La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

L'Academie Atlantienne de la Danse

Academie Officers

Chancelier:
Master Stefan of Cambion (Steve Kiefert)

Secretary & Deputy for Dance to the Atlantian Ministry of Arts and Sciences :
Lady Alexandra Scott de Northumberland

Chatelaine:
Lady Rowen ferch Rhys (Amy Neumann)

Web Minister & Chronicler:
Lady Margherita Battistina (Margaret Roe)

Contents

L'Academie Atlantienne de la Danse

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

Dance Practices

If your local group has a dance practice not listed here, or you would like to start a practice, please let us know!

Bright Hills
1st Friday each month at 8pm during the fighter practice and A&S night, in conjunction with garb night (back a week when events conflict)
Christ the King Church, 1930 Brookdale Road, Baltimore, MD 21244
Contact: Faye de Trees
at feataure@yahoo.com

Black Diamond
2nd Tuesday from 7-9pm
Lexington, VA
Contact: Lord Stefan of Cambion
4th Tuesday from 7-9pm
Salem, VA at the library
Contact: Lord Stefan of Cambion
at lanhamlaw@att.net

Dun Carraig
Site and Time TBD
Contact:
Lady Serena Giovanna de Verona
at wavqueen1@yahoo.com

Isenfir
3rd Wednesday
See http://isenfir.org/dance/home.php for more information

Lochmere
2nd Tuesday
See lochmere.atlantia.sca.org/calendar for more information

Rencester
During monthly meetings on Monday nights.

This is *La Mezavolta*, a publication of L'Academie Atlantienne de la Danse of the Society for Creative Anachronism, Inc. *La Mezavolta* is available from Margaret Roe, 11972 Robyn Lane, Princess Anne, Maryland 21853.

L'Academie
Atlantienne
de la Danse

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

Upcoming Events with Dance

Hawkwood Baronial Birthday IX May 10-12 Hawkwood
The warm winds of spring have banished the cold and frost -- come celebrate the continued reign of Baroness Deirdre and the birthday of the Barony of Hawkwood with a weekend of fighting, food and fun! There will be a Grand Ball on Saturday night (May 11) and classes during the day to teach the dances.

Summer University June 8 Berley Cort
Come learn some of the latest in Medieval and Renaissance dance!

Known World Dance
and Music Symposium X June 20-23 East
June is fast approaching so hopefully you are making your plans for a long weekend of dancing and music, color and pageantry. Dancing starts Thursday evening and runs through Sunday morning, and will include a wide range of dance and music classes, and several fabulous balls!

Pennsic War July 19-Aug 4 AEthelmearc
This year, our own Lady Margherita Battistina is serving as Dean of the Pennsic School of European Dance! There will be ten whole days of dance classes (including a track specifically for Youth and one for Beginners), eight balls, and five nights of dancing by request. In addition, there will be a Meet-the-Faculty Social on Sunday, July 28th, for everyone to come meet and support the faculty and staff of the Pennsic School of European Dance.

Two Atlantians are teaching classes and hosting balls at Pennsic this year: Lady Sonya Flicker (Patches) and Lady Margherita Battistina!

Classes:
Beginner Dance: 16th-Century Italian Dance Lady Margherita Battistina
Beginner Dance: Absolute Beginner Dance Lady Sonya Flicker
Beginner Dance: English Country Dance Lady Sonya Flicker
Chigi Dances Lady Margherita Battistina
Dancing at the Villa: Chigi Dances (Casa Bardici) Lady Margherita Battistina
Heavenly Dancing Lady Margherita Battistina
Spagniolette by Request Lady Margherita Battistina

Balls:
Cupid's Arrow Ball, Saturday, July 27 at 9pm Lady Margherita Battistina
Romance abounds in this evening's revels! There will be mixer dances for the singles, romantic dances for the couples, and entertainment between sets.
Beginner's Ball, Sunday, July 28 at 9pm Lady Sonya Flicker
All levels welcome. All dances taught. No partner needed. Musicians welcome to join the open band. Some light refreshments will be served.

L'Academie Atlantienne de la Danse

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

The Where, When & Why of Bellydance in the SCA

by Lady Álfrún ketta of Akeru Thunder (Jenn Culler)

In the SCA, there are many outlets for Middle Eastern dance. While most of them did not likely exist in a period context, attention to the atmosphere, conscious costuming choices and proper etiquette can allow our art to fold seamlessly into many events.

Hafla events are based largely around music, dance, food and other Middle Eastern arts. Often these get-togethers will have live music and an open dance floor, with perhaps a few time slots set aside for individual performances. If there is open dance feel free to get up at anytime! (You might even be making the host/hostess's life easier by doing so.)

Another popular outlet for dance in the SCA is dancing around bonfires. This typically occurs in the evenings at camping events and on most evenings of large events such as Pennsic. Again, these are often considered open dance and you can happily join in as you will.

The third common type of venue would be a staged show. This might happen as part of an A&S event, as entertainment during feast, or as a formal production like the Cure Salee or Middle Eastern Dance Expo at Pennsic.

Each type of outlet comes with its own set of "rules". These will, of course, differ for each event and you should always conform to the expectations of the hosts when making your music, costume and performance choices.

For Social Dance at Haflas and Fire Circles:

- Keep in mind that this is the time and place for everyone to enjoy dance and music. If it is very crowded, it is ok to step back for a bit and enjoy just watching the other dancers.
- You can certainly go into "performance mode" at one of these events, if space allows, but be mindful of props that take up space (veils) or dangerous props (fire and swords). If there are other dancers on the floor, it might not be the time to start showing off your latest veil tricks unless you have a lot of space to yourself. Space for props like these is a luxury at events, and you should not assume that others will clear the floor for you. The can be said for floorwork, it can be very dangerous for both you and others if you opt to do floorwork in a crowded space. Large choreographies or troupework also do not often mesh well in social dance spaces.
- Do not expect the audience to have their attention focused solely on you. If they want to watch, that is wonderful! If they don't, please don't take it personally, as some people prefer to go to events to socialize and not to watch a show. If someone is watching, and seems to be very into the activity, it is perfectly fine to interact with them as dancer.
  The word hafla means party in Arabic. It's a social event where people come to spend time with friends and have fun in their way. Many SCA haflas are just that, a party with a dance floor. It is also good to know that a hafla, when held by a local non-SCA dance community, is usually a staged show (often with a short time set aside for open dance), and it is not considered appropriate to come in costume. If you plan to attend such an event for the first time, contact the host or regular attendees to learn how their events work.
- Sometimes it is nice to help a newer dancer get out there and start moving. Often experienced dancers enjoy others looking to them for help on the dance floor.

L'Academie Atlantienne de la Danse

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

Remember too that sometimes this is a dancer's only chance to just let loose and not teach or perform, and it should never be taken personally if they just seem to want to do their own thing.

- A drink or two might take the edge away from the performance jitters, but beware of consuming too much at events, especially at a fire circle. You do not want to stumble into the fire. DO drink lots of water. Dancing on a warm day or near a hot fire can cause dehydration.
- If you are at a fire circle, you would be wise to wear only natural fibers. There are so many lovely dance things made of polyester or nylon, but these fibers burn or melt quickly and can be a hazard if you happen to get too close to flame.
- If you don't play zills/sagat well, don't play them at all in public.
- Some events are more lenient about "period" than others, please comply with your hosts' expectations regarding this.

For SCA-Based Staged Performances:

- Remember that not all shows are meant for all dancers. The Pennsic Middle Eastern Dance Expo is open to everyone, but other shows there, like the Cure Salee, are comprised of hand-picked dancers. Some shows encourage all levels and all types of performance while other organizers are looking for specific things. Don't take it personally if you are not invited to be in a show, or if you offer and are declined. There are other shows and other times to perform!
- Remember also that many shows have dancers of varying levels. Often an SCA event is the first place a new dancer will publically perform. Encourage everyone and enjoy their efforts!
- If you are performing at an event, you should tailor your performance to fit the event. If the hosts strive for authenticity, it would be rude for a dancer to show up to perform in a modern costume with blatantly modern music. The organizers work hard to make their event live up to their vision and as guests, we should strive to add to the atmosphere and make it memorable for all. A performance you might use at a wild Pennsic party in the swamp is likely not appropriate for an event recreating the Ottoman Court in the 16th century.
- Find out how long you are expected to perform. If you are not a professional level dancer, ask yourself if it is reasonable to dance for that full amount of time. It is perfectly ok to ask the hosts if you can do a shorter piece if that is more comfortable for you. If you are given a time limit, don't exceed it!
- If the performance is at an event where the dancers are selected beforehand, it would be wonderful to find out what the other performers are doing in advance. A mundane bellydance show is typically comprised of different parts (dramatic intro, sweeping airy veil work, energetic audience engagement, slinky sword work, percussive drum solo) that will have enough variety to hold the audience's attention. If you can find out ahead of time what other elements will be in the show, you can choose to contrast those to create that type of journey for the audience. (It is not always practical to have this happen, but when it is, take advantage of it!)
  Be prepared and on time for your portion of the show. Know your dance and music well and be ready and in costume when the time comes to perform.
- In the mundane dance world, you are required to wear a cover-up over your costume when you are not performing. This is not always the case with SCA events, because often we perform in the garb we wear all day. Consider a cover-up though, if you change into a performance-specific costume for the show, this allows a bit of surprise for the audience when they see your costume when you first step on stage.
- If you are dancing to a CD, have your music for that performance ONLY on the CD

L'Academie Atlantienne de la Danse

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

and have your name on the label as well.

- If the event has live music you are LUCKY! If you get to select your music in advance, listen to as many versions of the song as possible because Middle Eastern music is traditionally improvised and musicians often do not play a piece the same way twice. If you will be working with a live band, be prepared to improvise your dance! The improvised "playing" between musician and dancer is often a part of the magic both for the performers and for the audience. Also, do not forget to acknowledge the band and feel free to interact with them. They are your allies to making a great show for everyone. THANK THEM when you are finished.

Some SCA-Friendly Performance Ideas:

- If you are doing a short, single-song piece for an SCA performance, you could choose pretty much anything you know well, provided that the music is not blatantly modern. If you choose a prop, make sure it is appropriate for the venue and that you will have space to use it, and most of all, make sure you really, really know how to dance with it well.
- In addition to traditional bellydance performance concepts (intros, veil, sword, etc.) a bellydance show might also include a folkloric piece. A Turkish Romany or a Saidi cane dance could add interest to a show. One could also look further and find an ethnic dance form less often represented in the bellydance world such as debke or Andalusian dance. It's even better if you have a chance to educate the audience about your piece and its origins!
- Something that very much fits in with the atmosphere of the SCA, but that I rarely see performed, are folk tableaus. This style of piece is often used in staged bellydance shows and can portray a certain culture at a certain period in time and often tell a story. Examples:
  - I once saw dancers depicting what they think a formal dance would have looked like in the Ottoman courts.
  - At another event, I saw a dancer do a sword dance where she pretended to sneak into her husband's room and secretly picked up his sword and then danced with the weapon. Given that sword dance is a modern invention, especially for a female dancer, this made for a great way to incorporate the use of it with a more period feel.
    One of the best dances I have seen that would fit this category was by a troupe called the Crusaders' Wives. They wore medieval cotehardies with jewelry and other accents that came from the Middle East. Their performance combined medieval European dance with Middle Eastern dance in a way that allowed the viewer believe this interpretation of how women caught between two cultures might have entertained themselves. Documentable? No. But certainly plausible, entertaining and a great fit for an SCA event!
  - Other ideas might be a tableau depicting women dancing to entertain each other in a period harem, or one showing the trip of a young woman walking to a village market, or perhaps village women going to the river to wash their clothes. Research different times and places and see what period story or activity you could recreate as dance!

Do you have a favorite dance topic you'd like featured in an upcoming issue of *La Mezavolta*? Let us know! Email the Chronicler at mlysett@yahoo.com

L'Academie Atlantienne de la Danse

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

Nonesuch Again:
Reconstructing a First Edition English Country Dance

by Arglwydd Dafydd Cyhoeddwr (John White)

A facsimile of the dance is available at
http://www.pbm.com/~lindahl/playford_1651/036small.html
and a transcription of the dance is available at
http://www.contrib.andrew.cmu.edu/~flip/contrib/dance/playford.html#Playford_29

Introduction

Nonesuch is an English Country Dance (ECD) from the first edition of the English Dancing Master, published by John Playford in 1651 in London, England. This popular dance isn't very complex, and though it has many symmetrical elements, it only barely falls into the regular format of the style in that, while it does have the normal "verses" of doubles, siding, arming, these are not done in the standard formation.

The music for Nonesuch is deceptive in that it has a very clear verse/chorus structure arranged in an AABB pattern, but the dance does not use this structure in any but the most casual way, unlike most of its fellow dances which would fit the parts of the dance to the musical structure far more rigidly. Also, while most ECDs would only require playing the full verse and chorus music three (or perhaps four) times, this reconstruction requires playing the music fifteen times through to come to the end of the instructions. While it is more common for this kind of long dance to have a single phrase of music repeated many, many times, this dance does not follow that convention.

Nonesuch does follow the ECD style in using the double as the basic dance step fit into a single 4-beat measure. The other figures in the dance are built on this basic step in commonly agreed upon ways, so that they each take either four or eight beats (one or two measures) to complete. Only a few of these steps are detailed in the original manuscript (the aforementioned double, being 4 steps ending by closing both feet; the single, which is two steps, closing both feet; and the set and turn single, which indicates singling side to side, and then turning single). The sources for the undetailed figures and steps (for example, slipping, siding, and arming) have been reconstructed where possible from other existing period manuscripts, notably those that detail the Old Measures set of dances, and where there are no existing period sources, the modern English Country Dance community's conventions are often used.

The 4-beats/1-measure convention is very important to remember, as well as the idea that the figures of doubling, siding, and arming should begin the musical phrase simply because this makes the most sense as they stand as the "verses" in the dance. I point this out because the version of this dance most commonly done in the SCA freely ignores both of these to end up with a dance that is subtly, but perceptibly, at odds with the manuscript.

Part one – "verse"

The manuscript starts out with very familiar instructions: "Lead up forwards and back _._ That again". These same instructions begin most regular, and even many of the irregular ECD dances in the manuscript. The four couples are lined up in a column, holding inside hands with their partners, and they do a double forward (three walking steps, left, right, left, and then close by bringing the right foot up to rest next to the left), then a double backward (right, left, right, close), and both of those again. Note that the

La Mezavolta
Qtr 2, 2013
Volume 4, Edition 2

L'Academie
Atlantienne
de la Danse

"_._", which is the musical strain marker, follows the first forwards and back, indicating that these two figures are done in a single repeat of the A music of the dance (which fits very well, as the A strain is 2 measures, or 8 beats, long). Unfortunately, the "That again" is not similarly followed by a "_:_", but we cannot always rely on Playford to consistently supply these hints.

The "verse" concludes with "set and turn single, that again _._". The instructions for the 'set and turn single' figure in the manuscript are pretty clear, although the exact steps for a turn single are not given. We know that setting consists of taking a single sideways and then another single to return, and that singles take a half measure each. A turn single, therefore, probably requires a full measure to complete, and is usually accomplished by taking four steps to turn all the way around once. The directionality I have indicated is not in the manuscript, but it is taken as normal to start everything to the left, and to alternate directions when something is done twice, following examples in the Old Measures and one other ECD (All a Mode de France, where we are explicitly told to side to the left and right). Here, the "that again" indicates that we set and turn again, and by the convention I follow, this is a set and turn to the right, which simply reverses the directions of the first set and turn single that was done.

Note that Playford gives another strain marker here, but it is a first-time-through marker ("_._"). Once again, it is not always possible to totally rely on these strain markers: in this case, each set and turn are done to one repeat of the B strain of the music, which is a 2 -measure, 8-beat phrase perfect for doing the figure. As the B strain is repeated twice, the two sets and turns fit perfectly. It may be possible that the strain marker in the instructions refers to the end of one full repeat of the music, which is, in fact, how it seems to be used throughout the rest of the instructions. In this case, either the first strain marker is a mistake, or a very subtle and helpful guide to matching steps to music. I would have to choose the former, however.

Part one – "chorus"

The instructions that complete part one start out very detailed, if not very precise: "First Cu. slip between the 2. Cu. turn your faces to them, put them back by both hands, and half turn them, put them back, and set them as they were, turn your own in the 2. place _:_" This section of the dance is intended to move the couples around the set (the phrase "in the 2. place" tells us that the first couple has moved down the line), and with that in mind, along with the musical strain/repeat marker "_:" telling us that the process of changing places takes a full repeat of the music, which is 8 measures, or 32 beats. Knowing this, we can parse the instructions as follows.

"First Cu.(shorthand for couple, as stated in the manuscript) slip between the 2. (shorthand for second, again as per the manuscript) Cu.": The couples in the dance are numbered one through four by their obvious position in the line. Because we need to account for 8 measures of music, this instruction needs to be elaborated upon slightly so that it takes two measures to complete. Man one and woman one start by doing a double toward each other to meet face to face. They then slip sideways down the set so that they end up still facing each other and slightly past the second couple. Because we know that the basic figure of this dance is the double, and a slip is just a sliding double, we know each of these will take four beats to accomplish, giving us our 8 beats, or 2 measures.

"(T)urn your faces to them": The "them" is the people the first couple slipped between, so the turn is slightly more than a half turn done in four steps. The direction of the turn is

neither indicated, nor subject to any agreed-upon convention, so just because it continues the downward motion that the slipping began, the two people should turn down the line and end up facing toward the person in the second couple on their own side of the line. This is our third double.

"(P)ut them back by both hands": The facing people (man one and man two, woman one and woman two) take both hands and the ones walk forward a double (because it is the basic figure of the dance) while the twos walk back a double, adjusting and angling so that the number two people have been moved up the line into the places of couple one, while couple one are standing in the couple two spots. It is not immediately obvious that this is the required direction of travel, but studying the rest of the figure makes it clear: because we must end up with couple one in the second place in the line, and consequently the second couple must take their place as first in the line, and because there is no other instruction in the figure that allows this switching of places to occur, it must be this particular instruction that inverts the positions of couples one and two. This is our fourth double, and the end of the "A" music for this repeat.

"(A)nd half turn them, put them back, and set them as they were": The objective of this set of figures is for the second couple to end up where they were at the end of being "put back". We need to resolve what is meant by "half turn" next. Because we only have four measures remaining in the repeat of the music, we can't do anything really fancy. The physical limitations of trying to turn anyone half way around while holding both of their hands says that while we could half turn and put them back, we couldn't possibly do it in less than the whole 4 measures we have left, and there is still one instruction to complete, so that can't be correct. Instead, the first couple will turn the seconds one quarter turn, and then quarter turn them back in the opposite direction (because they're being put back). Which way to turn them – into the center of the line, or toward the outside of the line - is not specified and not subject to a common consensus or convention. My reconstruction asks that they be set into the center (so that they end up back to back, almost as the first couple was before) and then turned back to their places. The first repeat of the B strain is done.

And finally, "turn your own in the 2. place" has couple one (only) turning their partner in two doubles during the second repeat of strain B. Couple one is the only one to complete the switching figure by turning because of the "in the 2. place" instruction, which both indicates that place switching is happening, and that the ones in the second place are the only ones turning. The instruction takes two doubles because that is what we have left in the music. When the turning is complete, one repeat of the music has been completed.

The chorus instructions finish with "Do thus to the last.", which is actually rather confusing. This is a phrase that is used in a good many other ECD instructions, and is generally taken to mean that the figure progresses to the bottom of the set and then back up, until everyone has returned to their places. Other reconstructions of this dance take this instruction as an excuse to invert the line, leaving couple one at the bottom and couple four at the top, which helps them deal with the ending hey. I choose to reconstruct it as it more often is, and by the end, everyone should be back in their starting positions.

The normal progression of the figure through the set of four couples will next have couple one changing places with couple three, then couples two and three switching as couples one and four switch, then couples two and four switching, then three and four,

La Mezavolta
Qtr 2, 2013
Volume 4, Edition 2

L'Academie Atlantienne de la Danse

and two and one (with couple one becoming "inactive" in the set, in other words, being passed, pushed, and turned in and out), then three and one, then four and one along with three and two, then couples four and two (couples one and two having returned to their starting positions), and finally couples four and three to return them to their starting positions. Each of these sets of changes takes one repeat of the music, for a total of nine repeats. This means that it takes ten repeats of the music to complete part one.

Part two – "verse"
The beginning of the second part of the dance echoes the beginning of the first part except that the figure of "siding" replaces the figure of doubling. The instructions "Sides all, that again, set and turn S. That again _:_" take a full repeat of the music to complete, just as in the first part. Siding is a standard figure that takes two doubles complete by doing a double toward your partner and slightly to the left to line up right shoulders, and then doing a double backwards to place. The other half of the figure is accomplished by going forward with a double slightly to the right to line up left shoulders, and then a double backwards to place. The setting and turning single, twice, is done exactly the same way as in the first part. (As indicated above, siding is not detailed in the manuscript. There are several common conventions on how to do siding, including the one detailed above. In addition to the progression of steps when siding, there are several different schools of thought as to whether you alternate shoulders, or always side the same direction when doing the figure twice. My own beliefs and convention choices are what I have detailed here.)

Part two – "chorus"
The instructions that complete the second part, "First man slip before, and stand with his face downwards, the wo. slip before him and stand faces to your own, the 2. Cu. as much, the 3. Cu. as much, the last Cu. as much _:_", only require a single repeat of the music to complete. The end result will be a column of people (as opposed to couples), where each person faces his or her partner and the men are all facing down the line while the women are all facing up the line. Each person, starting with man one, followed by woman one, then man two, and so on as is clearly indicated, will do a slipping double to end up midway between the couples' positions, facing appropriately. Each slipping double takes four beats or one measure, so with eight people at one measure each, this figure is accomplished with only a single repeat of the music.

Most reconstructions of this dance rush this figure by having each person only take two steps to get into the new position, which means that each couple's movement only takes one measure, and the figure is finished in only four measures, or the A strain of the music. While this almost sounds correct, it means that part three of the dance begins with the B strain of the music, which is the middle of the musical phrase. This cannot be correct for several reasons, but the most compelling one is that the strain marker in the instructions ("_:_") indicates, by the previous examples, that the figure should take a full repeat of the music. As such, it only takes two repeats of the music to complete part two of the dance, for a running total of twelve repeats.

Part three – "verse"
Part three of the dance begins with the usual third verse figure of arming ("Arms all as you stand") in the unusual position that the second half of the second part left the set of dancers in, which the instructions actually reinforce/confirm by saying "as you stand". Arming is accomplished by taking arms (clasping forearms, not elbows) with your partner and walking two doubles in a circle in the obvious direction. Following the

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

L'Academie
Atlantienne
de la Danse

Part three – "verse"
Part three of the dance begins with the usual third verse figure of arming ("Arms all as you stand") in the unusual position that the second half of the second part left the set of dancers in, which the instructions actually reinforce/confirm by saying "as you stand". Arming is accomplished by taking arms (clasping forearms, not elbows) with your partner and walking two doubles in a circle in the obvious direction. Following the symmetry rule, as well as the alternation rule, we start the arming by taking right arms and walking the two doubles to the left. The figure finishes by switching arms to the left, and walking the two doubles to the right. Completing the arming takes four measures, and so both repeats of the A strain.

The instructions that fill the B strain of the music, and so complete the verse section, do not follow what we have been told to do in the first and second verses. This may be because of the odd position the dancers are in, or it may just be a further breaking of the conventions of the style – there's really no clue in the manuscript. There are other examples of ECD dances that change the figures done in the verses, though, so this is not unique in that respect.

These instructions, "slip all to the left hand, and back to your places, then as much to the right hand _._", start by telling the dancers to slip sideways to the left. The slip will take four beats, or one measure, and because it says "all to the left hand", each person goes to their own left (other ECD dances give similar directions but by the context it is clear that they mean the direction to apply to the men, with the women following along). Because the men are all facing down the line and the women are all facing up the line, they end up slipping in opposite directions, splitting the line by gender.

The dancers are next instructed to slip back to where they started ("and back to your places") with another double, since it took them a double to slip away from that place. Finally, the figure completes with "then as much to the right hand". The slipping out and back took a single repeat of the B strain of the music, so there is one repeat remaining. This means that the given instruction must mean that the entirety of the slip-out-and-back instruction is what the dancers now must do to the right, or we will be left with extra music. So, everyone slips sideways a double to the right, and then back to place. This completes a full repeat of the music, our thirteenth repeat.

Part three – "chorus"
The dance begins to wind down with a repeat, in reverse, of the figure that ended up with everyone in a single line. The instructions, "First man slip to the left hand, and stand the wo. as much to her left hand, the 2. Cu. as much, third as much, fourth as much _:_" are fairly clear, though they can be easily misinterpreted. At first, it is easy to ignore the 'to the left hand' indicated as the direction the first man should slip. Because the first man is facing down the column, slipping to the left will result in putting him in his partner's original place, and this couldn't be correct. Or could it?

My own original reconstructions of this dance, combined with the version commonly done in the SCA, led me to ignore the direction so clearly indicated. However, once I realized another "common convention" that was not actually in the manuscript was what was forcing me to reconstruct the dance incorrectly, I was able to reconcile the instructions given with the music and have it all work out just fine.

So, just as before, starting with man one, then woman one, then man two, and so on, each

L'Academie
Atlantienne
de la Danse

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

person takes a double to slip to the left out of the center to the sides of the dance, ending up in their partners' places - the men on the women's side, the women on the men's. As the strain marker ("_:_") indicates, these eight measures require a full repeat of the music, the second repeat in part three, and the fourteenth repeat since the beginning.

The final instructions, "Then the single Hey, all handing down, and come up on your own side.", are brief, and somewhat contentious to reconstruct, though there are some helpful hints in the extra wording given.

The hey figure is a weaving figure that permeates many styles of dance, from Italian to French to English. The problem with reconstructing the figure, however, is that there are many different ways of doing a hey even using the same number and arrangement of people.

There simply cannot be one and only one way to do a hey in the ECD style – there are too many different situations where the figure is called for, and variations in timing, positioning, and music mean that different solutions fit different dances.

The parameters of the hey in this dance are: eight people need to complete the figure in some multiple of eight measures (one repeat of the music); it is a handed hey (from "all handing down"); and there is changing sides involved (from "come up on your own side"). There is no convenient strain marker here to perhaps indicate how many repeats the figure should take, but there is enough information to make an informed choice as to which of the several options to pick.

The most commonly applied set of options have couple one starting by changing places in a double, and then continuing down the line, engaging each couple they come to and going down the opposite side of the dance, switching back at the end, and going up their own side to their places, everyone else following. This works, but only if the first couple starts at the bottom of the set (a position they usually are in because of the interpretation of the chorus of the first part, where the switching only inverts the line instead of returning everyone to place) and goes up, down, and back up in two repeats of the music. This means that several key instructions must be ignored: interpreting "do thus to the last" as an instruction to invert the line, which it almost never is; and the "handing down and coming up" addendum to the hey instruction, because the first couple starts by going up the line after crossing over. The reason that these things all need to come together to "work" is that, if you begin with every couple in their starting positions and do the hey starting with couple one and continuing on, it takes eleven changes, i.e. eleven bars of music, to get everyone around the set and back to their places. No one would reconstruct a dance such that it left five bars (again, not even an even number, but one measure of the A part and all of the B part) hanging at the end of the dance.

This reconstruction not only does not start this final part of the dance with the lines inverted, but it also starts with each couple "improper", or on the opposite side of the set from their normal position. Fortunately, this proves to be the perfect position to be in to complete the dance correctly without baselessly ignoring instructions and without being left with any "extra" music. The solution takes into account several important facts: we are not given any explicit instructions that one couple starts the hey, which is most often the case when doing a hey for three people or three couples, but the rules tend to be different when doing a hey for four (people or couples); the word "all" being used in the additional instructions ("all handing down"); and finally, the multiples-of-eight-measures

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

L'Academie
Atlantienne
de la Danse

stricture limiting the number of changes allowed to return everyone to their original starting positions. The unique solution can be summed up with an evocative phrase - the "U"-shaped hey.

The defining feature of this hey is no one will be crossing over from one line to the other across the top of the set. For many, one of the defining features of the dance Nonesuch is the final hey that starts with couple one alone changing places across the set, but that is not how this hey must be done for it to work. Instead, everyone starts changing places with someone at the same time: man one and man two, woman one and woman two, man three and man four, woman three and woman four. Each exchange takes exactly one measure/four beats, and the first change is accomplished by taking right hands, with subsequent changes alternating hands.

The second exchange has the middle pair in each line (man one and man four, woman one and woman four), and couple three at the bottom switching places - couple 2, at the top, just stand, facing down, getting ready for the next measure. The third exchange involves the two pairs of people at each end of each line, and the fourth is like the second, with different people in the various positions.

Four more exchanges will complete the dance in a single full repeat of the music. As each couple returns to their starting place, they stop dancing, falling out before the music is finished until only the final couple is moving during the very last measure. This is the fifteenth full repeat of the music, giving us our final total.

L'Academie Atlantienne de la Danse

La Mezavolta

Qtr 2, 2013
Volume 4, Edition 2

Nonesuch

Reconstructed by Dafydd Cyhoeddwr using only Nonesuch as a reference, ignoring *A la mode de France*
It takes 15 repeats of the music to do the dance like this.
for a line of 4 numbered couples, each couple holding inside hands

Part 1, Verse 1

1: Couples take inside hands, face up the hall; lead up a double.
2: Fall back a double.
3&4: That again.
5&6: Set and turn (left).
7&8: Set and turn (right).

Part 1, Chorus 1

Notes:
In this chorus, everyone progresses up and back down the line following normal "virus" dance conventions.
The instruction "Doe thus to the last" is a code for progression with the real question being whether it means exactly what it says (i.e. invert the line) or go all the way down and back up. In order for the dance to work properly, everyone needs to be back where they started at the end of the chorus.

1: Moving couple(s) (couple one to start) meet a double.
2: Slip down between and just past the next couple in line (couple two to start).
3: Turn outwards (down the line) in a 3/4 circle to face the person on your own side.
4: Push this person back a double into the place you just came from (inverting the couples).
5: Still keeping both hands, turn this person so their back is into the center of the line (i.e. so the inactive pair (couple 2 to start) end up back to back).
6: Turn them back the opposite way so that they end up back in their new places.
7&8: Turn your partner all the way around.

Repeat Figure 2 as follows:

Couples 1 and 3;
Couples 2 and 3, and 1 and 4;
Couples 2 and 4;
Couples 3 and 4, and 2 and 1;
Couples 3 and 1;
Couples 4 and 1, and 3 and 2;
Couples 4 and 2;
And finally, couples 4 and 3.

Part 2, Verse 2

1&2: Side left with your partner.
3&4: Side right with your partner.
5&6: Set and turn (left).
7&8: Set and turn (right).

Part 2, Chorus 2

1: Man 1 slip/walk a double into the center of the line, slightly above his starting position, facing down the line.
2: Woman 1 slip/walk a double into the center to face her partner (facing up the line).
3: Man 2 slip/walk a double into the center facing down.
4: Woman 2 slip/walk a double into the center facing up.

5: Man 3 slip/walk a double into the center facing down.
6: Woman 3 slip/walk a double into the center facing up.
7: Man 4 slip/walk a double into the center facing down.
8: Woman 4 slip/walk a double into the center facing up (completing the line).

Part 3, Verse 3

1&2: Arm left with your partner.
3&4: Arm right with your partner.
5: Everyone take four slips to the left.
6: Everyone take four slips to the right (to line up again).
7: Everyone take four more slips to the right.
8: Everyone take four last slips to the left (to line up again).

Part 3, Chorus 3

1: Man 1 slip/walk a double to the left, to his partner's place at the side of the set.
2: Woman 1 slip/walk a double to the left, to her partner's place at the side of the set.
3: Man 2 slip/walk a double left to his partner's place.
4: Woman 2 slip/walk a double left to her partner's place.
5: Man 3 slip/walk a double left to his partner's place.
6: Woman 3 slip/walk a double left to her partner's place.
7: Man 4 slip/walk a double left to his partner's place.
8: Woman 4 slip/walk a double left to her partner's place.

Part 4

This will be a single-handed hey starting with right hands.

1: Men 1 and 2, men 3 and 4, women 1 and 2, women 3 and 4, take right hands and switch places.
2-8: Continue the hey, alternating hands, crossing over **only** at the bottom as required. *Couple 1 will go all the way down and back up in the single repeat of the music that this version takes.*

Estienne's Country Dance Book includes online music for Nonesuch, but with only 8 repeats: http://www.pbm.com/~lindahl/del/sections/english_country_dance.html.