

## Dance Instructions for Binary Tunes – update 15 Aug 2017

### Disc One

Track 1 - [Nonesuch](#)

Track 2 - [Barham Down](#)

Track 3 - Elsie's Waltz – [West Reservoir](#)

Track 4 - Jack's Maggot – listening set

Track 5 - [Levi Jackson Rag](#)

Track 6 - Risumaki - listening set or [Twelve Meet](#)

Track 7 - Get Reel – [OXO Reel](#)

Track 8 - Enrico – dance instructions TBC

Track 9 - Moll Pately – [Moll Peatley](#)

Track 10 - Fain I Would - listening set

Track 11 - White Nancy - listening set

### CD B

Track 1 - Rusty Gully – [Drops of Brandy /Strip the willow](#)

Track 2 - [Horse's Bransle](#)

Track 3 - Bay of Flies – dance instructions TBC

Track 4 - [Black Nag](#)

Track 5 - [Duke of Kent's](#)

Track 6 - [Upon a Summer's Day](#)

Track 7 - [Hole in the Wall](#)

Track 8 - [Buttered Peas](#)

Track 9 - [Emma's Waltz](#)

Track 10 - Tea Set - [Snowball](#)

Track 11 - Tourner a Trois – [Turning by Threes](#)

Track 12 - [Maiden Lane](#)

## Disc 1 Track 1 – Nonesuch (15 x 16 bars)

### Formation

4 couple longways

### Notation

bars

A1 1-8 **Lead up all a double forwards and back. That again.**

9-16 **Set and turn single. That again.**

A2 1-4 **First couple slip just between the second couple and turn your faces to them.** This seems like a small amount of movement to do to a lot of music but working backwards from the time needed for the other movements, as well as working with a 16-bar phrase, leaves little doubt that 4 bars are available for this. Sharp describes this bit well but modern practice differs from Sharp in that the active dancers tend to either set forward and back or back and forward to use up 2 bars before leading down the centre and turning out to face the next person down on the side. My recommendation is for the active couple to take hands (NB: Apart from the first time that each couple starts this movement, when they are at the top of the set, active couples will already be holding two hands from the previous two handed turn in bars 13-16) and slide down the set with two singles using a step and close (man leads with right, woman with left - step, close, step, close) and then each turns single 3/4 up and away from each other so that they are standing back to back, each facing the next person of the same sex down the set (man leading with left and woman with right, going step, step, step, close). This makes a 4-bar sequence of single, single, double. At the end, first and second couples are in a line of four, the two men facing each other and the two women facing each other.

5-6 **Put them back by both hands** taking hands, first man with second man and first woman with second woman, each pair moves (ones going forwards and twos going backwards) out a double from the set (at right angles to it, and not on a diagonal as stated in the Country Dance Book).

7-8 **and half turn them** keeping hands turn clockwise halfway round so that first couple are now facing into the set and the second couple face out

9-10 **put them back** keeping hands the first couple and the person they are facing move a double back into the set (at right angles to it as before). Again, the two couples are in a line of four, the two men facing each other and the two women facing each other, but this time the ones are on the outside.

11-12 **and set them as they were** keeping hands, make an anti-clockwise quarter two-hand turn, dropping hands at the end and opening out back into the set with the

ones below the twos

**13-16 turn your own in the second place** the active couple (ie the ones who slipped down the middle) two hand turn your partner. If you are still an active couple, ie you have not yet reached the bottom of the set, retain hands for the next repetition

A3- **Do thus to the last.** The 1st couple then dances with the 3rd couple and  
A10 progresses again. The next time through, the 1st couple dances with the 4th couple and the 2nd couple joins in dancing with the 3rd couple. After 9 iterations [1+2, 1+3, 2+3 & 1+4, 2+4, 3+4 & 2+1, 3+1, 4+1 & 3+2, 4+2, 4+3] all have got back to place.

A11 1-8 **Siding** with partner, right shoulder. **Siding** with partner, left shoulder. Using straight/oblique/Shaw (whatever you want to call it) siding

**9-16 Set and turn single. That again.**

A12 1-2 **The first man slip before, and stand with his face downwards** Slip does NOT necessarily mean slide/galop/chasse/etc. Using one double (step, step, step, close) and starting with the left foot, the first man moves from his present position to a position in the middle of the set, slightly above his current position and ends facing down.

3-4 **The woman slip before him, and stand faces to your own** Using one double (step, step, step, close) and starting with the left foot, the first woman moves from her present position to a position in the middle of the set, slightly below her current position and ends facing up.

5-8 **The second couple as much** Using one double (step, step, step, close) and starting with the left foot, the second man moves from his present position to a position in the middle of the set, slightly above his current position and ends facing down. Using one double (step, step, step, close) and starting with the left foot, the second woman moves from her present position to a position in the middle of the set, slightly below her current position and ends facing up.

9-12 **The third couple as much** Using one double (step, step, step, close) and starting with the left foot, the third man moves from his present position to a position in the middle of the set, slightly above his current position and ends facing down. Using one double (step, step, step, close) and starting with the left foot, the third woman moves from her present position to a position in the middle of the set, slightly below her current position and ends facing up.

13-16 **The last couple as much** Using one double (step, step, step, close) and starting with the left foot, the fourth man moves from his present position to a position in the middle of the set, slightly above his current position and ends facing down. Using one double (step, step, step, close) and starting with the left foot, the fourth woman moves from her present position to a position in the middle of the set, slightly below her current position and ends facing up. All eight dancers are now in a line in the middle of the set TOP: 1M 1W 2M 2W 3M 3W 4M 4W with everyone facing their partner.

- A13 1-4 **Arms all as you stand** right arm turn with partner
- 5-8 **that again** left arm turn with your partner
- 9-12 **Slip all to the left hand, and back to your places** This movement replaces the set and turn single which is used in the other two standard figures, presumably because there is not enough room to do the turn single with everybody much closer together. At its most basic this is a double out to the left hand and back by each dancer. An aesthetic interpretation would be to turn this (and its counterpart below) into a butterfly type movement having everyone follow a small loop out and back, starting moving diagonally forward to the left and returning to this place in this movement and then
- 13-16 **then as much to the right hand** everyone follow a small loop out and back, starting moving diagonally forward to the right and returning to this place.
- A14 1-16 **First man slip to the left hand, and stand the woman as much to her left hand, the second couple as much, third as much, fourth as much** This is a repetition of the movement in A12 except that everyone ends up on the wrong side of the set in their partner's place. Everyone starts with their left foot. Men start moving diagonally left and down before turning to face up and then across. Women start moving diagonally left and up before turning to face down and then across. At the end, everyone is now back out in the set and in their partner's place,
- A15 1-16 **Then the single hey, all handing down, and come up on your own side** This is a grand chain type figure, with hands, following a "U" shape down the sides of the set and across at the bottom. There is no crossing at the top of the set. It is started by the 1M+2M and 1W+2W with right hands.

Source: <http://www.michaelbarracough.com/my-research/dances-i-have-re-interpreted/25-nonesuch>

## Disc 1 Track 2 - Barham Down (11 x 16 bars)

### Formation

Duple minor (proper)

The Playford version is a triple minor. Dancing as a duple minor involves no changes at all to the figures

by Playford, just who performs the movements with the working couple during the B2 music. It makes the non-leading couples more active, which better matches modern expectations.

### Notation

Bars

- A1 1-2    1st couple cast down to 2nd places, as 2nd couple move up,  
3-4    1st couple two-hand turn once round.
- A2 1-2    2nd couple cast back down, as 1st couple move up,  
3-4    2nd couple two-hand turn once round.
- B1 1-4    1st couple cross straight over, cast down and half figure-of-8 up through their 2nd couple,  
to finish facing down in the centre of a line of four with the next 2nd couple below on each end of the line.  
Once 1st couple has passed up through them and started to move down the outside, 2nd couple move up and face down individually ready for next 1st couple above to join them.
- B2    1    Lines lead down,  
2    lines fall back up;  
3-4    1st couple gatepost  $\frac{3}{4}$  around new 2nd couple to progressed places.

*It is important that the 2nd couples move up during B1 3-4; if they do not, then the whole set drifts down the hall!*

Source: [http://gfoster.info/dances/Barham\\_Down.html](http://gfoster.info/dances/Barham_Down.html)

## Disc 1 Track 3 – West Reservoir (8 x 32 bar waltz)

### Formation

Sicilian Circle

### Notation

bars

- |    |       |   |
|----|-------|---|
| A1 | 1-4   | Balance RH star in, out, in, out  |
|    | 5-8   | Turn RH star  |
| A2 | 9-12  | Balance LH star in, out, in, out  |
|    | 13-16 | Turn LH star  |
| B1 | 17-24 | Poussette holding 2 hands with the opposite (not partner). The sequence for men is push, step right, step right, pull, pull, step left, step left, push and for women pull, step left, step left, push, push, step right, step right, pull (ending in original positions) |
| B2 | 25-28 | Circle left halfway to change places with the other couple  |
|    | 29-30 | Bow to the other couple   |
|    | 31-32 | RH turn halfway with partner, turning away from the previous couple to face a new couple.   |

Source: Steve Hodgskiss

## Disc 1 Track 5 – Levi Jackson Rag (Pat Shaw) (5 x 32 bars)

### Formation

5 couples: one head couple and 2 pairs of side couples in a horse-shoe formation

### Notation

Bars

- |    |       |  |
|----|-------|--|
| A1 | 1-4   | Sides half right and left through and the head couple moves to middle place  |
|    | 5-8   | sides half right and left back, and the head couple moves to the bottom  |
| A2 | 9-12  | Sides circle left once while the head couple casts home  |
|    | 13-16 | all do si do partner   |
| B1 | 17-20 | 5 ladies chain: ladies go in for a right hand star, past their partner, past the next and is chained out by the next |
|    | 21-24 | repeat the 5 ladies chain; the ladies have all moved one place right to a new partner                                |
| B2 | 25-28 | All promenade round the set one place to the right, balance  |
|    | 29-32 | ... and short swing new partner  |

Source: [https://www.cambridgefolk.org.uk/contra/dances/pat\\_shaw/levi\\_jackson\\_rag.html](https://www.cambridgefolk.org.uk/contra/dances/pat_shaw/levi_jackson_rag.html)

## Disc 1 Track 6 – Twelve Meet (Pat Shaw) (5 x 32.5 bars)

### Formation

Triplets in square sets

### Notation

Bars

- |            |  |
|------------|--|
| A1 1-8     | Head couples forward and back, heads go forward ends swap over, lines go back to place   |
| A2 9-16    | Side couples do the same   |
| B1 17-24   | Middles right hand turn the person to the right, left hand turn the person to the left   |
| B2 25-32.5 | Reel of 3, middles jump round one place anti-clockwise ( <i>jump on the 17<sup>th</sup> beat for Risumaki; on the 16<sup>th</sup> beat for a 32 bar tune</i> ) |

Source:

[http://www.ceilidhcalling.co.uk/danceviewpage.php?view=1&id=24&POSTROUTINGMARKER=dancelist\\_DANCES#Dance](http://www.ceilidhcalling.co.uk/danceviewpage.php?view=1&id=24&POSTROUTINGMARKER=dancelist_DANCES#Dance)



## Disc 1 Track 7 – OXO Reel (John Tether) (6 x 32 bars)

### Formation

6 couple longways

### Notation

bars

- |    |       |   |
|----|-------|---|
| A1 | 1-4   | Lines forward and back  |
|    | 5-8   | Top couple gallop down to the bottom of the set   |
| A2 | 9-12  | Lines forward and back  |
|    | 13-16 | The couple at the top of the set gallops down to the bottom   |
| B1 | 17-20 | The top two couple circle left, while the middle two couple right hand star, and the bottom two couples circle left (OXO) |
|    | 21-24 | The top two couple circle right, while the middle two couple left hand star, and the bottom two couples circle right      |
| B2 | 25-28 | The bottom couple gallops backup to the top   |
|    | 29-32 | Everybody swings their partners   |

Source: <http://www.ceilidhcalling.co.uk/danceviewpage.php?view=1&id=30>

## **Disc 1 Track 8 – Placeholder for dance for Enrico**

## Disc 1 Track 9 – Moll Peatley (12 x 18 bars)

### Formation

Longways single minor or Longways duple improper

### Notation

Bars

A1 1-4 **Side on one side** (right shoulder)

A2 5-8 **and then on the other side** (left shoulder)

B 9-13 **then hit your right elbows together, (and then your left), and turn with your left hands behind and your right hands before, and turn twice round.** Stand side-by-side, right shoulders together. Put right arm in front of the other person and left hand behind your own back. Take the other persons right hand with your left. This is like a 'Hullichan' swing hold except that the right arms have the elbows against each other instead of being linked. Then 'buzz swing' step around each other twice

14-18 **and then your left elbows together, and turn as before, and so to the next.** Stand side-by-side, left shoulders together. Put left arm in front of the other person and right hand behind your own back. Take the other persons left hand with your right. This is like a 'Hullichan' swing hold except that the left arms have the elbows against each other instead of being linked. Then 'buzz swing' step around each other once and a half and end in each other's place, facing the next person.

Source: <http://www.michaelbarraclough.com/my-research/dances-i-have-re-interpreted/908-moll-peatley-the-new-way-interpreted-by-michael-barraclough>

## Disc 2 Track 1 – Drops of Brandy/Strip the Willow (unphrased)

### Formation

Longways Whole Set Dance. Four or five couples in a set

### Notation

Using short arm grip throughout, first couple swing once and a half with the right arm.

First girl then goes down set to each man and swings once with left arm and back to partner with right. First man remains in centre of the set while partner swings other men.

On reaching bottom he comes up set swinging partner with right and each other girl with the left until top of set is regained

First couple now swing down lines simultaneously. Meanwhile the next couple begins.

Source: <https://www.webfeet.org/eceilidh/dances/drops-of-brandy.html>

## Disc 2 Track 2 – Horses Bransle (8 x 48 bars)

### Formation

Eight people in a horseshoe... Facing in...

### Notation

bars

A 1-16     The horseshoe moves round in a circle. The steps are a:

- Step to the left with the left foot
- Step behind this foot with the right
- Bring the left foot next to the right - so you have your feet together
- A small two-footed jump

B 17-32

Dance across the gap...

The music changes and the next phase of the dance is where each dancer in turn dances across the gap in the horseshoe:

So 'number one' lets go with his or her right hand and spins and dances across to the other end of the line. It's quick, just four steps if it was a plain walk (but it isn't). The second in the horseshoe does the same, the third and so on.... It's an opportunity to show off footwork, dancing skills, ability to stay standing up etc.

With 8 people the music gives enough time for all to dance across, but everybody has to start on the beat. It *is* quick; a count of 4 and the next starts; a count of 4 and the next and so on.

If it all works, everybody dances across and the 'number one' reappears back at the head of the line again

C 33-48

Weaving Back...

The music changes again and 'number one' weaves in and out of the other seven people in the horseshoe, left shoulder, right shoulder, left shoulder and so on, to join eventually the tail of the line. There *is* plenty of time for this, it's far more relaxed than the quick fire dancing across the gap

At the end of the weaving the old 'number one' joins hands at the end of the line and the new 'number one' gets ready to lead round again.

Source: <https://www.webfeet.org/eceilidh/dances/horses-branle.html>

# Disc 2 Track 3 – Placeholder for Contra for Bay of Flies (11

x 32 bars)

## Formation

\*\*\*\*\*

## Notation

Bars

A1 1-4 \*\*\*\*\*

5-8 \*\*\*\*\*

A2 9-12 \*\*\*\*\*

13-16 \*\*\*\*\*

B1 17-20 \*\*\*\*\*

21-24 \*\*\*\*\*

B2 25-28 \*\*\*\*\*

29-32 \*\*\*\*\*

Source:

## Disc 2 Track 4 – Black Nag (9 x 24 bars = 3 times through the dance)

### Formation

Longways – 3 couples

### Notation

Bars

#### Part 1

- A 1-8 Partners lead up a double and fall back a double. That again.
- B1 9-10 1st couple take two-hands and move up four slips.
- 11-12 2nd couple the same.
- 13-14 3rd couple the same.
- 15-16 All turn single right.
- B2 17-24 Repeat B1, slipping back to place in reverse order, 3rd couple slipping down first.

#### Part 2

- A 1-8 Partners side twice.
- B1 9-10 1st man and 3rd woman change places with 4 slip steps, leading with right shoulder and passing back-to-back.
- 11-12 1st woman and 3rd man the same.
- 13-14 2nd couple the same.
- 15-16 All turn single right.
- B2 17-24 Repeat B1 back to place.

#### Part 3

- A 1-8 Partners arm right, then left.
- B1 9-16 Men hey for three, skipping: 1st man begin by passing right shoulder.
- B2 17-24 Women hey as in B1, men turn single on last four beats of music.

Source: - <http://folkdancemusings.blogspot.co.uk/2016/05/black-nag-england.html>

## Disc 2 Track 5 – Duke of Kent's Waltz (9 x 32 bars)

### Formation

Longways Duple Minor

### Notation

bars

- A1 1-8 All right hands-across, and left hands back.
- A2 9-16 A couple take two hands and side step down center two steps, two back, and cast down to second place. B couple lead up.
- B 17-20 All take right hands and balance forward, back, and change places. (Men turn partner under arm, down the set)
- 21-24 Repeat with left hand back to place.
- 25-28 Men turn women below their partners by right-hand.
- 29-32 Men turn partners by left-hand.

Source: [http://www.regencyassemblypress.com/The\\_Duke\\_of\\_Kents\\_Waltz.html](http://www.regencyassemblypress.com/The_Duke_of_Kents_Waltz.html)



## Disc 2 Track 6 – Upon a Summer's day (6 x 40 bars = twice through the dance)

### Formation

Longways for Six; in three parts

### Notation

Bars

#### Part 1

A1 1-4 All lead up a double and fall back a double to places

5-8 Partners set and turn single.

A2 9-16 All that again.

B1 17-20 Men take hands, move forward a double and fall back a double to places; while women take hands and do the same

21-24 Second and third men keep hands joined and make an arch; while second and third women do the same. First man casts off, passes under the arms of second and third men and moves to the lowest place; while first woman does the same on her side

B2 25-28 As in B1.

29-32 As in B1, second couple moving down to lowest place.

B3 33-36 As in B1.

37-40 As in B1, to places.

#### Part 2

A1 1-4 Partners side

5-8 Partners set and turn single.

A2 9-16 All that again.

B1,B2&B3 As in Part 1

#### Part 3

A1 1-4 Partners arm with the right.

5-8 Partners set and turn single.

A2 9-12 Partners arm with the left.

13-16 Partners set and turn single.

B1,B2&B3 As in Part 1

Source: <http://round.soc.srcf.net/dances/cdb/cdb3/summer>

## Disc 2 Track 7 – Hole in the Wall (9 x 16 bars)

### Formation

Duple minor (proper)

### Notation

bars

- A1 1-4    1st couple, acknowledge, cast down around second, meet and lead up back to place
- A2 5-8    2nd couple, acknowledge, cast up around first, meet and lead down to place
- B 9-10    1st corners (M1, W2), acknowledge, cross over and exchange places
- 11-12    2nd corners (M2, W1), acknowledge, cross over and exchange places
- 13-14    circle hands 4, 1/2 way (CW)
- 15-16    1st couple cast around 2nd.

Source: <http://folkdancemusings.blogspot.co.uk/2014/07/hole-in-wall-england.html>

## Disc 2 Track 8 – Buttered Peas (8 x 32 bars)

### Formation

Each couple facing another couple (men to left of partner). This version assumes a random array of pairs of couples, with the nice challenge of finding a new couple at the end of each turn. Alternative formations can be Sicilian circle or longways, with a more orderly progression.

### Notation

Bars

A1 1-4     Circle left

5-8     Circle right

A2 9-12     RH star

13-16     LH star

B1 17-     3 right handshakes with the opposite person, then 3 handclaps with self (shake  
18     shake shake, clap clap clap)

19-20     3 left handshakes with the opposite person, then 3 handclaps with self

21-24     Swing the opposite, and end in exchanged places, then turn to face partner

B2     3 right handshakes with partner, then 3 handclaps with self.  
25-28

29-32     3 left handshakes with partner, then 3 handclaps with self.

33-36     Swing partner away from previous couple and find a new couple

Source: Dave Ball

## Disc 2 Track 9 – Emma's Waltz (Colin Hume) (4 x 48 bars)

### Formation

Four couples longways.

### Notation

Bars

- A1 1-8 In fours, first corners give right hands, balance forward and back; box the gnat, and keep hold while the others join in. Right-hand star. Circle left
- A2 9-16 Second corners the same left (swat the flea). Left-hand star into...
- B1 17-32 (16 bars): All eight single file anti-clockwise half-way, to finish proper in the order 3, 4, 1, 2. Join hands in lines, set right and left; turn single. Middles cross with partner, go round one person to end place — ends lead in on bars 3 and 4. All two-hand turn partner once around. (4i, 3, 2, 1i)
- B2 33-48 First long corners (top lady and bottom man) cross giving right hand to partner, left on the left diagonal; right across, left on the left diagonal (with each other). New first long corners (the partners of the previous people) do the same move: right across, left on the left diagonal; right across, left on the left diagonal (with each other).

Source: <http://colinhume.com/inst4.htm#EmmasWaltz>

## Disc 2 Track 10 – Snowball (Martin Hodges) (10 x 48 bars)

### Formation

Five couples longways.

### Notation

Bars

- A1 1-8    1s right hand turn partner, left hand turn partner
- A2 9-16    1s and 2s right hand star, left hand star
- B1 17-24    1s, 2s and 3s circle left, circle right
- B2 25-32    1s, 2s, 3s and 4s join hands along the sides and forward/back twice
- C1 33-40    5s gallop to top, cast out alone to bottom
- C2 41-48    1s gallop to bottom, all swing

Source: <http://www.dmi.me.uk/ceilidh/dances/snowball>

## Disc 2 Track 11 – Turning by Threes (Gary Roodman) (6 x

32 bars = twice through the dance)

### Formation

Circle for 3 couples, mixer

### Notation

Bars

A1 1-4 All circle left (2 bars), then turn single left (2 bars).

5-8 All circle right (2 bars), then turn single right (2 bars), to original place.

A2 9-12 Partners back to back

13-16 All grand right and left, two quick changes, right hand to partner to start (2 bars), then with 3rd person right-hand turn once around (2 bars).

B 17-20 Men star left once around (to new place).

21-24 Women star right once around (to new place).

25-28 Men dance into center with two single steps (step-close, step-close), then fall back WHILE women dance into center with two single steps, turning right to face corner at the end.

29-32 Corners gypsy once and a quarter and move into new circle.

*Repeat two more times for once through the dance*

Source:

[http://archives.mvfolkdancers.com/0\\_Other%20Items%20of%20Interest/0\\_Dance%20Instructions/turning%20by%20threes%201.pdf](http://archives.mvfolkdancers.com/0_Other%20Items%20of%20Interest/0_Dance%20Instructions/turning%20by%20threes%201.pdf)

## Disc 2 Track 12 – Maiden Lane (9 x 24 bars = three times through the dance)

### Formation

Longways for Six; in three parts

### Notation

Bars

#### Part 1

- A1 1-4 All lead up a double and fall back a double to places
- A2 5-8 That again.
- B1 9-12 All face left wall, move forward a double and fall back to places
- B2 13-16 Men the half-hey while women do the same.
- C1 17-20 Partners set and turn single
- C2 21-24 That again.

#### Part 2

- A1 1-4 Partners side
- A2 5-8 That again.
- B1 9-12 All fall back two small steps; partners cross over and change places
- B2 13-16 All that again.
- C1 17-20 Partners set and turn single
- C2 21-24 That again.

#### Part 3

- A1 1-4 Partners arm with the right
- A2 5-8 Partners arm with the left
- B1 9-10 First man changes places with second woman
- 11-12 First woman changes places with second man; while third man changes places with his partner.
- B2 13-14 First man changes places with third woman



- 15-16 First woman changes places with third man; while second man changes places with his partner.
- C1 17-20 Partners set and turn single
- C2 21-24 That again.

Source: <http://round.soc.srcf.net/dances/cdb/cdb3/maiden>