

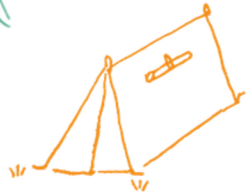







THE FSC COUNTRY DANCING MANUAL

Musicians' Eb Version














Eb version

Includes harmony & bass

Contents

Tunes (dance in brackets)

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Bass & harmony parts 24

This book is the companion to the main FSC Country Dancing Manual as musicians requested larger print, plus bass and harmony. Calling instructions are in the main book. There's a separate Bb music booklet. Everything plus recordings available on fsc.org.uk/glee

Notes for bands / musicians

It's so much nicer having a live band! We've included sheet music and chords here so FSC musicians can learn the same tunes as the ones recorded on the FSC website and we can have more live bands on camp.

You can set up a **junk percussion station** next to the band: a few upturned A10 tins, a washing up bowl & metal tent pegs can sound great. Someone can play the spoons. Lentils in jam jars are a fun option (and quieter). You'll often find musicians who haven't brought their instruments on camp - put them in charge.

The music

We have chosen specific tunes to go with specific dances. But they're mostly interchangeable with other tunes of the same length.

FSC standard is to have a 4 bar intro, by just one player, and then the other musicians join in at the moment when the actual dancing should start.

<u>Tips for FSC bands:</u>

- Most dances work best at about 110 beats per minute (BPM). If you have a watch, take the pulse of a second, double it, then slow it down. Or it's the speed of "Another One Bites The Dust"
- It is often good to start a bit slower and gradually speed up, ideally getting faster when the tune comes back round to A1
- The one thing the band must *really* try to avoid is slowing down. Strummed guitars and percussion often do this as they are physically more demanding
- FSC callers are likely to be less experienced than in the outside world, so they'll need your help more - watch the dancers & help keep them in time
- It can be helpful to have one of the players in charge of the band to keep time and communicate with the caller, e.g. on delaying or repeating a few bars until dancers are ready
- Band rehearsal at Peafair followed by end of camp Ceilidh has worked well for us (kids occupied, music at peafair is lovely, everyone in festive mode)
- It's helpful if musicians can also learn to call and dance the dances - you won't always be able to spare the staff for a full band anyway so will end up using pre-recorded music for practice
- It can be frustrating to be quiet during the calling rather than rehearsing or discussing the next tune. But it's really important

#	Dance name	Page	Difficulty	Formation	Tune type	Name of recorded tune
1	Serpent	4	Easy	Long line	32 bar jig	Lady Bandinscoth's Reel
2	Heel & Toe (clapping)	5	Easy	Couples	16 bar polka	Pat-a-cake Polka
3	Alunelul (stamping)	6	Easy	Circle, no partners	16 bar tune	Alunelul (own tune)
4	Flying Scotsman (train)	7	Easy	Longways sets	32 bar reel	Shropshire Lass
5	Circassian Circle (last dance)	8	Easy	Couples in big circle	32 bar reel	Off She Goes
6	I want to be near you (sung)	9	Moderate	Square sets	Sung	I Want to be Near You (own tune)
7	Gay Gordons	10	Moderate	Couples in a circle	16 bar march	Scotland the Brave
8	Riverside Jig (charging)	11	Moderate	Longways sets	32 bar jig	Seven Stars
9	Oh Honey Oh (sung)	12	Moderate	Square sets	Sung	Oh Honey Oh (own tune)
10	Bridge of Athlone	13	Moderate	Longways sets	48 bar jig	Morgan Rattler
11	Oxo Reel	14	Moderate	Longways sets	32 bar reel	Bonny Kate
12	Cumberland Sq 8 (basket)	15	Moderate	Square sets	64 bar jig	Monaghan Jig
13	Old Swan Gallop	16	Moderate	Sicilian Circle	32 bar reel	La Russe
14	Dashing White Sergeant	17	Moderate	Groups of 3	32 bar march	Dashing White Sergeant
15	Lucky Seven	18	Moderate	Couples in a circle	32 bars	Old Joe Clarke
16	Hole in the Wall (walking)	19	Trickier	Longways sets	16 bar triple hornpipe	Hornpipe No.8 (own tune)
17	N. Eggardon Reel (strip willow)	20	Trickier	Longways sets	32 bar jig	Enrico
18	Ducking for Oysters	21	Trickier	Sicilian circle	32 bar reel	Cuckold Come Out of the Amrey
19	Waves of Tory Island	22	Trickier	Longways sets	48 bar jig	Random Jig
20	Black Nag (walking)	23	Trickier	Sets of 3 couples	24 bar Playford	Black Nag

Notes: Difficulty indicator is for children in a field rather than experienced ceilidh dancers on a hard floor. Tune indicates instrumental music, song is sung. Own tune indicates that the tune & dance go together and tunes are not interchangeable.

1

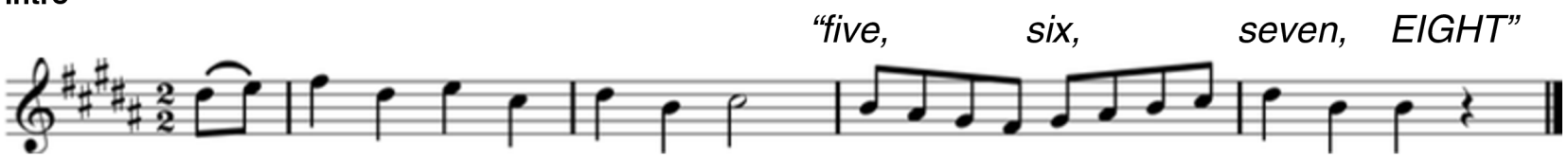
Lady Bandinscoth's Reel

Eb version

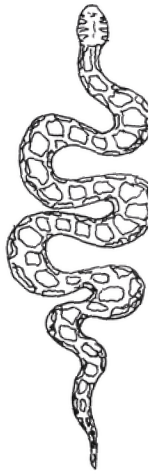
For Serpent dance



Intro



Tune (Eb instrument version)





2 Pat-a-cake Polka

For Heel & Toe dance



Eb version

Intro

"five, six, seven, EIGHT"



Tune (Eb instrument version)

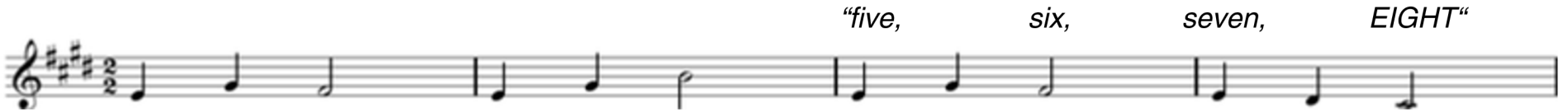


3 Alunelul

For Alunelul dance

Eb version

Intro



Tune (Bb instrument version)

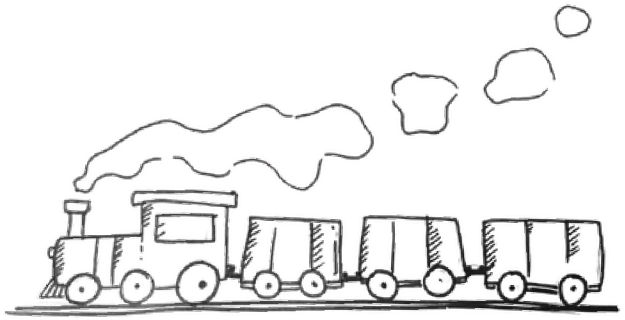


Note: speeds up each time it gets back around to A

4

Shropshire Lass

For ‘Flying Scotsman’ dance



Eb version

Intro

“five, six, seven, EIGHT“



Tune (Eb instrument version)

A

1 Top red leads line around blues (count of 16) →



2 Top blue leads line around the reds (count of 16) →

B

1 Top couple gallop down (count of 8) → beyond (count of 4) → & back to bottom (count 4)



2 Everyone gallops down (count 8) → and back (count of 8) →

5 Off She Goes

Eb version

For ‘Circassian Circle’ dance



Intro



Tune

A

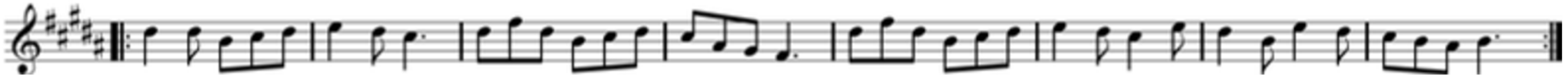
1. Forward & back → Forward & back →



2. Reds in & clap → Blues in & clap →

B

1. Everyone swing (new partner) →



2. Promenade →

6 I Want to be Near You

Eb version

For ‘I want to be Near You’ dance

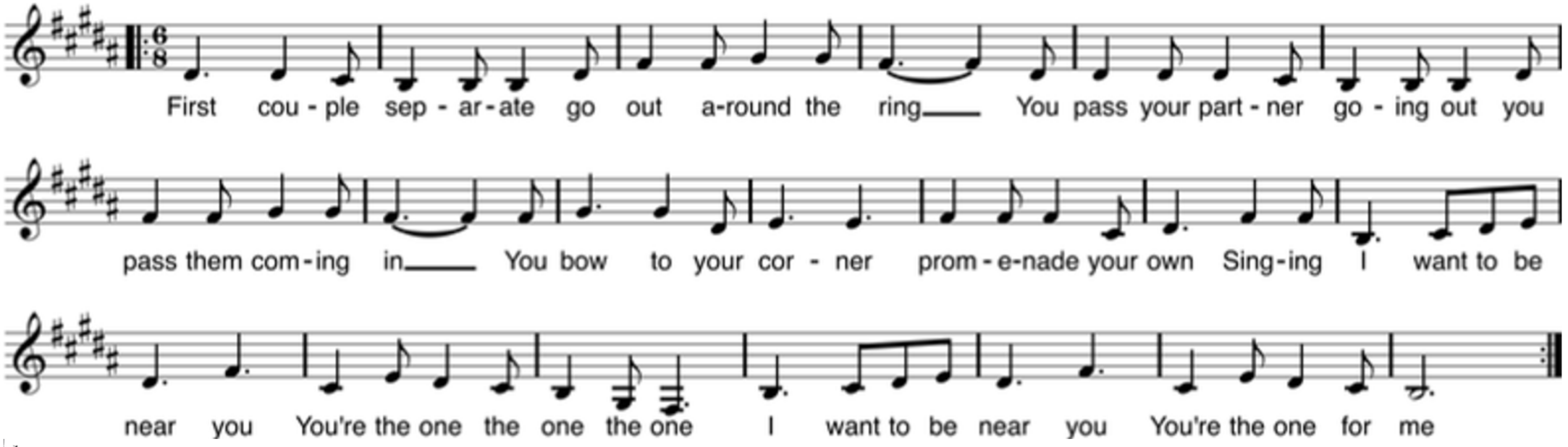


Intro

“five, six, seven, EIGHT”



Tune



7 Scotland the Brave

For Gay Gordons dance

Eb version



Intro



Tune

A

1. Forward 4 steps → Pivot back 4 steps → Forward 4 steps → Pivot back 4 steps →



2. Blue spins red whilst walking forward (& progressing) →

B

1. Forward 4 steps → Pivot back 4 steps → Forward 4 steps → Pivot back 4 steps →



2. Blue spins red whilst walking forward (& progressing) →

8

The Seven Stars

Eb version

For Riverside Jig dance



Intro



A

1. Forward (count 8) → Back (count 8) →



2. Right hand star → Left hand star →

B

1. Do si do along line → Do si do along set →



2. Top 2 couples charge → Swing if time →

9

Oh Honey Oh

For Oh Honey Oh dance



Eb version

Intro



Tune



Morgan Rattler

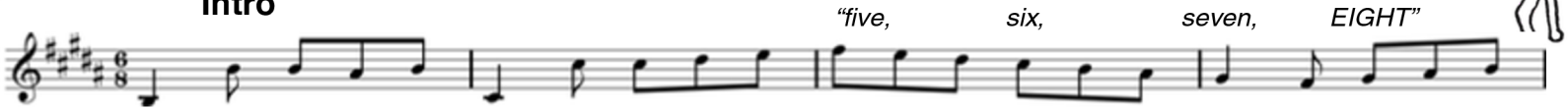
10

For ‘Bridge of Athlone’ dance

Eb version



Intro



Tune

A

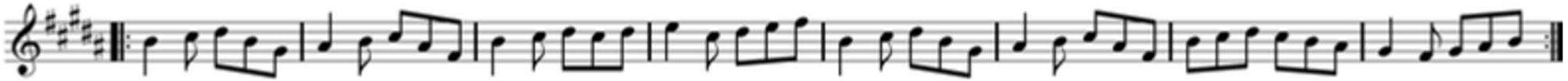
1 Lines forward & back → | Blues arch, reds under →



2 Lines forward & back → | Reds arch, blues under →

B

1 Ones gallop down & back →



2 Ones cast off & arch at bottom, everyone through →

C

1 Everyone arch, red 1 up middle & down outside, blue 1 up outside & down middle →

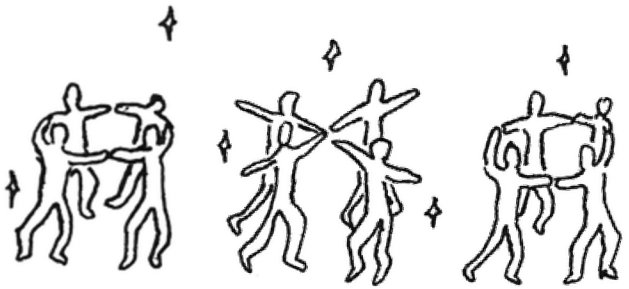


2 Everyone swing →

11

Bonny Kate

For Oxo Reel dance



Eb version

Intro

"five, six, seven, EIGHT"



Tune

A

1 Lines forwards → Lines back → Top couple gallops down →



2 Lines forwards → Lines back → No.2 couple gallops down →

B

1 Oxo L: circle R / Left hand star → Oxo R: circle R / Right hand star →



2 No.2 couple gallops back → All swing (if time) → Back in lines →

12 The Monaghan Jig

For Cumberland Square Eight dance

Eb version



Intro



Tune

A

1. Top couples gallop across → | Top couples gallop back →
2. Side couples gallop across → | Side couples gallop back →



B

1. Top couples RH star → | Top couples LH star →
2. Side couples RH star → | Side couples LH star →



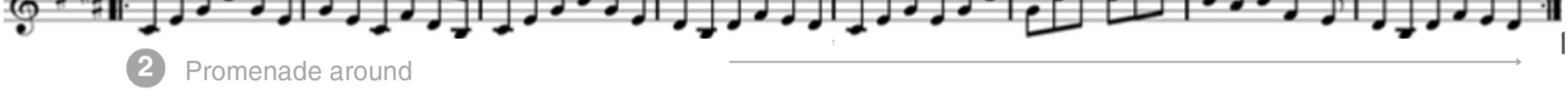
C

1. Top couples basket →
2. Side couples basket →



D

1. Everyone circles left → | Everyone circles right →
2. Promenade around →



13

La Russe

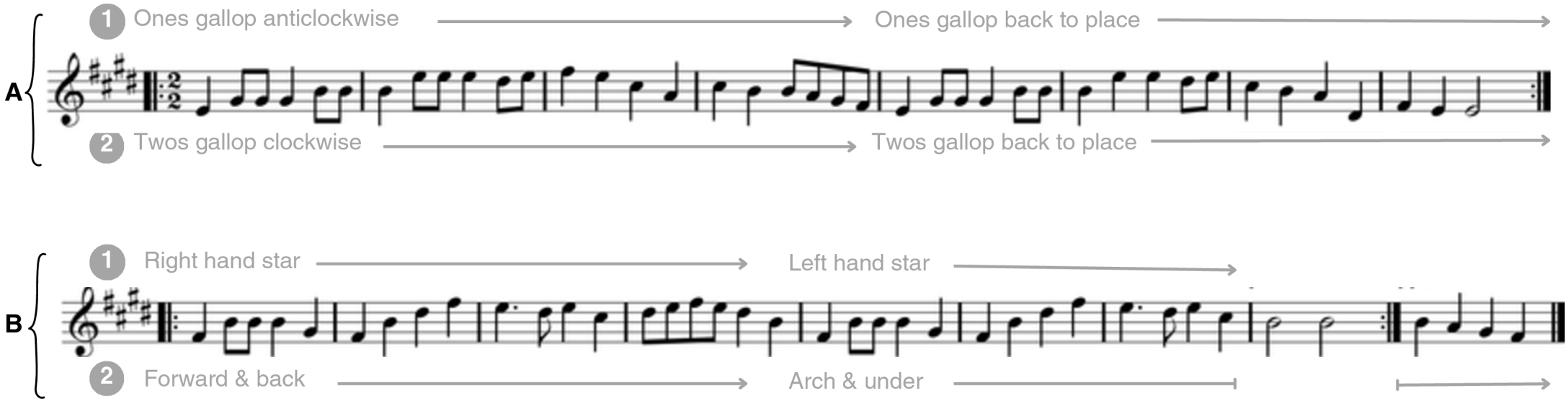
For ‘Old Swan Gallop’

Eb version

Intro



Tune



14 Dashing White Sergeant

Eb version

For Dashing White Sergeant dance

Intro

"five, six, seven, EIGHT"



There's an optional song to this tune:

A1 Now we're here let us all begin
So step it out and step it in
To the music of the violin
We'll dance the hours away

A2 Pluck the banjo, beat the drum
We'll dance and sing the whole day long
Dance it right or dance it wrong
But dance it anyway

B1 Katie, Peggy, Sam and Paul
Sally, Peter, Jack and all
Dance, dance, dance, dance
Dance away the hours together

B2 Dance till dawn is in the sky
What care you and what care I?
Hearts a-beating, spirits high
We'll dance, dance, dance

Tune

A

1. Circle right → Circle left →



2. Centre jump-kick R&L, turn by R → Centre jump-kick L&R, turn by L →

B

1. Reel of three →



2. Forward & back → Forward & find a new three →

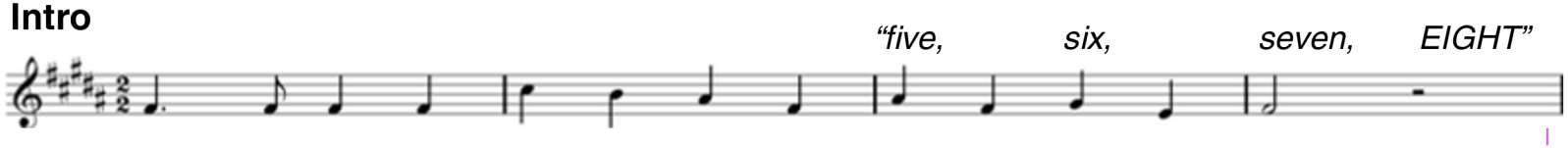
15

Old Joe Clark

For Lucky Seven

Eb version

Intro



Tune

A

1 Circle left → Circle right →



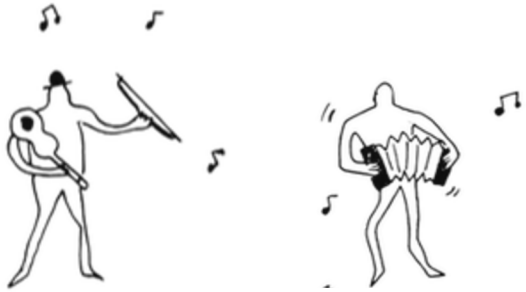
2 Into the middle → and back → Into the middle → and back →

B

1 Grand chain →



2 Swing →



16 Hole in the Wall

Eb version

For Hole in the Wall dance



Intro



Tune

A

1 First couples cast off → Lead up centre back to place →



2 Second couples cast off → Lead down centre back to place →

B

1 1st blue & 2nd red change place → 2nd blue & 1st red change place →



2 Half circle left → 1st couples cast down, 2nd couples step up →

17 Enrico

Eb version

For ‘North Eggardon Reel’

Intro



Tune



18 Cuckold Come Out of the Amrey

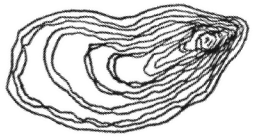
Eb version



For ‘Ducking for Oysters’ dance

Intro





Tune

A

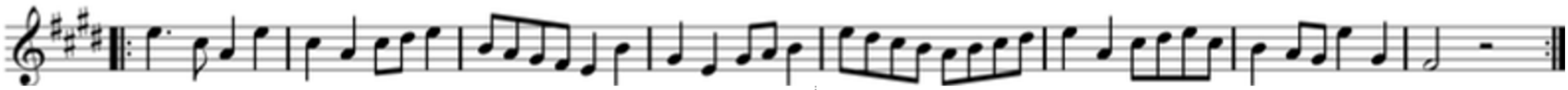
1 Circle left → Circle right →



2 Right hand star → Left hand star →

B

1 Top couples under arch and back → Bottom couples under arch and back →



2 Rock & Roll → Top couples under arch and move on →

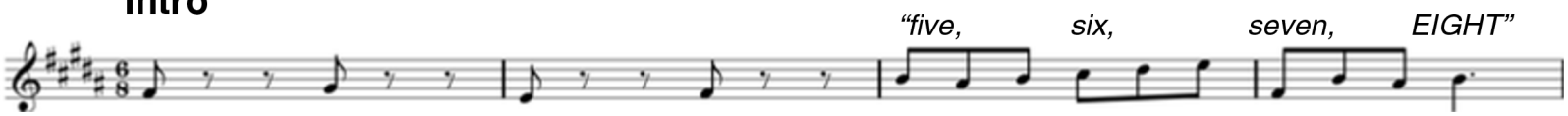
19

Random Jig

For ‘Waves of Tory Island’ dance

Eb version

Intro



Tune

A

1. Lines forwards → Lines back →
2. Lines forwards → Lines back →

Right hand star →

Left hand star →



B

1. Ones gallop down the set →
2. Ones cast off →

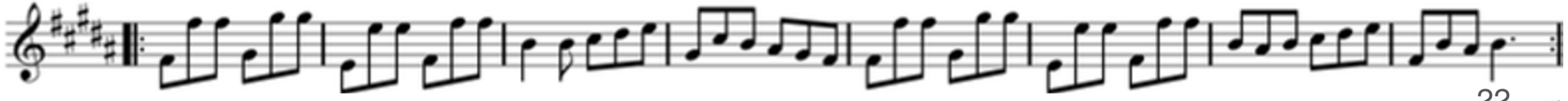
Ones gallop back →

Arch & through →



C

1. Everyone do waves →
2. Everyone do waves →



20 Black Nag

Eb version

For Black Nag dance

Intro



Tune



1 Lady Bandinscoth's Reel

For Serpent dance



2 Pat-a-cake Polka

For Heel & Toe dance



3 Alunelul

For Alunelul dance



4 Shropshire Lass

For 'Flying Scotsman' dance



5 Off She Goes

For 'Circassian Circle' dance



6 I Want to be Near You

For 'I want to be Near You' dance



7 Scotland the Brave

For Gay Gordons dance



1 Lady Bandinscoth's Reel

For Serpent dance



2 Pat-a-cake Polka

For Heel & Toe dance



3 Alunelul

For Alunelul dance



4 Shropshire Lass

For 'Flying Scotsman' dance



5 Off She Goes

For 'Circassian Circle' dance



6 I Want to be Near You

For 'I want to be Near You' dance



7 Scotland the Brave

For Gay Gordons dance



8 The Seven Stars For Riverside Jig



9 Oh Honey Oh



10 Morgan Rattler For Bridge of Athlone



11 Bonny Kate For Oxo Reel



12 The Monaghan Jig For Cumberland Square Eight



13 La Russe For Old Swan Gallop



8 The Seven Stars For Riverside Jig



9 Oh Honey Oh



10 Morgan Rattler For Bridge of Athlone



11 Bonny Kate For Oxo Reel



12 The Monaghan Jig For Cumberland Square Eight



13 La Russe For Old Swan Gallop



14 Dashing White Sergeant



15 Old Joe Clark

For Lucky Seven



16 Hole in the Wall



17 Enrico

For North Eggardon Reel



18 Cuckold Come Out of the Amrey

For Ducking for Oysters



19 Random Jig

For Waves of Tory Island



20 Black Nag



14 Dashing White Sergeant

Bb Bass



15 Old Joe Clark For Lucky Seven



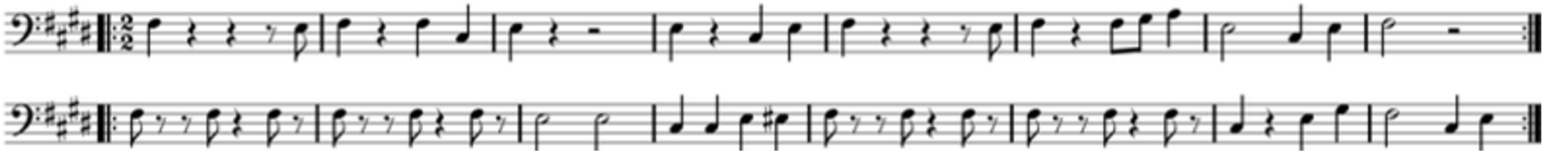
16 Hole in the Wall



17 Enrico For North Eggardon Reel



18 Cuckold Come Out of the Amrey For Ducking for Oysters



19 Random Jig For Waves of Tory Island



20 Black Nag



Country Dancing Music
Beats and counting

The subdivision of rhythms within each bar (or "time signature") is what defines the different types of tunes are called: reel (4:4), jig (6:8), hornpipe (4:4), triple hornpipe (3:2), march (2:4), waltz (3:4), polka (4:4) etc. These are often interchangeable for dancing purposes (apart from waltz tunes and triple hornpipes). The most important thing is that the number of bars match the dance. So a dance requiring a 32 bar reel can also be danced to a 32 bar jig, but not to a 48 bar reel.

Counting numbers of bars can be confusing because of the different subdivisions of the bars in different types of tunes. Generally it is more natural to count in beats. There are generally two instinctive beats to each bar, which means there are 16 instinctive beats to each section of the dance. So A1 will be 16 beats, A2 /, B1 / B2 also each 16 beats. For calling purposes it is clearer to call in counts of 8, so the 16 beats of each section are made up of two figures of eight counts each For example:

"Circle Left, 2, 3, 4, 5, 6, 7, 8 and
Circle Right, 2 ,3, 4, 5, 6, 7, 8"

Often you will need to call the next figure in place of the number 8. For example:

"Right hand
Star, 2, 3, 4, 5, 6, 7, left hand
Star, 2, 3, 4, 5, 6, 7, now do si
Do, 2, 3, 4, 5, 6, 7, and swing your
Partner, 2, 3, 4, 5, 6, 7, 8"

.



Country Dancing Music (& our recordings)
Notes for listening & playing

Country dancing music is intentionally repetitive, because the same melody is played for each "repetition" of the dance elements, often as each new couple starts the dance. So in a given 3-5 minute dance, you might have 5-7 repetitions of the same melody.

To keep it interesting and help the dancers, musicians often vary the detail of what they are playing on each repetition.

<u>Some of our recordings illustrate examples of this:</u>

> Tunes might speed up *(Alunelul, Monaghan's Jig)*
> Some add different musical instruments, building the sound up gradually *(Hole in the Wall)*
> Musicians might add a harmony line above or below to the melody, or subtly vary the tune through improvisation *(Random Jig, I Want to be Near You)*
> Some switch into a completely different tune (our recording of Circassian Circle, which starts with *Off She Goes*, and then merges into *New Rigged Ship*, before coming back again to the original tune)

<u>Other suggestions for how musicians can mix it up:</u>

> On the 5th or 6th time round it can be fun to drop down a bit in intensity so you can build up (*crescendo*) back into playing really loud when you get back round to the A part for the final rounds
> Percussion and guitars can start with a single hit or strummed chord at the start of every second bar (count of four) for the first time round the tune, and then become progressively more complex on each repetition
> Playing the same tune in a higher key can really lift the dancers - this is quite difficult though.

