



U-SPY KENNET MORRIS MEN



BUCKNELL INSPIRED DANCES CREATED BY KENNET

Over the years our Foremen have created new “traditional” dances in the style of the village of Bucknell. These are our current creations. The layout is designed to be printed on both sides of a page before cutting to A5 size. The dance, with the corresponding tune on the reverse, can then be inserted into the Bucknell section of The Black Book, the Cotswold dancer’s bible created by Lionel Bacon, in whatever order you wish. We have maintained his print style and dance notations – they’ve stood the test of time. Feel free to emulate – and give us some credit 😊

Contents

THE ALLEN KEY	3
BLACK JOKE (OLD BLACK JOE)	3
JACK O' NEWBURY	5
JOHNNY'S SO LONG AT THE FAIR.....	5
PRINCESS ROYAL	7
THE WOODMAN.....	9

Handkerchief dance

THE ALLEN KEY

Corner dance devised 2017 by Clive Allen.

Sequence - OY;FU;DF;WH;DF;HA;DF;BB;DF.

OY - ftj on last beat.

HA - is a Cross Over. Headington style, called Kennet as Belly to Belly
DF - Nos 1 4 & 5 dance c/cl around Nos 2 6 & 3 respectively 3x 4-step
back to place, All ftj - Nos 2 6 & 3 dance cl around 1, 4 & 5
respectively 3x 4-step, all ftj (to face into centre of circle). All
dance 5x 4-step, FC, 4x PC turning rt. (1st corners cross on 2nd 4-step,
2nd corners cross on 3rd, 3rd corners cross on 4th. Once crossed all
dancers remain facing outwards until after the FC). For last DF no
turning (All out).

Tune - Old Molly Oxford. KMM use Ilmington tune (1A.2B)repeated.

Stick Dance

BLACK JOKE (OLD BLACK JOE)

Set dance devised 2017 by Brian Jones.

Sequence - OY;FU;DF;HA;DF;BB;DF;WhR.

OY - partners face, standing with sticks held low at ends - CF double
strike sequence during last two bars. (No ftj.)

HA - is a Cross Over. Headington style, called Kennet as Belly to Belly

BB - dancers lengthen set halfway through to facilitate CF.

WhR - no strike during figure (4x 4-step, 2x 4-step turning cl,
2x 4-step, 4x PC ccl, All in).

CF - double strike sequence at end and half through all figures. All
standing, odds strike center of even stick second beat of bar, evens
strike odds fourth beat of bar. Two hand hold. Receiver drops then raises
stick horizontally to shoulder level.

DF - stick tapping and HH repeated.

Stick tapping - |T* T T* T| T T* T T*| * = back handed

Direction of strike - |Dr Dl P P| Dl Dr P P| ie. Diagonal rt,
diagonal lt, partners twice, repeat starting left.

Tune - KMM musicians use the Ilmington tune.
(It's the one they know).

THE ALLEN KEY (OLD MOLLY OXFORD) BUCKNELL

(1A 2B)repeated

♩ = 120

A

B

BLACK JOKE (OLD BLACK JOE) - BUCKNELL

A2.(A2.B2)4.A1

A

B

A1

Handkerchief Dance

JACK O' NEWBURY Set dance devised circa 1986, foreman Andy Parker (Un-named until 27/2/1988 following the death of Jack Pierce, a founder member of KMM.)

Sequence - OY;FU;DF;WH;DF;HA;DF;BB;DF;WhR.

DF - hands-across (Cross Over).

1st time - 2 bars ss, 3 x 4-step, HC, hb, ftj.

2nd time - 2 bars ss, 4 x HC,hb, ftj.

3rd time - 2 bars ss, 6 x PC,HC,hb,ftj.

4th time - (slows) - 2 bars ss, 2 X UC, 4-step,HC,hb,ftj.

HA - is a Cross Over. Headington style, called Kennet as Belly to Belly During HA turn cl to face partner in 5th bar to meet in 6th.

hb - retire to partner's position.(Alternate figures danced in partner's position) UC - see Queen's Delight.

Tune - 'Lord of the Dance'

Stick Dance

JOHNNY'S SO LONG AT THE FAIR

Set dance devised 2017 by Brian Jones.

Sequence - OY;FU;DF;WH;DF;HA;DF;BB;DF;WhR.

OY - singing, 'arm waves' during last 2 bars, Partners strike **T** on ftj

DF - stick tapping - High clash (rt to lt), low clash (lt to rt).always

T overhand 6 times (*vigorously. 'sword fighting', lefthand back*), 'Arm waves' and clash with partner on ftj. 1st time tops face down & clash middles (*facing up*) twice, 5 & 6 clash twice - 2nd time tops clash across set twice, middles clash bottoms twice. - 3rd time repeat sequenceclashing once. 'arm waves' during last bars, partners strike **T** on ftj. (*Middles step out to form circle for clashing. Step in during arm waves.*)

ARM WAVES - right hand describes a sideways figure of eight in a vertical plane in front of body. Start top lt curving down to rt then up and down to the lt, up and down to rt again then strike high tips with partner rt to lt. All movement from the shoulder with some wrist movement tipping stick a little from the vertical. No strike during WhR.

Tune - See Wheatley p308 B(AB)4.A.

Song - *Oh dear what can the matter be,
Dear dear what can the matter be,
Oh dear what can the matter be,
Johnny's so long at the fair!*

Jack o' Newbury
Lord of the Dance

A1.(A1.B1)³ A1.C1.A1

Bucknell

A G D7 D
 G D7 G D7 G
 B G G D7 D
 G D7 G D7 G
 C G Slows G D7 G D7 G D
 G D7 G D7 G

JOHNNY'S SO LONG AT THE FAIR - BUCKNELL

B (AB) 4 .A.

♩ = 120

A

The image displays a musical score for the song "The Rose Tree". It consists of four staves of music. The first staff is the vocal melody, written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is a piano accompaniment, also in treble clef with a key signature of one sharp. The third staff is a bass line, written in treble clef with a key signature of one sharp. The fourth staff is a piano accompaniment, written in treble clef with a key signature of one sharp. The music is in 6/8 time and features a mix of eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the first staff.

Handclap dance

PRINCESS ROYAL

Set dance devised 2015 by Clive Blunt
(at the behest of B Jones)

Sequence - WO;ADVANCE;ADVANCE;DF;BB;BB;DF;WhR. (Right foot lead)

WO - 6 men in file well spaced, 'walk on' into position, 1st 3 men without pause dance 4PC on last 2 bars. (2nd 3 men continue walking to align)

ADVANCE (A) - 1st 3 men abreast and well spaced dance forward 4x 4-step/HC/HC/4x PC/(turn 180 degrees cl. during bars 7-8). Repeat to meet 2nd line of men, no turning.

ADVANCE (B) - 2nd 3 men ditto to form 6 man set.(start with 4x PC on preceding 2 bars, no repeat, no passing or turning).

BB - as Woodman etc. 4x 4-step/HC/HC/4xPC/(pass rt shoulder with partner and behind to form one line. Turn lt to face partner 4th bar. 4x PC turning rt to reform set partners facing).

WhR - (large rounds, no hurry) 6x 4-step/4x PC/ repeat as many times as necessary to leave arena following no:1 (4x PC/ - turn cl.1st time c.cl.2nd & alternate times. Or, All in).

DF - css(rt)/4/css(lt)/4/css(rt)/css(lt)/F RA S -/F LA S -/F RK S -/F LK S -/F - ULK -/F - URK -/. ('Show' on 3rd beat.) 2nd time bars 7-10, touch chest instead of ankle and head instead of knee.

Start WhR by forming inward facing circle bar 1, back out bar 2, then into large rounds.

Tune - Generic!

Note on tune: 8 bar A music and 12 bar B music. A.(A)2.B.(A)2.B.(A)2.

There is a quarter bar being a single beat (anacrusis) preceding each.

Stick Dance

TWENTY-NINTH OF MAY

Set dance devised circa 1994, foreman C Blunt

Sequence - OY;FU;DF;WH;DF;HA;DF;BB;DF;WhR

Partners strike **T** on ftj, no strike during WhR.

WhR - DC throughout 'slow' with augmented music, 2 around circle, 2 turning cl on spot, 2 continuing around circle, 2 turning ccl on spot (ie. Slow kick-in). Outside ft lead. (Since c. 2004 KMM dance WhR as other dances.)

DF - cross & round (CR) and stick clashing, repeat.

CR - 1st half pass partner (rt shoulder) turn into cl rounds to position taken up at end of HH, (ie. No 1 to position of No 5).

2nd half pass partner (lt shoulder) turn into ccl rounds to place.

Stick tapping - |T T B* T|B* T TB*T|

Strike Direction - |P DI P P|P Dr PPP|(P= partner, *= back Handed,

DI= diagonal left, Dr= diagonal right, last 2 strikes are quick occupying one beat)

PRINCESS ROYAL - BUCKNELL

A. (A) 2. B. (A) 2. B. (A) 2.

♩. = 120



Twenty-Ninth of May Royal Oak

A2.(A2.B2)4.A2

Bucknell



Stick Dance

THE WOODMAN

Devised circa 1986, foreman Andy Parker

Sequence - as OY;FU;DF;WH;DF;HA;DF;BB;DF;WhR.

Partners strike T on ftj, no strike during WhR.

DF - stick tapping and HH, repeat.

Stick tapping - bars 1 & 2 are |B* T| (* backhanded)

bars 3 & 4 are hc | - ET | - OT |

| OM | EM |

Feet |-rhf| -lhf|

hc - high clap, bar 3 odds strike evens, bar 4 evens strike

odds, sticks held in both hands (see Fieldtown Bobby & Joan
p.149, Bledington Billy Boy, et al.)

KMM strike using 'felling axe' movement.

Tune - 'Spanish Lady'

Woodman

A2.(A2.B2)4.A2

Bucknell

The image displays three staves of musical notation for guitar, each featuring a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords and melodic lines:

- Staff 1:** Starts with a blue 'A' chord above the first measure, followed by a blue 'G' chord above the second measure. The melody consists of eighth and quarter notes. A blue 'D7' chord is above the fifth measure, followed by a blue 'G' chord above the sixth measure, and another blue 'G' chord above the seventh measure. The staff ends with a double bar line.
- Staff 2:** Starts with a blue 'B' chord above the first measure, followed by a blue 'G' chord above the second measure. The melody continues with eighth and quarter notes. A blue 'G' chord is above the fifth measure, followed by a blue 'D7' chord above the sixth measure. The staff ends with a double bar line.
- Staff 3:** Starts with a blue 'G' chord above the first measure. The melody continues with eighth and quarter notes. A blue 'D7' chord is above the fifth measure, followed by a blue 'G' chord above the sixth measure, and another blue 'G' chord above the seventh measure. The staff ends with a double bar line.