

Notes for Deep Dive #18

David Smukler, June 20, 2021

Barn Elms

The Dancing Master, vol 2, 1710

Duple minor longways

As reconstructed by Bernard Bentley

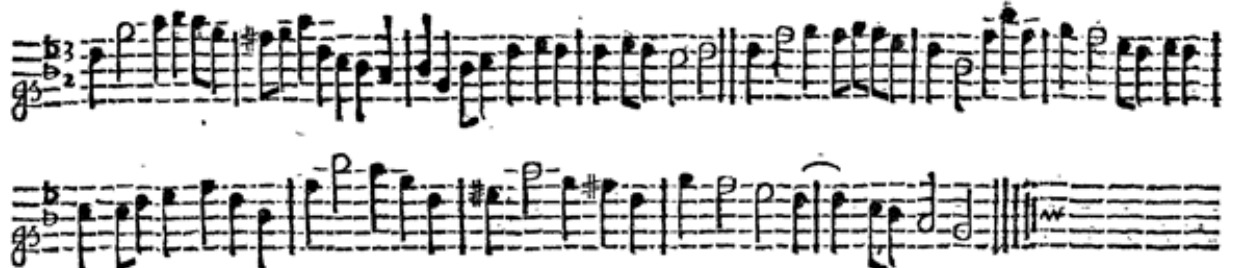
- A1** 1-2 Circle left halfway
3-4 Ones cast up 1 place *while* twos lead down
- A2** 1-4 Repeat A1 to place
- B1** 1-4 L-file full figure-8 through the R-file (#1 first), end facing neighbor
5-8 Four changes of rights and lefts, starting with neighbor
- B2** 1-4 R-file full figure-8 through the L-file (#2 first), end facing out
5-6 Neighbors, a short lead out, and return
7-8 Ones cast down *while* twos lead up

Variations in speed are important for dancing this successfully.

- A-parts: 6 steps to circle halfway, six more to cast/lead. This is plenty of time. The movement is measured and calm. Use all the music.
- B-parts: 12 steps for a full figure-8. Think of this as “not enough time” for a full figure-8. Of course, it *is* enough time. These ideas may help:
 - Move with greater determination than in the A-parts. There you were holding back to stay with the phrase. Here you drive forward to do so.
 - Mentally divide the path into quarters to help keep track as you go.
 - Agree about who goes first. (Nothing in the original directions indicates who should go first....) If whoever is starting takes responsibility to get moving immediately, they do not slow their neighbor down. The convention is for ones to go first, but I prefer having the first *corners* be first in their respective figures of 8. That’s because the fourth change leaves the right file facing up, so for B2, #2R is better positioned to begin the figure.

[157]

Barn Elms. ⊙⊙⊙⊙
Longways for as as many will.))))



Note: *Each Strain is to be play'd twice over.*

The first and second Couple go Hands half round, the first Couple being in the 2d Couple's Place, *Improper*, cast up. *This to the first Strain play'd once.* Then go Hands half round again, the first Couple being in the second Couple's Place *Proper*, cast up into their own. *This to the first Strain play'd twice.* The two Men do the whole Figure thro' the two Women, then Right and Left quite round. *This to the second Strain play'd once.* Then the two Women go the Figure thro' the two Men, and lead to the Wall, then back again, the first Couple cast off. *This to the second Strain twice.*

Trip to Komodo Gary Roodman, 2020 Longways for 8 (written as 1s and 3s improper)
Tune: *Well Fed Dragons* by Dave Wiesler, 4 steps per bar

In fours:

- A** 1-2 All turn single right (use all 8 beats)
3-4 Partners half poussette CW
5-8 Repeat 1-4 (*all home*)
- B** 1-2 Taking hands-4, balance in (4 beats) and out (4) while moving one place left
3-4 Repeat
5-6 Neighbors on the side, right shoulder once round

Serpentine progression (from the middle):

- 7-8 Partners in the middle (original #1 and #4) take near hand and, keeping backs to each other throughout, move CCW to change places
9-10 In new fours: Open draw poussette CW halfway (*line now in 4-2-3-1 order*)
- C** 1-4 Four changes of rights and lefts; start with neighbor on the side, end facing out
5-6 Neighbors lead out, turn as couples
7-8 Sweep back in and partners pass through

Ends in 2-4-1-3 order. Those beginning as ends are now middles on the same side; those beginning as middles are now ends and have crossed over. Repeat three more times to place.

Gary writes, “This dance requires dancers who can listen to the phrasing of the music and use it all for each figure.” And that’s true! The dance begins, for example with a turn single in eight steps. Turning single in four or six steps is much more common, so it is easy to arrive early. If you have the space, making those loops big will help in using the entire phrase. If you do not, you can reduce the size of your steps.

Aside from the question of fitting movements to tune, the dance is not difficult.

The progression (B 7-10) is similar to one Gary first used in his dance *Terpsícourante*. Couples work together to dance around other couples following a serpentine (S-shaped) path. The first change is just for the middles and can be thought of as a backwards circle halfway. The second change is in two groups of four and is a circle left halfway without taking neighbors’ hands. (The pass through at the end of the C-part completes the progression.)

Beautiful Grove

Nathaniel Kynaston, 1711

3-couple longways

As reconstructed by Andrew Shaw

- A1** 1-2 Ones set
- 3-4 Then cast down 1 place, twos leading up
- 5-8 Ones look right (gent to the threes, lady to the twos) and circle 3-hands round
- A2** 1-4 Ones lead through that end couple and cast left around one to change ends
- 5-8 Circle 3-hands round at the opposite end until the ones are back in the center
- B** 1-8 Ones turn over right shoulder into hey-for-3 on the side (first corners pass right shoulder to begin), the hey ends in lines-of-3 facing up or down and coming together (gent 1 between the twos and lady 1 between the threes)
- 9 Ones fall back *while* others meet your partner
- 10-12 Ones cast left to middle place on proper side *while* others lead partner out (up or down); twos turn to face partner
- 13-16 Twos 2-hand turn at the top and ones 2-hand turn moving down to the bottom place; *meanwhile* threes do a long cast up to middle place

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

It is useful for the ones to be clearly oriented at the end of each A part. In both cases they have just completed a circle with one end couple or the other and are in the center, backs to one another, and facing that end couple.

B (9-16) is squirrely. It may help to explain each couple's part separately:

1. Ones fall back, cast left to middle place on proper side, and 2-hand turn moving down.
2. Twos come together, face up and lead up a bit, turn to face each other, and do a 2-hand turn.
3. Threes come together, face down, lead down and keep moving into a wide cast up to middle place.

Beautiful Grove Longway for as many as will (15) ○○○○
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Note the 1st Strain twice the last once

The 1st cu. set and cast off; the 1st man take hands with the 3^d cu. and go half round the 1st wo. do the same with the 2^d cu. at the same time - fall back the 1st man cast up, the 1st wo. cast off at the same time, then the 1st man take hands with the 2^d cu. and go half round, the 1st wo. do the same with the 2^d cu. - the 1st cu. go the key sides improper with the 2^d and 3^d cu. 1st cu. fall back the 1st man cast off, the 1st wo. cast up at the same time both turn in the 2^d cu. place proper -

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Leather Lake House

Henry Bishop, 1788

Triple minor longways

As reconstructed by Fried de Metz Herman, 1986

- A1** 1-2 Top two couples set right and left
3-4 Two quick changes of rights and lefts
5-8 All that again (*all are home*)
- A2** 1-4 Ones cross, cast, 2-hand turn halfway, and face down (twos meet and lead up on first 2 bars)
5-8 Ones lead down through the threes and cast back to progressed place
- B1** 1-4 “Look right and circle left”: Actives individually face the couple on their right, with that couple circle left 3 hands, ease out to line
5-8 Partners right-hand turn
- B2** 1-4 “Look left and circle right”: Similarly, actives face the couple on their left and circle right 3 hands, ease out to line
5-8 Partners left-hand turn

The cross-and-cast for ones (at the top of A2) feels like two very quick changes of a circular hey (2 steps each), leaving 4 steps for a comfortable 2-hand turn halfway. The twos can help clear a path for the ones by moving up quickly as soon as the ones are crossed. It should feel like clockwork: in the first bar, ones cross and twos meet; in the second, ones cast and twos lead up. If you are at all late (and people often are), you will need to make up the difference with a 2-hand turn that feels a bit like the very fast turn single we did last week in Hambleton’s Round O. But, if you anticipate the path and move through it with determination, you get the pay off of a clean 2-hand turn and the ability to lead through the threes right at the top of the phrase.

One delightful thing that Fried de Metz Herman did when she added this dance to her 1986 collection *The Naked Truth* was to suggest the tune Pease Straw, by the great Scottish fiddler Neil Gow, as a “change tune.” It is now very commonly used for this purpose. It works beautifully with this dance, as it builds the energy up a step from the original tune.

For this, the last online “deep dive” workshop, I chose a few dances from past deep dives, and one brand new one from Gary Roodman.

Thank you for your participation in the workshops! I learned a great deal through preparing for them. I hope you found some useful ideas to take away.

I look forward to seeing you on a dance floor in upcoming months and years!



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