

The Compleat Period Dancer

in which is contained
the historical choreography
of several dances
of the Court and Society
when available
and in any case the choreography
used by the
University of Georgia
Period Dance Group.



researched and compiled by Dale Lyles

to the
PERIOD DANCE GROUP

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June 4, 1974
Dale Lyles



Introduction to the new edition

apologia: I was a 20-something, so any stupidities are on me, not my source material

I was a freshman at the University of Georgia in the spring of 1973 when Dr. Jackson Kesler, the costume professor in the Department of Drama & Theatre, taught a graduate-level class called “Period Dress, Manners, & Movement.” In it, students researched the dances of a historical period, recreated them, and performed them in period costume.

The idea was that an actor who learned to perform dances from a historical period, in costume, would be more completely prepared to perform in a play from that period, since they would already know *a)* the restrictions the costume would impose upon them; and *b)* the kinds of movement that would have been valued by the society of the time.

The following fall, Dr. Kesler and the students in that class decided it would be fun to create a performing group to show off their research, and the UGA Period Dance Group was born. I auditioned and was accepted, and — nerd that I am and always was — quickly became the “chief researcher” for the group. The GV section in the UGA library became my haunt as I tracked down names, music, and choreography for the various dances that became our repertoire for “Five Centuries of Dance.”

Then in the spring of 1974 I was more than a little surprised to be told by my academic advisor that as a student in the honors program I was required to submit a “honors thesis” of some kind. This document is the result, and what you have in your hands is no more than a photocopy of my original, hand-typed by hand (as we used to say in the costume shop), and all those choreography diagrams inked in by hand.

What did a performance by the Period Dance Group look like?

We performed in the round, with our audience seated around the space as if they were in attendance at the ball. We would enter, having developed our own personae and shtick, in full chatter mode. We would acknowledge the monarch, if any, and then perform whatever dance usually opened a ball of that period. Then we’d romp through the rest of the period, gossiping and flirting and dancing and generally having a great time.

[I: The 17-century court in full chatter mode, lapdog and all]

(Go see for yourself at perioddance.org!)

Officially, the group had three goals: to provide an outlet for those interested in dance to acquire new skills; to aid in the production, acting, directing, and costuming of period drama; and to have FUN. Those capital letters are actually in the original UGA Student Union organization form, and needless to say, it was this third goal that has made Period Dance live in our memories for all these years.

It is with that in mind that I've decided to dust off this half-century-old work and make it available to the theatre/dance community. The sources I used are still available, and I would encourage everyone not to stop with the dances I've included here. Go and see what we left out — there are a *lot* of dances out there still waiting to be adopted! (For one thing, this thesis was produced just before we launched our Bicentennial program, "Two Centuries of Dance: Six Inaugural Balls," so there are far more than the four dances we performed for the 19th Century for you to discover. Maybe I'll bestir myself and produce *The Compleat Period Dancer: Volume II.*)

Remember: Have FUN!

[Note: Since the founding of the UGA Period Dance Group, resources for historical dance have exploded online, both for music, choreography, and costuming. (I mean, we used to have to draft our own corset patterns!) One value of *The Compleat Period Dancer* is that it pulls together more than one era and it presents every dance in the same format. Your mileage of course may vary.]

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PREFACE

The idea for this paper began in the fall of 1973 when the Period Dance Group of the University of Georgia was founded. We began work on the Pavane and the Galliard and presented our first performance to the University Women's Club on January 8, 1974. Soon we were the favorite new performing group, and there was no place to go but up. The question was: which way was up? With this in mind, the dances in this paper were researched and produced.

This paper, then, is divided into two sections: the first section gives the original choreography as found in the various sources, and the second section gives the choreography as used in performance by the Period Dance Group. In cases in which the original dance has no specific choreography, the choreography developed by the group is given in Section II, but notes on performance and style in all cases are given in Section I.

A note to the reader: good luck!

SYMBOLS AND TERMS

L - left
 R - right
 # - gentleman, gentleman's, (gentlemen, gentlemen's (in text)
 * - lady, lady's, ladies, ladies' (in text)
 □ - gentleman, etc. (in diagrams)
 ○ - lady, etc. (in diagrams)
 ■ - gentleman facing R
 ●→ - lady walking forward R
 plié - bend at knees, knees out, body upright
 relevé - rise on toes
 1st - first position (FIG. 1)
 2nd - second position (FIG. 1)
 3rdR and 3rdL - third positions right and left (FIG. 1)
 4thR, 4thL - fourth positions right and left (FIG. 1)
 5thR, 5thL - fifth positions right and left (FIG. 1)
 BS - Basic Step
 BSI - Basic Step I
 BSI-r Basic Step I - right
 (RLR) or (rlr) - sequence of steps or part of BS beginning with right foot
 $\frac{1}{2}$ BSI - $\frac{1}{2}$ Basic Step
 f - forward (in BS of Gavotte)
 b - backward (in BS of Gavotte)
 I-1 - FIRST FIGURE, measure 1 (under diagrams)
 corner - in a square, the * to L of #, # to R of *
 opposite- person across from dancer

GENERAL DEPORTMENT

BOWS AND CURTSIES

16th Century: Bow- L foot in a curve to 4thR; bend L leg, keeping the R foot stationary and the R leg straight; bow from waist, keeping eyes on lady at all times; eyes to floor when to royalty; L arm from side to behind back, R arm across front

Curtsy- R foot to 4thL; bend L leg, almost sit; rise

17th Century: Bow- L foot in a curve to 4thR; bend L leg, pointing R foot, lifting R heel off floor; bow from waist; L arm behind back, R arm with flourish across front

Curtsy- in 2nd, plié; look modestly at person to whom bowing, then down; rise looking at no one in particular

FIG 5

18th Century: Bow- There were two bows, the forward and backward. The forward was used for every occasion; the backward bow was used upon entering a room to salute the company in general.

Forward- L to 4thR; bend L leg, pointing and sliding R foot forward; R arm gestures out to the R

Backward- follows a forward bow- R to 2nd; bow; arms down at sides

Curtsy- in 2nd, plié; arms at sides

FIG 19

FIG 12, 13

19th Century: Bow- R foot to 2nd, bend at waist, incline head forward; allow arms to hang naturally at sides

FIG 6

Curtsy- in 2nd, plié; arms at sides

FIG 7

ESCORTING AND DANCING POSITIONS

16th to 18th Centuries: Gentleman extends R arm, R hand palm down. Lady places L hand palm down on this. Arms are held out, slightly curved.

FIG 3
FIG 20

19th Century: Gentleman offers L hand to lady, who places her L hand in it. He then places her L hand in the crook of his elbow. (This is for escorting. For dancing, the closed couple position is used, except in the Lancers, in which the hands are held down between the couple.)

SPECIAL NOTES

16th Century: "At the end of the dance... the gentleman steps up to his partner, puts his right arm around her shoulder and his left hand... on her waist in front, and kisses her cheek.

17th Century: An artificial walk developed in which the foot was drawn from 4th behind to 4th before, just above the ground, the heel touching first.

19th Century: When a gentleman offers a lady his seat, he must stand, make his salutation, and engage in polite conversation for a few moments, in order to allow the seat to cool from the heat of his body.

THE PAVANE

MANNERS AND STYLE

The Pavane was a slow, dignified dance used for ceremonial purposes, such as the opening of balls. Arbeau states that "A nobleman can dance the Pavane with cape and sword, and you others dressed in your long gowns, walking decorously with a studied gravity, and the damsel with chaste demeanour and eyes cast down, sometimes glancing at the onlookers with virginal modesty. And as for the Pavane, it used by Kings, Princes, and great lords, to display themselves on some day of solemn festival with their fine mantles and their robes of ceremony: and then the queens and the princesses and the great ladies accompany them with the long trains of their dresses let down trailing behind them..."¹

Although the Pavane is generally considered to have been a slow and solemn dance, the early pavaues were, in fact, written in galliard rhythm. The dance had, therefore, a certain gaiety, but a gaiety combined with tremendous dignity and restraint.²

To take position to dance, the gentleman stands with his left hand behind his back, palm out. His right hand he extends to the right and forward, and the lady places her left hand upon it. (Earlier in the century, the gentleman's hand was on top, holding the lady's beneath it.) The lady's right hand rests on her gown.

As a matter of style, the head should be turned in the direction of travel (except during the pivot), but the body should remain parallel to the two lines of dancers. During the pivot, partners should look at each other; during the rest of the dance, every opportunity

should be taken to catch the eye of one of the other dancers down the line. This should introduce that "certain gaiety."

BASIC STEP

The Pavane had no set basic step, other than a customary sequence of two singles and a double. However, the execution of these singles and doubles varied. Sometimes the single consisted of just a step and a close; sometimes there was an *elevé* included. The double was a single with two extra steps before it.

CHOREOGRAPHY

Again, there was no set pattern that the Pavane was danced to. It could be procession around the room or up the center of the room. It could be danced straight forward, or a sequence of advances and retreats could be used. Sometimes, the dancers formed themselves into two lines facing each other, and advanced and retreated to and from each other. It is this concept that has been used by the Period Dance Group; the choreography designed for this dance will be found on page 62.

THE GALLIARD

MANNERS AND STYLE

The Galliard was by far the most popular dance in 16th century England. Arbeau says that "one must be blithe and lively to dance it,"¹ and Arena speaks of "the new and graceful Galliarde which is to make our bodies sweat exceedingly."² Elizabeth herself would dance six or seven Galliards in the morning for exercise.

"When the dancer had chosen a damsel and led her to the end of the hall, after making the rèverence, they circled the room once or twice together simply walking. Then the dancer released the damsel and she went dancing away to the other end of the hall, and, once there, continued to dance upon the same spot. In the meanwhile, the dancer having followed her presented himself before her to perform a few passages, turning at will now to the right, now to the left. This done the damsel danced her way to the opposite end of the hall and her partner, dancing all the while, pursued her thither in order to execute more passages before her. And thus, continuing these goings and comings, the dancer kept introducing new passages and displaying his skill until the musicians stopped playing. Then, taking the damsel by the hand and thanking her he performed the rèverence and returned her to the place from whence he had led her forth to dance."³

There were many variations of the Galliard step, which was called cing pas, or five steps, because the fifth beat of the measure contained a rest rather than a note; a saut, or leap, was executed on this beat. All variations (there were also eleven step sequences) consisted of vigorous kicks and hops for the men, and intricate, small steps for the women.

On the posture, or sixth beat, the effect of grace is heightened if the pointed foot is placed in front of the other foot and the body is inclined to the same side, throwing the hips slightly to the other side.

FIG 2

BASIC STEP IMeasure Beat

1	1	hop to L foot, cross R leg in front
	2	hop to R foot, cross L leg in front
	3	hop to L foot, cross R leg in front
	4	hop to R foot, cross L leg in front
	5	hop or jump to L foot (saut)
	6	point R foot in front on the ground
2		repeat with opposite feet

BASIC STEP IIMeasure Beat

1	1	hop on R foot, swing L leg straight forward
	2	hop on R foot, swing L leg straight back
	3	hop on L foot, swing R leg straight forward
	4	hop to R foot, swing L leg straight forward
	5	hop or jump to L foot
	6	point R foot in front
2		repeat with opposite feet

BASIC STEP IIIMeasure Beat

1	1	hop on L foot, cross R foot behind to 5thL
	2	hop on L foot, cross R foot in front to 5thR
	3	hop on L foot, swing R leg straight back
	4	hop to R foot, swing L leg straight forward
	5	hop or jump to L foot
	6	point R foot in front
2		repeat with opposite feet

PASSAGE FOR A LADYMeasure Beat

1	1	hop on L foot, step to the R
	2	close L to 3rdR, lift R leg
	3	hop on R foot, step to the L
	4	close R to 3rdL, lift L leg

<u>Measure</u>	<u>Beat</u>	
	5	hop to L foot
	6	point R foot in front
2		repeat with opposite feet

CHOREOGRAPHY

As was described in MANNERS AND STYLE, the Galliard had no set choreography, but was rather an improvisatory display of the gentleman's ability which the lady and the rest of the company admired. The adaptation developed by the Period Dance Group will be found on page 64.

THE ALLEMANDE

MANNERS AND STYLE

The Allemande, also known as the Almaine, came from Germany, where it was a steady, heavy dance in 2/4 time, usually followed by a lighter strain in 3/4 time. The English lightened the dance to suit their taste by quickening the tempo and introducing hops between the steps,¹ making it a dance of high spirits.

The Allemande position consists of the gentleman's standing behind the lady and to her left. She rests her left hand on his left hand, which is held in front of him at chest height. The right hands are held at the lady's right shoulder. The turn from this position to the reverse is made clearer if the dancers will stand in this position and turn simultaneously to the right, keeping the hands joined, but reversing their height and position. When not in this position, eye contact should be kept up.

FIG 4

BASIC STEP I forward

<u>Measure</u>	<u>Beat</u>	
1	1	L foot to 4thL
	2	R foot to 4thR
	3	L foot to 4thL
	4	cross R leg in front of L leg with knee bent and hold (this is where the English introduced a hop)
2		repeat with feet reversed

BASIC STEP I sideways

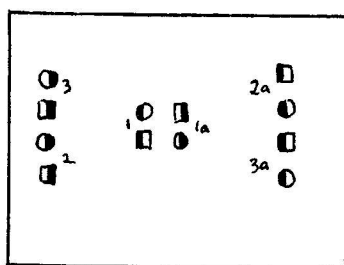
like BSI forward, except lead into 2nd, 5th, 2nd.

BASIC STEP II

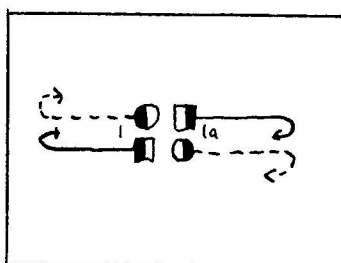
<u>Measure</u>	<u>Beat</u>	
1	1	L foot sideways to 2nd
	2	R leg crossed and hold
	3	R foot sideways to 2nd
	4	L leg crossed and hold

BASIC STEP III (3/4 time)

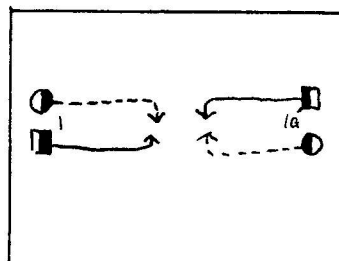
<u>Measure</u>	<u>Beat</u>	
1	1	L foot to 4thL (slightly diagonally L)
	3	R foot to 4thR
2	1	L foot to 4thL
	3	hop on L foot and cross R leg in front of L leg, simultaneously turning the body toward the R in order to begin the next two measures slightly diagonally R
3-4		repeat 1-2 with feet reversed.

CHOREOGRAPHY

Beginning



1-6



7-12

FIRST FIGUREMeasure

1-5

BSI straight forward

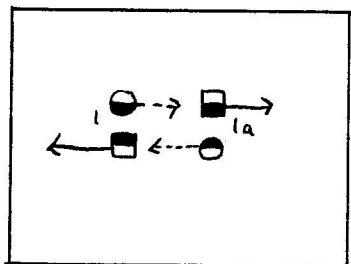
6

(RLR) $\frac{1}{2}$ turn R in place; # and * are now reversed

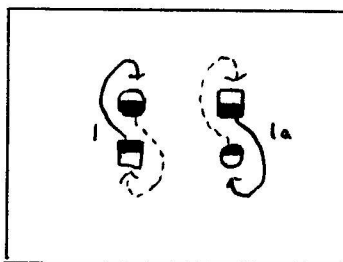
7-11

BSI back to starting place

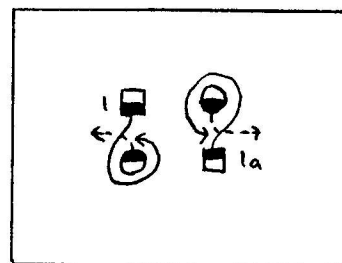
12

(RLR) $\frac{1}{4}$ turn to face each other and join both hands, holding them at head height

13 - ■



16-18



24

13

BSI-(LRL) sideways, holding R hands

14

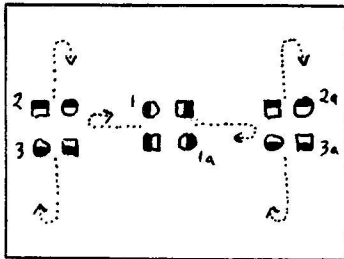
BSI-(RLR) sideways, holding L hands; then drop hands and hold slightly open, at shoulder height

15

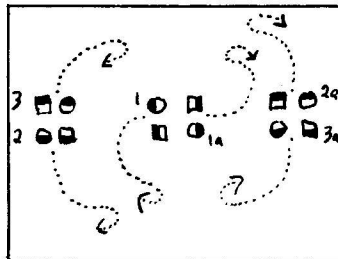
BSII in place

Measure

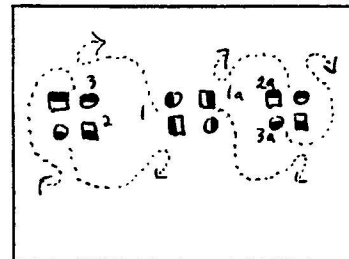
- 16 $\frac{1}{4}$ turn L, hold R hands, and dance BSI-(LRL) around partner
- 17 BSI-(RLR) continue around to partner's former place
- 18 BSI-(LRL) turn to partner and take hands as at 12
- 19-23 repeat 13-17 with opposite feet, hands, and directions
- 24 BSI-(RLR) to starting position for next figure; * must stop when they get in position and # swing around behind, taking hands; other couples prepare to dance



Second Figure



Third Figure

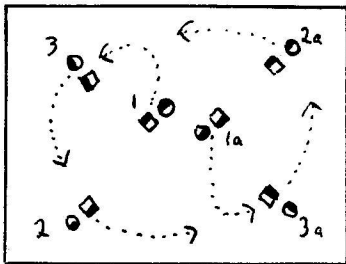


Fourth Figure

SECOND FIGURE - like FIRST FIGURE, except all couples dance

THIRD FIGURE - like FIRST FIGURE, except that it is danced in curved lines rather than straight ones

FOURTH FIGURE - like FIRST FIGURE, except that it is danced in small circles; at 12, # dance in place, allowing * to dance a little further and turn to face #, so that * will dance L into the center of the circle



Fifth Figure

FIFTH FIGURE (in 3/4 time)

Measure

1-20

couples form the large circle at 4 and dance counterclockwise with BSIII

Measure

21-24	# dance almost in place and lead * in $\frac{1}{2}$ circle; # are now on outside of circle
25-32	BSIII clockwise
33-36	turn again, # dancing around *
37-48	BSIII counterclockwise, or exit

The adaptation of this choreography used by the Period Dance Group will be found on page 67.

LA VOLTA

MANNERS AND STYLE

La Volta, Volta, Lavolta, all are the name for the turning dance which later developed into the Waltz. In its time it was remarkable for the personal contact, the turning, and the lifting of the lady. (One version even had the lady lifting the gentleman as well.¹) Its critics considered La Volta to be bold and indecent, holding it responsible both for pregnancies and for miscarriages.

During the turning, the head should be turned in the direction of travel. As for the lift, Arbeau tells his young gentleman pupil to "release the damsel's left hand and throw your left arm around her, grasping and holding her firmly by the waist above the right hip with your left hand. At the same moment place your right hand below her busk (flat, lower part of the corset) to help her to leap when you push her forward with your left thigh. She, for her part, will place her right hand on your back or collar and her left hand on her thigh to hold her petticoat and dress in place, lest the swirling air should catch them and reveal her chemise or bare thigh."

This procedure is not usually possible today, so the gentleman's hands on the waist will suffice. During the SECOND SEQUENCE, eye contact should be made, except at the passage in which the dancers are passing each other. At the passage in the THIRD SEQUENCE in which the dancers are in the Allemande position, the lady should look over her shoulder at the gentleman; there should be a pause at this point before proceeding to the next measure.

CHOREOGRAPHY

The choreography for La Volta was patched together from several sources, and thus is the distinctive product of the Period Dance Group. This adaptation will be found on page 68.

THE BRANLE A MENER DE POITOU

MANNERS AND STYLE

The Branle a Mener de Poitou is one of the many branles of France in the 16th and 17th centuries. The branles in general were used like the Pavane, for the opening of balls and such, and in fact, most branles had the same pattern of two simples and a double. The distinguishing features of this branle were that it was danced exclusively to the left, had a figure rather than being danced in a circle or a straight line, and is thought by many to have developed into the Minuet.

As the music starts, the leading gentleman makes a reverence to his partner and begins dancing; the other dancers join in, linking on to the first couple to form a chain and being careful to stay in step. The leader leads in a circle, then starts out in a straight line to the side. At the end of the line (which he decides upon), he makes a sharp turn to face the line of dancers and starts a new line. At the end of this track, he turns again to put his back to the line. This is repeated for as long as desired.

In turning the corners, and in the opening circle, hands are held at shoulder height; but in the straight lines, the lead gentleman's right hand, holding his partner's left hand, rests on his waist, knuckles turned inward. The lady holds the hand of the gentleman following her in the same manner, and so on down the line. There is no specific time or step on which to lift hands to turn corners or to put them back after doing so; it is a matter of personal convenience.

When the lead couple wishes to retire from the dance, the gentleman offers the lady both hands and leads her away from the other dancers to make the reverences.

Also, in keeping with the general period, no plié should be introduced into the basic step.

BASIC STEP (sideways to the L)

<u>Measure</u>	<u>Beat</u>	
1	1	R foot strongly to 5thR, elev�
	3	L foot to 2nd (on toes)
2	1	R foot to 5thR
	3	L foot to 2nd, lower heels
3	1	R foot to 5thR, elev�
	3	L foot to 2nd
4	1	R foot to 5thR
	2	L foot to 2nd
	3	R foot to 5thR
5	1	L foot to 2nd
	3	R foot to 5thR
6	1	L foot to 2nd
	2	lower heels

EXIT SEQUENCE - for leading couple

<u>Measure</u>	<u>Beat</u>	
1	1	close R to 5thR, elev�
	3	# L foot to 2nd, turning to face partner, take both hands, lower heels
2		# slow step back on R, rising and lowering
		* slow step forward on L, rising and lowering
3		# slow step back on L, rising and lowering
		* slow step forward on R, rising and lowering
4	1	# back, * forward, #R, *L
	2	#L, *R
	3	#R, *L
5	1	#L, *R
	2	#R, *L
	3	release hands #L, *R
6		reverence to company

CHOREOGRAPHY

Like many dances of this period, the Branle had no set choreography, the length and figure being determined by the dancers. The Period Dance Group's adaptation of the Branle a Mener de Poitou will be found on page 70.

THE COURANTE

MANNERS AND STYLE

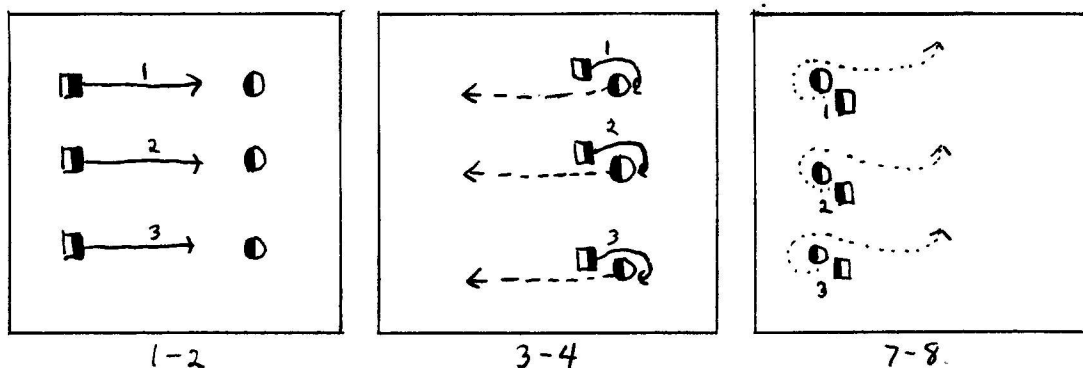
Although it reached its peak of popularity in the late 16th century, the Courante in this form was danced well into the 17th century. The tempo was slower than originally, but basically it was the same dance, though as time went on the pantomimic element became less and less pronounced. (Later, the Courante changed altogether and became "more of a march or walk, full of stately poses, than a dance, for the feet never left the floor."¹)

The gentleman should place his hands on his hips whenever they are not in play. Likewise, the lady's hands should rest at her sides. It should be kept in mind that at this time the dance was gay, yet restrained.

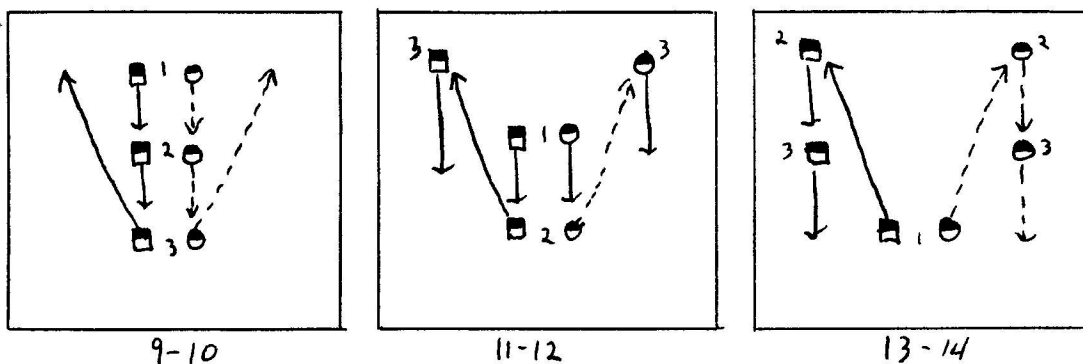
BASIC STEP L

<u>Measure</u>	<u>Beat</u>		
	6	from 1st, hop on R foot (swinging L leg forward)	:
1	1	spring onto L foot	simple L
	3	spring onto R foot	:
	4	spring into 1st	:
	6	hop on L foot	:
2	1	spring onto R foot	simple R
	3	spring onto L foot	:
	4	spring into 1st	:
	6	hop on R foot	:
3	1	spring onto L foot	:
	3	hop on L foot	:
	4	spring onto R foot	double L
	6	hop on R foot	:
4	1	spring onto L foot	:
	3	spring onto R foot	:
	4	spring into 1st	:

BASIC STEP R reverse feet

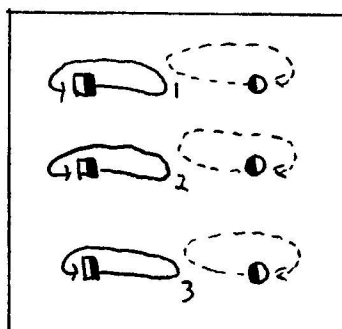
CHOREOGRAPHYFIRST FIGURE

<u>Measure</u>		
.....	1-2	# to *; * in place
BSL	3-4	* pass # on L, to # original places, without turning; # $\frac{1}{2}$ turn R in place
.....	5-6	# to *, ending behind and slightly L; * in place
BSR	7-8	# lay R hand on * R hip; join L hands; dance in a curve R to center line
.....		

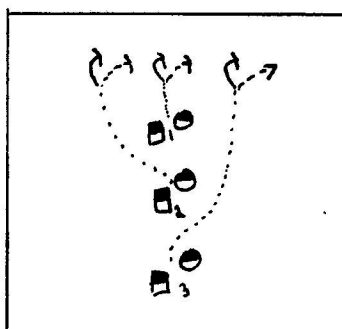


.....	9-10	couples 1 and 2 take #R, *L hands and dance backward
BSL	11-12	#3 and *3 dance diagonally forward, #L, *R
.....		#2 and *2 dance diagonally forward, #L, *R
.....		#3 and *3 dance backward on outside
.....	13-14	#1 and *1 dance backward in center
.....		#1 and *1 dance diagonally forward, #L, *R
BSR	15-16	#2 and #3 dance backward on the L
.....		*2 and *3 dance backward on the R
.....		all dance backward; at 16, $\frac{1}{4}$ turn to face partner

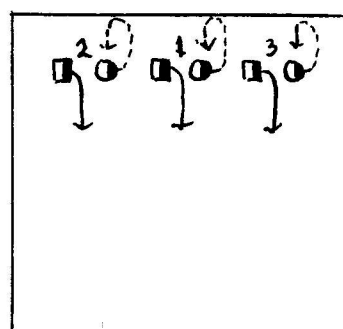
SECOND FIGURE



1-4



7-8



9-10

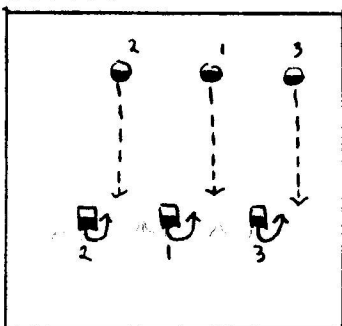
Measure

BSL 1-2
 3-4
 5-6

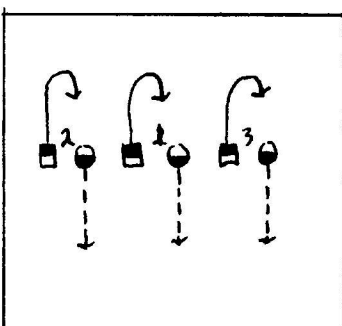
BSR 7-8

.....

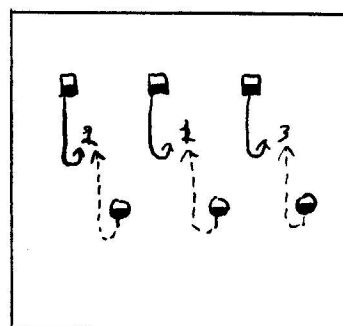
and * toward each other

all turn $\frac{1}{2}$ L and return to places; $\frac{1}{2}$ turn Lall dance to partner and take position of measure 9 in FIRST FIGURE, # turning $\frac{1}{4}$ L,* $\frac{1}{4}$ Rcouple 1 dance forward and $\frac{1}{4}$ turn Rcouple 2 dance to L of couple 1 and $\frac{1}{4}$ turn Rcouple 3 dance to R of couple 1 and $\frac{1}{4}$ turn R

11-12



13-14



15-16

.....9-10

BSL 11-12

13-14

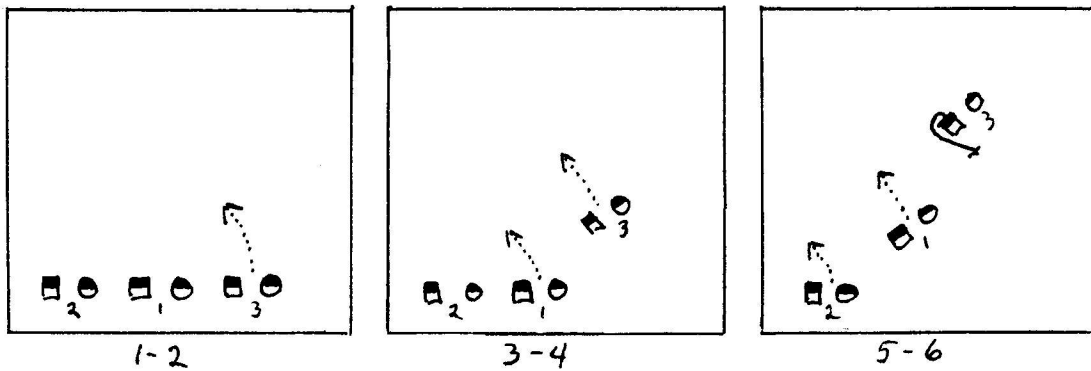
BSR 15-16

.....

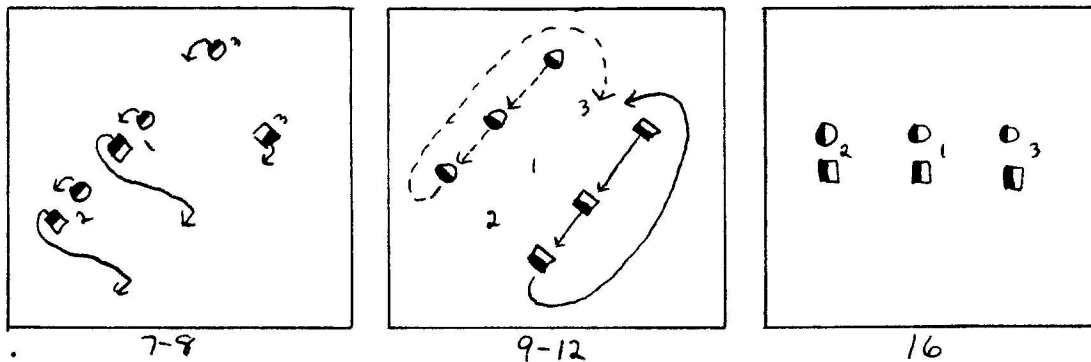
$\frac{1}{4}$ turn R and dance forward* $\frac{1}{4}$ turn L, forward, and $\frac{1}{2}$ turn L* dance to L of partner; # $\frac{1}{2}$ turn in place# forward, $\frac{1}{2}$ turn R in place; * forward# to R of partner, $\frac{1}{2}$ turn L

take #R, *L hands

THIRD FIGURE

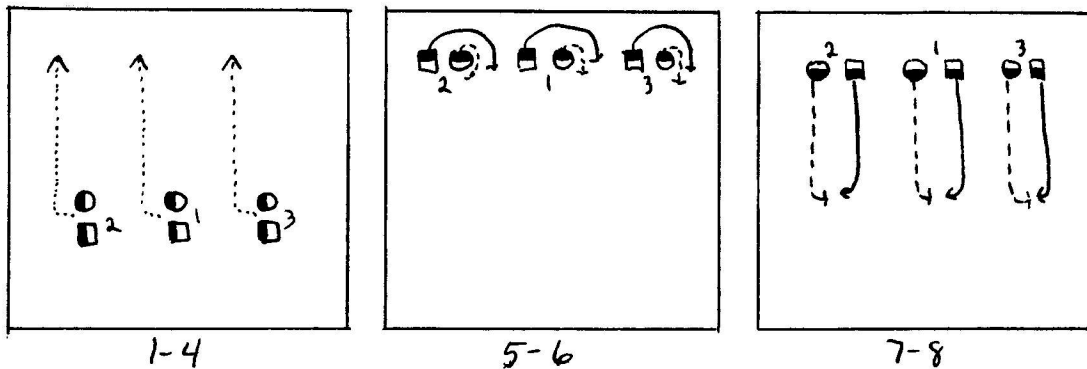


Measure		
.....	1-2	couple 3 dance diagonally L
BSL	3-4	couples 1 and 2 in place
.....		couple 3 diagonally L
.....		couple 1 diagonally L
.....	5-6	couple 2 in place
.....		couple 3: # $\frac{1}{2}$ turn L and forward; * in place
$\frac{1}{2}$ BSR		couple 1 diagonally L
.....		couple 2 diagonally

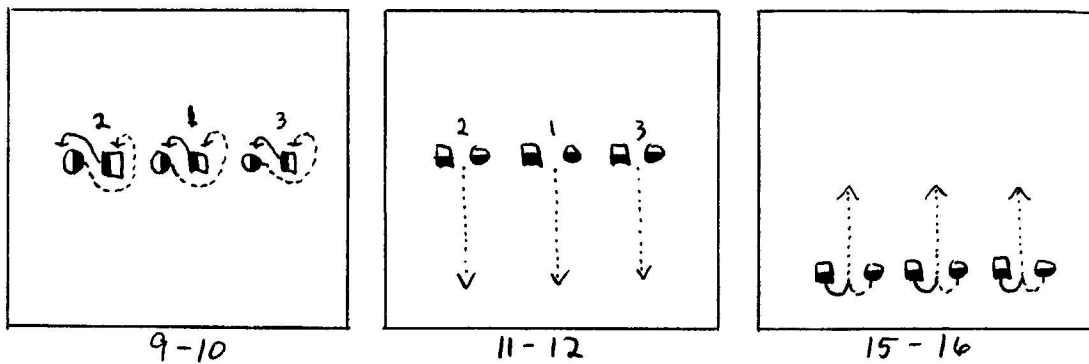


$\frac{1}{2}$ BSR	7-8	#1 and #2 $\frac{1}{2}$ turn L, forward; all # $\frac{1}{4}$ turn R
BSL	9-12	* dance in place; at 8, $\frac{1}{4}$ turn L
BSR	13-16	couple 2: split outward and lead line back
.....		couples meet, join hands, dance to form "horizontal" line

FOURTH FIGURE



	Measure	
BSL	1-2	couples pivot $\frac{1}{4}$ to face R (# around, * in place)
	3-4	couples forward
	5-6	couples pivot $\frac{1}{2}$ R
BSR	7-8	couples forward; $\frac{1}{4}$ turn to face each other, take both hands
		



BSL	9-10	ronde $\frac{1}{2}$ L, release #R, *L hands
	11-12	forward
	13-14	loose hands, $\frac{1}{2}$ turn #L, *R
BSR	15-16	all take hands in a row and dance forward
		

The adaptation used by the Period Dance Group will be found on page 71.

THE GIGUE

MANNERS AND STYLE

The Gigue was a country dance adopted by the Court along with many others. The stamping and clapping present in this Gigue are reminders of its origin.

The four couples dancing stand in lines facing each other, but at opposite sides of the room, men in one line, women in the other. Hands are held at shoulder height in graceful curves, except for the outside hands of the dancers on the ends of the lines; these are held on the hips. To facilitate matters, the right hand should be held palm up to receive the left hand, which is held palm down. (This is when men and women are in their respective lines; when partners are dancing, the man holds the lady's hand in the usual manner.) Heads should be turned in the direction of travel, except while turning with another dancer, in which case eye contact should be made. Eye contact should be maintained with one's own partner whenever possible.

BASIC STEP I - L

Measure Beat

1	1	L foot to 2nd
	3	R foot to 1st and chassé L foot
	4	L foot to 2nd
	6	R foot to 1st and chassé L foot
2	1	L foot to 2nd, loose hands, $\frac{1}{2}$ turn L, join hands
	3	stamp R foot in 1st
	4	stamp L foot

BASIC STEP I - R - reverse feet

BASIC STEP II - R (Pas de Schottisch or travelling step; performed flat and gliding on balls of feet.)

Measure Beat

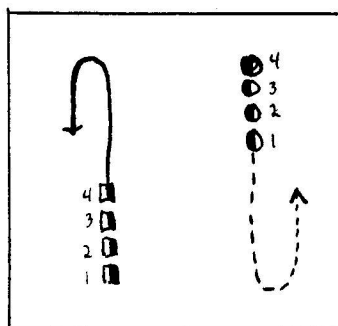
1	1	R foot to 4thR
---	---	----------------

<u>Measure</u>	<u>Beat</u>	
	3	L foot to 3rdR, swing and stretch R foot in front
	4	R foot to 4thR
	6	hop on R foot, swing and stretch L foot in front

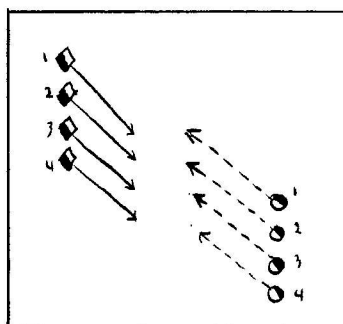
BASIC STEP II - L reverse feet

CHOREOGRAPHY

FIRST FIGURE



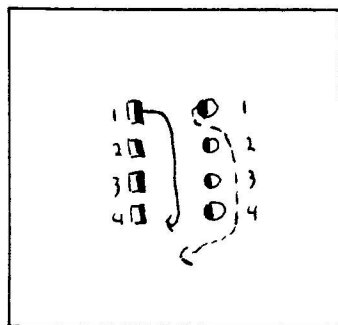
1-12



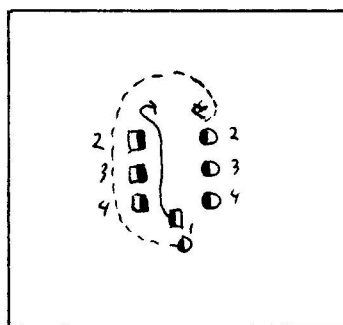
13-16

<u>Measure</u>	
1-2	BSI-L toward the L
3-4	BSI-R to R
5-6	BSI-L to L
7-8	BSI-R to R
9-10	BSI-L to L; start turning the chain back in $\frac{1}{2}$ circle
11-12	BSI-R to R
13-14	loose hands and after $\frac{1}{8}$ turn, dance BSI-L to L, diagonal-wise
15-16	BSI-R to R and conclude with $\frac{1}{8}$ turn to face partner, forming the lane

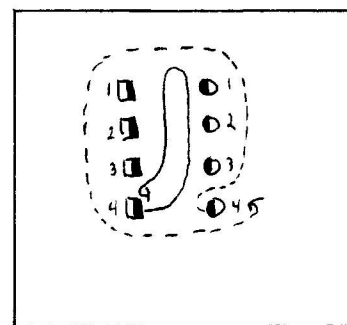
SECOND FIGURE



1-4



5-8



9-16

Measure

1-4

couples 2-4 kneel, L knee on floor
 #1 and *1 dance BSII (RLRL) to the end of
 the lane, hands (#L, *R) joined over the
 kneeling *; The kneeling couples clap:

1 1 clap

4 clap

2 1 clap

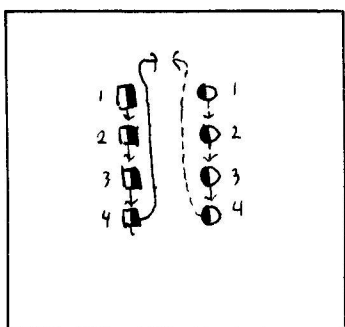
3-4 repeat

5-8

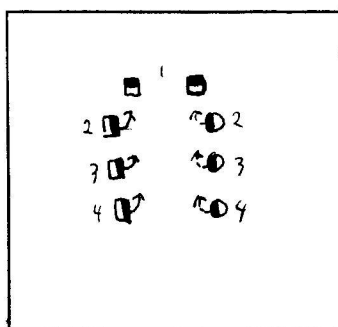
At measure 4, couple 1 stamps on the steps
 couple 1 returns over the kneeling #; others
 clap; at 8, all couples stand and stamp
 with couple 1

9-16

repeat 1-8 with couple 4



17-20



32

17-20 couples 1-3 hold both hands in an arbor

17-19 1 # R to 2nd, * L to 2nd

4 # L to 1st, * R to 1st

20 1 # R to 2nd, * L to 2nd

3 # stamp L to 1st, * stamp R to 1st

4 # stamp R, * stamp L

for couple 4

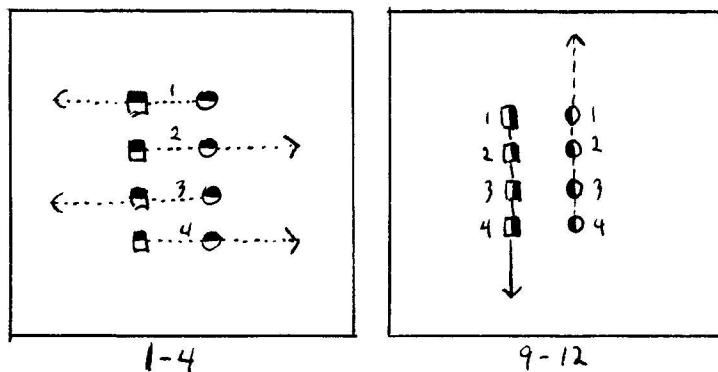
17-19 dance BSII under the arbor, with-
 out hopping

20 take place at end, join hands,
 and stamp

21-24 repeat 17-20 with couple 3

25-28 repeat 17-20 with couple 2

29-32 repeat 17-20 with couple 1; at 32, couples
 1/4 turn to face front; loose #L, *R hands

THIRD FIGUREMeasure

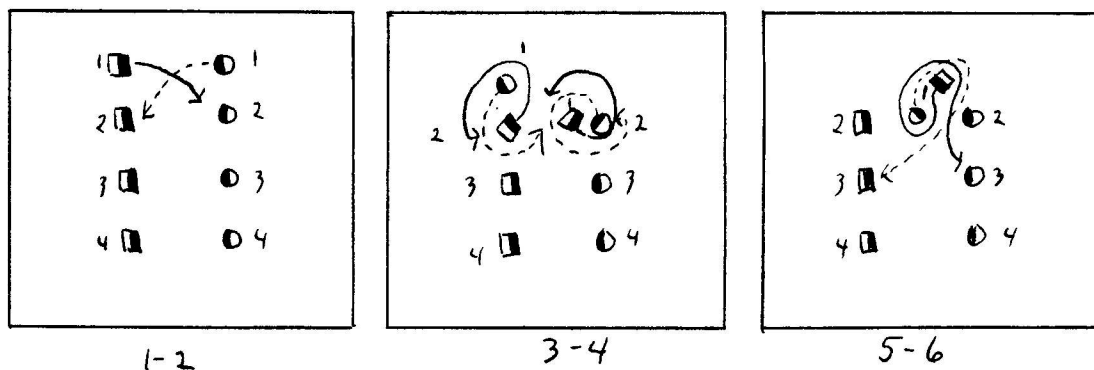
- | | |
|-------|---|
| 1-4 | couples 1 & 3 BSI-L, BSI-R, to L |
| | couples 2 & 4 BSI-R, BSI-L, to R |
| 5-8 | couples 1 & 3 BSI-R, BSI-L, to R |
| | couples 2 & 4 BSI-L, BSI-R, to L |
| | at 8, loose hands and $\frac{1}{4}$ turn on stamps to |
| | face partner; rows join hands |
| 9-12 | both rows BSI-R, BSI-L, to R |
| 13-16 | both rows BSI-L, BSI-R, to L |

FOURTH FIGURE

During the FOURTH FIGURE, the stationary couples clap and stamp. While stamping, the hands are kept on the hips.

Four measure pattern:

- | | |
|---|-----------|
| 1 | 1 clap |
| | 4 clap |
| 2 | 1 clap |
| 3 | 1 stamp L |
| | 4 stamp R |
| 4 | 1 stamp L |



Measure

1-2

couple 1 pass by each other with a short R handreach, beginning with BSII-R; #1 to *2, *1 to #2, take L forearms

3-4

circle each other, then loose arms; #1 and *1 to center

5-6

#1 and *1 R forearm swing

7-8

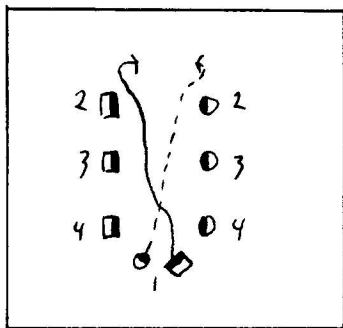
#1 and *3, *1 and #3 L forearm

9-10

repeat 5-6

11-12

#1 and *4, *1 and #4 L forearm



13-16

13-16

#1 and *1 dance through the lane, #1 crossing behind *1, briefly taking her upheld R hand with his R hand. As they reach their places, they stamp with all couples:

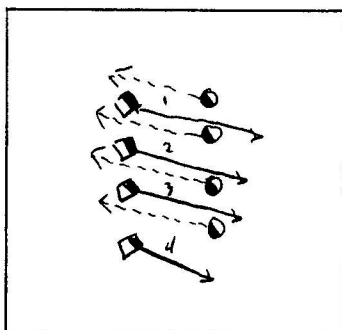
16 1 stamp L

3 stamp R

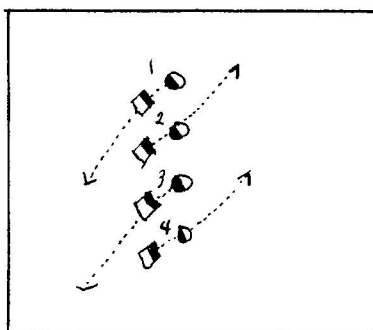
4 stamp L

17-32

repeat 1-16 with couple 4, reversing order of pairs

FIFTH FIGURE

1-4



9-12

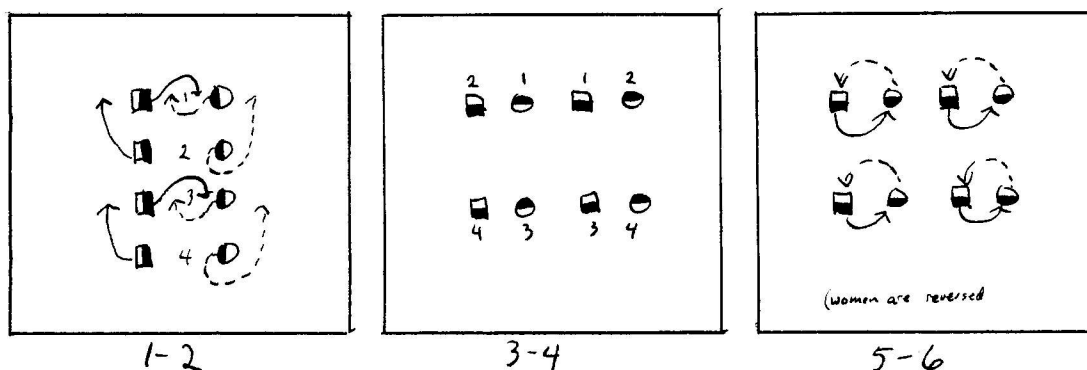
Measure

1-4

and * 1/8 turn L; BSI-R, BSI-L sideways to R, passing before partner

Measure

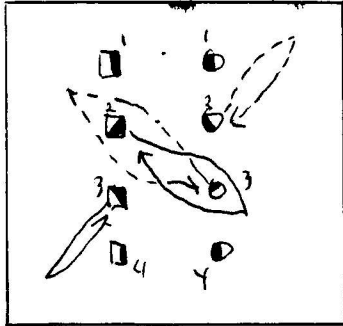
- 5-8 # and * return, BSI-L, BSI-R to L until facing partner; join both hands
- 9-12 couples 1 & 3 dance backward (from #'s viewpoint) stamping on concluding steps of both BSI
- 13-16 couples 2 & 4 dance forward and stamp couples return to starting point; at 16, loose hands and turn back to the lane, stamping on the concluding steps

SIXTH FIGUREMeasure

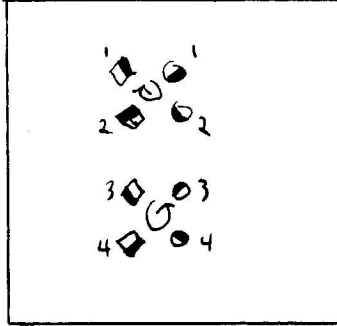
- 1-2 #1 and *1, #3 and *3, beginning with R, join R hands and dance BSII $\frac{1}{4}$ turn R
#2 and #4 dance backward $\frac{1}{4}$ turn R
*2 and *4 dance forward $\frac{3}{4}$ turn L
Two rows will be formed, # facing in one direction, * the other; rows join hands for "Balance in Line" with "Scottish Branle"
- 3 1 small spring with R foot to 2nd
- 4 4 hop on R foot and cross L leg in front
- 4 1 spring with L foot to 2nd
- 4 4 hop on L foot and cross R leg
- 5-6 people in the center of the rows loose hands and $\frac{1}{2}$ circle around the person with whom they are holding hands (BSII-R,L)
- 7-8 like 3-4
- 9-10 like 5-6
- 11-12 like 3-4
- 13-14 #1 and *1, #3 and *3, join R hands and $\frac{1}{2}$ circle R
#2 and #4 forward to place with $\frac{1}{4}$ turn L
*2 and *4 forward to place with $\frac{3}{4}$ turn R
- 15-16 couples 1 & 3 loose R hands, dance back to places; all stamp last steps, hands on hips:

Measure

15 1 stamp L
 4 stamp R
 16 1 stamp L
 3 stamp R
 4 stamp L

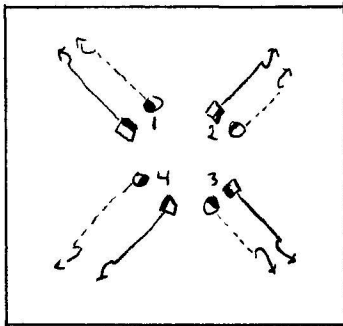


17-20

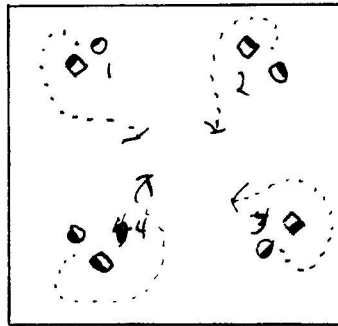


25-28

17-20 #2 and *3 dance toward and past each other
 passing by R shoulder, backward L shoulder
 #3 and *2 dance back and forward diagonally
 couples 1 and 4 clap and stamp as in FOURTH
FIGURE
 21-24 repeat 17-20, #3 and *2 dos à dos-ing
 25-28 couples 1 and 2 join R hands and moulinet
 couples 3 and 4 join L hands and moulinet
 29-31 all couples switch hands and dance other
 way
 32 drop hands; couples join both hands

SEVENTH FIGURE

1-4



5-8

Measure

1-4

all couples dance outwards, ESI, without
 letting go hands and without turning;

Measure

- # dance BSI-L, * BSI-R; then loose hands
and $\frac{1}{4}$ turn to face out
- 5-8 all couples dance BSII (LRLR), turning L
to center; join hands in a circle
- 9-12 BSI-L to L on circle (stamping without
turning)
- 13-15 BSI-R to R on circle (only chassé, no
stamping)
- 16 1 stamp R foot (in 1st)
3 capriole L (jump, kick L front and back)
4 land in 3rdR and hold arms up in curve

The adaptation used by the Period Dance Group will
be found on page 72.

THE GAVOTTE DU ROIMANNERS AND STYLE

This Gavotte was composed for Louis XV of France when he was six years old.

The four BASIC STEPS given below are actually the same step (Contretemps) in different circumstances. It is not necessary to learn each one as if it were a separate step. The point is that the contretemps is always begun with the inside foot (partner-wise), and the step on the third beat, after the assemblé, is always a step to the rear. Therefore, when the contretemps just finished has been to the back, then the outside foot steps back, leaving the inside foot forward to begin the next contretemps forward. Likewise, after a forward contretemps, the inside foot steps back, ready to begin the next contretemps backward.

BASIC STEP R forward

<u>Measure</u>	<u>Beat</u>	
1	1	hop on the L foot
	2	step forward on R foot on toes
	3	step forward on L foot on toes
	4	hold
2	1	hop into 1st (Assemblé)
	3	R foot back to 3rdL

BASIC STEP R backward

1	1	hop on R foot
	2	step back on L foot on toes
	3	step back on R foot on toes
	4	hold
2	1	assemblé
	3	L foot back to 3rdR

BASIC STEP L forward

<u>Measure</u>	<u>Beat</u>	
1	1	hop on R foot
	2	step forward on L foot on toes
	3	step forward on R foot on toes
	4	hold
2	1	assemblé
	3	L foot back to 3rdR

BASIC STEP L backward

1	1	hop on L foot
	2	step back on R foot on toes
	3	step back on L foot on toes
	4	hold
2	1	assemblé
	3	R foot back to 3rdL

As a simple rule, BSR are used when the partner is on the R; BSL are used when the partner is on the L. # and * are opposite feet, therefore.

CHOREOGRAPHY

Melusine Wood's written choreography was unintelligible, and no diagrams were include. Therefore, the Period Dance Group worked out a choreography based on whatever could be deciphered from Wood. This adaptation will be found on page 73.

THE COTILLION (18th Century)

MANNERS AND STYLE

In 1651, John Playford published a book called The English Dancing Master. In it were the country dances which Elizabeth had had brought to court late in her reign. They had become very popular, and had crossed the Channel into France almost immediately. The French took the country dances and modified them over the years so that the "contredanse" that crossed back to England in the 18th century was no longer recognisable to a society that had forgotten the originals anyway.

The Cotillion (or Cotillon) was one of these contredanses and was the most popular. Later it developed into the fifth figure of the Quadrille, which was a collection of contredanses.

The dance should be kept light at all times. Feet should be turned out during the chassés which are used during some of the figures. Most of the dance is walked.

BASIC STEP to the R (Chassé)

Beat

- | | | |
|---|--|----------------|
| 1 | bring L foot to 1st, striking R foot and lifting R foot to the R | FIG 8
FIG 9 |
| 3 | hop to R foot, raising L foot in preparation for the next chassé | |

BASIC STEP to the L - reverse feet

BASIC STEP forward and backward - drive from rear or front with specified foot

Technically, each chassé takes one beat of music to perform, so the three-count is for the triplet.

CHOREOGRAPHY

Unfortunately, as valuable as Melusine Wood's books have been, they do not contain diagrams, and the explanation of the patterns are not too clear at times. The Cotillion was one of these cases. The Period Dance Group used what they could get from the books, and the choreography they developed based on Wood's will be found on page 76.

THE MINUET

MANNERS AND STYLE

The Minuet was the epitome of the 18th century. The name derives from the French "menu" and the Latin "minutus": small and neat. Originally, the floor pattern of the Minuet was a figure 8, then an S, still later a 2, and about the year 1700 was changed to a Z by the dancing master Pecour. "With dainty little steps and glides, to the right and to the left, forward and backward, in quarter turns, approaching and retreating hand in hand, searching and evading, now side by side, now facing, now gliding past one another, the ancient dance play of courtship appears here in a last and almost unrecognizable stylization and refinement."¹ In a period when the correct manner of making a number of bows and of taking one's hat off were governed by definite formulae and could be mastered only after years of practice, the tiny precise steps, the stylized and mannered charm of the Minuet suited the aristocracy of the 18th century as nothing else could have.²

The steps should be small and precise. Eye contact should be kept at all times, and the bearing of the body should be almost rigidly formal. The lady's hands should hold her dress by the thumb and forefinger. The man's hands have a special sequence of positions, known as "Porte les Bras." To obtain the basic position, place the hands on the abdomen, and then swing them out at the elbows. At the first plié of the step, the elbows are lifted and the hands are turned in. Following this, the

FIG 14

FIG 15

hands are slowly lifted to shoulder height and turned out until the second pli  , when they are returned to the basic position. "Porte les Bras" is begun by the gentleman at measure 21 of the FIRST FIGURE and continued by one hand whenever the other is being presented to the lady.

FIG 16

BASIC STEP FORWARD (Pas de Menuet)

<u>Measure</u>	<u>Beat</u>	
	3	in 3rdL, pli��
1	1	elev��, R foot to 4thR
	2	pli��
	3	elev��, L foot to 4thL
2	1	on tiptoe, R foot to 4thR
	2	on tiptoe, L foot to 4thL

BASIC STEP L (sideways)

<u>Measure</u>	<u>Beat</u>	
	3	in 3rdL, pli��
1	1	elev��, R foot to 5thR
	2	pli��
	3	elev��, L foot to 2nd
2	1	on tiptoe, R foot to 5thL
	2	on tiptoe, L foot to 2nd

BASIC STEP R (sideways)

<u>Measure</u>	<u>Beat</u>	
	3	in 3rdL, pli��
1	1	elev��, R foot to 2nd
	2	pli��
	3	elev��, L foot to 5thR
2	1	on tiptoe, R foot to 2nd
	2	on tiptoe, L foot to 3rdL

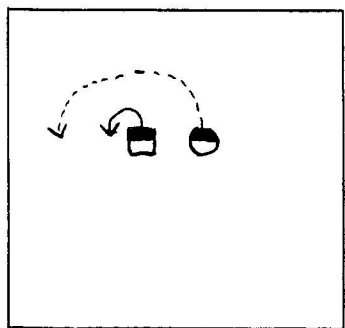
CHOREOGRAPHY

FIRST FIGURE (steps written for #; * revers.d)

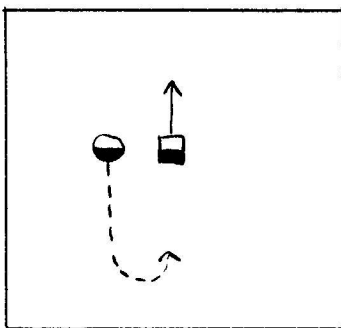
<u>Measure</u>	<u>Beat</u>	
1-8	3	take position, # 3rdL, * 3rdR, join hands
		L foot in a curved line to 4thR
9	1	continue
	2	R foot to 3rdR
	3	R foot in curved line to 4thL
10	1	bow, weight on R leg
	3	weight to L leg, bend it (*: weight to bent R leg) loose hands

FIG 20

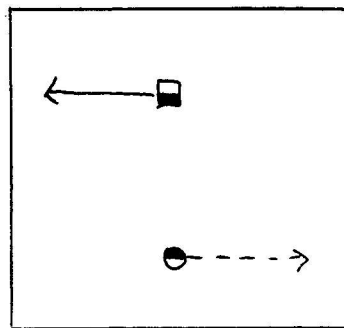
Measure	Beat	
11	1	elevé, R foot to 4thR
	2	plié
	3	elevé, $\frac{1}{4}$ turn R, L foot to 2nd, lower heels
12	1	R foot to 3rdR
	2	R foot to 4thL, weight to R leg (*: L foot to 5thR
	3	bow deeply
13		continue to bow
14	1	straighten gradually
	3	plié
15	1	elevé, R foot to 2nd
	2	plié
	3	elevé, $\frac{1}{4}$ turn L, L foot to 5thR
16	1	R foot to 2nd on tiptoe, join hands
	2	# and * L foot to 3rdL
	3	(from here, steps are same for # and *) plié in 3rdL



17-20

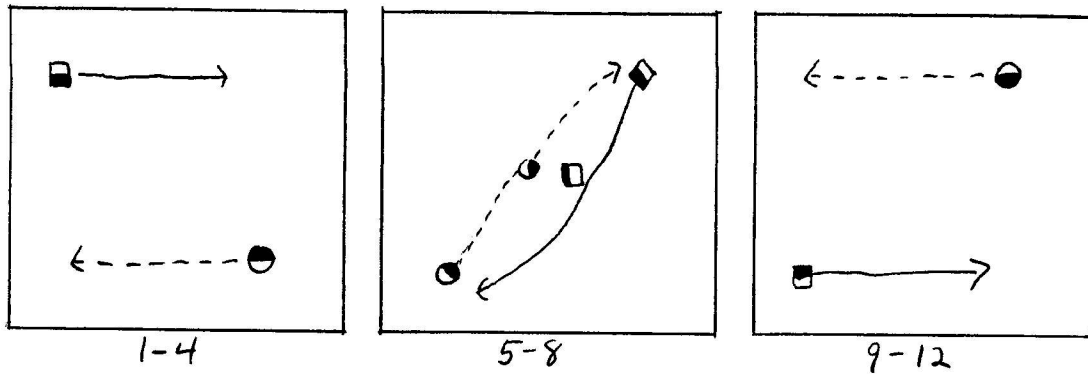


21-22



23-24

17-18	# starts to lead * around him BSF
19-20	# continues to lead * around him in a $\frac{1}{2}$ circle BSF
21-22	loose hands, # BSR almost backward (lead with R shoulder) facing *; * BSF and turns L to face #; # begins "Porte les Bras"
23-24	BSR to places

SECOND FIGUREMeasure

1-4

two BSL sideways

5-8

two BSF along the Z, always facing each other, passing by R shoulder

9-12

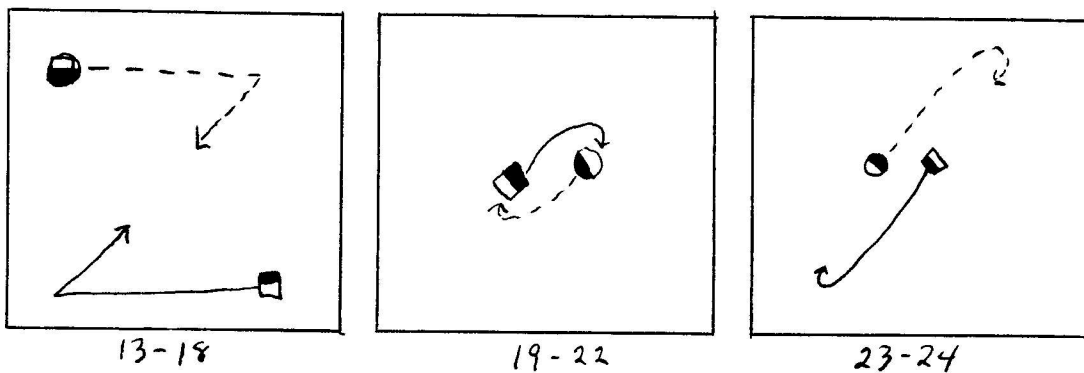
two BSR sideways

13-24

repeat; dancers should now be back in original places

THIRD FIGURE

1-12

repeat 1-12 of SECOND FIGURE, except that at 9 (two BSR sideways), the R arm is extended in a curve

13-16

two BSL sideways

17-18

BSF to one another (R arms extended)

19-20

tour de main R, BSF along $\frac{1}{4}$ circle

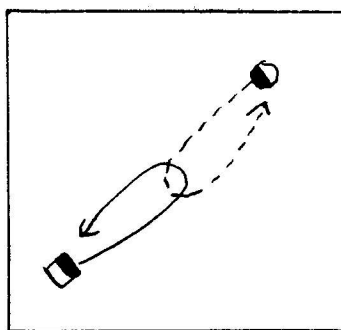
21-22

BSF along $\frac{1}{4}$ circle, loose hands

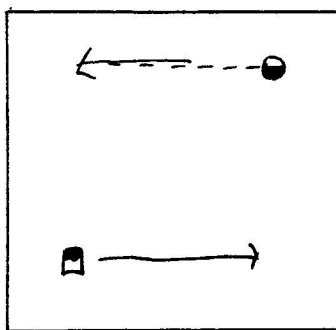
23-24

BSF back to corners, turn R, lower R arm, extend L arm

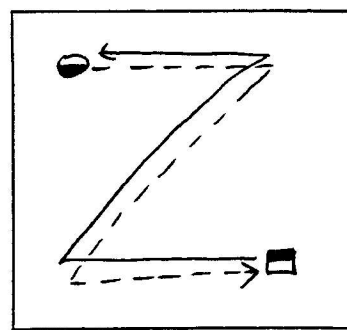
FIG 21



25-32



33-36



37-48

Measure

25-32

repeat 17-24 with L hand

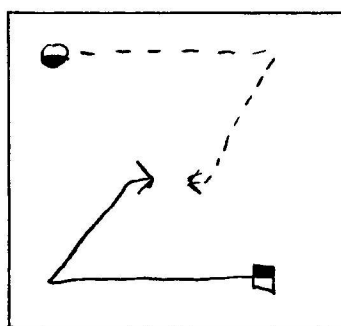
33-36

two BSR sideways

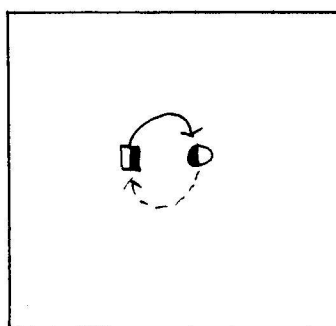
37-48

repeat 13-24 in SECOND FIGUREFOURTH FIGUREMeasure Beat

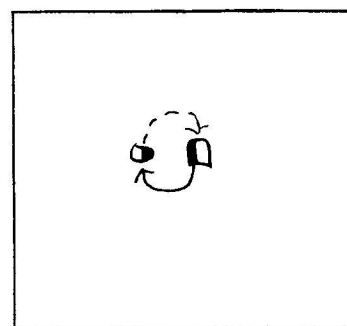
1-12

repeat 1-12 in SECOND FIGURE

13-18



19-22



23-26

13-16

two BSL sideways

17-18

BSF to center, R shoulders, turn to each other, join both hands

19-22

 $\frac{1}{2}$ ronde, two BSL

23-26

 $\frac{1}{2}$ ronde, two BSL

(steps from here are written for #; * reversed)

27 3

plié in 3rdL

27 1

elevé, R foot to 2nd

27 2

plié

27 3

elevé, $\frac{1}{4}$ turn L, L foot to 5thR, loose #L, *R hands

28 1

on tiptoe, R foot to 2nd

28 2

on tiptoe, L foot to 3rdL, lower heels

29-32

repeat 9-14 (or 11-14) ad lib. of FIRST FIGURE

The adaptation of the Minuet used by the Period Dance Group will be found on page 79.

THE MINUET EN HUITMANNERS AND STYLE

The Minuet en huit (for eight) was a dance developed from the 18th century Cotillion, using variations of the Minuet step.

Gentlemen should always keep their arms in the basic position of "Porte les Bras" when not engaging them elsewhere. The one-measure reverences must always be made with the outside foot pointing.

BASIC STEP R

<u>Measure</u>	<u>Beat</u>	
1	1	point R toe forward
	2	point R toe backward, next to L leg
	3	point R toe forward
2	1	elevé, R foot to 4thR
	2	L foot to 4thL
	3	R foot to 4thR, down

BASIC STEP L reverse feetWALTZ STEP R (rlr)

<u>Measure</u>	<u>Beat</u>	
1	1	from a plié, élevé and R foot to 4thR
	2	L foot to 4thL
	3	R foot to 4thR and plié

WALTZ STEP L (lrl) reverse feetBALANCE

<u>Measure</u>	<u>Beat</u>	
1	1	from a plié, R foot to 4thR
	2	L foot to 1st, élevé
	3	plié
2	1	L foot back to 4thR
	2	R foot to 1st, élevé
	3	down

Performed while facing partner and joining R hands

TOUR DE MAIN

Couple dances WS around each other, R or L hands joined.

MOULINET (windmill)

Four dancers dance WS around circle, R or L hands joined in center.

GRAND MOULINET L

Four couples dance WS around circle in center, L hands of # joined.

RONDE

Four dancers join hands in circle, arms held in light curves, and dance R or L.

OPEN CIRCLE

One partner leads the other around himself in a circle, himself dancing in place.

SIMPLE CHAIN

Partners facing each other, begin with WSR: give the R hand, then (in next measure) give the L hand to oncoming dancer, and continue thusly until original partner and place are reached again. (Also known as the grand R&L.)

DOUBLE CHAIN

Partners facing each other, perform a 3-measure tour de main R around each other, then pass the next person (L hand) in one measure, then tour de main R, and so forth until original partner and place are met with again.

SAUTÉ AND REVERENCE

Sauté: spring in 3rdR, both hands on L hip

Reverence: L leg plié, stretch R leg forward, gesture to the R with R hand

BEGINNING REVERENCES (steps are written for #; * reversed)Measure

- 1 (hands are held, #R, *L) # L leg from 3rdL in a curve to 4thR
- 2 shift weight to L leg and plié, pointing R leg; bow from waist; * plié, weight remaining on L leg, remain upright, glance down)
- 3 straighten, weight to R leg, plié on 3
- 4 élevé, L leg to 5thL, $\frac{1}{2}$ turn R to face partner; down, loose hands
- 5 R leg in curve to 4thL
- 6 weight to R leg, like 2

Measure

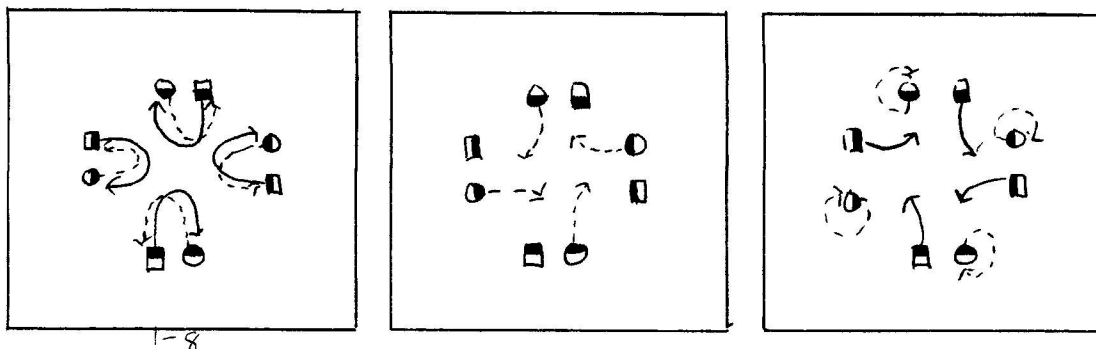
- 7 like 3, then weight to L leg
 8 elev  , $\frac{1}{4}$ turn L, R leg to 3rdR, down, join
 #R, *L hands

ONE-MEASURE REVERENCE IBeat

- 1 # L foot to 4thL; * R foot to 4thR
 2 # weight to R leg, pli  ; * L leg to 5thR,
 pli  
 3 rise

ONE-MEASURE REVERENCE IIBeat

- 1 L foot to 4thL
 2 R foot to 4thR
 3 weight on L leg, pli  , bow
 This is used during the chains

CHOREOGRAPHYFIRST FIGURE (steps are written for #; *reversed)Measure

- 1-2 BSR toward center of circle
 3-4 BSL toward center of circle
 5-7 3 WS, beginning with R; loose hands, pass
 each other by L shoulders, in a $\frac{1}{2}$ circle
 back to partner's place
 8 One-measure Reverence I
 9-16 repeat in reverse (#: L foot)

<u>Measure</u>	#	*
17	sauté	17 WSR toward center
18	reverence	18-19 join L hands, moulinet
19-24	repeat 17-18	20 loose hands, turn L
	three times with	21-22 join R hands, moulinet
	$\frac{1}{4}$ turn to * at 24	23 loose hands, return
		24 one-measure R I
25	WSR toward center	25-27 WSR: small circle R
26-27	R hands, moulinet	
28	loose hands, turn R	28 one-m. RI at center
29-31	L hands, moulinet	29-31 WSL: small circle L
32	one-m. RI	32 one-m. RI

SECOND FIGURE (steps are same for # and *)

1-2	balancé with partner
3-4	repeat, except at 4, turn on tiptoe #L, *R to corner
5-8	repeat 1-4, turn #R, *L to partner
9-12	tour de main R, beginning with WSR; at 12 loose hands and dance to corner
13-16	tour de main L, beginning with WSL; at 16 return to partner
17-23	simple chain: R hands and begin with WSR
24	one-measure R II to partner
25-32	simple chain: at 32, WSL into position for next figure

THIRD FIGURE

#	*
1-6	1-2 kneel on L knee, give L hand, BSL around
	3-4 give R hand to * BSR around
7	stand, loose hands
8	5-7 WSL, WSR, WSL
9-16	8 one-m. R I
17-24	9-16 repeat, reversed
25-32	17-24 sauté, reverence
	25-32 ronde in center
	small circles and reverences

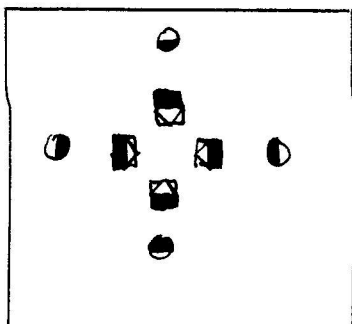
The rondes are executed in the same manner as the moulinets in the SECOND FIGURE.

FOURTH FIGURE

1-4	#R, *L hands; # lead * around in circle, # staying stationary (open circle)
5-7	* lead # in circle R
8	loose hands and dance to corner
9-12	#L, *R hands; # lead * in circle R
13-15	* lead # in circle L
16	loose hands, return to partner
17-31	double chain
32	one-measure Reverence II

FIFTH FIGUREMeasure

1-16

repeat 1-16 of FIRST FIGURE

32

17-20

grand moulinet: repeat 1-4, but instead
of the last three steps, couples pivot
R into place, * almost in place; # join
L hands in center, * are on outside

21-24

WSR, WSL, WSR, WSL around

25-28

BSR, BSL around

29-30

WSR, WSL around

31

loose hands, turn to partner on WSR

32

reverence

The adaptation of the Minuet en huit used by the
Period Dance Group will be found on page 80.

THE LANCERS

MANNERS AND STYLE

The Lancers was a dance developed from the Quadrille, supposedly originated by a company of soldiers to honor a visiting prince (hence the name "Lancers.") It was introduced into England in 1850 by four couples who had learned it specifically for that purpose. Gradually it eclipsed the Quadrille in popularity.¹

At first, the steps used were complicated, but as more people became familiar with it, the figures began to be walked through. By 1885, it was being written that "these figure dances, commonly called 'Squares,' were very popular and fashionable many years ago, when it was the custom to introduce glissades, chassés, and other movements into the various figures. They are still often danced, or rather walked, à tempo on the Continent, but in England they are for the most part dealt with in a somewhat contemptuous or occasionally apologetic manner. Under existing circumstances the result is chaotic and bungling, and no wonder then that the mere mention of 'Squares' should be enough to alarm all lovers of genuine dancing. This is certainly not as it should be; for if people would only take the trouble to acquire a correct knowledge of the five simple figures... and endeavor, moreover, to walk them smartly and strictly in time, bringing the feet well together at the end of their phrases, they would discover that a good deal of hitherto unknown satisfaction may be got out of these old but neglected friends..."²

BASIC STEP

Whether forward or backward, the step consists of three steps and a hold, except when crossing, in which case the step is seven steps and a hold. The music is in 2/4 time, so there are two steps to a measure.

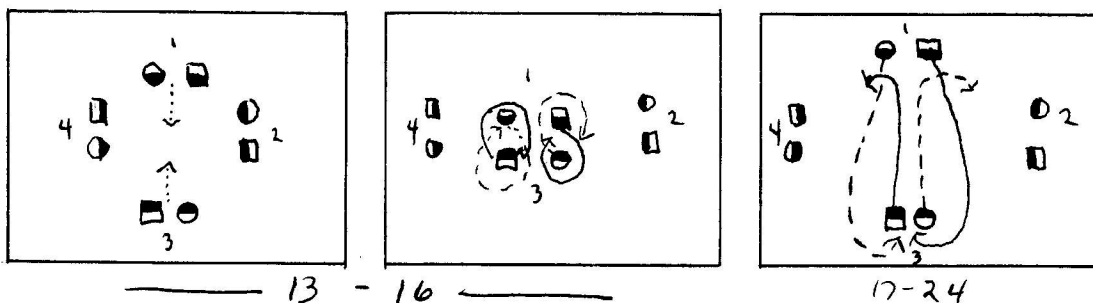
BALANCE -forward

- 1 step forward on R, balancing on that foot
- 2 extend L to 2nd

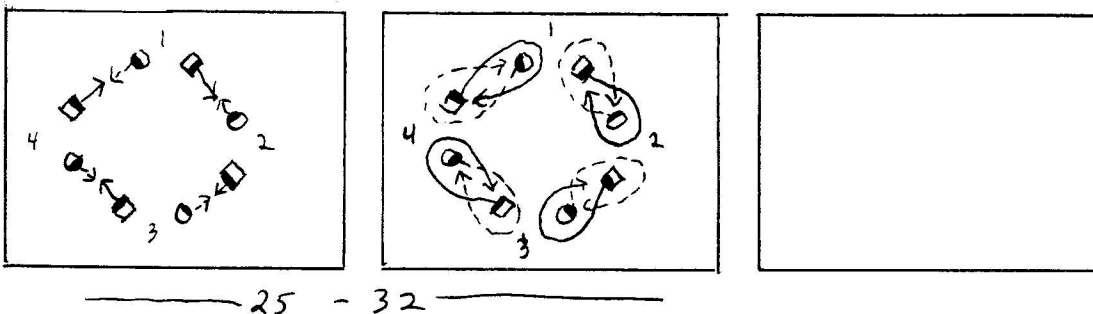
BALANCE

- 1 step backward on L, balancing on that foot
- 2 extend R to 2nd

The BALANCE can also be executed twice forward or backward with alternate feet.

CHOREOGRAPHYFIRST FIGUREMeasure

- | | |
|-------|--|
| 1-8 | salutations to partner and corner |
| 9-12 | head couples forward and back |
| 13-16 | forward, present both hands to opposite, turn L, and back |
| 17-24 | cross over to opposite places, one couple passing through the other, but returning on outside to allow the other to pass through |



Measure

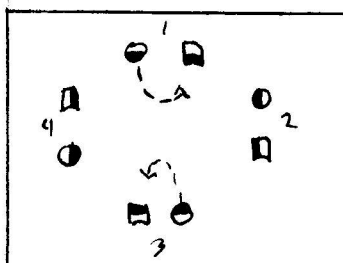
25-32 turn to corner, balance, give both hands,
turn L, back to places

REPEAT FOR SIDE COUPLES

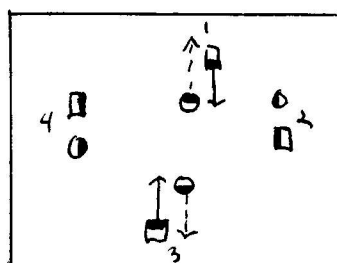
SECOND FIGURE

1-8 hold

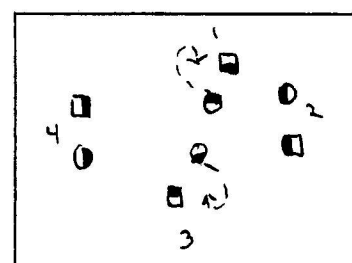
9-12 head couples forward and back



13-16



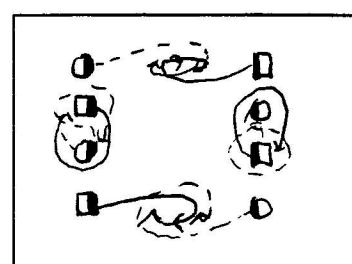
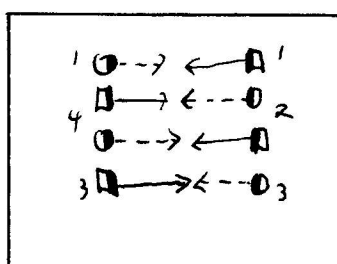
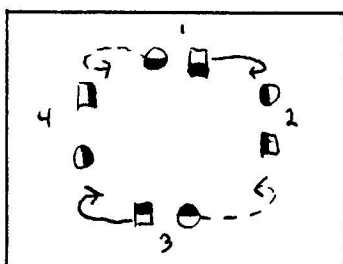
17-20



21-24

13-16 # hand * in front; * take three steps,
stopping on 4th to face partner; sal-
utations

17-20 balance forward and back, passing on R
21-24 present both hands, turn * back to place



29-32

25-28 head couples separate, #L, *R, join side
couples to form line; lines forward and
back

29-32 all turn partners to places

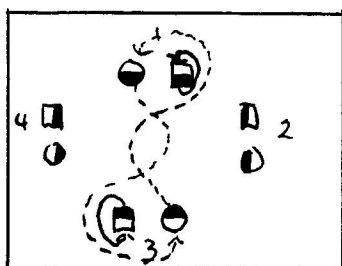
REPEAT FOR SIDE COUPLES

THIRD FIGURE

1-8 hold

9-12 head couples forward and back

13-16 forward, salutations, and back



17-24

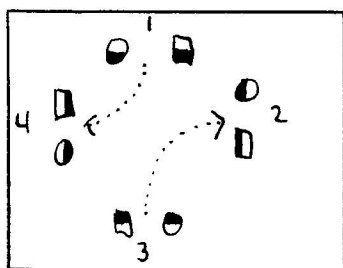
Measure
17-24

* cross over, giving R hand to opposite *;
give R hand to opposite *, who turn into
place; return

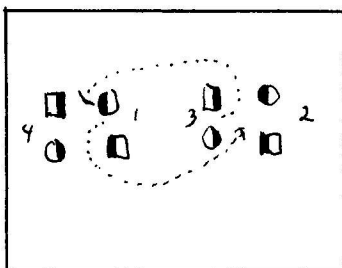
REPEAT FOR SIDE COUPLES

FOURTH FIGURE
1-8

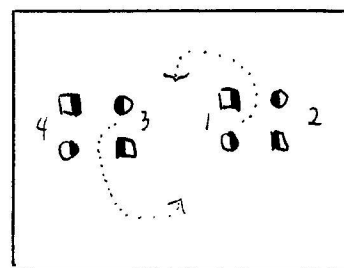
hold



9-12



13-16



17-24

9-12

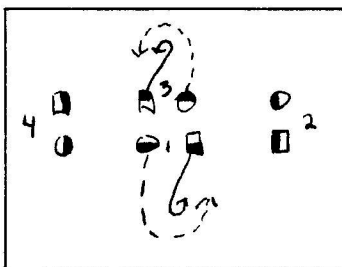
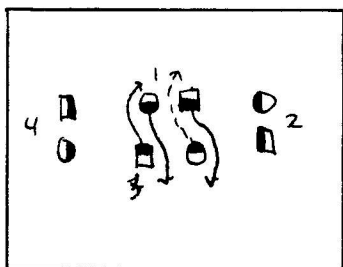
head couples to R side couples; all make salutations

13-16

head couples to other side couples, passing on L; all make salutations

17-24

return to places, make salutations to partner



25 - 32

25-32

head couples advance; offer R hand to opposite, pass on R; give L hand to partner,

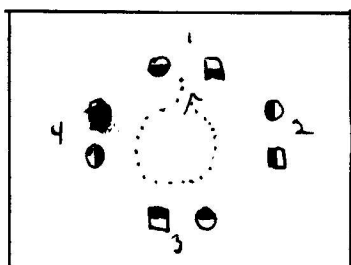
Measure

turn to face opposites; return
REPEAT FOR SIDE COUPLES

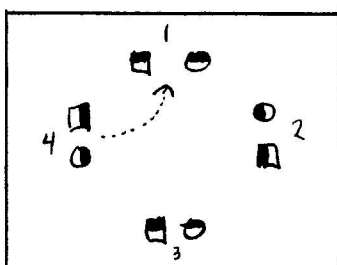
FIFTH FIGURE

1-16

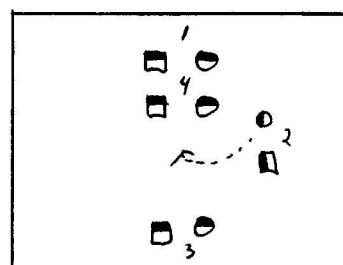
grand R&L all around; make salutations to
partner at 8 and 16



17-20

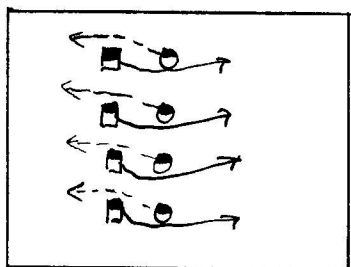


21-22

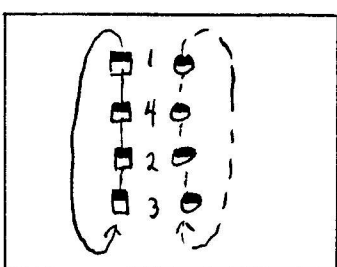


23-24

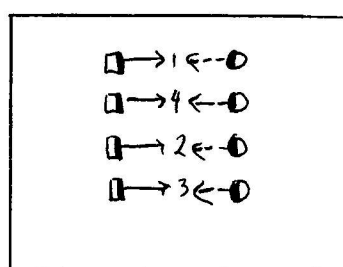
17-20 head couple promenade around around in-
side, stopping in place facing out
21-22 R side couple step to behind head couple
23-24 L side couple behind



25-32



33-40



41-48

25-32 * 3 chassés to L and hold
3 chassés to R and hold
all balance once forward and back
chassé back to place
balance forward and back
33-40 head couple separate, lead lines back and
down
41-48 join hands in line; lines forward and back;
lines forward again, turn partners to places
49-64 grand R&L

The adaptation of the Lancers used by the Period
Dance Group will be found on page 81.

THE POLKA

MANNERS AND STYLE

The Polka swept Europe like a storm. The Waltz had prepared the way for closed couple dances, and when the more lively Polka appeared onstage in 1840 in Paris, the public ballrooms seized it joyfully. Society was not far behind and no less enthusiastic. In 1844 The Times correspondent commented that "The Paris papers of Monday are destitute of news. Our private letters state, that politics are for the moment suspended in public regard by the new and all-absorbing pursuit —the polka— a dance recently imported from Bohemia, and which embraces in its qualities the intimacy of the waltz, with the vivacity of the Irish jig. You may conceive how completely is 'the Polka' the rage from the (I am assured) fact that the lady of a celebrated ex-minister desiring to figure in it at a soirée dansante, monopolized the professor par excellence of the specialité, for three hours on Wednesday, at 200f. the hour..."¹

It should be emphasized that the steps should be smooth and gliding, not stamped, as this would be unseemly. The hop on the fourth beat should be more of an *elevé*, not allowing the foot to actually leave the floor.

BASIC STEP

Measure Beat

1	1	step out, #L, *R
	2	bring other foot to 1st (chassé-like)
	3	step out again, #L, *R
	4	hop #L, *R, lifting other foot behind
2		repeat in reverse

The above is done while turning in one direction, which can be reversed if desired.

ESMERALDA or THREE-SLIDE

Same as above, except that a slide-chassé-slide-chassé, beginning with the first foot above, is introduced beforehand

BOHEMIAN or HEEL-AND-TOE

<u>Measure</u>	<u>Beat</u>	
1	1	hop on #R, *L foot, placing other foot
		in 2nd, with heel on floor and toe pointing upward
	3	hop again, and put other foot behind in
		5th, pointing toe down

This is introduced before the BASIC STEP, and can be executed once or twice in doing so.

The use of the Polka in the Cotillion by the Period Dance Group (who used a standard of four BS followed by two HEEL-AND-TOES) will be found on page 84.

THE GALOPMANNERS AND STYLE

The only thing that needs saying about this dance is that it is the simplest dance ever to grace a polished floor. It had a short popularity, and was kin both to the Polka and to the Deux Temps Waltz.

BASIC STEPMeasure Beat

1	1	# slide L to 2nd, * R
	2	# chassé with R, * with L
	3	# slide L to 2nd, * R
	4	hold
2		repeat in reverse

This is performed while turning. It also could be done straight forward and backward.

For the use of this dance by the Period Dance Group, see page 84.

THE WALTZ

MANNERS AND STYLE

"If the observation of social waltzing in New York and Europe, for more than forty years, proves anything whatever, it is that the method of holding which is prescribed below is to-day, as at the beginning, adopted by all who may be noticeable for refined manners and movement.

"The gentleman approaches the lady, offering his left hand — one who is au fait will at the same time make a slight inclination or bow. The lady places her right hand in that of the gentleman, who then extends his right arm in a direct line to the side, the forearm bent so as to form an acute angle. In this angle the lady will place herself, with the centre line of the person opposite the line of the gentleman's right side, both persons on parallel lines, not forming an angle. In this position each will be looking over the other's right shoulder, and by the lady turning her head slightly to the left the effect of the group will be greatly improved, and prevent all possibility of taking each other's breath, which is rarely pleasant, and in the case of a young man directly from the use of a meerschau is 'positively horrid,' as many ladies have remarked. The lady, if not too short, places her left hand, hooked, upon the gentleman's right shoulder, the fingers appearing in front. The right hand of the gentleman should rest very gently upon the lady's back, as near the waist as possible, so as not to remove the upward pressure of the elbow directly under the lady's shoulder, as this is the lady's support, and must be held with sure, but gentle,

FIG 24

FIG 25

FIG 26

FIG 23

firmness. The hand on the back should rest very lightly, and on every possible occasion should be slightly raised, so that the air may pass between, as in some cases the close contact induces perspiration, and may leave its mark on the lady's dress. Both persons should be slightly bent forward, from the hips upward, so that the shoulders may be only three or four inches apart, the distance increasing downward; this leaves both parties free in their limbs, so that any contact of person or knees may be avoided, and should be so avoided as a most serious mistake. The gentleman's left hand, holding the lady's right, should be extended downward in a line with the body, the hands three or four inches distant from the person, the arms forming a gentle curve from the shoulders downward. No weight is placed upon this arm; all the guiding and changes must be governed by the elbow under the lady's arm. It will be found, that this grouping will be perfectly modest in appearance, no more contact of person occurring than in a lady taking a gentleman's arm for walking. In conclusion, let it be remembered that purity of thought and action may be as conspicuous in waltzing as in any other situation of life; that the gross waltz grossly, the vicious viciously, the refined and innocent innocently and in a refined manner.

"...usually the lady follows every movement of the gentleman, but if necessity requires it, the gentleman may follow the lady, one changing, the other following, scarcely knowing what they are doing; for during this time an animated conversation is frequently maintained. These, however, have... made waltzing a memory of the muscles. There is no theory for this, it is all in practice.

"Always maintain a proper attitude.

"Disguise all effort.

"An extended leg must not be bent.

"Bend only the knee from which a motion is made.

"When moving the feet, let the heels pass close together.

"Keep the heels about half an inch from the floor.

"In rising, allow the toes to be the last part of the foot which leaves the floor.

"When descending let them be the first to touch.

"Endeavor to keep the feet at a right angle at all times.

"These can only be suggestions; graceful of motion must be learned from example."¹

BASIC STEP

<u>Measure</u>	<u>Beat</u>	<u>#</u>	<u>*</u>
1	1	step forward on L	step back on R
	2	bring R to side, turning R	bring L to side, turning R
	3	change to L	change to R
2	1	step back on R	step forward on L
	2	bring L to side	bring R to side
	3	change to R	change to L

Dancers pivot around each other, stepping out on alternate measures. Also, the amount of time taken to complete one revolution can be varied; 4 measures (small step) and 2 measures (large step) are suggested.

PURSUIT STEP

<u>Measure</u>	<u>Beat</u>	<u>#</u>	<u>*</u>
1	1	L straight forward	R straight backward
	2	R forward	L backward
	3	L forward	R backward

The pursuit step can also be done with the feet and/or the directions reversed.

TO CHANGE DIRECTIONSFrom clockwise to counterclockwise

One measure of pursuit forwards (for #) (LRL), and then resume turning with R foot.

From counterclockwise to clockwise

Two measures of pursuit backward (for #) (LRL, RLR), and then resume turning with L foot.

There was, of course, no fixed pattern for the waltz. Its free nature was part of its allure, and the best dancers were those who could avoid all obstacles (i.e., other dancers) by reversing and using the pursuit step.

The adaptation used by the Period Dance Group will be found on page 83.

THE COTILLION (19th Century)

MANNERS AND STYLE

Originally a French innovation, the Cotillion became popular in the latter half of the 19th century. Bearing no resemblance to its 18th century namesake (which became the Quadrille), it was a combination of figures, mixers, and games.

"The first thought that usually occurs to one taking part in a cotillion is, 'I am about to enjoy an hour or more of unmingled pleasure...'

"Attention to the following five suggestions will give to the cotillion its true character and position, as the representative dance of modern civilization, combining fine music, fine motions, and fine manners.

"1st. Alertness, each dancer being at all times awake to the duties required of him or her.

"2d. Promptness in taking places for the execution of a figure.

"3d. Silence and attention during the explanation of any novelty.

"4th. Obedience at all times to the conductor during the management of the dance.

"5th. Willingness to sacrifice momentary personal pleasure, so that others may gain.

"...The conductor and his partner taking seats, all the others arrange themselves to the left of their position, ladies invariably seated upon the right of partners. This formation may reach round a room, forming a circle, or in a larger room may extend as a line of seated couples.

"In a properly arranged cotillion the ladies and gentlemen are equal in number, this being most conducive to success in every way. Consideration for those without partners has allowed, in many cases, that they may be seated among the others, each being called upon in turn as a couple; but this is liable to cause confusion when a figure requires a positive number of couples.

"Knowing the waltz, galop, and polka...,no one need hesitate to take part in this dance; but at first it is well to take seats towards the left of the line, opportunities will then be gained of seeing the figures before attempting them. When selecting partners, the lady should present the left hand, the gentleman always the right, except, of course, in cases where two ladies are required.

"When new partners are obtained, places must be immediately taken for the figure about to be executed..After the completion of this figure a general waltz takes place, in which any of those not engaged in the figure may join... At this point there will be necessarily a number of ladies and gentlemen seated alone; any one of these gentlemen may with propriety offer himself as a partner to a lady thus seated alone, but never to a lady seated with her partner, unless in the regular selection of partners for a figure.

"When the signal is given to cease dancing, it is not expected that a couple shall immediately stop, perhaps on the opposite side of the room, and walk to seats, but they may continue to dance until the lady's seat is reached, when after seeing the lady safely seated, the gentleman returns to his own place. The conductor always allows sufficient time for this before calling the next party.

"As nearly all figures depend upon a fixed number of couples for their completion, the half of that number is called up at first, and by each choosing another partner the whole number required is obtained.

"The mistake sometimes occurs of one of the first half selecting another of the first, thus defeating the object of the selection of other partners. It should therefore, be understood as a rule, that each one of the first half called upon must select from those seated.

"The character of the figures should be suitable to the time and those forming the cotillion. Many are of so merry a nature they cannot be introduced except among intimates, who will make allowance for an occasional slight exaggeration of conduct; but such figures are dangerous, if there should be those present who cannot be merry without rudeness. When indulged in by those who can be decently funny, although bordering on the childish, yet in their proper place and time they may be sources of real, innocent pleasure.

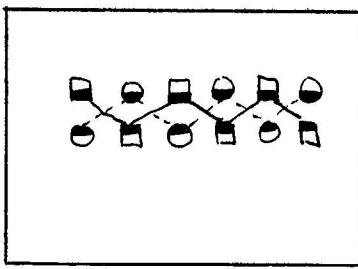
"The conductor and his partner, with the required number of couples indicated by him, taken from those next in succession to the left, will, after waltzing a short time, or until the signal is given, all select other partners and execute a figure for the first time. After all again are seated, but not until then, he designates the number of couples required, taking them from those seated next in succession to the left of the first party. When they are all seated a third party is called, and so on in succession until all have been called upon. After a short pause in the music a second figure is introduced, and in the same manner repeated by as many groups of couples as the figure requires, and the number engaged in the cotillion allows.

"To clap hands once should be the signal for all to cease dancing; twice for the commencement of a simultaneous movement; three times to stop the music; and this is the last recourse, when a conductor has to deal with inconsiderate or obstinate couples, who persistently occupy the floor after the signal to cease is given, or at a time not permissible by the regulations of the dance.

"A cotillion composed of willing and attentive members, under the guidance of an expert conductor, realizes all that is possible from dancing, and its accompanying social pleasures. If the German (another name used) could be enjoyed in well-ventilated rooms, allowing abundance of space, without the accessories of costly suppers and wines, and not during hours which ought to be devoted to sleep, all the objections ever made against dancing would be removed, and this pleasure would be counted among those most truly innocent."¹

The following figures were selected from hundreds that were available to the discerning conductor.

THE COVERED ALLEYWAY



Partners stand opposite each other in lines, forming a lane with # and * alternating on the sides. # hold hands down the line, forming the covered alleyway. * join hands in a chain, and conductor's partner leads them out and around to the other end of the alleyway, where they take new positions in the line (facing alternately) before being led back into the lane. All dance with new partners.

THE MIRROR

The conductor selects a *, gives her a mirror, and selects # to look over her shoulder one at a time into the mirror. The * wipes out the face of a # with whom she does not wish to dance; if she wishes to dance with the #, she kisses either the mirror or the #.

THE CUSHION

The selected # kneel before a * who has been given a cushion by the conductor. If she does not wish to dance with the #, she snatches the cushion from under his knees. She allows her choice to kneel on the cushion.

THE CANDLE

A * is given a lighted candle, which the selected # attempt to blow out. The one who succeeds wins the *, who tries to keep all but her choice from doing so.

THE UMBRELLA

A* with an umbrella must choose between two proffered #. She gives the umbrella to one and dances with the other. The # with the umbrella must open it and hold it over the dancing couple.

LE ROND SERPENTE

form a circle facing outwards and join hands. * form a chain and are led by the conductor in and out of the circle in whatever pattern he pleases. He ends with the * forming a circle on the inside, facing in. At his signal, both circles chassé L. Also on his signal, they stop, turn, and dance with new partner.

HIDDEN LADIES

* hide behind a curtain or door and stick their hands out. # must choose a hand and dance with the * to whom the hand belongs.

THE FIGURE EIGHT

Couples must waltz around two chairs in a figure eight. (This, incidentally, was the ultimate test of one's waltzing ability.)

THE FOUR CORNERS

Four selected * stand in the corners of the room. Conductor and four # "perform a wild round in the centre of the room; after a few turns they separate, and each rushes toward a lady: the fifth has to console himself as best as he can and return to his place."

THE WIZARDS

Two dolls dressed as wizards are placed at the feet of a *. Two # must try to bend over and pick up the doll with their teeth; the first to do so wins the *.

THE STEEPLECHASE

"An equal number of men and women stand opposite each other in lines. The leader arrives with his partner, and between them they hold a small hedge; the men must jump over it before they may waltz with the ladies."

As mentioned above, there was no "step" belonging to the Cotillion. Instead, the steps of the waltz, the polka, and the galop were used. These dances are found elsewhere in this paper.

The use of some of the above figures by the Period Dance Group will be found on page 84.

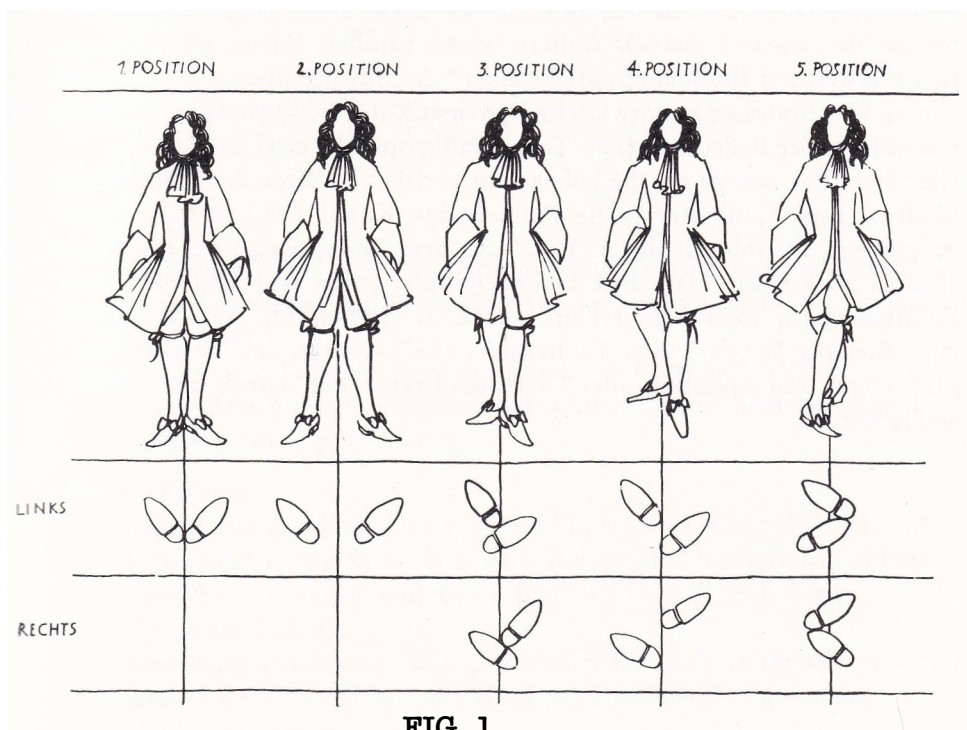


FIG. 1

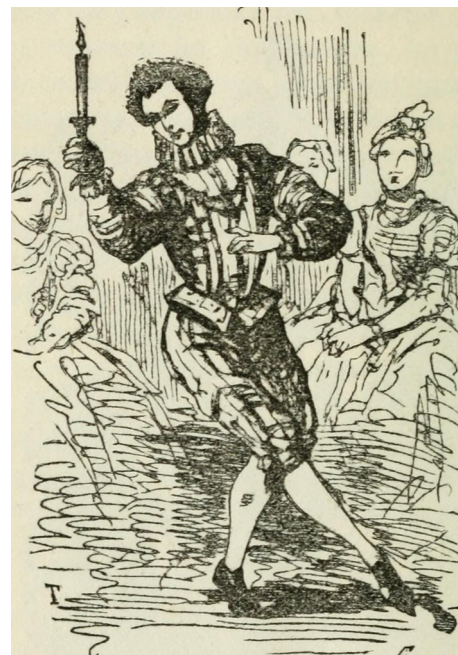


FIG. 2



FIG. 3



FIG. 4



FIG. 5



FIG. 6

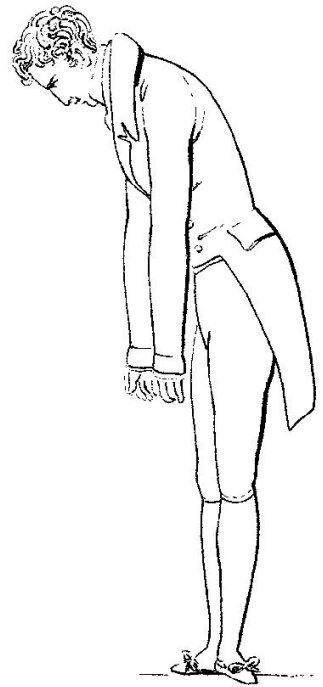


FIG. 7

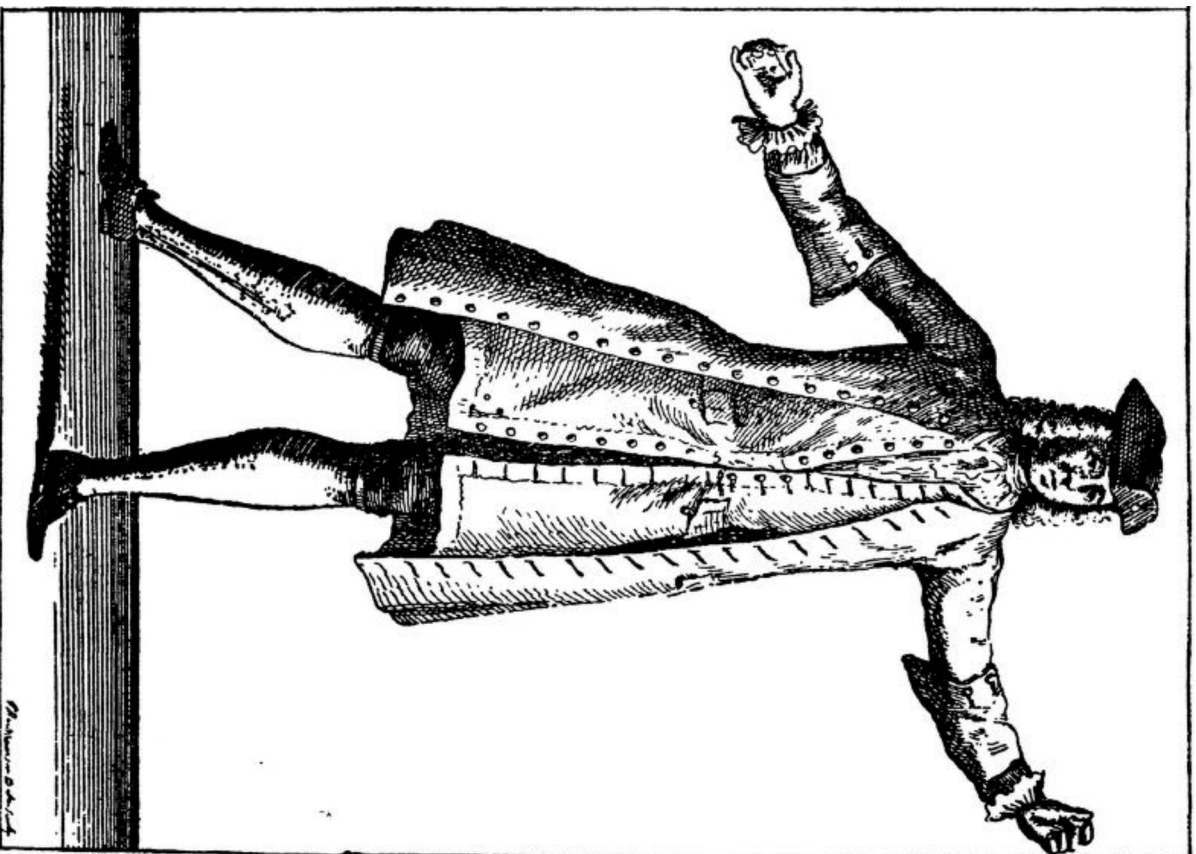


Fig. 40. First Posture of the Chasse in La Babette

FIG. 8

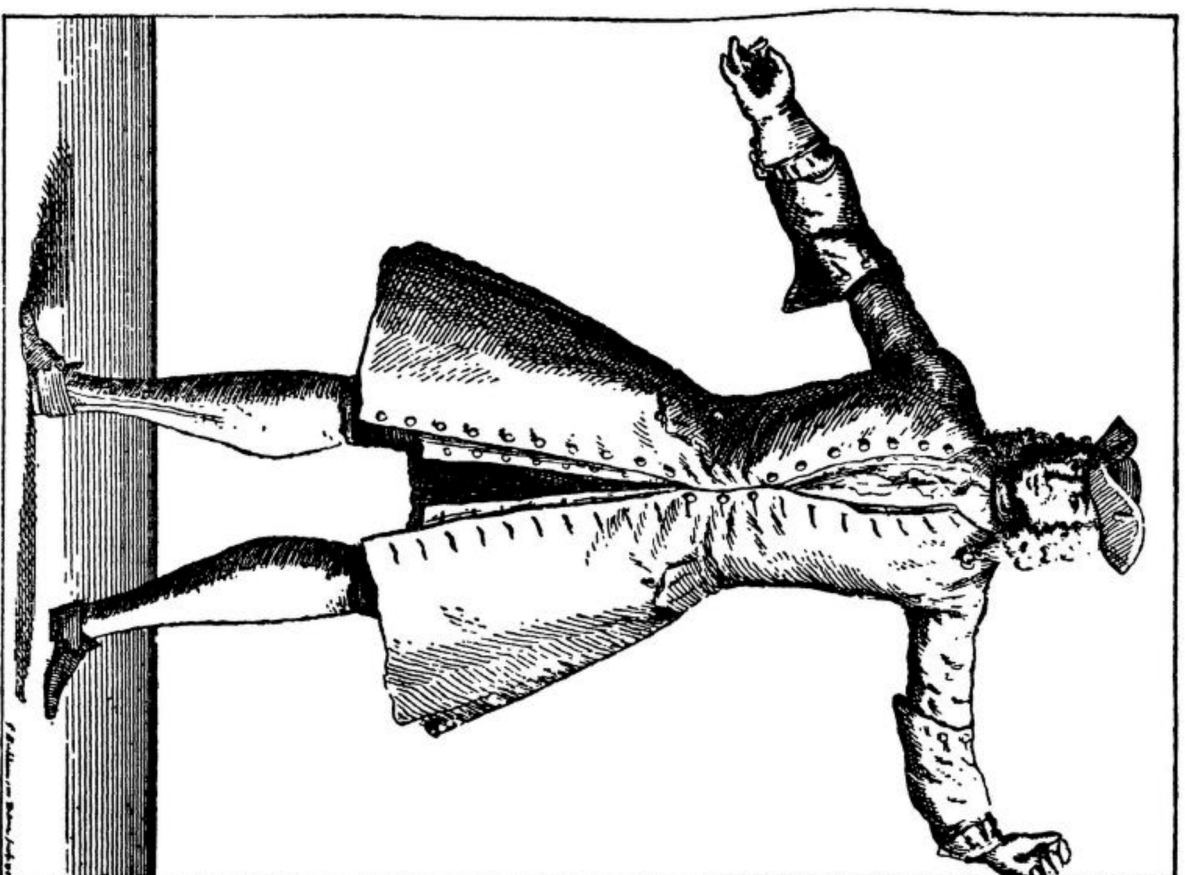
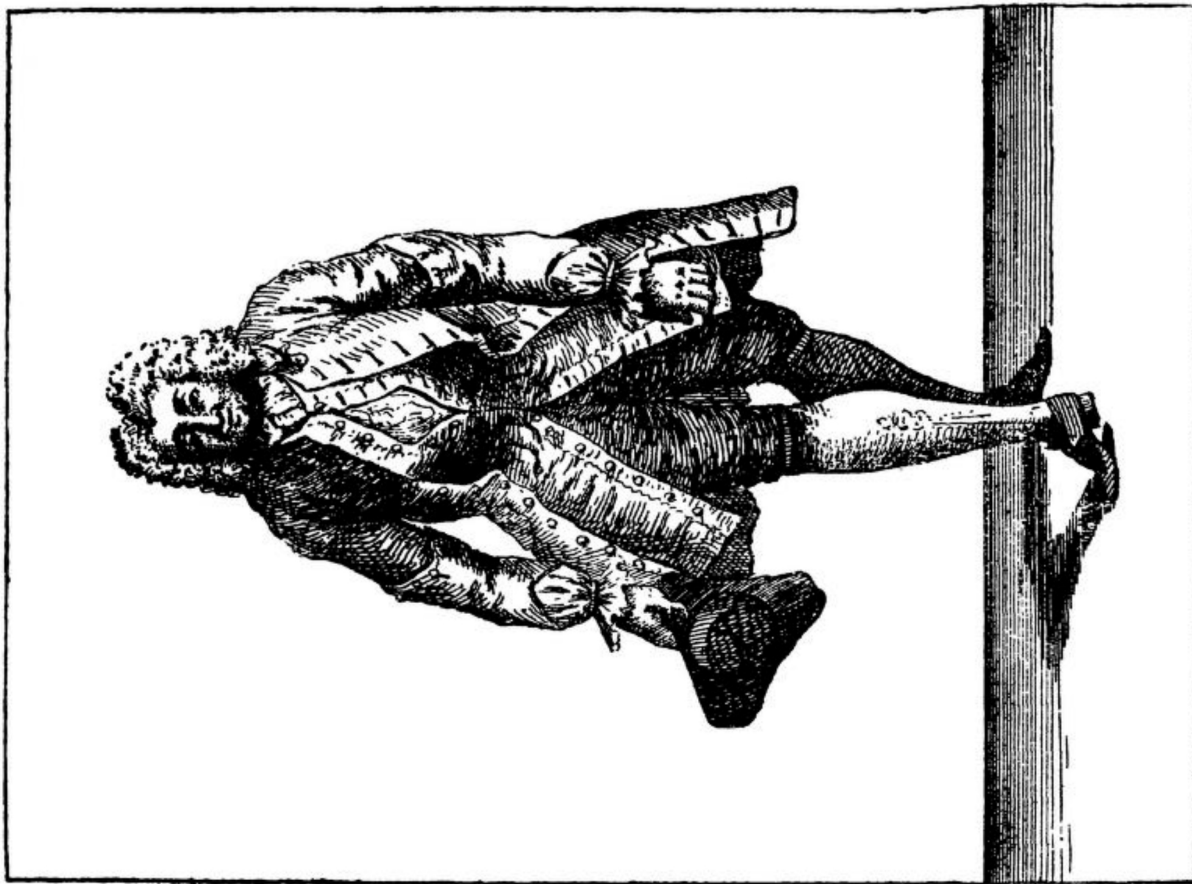


Fig 41. Second Posture of the Chasse in La Babette

FIG. 9



12. *The Second Posture of a Bow Forwards*

FIG. 10

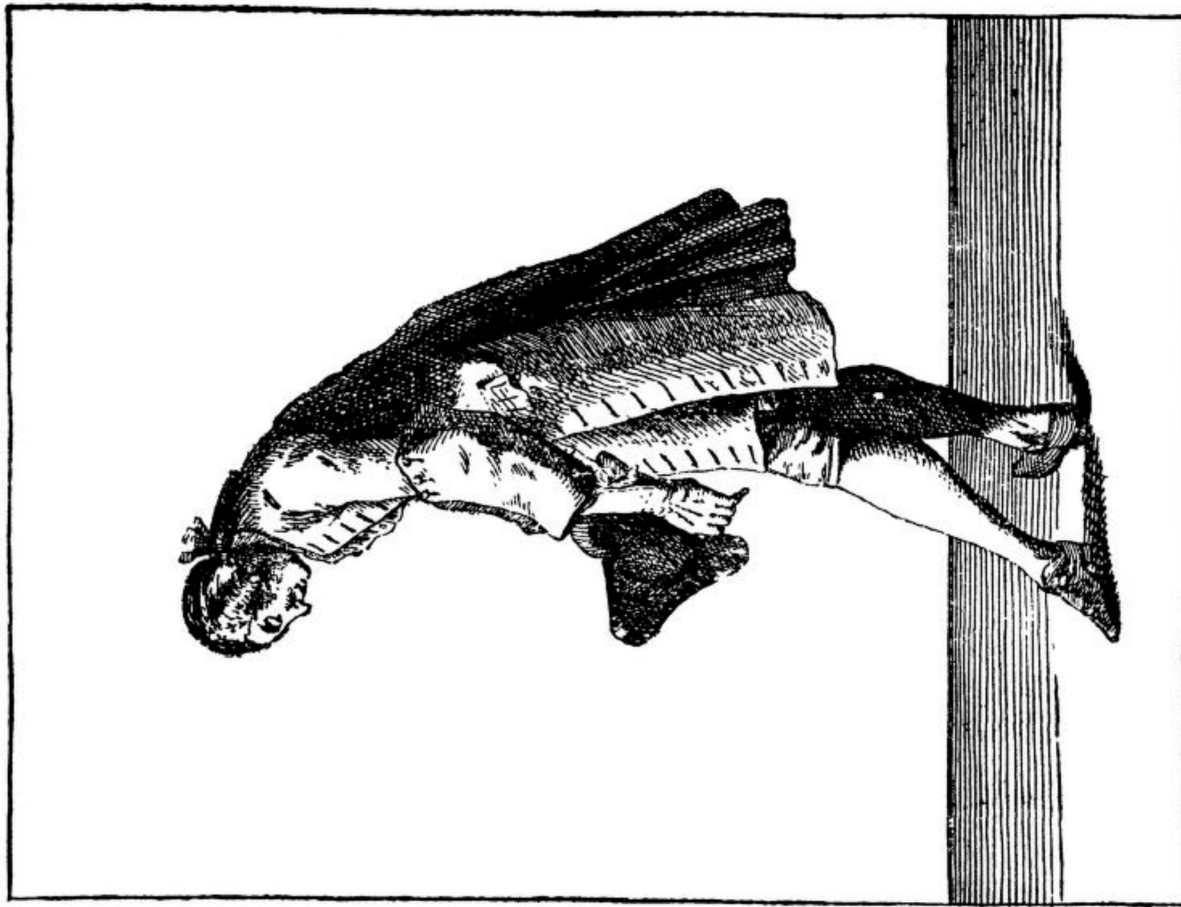


Fig. 13. *The Second Posture of a Bow Forwards*
(View in profile)

FIG. 11

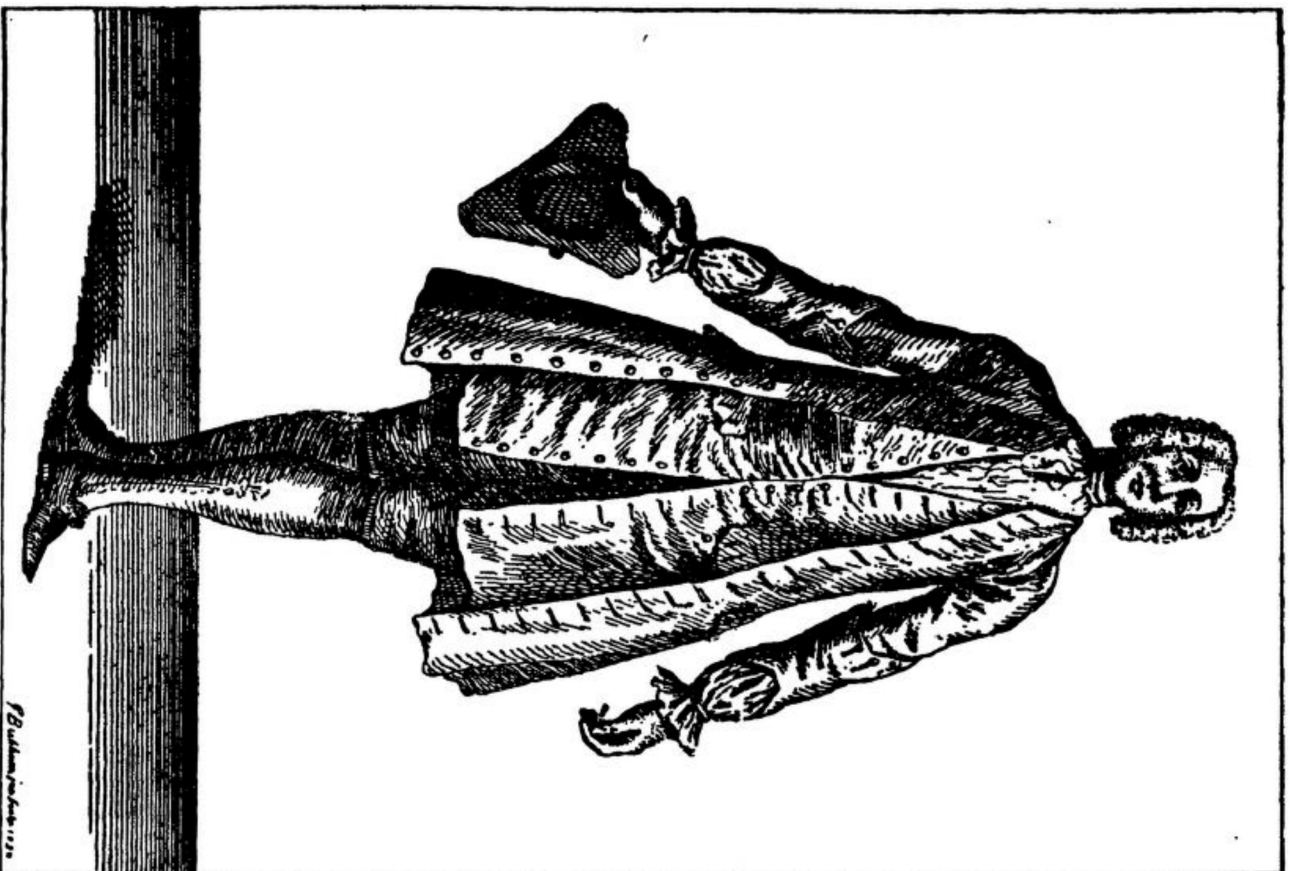
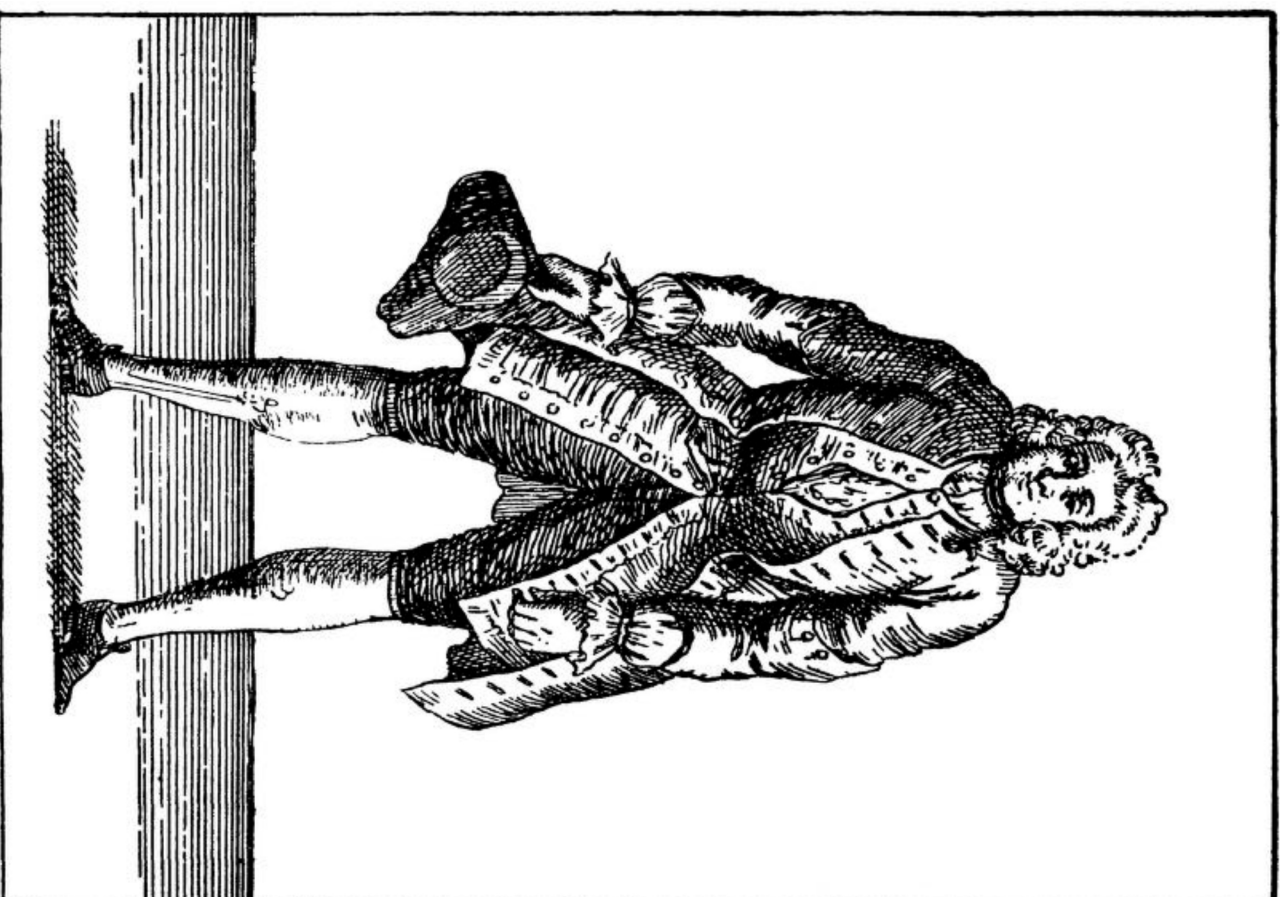


Fig. 15. The First Posture of a Bow Backwards

FIG. 14



16. The Second Posture of a Bow Backwards

FIG. 15

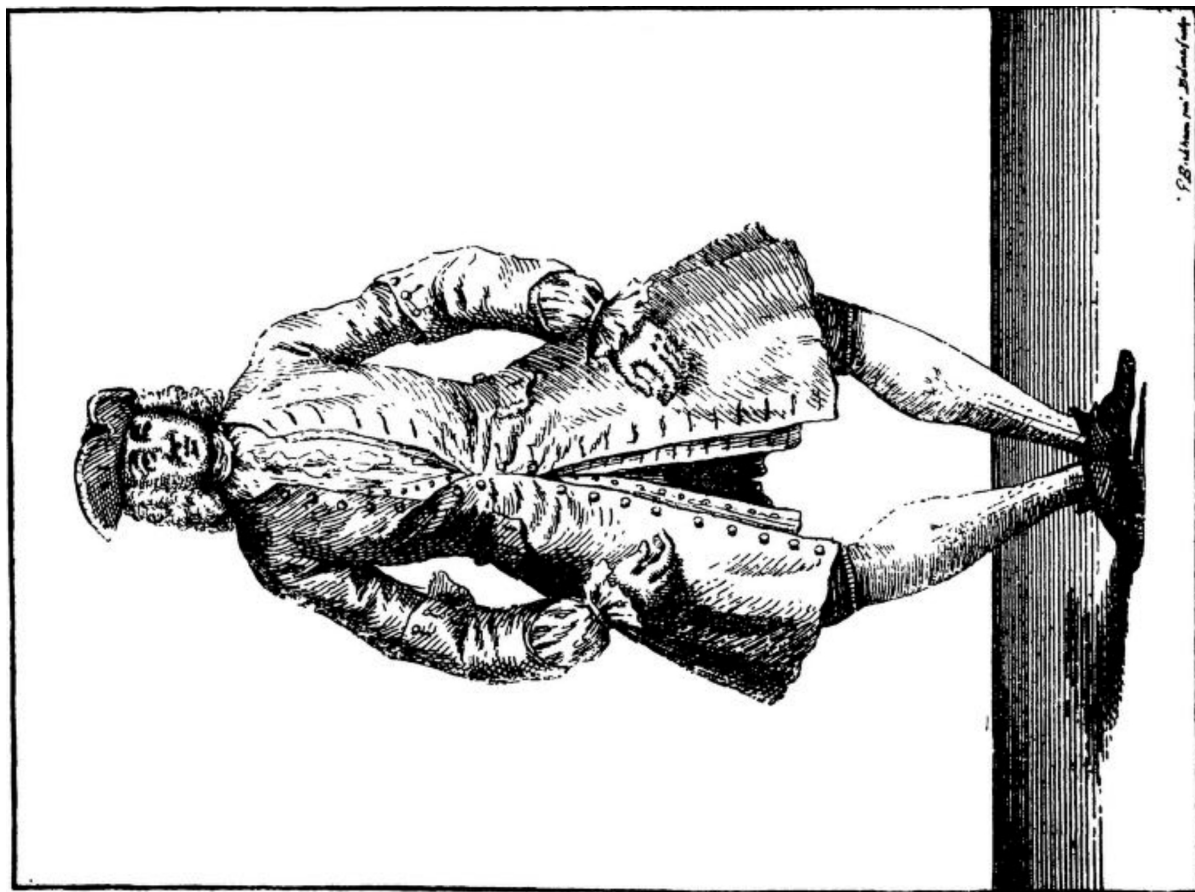


Fig. 36.—The Third Position of the Arms in the Mennet

FIG. 16

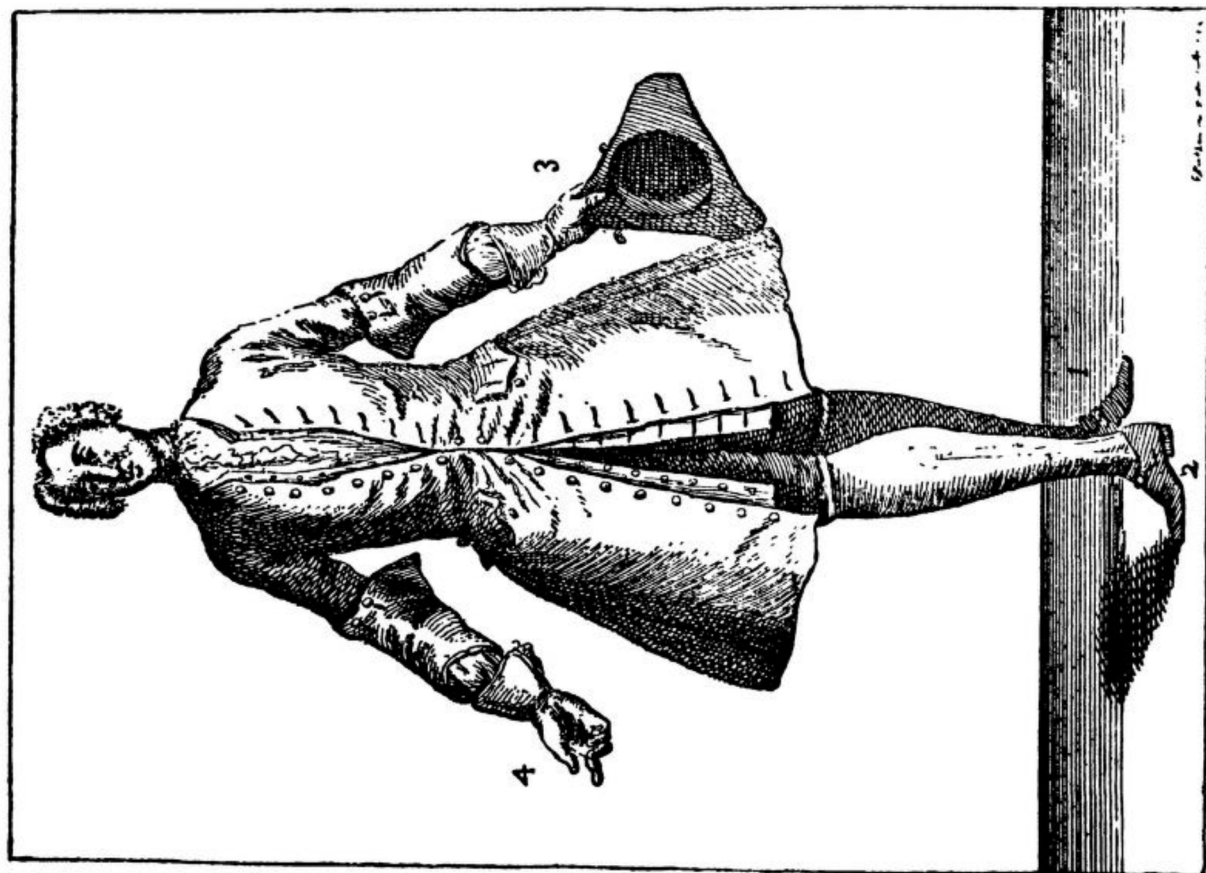


Fig. 21. The Gentleman presenting his Hand to Dance

FIG. 17

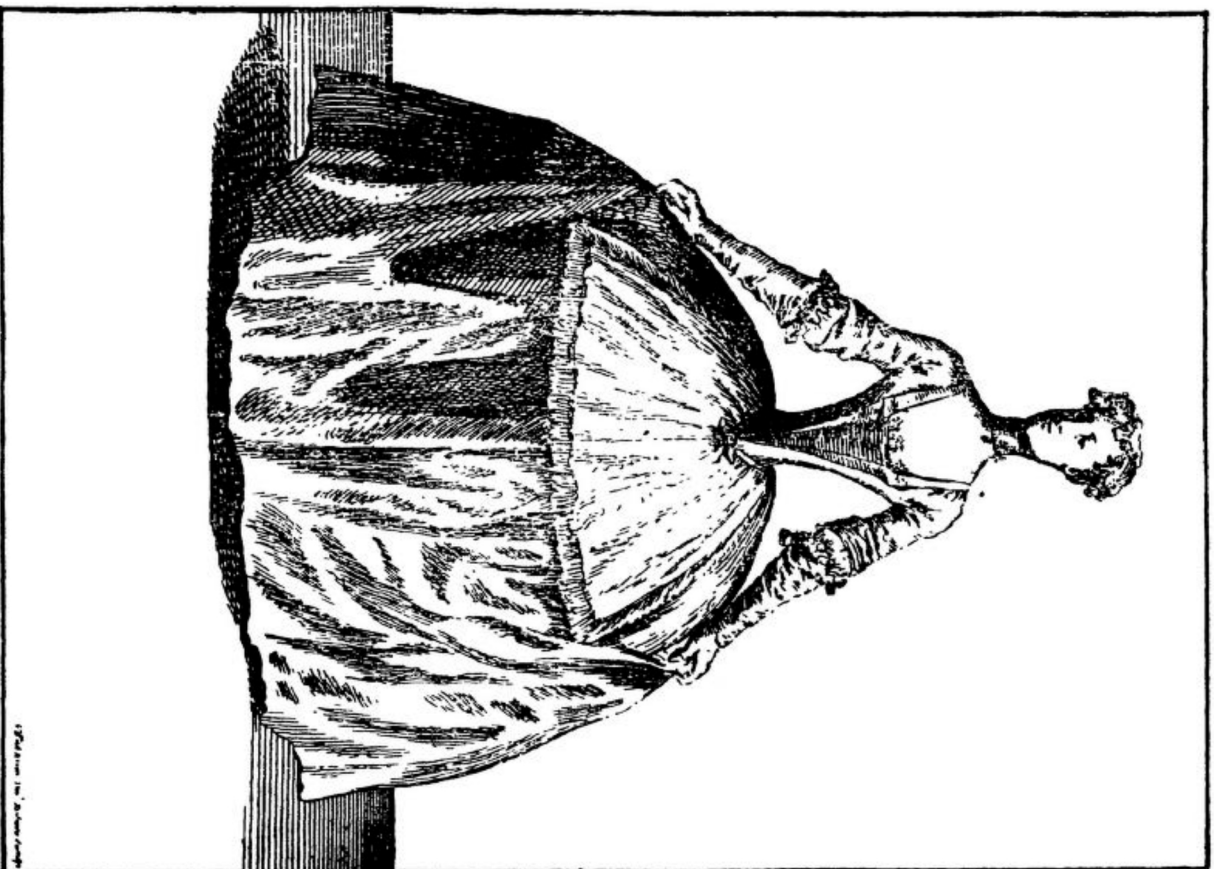


Fig. 37.—A Lady holding her Dress to Dance

FIG. 18

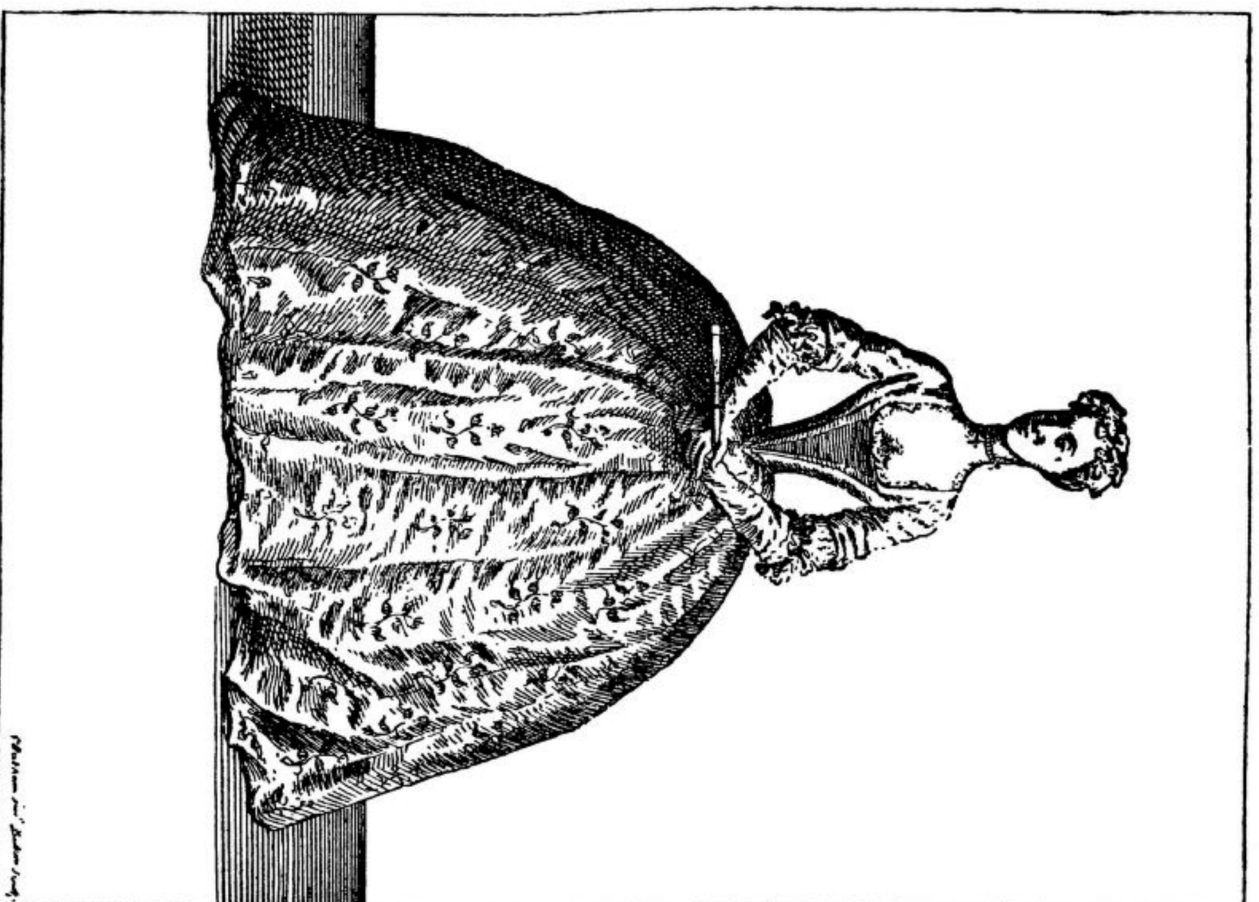


Fig. 18. A Courtesy Forwards

FIG. 19

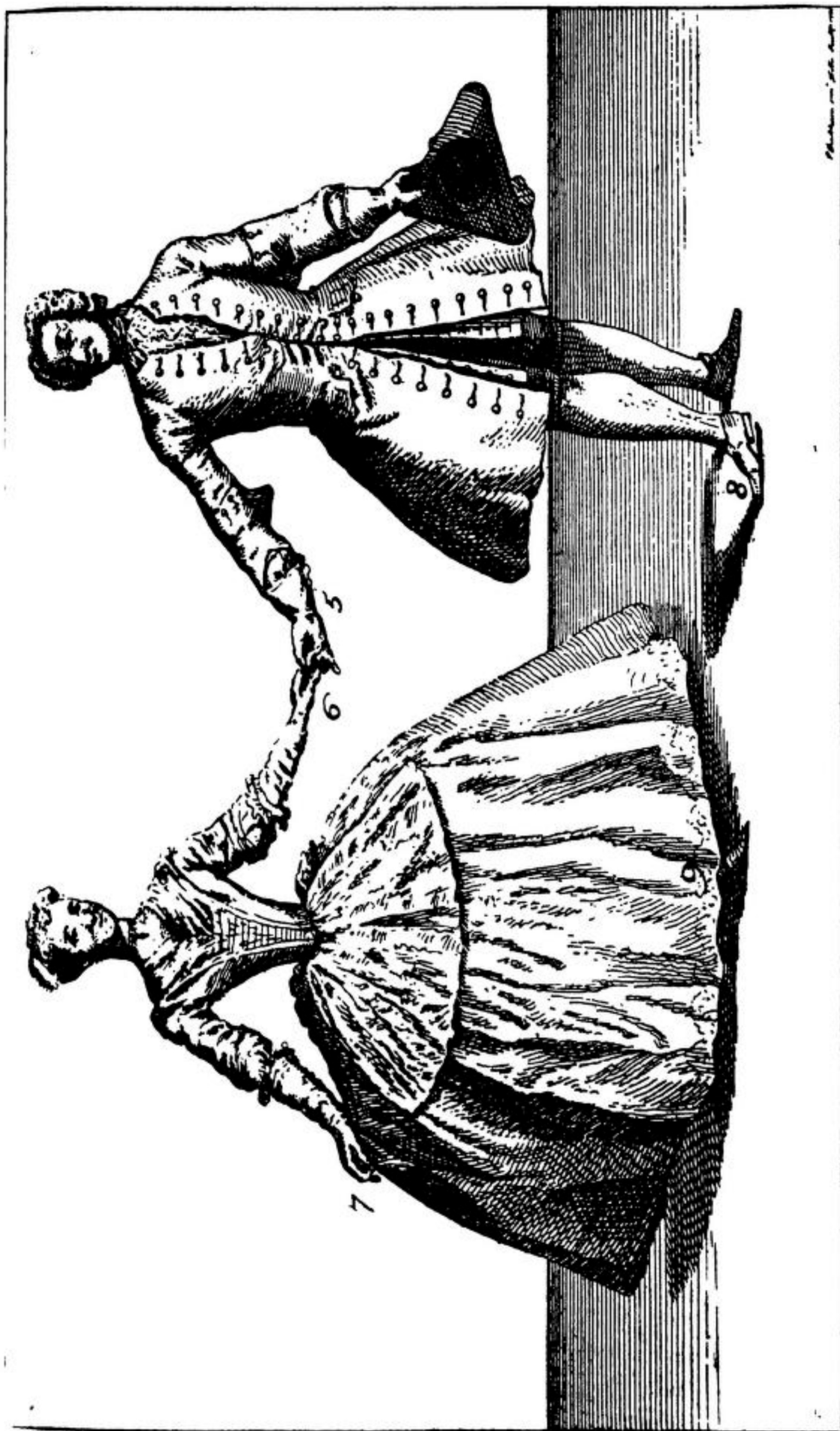


Fig. 22. A Lady and Gentleman ready to make their First Honours

FIG. 20



FIG. 21: A Lady and a Gentleman Presenting Right Hands

Le Petit Maître.

II

Musical score for 'Le Petit Maître' Part II, measures 12-21. The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has one flat (B-flat). The first measure (12) is marked with an 8va (octave up) and a dashed line. The second measure (13) is marked with a loco (local) and a dashed line. The third measure (14) is marked with a loco and a dashed line. The fourth measure (15) is marked with a loco and a dashed line. The fifth measure (16) is marked with a loco and a dashed line. The sixth measure (17) is marked with a loco and a dashed line. The seventh measure (18) is marked with a loco and a dashed line. The eighth measure (19) is marked with a loco and a dashed line. The ninth measure (20) is marked with a loco and a dashed line. The tenth measure (21) is marked with a loco and a dashed line.

12

Musical score for 'Le Petit Maître' Part II, measures 22-31. The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has one flat (B-flat). The first measure (22) is marked with an 8va (octave up) and a dashed line. The second measure (23) is marked with an 8va (octave up) and a dashed line. The third measure (24) is marked with an 8va (octave up) and a dashed line. The fourth measure (25) is marked with an 8va (octave up) and a dashed line. The fifth measure (26) is marked with an 8va (octave up) and a dashed line. The sixth measure (27) is marked with an 8va (octave up) and a dashed line. The seventh measure (28) is marked with an 8va (octave up) and a dashed line. The eighth measure (29) is marked with an 8va (octave up) and a dashed line. The ninth measure (30) is marked with an 8va (octave up) and a dashed line. The tenth measure (31) is marked with an 8va (octave up) and a dashed line.

FIG. 22

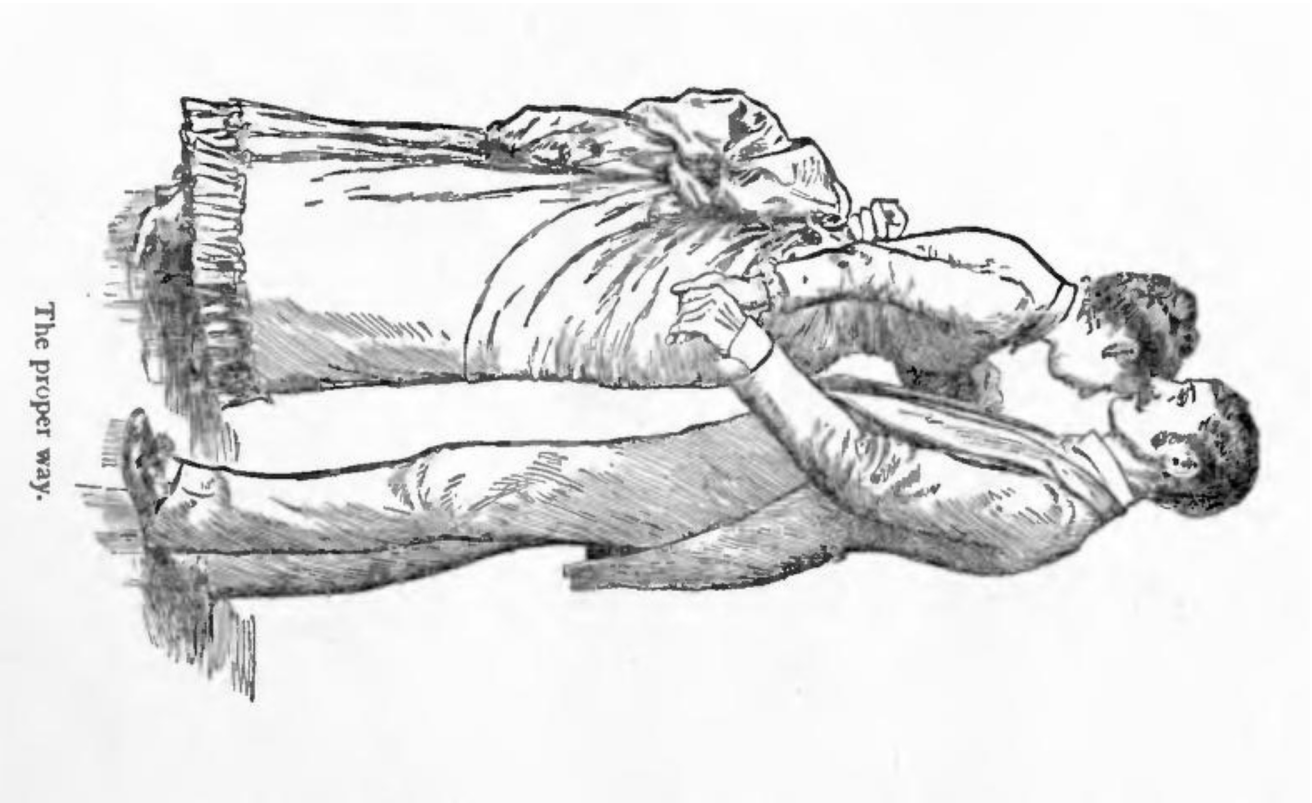


FIG. 23

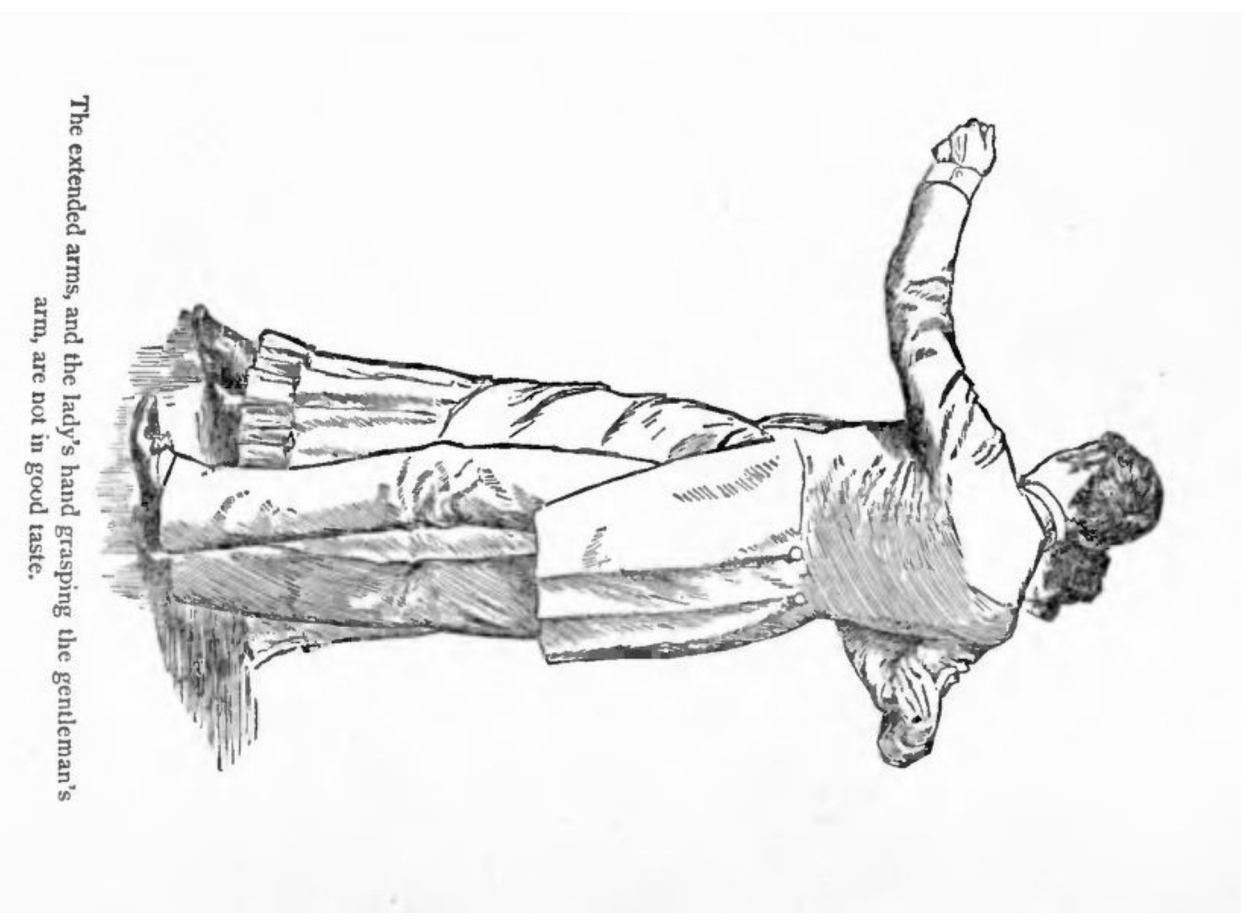
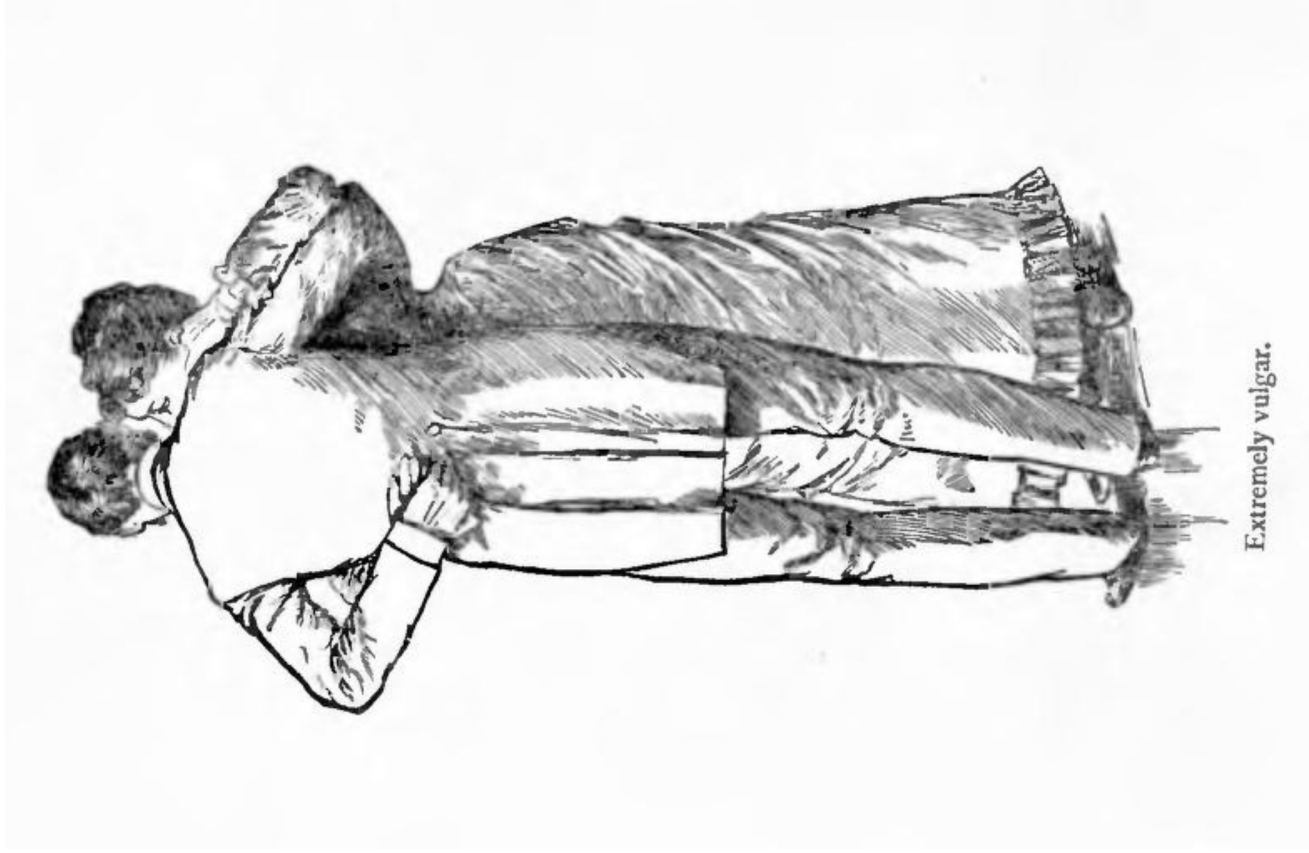
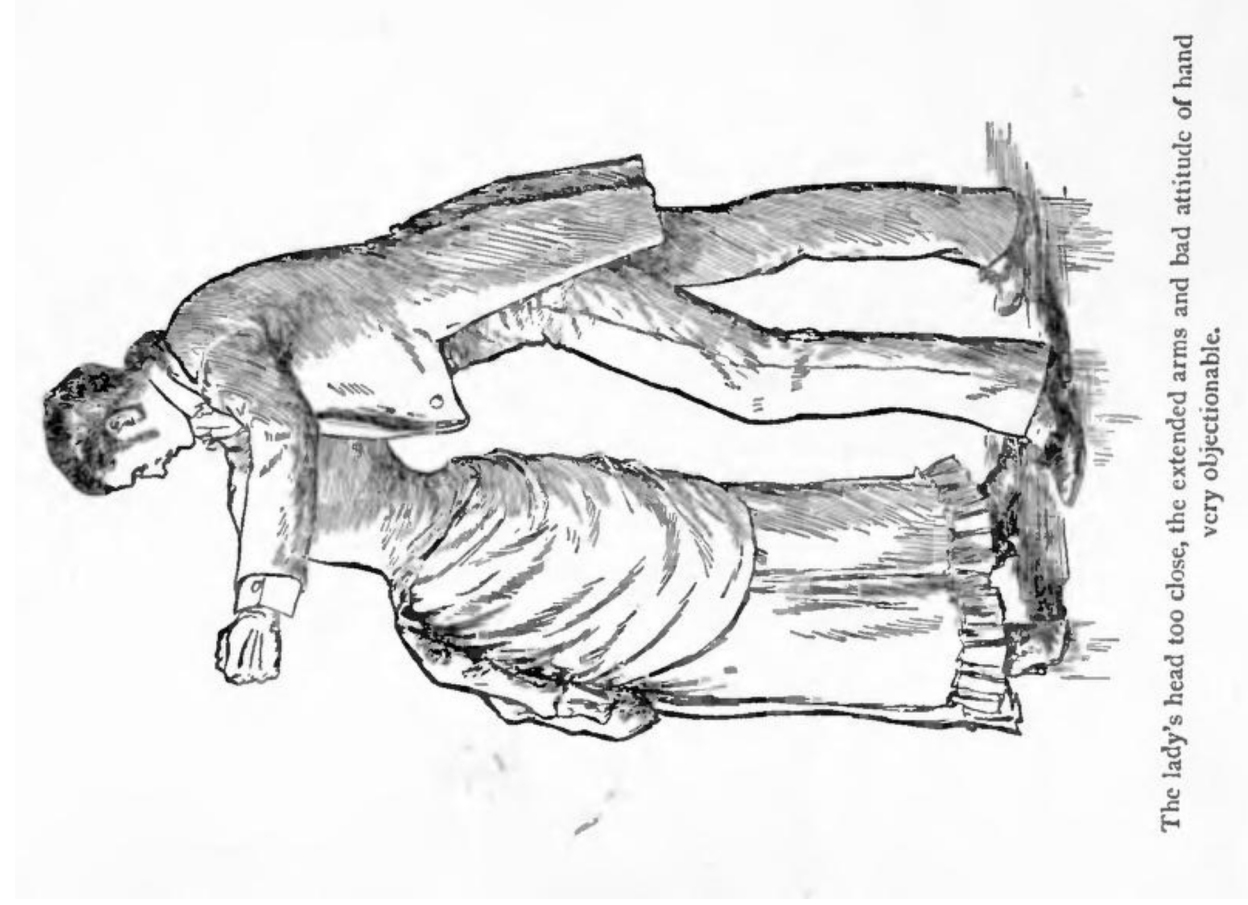


FIG. 24



Extremely vulgar.

FIG. 25



The lady's head too close, the extended arms and bad attitude of hand very objectionable.

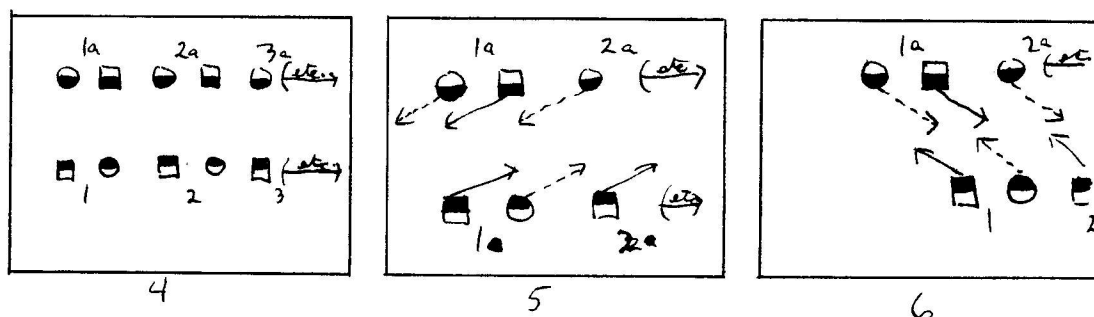
FIG. 26

THE PAVANE

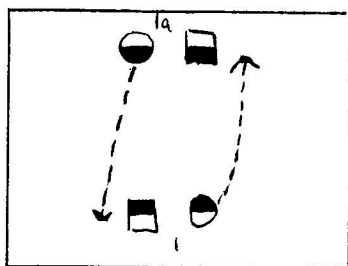
Recording: Elizabethan Music
 The Julian Bream Consort
 RCA Records, Stereo LSC-3195

Side 2 - Band 3
 De la Tromba Pavin - Allison

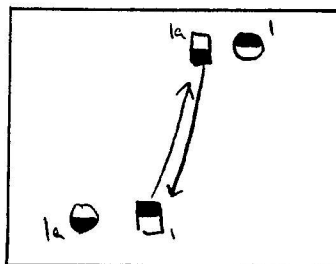
Of special note is the fact that, immediately prior to the fanfare-like material used for the exit figure, the music ritards greatly. Therefore, the last reverence to the partner is prolonged for the usual 4 beats, but it lasts longer, due to the slowness of the music. The lane/exit figure begins with the fanfare.

CHOREOGRAPHYMeasure Beat

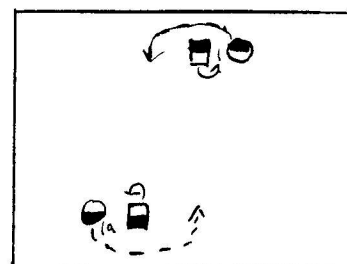
1		hold
2		reverence to partner
3	1	rise
	3	$\frac{1}{4}$ turn to face opposite couple
4	1	reverence to opposite couple
	3	rise, join hands
5	1	step forward and to R, almost sideways, turning head R
	2	L foot to 2nd
	3	elevé
	4	down
6-8		repeat to L, to R, to L
9	1	step back to R, L foot to 2nd, elevé
	2	down
	3	step back to L, R foot to 2nd, elevé
	4	down
10	1	step straight back on R foot
	2	L foot to 2nd
	3	elevé
	4	down



11



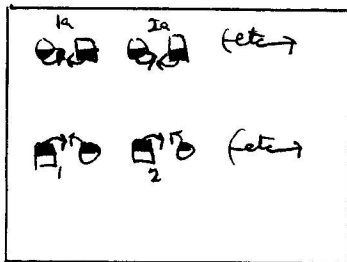
12



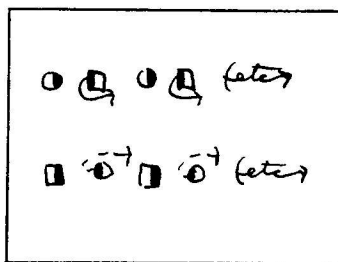
13

Measure Beat

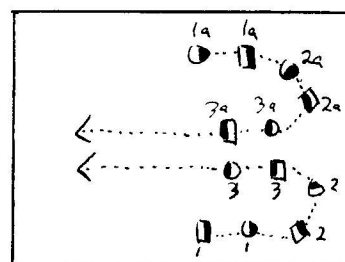
11		drop hands; * cross to outside of opposite #; # give L hand to * L hand on 4
12		# cross to partner; on 4, give #R, *L hands
13		pivot, # backward, * forward; look at each other
14-16		repeat 11-13
17-22		repeat 5-10
23		reverence to opposite couple
24	1	rise
	3	$\frac{1}{4}$ turn to partner
25		reverence to partner



24



26



27+

26	rise; dancers with backs to head of line $\frac{1}{2}$ turn inside to face head
27+	head couple lead into lane; others follow to exit

THE GALLIARD

Recording: Elizabethan Music

The Julian Bream Consort
RCA Records, Stereo LSC-3195

Slide 2 - Band 6

The Frog Galliard - Morley

This music is only 32 measures long, and the choreography invented by the Period Dance Group during rehearsal was 48 measures long. Therefore, the last 16 measures has to be repeated. The Galliard as choreographed by the Period Dance Group is by no means to be taken as an accurate portrayal of the original dance. The Galliard was never danced in a set, but was a pantomimic courtship and chase dance in which the man displayed his prowess by leaping and kicking. However, until the Galliard as performed by the Period Dance Group can be revised, the current choreography is as good a showcase as any for the admittedly difficult steps.

CHOREOGRAPHY

Measure Beat

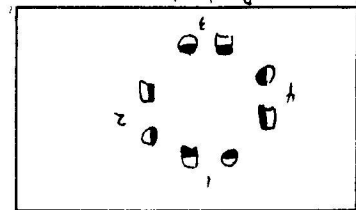
1

2

3

hold

kisses palm of R hand, offers it to *,
who places her L hand on it
reverence to opposite couple



Beginning

4

1

2

3

4

5

6

5

1

2

3

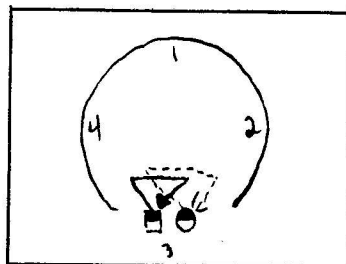
4

5

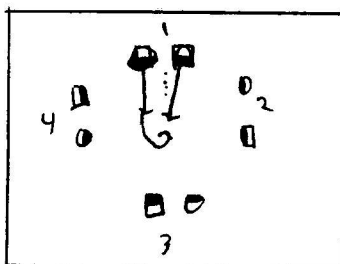
6

diagonally forward L with L foot
close R foot, elevate
down
diagonally forward R with R foot
close L foot, elevate
down
diagonally forward L with L foot
close R foot, elevate
down
diagonally back R with R foot
close L foot, elevate
down

Measure	Beat	
6	1	diagonally back L with L foot
	2	close R foot, elev�
	3	down
	4	diagonally back R with R foot
	5	close L foot, elev�
	6	down
7-12		BSI in place
13-18		BSII in place

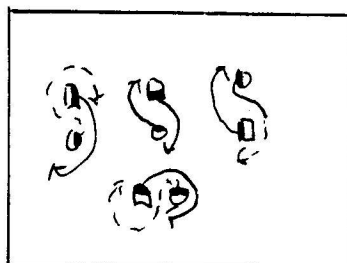


19-20

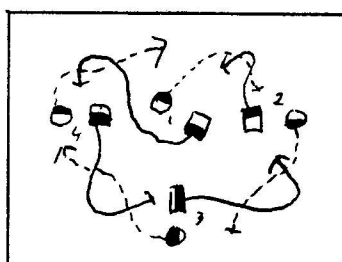


27

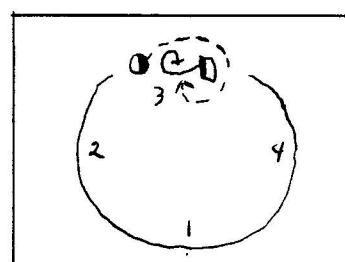
19	1	diagonally forward L with L foot
	2	close R foot, elev�
	3	down
	4	sideways to R with R foot
	5	close L foot, elev�
	6	down
20	1	diagonally back L with L foot
	2	close R foot, elev�
	3	down
	4	hold
21-26		BSIII in place
27		solo couple take center; others watch
28		solo couple reverence
29-32		solo couple perform <u>PASSAGE FOR A LADY</u> , *L, #R, twice
33		solo couple hold
34		solo couple clasp R hands at head height and go around each other (tour de main)



35



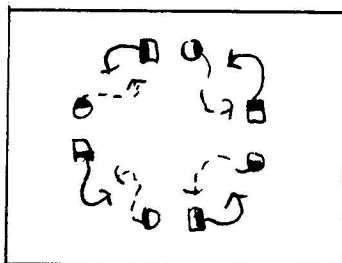
36



38

Measure Beat

35 all couples clasp R hands, tour de main
 36 start grand R&L, touching L hands on 1,
 R hands on 4
 37 touch L hands on 1; reach partner on 4 in
 opposite place
 38 tour de main R with partner until * is
 inside circle facing #
 39 1 # lift * $\frac{1}{4}$ to L
 4 * land, kneel, holding #L, *R hands
 40 1 * rise
 4 lift joined hands above heads; turn back
 to back



41

41 1 *, on inside circle, turn around L once
 while advancing toward next #; # advance
 toward oncoming *
 4 * kneel, offering # L hand to #; # offer
 R hand to *, bow
 42 repeat
 43 repeat
 44 repeat; should be with partner at original
 place
 45 join L hands, $\frac{1}{2}$ tour de main
 46 join R hands, return to original places
 47 offer hand as at beginning
 48 reverence to opposite couple

THE ALLEMANDE

Recording: Elizabethan Music
 The Julian Bream Consort
 RCA Records, Stereo LSC-3195

Side 1 - Band 1
 Mounsiers Almaine - Byrd

This piece is 72 measures long and does not have the concluding refrain in 3/4 time.

CHOREOGRAPHY

No changes were made in the steps, except that BSIII was not used. The FIRST FIGURE was omitted, as was the THIRD FIGURE. The FIFTH FIGURE was changed in that the steps used were a repeat of the other two figures.

For the reverences, 4 measures were taken at the beginning:

- 1 hold
- 2 reverence to partner
- 3 rise
- 4 take position

Consequently, only 2 BSI (4 measures) were danced out and back in the FIRST FIGURE. The regular three were danced in the other figures. At the end, a reverence was performed after the last BSII instead of returning to the dancing position, after holding one measure to get in front of partner.

LA VOLTA

Recording: Elizabethan Music
 The Julian Bream Consort
 RCA Records, Stereo LSC-3195

Side 2 - Band 9
 Galliard: Can She Excuse

CHOREOGRAPHYFIRST SEQUENCEMeasure Beat

1	3	# places hands on * waist; * hands on # shoulders
2	1	step to side, # L foot, * R foot
	2	close to 1st, turning R
	3	step in place ($\frac{1}{4}$ revolution)
3	1	step to side, # R foot, * L foot
	2	close to 1st, turning R
	3	step in place ($\frac{1}{2}$ revolution)
4-5		repeat 2-3, completing the revolution
6	1	* pliè in preparation for lift
	2	# lifts * $\frac{1}{4}$ turn L
	3	* lands
7	1	hold
	2	hold
	3	* lifts arms above head in arc, leans back
8		* turns R on toes
9-16		repeat 2-8 and hold at 16

SECOND SEQUENCE

1	1	leap to R on R foot, arms outstretched in curves, joining L hands
	2	lift L leg forwards, crossing in front of R
	3	hop on R foot
2		repeat to L
3	1	step forward on R foot, passing partner by R, leaning forward
	2	lift L leg in small arabesque to rear
	3	complete arabesque by extending R arm forward and upward, L arm back and down
4	1	hop on R foot, arms down
	2	lift L knee, hop on R foot, arms above head in an arc
	3	jump onto L foot (should be past partner)
5		bring arms down to sides, take three small steps in semi-circle R to face partner

<u>Measure</u>	<u>Beat</u>	
6	1	# hop, into 3rdR, * 3rdL; join #R, *L hands while facing each other
7	1	# hop into 3rdL, * 3rdR; join both hands
8	1	hop into 2nd, extend hands downward, palms out
9-16		repeat 1-8

THIRD SEQUENCE

1	1	extend arms at waist level, palms up; # hop to L on L foot, * to R on R foot
	2	bring hands together while holding #R, *L leg to side (keep palms up)
	3	# hop to R on R foot, * to L on L; turn palms down and separate hands
2		repeat 1, except join hands on 3, crossing R hands over L hands
3		# $\frac{1}{4}$ turns R, raising R arm; * passes under it, $\frac{1}{4}$ turning L; couple ends in Allemande position with # L arm across * back
4		* turns R, passing under # R arm; # $\frac{1}{4}$ turns L; each is now in partner's former place; on 3, hop on R foot, extending L leg forward
5-6		repeat 3-4; # and * are now in original positions
7		join #R, *L hands, hop into #3rdR, *3rdL
8		hop into 2nd, release hands
9-16		repeat 1-8, except at 16, step back with #L, *R foot; extend # R arm back and up, * R arm out and down

THE BRANLE A MENER DE POITOU

Recording: Dances and Diversions

Mercury, Mono Hi-Fi MG50404

Side B - Band 4

Variations on "Mein junges Leben hat
ein End" - Sweelinck

This piece had three sections: fast-slow-fast. The center slow section was cut, and the the second fast section was cut so as to make the entire piece 56 measures long. The choreography was designed to fit this music.

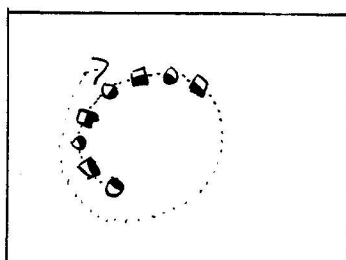
(Also the music was recorded by accident at a speed somewhere between 33 rpm and 45 rpm, but the Branle can be danced at the music's original speed.)

CHOREOGRAPHY

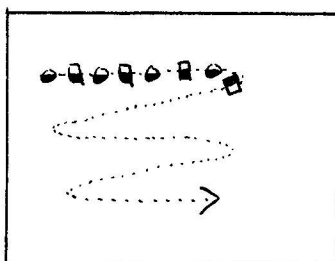
Measure

1-8

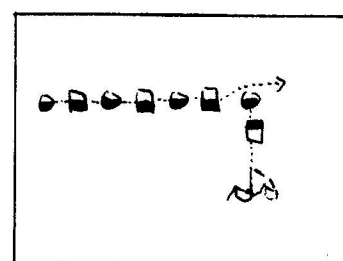
make reverences to partner, take place
in line



9-20



21-50



51-56

9-20

two BS in circle

21-26

BS across in a line

27-32

leader turns at 27, starts new line

33-38

leader turns at 33, starts new line

39-44

leader turns at 39, starts new line

45-50

leader turns at 45, starts new line

51-56

leader and partner retire from dance; the
rest of line continue across, then all
reverence at 56.

THE COURANTE

Recording: The Four Suites for Orchestra
Yehudi Menuhin and Bath Festival
Capitol, GBR 7252

Side 1 - Band 4
Suite No. 1 in C - Forlane

This music was only 36 measures long, so the first 16 measures were repeated. The choreography given was used as it was, except that the first single L was not danced in order to glean the beat of the music.

THE GIGUE

Recording: The Four Suites for Orchestra
 Yehudi Menuhin and Bath Festival
 Capitol, GBR 7252

Side 3 - Band 5
 Suite No. 3 in D - Gigue

This piece is 144 measures long. To cut the 160 measures of choreography down to size, some of the least interesting and more repetitive figures were omitted.

4 measures were held.

FIRST FIGURE was uncut.

SECOND FIGURE was uncut.

THIRD FIGURE was uncut.

FOURTH FIGURE was uncut.

FIFTH FIGURE was uncut.

SIXTH FIGURE used m. 1-16 and m. 25-32

SEVENTH FIGURE was altered: 1-2 BSI into place
 3-10 like 1-8 originally
 11-16 3 BSI to L
 17-19 chassé to R
 20 like 16 originally

THE GAVOTTE DU ROI

Recording:

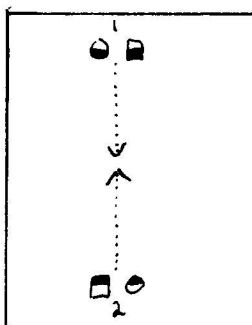
CHOREOGRAPHYMeasure

1

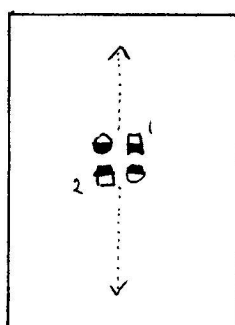
hold

2

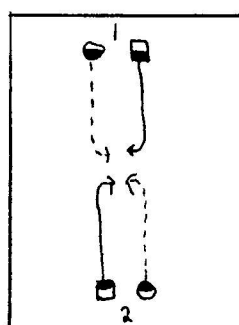
reverence to opposite couple



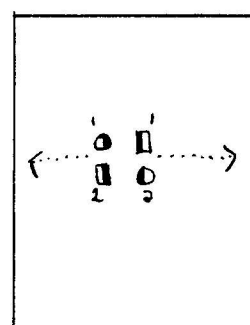
3-4



5-6



7-8



9-10

3-4

#BSRf, *BSLf

5-6

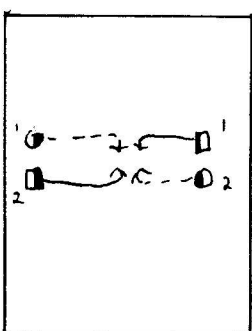
#BSRb, *BSLb

7-8

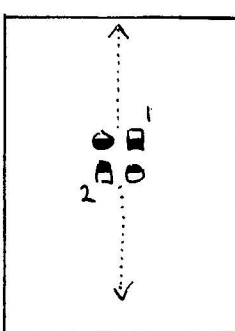
#BSRf, *BSLf; on the assemblé, 1/4 turn to face partner; take hand of opposite on 3

9-10

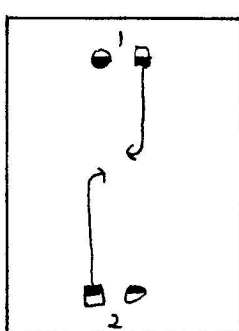
#BSLb, *BSRb



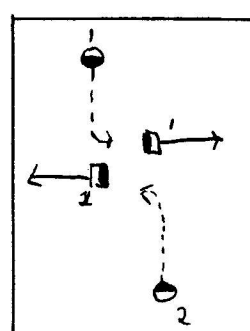
11-12



13-14



15-16



17-18

11-12

#BSLf, *BSRf; on the assemblé, 1/4 turn to face opposite; take hand of partner on 3

Measure

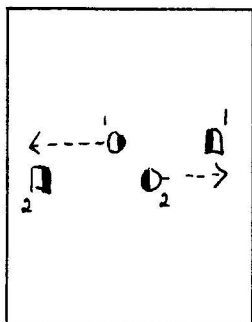
13-14

#BSRb, *BSLb

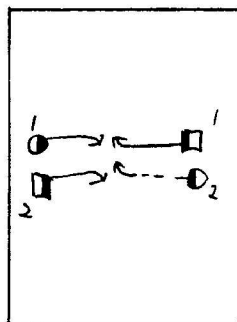
15-16

#BSRf, * hold; # on assemblé, $\frac{1}{4}$ turn R

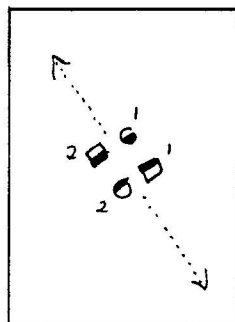
17-18

#BSLb, *BSLf; * on assemblé, $\frac{1}{4}$ turn L

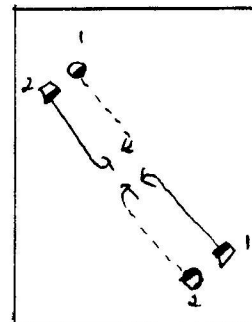
19-20



21-22



23-24



25-26

19-20

hold, * BSRb; take hands on 3

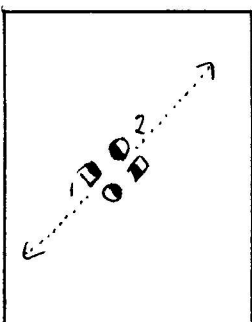
21-22

#BSLf, *BSRf; on 3, after assemblé, $\frac{1}{8}$ turn R

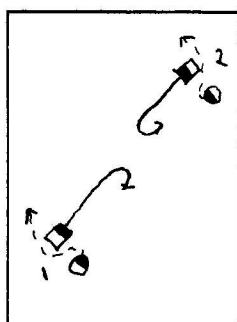
23-24

#BSLb, *BSRb

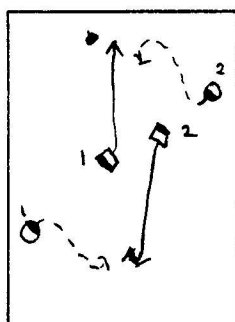
25-26

#BSLf, *BSRf; on assemblé, $\frac{1}{4}$ turn to face opposite; take hand of partner on 3

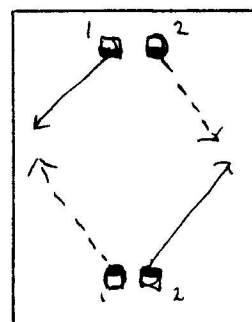
27-28



29-30



31-32



33-34

27-28

#BSRb, *BSLb

29-30

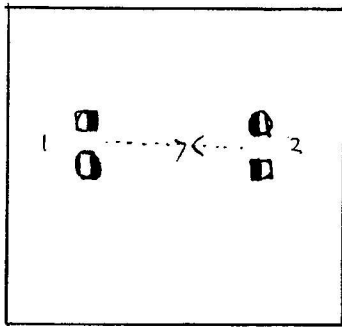
#BSRf, * $\frac{1}{4}$ turn L and BSLf; on assemblé, # $\frac{1}{2}$ turn R to face partner, * $\frac{1}{8}$ turn R to face partner

31-32

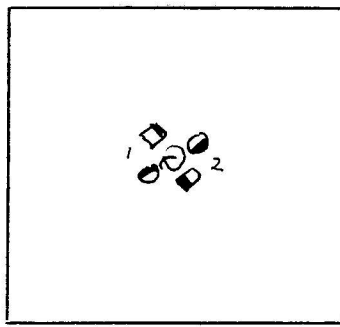
#BSLb to opposite place, * $\frac{3}{4}$ turn R and BSRf to original place; take #L, *R hands on 3 (opposites together in * place)

33-34

$\frac{1}{8}$ turn R and BSLf, * $\frac{1}{8}$ turn L and BSRf; on the assemblé, turn to face center and take hand of partner on 3



35-36



37-38

Measure

35-36

#BSRf, *BSLf to center; on assemblé, turn L and put R hand into moulineton 3

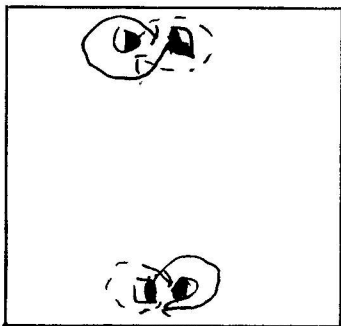
37-38

all BSRf $\frac{1}{4}$ around

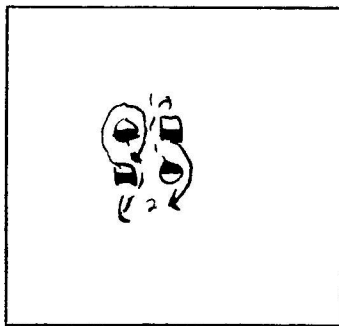
39-40

BSRf $\frac{1}{4}$ around

41-42

BSRf $\frac{1}{4}$ around; on assemblé, turn R into position to back into original places

45-46



53-54

43-44

#BSRb, *BSLb; on assemblé, $\frac{1}{4}$ turn to face partner

45-46

BSRf $\frac{1}{2}$ tour de main R

47-48

BSRf $\frac{1}{2}$ tour de main R; on assemblé, turn into position

49-50

#BSRf, *BSLf

51-52

give both hands to opposite, BSRf $\frac{1}{2}$ to L

53-54

BSLf $\frac{1}{2}$ to R

55-56

#BSRb, *BSLb

57-58

reverence to opposite couple

59-60

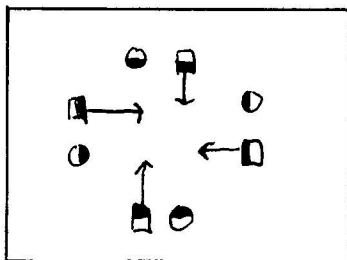
reverence to partner

THE COTILLION

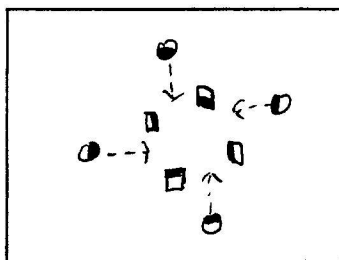
Recording:

CHOREOGRAPHYMeasure Beat

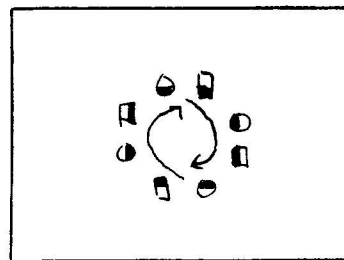
1		hold
2		# R foot to 3rdL, * L foot to 3rdR
3		# L foot to 3rdR, * R foot to 3rdL
4	1	# bow, * curtsy
	2	rise
5	1	# R foot to more than 5thR, * L foot to more than 5thL
	2	# L foot to 2nd, $\frac{1}{4}$ turn R; * R foot to 2nd, $\frac{1}{4}$ turn L (now facing partner)
6	1	# bow, * curtsy (# R to 4thL, * in 2nd)
	2	rise
7		look over shoulder at corner
8		look at partner's corner's partner; * L foot to 3rdR
9	1	# L foot to 4thL, * R foot to 4thR
	2	# R foot to 5thR, $\frac{1}{4}$ turn L; * L foot to 5thL, $\frac{1}{4}$ turn R
10		# L foot to 3rdR, * R foot to 3rdL



11



12

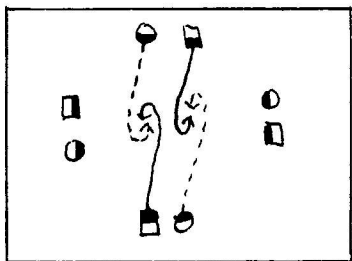


13-16

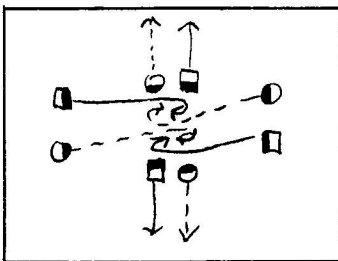
11	# step out (R first) and hold arms out on 2
12	* step out, take hands of # on 2, forming circle

Measure

- 13 two chassés sideways to L
 14 two chassés L
 15 two chassés L
 16 one chassé L, assemblé
 17 step back #R,L (*L,R) (now in opposite place)
 18 hold

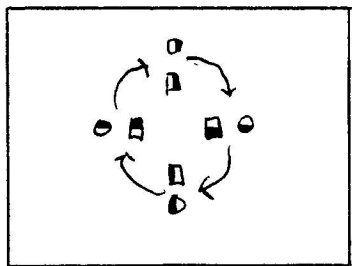


19-22

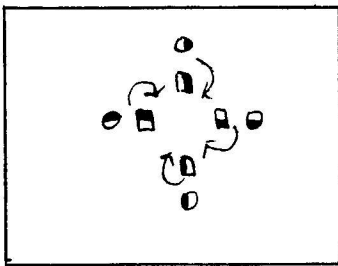


23-24

- 19 head couples advance
 20 give L hand to opposite, pass by, L hands over * head
 21 bow and rise
 22 give hand to partner
 23 head couples retreat; side couples advance
 24 side couples give L hand to opposite, etc.
 25 bow and rise
 26 give hand to partner
 27 side couples retreat
 28 hold
 29 # step out, hold out arms on 2
 30 * step out, take hands, form circle
 31 two chassés R
 32 two chassés R
 33 two chassés R
 34 one chassé R, assemblé



37

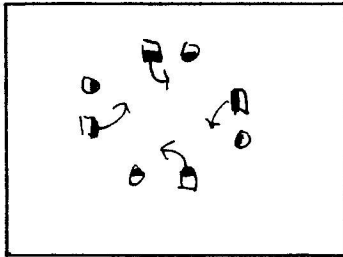


38

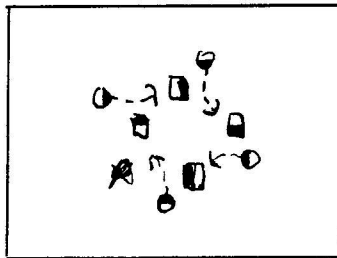
- 35-36 join hands, R crossed over L; # pivot around into position to promenade L

Measure

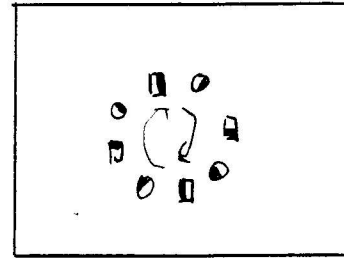
- 37 promenade $\frac{1}{4}$ circle, # stepping R,L; *
running on toes
38 turn to center, bow, pointing R foot
39-40 repeat 37-38
41-42 repeat 37-38
43-44 repeat 37-38



45



46



47

- 45 # step in, lift R arm to moulinet L
46 * step in, lift R arm to moulinet L
47 two chassés forward, L foot driving
48 two chassés forward
49 two chassés forward
50 one chassé forward, assemblé
51 retreat
52 hold (all end in 4thL)
53 head couples two chassés forward, R foot driving
54 one chassé forward, present both hands to opposite, one chassé L around
55 one chassé L, one chassé back, R foot driving
56 two chassés back
57-60 side couples repeat 53-56
61-68 repeat 37-44 directions reversed
69-76 repeat 45-52 directions reversed; while stepping back, * turn under # R hand
77-84 repeat honors, 2-9

THE MINUET

Recording: Jean-Philippe Rameau
 Six Concerts in Six Parts
 The Jean-Francois Paillard Chamber Orchestra

Side 1 - Band 7
 Second Concert in G - Menuet 1 & 2

The two minuets together (with the repeat of the first) were 140 measures long, which was more than enough for the choreography. The only problem was that the choreography taken altogether was monotonous and boring. So, both the music and the choreography had to be cut.

The second minuet was omitted, which left 84 measures. In the choreography, the first 8 measures were omitted; the dancers began immediately in position. The entire SECOND FIGURE was cut. The THIRD FIGURE was performed in its entirety. In the FOURTH FIGURE, the first 12 measures (a complete Z) were cut, and 4 measures in the ronde, so that the couple ended up facing the audience. The concluding reverence was performed exactly as at the beginning, except that at the 15th measure, the turn was to the #R, *L, and an extra reverence was ad libbed to the king and queen.

<u>FIRST FIGURE</u>	- m.9-24 = 16
<u>SECOND FIGURE</u>	- cut
<u>THIRD FIGURE</u>	- m.1-48 = 48
<u>FOURTH FIGURE</u>	- m.13-22= 10
	m.27-32= 6
	+ 4 m. = 4
	<u>84 measures</u>

THE MINUET EN HUIT

Recording: Mozart - Divertimentos
English Chamber Orchestra - Davis
L'Oiseau-Lyre, SOL 60029
Side 1 - Band 2
Divertimento 11 in D, K. 251 - Menuetto

This minuet is only 140 measures long. The choreography had to be cut from 160 measures to 128, leaving times for the 8 measure reverence and 4 measures for the taking of positions.

FIRST FIGURE - uncut
SECOND FIGURE - cut 16-32 (simple chains)
THIRD FIGURE - cut 16-32 (rondes)
FOURTH FIGURE - uncut
FIFTH FIGURE - uncut

Therefore, in the new SECOND FIGURE, the dancers go directly from the tour de main L with corner to the "Mazurka" step.

Also, it is very difficult for the couples to be back in position to begin the FIFTH FIGURE after the last measures of the grand chain. Therefore, it is suggested that the couple perform the first measure (point-point-point) facing each other while joining hands, and slowly turning to face the center in the next measure.

THE LANCERS

Music: see FIG 22

This music was taken at a tempo such that there were four beats to the measure rather than two. Therefore, there were 64 measures altogether. The entire 64 measures were played through a total of three times, and each figure was performed once. They were not repeated. Otherwise, the choreography stands as written.

THE WALTZ

Recording: The Best of Johann Strauss
Eduard Strauss and Orchestra
Sine Qua Non, SQN 106

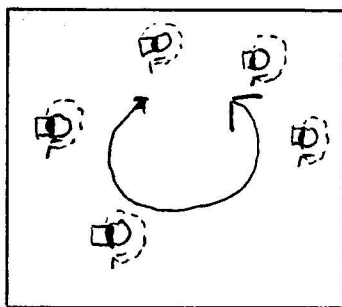
Record 3, Side 2 - Band 2
Roses from the South

There was a long introduction to this waltz. The music started at the two pianissimo measures that introduced the waltz proper.

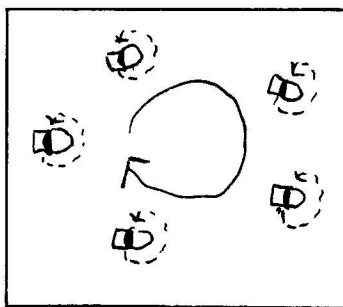
FIRST STRAIN - 40 measures
SECOND STRAIN - 32 measures
THIRD STRAIN - (32 measures-CUT)
FOURTH STRAIN- (32 measures-CUT)
FIFTH STRAIN - 2 measures + 32 measures
SIXTH STRAIN - 4 measures + 32 measures
SEVENTH STRAIN- 32 measures
EIGHTH STRAIN - 4 measures + (16 measures-CUT) + 16 measures
NINTH STRAIN - 40 measures

The rest of the waltz was cut.

Two steps were distinguished: the small step (SS) and the big step (LS) (see: CHOREOGRAPHY). Also, turning clockwise was known as forward; counterclockwise turning was known as backward.



9-24



25-40

FIRST STRAIN

Measures

1-8

invitation and salutations

9-24

SS forward around circle, counterclockwise

25-40

at 1st measure, reverse; SS backward,
around circle, clockwise

A VOICE FROM THE FUTURE: Don't know what happened here; there was never a page 82.

SECOND STRAINMeasures

1-16

at 1st and 2nd measures, reverse; SS forward around circle, counterclockwise
 LS forward around circle, counterclockwise

17-32

FIFTH STRAIN

1,2

stop, applaud

1-16

entreat chaperones to dance; they take the floor reluctantly

17-32

chaperones dance while others look on

SIXTH STRAIN

1,2,3,4

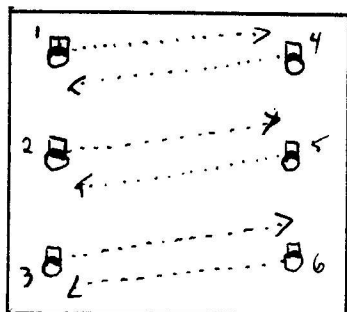
prepare to dance (salutations, etc.)

1-16

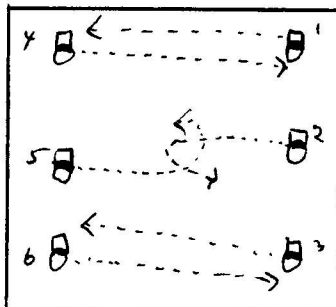
3 couples on each side of the room; SS forward crossing to other side, passing by R

17-32

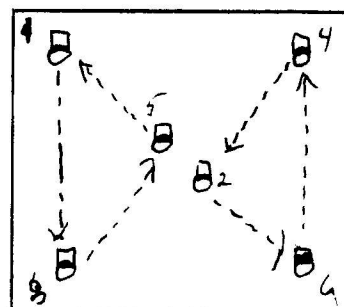
return, passing by L, SS forward; center couples do not cross all the way, but meet in center and circle $\frac{1}{2}$ around each other



VI - 1-16



VII 17-32



VIII 1-8

SEVENTH STRAIN

1-8

center couples head to opposite corners; other corners come to center; first corners go to vacated corner along side; all this is accomplished with 4 LS to get to place and 4 SS turning in place

9-16

repeat 1-8

17-24

repeat 1-8 (couples have described triangle)

25-32

repeat 1-8

EIGHTH STRAIN

1,2,3,4

all couples except one center couple stop dancing

17-32

other couples join in one by one, SS forward

NINTH STRAIN

1-24

LS forward in circle, counterclockwise

25-40

chaperones dance SS in center; other couples tighten outer circle till end.

THE COTILLION (19th Century)

Recording: The Best of Johann Strauss
Eduard Strauss and Orchestra
Sine Qua Non, SQN 106

Record 2, Side 1 - Band 2
Singer's Joy - Polka

and

Giselle
Paris Conservatoire Orchestra - Martinon
London, STS 15010

Side 2
a short waltz

The Polka was recorded in its entirety; then the Waltz was recorded. Finally, the recapitulation of the Polka was added.

The figures used: COVERED ALLEYWAY - Polka
MIRROR - Polka
CUSHION - Galop
CANDLE - Polka
UMBRELLA - Waltz
LE ROND SERPENTE - Polka

There was no set number of measures used for each figure. Certain cues were learned, but the nature of the dance prevents any exact choreography.

The conductor would call out each figure, and each was performed only once by one set of dancers rather than it being repeated by all. The first and last figures involved all the couples.

Also, the # closed their eyes during the COVERED ALLEYWAY while the ladies were out of their places.

NOTESGENERAL DEPARTMENT

- ¹ Melusine Wood, Some Historical Dances, p. 104.

PAVANE

- ¹ Thoinot Arbeau, Orchesography (Beaumont), p. 57-58.
- ² Frances Rust, Dance in Society, p. 42.

GALLIARD

- ¹ Thoinot Arbeau, Orchesography (Evans), p. 78.
- ² Melusine Wood, Some Historical Dances, p. 93.
- ³ Arbeau, op. cit., p. 77.

ALLEMANDE

- ¹ Mabel Dolmetsch, Dances of England and France 1450-1600, p. 144.

LA VOLTA

- ¹ Melusine Wood, Some Historical Dances, p. 94.

BRANLE A MENER DE POITOU

- ¹ Melusine Wood, More Historical Dances, p. 84.
- ² Ibid.

COURANTE

- ¹ Gaston Vuillier, A History of Dancing, p. 256.

MINUET

- ¹ Curt Sachs, World History of the Dance, p. 405-6.
- ² Frances Rust, Dance in Society, p. 60.

LANCERS

- ¹ Lilly Grove Frazer, Dancing, p. 406-407.
- ² Ibid., p. 422.

POLKA

- ¹ The Times, March 14, 1844.

WALTZ

- ¹ A. Dodworth, Dancing and Its Relations to Education and Social Life, p. 40-42.

COTILLION (19th Century)

- ¹ A. Dodworth, Dancing and Its Relations to Education and Social Life, p. 146-153.
- ² Lilly Grove Frazer, Dancing, p. 426.
- ³ Ibid., p. 427.

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- Wood, Melusine, Some Historical Dances, London, Beaumont, 1952.
- _____, More Historical Dances, London, Beaumont, 1956.
- _____, Advanced Historical Dances, London, Beaumont, 1960.

ACKNOWLEDGMENTS FOR ILLUSTRATIONS

Blasis, The Code of Terpsichore: 6, 7, 22 ("Le Petit Maitre" - Blasis)

Dodworth, Dancing and Its Relations to Education and Social Life: 23, 24, 25, 26

Rameau, The Dancing Master: 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21

Taubert, Höfische Tänze: 1, 2, 3, 4, 5,

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On the cover:

Rejecting a dancing tampon with a hat and a cane, the group
chose Jim Livsey's design for a logo and had shirts made.

