



## Knights of King Ina Jig Workshop 26<sup>th</sup> March 2017

### Fieldtown Reprise

#### 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 4<sup>th</sup> 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

- Double (step right, step left, step right, hop right), free foot kicked in front, thigh at no more than 45° 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 1<sup>st</sup> 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 (ft) this is a definite step where the feet are placed together on the ground and the body is prepared to give the upward impetus to the next move (jump) or to allow one to set off into the next sequence on a choice of foot rather than the one in the air.
- Jump. (j) Being aware that if 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. In notation of dances the Jump is times as the landing – landing on the beat – from a take off in Feet Together (e.g.)
- 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 2<sup>nd</sup> to 3<sup>rd</sup> 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

(emphasize the spring from this start position to the landing of the Capers at Beat 3)

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 4<sup>th</sup> 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**

The Jig form is now almost exclusively danced to the following sequence – this appears to have been standardised at the publication of “A Handbook of Morris Dances” by Lionel Bacon (with the huge input from Roy Dommett)

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.

In Manuscript (Folk Tunes 2564 and 2565), and noted by Lionel Bacon, the Fieldtown jigs were danced to the following sequence

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

– the 1<sup>st</sup> time right foot, 2<sup>nd</sup> time left foot start for the repeated figures.

and all ended on back step and Galley in the last 2 bars – as Sharp noted, this means that there is no final jump. The sequences in the jig did not otherwise have a Galley movement the last 2 bars of all sequences being backstep and Jump.

## **Fieldtown – None So Pretty**

Folk Tunes CJS – 2563, 7<sup>th</sup> January 1911

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

Sequence given as from Lionel Bacon / Roy Dommett

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.

## Lumps of Plum Pudding

Folk Tunes CJS – 2565 (7<sup>th</sup> January 1911)

This dance can also be danced to **Month of May** (Folk Tunes CJS 2567) and (Old) **Molly Oxford** (Folk Tunes CJS 2564)

It incorporates a long sidestep section – see notes above

Sequence given as from Lionel Bacon / Roy Dommett

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

*Foot Up* – 4 Double steps; 2 closed sidesteps – right then left - 2 Hop Back steps; feet together Jump

*Jig / DF* – long closed sidestep to the right (travels left) with the 1<sup>st</sup> bar danced with the body turned and the second bar danced with the body facing forward; long closed sidestep left (travels right) styled as above; sidestep right sidestep left; galley; feet together jump.

*Beetle / FC*-

tap right forward, feet together Caper Right Caper (Step) left;  
tap left forward, feet together. Caper left Caper (step) left,  
tap right forward, feet together Caper Right Caper (Step) left;  
tap left forward, feet together. Caper left Caper (step) left; closed sidestep right; closed sidestep left;  
2 hopbacks; feet together jump.

*Jig / DF* – as above

*Uprights / UC –*

tap right toe crossed behind left, feet together; Jump; Caper (Step) left;  
tap left crossed behind right, feet together; Jump; Caper (step) left,  
tap right toe crossed behind left, feet together; Jump; Caper (Step) left;  
tap left crossed behind right, feet together; Jump; Caper (step) left, closed sidestep right; closed  
sidestep left; 2 hopbacks; feet together jump.

Jig / DF – as above.

Finish on 2 plain capers R and L with arms presented.

## Nutting Girl

Given from R Kenworthy -Schofield in the Journal of the English Folk Dance Society 1928 p27

This jig is not given in Sharp's Folk Tunes book so an interpretation as to the sequencing can be left to the dancer.

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

*Foot Up* – 4 Double steps; 2 closed sidesteps – right then left - 2 Hop Back steps; feet together Jump

*Jig / DF* – long closed sidestep to the right (travels left) with the 1<sup>st</sup> bar danced with the body turned and the second bar danced with the body facing forward; long closed sidestep left (travels right) styled as above; sidestep right sidestep left; 4 hockleback steps, long sidestep right; long sidestep left; sidestep right; sidestep left; t galley; feet together jump.

*Beetle / FC-*

tap right forward, feet together Caper Right Caper (Step) left;  
tap left forward, feet together. Caper left Caper (step) left,  
tap right forward, feet together Caper Right Caper (Step) left;  
tap left forward, feet together. Caper left Caper (step) left; closed sidestep right; closed sidestep left;  
2 hopbacks; feet together jump.

Jig / DF – as above

*Uprights / UC –*

tap right toe crossed behind left, feet together; Jump; Caper (Step) left;  
tap left crossed behind right, feet together; Jump; Caper (step) left,  
tap right toe crossed behind left, feet together; Jump; Caper (Step) left;  
tap left crossed behind right, feet together; Jump; Caper (step) left, closed sidestep right; closed  
sidestep left; 2 hopbacks; feet together jump.

Jig / DF – as above.

Finish on 2 plain capers R and L with arms presented.