

Yorkshire Fiddle Tunes and Dances

ed Geoff & Liz Bowen

Yorkshire Fiddle

The tunes in this book (with outline dance notations) are transcriptions of Yorkshire tunes played in a style based on experience of playing for dancing and on recordings of 'source musicians' such as Billy Pennock from Goathland and Peter Beresford of Upper Wharfedale.

Billy Pennock and Peter Beresford were recorded by Peter Kennedy in 1953-54 when they were in their late 60s and 70s, with several other Yorkshire musicians. The recordings were published as a *Folktracks* cassette '*Butter'd Pease*' (FSC-60-211)

Yorkshire fiddlers tend to combine two main approaches to the playing of traditional dance music:

(1) a clearly phrased and articulated performance with few slurs but sometimes with open string drones, similar to the playing of Cotswold Morris and Southern English country dance musicians. The phrasing and rhythms match closely the figures, movements and steps of the dance.

(2) for more notey tunes some players adopt a more fluent style with irregular slurs which shift the accent around between on-beats and off-beats. This is similar to the playing of some Northumbrian and Scottish Border musicians (clearly demonstrated in the Springthyme recording and accurate transcriptions of *Tom Hughes* of Roxburghshire SPR/SPRC 1005).

Tunes which have survived in Yorkshire traditions, plus many others which were popular in Yorkshire in the 18th and 19th Centuries, are to be found in fiddlers' manuscripts such as those of Joseph Kershaw of Saddleworth (INWAC publishing), Lawrence Leadley of Helperby (Dragonfly Music), and Joshua Jackson of Stainley (book and CD published by YDW).

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Black Jack

Billy Pennock, Goathland



Black Jack

formation: Sicilian circle
walking step

A1 & A2 Circle left (12 steps) and back (12 steps)

- B1** 1-2 Face opposite dancer, clap own hands once & opposite dancer's right hand with own right hand once then repeat with left hands.
3-4 Then face partner and repeat clapping sequence.
5-6 Women change places, passing right shoulders, then men change places.
7-8 Women change back to own place and men change back.
9-10 Partners join nearest hand and move on to the next couple, the couple progressing clockwise making an arch and the other 2 dancing underneath.

The Huntsman's Chorus

Music from Peter Beresford, Dance from Grassington



Huntsman's Chorus 4/4

formation: long set, couples facing each other in opposite lines
steps: any which fit the music including rant steps

- A1** 1-4 Join hands along the lines facing opposite line.
Lines dance forward to meet and return.
5-8 Lines dance forward to meet and cross over (men's side making arches)
- A2** Repeat A1 back to place
- B1** 1-6 Dancers face up and take a crossed hand hold in front. Top couple lead the set in a double cast to the left.
7-8 Dancers stop, turn a single in 4 steps to face back the other way and cast back to place.
- B2**
- A1** Top couple join both hands, gallop down the middle and back and
B1 swing to the bottom of the set, while the other dancers move up

The Huntsman's Chorus

from Grassington, Upper Wharfedale

Huntsman's Chorus 6/8

Grassington

formation: long set of 5 or 6 couples
facing each other in opposite lines

This version of Huntman's chorus is danced 'across the music' in bars 9-16. It's a lovely tune and well worth doing. It should not be rushed, though the lead down the middle and casting back up the sides can end up in a bit of a scramble if dancers go down too far and don't keep the set tight.

Bars

- 1-4 Join hands along the lines facing opposite line.
Lines dance forward to meet and back.
- 5-8 Repeat.
- 9-12 Lines dance forward and cross over, one line making arches.
- 13-16 Lines dance forward to meet and back.
- 17-20 Repeat.
- 21-24 Lines dance forward and cross over.

- 25-28 Partners right arm turn - plenty of time here to slip back into place, pause with the music before...
- 29-32 Left arm turn with partner

- 33-40 Top couple join both hands and gallop down the middle and back.
- 41-50 Top couple faces down the middle, joins nearest hand and leads down the middle, immediately followed by the next couple and then the next and so on in order. The top couple make a two handed arch at the bottom of the set and the other couples dance under the arch those nearest going down and under. All except the arching couple cast up their own side of the set and dance back up to their place, having moved up one place. Original top couple are now at the bottom.

Flowers of Edinburgh

Peter Beresford, Upper Wharfedale



A less notey *rant* version of the tune collected by Cecil Sharp



Flowers of Edinburgh

formation: Longways duple minor
rant step

- A1** 1-8 1st couple dance figure of 8 around 2nd couple, crossing first in between 2's (woman goes in front of partner) then 1st woman dances around 2nd man and the first man dances around the 2nd woman. The first couple cross again in between the 2nd couple to complete the figure of 8 with the first man dancing around the 2nd man and the 1st woman dancing around the 2nd woman. The 1st couple end standing on their own side of the set and behind the 2nd couple who turn to face them.
- A2** 1-8 All 4 dance a reel of four, passing right shoulders first. All dancers weave in and out visiting both sides of the set. When dancers are in the middle they pass left shoulders - at all other times they pass right shoulders.
- B1** 1-8 1's, followed by 2's, dance down the centre & back. They dance back with 2nd couple making an arch. 1's dance under the arch back to their own place.
- B2** 1-8 Couples swing and change places.

Old Mrs Wilson

Played by Billy Pennock for the Goathland Square 8



Words for the A part of the tune:

Learnt from Dave Townsend

Old Mrs Wilson how do y' do?
Very well thank you, how about you?
Some folks laugh and some folks cry,
But you'll never do the dance if y' never try.

Goathland Square Eight

from Goathland, North Yorkshire

Formation: 4 couples in a Square Set

Rhythm: 1 2 3 and a 1 2 3 -

Step: L R L Hop, R L R Hop (emphasising the hop)

- A1** 1 - 8 All take hands and circle left and right
- A2** 1 - 2 1st & 3rd couples, holding nearest hands with partners cross over the set to change places, 3rd couple making an arch, 1st couples dancing underneath.
- 3 - 4 2nd and 4th couples do the same.
- 5 - 8 Repeat back to place with the other couples forming the arches.
- B1** 1-8 Partners face and dance a grand chain. Partners swing when they meet half way round.
- B2** 1-8 Continue grand chain. Partners swing when they arrive back home.

Jack's the Lad

Tune version from Anthony Cookson,
Colne, Lancs!



Jack's the Lad

from Saddleworth, W Yorks

formation: Longways duple minor
rant step

- A1** All couples face partner in opposite line for 'cleaning windows' figure.
1-2 Dancers hold right hands upright and circle hands twice in clockwise direction, then clap own hands 3 times
3-4 Dancers circle left hand twice in anti clockwise direction and clap own hands 3 times.
5 Dancers circle right hands once and clap partners right hand once.
6 Dancers circle left hands once and clap partners left hand once.
7-8 Dancers circle both hands twice and clap partners hands 3 times.
- A2** 1-8 Dance right and left hand star in 4's
- B1** 1-8 1's dance down the centre & back, 2's step in place.
- B2** 1-8 Couples pousette and change places, dancing round each other.

Soldier's Joy

Jackson MS, North Yorks 1798



The accompanying recording of this tune (YDW 009) includes variations influenced in part by Shetland variants. The older Shetland styles of playing (as on the Greentrax recording of *Shetland Fiddle Music* CDTRAX 9004) share some stylistic characteristics with the fiddle traditions of the North of England.

Soldier's Joy

formation: Longways duple minor
rant step

- A1** 1-8 1st couples dance down outside behind the lines & back to form a line of 4 with 2nd couples who face outward.
- A2** 1-8 1st & 2nd couples dance a reel of 4 and return to original places.
- B1** 1-8 1st couples dance down the centre & back whilst 2nd couples move up.
- B2** 1-8 Couples polka swing around each other to change place.

An alternative dance for a 3 couple long set, adapted from the triple minor longways dance to the same tune in the North Yorkshire manuscript of Joshua Jackson, 1798.

Rant step

- A1** Step in place (4 bars) & circle left
- A2** Step in place (4 bars) & circle right
- B1** 1st couple dance down the middle & back & cast 1 place
- B2** 1st couple dance right & left through with the 2nd couple at the top, then circle 4 halfway at the bottom with the 3rd couple, & 2 hand turn partner. 1st couple are now at the bottom of the set.

Butter'd Peas

Peter Beresford, Wharfedale

The first version of the tune is written in treble clef, key of D major (one sharp), and 2/4 time. It consists of four staves of music. The first staff begins with a repeat sign and contains a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide a more complex accompaniment with sixteenth-note runs and rests.

Another tune with the same name - a Northern English rant version of the Scottish Strathspey 'Stumpie'

The second version of the tune is also in treble clef, key of D major, and 2/4 time. It consists of two staves of music. The first staff begins with a repeat sign and features a series of eighth notes with some sixteenth-note runs. It includes two first endings, marked with '1' and '2'. The second staff continues the melody with similar patterns and also includes two first endings, marked with '1' and '2'.

Buttered Peas

from Buckden, Upper Wharfedale, Yorkshire

formation: Sicilian Circle

rant step

- A1** 1 - 8 Couples join hands in circles of four and circle left and right.
- A2** 1 - 8 Right and left hand star but instead of holding hands dancers make a fist with their hands, put their thumbs up vertically and just touch fists to dance round.
- B1** 1 - 8 Opposite dancers shake right hands and clap three times, then shake left and clap three times then link right arms to dance once round then left and dance once round.
- B2** 1 - 8 Partners face, shake right hands and clap three times, then shake left and clap three times and then swing past the opposite couple to meet a new couple.

This was originally a longways duple minor dance, and is, we think, a good example of a dance which can be changed into another formation without losing the spirit and characteristics of the dance.

The Wharfedale tune is in the 1798 Jackson MS with the name *Scaramouneel O Twang Madam!* In earlier Playford publications and in The Joseph Kershaw MS from Saddleworth it is named *John come kiss me now* and *Jack come kiss me*.

Merrily Kiss the Quaker

for the dance Kendal Ghyll



Kendal Ghyll

from Buckden, Upper Wharfedale

formation: long set of 3 couples in 2 lines - partners facing

- A1 1 - 8 Join hands and slip to the left and back.
- A2 1 - 8 Top couple face down, other couples face up and dance a reel of three on their own side.
- B1 1 - 8 Top couple face down other couples face up, all joining nearest hands with partner. All dance a 'dip and dive' with the couple in the middle making the arch.
- B2 1 - 8 Repeat B1
- C1 1 - 8 The top couple join both hands and gallop down the middle and back and -
- C2 1 - 8 cast from the top followed by the others who dance under the two handed arch made by the top couple at the bottom (progression) and back up to new place.

The version collected by Leta Douglas from Fred Falshaw of Buckden, Upper Wharfedale, and that described by Billy Pennock of Goathland, uses handkerchiefs to form the arches in the "dip and dive" and does not include the gallop down and back (C1 above). Billy Pennock played a version of the 32 bar jig *Lady of the Lake* and appears not to have repeated the dip and dive. We have kept the repeat and added the gallop down and back to match the dance with the phrase lengths of 48 bar jigs or slides. The English Fiddle recording (YDW 009) includes another 48 bar tune suitable for this dance, *Captain Wyke's Dance* from the Wessex Hardy MS.

Roger of Calverley

17th C. Country Dance tune: *Sir Roger de Coverley*, a member of the Calverley family, lords of the manor of Calverley nr. Leeds



Musical notation for the tune 'Roger of Calverley'. It consists of four staves of music in G major (one sharp) and 9/8 time. The notation includes a key signature of one sharp (F#) and a time signature of 9/8. The music is written in a single melodic line across four staves, with repeat signs at the beginning and end of the piece.

The Long Room of Scarborough

Jackson MS North Yorks 1798



Musical notation for the tune 'The Long Room of Scarborough'. It consists of three staves of music in G major (one sharp) and 9/8 time. The notation includes a key signature of one sharp (F#) and a time signature of 9/8. The music is written in a single melodic line across three staves, with repeat signs at the beginning and end of the piece.

Sir Roger de Coverley

long set of 5 or 6 couples in 2 lines , partners facing
An Irish version of a Scottish tune for an English country dance!

- fig.1 Top woman & bottom man meet in the middle & right arm turn.
Top man & bottom woman the same.
- fig. 2. Top woman & bottom man meet & left arm turn.
Top man & bottom woman the same.
- fig.3 Top woman & bottom man meet & two hand turn (clockwise)
Top man & bottom woman the same.
- fig.4 Top woman & bottom man meet & dance dos-si-dos once.
Top man & bottom woman the same.
- fig.5 Top woman & bottom man meet & say farewell in some appropriate fashion
(bow & curtsy, kiss, quick swing) Top man & bottom woman the same.
- fig.6 Top couple double 'strip-the-willow' to the bottom of the set and make a
2 handed arch.
- fig.7 All the other couples face down to the arch and dance under the arch, the couples
nearest the arch going under the arch the nearest way, i.e. down and under. Couples
then cast up their own side, meet their partners at the top of the set and dance down
the middle nearly to their original place. They will have moved up one place the
original top couple now being in their new position at the bottom of the set.
The dance begins again with a new top couple.

This popular dance (traditionally the last dance of the night) is best danced treating the music as unphrased. Sets will dance at their own pace. If mistakes are made the dancers can carry on from where they left off without having to miss out a figure in an attempt to catch up. If required, other 9/8 Country Dance tunes can be used in addition to the original tune.