



## Knights of King Ina Beginner's Jig Workshop 18<sup>th</sup> November 2018

# Kirtlington

### Jockie to the Fair

Knights of King Ina habitually start at the 1<sup>st</sup> 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 1<sup>st</sup> recorded version of "Jockie to the Fair" alluded to in 1910 when Cecil Sharp spoke to Mr Hawtin but the tune for which was not "collected" until 1922 from William Pearman see Folk Tunes book no 4925; Roy Dommett, p425 of his collected notes, arranged by Anthony Barrant, gives notation for Jockie to the Fair.

There is a revived modern Kirtlington Morris whose practice varies from this.

These notes are not intended to be any kind of authority (apart from being evidenced), but are a presentation of "as 1<sup>st</sup> 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. Good Dance Practice and Safe Dance Technique are default though and the core of what we present. Definitions and explanations 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.

#### **Step elements in a bar of music**

Whether the music is in 6/8 or 4/4 there are 4 dance elements per bar, only the timing of the elements alters. 1 is usually the first strong beat and the 1<sup>st</sup> foot placement thus the style in 6/8 is that the dance elements fall unevenly on beats 1,3,4 and 6 and in 4/4 the elements are evenly spaced as 1,2,3 and 4.

Numbering given from here on are the DANCE ELEMENTS rather than the music beats and the two should not be confused.

#### **Style**

All Cotswold Morris tends to be danced the toes and lightly with an upward emphasis. In 1922 C# notes that Bucknell often danced with them and the 2 sides were more or less alike. FT4926 gives styling notes.

#### **Steps and Arms**

Left Foot Start, straight leg style

4/3 step (RD) (C# book 1 p53) i.e. Double Step, evenly spaced stepping.

Arms – bend swing with elbow at 90° – Down and Up – Down on 1 and hands up to eye height on 4.

*Backsteps* – Hockle back (HKBS) high knees (at hip height) – exaggerated with a turn of the ankles; no swing of the body, take the leg up, turn it out, then down to become weight bearing.

*Arms* – “I Surrender” elbow and shoulder height out to the side, forearm vertical.

*Side Step* is closed – left crosses Right – 1,2,3 hop – or | r | hop |; body turns 45° feet remain forward.

*Arms* – from the sides arms out, round up above the head and down to chest on the “and ONE”.

Long Sidestep – 1,2,3,4,5,6,7 hop

Arms - are a combination of Sidestep and Double step arms

Feet together – land with feet together

Arms – gathered ready for the next step

Jump – the notations all give the note on which you land rather than the take off.

Arms – up to 45° in front

Plain Caper – big leap from one foot to the other

Arms – Down and up.

Anacrusis step – hop on the right, arms brought ready for the movement on 1.

### **The later Styling**

Given by RDv2 (and as used in Mendip Morris) for the Arms in Double Step is the Bucknell styled arms forward at shoulder high and snapped down on 1. For Sidesteps hands into chest on 1 and forward on the hop or on footfall 5 in Long Sidesteps. Alternate Arms for the Upright Caper given in RD425 gives hands at belt for all except Jump when High Up is done (see Below).

### **Figures and Dance Elements**

**Once to yourself** – the music plays 8 bars and the movement occupies the latter 4 bars of music

1 arms from the sides out up over the head to the chest

2 arms out to the “I Surrender” position

3 Two Hocklebacks

4 hockleback and Jump (remember a “Jump” in Morris is the landing with feet together from the previous movement – in this case the Hockle step rather than a “Feet together”)

Anacrusis hop on the right

### **Foot Up**

2 double steps 2 hocklebacks feet together jump

### **Upright Caper**

The elements are

#### **Footing**

Long step forward left foot / feet together / Kick Jump / small jump (rise onto the toes) /

Ltf / r / KJu / FT rise and fall on toes /

A light spring forward / a spring / legs forward and back / /

## **Arms**

Swing Up / Down / High Up / Down /

This is as given but more commonly used is a straight Jump rather than a “splitter”

It may be clear from this that some ground is covered, to avoid this make your track as necessary to regain your place. KOKI step forward on some and back on others of these. In the Double form of the jig we circle with our partner.

## **Jockie to the Fair – Kirtlington**

### **Solo**

*Once to yourself* (8 bars, A music)

*Foot Up* (8 bars, A Music)

*Chorus* (10 bars, B Music) - Long Sidestep left foot lead, same to the right; Short Sidestep left foot lead, and right foot lead; 4 hocklebacks and 4 plain capers.

*Uprights* – (C Music) 4 of the given sequence; 2 Short Sidesteps; 2 Hockle Backs; Feet together Jump

*Chorus* – as above

*Uprights* – as above

*Chorus* – as above.

### **Duet**

Danced side by side for 2 (or multiples of 2) dancers.

*Once to yourself* (8bars, A Music)

*Foot Up* (8 bars, A Music)

*Chorus* (10 bars, B Music) - Long Sidestep left foot lead, same to the right; Short Sidestep left foot lead, and right foot lead; 4 hocklebacks and 4 plain capers turn to face partner.

*Cross over* (8 bars A Music) – pass right shoulder in 1 double step, turn and face partner very close on 2<sup>nd</sup> Double Step; 2 Hocklebacks to separate and feet together jump in place. Repeat Whole

*Chorus* – as above

*Uprights* – (C Music) – as in Solo dance but circle with partner.

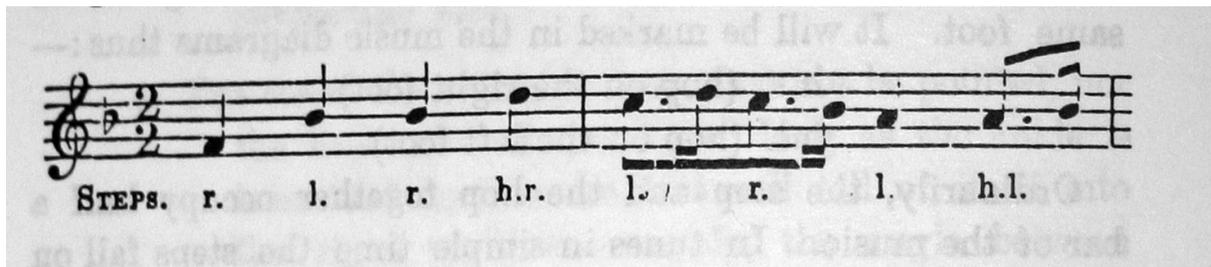
*Chorus* – as above.

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

### The 4/3 and 6/3 Steps (MB1 2<sup>nd</sup> p53)

This variety of the morris step occupies a whole bar in performance, and consists of 3 steps, on alternate feet, followed by a hop on the last supporting foot. It will thus be seen that when this step is repeated the bars will begin alternately with right and left foot.

In tunes in simple time the 3 steps and hop fall, successively, on the 4 divisions of the bar, that is, equal intervals of time. This form of the step is called the 4/3 step, and will be notated in the music diags. thus:-



In tunes in compound time, say 6/8, the second step and the hop will fall on the 3<sup>rd</sup> divisions of the 1<sup>st</sup> and 2<sup>nd</sup> beats of the bar i.e., on the 3<sup>rd</sup> and 6<sup>th</sup> quavers respectively – and therefore be executed in half the time of the 1<sup>st</sup> and 3<sup>rd</sup> steps. This is called the 6/3 step, and will be marked in the music diagrams thus: -



In the execution of the above steps it will be found that, except in very slow time, it is practically impossible to swing the forward free leg the full 15" when step follows step. When, however, the step is followed by a hop there will always be time to do this and even to hold the leg at the furthest point of its swing in front of the body for a moment or two. Some morris men will, on occasion, shake the free leg - to make the bells ring – they say. The beginner, however, had better not attempt this variation.

### The Caper (MB1 2<sup>nd</sup> p54)

This is an ordinary morris step with an exaggerated spring; indeed, the spring should be as high as possible, or as high as the time given by the music will allow. The springing leg must be in line with the body, which must be erect. The free leg is swung forward in the same way as far as in the Morris step, but no further. Some morris men habitually shiver the leg in the Caper. That is, shake the free leg as described above.

In the music diagrams the Caper will be distinguished from the morris step by use of capital letters, thus: -

- R. (caper on the Right foot)
- L. (caper on the left foot)

**The Side Step** (MB1 2<sup>nd</sup> 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 6-2" in front of the other, and in line with it. The step then becomes akin to a chasse, 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 hanged, 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: -

l. 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 Jump** (MB1 2<sup>nd</sup> p56)

The jump is made with straight legs and as high as the ability of the performer or the time of the music will permit. The dancer should alight on the balls of the feet, and then, if the opportunity offers, lower the heels to the ground.

When the jump is made without change in position, it will be marked in the diagrams thus: -

Ju.

If, however, the dancer changes foot as he jumps it will be marked in the following way:

j.

**Feet Together** (MB1 2<sup>nd</sup> p56)

This is the posture known to professional dancers and “first position” i.e., both feet flat on the ground, heels touching, toes turned out.

This will be marked in the diagrams thus:-

f.t (feet together)

**The Hockle Back Step** (MB5 2<sup>nd</sup> p17)

This is a variant of the Swing-step (Part 3, p. 27). A step followed by a hop is made on each foot in turn; while, simultaneously, the free leg is swung behind the other and takes the ground a few inches on the outside of the supporting foot, and at about the same distance behind it. Dancers must be careful not to exaggerate the movement by, for instance, swinging the free foot too far across.

This will be marked in the diagrams:-

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

**The Split Jump** (MB5 2<sup>nd</sup> p17)

The dancer springs as high as possible off both feet and alights on both feet. While in the air, he separates his legs sideways, and brings them together again as he descends.

This movement should at first be practised with some restraint, as it is apt to be dangerous; dancers, however, will come to no harm so long as they are careful not to separate their legs until they are high in the air.

This will be marked in the diagrams:-

sp. J.

When the jump is being made, the arms will be found to swing naturally outwards, then in again; as this is not really a distinct movement, it will not be noted in the diagrams.

**References**

Roy Dommett – Notes as collected by Tony Barrant. Vol 2 p421 ff and Vol 6 online at the

CDSS <https://sites.google.com/wsesu.org/roy-dommetts-morris-notes/home>

Percy Manning 1894 (Vaughan Williams Library)

Cecil Sharp 1908, 1912 (Copies of Manning) Note books in Vaughan Williams Library

George Butterworth 1912 Diary of Morris Dance Hunting - Vaughan Williams Library

Mary Neal 1910 from Hawtin– notes on the Morris, Vaughan Williams Library

Cecil Sharp 21<sup>st</sup> and 22<sup>nd</sup> Sept. 1922 from William Pearman, son of the Kirtlington Foreman;

Jockie to the Fair Tune 4925 with notes on stepping from Old Woman Tossed Up

FT4931 and Trunkles FT4926 all available at the Vaughan Williams Library.

Lionel Bacon – A Handbook of Morris Dances

Step Notations from Cecil Sharp – The Morris Book 1-5