

TMF also taught the dance to his daughter Lindsay, who has passed the dance on to many others, particularly via TMF's other daughter Jane (now Mrs Jane Lloyd). CM has collected the version taught by Jane, this differing in several details from the manuscript and 1975 versions. It is interesting to note however that the version in WUN and that TMF taught in 1975 are remarkably similar. The authors interpreted WUN quite separately and then compared their results which proved, with one or two very minor exceptions to be identical! The authors therefore put forward the interpretation contained in this booklet with some confidence regarding its accuracy and authenticity.

The Dance.

We do not know William Adamson's source for this dance. Clearly he may have got it from his father, who may in turn have acquired it from Doag.

The dance itself, or at any rate similar dances with the same name, was taught by several dancing masters in Scotland. In particular TMF recorded it as part of the repertoire of the following:

William Lawson, Lanark (Trad 3, 26/9/58)

Pupil of Prof Blackley of Lanark (see below) and Willy Service of Ayr. The latter specialised in step dancing.

Lawson, a miner, taught in Lanark and was an expert clog dancer, who had a Liverpool Hornpipe as part of his repertoire. He also knew a Lancashire Hornpipe and a Mathieson Hornpipe. These latter were both clog dances and TMF's notes imply that the Liverpool Hornpipe may have been a clog dance also.

Professor Blackley, Lanark (Trad 3, 4/10/58)

Pupil of Muir of Motherwell. Also performed clog dances. His daughter marion confirmed that he did the Lancashire hornpipe and that he had mentioned the Liverpool Hornpipe to her. Possibly a clog dance.

Thomas Shanks, Durragit (Trad 4, 28/8/59)

Pupil of Peter Marshall of Kirkpatrick-Durham nr Castle Douglas. Marshall was a clog dancer and taught Shanks the Liverpool Hornpipe. Shanks performed this dance in highland dancing pumps. It has 8 steps.

It is of note that the area around Glasgow seems to have been well known for its clog dancing and indeed the last world champion clog dancer, George Mackintosh, came from Motherwell. He moved to Tyneside just before WW2.

The Tune.

The Liverpool hornpipe was one of a number of dances collected by the late Prof Tom Flett (TMF) from Mr William Adamson of Kingskettle, Fife in September 1956.

Mr Adamson's background and teaching methods have already been fully described (see The East Fife Clog Hornpipe. C Metherell. Newcastle Series 1982.) A brief resume is therefore all that is appropriate in this case. ↙

Adamson taught both country dances and "step dances", the following being a list of the latter:

- *Highland Fling
- Sword Dance
- \$Shan Trews (1 step only noted)
- Sailor's Hornpipe
- Irish Jig
- *Clog Hornpipe
- *Liverpool Hornpipe
- \$Lancashire Hornpipe
- \$Flowers of Edinburgh
- *Scotch Jig
- *Highland Laddie)
- Tambourine Dance) Dances for children
- Variety Skirt Dance)

TMF collected those marked (*). Those marked (\$) were merely names of dances which Adamson had taught at one time but had now forgotten.

Sources

TMF collected not only the dances mentioned above, but much background material which allows Adamson's repertoire to be placed in its social context.

His normal practice was to note the dances on the spot, normally in looseleaf notebooks and then to write up the dances he had collected into neat or "written up" form when he returned home from a collecting trip. These trips often lasted for several weeks. In this case however he seems to have departed from his normal practice. His rough notes are still in his collection. These have been scored through to indicate that they have been written up elsewhere. TMF never transferred his notes of this collecting trip to his main note collection, but instead wrote them up into a rather less polished form than was his habit into a red exercise book. It is from these two manuscript sources that the step notations have in the main been derived.

These two sets of notes are both paginated and are referred to in the text as FN (field notes) and WUN (written up notes) respectively.

In addition to this manuscript material, Jennifer Millest was taught the dance by TMF in 1975 and her notes of his teaching have been used to amplify and where necessary, clarify the manuscript material.

William Adamson had taught dancing in East Fife for about 50 years when TMF visited him in 1956. He followed in the footsteps of his father, Alexander Adamson who had originally come from Cowdenbeath in West Fife. In his youth ~~he~~ ^{Alexander} had ~~also~~ had lessons from another local teacher - Andrew Doag (D 1900-1901). At the age of 20, ~~William~~ ^{Alexander} set up on his own as a dancing master in Kingskettle, this being in about 1879. He retired in 1927 + died in 1939.

William began by helping his father when he was 16 or 17 + eventually set up on his own account, continuing in ^{the} business on his own when his father retired. He himself retired in 1953 at the age of 73.

Step 1

1		<u>step</u>	:C*
2	<u>step</u>		C*:
3		<u>step</u>	:C*
4			
5	heel tap	<u>hop</u>	B:A
6	toe tap	<u>hop</u>	B:A
7	heel tap	<u>hop</u>	B:A
8		<u>hop</u>	E :A
and	catch in		E ,B/E,A
1	<u>step</u>		A:
2	<u>hop</u>		A:E
and		catch in	:E ,B/E,A
3		<u>step</u>	:A
4		<u>hop</u>	E :A
and	catch in		E ,B/E,A
5	<u>step</u>		A:
and)	shuffle	:E,E
6)		
and		<u>step</u>	:XC
7	<u>step</u>		
8			
1		<u>step</u>	:C
2	<u>step</u>		C:
3		<u>step</u>	:C
4			
5	heel tap	<u>hop</u>	B:A
6	toe tap	<u>hop</u>	B:A
7	heel tap	<u>hop</u>	B:A
8	heel tap		C:

Follow with cast off R.

Notes.

1. JM recalls this as a rather sedate and quiet beginning with the cast off coming as an "explosive burst" at the end.
2. In 1975 TMF taught the three forward steps using the positions given.
3. The final heel tap in C is again as taught by TMF in 1975. An alternative interpretation of the notes would however be to use flat tap(f) which is perhaps more in keeping with the word "stamp" used in these, particularly as in all other steps TMF has been careful to note this last beat as a "heel beat".
4. The frequent practice of dancing this step in a circle or diamond shape seems to be a modern affectation.

Step 2

A 1	touch		<u>spring-</u>	A:F
2				
3	<u>hop</u>			A:A/F
4	<u>hop</u>			A:A/F
5	<u>hop</u>			A:A/F
and)		shuffle	:E, E
6)			
and			<u>step</u>	:XC
7	<u>step</u>			A:
8				

Step is A A PB CO

R L R R

Notes.

1. This step does not work if performed as in the notes. Comparison with TMF's field notes and steps 4 and 5 makes it clear that his pattern of:

A A PB CO

R L L R

must be an error, and that the pre-break must be performed off the right foot.

Step 3

1
and heel swivel
2
and catch in
3 step
and
4 step
and
and heel swivel
6a
and swivel
7
and heel swivel
8
(and catch in

step
step
heel swivel
catch in
step
step
step
step

$\dot{c}, \ddot{c} : A (R_x)$
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~~Steps 3x through of alternate feet~~

Step is A A A CO
| | | |
R L R R

Notes

1. The third repeat of the step is abbreviated thus:-

and swivel | | etc for above
7 | step |
8 heel tap [t]

2. It will be noted that the step as written moves slightly backwards, clearly the dancer may adjust position as suits the performance space.

3. ——— contain a note that this step could also be used for the clog. thump.

Step 4

4		<u>hop</u>		A:
and			catch in	:E ,B/E,A
1			<u>step</u>	:A
and)	shuffle			E,E:
2)				
and		<u>step</u>		A:
3			<u>step</u>	:A/F*
and)	shuffle			E,E:
4)				
and		<u>step</u>		A:
5			<u>step</u>	:A/F*
and)	shuffle			E,E:
6)				
and		<u>step</u>		A:
7			<u>step</u>	:A

Step is A A PB CO

R L R R

Notes.

1. The notes give the PB by quoting step 2, that is beginning with a catch in L. This is virtually impossible to achieve. In fact the field notes reveal that WUN are almost certainly in error, as in these original notes, probably taken down in Adamson's presence, PB is given as in the interpretation above.

2. The foot positions are as taught by TMF in 1975. The use of XC as part of the trebles is equally possible and is commonly used. Indeed this is more in accord with the Scots flavour of the dance and TMF's general use of "treble". (see interpretatiuon notes p XXX)

3. The amount of movement used could clearly be varied according to the dancer's whim.

Step 5

A	4	<u>hop</u>		A:E
	and		catch in	:E ,B/E, A
	1		<u>step</u>	:A
	and)	shuffle		E,E:
	2)			
	and	<u>step</u>		XC:
	3		<u>step</u>	:A
	4	<u>spring</u>		A:E
	5		<u>spring</u>	B/E:A
	and)	shuffle		E,E:
	6)			
	and	<u>step</u>		XC:
	7		<u>step</u>	:A

Step is A A PB CO

R L R R

Notes.

1. Note 1 to step 4 applies equally to this step.
2. Note that the free foot aerial positions on the two springs are different. Also note that the height indication given is quite conservative. In modern performances the feet are commonly flung out in a can-can like movement!

Step 6

and			B/C :
1	<u>step</u>		A:
and		catch in	:E ,B/E,A
2		<u>step</u>	:A
and	<u>heel step</u>		C:
3		<u>step</u>	:A
and	<u>toe step</u>		RC:
4		<u>heel step</u>	:A

Notes.

1. Tom did not teach this step in 1975 and his notes are open to a number of different interpretations.

2. The authors suggest a repeat peattern as follows:

6 times through off the same foot then PB CO

R R

A pattern of alternate feet is equally possible and in some ways rather mpre satisfying

Pre Break

8	<u>hop</u>		A:E
and		catch in	:E ,B/E,A
1		<u>step</u>	:A
2		<u>hop</u>	E :A
and	catch in		E ,B/E,A
3	<u>step</u>		A:
4	<u>hop</u>		A:E
and		catch in	:E ,B/E,A
5		<u>step</u>	:A
and)	shuffle		E,E:
6)			
and	<u>step</u>		XC:
7		<u>step</u>	:A
8	heel tap		C:

Notes.

1. This is pre break with the R.
2. The name pre-break was not used by TMF, who merely referred back to previous occurrences of the same movements in previous steps.
3. The WUN opposite show the pre-break as performed with the left foot.

Cast Off

1			<u>step</u>	:A
&)	shuffle			C,C:
a)				
2		<u>step</u>		A:
&)			shuffle	:C,C
a)				
3			<u>step</u>	:A
and)	shuffle			C,C:
4)				
and			<u>hop</u>	:A
5		<u>step</u>		RXC:
6			<u>step</u>	:B*
7	touch			XC/C:
8				

Notes.

1. The above is cast off R.
2. WUN give cast off "as in Clog Hornpipe." Thus WUN opposite are for TMF's Clog Hornpipe note at p 27.
3. In the notes to these dances it is clear the TMF used "with the right" to imply beginning the cast off by stepping onto the right foot.

WIGTONSHIRE - LIVERPOOL HORNPIPE

Collected by T M Flett from Mr Shanks (learned from Peter Marshall). 1959

Performed in highland dancing pumps, Tempo: 13 secs for 8 bars

Steps start off ^{with} right foot and are performed off both R and L.

Main movement. - FLATTER & TREBLE RF.

4 and a Hop on LF, Double beat with RF, 1st beat in 5th (flatter-
1 Drop on RF in 1st position.
& 2 & 3 Treble (shuffle) LF

Close (break step) RF.

6 4 and a } Flatter - Treble RF
7 1 & 2 & 3 }
2 Double beat LF } Back heel
1 Hop on RF } LF.
2 Beat with LF in rear crossed position.
3 Step forward on RF
Close LF to RF.

Sequence.

1. (Flatter - treble) x 6 + close RF + close RF
 2. (Flatter + treble + step R, step L, step R, L + treble LF) x 2 + (Flatter + treble) x 2 close RF.
 3. Flatter - treble (heel catch in 2 treble) x 3
 4. (Flatter - treble) x 2 + (Flatter - double treble) x 2
 5. Crabwalk 4 bars, (Flatter - treble) x 2
 6. (Flatter - treble + hing step) x 2
Flatter - treble) x 2
 7. Hagworm crawl 4 bars.
 8. Step No 1 turning.
- Different close for LF.

Jane (Flett) Lloyd 12 March 1989 Newcastle

of course I don't know what he taught.
L. P. D.

Not taught by IMF to J. - He merely interpreted it from the MS.

Pen's version comes from J's teaching - Freded up from my knowledge of the dance.

Tempo 13 sees for 8 bars. From the Shanks of ? Dunage^t, Wymonshire who had it from Peter Marshall. CM by IMF. 28/8/55. - Shanks aged 70.

8 steps \leq all. Not Steamboat (used @ colerp of numeron problems.)

All steps are correctly noted - all start on the anacrusis e. $d+a$.

otherwise good OK.

No real comment on foot positions.

Step 2. OK but rhythm is $d+a \downarrow 2 \sim 3 \downarrow$
 $d \downarrow 5 \downarrow 6 \downarrow 7$.

Step 3. Should be $1/2/3/4$ etc not $1 \downarrow 2 \downarrow 3 \downarrow 4$.

Step 4. Swance. to me implies a heel roll - there is none in fact.

Arms to anacrusis. otherwise OK.

Step 5. 2) beat on 1: (5) is spicy.

Step 6 OK

