

Brimfield Morris
Volume of Interpretations (Published by the Morris Ring)
BRIMFIELD

- Step - Sharp mentions walking (4/1) and hopping (4/2) in that order in Field Notes.
- Music - Sharp said "Schottisches but taken rather slow" in Field Notes. This is consistent with "Schottisches rather too slow" but not with the remark "schottisches were rather too slow" of Jones.
- Ho - Sharp called it a "hey" but said "Figure 8" in Field Notes. "Ho" is Jones' term. Jones follows myself in getting the figure 8 incorrectly described. The drawing by Sharp clearly shows that 1 and 4 follow the same track so No 4 goes the other side of 3 to what 1 does to 2. It is reasonable to assume the thick line refers to No. 1 so No. 1 goes to pass by right and No. 4 to pass by left. Bacon has it correct. I am sure that if they were to go different ways around the figure 8 Sharp would have noted it. Note that Jones' drawing has two arrows on the path of No. 4 in opposite directions.
- Nap - Sharp says hands on midriff - this physically is not the same as elbows resting on the side of the body unless one is hugging oneself. I try to use the collectors own words as far as possible to best convey what was intended.
- Set - Sharp knew what "set" normally meant and like Karpeles would have clarified it if it was an unusual usage. In the mss Sharp wrote "link right arms then left, or swing". First Jones does not mention the link arms left. (I will not enter into a discussion on the accuracy needed of an "interpretation" in view of some other of Jones' remarks.) I read Sharp's Field Notes as "swing round or set or link arms." Now are all these just different words for the same thing or different things?
I would accept that setting does not fit the character of the dance & is best not done. It may have been used to describe the swing as Sharp does not include it in the later write up. Swing could mean a waist swing, a two hand swing or an elbow swing. Cawte's contribution needs clarification from Cawte. But in the meantime I do not see how it can be sure that it is not 3 movements.
- Tunes - p24 - The tune Jenny Lind was given in the ED&S article because the editor asked for a widely known traditional tune which was not like Little Brown Jug and Grand Old Duke of York. Jenny Lind for those who remember Ethnic was one of the common denominator tunes which according to Reg Hall (who introduced the tune to Francis Shergold at Bampton) were truly universal.

BROMSBERROW

The notation should give some guidance about phrasing in the reel as this is the most difficult thing for dancers - they have to pass everybody twice in 32 steps - that is 3 steps per passing not 2 or 4 which is what normally happens

DILWYN

I do not believe that the Weobley dances were collected from schoolchildren as the only evidence is Jones' article 1954. At the time Sharp was collecting Country Dances from Armscote 2181-9, Madley 2194-6 and Weobley 2197-2201. Sharp's Field Notes show that the order was:

- 1 (2191/2) Brimfield Morris 27.12.09
- 2 (2194) Double Lead Out 28.12.09 Madley
- 3 (2195) Figure 8 (Swansea Hornpipe)
- 4 (2196) Figure 7
- 5 (2197) Figure 8 (Shepherd's Hornpipe) Weobley 29.12.09
- 6 (2198) Untitled
- 7 (2193) Morris Dance
- 8 (2199) Haste to the Wedding

There is no Field Notes on 3 Jolly Sheepskins.
Despite Cawte's remark the Sharp and Leather notations are not quite the same and it is only a presumption about the schoolchildren. One needs to see if there is anything else in the Sharp mss on the pages about the Country Dances but I would believe that when Sharp said men and women there were men and women.
Sharp also said 8 couples.

EVESHAM

Why no details of Evesham? It is danced by Silurian. There are a few difficulties in the Hargreaves letter some of which were sorted out by talking to him, writing to him and his visit to OUMM. One still has to assume that the length of movements is different from that indicated.

Text says Frail or Frale but not Fraile.

PERSHORE

The word hey is used not weave so presume all dancers involved. To make it different it is reasonable to make it progressive from the bottom as emphasis is on "bottom" dancers but it could be just a straight reel.

If all moves are bottom to the top the rest must move down one place if never a return to bottom?

Sticking - mss says all tap sticks at the end of the phrase - it might mean a single clash like Cotswold but it is likely to mean sticking on the bars 5-8 of the musical phrase. But Mr. Annis has the sticks then a move. So one has the choice. It is like the Bidford stick dances with sticking every other 4 bars, once the dance gets going it does not matter. Keel Row or similar 4 bar tunes avoids any problem but there is a question about the order unanswered.

Again it is not clear if it is always the pair physically at the bottom who always move or the pair that start at the bottom - both interpretations must be possible. Silurian should have made it clear that they have chosen to structure the dance with the pair actually at the bottom always doing the move. (presumably to interpret "repeated ad lib").

I met two people who had been involved with the morris - the best source being a Mr Jones who had been a collector with them. He was quite clear on two things

- (a) the stick tapping - done as in mss - very vigorously and hopstepping at the same time. I missed this error in Bacon's book
- (b) the handkerchief dance - hopstepping with circling hand movements at head level on the spot in place of the stick tapping. He did not know about "swinging over shoulder" but admitted he did not remember much detail.
- (c) there were quite a number of different figures but did ^{not} remember or recognise any.

UPTON ON SEVERN

Mrs Schofield told me that her husband was first to collect the stick dance.

Stick Dances:

Tune used included Yankee Doodle.

Sides : In publishing Karpeles relates it to the Grimstock hey which starts with tops going between middles. Grimstock had 3rd couple facing up so that hey starts progressively and a progressive start makes it match three top but there is an assumption about it that is not mentioned.

Handkerchief Dances:

Sketch for "change set" does not match Karpeles & seems to be based on No.2 not moving. Karpeles has 1 & 6 moving directly towards each other & the others adjusting. The effect may be the same but it would be taught differently.

The Bampton flick - is it what we know as Bampton since 1960 or what the EFSS taught for it in the 30's? The phasing of it relative to the steps is different. If the reference is to Sharp's Morris Books then Jones is wrong. If Karpeles was at the period when they believed the hands went up on the first strong beat then Jones is correct. However I am suspicious because Silurian do not dance it like the traditional Bampton side but the more common revival practice.

WHITE LADIES ASTON

I am still convinced that Glover was a vicar & he sent Karpeles a Peopleton notation later.

Flamborough was not being taught in the 30's with a progressive straight hey but one where they all started together - I have the authority of Scholfield and Karpeles for that. However the progressive start works.

Linked Hey - 16 bars only because 8 is rushed - mss does not guide.

Rounds & Sticks - why not 16 bars to match rest of dance?

Agree that Dommett & Bacon wrong to run the different dances together - one is really Pershore, another is unique. Was it really a mss error is forget 7&8 from linked hey?