



Knights of King Ina 5th Workshop; 22nd March 2015 Longborough

By default KOKI use the earliest reference for a tradition, stepping and music, and having learned that go on to make any modifications that might make it more appealing to the dancer or audience. We have found that, with practice, the dances are able to be performed as they are recorded. In this workshop we deviated from that presentation as we learned the style but also wished to present a way of using the tradition elements to form a jig from set dance features.

Background and notes available

Much has been written about Longborough and much of the background that could be brought together here has already been published by Roy Dommett in various papers, see (15) and (16) in the references section. Several of the collectors visited Longborough and there was a consistent source in Mr Harry Taylor who also “corrected” the Travelling Morris in their visits (12, 14). Other informants were Edward and William Hathaway from Lower Swell and John Collins; Oliver Webb later from Adderbury was collected from by Janet Blunt. Further collectors visited Longborough in the mid 1920’s (19) and made notes.

Abbreviations

Use is made of the standard “Morrisese” abbreviations – a list is given at the very end of this document

Good Stepping Practice.

“The change of foot, as well as the hop, is made with a light spring, i.e. the weight of the body is raised from the ground before each step so that the change of foot takes place in the air. The dancer alights on the ball of the foot with the supporting leg held straight under the body. At the same time, the free leg is swung forward from the hip, the lower leg hanging loosely from the knee. The free leg remains in this position until the next change of foot. It is then swung sharply back and the foot takes the ground under the body” (Maud Karpeles) (1, p xvii)

Style

This is very similar to other traditions in the locality, Bledington, Lower Swell and Oddington. There are indications of a commonality of tradition around Stow on the Wold(18). Longborough is marked out as different by the high galley, “there you are” arm movements (7) and the extra jumps in the figures (14, 18). Harry Taylor was insistent on the need for vigour to the point that another dance could not be immediately performed upon completion of a dance (14).

Unhurried but with height and vigour;

Tie Handkerchief on middle Finger (9).

Right foot start (5.6,7); left in Princess Royal. (2)

Movement of the arms is smoothly through the positions rather than any delay at the positions ie the arms are always in flowing movement the various positions only achieved coincidentally. (17)

There are 56 tunes associated with Longborough (more than any other Cotswold tradition) and many musicians played, not all solely for one team. (18)

Steps and Arms

Balanced or Out Arms – arms to the side elbows bent hands at chin height, i.e. well up, used in Galley and Backsteps.

Gather Arms – the preparation position for the “High Up” move. A preparation for what comes next.

The Jump – feet together throughout (9 p141); arms gather then up the centre, apart over head and out to balanced on landing, (17) a Continuous movement. This is done with a pause on the landing rather than a rush into the next step; the hands describe a “there you are” movement (7).

Double steps – 1,2,3,hop; Arms – “ordinary Position, out with bent elbows and well up waving with wrist in time to the music” CJS. Interpreted as hair forward helicopters with wrist action.

Back Steps – “Shuffles”, BS – used in OY only – given in MB3 P12 / 24 referenced in MB4 (2)(Princess Royal 3rd version) OR Shuffles as Bledington (17). Harry Taylor was unhappy with the Bledington Shuffle and presented a cross between Fieldtown and Bledington as the Longborough style noted in CAR-02-25-008 (notebook MSS page 6) from The Full English as -

“ in back step R in front with heel across, then swing outwards still touching the ground while L hops, then L across +swing outwards while R hops” which is a description of a shuffle with more of a hop in it! (10,11)

Side Steps – Open – long and short double steps are given, often in Long sidestep notation only the arm movement can be used to distinguish the stepping - the variants are a / side / side / (2) and / side / double / (17). The footing being / rlr / rlrhr / in both but the arms performing the “/ side step / side step /” style in the former and the “/ sidestep / double step /” form in the latter.

Arm movement is - lead arm twirls as Double Step, other at side, twice per bar

Plain Capers - leap onto the named foot; Arms given in (7) as 2 circles in vertical plane in front up & out; down & in twice to each caper

Galley - marked and specific high Galley, the thigh is horizontal (17, 18), out to the side knee high, 2 hops with twists of the foot; Normally danced on the L leg, turn 360°

A Galley Left is

Left Foot = / step ; hl hl / FT ; J /
Right Foot = /lift to slow circle ; circle circle / FT ; J /
Arms = / out ; out / HU ; Out /

Forrie Capers – a high spring from one foot to the other then a quick change of feet (Hup 2,3, as a variance to the Bampton *Half Capers* of the same timing but without the change of feet on 2 and 3)

Formula Steps (Slows)

Fore Caper The back foot does not touch the ground but is otherwise similar to Bledington (10,11) as an example a RTB or RXB would be - right crossed behind left, feet together, Right caper and bigger left caper. Arms are High Forward, 45° up from Horizontal in front, opening out to balance on the 2nd step then gather and up over the top to balanced by the last of the 2PC. It will be apparent that the free foot is again the right foot but that the 2nd Fore Caper will be left crossed behind; this is achieved with the crossing movement with the left being simultaneous with the change of weight bearing feet – again, much as the Bledington Fore Caper.

It is given variously, as RTB t RL etc or RTB j R L ; in some collectors noted it is also given as / RTB t / Gr ; ... / with no turn and no FTJ (1, 14) all from Harry Taylor. The Morris Ring Archive (18) notes suggest there was a fluidity in stepping and thus any of these variants could be danced as desired.

Upright Caper with weight on the front foot / xh ; xh / R L /; arms are / out ; out / g ; HU / Again there are variants given in (14 p 433) varies / xh; t or J / R L / very similar to the Fore Caper. Or Harry Taylor's son recalls his father dancing / xh ; xh / twizzle; ft / the twizzle being a jump but turning full circle in the air (1). The cross hops being done with the free foot across in front or behind (14).

Figures

Once to yourself – 4 BS FTJ (CJS MB3 p12 / 24 as ref MB4 p47 {OY no 3 p38}); 1 bar shuffles; FTJ (17).

Foot Up – the collected notation gives some variations which are noted by other scholars as interchangeable depending on how complex one wishes the dance to be (18). Princess Royal has stepping notation given by both CJS (6) and CC (10,11) so the form is more set if one wishes to dance as collected. The Morris Ring Archive (18) suggests

Information from Harry Taylor to CJS on 2 and 13 May 1910 shows 3 ways of performing the dances, 3 sets of figures, 3 sets of footing, 3 levels of complexity.

The 3 styles of stepping given in the Archive (18)
Double, double, Galley, FTJ; repeat
Double, FTJ, shuffle, FTJ; repeat (Folk Tunes 2488)
Double, double, shuffle, FTJ; repeat

In the Morris book the published version of the foot up were altered “for Symmetry” and CJS was given a foot up of Double, Double, G, FTJ, Double, FTJ, G, FTJ as well.

For the double jig we are using these figures from the set dances

Gyp – 1 double step to pass and turn - 2 steps to pass by the right shoulder and step hop to turn to face each other, done as one fluid movement - feet together jump turning 180° in the air to land side by side facing away from your start position the direction of the turn in the air being opposite from the turn to face. So in the “pass by the right, turn to the right to face” the jump will be anticlockwise seen from above; 2 shuffles to place feet together jump. Repeat passing by the left shoulder.

FT2485 gives Gypsies as cross turn return to places – the above achieves this.

Hands Across – pass right shoulders, joining hands to pass, turn 90° right on the hop and feet together jump in place; galley left 270° and feet together jump facing partner

The Jigs

Princess Royal

References –

CC MSS GL 517 NB9 p6; LB 261,3; ; CJS MB4 p93-7, CJS MDT p16-7; CJS FT12 p2484; BC p27 - 9

L foot start throughout and CJS says 2 dancers – one walking round

Sequence - **OY;FU;JIG;FC;JIG;UC;JIG;**(HC;JIG) HC as Bampton Half Capers in the slow section

Alt Sequence - OY:FU:J:HC:J:UC:J (UC:J: but foot in front on this repeat)

OY = / SH / FTJ /

FU= 6 DS / GL / FTJ /

Jig =/ long open side R / DSR / long open side left / DSL / 3 cross hops LB / 3 cross hops RB /3 cross hops LB / RXB apt tog; hr /DSL / DSR / GL / FTJ /

The open side section may be / long open side / double / or / long open side / open side / the arms being the defining reference in the notation.

FC = fore caper section repeated 4 times / DSL / DSR / GL / FTJ /

UC= upright caper section repeated 4 times / DSL / DSR / GL / FTJ /

Cross Hops - weight on back foot: 3 hops 1st time and front foot 2nd time.

Jig may end on / 4PC / every time and / GL / 2PC / last time (1)

Jig may end on / G / or / Sh / then FTJ (10,11) and last time / G / 2PC /

The Gallant Hussar

Solo Jig

Start in the centre of the dance area

OY – 2 shuffles and Feet together Jump

FU – 2 Doubles forward to edge of area and Galley 180° feet together Jump; 2 doubles to return past place to opposite edge of area and galley 180° feet together Jump

CH – open side right, open side left, 2 Forrie Caper on the spot, double feet together Jump, Galley left to a position ¼ turn to the left (turning the way you face by 90° and you around the dance area) the galley is 270° ; feet together Jump.

Hands – double to move across to the other side of the dance space; feet together Jump to turn right 90°; galley left 270° (to face back the way you came); feet together Jump, repeat whole (with the jump and the galley in the other direction.)

Ch – as above – again this moves the dance position ¼ turn around the dance space

FC – 2 fore Capers to augmented music; 2 Forrie Capers facing centre and circling to the left around the centre of the dance space, effectively dancing in an arc around the edge of the dance area to end facing the opposite direction on the other side of the area; double on the spot; feet together Jump; galley Right to move ¼ turn to the right; feet together Jump.

Gyp - Double to move and turn 180° to the centre of the area, feet together Jump spinning 180° ACW ; shuffles back to place, feet together Jump ; repeat whole the other way round. Final jump is on the spot.

Ch – as above – again this moves the dance position ¼ turn around the dance space

UC – 2 Uprights, 2 Forrie Capers circling to the left around the centre of the dance space, effectively dancing in an arc around the edge of the dance area to end facing the opposite direction on the other side of the area each of the Forrie Capers is danced as a spinning Forrie 360° landing to face the centre each time; double on the spot; feet together Jump; galley Right to move to the centre of the dance area and 2 Forrie Capers circling to the left around the centre of the dance space, effectively dancing in an arc around the edge of the dance area to end facing the opposite direction on the other side of the area; double on the spot; feet together Jump; galley Right to move to the centre of the dance area and finish on 2PC in start place and facing the way you began.

Double Jig

Music and elements used to form a jig for 2 persons facing each other.

Music Formula is A AB 2(ABC)

Dance order is OY; FU; CH ; Hands; CH; FC; Gyp; CH; UC.

A - **Once to yourself** – sh FTJ

A - **Foot Up** – R foot start

Steps - / Double / Double / GR / FTJ / Double L / FTJ / GL 270° - - / FTJ /
Move - /pass R / face out / 180° / spot / spot / spot / galley out to turn the set 90° ACW / facing /

B - **Chorus**

Steps - / OSSR / OSSL / FC (l-rl) / FC (r-lr) / Double L / FTJ / G R / FTJ /
Move - / R / L / forries facing on the spot / facing / facing / 270° turn set 90° CW / place /

A - **Hands around** – R foot start

Steps - / Double / FTJ / GL / FTJ / Double / FTJ / GR / FTJ /
Move - / pass R with hands turn 90° / place / 270° / place / pass and turn L / spot / 270° spot / spot /

B - **Chorus**

Steps - / OSS / OSS / FC (l-rl) / FC (r-lr) / Double / FTJ / G R / FTJ /
Move - / R / L / forries facing on the spot / facing / facing / 270° spot / place /

C - **Fore Capers**

Steps - / RTB t / R L / LTB t / L R / FC / FC / Double / FTJ / GL / FTJ /
Move - / facing / move to L ½ circle facing / spot / spot / 270° to turn set 90° / spot /

A - **Gyp** – R foot Start

Steps - / Double / FTJ / sh / FTJ / Repeat*
Move - / pass R and turn to face / 180° ACW turn so side by side / back / place /

*Repeat begins L shoulder pass and everything mirrored Sh to place, FTJ.

B - Chorus

Steps - / OSS / OSS / FC (lrl) / FC (rlr) / Double / FTJ / G R / FTJ /
Move - / R / L / forries facing on the spot / facing / facing / spot / spot /

C – Upright Capers

Steps - / xx / R L / xx / L R / FC / FC / Double / FTJ / G L / 2PC /
Move - / spot / / move to L ½ circle spinning / spot / spot / 270deg to turn set 90 / spot /
The xx are cross hops lb and rb then rb and lb, weight on rear foot

Ending the dances – one hand up only waving twice to the bar. Galley 2 PC

References

1. Bacon, Lionel - Handbook of Morris Dances p245
2. Sharp, Cecil J. – Morris Book 4; p98 (Princess Royal)
3. Sharp, Cecil J. – Morris Book 5; p105
4. Sharp, Cecil J. – Morris Dance Tunes 8 p16 (Princess Royal)
5. Sharp, Cecil J. – Folk Tunes 12 p2481 (Constant Billy – has dance elements and step timing)
6. Sharp, Cecil J. – Folk Tunes 12 p2484 (Princess Royal)
7. Sharp, Cecil J. – Folk Tunes 12 p2485 (Maid of the Mill) Arm Notation
8. Sharp, Cecil J. – Folk Tunes 12 p2475 (Gallant Hussar)
9. Sharp, Cecil J. – Folk Dance Notes vol1 - p45,137-141(original online at the Full English Project)
10. Carey, Clive, - MSS GL517 NB9 p6 (Princess Royal) (original online at the Full English Project)
11. Carey, Clive, - MSS GL514 – notation reservations (original online at the Full English Project)
12. EFDS, News No. 9 May 1925 (Arthur Heffer) p255
13. Journal EFDSS 1930 p51-7
14. Dommett, Roy - Notes, collected by Anthony Barrand, vol 2 pp 426-447
 - a. (Dommett's sources are from MSS C Sharp and J Blunt (collected from Oliver Webb who moved to Adderbury {RD notes this in "Context"}), G Butterworth, C Carey, and R Kenworthy Schofield – all from Harry Taylor);
 - b. Roy Dommett NB2 MISC Longborough - Small 26, Large 7 (collected in the Barrand volume)
15. Dommett, Roy - Longborough Talk, Sources of our Traditions, (MF Notation, online <http://notation.apps.morrisfed.org.uk/document-library/cotswold-morris>)
16. Dommett, Roy - Longborough; The Longborough Morris - Context of a Recovery; (MF Notation, online <http://notation.apps.morrisfed.org.uk/document-library/cotswold-morris>)
17. Cleaver, Bert – Morris Jigs from Bledington, Headington, Longborough and Bucknell
18. Morris Ring Archive; notation online <http://www.tradcap.com/longborough.htm> – no author given (poss Chris Metherell) – Longborough, What we know of this Largely Ignored Tradition.
19. Morris Ring Archive; notation online <http://www.tradcap.com/SchoMSS1.html>
20. Butterworth, George - (original online at the Full English Project)
21. Hammond, - (original online at the Full English Project)

Other links on this site can be accessed from

<http://www.tradcap.com/thehidden.html>

<http://www.tradcap.com/archive/Traditions/trad1.htm>

<http://www.tradcap.com/archive/index.htm>

Abbreviations

r – Morris step – onto right foot (l for left foot)

hr – hop on the right foot (hl left foot)

R – Caper onto the Right foot (L for left foot) (contextual as L Leg would be left leg etc)

PC – plain Caper – as R or L where the footing is not defined.

OSS – open side step

Sh – Shuffle back

RTB – right toe behind (LBT for left toe etc.)

FT – feet together in dance notations and Folk Tunes with a number in references to source material

T – together – the FT is a landing movement of both feet where “t” is the placing of one foot next to
. the other

J – Jump

OY – Once to yourself

FU – foot up

UC – Upright Caper

Double or DS – double step – lrlhl etc

G – Galley

RTA – right to across

FC – Forrie Caper

RXB – Right crossed behind (LXB for left)

XX or xh – Cross Hops

ACW – Anticlockwise (CW - clockwise)

CJS – Cecil Sharp

LB – Lionel Bacon

CC – Clive Carey

BC – Bert Cleaver

RD – Roy Dommett

FDN – Folk Dance Notes by CJS

MB – Morris Book

HT – Harry Taylor

MSS – Manuscript

RKS – R Kenworthy Schofield