

DANCE NOTES FOR [NO] HANDS ACROSS THE WATER WORKSHOP

Saturday, September 12, 2020

by Brad Foster

General Notes

I have chosen dances both because of their wonderful music and their teachable moments. The main focus of the workshop is timing, with a particular emphasis on the fundamentals of starting and ending figures on time and on dancing in sync with both the music and any other dancers. For some of these dances, those fundamentals (and having universal agreement on timing) are critical for full enjoyment of the pattern.

These instructions are meant for dancing in non-COVID times, i.e. for in-person teaching with a full set of dancers; modifications will likely be made for solo- and duo-dancing. Instructions are given using the old role-designations "women" and "men"; anyone can dance any role. Indeed, in dancing in solos or duos you may wish to change both positions and roles.

When known, earliest modern publication (not authorship) dates are given for each dance.

Karen Axelrod will be playing the music from her home while I call from mine. Because of the limitations of Zoom, we've chosen not to do both at the same time. In a few instances we've prepared recordings so that I can call over snippets of the music.

NEVER LOVE THEE MORE

A beautiful tune with a straightforward dance; a great dance and tune for working on the basics of timing and phrasing. Note: for this workshop I will leave out the final ending.

Reconstructor: Cecil Sharp [1922; DM 17th Ed. 1686]
Formation: Longways duple minor
Music: *Never Love Thee More*; 6/8; G; *Barnes Vol 1*
Source: *Country Dance Book 6*; *The Playford Assembly*; *Dances for Vol 6*
Recording: many, including: *Turning of the Hour*, *Vol 6: At the Ball*, *The Introduction*

Introduction:

A 1-4 Facing up: all slow step & honor right (4 counts), then left.
5-8 Facing partner: all slow set & honor right, then left.
9-18 Facing up: all lead up a double and fall back; repeat.

Repeated Figure:

A1 1-4 Partners right shoulder back to back.
5-8 Partners left shoulder back to back.
9-16 1s dance whole fig. 8 down through 2s. (*Skipping.*)
A2 1-4 All circle left 1/2, then neighbors fall back.
5-8 Partners change places (and turn back to face).
9-16 All right-hand star, then left-hand star.

Ending:

A 1-8 Facing up: all lead up a double and fall back; repeat.
9-12 Facing partner: all slow set & honor right, then left.
13-16 Facing up: all slow set & honor right, then left.

NOISETTE

Another beautiful tune and a gorgeous dance when danced strictly to the phrase. The tune is triple time, some figures are spacious, the dance includes a hey, several places require strict timing; the beauty of these elements are diminished by the tendency in ECD today for fuzzy timing. We will work on fine-tuning timing and phrasing to bring out the full glory of this dance. Warning: my peers don't all agree on the timing or transitions! To fulfill the beauty of this dance, it is best to have consistency of timing by following the lead of the teacher of the moment.

Author: Philippe Callens [2004]
Formation: Longways duple minor
Music: *Noisette* by John Stapledon; 3/2; Bb; *Barnes Vol 3*
Source: *Seasons of Invention*
Recording: *Seasons of Invention*

- A1 1-4 Women lead between men and cast back to place (12!).
5-6 Dancers in 2nd corner position change places passing right (5); all turn right to face partner (on count 6!).
7-8 On 1st beat of bar 7!: all cast clockwise (right) and move one position around minor set. *All in partner's original place, improper.*
- A2 1-4 Men lead between women and cast back to place (12!).
5-6 Dancers in 2nd corner position change places passing right (5); all turn right to face partner (on count 6!).
7-8 On 1st beat of bar 7!: all cast clockwise (right) and move one position around minor set. *All in original place.*
- B1 1-4 1s individual dance clockwise around neighbor 1-1/4 (12!) ending in line of 4, 2nd woman waiting 9 counts then turning right to face out (to face W1) on last 3 counts.
5-8 All dance 1/2 straight hey for 4 (3 full counts per change, neighbors passing right shoulder to start, starting on time and ending on time).
- B2 1-2 2s individual dance clockwise around neighbor 3/4 into 1s place improper (6) *while* 1s wait (3) then individually turn right into 2s place improper (3), all facing clockwise around the minor set.
3-4 All orbit 1/2 way around minor set to original place.
5-8 Partners balance forward and back, then 1s cast while 2s lead up to progressed place.

MILE OF SMILES

An upbeat, lively tune paired to a dance with particular moments of wonderful flow.

Author: Joseph Pimentel [2014]
Formation: Longways duple minor
Music: *Mile of Smiles* by Dave Wiesler; 2/2; C; *Barnes Vol 3*
Source: *The Goldcrest Collection*
Recording: *Turning of the Hour; The Goldcrest Collection*

- A1 1-8 1st corners set forward, turn single back to place, then 2-hand turn to place.
A2 1-8 2nd corners set forward, turn single back to place, then 2-hand turn to place.
B1 1-4 W1 turn out and cast down outside W2, M1 following (4); 2s individually moving up into 1st place *while* W1 continue to lead M1 into 2nd place improper (4), and with 2s individually turning right to face down at the end.
5-8 Neighbors right-hand turn once around.
B2 1-4 W2 turn out and cast down outside original place, M2 following (4); 1s individually moving up into 1st place improper while W2 continue to lead M2 into 2nd place improper (4), and with 1s individual turning right to face down at the end.
5-8 All right-hand star 1/2, then turn single left into progressed place.

Additional Notes

- B1&2 1-4 Although the movement for the top couple is broken out into two bits above, it is danced as one fluid movement going 1/2 way around the outside of the minor set (with the leading woman turning right to cast down to start). However, because so many rush this movement, the bottom couple often feels compelled to lead up early to get out of the way. The answer is for the leading woman to pace herself, to aim to be outside the set after B 1-2. Having the couple moving up individually turn right into the next movement is a wonderful grace note.

REBECKA RIDINGHOODE

Another challenge similar to Noisette but with key figures where moving quickly (and moving right on beat one) are critical.

Reconstructor: Andrew Shaw [2009; Walsh 24NCD 1713]
Formation: Longways duple minor
Music: *Rebecka Ridinghoode; 3/2; G; Barnes Vol 3*
Source: *Farnicle Huggy*
Recording: *Turning of the Hour; Farnicle Huggy; Inner Spaces* (listening music)

- A 1-2 1s cross passing right, go outside and below, meet in 2nd place and face up *while* 2s meet (while 1s cross), then lead up and turn out to face down (6!).
3-4 Neighbors back to back, 1s between 2s to begin (M2 & W1 start passing left; 6!).
5-6 1s 1/2 fig. 8 up through 2s while 2s move down the outside then lead back up the center (6!)
7-8 Partners 2-hand turn once around, opening out to place at end (6!).
B1 1-4 1s lead down through new 2s and cast back to progressed place (12!).
B2 1-4 2s lead down through original 1s and cast back to progressed place (12!).

Additional Notes

- A 1-8 These movements are QUICK. Starting on time is critical; meanwhile, starting early is not a successful solution. The fundamental pieces are strongly moving forward on beat 1, dancing with lilt, and having no extraneous movements. When dancing as solos or duos the challenge may be hard to feel because much of it involves moving around other dancers.

MOUNT HILLS

A wonderful old classic with a happy tune.

Reconstructor: Bernard Bentley [1965; DM 1 – 17th Ed. 1921]

Formation: Longways duple minor

Music: *Mount Hills; 2/2; D; Barnes Vol 1*

Source: *The Fallibroome Collection 2; The Playford Assembly; Dances for Vol 6*

Recording: many, including: *Turning of the Hour Vol. 6: At the Ball; Early Instincts*

- A1 1-4 1s cross passing right and go outside and below *while* 2s WAIT, then move up.
5-8 1s 1/2 fig. 8 up through 2s. (*Skip-change.*)
- A2 1-4 2s cross passing right and go outside and below *while* 1s WAIT, then move up.
5-8 2s 1/2 fig. 8 up through 1s. (*Skip-change.*)
- B1 1-4 1st corners change passing right shoulder (4); 2nd corners change passing right shoulder (4).
5-8 All circle left 1/2 way (4), then turn single RIGHT (turning in, in order to lead into next figure; 4).
- B2 1-4 Partners back to back.
5-8 3 changes of rights & lefts without hands, passing right shoulder to start, with 1s turning right to face partner at the end in order to cross again at the start of next A1. (*Skip-change.*)

ALICE

For the enjoyment of the music and movement.

Author: Philippe Callens [2002]
Formation: Longways duple minor
Music: *Siciliano* by Telemann; 3/4; A; *Barnes Vol 2*
Source: *Antwerp Antics*
Recording: *Vol. 13: Mrs. Beveridge's Triumph; English Echoes*

- A1 1-4 1st corners set right and left in place (3 counts each), then right-hand turn 1/2.
A2 1-4 2nd corners do the same.
B 1-2 Partners facing with no joined hands: all balance back (step-close) twice.
3-4 Partners change passing right, turning if/as necessary to face clockwise around the minor set.
5-8 All dance single file circle clockwise once around.
9-12 Partners 2-hand turn once around.