
Estienne's Country Dance Book

Country dances are a type of dance that were danced both by country folk and in courts beginning in the late Renaissance and continuing into the 18th century. They have a number of steps in common, but each dance quite often has steps unique to that dance. Country dances in general are an evolution of the bransles, and have some steps in common with these dances. Country dances originated in England, and later spread to Germany and France.

Credits

This section of Del's Dance Book was in fact written for the 5th edition by Stephen Fischer, aka Estienne. Rather than simply contributing his extensive knowledge of country dance, he basically took over the entire section and handed it over to me completed.

In the process of doing so, Stephen obtained some reconstructions that were common around Lochac from other people, including Adina Hamilton and myself.

Since the 5th Edition I have expanded this section slightly, and included a few more of my own reconstructions as well as some by Roz Howie. I have added a few comments on step reconstructions as well, and done some basic editing and reformatting.

The bulk of this section is still Stephen's work, however.

Introduction

Playford and The English Dancing Master

Primary Sources

There is really only one primary source for Renaissance country dances and that is *The English Dancing Master* (renamed *The Dancing Master* after the second edition), by John Playford. Over 500 country dances are listed in total in the 18 editions that were printed, most of which contain music.

The copy that I am using is the unabridged 1984 reprint of Hugh Mellor's 1933 publication. According to the note in the book, it was based on the original edition of 1651, with the music edited and put into modern notation by Leslie Bridgewater. There are some notable inconsistencies in the music, which is likely to be due to later interpretation rather than Playford, since time signatures at times do not agree with the indicated measures or the music itself.

Other Sources

The Playford Ball is a selection of reconstructed dances, including several from the various editions of *The Dancing Master*. Most of these dances were reconstructed by Cecil Sharp around the turn of the 20th century, and a good starting point for some of these dances. However, Sharp was primarily interested in describing dances that were fun and at times took liberties with historical accuracy, partly due to the number of dances that he reconstructed. In addition, he recreated sidings without a great deal of information. He actually later disagreed with his original recreation of sidings and tried to introduce the one that he thought was correct, but it had already caught on and he was unable to do so. The earliest documented evidence for sidings actually describes another method, which is what I present below. Nevertheless, English country dance owes Sharp a great debt for reviving the art and introducing it to a wide audience.

Time and Place

Evolution

There is quite a bit of discussion going on at the moment about the evolution of English Country Dance. There are certainly steps and floor patterns appearing in the dances that can be traced not only to Arbeau's bransles, but also to the Italian dances of the 15th century, and to a lesser extent the 16th century Italian balli. Although there is no concrete evidence that the Italian dance masters visited England (Guglielmo Ebreo would most certainly not have done so, as Jews were not allowed to enter England during this time), there is certainly some evidence in the dances themselves that the steps migrated from Italy to England. For a good example, see the reconstruction of "Pizochara", given elsewhere in this book.

Time Period These dances are all out of period for the SCA, as the earliest of the editions of Playford was printed in 1651. Although there are references to some of these dances by name in literature before 1600, there is little evidence to suggest that these dances were done in the same manner as the descriptions in Playford. In fact, there is some evidence to the contrary, suggesting that these early country dances more resembled the bransles and courantes of Arbeau than anything that Playford describes.

Early English Country Dance We know about English Country Dance from around 1640 or so when a small manuscript was published containing a few dance choreographies. The main source is Playford's manual published in 1651, however.

There are many mentions of English Country Dances (by name only, usually) dating back to about 1589. We don't know a lot about how these possible precursors to English Country Dance were done, however, or in what social setting they occurred.

Social Setting

Civil War The 1640's and 1650's in England were of course heavily disrupted by the Civil War, and associated events such as the rise of puritanism and the various religious wars between Protestant and Catholics.

The Puritan attitude to dance was very negative, and this caused some fairly severe restrictions on dancing during the time period. For example, dance schools had to be licensed, and operated under such oppressive guidelines so that there were only 2 in London at one stage. The change in fortunes of the various factions impacted on this fairly significantly, with the fortunes of dance waxing and waning throughout the period, as Playford himself notes in his introduction.

John Playford was not only a publisher of a book on dance, but was also a noted monarchist. His publishing house produced several anti-commonwealth publications during its time, and it was for these that he was most well known during his time period.

Who danced? It is almost certain that these dances developed from amongst the common folk, who would have been dancing bransles and circle dances for many years before the development of English Country Dance.

Playford did not appear to be writing for a lower class audience. His book appears to be pitched towards gentlemen, and the presence of dancing schools that taught these dances indicated that the upper levels of society were interested in these dances as well, possibly adopting them and changing them before they became known in the format we now see them in.

There are several textual references in period to nobility and even royalty watching these dances, and joining in on occasion.

In any case, by about 1640 or so, it appears probable that English Country Dance was popular in one form or another amongst both common folk and nobility throughout England.

Steps

SL -- Single Left Step with the left foot and then bring the right foot together to finish with feet closed. This step takes 2 beats.

SR -- Single Right As above, but start with the right foot.

DL -- Double Left Step with the left foot, right foot, and left foot, and finally with the right foot to finish with feet closed. This step takes 4 beats.

DR -- Double Right As above, but start with the right foot.

Singles and doubles can all be done either forward, backwards, or to the side, which specifies the direction of travel during the step. Thus, a side single left is a step to the left with the left foot and a step with the right foot to bring the feet together. These steps are notated as follows:



Step	Forward	Backward	Side
Single Left	SLf	SLb	SL or SSL
Single Right	SRf	SRb	SR or SSR
Double Left	DLf	DLb	DL or SDL
Double Right	DRf	DRb	DR or SDR

TL -- Turn Left Make a full turn (360°) over the left shoulder with one DL.

TR -- Turn Right Make a full turn (360°) over the right shoulder with one DR.

STL -- Set and turn Left Do a side single left, then a side single right, then do a Turn Left (SL, SR, TL).

STR -- Set and turn Right Do a side single right, then a side single left, then do a Turn Right (SR, SL, TR).

Side Left This step is done with partners facing each other. There are several ways to do this step. The one described below is from Raoul-Auger Feuillet's *Recul de contradanses*, printed in 1706, and is the earliest description of siding that has been found.

SLf towards your partner, bringing your right shoulders into line, then SRb into place, then SRf, bringing your left shoulders into line, then SLb into place again.

Side Right

As above, except starting to the right instead of the left.

Arm Left

This step is done with partners facing each other. Each takes partner's right arm at the elbow and walk around partner with a DL, DR to walk a full turn back to place.

Arm Right

As above, but join left arms and walk a DR, DL back to place.

Honour

A bow, either to the front of the hall or to one's partner. In the middle of the dance it can be a simple acknowledgment if it is meant to be quick.

Slip

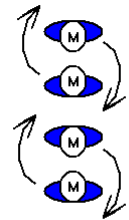
A quick single, sliding the second foot into position to complete the step.

Cast

To cast, the couple spins away from each other and travels down the line past one or more people to meet in a different position in the set.

Heys

Many Playford dances include a hey, but the number of dancers, number of beats, or the actual figure may differ. However, there are features common to all heys. Basically, a hey is a figure in which dancers pass by each other in a set number of counts. Passes are done alternating sides, so if the dancer passes first to the right, the next person will be passed on the left., and, generally, all dancers end the hey in their original places.



Positions for Hey

One common hey is for four people, starting in a line as shown in the diagram. Beginning by passing right shoulders, the dancers pass each other alternating sides until back in place. When the top or bottom is reached, the dancer circles around an imaginary person and winds up facing down the line to pass the next person. Therefore, each person will pass someone 8 times (including imaginary passes at the top and bottom of the line) before returning to position. This hey is used in *The Merry Merry Milke Maids* and *Goddesses*, among many other dances. Other heys tend to be similar in style.

Hey for three

A hey for three people is also quite common. In this case, the two bottom people are both facing upwards, and the top person is facing down the set. The first two people swap, and then the first person finds himself in the second person's place, and swaps with the third person.

This continues in the same way as a four person hey, so that everyone returns to place.

This hey is used in *Grimstock*, and other dances.

Other Heys

A circular hey for 8 (known as the double hey) is used in the last verse of Goddesses. Similarly, the last verse of Woodcock has a circular hey for 6, and The Old Mole has a circular hey for 6 done twice (a double double hey!). To do these heys, have the top (and bottom, in an 8 person hey) couple face each other, while the second and third man face each other, as do the second and third lady. Simply continue the hey progressing around the circle until you get back to place.

Chestnut contains half of a hey, in two places. This is a hey for 3 that finishes half way through, with the first man in the third man's place, and vice-versa (the second man will have returned to place).

Picking of Sticks contains a hey that can only be described as "weird". I think it proves that hallucinogenic drugs were available in the 17th Century.

Discussion on Step Styles

In this section I give some rationale about a few of the decisions I make about step descriptions. Feel free to skip this if you aren't interested in the details.

Do you take hands during a hey?

Yes, you do.

OK, so if you are doing modern folk dance, modern country dance, scottish country dance (with one or two exceptions), or recreating dance from the 18th C onwards then you probably don't take hands during a hey.

If you are attempting to position English Country Dance as an SCA activity (which restricts itself to pre-17th century culture), or re-enact dances from the first edition of Playford, then you probably do take hands during a hey.

Hey figures did not originate with Playford, although he was the first to use the term "hey". They appear in 16th C Italian dance (Contrapasso Nuovo, Bizzarria d'Amore), and in those dances where a hey-like figure is danced, Caroso or Negri specifically say to take hands during it.

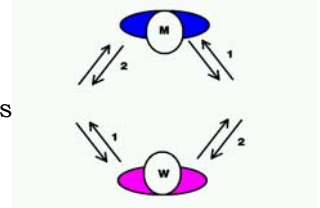
In the dance Villanella, from the early 16th Century Il Papa manuscript, there is a detailed description of a figure called a "treccia". It is essentially a hey for 3 people, taking hands at each change.

In two places in the first edition of the English Dancing Master (Nonesuch, Dargason), Playford specifically says to take hands during a hey. In one place (Wherligig) he is arguably saying to take arms at the beginning of a hey, and in one place (Scotch Cap) he says to take hands and do a figure which is very similar to a hey although slightly different. Nowhere does he say to not take hands during a hey. Nowhere does he say that taking hands during a hey in the places where he says to do so is anything unusual.

I've argued this one with a number of people over the years, but basically the evidence as far as I can see is stacked on the side of taking hands during a hey.

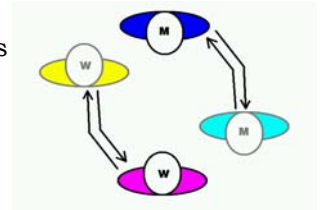
What sort of sides do you do?

If you have danced in any of my classes you've probably seen the standard sides which we do around here, which look like the ones on the right. These are a fairly literal interpretation of the sidings described in Feuillet's book of 1706. Unfortunately there are no earlier evidence for sides than that, although Julia Sutton has been quoted as saying that this is consistent with some of the 16th C Italian descriptions as well (I have not heard that first hand).

**Pat Shaw**

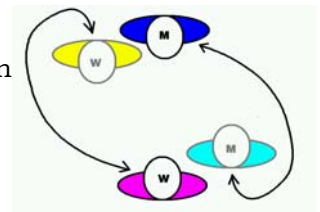
Many country dance groups these days do the "Shaw" sidings, named after Pat Shaw. These sides look like this:

These are also highly possible reconstructions, although they are at best as good a guesswork as the Feuillet sidings, and at worst a later reconstruction based on 20th C observations.

**Cecil Sharp**

You may have seen sides that look like this:

If so then you have probably learned from a modern English Country dance group. These sidings are based on Cecil Sharp's books of the early 1900's, and there is no evidence to suggest that they existed before then. They probably should be avoided if you are reconstructing pre-18th century dance.

**Left and Right**

In most cases, Playford does not specify whether step sequences begin on the left or right foot. When he does, steps almost always begin on the left foot. I have followed this pattern in describing other steps, and some steps arise either from natural continuations from previous steps or simply from aesthetic considerations.

Starting Positions

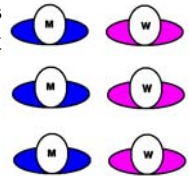
Country dances are danced as circle dances or line dances, either for a set number of couples or for any number of couples.

Proper and Improper position.

The lady generally stands to the right of her partner, in **Proper position**. If the lady stands to her partner's left, the couple is in **Improper position**.

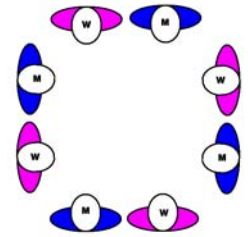
Line or set dances

These dances often have a set starting position, which varies from dance to dance. More often than not, the dancers start in a line of couples. The dancers start by either facing their partners, or by facing the front of the hall.



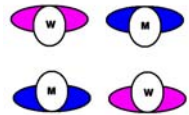
Circle Dances

The couples start by forming up in a circle, usually holding hands, with the couples in proper position. A sample starting position with 4 couples is shown in the diagram. The person next to you who is not your partner is your **Corner** or **Contrary**.



Square Dances

A square is simply a circle with only two couples, as shown in the diagram.



Argeers

A square dance for 2 couples. This reconstruction is by Adina Hamilton.
Start holding hands with partner and facing the other couple.

Verse 1	1 - 2	SLf	To meet the other couple, end holding corner by both hands
	3 - 4	2 slips	With corner, away from the other couple
	5 - 6	2 slips	Back towards partners
	7 - 8	2 steps	Change place with corner, passing right shoulders
	9 - 16	6 steps	Take partner's right hand and turn each other 1 1/2 turns, ending in partner's position.
	17 - 32	Repeat	Repeat above, ending in original positions.
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Chorus 1	1 - 4	Men DL	To exchange places
	5 - 8	Women DL	To exchange places
	9 - 16	All STL	Set and turn
	17 - 24	Women DL	To exchange places
	21 - 24	Men DL	To exchange places
	25 - 32	All STR	Set and turn
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Verse 2	1 - 4	DLf	With corner, away from partner
	5 - 8	DRb	Back towards partner
	9 - 16	DL DR	Turn partner
	17 - 20	DLb	Away from corner, not holding hands with partner
	21 - 24	DRf	Back towards corner.
	25 - 32	STL	Set and turn
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Chorus 2	1 - 4	Men SDR Women SDL	Double sideways to exchange places, women passing on the inside.
	5 - 8	Men SDL Women SDR	Return to place, women on the inside
	9 - 16	DL DR	Turn corner, holding right hands
	17 - 20	Women DLf	To meet
	21 - 24	Women DRb	Back to place
	25 - 32	Men's hey	Men change places with a double, passing right shoulders, turn at the end and return to place with another double, again passing right shoulders. End facing contrary.
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Verse 3	1 - 3	3 steps (l r l)	Men push contrary women back 3 steps, holding both hands
	4	Slip	Slip to men's right

5 - 8	Men DRb	Men pull women back down the other side
	Women DLf	
9 - 16	STL	Set and turn
17 - 20	Men SDL	Slip between partners back to place, ladies in front
	Women SDR	
21 - 22	2 steps (l r)	Men push contrary women back 2 steps
23 - 24	2 steps (l r)	Men pull contrary women forward 2 steps
25 - 32	STL	Set and turn

Chorus 3

1 - 8	DLf DRf	First man and his corner cast off, ending in partner's place. Others follow.
9 - 16	DLf DRf	First man and his corner cast off in the other direction, ending in original position. Others follow.
17 - 24	DLf DRf	Half a hey, beginning with partner
25 - 32	DL DR	Turn partner, holding hands. At the end of the second double, the couples open up and form a line facing the presence.

Blew Cap

This is a dance for 3 couples, the reconstruction is by Karinne Taylor.

Chorus 1	1 – 4	Dlf DRb	Double forwards and back
	5 – 8	Dlf DRb	Repeat
Verse 1	1 – 2	Set	1st man sets to his partner (who stands there looking very pretty!!) DO NOT turn single
	3 – 4	Set	3 rd man sets to his partner
	5 – 8	Turn	2 nd man bows slightly to his partner, and then does a full turn with her.
	9 – 10	Set	3 rd man sets to his partner
	11 – 12	Set	1 st man sets to his partner
	13 – 16	Turn	2 nd man bows slightly to his partner and then does a full turn with her
Chorus 2	1 – 8	Side L, Side R	With partner.
Verse 2	1 – 2	Set	1st man sets to his partner (who stands there looking very pretty!!) DO NOT turn single
	3 – 4	Set	2 nd man sets to his partner
	5 – 8	Turn	3 rd man bows slightly to his partner, and then does a full turn with her.
	9 – 10	Set	2 nd man sets to his partner
	11 – 12	Set	1 st man sets to his partner
	13 – 16	Turn	3 rd man bows slightly to his partner and then does a full turn with her
Chorus 3	1 – 8	Arm L, Arm R	With partner.
Verse 3	1 – 2	Change	1 st man and 3 rd woman change places across the set.
	3 – 4	Change	1 st woman and 3 rd man do the same
	5 – 8	Turn	2 nd man bows slightly and turns his partner on the spot
	9 – 16	Repeat	Repeat 1 – 8 above so that the 1 st and 3 rd couples are in their places.

Chestnut

This is a dance for 3 couples in a line. It is unusual in that the sequence is doubles-arms-sides instead of the usual doubles-sides-arms, but when Playford reprinted this dance in his "revised" second edition, it kept the same order so we can only assume that he meant it to be that way.

Verse 1	1 – 4	DLf DRb	Double forwards and back
	5 – 8	DLf DRb	Repeat
Chorus	1 – 2	DLb	Turn to face your partner, then double back away from them.
	3 – 4	DRf	Double forwards towards your partner, taking both hands and changing into their place.
	5 – 8	Half Circle	Men join hands and circle half way around, so that the top man ends up in the bottom man's place, and vice-versa. At the same time, the ladies take hands and do the same.
	9 – 16	Repeat	Repeat 1 – 8 above so that everyone ends up back in their place.
Verse 2	1 – 8	Arm L, Arm R	With partner.
Chorus	1 – 4	DLb DRf	Double forwards and back, changing places as in the first chorus.
	5 – 8	Half Hey	The men make half a hey, so that the top man ends up in the bottom man's place, and vice-versa. At the same time the ladies do the same.
	9 – 16	Repeat	Repeat 1 – 8 above so that everyone ends up back in their place.
Verse 3	1 – 8	Side L, Side R	With partner.
	1 – 4	DLb DRf	Double forwards and back, changing places as in the first chorus.
	5 – 8	Peel inside	The top couple peels down the middle of the set to the bottom, and everyone follows so that the couples are reversed.
	9 – 12	DLb DRf	Double forwards and back, changing places as in the first chorus.
13 – 16	Peel outside	The top couple (now at the bottom) peel out and everyone follows so that everyone ends up back in their place again.	

Cuckolds All A Row

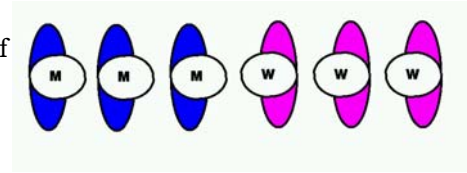
A square dance for 2 couples. Start holding hands with partner and facing the other couple.

Verse 1	1 - 4	DLf	To meet the other couple
	5 - 8	DRb	Away from the other couple
	9 - 16	DLf DRb	As above
Chorus	1 - 4	Turn away	Half turn, so that you face away from your corner.
	5 - 8	Turn back	Half turn, to face your corner again.
	9 - 16	Do si do	Walk around your corner and back to your place, facing the same direction the whole time. Begin walking forwards then sideways, then backwards.
	17 - 20	Turn away	Turn so that you face away from your partner.
	21 - 24	Turn back	Half turn, to face your partner again.
	25 - 32	Do si do	As above, but with your partner.
Verse 2	1 - 8	Side Left	With partner
	9 - 16	Side Right	With corner
Chorus	1 - 4	Men change	Men change places across the circle.
	5 - 8	Women change	Women change places.
	9 - 16	Circle	All take hands in a circle and do a full circle around back to your place.
	17 - 20	Women change	Women change places across the circle.
	21 - 24	Men change	Men change places.
	25 - 32	Circle	As above.
Verse 3	1 - 8	Arm Left	With partner
	9 - 16	Arm Right	With corner
Chorus	1 - 8	Pousette	Take both hands with your corner. Men walk forwards and women walk backwards, then to the man's right, then backwards into the other couple's place. Everyone will now be standing in their partner's former place. Drop hands.
	9 - 16	Cast off R	Both men will cast off to their own right side, and do a full cast around to their new place. Their partners will follow them as they cast off.
	17 - 24	Pousette	As above, but to the man's left.
	25 - 32	Cast off L	As above, but to the left.

Dargason

Starting Position

This dance is for as many as will, standing in a line of men facing a line of women, like in the diagram. I find that it works best for about 3 or 4 couples – the music that I have is set up for 4 couples.



Verse 1 – Sides

1 – 4	Side L	The man and woman in the center of the set (that are facing each other) side once.
5 – 8	STL & pass	The man and woman set and turn to each other, as they are turning they change places but remain facing in the same direction. They will now have brought another couple into the dance.
1 – 8 (repeated)	Continue	Continue the above sequence until everyone reaches the end of the set where they turn around, and continue back down the set to the other end, then turn around again and continue back to their places. The center couple will have to sit out a few rounds while the rest of the set returns to place. Everybody may also have to sit out one round when they reach the end of the set.

Verse 2 – Arms

1 – 4	Arm L	Beginning with the center couple again, arm L back to your place.
5 – 8	STL & pass	Set and turn left, passing as above.
1 – 8 (repeated)	Continue	Continue the dance as above, but this time arming instead of siding.

Verse 3 – Hey

1 – 8 (repeated)	Hey	Beginning with the center couple again, begin a hey and continue it as above until everyone gets back to their starting place again.
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Notes

This is a very silly dance.
Cruciform Double Dargason is even sillier.

Dissembling Love

This is a dance for three couples, similar to Chestnut. The reconstruction is by Karinne Taylor. The music is repeated as AA BBB.

Chorus 1	1 – 4	Dlf DRb	Double forwards and back
	5 – 8	Dlf DRb	Repeat
Verse 1	1 – 2	The top couple change sides into the places of the 2 nd couple, the woman crossing first, 2 nd couple simultaneously shuffle up to 1 st place.	
	3 – 4	1 st couple then change places again into the 3 rd position, woman crossing first again, with the 3 rd couple shuffling up into 2 nd position at the same time.	
	5 – 12	Repeat this movement through another two times till everyone is back in their places.	
Chorus 2	1 – 8	Side L, Side R	With partner.
Verse 2	1 – 4	Men and women do half a single hey with their own side to end at the opposite end of the set (i.e 1 st becomes 3 rd , 3 rd becomes 1 st and 2 nd returns to own spot)	
	5 – 8	Set and Turn with partner.	
	9 – 12	Do the half a single hey again to return to your places, the “old” 1 st couple, now at the bottom of the set, starting. THERE IS NO SET AND TURN this time through.	
Chorus 3	1 – 8	Arm L, Arm R	With partner.
Verse 3	1 – 4	Men join hands and do a half circle, so that places are reversed.	
	5 – 8	Women do a half circle.	
	9 – 12	Men and women do a half circle at the same time to return to their places.	

Fine Companion

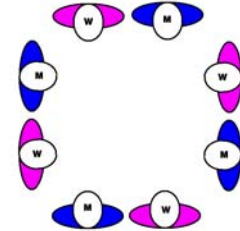
A dance for four couples, in a circle. Designate “even” and “odd” couples, for the second verse.

This reconstruction is by Karinne Taylor.

Chorus	1 – 4	DLf DRb	Join hands. Double in to centre of circle. Double back.
	5 – 8	STL	Set and turn left with partner.
	9 – 12	DRf DLb	Join hands. Double in to centre of circle. Double back.
	13 – 16	STR	Set and turn right with partner.
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Verse 1	1 – 2	Men double into centre.	
	3 – 4	As the men double back out, the women double into centre.	
	5 – 8	As the women double back out, the men skip into the centre of the circle and holding hands skip in circle clockwise back to their places. This is done in one movement, do not wait for everyone to hold hands, just start circling.	
	9 – 16	Repeat all of this with the women starting and circling this time.	
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Chorus	1 – 4	Side L	Side left with partner.
	5 – 8	STL	Set and turn left with partner.
	9 – 12	Side R	Side right with partner.
	13 – 16	STR	Set and turn right with partner.
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Verse 2	1 – 2	The odd couples double into the centre to meet, holding hands.	
	3 – 4	As the odd couples double out, the even couples double into centre, holding hands. Double out again	
	5 – 8	As the even couples double out of the center, the odd couples skip into the centre and circle clockwise back to places.	
	9 – 16	Repeat all of this with the even couples starting and circling.	
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Chorus	1 – 4	Arm L	Arm left with partner.
	5 – 8	STL	Set and turn left with partner.
	9 – 12	Arm R	Arm right with partner.
	13 – 16	STR	Set and turn right with partner.
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Verse 3	1 – 2	Women hand the men into the centre, and the men turn to face out, back to back.	
	3 – 6	Women skip in and join hands, then skip around the men in clockwise direction back to their places.	
	7 – 8	The women hand the men back to their places.	
	9 – 16	Repeat all of this with the women going into the center and the men skipping around.	
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Gathering Peascods

A circle dance, for as many couples as will. Dancers begin the dance holding hands.



Verse 1

1 - 8	SDL SDL	Two doubles to the left.
9 - 12	TL	All drop hands and turn over your left shoulders
13 - 20	SDR SDR	Join hands again and go 2 doubles to the right.
21 - 24	TR	All drop hands and turn over your right shoulders.

Chorus

The chorus repeats throughout the dance.

Part A

1 - 12	Men circle	Men step forwards into the center of the circle, join hands, and slip left around the circle to finish in original position.
13 - 24	Ladies circle	Ladies repeat above

Part B

1 - 4		Men DLf into the center of the circle, meeting in the middle, and clapping on the third beat. ¹
5 - 8		Ladies repeat the above while the men DRb to original position.
9 - 12		Men DLf into the center, clapping on the third beat while the ladies DRb to position.
13 - 16		Men DR back into position, turning over the right shoulder.
17 - 20		Ladies DLf into the center of the circle, meeting in the middle, and clapping on the third beat.
21 - 24		Men repeat the above while the ladies DRb to original position.
25 - 28		Ladies DLf into the center, clapping on the third beat, while the men DRb to position.
29 - 32		Ladies DR back into position, turning over the right shoulder.

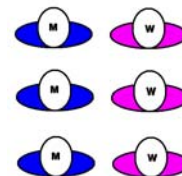
Verse 2

1 - 8	Side Left	With partner
9 - 12	TL	Turn
13 - 20	Side Right	With partner

¹ Different groups clap on either the third or fourth beat of the measure. Neither is incorrect, so do whatever is common in your area.

Grimstock

Starting Position This is a line dance for 3 couples.

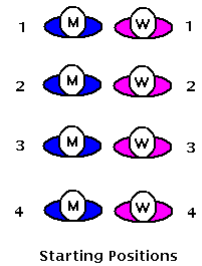


Verse 1	1 – 4 5 – 8	DLf DRb STL	Double forwards and backwards Face your partner, and set and turn left.
	9 – 12 13 – 16	DLf DRb STR	Double forwards and backwards Face your partner, and set and turn right.
Chorus 1	1 – 8	Hey	The first couple begin a hey by going between the second couple, and around the outside of the third couple, and so on back to place. Essentially this is a hey for the 3 men, and a hey for the 3 women, both done at the same time, but in mirror image.
Verse 2	1 – 4 5 – 8 9 – 12 13 – 16	Side L STL Side R STR	Facing your partner, side left. Set and turn left. Side right. Set and turn right.
Chorus 2	1 – 8	Hey	The second hey is the same as the first hey, except that the couples remain holding hands while doing it. The first couple goes into the middle under the second couple's arms, then over the third, and so on back to place.
Verse 3	1 – 4 5 – 8 9 – 12 13 – 16	Arm L STL Arm R STR	Facing your partner, arm left. Set and turn left. Arm right. Set and turn right.
Chorus 3	1 – 8	Hey	The third hey is the same as the first hey, except that the top couple swaps places before beginning it, and crosses over again at the bottom of the set so that the man and lady come back up their own side. The second and third couples do not swap.

Goddesses

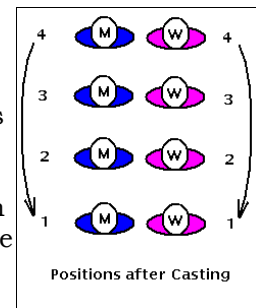
Starting position

A line dance for as many couples as will, although it works best for 4 couples, and it will be described for a set of 4 couples, as shown in the figure.



Casting off

Between each set, everyone will cast off to reverse the line and cast off at the bottom of the line to return to place, as shown in the drawing below. The couple at the head of the line casts off, ending in the last couple's position. The other couples follow them, travelling to the head of the line and casting off, ending in the opposite couple's position (i.e. couple 2 ends in position 3). The figure is then repeated in reverse, with the same couple casting off from the bottom of the line and other couples following.



Each figure, including the casting, takes 16 beats.

Verse 1

1 - 8 DLf DRb
9 - 16 Repeat

Verse 2

1 - 8 Men walk around the women, Man 1 going around Woman 1 and down the line, others following
9 - 16 Reverse direction and go back to place

Verse 3

1 - 16 Repeat Women travel around the men and back, as verse 2

Verse 4

1 - 16 Men walk a circle around the women, ending in place

Verse 5

1 - 16 Repeat Women travel around the men, as verse 4

Verse 6

1 - 8 Slip x 8 Men join hands in a circle and do 8 side slips left
9 - 16 Slip x 8 8 side slips right and fall back to place

Verse 7

1 - 16 Repeat Women join hands to do 8 side slips left, right, as verse 6.

Verse 8	1 - 8	Slip x 8	All join hands to form a circle and do 8 side slips left
	9 - 16	Slip x 8	8 side slips right and fall back to place
Verse 9	1 - 16	Hey For Men	As described in step introduction, taking 2 counts for each pass.
Verse 10	1 - 16	Hey For Women	
Verse 11	1 - 16	Hey For All (Double Hey)	Couples 1 and 4 face each other, men 2 and 3 face each other, and women 2 and 3 face each other. Starting by passing right shoulders and alternating sides, pass each person until back in place, taking 2 counts for each pass.

Hearts Ease

A square dance for 2 couples. Start holding hands with partner and facing the other couple.

Verse 1	1 - 4	DLf	To meet the other couple
	5 - 8	DRb	Away from the other couple
	9 - 16	DLf DRb	As above
Chorus	1 - 4	DRb	Away from partner
	5 - 8	DLf	Towards partner
	9 - 16	Turn corner	Take your corner by the right hand, and walk forwards once around them and back to your place.
	17 - 20	DRb	Away from corner
	21 - 24	DLf	Towards corner
	25 - 32	Turn partner	Take your partner by the left hand, and turn around them and back to your place.
Verse 2	1 - 8	Side Left	With partner
	9 - 16	Side Right	With corner
Repeat the chorus.			
Verse 3	1 - 8	Arm Left	With partner
	9 - 16	Arm Right	With corner
Repeat the chorus.			

Hit and Misse

A square dance for 2 couples.

Start holding hands with partner and facing the other couple.

Verse 1

1 - 4	DLf	To meet the other couple
5 - 8	DRb	Away from the other couple
9 - 16	DLf DRb	As above

Chorus

1 - 4	DLf	To meet the other couple
5 - 8	DLf	With corner, away from partner. On the last beat, turn to face partner, and change hands with corner.
9 - 12	DLf	With corner, to meet partner
13 - 16	DRb	With partner, away from corner, but facing the opposite couple
17 - 32	Hey	Pass corner first

Verse 2

1 - 8	Side Left, Side Right	With partner
9 - 16	Repeat	

Repeat the chorus.

Verse 3

1 - 8	Arm Left, Arm Right	With partner
9 - 16	Repeat	

Repeat the chorus.

If All The World Were Paper

A round dance for four couples. Dancers begin the dance holding hands. Before beginning, the couples should number from 1 to 4 around the circle.

Verse 1	1 - 8	Df DRb	All couples walk to the center, then walk back.
	9 - 16	STL	
	17 - 24	Df DRb	As above
	25 - 32	STR	
Chorus 1	1 - 4	Change places	Men 1 & 3 change places with a double. Women 1 & 3 change places with a double.
	5 - 8		
	9 - 16	Couples 1 & 3 return to places with a hey, first passing across the set and then with partner.	
	17 - 32	Couples 2 & 4 repeat above.	
Verse 2	1 - 8	Side Left	With partner
	9 - 16	STL	
	17 - 24	Side Right	With partner
	25 - 32	STR	
Chorus 2	1 - 16	Meet and split	Couples 1 & 3 meet in the center and split, each man leading the opposite lady between the couple on his left, cast off to return to place, ending by joining hands with partner and doing a full turn back to place.
	17 - 32		Couples 2 & 4 repeat above.
Verse 3	1 - 8	Arm Left	With partner
	9 - 16	STL	
	17 - 24	Arm Right	With partner
	25 - 32	STR	
Chorus 3	1 - 16	Hey	Couples 1 & 3 perform a hey, starting by crossing across the set.
	17 - 32	Repeat	Couples 2 & 4 repeat above.

Jenny Plucks Pears

A circle dance for 3 couples. Couples are numbered 1, 2, 3 around the circle.

Verse 1	1 - 8	SDL SDL	All hold hands in a circle and take 2 doubles to the left.
	9 - 16	STL	Drop hands and STL facing your partner.
	17 - 24	SDR SDR	Join hands again and take 2 doubles to the right.
	25 - 32	STR	Drop hands and STR facing your partner.
<hr/>			
Chorus²	1 - 6		The man in couple 1 guides his partner into the center of the circle, so that they end up facing each other. Then they honour each other and release hands.
	7 - 18		Couple 2 repeat the above, then couple 3.
	19 - 24		All honour partners.
	25 - 56		The men then take 16 slips left around the circle, then 16 to the right, ending up facing their partners.
	57 - 62		The man in couple 1 takes his partner's left hand in his right hand, and guides his partner out of the circle to her original position.
	63 - 74		Couple 2 repeat the above, then couple 3.
	75 - 80		All honour partners.
<hr/>			
Verse 2	1 - 8	Side Left	With partner
	9 - 16	STL	
	17 - 24	Side Right	With partner
	25 - 32	STR	
<hr/>			
Chorus	Repeat the chorus, but with the ladies leading the men into the circle, and doing the slips around the outside.		
<hr/>			
Verse 3	1 - 8	Arm Left	With partner
	9 - 16	STL	
	17 - 24	Arm Right	With partner
	25 - 32	STR	
<hr/>			
Chorus	Repeat the chorus, with men leading the ladies into the circle.		
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² The music changes quite dramatically when the men guide the ladies into the center of the circle, so counting the beats in this section is not really necessary. This change also accounts for the slightly unusual count, since the music changes to 3/4 time.

The Merry Merry Milke Maids

A line dance for 4 couples, starting facing the front of the hall.

Verse 1	1 - 4	DLf	Towards the front of the hall
	5 - 8	DRb	
	9 - 16	STL	Facing partner
	17 - 24	DLf, DRb	As above
	25 - 32	STR	Facing Partner
Chorus 1	1 - 4	DLf	1st and 3rd couples double forward to meet partner
	5 - 8	Slips	1st and 3rd couples slip down the line to occupy positions held by 2nd and 4th couples. Even couples move up the line to 1st and 3rd positions.
	9 - 24	Spins	1st couple joins hands and spins in place, falling back to 2nd position in line at the end. 3rd couple do likewise, falling back to 4th position.
	25 - 48	As above	2nd and 4th couples repeat above, ending back in original positions.
Verse 2	1 - 8	Side Left	With partner
	9 - 16	STL	Facing partner
	17 - 24	Side Right	With partner
	25 - 32	STR	Facing Partner
Chorus 2	1 - 8	Men cast	1st man casts off and goes to 4th man's position, with the other men following, ending with the line inverted.
	9 - 16	Women cast	As above
	17 - 24	STL	Facing partner
	25 - 32	Men cast	1st man casts off and returns to position, others following
	33 - 40	Women cast	As above
41 - 48	STR	Facing partner	
Verse 3	1 - 8	Arm Left	With partner
	9 - 16	STL	Facing partner
	17 - 24	Arm Right	With partner
	25 - 32	STR	Facing partner
Chorus 3	1 - 24	Men's hey	Single hey for the men, as described in step introduction
	25 - 48	Women's hey	Single hey for the women

Newcastle

A round dance for four couples. Dancers begin the dance holding hands. Before beginning, the couples should number from 1 to 4 around the circle.

Verse 1

1 - 8	Dlf DRb	Into the center
9 - 12	SL SR	Facing your partner
13 - 16	SL SR	Facing your corner
17 - 32	Repeat	Repeat above and end facing your partner.

Chorus 1

1 - 4		Partners take right arms and walk round a full circle with 1 DL, ending with men in the center of the circle.
5 - 16		Walk or skip forwards around the circle for a count of twelve to end where you began. Men place their left hands in the center and travel anti-clockwise along an inner circle while ladies travel in the opposite direction around the perimeter.
17 - 20		When you meet up with your partner, join right arms and change places with a double.
21 - 32		Walk or skip forwards around the circle for a count of twelve to end where you began. Ladies place their hands in the center and travel counter clockwise along an inner circle while men travel in the opposite direction around the perimeter.

End this sequence facing your partner in your original positions.

Verse 2

1 - 8	Side Left	To your partner.
9 - 16	Dlf, DRf	Changing places with your partner and passing to the left, meeting up with the partner of the person in front of you. In other words, men will have changed partners once anticlockwise around the circle, and ladies will have changed partners one place clockwise around the circle. Since there is not far to travel, these doubles can be done at an angle, so the men go into the center and back out while the ladies walk out and back to meet.
17 - 32	Repeat	Repeat all the above so that you have now changed partners twice. End by facing into the center of the circle. Couples 1 and 3 have now changed partners, as have couples 2 and 4.

Chorus 2

1 - 8		Couples 1 and 3 DLf to the center, turn and DLf back to position, ending by forming their arms into an arch, hands together.
4 - 16		While the odd couples double back to position above, couples 2 and 4 cast off to meet their original partners and come through the arch, break hands and fall back to their positions.
17 - 32	Repeat	Repeat all in section 2, but with odd and even couples interchanging roles.

Verse 3

1 - 8	Arm Left	
9 - 16	DLf, DRf	Changing places with your partner and passing to the left, meeting up with the partner of the person in front of you.
17 - 32	Repeat	Repeat the preceding section changing partners once again. Once more the dancers should end facing towards the circle's center.

Chorus 3

Couples 2 and 4 hold hands and join hands with a member from their adjacent odd counterparts and thus form two distinct lines facing the left and right sides of the hall.

1 - 8	DLb DRf	Each line doubles backwards then forwards.
9 - 12	TL	Turn over your left shoulder
13 - 16	DLf	and change places with the person opposite.

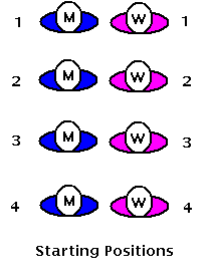
The odd couples now hold hands and join hands with the even-numbered person to either side of them to form two distinct lines again. However, these will now be facing the front and back of the hall rather than the sides.

1 - 8	DLb DRf	Each line doubles backwards then forwards.
9 - 12	TL	Turn over your left shoulder
13 - 16	DLf	and fall back to original positions.

Nonesuch

Nonesuch is a line dance for 4 couples, facing the front of the hall. This reconstruction is by Laura Iseman.

The music is 16 bars long, and should be played 8 times through, according to this reconstruction.



Repeat 1

1 – 4	DLf DRb	All lead up a double, and back.
5 – 8	DLf DRb	Repeat
9 – 12	STL	Set and turn Left.
13 – 16	STR	Set and turn Right.

Repeat 2

1	SL	First couple single step to take both hands.
2	slip	First couple slip step to between the second couple.
3 – 4	turn	First couple turn down and out. The lady turns left, the man turns right, to face the second couple.
5 – 6	Double	Double outwards, with the first couple pushing the second couple by both hands.
7 – 8	Half Turn	Turn half way around with both hands.
9 – 10	Double	Double back in, with the first couple still pushing the second couple.
11 – 12	Half Turn	Turn half way around with both hands.
13 – 16	Full Turn	Active couples (first couple) does a full turn around each other with both hands.

You should now be back in lines with the 1st couple below the 2nd couple.

Repeats 3 – 4

The same first couple repeats the above with each of the other two couples. (I think this is what Playford means by "doe thus to the last" it does mean that only the first couple has a turn. Variations are that when 1st gets to 4th the 2nds start and it continues until either the 4th get to first place or all get back home. These variations require different amounts of music.

Repeat 5

1 – 4	Side L	Everybody side with partner.
5 – 8	Side R	Everybody side with partner.
9 – 12	STL	Set and turn Left.
13 – 16	STR	Set and turn Right.

Repeat 6

1 – 8 Starting with the top man each person steps into the center of the set in turn, men face down women up. Each person has a single step to get there. You end in a single line all facing partner.

9 – 12 Arm L Everybody arm with partner.
 13 – 16 Arm R Everybody arm with partner.

Repeat 7

1 – 2 Slip All slip step to own left.
 3 – 4 Slip Slip back to partner
 5 – 6 Slip All slip to own right.
 7 – 8 Slip Slip back to partner

9 – 16 Starting with top man each in turn single step to partners place on the side so each person moves to their left as they stand.

Repeat 8

1 – 16 Couple 1 face 2, 3 face 4. Hey with hands starting R turn as normal at the top but cross at the bottom so all end up on their own side in the positions you started the hey in, in this version that is 2nd, 3rd, 4th, 1st by the starting numbers.

You could at this point do the whole thing 3 more times so that everyone had a turn at being top couple, but you would be mad and the musicians would strike.

Parsons Farewell

This is a dance for two couples, who start facing each other. The woman is on the man's right. The reconstruction is by Laura Iseman.

Part 1A	1 – 2	DLf	All double in to meet, holding inside hands.
	3 – 4	slip	all slip sideways to your own left, with 4 steps.
	5 – 6	DRb	All double backwards.
	7 – 8	slip	all slip step sideways to the right to your starting places.

This timing for the 4 doubles is repeated for this music in parts 2 and 3.

Part 1B	9	men rise	The men do a rise onto their toes
	10	women rise	
	11 – 12	all rise	All rise 4 times.
	13 – 16	turn	Turn your corner by the right hand all the way around.
	17 – 24	repeat	Repeat all of the above, with the women starting. Turn by the left hand.

Part 2A	1 – 2	DLf	All double in to meet, holding inside hands.
	3 – 4	DRf	Take your opposite, and lead out a double.
	5 – 6	DLf	Turn towards each other, changing hands to lead back in.
	7 – 8	DRb	Take partners inside hand as before and fall back a D to place

Part 2B	9	step	Men S step R forward to meet R shoulders.
	10	step	Men S step L to meet opposite lady R shoulders.
	11 – 12	turn	Turn your opposite by the right hand.
	13 – 16	cross	Cross back to place passing L sholders, turn partner L hand
	17 – 24	repeat	Women repeat the above, using the opposite feet, hands, and shoulders.

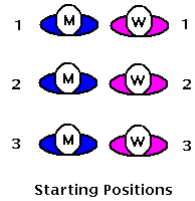
Part 3A	1 – 2	slip	Take 2 hands with partner slip step in to meet opposite couple
	3 – 4	slip	Take 2 hands with opposite slip step out to side
	5 – 6	slip	Slip back in
	7 – 8	slip	Take partner's hands slip to place

Part 3B	9 – 10	turn	turn partner R hand
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11 – 12	cross	men cross R shoulder and turn R to face partner.
13	pass	pass partner R shoulder
14	pass	pass next person, (same gender as you) left shoulder.
15 – 16	turn	Turn partner by the R hand, end with lady on man's right facing in. The set is now 90 deg to where it started
<hr/>		
17 – 18	turn	Turn partner by the left hand.
19 – 20	cross	ladies cross L shoulder and turn L to face partner.
21	pass	pass partner by the right shoulder
22	pass	pass the next person by the left shoulder.
23 – 14	turn	Turn your partner by the R hand half way around to original place.
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Picking of Sticks

A line dance for 3 couples, facing the front of the hall.



Verse 1

1 - 8 DLf DRb
9 - 16 DLf DRb

Chorus 1

1 - 8 Change places M1 & W2 change places, then M1 & M3 change places.
9 - 16 DLf DRb
17 - 24 Change places W1 & M2 change places, then W1 & W3 change places.
25 - 32 DLf DRb

The man who started in position 1 is now in position 3.

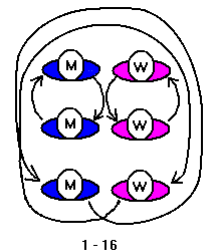
33 - 64 Repeat above so that the man who started in position M1 is now in position W2.
65 - 96 Repeat above so that everybody returns to their original places.

Verse 2

1 - 16 Side Left, Side Right With your partner

Chorus 2

1 - 16 Couple 3 - slip steps around in a big circle around the other dancers. Lady crosses on the inside.
At the same time, couple 1 joins hands and slips down the line between couple 2 while couple 2 slips up the line to the outside of couple 1, thereby changing places. Couple 2 now joins hands and slips down the line while couple 1 slips up to the outside. Each change takes 4 beats. Couples 1 and 2 repeat this section. All couples should end in the same positions as they began.
17 - 32 Repeat above, with couple 1 doing the circuit, and couples 2 and 3 doing the slips, and Couple 2 slipping down the center first.



Verse 3

1 - 16 Arm Left, Arm Right With your partner

Chorus 3

1 - 48 Hey

M1 leads off to the right, skipping, with M2 and M3 following, and weaves amongst the women, starting at the front.

The last person of the Hey (M3) will not reach the back, but turn around W2.

This makes a new leader. All are now weaving behind M3.

The last person of the Hey (M2) will not reach the back, but turn around W2.

This makes a new leader. All are now weaving behind M2.

The last person of the Hey (M1) will not reach the back, but turn around W2.

This makes a new leader. All are now weaving behind the original leader (M1).

The leader, M1, then leads off to the front of the set and around the outside, to the back, then back to the original places.

49 - 96 Repeat

Repeat the Hey for the ladies.

Prince Ruperts March

A line dance for 4 couples, starting facing the front of the hall.

This reconstruction is by Adina Hamilton.

Verse 1	1 - 16		All walk around the set clockwise, ending back in place
Chorus 1	1 - 12		First man walks to his right in front of woman 1 and down the outside of the line, ending facing the last woman. Other men follow.
	13 - 16		Men and women swap places with a DLf, passing right shoulders.
	17 - 32		Repeat above, ending in original places
Verse 2	1 - 16	Repeat	Repeat Verse 1, walking anti-clockwise.
Chorus 2	1 - 32	Repeat	Women repeat Chorus 1, walking to the left first.
Verse 3	1 - 16	Repeat	Repeat Verse 1, walking clockwise.
Chorus 3	1 - 8		First man leads down the outside of the women, while the last woman leads down the outside of the men, so that the men and women have switched places.
	9 - 16	DLb DRf	All DLb DRf facing other line
	17 - 32	Repeat	Repeat above, with women doing what the men did, and vice versa, ending in original places.

Rufty, Tufty

A square dance for 2 couples.

Start holding hands with partner and facing the other couple.

Verse 1	1 - 4	DLf	To meet the other couple
	5 - 8	DRb	Away from the other couple
	9 - 16	DLf DRb	As above
	17 - 24	STL	Facing your partner and dropping hands
	25 - 32	STR	

Chorus	1 - 4	DLf	Away from the other couple, dropping hands and turning back to face the other couple at the end of the double
	5 - 8	DRf	Towards the other couple
	9 - 12	Turn Single	Turn away from partner, end facing away from partner, join hands with corner
	13 - 20	DLf DRf	As above, but with corner
	21 - 24	Turn Single	Turn away from corner, end facing partner

Verse 2	1 - 8	Side Left	With partner
	9 - 16	Side Right	With partner
	17 - 24	STL	
	25 - 32	STR	

Repeat Chorus

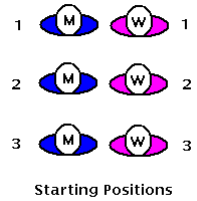
Verse 3	1 - 8	Arm Left	With partner
	9 - 16	Arm Right	With partner
	17 - 24	STL	
	25 - 32	STR	

Repeat Chorus

Scotch Cap

A line dance for 3 couples, facing the front of the hall. This reconstruction is by Roz Howie.

Note that you keep the same number throughout this dance, no matter where you are. So, if you start in the position of man 1, you are always man 1 until the end of the dance.



Verse 1 1 - 8 DLf DRb x 2 Forwards and back and Repeat

Chorus 1

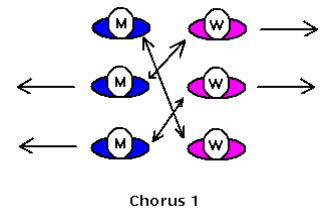
1 - 2 Women 1 & 2 fall back a double

3 - 4 Men 2 & 3 fall back a double

5 - 6 Woman 1 and Man 2 exchange places and Woman 2 and Man 3 exchange places

7 - 8 Woman 3 and Man 1 exchange places

9 - 16 Repeat above to return to place



Verse 2 1 - 8 Side Left, Side Right With partner

Chorus 2

1 - 2 Men join hands, Women join hands, all fall back a double

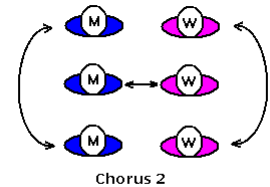
3 - 4 All forward a double

5 - 6 Man 1 & 3 DL backwards and turn to face each other while man 2 turns his back to his partner (turning clockwise) and faces man 1 & 3. Women do the same, (woman 2 also turns clockwise) so that the men form a triangle all looking at each other and the women form a triangle all looking at each other.

7 - 10 Men 1 & 3 arm left with each other, Woman 1 & 3 arm left with each other, Man 2 & woman 2 turn clockwise to face each other and arm left. At the end of the arming Man 2 and Woman 2 turn clockwise away from each other to face out into the triangle again.

11 - 12 Man 1 & 3 DL to turn and face their partners while Man 2 DL away from woman 2 turning at the end so that he is facing her (i.e. the three men have once again formed into their original line in the dance, facing their partners) Women do the same.

13 - 16 Couples join both hands and turn each other to end back in place.



Verse 3 1 - 8 Arm Left, Arm Right With partner

Chorus 3	1 - 2	Men slip up the line and Women slip down the line
	3 - 8	Man 3 gives his right hand to woman 1, then continues the hey down the set, the others following. This differs from a normal hey however in that as soon as the men find themselves giving hands to their own partner, they then turn their partner into her place so that everyone ends up back in their original place in the dance. So this time through, Man 3 will hey with woman 1 and 2 then take his own partner by the hand and turn her into her place. Man 2 will hey with woman 1 then take his own partner by the hand and turn her into her place, and man 1 will only take hands with his own partner and turn her into her place.
	9 - 10	Men slip up the line and Women slip down the line
	11 - 16	Man 3 and Woman 1 take right hands and begin a hey back to place, others following

Stingo, Or the Oyle of Barly

A line dance for 3 couples, facing each other.

This reconstruction is by Adina Hamilton.

Verse 1	1 - 8	DLb DRf	Away from partner
	9 - 16	DLf DRb	With partner, towards the front of the hall.

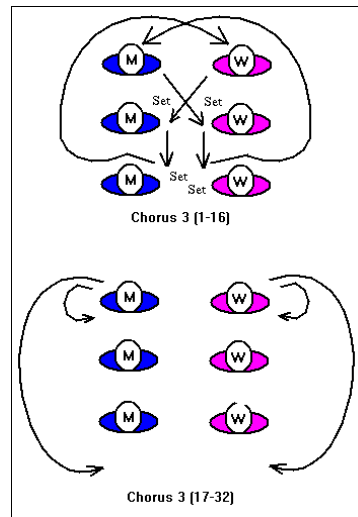
Chorus 1	1 - 8		Men put right hands into the centre, forming a small circle, and walk around back to place.
	9 - 16	STL	Everyone
	17 - 24		Women put left hands into the centre, forming a small circle, and walk around back to place.
	25 - 32	STR	Everyone

Verse 2	1 - 16	Side Left, Side Right	With partner
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All turn to your own left.

Chorus 2	1 - 4	DLf	Turning at the end to face the opposite direction
	5 - 8	DRf	Turning to face partner at the end
	9 - 16	STL	
	17 - 32	Repeat	Repeat above, beginning on the right foot and facing right

Verse 3	1 - 16	Arm Left, Arm Right	With partner
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Chorus 3

1 - 4	DL	First couple cross over and walk between 2nd couple, ending in the middle and facing the 2nd couple
5 - 8	Set Left	First couple set left to 2nd person (Man 1 to Woman 2)
9 - 12	Set Right	First couple set right to 3rd person (Man 1 to Woman 3)
13 - 16	DL	First couple double left back to place, passing between couples 2 & 3 and crossing with each other at the top of the set
17 - 20	DL	First couple cast off and return to place with one double (i.e. turn widely over shoulder)
21 - 24	DL	First couple hold hands and turn a full circle ending in place.
25 - 32	Cast	First couple cast off and end at the bottom of the line, creating a new first couple.

This dance is best repeated 3 times, giving each couple a chance to be the head couple.

Upon a Summers Day

A line dance for 3 couples, facing the front of the hall.

Verse 1

1 - 8 DLf DRb
 9 - 16 STL
 17 - 24 DLf DRb
 25 - 32 STR

Chorus

Men join hands, ladies join hands, and the two lines face each other.

1 - 8 DLf DRb
 9 - 16

The top couple goes down the line between couple 2, under the arms of the two people on their side, and past couple 3 on the outside, becoming the new couple 3.

17 - 48

Repeat the above set twice, so that all dancers are back in original positions.

Verse 2

1 - 8	Side Left	With partner
9 - 16	STL	
17 - 24	Side Right	With partner
25 - 32	STR	

Repeat the chorus.

Verse 3

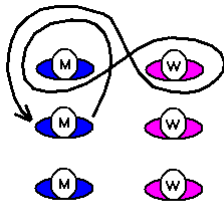
1 - 8	Arm Left	With partner
9 - 16	STL	
17 - 24	Arm Right	With partner
25 - 32	STR	

Repeat the chorus.

The Wherligig

A line dance for 3 couples, facing the front of the hall.

In each chorus, the middle couple is the most important one. Each chorus is repeated 3 times so that all dancers have an equal opportunity. After each repetition the couples cast off. The lead couple stops in the position of couple 3 and the other two continue up the line between them, therefore advancing one position in the line.

Verse 1	1 - 8	DLf DRb	Double forward and back
	9 - 16	DLf DRb	Repeat
Chorus 1	1 - 16	Figure 8	<p>The middle couple goes up between the first, casts off and returns to place, then crosses over between the first couple like a figure 8, ending back in place.</p> 
	17 - 32	Repeat	The middle couple repeats above, going between the last couple.
	33 - 48	Cast off	The lead couple casts off and then stops in the position of couple 3. The other two couples follow along behind and continue up the line between them, therefore advancing one position in the line.
<p>Repeat the above chorus three times so that each couple has a turn at being the middle couple, and all couples return to place.</p>			
Verse 2	1 - 16	Side Left, Side Right	With partner
Chorus 2	1 - 16	Arm and Hey	<p>Man 2 and woman 1 arm right and continue into a hey with man 1. Therefore, man 2 passes woman 1 by right shoulders (arming), man 1 by left shoulders, woman 2 by right shoulders again, and ends in partner's position. This figure can also be visualised by the 3 people weaving between each other with man 2 going between couple 1 after the arming, and each person in turn crossing between the other two. The second woman and couple 3 do the same.</p>
	17 - 32	Repeat	Repeat above, with the second man now doing a hey with couple 3 and the second woman dancing with couple 1.

33 – 48	Cast off	The lead couple casts off and then stops in the position of couple 3. The other two couples follow along behind and continue up the line between them, therefore advancing one position in the line.
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Repeat the above chorus three times so that each couple has a turn at being the middle couple, and all couples return to place.

Verse 3

1 - 16	Arm Left, Arm Right	With partner
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Chorus 3

1 - 8	Cast	Couples 1 and 2 cast off and return to places.
9 - 16	Circle	Couples 1 and 2 form a circle, putting right hands into the center, and walk around back to place.
17 - 32	Repeat	Repeat above with couples 2 and 3. When casting off, couple 3 should lead and couple 2 should follow.
33 – 48	Cast off	The lead couple casts off and then stops in the position of couple 3. The other two couples follow along behind and continue up the line between them, therefore advancing one position in the line.

Repeat the above chorus three times so that each couple has a turn at being the middle couple, and all couples return to place.

The dance ends after the third repetition of the final chorus, when all dancers have returned to place.

Bibliography

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