



Knights of King Ina

Workshop Jig Notation, 17th March 2013

This notation uses familiar shorthand. Detailed below; the style and arm movements are defined by the tradition.

OY = Once to yourself

FU = Foot Up

FC/HC = Fore Caper / Half Caper section – a combination used in the tradition noted can be confused with...

HC = Not noted in CJS as a step but as a combination of steps occupying 1 bar, danced either R II or R Ir depending on tradition. When seen in a step notation this R II etc. is used; when a whole section is labelled HC then the tradition defining set of steps is used in that section

UC = Upright Caper – a combination used in the tradition

CSS = Closed Side Step, followed by the lead foot; danced as 123 hop timing

CSCS = Long closed side step, followed by lead foot; danced as e.g. r l r l, even in timing usually followed by a short sidestep or double step

OSS and OSOS R or L = an Open Side Step danced in similar fashion as the Closed Side Step (long and short)

HBS = Hop Back Step

HKBS = Hockle Back Step

DS = Double Step

PC = Caper aka Plain Caper

G = Galley – as defined by the tradition

FTJ = Feet Together Jump

SC = Step Caper

BS = Back step

SS = Single step

Fieldtown

Ladies of Pleasure

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

OY = /HBS/FTJ/

FU = /DS/DS/HBS/FTJ/ repeat

Jig = /CSSR/CSSL/HKBS/HKBS/DS/DS/G/FTJ/ (last time ends ../G/PC/)

FC = /FC/FC/HBS/FTJ/ (Bacon) or /FC/FC/PC/PC/ (Cleaver) repeat starting on the other foot

UC = as FC format i.e. use UC instead of FC in this section.

Variant – Foot Up - bar 3 & 7 is a G [LB]

Lumps of Plum Pudding / Old Molly Oxford / Month of May

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

OY= /HBS/FTJ/

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

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

FC= /FC/FC/FC/FC/CSSR/CSSL/HBS/FTJ/ (Bacon) or ends ../PC/PC/ (Cleaver)

UC = Same format as FC substituting UC sections for FC sections

The same dance is performed to all 3 tunes; where there are timing variations in the tune the stepping should be altered to match

Princess Royal

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 fwd 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

Nutting Girl

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

OY= /HBS/FTJ/

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

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

FC / UC sequence = /FC/FC/FC/FC/CSSR/CSSL/HBS/FTJ/

Variation :-

Sequence OY:FU:FU:Jig:Jig:FC:Jig:Jig:UC ending with HBS and G [no FTJ]. [CJS MSS]

None So Pretty / Constant Billy

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

OY= /HBS/FTJ/

FU = /DS/DS/HBS/FTJ/ repeat

Jig = / F RC F LC / F RB F LB / F URK F ULK / F B F thigh / DS / DS / G / FTJ / repeat starting with other hand (the notation is given assuming a Right hand lead) F= Clap in front URK = Clap under R knee etc.

RC = Right Cheek, RB = Right chest etc.

Variants = The repeat of the Jig section is often omitted [LB166]; URK is a touch of the thigh [CJS MSS].

FC = /FC/FC/HBS/FTJ/ (Bacon) or /FC/FC/PC/PC/ (Cleaver) repeat starting on the other foot

UC = As FC format i.e. use UC instead of FC in this section.

Bledington

Ladies Pleasure

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

OY = /SH/FTJ/

FU = /DS/DS/DS/DS/DS/DS/SH/FTJ/

Jig = /HKBS/HKBS/HKBS/HC[same foot]/DS/DS/PC/PC/

FC = /FC/FC/SH/FTJ/ repeat

UC = /UC/UC/SH/FTJ/ repeat

Lumps of Plum Pudding

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

OY = /SH/FTJ/

FU = /DS/DS/DS/DS/DS/DS/SH/FTJ/

Jig = /CSCSR/DS/CSCSL/DS/[HC] r-lr / [HC] l-rl /PC/PC/

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

UC = /UC/UC/UC/UC/DS/DS/SH/FTJ/

Princess Royal

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.

Wayford

The Wayford Jig

Sequence: OY, Galleys, JIG, RTBs, JIG, Twizzles, DF

OY = FTJ

First Figure - Galleys. /DS/DS/GL/FTJ/DS/DS/GR/FTJ/

JIG= /CSSL/PC/CSSR/PC/DS/DS/PC/PC/

Second Figure - RTBs. /PC/Kn/PC/Kn/GL/FTJ/PC/Kn/PC/Kn/GR/FTJ/

Third Figure - Twizzles.

/XHLB XHRB/FTJ(360)L/XHRB XHLB/FTJ(360)R/GL/FTJ/

/XHRB XHLB/FTJ(360)R/XHLB XHRB/FTJ(360)L/GR/FTJ/

Bampton

Princess Royal

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

OY= SC

Jig = CJS MB /OSSR/OSSR/OSSL/OSSL/DS/ l 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. Dommett (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

Wells

Princess Royal

This dance was originally made up in Wells, Somerset by John Pritchard (dancer associated with Chipping Camden, though it is not a Camden dance).

Given for one but if two dancers perform it then it becomes a competitive jig with an extra JIG section, both dancing together, at the end.

Sequence = OY:FU:JIG:HC:JIG:UC:JIG.

OY= FTJ

FU = /DS/DS/BS/BS/DS/DS/G/FTJ/

Jig = /OSSL/FTJ/OSSR/FTJ/XH/XH/XH/X A FT/DS/DS/G/FTJ/

HC = /RTB FT/FTJ/LTB FT/FTJ/RTB FT/FTJ/LTB FT/FTJ/DS/DS/G/FTJ

UC = /XToe/HC/XToe/HC/XToe/HC/XToe/HC/DS/DS/G/FTJ/

In the RTB sections this is a drop to a stretched RTB, stand up before the FTJ.

In any of the sections many adaptations have been seen to this for flamboyance, a twizzle on any FTJ rotating 360 deg.

Multiple RTB LTB (20 in total for the slow section)

If 2 dancers perform this then the exit from the dance space is 4PC or other similarly timed step. And the OY is always an FTJ in the final bar of the partners section.

Steps and arms for Wells

DS = Standard morris step; Arms down on the 1st beat of the 1st DS and “helicopters” brushing the hair back on the 1st beat of the 2nd DS

BS = As Wayford without the turnout of the foot; Arms balanced

OSS = Open; Arms are one flick of the hair forward on 1st beat with lead arm

FTJ = Arms up the middle on takeoff and over the top and down wide on landing. Continuous movement

HC = e.g., R ll Arms up the middle and down the middle to balance.

RTB = A lunge with the toe well behind, arms wide

G = One hop on the second beat; Arms balanced

XH = Cross Hops right behind in bar 5 and 7 and left behind in bar 6 and the beginning of bar 8
Arms balanced.

XToe= Cross Toe – a hop on the supporting foot with the free foot passed across in front of it, clear of the ground. Switch feet to perform the 2nd in the sequence. Arms balanced

FT = Feet Together

A = Feet Apart



Knights of King Ina

Jig Workshop, 17th March 2013

Unique features of the Traditions

Fieldtown

Start foot = Right

Style = Grace over power, preparatory feint step on anacrusis when changing sections. Wrist flick when arms come up to prevent the hankie from hanging, beat 4

Step and Arms = Double – plain Morris Step. Arms from shoulder high bent to meet in front of the chest on beat 1, floated down to sides and straightened (or not), then quickly up again on beat 4. (MB1 2nd p57)

Back steps = Hop Backs (CJS MB4 p20). Toe on the ground twisted to bring the heel in on beat 2. Arms out / balanced

Side steps = Closed (foot crosses the body); Long = / r l r l / followed by short or double step; and short is / r l r hr /. Lead Arm (same side as foot) up (sho level MB1 2nd p57) on anacrusis and then down from beat 1-3 then up again on beat 4. Other arm at the side

Galley = Avoid turning into the galley, all the turn is in the 1st 2 beats. 2 hops on beat 2. Arms are balanced for both beats

Jump = Feet together (heels together toes apart), Arms swung high fwd – both

Hockle back = MB5 2nd p17. Swing the foot round and behind the supporting foot, arms are out

Caper = As standard caper (MB1 2nd p57) arms are waves (MB1 2nd p59)

OY = 2 bars - / Hop Back / feet together Jump /

FC / HC = / rtf r (d.b.) / L l (d.b.) /

The rtf = toe placed on ground 18" in front arms out; r (d.b.) right foot is drawn back sl. spring from left to place weight on it arms are swung back; L = plain caper on to L foot, Arms show High Fwd step onto r in the draw back style, arms swung back

UC = / lb ft / Ju l /

Xh.....

Cross hop left behind, arms out; feet together, arms swung back; jump landing on both feet, both arms show high fwd; step onto the left, arms out

Arm definers = "Swung fwd" is hand at chest level nearly together elbows at right angles and down either straight or maintaining the bend. In a slow movement

"Swung high fwd" is straight up nearly vertically 12-18" above head (MB1 2nd p57)

"Out" or "balanced" is out to each side away from the body slight bent hand at waist height (MB3 2nd p7)

Arms remain "swung high fwd" when double step follows a "Jump" the arms floating down through the "up" position throughout the 3 beats

Bledington

- Start foot = Right
- Style = No feint steps at all. Be sure to give the counter twists their proper amount; 3rd beat accented
- Step Arms = Double, standard Morris step, arms counter twists twice per bar
- Back steps = Shuffles, arms out. (MB4 2nd p18)
- Side steps = Closed, leg crosses, arms are counter twist with lead arm only
- Hockle back = MB5 2nd p17. Swing the foot round and behind the supporting foot, arms are out
- Caper = As standard caper (MB1 2nd p57) arms are waves (MB1 2nd p59)
- OY = 1 bar shuffles, feet together jump
- FC = / rtb Ju / r L / (sharp) others (eg Cleaver) give / rxb r / R l / then change the feet to drop ltb etc.
In the rtb the toe behind is a 2 foot stretch behind. (MB3 1st p26). To affect the 2nd variant it is easier to tap and raise the r foot in this example rather than perform the Morris Step. Sharps notation implies that a spring from the rtb position to land feet together is made (MB1 2nd p56). From the landing of the jump either foot can then be used, the step and land in a caper on the left allows the 3rd beat to be accented as the notation is always made on the landing rather than the spring up of the dancer
- UC = / r.b l.b. / ft k.J / (Sharp) others (eg cleaver) give / r.b l.b. / rb. L /
Xh..... x.h... ..
For the others - where the weight is on the back foot and the toe is tapped well across the supporting foot. Arms are out through all of this and show high fwd on the caper. Sharps k.J. is described (MB4 2nd p15) and is a forward backward split in the air
- Step and Arm specifics = Counter twist (MB5 2nd p15) – arms at sho height, bent at the elbow in front of the body hands at head level, wrist movement in vertical plane, down in the middle and up at the sides in direction

Wayford

- Start foot = Left; right foot start on the repeated sections
- Style = Vigorous, well off the ground aiming for height and show
- Step and Arms = Double, standard Morris Step, arms straight and swiftly down from 45 deg up from horizontal, to the trouser seam on beat 1 and up on beat 4
- Back steps = Step back and hop; non weight bearing leg is held in front and above the ground (no more than 3") and is twisted throwing the heel forward on the hop. Arms are balanced / out
- Side steps = Open and closed
Arms for open is high up and one circle to brush hair forward on beat 1 other arm by the side
Arms for closed are from high up to the side down and across the body, finishing at the opposite shoulder. The movement being a sweep of the arm throughout the bar

Slows vary as to dance, for jigs those that are used are

RTB = / L R / rtb ft / arms are down on the 1st caper and up on the second, then out at shoulder height on the rtb and by the sides on the ft. The rtb is a drop onto one knee (kept from hitting the floor) with the torso vertical

Twizzle = / r.b l.b / ft Ju /
x.h..... twizzle

in the twizzle the dancer turns 360 deg in the air between taking off from the ft and landing in the jump; arms are out throughout.

Capers Are standard capers arms down on the 1st and up on the 2nd in slows and waves at other times

OY Feet together Jump arms gather and come up the middle to give height and then fall back to the sides, a quick upward movement is needed to get the arm into the correct position for the first double step.

Bampton

Start foot = Left

Style = Loose and fluid, flowing, mobile or static for jigs

Step and Arm = Single or double morris step, many variations seen and as there is an extant side this alters on an annual basis

“Bacon” lists a number of different foot up sequences. Various collectors report differing things

KOKI have chosen the earliest; /2/2/2/SC/2/SC/2/SC/ covering an 8 bar A music

Back steps = Swaggers and a drag of the toe in a semi circle seen used by William Wells (on camera), modern teams use varied arms KOKI favour thumbs in belt loops

Side steps = Open or closed; long and short used. A commonality noted is that when a long side step is used the next step is a double, similarly when a short side step is used the next bar is single steps

HC = Spring from one foot and land on the other hop on the landing foot. Arms are up in front to down and then out on the hop

Straddle = 3 and 4 beat versions are seen

In the 4 beat version / apt. hl hl / r L / (using Sharps notation) and / apart hl hl / SC / (Bacon) uses all the musical beats; the arms are out wide on the straddle (apt.) and gathered to up in front and down on the SC

In the more modern 3 beat version, the sequence allows for one more straddle section than in the 4 beat version but stops 1 musical beat short – forcing the music to adapt to the dance and play an incomplete phrase. The Winchester Men – teachers of the Morris Ring Jig Weekend – use the 3 beat version and start the sequences on the last beat of the preceding bar, thus they have 2 spare musical beats to miss out at the end of the slow or augmented section. They present that this is the most recent incarnation by the WOODLEY Bampton side