



Knights of King Ina Progressor's Jig Workshop 8th April 2018

Sherborne

Sherborne Jig and reprise of I'll Go Enlist

Knights of King Ina habitually start at the 1st recorded version of a dance, try to learn that and then alter it to what we can dance and for how we wish to present ourselves.

Here given is the form of the 1st recorded version of "Sherborne Jig" collected in 1910 from George Simpson and recorded by C# in the Folk Tunes book no 2453 and 2454 (prev note at 1729 is without steps and the Music is more closely akin to Lumps of Plum Pudding, Bledingotn). Where modern practice varies from this the recoded versions are given (LB, RD & BC). Other teams / dancers will have their own solutions and variations.

These notes are not intended to be any kind of authority (apart from being evidenced), but are a presentation of "as 1st recorded" rather than a re-teach of "how it tends to be done". It is up to the jig dancer to vary it to their own style and inflection so it becomes an expression of their dancing.

Where this dance learning is intended to be used in a set dance in a team one should prioritise the Foreman's teaching for side styling. Definitions and explanation for most of the terms and abbreviations used in the dance description which follows can be found in the notes from The Morris Book, reproduced below.

Style

On the toes, vigorous and noiseless, swinging foot is 12 -15" forward of the body. Avoid Knees up and heels up style (BC) R foot lead (generally accepted), RD gives L foot but Right in Sidesteps. The general emphasis is on the up, lift, elevation in dancing.

Steps and Arms

Step and arm combinations vary depending on what follows what. The only movements used are Swing Back and Forward (high and low) and circles arm above the head brushing the hair back; this "show" is discussed later. More modern usage includes Balanced arms for galleys and shuffles.

Stepping Foot Up

- Arms are "UP" when held forward at shoulder height. And "DOWN" when along the trouser seam. The movement between is an even relaxed flow swing back to the DOWN position and swing forward to the UP position.
- Basic step sequence is - 1 hop 3 4 - with arms from forward horizontal swing back and forward; down (back) through 1 and hop and up on 3 with the hankies going vertical to return to start place on 4 in standard step sequence.
- When a stepping bar is followed by a jump the hands need to be gathered for the feet together into the jump, this causes a snatch movement to occur at 4. (BC)

Shuffles

- Shuffle and jump = both feet on toes; left turned out with heel into right instep, the “down” position is the reverse of this but with weight on the whole foot. The sequence is - up, down up, down up, down, together. (RD) off timed so more time is taken on the “and” in the “up” position
- Double Step to shuffle, 1 hop 2 3 ft, twist twist, twist twist, jump..land.
- Arms are balanced – hands are shoulder level with slight bend of the elbow in OY and when the shuffle does not follow a sidestep (modern use).
- Shuffle arms when following sidesteps – use the arm as per sidesteps.

Sidesteps.

Sidestep with Shuffles - Open – go slightly forward in the direction of travel and shuffle back. Footing is r l r l up, down up, down and sidestep to return l r l r, up, down, jump / together (this is a landing from moving rather than a “feet together jump”. Return to place in the shuffle then Jump, thus making a triangle (RD). (BC) says the move is on the 1st and 3rd step and the free leg taking weight on step 2 and 4 lands where the 1st landing was – knocking the other foot out of the way.

Arm in all sidesteps is twists - arm above the head brushing the hair back - twice per bar, on beat 1 and 3. Lead arm only - right arm for a right sidestep. Noted as a “Show” in the early record, later C# made the Show a specific step but it is noted in 1910 as “in Showing” (FT 2455) C# goes on to describe the twist. Where Shuffles follow a sidestep the twists of the arm / the show is continued through the shuffle sequence. Free arm at the side.

Galley / Gallery - Shake Leg (1910, FT2456)

Very upright stance, knee well raised so the thigh is horizontal.

- Step fwd, no turn, free knee up, thigh horizontal turned out to 45 deg. (RD). The half rise position. (BC). RD in 1980 gives the 1st step is forward without any turn.
- Pause
- High spring, making the turn in the air, 2nd hop to complete turn. 2 circles, bring leg across other thigh, (BC&RD); the second step is a spring followed by a hop.
- Full move is not a complete turn or is a no turn.
- The footfall timing is the same as a Galley in other traditions and the same as the stepping in Sherborne double steps.

At the time (1910) that C# was collecting this dance the notation he used was to reflect exactly what he saw. Later, it appears, he “standardised” the notation somewhat and published the standardised versions. The notation for Sherborne makes it quite clear the Galley and Shake Leg are the same thing in this tradition (FT 2450).

When we tried the arms given and a typical leg galley movement it became plain that the lower leg moves in the same way as the arm – i.e. forward and back; rather than round in the usual double circle. It looked exactly like the Shake Leg given for Double Capers – and is what was recorded in 1910.

Capers – arms begin at eye height and from a “swing High Forward” to the Swing back position - i.e. to the trouser seam.

Other arm movements

Show – one hand well raised for the twists – “can’t hold hands high enough for the show” (FDN 1 p101a)

Salute – pull the forelock, wide circle and duck the head

FTJ = Arms are up the middle to shoulder level hankies stand up (BC), always end in this position at the end of the Jump (RD 1980)

Figures and Slows

Fore Capers – a series of “Forrie” capers dances with a big spring off the lead foot – land on the other foot and then change feet again – the footfall timing is 1 - 3 4 and the arm movements are the same swing forward and back used in the Double Step movements.

Upright Capers – each of these capers is as follows, danced on alternate feet lead. No arm movements are given for this figure in 1910. We have followed the Swing High Forward etc of the previous notation. From “up” swing back on the cross hops and swing high forward on the jump (to “pull oneself into the air”).

Land on the right foot, crossing the left one in front to touch the ground with the toe,
Spring low to swap feet landing on the left foot, the right crossing in front to touch the ground with the right toe;

Feet together Jump. Whilst in the air the lead foot (right in this e.g.) is thrown forward as high as possible and the other leg is bent fully at the knee so the shin and foot points backward, one effectively kicks the backside with this foot.

C# notates this as a “**Kick Jump**” but is also known as a **Split Jump**.

Half Capers respective combinations danced on alternate feet as follows: again, no arm movements are given for this figure; so, we have followed the same form, from “up” swing back on the step kick and then swing high forward on the spring.

Step onto the right foot whilst bending the left knee so the foot comes up to meet the buttock, keep the thigh straight. See C# Back Kick (given below)

Sharply straighten the left so the heel strikes the ground

Step onto the left foot and launch in a high spring...

To land on the right foot

Sherborne Jig

Once to yourself /sh /ft J /

Foot Up = 2 Double steps / sh / ft J/; repeated

Hands = s.b and s.f on alternate bars including the backsteps, s.b on FT and s.hf. on the jump.

Kneel Caper = 3 cross hops weight emphasis on rear foot, right foot behind 1st then left, then right again with the free foot swung across in front; toe touches the ground. (MB3 p12 gives even weight bearing.)

Kneel on left knee.

All that again on the other foot, and a third time, footing as first time.

Shuffles and FTJ.

Hands = balanced (“is it raining”) advised though not given. Swing back, swing forward for the shuffles and FTJ.

Foot Up = as above

Fore Caper = Step on left, right, left (replaces the cross hops and is timed the same); then launch as high as possible from right foot to land on the left foot (usually written as SC or step and Caper)

All that again starting Right foot. And a third time footing as first time.

Shuffles and jump (note – shuffles and jump is not the same as shuffles and feet together Jump – in shuffles and jump the jump is simply a landing rather than a take off and landing.)

Hands = none given not even to indicate no movement. Swing back and swing forward presented for consistency.

Foot Up = as above

Half Caper = Shake Leg – left; hop left; hop left, then launch as high as possible (SC) from right foot to land on the left foot. (note - C#2453 gives an alternative footing – step left, back kick with right 2 heel strikes with the right and SC launch right and land on left to allow alternative foot start on the second and third elements. Also given is an alternative to the SC movement – step right hop right PC L, again this allows alternate foot use in this figure.)

All that again starting on the right foot; and a third time beginning left foot again.

Hands = none given not even to indicate no movement. Swing back and swing forward presented for consistency.

Foot Up = as above

Upright Caper 3 cross hops weight emphasis on rear foot, right foot behind 1st then left, then right again with the free foot swung across in front; toe touches the ground. (MB3 p12 gives even weight bearing.)

Kick Jump.

All that again on the other foot, and a third time, footing as first time.

Shuffles and FTJ.

Hands = balanced (“is it raining”) advised though not given for cross hops. Swing high forward for the Jump then swing back and forward for the shuffles and FTJ.

Foot Up = as above but finish with 4 Plain Capers. (BC gives this as a Fast Foot Up and defines FU as 6 DS SH FTJ)

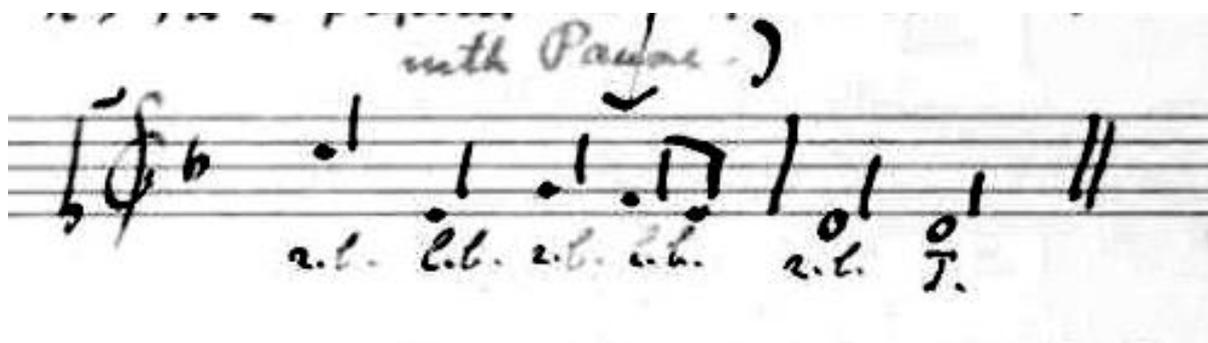
Notes on the dance

In C# 2452 he notes the above as the form with a walk round interspersing each of the dancing figures. Also published in MB4

In the Double Form he only notes a WALK round for the non-dancer. (C# FT 2452), by publishing MB4 C# defines other “walk rounds” and noted this occurs in solo and double jigs. Where BC gives a different styling form used in more modern interpretations.

FT 2452 17/3/1910 He says this

“Dancing walk round of No 1, No 2 repeats last figure. The walk round is done in a circle, r to l, in a stepping walk minimum steps, the left foot scraping ground as it goes forward. The hand movement is a mild s.b. and s.f. In double Handed Jig No 1 walks round while no 2 is dancing and so measures his time that he arrives behind no 2 in time to begin next figure without pause last bars of once to yourself danced as follows (in concluding dances No 1 and 2 perform side by side facing Audience, with Pause)



Step, shuffle back and land

This r.b. etc is a cross between back step and cross step. The feet remain on the ground throughout, but shuffle back by swinging heels in and out.

In dance, bars 3 and 4 may be shake leg, 5 and 6 ordinary step, 7 and 8 capers. Very often too at the end of the caper movements shake leg was substituted in penultimate bar for the 2 capers.

The hand movements throughout swing (high and low) and circles all used rather sparingly. Often in alternate bars no hand movements at all.

KJ means a jump with R kicked in front and L backwards alighting feet together”

Terms from the Morris Book by Cecil Sharp – steps and Hands described. (1907-1924)

The Side Step (MB1 2nd p54)

This step may be used in a stationary position, or in moving backwards or forwards.

When it is executed in a stationary position, one foot is swung in front of and across the other, and placed on the ground parallel to, and from 4-5" away from it. The weight of the body is then successively transferred from one foot to the other in rhythmical, rocking movement set up, the feet being raised alternately an inch or 2 from the ground. The centre of gravity of the body must always be directly above the supporting foot. The extent of these oscillations varies with each dancer and, to some extent, with the nature of the dance in which the step occurs. Some dancers habitually emphasize the rocking movement, while with others it is scarcely perceptible.

In advancing or retiring at the Side step one foot is placed from 6-9" in front of the other, and in line with it. The step then becomes akin to a chassé, one foot chasing the other, except that the dancer rocks to and fro as he moves. This rocking movement, however, is less marked than when the step is performed in a stationary position.

Usually, the course of the dancer is diagonally to his right or left, according as the front foot is right or left. Consequently, when the relative position of the feet is periodically changed, the dancer will pursue a zigzag course.

Whenever the side step is used, the body should be twisted at the hips into line with the feet, right shoulder over right foot, left over left, and the head turned so that the eyes over the front shoulder.

Ordinarily, the head and body are held erect; we have, however seen dancers incline both slightly backward.

The side step is, perhaps, the most graceful, as it is indubitably the most troublesome of all the steps of the Morris dance. The difficulty lies in adapting the step to the character of the dance, or of the music. Sometimes as, e.g., in "Old Woman Tossed Up" the side step is executed with the greatest vivacity and spirit; whereas in "Trunkles" it is danced with almost languishing, lackadaisical air.

The side step will be marked in the music diagrams by 2 rows of symbols. In the upper line the symbols will show the steps in the usual way, in the lower line, after the letters **s.s. (side Step)**, the relative position of the feet will be indicated by the symbols **r.b (right foot behind)** or **l.b. (left foot behind)**, followed by a line which will be continued until the position of the feet is changed, thus: -

| r. l. r. l. | r. l. r. h.r .. | l. r. l. r. | l. r. l. h.l. |
s.s.l.b..... s.s.r.b.....

The Swing (MB1 2nd p57)

This is a similar movement to down and up, but executed less vigorously and with the arms bent at right angles at the elbows. In the forward movement the hands approach the and very nearly reach each other in front of the body, at breast level; in the backward swing they move apart and away from the sides. We have occasionally seen dancers straighten their elbows in the backward movement; usually however, the swing is confined to the shoulder joint. The length of the swing is, roughly, 18", the movement is a quiet, easy one, and should have somewhat of a jaunty swaggering appearance. In the music diagrams these movements are marked thus: -

s.f. (swing forward)
s.b. (swing backward)

when the swing is used with Capers, or otherwise as indicated, the arms are swung forward and backward more vigorously and further - in the forward swing the hands would rise 12-18" above the head. This will be marked in the music diagrams thus: -

s.h.f. (swing high forward)
s.h.b. (swing high backward)

Circle (MB1 2nd p58)

The arms, well bent at the elbows, are raised until the hands are about 8" immediately above the forehead, and 14" apart. The hands are then simultaneously swung round in circles, first inward and toward each other, then outward and apart, each hand describing a circle in the horizontal plane, the right hand clockwise, the left counter clockwise. The swinging movement is executed partly by the wrist and partly by the forearm; the upper arm must not be allowed to move.

Each circular movement is made in half a bar of the music, the hands moving inward and toward each other on the accent, i.e., on the first and middle beats of the bar.

In the music diagrams this will be marked: -

Circle.

The Kick-Jump (MB4 2nd p15)

The dancer springs as high as possible off both feet and alights on both feet. While in the air, he swings one leg forward and upward, as in the Caper, and doubles back the other leg at the knee. It is an operation which calls for some agility.

This is marked in the diagrams: -

k.J. (kick-jump)
r.b. (right leg doubled back) ;

or

k.J.
l.b. (left leg doubled back).

The Gallery or Galley (MB4 2nd p16)

Standing on one foot, say the right, the performer raises the left thigh, bends the knee, and swings round the lower part of the leg, the foot describing one or two circles in a horizontal plane level with the knee of the supporting leg. The toe of the swinging leg must not be pointed. The direction of the circle is clockwise or counter-clockwise according as the swinging leg is left or right.

The movement is sometimes made in a stationary position, but more often while the dancer is turning on his axis. In the latter case, it is technically known as the "Galley out," the performer turning clockwise or counter-clockwise according as the supporting leg is right or left.

The Gallery occupies one bar of the music, the supporting leg taking a step at the beginning of the bar and either one or two hops during the second half of the measure. If two hops are taken they

should fall on the third and fourth quarters of the bar, whether the time be simple or compound, thus:-

whole turn cl. whole turn cl.

In the diagrams the Gallery will be noted thus:—

r. h.r. h.r. or l. h.l. h.l.

gal. _____ gal. _____

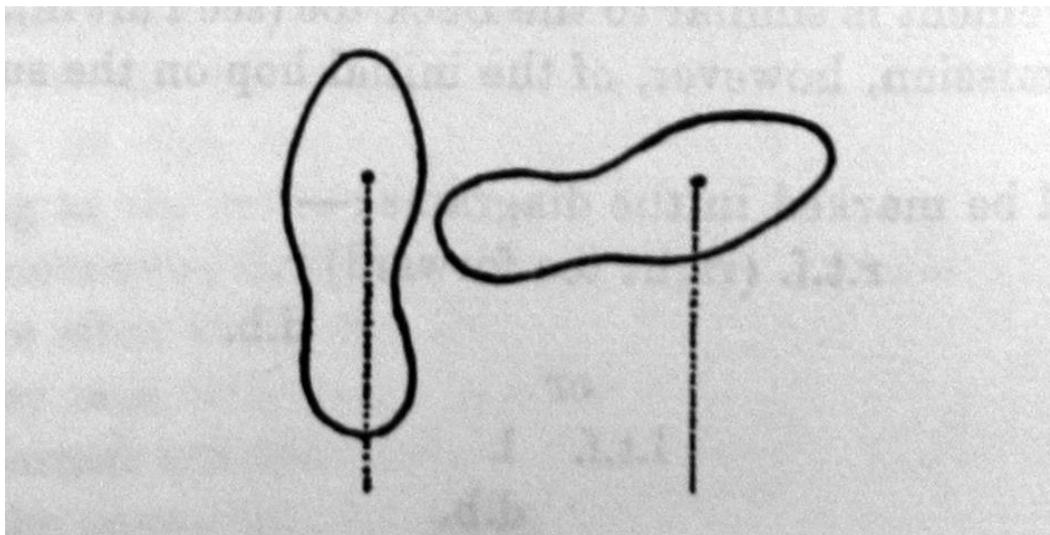
The Shuffle Back Step (MB4 2nd p18)

In this movement the feet, about ten or eleven inches apart, are slid backward in a series of jerks along straight and parallel lines. The sliding motion is executed on the balls of the feet, with the heels an inch from the ground.

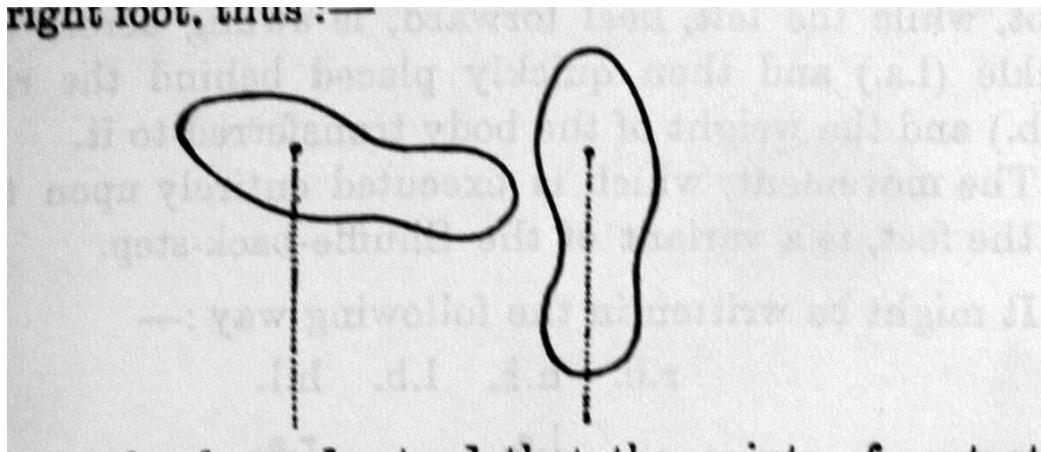
The weight of the body is supported equally on both feet. In the following diagram the lines P Q R S T and p q r s t represent the tracks described by the left and right feet, respectively; and P p, Q q, R r, &c., the points of rest. The distance traversed in each jerk, P Q, r s, S T, &c., varies with circumstances; the average is about six inches:

P.	l.b.	p
Q	r.b	q
R	l.b	r
S	r.b.	s
T	f.t	t

At P p the position of the feet is l.b., i.e., the left foot lies in the line P Q, and the right foot approximately at right angles to it in the line p P, the right heel resting close beside the toe of the left foot, thus:



During the passage from P p to Q q, the position is reversed from l.b. to r.b.; that is, the heel of the right foot is swung back to its normal position in the line of motion, while the left heel is swung forward and inward until it rests beside the toe of the right foot, thus:



It must be clearly understood that the points of contact between the feet and the ground are parallel throughout the movement.

The movement is thus a dual one, compounded of a backward jerk of the feet along parallel lines, together with a pivoting movement on the balls of the feet, one heel swinging outward, the other inward. The knees must be slightly bent and turned, synchronously with the heels, alternately outward and inward. The feet are usually brought together (f.t.) at the last resting place.

The beginner is advised to practise these two movements separately. First, let him place his two feet parallel, about ten inches apart, and practise the back shuffle along the double track P Q R, p q r, the feet lying throughout in the line of motion, with the weight of the body evenly distributed between them.

Next, let him place his feet alternately in the positions l.b. and r.b., as above described, pivoting on the balls of the feet, without moving backward. These two movements mastered, it will not be difficult to combine them. This step will be marked in the diagrams: -

l.b. r.b. l.b. r.b.
b. s

The Double Caper (MB5 2nd p18)

This is a step followed by a hop. As the step is made, the free leg is thrown forward, knee slightly bent, and the lower part of the leg swung quickly backward in a hook, then forward, and finally backward again, the last movement synchronizing with the hop of the supporting leg.

These three movements of the free leg which are not altogether unlike the vibratory shake of the forward leg in the ordinary Morris step affected by some dancers (Part I., p. 68) are executed by stiffening the thigh and shaking the lower part of the leg, in much the same way as the wrist may be shaken by a movement of the fore-arm. The knee must be very loose and the thigh raised approximately to a horizontal position, and in the backward movements the lower part of the leg must be tightly hooked, or tucked up, under the thigh.

This will be marked in the diagrams: -

R. h.r. L. h.l.
sh.l. sh.r.

The Back Kick (MB4 2nd p16)

A step is taken with one foot, say the right; the left leg is simultaneously bent at the knee and its lower part quickly swung back so that the back of the heel approaches the back of the thigh. It is then immediately straightened and the foot planted on the ground, heel down, toe up, close beside the toe of the right foot. The left thigh should not be raised, but must be moved forward an inch or two to allow the heel to be thrust forward. The movement is almost wholly confined to the lower part of the leg.

This is marked in the diagrams: -

r. l.H. (left heel).
b.k. (back-kick).

or

l. r.H.
b.k.

References

C# Folk Tunes 2453 2454 from George Simpson of Upton ne Didcot 17th March 1910

Other C# refs that assist Sherborne as a style –

FT 1724 – 29 incl; 2447 – 62 incl. 2450, 5 and 7 yield some info re steps but no info from any re hands in Slows.

FDN v1 p40 – ref to Sherborne only; p53 noted 2 jigs Sherborne and Bonny Green

p69 ref to Jim Hopkins Musician, p94 words to Go enlist from John Mason (Musician); 101a ref to Handkerchief, Galley, step timing, hands in the show.

C# FDN V4 P119 Words of Go Enlist from a Norwich Carpenter.

C# MDT 8 No 6 (1911)

C# Morris Book 4 P79ff (1911)

C# Folk Notes v4 p139 – 1913 costume.

C# Folk dance notes 1 pp 40, 53, 69, 94, 101a

EFDSS news Jan 1921 No 1 Jockie notes

EFDSS 2nd No 1 1927 p43 Princess Royal Notes

LB 1974 A Handbook of Morris Dances

BC 1983/4 Sherborne Dances and notes for Workshop

RD 1980 Notes, Retyped as Notes v2 1995 – shuffles

RD 1980 Workshop Notes

RD 1982 Notes, collected by A. Barrant

Morris Ring Jig Instructional 2010, 2011 – Video

Easeman – Dave – Workshop Notes 2014

Wortley v1 p 19,20,61,62. – not seen