

Gresley Dances Presented at KWDS X

Emma Dansekona – Sarah.Scroggie@gmail.com
Martin Bildner – Martin.Bildner@sympatico.ca

Gresley Favorites

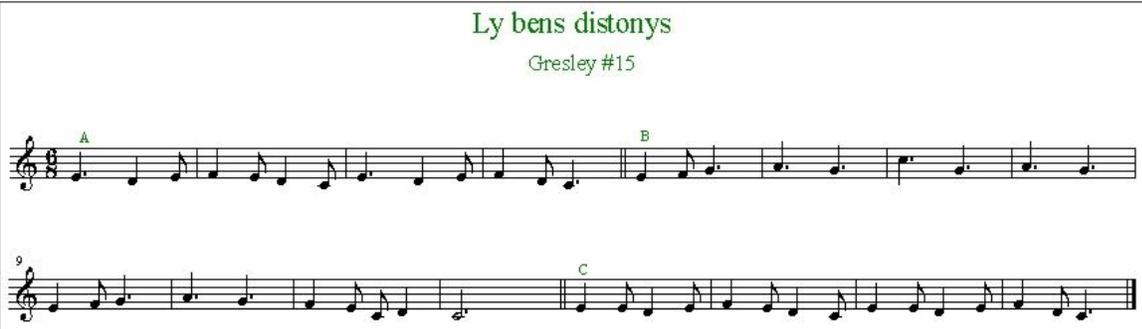
- Instructor: [Mistress Emma Danskona \(Sarah Scroggie\)](#)
- Instructor: [Martin Bildner](#)
- Schedule: London (306) on Saturday at 2:45PM

A section of our favourite Gresley dances. Dances: Lybens, Rawty, Green Gynger, New Year, Armynn

Ly bens Distonys¹ (dance 15) (also: Lebens disinens and Lubens discuneus)

This was the first Gresley dance that I worked on with my good friend Robyn Whystler (T Shawn Johnson), who is an early music scholar and thus was first to notice the publications by Jennifer Nevil and David Fallows in the Early music Journals and bring it to our attention in Ealdormere (the Guelph/Toronto area). His premise, as a musician, was to trust the music and squeeze the choreography. This means that the reconstruction of “the first 3 forth and torne, whill the second retrett 3 bake. Then come togeder and ethir torne into oders plas.” is achieved in only one strain of the music while the alternate reconstruction that has been going around (Cait Webb) doubles the middle strain of music and thus altering it to fit the choreography instead (there are good grounds to assume that the middle strain is supposed to be doubled). I However, continue to propagate this version as I still believe that it is a possible reconstruction and it is a reasonably popular fun and easy dance (which is rare and therefore I don’t want to change it).

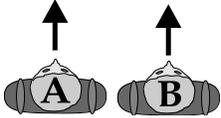
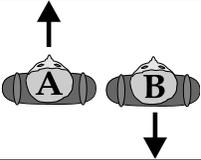
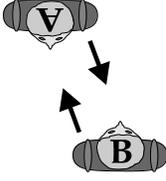
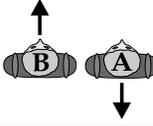
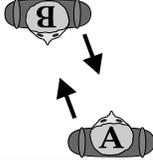
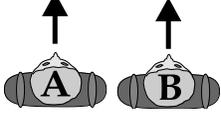
Ly bens distonys
Gresley #15



¹ possible interpretations of the name: “life dissonant” or “the good dissonance” or “Life’s destiny”?

#15 Ly bens distonys de Duobus*

From the Gresley Dances c. 1500**
Reconstruction by Shawn Johnson

Original	Music		Reconstruction	Image
	Section	Bar		
After the end of the trace,	A	1-4	Both make 2 singles and then a double forward	
the first 3 forth and torne, whill the second retrett 3 bake.	B	5-8	Man A doubles forward and turns to face (in no time) while Man B doubles back.	
Then come togeder and ethir torne into oders plas.		9-12	Man A doubles forward flanking slightly to Man B's original position, while Man B doubles forward flanking to Man A's original position. Man B turns to face forward in no time.	
Then last man 3 forth and torne, whill the first retrett.	B	5-8	Man B doubles forward and turns to face (in no time) while Man A doubles back.	
Then come togeder in such wys as they ded afore and ethir end in ther own place.		9-12	Both double forward flanking to return to their original positions. Man A turns to face forward in no time.	
Then trett and retrett and torne.	C	13-16	Both single forward, single back, and turn with a double.	

This reconstruction ignores the "2" in the sidenotes which suggests a repeat in the music, but which isn't clearly marked in the music itself.

Note: the Fallows transcription of the music contains an error in that 5 notes were left out of the B section (bars 9-10).

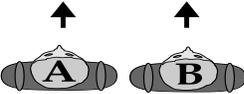
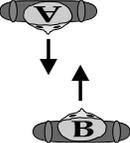
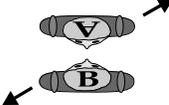
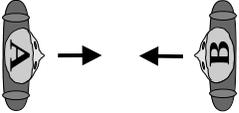
*This dance appears with three titles. It is referred to as *Lubens discuneus* in the index, *Lebens disinens de 2* in the dance steps, and as *Ly bens distonys* in the music.

**redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

#24 Rawty de duobus*

From the Gresley Dances c. 1500**

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
a dubull				
Trett, retrett togedder.	A	1-2	All single forward (L), single back (R)	
Then thre singlis with a stope, and thre retrettes with a stop;		3-6	All double forward (L/R/L) with a stomp, and double back (R/L/R) with a stomp	
both to gedder in the sam wis agayn.	A	1-2 3-6	All single forward (L), single back (R). All double forward (L/R/L) with a stomp, and double back (R/L/R) with a stomp.	
Then trett and retrett and depart the first forthryght.	B	7-10	Man A singles forward (L), singles back (R) and doubles forward (L/R/L).	
A flourdelice and come togedder		11-14	Man A makes a half turn to face in no time. Both make 3 kicks. All double forward to meet.	
and athir rak contrary to other agay.	C	15-16	Both Gallop apart to the left with a double. (A slight flanking back looks great in a group)	
A flourdelice and cum togedder.		17-20	Both make 3 kicks and double forward to meet.	

*in the index as Roty loly ioy

**redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

reconstructed December 2008 by Richard Schweitzer and Sarah Scroggie

Rawty de Duobus

Gresley Dance #24

Richard Schweitzer
February 2009

Musical notation for Rawty de Duobus, Gresley Dance #24. The piece is in 6/8 time and consists of two staves. The first staff contains measures 1-10, with section A starting at measure 1 and section B starting at measure 7. The second staff contains measures 11-18, with section C starting at measure 11. The key signature has one flat (Bb).

New Yer

Gresley #18

Richard Schweitzer
July 16, 2009

Musical notation for New Yer, Gresley #18. The piece is in 6/8 time and consists of three staves. The first staff contains measures 1-4, with section A starting at measure 1 and ending with a double bar line and repeat sign (x2). The second staff contains measures 5-8, with section B starting at measure 5 and ending with a double bar line and repeat sign (x3), followed by section C starting at measure 7 and ending with a double bar line and repeat sign (x3). The third staff contains measures 9-12, with section D starting at measure 9 and ending with a double bar line and repeat sign (x3), followed by section E starting at measure 11 and ending with a double bar line and repeat sign (x3). The key signature has one flat (Bb).

This Gresley composition and dance reconstruction is a variation on one created during a class on writing music for Renaissance dances at the SCA's Known World Dance VII in Hamilton, July 5, 2009. Assisting with the original composition were Emma Badowski (Meg Raynsford), Kate Braithwaite (Widow Kate of the Lake), Jaysen Cillerenshaw (Crispin Sexi), Aaron Elkiss (Aaron Drummond), T Shawn Johnson (Robyn Whystler), Jody Raiford (Jody Brighton), Monique Rio (Jadwiga Krzyzanowska), Sharon Spanogle (Teleri ferch Morgant), and Kathy van Stone (Elsbeth Anne Roth).

#18 New yer de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
a doble trace	AA	1-4 1-4	4 doubles forward	
After the end of the trace: the first man 3 forth, the 2d the same, the 3d the same	BBB	5-6 5-6 5-6	Man A doubles forward. Man B doubles after. Man C doubles after the first 2.	
Then altogeder halfe torne tre tymes.	CCC	7-8 7-8 7-8	All make 3 half turns using a double for each.	
Then the last thre forth, the second the same, the third the same;	DDD	9-10 9-10 9-10	Man C doubles forward. Man B doubles after. Man A doubles after the first 2.	
and then altogedere half torne.	E	11-12	All make a half turn with a double.	

While these steps work equally well with the 3 dancers abreast or in file, the instruction for "the last" to go "thre forth" first makes more sense if the men are in a column. Since the 3 half turns place man C as the lead, the last man is now first and Man A at the back becomes the third.

*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

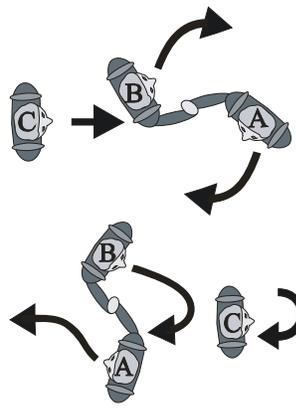
reconstructed 2009 by Richard Schweitzer and Sarah Scroggie

#9 Armynn de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
a doble trace	AA	1-4 1-4	8 piva or "fast doubles" forward in file	
(3) After the end of the trace: the last 3 bak, the medle oder 3 bak, the first oder 3 bake.	BBB	5-6 5-6 5-6	C doubles back, then B doubles back, then A doubles back	
(3) Then the first meve, the second half torne; the second move, and the last half torne; the last move and the first halfe torne.	CCC	7-9 7-9 7-9	A movementi and B turns half way round with a double. B movementi and C turns half way round with a double. Finally, C movementi and A turns half way round with a double.	
(2) Then the last 6 singlis forth, the meddist as mony to hym.	DD	10-13 10-13	C makes 2 doubles forward*; then B makes 2 doubles forward*. (*facing "down the hall")	
(1) Then the first trett, retrett and torne as he standith.	E	14-17	A singles forward, singles back and turns with a double.	
(3) Then brawle al at onys on waye; and ayen the oder way.	F	18-19	All brawl left and right	
Then every man at onys change places.	FF	18-19 18-19	All do 1/2 hey Double 1: B + C pass right shoulders, A comes to and meets C on the Left Double 2: A +B pass right shoulders while C turns around.	

<p>(1)Then the last man thruth with a torne whill the first torne the second abought.</p>	<p>G</p>	<p>20-23</p>	<p>2 doubles each A + B take right hands making an arch and do a 1/4 turn so C can pass underneath. A + B continue to turn until A is again at the top of the set, and B in the middle. C passes under the arch with a double and does a 1/2 turn with a double to face up the hall in the last position again.</p>	
<p>*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.</p>				
<p>reconstructed February 2009 by Richard Schweitzer and Sarah Scroggie, updated May 2011</p>				

Armynn de tribus Gresley Dance #9

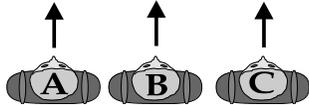
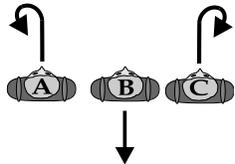
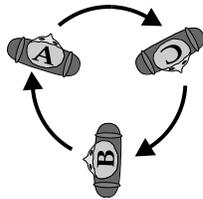
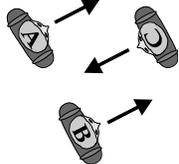
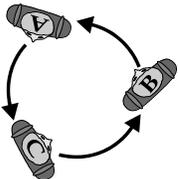
Richard Schweitzer
May 2011

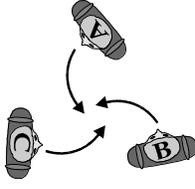
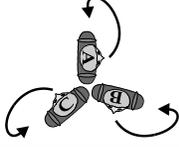
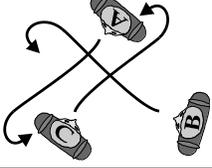
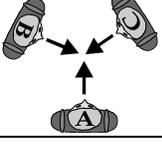
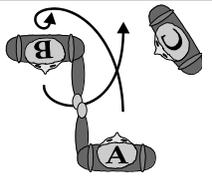


More Complex Gresley Reconstructions

- Instructor: [Mistress Emma Danskona \(Sarah Scroggie\)](#)
- Instructor: [Martin Bildner](#)
- Schedule: London (306) on Saturday at 9:00AM

In this class we will work through a few of the longer Gresley choreographies which we do less frequently. Dances: Bugil, Egle, Temperance (m)

<h2>#5 Bugill de tribus</h2> <p>From the Gresley Dances c. 1500*</p> <p>Reconstruction by Emma Dansmeyla and Martin Bildner</p>				
Original	Music		Reconstruction	Image
	Section	Bar		
whith trace				
After the end of the trace, every man togeder two doblis.	A	1-4	2 doubles forward**	
Than the first and the last forthright, the medill contrary him and torne face to face mett into a triangle wyse.		5-8	Man A and Man C double forward while Man B doubles back. Turn to face into a triangle.	
Then all togeder 9 singlis compas.	A	1-6	Circle clockwise with 3 doubles	
Then the last man throth whill the oder two conter hym.		7-8	Man A and Man B double forward while Man C doubles forward to pass between them. Turn to face into the triangle.	
Then all ronde 9 singlis.	A	1-6	Circle counterclockwise with 3 doubles	

Then come all togeder		7-8	All double in to the center	
and depart with a torne theder they come from.	B	9-10	Turn and double out forward with a turn to face at the end	
Then the medill throth while the first and the last chance places,	B	9-10	Man B doubles between the other two while Man A and Man C change places.	
then mett all togedere.	B	9-10	All double in to the center	
Then every man from oder retrett 3.	C	11-12	All double back	
Then torne all at onys.	D	13-14	All turn singly with a double	
Than al at onys trett and retrett.	E	15-16	step forward and back	
Then the medill tourne the first aboute and leve hym on his left hand whill the last torne in his own place.	E	15-16	Man A and Man B take hands and turn into their original places with a double, while Man C turns in place singly with a double.	
*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.				
**Note in this reconstruction no distinction has been make between a doublis (double) and 3 singlis (singles)				
reconstructed July 2008 by Richard Schweitzer and Sarah Scroggie				

Bugill Gresley Dance #5

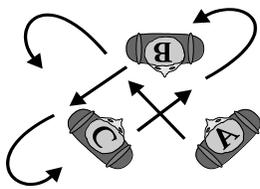
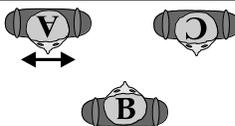
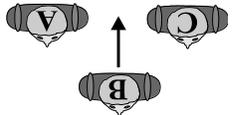
Richard Schweitzer
August 2008



#4 Egle de tribus

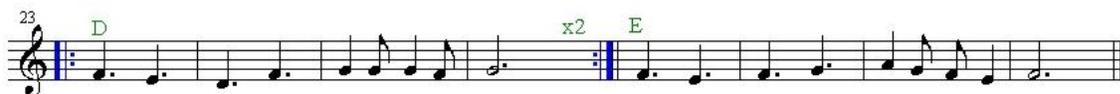
From the Gresley Dances c. 1500*
Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
trace				
All togedir trett and retrett.	A	1-2	In a line, all single forward and back.	
Then 3 singlis forth		3-4	All double forward.	
Then the medill torne into the first manys place before hym; the first in to the medils manys place, while the last brawlyth.		5-6	With a double, A and B switch places while C singles left and right.	
Then trett and retrett ayen and 3 forth.		7-10	In a line, all single forward and back and then doubles forward.	
Then the first brawll as he standith whill the second and the thred change places both on the right shulder.		11-12	Then B bransles left and right while A and C switch places with a double.	
This dance 3 tymes and then every man shal be in his awne place.	A	1-12	Repeat from the beginning twice more until everyone is in their original positions.	
After the end of the trace every man at onys retrett to a triangle.	B	13-14	A and C turn in and then all retreat with a double.	
Then the first throth oder two whill thay chance place.	C	15-18	This is a half hay. A passes between B and C who then switch places a half beat later.	

Then all beyng in a triangle, the first throg as he com froo. Then oder two chance places; then beyng all in a triangle		19-22	A second half hay returns everyone to place.	
Then the first a long brawll alone,	D	23-26	Still in a triangle facing in, A takes 2 very slow bransles left and right.	
the second a flowrdelice whith 3 retrettes.	D	23-26	B kicks 3 times making a half turn and then doubles backward to end up beside A.	
Then the last man trett and retrett and torne.	E	27-30	C singles forward and back and then turns with a double to join A and B in a line facing the opposite way the dance began.**	
*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.				
**This reconstruction allows for the possible repeating of the dance facing the opposite direction.				
reconstructed July 2009 by Richard Schweitzer and Sarah Scroggie				

Egle de tribus

Richard Schweitzer
Aug. 2008

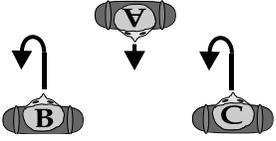


#25 Temperans de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
trace				
All trett and retrett thre singlis with a stop.	A	1-4	Single Forward, Single back, double forward with a stamp on the close.	
Then the first and the medyll togedder retrett while the last goth forth and cum togedder agayn in the same form savyng in the end wher the laste departytt the secund shall the thred the first shall.		5-6	Man A and Man B flank back to the right with a single while Man C flanks forward to the left with a single. Then Man A and Man B flank forward while Man C flanks backward stepping into Man A's position	
Then every man togedder two dubles on the left fott and halfe a torn.	A	1-3	All make 2 fast doubles starting on the left (L/R/L, R/L/R). Finish with a fast half turn to the left using 2 singles.**	
Then every man the same contrary wyes agayn.		4-6	All make 2 fast doubles starting on the left (L/R/L, R/L/R) Finish with a fast half turn to the left using 2 singles	
Then all togedder trett, retrett and thre rakkes.	A	1-4	All make a quick single forward and back (1 bar), followed by 3 gallops (left, right, left)	
Then all togedder a flourdelyce.		5-6	All make 3 kicks	
Then the first man throw while the tothir two change places.	B	7-9	Man B and Man C switch places with 2 doubles while A passes between them (and turns to face in no time)	

Then the first 3 forth with a torn, the 2d the same, the 3 the same without a torn.	C	10-15	Man B doubles forward and ends with a half turn. Man C doubles forward and ends with a half turn (using 2 singles). Man A doubles forward	
Then the first lepe, the second lepe, the last lepe.	D	18-19	Man B leap, Man A leap, Man C leap, and rest (for half a bar). (Note the leaps are in sequence from left to right)	
Then all torn with a rest in the meddys.	E	20-23	All turn with a double. (Note: Three repeats will restore the set to the original order)	
music no. 10 headed "Temperans: 3" with the subtitle "Ly hartt is an old hors and may no langer drawe etc"				
*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.				
**This is one of only two occurrences of the term "doublis" in the Gresley manuscript (the other being Bugill). This reconstruction interprets the "doublis" as a fast double in contrast to a regular double which seem to be consistantly referred to as "3 singlis".				
reconstructed February 2009 by Richard Schweitzer and Sarah Scroggie				

Temperans
Gresley Music #10



Another look at the Gresley Dances with Music

- Instructor: [Mistress Emma Danskona \(Sarah Scroggie\)](#)
- Instructor: [Martin Bildner](#)
- Schedule: London (306) on Saturday at 1:30PM

Now we have reconstructed all of the Gresley dances without music, it is time to have another look at the ones with music and apply what we have learned to these reconstructions. Dances: Talbot and Prenes a Gard - maybe Esperans if we have time

1 Esperans de Tribus

In 2001, Esperans was introduced at the Known World Dance Symposium III in Boston. Since that time, we have re-examined it several times and made radical alterations, but our most recent version (May 2011) is very similar to the original reconstruction from a decade earlier. Although this is one of the seven dances to which music is provided, there are serious timing issues that are very frustrating.

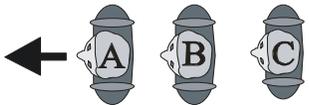
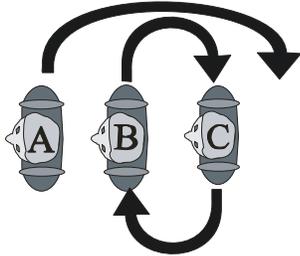
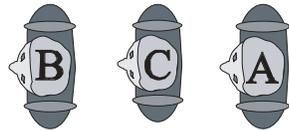
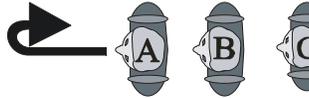
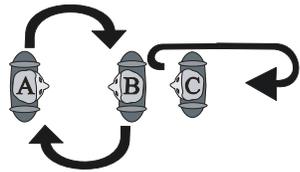
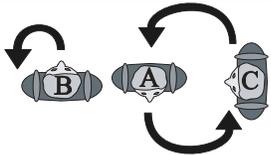
This is the first of the Gresley dances, but it is the most difficult to reconstruct.

There are multiple troublesome areas. To begin, there is the section beginning “the first man go compass until he come behend”. In one way this is helpful in establishing this dance as being done in a column rather than in a row. "callyng every man as he standdith" -- we realized that this dance make more sense if from this point on each man's movements are described based on his current position rather than his original position.

#1 Esperans de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
Trace			in column	
All the 6 singlis with a trett.	A	1-4	All forward 2 doubles with a stomp at the end of each.	
Then the fyrst man goo compas till he come behend, whil the medyll retrett thre, and the last 3 singlis, and the medil 3 singlis, levying the last on the left hand, and the last 3 retrettes.		5-8	Man A circles the other two with 2 doubles to the end of the line. Man B and C circle each other with two doubles (facing forward). (Man B retreats a double and then goes forward a double. Man C goes forward a double and then doubles back.)	
Thus the medill endyth before the last in the meddist and the first behynd.**			(Therefore, the middle ends in front, the last in the middle, and the first is at the end.)**	
Thus daunce 3 tymes, callyng every man as he standdith.++			Repeat 3 times until the set is restored.	
After the end of the trace, the first 3 furth outward turnyng ayen his face.	B	9-12	Man A doubles away and turns to face with a double.	
Then the last contur hym, and the medyll to the fyrste; and then the first to his place.	B	9-12	Man C turns to the right, doubles away and turns back to face. Man A and B switch places with two doubles passing right shoulders, leaving A in the middle.	
Then the last to the medyll and the medyll to the last mans place.	B		Man A switches places with Man C with 2 doubles. (Man B turns to face left in preparation).	

Talbot de Duobus

Once we had begun writing music, we deliberately left the Gresley dances that had music. Our thoughts were that others were creating reconstructions of those eight, and we were interested in seeing how our other reconstructions affected our interpretations of the eight when we came back to them. The other thing we did was to collect others reconstructions, but not look at them until we had our own versions.

This is a fairly simple dance as far as the steps go, but from the very first phrase there is a problem. This dance really doesn't fit the music well.

To begin, Banys indicates repeat structures both in marginal notation with the steps and written above the music. In this case, the two numbers don't match. The music clearly is to repeat 3 times, but there is a 4 in the margin of the steps. After that the margin 2 matches a 2 in the music, but there are then two other marginal numbers (4 and 2) which don't refer to repeats in the music -- we think. In the end, we've decided to ignore the marginal numbers for this one case (which is ironic as we've been working hard to match the marginal notations for all our original compositions).

We have used the musical notations, but there was a problem there as well. The 3 repeats of the A section is fine for the unscripted trace (which we have filled with fast doubles), but the 2 repeats of the first bar of the B section meant the section had extra time that didn't seem to match the choreography. We've chosen to fix that by applying that repeat to the whole of the B section. This then gives us four sections of 5 bars. As this was the same solution used by Cait Webb, hopefully we aren't too far off.

Another problem area comes with deciding what is included with "the same wyes again". There are five other Gresley dances that use this phrase: Newcastle, Rawty, Damsyn, Lybens, and Temperans. This reconstruction applies this to the whole of "tret and retrett togeder with 3 singlis forth". This makes for a very busy E section, but that is not out of character with some of the other dances.

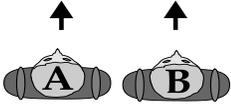
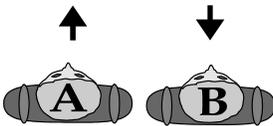
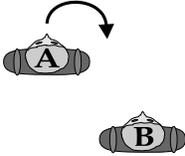
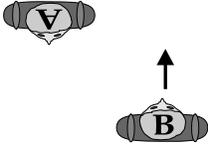
There are also multiple variations possible based on floor patterns. The figure we used, with the two men staying to their own sides as they move up and down the hall, is the simplest and one that is in keeping with our other reconstructions. Switching sides, such as we used in "Lybens", and cross patterns are equally as valid.

This dance is very much in the Italian bassadanza style with tret/retrett instead of singles; brawles instead of reprisa/continenza; Leoncello with its fast bit at the end with the movementos
Legiadra finishes its bassadanza time with 4 fast pivas, movementos and a voltatonda

2 Talbot de duobus

From the Gresley Dances c. 1500*

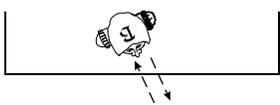
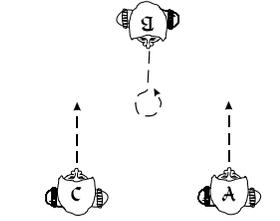
Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
doble trace	A A A	1-6 1-6 1-6	12 fast doubles (piva)	
After the hend of the trace: tret, retrett,	B	7 7	single forward, single back;	
and depart the first futhright, the second contrary hyme.		8-9	Man A doubles (right) forward while Man B doubles (right) backwards Alternate: Man A doubles forward while Man B does a half turn and doubles forward away	
and turne face to face		10- 11	Man A pivots a half turn to face B Alternate: Both pivot a half turn to face	
Then brawle at onys and then com togydder	C	12- 16	both brawle (left then right) both a double towards each other Man A turns to face the original direction of dance	
Then trett and retrett togeder		17- 18	single forward, single back	
with 3 singlis forth and chance handes on the same wyes again.	D	19- 21	double forward	
Then togeder 2 doblis,	E	22- 23	2 fast doubles,	

2 rakis, and a turne.		24-25	rake, rake,??? and turn with a double	
<p>Reconstruction 1 - fits music reasonably, but ignores marginal numbers beside the choreography in the Manuscript.</p> <p>Section A - 6 bars of 6/8 music repeated 3 times not described ... make something up</p> <p>Section B - 5 bars in 3/4 time repeated twice (lines 2-4 of transcription above)</p> <p>This dance seems in many ways similar to the 15th century Italian dances and is a good one to base an argument of the connection between the two sources on. It begins with a double trace for which the steps are unknown but the music consists of 6 bars in 6/8 time repeated 3 times which might correspond to a piva section in a 15th century dance, this is follow by (in our reconstruction of the music) 22 bars of basse danze tempo and ends with four bars again in 6/8 time.</p>				
<p>*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.</p>				
<p>reconstructed July 2008 by Richard Schweitzer and Sarah Scroggie</p>				

#6 Prenes a Gard From the Gresley Dances c. 1500 - reconstruction by Emma Dansmayla

Music			Steps			
Section	Bar	beats	Man A	Man B	Man C	Image
A1	1	--	leaps			
	2	--		leaps		
	3-4	--			full turn	
A2	1	--			leaps	
	2	--		leaps		
	3-4	--	full turn			
A3	1	--	leaps			
	2	--			leaps	
	3-4	--		full turn		
B	1-2	--	3 S back	3 S forward	3 S back	
	3-4	--	full turn	1/2 turn	leaps	
C	1-2	--	Go to C's Place pass R shoulders	Approach A and C	Go to A's place pass R shoulders	
	3-4			Pass btn A and C to invert triangle		
	5-6			Pass back btn A and C to revert triangle		

D	1	1-3	full turn end facing B	full turn end facing A	retrett	
		4-6			rake	
	2	1-3	retrett	rake	full turn	
		4-6	rake	retrett		
	3-4		Flowrdilice - three kicks	Flowrdilice - three kicks	Flowrdilice - three kicks	
(3	1-3	kick	kick	kick)		
(4-6	kick	kick	kick)		
(4	1-6	kick	kick	kick)		
E add on	1-2		forward to come together	forward between A and C turning to face front again.	forward to come together	
			Ending thus, if the dance repeated, the interaction would be between C and B the second time.			