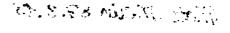# Mrs Ivy Sands' Double Hornpipe

A Metherell
C Metherell

Mrs Ivy Sands' Double Hornpipe

A.S. & C. Metherell

Charlie Hunter

Ivy aged about 8

Mrs. Ivy Sands first began clog dancing at the age of four in about 1925 when she lived at Bedlington Station, Northumberland. This was at the instigation of the family doctor, who advised it as an aid to her health. She learnt all her steps from Charlie Hunter over a period of four years ending when she was eight. He charged her one shilling a lesson. Charlie and his brother Norman had both been pupils of Dickie Farrell, who was perhaps the most famous of all Northumbrian dancers, having come second to George Mackintosh in the last World Championship Competition. (this was held in London prior to W.W.1) Dickie was responsible for training many local dancers and was judging competitions until 1949. He died in 1950 or 1951. The Hunters came from Barrington and Charlie taught a number of people in and around the Ashington area. Ivy has told us that he claimed to have made up several steps, but at present we are unable to how much invention plays a part in the steps which he taught to Ivy, who says that she has not altered the steps at all. Charlie died in about 1960.

Ivy frequently danced at go-as-you-pleases at local theatres. On one occasion at the age of five, she performed a duet under the billing of 'Mutt and Jeff', her partner, Tommy Makepeace,another of Charlie's pupils, was over six feet tall. In later years Ivy danced at charity concerts, her regular musician being a concertina player named Bower.

Ivy had danced in three main competitions. In 1936 she had been placed 5th. in the Northumberland and Durham Championships held at Durham the winner being Joe Daley of Blaydon. During the war she was placed 3rd. in a competition in Stanley organised by Harry Robinson. (a clog teacher in that area.) Finally she was placed 2nd. in one of Johnson Ellwood's competitions in the mid 1950's at Boldon Colliery.

During and after the war Ivy ran a dancing class and had taught several local people clog dancing. (she also taught stage and tap dancing) At least one of her pupils entered the Four Northern Counties competitions held at Hexaham in 1949.

Ivy's clogs are of black leather with a slightly turned up toe and high heels — these have extra pieces of wood added to heighten them. Ivy said that many people did this to make kicking the heels together easier. Her clogs were bought in Castlegarth in Newcastle, a street where many clog makers used to work.

Ivy divided her steps into three categories, as taught her by Charlie Hunter. The 'Single Hornpipe' consists of six steps and a double shuffle, the "Double Hornpipe' of eight steps and a double shuffle , and her exhibition steps of which there were about twelve. (the other two sets of steps are published seperately.)

Ivy always performed the single and double hornpipe steps in the same order, but when composing a sequence of steps for a performance, she would include some of her more difficult exhibition steps. Her style is rather higher on her toes than that taught as 'North East Style' by the Ellwood family and with much more movement and lift. As will be seen from the notations her shuffles were mostly straight although she told us that Charlie had danced with rounded shuffles but she was unable to do this herself. '

Ivy made a distinction between dancing for competitions and dancing for shows. In competitions the steps were to be performed on the spot, with the the arms by the sides. In a concert performance on the other hand, she would move about rather more and dance in a much freer style. For example on steps one and two of the double hornpipe she would normally move about three feet from side to side during the course of the step, when dancing 'on the spot' however, she would put her feet as close together as possible to minimise this. She would always dance each step off both feet , beginning with the left.

Her favourite tune was called 'Three Little Blackberries' (other dancers around the North East have also used this tune which seems to have a popular tune in the 1930's), although she said that the tunes used for dancing could be either schottishes or hornpipes, the latter being more 'proper' and always used for competitions.

Step 1

4/4

Á

1		step			A:
&			)	shuffle	:C,C
a			)		
2		hop			A:
&			)	shuffle	:C,C
a			)		
3				step	:A
&	)	shuffle			C,C:
a	)				
4				hop	:A
&	)	shuffle			C,C:
a	)				
B					
5		step			F✱:
6				step	:XE/F✱
7		step =			A:
8	toe swivel click heel (R)=		toe swivel click heel (L)=		Á,À:À,Á

AB AB B B and cast off '1'
L R L R   L

Notes:

    If the step is to be performed 'on the spot' the B part modifiers become:

5	A:
6	:XE/F✱
7	A:
8	Á,À:À,Á

6

Step 2
4/4

Beat				Modifier
1	step			A:
&		shuffle	)	:C,C
a		)		
2	hop			A:
&		shuffle	)	:C,C
a		)		
3			step	:A
&	) shuffle			C,C:
a	)			
4			hop	:A
&	) shuffle			C,C:
a	)			
B				
5	step			F*:
6			step	:XE/F*
7			hop	:A
&	touch			A:
a	drop heel			A:
8			tap	:A

<u>AB</u> <u>AB</u> B B and cast off '1'
L   R   L R   L

Notes:

   The step may be performed 'on the spot' in the same way as step 1.
i.e. the modifiers for beats 5 and 6 become;

5	A:
6	:XE/F*

Step 3
4/4

A			**A:**
1	step		:É,Ć
a		) shuffle	
2		)	:XĆ
a		step	
3	step		**A:** :Ć,É
a		) shuffle	
4		)	
a		step	:A
B			**A/F:**
5	step	click toe (R),heel (L)	:RXB/C
and		step	:RXC/E
6	step		**A/F:**
and		click tip, heel (T)	:RXC/E
7	drop heel		**A/F:**
and		tap	:A
8			

AB AB B B and cast off '2'
L R L R   L

Notes:
    Care should be taken to ensure that the change from triple time in the A part of the step, into duple time for the B part is emphasised. It is very easy to slip back into triple time and lose the sense of the step.

<u>Step 4</u>
4/4

A				A:
1	step			A:
&			touch	:Ḃ
a			drop heel	:Ḃ
2	step			A:
&			touch	:Ḃ
a			drop heel	:Ḃ
3	step			A:
4	jump=		jump=	Å:xĆ
B				
5	step			A:
a			heel swivel	:Ċ,Ć
6	step			A:
a			toe step	:Å
7	step			A:
8	jump=		jump=	Å:xĆ

<u>AB</u> <u>AB</u> B B and cast off '2'
L R L̇ Ṙ   L̇

Notes:

    It is tempting to make the 'toe step' on beat 6a into a swivel which is not necessary or correct. Ivy's name for the heel swivel movement was a 'screw', and several of the names of other steps incorporate this.

<u>Step 5</u>   'Go To Bed John'
4/4

A				
1	<u>step</u>			A:
&		touch		:B̦
a		<u>drop heel</u>		:B̦
2	tap		·	C̦:
3	<u>step</u>			A:
&		touch		:B̦
a		<u>drop heel</u>		:B̦
4	tap			C̦:
B				
5	<u>step</u>			A:
&		shuffle	)	:É,Ć
a			)	
6	<u>hop</u>			A:
&		touch		:XĆ
a		<u>drop heel</u>		:XĆ
7	<u>step</u>			A:
&		touch		:XĆ
a		<u>drop heel</u>		:XĆ*
8	<u>step</u>			A:

<u>AB</u> <u>AB</u> B B and cast off '2'
L   R   L R   L

Notes:

The name 'Go To Bed John' is Ivy's. Charlie Hunter called the
step 'Trummel In'. Note that the step does not unwind until the last
beat.

Step 6   'Crab Walk'

4/4

A			
a	step		A:
1		step	:A
a	heel step		C:
2		heel step=	:C
&	heel swivel click toe(R)=	heel swivel click toe(L)=	Č,Ć:Ć,Č
a	step		A:
3		step	:A
a	heel step		C:
4		heel step=	:C
&	heel swivel click toe(R)=	heel swivel click toe(L)=	Č,Ć:Ć,Č
B			
a	step		A:
5		step	:A
a	heel step		C:
6		heel step=	:C
&	heel swivel click toe(R)=	heel swivel click toe(L)=	Č,Ć:Ć,Č
a	step		A:
7		step=	:A
8	swivel click heel(R)=	swivel click heel(L)=	Á,A:Ã,A

AB AB B B and cast off '3'
 L   R L R   L

Notes:

The name 'Crab Walk' was Ivy's own name for the step. It is also unusual in that it has its own cast off which is associated only with this step.

tep 7

/4

		step				A:
	ι		)	shuffle		:C,C
	?		)			
	ι	hop				A:
	)			tip tap		:RD
	⊢	↑		spring		RC↑:A
	;	step				A:
	ι		)	shuffle		:C,C
	;		)			
	ι		)	shuffle		:C,C
	7		)			
	⊢			⇑		:C⇑
	)			tap (ff) [snap]		:A
	ιn			↑		:B↑

AB AB B B and cast off '2'
L R L R   L

Notes:

Ivy called the tap(ff) on beat 8 a 'snap' and performed it with a whip crack like motion. She obviously felt that the precision and verve with which this was performed was of importance.

12

A			
1	<u>jump=</u>	<u>jump=</u>	A/F:A/F
2		click toe(L), heel(R)	:RXB
&	<u>hop</u>		A/F:
a	<u>drop heel</u>		A/F:
3		tip tap	:RXE
4		<u>step</u>	:A
5	<u>step</u>		A:
a		shuffle	:É,Ć
6			
a		<u>step</u>	:XĆ
7	<u>step</u>		A:
8			

B			
8		<u>hop</u>	:A
&	shuffle		È,È:
a			
1	<u>step</u>		A:
a		shuffle	:É,Ć
2			
a		<u>step</u>	:XĆ
3	<u>step</u>		A:
4	<u>hop</u>		A:
&		shuffle	:É,É
a			
5		<u>step</u>	:A
a	shuffle		È,Ć:
6			
a	<u>step</u>		XĆ:
7		<u>step</u>	:A
8		<u>hop</u>	:A
&	shuffle		È,È:
a			

```
A A B and cast off 'l'
! ! !        !
L R R        L
```

Competition Shuffle Off
4/4

1	<u>step</u>		A:
an		) shuffle	:É,Ć
and		)	
a		<u>step</u>	:XĆ
2	<u>step</u>		A:
&		) shuffle	:É,É
a		)	

12 times through off alternate feet
and cast off '4'.

Notes:

     Ivy told us that she had been taught this step for the finals of the first competition which she entered. In the heats she had used a normal 'double shuffle step', but in the final she had to use this one. She implied that other dancers also used this step as the final double shuffle for competition purposes.

Cast Off 1
4/4

1	<u>step</u>		A:
'a		) shuffle	:É,Ć
2		)	
a		<u>step</u>	:XĆ
3	<u>step</u>		A:
a		) shuffle	:É,É
4		)	
a		<u>step</u>	:A
5	touch		C:
6	<u>step</u>		A:
7		<u>step</u>	:A
8			

Cast Off 2
4/4

1	step			A:
a		)	shuffle	:B̦,B̦
2		)		
&			touch	:B̦
a			drop heel	:B̦
3	step			A:
a		)	shuffle	:B̦,B̦
4		)		
&			touch	:B̦
a			drop heel	:B̦
5	step			A:
a		)	shuffle	:B̦,B̦
6		)		
&			touch	:B̦
a			drop heel	:B̦
7	step			A:
&			⇑	:C⇑
8			tap (ff) [snap]	:A
an			↑	:B↑

See note on 'snap' after step 7.

Cast Off 3
4/4

a	step			A:
1		step		:A
a	heel step			C:
2		heel step=		:C
&	heel swivel click toe(R)=	heel swivel click toe(L)=		Č,Č:Č,Č
a	step			A:
3		step		:A
a	heel step			C:
4		heel step=		:C
&	heel swivel click toe(R)=	heel swivel click toe(L)=		Č,Č:Č,Č
a	step			A:
5		step		:A
6	toe swivel click heel(R)=	toe swivel click heel(L)=		Â,A,Â:Â,A
7	toe swivel click heel(R)=	toe swivel click heel(L)=		Â,A:Â,A
8				

Cast Off 4

4/4

beat			
1	<u>step</u>		A:
an		) shuffle	:C,C
and		)	
e	<u>hop</u>		A:
2		tip tap	:RD
3		<u>step</u>	:A
an	) shuffle		C,C:
and	)		
e		<u>hop</u>	:A
4	tip tap		RD:
5	<u>step</u>		A:
a		) shuffle	:C,C
6		)	
&		touch	:B̷
a		<u>drop heel</u>	:B̷
7	<u>step</u>		A:
&		⇑	:C⇑
8		tap (ff) snap	:A
an		↑	:B↑