

Wedding Day Celebration

This dance has never been in Banbury Cross's repertoire, but may be someday.

Tune: *Wedding Day Celebration*, by Jeff Bigler (1991) **Source:** Adapted from the Bledington dance by Jeff Bigler / [Middlesex Morris](#) (1991) **Chorus #1:** 4 [plain capers](#): clashing (forehand-backhand-forehand) on the last 3. Repeat sequence. [Half hey](#). Repeat chorus. **Chorus #2:** [Plain caper](#), clash, toss, clash. Repeat sequence. [half hey](#). Repeat chorus. **Choruses #3 & 4:** 1st corners toss while 2nd corners clash with middles; 2nd corners toss while 1st corners clash with middles; middles toss while tops & bottoms clash across, all clash across. Repeat sequence. [Half hey](#). Repeat chorus. **Figures:** [once to yourself](#), [foot up & down](#), [half gyp](#), [back-to-back](#), [rounds](#)

Detailed Description

This dance was written in 1991 as a wedding for present for Middlesex Morris team founders Sue Jick and Dan Groher.

Choruses

First Chorus ("capers")

4 [plain capers](#). The stick is raised up in the air on the first one, and clashed tips-butts-tips (forehand-backhand-forehand) on the remaining three. Perform this sequence twice, followed by a [half hey](#). Repeat.

Second Chorus ("short tosses")

One [plain caper](#), then stand in place. The sticking is the same as the first time, but toss the stick to your partner in place of the second clash. (*i.e.*, clash (tips, forehand), toss across, clash (tips, forehand).) Perform this sequence twice, followed by a half-hey. Repeat.

Third and Fourth Chorus ("long tosses")

There are no capers in this chorus—the entire chorus is done standing in place. Think of a 4 beat sequence, where each beat is where a caper was in the “capers” chorus. Here's the breakdown by beat:

- First corners toss to each other. Second corners clash with middles.
- Second corners toss to each other. First corners clash with middles.
- Middles toss to each other. Tops and bottoms clash across (tips, forehand)
- Everyone clashes across. (Tips. Tops and bottoms backhand; middles forehand.)

Perform this sequence twice, followed by a half-hey. Repeat.

Figures

Once to Yourself

Hankie dances: stand in position, trying not to look stupid. Five beats before the end of the tune, bring the hankies up to chest-level and rise onto your toes. Then two [hop backs](#) and a [foot-together-jump](#). *Stick dances:* stand in position, trying not to look stupid. Two beats before the end of the tune, do a [foot-together-jump](#).

Foot Up & Down

Face up. Two [double steps](#) in the “up” direction (one stationary, one in place). [Galley](#) (out from the center). [Foot-together-jump](#) to face down. Face down. Two [double steps](#) in the “down” direction (one stationary, one in place). [Galley](#) (out from the center). [Foot-together-jump](#) $\frac{3}{4}$ of the way around to face across.

Half Gyp

Face across. Two [double steps](#), one to cross to your partner's position (starting on the left foot¹) and passing by the right shoulder) and one in place. [Hop backs](#) to return to place. [Foot-together-jump](#). Face across. Two [double steps](#), one to cross to your partner's position (starting on the right foot²) and passing by the left shoulder) and one in place. [Hop backs](#) to return to place. [Foot-together-jump](#).

Back-to-Back

Face across. Two [double steps](#): on the first one cross to your partner's position (starting on the left foot and passing by the right shoulder), and on the second one slide to your right. [Hop backs](#) to return to place, this time passing your partner by the left shoulder. [Foot-together-jump](#). Face across. Two [double steps](#): on the first one cross to your partner's position (starting on the right foot and passing by the left shoulder), and on the second one slide to your left. [Hop backs](#) to return to place, this time passing your partner by the right shoulder. [Foot-together-jump](#).

Rounds

On the catch-step (“and”) before the downbeat, hop into a circle and face clockwise. Middles will need to move outwards (“bulge”). One [double step](#) around the circle (clockwise). On the second [double step](#) spiral into a clump, ending halfway around the circle but closer to the center. [Hop backs](#) to your corner's

place (halfway around the circle). [Foot-together-jump](#). On the catch-step (“and”) before the downbeat, all dancers turn a little more than 180° over their left shoulders (“hard turn”) and go back the way they came (counter-clockwise). Again, on the second [double step](#) spiral into a clump, ending halfway around the circle but closer to the center. [Hop backs](#) to your original place. [Foot-together-jump](#).

Tune

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

Wedding Day Celebration

Jeff Bigler (1991)

A.(AB)4.A

♩ = 138

A



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%%stretchlast no
X:1
T:Wedding Day Celebration
M:4/4
L:1/8
Q:C/4=138
C:Jeff Bigler (1991)
A:Bledington (adapted to Fieldtown)
P:A.(AB)4.A
K:G
V:1 clef=treble
%%MIDI channel 1
%%MIDI control 7 50 % volume = 50
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
D2 |: G2 GA BGAB | c2 e2 A4 | B2 Bd gdBG | D2 F2 G4 :|

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P: B

| : g2 gg d2 B2 | c2 e2 A4 | g2 gg d2 B2 | D2 F2 G4 |
g2 gg d2 B2 | cdec A2 GA | BGBd gdBG | D2 F2 G4 |]

1)

this will be the *outside* foot as you pass

2)

this will again be the *outside* foot as you pass

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