

## Notes for Deep Dive #15

David Smukler, March 21, 2021

### *Elverton Grove*

The Dancing Master, 1712

Duple minor longways

As reconstructed by Tom Cook, 1975

- A1** 1-2 All turn single right  
3-4 Partners balance forward and back  
5-8 Cross the set passing right shoulder and loop right into partner's place
- A2** 1-8 Repeat A1 to place
- B** 1-4 L-file lead between the R-file and cast back to place  
5-8 R-file, similarly, lead between the L-file and cast back  
9-14 Ones, full figure-8 down through the twos (*skipping*)  
15-20 Twos, similarly, full figure-8 up through the ones  
21-22 Ones cast down *while* twos lead up

The original instructions for Elverton Grove begin: “All four turn fingle and foot it four times.” Graham Christian writes, “The puzzling instruction...to ‘foot it four times’ in the first two strains is likely to have meant the rapid *quatre pas* described by Pierre Rameau and other dancing masters of the period.” In the reconstruction, this is adapted to “balance forward and back.”

Notice also that the original words “turn fingle” have no indication about whether it is to the right or left. Tom Cook decided to interpret this as follows. For the very first round of the dance, all turn single right. Thereafter, the first turn single is cloverleaf toward new neighbors. Since ones have just cast down, they turn single down, and twos the opposite. This means if you are a first corner, you will always turn single right, but second corners begin each new round with turn single left. (In A2, no extra thinking is necessary; all turn single right.) This little detail is typically ignored. I have danced Elverton Grove frequently, and have always seen it danced with all turn singles to the right.

The heys are quick—12 counts for a full hey-for-4—and so skipping is highly encouraged. I think of the second hey (for the twos) as “ready or not.” Begin when the music says to, even if the ones have been a bit sluggish getting through their hey. Otherwise, you may find there is not enough time for the final cast and lead, and the next round of the dance begins on shaky ground.

A popular dance by Kathryn and David Wright (“The Wrights of Litchfield”) called Freeford Gardens has many of the same elements as Elverton Grove. In Freeford Gardens, when partners change places, they pass right shoulder, continue arcing to the right, and then loop *left* into each other's place, making a lovely ‘S’ curve. Here, however, because you are about to turn single right again, you should cross the set in a more straightforward manner: straight across by the right shoulder, and then loop to the *right* into partner's place, so that you can continue that motion into the next turn single. One key to making this fun is careful timing. Do not actually stop in your partner's place, but time your trajectory to dance through that spot at the exact moment that the next phrase begins.

A dance skill well worth cultivating is called “covering.” This means noticing everyone in your set (using peripheral vision) and staying in line with them. A dance like Elverton Grove is beautiful when the lines crossing remain perfectly parallel. You'll find covering much easier in virtual dancing, because all those imaginary dancers do it so well!

## *An Early Frost*

Philippe Callens 2000

Duple minor longways

Tune: Midwinter Blossom, by Bob Pasquarello (1989)

- A**
- 1-2 L-file turn single right
  - 3-4 Partners right-hand turn
  - 5-6 R-file turn single left
  - 7-8 Partners left-hand turn
  
  - 9-10 All turn single right
  - 11-14 Right-hand star once around, ease out to face neighbor on the side
  - 15-16 Neighbors pass right shoulder to change places, face across
- B**
- 1-2 Partners set
  - 3-4 Change places passing right shoulder as in Hole in the Wall
  - 5-8 Circle left once around
  
  - 9-12 Half poussette CW (*all are improper*)
  - 13-16 Ones cross and cast down 1 place *while...*  
Twos 2-hand turn halfway and come up the middle with 2 sidesteps

I made a last-minute change and substituted this dance for one of mine for this Deep Dive, which happened on March 21<sup>st</sup>, Philippe's birthday. I decided I wanted to use this dance to acknowledge the date, and it fit the program best as a substitution for my dance Tiptoe to Narnia, which is also a waltz in a minor key, although by no means as perfect a dance as An Early Frost!

Philippe includes these notes in his book *Belgian Boutades*:

Written December 2000 and first successfully presented at Brasstown, North Carolina, during Winter Dance Week, with composer Bob Pasquarello present. The dance was inspired by Patrick Reyntiens who suggested that I write a dance in memory of those who have died of AIDS.

An early frost (1985) is also the name of a film directed by John Erman, about a young man with AIDS and his family's reactions to his illness. Although this dance is not formally connected with the film, I decided to make reference to its title for my composition on the same subject.

## **Companions**

Victor Skowronski, 2003

Duple minor longways

Tune: Ronde II, Mon Amy by Tielman Susato (1551)

### **A1** *Travel*

1-2 Single file clockwise 1 place and face diagonally into the center

3-4 Balance forward and back

### **A2** 1-4 Repeat A1

### **B1** *Chevron (all will end in neighbor's place)*

1-2 First corners pass right shoulder to change places, remain facing out

3-4 First corners fall straight back to cross the set into their neighbor's place *while*  
Second corners cast over right shoulder into their neighbors place

### **B2** *Poussette and "smerge"*

1-8 Taking 2 hands with partner, half poussette clockwise (first corners back up to begin), then release hands and merge into a line-of-4 across (*all are improper, first corners face each other in the center*)

### **C1** *Hey-for-4*

1-6 Six changes of a hey, first corners pass left shoulder to begin (*ends with second corners proper and facing each other in the center*)

### **C2** *Progression*

1-2 Second corners left shoulder round three-quarters *while* first corners orbit  $\frac{1}{4}$  clockwise (#1 down/#2 up) (*all now on the center line facing partner up or down*)

3-6 Partners right shoulder round  $1\frac{1}{4}$  (*farther than you think!*) ending in progressed place on your own side

First and second corners have roles that feel quite different in this dance. So, changing roles at either end of the dance can be confusing. A good one to try every role!

The composer writes, "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."

Until the tune is very familiar, the 6-bar C part might feel like a surprise.

**Prince William**

The Dancing Master, 1731

Three-couple longways

As reconstructed by Pat Shaw, 1960

- A1** 1-8 Crossover mirror hey-for-3, ones pass right shoulder to begin
- A2** 1-8 Ones cross back passing left shoulder for mirror hey on original side
- B1** 1-4 Ones dance straight across (by RS) and cast to middle place, twos moving up  
5-8 Ones 2-hand turn 1½
- B2** 1-4 Similarly, twos cross and cast *while* ones lead up  
5-8 Twos 2-hand turn 1½ and face down
- A3, 4** 1 Ones cross down to middle place passing *left* shoulders, and #1R turn immediately over right shoulder to face back up ||  
Twos cast up and face down  
2-4 First corners right-hand turn  
5-9 Ones left-hand turn in the center ¼ (finish the turn as new phrase begins)  
10-12 Second corners right-hand turn  
13-16 Ones left-hand turn in the center, end facing R-file (see note)
- B3** 1-4 Ones lead out the side and cast back to the center  
5-8 Ones 2-hand turn 1½, end facing L-file
- B4** 1-2 Ones lead out the side and cast back to the center  
5-8 Ones 2-hand turn 1½ moving down 1 place as they turn; threes cast up on final 2 bars

Ends in 2-3-1 order. Repeat twice more to place.

This approach to entering the contra corner figure (A3) is borrowed from Andrew Shaw's interpretation of the dance Black and Grey. The idea occurred to me after writing the notes for Deep Dive #15, but I've included it in this update to those notes.

After contra corners, the ones will lead through each of the side lines. How to remember which side of your partner to be on? You are below your partner when facing your own line.

Re: Global/Positional Calling- For written notes, Brooke Friendly recommends naming the top dancer in the left and right files #1L and #1R respectively, and I use #1R above. If you are not used to notes of this kind, you may find yourself translating (“#1L is the first gent,” etc). As you see more global/positional notes, this will probably cease to be necessary. When teaching, I would not use this. In a demo, I might take one of those positions and say, “I do this; my partner does this.”

After contra corners, the ones will lead through each of the side lines. When facing your own line you are below your partner while leading through.

One last transition of note happens at the end of the dance. [Except for the last time through] Threes can think of their final cast up as going all the way to the top, because a new hey is beginning.