

Fieldtown

Figures:

Foot up and down: Come in at end of once to yourself with backsteps.

1 double step forward, one on the spot, galley out to face down, FTJ.

1 double step forward, one on the spot, galley out to face across, FTJ.

There is a slight backwards movement at the end of the second double step/hop, and this distance is regained by the forward movement in the galley.

Half Gyp: 1 double step to cross right shoulder with opposite, 1 double step on the spot, 2 backsteps back to place, FTJ.

1 double step to cross left shoulder with opposite, 1 double step on the spot, 2 backsteps back to place, FTJ.

Back to back: 1 double step to cross right shoulder with opposite, 1 double step to the right, 2 backsteps back to place, FTJ.

1 double step to cross left shoulder with opposite, 1 double step to the left, 2 backsteps back to place, FTJ.

Rounds: 1 double step (R) to turn out (clockwise) into circle, 1 double step to travel clockwise around the circle one place and turn in to face your diagonal across the circle. The path each dancer takes is more curved than the arc of the circle, so the overall pattern looks like the petals of a flower.

Hanky dances: 2 backsteps on the spot, facing across the circle, with 'tree' and snatch and gather hand movements. FTJ

Stick dance: 2 backsteps to get back into set (middle dancers will do these going forward) FTJ, hands at waist height, snatch, gather, high forehand clash on the jump.

1 double step (L) to turn out (anticlockwise), 1 double step to travel anti-clockwise around the circle back to place and turn to face diagonal. 2 backsteps and FTJ back to set with hand movements as above.

Hey: 1st side step: Top and bottom turn out and move down/up the set respectively, middles dance up the middle of the set. Top crosses first, followed by bottom and middle last.

Hanky dances: 2nd side step to turn so that all dancers have their backs to direction of travel.

Whenever you are travelling down the length of the set keep close to your opposite - this will be at different times for each pair: middles, then tops, then bottoms

2 back steps to get to place, FTJ to face opposite

Second half: repeat but inverted (dancers starting furthest from the music are tops)

Final hey in hanky dances that finish on the hey, eg Valentine and Spindles : First half of hey as normal; second half of hey, replace the 2 back steps with 4 plain capers to face up. (bottoms: 4 capers facing up; middles & tops: 1 caper facing down, 1 facing across, 2 facing up).

Stick dances: (either for 6 or 8), and Parson's Farewell (Galley-hey dance): 1st side step as above, 2nd side step to turn as if you were about to reverse into place, but instead of turning to have your back facing the direction of travel, stop when you are sideways to the direction of travel, (and facing your opposite dancer) so that you can galley to place. An additional fudge step might be needed to get on the correct foot to galley out. In that case the stepping sequence will be 1-2-3-hop, 1-2-3-4.

Turn and galley forward to place and then out and all the way round, to face your opposite, FTJ with single-handed clash

Second half: repeat but inverted (dancers starting furthest from the music are tops).

Final hey in stick dances ending on the hey (CADET, Swords, Newbury Jig)
First half of hey as normal; second half of hey, all dancers galley on same foot as normal, but face up instead of across at end - replace the FTJ with 2 plain capers. The top four will already be facing up when they start this galley and won't need to turn on it, the back 2 (or 4 in an 8-person set) will need to turn out and rotate 180 degrees on the galley to face up.

If an 8 person set: tops and top middles head up, bottoms and bottom middles head down. Crossing order to get back into set: tops, bottoms, top middles, bottom middles. As in the 6-person set, you should stay close to your opposite when travelling down the middle of the set. (This is even more important in an 8-person set)

Style:

Stepping:

Outside foot tradition.

Double steps: 1-2-3-hop, 1-2-3-hop.

Back steps: 1-hop 2-hop (with the non-weight-bearing foot held in front, almost, or just, touching the ground) OR Galley

FTJ

Stick held in middle in upright position in right hand.

Coming in : (Once to yourself) On the anacrusis (the 'AND' before the 7th bar of the introduction) lift onto toes. Then do two back steps, FTJ.

Arm movements: Fieldtown is all about making the hankies dance, big movements, hankies should never be flaccid unless you are at rest, use your hankies to fill the space and impress the audience

In doublesteps: Hands lifted cleanly and swiftly vertically up to be at their full extent on the anacrusis (the 'AND') with the emphasis on gracefully and slowly LOWERING them. Lowering starts on the first note of the bar and continues for the next three beats, before making sure the hands are at the top of their reach on the next anacrusis (the 'AND'). The aim is to make the hankies appear to FLOAT - there is no punching up - the effect can be helped by using all your fingers to flick the hanky up when your arm is fully upright, which gives the illusion of floating (wrap the hanky round your index finger and hold onto the hanky with your thumb!!!) Hands should take two parallel tracks downwards, like the sash cords of a window

- Hands don't drop below hip height.
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In sidesteps: as doublesteps, but single alternating arm, starting with leading arm. Hands go straight up, not diagonally, and float down - just like the double step hands

In backsteps: On the 1st back step, the arms are held in a balance position - elbows by the waist and forearms out to the sides as near horizontal as possible, in practice this resembles a slight 'W'

- On the 2nd back step, the hands are flicked together at waist height in a 'snatch' before returning to balance position. Always move your hands to balance position with energy, so that the hankies flick out to the side and look interesting

FTJ

This is 'the gather', which is followed either by raising the arms ready to dance again or by the 'show' position, as follows

- For the gather, the hands move from the balance position down and together, almost meeting in front of the pelvis, then passing up in front of the chest and up either side of the head (they have rotated by three quarters of circle at this point), from here the hands either:
 - (a) get ready to dance again: e.g. the hands move up to their highest extent on the anacrusis, ready to do a double step OR
 - (b) If stopping at that point, the arms go into a high show (wine glass shape, upper arms horizontally out from shoulders, forearms vertically upwards, hankies resting backwards over knuckles, ready to be 'flicked' - see below.

The hanky 'flick' to rest

- From the show position, the hankies are thrown up and forwards before bringing arms down to rest by your sides - the precise timing of this depends on the circumstances (e.g. at end of dance it happens on a note from the musician, during a dance it happens at a point in the music when the hankies would be coming down if you were still dancing, generally after one bar of music).

In stick dances, the hand movements emulate the hand movements from hanky dances. When a phrase ends with the dancers in set, the FTJ is accompanied by a high forehand clash across the set. The exception to this is the end of the dance when although the dancers are in set, stick dances end with plain capers facing up (no FTJ, no clash).

'Slows'

Beetlecrushers (tap capers): flick your hankies out into balance position as you crush an imaginary beetle in front of you with your right toe, and replace your right foot next to your left one and push off upwards using your right foot (this is the biggest move), at the same time gathering your hands and making a big 'tree' while you are airborne. Land on your left foot, caper onto your right, with your arms in balance position. Left foot is now raised, and you can repeat the tap caper, starting with the left foot

These capers may be done on the spot or Use these capers to move forward, if needed (eg in Valentine).

RTB Right toe behind (upright capers): flick your hankies out into balance position as you tuck your right toe behind the left heel, 'stubbing' your toe on the floor. Your right knee should be bent and your left knee slightly bent (i.e. not rigid). Bring your right foot back beside the left with a small 'jumpette' (feet may not always leave the ground but this is an important preparatory move) Do a big jump onto both feet, at the same time gathering your hands and making a big 'tree' while you are airborne. Land with arms in balance position - Small jump or hop onto right foot, raise left foot in front, ready to repeat starting left foot.

These three jumps or capers may be done on the spot or use them to move forward, if needed (eg in Valentine).

HOPS are important ! If you are going to continue dancing after a FTJ, then you need to do a preparatory hop on the foot you are not about to lead with, to keep the momentum going.