

Notes for Deep Dive #9

David Smukler, December 6, 2020

Key to the Cellar, or Locked Out Again Jenny Beer, 2004 Triple minor longways
Tune: Key to the Cellar, or “Cam Ye O’er Frae France?” (lyrics on p. 4)

- A1** 1-2 Ones cast down one place *while* twos move up
3-4 Threes gate the ones down and around
- A2** 1-2 Lines-of-3 go forward and back
3-4 Twos gate the ones up and around
- B1** 1-4 Heys-for-3 across, ones face the right diagonal and corners pass left to begin
- B2** 1-2 Ones only, right shoulder once around
3-4 Partners all 2-hand turn

Three steps to the bar and a dynamic tune combine to give this modern classic a feeling of strong energy. Three steps to the bar also creates some potential challenges. For example, there are only 12 steps for the hey. Many similar heys have 16 counts. Keep the timing of the hey tight (easily accomplished if you are doing it by yourself!). This doesn’t necessarily mean “shrinking” the hey, where tighter turns can actually cut down on efficiency. In B2 the ones have only 6 counts to get all the way around by right shoulder and then 6 more for their 2-hand turn. Keep those figures tight. It’s useful for ones to note when they are on the proper side, and time each move to return there in a predictable way.

I love it when everyone starts a hey at the same time. The long second corners in this dance sometimes wait for their partner to get to them before “waking up” for the hey, but they can be moving from the very top of B1. The trick is to begin the phrase by sliding sideways toward the middle position. If you are a two at the top, you have just completed backing up for the gate. As you release the one, let the momentum of the gate carry you toward that one’s position in middle place. It will set you up perfectly for the hey, no matter which side of the set you are on. The threes do the same sort of thing, sliding toward middle position, although they do not have that connection with the ones to help them remember. This sideways movement keeps everyone moving throughout the phrase, ensures that the correct shoulder is ready for the hey, and helps create the efficiency needed to complete the hey in 12 counts.

Twos and threes can also keep their momentum going at the top of B2, between the hey and the 2-hand turn. While the ones go around by right shoulder, the others can artistically extend the last loop of their hey such that they meet their partner for the 2-hand turn at the same moment as the ones do.

I’ve put a set of traditional lyrics to “Key to the Cellar” on p. 4 of these notes. The song dates back to the early 18th century and is an example of political satire from one of the Jacobite risings of that period. The song mocks “Geordie” (King George I). It describes him “riding on a goosie,” a reference to his mistress, Melusine von der Schulenburg, who was nicknamed, “The Goose.” When George succeeded Queen Anne as England’s monarch, Schulenburg came with him to London from Hanover, while his wife remained behind under house arrest after an affair (with the “blade” referred to in the song). “Bobbing John,” who also appears in the song, is a nickname for John Erskine, Earl of Mar, so called because he switched sides repeatedly.

Original Directions:

Dick's Maggot.

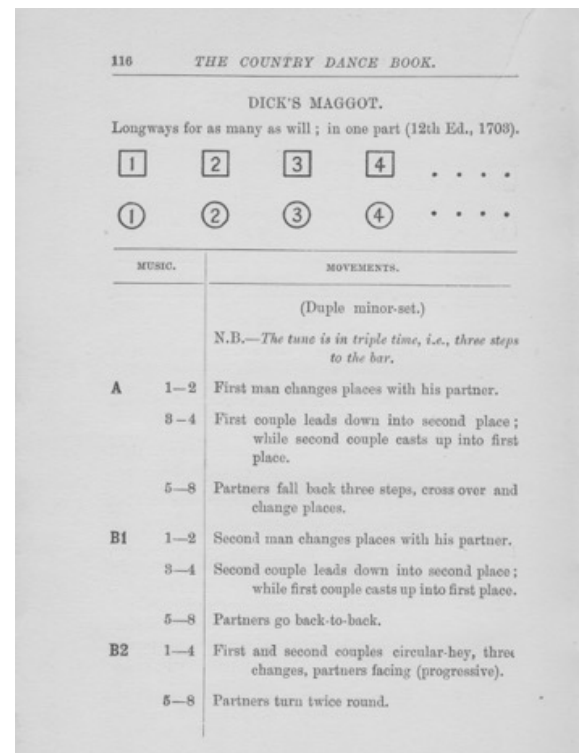
The 1. cu. crofs over, and the 2. cu. cafts off •. Then change places acrofs •. Then caft up in your own places, and back to back, then Right and Left and turn •.

Version from Keller & Shimer (1990), and attributed to Sharp (1922)

- A1** 1 Ones change places passing right shoulder and face down
- 2 Ones lead down *while* twos cast up
- 3-4 All balance back and cross the set
- A2** 1 Twos change places passing right shoulder and face down
- 2 Twos lead down *while* ones cast up
- 3-4 Partners back-to-back
- B** 1-3 Three changes of a circular hey, pass partner right to begin
- 4 Loop over right shoulder to face in
- 5-8 Partners 2-hand turn *twice* around (*skipping*)

A month ago we compared the dance above to a 2018 reconstruction by Colin Hume. This week we'll compare it to what *actually* appears in Sharp's 1922 Country Dance Book (Part 6).

- A** 1-2 Ones change places passing right shoulder and face down
- 3-4 Ones lead down *while* twos cast up
- 5-8 All fall back 3 steps; partners cross the set by right (*twos are above, improper; ones below and proper*)
- B1** 1-2 Twos change places passing right shoulder and face down
- 3-4 Twos lead down *while* ones cast up (*all are home*)
- 5-8 Partners back-to-back
- B2** 1-4 Three changes of a circular hey, passing partner right to begin (finish with a big loop over right shoulder)
- 5-8 Partners 2-hand turn *twice* around



The Justice

David Smukler 2020

Three-couple longways

Tune: The Almond, by James Oswald

- A1** 1-3 Partners left-hand turn
 4-5 All turn single right
 6-8 On the right diagonal, those who can change places as in “Hole in the Wall”
 9-12 Circle left six hands halfway
 13-16 Opposites back-to-back
- A2** 1-3 Opposites right-hand turn
 4-5 All turn single left
 6-8 On the left diagonal, those who can change places as in “Hole in the Wall”
(passing right shoulders as before)
 9-12 Circle left six hands halfway
 13-16 Opposites back-to-back
- B** 1-4 Middles cast over right shoulder into half of a right shoulder hey-for-3 on the side
(see note)
 5-6 Middles continue trajectory of the hey to dance outside *(left shoulder)* around one
 to the middle position of lines-of-3 facing up and down *(same role neighbors are
 in the same lines)*; take hands
 7-8 Lines balance forward and back
 9-12 Similarly, middles cast over right shoulder into half of a hey-for-3 across
 13-14 Middles dance outside around one to the middle position of lines-of-3 facing
 across *(all are halfway round from where they began the B-part)*; take hands
 15-16 Lines balance forward and back
 17-19 Opposites “swirly” siding, 6 steps to cross by left shoulder, 3 steps back, then
 keep moving into...
 20-24 Single file clockwise until all are proper and home
 25-28 Partners 2-hand turn; ones face up, others retain hands
 29-30 Ones cast to the bottom *while* others sidestep twice to move up one place
 31-32 Ones turn single down *while* others turn single up

Middles are actives during the first half of the B-part. They are not each other’s partner; their partner is just to their right as they face across. In the first hey they can catch partner’s eye as they cast, but then pass the one who is *not* their partner by right shoulders to begin the hey. Measures 9-16 are a repeat of measures 1-8, but the figure is turned 90°. The same “trail buddies” pass by right to begin the second hey.

Bar 20 is the end of a phrase, but the single file circle does, in fact, begin here. Think of the siding as a slingshot into the chase. The single file circle has 5 bars to go 5 places around the set, ending with everyone in home places.

This “coronavirus dance” has not yet been road-tested “in the wild.”

Woodstock Park

Nathaniel Kynaston, 1711

Duple minor longways

As reconstructed by Andrew Shaw (2000)

- A1** 1-2 All set to partner
3-4 Ones cast down *while* twos lead up
5-8 Ones split half figure-8 on the right diagonal (*skip-change step*)
- A2** 1-4 All set to partner
3-4 Twos cast down *while* ones lead up
5-8 Twos split half figure-8 on the right diagonal (*skip-change step*)
- B** 1-4 Ones dance individually clockwise around neighbor
5-8 All four circle left halfway, fall back on side
9-16 Four changes of rights and lefts, starting with partner

The “split” half figure-8 accomplishes the same thing as a more typical and familiar half figure-8, which is that partners change places. Face on the right diagonal, dance up or down between the couple above or below you, and then loop left around one person. Although you do not go through the same couple as your partner, you will see a shadow. Avoid collisions with the shadow by staying close to the stationary dancer that you dance around. At the bottom of the set, one person will be dancing through an imaginary couple and looping to the left around no one.

While the twos are doing their half figure-8 (A2, 5-8), the ones can turn to face down. This sets them up to dance around their neighbor at the top of the B. The twos arrive just in time to be the stationary “posts” for this dance around.

BONUS: Lyrics to the song, Key to the Cellar

*Cam ye o'er frae France? Cam ye down by Lunnon?
Saw ye Geordie Whelps and his bonny woman?
Were ye at the place called the Kittle Housie?
Saw ye Geordie's grace riding on a goosie?*

*Geordie, he's a man there is little doubt o't;
He's done a' he can, wha can do without it?
Down there came a blade linkin' like my lordie;
He wad drive a trade at the loom o' Geordie.*

*Though the claith were bad, blythly may we niffer;
Gin we get a wab, it makes little differ.
We hae tint our plaid, bannet, belt and swordie,
Ha's and mailins braid—but we hae a Geordie!*

*Jocky's gane to France and Montgomery's lady;
There they'll learn to dance: Madam, are ye ready?
They'll be back belyve belted, brisk and lordly;
Brawly may they thrive to dance a jig wi' Geordie!*

*Hey for Sandy Don! Hey for Cockolorum!
Hey for Bobbing John and his Highland Quorum!
Mony a sword and lance swings at Highland hurdie;
How they'll skip and dance o'er the bum o' Geordie!*

(Repeat first verse)