

# Notes on Jockey Fieldtown

Arising from practice on 19 July 2011

- It's long Fieldtown, so needs an extra awareness of which foot to start on to get the galleys right:
  - FU/FD: Inside foot. FU ends in little (90°) galley to face down, FD ends in bigger galley (270°) to face across
  - Half-gyp, Back to back: left foot first half (galley 360° left), right foot second (galley 360° right)
  - Rounds: rt foot first half, galley 360° rt then left foot start, galley 360° left
- Pattern is OY, FU, FD, df1, HG, df2, BB, df3, R, df4. End on 4C.
- Df are corners.
  - Df 1 is long sidestep followed by a single sidestep, 2 bars ds across to opposite corner, 4 plain capers to turn 180° and come into the set a couple of steps. Then salute partner, two hop backs. Next couple step in ready to come back on their HB before starting the long sidestep. At end of df all step in and HB ready for next cf.
  - Df2, same, but with galley right then galley left instead of salute
  - Df3 same with Fore Capers (betel-crushers). The slower music means coming in is harder for 2<sup>nd</sup>, 3<sup>rd</sup> corners, and have to go back on slow hop backs
  - Df4 as Df3, with upright capers
- Needs a wider than usual set to give the middles that extra bit of space on corners. NB preserve set width (job of #1,2 to keep width, and everyone else to watch them!) Easy to get closer in course of galleys in FU / FD.
- Dance is a fine contrast of moods. The long sidestep across in the corners and the double step across are typical floaty-fieldtown, while the capers and hop-backs are springy
  - While there are plenty of feet-together-jumps, reserve your best efforts for the upright capers.
- Hop-backs are very important in this dance. Tune demands springiness, ensure that you turn your heel in, across the other foot, but not too exaggeratedly.
  - At start hands go out with a bit of a flourish, but not an above-the-head flourish: more of an opening out
  - Hands then held out in show with forearm roughly horizontal, with elbows loose but fairly close to body
  - Some debate about whether it consists of two equal steps inward, or one longer step plus a change of foot etc. Agreed that it shouldn't be an ungainly stride.
- In the corners:
  - 1<sup>st</sup> corner will need to finish the previous figure by facing each other along the diagonal (or else sidestep is v awkward to start).
  - Coming in preparatory movement needs careful timing. Don't come in too early.
    - On salute, galleys it's easier, step in halfway through salute or after first galley.
    - On beetle-crushers, uprights step in half-way through second half (each half = 4 beats. Count first half: 1 2 3 4, then 1 2 of second then step in)
  - The long sidestep is done facing partner, on the spot, taking your time, then feint step to give propulsion for the two bars of double-step across the corners.
  - Long corners use double step to get to opposite spot before capering. Middles go a foot or two (no metric here!) beyond the set (otherwise it's too constrained)
  - Four capers as follows
    - First goes out, in direction you were travelling in.
    - 2,3,4 use to turn and move back inwards
    - end up on the same place as you got to when you moved in on the preparatory movement
  - Then do the salute (one hankie), 2 galleys, 2 beetle-crushers, 2 uprights as appropriate, on the spot (got to start immediately after the 4<sup>th</sup> caper)
  - Then hop back to corner, foot-together jump
  - Stay facing partner and lower hankies together
- In rounds
  - Galley right, 360° keeping in balance
  - Then immediately jump counter-clockwise 180° (to face out) before rounds back
  - make every effort to keep the round in the second half round!

- Ends on 4 capers after 3<sup>rd</sup> corner's uprights
  - Third corner normal but don't use capers to come in too far – stay at set width
  - At end of 3<sup>rd</sup> corner's second upright caper all caper up with 4 capers, using them to turn gradually from facing across to facing up. Turn through 30°, 60°, 90° with the capers