

A note on terminology: The Round has long regarded the terms “Men” and “Women” as denoting role-names for positions in the dance and not anything to do with actual people dancing in those positions but to make this explicit most dances will be called using the terms “Lark” and “Robin”. If you and your partner face up at the start of the dance then the person on the Left is the Lark, and the one on the Right the Robin.

**Childgrove** longways (frequently danced improper)

Side with partner; back to back partner.

Side with neighbour; back to back neighbour.

Two hand turn neighbour once and a half; two hand turn partner once.

The ones dance a full figure eight up through the twos.

**Upon A Summer’s Day** 3 couple longways

Up a double and back; set and turn single. Repeat.

Lines forward and back; twos and threes keep hands and arch as ones lead down below twos, separate, go out through side arches and cast down to bottom place while the others step up. Repeat. Repeat.

Repeat whole dance with Siding then with Arming.

**Barbarini’s Tambourine** longways

1741, interpreted by Jacqueline Schwab.

First corners change places by casting behind neighbour, crossing left shoulder in the middle and going round partner to new places. Second corners cast behind partner, cross right and go round original neighbour to new places.

Fall back on the side; come forward and cross over with partner (all in the same phrase of music). Back to back neighbour; back to back partner.

Four slow changes of a circular hey; all two hand turn partner.

**Whirligig** 3 couple longways

Up a double and back twice.

Middles lead up through top couple and cast back; lead up crossing and cast back improper. Lead down and cast back; cross down and cast back home. GREAT CAST. Repeat with new middle couple. Repeat.

Side twice.

Middles go left to arm right with second corner into a hey for three across at the ends, ending with middles improper in middle place. Repeat from new places (i.e. arm right the same person your partner armed). GREAT CAST. Repeat with new middle couple. Repeat.

Arm right; arm left.

Small cast at the top (i.e. ends cast to the middle and lead back up while the middles follow them up and cast back to the middle); star right at the top. Small cast at the bottom; star right at the bottom. GREAT CAST. Repeat with new middle couple. Repeat.

*Note: To do the Great Cast the top couple, followed by the others, casts out to invert the set; when the top couple get to the bottom they stand still as the others lead down through them, separate and cast back up into progressed places.*

**Sapphire Sea** longways  
2015, tune by Amelia Mason and Emily Troll, dance by Christine Robb.

Circle left; first corners turn right. Second corners turn left; ones cast down into the middle of a line of four while the twos lead up and cast onto the ends.

All face second robin and ones lead a Dolphin hey, ending back in that line. The line leads up a double and falls back; and twos gate the ones round into progressed places.

**Grimstock** 3 couple longways

Up a double and back; set and turn single. Repeat.

Mirror hey, ones going between twos to start.

Side; set and turn single. Repeat.

Dip and dive, twos facing up to start.

Arm right; set and turn single. Arm left; set and turn single.

Cross hey variation: twos and threes do exactly the same as in the mirror hey of the first figure but the ones cross to the other side as they lead in from the top, and cross back as they lead in from the bottom.

**Step Stately** 3 couple longways

Introduction: Lead up a double and slip across to change places with your partner; all face out, join hands and ones draw their line down and round to meet in a line of six facing up. The line leads up a double and back; breaks in the middle and ones draw their line home (robins’ line going in front). Repeat.

Figure 1 (duple minor): First couple lead up, turn and lead back; circle four half way and first corners cross. Robins cross up and stand behind that lark; larks give right and chain to partner and turn left into progressed places. Each couple leads the figure twice so all end home.

Figure 2 (triple minor); Top couple cross, cast and cross (quickly); side lines fall back and come forward and end couples cross, middle couple lead back up to top place. Invert the set: tops cast as the rest follow and the new top two couples circle half way to get proper while the original top couple arm right at the bottom. Repeat this figure led by each couple in turn.

Finale: Repeat the introductory figure once.

Optional extras: In the second figure the ends come forward and cross: it makes sense for the twos (at the top) to cross and cast down a place as ones are leading back up to the top, and the threes can cast too (to “fourth place”) so as not to feel left out. In the finale instead of the line of six splitting and going home it can lead up and step and honour the presence.

*Warning: this dance (Step Stately) is confusing. The above is merely a reminder. Don't imagine that you can learn it from this crib.*

### **Sun Assembly** longways

*1757, interpreted by Ken Sheffield. From Two Barns 1*

Circle left half way and fall back on the sides; twos gate the ones up round them. Ones half figure eight up through the twos, and the twos cross over as soon as the ones are out of the way; all set and turn single.

With the next couple star right; with the original couple star left. Ones lead down through their next couple and cast back up to progressed place; all two hand turn partner.

### **Newcastle** square set

All go in to the middle and back; set to partner, set to corner. Repeat.

Right hand turn partner, larks star left in the middle while robins skip rapidly round outside. Left turn partner, robins star right while larks skip round.

Side with partner, step and honour and pass left to meet someone on the corner. Side with them, step and honour and pass by to reform the square set.

Original heads (now in side places) lead in to meet, turn and lead back out making arches. As the arches lead out the original sides cast back to side places, briefly meet original partner, lead in under the arch and fall back into head places. Repeat, led by original sides leading in and original heads going under the arches.

Arm right current partner, arm left once and a half to meet someone on the corner. Arm right, arm left once and a half (*probably into side lines*).

*The next move is head couples face partner and fall back a lot while side couples face across and fall back a little to make side lines. Usually people cheat and end the arm left in side lines with the heads having already fallen back a bit and the sides having snuck forward a bit to give themselves a decent distance to fall back.*

Fall back into side lines, the line comes forward; all turn single and all cross over the set (heads just changing with their partner, sides going a long way) (*and as before magically form head lines with the ends and middles swapped from the side lines*).

Fall back into head lines, come forward, turn single and pass through up and down into original positions.

### **The Emperor of the Moon** longways

*1990 Interp. Andrew Shaw*

Set and turn single to end facing neighbour; two-hand turn neighbour. Long lines forward and back; set to partner, ones cast and twos lead up.

Twos cross and cast and half figure-eight up EXCEPT as the twos cast the ones move up and turn out to face down and they give inside "handy" hand to half-turn the twos as they cast round at the end of the half-figure eight. Ones cross and cast and "half-figure eight up" with the same handy-hand turn.

*The handy-hand turn can be regarded as spurious complication: if the lead couple does a cross, cast and half figure eight up and the other couple simply moves up then the dance will work fine.*

### **The Good Man of Ballangigh** longways

Ones lead down between twos and cast home; larks lead through robins and cast back. Twos lead up and cast; robins lead through larks and cast back.

First lark set and turn single to second robin; first robin set and turn single to second lark.

Circle four half, falling back; set forward and cross over with partner into progressed place.

### **Parson's Farewell** couple facing couple

Lead in (no hands), slip left; fall back, slip right.

Larks rise, robins rise, all nod (opposite, diagonal, partner, opposite); two hand turn opposite. Robins rise, larks rise, all nod; turn opposite.

Lead in one hand, lead opposite out; lead back, fall back with partner,

Open larks' chain. Open robins' chain.

Slip in two hands with partner, out with opposite; back, fall back with partner.

Right turn partner once round and those facing in pass left to start a straight hey across the set for about three and a bit changes (so you swap places with the other couple) with the final (very) token change being the trailing partner falling into place beside the one who crossed first. Left turn partner and those (others) facing in pass right to start the straight hey that gets everyone back home.

*In the second figure (chains) people may try to sell you a dummy and offer the wrong hand. The Playford original text says something like "offer right, but give left" so this is allowed (encouraged, even, so long as you don't think the other dancer will fall for it).*

*The eagle-eyed amongst you will realise that the last figure is not the version Cecil Sharp published: it is a much easier version and more likely what Playford intended when he said "go the S hey". Should some sets happen (heaven forbid) to ignore the caller and dance the Cecil Sharp version (preferably not right in front of the caller) then I don't suppose anyone will mind.*

## The Indian Queen

longways

First corners set and turn single; and two hand turn.  
Second corners the same.  
Star right; star left  
All back to back partner; three changes of a circular hey to progress.

## Emma's Waltz

four couple longways

2009, tune by Brian Stone, dance by Colin Hume written for Emma Darby (now Wooders), Round Chairman 2003-4.

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.

Second corners the same left (swat the flea). Left-hand star into...

All eight single file anti-clockwise half-way, to finish proper. Join hands in lines, set right and left; turn single.

Middles cross and cast to the nearer ends (ends move in on end of phrase); all two hand turn partner.

End couples half turn by the right and those facing in (i.e. in second long corner places, top robin and bottom lark) zig-zag to the middle by changing left on the left diagonal; right across, and left on the left diagonal (with each other).

Their partners do the same move: right across, left on the left diagonal; right across, left on the left diagonal (with each other) so everyone is reunited with their partner.

## The Black Nag

3 couple longways

Up a double and back; twice.

Ones slip up 4, twos, threes, all turn single. Threes slip down, twos, ones, all turn single..

Side twice.

First long corners cross, passing back to back, right shoulders leading, other corners, middles, all turn single. First corners slip across back home, second corners, middles, all turn single.

Arm right; arm left.

Larks skip a straight hey; robins hey, all turning single on last four beats.

## The Hole in the Wall

longways triple time

Ones cast down and lead back up to place.

Twos cast up and lead back to place.

First corners cross, second corners cross; circle four half way and ones cast as the twos lead up.

## The Fandango

3 couple longways

First couple right hand turn and wide cast to middle place; left hand turn and wide cast to the bottom.

All slipped circle left; and right.

Ones lead up to the top, acknowledge each other, cast to middle place, and, if time, cloverleaf turn single down.

Two-hand turn first corner about three-quarters, ones turn each other about once and a quarter, two hand turn second corner about half-way and turn each other about half to own side then continue turning (faster) some number of times into...

Lark up / robin down for a full figure eight round that end couple. Change ends, and ones repeat the figure eight except the ends join in to make it heys for three on the ends. On the end of the phrase the ones meet and lead to bottom place as the threes magically end their hey in middle place.

## Mount Hills

longways

1721, interpreted by Bernard Bentley. Fallibroome 2

Ones cross, cast, and half figure eight up.

Twos cross, cast, and half figure eight up.

First corners cross, second corners cross; circle four half way (home) and all turn single.

Back to back partner; three changes to progress.

## Jack's Maggot

longways

First lark cross to go between opposite dancers, facing down to pass right starting a hey for three, ending with all back in home places.

First robin the same, but passing left to start the hey.

Star right; star left

First corners cross, second corners cross; circle four half (all back home), and ones cast to progress.

## Gathering Peascods

circle

Circle left, turn single; circle right, turn single.

Chorus: larks go in, circle left, and fall back out to a convenient place; robins pursue partners: go in, circle left and fall out beside partners. Larks go in and clap, as they fall back robins go in and clap, as they fall back larks go in and clap and fall back turning single. Repeat the in and clap sequence, but led by robins.

Side with partner, turn single; side, turn single. Chorus but with roles reversed (i.e. robins circle first, and lead the clapping first)

Partners arm right, turn single; arm left, turn single. Chorus led by larks.