

## Notes for Deep Dive #13

David Smukler, February 21, 2021

I recently completed an online course led by Brooke Friendly on the topic of global/positional calling. *Global Terminology* is used to encourage people to see overall patterns in the dance. It uses language that refers to dancers' positions within the set instead of gendered terms or other role names not intrinsic to the dance itself. *Positional Calling* is a newer term, and another way to get at the same basic idea, namely a focus on where you are in the set/dance ("If you are here now, do this"), rather than assigning role names. In many cases, global or positional calling can be done with no changes to terminology at all. At other times, changes are necessary, but I have been noticing that these frequently can improve dancers'/callers' understanding of the figures.

An example of global/positional terminology is to change how the lines of a longways set are identified to eliminate gendered terminology. Brooke uses the terms "right file" and "left file" for this. As you face up, the person on the right is in the right file, and vice versa. Using right/left files is helpful when writing down instructions for a dance, but rarely necessary when teaching a group. Instead, you can refer to environmental landmarks, such as "the clock wall."

Sharon Green, who was also in this course, suggested that the term "trio" might be useful at times, and I'd like to try that out with you this week. A "first trio" would be first corners plus the other #1 dancer; a "second trio" would be second corners plus the other #1 dancer.

### ***Jack's Maggot***

The Dancing Master, 1703

Duple minor longways

As reconstructed by Cecil Sharp, 1922

- A1** 1-8 First trio hey-for-3 on the right file, first corners pass right shoulder to begin
- A2** 1-8 Second trio hey-for-3 on the left file, second corners pass left shoulder to begin; end at home
- B1** 1-4 Right hands across star (*consider skipping*)  
5-8 Left hands back
- B2** 1-2 First corners change places  
3-4 Second corners the same  
5-6 Circle left halfway  
7-8 Ones cast down *while* twos lead up

Usually the heys in both A-parts occur along the line as described above: the first hey (A1) in the right file and the second (A2) in the left. One variation is to do the heys on the diagonal. The first hey would happen on the right diagonal and the second on the left. As corners pass to begin the hey, the other dancer in the trio simply crosses to partner's place to clearly establish the diagonal.

To skip or not to skip? I love the joyful energy of skipping, and I also enjoy the contrasting textures in this dance when skipping happens in B1 (and not elsewhere). Sharp, however, does not call for skipping in Jack's Maggot, although he does specifically describe skipping in other dances. Unless you are doing a display dance, I think it is fine to skip "as desired."

The corner changes in B2 are by right shoulder.

## ***Hambleton's Round O***

The Dancing Master, 1703

Triple minor longways

As reconstructed by Bernard Bentley, 1962

- A** 1-2 Ones cast down one place *while* twos move up  
3-6 Heys-for-3 across, ones face the right diagonal and corners pass left to begin  
7-8 Ones 2-hand turn in middle place
- B** 1 First diagonal trade places  
2 Second diagonal the same  
3-4 Circle left halfway and turn single right  
5-8 Four changes of a circular hey, starting with partner

The B-part does not involve couple #3 at all.

B (3-4) is quick; dancers are often encouraged to “leave out the turn single if necessary.” I agree that it is better to omit it than to be late for the changes that follow. However, “turn single” is part of the original 1710 instructions, and it is really fun when you nail it. Anticipate each move: from the corner crossing, move directly into the half circle, and circle with intention going halfway around in 3 beats, saving the last 3 for the turn. Also, despite how we often describe a turn single, in this situation do not try to “walk around the pizza.” It is a pirouette in place.

Notice that the first half of the B-part is identical to Jack’s Maggot. This is a common pattern in many of the old dances. (Hole in the Wall is another example.) Unlike in Jack’s Maggot, however, I use the terms “first/second diagonals” rather than corners. Diagonal is more positional. Whoever is on that diagonal is the one to move. In this dance it is the original second corner people who happen to be on the first diagonal at the top of the B-part. So, using positional language avoids ambiguity.

There is a theme for today’s Deep Dive: heys! This dance has the same heys-for-3 across as Key to the Cellar, which we did in an earlier Dive, except that these heys begin in the middle of a phrase. During the heys, everyone moves throughout. Here’s what I wrote about heys in Key to the Cellar, which also applies to Hambleton’s Round O:

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. 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.

I also make a distinction between the calls “rights and lefts” (with hands) and “circular hey” (without hands). This dance uses the latter. A circular hey is indeed a hey, because you pass successive people by alternate shoulders. In circular heys you never run out of people or have to turn around. Hambleton’s Round O includes both varieties of the hey.

## *Ambidexterity*

David Smukler 2020

Duple minor longways

Tune: 30<sup>th</sup> Anniversary (Irish slip jig, 3 steps per bar)

- A1** 1-4 Four quick changes of a circular hey, pass partner right to begin
- A2** 1-2 Partners right shoulder round
- 3-4 Neighbors gate clockwise, first corners forward
- B1** 1-4 Begin a full hey-for-4, first corners pass left to begin
- B2** 1-2 Complete the hey
- 3 First corners cross by right shoulder
- 4 Second corners the same
- C1** 1-3 Circle left all the way round
- 4 Partners 2-hand turn halfway to proper side
- C2** 1 Balance back
- 2-4 Partners back-to-back

There are three steps per change on the circular hey in A1.

Like Hambleton's Round O, *Ambidexterity* includes both a hey across and a circular hey. Unlike Hambleton's Round O, the hey across is for four dancers rather than three. Everyone can still get moving at the same time. First corners pass left in the center to begin. Meanwhile, second corners (who have just come out of the gate figure moving back) can ease to the left as they back up, moving clockwise around the outside loop of the hey. Trying to count your way through the hey across may be confusing (18 steps for 8 changes). However, you have a "B and a half," and the timing should be quite comfortable. The final half of B2 should allow just enough time for the corners to each cross.

You might notice that I used the familiar sequence "corners cross and circle left" in this dance, but the figures feel quite different in this context.

This dance was originally composed in the summer of 2018. The title comes from the fact that I used a left-hand open chain (usually an open chain begins with a right hand). That figure was dropped in the process of revision, but there is something about the title that seems to go with this upbeat tune, so I decided that the title could remain, and did not have to make literal sense.

## Noisette

Philippe Callens, 2004

Duple minor longways

- A1** 1-4 Right-file dancers lead between their opposites and cast back to place  
5-6 Second diagonals change places by right shoulder and face back in  
7-8 All cast right to move 1 place clockwise (*all now improper*)
- A2** 1-8 Repeat A1 from new positions (*all are home*)
- B1** 1-3 Ones dance individually clockwise (right shoulder) around neighbor, once round...  
4 ...and a quarter more to end in a line-of-4 across; *all face neighbors\**  
5-8 Half hey-for-4 across, 3 steps per change, neighbors pass right to begin
- B2** 1-2 Twos dance individually clockwise around neighbor, just three-quarters around to end above; *ones about face at the end of the phrase so that all face clockwise\**  
3-4 Single file clockwise halfway round, face partner across (*all are home*)  
5-6 Partners balance forward and back  
7-8 Ones cast down *while* twos lead up

The half hey at the end of B1 is slower than many people expect it to be. A good challenge is to control your movement so that you never stop moving, but do not get through the hey early.

\*At the end of each of the two clockwise orbits (dancing around the neighbor), the stationary dancers are (mostly) not facing the correct way for the next figure. In B1, one of them who ends up on the inside turns to face out (toward neighbor), ready for the half hey. In B2, both flip around, ready for the single file. Each of these turns happens at the end of the phrase

Note also that the twos' orbit is half as long as the ones'.

### BONUS: Last session's extra dance

## Shandy Hall

George Middleton, 1977

Four-couple longways

- A1** 1-4 Top six circle left halfway *while* bottom couple right-hand turn once  
5-8 Bottom six circle left halfway *while* top couple right-hand turn once
- A2** 5-8 Repeat A1 (*All are home, but on the opposite side*)
- B1** *Top couple progress to the bottom:*  
1-2 Ones and twos, star right halfway  
3-4 Ones and threes, star left halfway  
5-6 Ones and fours, star right halfway (*All are on original side*)  
7-8 All step right and honor
- B2** 1-4 Partners left-shoulder back-to-back  
5-8 Partners set and turn single

Ends in 2-3-4-1 order. Repeat three more times to place.

During the A parts, each half circle ends across from partner.