



The Colonial Williamsburg Foundation

TEACHER INSTITUTE

Dance, Our Dearest Diversion

Introduction

“Virginians are of genuine blood—they will dance or die.” This quotation from Philip Vickers Fithian’s journal in August 1774 explains just how important dancing was to the eighteenth-century Virginian. It was an integral and essential part of the social life of the time. Burgesses, tradesmen, farmers, and slaves all partook of this diversion. The gentry had more leisure time to take dance lessons and had opportunities to attend elegant balls at the Governor’s Palace, the Capitol, and each other’s homes. Dance was an important part of a young gentleman or lady’s education. Those of the middling and lesser sort had less time and money to devote to lessons or formal gatherings, but nonetheless enjoyed stepping what dances they knew or learning new ones they had seen. Slaves got together for “gatherings” where they shared conversation, made music with what instruments they had available or could make, and danced in a style brought from Africa.

People often learned to dance by imitating what they saw others do. Parents taught their children, and those who could afford the expense could hire a tutor to teach them the latest dances. Dancing manuals were also available for purchase. An aspiring tradesman or up-and-coming farmer might invest in dance instruction for himself and his family in hopes of obtaining a necessary sign of social grace. Dance was considered an important part of a gentry child’s education, and children were placed under the instruction of a master, either male or female, during the pre-teen years. For children who lived on plantations, itinerant dancing masters made the circuit, traveling from plantation to plantation for whatever period was agreed upon. In Northern Virginia during the 1770s, the dancing master came for 2 days every 3 weeks. Usually children congregated at certain plantations for convenience and to provide dancing partners for each other. In a city like Williamsburg, those who received dance instruction went to the dancing master’s home or shop to learn, or the dancing master came to them. The master taught adults as well as children. Each year new dances were published, and of course, people wanted to learn the latest steps. In addition to dance, instructors also taught deportment—that is, proper social skills and good manners. A dancing master’s place in the gentry family was considered at least as important as the tutor’s. Philip Fithian, who taught spelling and Greek to his young charges, ceased his lessons when the dancing master came to the plantation to instruct the children.

There is not as much written information about African-style dance of the eighteenth century. From the information that exists, however, historians know that free and enslaved African-Virginians enjoyed a style of dancing much like that done in Africa. In West Africa, people

dance for many reasons. Dances are performed to celebrate religious rites, important events, and to celebrate events such as births and marriages. African dances were often circular, with everyone dancing or helping to produce the music. Body movements were less controlled than those in European dances, and the execution of the movements was at the discretion of the dancers. Dancers tended to move their upper body much more than Europeans, by swaying and moving the head, arms, and torso. Rhythm was the dominant aspect, though some African music did feature melodies. The movements usually showed a particular incident, and dances celebrated events and rites of passage such as weddings, funerals, births, successful hunts, harvests, and military campaigns. Slaves witnessed European dancing and music just as whites saw the dancing and music of enslaved African-Virginians. Each culture influenced the other, with blacks adapting bits and pieces of European music and dance, and whites imitating and adopting parts of African styles.

Adapted from the research paper “Dance in Eighteenth-Century Williamsburg,” by Dorothy Poucher for the Colonial Williamsburg Foundation, May 1984.)

Objectives

As a result of this lesson, students will be able to:

- Examine primary sources for visual clues about dance
- Practice the skills of analysis and interpretation of primary sources
- Assess and articulate the importance of dance in colonial Virginia.
- Demonstrate eighteenth-century English country dances.
- Show teamwork and cooperation by dancing in groups.
- Listen and practice following directions.
- Keep time and cultivate a sense of rhythm.
- Fulfill physical education goals for exercise and coordination.

Materials

- Discussion Questions & Primary Sources: Groups 1–3
- Worksheets: Groups 1-3
- Glossary of Dance Terms
- Instructions for English Country Dances: “Surrender of Calais” and “Gathering Peascods”
- Printed Dance Music
- Recorded Music (available with this lesson on HERO)
- Dance Videos (available with this lesson on HERO)
- Computer, projector, and speakers

NOTE: There are two additional dances with video and music (“Upon a Summer’s Day” and “La Tiroleise”) provided in the multimedia resources .zip file.

Setting the Stage

1. Divide the class into three groups. Each group will become “experts” on one of the three areas of dance to be examined: people, places and occasions, and learning to dance.
2. Distribute to each group the Primary Sources on Dance and the accompanying worksheet.
3. Inform students that each group will make observations about its assigned topic, and then draw inferences from the material they review about the importance of dance in the eighteenth century. Remind students that they must support and defend their inferences using details from their primary sources.
4. Allow each group to present its findings to the class.
5. Discuss with the class the role social status played in dancing. What did the ability to dance well say about your wealth? Your family? Your personal characteristics?

Strategy

1. Find or clear sufficient space in which students can dance.
2. Connect speakers and a projector to your computer and open the music and video files so they are ready to be played when needed.
3. Explain that in the eighteenth century, people acknowledged each other with a bow (men and boys) or courtesy (women and girls) and a verbal greeting, such as “Good morning, friend.” Polite greetings were more formal than our more casual wave of the hand and quick “Hi.” In the same way, dance partners acknowledged each other with an honor or courtesy at the beginning and end of every dance. Using the Instructions, teach students how to perform proper Honors and Courtesies.
4. Show students the video of “The Surrender of Calais.”
5. Arrange a line of boys shoulder to shoulder, and a line of girls shoulder to shoulder. The two lines should be facing each other. Note: Students do not stand touching shoulders; they should allow space between themselves in order to do the movements.
6. Using the instructions, explain each figure of “The Surrender of Calais,” walking students through each figure without music. Have students walk through the dance at least twice using only spoken directions, so that students can learn the pattern of the longways dance. (Note: a “set” refers to a formation of dancers; to “cast off” is to leave the set; “back up to place” means return to your previous location.)
7. When students are ready, try the dance with music. You may wish to continue to issue verbal directions.
8. If time allows, try “Gathering Peascods.” Display the video of the dance before teaching the steps.
9. After students have completed at least one dance, ask what differences there are between dancing in the eighteenth century and in the twenty-first century. Ask questions to provoke discussion, such as:
 - Why did people gather together to dance?
 - There was no one calling instructions in the eighteenth-century version of these dances. How difficult would it be to perform these dances?
 - Was a dance master important in the eighteenth century?

Lesson Extensions

Involve the physical education specialist(s) in your school in this lesson. Ask them to teach the dance steps to students during physical education time, or have the specialist(s) visit the classroom during the lesson to assist.

Have the English Country Dance music played live for your class. Provide the school band director, music teachers, or choir directors with the printed music and ask them for assistance. Alternately, students who take music lessons or play in band might be willing to play the music.

Evaluation/Assessment

1. Ask students to compare their personal experiences at a dance or social gathering with the experiences of people in the eighteenth century. Were students' feelings similar to or different from those who lived in the eighteenth century? How has the role of dance in our society changed? Students should accompany short written answers with a collage, photo essay, or video project expressing these differences.
2. Students can create oral history projects and collect their classmates', family members', and others' dance stories.

Primary Sources: Group 1

Tuesday, 18. [January 1774]

Mrs *Carter*, & the young Ladies came Home last Night from the Ball, & brought with them Mrs *Lane*, they tell us there were upward of Seventy at the Ball; forty one Ladies; that the company was genteel; & that Colonel *Harry Lee*, from *Dumfries*, & his Son *Harrey* who was with me at College, were also there; Mrs *Carter* made this an argument, and it was a strong one indeed, that to-day I must dress & go with her to the Ball-She added also that She Desired my Company in the Evening when she should come Home as it would be late-After considering a while I consented to go, & was dressed-we set away from Mr *Carters* at two; Mrs *Carter* and the young Ladies in the Chariot, Mrs *Lane* in a Chair, & myself on Horseback-As soon as I had handed the Ladies out, I was saluted by Parson *Smith*; I was introduced into a small Room where a number of Gentlemen were playing Cards, (the first game I have seen since I left Home) to lay off my Boots Riding-Coat & etc-Next I was directed into the Dining-Room to see Young Mr *Lee*; He introduced me to his Father-With them I conversed til Dinner, which came in at half after four. The Ladies dined first, when some Good order was preserved; when they rose, each nimblest Fellow dined first-The Dinner was as elegant as could be well expected when so great an Assembly were to be kept for so long a time.-For Drink, there was several sorts of Wine, good Lemon Punch, Toddy, Cyder, Porter & etc.-About Seven the Ladies and Gentlemen begun to dance in the Ball-Room first Minuets one Round; Second Giggs; third Reels; And last of All Country-Dances; tho' they struck several Marches occasionally-The Music was a French-Horn and two Violins-The Ladies were Dressed Gay, and splendid, & when dancing, their Silks and Brocades rustled and trailed behind them!-But all did not join in the Dance for there were parties in Rooms made up, some at Cards; some drinking for Pleasure; some toasting the Sons of america; some singing "Liberty Songs" as they call'd them, in which six, eight, ten or more would put their Heads near together and roar, & for the most part as unharmonious as an affronted-...-I was solicited to dance by several, Captain *Chelton*, Colonel *Lee*, *Harry Lee*, and others; But *George Lee*, with great Rudeness as tho' half drunk, asked me why I would come to the Ball and neither dance nor play Cards? I answered him shortly, (for his Impudence moved my resentment) that my Invitation to the Ball would Justify my Presence; & that he was ill qualified to direct my Behaviour who made so indifferent a Figure himself-Parson *Smiths*, & Parson *Giberns* Wives danced, but I saw neither of the Clergymen either dance or game-At Eleven Mrs *Carter* Call'd upon me to go, I listened with gladness to the summons & with Mrs *Lane* in the Chariot we rode Home, the Evening sharp and cold!-I handed the Ladies out, waited on them to a warm Fire, then ran over to my own Room, which was warm and had a good Fire; oh how welcome! Better this than to be at the Ball in some corner nodding, and awaked now & then with a midnight Yell!-In my Room by half after twelve; & exceeding happy that I could break away with Reputation.

Philip Vickers Fithian, *The Journal and Letters of Philip Vickers Fithian, A Plantation Tutor of the Old Dominion, 1773–1774*, ed. Hunter Dickinson Farish (Charlottesville, VA: University Press of Virginia, 1957), pp. 56–58, 163, and 177.

[Blanfield Wedding]

Thursday, December 1, 1785

At four we joined them to a most sumptuous and elegant dinner that would have done honor to any nobleman's house in England. We were about a hundred in company . . .

After dinner we danced cotillions, minuets, Virginia and Scotch reels, country dances, jigs, etc., till ten o'clock. I had the pleasure of Miss McCall for a partner. She is a fine sensible, accomplished young girl, and by far the best dancer in the room.

Robert Hunter, Jr., *Quebec to Carolina in 1785–1786: Being the Travel Diary and Observations of Robert Hunter, Jr., a Young Merchant of London*, eds. Louis B. Wright and Marion Tinsling (Los Angeles: Anderson and Ritchie, 1943), pp. 206–207.

Sunday, May 29th, 1774

. . . went to see a Negro Ball. Sundays being the only days these poor creatures have to themselves, they generally meet together and amuse themselves with Dancing to the Banjo . . . a Gourd . . . with only four strings . . . Some of them sing to it . . . In their songs they generally relate the usage they have received from their Masters or Mistresses in a very satirical stile . . . Their Dancing is most violent exercise . . .

Lincoln Macveagh, *Journal of Nicholas Cresswell, 1774–1777*, 2nd ed. (New York: Dial Press, 1928), pp. 18–19.

We are almost a nation of dancers, musicians and poets. Thus every great event, such as a triumphant return from battle, or other cause of public rejoicing, is celebrated in public dances, which are accompanied with songs and music suited to the occasion. The assembly is separated into four divisions, which dance either apart or in succession, and each with a character peculiar to itself. The first division contains the married men, who in their dances frequently exhibit feats of arms, and the representation of a battle. To these succeed the married women, who dance in the second division. The young men occupy the third; and the maidens the fourth. Each represents some interesting scene of real life, such as a great achievement, domestic employment, a pathetic story, or some rural sport; and as the subject is generally founded on

some recent event, it is therefore ever new. This gives our dances a spirit and variety which I have scarcely seen elsewhere. We have many musical instruments, particularly drums of different kinds, a piece of music which resembles a guitar, and another much like a stickado. These last are chiefly used by betrothed virgins, who play on them on all grand festivals.

Olaudah Equiano, *Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (New York: W. Durrell, 1791), pp. 7–8.

Worksheet: Group 1

1. Are there any specific people mentioned in the documents? Who are they? What are their names?
2. Can you identify different types of eighteenth-century people participating in dances?
3. What were some of the names of the dances?
4. Did eighteenth-century adults and children perform the same dances?
5. How do other people describe the people who were dancing?

Primary Sources: Group 2

WILLIAMSBURG, *October 26.*

Yesterday being the day appointed for celebrating the anniversary of his Majesty's birth day, his Excellency the Governor gave an elegant ball at the Palace, where there was a numerous and very brilliant assembly of Ladies and Gentlemen.

Virginia Gazette (Rind), October 26, 1769.

* * * * *

Fryday 19

Mr *Grubb* came in about twelve o'Clock from *Sabine Hall*. Colonel *Carter* gave an Entertainment Yesterday to celebrate his Birth Day; & had a numerous & gay Company.

Philip Vickers Fithian, *The Journal and Letters of Philip Vickers Fithian, A Plantation Tutor of the Old Dominion, 1773–1774*, ed. Hunter Dickinson Farish (Charlottesville, VA: The University Press of Virginia, 1957), pp. 171–172.

* * * * *

AT the Court-House in *Williamsburg*, on *Thursday* the 31st of *October*, I purpose to have a Ball for my Scholars: Such Gentlemen and Ladies who are pleased to favour me with their Company, may have Tickets at Half a Pistole each, at Mr. *Finnie's*, or from

Their most obedient humble Servant,

Richard Coventon.

N.B. The Doors will be open at Six o'Clock.

Virginia Gazette (Hunter), October 24, 1751.

* * * * *

Sunday 30. [January 1774]

This Evening the Negroes collected themselves into the School-Room, & began to play the *Fiddle*, & dance--I was in Mr. Randolphs Room;—I went among them, *Ben*, & *Harry* were of the company—*Harry* was dancing with his Coat off—I dispersed them however immediately.

Fryday 4. [February 1774]

This Evening, in the School-Room, which is below my Chamber, several Negroes & *Ben*, & *Harry* are playing on a *Banjo* & dancing!

Philip Vickers Fithian, *The Journal and Letters of Philip Vickers Fithian, A Plantation Tutor of the Old Dominion, 1773–1774*, ed. Hunter Dickinson Farish (Charlottesville, VA: The University Press of Virginia, 1957), pp. 61–62.

* * * * *

Although they are never allowed to forget their dependent state, the free people of color and the slaves are not strangers to the pleasures of life, the dance and the finery.

It is chiefly on Sunday that they take advantage of the last. On that day they don their finest clothes, including boots and knickerbockers, and the women put on their brightest dresses and their prettiest shoes. They repair, particularly the Methodists, to church where their voices blend with those of the whites; the evening is spent in dancing, for which the Negroes have a mania.

M.L.E. Moreau de Saint-Mery, *Moreau de St. Mery's American Journey, 1793–1798*, trans. and eds. Anna M. Roberts and Kenneth Roberts (Garden City, New York: Doubleday & Co., 1947), p. 60.

* * * * *

Evening, John the waiting Man play'd, & the young Ladies spent the evening merrily in dancing
. . . .

Philip Vickers Fithian, *The Journal and Letters of Philip Vickers Fithian, A Plantation Tutor of the Old Dominion, 1773–1774*, ed. Hunter Dickinson Farish (Charlottesville, VA: University Press of Virginia, 1957), p. 120.

Worksheet: Group 2

1. Where did eighteenth-century dances take place?
2. Upon what occasions did eighteenth-century people dance?
3. In what places and upon what occasions do we dance today?

Primary Sources: Group 3

[Lord Chesterfield, who wrote popular instructional books, advised in 1794:]

Next to good-breeding is a genteel manner and carriage.... Now to acquire a graceful air, you must attend to your dancing; no one can either sit, stand or walk well, unless he dances well. And in learning to dance, be particularly attentive to the motion of your arms, for a stiffness in the wrist will make any man look awkward. If a man walks well, presents himself well in company, wears his hat well, moves his head properly, and his arms gracefully, it is almost all that is necessary.

Philip Stanhope, Earl of Chesterfield, *Principles of Politeness, and of Knowing the World* (Philadelphia: Matthew Carey, 1800), pp. 22–25.

* * * * *

November 25, 1737.

THIS is to give Notice, that this Day the Subscriber has opened his School at the College, where all Gentlemens Sons may be taught Dancing, according to the newest French Manner, on Fridays and Saturdays once in Three Weeks, by *William Dering, Dancing-Master.*

Virginia Gazette (Hunter), November 25, 1737.

* * * * *

WILLIAMSBURG, *August 18, 1775.*

THE *subscriber begs leave to acquaint the ladies and gentlemen, that on Friday next at Mr. Blovet Pasteur's, in this city, she intends opening a DANCING SCHOOL, and hopes to be favoured with the instructions of their daughters in that genteel accomplishment. As she is resolved to spare no pains with her scholars, she does not doubt of being able to give entire satisfaction. Her days for teaching are fridays and saturdays, every week; and her price is 20s, at entrance, and 4l. a year.*

SARAH HALLAM.

Virginia Gazette (Purdie), August 18, 1775.

* * * * *

Saturday, 18 [December 1773]

There were present of Grown persons Mr & Mrs. *Carter*, Mrs *Lee*, & Miss *Jenny Corbin*; young Misses about Eleven: & Seven young Fellows, including myself;-After Breakfast, we all retired

into the Dancing-Room, and after the Scholars had their Lesson singly round Mr Christian, very politely, requested me to step a *Minuet*; I excused myself however, but signified my peculiar pleasure in the Accuracy of their performance-There were several Minuets danced with great ease and propriety; after which the whole company Joined in country-dances, and it was indeed beautiful to admiration, to see such a number of young persons, set off by dress to the best Advantage, moving easily, to the sound of well performed Music, and with perfect regularity, tho' apparently in the utmost Disorder-The Dance continued til two, we dined at half after three- soon after Dinner we repaired to the Dancing-Room again; I observe in the course of the lessons, that Mr Christian is punctual, and rigid in his discipline, so strict indeed that he struck two of the young Misses for a fault in the course of their performance, even in the presence of the Mother of one of them! And he rebuked one of the young Fellows so highly as to tell him he must alter his manner, which he had observed through the Course of the Dance, to be insolent, and wanton, or absent himself from the School-I thought this a sharp reproof, to a young Gentleman of seventeen, before a large number of Ladies! . . .

When the candles were lighted we all repaired, for the last time, into the dancing Room; first each couple danced a Minuet; then all joined as before in the country Dances, these continued till half after Seven when Mr. Christian retired . . .

Philip Vickers Fithian, *The Journal and Letters of Philip Vickers Fithian, A Plantation Tutor of the Old Dominion, 1773–1774*, ed. Hunter Dickinson Farish (Charlottesville, VA: The University Press of Virginia, 1957), p. 27 and 33–34.

* * * * *

[Governor William Gooch, shortly after his arrival in Williamsburg, wrote his brother Thomas:]

The Gentm. and Ladies here are perfectly well bred, not an ill Dancer in my Gov[ern]m[en]t.

William Gooch to his Brother, 28 October 1727, Sir William Gooch's Letters to his Brother, 1727–1750, Gooch Family (transcript in John D. Rockefeller Library, the Colonial Williamsburg Foundation, Williamsburg, Virginia).

Worksheet: Group 3

1. Do you think dancing requires practice? Did eighteenth-century people practice their dancing?
2. Who taught dancing?
3. Did lessons occur often?
4. Where did the dance lessons take place?
5. What were eighteenth-century dance masters expected to teach their students?
6. How important was the dance master in the eighteenth century?

Instructions for Honors and Courtesies

The Courtesy for Ladies

To begin the courtesy, a girl should stand with her heels together and her toes slightly apart in an easy first position. Hands should be cupped gracefully in front of her waist, with her shoulders back and down, and back straight. The girl's chin is level with the floor. To make the courtesy, the girl simply bends her knees evenly, keeping her feet in place on the floor, and her back straight. Her head should not bob, but the girl should lower her gaze to the floor as her knees bend and bring her gaze back up as she straightens her knees. This motion can be done in four counts, with two counts to lower and two counts to rise back into place.

The Bow for Gentlemen

To begin the honor, a boy should stand with his heels together and his toes slightly apart in an easy first position. His arms and hands should be loosely by his sides. To begin the honor, the boy extends a leg out in front of him (it does not matter which leg), with the toes of the extended foot pointed away from the other leg and touching the ground. Then the boy bends at the waist, keeping the extended leg straight, and bending the back leg as if to sit in a chair. As he straightens back up, he moves his extended leg back next to the other foot into first position. This motion can be done in four counts, with one count to extend the leg, one count to bend at the waist, one count to unbend at the waist, and one count to replace the leg.

Surrender of Calais

Cast off two Cou. [couples] up again, hands across and back again, lead down the middle up again and cast off, hands 4 half round at top, the same back again.

Shirley papers, Public Records Office of Northern Ireland, ca. second half of eighteenth century

Progressive longways dance with pairs of couples

Music Strain	Dance Counts	
A	16	First couples cast off down the outside of the set (8) and walk back up the outside to place (8).
A	16	First and second couples join right hands across by taking the hand of the dancer diagonally opposite and walk clockwise around (8). Drop hands, turn and join left hands across and walk counterclockwise around back to place (8).
B	16	First couples face the bottom of the set and take hands, walk down the center of the set (6), turn (2) then walk back up the set to place (4) and cast to second position (4). Second couples move up one position while first couples casts.
B	16	First and second couples take hands, circle clockwise to the left (8) then counterclockwise back to place (8). The dance begins again with the original First couples dancing with new Second couples from these progressed positions.

The Surrender of Calais



Gathering Peascods

*Goe all two Dubles round, turne Single.
That back againe*

*Men hands, and goe round in the inside, and come to your places
Women as much
Men meet and clap hands, Women as much, while the men goe back, men meet againe and turne
Single
Women meet, men meet, while the Women go back, Women meet againe and turn Single*

Sides, turn Single. That agiane

*As before, the Women going first
As before the Women meeting first*

Armes all, turn Single. That againe

*Men hands as at the first
Men meet as the first time*

John Playford, *The English Dancing Master: OR, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to Each Dance*. London: Thomas Harper, 1651.

Round dance for four to six couples (if additional couples, form other sets)

Music	Dance
Strain	Counts

PART ONE:

A	12	Holding hands in a circle everyone chassé (large, bouncy sideways steps) to the left (8), drop hands and everyone turn single (spin around) to the right in place (4).
---	----	--

A	12	Repeat this with a chassé to the right (8) and turn single to the right in place (4).
---	----	---

FIGURE:

B	12	Men move in to form a smaller circle (2), chassé to left back to place (10).
---	----	--

B	12	Women form a smaller circle (2) and chassé to the left back to place (10).
---	----	--

C	16	Men walk toward center of circle and clap (4) and back up to place (4). While the men are backing to place, the women walk toward center of the
---	----	--

circle and clap (4 – the same 4 beats of music the men are using to back up to place), then back up to place (4).

While women are backing to place, men walk toward center of circle and clap (4 – the same 4 beats that the women are using to back up to place) and turn single as they back up to place (4).

C 16 Women walk toward center of circle and clap (4) then back up to place (4).

While women are backing up to place, men walk toward center of the circle and clap (4 – again, the same 4 beats of music that the women are using to back up to place) then back up to place (4).

Women walk toward center of circle and clap (4), then turn single to the right as they back up to place (4).

PART TWO:

A 12 Partners walk toward each other meeting right shoulders (4), then back up to place (4), then turn single in place (4).

A 12 Partners walk forward to meet left shoulders (4), then back up to place (4), then turn single in place (4).

FIGURE:

B 12 Women move in to form a smaller circle (2) and chassé to the left back to place (10).

B 12 Men form a smaller circle (2) and chassé to left back to place (10).

C 16 Women walk toward center of circle and clap (4) then back up to place (4).

As women are backing to place, the men walk toward center of circle and clap (4 – the same 4 beats of music the women are using to back into place) as they back up to place (4).

Women walk toward center of circle and clap (4) and turn single to the right as they back up to place (4).

C 16 Men walk toward center of circle and clap (4) as they back up to place (4) As the men are backing up to place the women walk toward center of circle and clap (4) then back up to place (4).

Men walk toward center of circle and clap (4) and turn single to the right as they back up to place (4).

PART THREE:

A 12 Partners grasp each other's right forearms by right hands and turn clockwise (8) then turn single to the right in place (4).

A 12 Partners grasp each other's left forearms by left hands and turn

counterclockwise (8) then turn single to the right in place (4).

FIGURE:

B 12 Men move in to form a smaller circle (2), chassé to left back to place (10).

B 12 Women form a smaller circle (2) and chassé to the left back to place (10).

C 16 Men walk toward center of circle and clap (4) and back up to place (4).

While the men are backing to place the women walk toward center of the circle and clap (4 – the same 4 beats of music the men are using to back up to place) then back up to place (4).

While women are backing to place, men walk toward center of circle and clap (4 – the same 4 beats that the women are using to back up to place) and turn single as they back up to place (4).

C 16 Women walk toward center of circle and clap (4) then back up to place (4).

While women are backing up to place, men walk toward center of circle and clap (4 – again, the same 4 beats of music that the women are using to back up to place) then back up to place (4).

Women walk toward center of circle and clap (4) then turn single to the right as they back up to place (4).

Gathering Peascods

Intro

The musical score for 'Gathering Peascods' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with an 'Intro' section consisting of a single staff with a melodic line. This is followed by two systems of first and second endings. Each system consists of two staves: the upper staff contains the main melody, and the lower staff contains a bass line. The first ending of each system is marked with a '1' and a repeat sign, leading to a common ending. The second ending is marked with a '2' and a repeat sign, leading to a different conclusion. The piece concludes with a final whole note chord.