

Allemandes

Allemandes (Almans, Almayns, Almaynes, Almands) bear much in common with Pavaues, from which they are possibly derived. They are all line dances, done by as many couples as will, with the lady standing to the right of the man.

Of all the period dances, allemandes show the widest variations in their description in period sources, and also the widest variations in the modern interpretations of their descriptions. The differences mostly occur in the interpretation of their basic steps, while their tabulation remains reasonably (although not always) constant.

Sources

Primary Sources

There are two main primary sources for the Almans, these are:

- Orchesography, by Thoinot Arbeau, which lists the music and tabulature for one Alman.
- The Inns of Court manuscripts. These are transcribed in an article *Dancing in the Inns of Court*, in **Historical Dance**, The Journal of the Dolmetsch Historical Dance Society, Vol 2 No 5 (1986-87).

Reconstructions

There is also a book by Patri Pugliese, titled "Practice for Dauncyng" which contains transcriptions and reconstructions of most of the almans in the latter source, however it is out of print. More recently, there is also a book and CD titled "Dances from the Inns of Court" containing many of these dances, by Peter and Janelle Durham, which contains concordances from the various manuscripts.

It's worth getting hold of a copy of these sources, as they are not expensive and list a good number of dances that are not contained in this book. Allemandes are fairly easy to re-construct from the primary sources as Arbeau is available in translation, and the Inns of Court MSS are in English.

Step Descriptions

DL/DR -- Double Left/Right, going forwards

In the English style of allemande, these are done in the same way as for a pavane. In the French style, these conclude with a pied en l'air, where the last step ends by bringing the trailing foot forwards and into the air, instead of just closing the step. This should be done by bending the raised leg at the knee, with the foot relaxed, while the rear leg is straight, and without a jump.

DLh/DRh -- Double Left/Right Hop

Perform a DL or a DR. On the last step, instead of closing feet, take a small hop with the foot that is currently grounded, and finish with a small kick forwards, in the style of a "pied en l'air". This is the commonly danced "Allemande double", and there is some evidence that all of the doubles in allemandes not otherwise marked can be done with these hops. Where an allemande has doubles that are marked with hops, however, the rest of the doubles should be done without them.

DLb/DRb -- Double Left/Right, going backwards

These steps are similar to the above steps, except going backwards.

SL/SR -- Single Left/Right, going forwards

These are done in the same way as for a pavane.

SLs/SRs -- Single Left/Right, going sideways.

These are done in the same way as a SL and a SR for a Bransle. Alternatively, a "pied en l'air" may be performed in the French style, where the SLs ends with a small kick to the left with the right foot, and the SRs ends with a small kick to the right with the left foot.

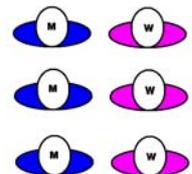
TL/TR -- Turn Left/Right

These steps are the same as a TL and a TR in a country dance. Alternatively, if partners are facing each other, the steps can be done by doing a DL or a DR, holding either one of or both of your partner's hands, and turning around your partner into their place.

Starting Positions

It appears that all of the allemandes were done as line dances, for as many couples as will, as shown in the diagram.

The primary sources don't actually name or specify any starting positions, but this appears to be the most likely arrangement.



Black Allemande

This is by far the most complex of the Allemandes, which isn't really accusing it of much when you look at the complexity of the others. It's a fun dance.

Part A	1 - 8	DL DR DL DR	Four doubles forwards. Finish by turning to face your partner, and drop hands.
Part B	1 - 4	DLb DR	Walk away from your partner, then back towards your partner. Turn 90°, to face your own left. Double left, men moving up the line, ladies moving down the line. Then turn 180° to the right. Double right, re-joining your partner. Turn to face your partner.
	5 - 6	DL	
	7 - 8	DR	
Part C	1 - 4	Men SLs SRs TL	Men set and turn
	5 - 8	Ladies SLs SRs TL	Ladies set and turn
Part D	To start this section, take both of your partner's hands.		
	1 - 2	TL	Walk around into your partner's place. These steps are done up the line, while holding hands. The singles here are actually slides, which are done in the same way as a quick single, sliding the trailing foot into place rather than stepping.
	3 - 4	Men SRs SRs SRs SRs Ladies SLs SLs SLs SLs	
	5 - 6	TL	Walk around back into your original place.
	7 - 8	Men SRs SRs SRs SRs Ladies SLs SLs SLs SLs	Slide back down the line again.
	Drop hands.		
Part E	1 - 4	DLb DR	Walk away from your partner, then back towards your partner.

Join hands and face forwards, to restart the dance with part A.

Repeat the dance until the music runs out. On the second and fourth times through, part C is done with the ladies doing the first set and turn, and the men doing the second set and turn.

Queen's Allemande

Part A	1 - 8	DLh DRh DLh DRh	Four doubles forwards with hops.
Part B	1 - 4	DL DRb	A doubles forwards and a double back, finish by turning to face your partner Set and turn, turn to face forwards again. Repeat bars 1 – 8 as above.
	5 - 8	SLs SRs TL	
	9 – 16	Repeat	

The entire dance then repeats until the music runs out.

There are at least three other different tabulations for this dance in the original sources.

Lorayne Allemande

Part A	1 - 8	DLh DRh DLh DRh	4 doubles forwards with hops.
Part B	1 - 8	DL DRb DL T(L/R)	The last turn is a double turning away from your partner -- men turn to the left, ladies to the right. Repeat the above.
	9 - 16	DL DRb DL T(L/R)	
Repeat	The dance then repeats from the beginning, one or several times.		

The Earl of Essex Measure

Part A	1 – 12	DL SRb x 4	Double forwards, single back, 4 times
Part B	1 – 2	SLs SRs	Set (sideways singles left and right)
	3 – 4	DL	Double forwards
	5 – 6	DRb	Double backwards
Repeat	Repeat as often as will.		

Madam Sosilla Allemande (Lady Cecilia's Allemande)

There are a few different variations in wording of this dance in the Inns of Court manuscript, especially the latter section of Part B. This is the reconstruction that fits the music that I have, based on MS Harl 367.

Part A	1 - 5	SL SR DL SRb	Moving forwards.
	6 - 10	SL SR DL SRb	Moving forwards again, end facing your partner.

Part B	1 - 2	SLs SRs	Two sideways singles left and right.
	3 - 4	Reverance	Reverance on the left foot.
	5 - 8	SL SR DL	Two singles and a double around into your partner's place, passing right shoulders.
	9 - 10	Reverance	Reverance on the right foot.
	11 - 12	Embrace	Step towards your partner and embrace.

Repeat part B, finishing back in your starting positions and facing forwards.

Tinternell

Part A	1 - 4	DL DRb	Two doubles, then turn to face your partner.
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Part B	1 - 4	SL SR TL	Set and turn
	5 - 8	SR SL TR	Set and turn

The turns are done around your partner into your partner's place.

The dance sequence is as follows:

- Part A
- Part B
- Part A x 3
- Part B

When part A is done 3 times, partners face each other only at the end of the third time.

Turkelone

This dance is best known in the SCA for providing part of the music for the Mannschaft Pavan.

Part A	1 - 16	DL DRb x 4	Double forwards and backwards 4 times.
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Part B	1 - 6	SLs SRs DL DRb	Single left then right, then doubles forwards and back.
	7 - 12	SLs SRs DL DRb	Repeat the above.

Part C	Repeat part A.		
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