

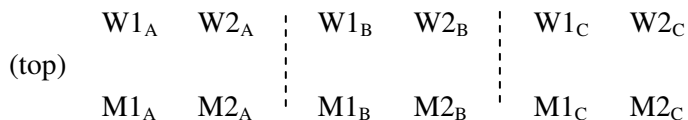
# Sweet Nothings or The Biggest Flirt

Carl Dreher, August 2014  
Music by Daron Douglas

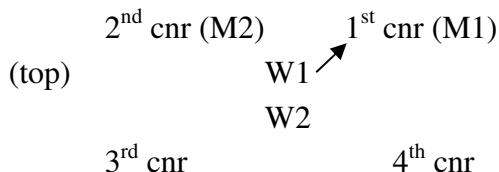
Duple minor longways, proper, English Country Dance

Music: *Sweet Nothings*, Daron Douglas, 2014. 3-part waltz played A-B-C, A=8, B=16, C=8

For clarity, three duple-minor sets labeled A, B and C, are shown and referenced below.



- A 1-4 All, cross right shldr with ptrnr and loop left to face ptrnr.  
 5-8 Three changes R&L, ending in a 'T' formation, W1 facing M1, W2 standing behind W1.  
 (Note: In this drawing, the four corners are labeled but at this point, no one is in 3<sup>rd</sup> and 4<sup>th</sup> corner positions.)



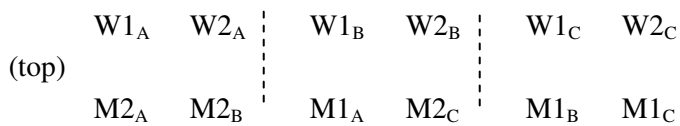
- B1 W1 now "flirts" with four different men in all four of her corner positions. ("Flirt the Corners".)  
 1-2 W1 gypsy R with 1<sup>st</sup> cnr (M1, her partner).  
 3-4 W1 allemande L with W2 to face 2<sup>nd</sup> cnr.  
 5-6 W1 gypsy R with 2<sup>nd</sup> cnr (M2).  
 7-8 W1 allemande L with W2 to face 3<sup>rd</sup> cnr...  
*while...*

M1 from this set and M2 *from the set below*, cross down and face in, M1 moving on his left diagonal and M2 moving on his right diagonal. (If there is not another man with which to cross, as shown below with M2<sub>A</sub> and M1<sub>C</sub>, simply change sides.)



- B2 W1 now repeats B1 1-6 *with two new men* in her 3<sup>rd</sup> and 4<sup>th</sup> corners.  
 1-2 W1 gypsy R with 3<sup>rd</sup> cnr (M1, from the set above).  
 3-4 W1 allemande L with W2 to face 4<sup>th</sup> cnr.  
 5-6 W1 gypsy R with 4<sup>th</sup> cnr (M2, from the set below).  
 7-8 W1 allemande L W2 about halfway, ending with both women in original places.

Positions at this point in the dance:



- C
- 1-2 All cross R shldr with current opposite and stay facing out.
  - 3-4 W1 and W2 gate (W1 moving forward) to face in...  
*while...*  
same M1 and M2 from B1 [7-8] gate, M1 moving forward. (If there is not another man with which to gate, simply turn to face in.)
  - 5-6 Balance in and out, taking RH with ptrn at end.
  - 7-8 Change sides, turning the lady under.

Dance Notes:

1. On the third change of R&L, A1[7-8], 1<sup>st</sup> cpl should retain RH just a moment longer than usual so M1 can guide his partner into the T formation. Conversely, 2<sup>nd</sup> cpl should just finish the R&L as normal and then W2 turn left to stand behind W1.
2. If there is a couple out at the top, they can, if they wish, dance A1[1-4], changing sides. This allows the man, who will become 1<sup>st</sup> man in the *next* round of the dance, to join *this* round of the dance in B1[7-8], crossing with M2 to become the 3<sup>rd</sup> corner for the active lady. His partner will have to change sides again during that moment.
3. Likewise, if there is a couple out at the bottom, they can also change side during A1[1-4]. This allows the man, who will become 2<sup>nd</sup> man in the *next* round of the dance, to join *this* round of the dance in B1[7-8], crossing with M1 to become the 4<sup>th</sup> corner for the active lady. His partner will have to change sides again during that moment.

Teaching Notes:

1. The dance proved to be more difficult than I expected. For the men, it is confusing where to go, and once there, to know with whom they are dancing. To teach this to the men, get everyone into the T-formation, and label the four corner positions. Then have the women stand still and have the men practice crossing to their new corners so they can see, without the confusion of the moving women, where they end up.
2. It is important that the men at the top and bottom of the set cross over in B1[7-8] and become an active corner! I often saw men cross over but then not gypsy the W1.
3. For those who need analytic instructions, you can say that M1 becomes the 3<sup>rd</sup> corner in the set below while M2 becomes the 4<sup>th</sup> corner in the set above.
4. W2 should stand close behind W1 during the corner flirting to actively help her allemande to the next corner.
5. There will be massive confusion at the beginning of the C music because *no one* is across from their partner and for some reason, everyone expects to be facing them! Be prepared to say that that is correct and it will be resolved in a moment.

Music Notes:

I requested Daron write an A-B-C melody, with a B music that is 16 bars long to match the “Flirt the Corners” 16-bar figure. The C music is just similar enough to the A music to fit melodically, but different enough that the dancers can recognize that the dance is starting again. Also, I requested that the tune be “not too pretty”. I wanted to underscore the sexual tension of W1 flirting with four

men. The syncopated rhythms, and the instructions to “swing the eights”, do just that. A brilliant composition!

### History

I started writing dances where a woman dances with four corners. The first dance was a contra, named “The Big Flirt”, and basically it had two contra-corners figures for both W1 and M1. A second contra, “The Bigger Flirt”, was next, and it had only W1 flirting with four different men, but only in two corners. That was followed by this English dance, where W1 flirts with four men in four different corners. It was originally named “The Biggest Flirt”, but when I received Daron’s composition, “Sweet Nothings” became the name.