



Knights of King Ina Workshop for Open Morris, November 2015 5 Princess Royals

Introduction

Good, safe dancing depends on using a light step and absorbing the impact shock of landing on the ground by using the elastic systems of the body. The muscle, tendon and ligament along with an extensive system of connective tissues collectively known as "fascia" provide these elastic systems. This was known from observing the dancers that formed the collected from resource...

In Lionel Bacon's book a passage by Maud Karpeles is quoted and often overlooked.

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) (Bacon, p xvii)

also

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

Comments made by dancers themselves add to this opinion...

- Wells – "it's not the legs that do the dancing but the hitch up of the body"
- Kimber – "never dance flat footed, always on the balls of the foot" & "if you bend – you spoil – looks squabby about the backside, stand straight."
- and at Ilmington also this is noted – "not on the heels as it shouldn't be."

The advice (Professional from me also) is to land by "collecting the ground" meaning to come into contact with the floor by toe, then heel and further distributing shock by bending the knee and hip slightly – effectively a shock absorber. The energy from this "collection" of force loads the elastic recoil of the fascia and timing additional muscular action will lead to greater output for less effort than by muscular action alone. Athletic measurements show that up to 30% greater efficiency can be obtained using this method; all this allows you more presentation without more effort, longer dancing and less tiring; this is dependent on the timing being correct and the speed of the dances can be defined by this system.

The Princess Royals

“A Handbook of Morris Dances” by Lionel Bacon details 10 Princess Royal Jigs, 9 of which are called “Princess Royal” and one “Bold Nelson’s Praise” one other is mentioned without notation but with enough information to offer something close (Adderbury); 2 of the traditions have variants noted.

Below is a list of the earliest collection dates and references for the dances we’ll look at, all available from the EFDSS via the Vaughan Williams Memorial Library online at “The Full English Project”. To these we’ll add the Modern accepted version of The Bampton Princess Royal.

The Bampton Princess Royal – Cecil Sharp FT 2267 Aug 11th 1909 – William Wells
The Bampton Princess Royal – Cecil Sharp FT 2348-50 Aug 26-8 1909 – William Wells
The Bampton Princess Royal – Clive Carey Aug 28th 1912 – Arthur Dixey
The Bampton Princess Royal – Cecil Sharp June 1st 1914 – William Wells
The Bledington Princess Royal – Cecil Sharp FT 2429 Dec 31 1909 – John Hitchman
The Fieldtown Princess Royal – Cecil Sharp FT 2566 – Jan 7th 1911 – Henry Franklin
The Longborough Princess Royal – Cecil Sharp FT 2484 May 13th 1910 – Harry Taylor
The Longborough Princess Royal – Clive Carey March 24th 1913 – Harry Taylor
The Bucknell Princess Royal – George Butterworth – July 1912 (without Music)
The Oddington Princess Royal – Clive Carey Oct 21st 1912 and 24th March 1913 – Charles Taylor

The others are

Ilmington – not seen in “The Full English Project” Mary Neal reference (Clive Carey / Frank Kidson)

Ducklington - Clive Carey, Sep 20 1912 Tom Wiggins;

Cecil Sharp from Joseph Druce (folk notes Vol 1 p122)

Sherborne - not seen in “The Full English Project”

Adderbury – a note from William Walton to Janet Blunt / Cecil Sharp – from “ A Handbook of Morris Dances”

Bledington version from Morris Book 5 by Cecil Sharp.

Also used in preparation for this workshop was the

Morris notes by Roy Dommett, as collected by Anthony Barrand.

Bert Cleaver – Jig books.

A Handbook of Morris Dances by Lionel Bacon

Details of the stepping and inflection for the traditions are given in previous notations from KOKI and are available here:-

<http://www.koki.org.uk/downloads1.html>

of these the only one not notated already is the Oddington one and that is given below

Princess Royal - Bampton pre 1914

Seq = OY:FU:JIG:UC:JIG:HC:JIG

OY= SC

Jig = CJS MB /OSSR/OSSR/OSSL/OSSL/DS/ | r fa -/ x x fa -/ x x fa - /SS/SC/BS/SC/

R foot lead. L behind 2x in bar 7. R in bar 8.

OSS danced moving.

Jig = R. Dommatt (modern) /CSSL/CSSL/CSSR/CSSR/ x x x x / x x x - / x x x - / x x x - /SS/SC/BS/SC/.

L behind in 5, 6 and 8 R behind in bar 7. Free foot crosses in front on beats 1 and 3 and back on beat 2 and 4 (bar 5). Spring and tap with free foot. Change feet in bar 6. Arms high balanced.

UC = fill music with single steps /SS/SC/BS/SC/

HC = as UC

Bampton Style variations

Style

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

Bampton altered hands – from post 1914 but before the modern teams

The hand alteration noted by mad Jacks Morris in Hastings and continued in the Clausentum Morris from Southampton were used in the single stepping variant post 1914. The hands are thrown up and forward on the final beat in the bar or anacrusis as usual; but instead of the quick return to the belt in the bar before backsteps the hands were left forward and then whilst the backsteps are performed the opposite hand to foot is drawn back – i.e. one hand then the other on successive back steps.

Princess Royal Bledington

Sequence = OY:FU:JIG:FC:JIG:UC:JIG

OY = /SH/FTJ/

FU = /DS/DS/DS/DS/CSSR/CSSL/SH/FTJ/

Jig = /CSCSR/DS/CSCSL/DS/ CSSR/CSSL/ xlb apt tog/ xrb apt tog/ CSSR/CSSL/PC/PC/

FC = /FC/FC/FC/FC/DS/DS/SH/FTJ/

UC = /UC/UC/UC/UC/CSSR/CSSL/SH/FTJ/

In the JIG section xrb = cross hop with right foot behind left, apt = feet apart and tog. = feet together

Variant of the Jig section in MB3 1st

Jig = CSCSR DSR CSCSL DSL / xxx / xxx / xxx / xxx / 2DS SH FTJ

3 Cross hops with right behind in 1st and 3rd xxx bar and with the left foot behind in other, no feet apart or together.

Princess Royal Fieldtown

Sequence = OY:FU:JIG:FC:JIG:PC:JIG

OY= /HBS/FTJ/

FU = /DS/DS/DS/DS/CSSR/CSSL/HBS/FTJ/

FC sequence = danced on the lead foot then the other, on the lead again then the other then CSS CSS 2 HBS FTJ.

PC [replaces UC] = / 16 PC /CSSR/CSSL/HBS/FTJ/ the PC danced very vigorously

Jig = /CSCSR/DS/CSCSL/DS/CSSR/CSSL/X/X/CSSR/CSSL/G/FTJ/

X in the Jig section refers to a progression of elements in this dance

1st /2 bars heel and toe/ danced – take weight on R heel forward of body, weight to left toe under body, tap right heel in front then bring the right foot under the body and take the weight on the right toe, this all occurs in 1 bar of music and is repeated, left heel, right toe, tap left heel, weight on left toe; CJS MSS varies this suggesting a stamp is made where the heel tap is noted in this section

2nd /c urk c /c ulk c / - Clap hands – front, under R knee clap in front etc.

3rd /c c show/ c c show/ - Clap hands twice in front then arm high up

Princess Royal Longborough

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 /

Oddington

Carey and RD sources make the following

Style

Posture – care not to lean back.

Step seq Left foot both times - 2 ds 2 hbs ftj - the free foot brought smartly across the supporting foot on BS

Stepping arms are opposite arm to leg out from side across to eye height.

Both up on jump, up means straight up rather than a shrug.

Plain capers are L – R - / with down and up arms, height and relaxed free leg.

Fore Capers (HC) are Forries – with down and up arms

Double galley (galley hook) used where possible at end of phrases (C Taylor would opt for this if possible but varied with 4PC and G 2PC on occasion – RD)

Galley on L foot Hook on Right | hlhl / r – hook - / arms were wave R in / wave L in - L up /

Side step seq – r | r l / r | r hr / l | r hl / r | r hr /
Ss / ds / ss / ds /

Hands = same hand and foot – 4th bar is variable depending on next step seq.

Alts are / r | ft - / or / ft - j - / or / r – hook - /

Single Capers – Lb (crossed) ft L ft / Rb etc. the 1st step is a slight spring landing as noted with the feet crossed – weight bearing is evenly distributed, same for the double caper, big spring on 3rd beat. Big hop on 4th.

Double Capers – / Lb Rb ft J / Rb Lb ft J / spring and hands go up

Arms for slow capers – across, apart (down and in and up and out) gather to up and float down

Oddington Princess Royal

OY – galley hookleg or galley 2PC

Foot Up – 6 Double Steps Galley Hook

Jig = / ssr / ds / ssl / ssr / ssl / 3 bars of something / ds / ds / galley / Hookleg /

The somethings are 1st cross steps 2nd HC 3rd claps furkf fulkf

Single Caper – x4 Galley Hook

Jig

Double Caper x4 Galley Hook

Jig

Common Jig Format for Princess Royal

11 traditions – 13 dances – 2 variants – 1 without notation

Format - OY: FU: JIG: 1st SLOW: JIG: 2nd SLOW: JIG

OY – the typical end section of the tradition – usually the 2 bar break

Foot Up - 6 bars normal stepping and 2 bar break

Slows – generally, 2 slow sections to “C” music each danced as 4 of the SLOW CAPER specific to the tradition, 2 bars stepping and the 2 bar break.

Jig

4 bars sidestep sequence – usually long sidestep.

4 bars something specific, usually including cross hops

Common features re

2 bars side step 2 bars cross hops or progression

4 bars cross hops

The progression uses tradition specific moves

/ clap, under right knee, clap /

/ heel and toe /

/ stamps /

/ clap, clap, salute /

2 Bars of stepping

2 bar Break

In all a 12 bar chorus.