

## Notes for Deep Dive #11

David Smukler, January 17, 2020

### *The Jovial Beggars*

The Dancing Master, 1718

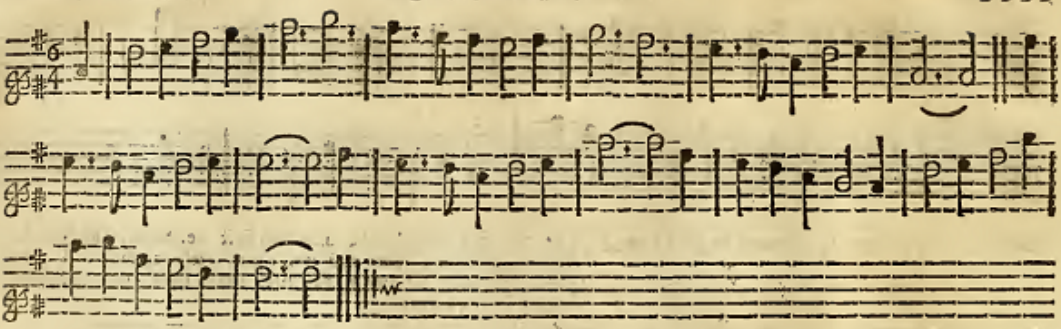
Duple minor longways

As reconstructed by Charles Bolton, 1989

- A1** 1-4 Couple 1 chase counterclockwise halfway, ending below and crossed over, twos moving up  
5-6 Ones cross back to their own side by left shoulder
- A2** 1-4 Similarly, couple 2 chase clockwise halfway, ending below and crossed over, ones moving up  
5-6 Twos cross back to their own side by right shoulder (*all are home*)
- B1** 1-4 Ones lead down the center, change hands, and return just in time for...  
5-8 Gate turn with neighbor, ones going forward, all the way round to a line-of-4 facing up
- B2** 1-4 Line up a double and fall straight back  
5-8 Ones lead up and cast down, *while*  
Twos meet behind ones and lead up

Below are the original directions. Notice that the twos get much more to do in Bolton's reconstruction!

The Jovial Beggars. Longways for as many as will. ⊙⊙⊙⊙  
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The 1. man cast off below the 2. man into the 2. wo's place, the 1. wo. follows her Partner into the 2. man's place, *To the first Strain once.* The 1. wo. in the 2. man's place cast up into her own place, and the man follows her into his own place. The 1. man take his Partner and lead through the 2. cu. and back again and cast off; *The second Strain once.* All four lead up hands a-breast, lead through and cast off into the 2. cu. place; *The second Strain twice.* The rest do the like.

The 1. man cast off below the 2. man into the wo's place, the 1. woman follows her Partner into the 2. man's place. *To the first Strain once.* The 1. wo. in the 2. man's place cast up into her own place, and the man follows her into his own place. The 1. man take his Partner and lead through the 2. cu. and back again and cast off; *The second Strain once.* All four lead up hands a-breast, lead through and cast off into the 2. cu. place; *The second Strain twice.* The rest do the like.

**The Beggar Boy** The Dancing Master, 1651  
 Three-couple longways, no progression

**Part I**

- A1** 1-4 Up a double and back
- A2** 1-4 That again
- B1** *Scatter:*
  - 1-4 Ones and threes face out (twos continue to face in), and all forward and back
  - 5-8 On each side of the set, circle left 3-hands once around
- B2** 1-8 Repeat B1

**Part II**

- A1** 1-4 Partners side right shoulder to right (*some communities use "swirly siding"*)
- A2** 1-4 And side left
- B1** *End couples change places:*
  - 1-4 Ones down the center, *while*  
 Threes up the outside, *and*  
 Twos fall back, come forward
  - 5-8 Top 4, circle left *while* bottom couple set and turn single
- B2** 1-8 Repeat B1, ones coming up the center and threes down the outside

**Part III**

- A1** 1-4 Partners arm right
- A2** 1-4 And arm left
- Parallel heys:*
- B1** 1-4 Lines-of-3 fall back, come forward  
 5-8 Twos face up, half hey-for-3, ones and twos pass right to begin
- B2** 1-4 Lines-of-3 fall back, come forward  
 5-8 Twos face down, finish the hey, ones and twos pass left to begin

"I am the first  
 the last  
 the only  
 I am but one of a million others..."

-Nikki Herbst

| The Beggar-boy.                              |      | Longways for six.   |  | ○○○<br>))) |  |
|--|------|---|--|------------|--|
|  |      |   |  |            |  |
| Lead up all forwards and back ♪ That again ♪ | That | First and last on each side to the wall, while the 2. cu. meet, back all to your places, men hands and go half round, we. doing the like ♪ All that again ♪ |  |            |  |
| Sides all ♪ That again ♪                     |      | First and last meet and change places, while the 2. Cu. go back and meet, first four hands and go round, while the other set and turn S. ♪ All this again.  |  |            |  |
| Arms all ♪ That again ♪                      |      | Back all a D. meet half the S. Hey ♪ That again ♪   |  |            |  |

Most of the dances from the many editions of *The Dancing Master* (Playford) are longways dances. However, a much larger proportion of the dances from the very first edition (1651) were set dances. Several of these use the characteristic “USA” figures (up a double / siding / arming). This is a beautiful example. Note that there is no progression. You can learn one part only.

Several moments in the dance reward careful timing. My personal favorite is in each B-section of Part II when for one brief instant all six dancers are lined up across.

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### ***Follow Me***

David Smukler 2020

Duple minor longways

Tune: *The Call*, by Judith Cooper (2006), 4 steps per bar

- A** 1-4 Ladies\* lead a dolphin hey on gents' line: Lady 1 (followed by lady 2) pass gent 2 by the left to begin; lady 2 takes the lead to complete the loop to the left; as they loop right at the top, lady 1 retakes the lead; finish with ladies crossing back to their own side in progressed place
- 5-8 Similarly, gents lead dolphin hey on ladies' line: Ones pass right to begin; gent 2 follows gent 1, but takes the lead as they complete the loop to the right; then gent 1 retakes the lead as they loop left at the top and cross back to their own side  
*(all are progressed)*
- B** 1-2 Ones, a long cast up to original places *while* twos meet, lead down, and fall back to line
- 3-4 Partners set and turn single
- 5-6 Half poussette clockwise
- 7-8 Same four right-hand star once around

Understanding the heys is the key to this dance. First of all, they are “dolphin” heys. This means they are heys-for-3, but two dancers act as unit, so all four dancers are involved. The two cooperating dancers take turns being in the lead. Each time they round the bend on the outside of the hey, the lead changes. This is a good hey to learn by experience!

In a longways set, a dolphin hey would typically moves across the hall; *these* heys move up and down on each side of the set in turn, as in the dance “*Jack’s Maggot*.” For this reason, changing the lead in these dolphin heys involves “going wide” rather than “going long,” so that crowding is reduced. Lady 1 begins the first hey dancing between the two gents and continuing wide. Meanwhile, lady 2 follows her between the gents but immediately does a tight counter-clockwise loop at the bottom, thereby taking the lead. Rounding gent 2 at the top, it is lady 2 who goes wide out the side, while lady 1 does a tight clockwise loop to regain the lead. Gents, of course, do the same sort of thing in A2. Interestingly, the heys quietly get everyone progressed.

Note that since all four dancers are in one line during the hey, going wide will not interfere with neighboring sets. In the first hey, for example, everyone is in the gent’s line. This means “going wide” will not inconvenience the ladies’ line in an adjacent set, because no one is there!

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\* I would welcome ideas for how one might write these directions positionally, without referring to gender roles.

## **Revelations**

Jenna Simpson 2017

Duple minor longways

Tune: She's Sweetest When She's Naked

- A1** 1-2 Partners right-hand turn halfway to trade places  
3-4 Partners set right and left  
5-8 Those in first corner positions (*this time it is the original second corners*) dance clockwise around neighbor and back to place
- A2** 1-4 Repeat A1: Partners right-hand turn halfway and set  
5-8 First corners dance clockwise around neighbor and back to place
- B1** 1-4 Half hey-for-4: To begin, first corners pass left shoulders, *while* second corners cast right into neighbor's place  
5-8 Coming out of the hey, first corners meet with a left-hand turn  
*Meanwhile* second corners finish their last loop in the hey and then fall in behind their partners giving left hands to form a left-hand star, which turns until all are home
- B2** 1-4 Set and link: Joining inside hands with neighbor, all set right and left, then turn over right shoulder into neighbor's place (second corners cast up or down *while* first corners curl through the inside) (*progression*)  
5-8 Circle left once around

Roles in this dance depend on which corner you begin on, not which side of the dance. I would encourage you to practice both roles. Whichever side of the set you begin on, you can do this by alternating dancing as a one or a two.

At the end of each A, those on the right diagonal dance clockwise around their neighbor. As you move down or up the center of the set, you can acknowledge the corners you pass going the other direction before you turn right to loop around your neighbor and back to place. This wonderful interaction opportunity sometimes get passed up.

Technically the half hey-for-4 in B1 is on the first corner diagonal. However, dancers tend to straighten the hey out such that it moves across the set. This is not a problem worth fighting. Also, although everyone starts the half hey together at the top of B1, this is less obvious to the second corners, who begin on the outside loop of the hey by casting up or down.

Corners enter the left-hand star by turns. First corners are coming together in the center as their half hey ends, well positioned to give left hands to begin the star. As they start to turn, second corners finish the last loop of their hey, fall in behind their partner, take left hands, and the star is turning. B1 ends with all home just as the phrase ends, a magic moment! Retain hands with neighbors as you ease out of the star.

The progression is "set and link," a figure borrowed from Scottish country dance. Everyone changes places with their neighbor by turning over the right shoulder. Having inside hands joined while you set will automatically put you inside or outside the set as need be for the change.

The name of the tune, apparently, does not refer to a woman, but to whiskey. "Naked" is another term for "neat" (no ice).