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MR. & MRS. RIDGWAY'S

Ball Room Preceptor,

OR GUIDE TO THE

QUADRILLES, POLKAS, VALSES, MAZOURKAS, COUNTRY DANCES, REELS, GALOPS.

And all the Fashionable Dances of the day; with Hints and instructions.

AND A FULL AND CORRECT DESCRIPTION OF EACH DANCE.

MOST RESPECTFULLY DEDICATED TO HIS PUPILS BY

J. H. RIDGWAY,

Professor of Dancing, Deportment, and Physical Exercises.

May be had at Mr. and Mrs. Riddway's Academy, Five Ways, Birmingham, and of all Musicsellers and debooksellers.

BIRMINGHAM: PRINTED AT M. BILLING'S STEAM-PRESS OFFICES, NEWHALL STREET.



Preface.

Many books have been published upon Ball Room Dancing, but the prevailing fault has been the want of a positive and clear description of the various figures and dances now in use; and in submitting this small volume to the notice of the public, I do so at the particular request of my numerous pupils, who have repeatedly expressed a wish that I should publish a new edition of the Dances of the day, as they are really danced in polite circles. and if possible prevent the confusion which so frequently exists, from the difference of opinion as to how this or that dance ought to be executed; and with grateful feelings for the high and distinguished patronage Mrs. Ridgway and myself have received since we first came to Birmingham, I accede to their wishes.

Having studied the art from early infancy, under those great Masters, Hullin, Blasis, Boisgerard, and Taglioni, of the Académie Royale, à Paris, I admit I feel some little pleasure in commencing my task; for to me the knowledge of my profession or anything appertaining to it has always been a delight, and I trust the following remarks and directions, which have been penned during the few leisure hours I have at my disposal, may prove useful,

and answer the intended design—a memorandum, a guide to the learner, and a reference to refresh the memory of the more experienced admirers of Dancing.

The Quadrilles which compose the selection in this volume (with one exception) are those usually danced. A number of sets, that have neither merit nor variety to recommend them, are omitted.

Five Ways, Birmingham, Sep. 13, 1854.

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Pancing---its Grigin.

Previous to giving a description of the Dances in vogue, a slight glance at the origin of Dancing, its progress, utility, teaching, and practice, may not be uninteresting.

Dancing and Music are nearly coeval with the world: the Egyptians, the Persians, the Indians, the Jews, and the Arcadians, the most ancient of nations; Amphion, Orpheus, Chiron, Thamyris, the prophetess Miriam, David and others, together with the dances the Israelites performed in honour of the Golden Calf, proclaim its antiquity. It has been a favourite amusement with all persons in all ages, from the monarch down to the humblest peasant.

Opinions vary as to the names and country of those from whom the Greeks received their first lessons in the exercise of Dancing. Some pretend, and Theophrastus among the number, that one Andron, a flute-player, a native of Catania, in Sicily, was the first to accompany the notes of his flute with various movements of the body which fell in harmony with his music.

Dancing was more particularly cultivated by the Greeks than the rest of the Ancients. Plato and Socrates approved of it; the Thessalians and Lacedemonians deemed it equal in rank with any other of the fine arts; but Italy, the garden at different times of every art and science, was the first place where Dancing was subjected to certain rules, and it was there that the enchanting Terpsichore was honoured under a more

pleasing and elegant form than antiquity had bestowed upon her.

The Italian Dancing was universally admired, and excited the imitation of all foreigners, among whom the Spanish were the first to follow it; and the use of castagnettes, which they added, produced a pleasing effect. After the fall of certain powers in Italy, Dancing began to decline, and seemed to transfer itself to the French, who immediately established the real method of attaining a graceful and dignified execution; indeed they carried it to the highest point of perfection, and acquired a pre-eminence over all Europe, equal to that of the Italian school of Music, a pre-eminence which both countries have ever since preserved.

France gave us the beautiful and graceful Minuet—which maintained its

position for nearly two centuries—the Gavotte, and the stately Cotillon, the latter of which has since gradually formed itself into the Quadrilles of the present day.

The pleasures of Dancing are universally known, at least to those who practice it; such as do not cannot be deemed competent judges. The Greeks carefully studied and practised it on account of its tendency to the improvement of gesticulation, preserving the agility and developing the gracefulness of the figure. The Abbé Meunier remarked that "A young man who cannot dance should go to battle and lose a leg, with all possible speed, as he will then have a palpable excuse for his awkwardness."

Tissot absolutely orders it to be practised in all schools, for the minds of young persons burthened with continued study require some amusement above the trivial kind on which it may fix with pleasure.

Captain Cook wisely thought that Dancing was of especial use to his sailors; and wishing to counteract disease on board his vessels, took particular care, in calm weather, to make his sailors and marines dance to the sound of a violin, and it was to this practice he attributed the health his crew enjoyed during voyages of several years' continuance.* The dance they usually indulged in was the Hornpipe, a dance peculiar to this country, one of the most exhilarating in Europe, and is at the present time danced daily by the brave tars under the command of our gallant admirals, Napier and Dundas, in the Baltic and Black Seas

^{*} Vide "Dictionnaire des Sciences Medicales."

Pribate or Ball Boom Dancing,

ITS PRACTICE AND TEACHING.

Private Dancing requires steps de terre à terre, the foot well pointed, and the arms hanging gracefully a little in advance of the body. The movements should be natural, without the appearance of effort: all jumping, sudden and abrupt motions, attitudinizing, or pulling your partner violently round, regardless both of her safety and that of all others dancing, are styles only observable among bad dancers, and should be scrupulously avoided.

Dancing and a pleasing deportment are not only necessary but almost indispensable to those who are fond of society, and when commenced early, properly taught, and sufficiently practised, seldom fail to produce that graceful propriety, and easy and polite demeanour, which are somewhat difficult to acquire in after life. Children should be instructed in this accomplishment early in life, so as to prevent those habits of awkwardness and inelegance which the young are so liable to contract.

The following extract from the "Educational Times" of July, 1853, p. 230, seems peculiarly applicable to the subject:—"In many cases the master has not a fair chance of succeeding; for instance, in some schools dancing is frequently delayed, through the neglect of the parents, until twelve and from that to sixteen years of age, when six months' or three-quarters' instruction is considered sufficient to give them a good carriage and prepare them for the usages of society, notwithstanding their every move-

ment indicates the neglect of early training, and the necessity of continued instruction assisted by regular practice; and the latter is quite as essential in dancing as any other branch of the arts."

It frequently occurs that too much attention is bestowed on the steps, and little or none on the carriage of the figure, which is of the highest importance, for dancing without it becomes a mere fantastic hopping; and it is quite absurd for any one to expect to gain ease and elegance in dancing without the aid of a master. It should not be looked on as an amusement only, but an accomplishment intended to answer some useful end. Just as good education gives a right bias and a truthful direction to the mind does judicious instruction in dancing impart a pleasing deportment and graceful habit to the body. The present rage for fast

dancing is decidedly bad taste, and certainly approaches anything but graceful movements. No person of refined habits and discernment can look upon the disorder and frequent breaches of etiquette, caused by the fast dancers in the Valse, Galop, and Polka of the present day, with any pleasure or satisfaction.

A FEW USEFUL HINTS.

To Gentlemen.

NEVER seek to be introduced to a lady for any circular dance, unless fully conscious that you can execute it creditably. I remember once hearing a gentleman solicit a lady to dance with him, to which she replied, "he would find her a very

indifferent partner, as she did not feel herself quite au fait in that particular dance:" to which he responded, "Oh, don't name it, for I know nothing at all about it myself." The lady answered, "Then under those circumstances I must decline dancing this dance."

Never criticise or ridicule others in a Ball Room, lest it should recoil unpleasantly upon yourself.

Never for the sake of being thought a good dancer introduce extravagant steps, commonly called "cutting capers" things only suitable for the theatre.

Avoid all attempts at display—or walking clumsily upon the heels, with stiff arms, and shaking, mandarin-like head—merely glide through a quadrille in a gentlemanly way, being perfectly easy in the carriage of your body, free from all constraint, affectation, and effrontery.

Never stand looking on whilst ladies are waiting to be asked to dance, for if you do, rely upon it you will look like one who has been refused, or can dance only with favourites.

Avoid dancing for too long a time—poking your chin over your partner's shoulder—and the Ojibbeway wildness so frequently seen; only consider for one moment, what possible pleasure can it be to a lady to be forced violently backwards, and swung round for a great length of time, till a scarlet face, frightful to look at, and a palpitating heart compel either one or the other to sink exhausted into a seat? This is the abuse of Dancing.

In holding your partner, do not hold her too close, nor yet too far off: the former is contrary to all laws of propriety, and the latter renders turning very difficult. A bad position once acquired is not easily corrected, and one bad attitude will spoil a good dancer.

If a lady desires to pause, lead her aside till she feels refreshed, and inclined to continue the dance.

In all circular dances, as the lady depends upon the gentleman so much, he should not attempt that in which he is not proficient; for although from courtesy the lady may continue the dance with him, he may rely upon it that she is all the time wishing the music would cease, that she may be released from an engagement which is far from pleasant to her.

To Xadies.

I now give a few remarks to those who add brilliancy and grace to every assembly which is favoured by their presence.

In the first place, to enjoy yourselves, you must ever do all in your power to secure the happiness and enjoyment of others.

Avoid all affectation or sullenness, which disfigures beauty, and not only destroys your own pleasure, but insures your being marked; and above all things eschew the temptation of coquetry, for a deliberate coquette is considered one of the most contemptible objects in creation. Let your demeanour be invariably kind. In dancing, let your steps be small, supporting yourself chiefly upon the toes, the hand resting lightly upon your partner's right shoulder, and leave yourself entirely to his guidance; do not follow your own impulse, although you may be correct, for the chances are that while you are trying to move one way he is endeavouring to turn the other.

Should you feel fatigued, do not stop in the middle of the dance suddenly, but inform your partner of your wish to rest, and he will conduct you safely out of the circle. And above all, never imagine that a few attempts in private under the guidance of friends will enable you to appear with success in society, for it is not the province of your partner in the midst of a ball to inform you that your step is wrong, or too large, or that you lean too heavily upon his arm, or to point out any imperfections whatever. although he is at the same time dancing under great difficulties. This refers to round dances only.

The Quadrille.

This is a dance universally popular, and is suited to persons of all ages; and when

divested of the old-fashioned steps, or the unmeaning walk which some usually assume, is a very graceful movement, and highly improving to the deportment of all young dancers.

The Quadrilles generally danced are the First Set, formally called Paine's, and by some the French; they have been formed out of the old and once fashionable Cotillon, and can be danced in sets of four, eight, twelve, sixteen, twenty-four, or thirty-two. It is necessary to observe the following directions in dancing them.

The first figure, called *Le Pantalon*, is danced twice, first by the top and bottom couples, and then by the side couples.

The second figure, called L'Eté, is danced four times, first by the leading lady and opposite gentleman, then by the leading gentleman and opposite lady,

then by the lady on the right of the top and the gentleman opposite, and lastly by the gentleman on the right of the top and the lady opposite.

The third figure, called *La Poule*, is danced in the same order, precisely, as *L' Eté*.

The fourth figure, called La Trenise, is also danced four times, first by the top couple, then by the bottom couple, then by the couple on the right of the top, and lastly by the fourth couple.

The fifth figure, called *La Pastorale*, is executed four times, in the same rotation as *La Trenise*.

When Pastorale is danced Trenise is omitted, and vice versa.

The sixth figure, called *La Finale*, is also danced four times, first by the top and bottom couples, then by the side

couples; again by the top and bottom, and repeated by the sides.

Previous to the commencement of each figure, the first part of the tune is always played, during which, before beginning the first figure, the ladies and gentlemen used to courtesy and bow; but this is not done now in gentcel society. Bow only at the conclusion of the quadrilles.

At the Court Balls, when Her Majesty is present, these Quadrilles are danced in lines; consequently the first figure is danced only once, and all the others twice.

PAINE'S FIRST SET.

LE PANTALON.

 Top and bottom couples make a right and left, the gentleman crossing and re-crossing each time on the outside of the opposite lady.

- Then the same four set, and turn partners with right hand to places.
- 3.—The top and bottom ladies make ladies' chain, presenting right hands, and the left to the opposite gentleman, passing quite round him; re-cross in the same way to places, turning their partners.
- 4.—The top and bottom couples, with hands joined, make half promenade to the opposite side, and return with—
- 5.—Half right and left to their original places.

The two couples at the side make the same figures.

L' ETE.

- First lady and opposite gentleman advance and retire twice.
- 2.—They then cross over, turning halfway, so as to be facing each other, and again advance and retire once.

Then re-cross to partners, and all four turn with right hands in places.

This is repeated by the other six.

LA POULE.

- The first lady and opposite gentleman cross over, presenting right hands, and return halfway, giving the left, and right hands to partners, forming a line of four.
- 2.—The four set with hands joined, then half promenade to opposite places.
- The first lady and opposite gentleman advance and retire twice.
- 4.—Then advance and retire once with partners, the gentleman holding the lady with his right hand, and half right and left back to places.

The same repeated by the other six.

LA TRENISE.

This is omitted when Pastorale is danced.

1.—The first couple advance and retire,

again advance, and leave the lady on the left of the gentleman opposite, the first gentleman retiring to his place.

- 2.—The two ladies cross over in a line, change sides, return on opposite sides, crossing over to their partners, during which the first gentleman must cross over, passing between the two ladies, and return the same way to his place.
- The four set, and turn partners with right hand to their places.

The same repeated by the other six.

LA PASTORALE.

- 1.—The first couple advance and retire; again advance, the gentleman conducts the lady to the left of the opposite gentleman, and retires to his place alone.
- The second gentleman with the two ladies join hands, advance and retire twice, the second time leaving the ladies

with the first gentleman, retiring alone.

3.—The first gentleman then advances and retires with the two ladies in the same way; again advances, turning the ladies round, and all four join hands in a circle.

4.—All move half round to the left, retire, and half right and left to places.

The same repeated by the other six.

LA FINALE.

The grand galop; or all join hands in a circle, and advance and retire twice; then first and opposite couples galop forward and back, and cross over, again galop forward and back, and re-cross in the same way; ladies' chain.

The same repeated for the other six, and finish with grand galop.

N.B.—At the Court Balls, and in aristocratic circles, after the grand round L'Ete is generally danced instead of the galop.

THE LANCERS' QUADRILLES.

FOR SETS OF EIGHT ONLY.

Each Figure is danced four times.

LA ROSE.

- The first lady and opposite gentleman advance and retire; again advance, and turn quite round with the right hand, and retire to their places.
- 2.—First couple with hands joined cross over between the opposite couple, who pass across outside; then first couple separate and return outside, while opposite couple cross inside with hands joined to places.
- All eight set at the corners, and turn with right hand to places.

The second, third, and fourth couples repeat it.

La Lodoiska.

- 1.—The first couple advance and retire; again advance, the first lady remains in the centre, while her partner retires to his place.
- 2.—The same couple set, and turn quite round with the right hand to their places.
- 3.—The side couples separate to the top and bottom, forming two lines of four; advance and retire, and all turn partners with right hands to places.

The second, third, and fourth couples repeat it.

LA DORSET.

- First lady advance alone and stop, the gentleman opposite then does the same; both retire, and make a slight inclination in places.
 - 2.—Then double ladies' chain, or all

ladies right hands across, and turn visa-vis with left.

The other six repeat it.

L' ETOILE.

- 1.—First couple advance to couple on the right, retire, and advance to couple on the left, bow and courtesy.
- 2.—All four cross and set, ladies to the left, gentlemen to the right; re-cross and retire to places.
- Top and bottom couples right and left.

The other six repeat it.

N.B.—This figure is frequently danced double.

LES LANCIERS.

The whole set form the grand chain, giving right and left hands all round, ladies going to the left and gentlemen to



the right, till all regain their places; the top couple advance and turn half round, facing the top of the room; the couple then on the right advance behind the ton couple, the couple on the left advance behind them, and the last couple the same, forming two lines; all cross with partners (ladies to the left, gentlemen to the right) and back again: the ladies cast off outside to the right, the gentlemen the same to the left; the couples meet in the centre and advance joining hands and separate; the four ladies form a line. holding each other's hand, the gentlemen the same opposite; all advance and retire, turn partners to places; finish with grand chain.

Repeated by the other couples, terminating with grand chain each time, and after the last, grand promenade to finish with.

THE COULON, OR DOUBLE QUADRILLE.

FOR EIGHT ONLY.

Half the music only is required to each Quadrille.

These Quadrilles are much liked, and are very easy, being only the First Set danced double.

LE PANTALON.

Top and bottom couples make right and left, while the side couples make a grand chain of four round them; all set and turn partners; double ladies' chain; all half promenade, then top and bottom couples half right and left, while side couples half grand chain round to places.

N.B.—The side couples do not make right and left throughout the set.

L' Ete.

The first lady and lady at the right of the top, and the two gentlemen opposite to them, advance and retire twice, then cross in half circle to opposite places; again advance and retire once, and recross in half circle to places and turn partners.

The other four do the same.

LA POULE.

The same four that commenced the previous figure cross over, giving right hands, return giving left, and right hands to partners; all set with hands still joined; half promenade to opposite places; the same four advance and retire twice, then all eight advance and retire once; top and bottom couples half right and left, while side couples half grand chain to places.

Repeated by the other four.

LA PASTORALE.

Top and bottom couples advance and

retire to the side couples on their right, again advance, the ladies cross over, and give left hand to the opposite gentlemen, while their partners retire; the gentlemen with the two ladies advance and retire, again advance, and pass ladies over to the top and bottom gentlemen, who repeat the advance and retire twice, the ladies turning round the second time; hands four half round with side couples, and half right and left to places.

Side couples repeat the same quadrille to the couples on their right.

LA FINALE.

All eight galopade round the room; top and bottom couples galop forward, and while going back, side couples do the same; top and bottom couples cross over, then side couples cross over; the advance and retire by both parties repeated, and

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return to places in the same way; double ladies' chain, all galop round, and then the side couples begin the figure, finishing with galop round.

The Caledonians.

FOR EIGHT ONLY.

FIRST FIGURE.—The first and the opposite couple hands across and back again. Set and turn partners, ladies' chain. Half promenade, half right and left.

Repeated by side couples.

SECOND FIGURE.

First gentleman advance and retire twice. Four ladies set to gentlemen at the corners on their right, and turn with right hand, each taking next lady's place; promenade quite round.

Repeated by the other six.

THIRD FIGURE.

The first lady and opposite gentleman advance and retire twice; top couple lead between the opposite couple; return leading outside; all set at corners and turn with right hand to places; all join hands and set in a circle, and turn partners to places.

Repeated by the other six.

FOURTH FIGURE.

The first lady and the opposite gentleman advance and stop, then their partners advance; turn partners to places. The four ladies move to the right, each taking the place of the next lady, and stop; the four gentlemen move to the left, each taking the next gentleman's place, and stop; the ladies repeat the same to the right, then the gentlemen to the left.

Then all promenade round to places, and turn partners.

Repeated by the other six.

FIFTH FIGURE.

The first gentleman leads his partner round inside the figure, turning with the valse; the four ladies then advance and retire; then the gentlemen perform the same; all set and turn partners; then grand chain figure half round and set. All promenade to places, and turn partners. All then change sides, ladies to the left, gentlemen to the right, and set at the corners; back again to places.

The figure repeated by the other three couples. Finish with grand promenade.

The Polka

Is one of the most popular Dances ever introduced; and although now ten years

old, a slight account of it, with a few hints, I do not think unnecessary.

It is exceedingly spirited, and also, if properly danced, very pretty. It is supposed to be an importation from Bohemia, and when first introduced, was composed of two steps and an endless variety of figures; but it speedily became modified, and the second, familiarly known as the "Jim Crow" step, was soon banished from "La Polka." It. then settled itself down into an easy, lively dance; and now every body dances it, or, I should say, every body attempts it, whether they can or not, and frequently to the destruction of the ladies' dresses, who, unfortunately, as frequently receive serious kicks from the sharp heel of some clumsy foot which has been ungracefully raised too high, and as often meet with a violent

shock from a collision with the partner of some fast dancer, who conceives he has achieved the very perfection of dancing, by furiously driving his unfortunate partner backwards up and down the room, till you almost wonder she has a foot left to stand upon. Should you ask the gentleman why he does not dance backwards, he will invariably reply: "Oh, it's so fatiguing;" and as this is the case, it is incontestibly wrong that the lady should be given the most laborious part. Dancing should be a pleasure, not a labour; and if it is done at all the gentleman should retreat as much or more than the lady, and that not too rapidly, as this description of dancing only brings that of the Ball Room to the level of a Casino. The extraordinary, exaggerated attitudes and contortions, also, that many gentlemen go through

are objectionable in the extreme, and are never seen in aristocratic circles. have their partner's hand completely doubled up; some dance with it raised up to their cheek, or the arm is raised high above the head; and in some instances the lady's hand is actually turned nearly over his shoulder, with his head forced forward in the opposite direction. looking the very acme of all that is ungraceful. These eccentricities should never have been allowed, and ought to be discountenanced, as only suited to low society.

The Polka is a dance in 2-4 time. The step may be made in a circle, advancing, retreating, and turning the reverse way. It is simple, and consists of three steps and one rest to each half-turn, not one two, three, and a hop—an error into which so many fell, and afterwards found

the greatest difficulty in correcting it. The best dancers dance it quietly, and yet without losing the character of the step. The gentleman commences with a slight spring from the right foot, at the same moment sliding the left out sideways, which counts one; he then brings the right foot up to the left, raising the left slightly, with the toe pointed downwards, which counts two; he then falls on the left foot, at the same time bringing the right foot up, very slightly raised, behind it; this counts three; and the bend made in falling upon the left fills up the fourth beat of the bar: he then commences again by springing from the left and sliding the right, repeating the same movements with the opposite foot, only smaller. The lady makes the same step, commencing with the right foot, and then repeating it with the left. Both parties to dance easily should observe that the first three steps for the gentleman are large, and the first three for the lady small; the second three for the gentleman small, while the second three for the lady are large, which enables each party to get round without much difficulty. It requires considerable practice to dance it well; he is the best dancer who can make the greatest variety of changes, and avoids all interference with the other parties dancing.

The Valse a Trois Temps,

COMMONLY styled the Old Valse, is a very graceful dance when there is room to execute it with pleasure, and is again becoming popular, from its being a favourite of the Empress Eugénie of France. It is composed of three steps, or six steps to complete the circle. As in all dances of two, the gentleman commences with the left, and the lady with the right foot; I will describe that for the gentleman, the lady's being the counterpart. He begins by sliding his left foot before the lady (one); then slide back, the right foot crossed behind the left, the heels raised from the ground (two); turn slightly, finishing on the left foot, with right foot in front (three); then advance right foot (small step. four). slide left to the second position (five), and bring the right up again in front of left (six). The lady makes the last three first, and first three last. Danced well on the toes.

Valse a Deux Temps,

OR Valse à deux Pas it should have been termed, which would have been better understood.

In this Valse, as in the Polka, many persons who have been well instructed, and would be accounted good partners. frequently spoil their dancing by the fantastic positions they assume, either in poking their heads over their partner's shoulder, dancing with the back bent nearly double, or the vulgar thrusting out of the lady's arm to the utmost extent, at the great risk of striking others dancing in the face (which I have often seen), or the hand placed upon the side, with a pointed elbow sticking out, to the serious inconvenience of the rest of the company. They appear to fancy, to be a good Deux Temps dancer, it is neces-

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sary to assume some affected mannerism. with a sort of flying frenzy-to signalise themselves by some absurd, and I need not say ungraceful attitude. All this has done much to injure a really pretty waltz, and the consequence is that good waltzers are very rare. A bad waltzer is a great nuisance, both to his partner and all dancing: a lady cannot (if a good dancer) too carefully avoid them. But I must also state that a bad lady partner (and I must acknowledge there are many) is a very great inconvenience to the gentleman: it is impossible, however great may be his skill, to guide properly, with any pleasure, a partner who leans heavily upon his arm, or throws herself back, which causes him no longer to waltz, but to support or drag his partner round with ungraceful jerks, and some degree of danger, through the mazes of the dance.

The step is thus composed: the gentleman begins by sliding the left foot forwards to the left; he then makes a small chassez, by bringing the right foot up at the back, forcing the left forwards, counting in all two times, one for the slide and one for the last double movement: he then slides back with the right, and in turning makes the small chassez with the left, finishing with right foot in front, counting two bars to each entire turn. The movement that should be strictly adhered to in this dance is sliding, not jumping; the knees being kept slightly bent, and the step small.

The Schottische.

This is one of the numerous dances that sprung out of the Polka, and is danced in couples in the same position. The

gentleman slides the left foot forward. bringing the right up at the back; he again slides the left foot forward and brings the right up slightly in the front, counting four; the same is repeated back again, beginning with the right foot; then, turning, he makes four jettles, that is, a step and hop on the left foot, the same on the right; he then repeats the step and hop on the left, and once more on the right, which ought to take him round two turns. The lady makes the same, starting with the right foot; but now, in fashionable circles, the Valse à Deux Temps is very generally danced instead of the step and bop. The Schottische is danced either forward, sideways, turning, or without turning; also the reverse way, as in the Polka.

ir.

The Redoba,

COMMONLY CALLED THE REDOWN VALSE. THE Redova is without exception the most elegant valse that has been introduced for some years, and no doubt would be very generally danced but for the prevailing. I must say bad taste for fast dancing. When that has had its day, no doubt graceful dances like the Redova will become equally fashionable. This Valse, when first introduced at the réunions in Paris, obtained at once a very great popularity, The step, to parties acquainted with dancing, is not difficult to acquire: it is formed out of one of the movements of the Mazourka Quadrille, and is somewhat similar to the Pas de Basque, finishing with the right foot always in front. The steps should be well marked on the first and last heat

of each bar. It is made turning, advancing, retreating, and the reverse valse. The music is of a pleasing character, and the same time as that of the Polka Mazourka.

The Galop

Is another lively and still popular dance, and exceedingly pleasant when danced quietly. It can be joined in by an unlimited number. The step is merely a chassez with one foot a certain number of times, and repeated with the other; the gentleman as usual beginning with the left foot, the lady with the right. The rule to be observed is, make seven Galop steps, and half turn on the eighth, and repeat the same with right foot, which brings you to your place; then make three steps and a half turn with

the left, and repeat with right; then one step and half turn, and repeat with right; but when you arrive at the latter turn the Valso à Deux Temps should be made, and the 8-4 and 2, or 2-4 and 8 repeated. at the discretion of the gentleman, and like all the round dances is made the reverse way by good dancers, but should never be attempted but by those perfectly au fait in it. This dance, like the Valse à Deux Temps, is completely marred by the violent way in which it is executed by many; and what enjoyment can be felt in dashing up the room and back again, to the danger of your partner and all others dancing, at a speed nearly equal to that of a racehorse, I have never yet been able to find out; though from the numerous falls I have witnessed, I fear many have experienced the effects of it to their sorrow.

Polka Mazourka.

Which, according to the steps, ought to have been called the Mazourka Polka.

This dance, which is a general favourite both in Paris and London, is a valse of two persons of a very light and pretty character, and a great relief to the rapid dances that have been for some time in vogue. The steps are two in number (the gentleman beginning with the left and the lady with the right foot), the first being the Mazourka step, and the second the common Polka, the two steps taking you half round. The Mazourka step is made sideways, the Polka turning, which is repeated with the other foot, and made forward, sideways, or turning, counting four bars to each entire turn, or the completion of the step to left and right. The figures varied similar to the Polka and Valse.

Mu Tempete.

FORM a line of four, the two ladies standing on the right-hand side of the gentlemen; four more, with ladies on the right, opposite to the first four; form as many lines of four behind them as may intend to dance.

FIGURE.—The first two lines advance and retire twice, holding hands; galop across to the right and left with your partner, and in returning you go behind the second couple; this is repeated, counting eight each time. The centre four hands round while the outside couples hands two round, and back. The four inside give right hands across, while the two couples outside make hands two across; turn once round to the left, and back again to the right, finishing in places. Advance and retire, holding hands;

again advance, and the four at the top line lead through the second line, and repeat the same figure with the third, and so on till they reach the bottom of the dance, the gentleman always keeping his partner on his right-hand side.

The Edgbaston Quadrilles,

COMPOSED AND RESPECTFULLY DEDICATED TO THEIR PUPILS BY MR. AND MRS. J. H. RIDG-WAY. FOR SETS OF EIGHT ONLY. EACH FIGURE DANCED TWICE. FIRST BY TOP AND BOTTOM, AND THEN BY SIDE COUPLES.

First Figure—The Wellington.

BARS. Top and bottom couples with joined hands advance and retire. and half right and left..... Then turn to couples on their right, and make the same figure. which brings them to the places of the side couples 8

BARS All eight promenade quite round 8 The top and bottom couples make half right and left with couples on their right, and all turn 8 partners in places..... Side couples repeat the same. THE STR HARRY. Top and bottom lady advance to the centre and retire, again advance and turn quite round with right hands, then give left to partners, forming a line crossways... All four set in the line, and half promenade to opposite places.... R Top couple pass across to places inside, while bottom pass outside; all turn at corners with right hands 8 to places. The same repeated by side cou-

ples.

8

THE HARBORNE.

Top and bottom couples make ladies' chain with couples on their right

The four ladies advance to the centre and retire, giving left hands to partners, and turn quite round till ladies again meet in the centre, presenting to each other right hands, forming a star.....

All galop half round and turn partners 8

The side couples separate to top and bottom, forming two lines of four, with joined hands; advance and retire; top couples half right and left; side couples turn partners

Repeated by side couples.

THE WESTBOURNE.

The four gentlemen advance

across and turn partners, while	
side couples turn partners and	
galop across	8
This repeated	8
All join hands in circle, ad-	
vance, retire, and turn partners	8
Repeated for side couples.	
All make Valse à Deux Temps	
in circle round to places, to finish.	

N.B.—The music for this figure is of the same length as the last figure of the Lancers'.

The Mazontka Valse,

COMMONLY called the Cellarius, is an elegant movement, but has been spoiled by the introduction of a "slide, hop, hop," a step well known to the peasantry of the Emerald Isle in their National Irish Jig! This Valse, if danced at all, should be done correctly: the step is as

follows. Spring from the right foot, at the same time sliding the left forward; bend on left, and hop; repeat it with right, made turning; lady making same step with right foot, and repeat with left. When it was first introduced there was a second step in this dance, but it has long since been left out.

X' Imperiale.

A NEW AND POPULAR PARISIENNE DANCE.

THE Music in two-four time, not too quick, and well marked; position the same as the other round dances.

The gentleman begins with a tem. levé on right foot, then small chasses with left, coupée with right, and jetté on left; first made with left foot then with right, filling up two bars of music, then the

tour sur place as in the Mazourka, filling up two bars more; the lady making the same, beginning with right foot; the figure varied at pleasure.

La Yongroise.

A PREITY VALSE, BUT VERY LITTLE DANCED AT PRESENT.

The gentleman commences with the left foot; he begins by making a pas epron, then sliding it forward, bringing the right up to the left heel (one bar); repeat it without turning (second bar); then pas de Basque, turning (third bar); then make a brisé with right foot, and jetté with left (4th bar); then galop (making eight bars); then four turns reverse sur place; then turn four times the other way (eight bars); repeat it from commence-

ment, advancing and retreating as in the Polka and Redova, lady making same step with right foot.

La Varsovianna.

The latest novelty in Paris, a very pretty simple circular Valse, and a great favourite in Paris at the present time. The step is very easy and graceful, composed of two movements, which any person who has learnt dancing may acquire in one or two lessons, but the aid of a teacher is necessary.

The most admired music for this dance is by Henri Marx.

The Highland Reel.

THE Highland Reel is without doubt one of the most lively of our dances, and is always danced by the express desire of

Her Majesty at the ball at Buckingham Palace, when there is a sufficient number of the Scottish Nobility present, whom I have frequently had the pleasure of witnessing enter into the spirit of the dance with the same delight and zeal as the humblest peasant in Scotland. The principal steps bear the singular names of Fosgladh, Laby-trost, Single-kemkossy, Double-kemkossy, Lisigthrasd, Guartag, Lamatrost, Kemshoole, Minor Kemkossy; all of which form most animated steps, but are too difficult to describe in print, and require the aid of a master. The figures are numerous: the following are two of the principal Reels.

THE ROYAL VICTORIA.

The parties form themselves into threes or fours all down the room, similar to La Tempéte; if in threes, one lady and two

gentlemen, or vice versa; if in fours, two ladies and two gentlemen.

All advance and retire twice, then perform the reel, set, hands round, set, reel, all advance and retire, again advance and pass through to the next three or four, and continue till you reach the bottom of the dance, as in La Tempête.

THE DUCHESS OF SUTHERLAND'S FAVOURITE.

All stand up to any number in lines of four, the two ladies outside. Set reel, the two gentlemen face each other and set and turn to ladies, and all go round each other, and ladies take the centre, gentlemen outside; set to partners and reel as before, finishing to reverse partners; set, pass round each other as before, the two gentlemen finish-

ing in centre; set, and turn quite round with right arms locked; again set, and turn with left arms locked; reel, and ladies take centre, set, and turn each other; then double swing with right and left arms to finish.

There are also very pretty Reels of nine, but they are too complicated to describe.

Spanish Dance.

THE couples are placed in two lines, as for a Country dance. The lady and gentleman at the top change places before the dance begins; they then set to the second couple, and cross into their places, set to partners, cross again, set to the second couple, and cross then to partners, resuming their original places; all four join hands, advance, retire. The

two gentlemen turn the ladies in the centre, changing places with each other. Repeat this four times, with each lady: the two couples then waltz round each other eight bars, and the first repeat the figure with the third couple, and the same to the end of the line. Second couple commence when first couple have arrived at the fourth. When there is a long line this figure is commenced in different places, and is ended when the first couple have arrived at their original places. The music for the Spanish dance is the same as that for the old Waltz.

Country Dances.

THE VICTORIA.

FIGURE.

First gentleman turns the second lady with right hand, second gentleman then

turns the first lady; four hands across and back again, first couple down and up the middle, poussette.

THE ALBERT.

FIGURE.

Two couples advance and retire and cross over, repeat; four hands round and back again, down and up the middle, poussette.

THE PRINCESS ROYAL

FIGURE.

THE first and second couples hands across and back again; the first couple lead down the centre of the dance and up again to the place of the second couple; the first and second couples poussette round each other to the next place.

The other couples do the same; and when the first couple return to the top of the set, and the last couple to the bottom, the dance frequently finishes by the first couple leading down the centre of the set, followed in succession by all the other couples, and as they arrive at the bottom, the ladies lead off to the left, gentlemen to the right, and meet at places.

SIR ROGER DE COVERLEY,

THE OLDEST COUNTRY DANCE EXTANT,

Is danced like all country dances; the gentlemen form one line, and the ladies another, opposite their partners. The first lady at the top and the gentleman at bottom of the line commence each figure; the other lady and gentleman at the opposite corner have to repeat the figure immediately. 1st.—First lady

and last gentleman meet in the centre, give right hands, turn once round, and retire to their places; the same for the other two, first gentleman and last lady. 2nd.-First couple cross again and give left hands, and turn once back to places; the other two do the 3rd.-First couple give both hands, the other two do the same. 4th. - First couple back to back, and retire to places, the other two do the same. 5th .-The first couple advance, bow to each other, and retire; the same repeated by the other couple. 6th.—The top gentleman turns off to the left, and the top lady to the right; all the other ladges and gentlemen follow them outside the line; meet at the bottom of the room, the gentleman giving his right hand, the lady her left, which they raise so as to allow all the following couples to pass under. The first lady and geutleman remain the last at the end of the two lines, and the figures are repeated by all till the first couple have arrived at their original places.



FRENCH TERMS

PECULIAR TO THE

QUADRILLE.

Assortment du Quadrille. — A set of Quadrilles.

Balancez .- Set.

Balances aux coins.—Set at the corners.

Balances quatre on ligne.—Set four in a

Balancez et tour des mains.—Set and turn partners.

Chaine Anglaise.—Right and left. Chaine des Dames.—Ladies' chain. Cavalier seul.—The gentleman advances

alone.

Chassez croisez.—Change sides with partners, the ladies passing in front of the gentlemen, and back to places.

Chassez et déchassez.—Move to right and left.

Chaine des dames double.—Performed by all the ladies at the same time.

Chaine Anglaise double.—All perform the figure at the same time.

Demie Chaine Anglaise.—Half right and left.

Demie Queue du Chat.—Half promenade.

En avant deux et en arrière.—The lady and opposite gentleman advance and retire.

En avant quatre.—The first and opposite couple advance and retire.

Faire l'inclination. - Bow and courtesy.

La grande Promenade.—All promenade quite round to places, leading to the right.

La grande Chaine.—All eight pass quite round, giving alternately right and left hands to partners, beginning with the right.

Le grand rond.—All eight join hands and advance twice.

Le tiroir.—Top couple lead between opposite couple, return leading outside.

Le grand quarré.——All eight form squares.

Moulinet.—Ladies' hands across and back.

Pas d'Allemande.—The gentleman turns the lady under his arm.

Re-traversez deux, en donnant la main gauche.—Re-cross, giving left hands.

Re-traversez.—Re-cross.

Tour de mains.—Turn, giving both hands.

Traversez.—Cross over. Vis-à-vis.—Opposite.

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