## **Notes for Deep Dive #12**

David Smukler, February 7, 2021

**The Female Saylor** Recuëil de Contredanses (Feuillet), 1706 Duple minor longways As reconstructed by Pat Shaw, 1965

- A1 1-4 Ones lead up through one couple and cast back
  - 5-8 Ones lead down through one couple and cast back
- A2 1-4 Ones half figure-8 through the couple below
  - 5-8 Ones right hand turn once around and face down
- **B1** 1-4 Neighbors back-to-back
  - 5-8 Neighbors 2-hand turn
- **B2** 1-4 Partners back-to-back
  - 5-8 Ones 2-hand turn halfway and cast down *while* Twos 2-hand turn once around and lead up

The challenge in this dance is for the ones to move quickly and purposefully in the A parts (especially A1) so that they can begin each new movement exactly at the top of the phrase. Just how fast you must move might not be obvious when solo dancing in your living room....

In A1, couples on the ends will be leading through an imaginary couple.

Those not facing down after the right-hand turn at the end of A2 do a "polite turn" to do so.

Alternate ending for the twos: B2 (5-8) 2-hand turn once around while moving up

Surge David Smukler 2020 Duple minor longways

Tune: Surge, by David Smukler, 3 steps per bar

- A1 1-2 With partner across: right shoulder side-by-side siding, turn single left back to place
  - 3-4 First corners orbit halfway counterclockwise, end in each other's place
- A2 1-2 With partner on the side: left shoulder siding, turn single right
  - 3-4 Second corners orbit halfway clockwise, end in each other's place
- **B1** 1-2 Circle left halfway (all are home)
  - 3-4 With former neighbors, left-hand star once around
  - 5-6 Original foursomes circle right halfway
  - 7-8 With *next* neighbors, right-hand star once around
- **B2** 1-3 Partners back-to-back
  - 4 Partners right-hand turn halfway, tug into...
  - 5-8 Four changes of rights and lefts

In B1, the half circles have ample time, and at the end of the phrase dancers orient as needed for the star. (In each case one partner walks right into the star while the other does a bit of a flip to get going.) Then the stars surge forward to get all the way around in six steps. I'm not sure this will work. Please feel free to offer feedback.

**Old Batchelor** The Dancing Master, 1695 Duple minor longways As reconstructed by Christine Helwig, 1995

- A1 1-4 Ones cross and cast down and around into the center of a line-of-4 facing up
  - 5-8 Up a double and back, neighbors face
- A2 1-4 Neighbors swirly siding once, ones finish by turning over right shoulder to face each other in the center
  - 5-8 Ones 2-hand turn 1<sup>1</sup>/<sub>4</sub> (lady 1 is facing down and gent up)
- B 1-2 Ones join hands with lady 2, circle left until lady 2 is above, then ladies drop joined hand to bring in gent 2
  - 3-6 All four circle left until ones are home (twos are improper)
  - 7-8 All turn single left, face partner across
  - 9-10 Two quick changes of a circular hey
  - 11-12 Ones do one change more

## **Original Text:**

The I. cu. cross over below the 2. cu. then all four lead up hands a-breast, the I. man side with the 2. wo. and the I. wo. side with the 2. man at the same time, then the I. man turn his own Partner with both hands round till he come to the lower side, then the I. cu. take the 2. wo. and all three hands half round, then the 2. man take hands between the two we. and go hands half round, then all four turn S. then right and left with their Partners till the I. cu. comes into the 2. cu. place.

The tune is by Henry Purcell. It is a song from a play called, "The Old Batchelor."

Most of the variation in interpretation is about how the B part works. "Hands half round" (circle half) happens twice. The first circle is fairly unambiguous. The first couple and second lady are specified, and it is "all three hands half round." But what exactly do the words, "then the 2. man take hands between the two we. and go hands half round" mean? In other interpretations it means a new circle of three with the two ladies and second gent. Here, though, Christine Helwig has found a different but ingenious possibility, which is that gent 2 joins the others in a circle of 4. This happens also to fit beautifully to the tune. Other interpretations add another turn single between the two circles to fill out the phrase.

**Come Let's Be Merry** The Dancing Master 1728 Three-couple longways As reconstructed by Tom Cook, 1982

- A1 1-2 Ones facing up, wheel counterclockwise as a couple to face the twos, lady going forward (ones are improper)
  - 3-4 Honor the twos, then change hands to face up again

## Repeat 1-4

- 5-6 Ones wheel counterclockwise to face down, gent forward (now ones are proper)
- 7-8 Honor the twos, then change hands to face up again
- A2 1-4 Ones cast down 1 place while two slead up
  - 5-8 Ones cast to the bottom *while* threes lead up
- **B** 1-4 Ones lead (or waltz) up the center to the top
  - 5-8 Ones cast down 1 place *while* threes move down
  - 9-10 In a ring-of-6, balance in and out, simultaneously moving one place to the left
  - 11-14 Repeat twice, ending all improper
  - 15-16 Partners 2-hand turn halfway

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

Although this extremely sweet set dance is fairly straightforward, it does contain a few challenges that are worth noting.

- 1. Ones sometimes find A1 disorienting. Cues that might help:
  - o Always begin the phrase facing up
  - o Wheeling is always counterclockwise, that is, right-hand person forward
- 2. It takes planning ahead to use all the music in A2, and the dance is most satisfying if you do not arrive early. To accomplish this, either use a lot of space, or (if space is not available) use smaller steps.
- 3. Something about the tune seems to encourage what I call "wafty" dancing, meaning dancing with flourishes and courtesies exaggerated until they look like parodies. I recommend instead striving for a feeling of comfortable and natural movement.

One last note: Notice that the twos have already moved up to the top place in A2 (1-4). They may be tempted to move up again in B (5-8), just because it is so common for the couple below to move up as ones cast down. But, they should resist this temptation and stand their ground. Instead, let the threes move down to make space for the ones in middle place. This prevents the sets from migrating up the hall.