

The Circle Dance

Tune: *Glise à Sherbrook (The Big Ship)*¹⁾ (MP3 played by Jeff Bigler & A.J. Liuba) **Set:** 4 dancers; 28 ¼" (medium) sticks²⁾; skipping (single steps) **Source:** (Connecticut) Not For Joes **Chorus:** stick neighbor-partner-high/low, partner-neighbor low/high; repeat. **Figures:** *dance on & rounds, staggered back-to-back, (diagonal) hey, starburst, (square) bombast*, double time or rounds & off

Detailed Description

Chorus

Clashing.

#1 and #4 (first corners) are clashing on the "outside". The pattern for #1 and #4 is:

Beat 1: partner (backhand) Beat 2: neighbor (forehand) Beat 3: corner, low (forehand) Beat 4: corner, low (forehand) again Beat 5: neighbor (forehand) Beat 6: partner (backhand) Beat 7: corner, high (backhand) Beat 8: corner, high (backhand) again Beat 9: partner (backhand) Beat 10: neighbor (forehand) Beat 11: corner, low (forehand) Beat 12: corner, low (forehand) again Beat 13: neighbor (forehand) Beat 14: partner (backhand) Beat 15: corner, high (backhand) Beat 16: pause

Repeat sequence.

#2 and #3 (second corners) are clashing on the "inside". The pattern for #2 and #3 is:

Beat 1: partner (backhand) Beat 2: neighbor (forehand) Beat 3: corner, high (backhand) Beat 4: corner, high (backhand) again Beat 5: neighbor (forehand) Beat 6: partner (backhand) Beat 7: corner, low (forehand) Beat 8: corner, low (forehand) again Beat 9: partner (backhand) Beat 10: neighbor (forehand) Beat 11: corner, high (backhand) Beat 12: corner, high (backhand) again Beat 13: neighbor (forehand) Beat 14: partner (backhand) Beat 15: corner, low (forehand) Beat 16: pause

Repeat sequence.

The final chorus (after Bombast) is done twice, once at regular speed and once faster (called "double time", though it's not actually twice as fast).

Figures

Staggered Back-to-Back

Beats 1-2: first corners (dancers #1 and #4) cross by the right shoulder. Beats 3-4: second corners (dancers #2 and #3) cross by the right shoulder. Beats 5-6: first corners return (backwards), passing by the left shoulder. Beats 7-8: second corners return (backwards), passing by the left shoulder. Beats 9-10:

first corners (dancers #1 and #4) cross by the left shoulder. Beats 11-12: second corners (dancers #2 and #3) cross by the left shoulder. Beats 13-14: first corners return (backwards), passing by the right shoulder. Beats 15-16: second corners return (backwards), passing by the right shoulder.

Diagonal Hey

Beats 1-2: dancers #1 and #4 hop backwards while dancers #2 and #3 hook approximately 3/4 of the way around each other (approximately 270°), passing right shoulders. At this point, the dancers are in a straight line, at a 45° angle to the music. Beats 3-12: dancers pass each other, alternating shoulders. The first pass is by the left shoulder (because #2 and #3 already passed by the right), then right, then left, etc. When you get to the end of the line, loop around your left shoulder instead of passing someone. (Remember that everyone else is passing, so you have to “skip” a shoulder as you do this.) Beats 13-16: Dancers #1 and #4 loop around slowly to their original places. Dancers #2 and #3 meet and once again go 3/4 of the way around each other (approximately 270°) to end up in their original places.

Starburst

Dancers face the center and back up on beats 1-4, then come in on beats 5-6, jump up in the air with their sticks held high on beat 7 (turning 90° to land on the “and” after beat 7, and another 90° on beat 8).

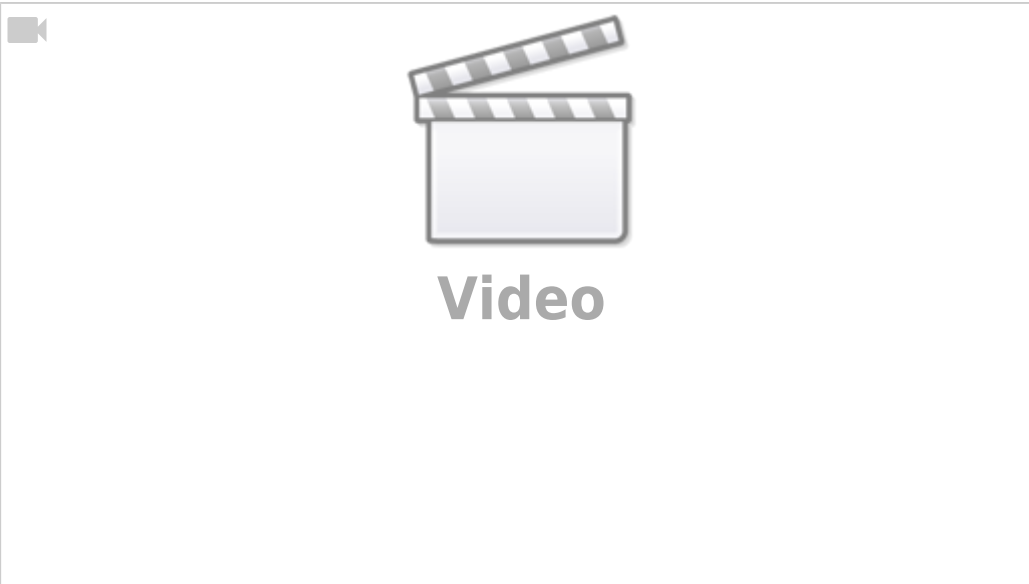
Repeat, backing up on beats 9-12, and coming back in on beats 13-16.

Red Herring shouts “Ho!” as we leap on beat 7.

(Square) Bombast

We sometimes describe this as “hookers and sliders”. On beats 1-4, the dancers in positions 1 and 4 (“sliders”) move straight along the sides of the set, #1 heading for position #3, and #4 heading for position #2. The dancers in positions 2 and 3 (“hookers”) hook around each other (and also around #5), with #2 ending up in position #1 and #3 ending up in position #4. On beats 5-8, the same thing happens. Note that the dancers who were “sliders” on beats 1-4 are now “hookers”, and the dancers who were “hookers” on beats 1-4 are now “sliders”.

The same happens on beats 9-16, at which point the dancers are back in their original positions.



Tune

- [dances:1_glise_a_sherbrook.abc](#)
- [dances:1_glise_a_sherbrook.mid](#)
- [dances:1_glise_a_sherbrook.pdf](#)

Glise à Sherbrook

Traditional

$\text{♩} = 138$

A G G

1 D7 G D7 | 2 C D7 G

5 B C G

1 Am D7 G D7 | 2 C D7 G

```
X:1
T:Glise à Sherbrook
T:(Circle Dance)
M:4/4
L:1/4
C:Traditional
% Nottingham Music Database
N:as danced by MOTley Morris
S:Nan Fleming Williams, via EF
Q:1/4=138
```

```

K:G
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100 % volume = 100
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
D |: "G"G G/2A/2 B/2G/2B/2c/2 | "G"d/2e/2d/2c/2 B d |1\
"D7"c/2d/2c/2B/2 A A | "G"d/2e/2d/2c/2 "D7"B D :|2\
"C"c/2d/2c/2B/2 "D7"A/2G/2F/2A/2|"G"GB G z |
P:B
|: "C"g g e e | "G"d/2e/2d/2c/2 B d |1"Am"c/2d/2c/2B/2 "D7"A A |\
"G"d/2e/2d/2c/2 "D7"B z :|2 "C"c/2d/2c/2B/2 "D7"A/2G/2F/2A/2|"G"GB G:|
    
```

Red Herring sometimes uses a medley of several tunes, including (but not limited to) the following:

- [dances:~:border:1_glise_a_sherbrook.abc](#)
- [dances:~:border:1_glise_a_sherbrook.mid](#)
- [dances:~:border:1_glise_a_sherbrook.pdf](#)

Glise à Sherbrook

Traditional

$\text{♩} = 138$
A G G | 1 D7 G D7 | 2 C D7 G
B C G | 1 Am D7 G D7 | 2 C D7 G

```

X:1
T:Glise à Sherbrook
M:4/4
L:1/4
C:Traditional
% Nottingham Music Database
N:as danced by MOTley Morris
S:Nan Fleming Williams, via EF
Q:1/4=138
K:G
%%partfont Times-Bold 16.0
%%MIDI channel 1
    
```

```

%%MIDI control 7 100    % volume = 100
%%MIDI program 41      % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
D |: "G"G G/2A/2 B/2G/2B/2c/2 | "G"d/2e/2d/2c/2 B d |1\
"D7"c/2d/2c/2B/2 A A | "G"d/2e/2d/2c/2 "D7"B D :|2\
"C"c/2d/2c/2B/2 "D7"A/2G/2F/2A/2|"G"GB G z |
P:B
|: "C"g g e e | "G"d/2e/2d/2c/2 B d |1"Am"c/2d/2c/2B/2 "D7"A A |\
"G"d/2e/2d/2c/2 "D7"B z :|2 "C"c/2d/2c/2B/2 "D7"A/2G/2F/2A/2|"G"GB G :|

```

- [dances:border:2_country_gardens.abc](#)
- [dances:border:2_country_gardens.mid](#)
- [dances:border:2_country_gardens.pdf](#)

Country Gardens

traditional

The musical notation for 'Country Gardens' is presented in three systems. System A (measures 1-4) starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth notes and quarter notes. System B (measures 5-8) continues the melody with similar rhythmic patterns. The final system (measures 9-12) concludes the piece with a double bar line and repeat dots.

```

X:2
T:Country Gardens
C:traditional
M:C
L:1/8
K:G major
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100    % volume = 100
%%MIDI program 41      % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
d2 | gagf e2 e2 | dedc B2 Bc | B2 G2 ABcA | B3 A G2 :|
P:B

```

d2 | gfge f2 d2 | gfge f2 d2 | g2 gf e2 a2 | f3 e d2 d2 |
 gagf e2 e2 | dedc B2 Bc | B2 G2 ABcA | B3 A G2 |]

- [dances:circle-dance:3_frere_jacques_three_blind_.abc](#)
- [dances:circle-dance:3_frere_jacques_three_blind_.mid](#)
- [dances:circle-dance:3_frere_jacques_three_blind_.pdf](#)

Frere Jacques & Three Blind Mice

traditional

```
X:3
T:Frere Jacques & Three Blind Mice
C:traditional
M:C
L:1/8
K:G major
%%staves [1 2 3]
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:1 clef=treble nm="I" snm="I" %%
%%MIDI channel 1 %%
%%MIDI control 7 100 % volume = 100 %%
%%MIDI program 41 % General MIDI violin %%
%%MIDI transpose 0 %%
%%MIDI gchordoff %%
V:2 clef=treble nm="II" snm="II" %%
%%MIDI channel 2 %%
%%MIDI control 7 100 % volume = 50 %%
%%MIDI program 41 % General MIDI violin %%
%%MIDI transpose 0 %%
%%MIDI gchordoff %%
V:3 clef=treble nm="II" snm="II" %%
%%MIDI channel 3 %%
```

```

%%MIDI control 7 100      % volume = 50          %%
%%MIDI program 41        % General MIDI violin  %%
%%MIDI transpose 0      %%
%%MIDI gchordoff        %%
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:1                      nm="I"                snm="I"
G2A2B2G2 | G2A2B2G2 | B2c2 d4 | B2c2 d4 |
dedc B2 G2 | dedc B2 G2 | G2D2 G4 | G2D2 G4 |]
V:2                      nm="II"             snm="II"
B2 A2 G4 | B2 A2 G4 | d2 c>c B4 | d2 c>c B3 d |
g>g (3fef (3gdd d>d | g>g (3fef (3gdd d>d | g>g (3fef (3gdd d>c | B2 A2 G3 |]
    
```

- [dances:border:4_yellow_submarine.abc](#)
- [dances:border:4_yellow_submarine.mid](#)
- [dances:border:4_yellow_submarine.pdf](#)

Yellow Submarine

The Beatles



```

X:4
T:Yellow Submarine
C:The Beatles
M:C
L:1/8
K:G major
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100      % volume = 100
%%MIDI program 41        % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
B>c |: d4-dBA>B | G6 B>B | A>G E2-E>D B>B |[1 A6 B>c :|[2 A8 ||
P:B
|:d2 d2 d2 d>e | A>AA>A A3B | A>AA>A A3B | G>GG>G G4 :|
    
```

- [dances:border:5_the_entertainer.abc](#)

- [dances:border:5_the_entertainer.mid](#)
- [dances:border:5_the_entertainer.pdf](#)

The Entertainer

Scott Joplin

A

B

```
X:5
T:The Entertainer
C:Scott Joplin
M:C
L:1/8
K:C major
P:A
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100      % volume = 100
%%MIDI program 41        % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
D_E | Ec-cE c2 Ec- | c4-ccd^d | ecde- eB d2 | c6 D_E |
Ec-cE c2 Ec- | c4-c2 AG | ^FAce- edcA | d6 ||
P:B
D_E | Ec-cE c2 Ec- | c4-ccd^d | ecde- eB d2 | c6 cd |
ecde- ecdc | ecde- ecdc | ecde- eB d2 | c6 |]
```

- [dances:border:6_simple_gifts.abc](#)
- [dances:border:6_simple_gifts.mid](#)
- [dances:border:6_simple_gifts.pdf](#)

Simple Gifts

traditional

Musical notation for 'Simple Gifts' in G major, common time. The piece is divided into two parts, A and B. Part A starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody with a repeat sign and two endings. Part B starts with a treble clef, a key signature of one sharp, and a common time signature. It continues the melody from part A.

```

X:6
T:Simple Gifts
C:traditional
M:C
L:1/8
K:G major
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100    % volume = 100
%%MIDI program 41      % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
D2 |: G2 GA BGBc | d2 dc B2 AG |[1 A2 A2 A2 G2 | ABAF D2 D2 :|[2 A2 A2 B2 BA |
G2 G2 G4 ||
P:B
d4 B3 A | BcBA G3A | B2 Bc d2 cB | A2 A2 A2 D2 | G4 G3 A | B2 Bc d2 cB | A2 A2
B2 BA | G2 G2 G4 ||

```

- [dances:border:7_the_emperor_s_march_from_s.abc](#)
- [dances:border:7_the_emperor_s_march_from_s.mid](#)
- [dances:border:7_the_emperor_s_march_from_s.pdf](#)

The Emperor's March from Star Wars

John Williams

Musical notation for 'The Emperor's March from Star Wars' in B-flat major, common time. The piece is divided into two parts, A and B. Part A starts with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. It features a melody with a repeat sign. Part B starts with a treble clef, a key signature of two flats, and a common time signature. It continues the melody from part A.

```

X:7
T:The Emperor\'\'s March from Star Wars
C:John Williams
M:C
L:1/8
K:G minor
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100 % volume = 100
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
G2 G2 G2 E>B | G2 E>B G4 | d2 d2 d2 e>B | ^F2 E>B G4 |
g2 G>G g2 ^f>=f | e/d/e z G c2 =B>_B | _A/G/A z C F2 E>B | G2 E>B G4 |]

```

- [dances:~border:8_the_itsy_bitsy_spider.abc](#)
- [dances:~border:8_the_itsy_bitsy_spider.mid](#)
- [dances:~border:8_the_itsy_bitsy_spider.pdf](#)

The Itsy Bitsy Spider

traditional



```

X:8
T:The Itsy Bitsy Spider
C:traditional
M:C
L:1/8
K:G major
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100 % volume = 100
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
D | G>GG>A B2 B>B | A>GA>B G4 | B2 B>c d2 d2 | c>Bc>d B4 |
G2 G>A B2 B2 | A>GA>B G2 D>D | G>GG>A B2 B>B | A>GA>B G4 |]

```

- [dances:~border:9_theme_from_l_arl_esienne_s.abc](#)

- [dances:border:9_theme_from_l_arl_esienne_s.mid](#)
- [dances:border:9_theme_from_l_arl_esienne_s.pdf](#)

Theme from L'Arlesienne Suite #1

George Bizet

```
X:9
T:Theme from L'\Arl'esienne Suite #1
C:George Bizet
M:C
L:1/8
K:E minor
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100 % volume = 100
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
% |: C2 G,2 C3D | E>DE>C G3E | F2 G2 AGFE |[1 D2 G2 FEDE :|[2 E2 D2 C3 D ||
|: E2 B,2 E3F | G>FG>E B3G | A2 B2 cBAG |[1 F2 B2 AGFG :|[2 G2 F2 E3 F ||
P:B
% D2 D2 E2 D>C | D2 E2 F3 E | F2 G2 C2 DE | FEDC C=B, G,>D |
% D2 D2 E2 D>C | D2 E2 F3 E | F2 G2 AGFE | E2 D2 C4 ||
F2 F2 G2 F>E | F2 G2 A3 G | A2 B2 E2 FG | AGFE E^D B,>F |
F2 F2 G2 F>E | F2 G2 A3 G | A2 B2 cBAG | G2 F2 E4 |]
```

1)

MOTley Morris often used a medley

2)

The Not For Joes use shorter sticks

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