

The Lancashire Hornpipe from Mrs Gunstone

These steps were collected from Mrs Gunstone of Burnley, Lancashire by Julian Pilling in 1959-1960.

The steps were later published in Pilling, J., "The Lancashire Clog Dance", *Folk Music Journal*, 1, 3 (1967) 174-176. The notations are, for their time, excellent, although naturally there are some inconsistencies and uncertainties. However Julian Pilling was filmed by Roy Dommett on Sunday 6th September 1964 at the Durham Ring Meeting, run by the Morris Ring. The dance was filmed without music, but serves to resolve many of the issues with the published notations. Information is also contained in correspondence between Julian Pilling and Tom Flett 1959-1961. All these resources are available on the Instep Research Team website.

The published notations are all notated so that the steps are performed on the off-beat, so that, for example a single shuffle is given as:

1	)	shuffle		:	
&)			:	
a		<u>step</u>		:	
2	)		shuffle	:	
&)			:	
a			<u>step</u>	:	

This is perfectly possible to achieve but takes a little practice. However, no other dancer has, as far as I know, ever been found who dances in this way! It may be that Mrs Gunstone was indeed unique. However there are other possibilities.

One could assume that the steps are danced in the commonplace clog dance way, by inserting a step or hop before the initial shuffle. The notation then would be written thus:

1	)		<u>step</u>	:	
&	)	shuffle		:	
a)			:	
1	)	<u>step</u>		:	
&	)		shuffle	:	
a)			:	

Or, if the steps do indeed start with a shuffle, as is found in many tap dance steps, the notation becomes:

&	)	shuffle		:	
a)			:	
1	)	<u>step</u>		:	
&	)		shuffle	:	
a)			:	
2	)		<u>step</u>	:	

An analysis of the notation and the film suggests that the latter is in fact the most likely solution.

1. We know that Mrs Gunstone was a trained dancer, and that she viewed the Lancashire Hopnpipe as a stage dance. Shuffling on the upbeat is a well-known technique in tap dancing.
2. When one looks at step 3, which will be familiar to many dancers as "double shuffles" we can see that the dancer effectively performs the step commencing with a single shuffle on one foot and then going into the usual double shuffle format.
3. The collector clearly recognises that the way the steps start is different from those he learned elsewhere - eg. the steps which he collected from Sammy Cash where he notates the steps on the beat. One could surmise that he knew that the steps had to start with a shuffle but was unable to work out how to fit this into the rhythmic pattern of the steps. As against that, the collector does the same thing when notating Veronica Ryan's steps, however the film suggests the former to be correct in that case.
4. The film of the collector shows that in practice he interpolates a spring or hop before each initial shuffle, apparently emphasising the anacrusis.

Accordingly, the rhythm of the steps and the finish have been adjusted to fit this method.

Music.

Mrs Gunstone favoured Corn Riggs for the Lancashire Hornpipe.

The Film

Film step 1 - Step 1 off the right foot with the finish, all repeated off the left.

Film step 2 - Step 2 off the right foot with the finish, all repeated off the left.

Film step 3 - Step 3 off the right foot with the finish, all repeated off the left.

Film step 4 - Step 4 off the R foot with the finish, Not repeated off the L.

Film step 5 - Step 5 off the L foot with the finish, Not repeated off the R..

Film step 6 - Step 6 off the R foot with the finish. Not repeated off the L.

Mrs Gunstone - Lancashire Hornpipe Step 1.

4	<u>spring</u>	)	shuffle	A	:	
&		)			:	C,
a		)	<u>step</u>		:	
1		)			:	A
&	shuffle	)		C,C	:	
a)			:	
2	<u>step=</u>	)		B/C	:	
&		)	heel drop		:	A
a	<u>heel drop</u>	)		B/C	:	
4)			:	

Step is six times through off alternate feet and finish

Notes:

1. This is taken from FMJ 1, 3 (1967) p 175 and letters from the collector to Tim Flett dated 10/4/1960 and 18/7/1960, with the rhythm adjusted as set out in the introduction. Foot positions are taken from the film of J. Pilling dancing the step in 1964. The step is danced first off the right foot and repeated off the left.

2. The spring on beat four is not specified in the published notation but is consistently performed on the film. the rhythm has been adjsuted in accordance with the analysis in the introduction

Mrs Gunstone - Lancashire Hornpipe Step 2.

4		<u>spring</u>	)	shuffle	A	:	
&			)		C,C	:	
a			)	<u>step</u>	A	:	
1	)	shuffle	)		C,C	:	
&	)		)		A	:	
a		<u>step</u>	)	shuffle	C,C	:	
2			)		A	:	
an			)	shuffle	C,C	:	
and		<u>swivel click heel</u>	)	click toe	A, Á	:	RB↑
e			)	<u>flat step</u>		:	RXC*
3)			:	

Step is six times through off alternate feet and finish

Notes:

1. This is taken from FMJ 1, 3 (1967) p 175 and letters from the collector to Tim Flett dated 10/4/1960, and 18/7/1960, with the rhythm adjusted as set out in the introduction. Foot positions are taken from the film of J. Pilling dancing the step in 1964. The step is danced first off the right foot and repeated off the left.

Mrs Gunstone - Lancashire Hornpipe Step 3.
Double Shuffles

A			
4	)		<u>spring</u>
&	)	shuffle	
a)		
			C,C
			A
B			
1	)	<u>spring</u>	
&	)		shuffle
a)		
2	)	<u>hop</u>	
&	)		shuffle
a)		
3	)		<u>step</u>
&	)	shuffle	
a)		
4	)		<u>hop</u>
&	)	shuffle	
a)		
			C,C
			A
			C,C
			A
			C,C
			A

Step is A and then B six times through off alternate feet and finish

Notes:

1. This is taken from FMJ 1, 3 (1967) p 175 and a letter from the collector to Tim Flett dated 18/7/1960. with the rhythm adjusted as set out in the introduction. Foot positions are taken from the film of J. Pilling dancing the step in 1964. The step is danced first off the right foot and repeated off the left.

Mrs Gunstone - Lancashire Hornpipe Step 4.
Crunch or Drumbeats

A					
1	<u>spring</u>		F*	:	
a		click toe heel		:	RB↑
2		<u>spring</u>		:	RB
3	<u>spring</u>		A	:	
&		<u>step</u>		:	A
a	<u>heel drop</u>		A	:	
4		heel drop=		:	A
B					
1	<u>step</u>		A	:	
&		<u>step</u>		:	A
a	<u>heel drop</u>		A	:	
2		heel drop=		:	A
3	<u>step</u>		A	:	
&		<u>step</u>		:	A
a	<u>heel drop</u>		A	:	
4		heel drop=		:	A

Step is A four times through off alternate feet B twice ethrough off the same foot and finish

Notes:

1. This is taken from FMJ 1, 3 (1967) p 176. No adjustment to the rhythm has been necessary. On the film the step is only performed commencing with the right foot, without repeating off the left.
2. The step bears a striking resemblance to the crunch steps of the Lakeland tradition.
3. Foot positions are taken from the film of J. Pilling dancing the step in 1964.
4. On the film the collector performs the step somewhat differntly utilisng a third part:

C					
1		<u>spring</u>	RB*	:	XE*
2	<u>spring</u>			:	
3		<u>spring</u>		:	A
&	<u>step</u>		A	:	
a		<u>heel drop</u>		:	A
4	<u>heel drop=</u>		A	:	

The step then becomes CA CA B B and finish

R	R	R	R	R

Mrs Gunstone - Lancashire Hornpipe Step 5.

1		<u>step</u>		E/H*	:	
2			<u>step</u>		:	RB*
3		<u>spring</u>		C/D*	:	
a			click toe heel		:	RB↑
4		<u>hop</u>		A	:	
5			<u>spring</u>		:	A
a	)	shuffle		C,C	:	
6)				:	
7		<u>step</u>		A	:	
8			-		:	

Step is three times through off alternate feet and finish

Notes:

1. Not published in FMJ 1967. The notation is taken from the film of J. Pilling dancing the step in 1964. The step is danced first off the left foot and, on the film, is not repeated.

Mrs Gunstone - Lancashire Hornpipe Step 6.

A			
1		<u>spring</u>	
2	<u>spring</u>		RB*
3	↑	<u>spring</u>	G↑↑↑
a	click heels	↑	G↑↑
4		<u>hop</u>	A
B			
1	↑	<u>spring</u>	G↑↑↑
a	click heels	↑	G↑↑
2		<u>hop</u>	A
			F↑↑

Step is A four times through off alternate feet, B four times through off alternate feet and finish

Notes:

1. Not published in FMJ 1967. The notation is taken from the film of J. Pilling dancing the step in 1964. The step is danced first off the right foot and, on the film is not repeated.
2. The step is very similar to the cabriol steps found in the Lakeland tradition - see J.F. & T.M. Flett, *Traditional Step Dancing in Lakeland*, London: EFDSS (1979) at p48-49.

Mrs Gunstone - Lancashire Hornpipe Finish

4	<u>spring</u>	)	shuffle	A	:	É,C
&)			:	
a		)	<u>step</u>		:	A
1		)		È,C	:	
&)	shuffle)			:	
a )		)	shuffle	A	:	É,C
2	<u>step</u>)			:	
&)			:	
a		)	<u>step</u>		:	A
3		)		È,C	:	
&)	shuffle)			:	
a )		)	<u>hop</u>		:	A
4		)		RR	:	A
5	<u>tip tap</u>	)	<u>hop</u>		:	
6		)		Ç	:	
7	<u>flat step</u>)			:	
8		-			:	

Notes:

1. This is taken from FMJ 1, 3 (1967) p 176 and a letter from the collector to Tim Flett dated 18/7/1960. Foot positions are taken from the film of J. Pilling dancing the step in 1964 but tally fairly well with the published version.

2. The rhythm of the step has been adjusted in accordance with the method set out in the introduction.