

TEACHING CHILDREN COUNTRY DANCING

When you're no expert yourself!

By Pete Hendy

*Designed to help people who would like to introduce
Country Dancing to children of all ages, but aren't
sure just where to start*

DESCRIPTIONS OF 25 DANCES
And an indication of suitable age groups for the
introduction of each

With CD of music for the dances by
The Downfielders

Acknowledgements

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My wife Marjorie for writing or adapting several of the dances, for her patience while I occupied the computer plus all the spare table space and for her constructive criticism of the wording and layout.

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Primarily, though, there are the Downfielders....for fifteen years there has been a stream of these talented young people from Marling School and Stroud High School who have so much **enjoyed** themselves that I have been overwhelmed. They have always been supported by several staff as well, primarily my wife Marjorie, Jeff Gillett, Phil Lock, and John Rees, but the fun I've had working and practising with these youngsters has been tremendous. They have all been able to go out at weekends and play for ceilidhs and Barn Dances to great acclaim, and without ever having to rely on an allowance being made for their youth. I thank them for their enthusiasm and freshness of outlook - they inspired this book, all 70 odd of them!!

Finally I must thank the Folk Camp Society (CAPERS) for supporting this venture financially. This is a super organisation and a lovely group of friendly people. If you enjoy folk music and/or dance, and you go camping a bit, then you **must** try a Folk Camp holiday. They're centred on a marquee or village hall, they provide all your food and a stream of workshop sessions, and a ceilidh every night. For families there's no better holiday!

TEACHING COUNTRY DANCING

A start.....

(on reading through these notes before printing them, I fear they all sound a bit pompous. I'm ever so sorry; they aren't intended that way.....you'll just have to live with it!!)

The aim these notes is to help people starting to teach country dancing to feel comfortable with a number of basic terms that will help them to teach the dances in the right way.

Remember the basic rules of teaching anything:

always look as if you know what you're talking about, especially when you don't

always be at least one page ahead of the kids

tell them what you're going to teach them, teach them, then tell them what you've taught them.

THE MUSIC:

Usually this is played with a very definite "two beats to the bar" **rhythm** at more or less "marching speed" . Then dances can be done as a rhythmical walk, though if skipping or a slip step seems easier - encourage it!!

The tunes can generally be divided into two types: jigs and reels. Many of the dances done at schools festivals are very traditional ones that have their own dedicated music, but I'm not covering many of those dances here.

You will find that it isn't necessary to know exactly what sort of tune you're dancing to, and many expert dancers never do learn, but here's some basic information:

Jigs are in 6/8 or occasionally 9/8 time (called slip-jigs). They sound like tum-tee, tum-tee, tiddle-ee, tum-tee. They are good for skipping and galloping to.

Reels are in 2/4 or 4/4 time, and you can usually count (quite quickly) "1,and 2,and," to each bar.

It's quite a technique picking the right tune to go with a dance, because the various elements of the dance have to fit into the rhythms of the music.

Mostly the tunes are 32 bars or 48 bars,. The tunes are divided up into "blocks" of 8 bars and most moves of the dances fit into 4 or 8 bar phrases; when describing the dances each block is given a "code": A1, A2, B1, B2, C1, C2. You'll find that usually the first eight bars are repeated (hence A1 and A2). Then the next eight bars are played and repeated (B1 and B2). It's not always like that, but mostly.....

The C D that goes with this book has sets of tunes to fit all the dances described in the book, and I've often used the same track for several of the dances. I've had to make this compromise because there isn't enough playing time on a C D for a separate track for each dance. To some extent that's why I haven't included many dances with dedicated tunes - there isn't enough room on the C D.

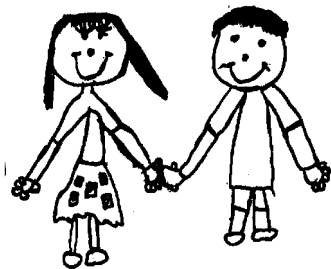


MOVING TO THE MUSIC:

The first reaction of young children to this sort of music is often laughter - it's quite unlike any other sort of music they have listened to, and it's from acoustic instruments!! Strange stuff, so I would suggest that at first you try to get them not to move, but to **clap in time**.

I find that many children, but boys in particular, can't or won't pick up the rhythm of the music easily at first (actually, they **can** jig up and down to it, but not do the dance moves to it). These youngsters are the ones who then scurry through the dances just to get through the moves as fast as possible, and then stand and wait till the next one.

Since the idea is to finish one move just in time for it to flow into the next, it's important to get the children to **appreciate the steady rhythm**, so clapping is a good start.



Then get them all **marching to the music** - the boys tend to like this, and it's primarily them we're aiming at because girls seem to enjoy dancing from the start, but we often need to win the boys over.....

Then get them to **march eight paces**, counting, **stopping for eight beats** (they can count or clap) then **walking eight again**.

Then try **seven forward**, turning on the **eighth** to face the other way, **seven the other way** etc

It's worth trying this, or variations on it, in any way you like, at the start of each session, for a couple of minutes, just to get the pace into their heads.

WHERE THEY STAND IN SETS:

The **top** of the room is always the **end where the band is** (or the C D player / teacher!). The **other end** is the **bottom** of the room

Prime Directive (as they say in Star Trek):

Whenever partners are side by side, the girl is **ALWAYS** on the boy's right

Let's look at each type of set in turn.....

LONGWAYS SETS

These can be for a specific number of couples (e.g.4) or for "as many as will". They are almost always made up by a line of boys facing a line of girls.

THE BOYS ARE ALWAYS ON THE RIGHT HAND SIDE AS YOU LOOK DOWN FROM THE TOP. This is called the "men's side of the set".

SQUARE SETS

These are **four couple sets** with each couple standing on the side of a square (i.e. each with their backs to a different wall). Their **partners by their side** (remember Prime Directive). They may be given numbers:

TOP OF ROOM - BAND

	1 st couple	
	Girl Boy	
2 nd couple	Boy	Girl 4 th couple
	Girl	Boy
	Boy Girl	
	3 rd couple	

The couples with their **backs to the band** and **facing the band** may be called **HEAD COUPLES** and the others **SIDE COUPLES** (e.g. in Cumberland Square Eight)

CIRCLES

There are three types:

Big circle with partners standing next to each other (remember Prime Directive) so it's alternate boys and girls all round the circle

Double circle with boys in an inner circle facing their partners in an outer circle

G G G G

B B B B

Sicilian circle where one couple, side by side (remember Prime Directive) is facing clockwise around the room, while another is facing them anticlockwise around the room. These two couples will do the dance, then move past the couple they are facing to the next couple round the circle.

PROGRESSION

Very often, in a **longways set with a fixed number of couples**, the top couple in a set has a particular set of moves to do while the other couples are waiting.

To give every couple a go at this, the top couple is moved to the bottom of the set each time through the dance; this is called the **progression**.

Usually the dance is done as many times as necessary to get the original top couple back to the top.

In a **square dance** each of the four couples in turn has a chance to do the "special moves". Often, then they will work with pairs of couples (1 and 3, 2 and 4 etc.). Sometimes in this type of dance, all the couples are involved, but each time through they have a new partner.

In a **circle dance**, the progression is often one of changing partners, so that each time through the dance, each person does the dance with a new partner.

In a **longways dance** for an indefinite number of couples, or a **Sicilian Circle**, each couple does the dance with one couple, then moves on to a new couple to do the dance again

CORNERS OF THE SET

In a **longways set** the corners of the set are:
the top boy and bottom girl (**first corners**)
and the top girl and bottom man (**second corners**)

In a **square set** the corner is the person next to you who isn't your partner



THE MOVES

How do they go?

In a good dance there are a number of moves, each taking
4 bars (8 steps)
or 8 bars (16 steps)
to complete, and each flowing into the next.

It is important to finish one move at exactly the right time and place to begin the next move.

An example is the **star**..... a right hand star goes round, nominally, for eight steps (4 bars of music) but actually it is one pace forward as you are putting your hand in for the star, 6 steps around in the star and one pace to turn around to start the left hand star.

Remind the children all the time. Their great tendency, especially when they are worried about not remembering what they have to do, is to get through the move as quickly as possible so as to be sure that they're ready for the next one. Often they then stand around to wait for the next move. As they do the dance more often, and they can relax into it, they can be persuaded to do the move in time to the music!!

MOVE IN TIME TO THE MUSIC.....that's why it's there

ARCHES

Partners face, join both hands and raise them. This is a **double-handed arch** and is done standing still.

If a couple do a **single handed arch**, they are usually moving to take the arch over other couples. They join just the nearest hands and raise them.

BASKET (8 bars, 16 steps)

There are two types of basket, which is a form of very tight circle that goes round to the left very fast. **BEWARE SILLY BOYS!!** (and girls if it comes to that!). If any of their feet come off the ground, then all sorts of flying bodies can result!!

Cumberland basket

This is the one most people know and the most difficult to do. Four people stand **shoulder to shoulder** in a circle. **Boys put their arms round the girls waists** and hang on VERY tightly to each others hands. The **girls put their hands around the boys' shoulders** and hang on tight. They put their **RIGHT foot into the centre** and take most of their weight on their left foot. All this happens very quickly. They then spin round to the left as fast as possible without falling apart.

Westmorland basket

The only difference is the way it is formed. Each person **links elbows with the two on either side** and **holds their own hands** very tightly. Then they spin round.

I recommend this for children, especially the younger ones - it's easier to form and has less disastrous consequences, and it's easier to develop from a circle.

Alternatively, they can form a **cloverleaf**. They hold both hands with the person across the circle from them

CASTING

This involves going out of the set either singly or as a couple, down to the end..

Single cast (4 bars, 8 steps)

The top couple (usually) face up and then go **outside their own side** to the **bottom**. Occasionally the other dancers have to follow them, in which case they have to come up the set before casting, so that everyone casts from the same place on the floor.

Double cast (4 bars, 8 steps)

This involves the **top couple** (and usually all the other couples) holding two hands (right in right left in left) and facing the top of the set (remember the Prime Directive), **then moving to the left**, turning to go **down the outside** of the men's line to the bottom.

[There are very few dances that don't follow this with 4 bars, 8 steps of coming back up the set to original place.]

Promenade (usually 8 bars, 16 steps)

The hold is the same as that described in a double cast i.e. **right hand in right, left in left** (remember the Prime Directive). It usually occurs in circle dances or in square dances, and the **couple walk around the set anti-clockwise** (the boy on the inside, girl on outside)

CIRCLES

If circle left and then right, usually **4 bars, 8 steps**, in each direction. They join hands in a circle to do it.

If left only it may be 16 paces.

Into the middle and out (4 bars, 8 steps)

Make sure they only go 4 steps in and 4 steps out - the tendency is to rush to the middle willy-nilly and not have enough time to get back into place for the next move

DIP AND DIVE

This is a move involving all the couples working together: the "working couple", the ones who have been dashing around during the dance so far, face in the opposite direction to all the others. In "Boston Tea Party" this will mean the top couple facing down and all the others up. They all join nearest hand with their partners and let battle commence!! It goes like this.....

The second couple raise their hands to form an arch while moving **up** the set as the top couple duck under the arch, moving **down**.

The third couple duck **down** as the working couple raise their hands to form an arch.

This continues until the original top couple is at the bottom (or sometimes until all are back where they started (read the relevant instructions))

I know this reads as if it's pretty complicated, but actually, if you do it in slow motion, following the instructions, it will work!! The only problem is that when children see a couple coming under an arch towards them, they tend to make an arch themselves: both couples walk into each other!! If they see someone arching towards them, they tend to duck: result a double head butt!!

The one thing you usually do get is a lot of laughter, so if you're a teacher, do it during an inspection - it goes down well, believe me!

DO-SI-DO (4 bars, 8 steps)

Partners face and **pass each other by the right shoulder** (4 steps) going forwards, **DON'T TURN ROUND**, and walk **backwards** (4 steps) **passing left shoulder**.

GALLOP

This is a sort of two person charge! Children join both hands with their partner and move sideways, facing their partner all the time (difficult to explain, this!) - they can only gallop, really, if you tell them it's **not a walk**.

Generally when I've described the dances further on, I have written "7 gallops" in each move, because it takes them the last couple of beats of music to either change direction or stop!



STARS

Right hand star (4 bars, 8 steps)

In little groups of four, they put their right hands into the centre, and hold the hand of the person opposite. (This allows them to give a little "weight" to the star, and move more smoothly.)

They then walk round in a circle holding these hands - it comes quite naturally, because as they hold hands they are facing the right way to walk.

It's worth getting them to count 1 beat to put hands in, then 7 paces round.

Left hand star (4 bars, 8 steps)

Same thing left handed: usually comes after the right hand star.

If it does come after the right hand star, the first beat of music will be used changing right hands to left. They should end up where they started the whole starrng procedure!

STRIP THE WILLOW (usually 16 bars, 32 steps)

Even talking people through this is hard, let alone writing a description. Once you know what to do, it's a doddle. BEWARE many people THINK they know how to do it and do it wrong

Top couple link **RIGHT** elbows and do a **right elbow turn** until they are facing the **next person of the opposite sex on the side**.

They let go their partner and do a **LEFT elbow turn with this side person** (there are two separate turns going on at this moment).

Just the working couple then do another **RIGHT** elbow turn with their **PARTNER**.

The working couple then move on to a **LEFT elbow turn with the NEXT person on the side**.

Working couple back to their **PARTNER** with a **RIGHT** elbow.
So it continues till they reach the bottom of the set

THE SIDE COUPLES DO JUST ONE LEFT ELBOW TURN EACH WITH ONE OF THE WORKING COUPLE.

The working couple do a left elbow turn with each person of the opposite sex on the side, and a right elbow turn with each other in between.

It's easier to demonstrate!!!

URNS

Right hand turn (4 bars, 8 steps):

Partners give right hands and walk (or skip) around each other back to their original place.

Left hand turn (4 bars, 8 steps)

Same thing with left hand

Occasionally you may see the phrase "elbow turn". This involves them **linking elbows** (right linked to right or left to left) to do the turn.

Two hand turn (4 bars, 8 steps)

Couples hold two hands (left in right and right in left i.e. parallel) and go round to the left. It can become just a swing if you're not careful: if you're happy with that, then fine.

Swing (sometimes 4 bars, 8 steps; sometimes 8 bars, 16 steps)

There are a number of holds, but for children the cross hand hold is best (right hand in partner's right, left in left), then facing your partner, slip around to your left

Enjoy your teaching and try to get some experience of dancing yourself - there's nothing quite so much fun as a good Barn Dance. Although the dances may be different, the caller will use many of the moves I have described here. The dancers will be of all ages and abilities and you get to meet lots of people as sets form from any couples who join in.

The Dances

For several years I have worked with children and schools in local Country Dance Festivals. Often the dances that are done are chosen because they have always been done, and not necessarily because they are good fun to dance. To my mind, the great thing about this sort of dancing is the fun that youngsters get from it. My first principle, then, has been to select a number of dances new and old that children enjoy.

For each dance I have indicated the sort of age group to which the dance could be introduced - but that's by no means definitive. I would suggest that each person teaching the dances adjusts my suggestions to their experience.

Age group A is 5 to 8 years old
Age group B is 8 to 11 years old
Age group C is 11 to 14 years old

Please avoid giving the impression that certain dances are "just for infants" because the learning of dances is a progressive process and I do almost all these dances at a Barn Dance with adults! Adults really enjoy them, so parents can be encouraged to dance with their children!!

In the description of each dance, I have shown the type of music needed. In some cases there are reckoned to be "special" tunes for particular dances; but, to be honest, the dance's "own tune" isn't always necessary. **What is important** is that the tune is the right length.

For each dance I have suggested suitable tracks on the accompanying C D. Although I would normally have used a different set of tunes for each dance, we couldn't fit enough music on the C D for that, so I have provided music to fit several dances. This is always a compromise, and I realise it may not suit purists.

Several of the dances here are not "traditional" but have come into the caller's repertoire within the last 20 years or so. I've done all I can to find out who composed these dances, and credited them where I can. However, if you wrote one of them and I haven't mentioned it, firstly I'm very sorry and secondly: write to me and let me know and I'll correct a second or third edition if there is one!

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Cheltenham Flyer

3 couples longways

Age group A, B or C

Music: 32 bar reels or nippy jigs

Track 11 on the C D

A1 music

- ❖ Top boy take line of boys round top girl and weave in and out down girls' line then back up to place

16 paces

A2 music

- ❖ Top girl do same along boys' line

16 paces

B1 music

- ❖ **Top couple** only gallop down set

7 gallops

- ❖ Top couple gallop back but to bottom of set only

7 gallops

B2 music

- ❖ **Everybody** gallop with partners down

7 gallops

- ❖ Everybody gallop back

7 gallops

An easy but enjoyable dance. When the top couple gallops down, let them go as far in 7 gallops as they can - they only have to come back to the **bottom** of the set so they don't have so far to gallop back. This is the bit they forget i.e. to come back to the **bottom** of the set.

The C D plays through the tunes six times i.e. twice through the whole dance.

Cotswold Jig

4 couple longways (or 5 if brave)

Age group B and C

Music: 32 bar Irish jigs

Track 6 on C D

A1 music

- ❖ Lines go forward and back 4 paces each way
- ❖ All do-si-do partner 8 paces

A2 music

- ❖ Top couple go down the middle,
Cross at the bottom 8 paces
- ❖ Come up the outside to partner's place 8 paces

B1 and B2 music

- ❖ Top couple strip the willow to the bottom (see page11)
Each turn has 8 paces allowed to it 32 paces in all

With 4 couples the strip-the-willow has plenty of time.

With 5 couples it's pushed!!

Written by my wife Marjorie.

The track on the C D plays through five times for the brave ones

Cumberland Reel

4 couples longways

Age group A, B and C

Music: 32 bar bouncy jigs

Track 4 on the C D

A1 music

- ❖ Top two couples do a right hand star 8 paces
- ❖ Top two couples left hand star 8 paces

A2 music

- ❖ Top couple gallop down 7 gallops
- ❖ Same couple gallop back 7 gallops

B1 music

- ❖ Top couple cast down own side, all the others follow
- ❖ When top couple get to bottom, they stop and make a double handed arch, all the others go up through the arch
16 paces altogether

B2 music

- ❖ All swing partners 16 beats

Gloucester Corner Dance

4 couples longways

Age group A and B

Music: 32 bar bouncy reels

Track 13 on the C D

A1 music

❖ 1st Corners (top boy, bottom girl) swing 16 beats

A2 music

❖ 2nd Corners (top girl, bottom boy) swing 16 beats

B1 music

❖ Top couple cast, all follow, leading couple arch at bottom,
others come up through the arch

16 paces altogether

B2 music

❖ All swing partner 16 beats

Lover's Knot

4 couples longways

Age group B and C

32 bar bouncy jigs

Track 4 on the C D

A1 music

- ❖ Top girl takes the line of girls all round the line of boys (going round top boy first) 16 paces

A2 music

- ❖ Top boy takes line of boys round all the girls (going round top girl first) 16 paces

B1 music

- ❖ Top couple only: change places with partner and weave down partner's line of people: outside second person, inside third person, outside fourth, cross back to own side at bottom 16 paces altogether

B2 music

- ❖ In two sets of four (one at the top of the set, one at the bottom) **right hand stars** 8 paces
- ❖ In same fours, left hand stars 8 paces

This is adapted from a Scottish dance (or as a Scottish friend of mine once said, "Made easy so that English people can do it!")

Lyme Weavers Dance

4 couples longways

Age group B (perhaps A?)

Music: 32 bar jigs or reels

Track 13 on the C D

A1 music

- ❖ Lines join hands, go forward 4 paces
- And back 4 paces

- ❖ All do-si-do partner 8 paces

A2 music

- ❖ Top couple, weave individually down your own line 8 paces

- ❖ These two gallop back **up** to the top 7 gallops

B1 music

- ❖ These same two gallop **down** and form a two handed arch 7 gallops

- ❖ **New** top couples cast down their own side followed by the others 8 paces

B2 music

- ❖ All come up through the arch 8 paces

- ❖ Swing if there's time 8 beats or so

This dance was written by two young people on a Folk Camp that I was at in Lyme Regis. Sarah Mallinson and Sharon Pierce were 9 at the time (1989!).

The Maypole

4 couples longways

Age groups B and C

Music: 32 bar jigs

Track 13 on C D

A1 music

All this done at the same time, together:

- ❖ Top and bottom couples go all the way round the outside of the set and back to place (pass partner right shoulder first)

16 paces

- While... middle two couples do right hand star
And left hand star

8 paces

8 paces

A2 music

- ❖ All right hand turn partner

8 paces

- ❖ Left hand turn partner

8 paces

B1 music

- ❖ Top couple gallop down

7 gallops

- ❖ Gallop back

7 gallops

B2 music

- ❖ Everybody gallop down

7 gallops

- ❖ Top couple stand still and make a two-hand arch, while all the others gallop back

7 gallops

The first move often brings chaos, and I've known adults end in someone else's set!! Practice it in two bits at first!!

The last move is a bit different, but beware: the new beginning comes fast and furious at the end of the last move!

Boston Tea Party

5 couples longways

Age group B and C

Music: 32 bar bouncy reels

Track 9 on the C D

A1 music:

- ❖ Top couple gallop down centre 7 gallops
- ❖ Top couple gallop back 7 gallops

A2 music

- ❖ Top couple form a **single hand** arch down over the boys' line
8 paces
- ❖ Top couple form single hand arch up the girls' line
8 paces

B1 music

- ❖ *Top couple face **down**, all others face up. All join nearest hand with partner.*

Then all this happens at the same time.....

- ❖ Top couple dip-and-dive to bottom (going under arch made by 2nd couple first). As each couple gets to top they split from partner and cast down to bottom.
- ❖ When the top couple get to the bottom at the end of their dip-and-dive they form a two hand arch. All the others go up through this arch as they get to the bottom.

This all takes 16 paces

B2 music

- ❖ All swing partners nominally 16 beats but actually to end of music!

See the note about "dip and dive on page 9.

This dance is from the book "Captain's Ceilidh" and can be done with four or six couples as well; but with six, they have to hurry!

Downfield Snowball

5 couples longways

Age group B and C

Music: 48 bar reels

Track 8 on the C D

A1 music

Top couple only:

- ❖ Right hand turn partner 8 paces
- ❖ Left hand turn partner 8 paces

A2 music

Second couple join in:

- ❖ Right hand star 8 paces
- ❖ Left hand star 8 paces

B1 music

Third couple join in:

- ❖ All six join hands in a circle and go round to the left
8 paces
- ❖ All circle right 8 paces

B2 music

Fourth couple joins in:

- ❖ All eight join hands and go into middle and out
4 paces each way
- ❖ In and out again 4 paces each way

C1 music

Fifth couple joins in:

- ❖ All keep hands joined....top couple raise their joined hands to form an arch,

bottom couple comes up through the arch, **pulling all the others with them.**

As they get through, they split and go down the outside, **pulling all the others with them.**

16 paces in all

(The top couple find they have to turn under their own arch or dislocate their shoulders!!)

C2 music

- ❖ Top couple separate and go down the outside to the bottom while the others swing their partners

16 beats

It's like a snowball rolling downhill and gathering snow!

Make sure the circles of six go exactly back to where they started, or people will get in the wrong places.

This is my wife's variation on other "Snowballs".

Internet Jig

5 couples longways
Music: 32 bar bouncy jigs

Age group B and C
Track 12 on the C D

A1 music

- ❖ Top couple gallop down 7 gallops
- ❖ Tops gallop back 7 gallops

A2 music

- ❖ Top couple move a single handed arch down over the line of boys
8 paces
- ❖ The same arch moves up over line of girls 8 paces

B1 music

All put hands on partners shoulders. The top couple is going to zig-zag down to the bottom with everyone moving like this....

❖ Top boy pushes his partner back for 4 paces, other boys pull their partners for 4 paces, working as a unit of four couples. Then as top couple angles through the gap between 3rd and 4th couple, everybody reverses

This continues, four paces in each direction until the top couple has got to the bottom

This is called a "poussette"!! 16 paces in all

B2 music

- ❖ All swing partners with hands still on shoulders 16 beats

The poussette move sounds quite complicated as it's written down (that's probably just my bad explanation!) but actually works quite smoothly when they get the hang of it: Expect some chaos and even (good for Offsted) laughter, as they're trying to learn!

Bridge of Athlone

5 couples longways

Age group B and C

Music: 48 bar lively jigs

Track 7 on the C D

A1 music

❖ Lines go forward and back 4 paces each way

❖ Lines cross over, boys joining their raised hands to form a line of arches, & turn to face each other again
8 paces

A2 music

❖ Lines go forward and back 4 paces each

❖ Lines cross back to original places, girls arching
8 paces

B1 music

❖ Top couple gallop down 7 gallops down,

❖ Gallop back again 7 gallops back

B2 music

❖ Top couple (followed by the others) cast to bottom, and when **at bottom, tops make a two handed arch**, others come up through this arch

16 paces in all

C1 music

- ❖ All couples arch except couple now at bottom:
the girl from this bottom couple comes **up** through arches,
the boy up the outside; 8 paces

- ❖ then the boy goes **down** through the arches, girl down the outside
8 paces

C2 music

- ❖ All swing partner 16 beats

Comments:

1. The dancers tend to get behind the music during the cast and follow, but they can catch up during the next move.

2. *This dance is from the Community Dance Manuals, published by the EFDSS.*

3. *It can be done with six couple, too, but the first comment applies even more then!*

Kings Silver Jig

5 couple (or 7) longways

Age group A or B

Music: 32 bar bouncy jigs

Track 12 on C D

A1 music

- ❖ Top boy takes line of boys round line of girls 16 paces

A2 music

- ❖ Top girl takes line of girls round boys line 16 paces

B1 music

- ❖ All face partner, clap own hands twice, stamp feet twice, turn once around on their own(four steps) 8 beats
- ❖ Repeat clapping, stamping, turning round 8 beats

B2 music

- ❖ Top couple only gallop to bottom 7 gallops
- ❖ **New top couple** gallop to bottom (below the couple that has just arrived) 7 gallops

This dance was devised by Joy and Lionel Parkhouse, who for years have been great servants of the English Folk Dance and Song Society, and have organised Barn Dances and Country Dance Festivals in the county of Gloucestershire for a long time.

The Oxo Dance

6 couples longways

Age groups B and C

32 bar jigs or reels

Track 11 on the C D

A1 music

- ❖ All join hands in lines and go forward.. 4 paces
And back 4 paces

- ❖ Top couple gallop down to bottom 7 gallops

A2 music

- ❖ All join hands in lines and go forward 4 paces
And back 4 paces

- ❖ New top couple gallop to bottom 7 gallops

B1 music

- ❖ Top two couples form a circle
Middle two couples form right hand star
Bottom two couples form a circle
Circles go left, stars right 8 paces

- ❖ All reverse direction 8 paces
This is the OXO figure (think about it!!)

B2 music

- ❖ Bottom couple gallop to top 7 gallops

- ❖ All swing partner (short swing) 8 beats

Just one version of this dance!

Clitheroe Ceilidh Dance

6 couples longways
Music: 32 bar jigs

Age group B and C
Track 11 on the C D

A1 music

- ❖ Bottom **three** couples gallop **up** the set 7 gallops
- ❖ They gallop back down again 7 gallops

A2 music

- ❖ Top three couples gallop down 7 gallops
- ❖ They gallop back up 7 gallops

B1 music

- ❖ Top couple cast round the outside followed by the others, then they form a two-hand arch at the bottom
The first 2 couples come up through the arch and immediately make their own arches.
The other three couples come straight through to the top
16 paces in all

B2 music

- ❖ All swing partners nominally 16 beats, but actually to end of music

Comments

1. The move in the B1 section is unique to this dance, I think, and may need a bit of working on: The second couple through form the arch closest to the bottom arch (so those old top three couples are now in the order 2,3,1. Any other way and the progression doesn't work right!
2. The order at the end of this first time through is 4,5,6,2,3,1.

Long John Silver

Longways for lots of couples

Age groups A and B

Music: 32 bar jigs or reels

Track 9 on the C D

A1 music

- ❖ All balance by bouncing onto right foot (and kicking left) then left foot (and kicking right) **twice** 8 beats
- ❖ Right hand turn partner 8 paces

A2 music

- ❖ Balance twice again 8 beats
- ❖ Left hand turn partner 8 paces

B1 music

- ❖ Top couple (two hands with partner) gallop down the middle
7 gallops
- ❖ And gallop back 7 gallops

B2 music

- ❖ Top couple single cast down the outside of their own side
WHILE all the others swing their partners
16 paces or beats

Cotswold Contra

Longways set for lots of couples

Age groups B and C

Music: 32 bar reels

Track 3 on the C D

The boys are all on the men's side at first, but to get the set right for the dance, do this..... Form little rings of four people from the top; the ones with their backs to the top change places with your partner. The set now looks like:

TOP BG BG BG BG BG BG
 GB GB GB GB GB GB.....and so on

All the couples with their backs to the top (they've just changed over):
are **NUMBER 1 COUPLES**

The others are **NUMBER 2 COUPLES**.

Now we're ready to start.....

A1 music

- ❖ Number 1 couples all swing their partners and end between their
Number 2 couples (boy on left) facing down in a line of four
16 beats

A2 music

- ❖ Join hands and walk down in a line of four 7 paces
- ❖ Turn alone and come back up in a line of four and bend the ends of the
lines in to form a circle of four 7 paces

B1 music

- ❖ Circle left in these fours 8 paces
- ❖ Circle right and end up exactly where you started the circles
8 paces

B2 music

- ❖ Number 2 couples walk between the Number 1 couples and cast round them back to where you were but end facing up

8 paces

- ❖ Number 1 couples walk between these same Number 2 couples (they're facing away from you at the moment) and cast back to where you were but facing down

8 paces

You will find you are facing a new couple to do the dance with next time!

Every other time through the dance, there will be a couple at each end who have no-one to dance with. They must

1. Change sides with their partner before
2. waiting one turn of the dance before starting again and
- 3 come in as the other number when they do start again

Comments:

This is not an easy dance to learn at first, but is worth working on, because it's a useful introduction to progressive longways dances

I've put it in as a challenge to those who are really getting good at, and a bit blasé about, the easier ones. Differentiation if an Ofsteder is around!

Written by my wife, Marjorie.

I want to be near you

4 couple square set

Age group A, B (and C?)

Special music: 16 bars

Track 1 on C D

A music

- ❖ First couple separate from partner and walk round outside of set, passing partner halfway, and again as they come back to place

16 paces

B music

- ❖ All face corner and bow (or wave, or finger your noses or make a face, or whatever!) then all promenade **partner** anticlockwise round set

16 paces

The dance is done a **second** time with the **2nd couple** separating and going round the outside,

then the **3rd**, the **4th**,
couples **1 and 3 together**,
couples **2 and 4 together**,
then **everyone** (sometimes chaos!)

As they promenade their partners, they can sing (in time to the music!) "I want to be near you, you're the one, the one, the one, I want to be near you, you're the one for me"

Or

"I want a banana, monkey nuts are not for me, I want a banana, give me one for tea" in which case they've got to be imitating monkeys!

I leave the choice to you!

Cumberland Square Eight

4 couples in a square set

Age group B and C

Music: Traditionally "My Love She's but a Lassie yet" plus a "follow on" tune or two.

Track 14 (15) on the C D

Head Couples are those with their backs to the top and facing the top of the room.

Side Couples are those with their backs to the sides of the room.

A1 music

- ❖ Head couples (two hand hold) gallop across the set and as far as possible (Boys pass back to back as they cross)

7 gallops

- ❖ Head couples gallop back (girls pass back to back)

7 gallops

A2 music

- ❖ Side couples (two hand hold) gallop across the set and as far as possible (Boys pass back to back)

7 gallops

- ❖ Side couples gallop back (girls pass back to back)

7 gallops

B1 music

- ❖ Head couples do a right hand star

8 paces

- ❖ Head couples left hand star

8 paces

B2 music

- ❖ Side couples right hand star

8 paces

- ❖ Side couples left hand star

8 paces

A3 music

❖ Head couples form a basket of four people(or circle)
and spin round to left 16 paces round

A4 music

❖ Side couples basket (or circle) 16 paces round

B3 music

❖ All eight people join hands in a circle of eight, circle left
all the way round 16 paces

B4 music

❖ All promenade with partner anti-clockwise (boys on inside) until back
home (more or less one whole lap)
16 paces

This dance "reads" more complicated than it is: most of it is the side
couples repeating what the head couples do and it's worth doing because
the kids love it!

Take time to work on the baskets and beware silly ones!

Coming Round the Mountain

4 couples in square set

Age groups B and C

32 bar American reels (or Coming round the mountain!) Track on the C D

A1 music

- ❖ 1st couple promenade round the outside of the square and back home
16 paces

A2 music

- ❖ They do a **right hand** star with the opposite couple 7 paces
- ❖ Back with a left hand star 7 paces

B1 music

- ❖ Everybody do-si-do partners 8 paces
- ❖ Everybody swing partners (short swing) 8 beats only

B2 music

- ❖ Everybody promenade all round the set
(anti-clockwise, boys on inside) 16 paces

Repeat with 2nd couple doing the promenade at the beginning, and then making a star with the 4's.....

then the 3rd (star is with the 1's), then the 4th (star with 2's)

then both 1st and 3rd (they do the star together)

then both 2nd and 4th

Lastly all four couples start the promenade **BUT** during the A2 music (the stars) it's easier to do an eight hand star all the way round once (theoretically 16 steps). You'll find they get to about the right place at the right time to do the do-si-do's

This last bit reads more complicated than it is - try it, it can only go wrong!!

Sheehan's Reel

4 couple square set
32 bar reels

Age group B and C
Track 10 on the C D

A1 music

- ❖ Girls go 4 paces into the middle and 4 paces out
- ❖ Boys go 4 paces in and out

A2 music

- ❖ All 4 girls do a right hand star 8 paces
- ❖ The girls go back with a left hand star, but go **one place past** their original partner to a new partner 8 paces

B1 music

- ❖ As they get to the new one they do a do-si-do with this new one 8 paces
- ❖ Swing with this one (short swing) 8 beats

B2 music

- ❖ Promenade this one (anti-clockwise, boys on inside) all the way round the square till back at the **boy's** home place 16 paces

After 4 times through, everyone is home.

The whole dance is then repeated with the **boys going in and out** first, the **boys doing the stars** and moving on one place, and the promenade going to the **girl's home place**.

This dance is by the late Ted Sanella, a well known American caller.

Train and Tunnel Dance

4 couple in square set
Music: 32 bar reels

Age groups B and C
Track 5 on the C D

A1 music

- ❖ First couple go across the set, split the couple opposite them and go around the outside (girl right, boy left) back to their own place
16 paces

A2 music

The next bit all happens at the same time:

- ❖ **TRAIN AND TUNNEL:** First couple do a single hand arch over all the other couples (going to their **right** to start)
While the other three couples join hands in a (semicircular!) line and move in the opposite direction to the arch.

The train goes TWICE through the tunnel

16 paces

B1 music

- ❖ All do-si-do partners
8 paces
- ❖ All do-si-do corners
8 paces

B2 music

All promenade partners (anti-clockwise) all round the square
16 paces

Then the 2nd couple are the active couple,
then the 3rd,
the 4th,
the 1st and 3rd,
the 2nd and 4th
and then all couples (no train!)

You'll notice that this is even more chaotic than a privatised railway service!

Cam Hopton Circle

Circle for lots of couples, boys on inside facing partner

Age group A or B

Music: 32 bar jigs or reels

Track 10 on the C D

A1 music

All gallop with partner anti-clockwise 7 gallops

All gallop back 7 gallops

A2 music

Clapping with partner (tog. means own hands together)

Tog, tog, right with partner, right with partner 4 claps

Tog, tog, left, left 4 claps

Tog, tog, tap knees, tap knees 4 claps

Tog, tog, both with partner, both with partner 4 claps

B1 music

Boy walks round his partner 8 paces

Girl walks round her partner 8 paces

B2 music

Right hand turn partner 8 paces

Left hand turn partner 8 paces

If they get pretty good, they can progress to another partner by moving to the left after the **right hand turn** and doing the left hand turn with the next person.

I made this dance up on the spur of the moment when doing a dance for parents and children at Cam Hopton School, Dursley.

Circassian Circle

Big circle, boy on left.
girl on right in each couple

Age groups A, B, and C

32 bar steady reels

Track 5 on C D

A1 music

All into middle and out

4 paces each way

Repeat

4 paces each way

A2 music

Girls go 4 paces in and clap on fourth pace, then out

8 paces

Boys do same

8 paces

B1 music

❖ All swing partners

16 paces

B2 music

❖ All promenade anti-clockwise

16 paces

Traditionally all Barn Dances and ceilidhs end with this dance, probably because by this time in the evening it's all most people's brains can cope with; however, it is said that if you dance this at the end of the evening, the rest of the week will be sweet!

It's a good dance for encouraging children to listen to the music, it's easy to do, but can they get the claps in the right place?

Muffin Man's Jig

Circle with boys on inside facing partner

Music: 32 bar jigs

Age group B and C

Track 11 on C D

A1 music

❖ With partner all gallop anti-clockwise (to boys' left)

7 gallops

❖ Gallop back

7 gallops

A2 music

❖ All turn **left $\frac{1}{4}$ turn** (now boys are facing clockwise, girls anti clockwise) and walk single file in opposite direction to partner

8 paces

❖ All turn and come back to partner

8 paces

B1 music

Face partner and clap own hands together twice

Right, right with partner

Own hands twice, Left, left with partner

8 claps altogether

Do-si-do (and at end slide one place left)

8 paces

B2 music

Face this new partner and repeat clapping

8 claps

Do-si-do this new partner

8 paces

Each time through the dance you change partner.

Big Wheel Sicilian

Sicilian Circle
Music: 32 bar reels or jigs

Age groups A and B
Track 3 on the C D

A1 music

Circle left with the couple facing 8 paces

Circle right 8 paces

A2 music

Do-si-do partner 8 paces

Do-si-do the person opposite 8 paces

B1 music

Link nearest elbow with your partner and
go forward to meet the other couple 4 paces

And back 4 paces

Do that again 8 paces

B2 music

*Keep linked elbows with partner, and **girls link right elbows** (four people are now in a long line, two facing one way, two the other)*

Go round in this **BIG WHEEL** all the way.

As you get back to starting point, **move on in the direction you are facing** to dance with another couple

16 paces

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