

Dances for Richmond Program

of April 30, 2011

by Victor Skowronski

The dances in this document were selected for the Richmond dance called by Victor Skowronski. Below is a list of dances with some descriptive material. Following the list are the dance instructions themselves.

Name	Meter	Key	Tune	Composer
The Civil Engineer	4/4	D Dorian	Ronde I	Tielman Susato
Companions	4/4	D Dorian	Ronde II	Tielman Susato
John's Maggot	4/4	G Dorian	Ronde VII	Tielman Susato
O, Susato	4/4	C	Ronde IX	Tielman Susato
Albany Assembly	4/4	C	La Morisque	Tielman Susato
Bunchley's Bransle	4/4	C	Les Quatre Bransles	Tielman Susato
Rose Without a Thorn	2/4	G Dorian	Hellas, Madame	Henry VIII
Tenth Anniversary Idyll	3/4	G	Minuet in G	JS Bach
Barbara's Maggot	3/4	C	Minuet from the Royal Fireworks	GF Handel
Harvard Assembly	2/4	D	Contradance #4, K462	WA Mozart
Rafe's Waltz	3/4	Eb	Cutty Wren	Traditional
Alex and Charles	3/4	F	Be Thou My Vision	Irish Traditional
First Baptist Assembly	6/8	F	Give Me a Boat	Leslie Lassetter
Nancy's Distraction	4/4	G	New Year's Eve	Leslie Lassetter
Cool Breezes	3/4	G	Cool Breezes	Leslie Lassetter
Would You	3/4	F	Would You	Leslie Lassetter
Bittersweet	3/4	F	Bittersweet	Chris Rua

1. Dances for tunes of Tielman Susato

The Civil Engineer The name is something of a pun, with "Civil" being both a class of engineers and a synonym for polite. The dance makes use of the orientation of the dancers as they come out of their turns to orient them in the direction of their next figure.

Companions: The moral behind this dance is "If at first you don't succeed, try, try again." I had written two previous dances for the tune but neither worked. The third one was a charm, however.

The tune is played at a tempo that is considerably faster than what is heard in concert. When I first called it at Pinewoods, Gene Murrow suggested the faster tempo and it made a world of difference. I suspect that the tempo we use was the original one. At some point, however, musicians thought it sounded better at the slower tempo and that became the standard.

John's Maggot: This dance is named for John Huhn, the person who introduced me to English country dancing. It features a Morris Hey.

O, Susato: I am a fan of Baroque trumpet music. I heard this tune on the Canadian Brass CD, *Renaissance Men*, and realized that as a dance tune, it needed a dance. This may be one of the best examples of bringing out the dance already in the music. The last section seemed natural as “Up a Double”. Arming seemed reasonable for the beginning, so a “Reverse USA” format became the natural result.

Albany Assembly: I wrote this dance to honor the English country dance group led by Nancy Yule in the Albany area. Nancy was kind enough to let me try out the dance after one of her board meetings.

The tune for this dance is the quintessential Renaissance dance tune. As such, it belongs in the class of tunes that, if there isn’t an English country dance for it, there should be.

Bunchley’s Bransle Bunchley is a character from George Bernard Shaw’s play *Arms and the Man*. I liked the alliteration. Also, Bunchley is a Swiss fighting for the Austrians in Bulgaria. I thought it would be appropriate as I am an American of Polish origin writing English country dances to the music a Swiss composer who worked in Holland.

2. Dances for tunes of Baroque and Classical Composers

Rose Without a Thorn This is to a tune credited to Henry VIII. I thought Henry should be represented in the English country dance repertoire.

Tenth Anniversary Idyll John and Sharon Shenkl commissioned this dance from me to mark their tenth anniversary. Shortly after I received the commission, I heard the tune on the radio. I immediately that it had to be the tune for the dance. The association of the tune with Bach’s wife, Anna Magdalena, corresponded nicely with John and Sharon.

Barbara’s Maggot Barbara Ruth challenged me to write a dance for her one year when I was attending the New Haven Ball. I missed her deadline but eventually came up with this dance.

There is a St. Barbara who is the patron saint of artillery. According to her legend, she was put to death by her father for converting to Christianity. He was struck by lightning on the way home from the execution. As a result, St. Barbara became the protectress from thunder and lightning. Early canoneers also got into the habit of saying a quick prayer to St. Barbara before firing their pieces, which is how she became the patron saint of artillery. Because of the legend, the obvious piece of music was the Minuet from Handel’s *Music for the Royal Fireworks*.

Harvard Assembly Mozart wrote quite a few contradances, although they are not generally played today. I believe that the contradance form was a European version of the English country dance. This dance was written for a string quartet whose members played at the dance in Harvard Square and were to perform at the advanced dance in Brookline.

3. Dances for Folk tunes

Rafe's Waltz: I first heard the tune for this dance in Ralph Vaughn Williams *English Folk Song Suite*. For some reason, it stuck with me throughout the years. When I decided to try my hand at choreography, it seemed natural to start with that tune. I later learned the name, *The Cutty Wren*.

Alex and Charles The tune for this dance was sung at the wedding of Alex Boyers and Charles Liu by Leslie Lassetter. Alex had requested it because her mother liked the hymn. I decided to choreograph it as a wedding present.

4. Dances for tunes by contemporary composers

First Baptist Assembly: For several years, the Boston Centre sponsored a workshop where choreographers could test their dances. This workshop was held at the First Baptist Church of Cambridge on the second Saturday of each month. This dance recognizes those individuals who met to try out the dances.

Nancy's Distraction: This dance is dedicated to Nancy Yule, who runs a dance in the Albany, NY area. There were already too many "Fancy's" and Nancy did not want a maggot.

Cool Breezes This Leslie Lassetter tune is another in my study of transitions into and out of open ladies chains.

Would You This is one of my latest dances. I liked Leslie's tune very much and she was kind enough to let me choreograph it.

Bittersweet: I first heard the tune for this dance played as a closing waltz at a dance in Amherst, MA. I was intrigued by the melody and asked Chris Rhua for permission to choreograph it. She was kind enough to do so and the result is this dance.

The Civil Engineer

(Duple Minor, AAB)

Victor Skowronski

Music: *Ronde I, Pour Quoy*
Tielman Susato

A1

1-4: All side right with partner. (Shaw siding right shoulder to right shoulder)

A2

1-4: All side left with partner.

B1

1-4: First couple casts down and leads up while second couple crosses up and casts down.

5-6: First man and second woman join left hands, balance forward and backward. First woman and second man join right hands, balance forward and backward.

7-8: First man turns second woman under his left arm and changes places with her as they do so. The second man turns the first woman under his right arm and changes places with her as they do so.

B2

1-2: First couple crosses down through new second couple. The second couple leads up the outside of the set.

3-4: First couple casts up while the second couple leads down, right hand in right hand. All end in progressed place, but improper.

5-8: All balance forward and backward to partner, then the man turns his partner underneath his arm, changing places with her as he does so.

Companions

(Duple Minor, AABBC)

Victor Skowronski

Music: *Ronde II, Mon Amy*
Tielman Susato

♩ = 200
A

B

C

- A1**
1-2: All circle left without hands one place
3-4: All balance into the center of the set and back.
- A2**
1-4: Same as A1, all ending progressed and improper.
- B1**
1-4: First man and second woman start a chevron by changing places by the right shoulder. As they back into neighbor's place, the first woman and second man cast.
- B2**
1-4: All pousette halfway with the first woman and second man pushing. Partners should release early so that the second corners can continue backing up to form the ends of a line and the first corners can step into the middle of the line and face each other.
- C1**
1-6: All do six changes of a hey for four with the first corners starting by passing left shoulder. End with the first corners at the ends improper and the second corners in the middle proper facing each other.
- C2**
1-3: Second corners gypsy left shoulder three quarters while the first corners loop right. (This figure may finish early. Use the extra time on the following figure.)
4-6: All gypsy partner right shoulder one and one quarter to progressed place.

John's Maggot

(Three Couple Set, AABBCCD)

Victor Skowronski

Music: *Ronde VII, Il estoir une fillette*
Tielman Susato

The musical score consists of five staves of music in 4/4 time, with a key signature of one flat (B-flat). The first staff is labeled 'A' and contains 8 measures. The second staff is labeled 'B' and contains 8 measures. The third staff is labeled 'C' and contains 8 measures. The fourth staff is labeled 'D' and contains 8 measures. The fifth staff is unlabeled and contains 8 measures. The music is written in a single treble clef.

A

- 1-2: First and second couples set to center of foursome, while third couple sets to each other.
 3-4: First and second couples change places with diagonals simultaneously in the style of The Merry Conclusion, while the third couple change places in the style of Hole in the Wall.
 5-6: First and third couples set to center of foursome, while second couple set to each other.
 7-8: First and third couples change places with diagonals simultaneously in the style of The Merry Conclusion, while the second couple changes places in the style of Hole in the Wall.
 All end proper in the order second, third, and first couple.

B

- 1-2: Men fall back a double.
 3-4: Women fall back a double.
 5-6: All set.
 7-8: All come forward a double.

C

- 1-8: All do a Morris hey with the middle couple leading up, and the other couples casting.

D

- 1-4: The middle couple gypsies once around, while the other couples cast and change places with their opposite along the line.
 5-8: Men circle three once and a half while women circle three. All break circles and reform lines when middle person of the circle is facing inward. The final order is original second couple at the top, third couple in middle, and first couple at the bottom.

O, Susato

(Duple Minor, Improper, Four Steps per Measure, AABBC)

Victor Skowronski

Music: *Ronde IX*
Tielman Susato

The musical score is written in 4/4 time with a key signature of one flat (Duple Minor). It consists of three staves labeled A, B, and C. Staff A begins with a tempo marking of quarter note = 160. Staff B includes first and second endings. The piece concludes with a repeat sign and a fermata.

A1

- 1-2: Neighbors arm right.
- 3-4: Neighbors set and turn single.

A2

- 1-2: Partners arm left.
- 3-4: Partners set and turn single.

B1

- 1-2: Partners side (Sharp siding).
- 3-4: All pass partner by the right shoulder and cloverleaf turn single (men right, women left)

B2

- 1-2: Neighbors side.
- 3-4: All pass neighbor by right shoulder, then pass partner by left into a line of four facing up, the ones making the long cross to finish improper on the ends.

C1

- 1-2: Line of four dance up a double and back.
- 3-4: Ones cast down and half figure eight up, ending facing up at the other end of the line, while twos cross up, cast down and lead up into the center of a new line of four. (All have changed places with partner.)

C2

- 1-2: Line of four dance up a double and back.
- 3-4: Ones cast down, half figure eight up and continue down to face new twos while the twos cross up, cast down and lead up to face new ones.

Last time through (instead of C2, measures 3-4)

- 3-4: All face the presence, honor left, and honor right.

Albany Assembly

(Three Couple Set, AABB)

Victor Skowronski

Music: *La Morisque*
Tielman Susato

1A1

1-4: All go up a double and back with partner.

5-8: All set to partner and then pass right shoulders into partner's place.

1A2

1-4: All go down a double and back with partner.

5-8: All set to partner and then pass right shoulders back to place.

1B1

1-8: Mirror image hey for three.

1B2

1-2: First couple crosses down and second couple leads up the outside.

3-4: First man leads down to third woman's place. Second man crosses down to second woman's place. First woman leads up to first man's place. Third woman leads up to second man's place.

5-8: Men circle three while women circle three. Third man leads circle up into line. Second woman leads circle down into line.

2A1

1-4: All side right shoulder with partner.

5-8: All set to partner and then pass right shoulders into partner's place.

2A2

1-4: All side left shoulder with partner.

5-8: All set to partner and then pass right shoulders back to place.

2B

1-16: Same as 1B.

3A1

1-4: All arm right shoulder with partner.

5-8: All set to partner and then pass right shoulders into partner's place.

3A2

1-4: All arm left shoulder with partner.

5-8: All set to partner and then pass right shoulders back to place.

3B

1-16: Same as 1B.

Bunchley's Bransle

(Duple Minor, AABBC)

Victor Skowronski

Music: *Les Quatre Bransle*
Tielman Susato

The musical score is written in 4/4 time and consists of four staves. The first staff, labeled 'A', contains 10 measures of music. The second staff, labeled 'B', contains 10 measures, starting with a repeat sign. The third staff, labeled 'C', contains 10 measures. The fourth staff contains 10 measures of music. The key signature is one flat (Duple Minor).

A1

1-2: With the men facing up and the women facing down, all join right hands with partner and go up a double.

3-4: All step to the right into partner's place. All pass facing partner.

A2

1-2: All join left hands with partner and go down a double. The men move backwards initially.

3-4: All step to the left to return to original place. All pass facing partner.

B1

1-3: All turn partner by the right hand three quarters. All end in line up and down the set.

B2

1-3: All turn person on left by left hand three quarters. All end improper with women facing down and men facing up.

C

1-2: All go forward a double to end next to partner.

3-4: All set right and left.

5-6: All turn partner by the left hand halfway.

7-8: The first corners start a chevron by changing places, passing right shoulders.

9-10: The first corners back across the set to progressed places while the second corners cast to progresses places.

Rose Without a Thorn

(Duple Minor, AAB)

Victor Skowronski

Music: *Helas, Madame*
Henry VIII

A1

- 1-4: With the men facing up and the women facing down, join right hands and go up a double and back. The women back up initially.
- 5: All turn by the right hand one quarter to form a long line up and down the hall.
- 6-8: All turn corner by the left hand three quarters. Women turn their corner below. Men turn the one above.

A2

- 1-4: With the men facing down and the women facing up, join left hands with corner and go up a double and back. The men back up initially.
- 5: All turn corner by the left hand one quarter to form a long line up and down the hall.
- 6-8: All turn partner by the right hand three quarters to end in original place.

B

- 1-4: All circle left once around.
- 5-8: Men and women fall back a double and come forward.
- 9-10: All honor partner.
- 11-12: First man and second woman cast down and up respectively while first woman and second man lead down and up respectively, passing right shoulders. The men should end facing up and the women facing down for the next round of the dance.

Tenth Anniversary Idyll

(Duple Minor, Commissioned by Sharon and John Schenkel)

Music: *Minuet in G* from *Anna Magdalena Notebook*, 1722

JS Bach

Victor Skowronski

The musical score is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The chords are indicated above the notes. The melody is a simple, rhythmic line. The chords are: A, G, C, G, Am, G, D, G, D, G, G, C, G, Am, D, G, B, G, D, Em, A, A, G, D, A, D, A, D, Bm, G, C, Bm, Am, G, D, C, G, D, G, D, G.

A

- 1-2: All set to partner without moving forward.
- 3-4: Partners change place with a gypsy half way.
- 5-8: All pousette clockwise halfway. All end progressed and improper.
- 9-10: All set to partner without moving forward.
- 11-12: Partners change place with a gypsy half way.
- 13-16: All pousette clockwise halfway. All end home.

B

- 1-3:** First woman casts down, crosses below the second couple and ends on the outside of a line facing in. The first man follows his partner, but ends between the second couple facing the second woman. The second man faces the first woman so that the two men have their backs to each other. This figure ends before the phrase. The extra time is necessary for the next figure
- 4-8:** All do a hey-for-four with the men starting by passing right shoulders with the woman they are facing. Instead of the last change, men turn to face partner. This figure ends with the phrase but flows into the next figure.
- 9-10:** Partners gypsy three-quarters so that, facing across, the man is on the left and the woman on the right.
- 11-12:** First couple and second man circle left three places to end in progressed place. Second woman turns single to the right.
- 13-16:** All turn partner two hands.

Notes:

- 1:** The first figure of the B part ends before the musical phrase. This gives the first couple nine steps to get into line. The extra steps are needed to complete the hey by the end of its phrase.
- 2:** The last change of the hey flows into the gypsy and could be considered part of the gypsy. If done that way, however, it becomes a cross phrase figure.

Barbara's Maggot

(Duple Minor, AABB)

Victor Skowronski

Music: *Minuet for the Royal Fireworks*
G. F. Handel

The image shows two staves of musical notation for the piece 'Barbara's Maggot'. The first staff, labeled 'A', contains a melody in 3/4 time with accents (>) over the first, second, and fourth notes of the first measure. The second staff, labeled 'B', contains a melody in 3/4 time with a repeat sign at the beginning and a double bar line at the end.

A1

1-2: All lead up with two step-close steps. End the step slightly off the heel so that the dancer can sink onto the heel as part of the close (similar to a pavane step).

3-4: All cast back to place with a normal walking step for measure 3 (three steps) and a step close for measure 4 (same as measures 1 and 2).

5-6: All turn partners two hands halfway.

7-8: All turn single to the left.

A2

1-8: Same as A1 except lead down instead of up.

B1

1-6: Three changes of rights and lefts.

7-8: All turn single.

B2

1-2: First man and second woman turn by the right hand halfway to change places.

3-4: First woman and second man turn by the right hand halfway to change places.

5-6: First couple cast down and second couple lead up.

7-8: All turn partner two hands halfway.

Harvard Assembly

(Three couple set)

Victor Skowronski

Music: *Contradance #4, K 462*
Mozart

A

1-4: All turn partner by the left hand.

5-8: Second woman circle left with first couple while second man circles left with third couple.

9-12: All turn partner by the right hand.

13-16: Second man circle right with first couple while second woman circle right with third couple.

B

1-8: First woman and third man cast down and up respectively to start a hey along their lines.

9-16: The second couple start a hey across the set with the second woman passing the first man by the left shoulder and the second man passing the third woman by the left shoulder.

C

1-2: The second couple leads up the center while the first couple casts to second place.

3-4: Lines fall back a double.

5-6: Lines come forward.

7-8: All set to partner.

9-12: All circle left halfway.

13-14: All pass partner right shoulder.

15-16: All turn single left.

Rafe's Waltz

(Duple Minor, AB)

Victor Skowronski

Music: *The Cutty Wren*
Traditional

$\bullet = 128$
A

B

A

- 1-4: First corners set to each other, then gypsy halfway to change places.
 5-8: Second corners set to each other, then gypsy halfway to change places.
 9-12: All set to partner, then gypsy with partner halfway to change places.
 13-16: All set to neighbor, then gypsy with neighbor halfway to change places.

B

- 1-4: First couple lead down and turn single away from each other (man to the right, and woman to the left).
 5-8: First couple lead back to place and turn single away from each other (man to the left, woman to the right).
 9-12: All turn partner by the right hand, gradually coming closer to partner.
 13-14: First couple cast down while second couple lead up.
 15-16: All turn single away from partner.

Alex and Charles

(Duple Minor, Dance is twice through the tune.)

Victor Skowronski

Music: *Be Thou My Vision*
Irish Traditional

Chord symbols: A/B, F, B \flat , Dm, (C), F, C, C, F, B \flat , F, C, B \flat , F, Am, B \flat (C), F7(Dm), B \flat , F, B \flat , F.

A

1-4: All circle left once around.

5-8: First woman, followed by her partner, casts down and crosses to second man's place. Second couple lead up.

9-12: All go back-to-back with neighbor.

13-16: All gypsy partner by the right once around.

B

1-8: All do an open ladies chain, with the women taking right hands and the men casting over their left shoulder to start.

9-16: All do four changes of rights and lefts, starting with partner. The first couple does a fifth change to become proper. Because of the fifth change, the first two changes are done in three steps and the last three in six.

First Baptist Assembly

(Duple Minor, AAB)

Victor Skowronski

Music: *Give Me a Boat*
©Leslie Lassetter, 2001

A

B

A1

- 1-2: First corners set to each other.
- 3-4: First corners turn single back to place.
- 5-6: First corners cross by the right shoulder.
- 7-8: All circle left one-quarter without hands.

A2

- 1-8: Same as part A1, but second corners, now in first corner position, set, turn single, and cross.

B

- 1-4: All side right shoulder with partner.
- 5-8: Half double figure of eight, skipping, with the first couple crossing down and casting up while the second couple cast up and cross down.
- 9-12: All side with neighbor. The men side left shoulder and the women side right shoulder (first couple in center).
- 13-16: Two changes of rights and lefts, skipping, starting with partner.

Nancy's Distraction

(Two Couple Set, Couple Facing Couple, ABCD, Four Steps per Measure)

Victor Skowronski

Music: *New Year's Eve*
©Leslie Lassetter, 2002 / Arr. Liz Donaldson

1A

1-2: All forward a double with partner and fall back with neighbor.

3-4: All forward a double with neighbor and fall back with partner.

1B

1-4: Men do a figure eight around the women, starting by passing each other by the right shoulder.

1C

1-4: Hey for four starting with the men passing right shoulders.

1D

1-2: All star right. Men begin the star and women join in behind their partner.

3-4: All star left back to place.

2A

1-4: All side right with partner and left with neighbor.

2B

1-4: Women do a figure eight around the men, starting by passing each other by the left shoulder.

2C

1-4: Hey for four starting with the women passing left shoulders.

2D

1-2: All star left. Women begin the star and men join in behind their partner.

3A

1-4: All arm right with partner and left with neighbor.

3B-D Alternate the figures of parts 1 and 2 for this part and any repeats.

Cool Breezes

(Duple Minor, Improper)

Victor Skowronski

Music: *Cool Breezes*
©Leslie Lassetter, 2007

A

- 1-2: First couple change places with a "Hole in the Wall" style crossing.
- 3-4: Second couple change places with a "Hole in the Wall" style crossing.
- 5-8: All circle left once around.
- 9-10: All change places with neighbor up and down set with a "Hole in the Wall" style crossing.
- 11-12: All change places with partners across set with a "Hole in the Wall" style crossing. All end progressed.
- 13-16: All circle left once around.

B

- 1-2: Women start an open ladies chain by crossing by the right hand. Men cast to their original places, first man up, second man down.
- 3-4: All turn partner by left hand along the line halfway. All end with first couple on women's side, second couple on men's side, women on right.
- 5-6: Ladies continue open ladies chain by crossing by the right hand. Men move up (first man) or down (second man).
- 7-8: All turn neighbor by left hand along the line halfway. All end in progressed places.
- 9-12: All turn new neighbor by the right hand (below for first couple, above for second).
- 13-16: All turn partner two hands.

Would You

(Three Couple Set, Mixer)

Victor Skowronski

Music: *Would You*
©Leslie Lassetter

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff is labeled 'A' and contains the following chords: F, Bb, C, F, Bb, F, Bb, C. The second staff contains: F, C, F, Dm, Bb7, F, Bb, C, F. The third staff is labeled 'B' and contains: Dm, C, Dm, Bb, Am, Dm, Gm, C. The fourth staff contains: Dm, C, Bb, Dm, F, Dm, Bb, C, F. The fifth staff contains: C, F, F, Bb, C, F, Bb7, C. The sixth staff contains: F, Bb7, C, Bb, C, F.

A

- 1-2: All join right hands with partner and balance forward and back.
- 3-4: Partners change places with women turning under partner's right arm.
- 5-6: All join left hands with partner and balance forward and back.
- 7-8: Partners change places with women turning under partner's left arm.
- 9-12: First woman and third man circle the set in the style of Ashford Anniversary (third man up women's side and first woman down men's side) to end in each other's place. Others turn their right diagonal by the right hand. All end home except first woman and third man who are in each other's place.
- 13-16: All back-to-back with opposite person.

B

- 1-8: All circle left five places, ending with men and women proper and with new partners. All pass new partner by right shoulder to face that partner on improper side.
- 9-10: All fall back with neighbors along the sides.
- 11-12: Lines set in place.

13-14: Lines come forward.

15-16: End couples cross and middle couple turns single.

C

1-12: All do six changes of rights and lefts, six steps per change, with the men moving counter-clockwise and the women clockwise. The top couple starts facing down. The middle couple starts facing up. The bottom couple started facing each other.

13-14: End couples step right and honor partner, while middle couple passes partner by right shoulder.

15-16: All step left and honor partner.

Bittersweet

(Duple Minor, AABB)

Victor Skowronski

Music: *Bittersweet*
©Chris Rua

$\text{♩} = 200$
 A Dm C Am Gm Am
 Dm C Am Gm 1.A 2.A
 B Dm C Bb A
 Bb C Am 1. BbC 2. Dm

A1

- 1-2: First couple set to each other.
- 3-4: First couple gypsy halfway to change places.
- 5-6: All face up. First couple casts down and second couple leads up.
- 7-8: All turn single away from partner.

A2

- 1-2: All set to partner.
- 3-4: All gypsy with partner halfway to change places.
- 5-6: All face up. Second couple casts down and first couple leads up.
- 7-8: All turn single away from partner.

B1

- 1-8: Women start an open ladies chain with a turn by the right hand.

B2

- 1-2: All turn single right.
- 3-4: All circle left halfway.
- 5-6: First couple cross up and second couple cast down.
- 7-8: First couple cast down and second couple lead up.