



Knights of King Ina

Beginner's Jig Workshop 20th November 2016

How to Dance and Fieldtown Double Jig

Safety in Dance.

Dance for Longer, reduce injury, feel less shattered at the end of dancing, less aches the day after.

To achieve this in the Long term - prepare for the dancing by getting enough exercise, enhancing energy production, promote good blood flow and drainage. And in the short term – Warm up and cool down

Background understanding

At rest a body is mainly concerned with processing foods, filling stores and healing tissues that were previously damaged. This allows the body to obtain the best survivability it can.

Exercise is purely about survival. Whether this is fleeing, fighting, enhancing social ties, hunting for or growing food depends on circumstance.

During exercise the resources are used up and the immediate needs of the body are met on a moment to moment basis, stores replenishment is not one of these needs and this process is shut down, temporarily. In effect the blood supply is switched from “mainly to the gut” to “mainly to the muscles and nerves”.

To choose to exercise requires one to “convince” the body that this blood flow alteration is needed in order to meet the muscular and nervous need.

Warming up is effectively doing just that – convincing the body to move stores to the areas that will be required and reduce the stress on the body in completion of the exercise. The main features are

- Increase heart rate
- Enhance nerve transmission
- Open blood flow to muscles
- Improve joint movement and lubrication
- Improves muscular pliability
- Makes a mind/body connection
- Reduces injury

Begin by slow, low impact, movement; this raises the pulse and begins the shift of blood from gut to muscle, it begins to activate the nerves and joints.

Increase this to make bigger, more vigorous movements that allow the furthering of the initial objectives and increase the muscular flexibility – DO NOT stretch for any length of time as this reduces performance and muscular engagement, it has no injury reduction benefit.

Increase the activity to include movements that are particular to what you will be doing so add Morris movements like galleys and jumps, hocklebacks and, lastly, lunges and RTB style movements. This reminds the muscle of their usable length but short term and dynamic and not to full stretch point.

Dynamic Stretch means – non-resisted full length contraction and relaxation - effectively move the joint from one extreme to the other. It should be controlled and continuous in style.

In time terms this need not be very long and an easy 1st dance can form part of the warm up.

Keep moving after the dance to keep the blood return moving and the body activated. You should consider starting the warm up again if you are static for even as little as 10 minutes.

At the end of the exercise COOL DOWN.

A time frame for this is slightly longer than it takes for your breathing to return to resting tidal breath.

Cooling down is about re-supply of the muscular reserves (so it is in a position to act again with the best performance) and drainage of waste products from the tissues.

Cooling Down prevents

- Blood pooling – aggravating cramp and producing dizziness
- Reduces tension around the joints
- Reduces lactic acid build up in the muscles (tired ache) reduces tension and improves the length and elasticity of the muscles
- Prevents some injuries e.g. muscle tears and muscular tendinous junction injuries.

Begin by reducing the exercise allow the pulse to lower, perform big, no resistance movements slowly and without resistance, keep the muscles contracting and relaxing to pump the fluids out and allow resupply of new resources. Long slow stretches to increase length of muscles will stimulate the inhibitory nerves to further reduce the muscular tension. Mix the moving and stretching elements together and continue the routine until the normal tidal breathing is achieved. Full length stretching is preferred at this time but avoid bouncing into the end range of the movement.

Any increase in breathing indicates a greater oxygen need and shows that the cells require an increased need for resources. To deny them the oxygen will increase the lactic acid and lead to aches and stiffness with possible cramping.

In the gaps between dances keep mobile to maintain the activity in the body use the dynamic stretches not to full length and keep the muscles moving.

Maintaining fitness to dance

How much exercise and how frequently – get enough dancing or do some other exercise. Dancing for 2 hours a week in the club setting and then to expect that fitness will improve and ability and learning will be enhanced is an error.

The net benefit of exercise is delivered at 36 hours after that exercise and the whole benefit and recovery process is fully complete at 48 hours. Muscle groups and ability are declining in strength if

not used again shortly after the 48-hour point, so some form of whole body exercise every second day to help with and maintain dancing fitness is needed.

Energy Production - All the energy used by the body is produced from the burning of glucose or fat. In extreme circumstances glucose, can be made from proteins and then used in the same cycle as fat/ glucose. The process is described in “Kreb’s Cycle” and this informs of the various nutrients required to make the process run. A pictorial representation is available here <http://www.epigenetics-international.com/uploads/Energy%20Flowchart-1.pdf> for interest.

The nutrients are Zinc, Magnesium, vitamins B1 B2 B3 B6 Biotin. One can also see from this chart how and where in the process the lactic acid build up occurs.

Foods - A Morris dance or jig is akin to a short sprint (what that means to each in their own ability). So, macro nutrients that provide the glucose and fat supply to allow the system to work are the appropriate foods to take in. Any complex carbohydrate (that will break down to sugars in the gut) will take 3 hours to digest so eating those immediately before dancing leave them sitting in the gut.

Carbohydrates and fats in advance will offer nutrition but most of the fuel used will come from muscle stores and fat stores already laid down. The Glycogen stores last about 30 minutes of continual usage before exhausted and will be replenished in resting phases. This is sped up by the proper cooling down stretches. Only when the Glycogen stores are used up do we switch to Fat use – runners call this “hitting the wall” as the energy production switch is noticeable.

Considerations for dancers of different ages

Pre-adolescent – they are not “little Adults” their bodies are not fully developed physically or mentally. Their temperature control is less efficient than an adult. Their perception of continual exercise is not as an adult and they will continue into fatigue without realising. They adapt to change faster and recover faster.

Adolescents - growing fast and bones and ligaments are at greater risk at this age Boys generally have an increased risk over girls. The changes in strength and flexibility as rapid and they have a fast alteration in self-image and esteem. Need more warm ups, more fluids and foods more frequently. Overstretching to be avoided.

Older dancers – less elastic and possible osteoporosis risks to be taken into account. Tire more quickly and alterations in strength and flexibility are notable. HOWEVER – keeping dancing reduces the onset of the aging changes.

Water

Your body will inform you of your water or hydration needs. If you urinate dark urine you are dehydrated – drink some water. If you urinate pale gold, then you are about right. If you need to urinate often and the urine is clear and watery you have drunk too much. The prescriptive “thou shalt drink 2 litres a day” Is a guide only and whilst it should be respected as a reminder – be your own sensible judge. If you are thirsty – drink something – you are already dehydrated to more than 5%. Tea, Coffee, Alcoholic drinks (even weak beer) are diuretic and will lose you water overall.

Injuries and avoiding them

60-75% of all dance injuries and due to overuse (Potts and Irrang 2001, Thomas and Tarr 2009 Russell 2013)

About 50% are muscle, 35% joint, 22% tendon and 20 % bone (Laws 2005)

Common locations are 40% lower back, 30% knees 30% ankles, 20% feet Laws 2005)

According to Laws (2005) the perceived causes of injuries in dancers are mainly overwork (32%), Fatigue (27%), Recurrence of old injury (27%), Ignoring warning signs (21%), Repetitive movements (21%), incorrect technique (19%), insufficient warm up (16%), being higher than issues from props, floors, new dances or cold environments. This list shows the parameters for dancers and foremen to consider in teaching schedules and dance outs.

Muscle - injuries are produced by over stretching in an uncontrolled or “ballistic” manner. Joints that are limited in movement by muscles will show muscle pulls if they are thrown or forced to the ends of their ranges; muscles that are over exerted when their supplies are limited and they are “cold” or have fibrous knots noted in them will suffer pulls of the fibres. Most of these injuries occur as the muscle joins its tendon. Treat with ice initially (2 days) and then massage and heat.

Joint – surface abrasions are noted when there is a pre-existing arthritic complaint or the muscle operating a joint is under powered or out of balance. Corrective directed exercise will assist the balance issue and only palliative care will allow continued dancing in the arthritic case. It is true that altering technique can assist in the arthritic example but this would need advice from a professional to achieve.

Tendon attachments to bones – sudden pull trauma produced by the sharp snappy stop to a movement at the extreme of the range of movement for that joint.

Ligament – stretch and elasticity. Ligaments are designed to limit movement at a joint but only in certain directions – forced movement into that movement will stretch and injure the ligaments. Treat with ice (2 days) then heat and local irritation (rub them) to promote the healing and blood flow. severe strains should be immobilised.

Joint injuries

Foot and ankle - Dropped arches – supports and professional exercises and possibly podiatry are indicated. The feet are one of the 2 human foundation areas and care of these is highly recommended. Twisted ankle / sprains are ligament injuries – see above.

Exercise for balancing on one foot is recommended to provide ankle control and muscular integration. Good muscular integration will protect and ankle that is prone to “turning” it will also help support the arch of the foot. One common issue that relates to ankles is “shin splints” and this is caused by non-use of the ankle movement and loss of blood return from the calf. The pain is felt on the front of the leg. This is also seen when one lands on the heels repeatedly – the shock induced can in some cases lead to micro-fracture of the tibia.

Knee – Meniscus injuries are caused by twisting on a weight bearing knee – don’t. These are going to finish your dancing career or at least finish it for more than a year.

Knees are vulnerable to weight bearing twisting movements and need to be operated straight. The line of the middle of the thigh muscles should line up through the kneecap and point at the 2nd toe through a straight foot. This allows a balanced use of muscular power through the knee. Common issues are seen when a flat foot allows too much force to the inside of the knee and the with repeated use a medial ligament strain ensues or the run of the knee cap is unbalanced and there is wear on one surface.

Lower back – over extension of the lower spine (hollow back) is mainly due to inadequate core strength – some abdominal curls done daily will assist in this, Yoga and Pilates classes include these exercises.

Shoulder – pulls and over range injuries from throwing type motions are a cause of muscular tendinous injuries in the rotator cuff. Frozen Shoulder – where the range of shoulder motion is limited is an inflammatory condition that requires professional help.

Summary – Injury avoidance

Warm up and cool down.

Layer clothing to maintain core body temperature

Maintain muscular strength and stamina with exercises between dance sessions

Gradually increase dance intensity

Take sufficient rest

Remain hydrated and eat the correct foods and nutrients

Control alcohol intake while dancing.

Acute injuries need protection, rest ice compression elevation diagnosis

Avoid Heat alcohol running massage

Recover with treatment reassurance understanding support and targeted training

Chronic injuries require professional advice and a targeted treatment and return programme.

Dance Technique – Cotswold Morris.

Step Timing - C# describes “double step” in the Morris Book, the 4/3 and 6/3 steps (described on MB1 p53) show different inflections that depend on the musical time signature. Many of the Morris tunes are in 6/8 and require a 6/3 step timing; where they are in 4/4 then the 4/3 stepping is used. In practice this means that there is a slightly longer pause between the 1st foot fall and the 2nd than between the 2nd footfall and the 3rd and the 3rd footfall is again followed by a longer pause before the final hop. In the 4/3 stepping the gaps between steps are of even duration.

Step Speed – It is the opinion of KOKI that many dancers and teams dance too fast. The speed should be at the pace that allows *full completion of the step being performed* and allows for some *ground clearance* that enhances your posture and poise and improves your show.

Too fast denies getting height and completing the steps. It certainly takes more energy and fitness to dance with height, however, if we add back the inherent elastic recoil in everyone’s muscular tissues by timing the “rise” in the stepping, one can reduce the energy need by up to 40%. Use of this will start to inform of the best speed for you to dance at.

Turning movements – should all take place in the air as to turn on a supporting leg is to damage ligaments and knee menisci. Make the step then use the time in the air between hops to make the turn, control the turn when in contact with the ground.

Hankie usage – the flick, where the movement comes from.

Different styles use differing hankie holds. The Brackley, Adderbury and Headington dancers are specific about the hankie holding and notes on this are in the relevant teaching elsewhere.

For the purposes of this workshop and Fieldtown in particular, the following hold is advised.

Hold the hand palm up. Place one corner of the hankie between the index and middle finger so the hankie hangs down below the back of the hand. Keeping the corner of the hankie on the palm side in place, wrap the hankie around the middle finger twice, up between middle and ring finger and down between index and middle finger. This locks the hankie in place. Turning the hand palm down allow the hankie to open out over the back of the hand. This allows one to make the “flick” that is necessary in Fieldtown. When the flick is required the arm will come up to horizontal and the arm, through wrist and finger flicks forward extending the force through the hankie so it flicks out as an extension of the horizontal arm and hand. The hankie should be open enough to allow a float down in the stepping following this.

There are other Holds, one often used that allows an easier float is to hold a corner of the Hankie in the fist, the difficulty with this is that the flick will require a sharper wrist movement as the hold denies the use of the fingers. in summary, the float may be better but the flick is not and both are needed in Fieldtown.

Posture and body language. The most perfect posture is the one costing the least energy. In dance terms, it also allows the natural bend in the spine and leg to operate as shock absorbers thus reducing the impact on the joints. Use the natural recoil in the muscles and the flex in ankle knee hip and the spine to reduce the shock impact. Done well the stepping will be almost silent and the bells will sound well above the footfall.

Poise keep a vertical line from head (ear lobe) through the shoulder, the hip joint, the knee and allow the weight to rest on the balls of the feet with the heels off the ground. In the once to yourself rise into this posture and then dance holding yourself up, proud, engaging with your audience.

All the movements should be from the “centre” or “Heart” – aim to move this “centre” when you dance and avoid leaning or leading with the chin. This centred posture looks confident and non-threatening and allows for an efficiency in energy that allows you to dance more without early fatigue. Be aware that if you begin to flag then the posture is one of the first things to “droop”.

Arms – are used as the counter balance to the leg movements and to assist balance. All of the leg movements need a solid base to work from and where none is available a counter strain is needed from another muscle set.

Using the muscles across the back to feel the connection between the arm and leg movements will energise the stepping you do, be more efficient and reduce the injury risk.

Pulling the arms down using the back muscles will raise the rest of the body, making it slightly lighter and thus the leg muscles will raise the body higher in a jump.

Breathing – remember that this is a good idea. Then concentrating people tend to hold their breath, be aware that breathing more than seems necessary will increase the oxygenation of the blood and thus supply the tissues and brain more fully. Waiting to be out of breath before breathing fully will always be trailing the need of the body and lead to lactic acid build up in the tissues.

Foods that improve oxygen transport are those with iron, B₁₂ and Foliates in them – green veg being the complete source.

Overheating – will reduce performance so layered clothing that can be shed or added as needed is recommended. Be aware that young and old dancer have a reduced capacity to moderate their

internal temperature and some medical conditions will lead to temperature control alterations. Diabetics and those with Thyroid conditions being typical examples.

Fieldtown

Background

The dances of Fieldtown, along with Sherborne, was considered the “ballet of the Cotswolds” meaning that C# felt that they represented the highest pinnacle in the development of the Morris. This style is widely danced and interpreted in the Morris world. The contents here represent a “back to first principles” look at Fieldtown that may depart from some current practice in other teams.

Style

Graceful with poise (LB) and with control and vigorous (RKS) the dances tend to be taken slowly and emphasize the lift from the ground and not the travel across the ground, 6-7 feet of travel being considered enough in set dances (CC, BC).

There is an accent on the preparatory hop before the surge of the dance on the first beat (LB) of a section, this preparation on the anacrusis with the feint step or hop is a feature of the tradition. The slower pace and emphasis on height leads to bounce with the necessary control.

Formula Movements

- Right foot lead. The repeat is left foot lead.
- Where the steps in a bar are noted a / is used as the bar separator.
- Arms are described as “place and slow down” or “flick and slow down” the travel from up to down takes 3 of the 4 beats in a bar, the 4th beat is when the arms are brought smartly back up with a flick of the wrist to make the hankies stand up.
- Control and vigour – the control is the smooth flow of the hands and the vigour is the height achieved.

Steps

- Steps are double (step right, step left, step right, hop right), free foot kicked in front, thigh at no more than 45^o and avoiding knees up or heels up style, weight on the toes lower leg relaxed, knee slightly bent. The change in supporting foot is in the air, rising off the weight bearing foot before the free foot is placed on the floor. (ds)
- Hop Back Steps, step onto the right foot, placed behind the left, hop on the right. During this hop the left foot is turned heel inward so the heel comes well across in front of the weight bearing right foot. The toe of the twisted foot remains on the ground. (hbs)
- Plain caper – a leap from one foot to another as high as possible; arms down on the 1st PC and up on the second. (PC)
- Side steps can be open or closed; in either case the trailing foot is placed behind the lead foot on beat 2. Long and short sidestep sections are used. A long side step is step, behind, step, behind followed by a double step in feet terms this will be / r l r l / r l r hr /. A short side step is step, behind, step, hop or / r l r hr /. (Long = / cs cs / css / and the lead foot indicated as l or r; and short = / css / and the lead foot again indicated)
- Feet together jump. (ftj) Being aware that you pull the toes up as you rise in a jump will give the illusion that you are further from the ground. People will think you have jumped higher; as another advantage this also allows the calf muscles to re-supply with resources and thus work more efficiently. There is research that shows this improves performance.
- Galley – in this example a galley right is to – BEAT 1 - plant the right foot whilst lifting the left knee high enough to form a right angle at the hip. The lower leg should hang down making a

right angle at the knee. The toe is not pointed. BEAT 2 – 2 quick hops on the right leg turning the body as far as the dance requires, the left foot (non-weight bearing) is circled twice in quick circles to aid the turn of the body, typically followed by feet together jump where the movement required can be finished. BC says do not turn into the galley meaning the initial plant of the foot should not aid the rotation that is next needed. Other sources and modern practice do not emphasize this. But KOKI have been taught to galley this way in Fieldtown dances. (g)

- Hocklebacks – this is a back-stepping movement with greater show than a hop back. Arms are out. Swing the foot in an arc from the hip (get the knees apart) to place the foot where the other one is – the free foot should knock the other one out of the way; hop on the weight bearing foot whilst the arc is made. This is done on the spot. (hkbs)

Arms

- Gather – the preparation for a jump or other high movement
- Show – one or both arms thrown up high e.g. lead arm in side steps
- High Up – arms up hands above the head – used in a Jump
- Up – arms out in front at shoulder height, elbows slightly bent. Double stepping. Place and slow, with the flick on the hop of the double step.
- Out – arms out to the sides hands at shoulder height elbows bent. This is the end position for out and it takes about a half bar of music to reach there from the starting position at chest level. The movement is a deliberate push to the side to reach the out position. Used in hop back steps where the hands make a small fig 8 pattern.

Figures

- Once to yourself – a preparatory movement to start the dance. In bars 7 and 8 dance 2 hop backs and feet together jump.
- Foot Up – outside foot start; 2 double steps, galley and feet together Jump. Repeated. This will use 8 Bars of music and is danced up to the music the first time, galley out to face down and FTJ, repeated facing down galley out, to end facing partner on the final Jump.

“Slows”

The emphasis of these sequences is to make the biggest movement on the 3rd beat.

FC – Beetlecrushers.

e.g. right foot

Beat 1 - Make a low hop on the weight bearing foot (left) and tap free foot (right) down in front approx. 18”; weight bearing is evenly split; arms out. (rtf; stands for right toe forward)

Beat 2 – feet together, draw back (a kind of scrape); gather hands

Beat 3 – plain caper left; up to down arms – some use waves

Beat 4 – plain caper right; down to up arms – some use waves

Some sources write the final 2 movements as Caper: Step as the beat 3 is more emphasized than the 4th beat.

UC – Upright Caper

e.g. right foot

Beat 1 – tap the toe of the right foot behind the weight bearing left foot (RXB); arms out

Beat 2 – feet together; gather hands

Beat 3 – jump; arms high up

Beat 4 – step onto the right foot; arms down.

Dance Sequence and finish

OY: FU:DF:FC:DF: UC:DF

Jig dances typically finish with 2 plain capers instead of the final Jump after a galley. In set Dances this is usually 4 plain capers all facing up.

Other consideration about Jigging

Does it tell a story? – could you take that story and alter the jig to relate this? Collaboration or Competition?

See also Barrand “Six Fools and a Dancer”

Jigs for multiple people

The jigs above are given for one dancer; however, they can be danced for two or even more dancers, they could be danced in a set of six and six people doing a solo all at the same time.

Most commonly jigs are for one or two.

There are a number of ways of organising the dances for two, here are some suggestions

Combative jigs – each dancer trying to outdo the other

The most usual format is **turn and turn about** which extends the length of the dance somewhat, it is usual to add a further DF to the end of dances like this where both dancers dance together one final time. This further extends the dance. Danced for yourselves and to a knowledgeable audience this is fine but at a pub outing the audience could be bored by this as could a festival audience who are looking to be entertained.

If you choose to dance this way you might consider adding a degree of byplay from the non-dancing person – interact with the crowd, engage in some fooling; the solution that the Sherborne dancers use is that the non-performing dancer dances around to the back, still performing but not detracting from the dancer in the spotlight. Remember if you start a dance you are performing until the dance ends – whether you are doing anything or not.

Another alternative, and one favoured by The Outside Capering Crew, is to **alter the format of the dance** in order to shorten it and to make sure each dancer gets their time in the limelight. They usually dance 2 person dances in this format

OY

1 foot up

2 foot up

1 jig

2FC

1FC

2Jig

Both UC

Both Jig

Making 8 sections rather than the turn and turn about which would have 13 sections.

Collaborative Jigs

Both dancers dance together and on occasion interact. The Fieldtown None So Pretty is a dance of this nature. There is scope to show how good two dancers are at being evenly matched and exactly in time with each other; they dance each the same way and in the same direction. To dance it as a mirror image gives a completely different feel to the dance. Try dancing it back to back, facing away from each other both straight and mirrored. Each form will look different from the audience viewpoint.

Music placement

Traditionally the musicians are UP. You end up dancing to the music (and to the music!) and not to the audience. So long as the musicians can see your feet they can time the music for you (doesn't work with hands – we tried it!) so they can be anywhere (except the bar) to play for the dance.

Performance and Expression

Jigs are necessarily selfish, they are yours to show what you can do, to show off. There is nowhere to hide unlike in a set of six where the form of the whole set is watched rather than individual dancers.

If you are not naturally a show off jig dancing will pose a challenge for you, perhaps you might think of wearing the kit and going out there is playing a role, a mask, you are someone else for a moment (i.e. don't make it too personal and owned).

As with speaking in public, you are performing to one person only, it's just there are multiple ones. Pick a person and dance to them for a while and then dance to another – the more you do this the easier it becomes and the more people you make eye contact with the more the audience will feel engaged.

Above all – if you make a mistake, ignore it, the audience doesn't know unless you tell them - what you did was in your jig even if it's never been in any other jig and NEVER, EVER Stop until the end; remember, the music will find you – keep going and end in style.

References

- Lionel Bacon (LB) A Handbook of Morris Dances.
- Bert Cleaver (BC), Dances and Jigs from Fieldtown
- Cecil Sharp (C#), The Morris Book – Step descriptions.
- Cecil Sharp (C#), Folk Tunes 2563 (none so pretty)
- JEFDSS, 1928 (style notes)
- Clive Carey (CC), GL517 NB9 (Style Notes)
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- Roy Dommett (RD); Notes, Collected by Anthony Barrand,
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- National Institute of Dance Medicine and Science <http://www.nidms.co.uk/>.
- Osteopathic Training, post graduate Physiology study and 30 years' practice.
- Anthony Barrand. 6 Fools and a Dancer.
- Morris Matters. Article on Jig Dancing. 18(2) 1999

- Morris Matters, 28 (Style Notes)
- The Morris Dancer 2 (4) (style notes)

Fieldtown – None So Pretty

Jig for 2 persons together, can be done to Constant Billy tune.

Book version recorded here – variations shown on the day.

OY – 2 Hop Back steps, land onto the right foot to begin; feet together Jump

FU – 2 Double steps; 2 Hop Back steps; feet together Jump – repeat whole beginning left foot.

JIG – clap, right hand touch right cheek, clap left hand touch left cheek, clap, right hand touch left shoulder, left hand touch right shoulder, clap, under right knee, clap, under left knee, clap slap right thigh bringing right leg up. 2 double steps galley right feet together jump. Repeat whole beginning left hand to cheek and following the same pattern to galley left at the end of the chorus.

The thigh touch / slap is given in MSS as a variant of the clap under leg. KOKI tend to raise the thigh to horizontal letting the lower leg hang from the knee, balancing on one leg with arms full forward horizontal at shoulder height.

This is taken fairly briskly - In shorthand with the bar count
/F rc – F lc /F rsh – F lsh /FURK FULK / F thigh - - / DS / DS/ G / FTJ / :
(F= clap in front; rc =right cheek etc. rsh = right shoulder etc.

Beetle - tap right forward, feet together Caper Right Caper (Step) left; tap left forward, feet together. Caper left Caper (step) left, 4 plain capers on alternate feet – repeat whole.

JIG – as above

Uprights - tap right toe crossed behind left, feet together; Jump; Caper (Step) left; tap left crossed behind right, feet together; Jump; Caper (step) left, 4 plain capers on alternate feet – repeat whole.

JIG – as above. But finish the whole section on 2 plain capers R and L with arms presented.

KOKI have taken to making the final thigh slap and leg lift a held poise for as long as possible – duration is defined by the female dancer closest to the lead musician.