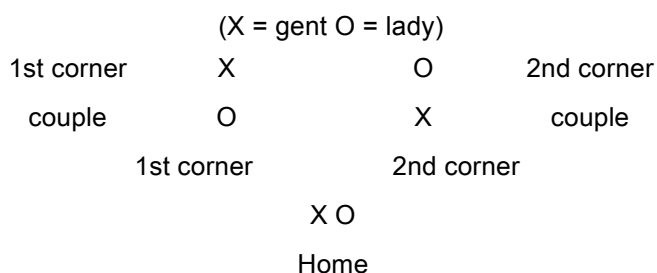


# THE NEWPORT SET

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## CORNERS AND CORNER COUPLES



First Figure - The Jig		272 bars
1	<b>Advance and retire:</b> with crossed hand hold, all couples advance (2 bars), dance in place (2 bars), retire with a ¼ turn clockwise (2 bars) and dance in place (2 bars).	8 bars
2	<b>Half lead around:</b> with the same hold, all lead around one place (2 bars), dance in place (2 bars), lead into the opposite place (2 bars) and dance the last 2 bars with the gents facing out of the set and the ladies in (2 bars).	8 bars
3	<b>Swing</b> , with waltz hold (6 bars) and dance the last 2 bars facing anti-clockwise around the set with crossed hand hold.	8 bars
4	<b>Half lead around</b> , turning in to face centre and dance in place for the last 2 bars.	8 bars
5	<i>Top couples change partners:</i> the 1 <sup>st</sup> couple dances across the set, R hand in R, and 1 <sup>st</sup> lady turns in beside 2 <sup>nd</sup> gent as 1 <sup>st</sup> gent takes 2 <sup>nd</sup> lady's L hand.(4 bars) The trio dances back to the 1 <sup>st</sup> couple's place and the gent turns both ladies outwards to place joined hands on the ladies' outer shoulders.(4 bars) . The trio dances into the centre (2 bars), drops hands and dances 2 bars in place. The gent then falls back to place while the ladies pass each other L to L and dance out beside the opposite gent and new partners turn to face each other (4 bars).	16 bars
	<i>New couples swing</i> (6 bars) <b>and face centre</b> to dance in place (2 bars).	8 bars
	<i>2<sup>nd</sup> gent and partner</i> lead to change partners.	16 bars
	<b>Swing partners</b> , face centre and dance in place.	8 bars
6	<i>Side couples</i> now <b>change partners</b> (1 <sup>st</sup> couple are L of 1 <sup>st</sup> top couple).	48 bars
7	<i>Top couples rub shoulders:</i> with crossed hand hold they dance in to form a diagonal across the set, gents L to L (2 bars), dance in place (2 bars), fall back (2 bars) and dance in place (2 bars).	8 bars
	The movement is then repeated with ladies R to R in the centre and on the last 2 bars, 1 <sup>st</sup> gent and 2 <sup>nd</sup> lady dance in to meet in the centre as their partners dance in place.	8 bars
	<b>Swing</b> , 1 <sup>st</sup> gent and 2 <sup>nd</sup> lady (6 bars) and fall back (2 bars).	8 bars
	<i>Top couples rub shoulders</i> as before and 2 <sup>nd</sup> gent and 1 <sup>st</sup> lady dance into the centre <b>and swing</b> .	24 bars
8	<i>Side couples rub shoulders and swing.</i>	48 bars
9	<i>Top couples ladies half chain:</i> R arm in the centre to make 1 full turn, L arm to turn the opposite gent, dance on to his 'wrong' side and turn	8 bars

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	anti-clockwise to face centre and form a little christmas.	
	<b>Swing four</b> (6 bars), falling back to place on the last 2 bars.	8 bars
10	<i>Side couples ladies half chain</i> and <b>swing four</b> .	16 bars
11	<b>Advance and retire</b> , facing centre throughout.	8 bars
<b>Second Figure - The Hornpipe</b>		<b>184 bars</b>
1	<b>Advance</b> with crossed hand hold <b>and</b> dance in place, <b>retire</b> and dance in place .	8 bars
2	<b>The four twirls:</b> gents $\frac{1}{4}$ turn L in place as their partners dance past them and couples dance into the next place on their L (2 bars). Partners take raised R hands and ladies twirl once anti-clockwise under arm (1 bar), drop hands and dance 1 bar in place. Couples dance on, gents behind ladies, into their opposite place (2 bars). Ladies twirl clockwise under L arm and all dance in place (2 bars). The movement is repeated into the next place, ladies twirling under R arm, and back home where the lady twirls $1\frac{1}{4}$ turns under L arm as the gent dances inside her into place.	16 bars
3	<i>Top couples diamond:</i> with crossed hand hold they dance in to face their 1 <sup>st</sup> corner couple (2 bars) and dance in place (2 bars). They fall back into their opposite place and dance in place (4 bars) and continue the movement to face their 2 <sup>nd</sup> corner couple and back home (8 bars).	16 bars
4	<i>Side couples diamond.</i>	16 bars
5	<b>Ladies turn in place:</b> gents dance in place while ladies dance in and turn to face partners (2 bars) and all dance in place (2 bars). Partners take crossed hand hold and $\frac{3}{4}$ turn anti-clockwise into place - $1\frac{3}{4}$ turns optional (4 bars).	8 bars
6	<b>Gents turn in place</b> , the gents dancing in to face their partners and couples this time turning clockwise.	8 bars
7	<i>Top couples ladies full chain:</i> they dance in R to R (2 bars), take R arms and turn 1 full turn (2 bars), dance out to meet the opposite gent L to L (2 bars), take L arms and $\frac{1}{2}$ turn around him (2 bars). The movement is then repeated back to place.	16 bars
8	<i>Side couples ladies full chain.</i>	16 bars
9	<i>Top couples dance the gates:</i> they dance into line across the set, 1 <sup>st</sup> couple inside and holding inside hands (2 bars). The inside couple drop hands and gents take their opposite lady's L hand in L and new couples $\frac{1}{2}$ turn into line and drop hands (2 bars). All dance back to place and $\frac{1}{2}$ turn, 1 <sup>st</sup> couple outwards and the 2 <sup>nd</sup> couple inwards (4 bars). The movement is then repeated with the 2 <sup>nd</sup> couple dancing between the 1 <sup>st</sup> couple to start (8 bars).	16 bars
10	<i>Side couples dance the gates</i> and all turn to face their corners on the last 2 bars.	16 bars
11	<b>The grand chain:</b> corners dance R to R (2 bars), take R arms and dance 1 full turn (2 bars), drop hands and dance on to meet the next dancer L to L (2 bars), take L arms and dance 1 full turn (2 bars). The R arm/L arm turns are repeated until partners meet back in place, where the lady $\frac{3}{4}$ turns clockwise under the gent's L arm to face in as he dances inside her into place to take crossed hand hold (24 bars).	32 bars
12	<b>Advance and retire</b>	8 bars

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Third Figure - The Polka		240 bars
1	<b>Circle:</b> all take hands in a circle and advance and retire twice.	8 bars
2	<b>House around</b> , with waltz hold.	8 bars
3	<i>Top couples long sevens:</i> with the same hold couples sidestep, the gents back-to-back, across to the opposite side and then into the corner behind the gent, dancing 12345678,1234567 (4 bars), the weight being carried on the leading foot. From the corner the movement is repeated back across the set, ladies passing back-to-back, and into place (4 bars).	8 bars
	<b>House around each other.</b>	8 bars
4	<i>Side couples long sevens and house around.</i>	16 bars
5	<b>Circle</b> , ladies dancing on to the gent on the R on the last 2 bars. <b>House around.</b>	16 bars
6	<i>Tops long sevens and house.</i> <i>Sides long sevens and house.</i> <b>Circle and ladies move on.</b> <b>House around.</b>	48 bars
7	<i>Tops long sevens and house.</i> <i>Sides long sevens and house.</i> <b>Circle and ladies move on.</b> <b>House around.</b>	48 bars
8	<i>Tops long sevens and house.</i> <i>Sides long sevens and house.</i> <b>Circle and ladies move on</b> to their own partners. <b>House around.</b>	48 bars
9	<b>Advance and retire</b> , R hand in R (4 bars) <b>and chain</b> (12 bars).	16 bars
10	<b>Swing</b> , with waltz hold.	8 bars

## STEPS

THE JIG FIGURE - The travelling step is brush1 23, brush2 23, brush3 23, etc. and the step danced in place is brush1, brush2, brush1 23 (2 bars).

THE HORNPIPE FIGURE - The step danced throughout this figure by the source set quoted below is very different from that normally danced to a hornpipe in that the weight is always carried on the ball of the foot except when the heel is dropped for emphasis in much the same way that 'brush' is used in the jig figure. So dancers rise on to the balls of both feet to start, and dance drop1, drop2, drop1 2 3 (2 bars) repeated right through the figure.

Having said that, I imagine most dancers would be happy enough with the normal hornpipe step, and why not?

THE POLKA FIGURE - the step danced throughout this figure, apart from the long polka, is brush1 2 3, brush2 2 3, brush3 2 3, brush4 2 3 etc.

## SOURCE

I didn't record who I got the set from first in 1994 but I think it was Connie Ryan at one of his London workshops. However, the timing given to the movements and the steps described above are those demonstrated by the Carrickcruppen Set, from Armagh, when they came 2<sup>nd</sup> in the Open competition at the Manchester International at Wythenshawe in November 1994. They impressed me immensely by the standard of their presentation and, for the first time in this competition, pushed the Banner Set's Caledonian into 3<sup>rd</sup> place.