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The Plymouth Morris Tradition

Plymouth Morris,

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ACMC Plymouth

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The Plymouth Morris Tradition

Edited by John Summerscales and Plymouth Morris



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The electronic and PDF files are available:

- <http://www.etcss.co.uk/Pdance/ABC/Plymouth.abc>
- <http://www.etcss.co.uk/Pdance/PDF/Plymouth.pdf>

The cutlasses were obtained from the Sealed Knot Armourer.

The cover photograph was taken by Tim Ingram on Jersey on 26 May 2007.

Early Morris: a broad perspective

For a more complete history, the reader is recommended to consider John Cutting: *History and the Morris Dance* published by Dance Books, Alton – Hampshire, 2005 (ISBN 1-85273-108-7) and John Forrest *The History of Morris Dancing, 1458-1750*, published by James Clarke & Co, Cambridge, 2000 (ISBN 0-227-67943-1). The Black Book, an essential guide to the dances, is Lionel Bacon, *A Handbook of Morris Dances – second edition*, 1986 available from The Morris Shop, Bradford.

In 1381, John of Gaunt set up a Court of Minstrels at Tutbury in Staffordshire [1, 2]. This was presided over by an elected King and was allowed to exercise authority over all the craft in five of the midland counties. In 1386, John of Gaunt brought back a troupe of Moorish dancers from Spain. The combination of their practices with those proper to the English Fool's Dance is said to have provided a basis for the Morris Dance. It was in honour of John of Gaunt, therefore, that the Robin Hood and Morris dancers continued to wear his emblem of three ostrich feathers and the Red Lion on his shield after his marriage with Constance of Castile. These symbols provided the name of inns (eg Padstow and Kingston-upon-Thames) which were for centuries the starting point for ceremonial May Day dances. Note that although the name Morris may be a distortion of the word Moorish, there is not a direct line of descent but an intertwining of that culture with an older English tradition.

The Wardens' Accounts and Court Minutes of the Worshipful Company of Goldsmiths record a set of payments made to entertainers and for food and drink at their annual feast on St Dunstan's Day (19 May 1448 or possibly 1449) [3]. Careaway, the harper, received *xij d* (twelve pence), Iohan, the piper received *ij d* (two pence) and the *Moryssh. dauners* received *vij s* (seven shillings).

The next direct references to Morris dancing refer to objects with representations of the Morris on them. A series of inventories from Sir John Fastolf's Caistor Castle in Norfolk describe a tapestry in the Winter Hall depicting a Morris dance [3]. In an undated (earliest?) list it is called a *morysch daunce*, in the October 1448 text it is a *morysk daunce* and in the 1462 list it is a *Morys daunse*.

In 1458, Alice de Wetenhale, the widow of a merchant from Bury St Edmunds who had thereafter married a London merchant, left in her will [4, 5]:

*lego Caterine filie mee ... iij ciphos argenti sculptos cum
moreys daunce cum unico cooperculo ad eosdem
(I leave to my daughter Catherine 3 silver cups with a
morris dance engraved on them and with a single cover to
them)*

Also in 1458 at York, from the will of Sir Thomas Chaworth [4, 6]:

*Sir Thomas praith his seid executors that ... thai delyvere to
William Chaworth his aldest soon ...
iij peces of silver ... the which oon of thaym coveryth,
another with a flatt knoppe and with a Moresk yeron.*

In the 1510 will of a Coventry fishmonger called Jackson [4] there is:

My cuppe wt the morres daunce

There was one Morris cup belonging to the royal family, which appeared in the records until Charles II disposed of it to the Netherlands where it was probably melted down - he was short of money at the time.

References to actual dancing do not occur until December 1466 and New Years Day 1467 in the household accounts at Lanherne in Cornwall as 'moruske' (morisk or moresque) [7]. Lanherne is on the current Ordnance Survey map in the village of St Mawgan (as are Higher Lanherne and Lower Lanherne at OS/SW880680 and OS/SW874674 respectively. A possible translation is pilchard (hernen) enclosure (lan)!. The Drapers' Guild records for London indicate dancing on the 28th June 1477 for a dance specifically called 'morisse' [8].

Early records of dancing in Plymouth and other records closely related to the tradition

The Receivers' Accounts of Plymouth recorded a payment for dancing in the streets of the city in 1482 [9]:

*Account of the moneys, received by John Dawe, mason, for
materials and labour
in building an aisle on the south part of the church of St.
Andrew of Plymouth,
in accordance with the agreements of a certain indenture;
amounting in all to £44 14s. 6d.*

21. Edw. IV [i.e. 1482]...

*[Thomas] Tresawell [the mayor] received for
"dawnsyng money" of*

"Agnes dowster of Kat'yn hoker," 11s

"Johne s'uant of Thomas Croppe," 11s

"Jonett potter," 9s. 9d.

"Johna filia Will Nycoll," and Roger Payne not stated.

This may be one the earliest records of actual Morris dancing in the country (after Goldsmiths 1448, Lanherne 1466 and Drapers 1477) although the specific word is not in the records. The reference in Worth is to Thomas Tregarthen's Book: the oldest book of account which had been preserved among the Municipal Records. The book was destroyed in the Plymouth blitz, with all the old records of the bills.

On Friday 15 October 1982 the Deputy Lord Mayor of Plymouth, Mr Bob Bishop, made a presentation of the same amount in pre-decimal currency (four half-crowns and two sixpences) to the Plymouth Morris Men on the five-hundredth anniversary of the earlier event [10, 11].

Worth took extracts from various documents to compile a calendar of the municipal records [9]. In doing so he made "a selection from such entries as seem, for various reasons, of special interest. Many of the items, both of receipt and expenditure, recur with little change year by year over long periods, but many others have considerable general and local interest and the citations might have been largely extended, especially from the earlier years". In each entry the years are followed by the name of the receiver at that time.

In 1528-9 John Pers. recorded [9]:

*Itm gyuyn in Rewarde to the duke of Suffolkes s'unt w^t the
Daunsynge bere & the dausyng wyff xx^d*

In 1540-1 John Ude recorded [9]:

*Itm p^d for ix yards of cloth to make a coat for Tom hordson the
ffoole pce the yard viij^d vj^s (6s.)*

George Ferrers was born around 1500 AD, was a Member of Parliament for Plymouth, and a member of Lincolns Inn. He also served at court, and was left 100 marks in Henry VIII's will. In

1551, he was appointed to arrange entertainments to distract Edward VI after the execution of his uncle Somerset. He started his twelve days of authority as Lord of Misrule on Christmas Day and he arranged a 'Midsomer Wache' at Greenwich. Machyn [12] saw the Midsomer Wache procession arrive in the City (on Monday 4 January 1552!) and wrote:

".... and then came the mores dance dansyng with tabret"

Morris dancers appeared in Plymouth in 1564, 1567-1570, 1574, 1575, 1577, 1585, 1587, 1594, 1595 and 1605 [13-15] and in 1566, 1567 and 1568 [16, 17], and are mentioned in the City Accounts for May Day 1574-5 and 1576-7 [17-18].

In 1566-7 Edward Cocke recorded [9]:

*Morice dancers 5s. for a breakfast; 20d. new cutting the
Gogmagog*

In the Widey Court Book No III for 1569-70 Walter Peperell recorded [9]:

*Itm payed to Robert Sprye for payntyng of the maye pole and
the balle at M^r Mayres vj^siiij^d (6s 4d)*

In 1574-5, there was an additional payment:

Itm p^d to hym thatt played upon the hoby horsse vj^d (6d.)

On 11th June 1583, Sir Humphrey Gilbert left Plymouth for Newfoundland in an attempt to found a colony. The five vessels in the fleet were *Delight* (alias *The George*), the barke *Raleigh* (with the eponymous Walter in charge), *Golden Hinde* (not Drake's ship), *Swallow* and *Squirrill*. Edward Haies, a member of the company [18-20] wrote of the preparations:

*"...for solace of our people, and allurment of the savages
we were provided of Musike in good variety,
not omitting the least toys,
as morris dancers, hobby horse and Maylike conceits
to delight the savage people,
whom we intended to winne by all faire meanes possible."*

Two days after leaving Plymouth, Raleigh turned back claiming illness, although other sources suggest inadequate provisions. Gilbert took possession of Newfoundland (including adjacent lands) for the English crown on 5 August 1583. However, the fleet departed within weeks due to lack of supplies, with no attempt to form a settlement. Morison [21] wrote

*"Ashore the Morris dancers, hobby horses, and
jack o' the greens cavorted, to the delight of the fishermen,
many of whom joined in."*

... but this may simply be speculation as Haies makes no mention of dancing at St. John's, nor is dancing mentioned in surviving letters written at St. John's. The Morris dancers may even have been on the largest ship, *Raleigh*!

Gog and Magog on the Plymouth Hoe

Worth [9] also found the ancient giant figure of Gogmagog carved onto the Plymouth Hoe of some interest as witnessed by his comprehensive recording of entries in the municipal records:

*1493-4 Rauf Tywarne (corrected to Tylbarne
in the City Library copy)
.... to Cotewyll for y^e renewyng of y^e pycture of Gogmagog a
pon y^e howe viij^d (7d.)*

*1500-1 John Joseph
Itm pd for makyng clene of gogmagog viij^d (8d.)*

*1514-15 Thomas Sayer
8d. for cutting gogmagog*

*1526-7 Christopher Moore
Itm pd for Clensyng and ryddyng of gogmagog apon ye howe
viij^d (8d.)*

*1529-30 Thomas Sayer
Cleansyng of gogmagog 8d.*

*1541-2 Wm Edgcombe
Itm pd to William hawkyns baker for cuttyng of Gogmagog
the pycture of the Gyaunt at hawe viij^d (8d.)*

Plymouth Morris (PM) now

Plymouth Morris were founded as an all-male side in 1965 and were revived on 4th December 1969. PM are members of the Morris Ring and dance mostly Cotswold tradition with a few Border dances. Ladies formally joined as dancers in 2017.

In 1989, during a "thin" period, PM introduced the Plymouth tradition (mainly four-man dances in the Cotswold style) to entertain the crowds while the full team arrived! The main distinctive feature of the PM costume is blue wavers (handkerchiefs). Cutlasses were introduced around 1993.

The precision of the dancing varies with context of the performance. Webley Twizzle on a small floating pontoon on the River Hamble (1980s). Danced immediately after Bow Street Rapper (the Morris team of Birmingham Royal Ballet) in front of TV cameras to great acclaim (1991). Danced in the centre lane of the M5 northbound carriageway near Strensham Services to distract frustrated motorists while the police and air ambulance cleared an accident ahead (1999). Performed Jockey to the Wildlife Park (normally "to the Fair", animal impersonations during corners caused relabelling of the dance) at Jersey Zoo! (2007).

	<i>Sticks</i>	<i>Wavers (or none)</i>	<u><i>Dances in our repertoire</i></u>
<i>Adderbury</i>	<i>Beaux (Shooting), Bluebells of Scotland, Brighton Camp</i>	<i>Black Joke</i>	
	<i>Flowing Bowl, Good King Wenceslas, Lads A 'Bunchum, Postman's Knock</i>		
<i>Ascott-under -Wychwood</i>	<i>Balancy Straw, Black Joker</i>	<i>Country Gardens, Highland Mary, Mrs Casey,</i>	
<i>Badby</i>	<i>Constant Billy</i>	<i>Old Woman Tossed Up, Orange in Bloom, Valentines</i>	
<i>Bampton</i>	<i>Shooting</i>	<i>Broad Cupid</i>	
<i>Bledington</i>	<i>Young Collins</i>	<i>Banbury Bill, Bobbing Around, Bonny Green Garters, Highland Mary, Rose Tree</i>	
		<i>Cuckoo's Nest, Flowers of Edinburgh, Idbury Hill, Old Woman Tossed Up,</i>	
<i>Border</i>	<i>Not For Joe, Upton-on-Severn stick</i>	<i>Trunkles, William and Nancy</i>	
<i>Brackley</i>		<i>Three Jolly Sheepskins, Upton handkerchief.</i>	
<i>Bucknell</i>		<i>Jockey to the Fair</i>	
<i>Fieldtown</i>	<i>Balance the Straw</i>	<i>Queens Delight, Saturday Night</i>	
		<i>Banks of the Dee, Bobby and Joan, Dearest Dicky, Forresters, Lass of Richmond Hill,</i>	
<i>Headington</i>	<i>Bean Setting, Constant Billy, Hunt the Squirrel, Rigs</i>	<i>Mrs Casey,</i>	
<i>Ilmington</i>		<i>Shepherd's Hey, Step Back, The Rose, Valentine</i>	
<i>Lichfield</i>	<i>Abnells, Ring of Bells, Vandalls of Hammerwich</i>	<i>Blue-Eyed Stranger, Laudnam Bunches, Off, Trunkles</i>	
<i>Oddington</i>	<i>Young Collins</i>	<i>Bumpus O'Stretton, Cuckoo's Nest</i>	
<i>Plymouth</i>	<i>Ol' Barbican, Old Jerry Grumpwood</i>	<i>Sheriff's Ride</i>	
<i>Plymouth sword</i>	<i>Black Joker, Foreman's Fancy, Hearts of Oak, Shoelaces,</i>	<i>Highland Mary</i>	
<i>Sherborne</i>	<i>Skirmish, The Mayflower Remembered</i>	<i>Jumping for Jogi ; Navy Blue Knickers, Rubiks</i>	
<i>Stanton Harcourt</i>		<i>Cuckoo's Nest, Monk's March, Orange-in-Bloom</i>	
		<i>Nutting Girl</i>	

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Plymouth Morris Tradition dances

The dances of the Plymouth Morris tradition were first performed in public during 1989. The tradition developed when a number of hard-core dancers left the city to pursue enhanced career prospects. The core dancers in the tradition are for four men to permit dancing to start before the full complement of dancers arrive at a venue.

Characteristics of the tradition (always left foot start).

The Dances are listed in the Table on the following page.

The Style is intended to be "naval". In particular, hockle-back steps have a side-to-side sway.

The Common Figures (CF), HCB (hockle back) to start, FU/HCB (foot-up/HCB), GP (gip), IL (into line, a.k.a. line ahead), BB (back-to-back), SQ (squares) and HO (Hoe). A common variant is for SQ to be called before BB.

The Steps are double step and hockle back with a "naval" sway (early records end plain caper then feet together jump).

The Arm Movements are hands forward and up to shoulder height on the first note of each of the first two double steps and pulled in to waist on the second note. Hands held out at waist height parallel with the body for the hockleback.

The **CF** (mnemonic: **J**ogi **I**s **B**eing **S**ick on the **H**oe) are:

JP (jyp) is advance to partner and turn half-left to change places and hockle back to opposite position. Repeat to end in home position.

IL (into line/line ahead) is FU in single line (dancers 1 and 3 move diagonally forward while 2 and 4 go square in and turn to give a single line of 1, 2, 3, 4), hockle back in-line, repeat but hockle back to place.

BB (back-to-back) is pass right shoulders both times and hockle back to place.

SQ (squares) is one double step and quarter turn (out-of-set), repeat three times (turning the same way), double step to meet and hockle back to place. Dancers 1/2 start moving up the set, dancers 3/4 start moving down the set. For **multiple sets**, split at the line of symmetry (all dancers head for nearest end of group).

HO (Hoe) is GP across, GP first corners, GP second corners, GP on sides to home position. While one pair cross, the other pair hold position then move in and all hockle back to place.

Each individual dance is defined by Distinctive Features (**DF**).

Plymouth Morris Tradition dances

Page	Dance	Choreographer	Wavers	Sticks	Swords	Sequence	Tune	Composer
11	Foreman's Fancy (6 men)	Jogi Chana	~	~	1/man	(AB) ³ .(3A).B.(AB).A	Rony O'Mallett	Jogi Chana
13	Hearts of Oak (8 men)	Andy King	~	~	1/man	~	Hearts of Oak	William Boyce
14	Jumping for Jogi	Plymouth Morris	2/man	~	~	(AB) ³ .(2A).B	Jumping for Jogi	John Humphreys
15	Navy Blue Knickers	Plymouth Morris	2/man	~	~	(AB) ³ .(2A).B	Navy Blue Knickers	John Humphreys
16	Ol' Barbican	Plymouth Morris	~	2/man	~	(AB) ³ .(2A).B	Grandad's Knock	John Humphreys
17	Old Jerry Grumpwood	Plymouth Morris	~	1/man	~	(AB) ³ .(2A).B	Old Jerry Grumpwood	John Humphreys
18	Rubiks	Jogi Chana	2/man	~	~	(AB) ⁴ .A	Kwai Teasy	Jogi Chana
20	Shoelaces	John Summerscales	~	~	2/man	(AB) ³ .(2A).B	Double Scales	John Humphreys
21	Mayflower Remembered	Andy King	~	~	2/man	(AB) ³ .(2A).B	Westering Home	Hugh Robertson
22	< no dance yet >	~	~	~	~	~	Cornwood Show	John Humphreys
22	< no dance yet >	~	~	~	~	~	Rachel's Jig	John Humphreys
23	< no dance yet >	~	~	~	~	~	Plymouth Hoe	John Humphreys
24	< no dance yet >	~	~	~	~	~	Plymouth On	John Humphreys

The British Grenadiers

(English)

A(AB2)4

The musical notation consists of two staves. The first staff, labeled 'A', contains measures 1 through 8. The second staff, labeled 'B', contains measures 9 through 16. The music is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is a simple, rhythmic tune characteristic of the dance.

Bledington "Skirmish" (6 men) has been adapted to the Plymouth style with one cutlass/man, and hockle back steps. The ribbons imitating blood were inspired by the Plymouth Theatre Royal plays directed by Yukio Ninagawa.

Foreman's Fancy: Plymouth Morris Tradition cutlass dance

Rony O'Mallett
Dance – Foreman's Fancy (6 Men)

Jogi Chana

A(AB)3(3A)BABA

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of two sections, A and B, each with 8 measures. Section A starts with a double bar line and a repeat sign, followed by a half note G4. Section B starts with a double bar line and a repeat sign, followed by a half note G4. The notes are: A (4), B (5), C# (6), D (7), E (8), F# (9), G (10), A (11), B (12), C# (13), D (14), E (15), F# (16), G (17), A (18). The notes are written on a five-line staff with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The score is divided into two sections, A and B, each with 8 measures. Section A starts with a double bar line and a repeat sign, followed by a half note G4. Section B starts with a double bar line and a repeat sign, followed by a half note G4. The notes are: A (4), B (5), C# (6), D (7), E (8), F# (9), G (10), A (11), B (12), C# (13), D (14), E (15), F# (16), G (17), A (18). The notes are written on a five-line staff with a treble clef and a key signature of one sharp (F#). The time signature is 6/8.

For six dancers, each with one cutlass (composed and choreographed by Jogi Chana). Also known as Foreman's Folly.

DF: See following page.

Foreman's Fancy: Plymouth Morris Tradition cutlass dance (continued)

KEY: bh: back-hand, fh: forehand, H: high, L: low, M : middle (3 and 4), O: opposite (1 and 2 or 5 and 6)

Sequence: FU – DF – IL – DF – BB – Hoe-Down – DF – rounds – DF – Duel-and-up (NB: no JP)

DF: Bars 1, 2: #1 and 6 strike tips with Mbh – Ofh –MMbh – Ofh – Mbh – OOfh

Bars 3, 4: #2 and 5 strike tips with Mbh – Ofh –MMbh – Ofh – Mbh – OOfh

Hoe-Down strike opposite cutlass on first beat of bar

2 bars set move down

2 bars 1/4 crossover, 5/6 back out

2 bars 2/3 crossover, 5/6 to top of set

2 bars all cross over to for set in position

Repeat until #1 back in home position

Rounds

2 bars back out to form a circle with cutlass tips pointing to centre

4 bars dance round

2 bars to middle with cutlass tips rising to high basket position

2 bars back out to form a circle with cutlass tips pointing to centre

2 bars dance round

2 bars high basket

2 bars back out into set

Duel strike tips with opposite

Lbh – Hfh – LLbh

Hbh – Lfh – HHbh

Lbh – Hfh – LLbh

Hbh – Lfh – HHbh and up

Hearts of Oak: Plymouth Morris Tradition cutlass dance

Hearts of Oak

William Boyce



For eight dancers, each with one cutlass held erect in right hand during all moves.

To the tune of the official march of the UK Royal Navy. Tune by William Boyce (c.1711-1779). Choreographed by Andy King.

FU – DF – JP – DF – IL – DF – BB – DF - SQ – DF – HO – DF.

DF: 6 capers, starting Left (L,R,L,R,L,R) Clash cutlasses on each caper.

1st caper (L) face opposites and clash high; **2nd** caper (R) clash with opposites (low). All turn diagonally right except #2 and #7.

3rd caper (L): facing dancer diagonally right and clash high; and on **4th** caper (R) clash low.

N.B. #2 and #7 face across the set and caper on the spot with cutlasses still and erect while opposites clash cutlasses diagonally.

All turn to face the dancer up or down the line (#1 faces #3; #2 faces #4; #5 faces #7; #6 faces #8).

5th caper (L) clash high; **6th** caper (R) clash low

Turn and face across the set. Hold cutlasses erect with hilt at waist level for 1 beat. Raise cutlasses with forward motion on 2nd beat with hilt to shoulder level, and return to waist level on 3rd beat hockle back (4 steps starting left)

Final time 2 hockle backs step and jump and clash with opposite on final note. Leave cutlasses crossed.

Jumping for Jogi: Plymouth Morris Tradition handkerchief dance

Jumping for Jogi

John Humphreys

A(AB)4A2B

The musical score is written in G major (one sharp) and 6/8 time. It consists of three staves of music. The first staff is labeled 'A' and contains measures 1 through 4. The second staff is labeled 'B' and contains measures 5 through 8. The third staff contains measures 9 through 12. Chords are indicated above the notes: G, D, C, and D.

For four dancers.

DF: top couple double step up and jump. Bottom couple double step down and jump. Both couples double step in and jump. Hockle back to place. Repeat full sequence.

For eight dancers.

DF: top two couples double step up and jump. Bottom two couples double step down and jump. All four couples double step in and jump. Hockle back to place. Repeat full sequence.

Navy Blue Knickers: Plymouth Morris Tradition handkerchief dance

Navy Blue Knickers

John Humphreys

A(AB)4A2B

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of two main sections, A and B, each with two staves of music. Section A is marked with a double bar line and the letter 'A' above the first staff. Section B is marked with a double bar line and the letter 'B' above the first staff. The music is accompanied by guitar chords indicated by letters G, C, and D above the notes. The measures are numbered 1 through 16. Section A contains measures 1-8, and Section B contains measures 9-16. The score ends with a double bar line.

For four dancers.

DF: Handkerchiefs are pulled straight down (as if climbing a rope!).

[A] Turn onto diagonal right for left hand and foot, then right hand and foot. Face forward for left then right [B].

Turn onto diagonal left for left then right. Face forward for left then right. Repeat A-B, then four hockle backs.

No hockle backs at the end of Squares: all continue to double step, facing up the set on the final double step.

Ol' Barbican: Plymouth Morris Tradition stick dance

Granddad's Knock Dance – Ol' Barbican

John Humphreys

A(AB)4A2B

Musical notation for the dance, showing measures 1 through 16. The notation includes treble clef, key signature of one sharp (F#), and 6/8 time signature. Measure numbers 1 through 16 are indicated above the notes.

For four dancers, each with two long sticks.

DF: Hold both sticks parallel and rock gently from side to side while moving (like masts in the wind).

Sticks left high right low strike twice, right high left low strike twice, left high once, right high once, left high once, right high once. Repeat.

Plymouth Barbican is a part of the city that was relatively free of destruction during World War 2. The district is generally seen to correspond to the location and size of the medieval walled town of Sutton. The development of New Street was approved in 1584 by Mayor John Sperkes. The area has a number of real ale houses, so Ol' could be Old or Ø!

Old Jerry Grumpwood: Plymouth Morris Tradition stick dance

Old Jerry Grumpwood

John Humphreys

A(AB)5A2B

The musical notation is written on four staves. The first two staves represent Section A, and the last two staves represent Section B. The key signature is G major (one sharp), and the time signature is 6/8. Chord symbols are placed above the notes: G, D, and C. Measure numbers 1 through 16 are indicated above the notes.

For four dancers, each with one long stick.

DF: [A] Strike ground to right, strike partner right-to-left then left-to-right, jump and strike. Repeat from A but with dancer on own side. Repeat from A.

Occasionally performed with cutlasses when the first blow of the sequence is clash swords low rather than hit the ground.

Rubiks: Plymouth Morris Tradition handkerchief dance

Kwai Teasy
Dance – Rubicks

Jogi Chana

A(AB)4A

The musical score is written on three staves in treble clef with a key signature of one sharp (F#). The first staff is in 6/8 time and contains measures 1 through 8, starting with a repeat sign and a first ending bracket labeled 'A'. The second staff is in 4/4 time and contains measures 9 through 12. The third staff is in 6/8 time and contains measures 13 through 16. The music consists of eighth and quarter notes, with some rests and a final double bar line at the end of measure 16.

For four dancers (composed and choreographed by Jogi Chana)

Ernő Rubik (born in Budapest in 1944) is an architect and inventor best known for the Rubik's Cube (1974) mechanical puzzle.

DF: See following page.

Rubiks: Plymouth Morris Tradition handkerchief dance (continued)

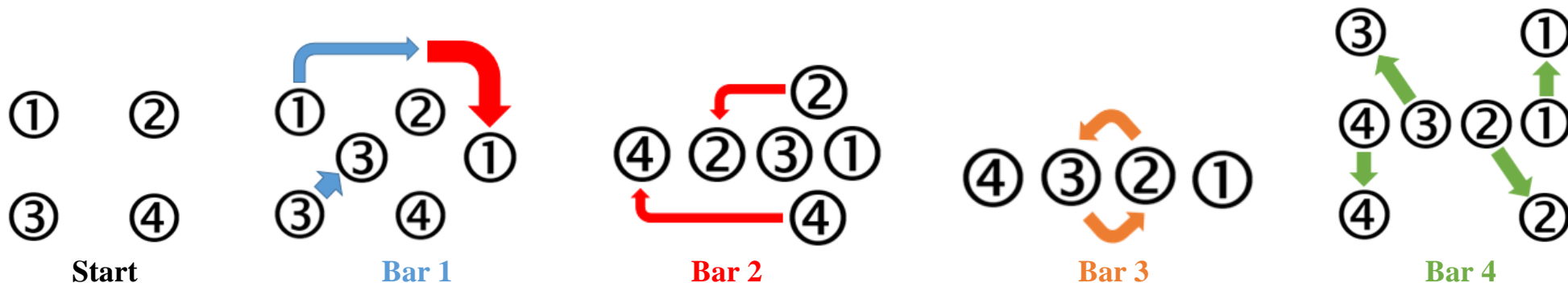
Figures: FU – DF – JP – DF – IL – DF – SQ – DF – HO (NB: no BB)

Common Figures are those normal to other Plymouth Tradition dances.

DF: the dancers progress clockwise from one dancing position to the next, then dance assuming the new position number. Two dancers move, the other dancers and number one move, everyone hockles back into the new position. The set rotates after every DF as shown below (the number is the dancer's initial starting position):

①②	③①	④③	②④	①②
③④	④②	②①	①③	③④

- Bar 1 numbers 1 and 3 move
- Bar 2 numbers 1, 2 and 4 move
- Bar 3 numbers 2 and 3 swap places moving counter-clockwise
- Bar 4 all back out to the nearest corner of the set facing up ready for the next DF.



Shoelaces: Plymouth Morris Tradition cutlass dance

Double Scales Dance – Shoelaces

John Humphreys

A(AB)5A2B

The musical notation is written on four staves. The first two staves are labeled 'A' and the last two are labeled 'B'. The key signature is G major (one sharp) and the time signature is 3/8. The notes are: Staff 1: G4, A4, B4, C5, D5, E5, F#5, G5. Staff 2: G5, F#5, E5, D5, C5, B4, A4, G4. Staff 3: G4, A4, B4, C5, D5, E5, F#5, G5. Staff 4: G5, F#5, E5, D5, C5, B4, A4, G4. Chord symbols are placed above the notes: G, G, 2 C, D, 3 G, G, 4 C, G, 5 G, G, 6 C, D, 7 G, G, 8 C, G, 9 G, G, 10 G, G, 11 G, D, 12 D, 13 G, G, 14 G, C, 15 G, C, 16 G, G.

For four dancers, each with two cutlasses (tune: Double Scales)

DF: Strike own left sword with right sword at end of CF. [A] Strike right high to partner. Strike left to corner (first corners high, second corners low). Strike right to corner (first corners low, second corners high). Strike left high to own edge of set. Strike right high to own edge of set. Strike left to corner (first corners high, second corners low). Strike right to corner (first corners low, second corners high). Strike left high to partner. Repeat from A.

The dance features on the Traditional Dance Competition video recorded at Sidmouth Festival in 1993. The dance is named after an incident involving "the lovely Lynn" [22], a Magog lady, during an excellent weekend of drink, sorry dance, on the island of Jersey in May 1986.

The Mayflower Remembered (tune: Westering Home): Plymouth Morris Tradition double cutlass dance for four persons

Westering Home

Sir Hugh Stevenson Robertson

The musical score consists of four staves of music in 3/4 time. The notes are as follows:
 Staff 1: C, Am, Em, F, C, Dm, G7
 Staff 2: C, Am, Em, F, G7, F, C
 Staff 3: C, Am, Dm, G7, C, Am, Dm, G7
 Staff 4: C, Am, Dm, G7, C, G7, F, C

Figures: FU – DF – JP – DF – IL – DF – BB – DF – SQ – DF – HO. Left foot start throughout.

Common Figures are those normal to Plymouth Tradition dances. Cutlasses held erect in both hands during all moves.

Strike own left sword with right sword at end of CF.

DF: Clash cutlasses as follows:

Facing partner across the set:

Clash self. Clash right high. Clash self. Clash left high. Clash self. Clash right low. Clash self. Clash left low.

Facing up and down set:

Clash self. Clash right high. Clash self. Clash left high. Clash self. Clash right low. Clash self. Clash left low.

Facing partner across the set:

[A] Double clash self. Single clash both swords opposite (forehand). Double clash self. Single clash both swords opposite (backhand).

2 hockle-backs on spot, step and jump, land feet together. Repeat line [A]. 2 hockle-backs, step and jump, and clash cutlasses.

At end of dance, face up the set and clash with self, holding crossed cutlasses at shoulder height.

Plymouth Morris Tradition tunes with no dance

Cornwood Show

John Humphreys

Musical notation for the tune "Cornwood Show" in 4/4 time, key of D major. The piece consists of two staves, A and B. Staff A contains measures 1 through 8, and Staff B contains measures 9 through 16. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes.

Rachel's Jig

John Humphreys

Musical notation for the tune "Rachel's Jig" in 6/8 time, key of D major. The piece consists of two staves, A and B. Staff A contains measures 1 through 4, and Staff B contains measures 5 through 8. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes.

Plymouth Morris Tradition tune with no dance

Plymouth Hoe

John Humphreys

The musical score for 'Plymouth Hoe' is written in 4/4 time with a key signature of one sharp (F#). It consists of two sections, A and B, each with 8 measures. Section A starts with a repeat sign and a fermata over the first measure. Section B also starts with a repeat sign and a fermata over the first measure. The melody is primarily composed of eighth and quarter notes, with some beamed eighth notes and a final quarter note in each section.

Section A (Measures 1-8):

- Measure 1: $\text{F}\sharp_4$ (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter)
- Measure 2: B_4 (quarter), A_4 (quarter), G_4 (quarter), $\text{F}\sharp_4$ (quarter)
- Measure 3: E_4 (quarter), D_4 (quarter), C_4 (quarter), B_3 (quarter)
- Measure 4: A_3 (quarter), G_3 (quarter), $\text{F}\sharp_3$ (quarter), E_3 (quarter)
- Measure 5: D_3 (quarter), C_3 (quarter), B_2 (quarter), A_2 (quarter)
- Measure 6: G_2 (quarter), $\text{F}\sharp_2$ (quarter), E_2 (quarter), D_2 (quarter)
- Measure 7: C_2 (quarter), B_1 (quarter), A_1 (quarter), G_1 (quarter)
- Measure 8: $\text{F}\sharp_1$ (quarter), E_1 (quarter), D_1 (quarter), C_1 (quarter)

Section B (Measures 9-16):

- Measure 9: $\text{F}\sharp_4$ (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter)
- Measure 10: B_4 (quarter), A_4 (quarter), G_4 (quarter), $\text{F}\sharp_4$ (quarter)
- Measure 11: E_4 (quarter), D_4 (quarter), C_4 (quarter), B_3 (quarter)
- Measure 12: A_3 (quarter), G_3 (quarter), $\text{F}\sharp_3$ (quarter), E_3 (quarter)
- Measure 13: D_3 (quarter), C_3 (quarter), B_2 (quarter), A_2 (quarter)
- Measure 14: G_2 (quarter), $\text{F}\sharp_2$ (quarter), E_2 (quarter), D_2 (quarter)
- Measure 15: C_2 (quarter), B_1 (quarter), A_1 (quarter), G_1 (quarter)
- Measure 16: $\text{F}\sharp_1$ (quarter), E_1 (quarter), D_1 (quarter), C_1 (quarter)

Plymouth Morris Tradition tunes with no dance

Plymouth On

John Humphreys

A 2 3 4

5 6 7 8 1 2

9 B 10 11 12

13 14 15 16 1 2



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