

L O W E ' S



ASSEMBLY GUIDE.

LOWE'S ROOMS,

Darling Street, South Yarra,

MELBOURNE.

PRICE ONE SHILLING.

Terms used and their Explanation.

As it is much easier to explain certain figures by the French term applied to them, the following list committed to memory will greatly assist the pupil:—

Balancez—To set to and turn by the hands, in general to partners.

Chassez Croissez—To cross partners, ladies passing in front.

Demi Ronde de quatre—Hands four half round, stopping in each others' places.

Grande ronde—Hands round all in the set.

Grande chaine—Right hand and left hand to each person alternately round the figure, beginning with partners.

Moulinet—Four right hands across, in centre of figure going round, back giving left hands.

Tiroirs—Leading couples X over, passing between the opposite couple and return outside, allowing the opposite couple to pass between them.

Promenade—To move, with your partner, to any given place, by walking or galop.

Vis-a-vis—The opposite person or couple. **R. L.**—Right and left.

G.—Gentleman. **Ldy.**—Lady.

Ad., re.—Advance and retire.

Rt.—Right hand. **Lft.**—Left hand.

Brs.—Bars of music.

X—This cross indicates to cross over.

Contractns.

In quadrilles the couple at the top of the room is the 1st couple, and counting round to the right the 2nd, 3rd, and 4th couples; 1st and 3rd, and 2nd and 4th dancing together in general.

LANCERS QUADRILLE.

FIRST FIGURE—*First Lady* and opposite G ad., re., ad., turn with both hands to places, 8 brs.; X **tiroirs**, 8 brs.; **balan-
cez** to corners, 8 brs. Others repeat.

SECOND FIGURE—*First Couple* ad., re., ad., first G turns his Lady in before him in the centre, 8 brs.; **balancez** (in turning) to places, 8 brs. (Whilst the couple dancing are turning to places, the couples (standing) separate from each other, and form two lines of four with the couples dancing and their vis-a-vis.) The two lines ad., re., ad., turn partners to places, 8 brs. Others repeat.

THIRD FIGURE—*First Lady* and opposite G ad., re., ad., and bow during the pause in the music, return to places, 8 brs.; four ladies **moulinet**. G go round to rt., back to lft., to places, 8 brs. Others repeat the figure.

ANOTHER MANNER—Four Ladies ad., re., ad., turn and bow to partners; **moulinet**. Second time G same. Each repeat.

FOURTH FIGURE—*First Couple* lead in front of second couple and bow, then lead round in front of fourth couple and bow, 8 brs.; **chassez croissez** first and fourth couples, first couple (in returning) to places, 8 brs.; first and third couples X R L. Others repeat the figure.

FIFTH FIGURE—**Grande chaine**, 16 brs., first couple turn half round, all the others fall in behind them, forming two lines, 8 brs.; **chassez croissez**, 8 brs., all turn off, the ladies following first Ldy. (to the rt.), G to the lft., they meet partners and lead back to places; the four ladies form a line on their side, and the four G the same opposite, both lines ad., re., ad., turn partners to places, **Grande chaine**, 16 brs. Others repeat the figure.



THE CALEDONIANS QUADRILLE.

FIRST FIGURE—First and third couples **moulinet**, 8 brs.; **balancez**, 8 brs.; X, ladies' chain, 8 brs.; X, half promenade, 4 brs.; X half R L, 4 brs. Others repeat the figure.

SECOND FIGURE—First G opposite Ldy. ad., re. twice, 8 brs.; **balancez** to corners, in turning, G taking the Ldy. to his own place, 8 brs.; promenade round, 8 brs. Others repeat the figure, ladies changing partners each time.

THIRD FIGURE—First Ldy. and opposite G ad., re., ad., turn by the hands, finishing in places, 8 brs.; X, **tiroirs**, 8 brs.; **balancez** to corners, 8 brs.; **grande ronde**, ad., re., turn partners, finishing in places, 8 brs. Others repeat the figure.

FOURTH FIGURE—First G and third Ldy. ad. to centre, pause, partners the same, turn partners to places, 8 brs.; ladies move round inside the figure to lft., G outside to rt., stopping in vis-a-vis place, 8 brs.; promenade to places, 8 brs. Others repeat the figure.

FIFTH FIGURE—First couple promenade round inside the figure, 8 brs.; four ladies to centre, round to places, 4 brs.; four G same, 4 brs.; **balancez** to partners, 8 brs.; **Grande chaine**, half round, 8 brs.; promenade to places, 8 brs.; G **balancez** to Ldy. on rt., 8 brs.; return and **balancez** to partners, 8 brs. Others repeat the figure, finishing with promenade round.



LE PRINCE IMPERIAL QUADRILLE.

FIRST FIGURE—First and second couples go to the couples on their rt., bow, 4 brs.; leading G present lft. to Ldy., retire with both ladies to vis-a-vis place, 4 brs.; X, double ladies' chain, 8 brs.; **balancez**, 8 brs.; repeat the figure, finishing in places. Side couples same.

SECOND FIGURE—**THE NEW TRENISE**—First G and third Ldy. ad., turn with both hands, finishing in the centre opposite to first Ldy., 4 brs.; first Ldy. X, passing between them, turning third G with lft., the first G turning third Ldy. during that time with lft., 4 brs.; the two couples ad., re., 4 brs.; X, half ladies' chain, 4 brs.; all giving lft. to partners, cross them, turning next person with rt. back, turn partners with lft., 8 brs. Others repeat the figure.

THIRD FIGURE—**THE BASKET**—The first G turns his partner opposite to him in the centre of the figure, bows, and retires, 4 brs.; third G, second G, and fourth G repeat, 12 brs.; ladies, with their backs inwards, join hands and move round to rt., 4 brs.; the G advances, and, joining hands with ladies, increase the ring, set, 4 brs., return to places, 4 brs. Others repeat the figure.

FOURTH FIGURE—THE DOUBLE PASTORALE—First and third couples ad., re., 4 brs.; each couple to rt., first G remains with second Ldy., third Ldy. with fourth G, first Ldy. and third G returning to places, 4 brs.; six, who are in two lines, ad., re. twice, first Ldy. and third G ad., re., ad., and finish in before own partners, 4 brs.; **demi ronde de quatre** X half R L to places, 8 brs. Others repeat the figure, partners being left with couple on the right.

FIFTH FIGURE—THE STORM—The Ladies go and successively turn each G with rt., 16 brs.; first G and third Ldy. ad., re., ad., turn, each one finishing in front of their own partners, 4 brs.; all **balancez**, 8 brs.; the ladies again go round to rt., turning the G. Others repeat the figure.

CODA—G turn ladies in before them in the centre, bow, and disperse.



THE QUADRILLE.

Le Pantalon.

FIRST FIGURE—X, R, L, 8 brs.; **balancez** 8 brs.; X, ladies' chain, 8 brs.; X, promenade half round half X R, L, to places, 8 brs. Sides repeat the figure.

L'Ete.


SECOND FIGURE—First G and third Ldy., ad., re. twice, 8 brs.; X, ad., re., 8 brs.; X and turn partners, 8 brs. Others repeat the figure.

La Poule.

THIRD FIGURE—First G and third Ldy., X over, giving rt. as they pass, 4 brs.; X giving lft. and rt. to partners, 4 brs.; set in line, 4 brs.; promenade to vis-a-vis place, 4 brs.; the two who commenced ad. re. twice, 8 brs.; ad., re. with partners, 4 brs.; X half R L to places, 4 brs.; others repeat the figure.

La Trenise.

FOURTH FIGURE—First G with partner ad., re., 4 brs.; ad., X, leaving her on lft. of 3rd G, 4 brs.; the two ladies X over, first G passing between them, 4 brs.; all X to places, 8 brs.; **balancez** 8 brs. Others repeat the figure.



La Paurelle.

ANOTHER FOURTH FIGURE—First G ad. re. with his Ldy., 4 brs.; X, giving his partner's lft. to third G, 4 brs.; who, taking rt. of his partner, ad. re. with both ladies, 4 brs.; ad., turn both ladies, who give their other hands to first G, 4 brs.; who then ad., re., ad., and turns them, 8 brs.; the ladies in each case re., while the G ad.; **demi ronde de quatre**, X half R L to places, 8 brs. Others repeat the figure.

La Finale.

FIFTH FIGURE—**Grande ronde** 8 brs., each couple perform L'Ete, second figure 16 bars.

Another Finale.

Grande ronde, 8 brs.; first and third couples ad., re., with galop, X, galop, 8 brs.; ad., re., X, galop, 16 brs.; X, ladies' chain, 8 brs.; galop all round, 8 brs. Sides repeat the figure.



THE TRIPLET.

A New Ballroom Dance for Eight Persons.

Le Galop.

All galop round the figure, finishing in places, 8 brs.; first and third couples ad., re., galop across, ad., re., recross, 16 brs. (The side couples do the same, beginning after the two first brs, ad., when the top couple re.) End couples *tiroirs*, 8 brs.; sides ditto, 8 brs. From places the couples slide eight steps, all meeting in centre, 4 brs.; each G taking the Lady on his lft., galop to respective corners, 4 brs.; return, regain partners, and galop to places, 4 brs.; double ladies' chain, 8 brs.; galop round the figure, as at first, to places, 8 brs.

La Valse.

First and third couples waltz round each other twice, 16 brs.; side couples the same, 16 brs.; first and third couples, 16 brs.; then sides repeat, 16 brs.—in all, 64 brs.

La Polka.

All one step towards centre, one to places, one to centre, one turning half round, leaving G with rt., shoulders in centre, 8 brs.; all repeated towards places, 8 brs.; all polka step from side to side, two steps round to places of couple on rt.; continued to places, 16 brs.; first and third couples two steps to centre, *ladies going backwards* two steps, reverse turn to places, polka across to vis-a-vis place, 8 brs.; side couples same, 8 brs.; end couples, 8 brs.; sides repeat, 8 brs.; all polka round the figure, 8 brs.; reverse the circle to places, 8 brs.

Testimonials.

MR. JOSEPH E. LOWE has been highly honoured in receiving the accompanying Letters, and as they were forwarded to show Her Most Gracious Majesty's approval of the mode of Teaching of MR. LOWE, Senr., MR. LOWE takes this opportunity to submit them to the purchasers of his *Assembly Guide* :—

WINDSOR CASTLE,

March 14th, 1857.

MR. JOSEPH LOWE, of Edinburgh, whose Son is now settled at Melbourne, was for many years Instructor of Dancing to the Royal Family, and in that capacity gave great satisfaction.

T. M. BIDDULPH.



TOORAK, MELBOURNE,

December 27th, 1867.

H.R.H. the DUKE OF EDINBURGH was Instructed in Dancing for many years by MR. JOSEPH LOWE, whose Son is now settled in Melbourne, and remembers it with the greatest satisfaction.

ELLIOTT C. YORKE,

Equerry in Waiting.

