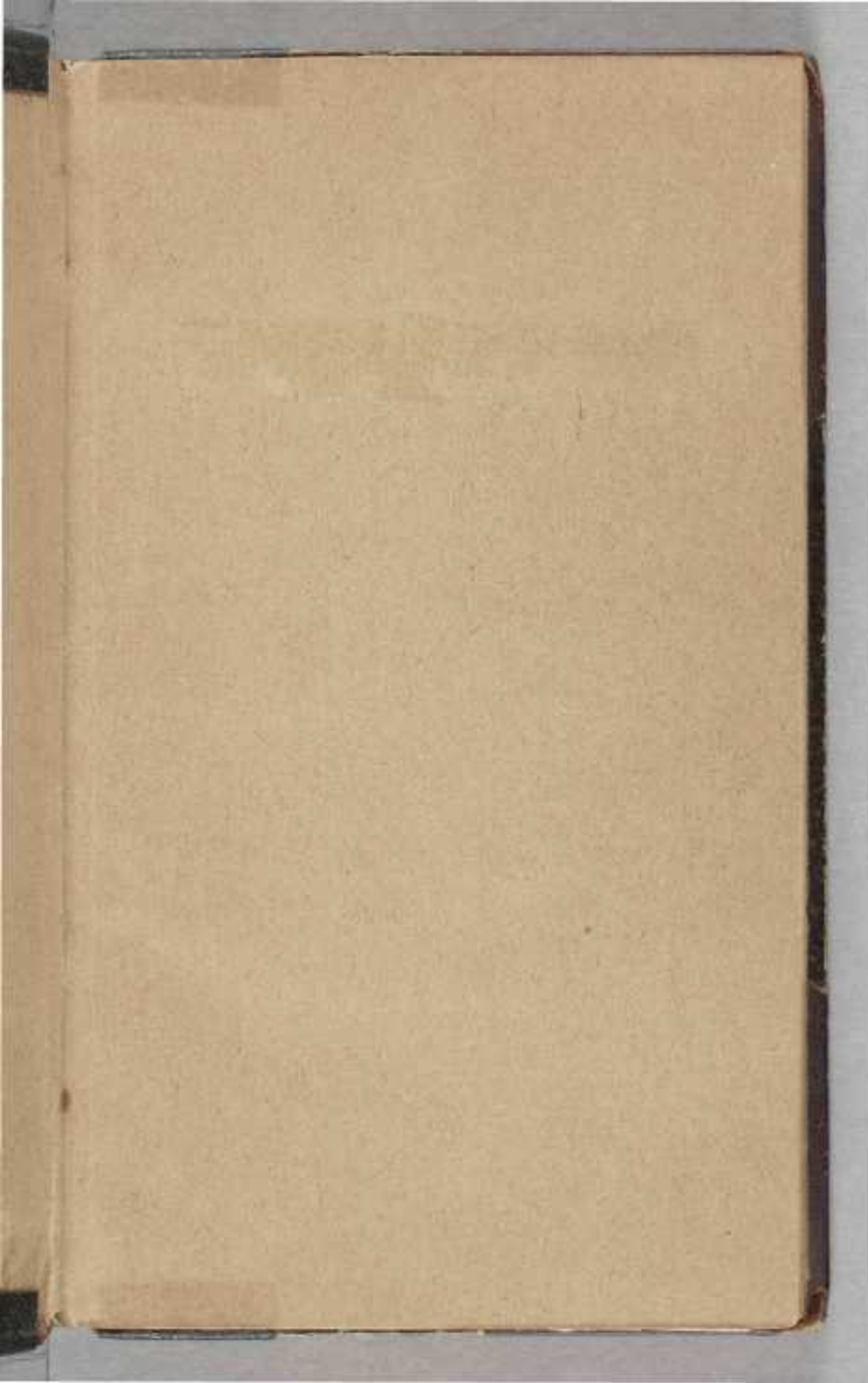
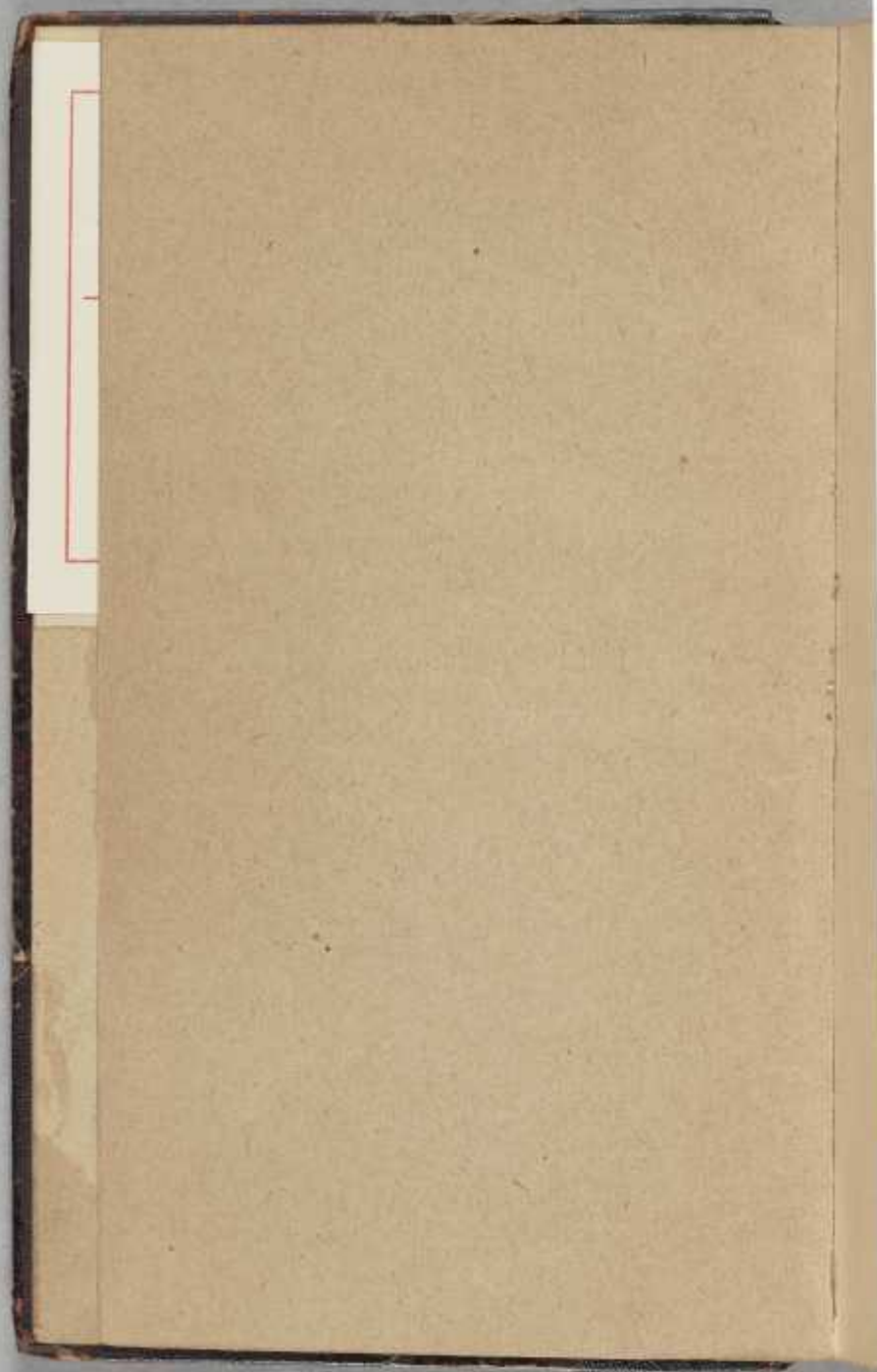


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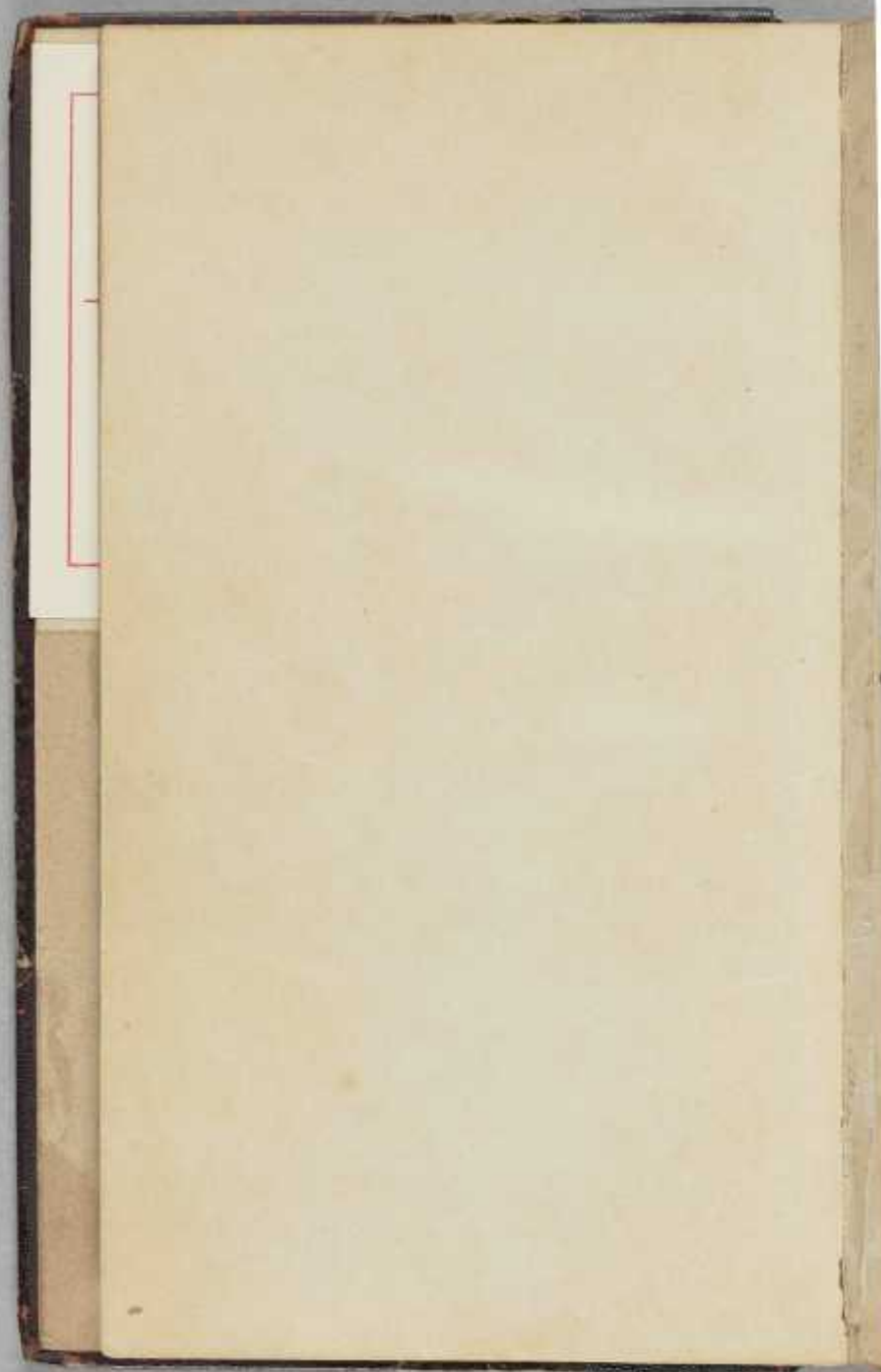
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A  
**TREATISE**  
ON THE  
*ART OF DANCING,*  
IN THE  
**BALL ROOM,**  
&c.

NOTES

NOTES

NOTES

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Davidson, Printer,  
Old Bowell Court, London.



A  
TREATISE  
ON THE  
*ART OF DANCING,*  
IN THE  
Ball Room:  
WHEREIN IS EXPLAINED  
EVERY DIVISION OF THE ART  
OF  
*COUNTRY DANCING,*

INCLUDING  
*The Division of Time in Music, the different Times in  
which Ball Room Music is performed, its Application  
to Figures, and the Manner of performing  
the Figures with an*

ELEGANT MOVEMENT,

TOGETHER WITH  
*THE RULES AND ETIQUETTE*  
OF THE

BALL ROOM,

AND A VARIETY OF INTELLIGENCE, INTERESTING TO  
ALL PERSONS WHO PRACTISE DANCING.

Illustrated by various Drawings for discovering the Divisions  
of Time in Music and Figures, and the Plan of a Country  
Dance, as it varies in its Position every 18 Seconds.

By JOHN CHERRY,  
DANCING-MASTER, TEACHER OF THE VIOLIN, PIANO  
FORTE, &c. &c.

LONDON:

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## PREFACE.

IN offering the following Treatise to the Public, I do not present it as sufficient in itself to teach the art of dancing, but as an assistant, that will refresh the memory, and guide the experimental study of the learner; indeed I do not believe that a rule *can* be laid down, whereby any one can learn to dance without a master; but I am induced to hope, that a scholar, assisted by this Treatise, will acquire the art with pleasure, ease, and certainty, and with less than half the usual expense and application: this being my object, it will be found, that I have studied perspicuity more than elegance of language,

394634

and should my instruction\* meet with public approbation, or prove generally useful, I shall feel fully compensated for the labour it has cost me.

J. CHERRY.

\* Musicians may perhaps think it strange, that I should, in the course of my work, assert, that there are only eight bars to a strain of country dance music, when sometimes there are sixteen;—the fact is, that when there are sixteen they are played in the time of eight, and only operate as half bars in the division, and I thought it useless to trouble dancers with that on which musicians themselves disagree, therefore merely alluded to the eight divisions in a strain, which would always seem what they are, (*bars*) if correctly marked.

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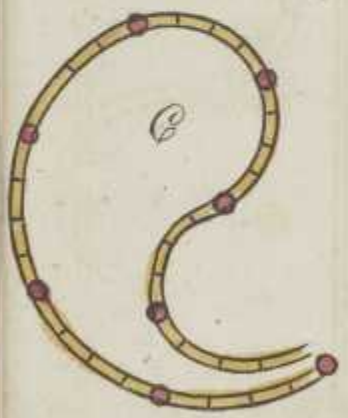
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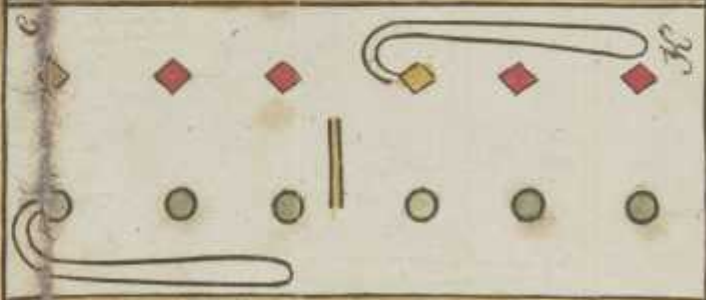
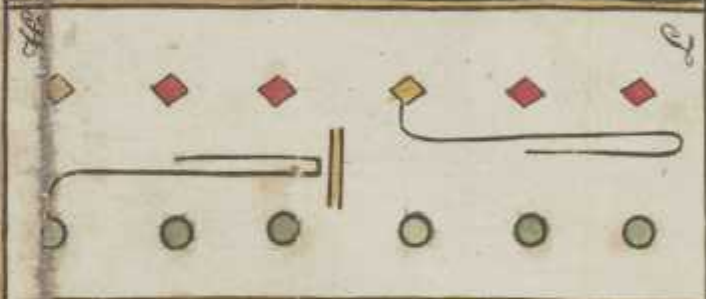
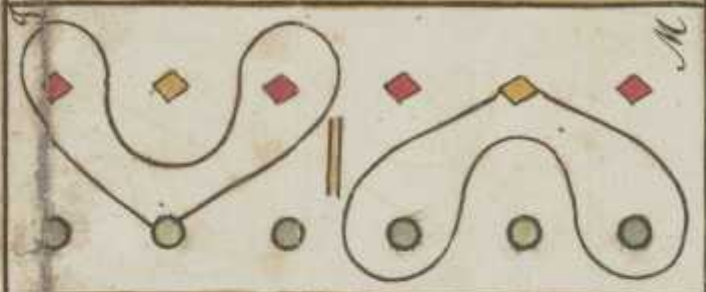


Plates for Ascertaining the Division of Time  
in Music and Figures Explained from Page 22 to 33.

Top



Country Dance Figures Explained  
from page 34 to 37.



Form of  
Country Dance  
Lines  
Explained Page 6

Reference

◆ ◆ ◆ Ladies

● ● ● Gentlemen

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OF  
COUNTRY DANCING.

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COUNTRY dancing is the grand feature of English ball room amusement, and though frequently executed with elegance and much apparent ease, is nevertheless of very scientific composition, and is founded upon strict mathematical principles; it is therefore necessary, that it should be thoroughly understood by any person who would appear to advantage in the ball room, as an error in judgment is instantly detected by any one who is acquainted with its true principles: nor is its influence confined to the ball room only,—its effects are seen in the elegant manners of persons who have been in the



habit of practising it, when compared with those of them who have not.

It may be said to consist of two grand parts, the one—the scientific structure, and the other—the ornaments and embellishments thereof. The first is, or ought to be, taught by the dancing-master; the last he can only recommend, as it must be obtained by attentive practice among genteel dancers, and is the result of the scholar's own observations, and may be called his own style of dancing; as, in the art of writing, all people are taught to make the same sort of letters, but it rarely happens that two people write alike. Now these two grand parts are composed of a number of other distinct parts; particularly the scientific structure, which abounds with many divisions and subdivisions, every one of which must be thoroughly understood by all persons who attempt to dance with elegance; unless they choose to run the risk of being laughed at for attempting that which they know nothing about, and, in the course of their display of el

gance, display a complete ignorance of dancing,—a circumstance I have often witnessed.

*Constituent Parts of the scientific Structure.*

1. The construction of a country dance.
2. The just knowledge of the distance the dancers stand from each other.
3. The necessary steps used for performing figures.
4. The correct parts of the music, to which those steps should be placed.
5. A thorough knowledge of the figures made use of.
6. The exact parts of the music, to which they should be placed.
7. The divisions, subdivisions, and distances of steps and figures.
8. The division of time in music.
9. A knowledge of the different times in which ball room music is performed.
10. To connect all these heads together into one point, which is the art of country dancing.



*Constituent Parts of the Ornaments and Embellishments.*

1. A graceful movement appropriate to the figure.

2. A polite attention to all persons with whom a figure is performed.

3. A display of ease and elegance in the whole of the dancing, which must not seem studied.

All these different heads again branch off into many more divisions, which, though they may seem a great number to gain a knowledge of, form the only real plan for obtaining a knowledge of country dancing; and, difficult as it may seem, if taught with correctness, and practised with a little attention, taking care that each part is done properly, will be found a much less troublesome system, than is often applied in completing a finished bungler; for it will remove all the difficulty and mystery, which, to a person unacquainted with its exact ma-

thematical principles, seem to envelop the art of country dancing.

## EXPLANATIONS.

### 1. *Construction of a Country Dance.*

A country dance is a species of amusement, produced by an indefinite number of persons performing or dancing certain evolutions, round and with each other, called figures; which figures, in order that they may be performed with regularity, are danced to music composed expressly to suit them. The persons, so composing or constituting the dance, ought to be an equal number of ladies and gentlemen, as the figures require them to stand in two rows or lines, the one consisting of ladies, which is called the ladies' side of the dance, and the other consisting of gentlemen, which is called the gentlemen's side; though it sometimes happens, from there being an unequal number of ladies or gentlemen,

that ladies are placed on the gentlemen's side, and gentlemen on the ladies' side; but this is inelegant, and should always be studiously avoided.

The company being thus placed in order for dancing, as shewn in the drawing, every lady being opposite to her partner, which is the person with whom she is to go down the dance, the top couple leads off the dance, and performs the figure first with the second couple, then with the third couple, then with the fourth, and so on, till it reaches the bottom of the dance or set; if, therefore, there were thirty couple standing up, the top couple would perform the figure twenty-nine times in getting to the bottom.

Now it comes of course, that when the couple, who led off the dance, has gone down, they would leave that couple at top who stood second at the commencement, if the said couple did not follow them; but when the couple, that was at top at the commencement of the dance, has performed the figure three times, and thereby got three couple down, the fresh

top couple, who, as was before observed, were second couple at first, then commence performing the figure, leaving the third couple at top; and as soon as the second couple have gone three couple down, the third commences the figure; thus as each couple gets three couple down, they are followed in regular succession by the couple they left at top, till the couple, who stood at the bottom at the commencement of the dance, has gradually reached the top, when they commence performing the figure, and go down; and, when these are three couple down, they will be followed by the couple who first led off the dance, who again go down it till within three couple of the bottom, and then the dance is finished\*.

\* The top of the dance is that end of the line, which is on the right hand of the ladies and the left of the gentlemen. It sometimes occurs, that figures require the succession of commencing at the top every four couple instead of three couple, but not often; and even then, the regularity of succession is precisely the same.



2. *Of the Distance Dancers stand from each other.*

The distance of the ladies' line, or side of the dance, from that of the gentlemen, is about four feet and a half; and the distance that one couple should stand from another, is two feet and a half. It is of the greatest consequence, that every person who stands up should judge this distance correctly, and should always contribute, by an exercise of sound judgment and attention, to keep the distance correct and the lines perfectly straight; otherwise, the figure that is performing, and which ought to be seen as plainly and correctly as if drawn upon paper, would seem nothing more than a rude bustle and an unmeaning confusion.

3. *Of the Steps.*

Steps are certain regular movements made with the feet, which enable a dan-

cer to perform the figures according to the rules of science, and to appropriate the movement of the whole body more elegantly to the dancing than it could be done with irregular steps; or, in other words, than by running the figures instead of dancing them. The steps in country dancing should be appropriate to the figure,—side steps for side figures, forward steps for forward figures, and so on, of which there are great variety; and further, it is better to know many steps besides what are made use of in country dancing, in order that those used may be executed with superior judgment; and it will always be observed, that those who are acquainted with hornpipes, minuets, and other fancy dances, considerably surpass, in gracefulness of style, those who have not such advantages.

As to the particular form of the step, it can only be attained under a dancing-master; and the manner of appropriating it to a figure can be ascertained only by studying the division of time in music.



#### 4. *Of the Figures.*

The forms of the evolutions or figures extend to endless variety, though any figure can be performed by three couple. The figures most generally known and used go by the following names.

1. Cast off two couple and back again.
2. Hands across and back again.
3. Hands across with the bottom and top couples.
4. Allemande.
5. Cast off one couple.
6. Cast round the bottom and top.
7. All the ladies and gentlemen lead through.
8. Encircle the second couple, and round the third to places.
9. Foot corners.
10. Set and change sides, and back again.
11. Hey contrary sides, and hey on your own side.
12. Right and left.

13. Set, and half right and left.

14. Lead outsides or lead across.

15. Lead down the middle and back again.

16. The three ladies lead round the three gentlemen, and the three gentlemen lead round the three ladies.

17. Whole figure at top.

18. Chase round two couple and back again.

19. The first lady sets to the second gentleman, and turns the third; the first gentleman sets to the second lady, and turns the third.

20. Hands six round, and back again.

21. The first lady leads down the second gentleman, and the first gentleman leads down the second lady.

22. Hands three round at top on the ladies' side, and hands three round at top on the gentlemen's side.

23. Top couple cast off, and second and third couple follow.

24. Cast off two couple, and lead up to the top.

25. Chain figure six round.

26. Swing corners.
27. Whole figure at bottom.
28. Lead through the bottom and top.
29. Half poussette.
30. Whole poussette.
31. Swing with the right hand round one couple, and then with the left in the center.
32. Set three across, and set three in your places.
33. The second couple leads through the top couple, cast off and turn.
34. Turn your partner.
35. Swing round your partner.
36. Hands four round.
37. Hands four round and back again.
38. Cast off one couple, meet, and turn.
39. Turn corners.
40. Whole figure on your own side.
41. Promenade.
42. Hands three on the ladies' side and pass under, and hands three on the gentlemen's side and pass under.
43. Cast off two couple and lead up to the top.

44. Set contrary corners.

45. Round top and bottom.

46. Round bottom and top.

47. The lady whole figure at top and the gentleman at bottom.

48. The lady whole figure at bottom and the gentleman at top.

49. The top lady sets between the second and third gentleman, and the top gentleman sets between the second and third lady and turns.

50. The top lady hands three with the third couple, top gentleman hands three with the third couple.

51. Set and change places, and back again.

52. Hey on your own side.

53. First lady turns the second gentleman, and the first gentleman turns the second lady.

54. Two ladies and two gentlemen turn.

55. The ladies and gentlemen pass round each other's situations.

56. Lead through the top.

57. Lead through the bottom.



58. The two ladies cross over between the two gentlemen, and turn them, and the two gentlemen cross over between the two ladies and turn them.

59. The top lady sets and passes down the middle at the same time the top gentleman casts off, then the lady casts off, and the gentleman sets and leads up.

60. The two ladies cross over between the two gentlemen, back again, and turn; the two gentlemen cross over between the two ladies, back again, and turn.

61. The two ladies cross over and set with the gentlemen, and the two gentlemen cross over and set with the ladies.

62. All the ladies and gentlemen lead through.

63. Chase round one couple and back again.

64. The top couple leads through the second couple, cast up and turn.

65. Cast off two couple, and lead up to the top.

66. The top couple leads through the second and third couple.

67. The second couple leads through the top couple, casts off and turns.

68. Lead through top and bottom.

69. Swing with the right hands round two couple, and lead up one.

70. Lead down the middle, and cast round the top couple.

71. Cross over two couple, and lead up one.

72. Two ladies and two gentlemen turn.

73. The three gentlemen turn the three ladies.

74. Set corners.

75. The first and third couple set in the center.

76. Chain figure four round.

77. Hands three contrary sides.

78. Retreat and advance.

79. Cross over one couple and turn.



*Forms, Divisions, and Subdivisions of Figures, Division of Time in Music, and Divisions and Subdivisions of Country Dance Tunes, with their Application to the Figures.*

Now as my aim in this part of the Treatise, is to convey an idea of the division of time in music to such persons as do not know any thing of the musical science, and to lay down a plan for such persons to discover the divisions of figures, and apply them to the music, I must take the liberty of applying such plain terms to music, as may perhaps be rather grating to the musical critic, by depriving it of its accustomed mysterious importance, whereby so much perplexity stands as a barrier between the novice and the science, that it is almost sufficient to deter him from entering upon the subject. And further, as I shall in various instances, directly or indirectly, mention the same thing over and over

again, many persons may perhaps think it a tedious repetition of the same thing; if either of the above circumstances should occur, I can only answer, that my experience as a teacher has convinced me, that the musical science is generally wrapped up in too much mystery for a person to comprehend any thing of its divisions without a long course of study, and that I had better be tedious in my repetitions to fifty persons, than short of a sufficient explanation to one.

*Forms, Divisions, and Subdivisions of Figures.*

The name of a figure, generally speaking, is very descriptive of its form, which is a certain portion of measure, drawn in various shapes, turns, or evolutions; they are in straight lines, in circles, in ovals, in angles, in half circles, in the form of figures of eight, and of half those figures, &c. &c.; they take the persons who are performing them, upwards, downwards,

over the corners, across the dance, &c. &c.; in short, there is a scope for variety, the end of which, I suppose, will never be discovered. All these various turns, or evolutions, are so composed as to be a finished figure, which may be correctly imitated, understood, divided, connected, and performed to music.

The first thing necessary for a learner to be acquainted with, is the exact form of the complete figure; and the next thing, its divisions, which are in halves, quarters, and half quarters: the next thing to be acquired is a knowledge of the length of such part of a tune, as would be required for the performance of the figure; and then, its divisions, which are, as well as those of the figure, in halves, quarters, and half quarters; then to join the figure in its divisions to the tune in its divisions, and to perform the figure accurately to the music. I, therefore, next recommend the study of

*The Division of Time in Music, Divisions  
and Subdivisions of Country Dance  
Tunes, and their Application to Figures.*

The division of time in music, or the division of time by music, is precisely the same thing in meaning as the division of time by a clock—the division of time by a watch—the division of time by an hour-glass, or by any thing else, which will divide the time into certain proportionate parts, viz. it is a division of time as it passes.

Now if a person were to walk a mile an hour regularly, and walk every part of the mile in equal proportion, viz. the same exact portion of the mile one minute which he walks another minute, thus dividing the mile into sixty parts, and passing over one of those parts every minute, he would of course *walk* to a regular division of time; if he were to run the distance with the same exactness, he would *run* to a regular division of time;



and if he used dancing steps in performing the distance, he would *dance* to a regular division of time: it is therefore of no consequence, what the particular method, sign, or performance is, by which time is divided, provided such method, sign, or performance, be a correct divider. Now music is so far a correct divider, that, if well performed, a clock is not more regular in its division.

Country dance music consists of such tunes, as are of proper duration of time, to allow the correct performance of the figures which are set to them, which tunes consist of certain divisions, called parts or strains, which parts or strains consist of certain other divisions called bars, on which bars chiefly depend the division of time. The figures, as mentioned in the list, though each is distinct and differently formed, are not of themselves every one fit for a complete country dance; they will only suit or fit one strain of a tune, and some of them only half a strain. The same may partly be remarked of the strains of music,—as a



strain, though a finished musical composition, would not do to perform for a complete country dance tune, as it would only admit of the performance of one figure, or two half figures; therefore, more strains than one are necessary to make a tune, and more figures than one necessary to make a dance.

I make these remarks, in order to bring it well under the learner's notice, that each strain of a tune is a tune of itself, in so far as it varies from the other strains of the same tune, in its musical tones; and each figure of a dance is a figure of itself, so far as it varies from the other figures of the dance in the form or evolution of it. Great care, therefore, must be taken to observe the different strains when the music is playing, and to place the different figures in their proper divisions to the divisions of the strain; for every part of the tune requires a certain part of the figure to be performed to it, which part must not be substituted by any other.

The number of strains or parts in tunes

are various, some tunes having two strains, some three, some four, and so on; every strain contains or occupies the same portion of time, which is divided into eight parts or bars, each bar being equal to, or containing, a certain portion of time, about the space of three quarters of a second; but as country dance music is composed in various sorts of time, the bars will occupy or contain more or less, in proportion to the music being quick or slow, and varying from half a second to a second, or perhaps rather less or more; however, if the music be properly played, its division by bars will be as perceptible as the music itself; and the dancer must move the feet slower or quicker in proportion as the bars are shorter or longer.

In the drawing at the beginning of the book, will be seen a circle marked A, a line marked B, and another figure marked C; these three figures are of an exact length, and are meant to represent the same equal distance; but drawn in different figures, which is the manner or plan

of composing country dance figures, all figures covering the same distance, which require the same time to perform. The red spots, being eight in number on each figure, are meant to represent the eight bars of time a figure takes to perform; the divisions between the bars are meant to represent divisions, which actually do exist in music, and are in number about the amount of beats, which are generally made by the feet in passing over the figure. The use to be made of those figures is as follows:

The person making use of them is to be placed sufficiently near a good clock, which has a long pendulum, to hear distinctly the noise occasioned by its vibration, which is a sort of tick or beat; then with a pen, tooth-pick, or any other thing that will touch equally light on the paper, commence with the circle marked A, touching a red spot, or bar thereof, every time the pendulum of the clock vibrates; the circle will then have been touched on every spot or bar in the course of eight seconds, as the pendulum vi-

brates once a second. Now if this be repeatedly done, never going round the circle in less than eight seconds, nor yet taking more, a correct division of time, as it applies to a figure, will be practised.

A correct division of the figure may likewise be discovered on the circle, as the half of a figure will be four bars, and the quarter of a figure two bars; therefore, precisely at the time the first bar of the strain of music commences, the first part of the figure should commence also; when two bars of music are performed, one quarter, or two bars, of the figure should be done also; when four bars, or half the strain, of music is performed, then exactly half, or four bars, of the figure should be performed; when six bars, or three quarters of the strain, of music is performed, then should three quarters, or six bars, of the figure be performed; and when the eight bars of music, or the whole of the strain, is performed, then should the eight bars, or the whole of the figure, be completely finished, and the dancer be ready to go on with another



figure, without causing the least variation or flaw in the division of time. To make the meaning of this apparent, suppose the circle was touched round in eight seconds, and then the person who touched it was to wait a second previous to touching it round again, or should commence touching it round a second time before eight seconds expired, then it could not be a correct division of time; therefore, to divide the time correctly by it, it would be necessary to touch the circle regularly round a number of times, without losing or gaining a second at any part thereof; by which method it would be touched round 12 times in 96 successive seconds, which would certainly be a regular division of time, as it applies to figures.

Having thus practised a division of time by the circle, commence the same system on the line, which is divided precisely the same as the circle, and will take eight seconds to touch it from end to end; all that has been said of the divisions of the circle will apply to the divi-



sions of the line, for the division of every figure in country dancing takes place exactly on the same calculation, let its form or shape be what it may.

Having practised the line by itself and the circle by itself, practise them connectedly; which will be a correct delineation or plan of a two-part figure in country dancing, and will take sixteen seconds to go over the whole, and would be performed by regular division of time six times in 96 seconds.

Having completed the circle and the line, next practise the same system on the figure marked C; all that has been said of the other two figures will apply to this, which is of the same distance as either of the others, though drawn in another form; then connect all the three figures in practice, passing over each separately in eight seconds, and completing the whole in 24 seconds; which could be done six times in 144 seconds, and would represent a three-part figure.

In this proportion a four-part figure would require 32 seconds, a five-part fi-

figure 40 seconds, and so on in proportion; therefore, if a couple were going down a dance of a two-part tune and figure, they would pass by a fresh couple, in consequence of completing the figure every sixteen seconds, and would be down a dance in which twenty couple stood up, in five minutes and four seconds.

If it were a three-part figure they were performing, they would pass a couple every twenty-four seconds, and would be down a dance of twenty couple in six minutes and twenty-four seconds, and so on in proportion to the number of figures in the dance.

But, as I before observed, the music is played in different sorts of time, and in consequence, the bars would be of longer or shorter duration; therefore, when touching the bars has been sufficiently practised at the rate of a bar a second, to make the practitioner acquainted with the division of time in that proportion, let it be practised quicker, say, at the rate of a bar every three quarters of a second, which would encompass the circle

in six seconds, and all the three figures in eighteen seconds; this would represent a quicker style of dancing, which nevertheless would require the dancer still to pass over the same distance of ground, and to move the feet quicker in a regular division of time, in proportion to the quickness of the music.

Thus as bars are played quicker or slower, the feet must move quicker or slower; but the figure, which remains the same in distance and form, must always be completed when the strain of the tune is completed, and its divisions applied, in exactly the same proportion, whether the time be quick or slow. I once more repeat, that the strains or divisions of the tune, and the bars or divisions of the strains, may be as perceptibly heard, when the music is well played, as the music itself.

The figures marked D, E, and F, are intended as gauges for, or representatives of, the divisions of time necessary for such figures as only occupy half a strain, which I shall distinguish from others in



a proper place. Figures, bearing this proportion, are frequently introduced among others, and add greatly to the vivacity of the dance, if correctly performed to time; but they impose a double portion of attention on every person in the dance, compared with such as require a whole strain; for a strain of music requires two such figures to be performed to it, thereby precluding all possibility of correcting a mistake, by pausing at the central division, which is that part of the music, where the first ends and the last begins; therefore, if the smallest portion of time, which the imagination can recognise, be either lost or gained while performing them, they are spoiled in appearance themselves, and most likely will spoil the other figures of the dance: nevertheless, for these and for all other figures, the music allows sufficient time for the performance, without the least appearance of bustle or hurry; and should it at any time appear otherwise, the fault may be traced to the figure being incorrectly set to the music, or else to a want

of ability or attention on the part of the dancers.

The use to be made of these drawings is the same as that of the drawings, A, B, and C; only that they are to enable a person to practise a division of time, as it applies to figures of four bars, instead of those of eight; for which reason, they are of only half the distance of the others, and have only four red spots on them. I would recommend them to be practised separately, touching a bar every second, and afterwards connecting the three, and performing them in twelve seconds; this being sufficiently done, practise them separately and connected at the rate of a bar every three quarters of a second, completing a figure in three seconds, and the three in nine seconds. When sufficiently versed in thus dividing the time in regular proportions on them, though accomplishing the whole figure at different rates, sometimes quick and sometimes slow, the practitioner should return again to the practice of the long figures, just sufficiently to keep them fresh



in the memory; then practise one long figure in eight seconds, and two short ones in the succeeding eight seconds; thus performing the three figures in sixteen successive seconds, these to be repeated till they become familiar and easy; then practise two long figures in sixteen successive seconds, and two short ones in the next eight seconds, completing this performance in twenty-four successive seconds; these likewise to be repeated till familiar and easy. The figures may then be varied in the performance, at the fancy of the performer, always giving every bar the same proportion of time all the way through; and the way to calculate or regulate a plan of this kind, is to understand the meaning of the term or expression, "figure of the dance."

### *Figure of the Dance*

Means and includes the whole and every part of the different figures of which

the dance is composed, and is regulated in its duration of time, or number of evolutions, by the tune; therefore, a tune of two parts or strains will require two full figures, or one full figure and two half figures, or four half figures\*, to be performed to it, and would, according to the general rate of playing music, be performed in or about twelve seconds; of course if two full figures were set to it, there would be two names for them; yet they would lose their own separate names as figures, when once connected together to be placed to a tune, and would, even if there were twenty used, all be absorbed by the grand title, viz. *the figure of the dance*, and would then only appear as so many constituent parts of it.

When this is understood in its full meaning, the practitioner may proceed to vary the figures in the drawing, according to the rules necessary for dancing.

\* I merely mention four half figures, because they can be done; but it would be very injudicious to do them to a two-part tune.

Suppose, for instance, it was intended to practise such figure as would suit a two-part tune, let such two-part tune be represented by sixteen seconds, and place the necessary proportion of figures to it; if for a three-part tune, let it be represented by twenty-four seconds, and place suitable figures; if for a four-part tune, let it be represented by thirty-two seconds, and place figures on the same plan, and so on, eight seconds for every part; thus may the choice be made by the fancy of the person who practises, which will greatly mature the judgment of such person as to the division of time in music and figures\*.

\* Although practising a bar a second is but practising one sort of time, yet I think I have mentioned so frequently, that there are different rates or sorts of time used, that no one can suppose I mean the practice should not be extended to such various sorts of time,—as, for instance, a bar every half second, three quarters of a second, or whole second, or even slower than that; the more the person varies the division in different practices, the better enabled will such person be, to place figures to the tunes the moment the tunes are heard.

*Division of Dances by complete Figures.*

This is by always ending every figure in a finished style, at the precise instant the strain of music ends, that is appropriated to such figure; whereby the dancer will be in a line with the other persons that are standing up, ready to perform another figure. This division of the dance by figures is as important as dividing the figures into bars; inasmuch as if this, which is the first division in the dance, be not correctly made, it will be impossible to make the subdivisions at all; therefore let it be clearly understood, that every figure must be finished in a line, viz. the person who performs the figure must be standing in a line with the other persons engaged in the dance at the time the strain of music ends, otherwise the figure is *not* finished, nor is the dancer ready to go on with another.

In the plate, at the beginning of the book, will be seen the drawing of three



different country dance figures, marked G, H, I, as they apply to, or are to be performed by gentlemen, and K, L, and M, as they apply to, or are to be performed by ladies; the first figure, or that marked G and K, is the figure of cast off two couple and back again; the second, or that marked H and L, is the figure of lead down the middle and back again; and the third, or that marked I and M, is the figure of swing corners. These three figures would make a complete country dance for a three-part tune. Now, after the figures in the drawing for the division of time by the hand has been practised, according to the directions given, I would recommend a practice of those country dance figures to take place with the feet; for which purpose, let them be copied on the floor at the distance mentioned in page 8. First practise walking over them, to acquire the form of the figure, without any particular division of time; then walk over the whole of a figure in sixteen seconds, and the three in forty-eight seconds,



commencing with the figure of cast off two couple and back again, then down the middle and up again, and then swing corners. The place to begin the figure from, is where the representative of the gentleman is painted green, or that of the lady painted yellow. These figures are only drawn as they apply to the movement of one person; my reason for drawing them thus singly, is to shew the figure in a way to be understood by any one who has not learned dancing.

When the figure of cast off is to be walked over, the person who walks it must, if a lady, make a turn to the right in casting off; and if a gentleman, a turn to the left exactly as the lines are marked; and when at the bottom of the figure and ready to come back, if a lady, must make a turn to the left,—or a gentleman, a turn to the right. The whole of the figure may be walked with a forward step, viz. walked in the common way of walking. The figure of down the middle should be done by a side movement; for if the figure were done by a couple in

dancing, they would both join hands and perform it with a side step. The figure of swing corners may be walked in the same manner as cast off was. I would not recommend them to be walked quicker than sixteen seconds to a figure, for it would require dancing steps to perform them any way near the time of dancing; all I would recommend is, that they be walked over with regularity, to give the person who walks them an idea of performing a real figure to time.

*Remarks on Tunes and Figures and Attention thereto.*

I have before remarked, that country dancing is of very scientific composition, and is founded upon strict mathematical principles; but I now think it proper to inform the reader, that those mathematical principles do not always appear, either in the works of those who arrange the figures, or of those who compose or print the tunes; as, from both depart-

ments, very frequently issue compositions abounding with the most glaring errors: neither does the performance of country dancing often wear much of a mathematical appearance, owing to the irregular and inattentive manner in which many persons go through the figures.

The correctness of the tune and figure should be ascertained by the person who is conductor of the dance, but the correctness of performance in the figures undoubtedly rests with the company; therefore I would recommend, that such persons, as have occasion to converse on subjects irrelevant to the dance, do, out of respect to the company, if not out of regard to their own credit, desist from dancing; for though it frequently happens, that inattention to the figures is looked over in silence, it seldom escapes a plentiful share of contempt. These remarks are made in this part, that, if possible, they may assist in impressing on the minds of learners, the necessity there exists for attention to the plan and effect of figures.

*Plan and Effect of Figures.*

Some figures are more appropriate for the first part of a dance than others, which others are more proper for the middle or finish thereof; it is, therefore, not only necessary to know the form of a figure, but also its plan and effect, viz. the situation in which it will place the persons who are to perform it, and the nature or meaning of such situation, as it regards, or is relative to, the dance. Some further remarks on this will appear under the head, *A polite Attention to every Person with whom a Figure is performed*; but as this part is meant to explain the figures merely as they could be drawn on paper, all remarks on style of dancing will be here avoided; it being necessary to build the structure, before it can be ornamented. However, previous to entering fully on the subject, it will be necessary to explain the meaning of certain



terms used in naming figures. In the first place,

*Top and Bottom, or Top, or Bottom.*

The words thus used do not allude necessarily to the top and bottom couples of the dance or set; they allude to the top and bottom couples engaged in performing a figure, and may be stationed at the top, middle, or bottom of the set; for as three couple can perform any figure which has been composed, three couple are always considered indispensable to form a set for the figures, though, in some dances, two only be made use of.

It is, therefore, to those three couple that the words top couple and bottom couple allude, and it is almost needless to add, that neither term applies to the middle couple; therefore, if A, B, C, D, E, and F, were six different couple standing up to dance, A would be top couple, B would be middle couple, and C

would be bottom couple; when A had performed the figure of the dance once, and thereby passed one couple down, B would, as to dancing, be a non-entity, whilst the tune played twice over; and, though at the top of the set, A would be the top couple, C the middle couple, and D the bottom couple; and thus would A convey the title of top and bottom couples, regularly all the way down, to the bottom of the set. When A had passed two couple down, by completing the figure twice, C would be placed in a similar situation to B, viz. C would be a non-entity, as to dancing, whilst the tune was played once over; but when A had passed down three couple, and itself placed fourth couple of the general set, then the three couple above A, viz. B, C, and D, being a competent number, would form a second set for the figure of the dance, of which B would be the top couple, C the second couple, and D the bottom, and B would carry with it the same effects that A did before it, as would every couple in succession that joined in

the dance. The only further remark necessary on this head is, that the couple who are performing, or going down with the figure, are sometimes top, sometimes middle, and sometimes bottom couple, according as the figures require them to be.

### *Set or Setting*

Is to dance, or perform steps, on one spot, without going backwards, forwards, or sideways, beyond the distance of the setting steps, of which there are great variety. It is a distinct part of dancing from that of figures, and is a good criterion to judge a dancer by; for easy execution, and correct division of time in setting, can *not* be displayed by an inexperienced person.

### *Cast, cast off, or cast round,*

Is to form a half circular line in leaving your place, instead of leaving it in an

abrupt straight line; thus, to cast off two couple, though the figure is to be made downwards, it would not be casting, if it were commenced by going immediately down: a half circle upwards must be made, and from this half circle must the figure go downwards; and in casting up, the half circle must be made downwards, before the figure is done upwards.

### *Hey or Heying*

Requires three persons to do it, who describe the form of a figure of 8; it may be done in various directions, as across, on your own side, or on contrary sides, &c.; it is exactly the figure of a common reel of three.

### *Cross or Crossing*

Is to cross over to the opposite line or side to that on which you are standing.



*Lead*

Is to lead by the hand or hands, joining one or both hands, and going in any direction, which is not a circle; thus, for two partners to join hands and lead down the middle, or lead across the dance, &c. &c.

*Foot*

Is to set, explained under the head *Setting*.

*Whole Figure*

Is of a similar form to the hey, viz. it is a figure of 8, but only performed by one person instead of three, and may be done in the same directions as heying.

*Half Figure*

Is the half of a whole figure, and may be done in various directions.

*Swing*

Is to take one hand of another person, and swing round.

*Turn*

Is to take both hands of another person, and turn round.

*Chain or Chain Figure*

Is done by the appointed number of persons, not exceeding six, swinging each other with the right and left hands alternately.

*Chase.*

To follow the person you are appointed to chase, till the chase be finished.

*Promenade.*

To take the right and left hands of your partner with your own right and left hands, viz. right joined to right and left to left, and promenade or dance in a circle or in an oval.

*Poussette.*

Movement of two couple turning round each other.

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The figures mentioned in the list, commencing page 10, will be brought under notice, as to their plan and effect, by the numbers attached to them.

*Figures which require a whole Strain of Music.*

*First class.*—Figures, performed at or from the top\*, occupy in the performance the top couple only, and end where they begin, and are numbered 1, 8, 14, 17, 24, 40, 43, 59, 63, 65, 66, and 64.

*Second class.*—Figures, performed at or from the top, occupy in the performance the top and second couples, and end where they begin, and are numbered 2, 21, 22, 37, 42, 53, 55, 58, 60.

*Third class.*—Figures, performed at or from the top, occupy the top and third couples in the performance, and end where they begin, numbered 50, 75.

*Fourth class.*—Figures, performed at or from the top, occupy in the performance the top, second, and third couples, and

\* The top of the three couple always calculated upon as belonging to the figure while performing, whether made use of or not.



end where they begin, and are numbered 7, 20, 23, 25, 41, 52, 78.

*Fifth class.*—Figures, performed at or from the top, occupy in the performance the top and second couples, require setting, and end where they begin, numbered 10, 13, 51, 61.

*Sixth class.*—A figure, performed at or from the top, occupies in the performance the top, second, and bottom couples, requires setting, and ends where it begins, numbered 19.

*Seventh class.*—Figures, performed at or from the top, occupy in the performance the top couple only, and finish one couple lower than where they begin, viz. they will bring the top couple to be the central or second couple, and in consequence are called progressive figures, numbered 15, 31, 38, 63, 69, 70, 71, 79.

*Eighth class.*—Figures, performed at or from the top, occupy in the performance the top and central couples, and end one couple down, numbered 30, 49.

*Ninth class.*—Figures, performed at or

from the center\*, occupy in the performance the central couple only, and end where they begin; numbered 1, 6, 14, 27, 28, 33, 45, 46, 47, 58, 67, 68.

*Tenth class.*—Figures, performed at or from the center, occupy in the performance the top, second, and bottom couples, require *setting*, and end where they begin; numbered 9, 32, 44, 74.

*Eleventh class.*—Figures, performed at or from the center, occupy in the performance the central and top couples, and end where they begin; numbered 2, 30, 37, 42, 51.

*Twelfth class.*—Figures, performed at or from the center, occupy in the performance the top, central, and bottom couples, and end where they begin; numbered 3, 20, 26, 39, 41, 52, 62.

\* The middle couple of the three belonging to the figure, and may be the couple going down the dance, or may not.

*Half Figures, or Figures that only require half a Strain of Music.*

*First class.*—Figures, performed at or from the top, occupy in the performance the top couple only, and end where they begin; numbered 4, 34, 35.

*Second class.*—Figures, performed at or from the top, occupy in the performance the top and central couples, and end where they begin; numbered 12, 29, 36, 54, 72, 76.

*Third class.*—Figures, performed at or from the top, occupy in the performance the top couple only, and end one couple down, viz. they will bring the top couple to be second or central, and are therefore called progressive figures; numbered 5 and 15.

*Fourth class.*—Figures, performed at or from the center, occupy in the performance the central couple only, and end where they begin; numbered 4, 34, 35, 56, 57.

*Fifth class.*—Figures, performed at top, occupy in the performance the top, central, and bottom couples, and end where they begin; numbered 73, 77.

*Sixth class.*—Figures, at or from the center, occupy the central and top couples or the central and bottom couples, accordingly as they are expressed, and end where they begin, 12, 29, 36, 41, 54.

*Seventh class.*—Double whole figures, or figures of which one is danced immediately after the other, and therefore require two strains of a tune, occupy in the performance the top, central, and middle couples, and end where they begin, numbered 11, 16.

*Eighth class.*—Double whole figure performed at top, requiring two strains of music for the same reason as the last figures, occupies in the performance the top couple only, and ends where it begins, numbered 18.

By these classes is shewn, the place where every figure begins and ends, how many persons are engaged in the performance of it, and the exact length of time



it requires; and that in so plain a manner, that, if connected with the study of the division of time in music, and assisted by drawings\* to explain the forms of the different figures, or some person to describe them, they will enable any one to be as complete a judge of country dancing, and the plan and effect of figures, as a dancing-master can possibly be. After the judgment is matured, they will enable the possessor to ornament the different evolutions of the figures with the most graceful turns of the body and arms, producing a display of polite and elegant manners, founded on the rules of science and propriety, not to be equalled in any other amusement.

\* Drawings of all the figures, or half, or by the single figure, may be had, as mentioned in the advertisement at the end of the book.

*The different Times in which Ball Room  
Music is performed.*

To teach or explain as much of one science, as will benefit or improve another without subjecting the learner to needless study, care must be taken, that such teaching relates to the right point only, and that it be as explicit as possible. Therefore, to explain as much of music as will be found necessary to country dancing, without taking more of the dancer's attention than is absolutely necessary, is more my object in making the following remarks, than any attempt to teach music generally. It will, therefore, I hope, be viewed as it is meant, both by those who understand music and those who do not, merely as an attempt to shew the meaning of style and effect, as produced by music, in different divisions of time.

The different sorts or divisions of time in music, by which the style of composi-

tion and effect are varied, originate in a note or certain musical sign, called a *semi-breve*; the value or duration of which note, not being defined, cannot be specified to a certainty\*; particularly as it lays at the mercy of a number of injunctions for playing it quicker or slower, rising gradually from quick to slow, in its value or duration. I shall, therefore, attempt to introduce the semibreve to the acquaintance of those who do not understand music, *particularly as to its influence* in the divisions thereof, by means of comparison, direct or indirect, with divisions that are more generally known: and first,

*A comparison with the divisions in weight.*—Weight, in its division, may be said to be governed, or materially influenced, by the pound,—its influence is observable from the ounce to the ton; for an ounce is a certain part of a pound,

\* As it regards country dancing, it may be judged, at an average, three quarters of a second or thereabouts.

and a ton is 2240 pounds; thus is the pound divided one way, and multiplied the other. Its reference to, or comparison with, the semibreve in music, is the manner in which it displays its influence over the different proportions; for in the same way as the effects of the pound may be traced in weight, may the effects of the semibreve be traced in music; for all the divisions are the divisions of a semibreve, and a piece of music is so many semibreves summed up together.

Again, in the measure of cloth, a yard is the governing influence; for it is said, it measures so many yards, or it measures half a yard, or a quarter of a yard, &c. &c. Therefore it may be observed, that in divisions, whatever they are relative to, there is some standard of governing influence, which operates from the smallest portion recognizable to the greatest that can be accumulated, and no part thereof is mentioned but with reference to such standard.

The semibreve is the standard of go-



verning influence, from which arise the divisions in music.

The time in which any piece of music is played, is or means how much of a semibreve is contained in each bar, by which such piece of music is divided, which is always notified at the commencement by certain figures, as  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$ ,  $\frac{5}{4}$ , and a signal for common time thus, C, making six sorts of division of time, which are all that are used for country dance tunes. The bottom figure alludes to a part or division of the semibreve, and the top figure specifies how many of such parts are contained in every bar: thus  $\frac{3}{4}$  means, that in each bar there are three eighths of a semibreve;  $\frac{2}{4}$  means, that in each bar there are nine eighths of a semibreve, making a semibreve and an eighth;  $\frac{3}{8}$  means, there are three fourths of a semibreve in every bar;  $\frac{6}{8}$  means, there are six eighths of a semibreve in every bar;  $\frac{5}{4}$  means, there are two fourths of a semibreve in every bar; and C, or common time, means, there is a complete semibreve in each bar.

Therefore, as there are always eight bars to every strain, it will be easily understood, that there is a considerable variety in those different divisions of time, for instance, the great difference between  $\frac{3}{4}$  and  $\frac{2}{4}$ ,  $\frac{3}{8}$  and common time, &c.

The effect of these different divisions of time, is a great variety in the style of the tunes, and of the dancing appropriated to them. Nevertheless their effect, as they regard dancing, is on the steps only, and not on the figures; for it is not because the time is short that the figure is short also, nor because the time is long that the figure is so; the figure, in its form and distance, remains at all times the same, but by different times of passing over it, the same figure will be done by so many different sorts of steps, and consequently so many different sorts of style.

But the only way to understand this, in practice as well as theory, is to make diligent inquiry, when a dancing-master is teaching a step, as to what time in music such step would be a divider, viz.

what sort of music it would suit? Then require two or three tunes of that time to be played over, and contrasted with some tunes in other time; and then require music of the proper style to be played separately to every step, and take care to practise each step thoroughly to such music; then have music played, which is *not* correct, for the steps, and try if the defect be *felt*; if it be, the person so feeling it has made some progress in discovering the division of time in music; afterwards require incorrect music to be continued while practising a step, and then to be changed to the proper music, without giving the practitioner any previous notice; and let such practitioner say when the proper music commenced, or, in default of naming the very instant, continue the practice till the discovery can be made to a certainty; finally, let music in all the different times be played, and let the practitioner place proper steps to them without assistance from any other person, or continue the practice till it can be done. By giving this intelli-

gence, I am far from attempting to take from the master his necessary discretion as to what he thinks proper to teach the scholar; but I feel so thoroughly convinced, that all persons, to dance well, must be acquainted with the division of time in music, and likewise dance wholly from judgment of their own, founded on actual experience, that I could not wind up the divisions of the art in a manner which I thought complete, without suggesting to what point persons desirous of learning, should direct their inquiries, the manner and nature of the questions proper to be asked, and a method of making the answers to such questions productive of advantage.

Having thus explained by divisions the unadorned art of country dancing, I shall bring it under consideration in a complete form, by way of a summary, and proceed to the ornaments and embellishments.

As the ground-work of such summary, I have drawn up the annexed plan of a country dance, (a three-part figure and



tune,) and have calculated the time at the rate of six seconds to a strain, making eighteen seconds to a tune.

In this plan, the top figures, 1, 2, 3, &c. shew how many times the tune has been played over; the next line of figures, 0 18, 0 36, &c. shews how many minutes and seconds the dance has taken to place the couples in the situations as arranged under those heads; the \* shews which is the couple going down the dance, and the brace encloses the couples belonging to it as its central and bottom couples, which of course are changed every time the tune is performed.

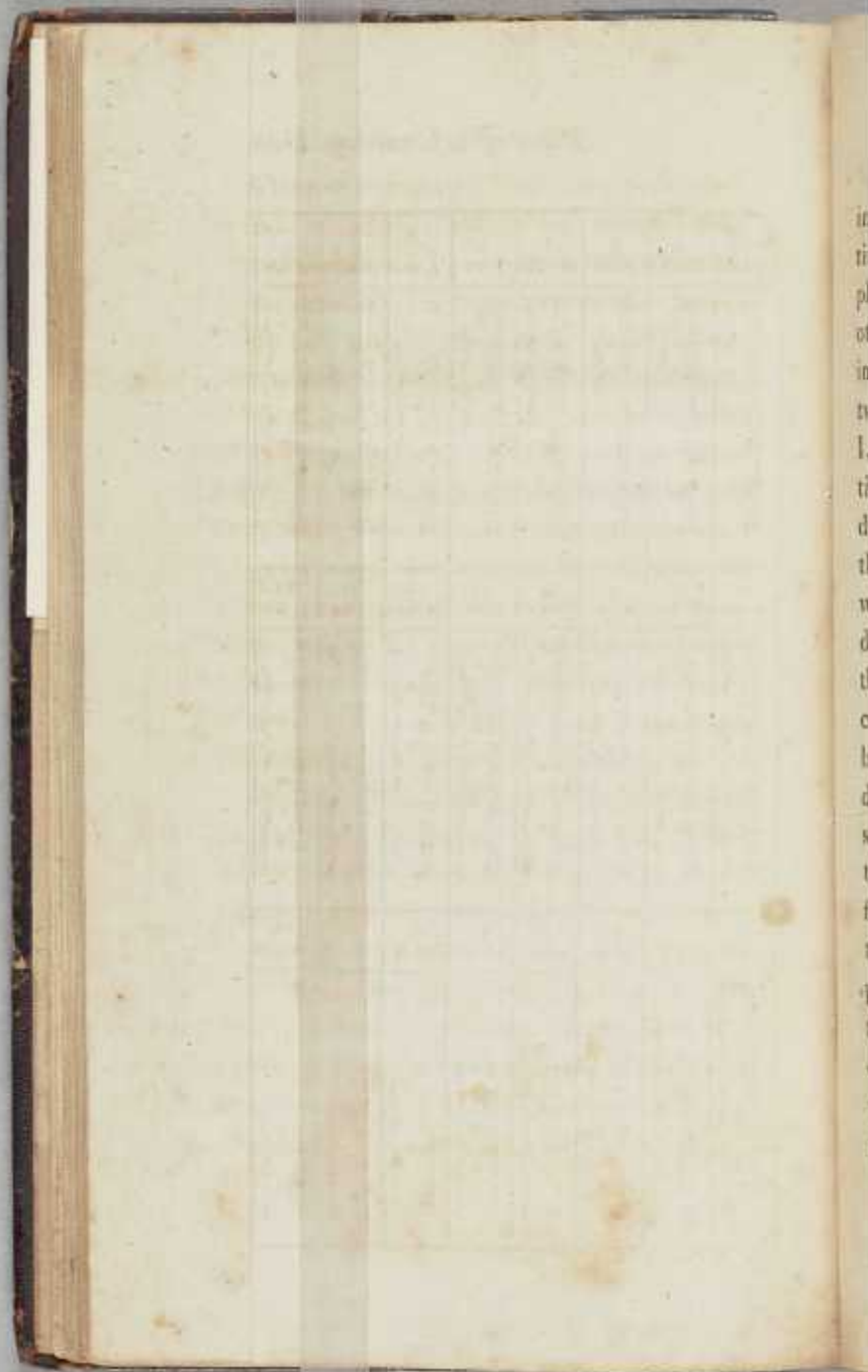
*and Tune.*

Ready to start	1 0 18	2 0 36	3 0 54	4 1 12	5 1 30	6 1 48	7 2 06
A* B C C D D E E F F G G H H I I K K L L M	B A C* C D D E E F F G G H H I I K K L L M	B C A* A D D E E F F G G H H I I K K L L M		F G E* E H H I I D* D K K L L C* C N N A A B	F* G H H E* E I I K K D* D L L M M C* C A A B	G F H* H I I E* E K K L L D* D M M A A C* C B	G H F* F I I K K E* E L L M M D* D A A B B C
18 5 24	19 5 42	20 6 0	21 6 18	32 9 30	33 9 48	34 10 6	35 10 24
G* H I I F* F K K L L E* M A A D* D B B C	H G I* I K K F* F L L M M E* A B B D* D C	H I G* G K K L L F* F M M A A E* B B B C C D	I J* J K K L L M M N* N O O P* P Q Q R	M A L* L B B C C K* K D D E E I* F F F G G H	M* A B B L* L C C D D K* K E E F F I* G G G H	A M B* B C C L* L D D E E K K F* G G G H	A B M* M C C D D L* L E E F F K* G G G H H I
36 10 42	37 11 0	38 11 18					
A* B C C M* M D D E E L* F F F G G K* K H H I	A C D* D M M E* E F F L* G G G H H K* K I	A D E* E M M F F G G L* H H H I I K					

# Plan of a Country Dance, three-part Figure and Tune.

[To face page 60.]

Ready to start	1 0 18	2 0 36	3 0 54	4 1 12	5 1 30	6 1 48	7 2 6	8 2 24	9 2 42	10 3 0	11 3 18	12 3 36	13 3 54	14 4 12	15 4 30	16 4 48	17 5 6
A* B C D E F G H I K L M	B A* C D E F G H I K L M	B C A* D E F G H I K L M	B* C D A* E F G H I K L M	C B* D E A* F G H I K L M	C D E B* F A* G H I K L M	C* D E B* F G A* H I K L M	D C E F B* G H A* I K L M	D E C F G B* H I A* K L M	D* E F G H I K A* L M	E D* F G H I B* K L A* M	E F D* G H I K B* L M A	E* F G D* H I C* K L R* M A	F E* G H D* I K C* L M B* A	F G E* H I D* K L C* M A B	F* G H E* I K D* L M C* A B	G F* H I E* K L D* M A C* B	G H F* I K E* L M D* A B C
18 5 24	19 5 42	20 6 0	21 6 18	22 6 36	23 6 54	24 7 12	25 7 30	26 7 48	27 8 6	28 8 24	29 8 42	30 9 0	31 9 18	32 9 36	33 9 54	34 10 6	35 10 24
G* H I F* K L E* M A D* B C	H G* I K F* L M E* A B D* C	H I G* K L F* M A E* B C D	H* I K G* L M F* A B E* C D	I H* K L G* M A F* B C E* D	I K H* L M G* A B F* C D E	I* K L H* M A G* B C F* D E	K I* L M H* A B G* C D F* E	K L I* M A H* B C G* D E F	K* L M I* A B H* C D G* E F	L K* M A I* B C H* D E G* F	L M K* A B I* C D H* E F G	L* M A K* B C I* D E H* F G	M L* A B K* C D I* E F H* G	M A L* B C K* D E I* F G H	M* A B L* C D K* E F I* G H	A M* B C L* D E K* F G I* H	A B M* C D L* E F K* G H I
36 10 42	37 11 0	38 11 18	39 11 36	40 11 54	41 12 6	42 12 24	43 12 42	44 13 0	45 13 18								
A* B C M* D E L* F G K* H I	A C D M* E F L* G H K* I	A D C M* F G L* H I K	A* E F M* G H L* I K	A* F G M* H I L* K	A* G H M* I K L	A* H I M* K L	A* I K M* L	A* K L M	A L M								





By this plan will be seen, the manner in which couples change places every time the tune is repeated, how some couples go gradually up the dance, while others come gradually down it. The imaginary couples are represented by the twelve letters, A, B, C, D, E, F, G, H, I, K, L, and M: A is to be considered the couple which calls and leads off the dance, and which in consequence has the privilege of going down a second time within three couple of the bottom; but it does not follow, because I have made A the top couple all the way down the second time, that in all dances it ought to be so; this is generally subject to the discretion or inclination of the company, sometimes each couple leaves the dance the moment the couple who called it has finally done with them, and sometimes they all stand up till the dance is completely finished, and keep their places for the next; but I placed A thus conspicuously, that the last time of coming down, viz. the finishing of the dance, might be more easily understood.

I should suppose it is almost needless to remark, [that, unless for comparison, two or more lines or sets are not to be considered as in existence at one time; and that each line is only the arrangement of the different couples at the expiration of as many seconds as are marked over it, and it will be seen at what time every couple reaches the top, how long it remains there, when it commences performing the figure, which are its top and bottom couples all the way down, how long it is going from top to bottom, and how many couples can perform the figure at one time when twelve couples are engaged in the dance.

Suppose the figure of the dance to consist of the three figures, which are called, set and change sides and back again, down the middle and up again, and swing corners,—of course the first figure must begin and end with the first strain of music, the second figure must begin and end with the second strain of music, and the third figure must begin and end with the third strain of music,

and then both tune and figure would recommence.

Now when the figure of set and change sides is to be performed, the first quarter of the strain of music should be appropriated to the *setting*, the second quarter to change sides, the third quarter to *setting* again, and the fourth quarter to bring the parties back to where the figure began. This figure would occupy in the performance the top and second couples, and of course would leave the same couple at top as was there when it began; the top couple would then go down the middle, and would occupy half the second strain of music in going down and the other half in coming back; which, as this is a progressive figure, would place such couple the central or second couple, and those who *were* second couple at the top; the figure of swing corners would then commence, and engage in performance all the three couples, of which the central couple would be the leader, in consequence of their going down the dance; and then such leading couple, by finish-

ing the figure, would pass by and be done with the couple which stands above it, and would repeat the figure with the next and following couples in the same progress as the tune was repeated.

This will explain what the leaders in the figures have to do in their different situations in the dance, and the plan will shew where these situations are every time the tune is repeated.

The change of position every eighteen seconds, as shewn in the plan, is effected by the complete figure of the dance; the exact performance of which depends on the division of it by complete figures, the performance of which depends wholly on their divisions being well understood, and exactly placed to the divisions of the music. Care, therefore, must be taken, that each figure, in the figure of the dance, be properly finished one at a time, as completely and distinctly as if it were the concluding figure of the dance; and that, in so doing, the music for the next figure be not infringed upon, as the least variance in time with the music will throw



the whole dance into confusion. For suppose the first figure were finished quicker than it should be, and the second commenced before the first strain of music concluded, as all figures are of the same distance which require the same music, of course the second figure would be concluded considerably earlier in its strain than the first; and should the third figure commence before the second strain were half over, and this proportion kept on, undoubtedly it would soon be requisite for the *music* to stop for the *dancer*, or the *dancer* to stop for the *music*; in this case should some dance correctly, while others dance incorrectly, it would follow, that the dancer must stop for the music. How a person would feel in this predicament, with perhaps a large company looking on, is as easily imagined as described. But, *vice versa*, and what is much more likely to happen among inexperienced persons, suppose the dancer should be behind time with the music, and, what with hesitations about the evolution, uncertainty about the division,

and want of confidence as to which way to go, should, in the course of three strains of music, not be able to mutilate or spoil more than two figures\*, and were to keep this proportion up a little while, such dancer would get into a labyrinth it would be impossible to get out of, but by walking out of the dance.

But these ill effects of unequal divisions are only such as are applicable to one person or one couple. Now, to illustrate them as they apply to a company, I will mention a circumstance I once witnessed at a public ball, held at the Crown and Anchor Tavern, in the Strand: while one couple, who were coming down the dance, were finishing the figure of set and change sides, another couple, who had finished the same figure too soon, went down the middle, and as they returned were met by the couple before mentioned, who were then coming down the middle, with a violent concussion, ex-

\* The figures are certainly mutilated and spoiled, if not danced to time.

actly in the center of a set for the figure of the dance, who were incorrectly performing the figure of swing corners. Thus were ten persons all in confusion on one spot, and neither seemed to have sufficient judgment to say which was wrong.

It is to avoid such confusion, that music is considered an indispensable accompaniment to dancing; and, if it be attended to, will be as competent to give the signal for each figure, and each division of a figure, to a hundred couple as to one; whereby all persons, who are standing up to dance, may know exactly what to do, without consulting any other authority.

It is incumbent on those persons, who are not immediately going down the dance, to pay equal attention to the music with those who are; otherwise the part which they have to perform in the figure, will be incorrectly done, if at all.

I have, therefore, I should suppose, said enough to prove, that to dance correctly it is necessary to be acquainted with,

1. The construction of a country dance.

2. The just knowledge of the distance dancers should stand from each other.

3. The necessary steps used for performing figures.

4. The correct parts of the music to which those steps should be placed.

5. A thorough knowledge of the figures made use of.

6. The exact parts of the music to which they should be placed.

7. The divisions, subdivisions, and distances, of steps and figures.

8. The division of time in music.

9. A knowledge of the different times in which ball room music is performed.

10. To connect all these heads into one point, viz. to see the whole art in one glance, and to look at a dance, a figure, or a step, complete or in its divisions, as a divider of time; thereby to be able to call into action the whole or any part of the art, as circumstances may require, without any previous consideration, and to apply it as wanted without hesitation or doubt.

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*Ornaments and Embellishments.*

After country dancing is thoroughly known as an art, it may be ornamented with various graceful movements, and used as an elegant amusement; in fact, the method of movement and the ornaments are the principal objects to attend to in the ball room; the study of dancing, as an art, being more appropriate in the academy.

The ornaments are but few, yet the various shapes and degrees in which they may be displayed are very numerous, and should always be suited to the passing occurrences; for which reason, they should not only seem the birth of the moment, but *be* so.

No dancer, who is stiff or formal, can dance gracefully, though the dancing as to time and figure be ever so correct.

But grace and style in movement and division are worse than useless to an incorrect dancer, for they can neither be

practised or understood but by those who are well versed in time, figures, and steps; and the attempt by incorrect dancers only serves to draw more conspicuously the comparison between them and such as are competent; therefore, correctness, or even precise formality, is preferable to incorrect attempts at grace and elegance; for the ill effects of the former fall only on those who display it, while those of the latter may cause inconvenience to a whole company. I would, therefore, recommend all persons to learn how to dance correctly, before they attempt the more important study of the manner of dancing elegantly, as the ornaments must be founded on the art, and not the art on the ornaments.

A person who can dance gracefully, can walk so, sit so, stand so, and is consistent in all circumstances; gracefulness should therefore on all occasions be present to the mind, otherwise the bustle and merriment of a country dance would prevent any person thinking of it; and to make it familiar, it should be made habi-

tual, and should be as much the object of attention when persons are alone, as when they are amidst the largest and most genteel assembly; for, however much a person may aim at elegant manners, whose habits are opposite, the attempt will certainly fail, and the real character become more conspicuous.

Therefore, those persons who would dance in superior style, should attentively observe the line which is drawn between the manners of cultivated and genteel persons, and those of the untaught and vulgar part of society; and take care, that they always imitate the former, as well in trifling circumstances as in important ones, till their judgment is sufficiently matured, to enable them to exercise it at their own discretion, and be an example to others; but the most extreme caution is necessary in displaying the judgment in a ball room, for the errors of one evening may call forth such severity of criticism as may ever give place for painful reflection.

The various ornaments are founded on

standing well, walking well, and bowing and courtesying well.

To stand well, it is necessary to be erect without seeming stiff, to pay particular attention to the elevation of the head, and pointing out the toes, and to display freedom ready for action, even while standing.

To walking well the remarks on standing are applicable, taking care that in walking all possible freedom and ease be shewn, letting the tread be firm, but not loud.

A bow or courtesy must in its form and measure be learned under a dancing-master, and is of the greatest consequence to all persons who would wish to behave with common politeness, whether dancers or not, but is indispensable to a dancer. A bow by a gentleman, and a courtesy by a lady, should always be made to the partner, on reaching the bottom of the dance.

The embellishments bestowed on the performance of figures, must be drawn from those acquirements in due propor-



tion, particularly that of bowing, which, while standing in or coming down a country dance, is much required by ladies and gentlemen; as an inclination of the head should always accompany the giving a hand to another person,—an inclination certainly not amounting to a bow, but bearing a graceful resemblance of one, and should be varied in its extent to various occasions. Great care should likewise be bestowed on the position in which a person stands in a country dance, while not engaged in a figure, and the position should be varied at different intervals, though in general it should be elegantly upright.

In all forward movements the whole of the body should be kept in a gentle serpentine motion, viz. an easy, graceful sway: forward movements are made use of in heying, casting off, swinging, &c. &c.

In all direct side movements the body should be kept upright; side movements are such as are made use of to go down

the middle, change sides, lead outsides, &c. &c.

In all circular side movements the body should be kept upright, except at the commencement of such movements, which should be marked, by way of emphasis, with a momentary inclination of the head and shoulders to the direction in which the figure goes, and immediately afterwards the elevation of the head should take place; circular side movements are such as hands four round, hands six round, &c. &c.

When the hand or hands are to be presented to another person, straight lines and angles in the presentation must be carefully avoided; it should likewise be done in the most gentle and attentive manner, touching or bearing as lightly on such person as possible, and never holding a hand fast or in the least resembling it. After the hands are joined, if one from each person, the two hands so joined together, with the arms, should form a serpentine line, for which reason the two persons should stand or dance at

a convenient distance. If both hands of two persons are joined together, they, with the arms, should form an oval, except for promenading; and after being so formed, should not be lifted up or let down, but should be joined at a proper elevation, and kept so till disengaged. If the hands of four or more persons are joined for a figure, they, with the arms, should form part of the ring alluded to by such figure, whereby all resemblance of a straight line or angle would be avoided.

Shuffling, or other noisy steps, are improper for country dancing, as they look vulgar, and destroy the effect of the music.

The execution of steps ought to be great—but graceful, quick—but perfectly in command, and distinctly marked by the beats—but without noise. It is better to display the most simple step, if well executed, than the grandest ever composed, if not so.

In all movements of the feet the toes should be pointed downwards, by which the instep will be raised; and from the

toe to the hip, the limb should be turned greatly outwards, the knee should point exactly over the toe, to produce an elegant movement; in the execution of which, if difficulty or labour appears, it is completely spoiled.

These remarks will explain the first and third constituent parts of the ornaments and embellishments mentioned in page 4; and it now remains to explain the second, viz.

*A polite Attention to all Persons with whom a Figure is performed.*

To display this leading feature of a finished dancer, it is necessary to keep constant attention to the progress of the figure, to ascertain which couple will next require your attention, to hold yourself in readiness to perform your part of the figure with them, without any other warning than that given by the music; nothing is more easy than to do this, as your assistance cannot be required in two sets for the figure, whilst the tune

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plays once over; therefore, as you can only be included in a figure as the top, central, or bottom couple, it is merely necessary to know to which set you belong, and not to bestow any immediate attention on another. If all persons in a dance would pay this attention, dancing would look much more like an elegant and polite amusement than it frequently does; for what with calling out to some persons to mind the figure, pulling or pushing others into it, explaining it to others, and perhaps but few doing it correctly, a country dance too often appears like a confused assemblage of dancers, or an undefined maze, without beginning or end.

### *Rules and Etiquette of the Ball Room.*

As certain assemblies have private rules of their own, it would be wrong to offer the laws of any one as a sufficient guide in all; I shall, therefore, give the generally acknowledged etiquette in public and private balls, which, independent of

other regulations appertaining to particular ones, must always operate.

On entering the ball room, each lady or gentleman (*as the rule may be*) must be presented, by the master of the ceremonies, with a ticket, which must be placed on some conspicuous part of the dress, to prevent misunderstanding about the situation in the dance, for no one can claim a place without displaying the ticket.

Gentlemen must not enter the ball room with a hat on, or in whole or half boots, or with sticks or canes; nor are pantaloons or trowsers a proper dress in the ball room.

The most fashionable and proper dance to open a ball with is a minuet.

Any lady or gentleman wishing to dance a minuet, should communicate the same, on first entering the room, to the master of the ceremonies.

Two ladies or two gentlemen cannot dance together without permission of the master of the ceremonies.

This permission can *not* be given, if

there is an equal number of ladies and gentlemen present.

Any couple refusing to stand up, when the dance is called, shews great disrespect to the lady that calls it.

If a lady or gentleman lose a ticket, application must be made to the master of the ceremonies for another, else the situation in the dance, which is known by the number, cannot be claimed.

The couple that are about to call a dance, must inform the master of the ceremonies both of tune and figure, that he may give the necessary directions to the different sets and to the band.

The master of the ceremonies can object to any call that affords reasonable ground for complaint, such as length or difficulty of figure, &c.; but the couple has the liberty of naming another call less objectionable.

Should any couple, after calling a dance, be incapable of performing it, they may call another; but if the same difficulty occur in the second call, the master of the ceremonies can transfer the call to the next couple, and place the couple

that failed at the bottom of the dance or set.

Should any couple, while going down the dance, stop, or perform the figure twice with one couple, they must drop a couple or stand out; for they must not interrupt those that follow them in the figure.

No person must leave a dance till it is finished.

When the couple that called the dance has gone down three couple, the second must begin the figure, unless the figure should require four couple to keep the performance distinct.

When all couples have gone down the dance, and the couple who called it, after regaining the top, has again come within three couple of the bottom, the dance is finished, and at the commencement of the next dance such couple must stand at the bottom.

No person may, during a country dance, hiss, clap, or make any other noise, that will disturb the company.

No persons, during a country dance, must attempt reels, or any other dance, in the same room.



Ladies or gentlemen being without partners, should make application to the master of the ceremonies, as it is his duty, if possible, to provide them.

Between the country dances, no person can call a reel or other dance without permission of the master of the ceremonies.

The same dance cannot be called twice the same evening.

Persons, who leave the room directly they have had their call, shew great disrespect to the company, unless the dancing is concluded for the night.

When a dance is finished, the master of the ceremonies is the proper person to notify it to the band; it is vulgar in the extreme for the company to clap their hands on the occasion.

All disputes respecting the dancing must be referred to the master of the ceremonies, and his decision abided by.

Immediate attention should be paid to any request regarding the dancing, made by the master of the ceremonies, otherwise he cannot conduct the dance.

The master of the ceremonies should

wear a sash or some other sufficient decoration, to distinguish him from the rest of the company.

These are laws necessary to be observed in all assemblies, and, as before noticed, some assemblies have additional ones; but as some persons may perhaps consider law in an assembly as a chimera, because there is no adequate power to enforce it, I would remind them, that to break the rules of any assembly, whether wisely made or not, is as disgraceful as a breach of public law is to any individual in a nation; nor can it be consistent with common decency, much less with polished manners, to enter a room and create disturbance, where females of the most refined education and delicate habits, look with confidence to enjoy amusement and protection.

THE END.

PLAN AND TERMS  
OF  
MR. CHERRY'S  
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In order to keep beginners in dancing separate from those who are more advanced, and thereby facilitate and render more agreeable the instruction of the two classes, five evenings a week are appropriated to practice and instruction in five distinct and different branches of ball room dancing, viz. country dances, reels, minuets, hornpipes, waltzes, pas-seuls, pas de deux, fandangos, boleros, &c. &c. which are thoroughly taught, with all their divisions, style, and effect, on the following terms:

	£	s.	d.
Two evenings per week, 8 till 11 .. per quarter	1	5	0
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Two evenings per week .. .. . per month	0	10	0
One do. .... do.....	0	5	6
Twelve evenings, when conveni- } ent to scholars .. .. . do.....	0	18	0
Six do. .... do.....	0	10	0
Three do. .... do.....	0	5	6

\* \* \* No more scholars are allowed to be present, than can have a sufficient lesson to bring them forward rapidly.

*Private Lessons in the Day-time, of an hour each,*

Twelve, at Mr. Cherry's residence .. .. .	2	0	0
Six do. .... .. .	1	1	0
Three do. .... .. .	0	12	0
single lesson .. .. .	0	5	0

[Turn.]

# MR. CHERRY'S TERMS.

	£	s	d
Twelve, at the pupil's residence .....	3	0	0
Six do. ....	1	11	6
Three do. ....	1	0	0
Single lesson .....	0	10	6

Coloured plates and drawings of the country dance figures, reels, &c. may be had at the Academy, explicitly marked out in their divisions and evolutions, with copious explanations annexed, price 14s. the set.

Any twelve figures, 3s. 6d.

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Two do. pupil's residence .... do. ....	3	3	0
One do. .... do. ....	1	15	0
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Six do. ....	1	1	0
Twelve, pupil's residence ..	3	0	0
Six do. ....	1	11	0

\* \* No entrance money required; but at all times the full amount for the dancing or music agreed upon, must be paid at entering; and the scholar must enter one day previous to receiving a lesson, that it may be appointed.

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Twenty-four new Country Dances, with proper figures annexed, price 1s. 6d.

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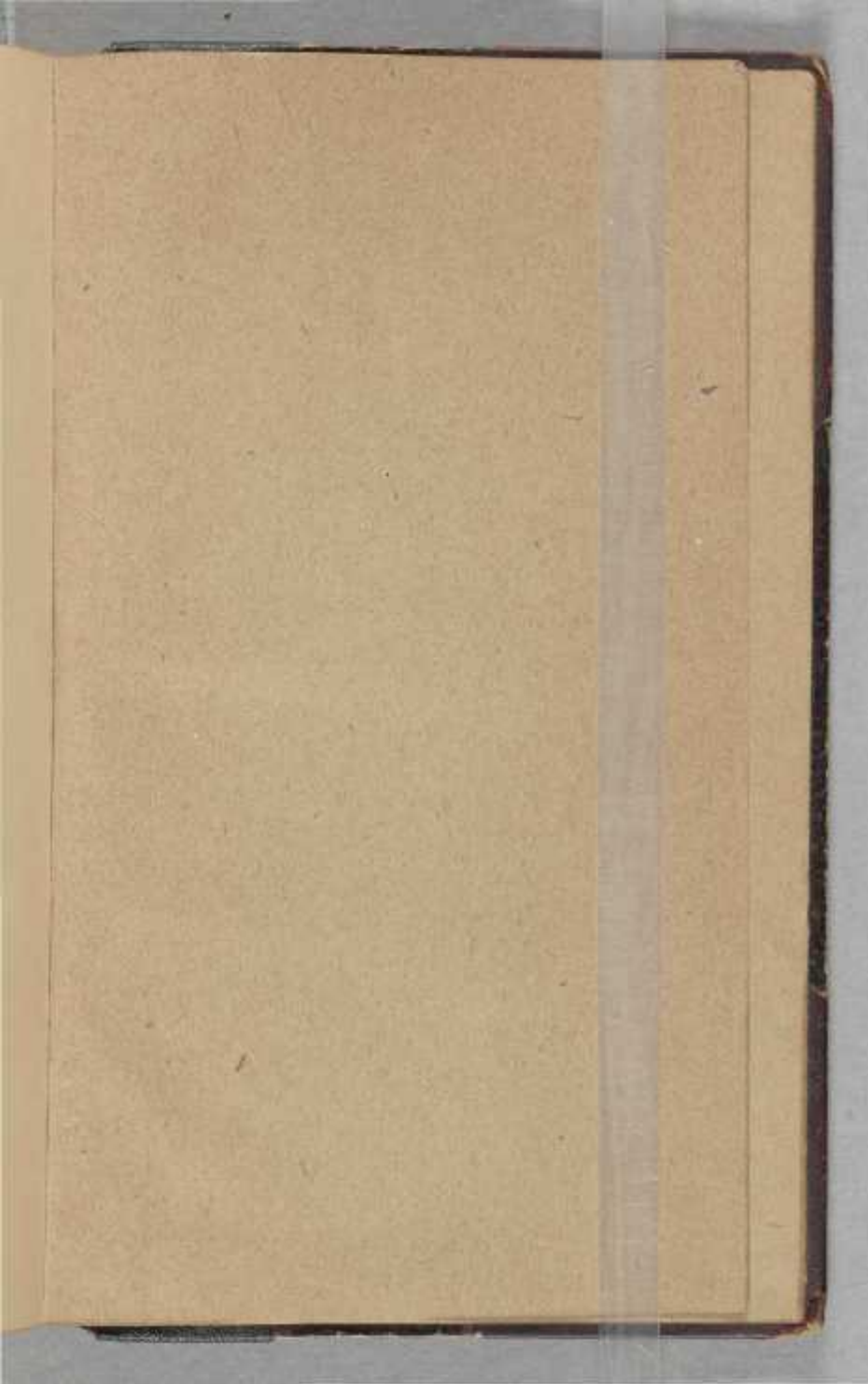
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