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HOW AND WHAT TO DANCE

HOW AND WHAT TO DANCE

BY
GEOFFREY D'EGVILLE

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PREFACE

NOT until I had completed this volume did I realise how important an appendage was the preface.

It serves a double purpose—a word of explanation to the critic and a greeting to the reader.

To the critic: This volume has no pretence of being a standard nor academic work on the Art of Dancing. Neither is it complete. What description of the modern Fox-trot, for instance, may be said to be complete? For that reason, I have given in this dance some half-dozen basic steps for the beginner, which may well serve as a jumping-off point for the expert.

To the reader: To the “man in the street” who looks aghast at the modern ballroom and its vagaries, I dedicate this work. Although dancing cannot be learnt from books, any more than an instrument can be mastered after a series of lectures, if this little volume proves of some guidance to those who are learning, it will have served its full purpose.

GEOFFREY D'EGVILLE.

CONTENTS

PART I

INTRODUCTORY

CHAP.	PAGE
I THE MEANING—HISTORY—ART—EVOLUTION OF DANCING—MODERN DANCING	15
II ORGANISING A DANCE	18
III ETIQUETTE OF THE BALL-ROOM—ADVICE ON DRESS—FANCY COSTUMES	22
IV THEORY OF DANCING—DEPORTMENT—BALANCE —HOLDING OF PARTNERS—DANCING TERMS EXPLAINED	26
V RUDIMENTARY POSITIONS—PRACTICE—DISCI- PLINE OF DANCING	33

PART II

ROUND DANCES

I THE WALTZ.	39
II THE HESITATION WALTZ AND BOSTON	46
III THE POLKA—GALLOP—TWO-STEP—ONE-STEP	51
IV THE FOX-TROT	55
V THE JAZZ-STEP—TANGO	62
VI MAXINA—VALETA—BARN DANCE—CANADIAN THREE-STEP	70
VII SCHOTTISCHE—HIGHLAND SCHOTTISCHE	74

PART III

SQUARE DANCES

I	INTRODUCTORY REMARKS—DESCRIPTIVE TERMS	
	—THE LANCERS	79
II	THE QUADRILLE	84
III	VALSE COTILLON—CALEDONIANS—PARISIAN QUADRILLE—ALBERTS	88

PART IV

MISCELLANEOUS DANCES

I	COUNTRY DANCES—SIR ROGER DE COVERLEY	
	—MORRIS DANCING	95
II	THE MAYPOLE DANCE	99
III	THE COTILLION	103
IV	THE MENUET—GAVOTTE	109
V	SCOTCH REELS—HORNPIPE—IRISH JIGS.	114

PART I
Introductory

CHAPTER I

THE MEANING—HISTORY—ART—EVOLUTION OF DANCING—MODERN DANCING

DANCING in ancient times formed part of a religious ceremony, and it still does among Dervishes of the Mohammedan faith and Hindu Nautch girls. Its religious significance, however, has quite died out in Europe.

Gradually dancing assumed a stately air and became part of great Court ceremonies, as in the time of Louis XIV of France, who did much to popularise and develop the practice.

By a natural process of evolution, the art became a pleasure and more frolicsome forms became the rage. As an example of its progress in that direction, the Waltz, when it was first introduced in the early part of the nineteenth century, was generally tabooed as being indecent !

Very few indeed of the dances commonly seen in England are of British origin, and these are confined to dances of single couples and country dances (from the French *contre-danse*).

The Polka, Mazurka, etc., hail from Poland, the Schottische and Galop and the Waltz from Germany, the Boston, Jazz, etc., from America, but Scotland and Ireland give us the Reel and Jig respectively. The Quadrille, however, although generally supposed to be of French origin, is really English, as are the Lancers, Sir Roger de Coverley and other "Country" Dances.

Dancing was undoubtedly employed in the first place as a means of poetic expression, and it is regrettable that the present age is so obviously behind the Greek and Roman in this respect.

In the sixteenth century it became a favourite social amusement—more for the participants than the spectators. Pastoral dances among the rustics became general, and the Minuet and Gavotte held full sway among the aristocracy.

Apart from the historical and artistic aspect, the scientific standpoint is deserving of notice, as it is upon science that so much of the art is based. Walking, running, jumping, hopping, poses, proper balance of the body and freedom of the muscles, all practised with the aid of rhythm and music, form its very foundations.

In either of the two classes of dancing, Ball-room and Stage, not a step should be learnt before the importance of proper *walking* and deportment has been explained.

But this is no heavy nor complete treatise on the

Art and Science of Dancing. In a few thousand words it is intended to give all possible assistance to the beginner on how and what to dance, with hints as to general conduct and deportment in the ball-room, the whole being treated as a pastime.

There are rules and certain principles which must not be departed from, as in cricket or hockey, but the rules in this case are based on natural laws—the laws of balance and grace.

There are modern dances with an unlimited number of steps. In such cases I shall describe only those which I consider of most value to the beginner. Having become proficient in these, others may easily be added to them from time to time. The Fox-trot is an example of this type.

I shall treat in turn the "round," "square" and "country" dances, with some notes on the older dances, such as the Minuet, Gavotte, etc., also on foreign Folk Dances. In fact, I have endeavoured to cover as much ground as possible without touching too lightly on the many important dances.

CHAPTER II

ORGANISING A DANCE

HOW to organise a dance? This depends upon the kind of dance, but, roughly speaking, the same procedure would apply to a Hunt or County Ball as to a "sixpenny hop."

But to strike a happy medium, I will deal with a dance such as might be organised by a Tennis Club or other similar social organisation, at which the admission fee would be, say, from 5s. to 10s. per head.

The very first step to be taken is to appoint a committee, the smaller the better—say five. The committee will then appoint one of its members as Secretary, who, taking his instructions from the committee will be responsible for all arrangements, such as the hire of the hall, engagement of the orchestra, etc.

Another absolutely essential appointment is that of a Master of Ceremonies, who will be in supreme control on the day of the dance, settling

all questions and disputes which may arise ; introducing of partners, forming sets, arranging the music with the bandmaster, etc.

It is strongly recommended that some one competent to fill the rôles of both Secretary and M.C. be selected. It is also essential that the other members of the committee should have some knowledge of dancing, and also, that they should move in different circles of friends, otherwise one member is only duplicating the work of the other.

Having engaged a suitable hall, with all necessary cloak rooms and toilet requisites for the guests, the question of music must be decided. If only a very small dance, and only one instrument is to be provided, the piano is unquestionably the most suitable.

To this may be added a violin and a cornet, with perhaps a 'cello or double-bass, if three or four instrumentalists are to be engaged.

If the orchestra is larger, it is a point for the bandmaster to decide, after consultation with the Master of Ceremonies.

There is then the question of refreshments. An estimate should be obtained from a reputable firm, and if satisfactory all the arrangements should be placed in their hands.

4s. 6d. per head for 150 persons, with a reduction of 6d. for the next hundred and 3d. for each subsequent

hundred down to 3s. 6*d.* may be considered a fair estimate nowadays.

This should include an excellent hot supper, light refreshments during the evening and hot soup at the close of the ball, all of which should be served in a cool room adjoining the ball-room, or in the corridors, provided suitable accommodation in the shape of round tables, etc., is available.

Having settled these three points, the Secretary, after consultation with the committee, will take steps to have the dance advertised, bills and programmes printed, etc.

The announcement bill should, of course, set forth the place of the ball, time of commencement and close, price of tickets, names and addresses of the Secretary and committee or of any persons from whom tickets may be obtained.

Also, a limit should always be set on the numbers of tickets to be sold, dependent, of course, upon the dancing capacity of the hall engaged. This should be clearly stated in the bills; overcrowding is to be avoided at all costs, especially if the dance is to be an annual affair.

Then the kind of dress to be worn should also appear, such as "Fancy Dress Optional," "Evening Dress Only," etc.

The M.C. should see that the floor is polished and in good condition, that the rooms are properly lighted and ventilated, that the programme of

music is definitely decided upon, and (presuming he is also acting as secretary) that attendants for the cloak-rooms, etc., have been engaged.

At certain dances it is found necessary to appoint two or three Masters of Ceremonies or Stewards; this is usually the case when a large number of the guests are strangers to one another and require introductions. The M.C. and Stewards should wear distinctive rosettes or badges.

I think the above notes cover almost any question which may arise in organising and conducting a subscription dance.

For an Invitation Dance or party, invitations should be framed in formal words, such as

Mrs. So-and-So
request the pleasure of the company of
Mr. and Mrs. Somebody-Else
on the evening of July 17th, at
Pudbury Town Hall.

Dancing 9-1.

R.S.V.P.
to Barton Court,
Pudbury.

CHAPTER III

ETIQUETTE OF THE BALL - ROOM — ADVICE ON DRESS, FANCY COSTUMES, ETC.

THE first object of a novice on entering a ball-room should be to overcome any idea that he is the centre of attraction, when in reality no one is noticing him.

On the other hand, a tendency to over-confidence should be crushed, and on no account should a man attempt to dance unless he is master of the steps himself, as in the present-day ball-room the lady is far more reliant on his guidance than ever before.

This is the age of freedom, and freedom in movement, freedom of speech and freedom of bearing is the essence of ball-room life of to-day.

On no account go about a ball-room looking glum. If your partner is not all that could be desired, bear up, and tactfully suggest some light refreshments or a promenade on the terrace.

It is permissible at practice classes for a man to ask any lady to dance, but at a public ball an introduction to a partner should always be requested from the Master of Ceremonies.

It is as well if embarking on, say, a Fox-trot with an untried partner to indicate beforehand what steps one intends carrying out; this often saves much confusion and discomfort until the partners have got used to each other's style.

Dancers who are apt to become overheated should avoid drinking large quantities of lemonade or other beverages; also, it is a compliment to one's partner to wear gloves, if only while dancing. This custom has been disregarded during the War, but there are signs of its revival, and most girls would welcome it for the sake of their frocks.

This does not necessarily apply to *Thé Dansants* or short practices.

Remember, at a private dance, to do obeisance to the hostess upon arriving and on leaving. At a public dance, make a point of arriving near the advertised time of commencement, but not twenty minutes before, as waiting about in a lifeless ball-room is somewhat of a damper at the commencement of an evening.

It is permissible to dance with a member of one's own party the whole evening, but a gentleman who goes to a dance alone, and is introduced to a lady, should make sure before dancing with her a second

time that she is not a member of another party, who will be missing her.

Should you be placed with your partner in a set for the Lancers or Quadrilles by the M.C., on no account must you leave that set without first asking that functionary's permission.

Above all things, an atmosphere of cheerfulness should prevail in the ball-room, and if you are in an ill-humour, for the sake of others keep away.

Advice on Dress—Fancy Costumes, etc.

On no account should a man wear a profusion of jewels, rings, etc., at a dance. It is extremely vulgar.

Ladies, also, should curb any partiality they may have to similar displays, as an artificial atmosphere should be avoided at all costs in the ball-room.

I am referring to Evening or plain dress dances.

On the subject of Fancy Costumes much may be said, but let me urge both sexes to take into consideration their personal characteristics, such as build, complexion, colour of hair, etc., before selecting their costumes.

Incongruities such as a short stout man with glasses disguised as Mephistopheles, or a tall Spanish-looking lady as Little Red Riding Hood are absurd—and yet one sees them.

There are many striking costumes which may be made at home: among them, for men, Arab, Cow-

boy, Gipsy, Poet ; or for ladies, Boyblue, Quaker Girl, Flower-girl, Spanish Dancer, etc.

Those desiring Historical or more elaborate costumes should invariably obtain expert advice from a costumier. Take particular care that the head-dress and shoes are in keeping with the costume ; what more incongruous than Dutch clogs on a cowboy or a powdered wig with a Red Riding Hood costume ?

Many fancy-dress balls are confined to the characters of some author or playwright, such as Dickens, Shakespeare, etc. Others are of some particular period of history, such as Elizabethan.

The advice of an expert is absolutely necessary in selecting a suitable costume for such as these.

Above all things, a dancer should always consider whether his or her own ideas as to the effectiveness of a costume coincide with other people's ideas of what would suit his or her figure or complexion, etc., prior to making a definite choice.

Whatever costume you may select it is as well to make sure beforehand that it is going to be comfortable to dance in—otherwise you will probably spend a thoroughly miserable evening.

CHAPTER IV

THEORY OF DANCING—DEPORTMENT —BALANCE—HOLDING OF PARTNERS —DANCING TERMS EXPLAINED

DANCING cannot be “picked up.” There are certain principles of theory which must be observed and thoroughly mastered before a single step of dancing should be attempted.

They include such rudimentary details as correct walking, bowing, curtseying, presenting of hands and general deportment.

The average modern frequenter of ball-rooms, were he taken to a first-class school of dancing, and asked to walk across the room as a commencement to his studies, would probably turn round and laugh.

And yet a moment’s thought must prove that a person who cannot even walk and carry himself properly in accordance with the laws of balance, cannot possibly hope to do any better with dancing.

It is only possible, in a short chapter, to lay down the few essential principles of deportment, and leave the pupil to endeavour to apply the remarks to his own case.

Walking

Stand naturally, not stiffly, expand the chest, the back curved inwards at the waist, keep the shoulders well down, head high with chin in, the body being balanced equally on both legs.

Allow the arms to hang easily, and in swinging them, do so naturally, avoiding the common habit of pushing the elbows outward. The legs should move from the hips, and not from the knees. In bending the knee do so naturally, and outwards, but only to the extent to which the feet are turned out.

In slow walking, the toe, which is slightly inclined downwards, reaches the floor before the sole of the foot, the weight of the body being advanced from the heel to the instep, while the second foot is being raised.

In moderate or quick walking, the weight is thrown more forward, and the toes are turned less out as speed increases, and in the moderate walk (dancing pace) the ball of the foot is the first and last to leave the floor, while in quick walking the weight of the body is thrown from the outer edge of the heel to the toe.

The Bow and Curtsey

As bows and curtseys are frequently exchanged between partners in the figures of square dances, a word or two on the subject will not be out of place. The positions named are described on pp. 33-35.

In bowing, the gentleman should slide either foot to the side (in the Second Position) and bring the heel of the other foot up to the ankle of the first one (the Third Position). Bend the head, neck and shoulders slowly, and the back only sufficiently to make the line from the head to the waist a graceful curve.

The feet return to the Second, and then the First Position, the body gradually becoming erect. Avoid any appearance of stiffness, allowing the hands and arms to hang loosely from the shoulders during the bow.

The lady, in curtseying, glides either foot into the Second Position, the whole weight of the body being transferred to this foot, without moving the opposite foot, which is now pointed; draw the latter to the Fourth Position, still supporting the body on the front leg, which is now slowly bent, the hand lightly holding the dress in front. The balance is now transferred to the rear leg, and rising with a curved inclination of the head, the dress is gracefully relinquished, and the front foot brought back to the Third Position.

Presenting Hands

The gentleman always offers his hand to the lady with the palm upwards ; the lady then places her hand in it with the palm downwards, the gentleman gently closing the thumb over it.

Holding of Partners

In the majority of round dances partners face each other, looking over each other's right shoulders. The gentleman's right hand should be placed well above the lady's waist, to avoid a tendency to pull the lady inwards and thus force her body into an ugly curve.

Both partners should be erect.

The lady's left hand should rest lightly on her partner's right arm, a little below the shoulder. The gentleman takes the lady's right hand in his left, his palm being held upward and hers downward, his thumb lightly covering her hand.

He then extends his arm, with elbow only slightly bent, raising her arm to the level of her shoulders. The hands should be closed, that is, avoid extending the fingers.

French Terms

There are a few French Terms in common use with which it is desirable that beginners should

have a nodding acquaintance, although the use of all but one or two has been studiously avoided in this volume.

Assemblé. Bringing the feet from an open to a closed position.

Allemand. Turning with hand over head.

Balancé. Raising and sinking on the sole of one foot, the other being brought from an open to a closed position.

Changement de point. One leg being extended to front, transfer the weight of the body to the toe of that foot, the rear foot being thus pointed in the opposite direction. Neither foot should leave the floor.

Chassé. The commonest of all expressions. A "chasing" of one foot by the other; in technical language, one foot glides to the Second Position, the other is brought to the Third Position. Point behind, and the first foot then goes to the Second Position once more. This may also be performed backwards.

Chassé-Croisé. Crossing the gentleman to the right and behind the lady who passes before him to the left and vice versa.

Chaînes des Dames. Ladies' Chain.

Coupé. The feet passing from an open through a closed to another open position.

En air. Foot raised from the floor in the same

position nominated for any ground movement.

Fouetté. A whipping movement.

Flexions des Genoux. A bending of the knees to allow the body to descend.

Glissade. A gliding movement.

Jetté. A thrown step.

Levé. Raising on the toe of the balancing foot.

Pas. A step.

Pas Glissé. A gliding step.

Pas Sauté. A hop.

Pas de Menuet. Advance either foot to Fourth Position, bring up rear foot to Third Position, and step forward again with front foot. The rear foot then recommences.

Pivoter sur place. To turn on one's own centre.

Temps. A movement in which no transfer of weight or balance takes place.

Terre à terre. The feet on the floor.

Tour des deux mains. Presenting both hands when making a turn with partner.

Traversé. A crossing movement.

THE FIVE POSITIONS



First



Second



Third



Fourth



Fifth

CHAPTER V

RUDIMENTARY POSITIONS—PRACTICE —DISCIPLINE OF DANCING

IT is desirable in a short practical volume to avoid anything tedious or unnecessary in the way of preliminary explanations. There are, however, five Positions, or Stations, which are the foundation of all dances, and it is most important that these positions should be mastered before commencing to dance, and their daily and regular practice is most desirable if perfect success as a ball-room dancer is desired.

This may be done with the aid of the diagrams on this page. Briefly, the following is a description of the five positions.

FIRST POSITION

The heels together, feet turned out at an angle of 45 degrees, the weight of the body resting equally on both feet.



c

SECOND POSITION

One foot extended to the side, about its own length away from the stationary



foot, the full weight of the body being on the latter.

The moving foot is pointed to the ground and in direct

line with the body.

THIRD POSITION

The heel of one foot placed in the hollow of the other (i.e. joined to the ankle) at the same angle as in the First Position.



The Third Position Behind is formed by placing the hollow of the foot in action against the heel of the other.

FOURTH POSITION

One leg extended before the other, the foot



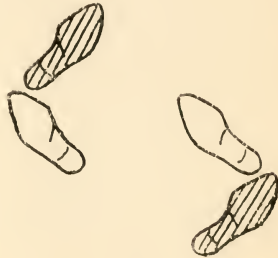
pointed to the ground, the weight of the body being sustained by the rear foot. The feet should be about a foot apart, and extended at an angle of about 45 degrees.

The same movement may be made with the extension behind, the weight of the body being then on the front leg.

FIFTH POSITION

This position is formed by crossing the feet, the heel of the one touching the toe of the other.

In all these positions the stationary foot remains in its original position, as in Figure 1. The first, third and fifth positions are formed with the



feet close together, the second and fourth with the feet well apart.

These should be studiously practised, allowing the feet to take turn about in the stationary position in order to attain proficiency.

There are many exercises which should not, however, be attempted excepting under proper guidance, but I will give one which is very beneficial to the muscles of the legs and ankles, and is a great aid in the mastery of balance.

Standing in the First Position, bend the knees slowly, counting three, and raise slowly counting three. Nothing more ; but this should be done in each of the positions in turn, very slowly at first, and breathing deeply the while.

Practise also passing from one position into the other, with each foot alternately. This should be done systematically, and at first, in the same order over and over again.

It will now be seen where discipline comes in in dancing. Properly organised Square Dances and "Country" Dances, ordinary dancing—these have become a feature of our school education for no other reason than that training the mind to balance the body also gives the mind an invaluable facility for dealing with greater problems in life than dancing.

Dancing, therefore, besides being a pleasure, is an education in itself, and is a means to an end.

PART II
Round Dances

CHAPTER I

THE WALTZ

THE Waltz, the Queen of the Ball-room for a hundred years, owes its introduction into this country to the Germans, although it originated in Bohemia.

Baron Neumann and others first popularised it over here in 1813, and like all others it has gone through a process of evolution. It was adapted as a *Valse à deux-temps* in the early or middle nineteenth century, and after many attempts to oust it from English ball-rooms on account of its alleged indelicacy, it survived victoriously and proved itself an art, as opposed to other frolicsome dances of the period, such as the Polish Polka, German Gallop, etc., and once having become the acknowledged fashion at Almack's Rooms, its continued prosperity was assured.

There is probably more *feeling* required in waltzing than in any other form of dance, as there is so much more than the mere mastery of step. Rather should the learner become infused with the rhythm

and movement of the dance before studying exactness of step.

It is for this reason that it is important to attain an easy manner of walking and carriage of the body before commencing to learn steps.

Good waltzers forget their feet completely because rhythm and scientific motion have triumphed. But it is surprising how few really good waltzers are to be found. It is in waltzing that Ball-room Bolshevism reaches its height—simply through teachers of dancing showing only the steps and teaching nothing of the theory, the science—the art of waltzing.

A prototype of the Waltz, called the Volta, was introduced two hundred years before the real Waltz appeared, and hailed from Italy. In this, both partners commenced with the *same* foot. It will readily be seen how impossible the situation became when the turning movement came, but it was overcome by the gentleman lifting the lady bodily from the floor while he turned.

However, as with civilisation the physical strength of man decreased, and this strenuous form of dancing became too much of a good thing, by the laws of evolution the Volta died, and after a considerable time was supplanted by the more languid Waltz.

Waltzing is an education in itself; I can, therefore, only give here the steps, and hints on what to

avoid, and recommend untiring practice, in private and at practice classes, of the principles of correct waltzing.

But let this be under proper guidance. There are, as in every profession, quacks and frauds among teachers of dancing. So-called "teachers" appear to spring up in the night, open an Academy and probably do well on the simplicity of the British public.

To them dancing is but a money-making concern, and the teaching of the Waltz is but part of their trade. Let beginners go to some responsible teacher whose method of teaching is based on life-long study, or on ancestral and hereditary pride in the art.

Now for the steps of the Waltz.

The Gentleman

Glide the left foot forward into the Second Position, allowing the weight of the body to go on to the left foot (count 1).

Draw the right foot smoothly into the Fifth Position, the toe of the right foot thus being in the rear of the left heel (count 2).

Describe a half-circle to the right on the ball of the left foot, without allowing the toes of the right to leave the floor. The feet will thus be in the Fifth Position once more, only reversed (count 3).

Glide right foot forward into the Fourth Position, allowing the weight of the body to go on the right foot (count 4).

Describe a half-circle to the right on the ball of the right foot with the left leg extended, in the Second Position, the left foot barely grazing the floor (count 5).

Deftly throw the weight on to the left foot, bringing the right lightly past it into the Third Position, the right heel being then locked with the left ankle, and the weight being on the right, to free the left to commence again (count 6).

In the *Reverse*, the gentleman commences with the left foot on beats 4-5-6 followed by Nos. 1-2-3 begun with the right foot. The steps are the same, only they are not in the same rotation (4-5-6-1-2-3 instead of 1-2-3-4-5-6), and each bar is commenced on the opposite foot. To avoid confusion, I will describe them briefly.

1. Glide left foot to Fourth Position.
2. Half circle on ball of left foot, right in Second Position.
3. Glide left foot in front to the Third Position.
4. Glide right foot to the Second Position.
5. Draw left foot behind to Fifth Position.
6. Turn on ball of right foot, the left going to the Third Position.

THE STEPS OF THE WALTZ



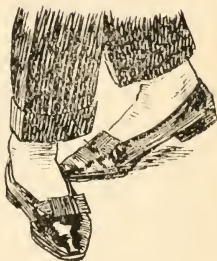
Starting Position



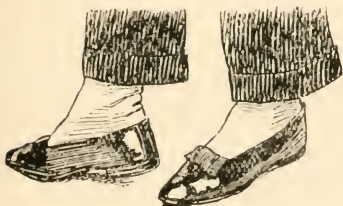
First Position



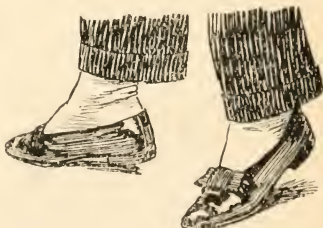
Second Position



Third Position



Fourth Position



Fifth Position



Sixth Position

The Lady

The lady's steps are exactly the same as the gentleman's, excepting that she commences with beats 4-5-6 (while the gentleman describes 1-2-3) and continues on 1-2-3 (while the gentleman describes 4-5-6) on both the ordinary and the Reverse Waltz.

No further description is therefore necessary.

The following points should be observed by all students of the Waltz.

Do not bend the knees more than is necessary to allow of free movement of the limbs.

Keep the body erect, and avoid leaning on your partner.

Never lift the feet completely from the floor. In gliding, allow the toe to pass along the floor before lowering the heel.

Endeavour always to allow the foot in action on beats one and four to lead off in the direction of the dance.

Always keep the full weight of the body on the *pivot* foot, i.e. *inside* foot, in a turn.

Guide the body in the direction you should go, and avoid thinking too much of the steps. In time, they will come automatically.

It is for the gentleman to steer in the Waltz, but independent action on the part of both partners is one of the essentials of good waltzing.

Perfect balance is indispensable. Thus much time should be given to the thorough mastery of the art of transferring the weight of the body from one foot to the other.

How great is the fallacy that a few hours of practice—a few visits to a practice class or dance-hall will make one waltz perfectly! It is a study of a lifetime, as having once formed a good style, there is always a danger of losing it, through indulging in the corrupted forms of dancing which find their way only too often into our ball-rooms.

As a final reminder, think more of the rhythm of the music and keeping the body erect; but suppleness, and the steps, once learnt, will come automatically. Avoid thinking of the feet—and never look down at them.

CHAPTER II

THE HESITATION WALTZ AND BOSTON

THERE are several variations of the Waltz such as the Valse à Deux Temps, Spring Waltz, etc., but far more popular than either of these are the American "Hesitation" and "Boston."

The Hesitation Waltz

The counting is the same as in the ordinary Waltz, but whichever form of step is adopted, pause always on 5-6.

In one of its forms, a kind of zig-zag step, consisting of half turns, the gentleman commences on the right foot, as follows :

Glide right foot forward (count 1).

Bring left past right, simultaneously turning slightly to the right (count 2).

Bring right close behind left heel (count 3).

Glide left forward, still inclining to the right (count 4). The right foot being raised slightly from the ground in the rear (count 5-6).

Rest back on right foot (count 1).

With a smooth sweeping movement, bring the left back in a semi-circle to the Third Position point behind (count 2).

Close the right foot back to the left (count 3).

Glide left back and out, keeping in mind the direction of the dance (count 4), and raise right slightly from the ground in front and in line with the body (count 5-6).

The lady's steps are the reverse, i.e. she commences on the second half of the dance with the left foot, while the gentleman commences the first half on the right foot, and vice versa.

This step may also be done, commencing on gentleman's left and lady's right.

An equally popular way of dancing the Hesitation Waltz is as follows :

Commence as in the Waltz. Count 1, 2, 3, and then describe a half-circle on the ball of the right foot, the left being extended, and a fraction of an inch above the ground—in fact, barely grazing (count 4, 5, 6).

Repeat as often as desired.

The reverse commences, for the gentleman, on beats 4, 5, 6, in the waltz, and then transferring the weight of the body on to the ball of the right foot, swing in a semi-circle to the left, the left foot barely grazing the floor (count 4, 5, 6).

There is also a forward step, partners holding as

before, but with gentleman's left and lady's right arms extended in front.

With the weight on the left foot, bend right knee slightly, allowing the right foot to be slightly raised from the floor, behind (count 1, 2, 3).

Bring right foot in front (count 4).

Glide left foot in front (count 5).

Bring right close behind left heel (count 6).

The Boston

There are five distinct steps in the Boston proper, but one sees many variations in the ball-room. It is actually a one-step or running waltz, and consists of a zig-zag step, the forward turn, the backward turn, the crab-turn and the run, all of which are done to waltz time.

THE ZIG-ZAG (Gentleman)

Glide left forward, then right forward, and close left up to right (count 1, 2, 3).

Glide right forward, then left forward, and close right up to left, turning body slightly to right (count 4, 5, 6).

Glide left backward, the right backward, and close left up to right (count 1, 2, 3).

Glide right backward, then left backward and close right up to left, turning the body slightly to the left (count 4, 5, 6).

The lady commences with the right and commences by retiring six steps, etc.

THE TURN

(i) To the right (Gentleman).

Slide left to the side, and turn half to the right.

Slide right to the side (not turning).

Close left up to right (not turning), (count 1, 2, 3).

Slide right to the side, turning half to the right.

Slide left to the side (not turning).

Close right up to left (not turning), (count 4, 5, 6).

(ii) The Reverse is similar to the above, only that the half turns are made to the left.

The lady's step is precisely the same as the gentleman's, excepting that she commences with the right foot.

THE CRAB (Gentleman)

Slide left to the side (count 1).

Slide right toe to left heel (count 2).

Slide left to the side (count 3).

Slide right heel to left toe (count 4).

Slide left to the side (count 5).

Slide right to left heel (count 6).

This movement is frequently made between two turning movements. The lady's step is the same, commencing with right foot.

THE RUN (Gentleman).

Ordinary waltz step (1, 2, 3).

Run forward seven steps, commencing on right (4, 5, 6, 7).

Slide left to the side and smartly transfer weight to right in order to free the left to begin again (8, 9).

The lady runs back seven steps and begins on left foot.

The beauty of the Boston is that the steps are interchangeable and run smoothly one into the other.

CHAPTER III

THE POLKA—GALLOP—TWO-STEP— ONE-STEP

The Polka

THE remarkable ease with which this dance may be picked up by those unskilled in marking time or learning steps is its chief asset.

Although a prominent feature of our ball-rooms during the last century, it has become more of a children's dance of late.

It consists of a series of semi-circular movements of three steps each, the dance being done to 2-4 time.

INITIAL RISE

Rise gently on the sole of the right foot, the left foot being raised behind and pointed downwards without touching the floor (count "and").

FIRST STEP

Sink on right foot, simultaneously gliding the left foot to the Second Position, transferring the

weight of the body to the left leg, the knee being slightly bent.

SECOND STEP

With a light spring, bring the right foot into the position of the left, which is thus pushed into a pointed Second Position, the weight being transferred to the right leg.

THIRD STEP

Spring on left foot, turning half a circle, and simultaneously drawing the right foot up behind, slightly pointed downwards.

The three steps are then repeated, commencing on the right foot.

The lady's steps are the same, but she commences on the opposite foot to the gentleman.

The Gallop

At one time a very popular dance, is now only occasionally seen introduced into other dances, usually by those who wish to "show off" in the ball-room.

It consists merely of two steps.

(1) *Glissade* left foot to second position, slightly bending both knees, the weight of the body being on the left leg.

(2) *Chassé* to left, and describe a semi-circle

on the ball of the left foot, drawing the right foot up behind.

This is then repeated by commencing on the right foot, and then again on the left, *ad lib.*

Throughout these movements the feet should not be allowed to leave the floor.

The Two-Step

This dance is extremely simple, and is now only seen as part of other dances, such as in the Fox-Trot, in which it is often much in evidence.

The tempo is 6-8, but it may be done to 4-4 time quite comfortably.

Holding in the usual way, glide left foot to the Second Position, then bring the right foot up to and behind the left, again gliding the left foot to the side.

This is repeated by commencing on the right foot, and again with the left, right and so on.

The One-Step

Perhaps no dance is more open to the introduction of eccentricities than the One-Step. Its extreme simplicity is the main cause of this.

However, properly done, there can be nothing objectionable in it, and the kill-joys who would banish this and the Jazz-Step and others from our ball-rooms will be cried down as those of the

early nineteenth century who accused the comparatively stately Waltz of being unseemly—even indecent.

The following are the steps, performed to 2-4 time. The gentleman forward:

Glissade on the ball of the foot, L-R, L-R, L-R, *ad lib.*

In turning at the corners bring the right to the Fifth Position behind, executing a Waltz turn, and continue as before. The turn is varied in many eccentric ways, such as a “dip,” allowing the left knee to bend, and then a spring on to the right and again on to the left foot, turning the while.

There is also a forward step, in which a species of Barn Dance is carried out without allowing the feet to leave the floor, as follows:

Slide left forward to Fourth Position.

Bring right ahead of the left.

Again glide left forward.

Bring right behind left to the Third Position, allowing the left to glide forward again to recommence the step.

The lady commences on the opposite foot in each case.

The introduction of the simple Jazz-Step (described in Chapter V) is a great improvement.

CHAPTER IV

THE FOX-TROT

THE Fox-Trot is a dance of many steps, and to the casual observer everybody seems to have different ones. There are, of course, teachers of dancing who add to and enlarge them, and there are some who do not teach more than half.

It is my object to make my descriptions as short and concise as possible ; I shall therefore only give some half-dozen of the steps which it is desirable that one should know in the modern ball-room.

The order given is not necessarily the order in which the steps should be done.

The dance is done to 4-4 time. Gentleman advancing.

FIRST STEP

Walk forward *Left-right-left-right* (count 1-2-3-4).
Run forward lightly *L-R-L-R-L-R-L-R* (count 8).

In other words—4 slow, 8 quick. This may

be varied by taking two slow and three quick steps,
L—R—L-R-L. R—L—R-L-R.

SECOND STEP

Two-step to *left* (count 2), two-step to *right* (count 3-4). Then "twirl" four times, i.e. describe four semi-circles, one on each foot, alternately, L-R-L-R (count 5-6-7-8).

Be careful to turn on the ball of the foot, keeping the leg on which your weight is not, well extended, the knee unbent.

THIRD STEP

Called the "Hesitation." Walk L-R-L-R-L (count 5). Allow your weight to go back on the *right* foot (count 6). Forward on left (count 7), bring *right* close to left heel, at the same time shooting the *left* forward (count *and* 8).

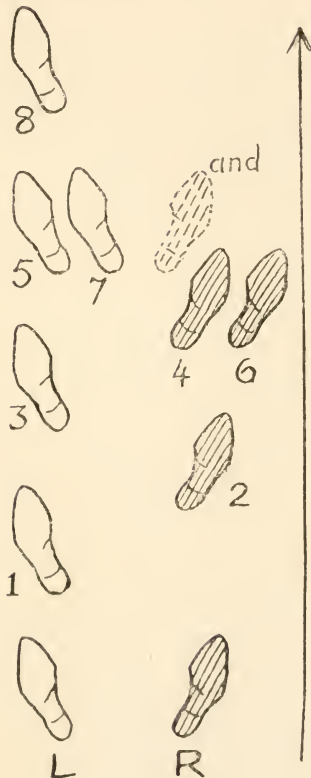
Make quite sure of the counting. It is 1-2-3-4-5-6-7 *and* 8. Repeat, commencing on *right*.

FOURTH STEP

Two-step *left* (count 2), two-step *right* (count 3-4). Three Chassés to left (count 5-6-7) forward with *left*, and turn slightly to left (count 8).

Then reverse this: Two-step *back* and to the *right* (count 2). Two-step *back* and to the *left*, turning slightly towards the left (count 3-4), then

three Chassés to the *right* (count 5-6-7). Pause on *left* (count 8) and repeat.

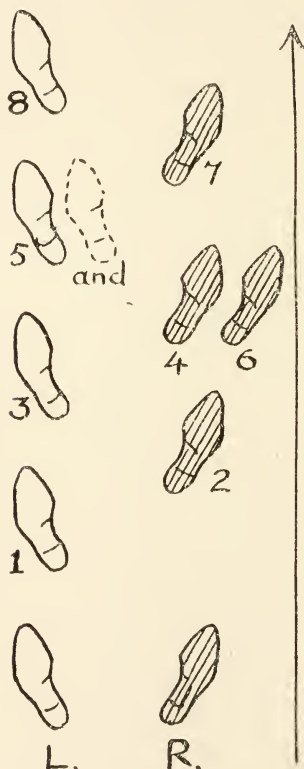


The Fox-Trot Hesitation Step

The difficulty here is in turning during the two-step. Always remember in which direction you are going down the room, and at the

second two-step turn sufficiently to allow of the Chassé being carried out in a *forward* direction.

FIFTH STEP



The Fox-Trot—The Twinkle.

Called the "Twinkle." Walk L-R-L-R-L (count 5). Throw your weight back on the *right* (count 6),

then without moving the left from its position, bring the right *ahead* of it (count *and 7*). *Left* foot forward (count 8).

Distinguish carefully from the "Hesitation." In the "Twinkle" the right foot is brought *ahead* of the left on the count "and 7," while in the "Hesitation" the right is brought *behind* the left, which simultaneously shoots forward on the beat "and 8." Remember in the "Twinkle" to count 1-2-3-4-5-6 *and* 7-8.

SIXTH STEP

Somewhat unwieldy in the ball-room, and not so often done as those already described. Partners holding as before, only slightly apart to allow of free movement. Quick walk to the *left*, L-R-L-R-L-R-L (count 7), the weight being on the left foot, swing the right *over* and then *back* to point in the opposite direction (count 8). Then repeat, commencing with *right* in the opposite direction, the swinging movement on this occasion being done with the *left* foot, the weight being on the *right*.

As already stated, this is decidedly awkward, and takes up far too much room in the ordinary ball-room, as it entails too much going backwards and forwards, which is disconcerting to other dancers, who are probably doing quite a different step.

The lady's steps are, of course, the exact opposite.

A good general rule for beginners is that each step is done twice, which will always bring the dancers back to their usual starting foot, that is, the gentleman's *left* and the lady's *right*.

There is no specified order in which the steps should be done, but to the beginner I strongly advise that he practises them in the order given, until he is able to cultivate the habit of passing with ease from one step to the other in any order and at a moment's notice.

Remember always to *glide*, that is, do *not* raise the feet above the ground and take strides. I have merely used the terms "Walk" and "Run" for the purpose of guiding the beginner as to the *time* of the various steps.

Of all the steps which are for the most part simple, the "Hesitation" and "Twinkle" appear to lead to the greatest confusion among beginners on account of their apparent similarity. Master the counting, and you have the whole thing. It is the same up to "6" and then in the "Hesitation" count "7 and 8," and in the "Twinkle" count "and 7-8." It is only by counting correctly that the beginner can master the dance.

Now, the lesson of the Fox-Trot. Of all the dances of many steps, it is that least inclined to vulgarity. Its steps are clean, well-defined, and mix well in

any order, provided that, as a beginner, you do everything twice.

It teaches rhythm, and its steps, once mastered, are completely forgotten in the joy of the dance. Not only this, but the principles of the steps may be described as "basic," that is they are convenient steps, which fit in almost anywhere, in an emergency.

There is unlimited scope for the introduction of the "Jazz"-step.

CHAPTER V

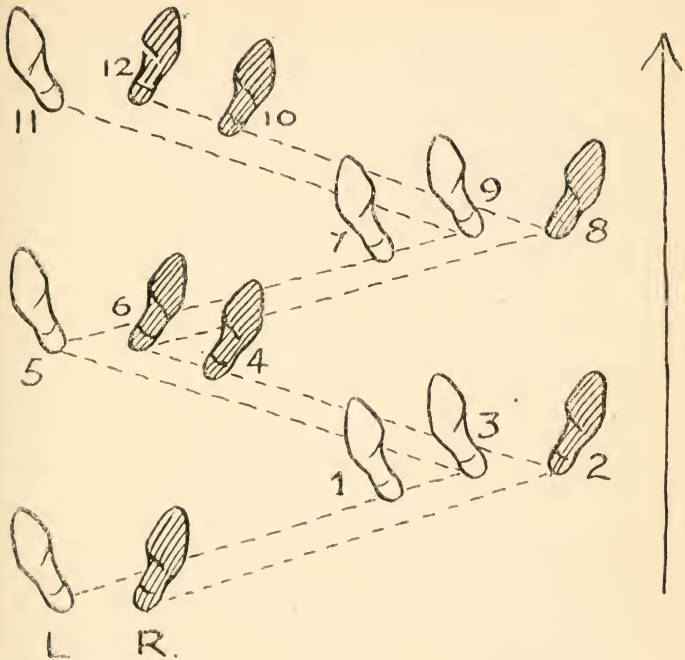
AMERICAN IMPORTATIONS : THE JAZZ—TANGO

THERE is no *Jazz-Dance* in the ordinary sense of the word, but there has been evolved, rather than invented, a rolling kind of step known as the *Jazz-step*.

This is performed to *Jazz-music*, which is nothing more nor less than syncopated 4-4 time. On the other hand, the *Jazz-step* may be introduced into the *Waltz*, where one can but look upon it as an intruder, and also into the *One-Step*, where it forms an exceedingly welcome change in a rather monotonous dance.

The *Jazz*, which progresses in zig-zag fashion, is graceful only when well done, the chief rule being that the dancers move to the right with the left foot and left shoulder, and to the left with the right foot and right shoulder.

The following are the gentleman's steps, as he advances, the lady retiring :—



Steps of "The Jazz."

(1) Cross the left in front of the right into a kind of false extended Fifth Position (count 1-2).

(2) Bring the right up to an extended position about its own length from the left (count 3).

(3) Take a short, gliding step with the left foot nearer to the right, simultaneously describing a half pivot on the ball of the right foot (count 4).

The above figures illustrate these first three

steps. The second three are the same, only to the left, commencing on the right foot.

The lady's steps are similar, only to the rear (see also figures on previous page), but it is essential that both partners should be able to carry them out either way.

NOTE.—The first step occupies two counts of the music, the second and third one count each.

The Tango

The Tango, which attained such an extraordinary degree of popularity for a season before the war, is still very popular in Paris, and still danced over here.

The thought of its two-hundred odd steps terrifies the beginner, but, be it said, these are only for experts for whom there is no limit, and fresh eccentricities are introduced every day.

But there are six steps which have been standardised and are not lacking in grace, although so many of the so-called tango-steps, which have been taught and danced, are only fit for performance in a circus.

As special manuals have been published on the subject, it is hardly possible to enter into a detailed description in this single chapter, therefore only a short sketch of the standard half-dozen steps is given.

The gentleman holds the lady's right hand aloft.

in his left, so that the two arms touch down to the elbows. From this "touching" position, the Tango probably derives its name, "Tango" being the Spanish for touch.

The lady's left hand should rest on the gentleman's right shoulder, and the gentleman's right hand rests on the left side of the lady's waist, which enables him to direct the lady more easily in any desired direction.

The following are the Spanish-American "standard" steps commonly danced in the Argentine and Brazil.

FIRST STEP (Gentleman)

Walk stealthily. Right-left-right-left (count 4). Right foot to the Fourth Position behind (count 5).

Bring left back to an extended Fourth Position behind (count 6). The foot is kept flat in all movements.

The lady commences on the left foot, and retires, with this difference:—she rests on the toe only on beats 4 and 6, and on beat 5 *hops* on left foot, keeping it in the same position as on beat 3. Repeat whole step.

SECOND STEP

Gentleman retires R-L-R-L, etc., for twelve beats, but the right toe is raised simultaneously with each

movement of the left foot, which is always kept in front—in other words, the right foot is never brought quite up to it.

Lady advancing, executes a somewhat different step. The left foot, which is kept flat, only moves on beats 1, 4, 7 and 10, that is, the right foot executes two movements in between, on 2-3, 5-6, 8-9, and 11-12. On each of these movements the right toe is turned in, and heel raised.

The gentleman should sway his body in accord with the lady's more exaggerated movements.

THIRD STEP

The twelve steps complete a circle, the gentleman advancing and commencing with the right foot. It is merely a stealthy walk, but on beats 3, 7 and 11, the right foot crosses behind the left foot, and the turns are executed on both toes.

The lady also advances, only on the exterior of the circle, and freer movement on her part is therefore necessary, which precludes her from bringing the right behind the left, which merely glides naturally, with a slight dip, the left following it but never passing it in the circle.

FOURTH STEP

A crossing movement, the same for both gentleman and lady, excepting that the gentleman commences on the right and the lady on the left foot.

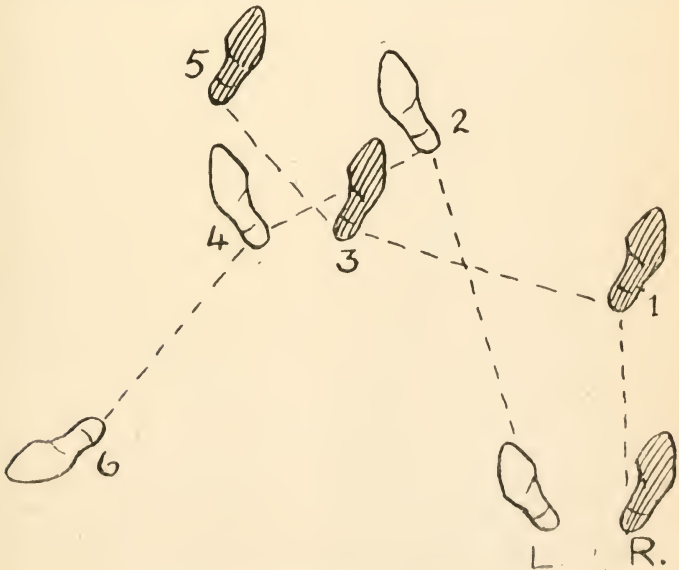
The gentleman's steps are given.

Cross right over left. Extend left to side.
 Cross left over right. Extend right to side.
 Repeat three times.

In this step, therefore, the right foot only moves in beats 1-4-5-8-9-12, while the left moves on beats 2-3-6-7-10-11.

FIFTH STEP

Another circular movement to the side. Count in threes as the gentleman advances, right-left-right and click the left heel up to the right. This clicking movement is carried out after beats 3-6-9 and

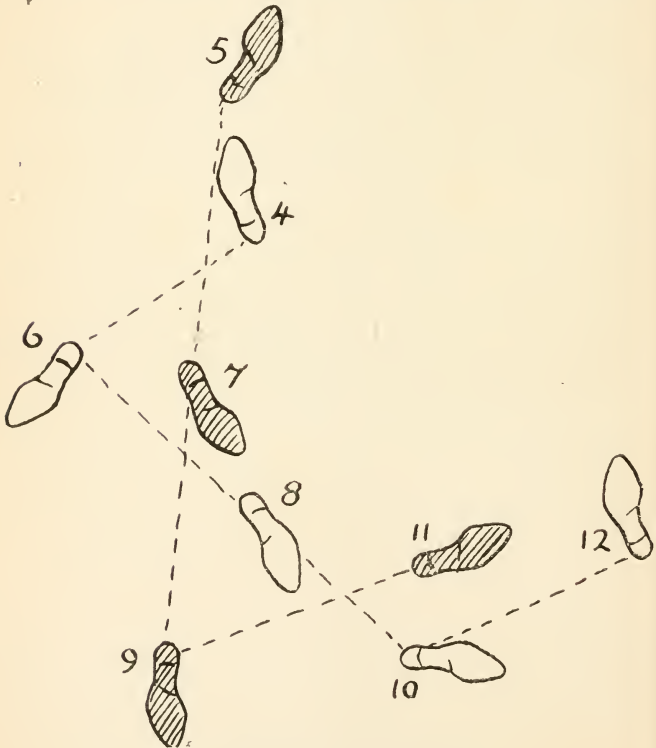


Tango Sixth Step,²First Half.

12. Count 1-2-3-click, 4-5-6-click, etc. The lady's step is the same, and she also advances sideways.

SIXTH STEP

A square movement, a half turn being made on beats 3, 6, 9 and 12, the lady dancing on the outside



Tango Sixth Step, Second Half.

of the square, which makes her movements more circular than the gentleman's.

Gentleman. Right foot forward, left foot forward, right behind left and cross left in front of right (see diagram, p. 67).

The remaining steps are similar, crossing and re-crossing, but are more readily described in diagram on opposite page.

In all Tango movements, the gentleman should guide the lady through her more elaborate movements, and sway his body in unison with her movements.

Great care should be taken that abandon is not introduced to such an extent as to sacrifice grace. It is chiefly owing to the introduction of vulgar exaggerations of the steps that the Tango was, and is still, banned in certain circles.

CHAPTER VI

THE MAXINA—VALETA—BARN DANCE —CANADIAN THREE-STEP

The Maxina

ALTHOUGH not “fashionable” in the ordinary sense of the word, the Maxina is danced a good deal at small dances outside London.

It is performed to common tempo, but often slower, and consists of five parts, as follows:—

FIRST PART

Partners facing same direction, lady's left hand in gentleman's left, her right hand in the gentleman's right, which passes behind her.

Commencing on left.

Glide left forward, then right, then left, then right.

Two-step to left and two-step to right.

Glide left forward, then right forward.

Swing to right in semi-circle on ball of right foot, bringing left to the fore, with bent knee.

Point right forward.

Repeat, commencing on right foot.

During the swing, the lady's hands still remain in the gentleman's as before, only the position naturally becomes reversed, the gentleman's left being behind the lady, in lieu of his right.

SECOND PART

Holding as before. Left heel to the floor. Hop to ball of right foot, at the same time, turning slightly.

This is performed eight times in all, during which a complete circle should have been described.

THIRD PART

Holding as before.

Glide left to front.

Dip forward on right, bending knee.

Left foot forward, heel to the floor.

Left foot to rear, toe to the floor.

Repeat.

FOURTH PART

Two-step to left. Two-step to right.

Glide left forward; then right.

Point left forward and pause, during which lady turns and faces gentleman.

FIFTH PART

Holding as in Waltz. Waltz four bars *or* two-step four times, as preferred.

The Valeta

The Valeta is quite a fascinating little dance, performed to Waltz time.

Partners hold as in the Barn Dance, the lady on the gentleman's right.

Glide left forward. Glide right forward. Close left up to right. (Ordinary Waltz forward step.)

Repeat, commencing on right foot.

(Lady commences on opposite foot.)

Glide left forward, bring right up to it, heel raised and toe pointed to the floor.

Repeat once.

Complete Waltz (two bars).

Glide left forward, bring right up to it, heel raised and toe pointed to the floor.

Repeat once.

Finish with four bars of Waltz.

(Pas de Quatre.)

The Barn Dance

This is an extremely simple dance which hails from America, and consists of two parts, in the first of which partners dance side by side.

FIRST PART

Glide left foot forward to Fourth Position and balance on left leg.

Spring lightly from the left foot, bringing the right into the place of the left, which goes forward into the Fourth Position in front.

Spring forward on to the left foot, raising the right in the rear.

Hop on the sole of the left foot, bringing the right in front, toe pointed to the floor.

Repeat the movement, commencing on the right foot.

Repeat the whole movement from the beginning, the lady in each case beginning on the opposite foot to the gentleman.

SECOND PART

Holding as in ordinary Waltz, do four bars of the "hopping Waltz," as in the Schottische.

Canadian Three-Step

Performed to common-time.

The gentleman commences on right foot.

Two-step to right. Two-step to left (almost a half turn).

Three part turns on the ball of the right, then left, then right, alternately.

The whole of these movements should entail a full turn and a half.

Bring left foot behind right in the Fifth Position and bend the knees slightly.

Two-step back to left. Two-step back to right.

Three turns as before, commencing on left; and at the end, bring the right behind the left in the Fifth Position, and bend as before.

CHAPTER VII

THE SCHOTTISCHE AND HIGHLAND SCHOTTISCHE

WHEN the Schottische was first introduced in the middle of the last century it was welcomed chiefly as a change from the giddy windings of the Waltz and Polka.

It consists of two parts, the second only being circular. The first part consists merely of four steps to the right and four to the left, as follows:—

1. Glide left foot to Second Position.
2. With a light spring, bring the right foot up to the left in the Third Position, simultaneously gliding the left into the Second Position once more.
3. Raise the right foot behind, a few inches from the floor, transferring the weight of the body on to the left foot.
4. Hop gently on left foot, keeping the right still suspended, bending knee on alighting.

Repeat these four steps in the opposite direction, commencing with the right foot.

The second part is merely the Waltz, although

the following hopping movement is frequently done, although not so effective.

Rest back on left foot, leaving right pointed in front.

Hop in a semi-circle on the left foot.

Repeat these movements on the right foot, then on the left, and again on the right foot.

The Highland Schottische

Originally known as "The Balmoral," and an extremely vigorous form of the ordinary Schottische, and also consists of two parts.

In the first part, partners face each other at a short distance, and dance independently.

FIRST PART

Spring up from both feet, descending on the left, with the right pointing in the Second Position.

Hop on left foot, simultaneously raising the right behind.

Hop on left foot, pointing the right in the Second Position.

Hop on left foot, simultaneously raising right behind.

Then do the latter half of the first part of the Schottische.

The whole is then repeated, commencing on the opposite foot, which brings the dancers facing one another once more.

SECOND PART

Linking right arms, with left raised, partners hop twice on left, twice on right, twice on left, twice on right, the opposite foot being raised, and circling round each other the while.

They then repeat in the opposite direction, linking left arms and raising right.

Scotch airs are by far the most suitable for this vigorous dance, and it is the only dance in which hopping is not considered bad form, and there is tremendous scope for introducing steps of one's own—for an expert dancer, that is.

PART III

Square Dances

CHAPTER I

INTRODUCTORY REMARKS—DESCRIPTIVE TERMS—THE LANCERS

“**S**ET” or “Square” Dances are usually composed of four couples placed in the shape of a four-yard square, each couple facing inward.

The couple at the top of the square (i.e. nearest the band) are called the first couple, the couple opposite to them are known as the second couple, and those to right and left of the first couple are the third and fourth respectively.

A considerable amount of romping is occasionally introduced into the square dances, which is strictly against the rules. The steps should be carried out at ordinary walking pace, and strictly in time with the music.

The Lancers, which are dealt with first on account of their superior popularity, are in reality only an adaptation of the Quadrilles, and are of purely English origin.

Before entering into a description of the figures, however, it would be advisable to give an explanatory list of the terms frequently used in the Square Dances. Those which have already been dealt with in Part I are not repeated.

Tiroire.—Occupies eight bars. A couple with hands joined pass in between and change places with opposite couple, all using the same steps as in the *Traversé*, then both couples returning to their original places, the first couple this time passing outside.

Set to Partners (or corners).—Occupies four bars, and consists of the lady and gentleman facing each other, *glissade* three times to the right in Second and Third Positions alternately, turning towards each other on the fourth step, which is brought to the Third Position point in front.

This is repeated with the left foot with a *glissade* in lieu of a point on the eighth step to leave the left foot disengaged.

Ladies' Chain.—Occupies eight bars. Two ladies cross to opposite places, joining right hands in centre as they pass; they then give the left to the opposite gentleman, with whom they execute a

Tour de Mains. The gentlemen should advance slightly to meet the ladies. They then return to their places in the same manner.

Glissade en passant.—Occupies four bars, and is a similar movement to the *Chassé-croisé*.

“*Face off.*”—Gentleman, with lady on his right, face outwards from the set.

Grand Chain.—Occupies sixteen bars. Set of four ladies and four gentlemen turn in opposite directions, i.e. facing each other, and taking alternately right and left hands, pass in a circle between each other.

Each time partners come together, they bow and curtsy, and continue the chain until they have all reached their original positions.

Now, to the figures.

FIRST FIGURE

First lady and second gentleman advance and retire.

Advance, *Tour de Mains*, and retire to places.

First couple lead through centre (*Tiroire*).

Set to corners and turn (*Tour de Mains*).

Second lady and first gentleman repeat.

Third lady and fourth gentleman repeat.

Fourth lady and third gentleman repeat.

SECOND FIGURE

First couple advance and retire.

Re-advance, gentleman placing his partner to face him with her back to opposite couple.

Set to partners and turn to places.

Side couples divide, and joining hands with first

and second couples, form two lines, top and bottom.

Advance and retire in lines.

All turn partners into places (Tour de Mains).

Repeat with second couple advancing and retiring.

„ „ third „ „ „ „

„ „ fourth „ „ „ „

The top and bottom couples then separate to form lines with the sides.

THIRD FIGURE

First lady advance.

Second gentleman advance.

Gentleman bows and lady curtseys.

Both retire to places.

Ladies' chain (twice).

Repeat, second lady advance, etc.

„ third „ „ „

„ fourth „ „ „

FOURTH FIGURE

Top couple advance and salute couples on right, and then cross over to the opposite side and bow in like manner and return to places.

First and fourth couples *glissade en passant*.

Same couples *balancé* forward and backward.

Fourth couple *chassé-croisé* and first couple turn to places.

First and third couples right and left.

Tour de Mains to places.

The above is repeated by each couple in turn taking the lead.

FIFTH FIGURE

(Is not preceded by eight bars of music as in the other figures but commences after the first chord.)

The Grand Chain.

First couple *promenade* round and face off.

Third, fourth and second follow suit, falling in behind each other and the first couple.

The column of couples all execute the *chassé-croisé* and side *balancé*.

Repeat movement in opposite direction.

File off—ladies to right, gentlemen to left.

Gentlemen take ladies' left hands in their rights.

Fall back to form two lines.

Advance and retire in lines.

Tour de Mains to places.

The figure is then repeated by the second, third and fourth couples commencing the *promenade*.

Grand chain for finale.

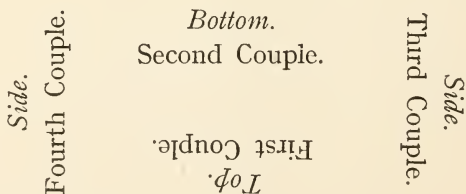
CHAPTER II

THE QUADRILLE

POSSIBLY the Quadrille is the most popular of the Square Dances. True, the Lancers are still to be seen almost everywhere where Square Dances are in favour, but if there is room for only one Square Dance in the programme, the Quadrille is usually chosen.

The "set" is usually composed of eight persons, i.e. four couples, although at large balls one often sees eight or even sixteen couples in a set.

However, four couples is the easiest number for explanatory purposes. They should be arranged in the form of a square, thus :



The following list of the figures will prove a use-

ful reminder to those who wish to practise in privacy before trying them in public.

FIRST FIGURE

Firstly.—Top and bottom couples cross over and recross (right and left).

Secondly.—Set and turn partners.

Thirdly.—Ladies' chain.

Fourthly.—Half promenade.

Fifthly.—Half right and left.

SECOND FIGURE

Firstly.—Top lady and opposite gentleman advance and retire twice.

Secondly.—Cross over (moving to left) exchanging places with one another.

Thirdly.—Advance and retire once.

Fourthly.—Recross to own places during which time partners set.

Fifthly.—All turn.

A modern way of doing this figure is to advance and retire only on each side, before and after crossing, and then partners set to one another on their return to places.

THIRD FIGURE

Firstly.—Top lady and opposite gentleman cross over (moving to left) exchanging places.

Secondly.—Recross (moving to right) giving left

hand and stopping in the centre and giving right hand to partner.

Thirdly.—Set four in a line.

Fourthly.—Cross over with partner to opposite side.

Fifthly.—First lady and gentleman advance and retire twice.

Sixthly.—All advance and retire once, taking partner's hand.

Seventhly.—Half right and left to places.

FOURTH FIGURE

Firstly.—First couple advance and retire and advance again, lady crossing to left of opposite gentleman (first gentleman retires).

Secondly.—Advance and retire three together and advance again, both ladies crossing to the right and left of opposite gentleman.

Thirdly.—Three advance and retire and advance again (single gentleman retires).

Fourthly.—Join in a circle and move to left, finishing with partners on opposite side.

Fifthly.—Half right and left to places.

ANOTHER WAY.—After the first three have advanced and retired and advanced again, then do the circle to opposite places (leaving out the advancing and retiring of the second three), then give partner the hand and advance and retire half right and left to places and turn partners.

AN OLDER WAY CALLED *La Trénise*.—Top and bottom couples do ladies' chain. Secondly.—Top couple advance and retire and advance again, lady crossing to left of opposite gentleman (single gentleman retiring). Thirdly.—Then both ladies go round, one to right, other to left in a circle, crossing one another on opposite side, during which time the first gentleman advances to other side between them and returns passing between them, then his partner follows him to her place, all set and turn partners.

FIFTH FIGURE

All join hands in a circle, advance and retire twice, then repeat the second figure and recommence figure with circle.

CHAPTER III

VALSE COTILLON—CALEDONIANS— PARISIAN QUADRILLE, ETC.

THE Valse Cotillon is a charming little dance, the sets being arranged as in the Lancers, etc.; it consists merely of one figure, which is repeated until each couple has led in turn, i.e. four times.

First couple waltz twice round inside the set.

First and second ladies change places (Solo Waltz).

Their partners follow suit.

Third and fourth ladies change places (Solo Waltz).

Their partners follow suit.

First and second couples waltz to places.

Third and fourth couples follow suit.

Waltz Chain. Presenting right hands to partners *balancé* and pass on to next person, executing a complete Waltz turn. Repeat until all arrive at original places.

The movement occupies thirty-two bars of music.

Couples then form lines, top and bottom and advance and retire in lines, to Waltz Step.

Waltz independently to opposite sides.

Repeat advancing and retiring movement, and finish at own places.

This is repeated by the second, third and fourth couples leading in turn, and then final waltz round the room.

The figure is occasionally varied by the following :

After the waltz chain, couples march once round the set, and then waltz round to places ; this, however, is not nearly so effective.

NOTE.—In forming lines, when the first and second couples lead, they are formed “ top ” and “ bottom ” ; when the third and fourth couples lead, they are formed at the sides.

The Caledonians

A delightful dance consisting of five figures, the first of which is danced twice, the remainder four times.

FIRST FIGURE

First and second (top and bottom) couples join right hands across, pass half round, join left hands, turn half round and return to places.

Set to partners and turn.

Ladies' chain.

Promenade round to place. (Repeat, side couples leading.)

SECOND FIGURE

First gentleman and second lady advance and retire twice.

All set to corners and turn, ladies changing places to the right.

All promenade once round. (Repeat with other gentlemen and opposite ladies leading in turn.)

THIRD FIGURE

First lady and opposite gentleman advance and retire.

Re-advance, turn in centre, and retire to places.

First and second couples *tiroire* figure, the latter passing outside.

Repeat, with the first couple passing outside.

All set to partners and turn.

All join hands, close in on centre and retire to places (called the Grand Circle).

Turn partners.

(Repeat with other ladies and opposite gentlemen leading.)

FOURTH FIGURE

First lady and second gentleman advance to the centre and stop.

Their partners do the same.

Turn partners and retire to places.

Four ladies pass inside figure to next place on their right.

These movements are repeated, partners thus meet in opposite places.

Promenade to own places and *Tours des mains* in places.

(Repeat with other ladies and opposite gentlemen leading the figure.)

FIFTH FIGURE

First couple promenade round the set.

All ladies advance to centre, curtsy and retire.

All gentlemen advance, turn towards partners and bow.

All set to partners and turn.

Half through Grand Chain.

Promenade to own places and turn partners.

All join left hands with partners, gentlemen pass their ladies before them to the gentlemen on their left by whom they are turned with right hands, all returning to places with left hands to own partners.

Each couple in turn leads the figure, and then all promenade round set for finale.

The Parisian Quadrille

This is a shorter version of the Quadrille, being danced without side couples, the dancing couples being thus placed opposite each other in two lines.

The figures are the same as the ordinary Quadrille

with the exception of the last (fifth) which is as follows :—

Ladies' Chain.

Advance and retire in couples.

Cross over to opposite sides.

Re-advance and retire.

Cross over to opposite sides.

Set and turn partners.

After performing this twice through, a promenade to opposite sides and return to places acts as finale.

The Alberts

This dance is merely an arrangement of figures selected from the other Square Dances, performed in the following order :—

FIRST FIGURE. First figure of the Quadrille.

SECOND FIGURE. Second figure of the Caledonians.

THIRD FIGURE. Third figure of the Lancers.

FOURTH FIGURE. Waltz Cotillon (first half).

FIFTH FIGURE. Fifth figure of the Quadrille

PART IV

Miscellaneous Dances

CHAPTER I

COUNTRY DANCES

COUNTRY Dances are not so called on account of their rustic origin. The term is a corruption of the French *contré*, meaning opposite, as in most country dances the partners stand opposite one another in long lines, the ladies in one line the gentlemen in the other.

Sir Roger de Coverley

Perhaps the most popular of these is the Sir Roger de Coverley, without which hardly any village or country town dance is complete, even now.

The following are the figures:—

Top lady and bottom gentleman advance to the centre, bow and retire.

Bottom lady and top gentleman repeat.

Top lady and bottom gentleman advance and turn in centre, clasping right hands.

Bottom lady and top gentleman repeat.

Top lady and bottom gentleman advance and turn in centre, clasping right hands.

Bottom lady and top gentleman repeat.

Top lady and bottom gentleman advance and turn in centre, clasping both hands.

Bottom lady and top gentleman repeat.

Top lady and bottom gentleman move round each other back to back and retire to places.

Bottom lady and top gentleman repeat.

The top lady and bottom gentleman then turn to right and left respectively and pass down the outside of the lines, meeting at the bottom, where they hold hands high, making a kind of archway. The other couples file behind and pass under the archway, thus leaving the first couple at the end of the line.

This is gone through again, when the first couple will find themselves in their original places. The whole may be repeated *ad lib.*, placing each couple at the head in turn.

Morris Dancing

The ancient custom of Morris Dancing has been recognised by the Board of Education and forms a part of the curriculum of our Elementary Schools.

It is highly recommended as an aid to education and a most pleasing means of teaching children to submit themselves to discipline.

The origin of Morris Dancing has been, rightly or wrongly, attributed to the Moors, the fandango of Spain being an old Moorish or Morris Dance.

No one knows when it was first danced, but many believe it was introduced into England in the reign of Henry VIII, others say the reign of Edward III.

One of the characters of the dances used to consist of a hobby-horse, the head and neck being of pasteboard, which was buckled round a man's waist. Thus equipped he exhibited specimens of burlesque horsemanship.

Other dancers were a fool, May or Maid Marian, a friar, a serving man, a piper and a few " Salvages," wild men of Moriscos.

The music was usually provided by a short reed with three holes (shepherd's pipe) accompanied by a small drum. In recent attempts to resuscitate Morris Dancing, a violin and accordian were employed.

In most country towns and villages which hold May-day celebrations, Morris Dancing is much in evidence and extremely popular, and at these festivities the simplest form is usually employed.

The dresses vary in different districts, but fairly general are the following :

For men or boys—Pad of bells strapped round the legs, tall hats trimmed with ribbon or flowers, rosettes pinned to frilled shirts, and red, white and blue ribbons and rosettes flying from arms and braces.

For girls : The simplest country dresses are worn, with ribbons and rosettes and sun-bonnets, blue-

grey stockings, shoes with silver buckles and bells at the ankles.

Short staves or handkerchiefs are used in some dancing. This is called "Bean-setting."

The music is to 6-8 time with two beats to the bar, hornpipes or jigs of sixteen bars length being the most suitable.

It would be useless to attempt in one chapter to give anything approaching an adequate description of the many movements. Perhaps, however, the most popular one for girls is "Shepherd's Hay," which hails from Oxfordshire, and which is danced with short sticks with ribbons and handkerchiefs, the girls hitting their partners' sticks while keeping time with their feet.

When men dance "Shepherd's Hay" they clap their hands before the face, under the legs, behind the back and slap their legs. But there are many other movements.

There are forms of Morris Dancing which are done in "sides" of twelve, divided into little groups of four; each group does a series of reels, crossing to corners and backwards to their places, and much clustering of sticks in the centre.

Attempts to revive this form of sport have been made by the Espérance Club of London, with marked success. It is indeed the most healthful stimulus imaginable to school study, or for grown-ups who have heavy brain work on hand.

CHAPTER II

THE MAYPOLE DANCE

THE Ribbon (or Maypole) Dance is of great historical interest and has been handed down among some of the older country dances.

It first became popular during the seventeenth century, when a huge pole was erected in the Strand, and at that time few village greens were without them.

It is an excellent means of teaching discipline in a pleasing and healthful manner to boys and girls, and I strongly recommend its adoption in our present-day kindergartens.

I cannot do better than to reproduce some notes which have been handed down from generation to generation.

“The May Pole should be about 12 feet high, or higher. The longer the pole the more imposing will be the dance. Then it should be painted like a barber’s pole, in a spiral line of red and white,

and blue and white alternately. Next make a ring of cask-hooping, or a large child's hoop, about the size of a round table, if for a large pole, and smaller if for one of less size, and wreath it with ever-greens and flowers. This must be suspended about 2 or 3 feet from the top of the pole, which it encircles; a splendid nosegay should adorn the top of the pole.

Now you must add your ribbons, which must be of many various shades with plenty of white, avoiding slates and greys. They should be half as long again as their height from the ground. You must fasten them by one end all round the pole at the top, or level with the corona, and this done, your pole is ready. A nice flat surface must be found for the pole, and the grass cut close.

The ribbons must be of even number, say 16. Choose the dancers (eight boys and eight girls of fairly equal height, or 16 girls), and let them select partners and take their ribbons, standing in a circle. They may carry a short rod, with flowers or ribbons, or both, tied to them, if desired. First they must bear in mind the following rules.

1. Always hold the ribbon in the same hand, using the left hand gracefully, waving it above you as the movements will suggest.

2. Always return and stop at the same place from whence you started. Observe this at the end of each figure.

3. The object of the dance is to plait and un-plait the ribbons. An error creates confusion and tangles them.

4. Move in a light tripping step. Do not *dance*, in the modern acceptance of the word, but step in time to the music.

5. All figures start to the right, unless otherwise shown.

6. Wait the first part of the time through before starting.

A melody like 'Weel May the Keel Row' is the most suitable to dance to; but whatever tune is selected, it must be in four-time and have four bars and phrases for the following figures:—

Figures

I. When the music strikes up, all run and take your ribbons, and skip back to the end of the tether for figure 1. All go round the pole several times, trotting in time to the music. At a signal, turn sharp round and go back again until the ribbons are untwisted. Repeat at will.

II. Approach the pole in six steps, mark two, retreat in six steps and mark two. Do this three times, then turn face outwards, and do the same again three times.

III. Repeat No 1, halting on the fourth step and mark one, and reverse again.

IV. *Chassé* to partners three times, then turn,

to each other's partners and *chassé* to them. Repeat at will.

V. Girls to centre, close to the pole, faces outwards, repeat Figure II, while boys skip all round. Reverse at a signal; that is, boys go to the centre, and girls go round reverse way.

VI. Four stand in a square, with the pole centre, the rest go in a serpentine line round them, turn sharp round and return to places. Go inside one and outside the next stander. Each returns to his place when all have passed him.

VII. Take partner's hand, and skip all round in pairs and reverse. Hold the hands high.

VIII. Four stand as in Figure VI. Three nearest each stander skip round and round him in a circle and reverse. Two groups turn one way, and two the reverse way.

IX. Ladies' Chain (not touching hands) till the ribbons are plaited very low, then unwind again by reversing, and when finished, throw the ribbons in the air and skip away with your partners, holding the partner's hand high."

CHAPTER III

THE COTILLION

THE Cotillion is undeniably the most amusing of parlour games—one can hardly call it a dance—and is remarkable for bringing staid “grown-ups” out of themselves.

It is chiefly done to Waltz time, but may very well be varied by music in 2-4 and 4-4 time.

It is chiefly designed as an amusement for the onlooker rather than those taking part, and its success is dependent almost entirely on the leaders—that is, the leading lady or leading gentleman or leading couple, as the case may be.

These should be especially selected for the position as leader by reason of their intelligence, sense of humour or knowledge of the dance.

The writer has a list of some hundred and forty figures before him, but it will be sufficient for the purposes of this work if a round dozen be given. Most of them are purely French, as the dance appeals to the inventive genius of our friends over the Channel.

The Figures

THE FLAGS

The leading couple sort out a number of flags, of which there should be two of each kind. The lady presents her half to the gentlemen, and the gentleman distributes his half (which are duplicates) to the ladies. All hide their flags.

The ladies then form a line, the gentlemen do likewise, so that they are back to back. At a signal from the leading couple, both lines turn and face each other, all bringing out their flags and waving them.

Each gentleman then goes in search of the lady with the duplicate of his flag and dances with her.

THE MASK

The leading lady distributes a number of masks to the gentlemen, who proceed to the corner of the room to adjust them.

The leading gentleman does likewise with a duplicate set of masks, which the ladies adjust in a different corner of the room.

At a signal from the leading couple, the ladies and gentlemen then return to the centre of the room, the gentlemen selecting the ladies who wear the duplicates of their masks, and dance with them.

At a signal from the leading couple, the music and dance stop, and all masks are removed.

THE FAN

The leading gentleman conducts a lady to a seat in the centre of the room and gives her a fan. The leading lady brings two gentlemen to the lady who is seated.

One of these gentlemen the lady with the fan elects to dance with, and to the other she presents her fan, and this unfortunate has to follow the dancing couple round the room as they dance, and fan them.

THE SUNSHADE

This is similar to the above, only a sunshade is used in lieu of a fan, and the unfortunate man who is not dancing has to keep the others covered with the sunshade as they dance.

THE GLASS OF CHAMPAGNE

Another variation of the above. The follower must keep drinking, or appearing to drink, as he follows the other round with a champagne glass.

THE TWO CIRCLES

The leading lady forms the gentlemen into a circle. The leading gentleman forms the ladies into another circle round the gentlemen.

At the first signal from the leading couple, each individual lady and gentleman commences turning round.

At the second signal they cease turning and each gentleman takes the lady nearest to him and dances with her.

ROUGE ET NOIRE

The leading lady conducts two gentlemen, whom she has previously named "Rouge" and "Noire," to another lady who is seated.

The latter is asked to call "Rouge" or "Noire." The lucky one dances with her, while the other retires with a bow.

FORBIDDEN FRUIT

A basket of a dozen kinds of fruit (or suitable substitutes) is presented by the leading gentleman to the ladies.

The leading lady then presents to the gentlemen a basket containing *thirteen* kinds of fruit.

At the first signal the ladies and gentlemen place the fruits, which are all numbered, in their dresses and button-holes respectively.

At the second signal, the gentlemen go in search of the lady the number of whose fruit when added to their own makes twelve.

The gentleman, therefore, who cannot find a partner, has partaken of forbidden fruit.

THE ORANGE

The leading gentleman presents each lady with an orange and arranges them in the centre of the room. Each orange has a number of which each lady makes a mental note.

They then simultaneously throw their oranges at the gentleman they wish for a partner, all the gentlemen being congregated in one corner. These rush forward to catch them, and each gentleman as he brings the right orange to the lady who threw it, dances with her.

THE BRIDGE OF LOVE

The leading gentleman conducts any lady to the centre of the room, and raising her arms in the form of a bridge, all the gentlemen, conducted by the leading lady, pass underneath.

The lady in the centre lowers her arms over the one she wishes to dance with, and the figure is repeated for all.

LES CLOCHES DE CORNEVILLE

The bells with a masculine name are given to the gentlemen, those with a feminine name are given to the ladies.

Each hides his or her bell as the ladies and gentlemen are drawn up in long lines facing each other.

At a signal from the leading couple, all ring their

bells, and the gentlemen go in search of the lady whose bell has a name which is the counterpart of the name on his own bell, and dances with her.

LES ADIEUX

The leading couple lead the others in file up to the hostess.

The leading couple then bow, and holding hands high, form a kind of archway.

The next couple pass underneath and bow and curtsey to the hostess, forming up next to the first couple.

All the other couples repeat, until all have bidden the hostess "adieu."

CHAPTER IV

LE MENUET DE LA COUR AND GAVOTTE

The Menuet

THIS graceful and dignified dance is said to have originated in Poitou, and was a great favourite in the time of Louis XIV, who danced it in 1653, when about fifteen years of age.

The Menuet (or Minuet) was danced in England in George II's reign. George IV also admired and danced it.

During the reign of Victoria it was introduced at a *Bal Costumé* given by the Queen in 1845, since which time the Menuet has waned in popularity.

There are many of the present generation who have never seen the Menuet de la Cour, but many fantastic representations of it have been given on the stage and elsewhere.

The dance has been handed down from generation to generation since the earlier times in certain

dancing families, and the steps are here reproduced as they were danced in the time of Louis Quatorze and its first introduction into England.

The windings of the Menuet vary, but the following is a very fair arrangement.

Le Menuet de la Cour

Lady and gentleman, with hands joined, enter the room with *Pas Marché* (6 bars), bow and curtsy to face audience (2 bars).

Pas Menuet forward (3 bars), bow and curtsy (1 bar).

Tour de Mains with the right hands (3 bars), bow and curtsy (1 bar).

Step to right. Point left foot Second Position (1 bar), *Fouetté Glissade* (1 bar). Repeat the two bars. (These four bars should take the course of a semi-circle.)

Balancé left foot (2 bars), *Demi-Tour de Main* (1 bar), bow and curtsy (1 bar).

Repeat the above eight bars, beginning with the left foot, and forming a semi-circle in the opposite direction.

Tour de Mains (2 bars). Salute together in line, with backs to the audience (1 bar).

Present hands and *Pas Marché* three steps. Point outside foot, and *Battement* (2 bars), *Petit Tour sur Place*, bow and curtsy (2 bars).

Balancé left foot (2 bars), *Demi-Tour de Mains*, bow and curtsy (2 bars).

Balancé right foot (2 bars), *Demi-Tour de Mains*, bow and curtsy (2 bars).

Lady step to right, gentleman to left, *Fouetté Glissade en passant* (2 bars).

Repeat the last two bars.

Pas Marché three steps. Point outside foot and *Battement* (2 bars), *Petit Tour sur Place*, bow and curtsy (2 bars).

Lady step to right, gentleman to left, *Fouetté Glissade en passant* (2 bars). Lady again steps to right, gentleman to left, bow and curtsy (2 bars).

Tour de Mains, bow and curtsy (4 bars).

Pas de Basque Points (4 bars).

Tour de Mains and Salute in line, with backs to audience (3 bars).

Pas Menuet forward (3 bars), bow and curtsy (1 bar).

Demi-Tour de Mains, Salute and *Allemande* (4 bars).

Retire from room with the *Pas Marché* during the eight bars.

La Gavotte de Vestris

This is a solo dance and very much more lively than the Menuet. Like the Menuet, the dance is subject to several arrangements, and the one given is only one of many.

It must be remembered that eight bars of music are played prior to the commencement of the dance.

Jetté to right, *Jetté* to left, *Jetté* to right, *Fouctté* (2 bars).

Cabriole on the left foot, *Jetté* with right and *Fouctté* with left (2 bars).

Then repeat the four bars, beginning with the left foot.

Couppé three times (forwards, backwards and forwards), beginning with the right foot, and *rond-de-jambe* (2 bars).

Repeat the two bars, beginning with the left foot.

Glissade to right, *Pas Sauté* (1 bar); repeat the bar, and then two bars of the same steps to the left.

Pass right foot behind to Fifth Position, *Pas Sauté* on right with left raised at Second Position *en air* (1 bar), and repeat the bar, passing left foot behind.

Cabriole on right foot, *Jetté* left, *Jetté* right.

Repeat the last twelve bars, beginning with left foot.

Assemblé to right, rest; ditto to left, ditto to right; *Pas Sauté* twice on the right foot, with left extended in front and behind alternately (4 bars).

Repeat the four bars, beginning with the left foot.

Pas de Basque to right and to left (2 bars).

Three backward quarter pivots on left foot and *Assemblé* (2 bars).

Repeat the four bars commencing the *Pas de Basque* to left.

Jetté tournant from right foot to left.

Jetté right, *Jetté* left, *Cou pé* forwards and backwards, *Pas Sauté* and *Passe la Jambe*, and *Jetté* forwards (4 bars).

Repeat the four bars commencing to the left.

Jetté forward on right foot, *Glissade* backwards on right and left, *Jetté* forward on left foot, and *Glissade* backwards on right and left. *Jetté* forward on right, and *Glissade* backwards on left and right three times, finishing with a *Jetté* forward (4 bars).

Repeat the last twelve bars, commencing with the *Jetté tournant* from left to right.

CHAPTER V

SCOTCH REELS—THE SAILOR'S HORNPIPE—IRISH JIGS

THE Reel is a national dance of Scotland, but resembles closely the Kreol of Denmark. True Scots naturally declare that it was *they* who introduced the dance into Scandinavia.

It usually consists of a number of springing steps and much gesticulation, and the music is always in 4-4 or 6-4 time.

There is a slow variety, called the Strathspey, and a fast variety only danced in Ireland.

The figures vary in different localities, which makes it almost impossible to lay down any *correct* version, the general characteristic of them all being, however, that they are danced in figures of eight, the partners facing each other.

The Reel of Four is one of these. Two ladies and two gentlemen form a line of four, with the gentlemen in the centre, back to back. The reel commences with a "chain," each dancer describing

a figure "8," the gentlemen passing the ladies on the right, but either two ladies or two gentlemen meeting in the centre, pass each other on the left.

The movement is continued over and over again, only finishing when each gentleman finds himself opposite a different partner.

All set to each other (eight bars) the gentlemen displaying all their skill, the ladies dancing more quietly.

Then repeat figure "8" and so on, *ad lib.*

Lively Scottish airs only are suitable for these reels.

The Reel of Tulloch is similar to the above only that more frequent changes of partners take place, and a further step, known as the "Hullachan," is introduced.

This consists of each dancer passing his (or her) right arm under that of his (or her) partner to grasp the left hand which is behind their backs, and in this way the joined couples execute a turn to the right (four bars) and a turn to the left (four bars).

The Sailor's Hornpipe

A mere written description of this vigorous dance would be waste of time. British to the backbone, it is perhaps the most characteristic dance we have, each figure having a clearly defined significance.

The first, which is a kind of circular movement,

signifies the "clearing of decks," or pushing people back, as it were, to make room for the dance.

Another figure, which consists of strenuous arm movements, represents the pulling of sails. Another represents pulling up the anchor, and consists of more arm movements in a stooping position.

There is then the "running up the rigging" step, and one representing winding up the windlass.

Perhaps one of the most picturesque is the "Three cheers for the King," in which the dancer raises his cap as he carries out vigorous steps, and fastens it on his head again on the twelfth beat.

Sixteen beats of music are counted throughout for each figure.

There is also the "Fisherman's Hornpipe," which is performed to similar time, but different music. Also, it opens with the peculiar circling movement in order to "clear the people away," to make room for the dance.

The Irish Jig

The jig derives its name from the fiddle, just as the hornpipe does from a little oboe-like pipe. Jig of Geige is quite a common name for a fiddle in Germany, whence most of our dance nomenclature emanated.

The dance itself is practically confined to Ire-

land, although it was more generally danced and more classically treated in the days of Handel and Bach, both of whom wrote special music for it.

The time is either triple or duple.

Of course, the steps in this, as in all so-called "national" dances, vary in different parts of the country.

It is, however, picturesque, whatever steps are adopted, and the partners (a jig is always a duet), smile and laugh throughout, especially in a kind of running movement in which the parties stoop and clap their hands, as they pass each other, and look over their shoulders.

There is one step, which represents "going out to the rocks," but apart from this there are very few characteristics, the whole dance being merely a frolic and representing exuberance of spirits.

INDEX

- Alberts, The Figures of, 92
- Ball Room Etiquette :*
- Choosing partners, 23
 - Number of dances permitted with one partner, 23
 - Personal hints to dancers, 23
- Barn Dance, The, How to dance, 72
- Boston Waltz, The, Directions for, 48
- Bows and Curtseys, 28
- Caledonians, The, How to dance, 89
- Canadian Three-Step, The, How to dance, 73
- Cotillion, The, Numerous figures danced in, 103
- Country Dances :*
- Maypole Dance, The, 99
 - Sir Roger de Coverley, 95
- Dances :*
- Invitation forms for, 21
 - Master of the Ceremonies for, 20
 - Organizing and catering for, 18
- Dancing :*
- Ancient religious ceremony of, 15
 - Countries which favour different forms of, 16
 - Five positions in, The, 32-36
 - Gradual development of the lighter kind of, 15
 - Holding of partners, 29
 - Presenting hands, 29
 - Theoretical principles of, 26
- Dress for Dances :*
- Evening dress, 24
 - Fancy dress, hints on choosing, 24
- Fox-Trot, The, Full directions for dancing, 55, 61

- French terms in use at dances, 29
- Gallop, The, How to dance 52
- Gavotte, de Vestris, The steps of, 112
- Hesitation Waltz, The, Directions for, 46
- Highland Schottische, The steps of, 75
- Irish Jig, The, 116
- Jazz Steps, The, Directions for, 63
- Lancers, The, How to dance, 80
- Le Menuet de la Cour, Steps of, 110
- Maxina, The, How to dance, 70
- Maypole Dance, The, How it is done, 99
- Morris Dances, Origin of, 96
- One-Step, The, How to dance, 53
- Parisian Quadrille, The, How to dance, 91
- Polka, The, Directions for, 51
- Quadrille, The, How to dance, 84
- Round Dances :*
- Barn Dance, The, 72
- Canadian Three-Step, The, 73
- Fox-Trot, The, 55
- Gallop, The, 52
- Highland Schottische, The, 75
- Jazz, The, 62
- Maxina, The, 70
- One-Step, The, 53
- Polka, The, 51
- Schottische, The, 74
- Tango, The, 64
- Two-Step, The, 53
- Valeta, The, 72
- Waltz, The, 39
- Sailor's Hornpipe, The, How it is danced, 116
- Schottische, The, Method of dancing, 74
- Scotch Reels, Different steps in, 114
- Sir Roger de Coverley, How to dance, 95
- Square Dances :*
- Alberts, The, 92
- Caledonians, The, 89
- Lancers, The, 80
- Parisian Quadrille, The, 91
- Quadrille, The, 84
- Valse Cotillon, The, 88

- Tango, The, How to dance, 64
- Two-Step, The, How to dance, 53
- Valeta, The, How to dance, 72
- Valse Cotillon, The, How to dance, 88
- Waltz, The :*
Gentleman's part in, 41
Lady's part in, 44
Origin of, 39
- Walking, The real Art of, 27

