

**Notes for Deep Dive #6**  
David Smukler, October 18, 2020

**The Garter**

The Dancing Master, 1688

Duple minor longways

As reconstructed by David Smukler

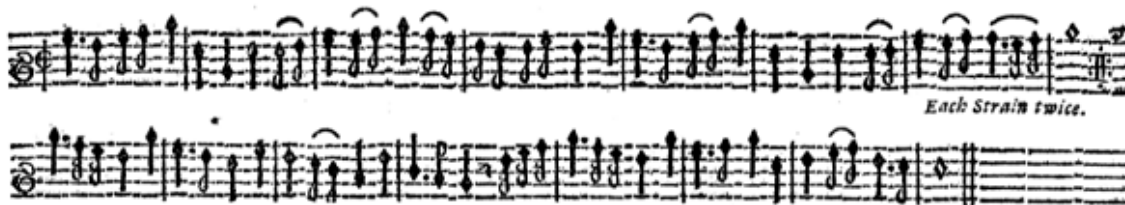
- A1** 1-6 First corners chase, as follows:  
Gent 1 dance clockwise around partner *while* corner pursues; dance through home places and back into the center to meet
- 7-8 First corners turn single left, ending at home
- A2** 1-6 Similarly, second corners chase:  
Lady 1 dance counterclockwise around partner *while* corner pursues; dance through home places and back into the center to meet
- 7-8 Second corners turn single right, ending at home
- B1** 1-2 First corners change places  
3-4 Second corners the same  
5-8 Ones half figure-8 up through the twos (gent through first)
- B2** 1-4 Twos half figure-8 down through the ones  
5 All clap own hands twice  
6-8 Partners 2-hand turn

The first six measures of A1 (the chase) is clockwise motion. There is ample time to get around and then dance in to meet. Try to time it so you arrive just in time for the turn single, which is counterclockwise. This creates an S-shaped path at the end of your adventure. If you want to think of it dramatically, the turn single is an interaction that closes the chase. A2 is similar but in mirror image. This chase is counterclockwise, and the turn single loops to the right (clockwise).

I was taught this dance with a four measure chase, and then the active corners *set* and turn single. That chase is hard to complete, especially for the number one dancer who must immediately spin around to face their pursuer. The original directions (below) say nothing about setting, so I chose to reconstruct like this.

I recommend that the first gent lead the half figure-8 because it allows the first lady time to turn around after her corner crossing. Either person may begin when twos do their half figure-8, as long as they agree.

**The Garter.** ○○○○  
*Longways for as many as will.* )))))



*Each Strain twice.*

The 1. man go round on the outside of the 1. wo. into his own place, and the 2. wo. follow the 1. man into her own place, and turn S. then the 1. wo. go round on the outside of the 1. man into her own place, and the 2. man follow her into his own place, and turn S.

The 1. man and 2. wo. change places, then 1 wo. and 2. man change places, the both cu. go the half Figure and clap hands, then turn their own into their places again.

**From Aberdeen**

The Dancing Master, 1760

Triple minor longways

As reconstructed by Cecil Sharp (1922)

- A1** 1-4 Ones a long cast down to middle place
- A2** 1-4 Ones two-hand turn three-quarters and fall way back: lady 1 falling between the twos to end above them and gent 1 falling between the threes to end below
- B1** 1-2 Circle left 3-hands once around  
3-4 Ones “move to the left” shifting position to the side of the set (*see notes*)  
5-8 With same role dancers, circle left 3-hands, opening to a line-of-3 facing in with ones in middle place  
9-10 Ones two-hand turn just one quarter and fall way back again, gent up and lady down
- B2** 1-8 Repeat B1 (1-8) from new positions (the second circle with opposite role dancers)  
9-10 For the final two-hand turn, ones turn halfway and face up, proper, progressed and ready to cast

The “move to the left” in B1 and B2 (bars 3-4) is a key moment to make this dance succeed. Here are some guidelines:

- For the ones it is like “roll away with a half sashay”: the ones will change places with the dancer on their left, rolling them from left hand to right while sliding left behind them to move clockwise from the end of the minor set to the side.
- The ones are always facing into the set; their “roll-ee” starts on their left and turns clockwise while shifting to their right. Retain hands after the roll and form the new circles-of-3 on the side.
- Those “on your own” turn clockwise toward their own line and face out to form those circles-of-3 on the side. These dancers are not involved in the rollaway and this gives them a greater challenge and responsibility. Appreciate them for going *unassisted* where they are needed!
- Those two jobs (“roll-ee” or “on your own”) *stay the same in B1 and B2*. Lady 2 and gent 3 are always roll-ees; the other two are always on their own. However, the jobs *alternate each time through the dance*, as being a two or three switches back and forth in triple minor.

From Aberdeen. Longways for as many as will. ⊙⊙⊙⊙  
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The 1. man cast off below the 2. man. and take hands and fall down between the 3. cu. the wo, follows her Partner and slips between the 2. cu. *This to the first Strain twice.*  
The 1. man being between the 3. cu. all three take hands and go quite round, the 1. wo. being between the 2. cu. does the same at the same time; the 1. man being between the 3. cu. hands quite round, the wo. do the same at the same time, till he come in the middle and meets his Partner between the 2. and 3. cu. and turn her; the 1. man does the same between the 2. cu. as before.

## Participants' Choice

As an experiment this week, you can vote to choose one of the following new dances to learn. Voting will take place in the zoom chat box during the session, but please feel free to look at the dances in advance.

- ***Ambidexterity***  
\*Revised from an earlier dance
- ***Bastille Day***  
For grandson Leo; we tried this in Deep Dive #2
- ***Breathing Space***  
A square set in waltz time
- ***Brooklyn Dandy***  
\*Revised from an earlier dance
- ***Doctor Fauci's Maggot***  
I could not resist the idea of honoring the good doctor with a maggot
- ***Eliza Doolittle Day***  
\*Revised from an earlier dance
- ***Exposed***  
The first part of the tune comes from a painting by Hieronymus Bosch
- ***Fanny Dashwood's Comeuppance***  
An attempt at an old-fashioned dance
- ***First Flight***  
I had run out of tunes, and wanted to understand 3/2 better, so I wrote Take the Oar and then this
- ***Follow Me***  
Dolphin heys in a different orientation
- ***In the Moment***  
Inspired by Karen Axelrod's weekly event
- ***The Justice***  
My tribute to RBG
- ***Live Stream***  
For Tim Ball's daily Livestream Lunch Hours, which sustained us for so long
- ***Newt's News***  
Another for grandson Leo to a very quirky tune with 9-bar parts
- ***Take the Oar***  
(See First Flight above)

These are all dances I have created or revised significantly during the pandemic shut-down. You can find directions and written music for them on my website here:

<https://davidsmukler.syracusecountrydancers.org/coronavirus-dances/>

### **Disclaimer** (from the website):

One of the first rules of writing dances is that **they should be tested**. How a dance looks on paper is often quite different from how it feels when actually danced. Nevertheless, because of the covid-19 shutdown, none of the dances [in the list above] has been danced in a group, nor will they be until it is safe to dance in groups again. When that happens, and the dances are tested properly, I fully expect to alter or discard much of this work.

**Masquerade Royale**      The Dancing Master, 1718      Three-couple longways  
 As reconstructed by Andrew Shaw (2009)

- A1**    1-2    Ones turn single down  
           3-6    Ones lead between twos and cast back up to place  
           7-8    Ones turn single up
- A2**    1-2    Twos turn single up  
           3-6    Twos lead between ones and cast back up to place  
           7-8    Twos turn single down
- B**      1-6    Mirror hey-for-3, ones between twos to begin  
           7-10    Ones continue action of the hey: down center to middle place, down outside to bottom, others moving up in turn  
           11-14    Partners two-hand turn

Ends in 2-3-1 order. Repeat twice more to place.

This dance always puts me in mind of *Much Ado about Nothing*.

Timing in the A is tight: four steps to turn single, eight to lead and cast, and four more to turn single again.

In the B, after completing a full hey (six changes) in twelve steps, bars 7-10 provide eight more steps for just two changes. Allow the pace to slow down, and enjoy the two-hand turn at the end.

***And... another bonus!***

(The Fine Print: The bonus for next time will be written directions for whichever coronavirus dance we choose this time)

From our last deep dive, here is a bird's eye diagram I showed through my computer's camera last week. You do not really need to know this, because either person can go under or over and the dance still works. But, if you are like me and want to have a little mantra, then find your role and you will know your rule...

***Who goes under in X Ackley?***

(music)

	1 <sup>st</sup> corners	2 <sup>nd</sup> corners
Ones	↓↑	↑↑
	2 <sup>nd</sup> corners	1 <sup>st</sup> corners
Twos	↓↓	↑↓

**First corners:** one of each: under, then over for #1; over, then under for #2  
**Second corners:** two the same: both times over for #1; both times under for #2