

Notes for Deep Dive #10

David Smukler, January 3, 2020

Bar a Bar

The Dancing Master

Duple minor longways

As reconstructed by Fried de Metz Herman, 1986

- A1** 1-2 All dance diagonally in a double to the center, turn single back to place
3-4 Circle left once around
- A2** 1-2 Neighbors lead out, turn individually and return
3-4 Partners back-to-back
- B** 1 First corners cross right shoulder
2 Second corners the same
3-4 Ladies dance between the gents, cast back to place, end with all facing neighbor and taking partner's hand
5-6 Forward to greet neighbor, and back
7 Twos cast || ones lead up
8 All 2-hand turn halfway
9-10 Half poussette CCW (2nd corners forward to start), open out to face next

This is (deservedly!) a favorite of many dancers and musicians. It has some unusual features, some wonderful transitions, and a few timing challenges that can be especially satisfying.

In A1, bars 1-2 almost feel like set and turn single, but “in-a-double” (rather than setting) is smoother and fits the tune. The circle flows naturally from the turn single. Dancing an excellent circle here will reward you with an amazing transition into the lead away in A2. By “dancing an excellent circle” I mean keeping hands up and well connected, and moving with intention so that you really get all the way around in 8 beats. Then change hands with your neighbor and away you go!

I find the timing in A2 to offer a subtle challenge. As you return with your neighbor from leading out, it is sweet to keep moving into that back-to-back. To make sure that happens, it is useful not to start returning too early. Otherwise, you will find you have to stop in place and then start moving again for the back to back. I try to stay facing out for the full four steps of the lead away, then take a beat or two to change hands again with my neighbor, so that returning to place only needs a couple steps and I can keep moving into the back-to-back in a satisfying way.

In bars 3-4 of the B-part, the cooperation of all four dancers makes the figure work well even in rather crowded situations. First, both ladies can help by anticipating the figure, being ready to dance across immediately after the second corners cross. Either lady can invite the neighbor into their shared moment, so you can help as a one or a two. Meanwhile, the gents can dance every bit as much as the ladies here, dancing across like a mirror back-to-back, and then falling away from their neighbor at the end of the phrase as they join inside hands with partner. Note, however, that this is *not* a mirror back-to-back for the ladies, who move forward throughout. Isn't this a great example of a moment to appreciate all four roles!

One last small point to notice is that easing away from your partner as you complete the final half poussette creates more space to go forward a double with the next.

We the People David Smukler 2020 Three-couple longways
Tune: Heady Days, by Emily Askew

- A1** 1-2 Partners lead up and fall back
3-4 Ones cast down to middle place and then diagonally left to form lines-of-3 facing up at the top and down at the bottom
Meanwhile twos lead up and turn single out to the ends of the line that faces up, and threes turn single down and out to the ends of the line that faces down
5-6 Lines lead up or down, and fall back
7-8 Ones take a step forward and then cast to the right to end in middle place improper *while twos and threes 2-hand turn with partner (end facing up)*
- A2** 1-8 Repeat A1 with ones and twos reversing roles
(end facing in, 1-2-3 order, ones and twos improper)
- B1** 1-2 All six, circle left
3 Turn single left
4-5 Circle right
6 Turn single right
- B2** 1 Bottom four, right-hand star halfway (3)
2 Same four, dance straight out of the set toward opposite walls, one partner chasing the other; at the end of bar 2 the one being chased flips to face partner (3)
3 Dance back into the set while facing, one moving forward and the other back (3)
4-6 Top four repeat bars 1-3, starting again with a right-hand star halfway (9)

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

Advanced version:

Insert a clap on beat 4 of each circle in B1 (while continuing to circle single file).

Written after waiting in a long, serpentine line in the rain to vote early in the 2020 presidential election.

This is one of my coronavirus dances, and has not yet been road-tested “in the wild.” It is not an easy dance. The tune is in 3/2 time. As with many triple time dances, three steps to the bar means that some figures happen in less time than you are used to: 6 steps when you might expect 8. That said, the 8-bar A-part is fairly straightforward. But, the phrasing gets somewhat wilder in the 6-bar B parts. Three phrases of six steps each would follow the 2-bar chunks we got used to in the A-part, but I hear this B-music as two phrases of *nine* steps each, and I chose figures that use this 9 + 9 structure. To me it feels a bit like a slip jig (9/8 tune), but weirder.

“We the People” includes some split second changes with zero recovery time. It is not a dance for newcomers! I really love the tune, and I worked to make a dance that shared a certain urgent quality I hear in the music. Still, I think I might prefer finding easier figures for certain parts. I would very much appreciate your feedback or suggestions, either during the session or by emailing me after.

Dublin Bay, or We'll Wed and We'll Bed

As reconstructed by Bernard Bentley, 1962

The Dancing Master, 1710

Duple minor longways

- A**
- 1-2 Ones pass right shoulders as they set to their corners
 - 3-6 Turn that corner by the right hand
 - 7-10 Ones cross by the left shoulder, go down the outside around neighbor and meet in the middle between them and face out toward your neighbor
 - 11-14 Neighbors arm right, end in a line-of-4 facing down
- B**
- 1-4 Line fall back a double (up the hall), go forward a double (down the hall); on the last beat of the phrase, flip (turning toward neighbor) so that the line faces up
 - 5-8 Line fall back a double (continuing down the hall), come forward a double (up the hall)
 - 9-10 Gate turn with neighbor, ones moving forward and twos backing up, ending in progressed place

This energetic dance has been a favorite “classic” since I began dancing. Bernard Bentley’s reconstruction is a joy to dance. Let’s compare my directions above (based on Bentley) to the original below.

- The title change: Bentley includes this note: “This dance was first worked out at a Summer School in Dublin – hence the title, now retained as it is well established.”
- I have indicated twice as many bars of music: 14 in the A-part and 10 in B (not 7 and 5). This is not Bentley’s change, but mine. The original tune is in 12/8, but I use 6/8, because that is how the tune is notated in the Barnes book. It is really the same music, and simply a notational choice.
- In bar 7 of the A part Bentley has a left shoulder cross, while the original has a left-hand turn halfway. Then, Bentley has simplified the rest of the A, omitting a second cross and cast. Fitting all the original directions to the music would be difficult; Bentley’s adaptations are comfortable.
- In the original, lines-of-4 face up at the end of the A-part, instead of down. Then, at the end of bar 8, there is a second “flip,” so the final gate works correctly.

We'll Wed and we'll Bed. *Longways for as many as will.* ©©©©
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Note: *Each Strain is to be play'd but once over.*

The first couple change places, the first man Sett to the second woman, and the first woman to the second man, then turn Right-hands round; the first man turns his woman with his Left-hand half round, and cast off below the second couple, then cross over above the second couple and fall down between, Arms half round, back again all four of a-row, Face up the Room, then fall back and lead forwards half a turn fingle, Faces down the Room, fall back, lead forwards half a turn fingle, Faces up, cast off and so to the end.

Original facsimile for Dublin Bay.

A (1-2) is often taught as a diagonal cross. I prefer straight across to be better positioned for the right-hand turn. Keep attention on the corner, but dance straight across passing right shoulder with partner. Twos did not set originally, but certainly can if they wish.

Use all the music in A (7-10) for this track. Ones have a wonderful moment to check in with each other before turning to the neighbor for the right arm turn.

Be ready to fall back at the top of the B. Invariably someone goes forward... (often that is me!).

Come with Voices Singing Joseph Pimentel, 2012 Duple minor longways
Tune by Dave Wiesler (triple time tune)

- A** 1-4 First corners set; right-hand turn
 5-8 Second corners the same, end facing neighbors
- B1** 1-4 Four changes of a circular hey, pass neighbor right to begin
 5-8 Left-hand star once around
- B2** 1 Taking two hands with partner, first corners draw partner out of the set
 2-3 Partners 2-hand turn
 4 Second corners draw partner back into the set
 5-6 Ones cast down *while* twos lead up
 7-8 Mirror turn single (ones down, twos up)

This is a sweet dance with a lovely tune. I love dances that are fairly easy but have unusual moments, and “Come with Voices Singing” is a fine example of that fortuitous mix.

In the A part, I prefer slow setting to the right and left as in a waltz, which is easy and fits the triple time tune. Some people might like to set forward and back instead of right and left, or try other, more involved footwork. Joseph writes, “Variations are welcome.”

The transition into the star after 4 changes (halfway through B1) is likely to be quite easy for first corners. Second corners will find the transition more easily if they think of the last change as left shoulder round halfway, and then continue to turn over their left shoulder into the star.

B2 starts like a poussette, but it is not a poussette. First corners draw their partner out of the line for what I think of as a bit of a “date.” Partners do a two-hand turn (crossing the phrase), and then second corners draw their partners back to home place. The timing is 3 steps to leave the set, 6 for the 2-hand turn, and 3 more to return to place.

The cast and lead has a timing subtlety to consider. Often in similar circumstances, the twos would take 3 steps to meet and 3 steps to lead up, while the ones cast in 6 steps. Here twos are already joined by 2-hands and do not need to “meet.” I see two choices for how to handle this:

1. The twos can lead up in three steps (bar 5) and then make a more expansive turn single in 9 steps, or
2. The twos can wait 3 beats and then lead up, so that their turn single up parallels the ones’ turn single down.