

The Jig Set

The Baile Bhúirne / Ballyvourney / Cúil Aodha / Cill na Mártra - 'Jig' Set

An Irish square set/quadrille sourced from the Baile Bhúirne / Ballyvourney area, West County Cork, Ireland, a set that has experienced some interesting influences and changes over time.

Formation: Square Set of four couples, Gents on the left of their partners. Top Couples have their backs to the band or face the band. The other two couples are Side Couples.

Hold: Dance in waltz hold throughout, including housing & slides, but with options/variations for the 'half diamond' / 'half square'. For Figures 1 through 5, swing in **waltz** or **hug** (right hands on partner's right upper waist, left hands on partner's upper right arm) hold; swing in **ceili** hold in Figure 6.

Steps: Down-3s for jig/slide (down-2-3), figures 1 - 5; Up-3s, heel(lift/hop)-1-2-3 for figure 6, and for figure 5 if danced to reels. As usual, to start, the man's first step is Left/woman's Right.

Bar Counts: Bar counts are shown under the column on the far right, but there are also divisions of that sometimes shown in the dance descriptions between parenthesis, for example (4). As usual, each figure starts with 8 bars of music as an introduction and this is included in the total count for the figure.

Transformations: In earlier versions of this set it was danced as individual figures with a break between, mostly to jigs, hence the name "The Jig Set", with the fifth figure danced to reels. Nowadays the tendency amongst many is for this set to be danced non-stop from figure one through to figure five, without breaks, no pause between, one figure to the next ~ and all slides to add to the adrenalin rush, and taken very fast, roasted. It would not surprise me if this were the direct work of Timmy 'the Brit' McCarthy, but he is definitely the influence that has spread this version around and promoted it. Another relatively new addition originally added on to the non-stop version is the closing full house...

First Figure - Swing Your Own		jig/slide - 88 bars
Introduction		8 bars
Tops	House around each other, waltz hold, variations: a.) Full House b.) ' Back-the-Lady ' = step 123, 223, Man dancing forward/Woman backing/reversing into corner or next place ACW (2); Full House (6) c.) First two steps danced in place or moving slightly ACW & back - or - in & out (2); Full House (6)	8
	Square the house halfway/Half-Diamond: couples slide sideways to the front of the side couple to their R/ACW - 1-2-123*, a ¼ turn CW; slide-step sideways & backing into places opposite home positions - 1-2-123* (4); Half-House back to places (4) *variations: 1-2-3-kick/pause/skip; 1-2-3-kick/pause/skip - can be danced visiting/open	8
	Swing partner -waltz/ballroom-hold (~ or ceili-hold, as some describe and teach it)	8

	Slide In & Out & Half-House X 2: waltz-hold, facing, slide sideways into the centre & back, “in-2-123”; “out-2-123”* (4); Half-House exchanging places (4). Repeat back to places (8) *variation: 1-2-3-kick; 1-2-3-kick (ALSO: can be a ‘ BODY ’, including as ‘ Opening ’)	16
Sides	REPEAT all that	40

Second Figure - Swing Your Opposite; Swing Your Own	jig/slide - 104 bars
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Introduction 8 bars

Tops	House (8); Square the house halfway/Half-Diamond; Half-House (8) - see Figure 1	16
	Gents cross over - straight across (2); Opposites Swing	8
	Gents cross back - straight across (2); Partners Swing	8
	Slide In & Out & Half-House X 2 - see Figure 1 (can be danced as ‘body’ & ‘Opening’)	16
Sides	REPEAT all that	48

Third Figure - ‘Doubled’ Swing of Four / ‘Little Christmas’	jig/slide - 104 bars
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Introduction 8 bars

Tops	House (8); Square the house halfway/Half-Diamond; Half-House (8) - see Figure 1	16
	Doubled Swing For Four/Little Christmas: Top two couples form a basket & swing CW for 16 bars, with a stamp before the repeat, return to places for the last 2 bars	16
	Slide In & Out & Half-House X 2 - see Figure 1 (can be danced as ‘body’ & ‘Opening’)	16
Sides	REPEAT all that	48

Fourth Figure: Swing All Round	jig/slide - 136 bars
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Introduction 8 bars

Tops	House (8); Square the house halfway/Half-Diamond; Half-House (8) - see Figure 1	16
	Top Men Swing Each Woman in Turn - corners first, swing for 8 bars, opposite next -	32
	Slide In & Out & Half-House X 2 - see Figure 1 (can be danced as ‘body’ & ‘Opening’)	16
Sides	REPEAT all that	64

Fifth Figure: Reverse Chain Halfway, Swing	reel/jig/slide - 112 bars
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Introduction 8 bars

Tops	House (8); Square the house halfway/Half-Diamond; Half-House (8) - see Figure 1	16
ALL	Half Turn & Reverse Chain Halfway - partners face & R arm/hand turn CW ½ round; Men facing CW/Women ACW chain (Ls & Rs) halfway round meeting partner	8
	Partners Swing	8
*	Slide In & Out & Half-House X 2 - see Figure 1 (can be 'body' & 'Opening')	16
Sides	House & Square/Half-Diamond - see Figure 1	16
ALL	Half Turn & Reverse Chain Halfway / Swing / * Slide & Change X 2	32
	Around the House (~ later added to conclude the non-stop version, 1990s onwards)	8

* Reel version, commonly the tune "Soldier's Joy" - the basic step is a skip-change/hop-1-2-3;
& this part of the figure = 7s Slide In & Out = 2 X hop-1-2-3-4-5-6-7, & Half-House X 2

A 6th & final Figure, whatever the variation, is now rarely danced.

Sixth Figure:	Hornpipe/barndance - 96 bars
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Introduction

8 bars

ALL	Circle Up, Advance & Retire Twice - take hands all round (heel 1, heel 2, heel 123)	8
	House at Home - twice round, waltz/ballroom hold	8
	Circle Up, Advance & Retire Twice - on final retire the women drop hands with their partner and are guided over by their corner to the next position ACW, new partners	8
	House at Home - 'new partners' - twice round, waltz/ballroom hold	8
	REPEAT ALL THAT - 3 Xs more, finishing with original partner	48
	Swing - waltz/ballroom or ceili hold (variant, instead of swing: House)	8

Sixth Figure: The Hornpipe (Sliabh Luachra)	Hornpipe - 136 bars
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Introduction

8 bars

ALL	Body/Quarter-House - "in, out, & roundabout" -	
	Full House	8
*	'All In' - Couples Advance & Retire, into the centre & back (heel 1, heel 2, heel 123)	4
	'Men/Gents In, Women/Ladies On' - the four men dance into the set turning once round CW / the four women progress to the next place ACW and new partner, their original corner (4 X heel 123)	4
	REPEAT ALL THAT - with progressions until returning back to original partner	
	Body/Quarter-House & Full House - with original partner	16

* Variation (8 bars): The men remain standing in place as the women walk to the next place & man (their corner) ACW, crossing inside the set, in front of that man and stepping in beside him to his right (or outside and behind their corner/new partner)

* Variation (8 bars): Circle up, Advance & Retire twice, but on the second retire, bars 7 & 8, let go of partners hand and, with guidance by their corner, the women dance round CW and into next place ACW and taking waltz/ballroom hold with their next/new partner.

*** These same options for progression also apply to "The Barndance" version below...

Sixth Figure: The Barndance (simple)	Hornpipe/barndance - 24 - 40 bars
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Introduction

8 bars

ALL	Lead Around - to the next place ACW = heel/hop-123, heel/hop-123, couples facing ACW in an open waltz/ballroom hold	2
	Lead Around - to the next place ACW, opposite home = heel/hop-1, heel/hop-2, heel/hop-3, heel/hop-4 ~ During these four 'heel/hop-steps' ('heel' described by some as a 'hop') the couples have the prerogative to turn, "double", as a couple CW as they continue to progress round the set ACW. The hold for turning is a closed 'barrel' hold, the man's hands on the woman's waist or holding her shoulder blades, the women with their hands on the man's shoulders or holding his shoulder blades, her hold above the man's.	2
	Lead Around - to the next place ACW = heel/hop-123, heel/hop-123 ~ as before	2
	Lead Around - ACW & back to original places = heel/hop-1, heel/hop-2, heel/hop-3, heel/hop-4 ~ as before	2
	REPEAT ALL THAT - as often as the dancers or musicians choose, without progression	

Sixth Figure: The Barndance (w/progression)	Hornpipe/barndance - 120 bars
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Introduction

8 bars

ALL	Lead Around - to the next place ACW = heel/hop-123, heel/hop-123 ~ as previous	2
	Lead Around - to the next place ACW, opposite home = heel/hop-1, heel/hop-2, heel/hop-3, heel/hop-4 ~ During these four 'heel/hop-steps' ('heel' described by some as a 'hop') the couples have the prerogative to turn, "double", as a couple CW as they continue to progress round the set ACW. The hold for turning is a closed 'barrel' hold, the man's hands on the woman's waist or holding her shoulder blades, the women with their hands on the man's shoulders or holding his shoulder blades, her hold above the man's.	2
	Lead Around - to the next place ACW = heel/hop-123, heel/hop-123 ~ as before	2
	Lead Around - ACW & back to original places = heel/hop-1, heel/hop-2, heel/hop-3, heel/hop-4 ~ as before	2
	Full House - waltz/ballroom hold - or - barrel hold ~ this can be a 'full double', with the couples doubling non-stop all around the set turning into corners and places, 8 positions/turns... However, this likely being a borrowing from the German Zweifacher, someone having seen it, either in Germany or at a folk festival, or seeing visiting performers, the 'classic' way to dance this in Ireland and many other places is as a 'barndance'/'schottische' = turning as a couple CW with the basic step, hop-123, bars 1 - 6 into the first three positions, and then four hop-steps and doubling to turn back into ones home place. But, 'doubling' is ALWAYS optional, not a requirement, despite how some teach and dance and emphasis it nowadays. In Germany it was never as manic and, my opinion, silly, as it can be seen to be being danced by some in Ireland, like a spinning top...	8

	Progression - the same options as for 'The Hornpipe', the women progressing each time one place ACW to a new partner, finishing back home with own partner.	8
	REPEAT ALL THAT - with progressions until returning back to original partner	72
	Lead Around & Full House - with original partner	16