of them came to be and the issues I faced creating them, there are stories on my website (reneecamus.com). I'm also happy to hear about your experiences if you choose to call or dance them — and let me know of any mistakes you find here too.

At the time of writing, there are videos available for the majority of these dances, and I will add the remainder as time allows. You can find the videos on my YouTube channel: <https://www.youtube.com/@ReneeCamus>

Abbreviations and Terms



These dances were written positionally, without regard to gender, and the instructions reflect that. I use only global and positional terminology: Global in the sense of speaking to as many people at once, and positional in terms of geography and looking at the dance as a whole, rather than individual pieces or people. The instructions refer to where dancers are at that moment, rather than assigning them a particular role.

No reference to gender also means there is no proper or improper; there is only your home side or crossed over. These dances were written with the intent that people dance both roles — and they can often be very different. I heartily encourage you to prepare yourself for dancing the other role and pay attention when you're out at the ends. If you find it's more comfortable to change places at the end of the set and continue dancing the same role, then of course feel free, but try new roles as much as possible. I firmly believe that global and positional calling makes dancers stronger, more flexible, and more capable, because they're able to see the whole picture, rather than focus on an individual part. You also interact with more people, which is much more enjoyable. So go for it and dance with who's coming at you! What's the worst that could happen? ☺

Here are some terms, abbreviations, and glossary items:

Left-file: In longways sets, when facing across the set, those whose left shoulders are closer to the top.

Right-file: In longways sets, facing across, those whose right shoulders are close to the top.

When referring to an individual dancer, for example: #1L is the number one dancer on the left file.

CW = clockwise, CCW = counter-clockwise (or “anti-clockwise”).

1s = first couple, 2s = second couple, etc.

L = left, R = right.

while indicates two actions occurring at the same time.

Rights and Lefts are danced with hands. Circular heys are danced passing shoulders.

Pass R loop L: Dance R-shoulder around partner/opposite halfway to change places, then turn single L to face in. Make it rounded, like a letter S.

Set and Link: Commonly done with neighbors: Set facing partner across, then change places with neighbor while turning single over R-shoulder. “Link” by itself refers to changing places while turning single.

Twirl to Swap: Dancers trade places by lifting joined hands and having one person turn under the other's arch. Dancers may decide who does which, unless instructions specify.

A Word About Rankings



I have attempted to add rankings to the dances, to convey how accessible or challenging each dance is. I tend to write challenging dances, and it's a struggle for me to write simple dances that are still interesting and satisfying. While I've succeeded in just a few cases, even my easy dances are not for the absolute beginner. They all require a little bit of familiarity with the basic conventions of English country dance — which I'm also assuming all readers of this book will have.

It is quite difficult, of course, to rank dances for their complexity. It's all relative and varies from one community to another. A dance that is “easy” in one village may be ranked by another as “intermediate,” and as we grow and develop, things that were once challenging become familiar. And when it comes to ranking my own dances, they all seem relatively easy to me, because I came up with them!

All of this is to say, I'm taking my best guess at these rankings, and while I have run them by callers in my community (thanks James Hutson and Cara King!), you may find that for you or your community, the dances are more challenging than you anticipated. So decide for yourself — and be brave! Give things a shot and see how they feel. Even the really challenging ones are certain to help you grow as a dancer. ☺

So, given the idea that my dances start at “Easy” and not “very easy” or “suitable for complete beginners,” here is my attempt at ranking these dances, using a star system:

Star Rankings:

Easy	★
Easy-Intermediate	★ ★
Intermediate	★ ★ ★
Intermediate-Advanced	★ ★ ★ ★
Advanced	★ ★ ★ ★ ★

Dance Planner



<i>Title</i>	<i>Formation</i>	<i>Meter</i>	<i>Key</i>	<i>Tempo</i>	<i>Rank</i>
The Artful Dodsons	3cu	6/8	Gm	105	★★
As You Were	3cu	6/8	F	110	★★★★
Awakening	DM	3/4	G	115	★★?
Choreograffiti	DM	2/2	Amix	108	★★★★★
Coriolis	DM	3/2	Am	100	★★★★
Crosswinds	DM	3/2	Dm	105	★★?
Double Dutch	3cu	2/2	Am	108	★★★★?
Drunkard's Walk	4cu	6/8	Fmix	108	★★★★?
The Green Light	DM	4/4	Bb	90	★★?
Inklings Romp	DM	9/8	Em	104	★★★
Interwoven	3cu	4/4	G	91	★★★★?
Little Grey Cat	DM	6/8	Em	108	★★?
May Daydream	Circ mix	9/8	G	108	★
Red-Tailed Hawk	DM	3/4	Em	116	★
Shindig	DM	2/2	Ador	110	★
Steppy Downs	DM	3/2	A	98	★★★★?
Tetherball	DM	2/2	Am	113	★★★★?
Tie the Knot	DM	6/8	A	109	★★★★?
Trip to Skye	DM	3/4	Bm	116	★★?
Wink	DM	9/8	Dmix	101	★★★★
Xs and Os	DM	2/2	Am/A	108	★★?

Table of Dance Figures



The table below contains many common ECD figures and specifies which of the dances in this book contains each figure, which can be helpful when planning programs.

	Set/Balance	Turn Single	Shoulder Round	Back to Back	2-Hand Turn	Circle	Siding	Corner Cross	Cast	Cross & Cast	Star	Figure-8	Rights & Lefts	Circular Hey	Poussette	Mad Robin	Gate	Hole in the Wall	Chain Across
Artful Dodsons	x				x			x		x				x-3			x		
As You Were	x	x	x	x	x		x				x-3					x		x	
Awakening	x	x	x			x					x					x		x	
Choreograffiti	x		x			x		x	x		x				draw				
Coriolis	x			x	x	x			x									x	
Crosswinds	x	x		x	x	x		x								x		x	
Double Dutch	x	x		x					x							x			
Drunkard's Walk	x	x			x	x					x								
The Green Light	x	x		x		x	*												
Inklings Romp	x	x	x		x	x							x		x				
Interwoven	x				x	x			x										
Little Grey Cat	x			x		*			x								x		
May Daydream	x	x	x	*	x	x												x	
Red-Tailed Hawk	x	x				x		x	x	x								x	
Shindig	x	x			x						x	x							
Steppy Downs	*			x												x		x	
Tetherball					x				x				x			x			
Tie the Knot	x								x		x			x-3			x		
Trip to Skye	x		x		x	x			x										
Wink	x	x						x				x			x			x	
Xs and Os	x		x			x													x



An x means the dance contains the figure.

An * means a dance contains something similar to the figure that is a little different.

	Pass R Loop L	Twirl to Swap	Crossover Setting	Link	Fall Back	Line of...	Lead Down	Hey	Other
Artful Dodsons	x							Mirror, Morris	
As You Were								Mad Morris, Perpendicular	USA
Awakening			x						
Choreograffiti	x								Orbit, Chevron
Coriolis				x					"S," Spiral
Crosswinds									
Double Dutch	x							for 3	Pass through to an Ocean Wave
Drunkard's Walk				x	x			for 4	"Clink"
The Green Light	*					4			Wavy Line
Inklings Romp	x							for 4	
Interwoven		x				6	x	for 3	Pivot, Step & Honor
Little Grey Cat									In/Out, Face en Face, Cast/Lead
May Daydream									Grand Chain, Pivot
Red-Tailed Hawk							*		
Shindig									Roll Away, Stamp, Clap
Steppy Downs									Roll Away
Tetherball					x				
Tie the Knot		x					x		"Tie the Knot," Arch
Trip to Skye			x	x					
Wink								Dolphin	
Xs and Os		x						for 4	Petronella Turn

The Artful Dodsons



Renée Camus, 2022

Tune: *Paddy Fahey's Jig (#1)*, by Paddy Fahey

6/8, G minor

Three couple longways

- A1 1-6 Mirror Hey: Ends go toward the center while middles separate to go up the outside to start.
- 7-8 1s (approaching home) cross R-shoulder, into...
- A2 1-6 Morris Hey: 1s dance down the outside (on the opposite side), 2s continue straight up the center of the set, and 3s face down and cast up the outside to start.
- 7-8 1s (approaching home) wheel or gate around into home places, the partner on the right moving forward. All end at home.
- B1 1-4 Top 2 couples (1s and 2s): First corners balance forward and back, then change places.
- 5-8 Second corners balance forward and back, then change places.
- B2 1-4 Bottom 2 couples (1s and 3s): 3 changes of a circular hey, starting R-shoulder with partner across.
- 5-8 Ends (2s and 1s) with partner pass R, loop L to face in, *while* middles (3s) 2-hand turn once around. End 2, 3, 1. Be ready to start again: ends toward the center, middles up the outside to Mirror Hey.

Teaching Notes:

A2 7-8: The 1s wheel around with the person on the right moving forward so that their momentum leads them into the 1st corners balance in B1.

B2 1-4: The circular hey should remain within the set lines as much as possible, keeping it square. This makes a nice contrast to the roundness of the heys.

This dance was written for Allen and Alisa Dodson, who won the dance at the 2022 Hey Days auction. Thanks to my husband Alex Bradley for the title.

Paddy Fahey's Jig (#1)



by Paddy Fahey

For the dance *The Artful Dodsons*

AABB x3

♩. = 105

A

Gm F Gm F Dm

Gm F Gm 1. F Gm 2. F Gm

B

Gm Bb F Dm Gm

Bb Dm 1. Gm 2. Dm Gm

Huge thanks to Paddy Fahey's son John Fahey, with whom I had a wonderful phone conversation all the way from Ireland, for his permission to use his father's tune.

As You Were



Renée Camus, 2020

Tune: *As You Were*, by James McNally, Martin Russell, Simon Emmerson, and Iarla Ó Lionáird, 2003
6/8, F major

Three couple longways (the set does not progress; 2s active)

Part I

- A1 1-4 Partners lead up a double and fall back, holding inside hands.
5-8 Partners set and turn single.
- A2 1-4 Partners lead down a double and fall back.
5-8 Partners set and turn single.
- B1 1-4 Middles go to their left and star L for 3 with the end couple.
5-8 Partners L-shoulder back to back.
- B2 1-4 Middles go to their right and star R for 3 with the other end couple.
5-8 Partners R-shoulder back to back.

Part II

- A1 1-4 Partners swirly siding (over by the L-shoulder and back by the R-shoulder).
5-8 Partners Hole in the Wall cross, ending in partner's place.
- A2 1-8 Repeat A1 (siding and Hole in the Wall cross), ending at home.
- B1 1-4 Top 2 couples double Mad Robin CCW *while* bottom couple R-shoulder once round.
5-8 Bottom 2 couples double Mad Robin CW *while* top couple R-shoulder once round.
- B2 1-8 "Mad Morris Hey": A Morris hey where partners face each other the whole time, starting with the middle couple moving (sideways) up the center, the top couple separating to go down the outside, and the bottom couple preparing to separate and come up the outside. All end at home.

Part III

- A1 1-4 Partners arm R.
 5-8 Partners 2-hand turn (CW).
- A2 1-4 Partners arm L.
 5-8 Partners 2-hand turn the other direction (CCW).
- B1 1-8 Perpendicular Heys: Middles cast over R-shoulder and go outside the set to hey for 3 across the set with the end couple on their left. Middles pass L-shoulder with their 2nd corner person to start the hey. Do a full hey plus a little more, so that middles go in between end couples a second time. Then...
- B2 1-8 Middles go through home place to hey for 3 along their line, passing L-shoulder with their original R-side neighbor. All finish at home.

Teaching Notes:

Part II, A 1-4: For the swirly siding, partners pass L-shoulder and face in, then return home passing R-shoulder. The repeat in A2 moves in the same direction.

Part II, A 5-8: Hole in the Wall cross: Partners pass R-shoulder and immediately turn to face each other, then fall back to opposite side. The repeat in A2 moves in the same direction.

Part II, B2 is like a Morris Hey, but you stay facing your partner the whole time (I've also called this a "Triple Mad Robin"). The middle couple moves (sideways) up the center of the set, then separates to go back to place, then moves down through center and then splits to go back to place; while the top and bottom couples separate to go down or up the outside, then come to the middle, and lead to the opposite end, then repeat back to home.

Part III, A2: the 2-hand turn continues the direction of the arm Left that precedes it.

Part III, B: The 2s pass their 2nd corners by left shoulder on the hey across the set; the long 1st corners may cast to follow the 2s into the first hey. The 2s loop around their left-hand neighbor (the long 1st corners) twice in the first hey, and once in the second hey (three times total).

This dance was written for the May Heydays dance-writing competition in March 2020, though the coronavirus pandemic prevented it from being premiered until May 2022. The theme for the contest was "A Playford-style dance," which to me immediately said "three couple USA dance that does not progress." The dance won first place in the competition.

As You Were



by James McNally, Martin Russell, Simon Emmerson, and Iarla Ó Lionáird, 2003

For the dance **As You Were**

AABB x3

♩. = 110

A1

F B $\flat$ F

A2

B $\flat$ C F F

B $\flat$ F B $\flat$ C F

B

Dm Am

B $\flat$ C 1. C F 2. C F

Note: The ornaments indicate where the original recording uses an Irish-style "turn," occasionally preceded by a slide.

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[pictures? Something else?]

Awakening



Renée Camus, 2021

Tune: *Daybreak*, by Owen Morrison, 2009

3/4, G major

Duple minor longways

- A 1-4 Solo for #1L: Using crossover setting steps, “visit” partner, neighbor, and corner, then pull L-shoulder back to come back home.
- 5-8 1s face across: crossover set (to the L then R), then Hole in the wall cross.
- 9-12 Take hands 4 and crossover set (to the L then R), then balance the ring turning it **halfway** around to the Left (end progressed, 2s crossed over).
- 13-16 Partners R-shoulder once round, then turn single L.
- B 1-4 With new neighbors, R-hand star halfway, then turn single Left.
- 5-8 R-hand star halfway (again, with the same people) and turn single Left.
- 9-12 With original neighbors, circle Left once round.
- 13-16 Partners R-shoulder, 1s once around, 2s once and a half (or half).

Teaching Notes:

This dance uses a crossover setting step similar to (the West Coast interpretation of) Irish Lamentation. It’s essentially the cross-step waltz basic: Dancers start by crossing their right foot over to the left side. It’s the opposite of what we *want* to do for a basic country-dance waltz. Move *toward* your left side *with* your right foot.

A 9-12: “Balance the ring” travels more than we think, halfway rather than quarter around, so it needs to be a little stronger to get around.

On the transition from A to B, the R-file people need to turn single a little more than once around to be ready for the R-hand star.

B 5-8 is another R-hand star, rather than L-hands back. It’s slightly counter-intuitive, but there’s time in the music to smooth out the transition into it (it’s a “poise point”).

Shorter sets may allow more people to dance the different roles.

This dance was written for the 2021 Playford-to-the-Present Ball as our triumphant return to dancing after the coronavirus pandemic. After months of dancing by ourselves over Zoom (the solo for #1L in A1-4), we slowly begin to open up, dancing with more and more people.

Daybreak



by Owen Morrison, 2009
For the dance **Awakening**
AB ad lib

♩ = 115

Chords: G, D, C, G, D, C, G, D, Em, C, G, D, C, B, Em, D, G, Em, D, C, D, Em, D, C.

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Renée Camus, 2026

Tune: *No Pikas*, by Shira Kammen, 2025

Cut time, A mixolydian

Duple minor longways

- A1 1-4 Partners set (in place) and cross over R-shoulder.
- 5-8 Current 2nd corners pass R loop L to change places.
- 9-10 L-hand star halfway (end next to partner on the side, 1s on R-file).
- A2 1-10 Repeat A1 from these new places, new 2nd corners pass R loop L. End progressed and crossed over.
- B1 1-4 Meanwhile figure: Current 1st corners L-shoulder round 1 1/4 to end in their *Neighbor's* place *while* current 2nd corners orbit CCW 3 places around the set to end in their *Neighbor's* place (end “home” and crossed over).
- 5-8 Circle R once around.
- B2 1-4 Chevron: Current 1st corners pass L-shoulder and fall back across the set *while* 2nd corners wait (4 beats), then cast over their R-shoulder to move one place along the line (end progressed and crossed over).
- 5-8 Partners draw poussette CW halfway (all end at home).
- 9-10 1s cast, 2s lead up.

Teaching Notes:

The trickiest aspects of this dance are 1) the crooked tune, and 2) the constantly changing places. Dancers need to keep track of where they begin and end each figure. Also, the roles are *very* different. It might be useful to have dancers switch places and practice the other role before dancing with music (or change places when they're out at the ends to keep their role).

B1 1-4: After the star in A2 9-10, the 1st corners may keep that L-hand a little longer to guide each other into the walkaround. The 2nd corners “chase” their partners during the orbit/L-shoulder round, then overtake their partner as the circle begins in B1 5-8. Dancers must remember that they end the meanwhile figure in their *Neighbor's* place — meaning “home” and crossed over, facing their partner across the set. It's a bit easier for the 2nd corners (the orbiters) to establish this ending place.

B2 1-4: The chevron starts with 1st corners passing *left* shoulder, which goes against the collective muscle-memory that says chevrons usually start passing R-shoulder. In this dance, the L-shoulder flows out of the circle in B1 5-8.

I went about this dance a little backward, because I first came up with the title. I thought “Choreograffiti” would be a really cool name for a dance — and I eventually decided to make it the title track of this book and its accompanying CDs. I knew I wanted something funky for the tune, so I asked the amazing Shira Kammen if she would be willing to write me something crooked. Wow, did she deliver! Then I did a bunch of research on the artform of graffiti and I learned that much of it is made up of tags, or stylized signatures of an artist’s graffiti name. I translated that into movement by trying to capture the shapes of some of the letters of my name into a dance: The As (1-8) form a capital R; in B1, the 1st corners make a script lowercase e while the 2nd corners form a capital U; and the Chevron in B2 is a capital N (or an M, depending on how you think about it). ☺

No Pikas



by Shira Kammen, 2025
For the dance **Choreograffiti**
AABB ad lib

$\text{♩} = 108$

A

A D A E Em D

A G A E A D G A

B

Em A Em A G A

G Em 1. A 2. A A D G A



Renée Camus, 2019/2026

Tune: *Coriolis*, by Dave Wiesler, 2002

3/2, A minor

Duple minor longways

- A1 1-8 First corners: #L1 balance forward and S (casting L) *while* #R2 balance back and Spiral, both ending with Hole in the Wall cross R-shoulder. End at home.
- A2 1-8 2nd corners repeat: #R1 balance forward and S (casting R) *while* #L2 balance back and Spiral, both ending with Hole in the Wall cross L-shoulder. End at home.
- B 1-4 Partners long back to back.
- 5-8 Partners slow set passing L-shoulder (zig zag) to change places and end back to back (2 bars), then single-file circle CW halfway (2 bars). End progressed.
- C 1-2 Take hands in a ring and balance in and out, turning the ring **halfway** to the left (whoosh!).
- 3-4 Partners take 2 hands and balance forward and back while turning halfway.
- 5-8 Neighbors set and link (taking inside hands) to end progressed.

Teaching Notes:

A1 and A2: The 1s dance an S pattern, as in Barbarini's Tambourine, while the 2s dance a spiral pattern, meaning a small circle followed by a larger circle, both ending in a Hole in the Wall cross. Both paths travel around neighbor first, then around partner. The patterns are done by the corners (1st corners in A1, then 2nd corners in A2), so the two people dancing are NOT doing the same pattern.

The S is as follows: #L1 balance forward, then cast over L-shoulder and dance outside behind neighbor, through the middle of the set and around partner into corner's place, then Hole in the Wall cross (R-shoulder) with corner. (#R1 casts R-shoulder, then Hole in the Wall L-shoulder.) 1s should balance forward and then cast from there, rather than balancing forward *and back* and then cast.

The Spiral is as follows: #R2 balance back, go up through the middle of the set and CW around neighbor (through home place), then cross the bottom of the set and go up the outside around partner into corner's place, then Hole in the Wall cross (R-shoulder) with corner. (#L2 goes CCW around neighbor, then Hole in the Wall cross L-shoulder.)

Corners are facing partners (not the diagonal) as they balance. Corners may catch each other's eye as they approach the bottom of the set.

I learn so much from Dave Wiesler, just from his tune names! Dave's note on this tune was "To Commemorate a vertiginous clockwise spin." The title and note led me to research what the Coriolis effect is (and what vertiginous means, to be honest), and I used that to influence the figures of this dance.

Coriolis



by Dave Wiesler, 2002
For the dance **Coriolis**
AABC ad lib

♩ = 100

A Am E⁷/A Am Dm⁶/A Am E

Am E⁷/A Am Dm⁶/A Am E Am

B G C G/B C F C/E Dm G

G Am G/B C Dm C/E F G C

C E Am E Am Dm Am/C Dm E B⁷ E

E Am E Am Dm Am/C Dm E Am

I wrote Coriolis shortly after a scuba diving trip, which left me with a sinus infection and then a bout of vertigo, which gave my world a clockwise spin for two months, just as the Coriolis effect does to ocean currents in the northern hemisphere. — Dave Wiesler

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Crosswinds



Renée Camus, 2024/2025

Tune: *For Shira*, by Maggie Moore, 2020

3/2, D minor

Duple minor longways

- A1 1-4 Partners strong balance forward and back (3 steps each), then big turn single R (6 steps).
- 5-8 Partners Hole in the Wall cross (6 steps), then slow set R and L.
- A2 1-4 Current 1st corners Hole in the Wall cross (6 steps), then 2nd corners Hole in the Wall cross (6 steps).
- 5-8 Circle L once round.
- B 1-4 Balance the ring, moving 1/4 to the L, twice (end crossed over).
- 5-7 Neighbors (facing partner across) double mad robin CW (9 steps).
- 8 Neighbors 2-hand turn halfway and open to face **out** (3 steps).
- 9-12 Neighbors lead out (3 steps), turn and lead back in (3 steps), then partner 2-hand turn halfway (3 steps) and fall back (taking hands, 3 steps).
- 13-16 Partners back to back 3/4 to meet L-shoulder to L-shoulder (9 steps), then turn single R (3 steps).

Teaching Notes:

This dance basically features two different styles of movement: Half of the figures have a very strong pendulum motion, an ebb and flow that should be emphasized (eg, in A1 1-2, 5-8, A2 1-4, B 1-4, 9-12). The other half of the figures are smoother and steadier (A1 3-4, A2 5-8, B 5-8, 13-16). Emphasize the contrast between the movement styles when dancing.

A2 5-8: Make the circle big and strong to fill all 12 counts of the music.

B 9-10: The lead out is quick: It's only two steps out and one step to face neighbor, then three steps in.

B 13-16: The turn single out of the back to back should be big and take you out to the sidelines, so you have room for the strong balance forward in A1.

This dance was written for Maggie Moore, who won the dance at the auction at Hey Days English Dance Week in 2024. Maggie wrote the tune and dedicated it to her musical mentor Shira Kammen.

For Shira



by Maggie Moore, 2020
For the dance **Crosswinds**
AAB ad lib

♩ = 105

A Dm Dm Gm Dm C Dm A⁷

Dm Dm Gm 1. Dm C Gm Dm A⁷ Dm

2. Dm C Gm Dm A⁷ Dm **B** Dm A⁷

B^b A⁷ Gm Dm Dm

A Dm Dm A⁷ B^b

A⁷ Gm Dm Gm A⁷ Dm A⁷ Dm

Maggie's wonderful tunes are available at <https://maggiemoore.bandcamp.com/>.

Double Dutch



Renée Camus, 2023/2026

Tune: *Reel Béatrice*, traditional Quebecois

Cut time, A minor

Three couple longways

- A1 1-4 1s pass R-shoulder and loop Left.
5-8 #2R pass #1R (on L) by L-shoulder to hey halfway and end behind #2L.
- A2 1-4 #2L jump in to pass #1R by R-shoulder and hey halfway, then continue as...
5-8 #2R jumps in behind #2L for a Dolphin hey halfway with the 1s. All end at home.
- B1 1-4 1s come in and cast to the bottom, *while* 2s and 3s lead up one place and turn single out into new places. (End 2, 3, 1.)
5-8 Taking hands in lines of 3: Set moving forward and turn single back to place.
- B2 1-4 Top 2 couples Mad Robin CW *while* bottom couple back to back (R-shoulder).
5-8 Bottom 2 couples Mad Robin CW *while* top couple back to back (R-shoulder).
- C1 1-4 Pass through to an Ocean Wave: Ends pass partner R-shoulder to form a wavy line of 6 across the set *while* Middles R-hand turn halfway to become the center of the line of 6 (2 bars), then set in the line (2 bars).
5-6 Ends pass partner R-shoulder again *while* Middles R-hand turn halfway to reform the set of 3, ending 1, 3, 2, ends crossed over.
7-8 All turn cloverleaf single out into place (middles like the letter S).
- C2 1-8 Repeat C1 (Pass through to an Ocean Wave) to end 2, 3, 1.

Teaching Notes:

A1 5-8 and A2 1-8: These half heys feel more like half figure-8s: The 2s simply cross between the 1s and loop around while the 1s change sides.

B1 3-4: 2s and 3s turn single out to the sidelines so there is room to come forward on the setting. Then all turn single back to sidelines again.

B2 1-8: Notice that both Mad Robins are CW. That means the Middles make a shape like a staple: around the top couple, then straight through the center (for the L-file) or down the outside (for the R-file), then around the bottom couple to home.

C1 and C2: In the Ocean Wave, the long 1st diagonals go to the end of the wavy line, while the long 2nd diagonals finish between the ends and the middles of the wavy line. This moves fast! Skipping is recommended (or take big steps). The distance from the set to the wavy line is longer than the distance from the wavy line to reform the set.

There are many duple minor dances where one #2 heys with the 1s, and then the other #2 jumps in and heys with the 1s. While preparing to teach one such dance (The Irish Howle), I realized that the figure made me think of Double Dutch jump rope — though I've ever done it myself — and I even taught it using that visualization. Hence this dance was born.

Reel Béatrice



Traditional Quebecois
For the dance **Double Dutch**
AABBCC ad lib

$\text{♩} = 108$

A Am

Am Dm E 1. Am 2. Am

B Dm Am E Am

Dm Am E 1. Am 2. Am G

C C G C G

C G 1. C 2. C E

Drunkard's Walk



Renée Camus, 2018/2022

Tune: *Drunkard's Walk*, by Dave Wiesler, 1997

6/8, F mixolydian

Four couple longways

- A1 1-4 1s “cascade” or “Falling Star” down the set to the bottom: On the diagonal, 1s and 2s set and R-hand star halfway.
- 5-8 1s and 3s set and L-hand star halfway.
- A2 1-4 1s and 4s set and R-hand star halfway.
- 5-8 Partners set and 2-hand turn halfway to change places (end 2, 3, 4, 1).
- B 1-2 In sets of four, circle L halfway (end 3, 2, 1, 4 crossed over).
- 3-4 Take hands in lines [of four] and fall back.
- 5-6 All come forward setting.
- 7-8 All turn single R, ends in place while middles change places (end 3, 1, 2, 4, crossed over).
- 9 All balance back (step, close) to face on the diagonal, then...
- 10-12 Sets of four “Clink”: simultaneous R-shoulder Hole in the Wall cross halfway (end 1, 3, 4, 2, facing that neighbor: 1s face 3s, 4s face 2s).
- 13-16 Weave: Neighbors dance three changes of a hey for four passing R-shoulder to start (2 steps per pass; end 2, 3, 4, 1). (Ends weave to the opposite end, while middles loop back to where they started.)

Teaching Notes:

A1-A2: In the cascading stars, release hands on counts 7-8 for an easier transition into the next star. The “cascading” couple can turn either way when transitioning from one star to the next.

B 5-8: For the middles it’s a “set and link,” though they’re moving forward on the set. For the ends, it’s set and turn single, moving forward on the set.

B 10-12: “Clink” is known as “clump” in other dances (e.g., Bluebonnets, The Black Cat). It’s a simultaneous Hole in the Wall cross. I like the term clink for this dance because it ties in with the theme of drinkers at a pub having a toast. You always clink with the same group of 4.

B 13-16: Weave: Ends pass 3 people to switch places (tops finish at the bottom; bottoms finish at the top). Middles pass one, loop, and pass one to end where they started. Everyone weaves on their own side. You always start the weave with the same neighbor, the one you clinked with.

Dave Wiesler wrote the tune for the mathematical problem (something about randomness and probability), while I, not a mathematician, took the title at face value (drunk people stumbling). ☺

Drunkard's Walk



by Dave Wiesler, 1997

For the dance **Drunkard's Walk**

AAB x4

♩. = 108

A F B♭ Eb F F Eb F

B♭ C Dm B♭ C F **B** Eb/F

F Eb/F F Eb

C F Eb/F F

Eb Cm F Eb F

The drunkard's walk (aka random walk) is a simple mathematical description of erratic motion. I just thought it would be a cool tune title, because it would be a terrible name for a dance or a band. — Dave Wiesler

© 1997 Dave Wiesler. Used with permission.

The Green Light



Renée Camus, 2024

Tune: *Evergreen*, by Jon Berger, 2022

4/4 (4 steps per bar), B-flat major

Duple minor longways

- A1 1 Partners “Two Cousins” siding: Partners begin swirly siding with L-shoulder, then curve in to meet R-shoulder to R-shoulder, taking hands low.
- 2 Partners set toward each other and away (stay close).
- 3-4 Partners R-hand turn (low and close) 3/4 to change sides, then turn single left to the sideline (end in each other’s place, facing neighbor).
- 5-8 Neighbors repeat: “Two Cousins” siding (starting L-shoulder), set toward each other and away, R-hand turn 3/4, and turn single L to end in each other’s place, facing in (end progressed and crossed over).
- B 1-2 Partners R-shoulder back to back, ending in one long wavy line down the center of the set (partner in L-hand, corner in R-hand).
- 3-4 Set forward and back (bar 3), then partners trade places, ending in a line of 4 facing up (bar 4).
- 5-6 Line of 4 lead up a double and back, bending the line.
- 7-8 Circle L once round, then...
- 9 Turn single L.

Teaching Notes:

A 4: Dancers starting as 1st corners turn $1\frac{1}{4}$ to face neighbor (in A 5), while dancers starting as 2nd corners only turn $\frac{1}{4}$ to face neighbor.

B 3-4: From the wavy line, 1s L-hand turn halfway to change places and face up in the center while 2s pull by L-hand to change places across the set, looping onto the end of the line of 4.

This dance is written in honor of Sharon Green — beloved dancer, choreographer, caller, organizer, and general bringer-together of people across the country, and the world — in celebration of her Lifetime Contribution Award from the Country Dance and Song Society (CDSS) in April 2024. Thank you, Sharon. Your light shines on all of us. ❤️

Evergreen



by Jon Berger, 2022
For the dance **The Green Light**
AB ad lib

♩ = 90

A

B♭ E♭ B♭ Gm Cm B♭ E♭ F

B♭ E♭ B♭ E♭ F Gm C(sus) F

B

F B♭ Gm Cm F F⁷

B♭ Gm B♭ E♭ Gm B♭/F F(sus) B♭

Jon Berger wrote the tune in honor of Sharon and her husband David Green shortly after David's passing in December 2022. Thanks to Jon for sharing his beautiful tune with me.

Inklings Romp



Renée Camus, 2018/2019

Tune: *It Rains by Dogs and Cats*, by Dave Wiesler, 2015

9/8, E minor

Duple minor longways

- A 1-4 1s set right and left, then pass R loop L to change places.
- 5-6 On the diagonal, set right and left.
- 7-8 Circle R halfway (3 steps) and turn single R (3 steps). End progressed, 2s crossed over.
- B1 1-2 Partners R-shoulder once around.
- 3-4 Neighbors L-shoulder once round.
- 5-8 2nd corners pass R-shoulder in the middle to start a hey for 4 (1st corners loop). Dance four changes until you meet your partner (1s below, 2s above).
- B2 1-2 Partners half poussette CW to draw back into line (same people who started the hey moving forward; others have to reverse momentum). End 1s crossed over.
- 3-4 All cloverleaf turn single, 1s up, 2s down (6 steps).
- 5-6 Two changes of Rights and Lefts starting with partner across.
- 7-8 Partners 2-hand turn to home side (1s once round, 2s halfway (or 1½ if they're fast)).

Teaching Notes:

A 1-2 and 5-6: This is a triple setting step: Right-left-right-left-right, Left-right-left-right-left.

B2 1-2: The poussette is less than half because it flows out of the hey, so people are not in a perfect square when the poussette starts.

Renée wrote this dance for her two black and white kittens, affectionately called the Inklings, and their interactions with their new siblings. The setting step represents the kittens romping.

It Rains by Dogs and Cats



by Dave Wiesler, 2015
For the dance **Inklings Romp**
ABB ad lib

♩. = 104

A

Em Am D G C G D Am

Em Am D G C G D Em

B

C G D Am G/B C D

Am D G C G D Bm Em

When I worked as a physicist at the National Institute of Standards and Technology in the early 1990s, I spent a year shepherding around a scientist from Russia, who would practice his English on me. Once in a downpour he told me “So much rain — it rains by dogs and cats.”

— Dave Wiesler

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Interwoven, or Autumn Vows



Renée Camus, 2025

Tune: *Autumn Vows*, by Aaron Marcus, 2024

4/4 (4 steps per bar), G major

Three couple longways

- A
- 1 1s cast to middle place *while* 2s lead up the inside, then...
 - 2-4 1s continue down the center as 2s cast down and 3s cast up to start a full morris hey (without hands). End where the hey started, with 1s in the middle moving toward each other.
 - 5 1s pass R shoulders and turn R to face their 1st corner, then...
 - 6-8 1s pass 1st corners R-shoulder to hey for three on the side. 1s finish in the middle facing out.
 - 9 1s “pivot”: dance halfway around each other clockwise (pulling R-shoulder back) keeping their backs to each other, then face each other.
 - 10 1s 2-hand turn halfway.
 - 11-12 1s, keeping two hands, balance forward and back, and then twirl to swap using the lower hands (end on your home side facing down).
 - 13 Bottom two couples (1s and 3s) circle L halfway *while* tops (2s) 2-hand turn halfway, then...
 - 14-15 All circle 6 L halfway.
 - 16 Keeping hands in a ring, balance forward and back.
- B
- 1-2 All lead down and separate from your partner to lead out into a line of 6 across the bottom of the set (1s in the center, 3s next to them, and 2s on the ends, all on their home side), then turn out to face up and take hands.
 - 3-4 Line of 6 up a double and fall back a double.
 - 5 Keeping hands, all fold the line (walking toward partners) to finish on the sidelines in progressed place (2, 3, 1).
 - 6-7 Partners 2-hand turn once round.
 - 8 Partners step R and honor.

Teaching Notes:

A 1-4: The cast and morris hey should be continuous and kept fairly tight.

A 5-8: The corners have a change of direction to go into the R-shoulder hey for three. They should take their cues from the 1s, who drive the figure. They can balance back and change, or loop to go into it.

A 13-15 and B 6-8: These figures go across the phrase of the music.

B 1-4: The line of six can take up a lot of room, especially on a crowded floor. As the bottom couple separates to form the ends of the line, they can stagger and interweave their set with the adjacent sets. Then, as the lines fold up, the center couple in the line can help guide the set back to its regular place on the floor.

Pat McGrath and Dave Rupp won this tune and dance combination at the Pinewoods English Week auction in 2023. They wanted it to commemorate their 25th wedding anniversary on November 24, 2025. The dance premiered at their anniversary dance party on December 12, 2025, called by Joanna Reiner Wilkinson.

In 1998, Dave had been an active dancer at the Thursday night contra dance in Glenside, PA (near Philadelphia), for about five years. Meanwhile, Pat had been living in the country an hour away, where she had her own circle of friends. But her yearning to return to contra dancing led her to the Thursday dance, where she met Dave. They soon began to feel a strong connection, and their once separate lives interwove into a wedding and dance in 2000.

I tried to capture their story in the dance with the two heys: The 1s start by casting into heys with their individual groups. Then they cross, getting just a glimpse of each other, and turn to hey with their new groups, ending up back to back. When they pivot around to face each other, that's their "moment of discovery" as they begin their relationship. After their solo, they are welcomed into the group. Then comes the wedding as the group celebrates together, and walks "down the aisle" into the line of 6 across.

Enormous thanks to my husband, Alex Bradley, and to the wonderful dancers at Dance Kitchen (Historical Tea and Dance Society's monthly forum for testing choreographies) for their immeasurable help with this dance. I am so grateful.

Autumn Vows



by Aaron Marcus

For the dance *Interwoven, or Autumn Vows*

AB x3

♩ = 91

A

Gm D/F# C G/B Am C

G D/F# Em Bm C D Em G D/F#

C G/B Am C Em D Bm Em

Am Bm E **B** Am D B E Am

F C/E G/D Bm Em Am Bm C

[put pictures here? Something else?]

Little Grey Cat



Renée Camus, 2023

Tune: *The Shepherdess*, traditional Irish

6/8, E minor

Duple minor longways

- A1 1-4 On the diagonal, all dance forward a double and back.
- 5-8 All spiral in a half-circle to the L (R-shoulder into the center; no hands), then cast back over L-shoulder one place (end next to partner on the side, 1s on R-file).
- A2 1-8 All repeat, with a spiral circle to R (L-shoulder in), and cast over R-shoulder. End at home.
- B 1-4 Partners back to back.
- 5-8 Neighbors take inside hands and gate halfway round to face out (1s moving forward, 2s backing up), then set. End progressed.
- 9-12 Partners face en face (passing R-shoulder to start).
- 13-16 1s cast up the outside of the set and lead down the center, while 2s lead down the center and cast back up to progressed place.

Teaching Notes:

A1 and A2 5-8: As you spiral in, the circle will ideally get a little tighter and then open out again with the cast. Try to catch your corner's eye before casting over your shoulder.

B 9-12: Face en face is a reverse back to back: Standing with your back to your partner, fall back passing R-shoulder, move slightly to the right, then go forward passing L-shoulder to place.

B 13-16: After the face en face, 1s continue straight up the outside into the cast and lead. As the 2s finish the face en face, they stay facing each other as they turn to face down for the lead and cast.

Katy Muzikar won this dance at the Hey Days auction in 2022. It is written in honor of her little grey cat, Tricksy. The A figures represent Tricksy rolling around in a sunbeam. The B figures represent the classic indecision of all cats regarding whether to go outside. ☺

The Shepherdess



Traditional Irish
For the dance **Little Grey Cat**
AAB ad lib

♩. = 108

A

Em D

Em C D Em

B

G C G

C D Em G

C G C D Em

May Daydream



Renée Camus, 2024/2026

Tune: *This Dancing of a New Day*, by Rebecca King, 2020

9/8, G major

Single circle mixer

- A1 1-2 With hands: All balance forward and back
- 3-4 Partners R-shoulder once round.
- 5-8 Three changes of a Grand Chain: starting with partner R-hand (3 steps each), L to the next, and R-hand turn the third person once round (6 steps) to head back the way you came.
- A2 1-4 Repeat back to home: Pull by the “2nd” person with L-hand, pull by partner R-hand, then L-hand turn the next once round. End with original R-side dancer facing out and take hands in a wavy ring.
- 5-6 All balance forward and back.
- 7-8 Partners dance forward a double diagonally right to a “star point,” then fall back diagonally left into partner’s place. End facing partner.
- B1 1-4 Partners Hole-in-the-Wall cross (6 steps), then set R and L.
- 5-6 Neighbors “pivot”: Neighbors dance halfway around each other clockwise (pulling R-shoulder back) keeping their backs to each other, then face each other.
- 7-8 2-hand turn this new partner once round, opening up on your original side into...
- B2 1-4 Circle L (6 steps), then turn single L and reform the circle (6 steps).
- 5-8 Circle R, then turn single R and reform the circle to repeat.

Teaching Notes:

The tune is 9/8, but it feels like a waltz.

A1 5-8: Make the changes of the grand chain rounded, more like half turns.

A2 1-4: This R-hand turn should end slightly less than once fully around so that you have space to balance forward in A2 5-6.

A2 7-8: This feels like an angular, V-shaped back to back: Partners pass R-shoulder on the diagonal, then fall back to the circle passing L-shoulder and end facing each other in the circle. **[do I want this? will it confuse people?]**

B1 5-8: The turn around the neighbor should flow right into the 2-hand turn, without a waltz step in between. There are lots of places in this dance with waltz steps (in place), but this is not one of them. ☺

This dance was originally written for the 2024 May Heydays dance-writing competition, whose constraints were simply “the dance must be in a circle” and excluding Sicilian circles. It’s changed quite a bit since then, but kept the basic central figure: the Hole in the Wall cross followed by the pivot around neighbor/new partner (B1, in this iteration).

Thanks to Rebecca King for her permission to use this beautiful tune.

This Dancing of a New Day



by Rebecca King, 2020
For the dance *May Daydream*
AABB ad lib

♩. = 108

A

G C C D

Em D G C

C G 1. Am⁷ D G 2. Am⁷ D G

B

E^b F G C G C G

E^b F⁷ Em⁷ Am⁷ G Am⁷ D G

Red-Tailed Hawk



Renée Camus, 2021

Tune: *Red-Tailed Hawk*, by Lael Whitehead, 2020

3/4, E minor

Duple minor longways

- A1 1-4 On the diagonal, set right and left (moving forward) and turn single R back to place.
- 5-8 Circle L halfway, and turn single L.
- 9-16 Repeat A1 back to place.
- B 1-4 1s take 2-hands and chassé step down the center (step close), two steps down and two steps back up.
- 5-6 1s cross R-shoulder and cast to 2nd place while 2s meet and lead up.
- 7-8 1s Hole in the Wall cross to home side, progressed.
- 9-12 1st corners Hole in the Wall cross; then 2nd corners Hole in the Wall cross.
- 13-16 Circle L halfway and turn single L.

This is the only dance I wrote during the coronavirus pandemic. I wrote it on May 14 and finalized it on July 2, 2021. We started dancing again (in small groups under strict conditions) in June 2021.

Thanks to Lael Whitehead for her permission to use the tune, and to Ann Schau for her encouragement and communication while I was writing the dance.

Red-Tailed Hawk



by Lael Whitehead, 2020
For the dance **Red-Tailed Hawk**
AB ad lib

♩ = 116

A

Em C G Bm C

Em D Em Em C G

Bm C G Em D Em

B

Em G D Bm Em

C Am Bm Em Em G

Bm D Em C Em D Em

© Lael Whitehead, 2020, The Dancehall Players, first recorded for the album
“Out Of The Silence” (track 11).

Shindig



Renée Camus, 2024

Tune: *Texas*, traditional American; arr. by Jennifer Cutting / Jon Berger

Cut time, A dorian

Duple minor longways

- A1 1-4 On the diagonal, all balance forward and back, then turn single R.
 5-8 R-hand star halfway, then turn single L.
- A2 1-8 Repeat A1.
- B1 1-4 1s half figure-8 down through the 2s (skipping), then...
 5-6 2s roll the 1s away with a half sashay (2s move up the outside into 1st place while the 1s move down the middle into 2nd place).
 7 All stamp three times.
- B1 1-4 2s half figure-8 down through the 1s (skipping).
 5-6 Partners 2-hand turn halfway.
 7 All clap three times.

Teaching Notes:

B1 1-4: It's easier for #L1 to enter the half figure-8 first.

B1 7: Neighbors may choose to keep hands on the three stamps, to allow the 1s to (gently) assist the 2s into their half figure-8 in B2.

The B phrase of the music has 7 bars instead of the customary 8. Remind dancers to jump immediately onto the diagonal after the three claps, to transition between B2 and A1.

Thanks to Jon Berger for sending me this fun tune. It reminds me a bit of the theme song from the television show "Firefly," which led to the name Shindig (if you know, you know). ☺

Texas



Traditional American; arr. by Jennifer Cutting / Jon Berger
For the dance ***Shindig***
AABB ad lib

♩ = 110

A

Am Em G D

A Em D Am Em Am

B

Am D Em

C G F Em 1. Am 2. Am

Steppy Downs



Renée Camus, 2023/2024

Tune: *Steppy Downs Road*, by Sam Sweeney, 2020

3/2, A major

Duple minor longways

- A1 1-2 Partners back to back.
- 3-4 Neighbors double Mad Robin CW (along the lines).
- A2 1-2 Neighbors back to back.
- 3-4 Partners double Mad Robin CW (across the set).
- B 1 Take hands in a ring and balance in and out.*
- 2 Neighbors roll away along the line, changing places (1st corners passing in front).
- 3 Take hands in a ring and balance in and out.*
- 4 Partners roll away across the set, changing places (current 2nd corners passing in front). All end progressed and crossed over.
- 5-6 Partners back to back (R-shoulder).
- 7-8 Partners Hole in the Wall cross.

Teaching Notes:

This dance is an exercise in orientation: which way you're facing vs. which way you're moving, and smoothing out the transitions between the two.

It may help to remember that everything in the dance moves clockwise: The back to backs (all R-shoulder), the mad robins, even the roll aways are clockwise.

*B 1 and 3: This balance is a step forward on count 1 (with a bent knee), and step back on count 2, in a down-up motion matching the accent in the music (like a "rock-step"). (It was intended to be a bit like the hustle basic, but it got simplified.)

B 2 and 4: For the roll aways, positionally it's the 1st corners then the 2nd corners passing in front; the same people pass in front both times.

Thanks to Sam Sweeney for his enthusiastic permission to use this beautiful tune, and to Jon Berger for letting me know about it.

Steppy Downs Road



by Sam Sweeney, 2020
For the dance **Steppy Downs**
AAB ad lib

♩ = 98

A

A D A E A D A

1. D E 2. D E **B** F#m E

A D F#m E A D A

F#m E A D A Bm E

Sam Sweeney originally composed the tune in E major – “God’s key! Haha.”

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Tetherball



Renée Camus, 2019/2020

Tune: *The Gale*, by Susan Conger, 1997

Cut time, A minor

Duple minor longways

- A1 1-4 1s small loop in and cast to second place, then change places quickly (like a Hole in the Wall cross) on beats 7-8 *while* 2s come together (4 steps) then lead up (4 steps). Partners end close together, facing each other.
- 5-8 Neighbors fall back a double, then come forward, turning single (optional).
- A2 1-4 Two changes of Rights and Lefts starting with partner across (4 steps each).
- 5-8 Partners 2-hand turn once round.
- B1 1-4 Double Mad Robin CW along the sides (facing partner across); on the last beat, turn to face your neighbor on the side.
- 5-8 Double Mad Robin CCW across the set (facing neighbor above or below).
- B2 1-4 Neighbors 2-hands once and a half (skipping if you like) to progress.
- 5-8 Partners 2-hands turn: 1s once round and end facing up, ready to cast again; 2s halfway, ending close (4 steps), then push away to fall back (4 steps).

Teaching Notes:

B1 1-8: On the Mad Robins, the 1st corners go through the middle both times.

Point out the transition from B2 into A1: 1s 2-hand turn, then come together and push off into the cast. 2s push away from each other to fall back, ready to come forward again in A1.

This dance started as an anti-Valentine's Day dance, as partners start together, then interact with other people, and then end up together again. It's grown a bit beyond that now.

Thanks to James Hutson for suggesting this tune, and to Susan Conger for her permission to use it.

The Gale



by Susan Conger, 1997
For the dance ***The Gale***
AABB ad lib

$\text{♩} = 113$

A

Am Dm Am E

Am E Am

B

A Dm G C

Dm Am E Am

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Tie the Knot



Alex Bradley and Renée Camus, 2024

Tune: *Bells in Watertown*, by Dave Wiesler, 2014

6/8, A major

Duple minor longways

- A1 1-8 Tie the Knot: Partners facing, 1st corners advance a double as 2nd corners fall back a double, then set. Partners dance a R-shoulder round (about 3/4), then with 1st corners leading, chase into progressed place on original side.
- A2 1-8 Repeat A1 from new places (new 1st corners dancing forward as new 2nd corners fall back). End at home.
- B 1-2 1s lead down the center *while* 2s dance up the outside.
- 3-4 1s twirl to swap *while* 2s approach and make an arch with inside hands, facing down.
- 5-6 1s lead back up under the 2s' arch, then...
- 7-8 1s cast down to 2nd place *while* 2s twirl to swap. End progressed and crossed over, facing partner across.
- B2 1-4 Three changes of a circular hey, starting R-shoulder with partner across.
- 5-8 All set on the diagonal (in place), then L-hand star halfway.

Teaching Notes:

A1 and A2: Partners dance straight out as if starting a poussette without hands. Then the setting step leaves partners offset, leading into the R-shoulder round.

My husband Alex Bradley and I wrote this dance together in honor of our 20th wedding anniversary, May 22, 2024. We're so honored to use this beautiful tune by Dave Wiesler, who has played many holiday dances at our ballroom in Maryland. Thanks to Dave for his kind permission to use this tune. ❤️

Bells in Watertown



by Dave Wiesler, 2014
For the dance ***Tie the Knot***
AABB ad lib

♩. = 109

A

A A/C# D E

A A/C# D E A

B

F#m Bm A/C# D E

F#m E D A/C# D E A

“The tune was written to celebrate the wedding of Hanneke Cassel and Mike Block, January 4, 2014, in Watertown, MA. There were no actual bells.” — Dave Wiesler

(c) 2014 Dave Wiesler. Used with permission.

Trip to Skye



Renée Camus, 2023/2024

Tune: *Trip to Skye*, by John Whelan, 1984

3/4, B minor

Duple minor longways

- A1 1-4 Circle L halfway (2 bars), then cast back over L shoulder one place (2 bars).
 5-8 Neighbors L-shoulder once round (across the set).
- A2 1-4 Circle R halfway (2 bars), then cast back over R shoulder one place (2 bars).
 5-8 Partners R-shoulder once round (across the set; end at home).
- B1 1-4 Take hands four and balance the ring with a crossover setting step, then balance in and out, turning the ring left **halfway** round.
 5-8 Repeat B1 1-4 back to home.
- B2 1-4 Keeping hands, neighbors set and link.
 5-8 Partners balance forward and back (with hands), then 2-hand turn once round.

Teaching Notes:

This dance uses a crossover setting step similar to (the West Coast interpretation of) Irish Lamentation. It's the cross-step waltz basic: Dancers start by crossing their right foot over their left. Starting the whole dance with the R foot may help.

It's nice to have a lot of space for this dance, both up and down the set and across.

I've loved this tune since at least the early 1990s, when Richard Powers introduced it to me while teaching cross-step waltz. So when I decided to choreograph a dance to it, I naturally had to incorporate a little cross-step waltz into the dance.

Thanks to John Whelan for his permission to use this beautiful tune.

Trip to Skye



by John Whelan, 1984
For the dance ***Trip to Skye***
AABB ad lib

♩ = 116

A

Bm A A Bm

Bm A A G

B

Bm A Bm

A 1. A Bm 2. A

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Renée Camus, 2022

Tune: *Wink and She'll Follow You*, traditional Irish

9/8, D mixolydian

Duple minor longways

- A1 1-2 1st corners Hole in the Wall cross *while* 2nd corners turn single R.
 3-4 2nd corners Hole in the Wall cross *while* 1st corners turn single R.
- A2 1-2 Partners half poussette CW.
 3-4 All cloverleaf turn single: 1s up, 2s down (end home and crossed over).
- B 1-4 1s R-shoulder Dolphin Hey with 2s: #1L (now on R) crosses down, their partner tucks in behind them, to begin.
 5-8 1s lead down the center to their own side, dance up the outside, then balance forward and back, moving in a curved path into progressed place *while* the 2s dance up the outside, then half figure-8 to progressed place.

Teaching Notes:

The A parts are leisurely, with lots of time for the turn singles and crosses, while the B part moves with more intention.

A2 1-2: It's okay if partners end the cross/turn single (in A1 3-4) apart from each other and begin the poussette unconnected. Don't stop and wait for your partner.

B 1-8: #1L needs to enter the dolphin hey fairly quickly, and 2s need to be close on the 1s' heels for the figure-8 so they're clear of the 1s by the time the 1s balance forward and back. It may be useful for the 2s to think of it as a hey once and a half, rather than a hey and a half figure-8. The balance for the 1s follows a curved shape to accommodate the 2s going around them. 1s may choose to approach with hands up and "ricochet" off each other if they wish. (Anna Rain calls this a "ricochet balance," a name I wish I thought of myself!)

Keep the set tight (yet not crunched). It's easy to lose the timing if the set gets too wide.

The motto for this dance is "They who hesitate are lost." ☺

Wink and She'll Follow You



Traditional Irish
For the dance **Wink**
AAB ad lib

♩. = 101

A D C D C D C D C

B C G C G Am G/B

C G Em Em D/F# G

Xs and Os



Renée Camus, 2025/2026

Tune: *Grumbling Old Man, Growling Old Woman*, traditional Quebecois

Cut time, A minor/A major

Duple minor longways

- A1 1-4 With hands, all balance forward and back on the diagonal, then petronella turn one place to the right.
- 5-8 Current 1st corners L-hand open chain across (to neighbor). All face in on the diagonal.
- A2 1-4 All balance forward and back on the diagonal, and petronella turn one place to the right.
- 5-8 New 1st corners L-hand open chain across (to neighbor), ending at home with 2nd corners facing out, into...
- B1 1-6 1st corners pass L-shoulder to hey for four across the set halfway (bars 1-4), then neighbors R-shoulder round halfway (bars 5-6), to end facing each other and take R-hand in R.
- 7-8 Neighbors balance forward and back.
- B2 1-2 Neighbors twirl to swap to change places, current 1st corners turning under.
- 3-6 Circle L once round.
- 7-8 Partners twirl to swap to change places, current 1st corners turning under (NOT the same people who turned under before).

Teaching Notes:

A1 and A2 5-8: On the open chain across, 2nd corners can cast R-shoulder into the R-hand turn.

After the first chain in A1, the 2nd corners have to flip around (over their right shoulder) to face in again so they can balance in and out in A2.

B1 1-6: The same people who chain across in A2 5-8 also start the hey.

B2 1-2 and 7-8: While I usually don't specify who turns under in a twirl to swap, leaving folks to do what feels best for them, the designations in this dance are specific, to uphold the concept of the dance.

This contra-style English dance was originally written in March 2025 for the May Heydays dance-writing competition in Evesham, England. The theme for this year's competition was "dances that are explicitly designed to exploit being gender-free." Since I write all my dances without regard to gender, I decided to take a few figures that are typically thought of as gendered (specifically open chains and underarm turns) and alternate who dances them, so everyone gets a chance. That's how I chose to define "explicitly exploiting being gender-free."

I confess I chose to work with this tune for this dance because of the title. 😊

Grumbling Old Man, Growling Old Woman



Traditional Quebecois
For the dance ***Xs and Os***
AABB ad lib

$\text{♩} = 108$

A

Am G Am

G Am Am G Am

1. G Am 2. G Am **B** A G

A G A A

G Am 1. Em Am 2. Em Am

3



Renée Camus started English country dancing at Pinewoods when she was 8 years old and decided then that it would be part of her career. After receiving a master's degree in dance history, Renée worked in academia as a dance scholar and ballroom and percussive dance teacher. She founded and directed a historical dance company called Centuries Historical Dance and produced the DVD *Dancing through the Centuries: Dawn of a New World*, serving as writer, director, narrator, choreographer, and dancer. She taught various styles of dance over the years, from folk and ritual dance to historical and modern social dance, to clogging, tap, and Irish step dance — all of which have influenced her English country dance choreography. Renée has taught at dance camps around the United States, including Pinewoods, Hey Days, Berea, Cumberland, Terpsichore's Holiday, Flying Cloud Academy's Vintage Dance Week in Cincinnati, and Newport Vintage Dance Week in Rhode Island.

Renée now lives in Los Angeles, California, and calls with Culver City English Country Dance (where she also serves as webmaster), Monrovia ECD, and the Historical Tea & Dance Society. She is known in the Southern California ECD community for her clear and enthusiastic teaching and inventive choreography. She started writing her own English country dances in 2018. Her dance *As You Were* won first place in the 2022 May Heydays dance-writing competition, and her dance *Wink* was published in the Spring 2024 CDSS Newsletter. *Choreograffiti* is her first book of English country dances.

Visit Renée on the web: www.reneecamus.com