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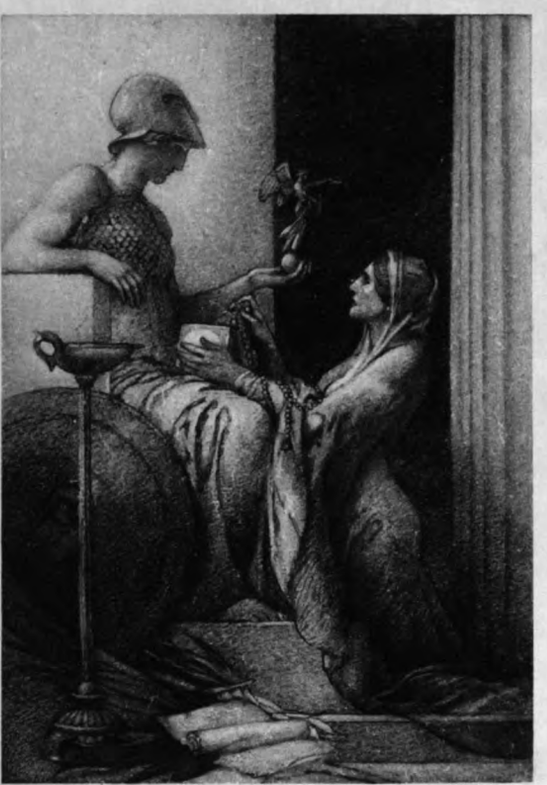

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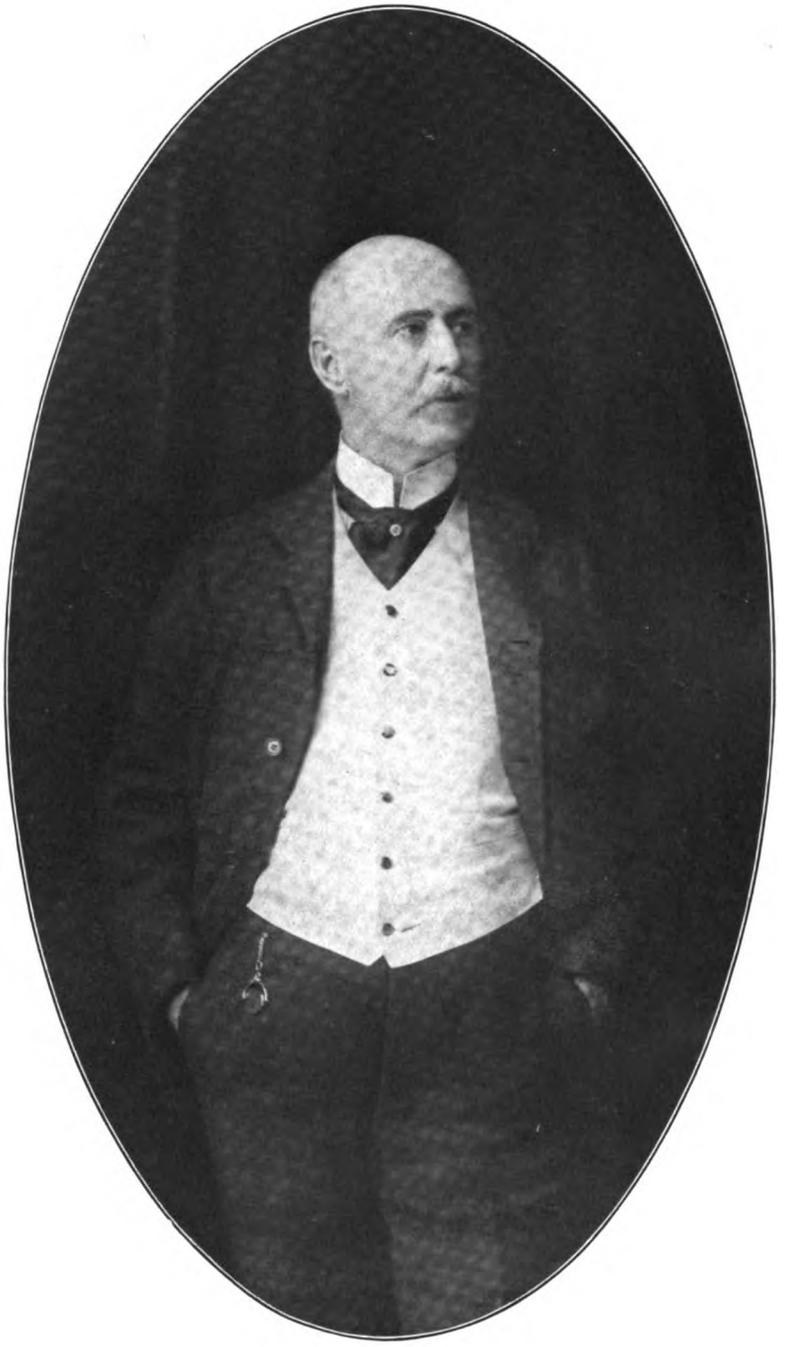

With the deepest interest in your welfare I am Yours Very Sincerely
W. B. Gilbert

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GILBERT DANCES

BY

MELVIN BALLOU GILBERT

EDITED BY

SUSAN HOFFMAN GILMAN

IN TWO VOLUMES

VOL. I

PAPER, $1.50 net
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EDITOR'S PREFACE

At the special request of Mrs. Gilbert this book has been published, in order to give permanent form to Mr. Gilbert's original work.

Its purpose is to provide well-graded groups of dances, which may be of practical use in schools. It comprises dances that have long been known to Mr. Gilbert's pupils, and also many that have never been produced.

Mr. Gilbert constantly used dances composed by his pupils. An effort has been made to give credit for these wherever the author is known.

In presenting this material to the public, the editor has endeavored to carry out Mrs. Gilbert's desire that this book should be a fitting tribute to Mr. Gilbert's memory.

SUSAN HOFFMAN GILMAN.

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MELVIN BALLOU GILBERT

Melvin Ballou Gilbert was born April 15, 1847. His parents, Gustavus Gilbert and Hannah Leavit Ballou, were living at the time on a farm near Turner, Maine. They were unassuming people, sturdy and forceful, but gifted beyond the ordinary. A number of their relatives attained distinction and renown. Among them was Hosea Ballou, the founder of the Universalist Church.

Opportunities for development were limited, but the artistic temperament was manifest in both parents; the father being a musician of more than local fame, and the mother noted for her accurate drawing, picture coloring, and embroidery. In transmission this temperament was emphasized in the son, and Melvin Ballou Gilbert was born an artist.

Having accepted the advantages of the Turner schools, at sixteen he entered the West-Brook Seminary, and, after remaining three years, returned as a teacher to his native village. At the age of twenty he went to Lewiston, Maine, where he worked in a shoe-factory. In his boyhood he had learned to play the violin, and he now organized and successfully conducted his own orchestra. This was the beginning of his public artistic career. Seeking greater opportunities, he went in a few years to Portland, Maine, and there established a school of Social Dancing. It was about this time that the need of athletics for women was beginning to manifest itself, and, taking advantage of this condition, Mr. Gilbert opened a Women's Gymnasium in Portland which he conducted for about a year. From this year's experience came the conclusion that general gymnastic work was not the ideal physical training for women, either from the standpoint of health or from the standpoint of interest and enthusiasm, and through this experiment evolved the system that is now known as Gilbert Dancing. The spirit of the dance, with its lightness and rapidity of muscular movement, appeals especially to women, and among them it has become an effective, attractive and popular method of physical training.

In 1893, Mr. Gilbert was called by Dr. Dudley Allen Sargent to the Harvard Summer School of Physical Education to conduct classes in Gilbert Dancing. At the same time he founded in Boston the Gilbert Normal School of Dancing, which was at that time the only school of its kind in the country. Mr. Gilbert opened his school with ten pupils; the second year found him with but one, yet he continued through the entire season in spite of this discouragement. At the end of this year the fate of the school was literally decided by the toss of a coin. "Heads—keep it," and he did, with what success is now well known. Gradually his ideas found general favor, and before long the popularity of his method was unquestioned. Dancing is now recognized as one of the essentials in any course of physical education, and teachers of Gilbert Dancing are to be found throughout our entire country. Mr. Gilbert continued to conduct his winter classes in Portland, coming for the summer to Boston and Cambridge.

In 1897, Mr. Gilbert moved to Boston, conducting classes in the winter, and working during the summer in his own school and for Dr. Sargent at the Harvard Summer School of Physical Education. This he continued to do until his death.

Mr. Gilbert was in every sense a creative artist, for he was the only American who has added anything new in the realm of dancing. Beginning with social dancing, he evolved a system which is a compromise between social and ballet dancing. This filled a long-felt need, since social dancing demanded too little skill, whereas ballet dancing required a lifetime of study and practice.

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As a teacher Mr. Gilbert was truly remarkable. From his own experience he knew that a desire to learn would find a way to learn; in consequence, he encouraged his students to attempt everything that seemed possible, and insisted always on perfection. His dignity and his forceful, magnetic methods in teaching will never be forgotten by any one who came in contact with him.

The walls of Mr. Gilbert's home were lined with paintings from his own brush, many of which had been accepted and hung on the line at some of the noted Boston exhibitions. Painting was his recreation; for many years, his summer vacations were spent in sketching through Massachusetts and Maine.

Mr. Gilbert's work never stopped while he lived. He was always seeking to improve and amplify his system, constantly creating new and exquisite dances to music of his own composition or to fragments from the classics. His success was all the more remarkable when one considers the handicaps of his early environment, a rural district where art in general was regarded with disfavor, and where dancing, in particular, was counted as positively immoral. In spite of this and of his lack of real training, Mr. Gilbert out of his necessity created a new form for an old art, through pure individual genius and the force of his own convictions. His disappointments and discouragements were unable to stop him, and he lived to enjoy a world-wide fame. He died from an attack of pneumonia on May 11, 1910, at Wilmington, Massachusetts.

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GILBERT DANCES

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KUTSCHKE-POLKA

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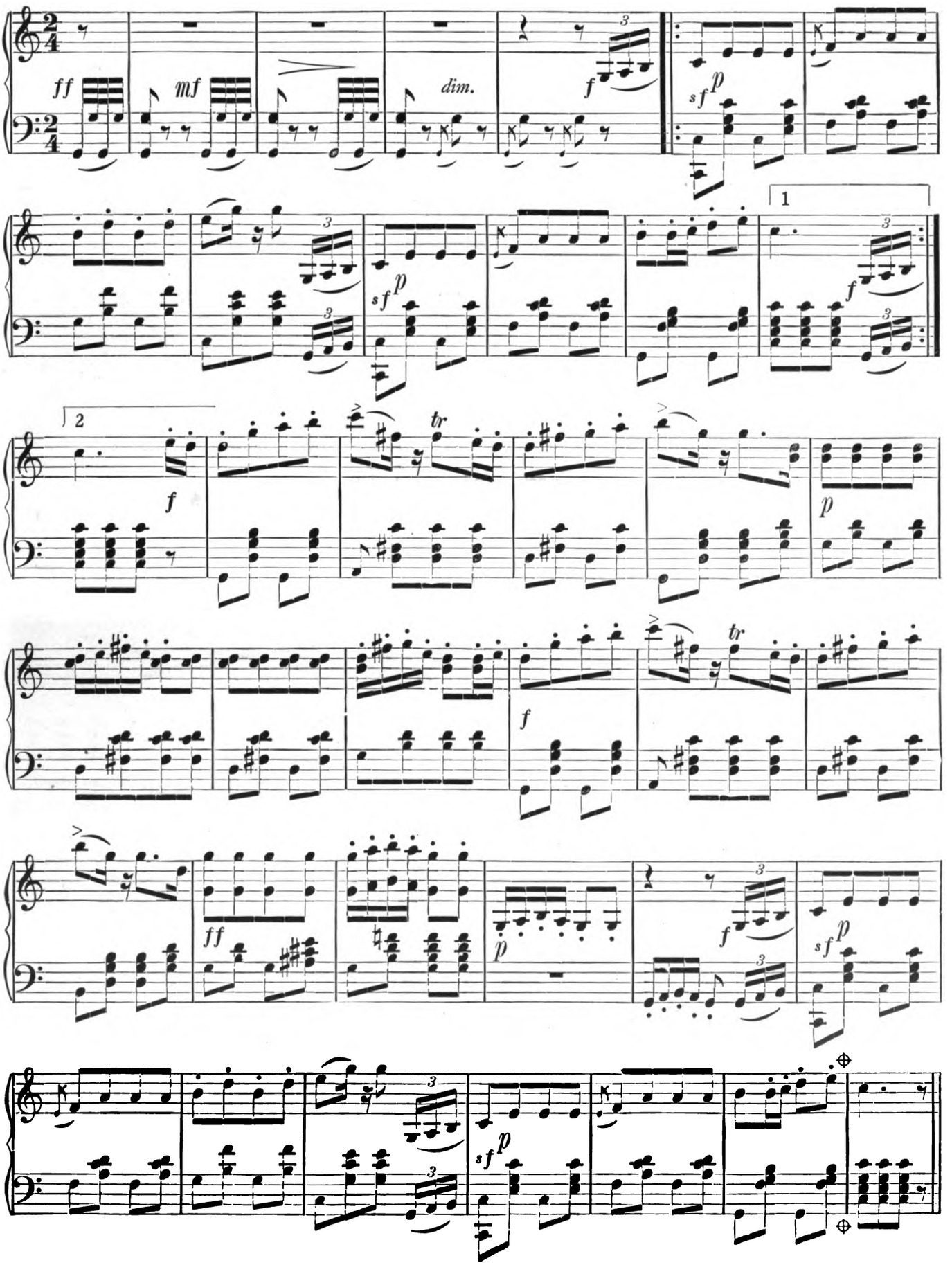
LUDWIG STASNY. Op. 155



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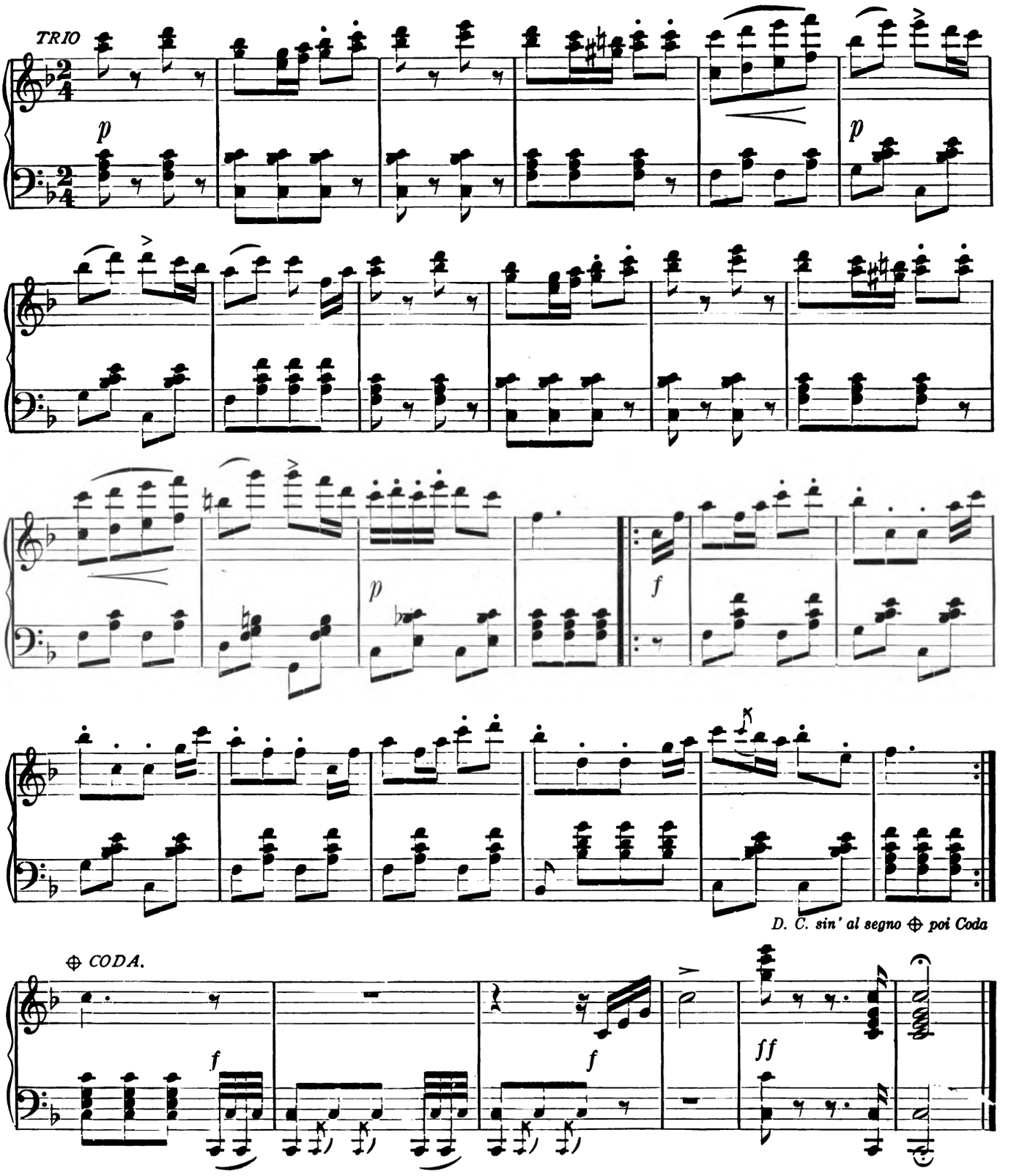

THE BERLIN

Position: Gentleman take lady's left hand in his right, both facing in the same direction.

Polka forward one measure (and–1–2–3). Hop, and at the same time bring disengaged foot in front (third raised) (1); hop, and at the same time bring disengaged foot behind (third raised), turning round (gentleman to right, lady to left) and changing hands (gentleman taking lady's right in his left) (2), one measure. Repeat the above movements (gentleman commencing with right, and lady with left foot) in an opposite direction from the start, and at end of fourth measure take waltz position and polka four measures.

Recommence as at first.

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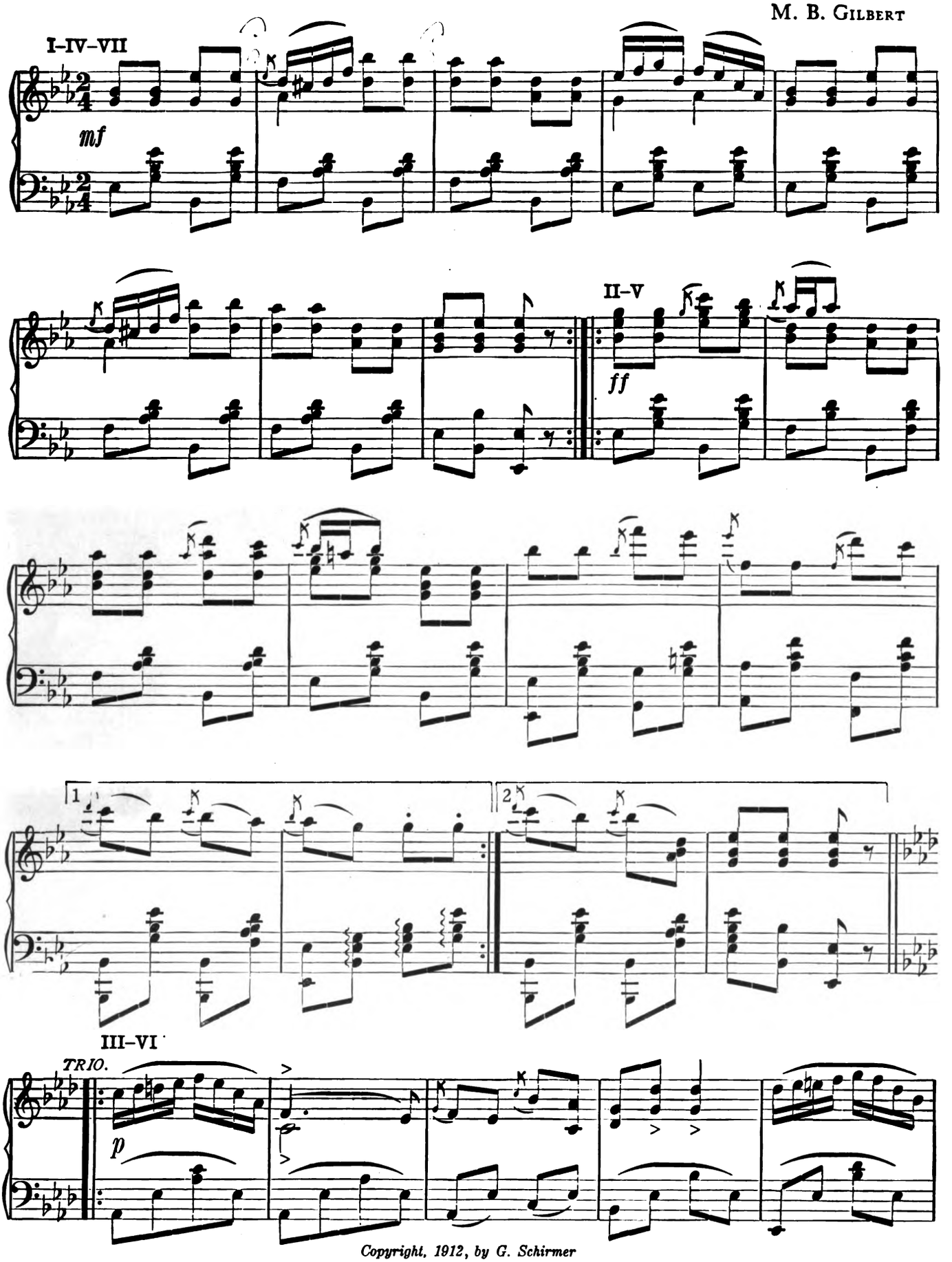
LA POLKA FRANÇAISE

M. B. GILBERT



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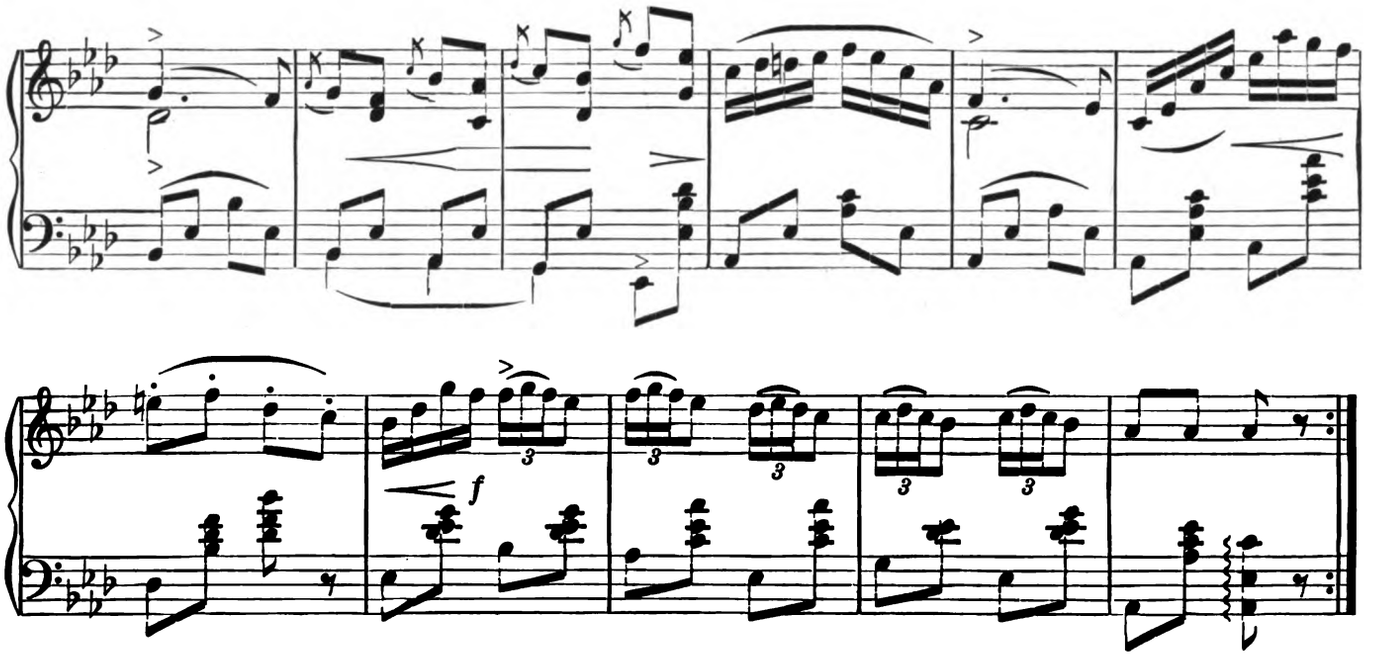

LA POLKA FRANÇAISE

I. Point right foot in fourth position, right hand over toe (1). Point right foot fourth behind, right hand up (attitude) (2), one measure. One polka step forward, one measure. Repeat twice, beginning left and right foot respectively, four measures. Pirouette left, one measure, polka to left, one measure. Repeat all, beginning left. Sixteen measures in all.

II. Step to right, left arm third position, amplified, right hand at waist (1). Touch left toe across behind, bend, left hand up to fifth position (2), one measure. Step to left, right arm third position amplified, left hand at waist. Touch right toe across behind, bend, right hand up to fifth position (2), one measure. Leap to right, touching left across behind, arms third position amplified (1). Bend forward, bringing hands together, then to third amplified and to fifth (2–3–4), two measures. Repeat, sixteen measures in all.

III. *Pas de sissonne*, beginning with right foot, one measure. Cross polka behind, one measure. Repeat, left and right, finishing pirouette left and polka step. Eight measures in all. Repeat all, beginning left. Sixteen measures in all. Arms at waist.

IV. Slide and three hops, turning to right, arms going to first and up and out with circular movements to intermediate position amplified, two measures. Repeat to left and right, four measures. Pirouette to left, polka to side, hands at waist, two measures. Repeat all, beginning left. Sixteen measures in all.

V. Step forward with right foot, arms third position amplified (1). Hop, swinging left foot to fourth raised, arms intermediate (2), one measure. Pirouette to right, arms changing to opposite intermediate, one measure. Four *glissades* to right, alternating behind, before, behind, and on fourth time sweep left to fourth position, hands at waist, two measures. Repeat, beginning left, four measures. Repeat, sixteen measures in all.

VI. Polka right and left, arms from side to side, two measures. Pirouette to right, arms in fifth position, one polka step to right, four measures in all. Repeat, beginning with left foot and again with right and left, sixteen measures in all.

VII. Step forward with right foot, arms third amplified (1). Hop, carrying left to fourth raised, arms intermediate (2), one measure. Pirouette to right, arms changing to opposite intermediate, one measure. Pirouette to right, and polka to right, hands at waist, one measure. Repeat, beginning left, four measures. Repeat all, finishing with step to side and salutation in place of polka, as in preceding steps. Sixteen measures in all.

NOTE: The polka to side after the pirouette always to be made with *jeté assemblé* in fifth position on third count.

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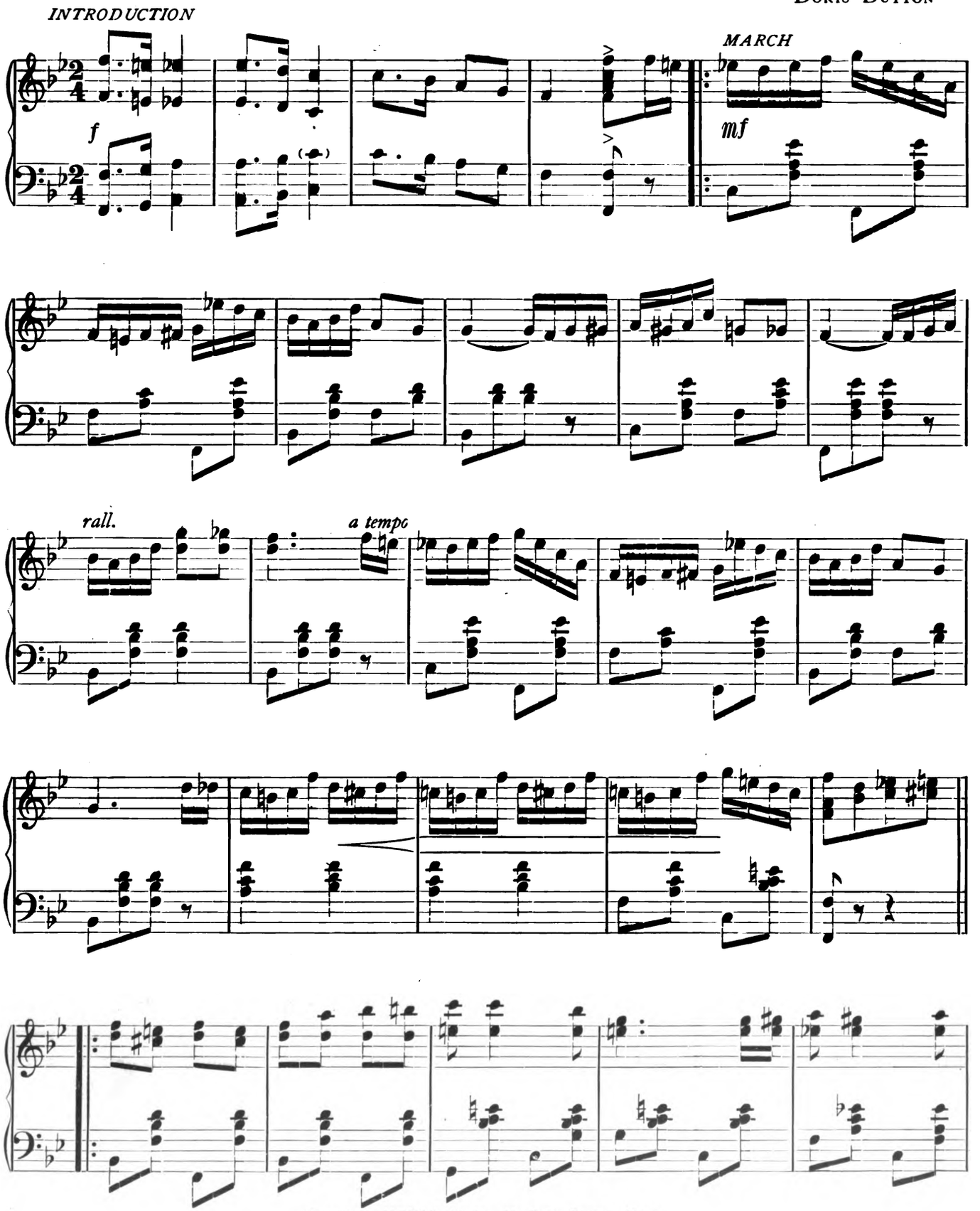
THE IRIS

(March and Two-Step)

DORIS DUTTON



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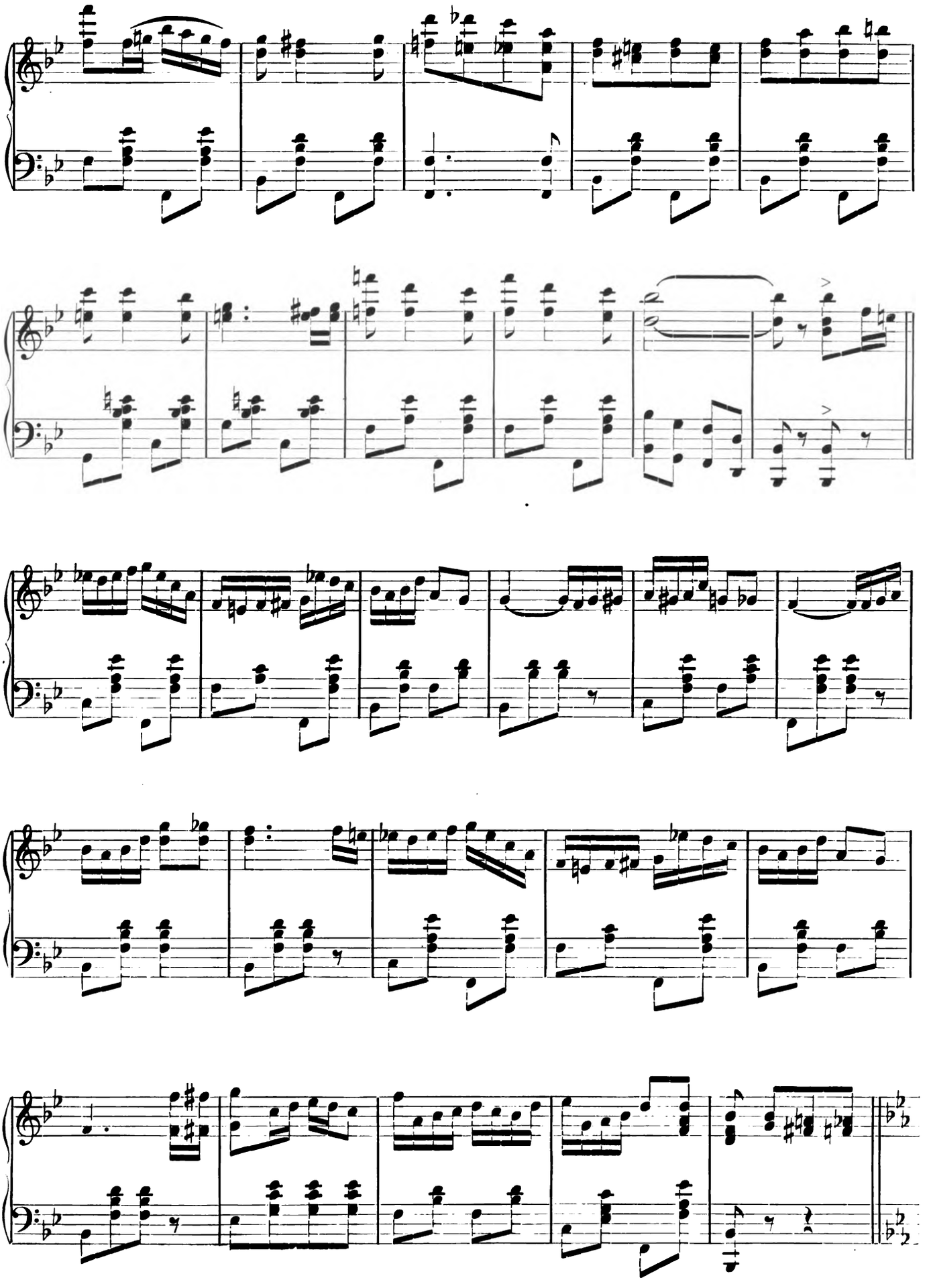

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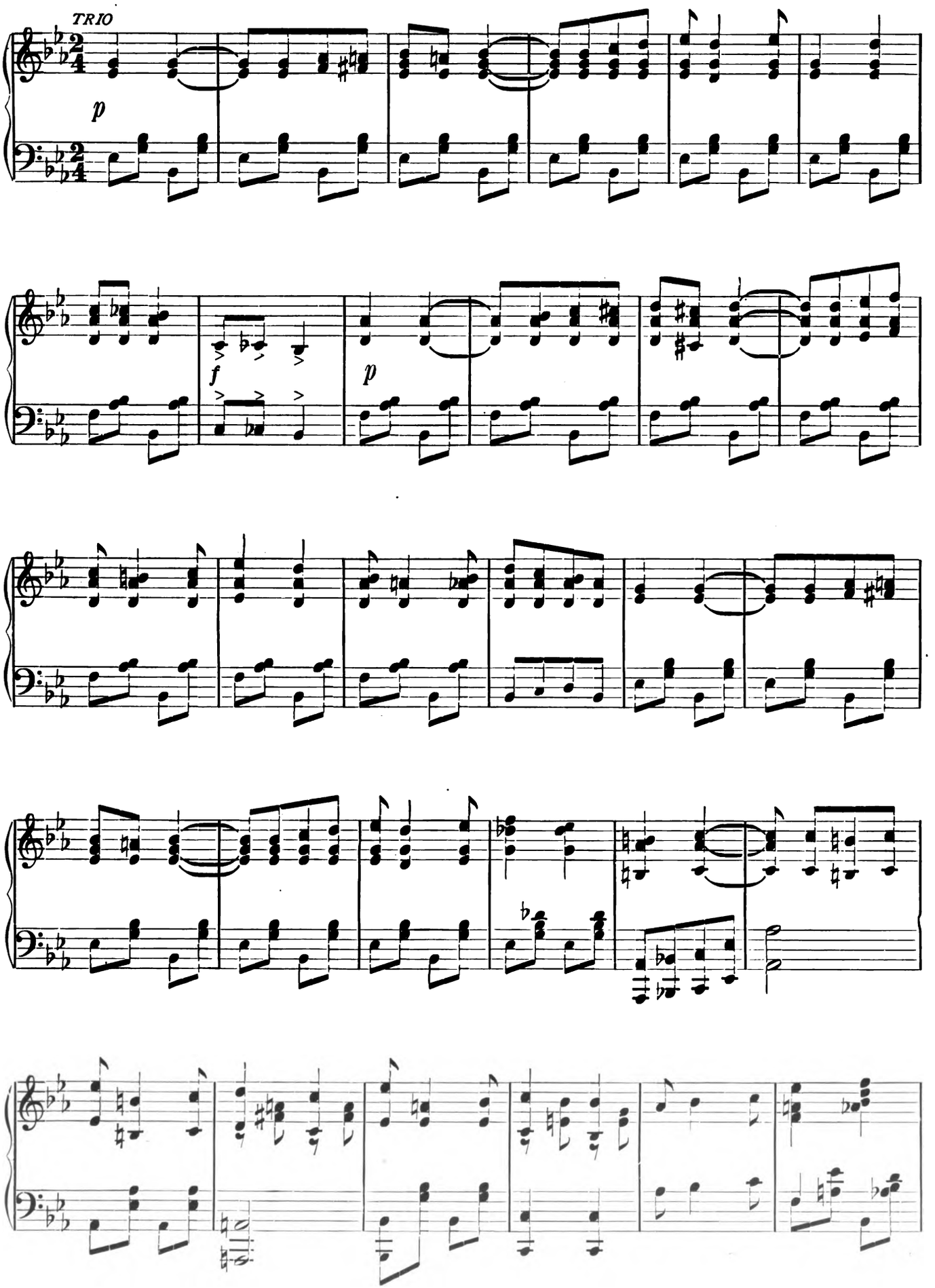

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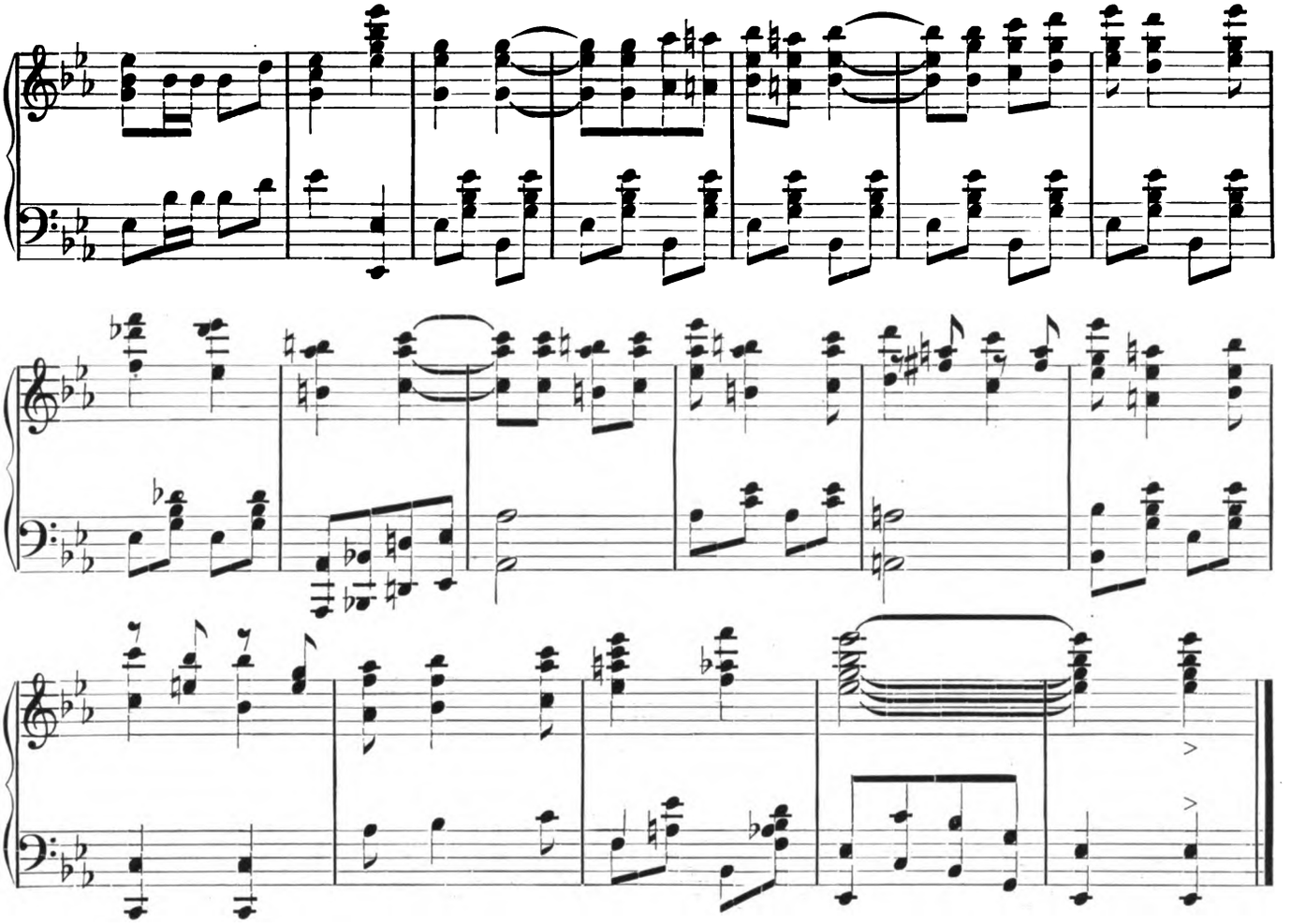

THE IRIS

At finish of Introduction, arms extended to the side.

I. Beginning with right foot, polka to right and left, six measures, arms lateral (moving in and out alternating), and finish with step back two steps, one measure, and polka back, one measure, finishing by bringing arms in front of chest on second count of last measure and salutation on third count, the music retarding during last two measures. This is repeated, beginning with left foot.

II. Beginning with right foot, walk diagonally forward two steps, one measure, one polka step in the same direction, one measure; step to side with left foot, place right foot behind and bend left knee, right arm across the body. Step to right and bend, left arm across the body. Repeat the two steps, and polka step, beginning with left foot diagonally to left, two measures. Step to side with right foot, placing left behind; bend right knee, left arm across the body; pirouette to left, bringing hands to first position, and carry them up in front to fifth position at the finish and pirouette, music retarding at this point. Repeat, beginning with left foot.

III. Slide diagonally forward with right foot, swinging right arm out, down, and up to fourth position, making large circle; hop three times upon right foot. Step back upon left foot and extend right foot in front, one measure. Three stamps facing right, hands at waist, one measure. Repeat, beginning with left foot. Repeat again to right and left.

IV. With left arm in fifth position, right arm at waist, polka diagonally forward to right, one measure, diagonally forward to left with right arm up, one measure; again to right, and pirouette to left with right arm up, holding right arm in this position during the beginning of the same step to left.

V. Point right foot in intermediate position, right hand over foot, and left hand at waist. Place right foot behind and raise right hand to fifth position, one measure. Pirouette to right, still holding right hand up, one measure; hands at waist, two steps diagonally backward, one measure. Polka straight back, one measure. Repeat, beginning with left foot. Repeat again right and left.

VI. Four *jetés* beginning right, two measures; pirouette right, step right and extend left, two measures. Repeat to left, four measures, to right, to left. The last time, clap hands on step to side, and finish with arms out on extension forward. Eight measures in all.

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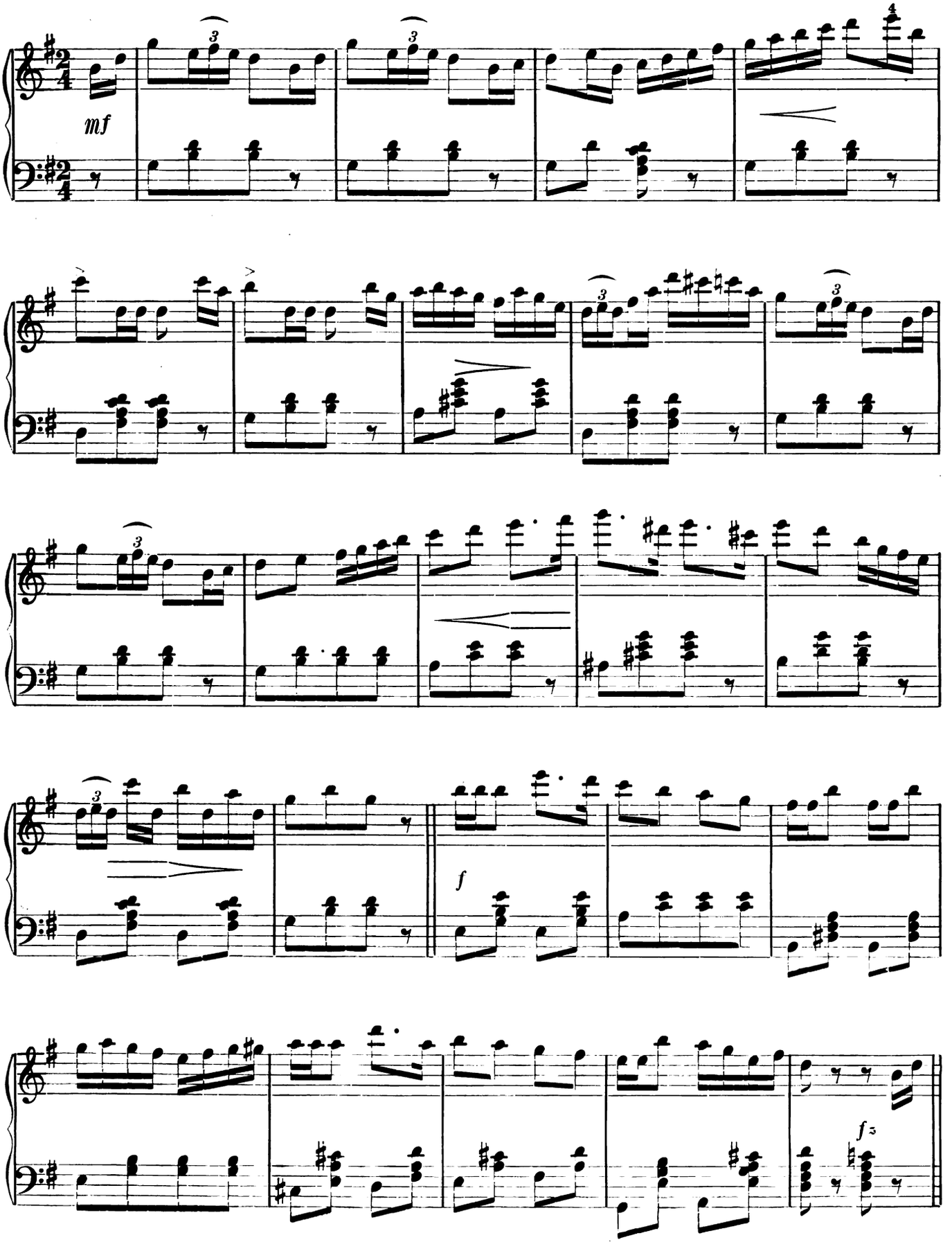
ANIMATION POLKA

M. B. GILBERT



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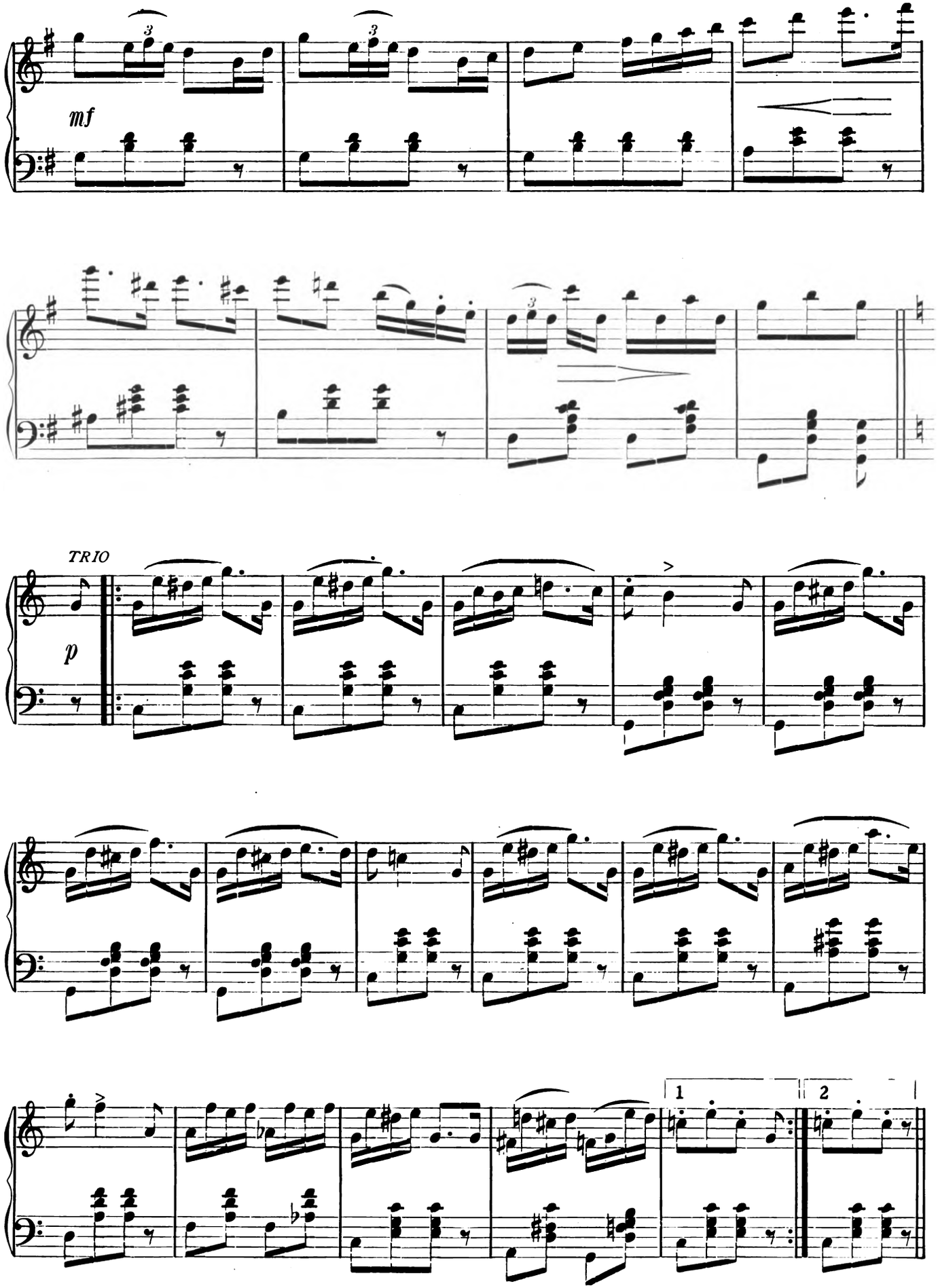

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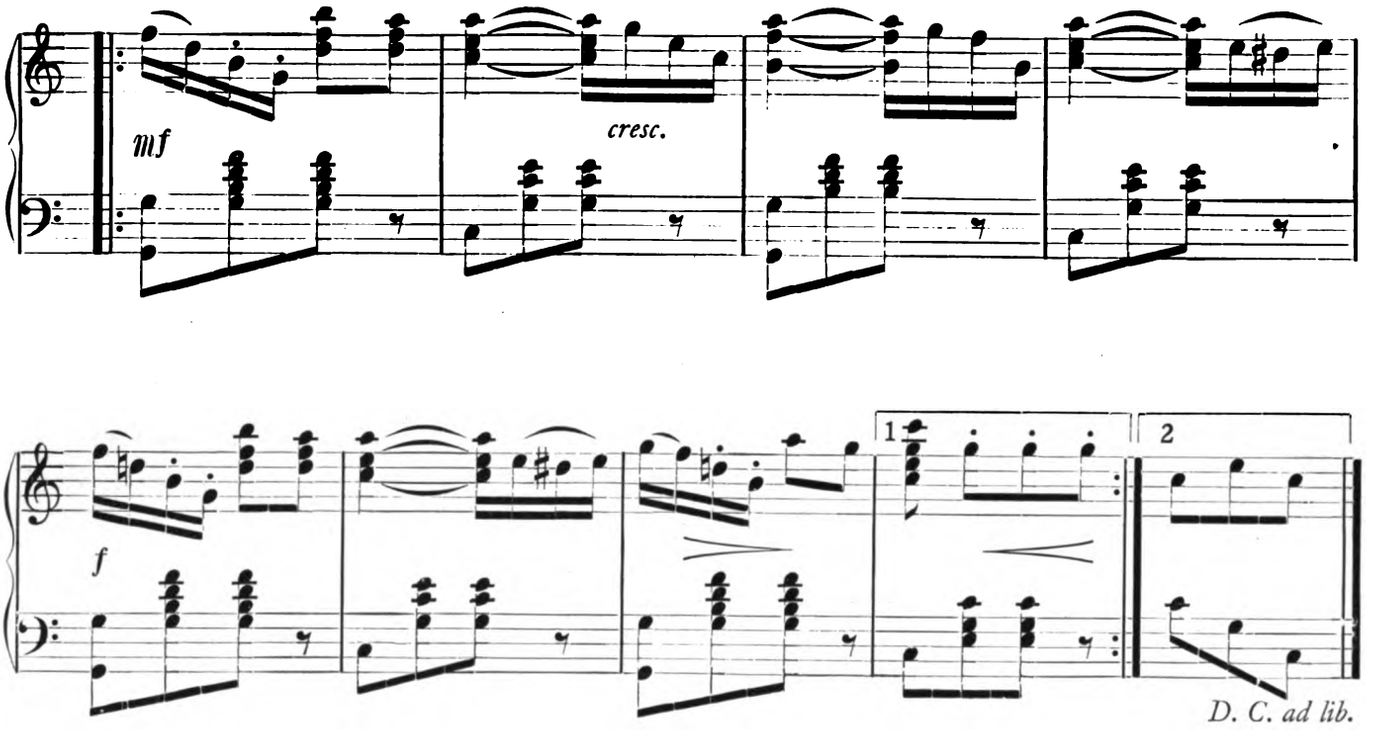

FIRST POLKA SERIES

I. Polka right and left, turning the body and looking in the direction of movement, arms extended to side, away from direction of step. Eight measures.

II. Polka forward, one arm over head, the other at waist, changing as step is changed. Eight measures.

III. Heel and toe polka moving right and left, arms in third position amplified in making heel; the hand corresponding with the foot making toe behind raised to fifth position when making toe behind, turning the head and looking away from upraised arm. Hands at waist on polka. Eight measures in all.

IV. Hands at waist. Polka backward, turning the body from side to side, keeping the face in front. Eight measures.

V. Polka right and left, two measures. Arms from side to side. Polka turning, two measures. Right arm up on first turning step and left arm up on second. Sixteen measures.

VI. Step right to side and place left behind and sink (1–2), one measure. Repeat to left, one measure. Hands at waist on side step, with the hand over head which corresponds to the foot that is placed behind on sink. Polka forward, two measures. Hands at waist. Sixteen measures.

VII. Step back and hop, raising free foot in front at hop, step back again and hop, two measures in all. Two polka steps backward, two measures. Hands at waist. Repeat. Sixteen measures.

VIII. Polka forward, one measure; two *jetés*, one measure. Repeat for eight measures. Hands at waist.

IX. Polka diagonally backward, right and left, left arm up when moving to right, and right arm up when moving to left, looking in the direction in which the movement is made. Eight measures.

X. Polka forward, one measure. Hands at waist. Hop on right foot and beat left in front; hop again on right, turning half around to left, and beat left behind, one measure. Repeat, beginning with left foot, moving up the room. Continue for eight measures and then polka forward one measure, hop and beat in front, hop and beat behind, and continue the hopping and beating, turning to left, and finish with three stamps on last measure, arms in intermediate amplified at finish. Music increasing in rapidity during last eight measures.

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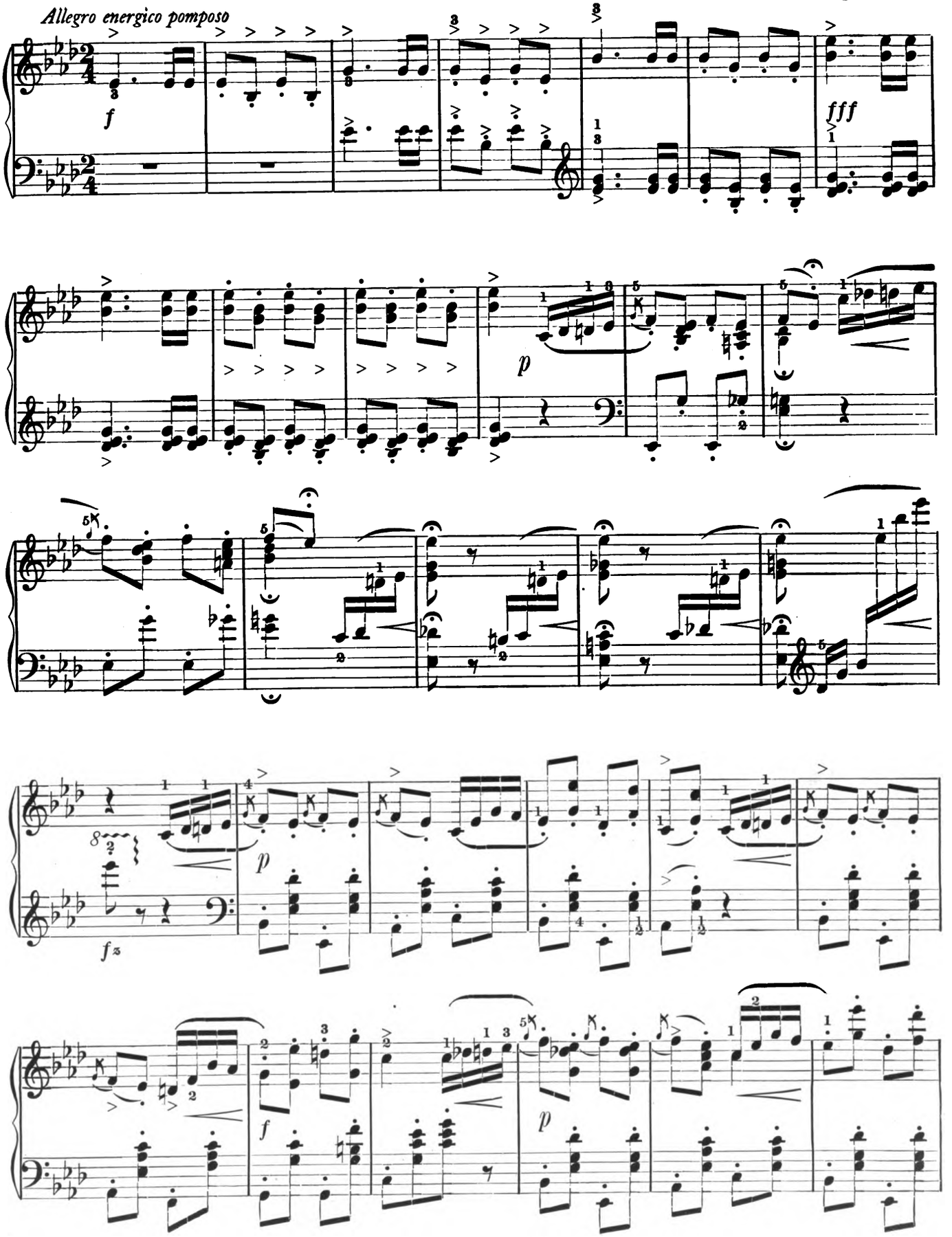
POLKA DE LA COUR

FRANZ BENDEL. Op. 108

Allegro energico pomposo



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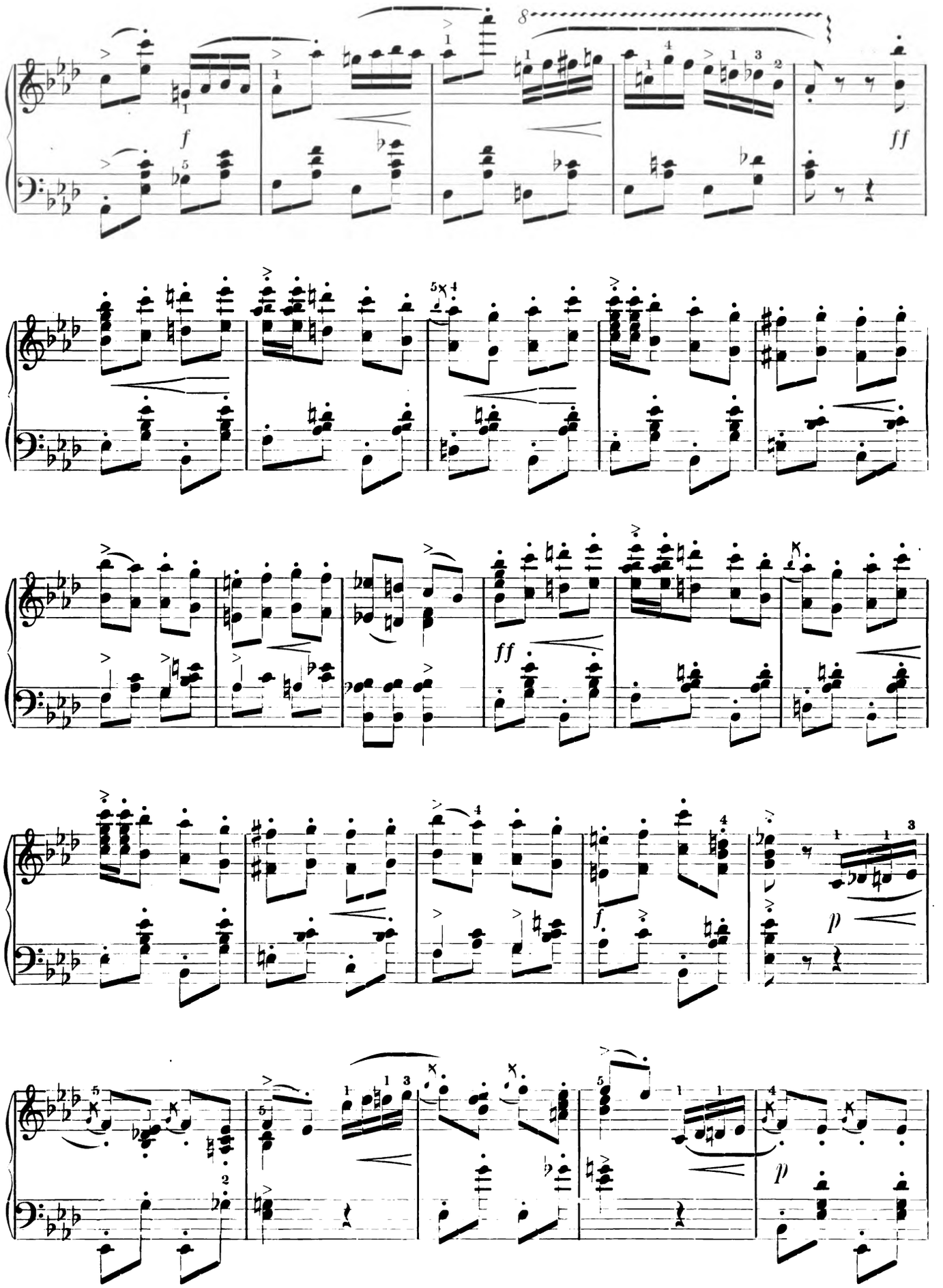

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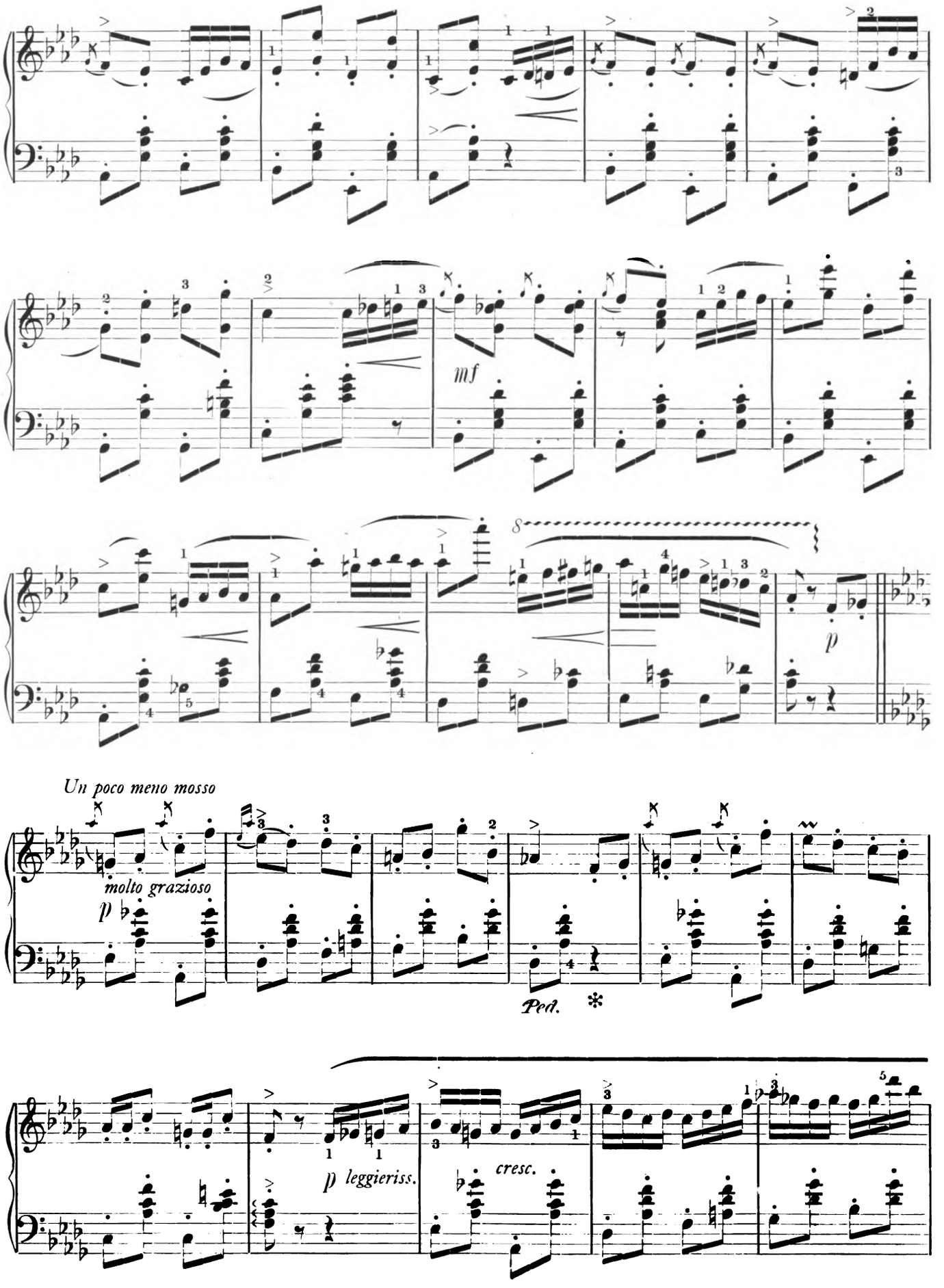

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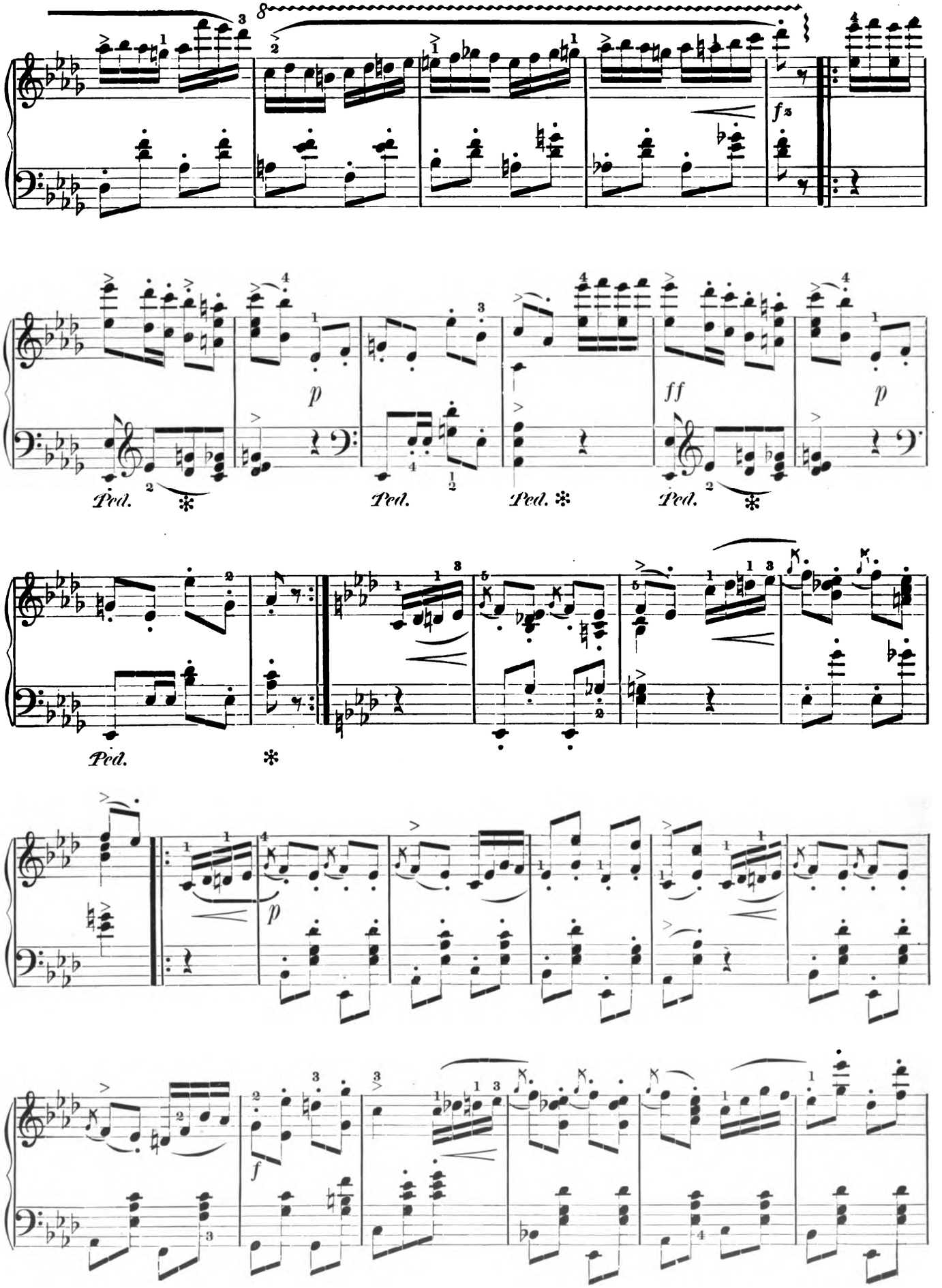

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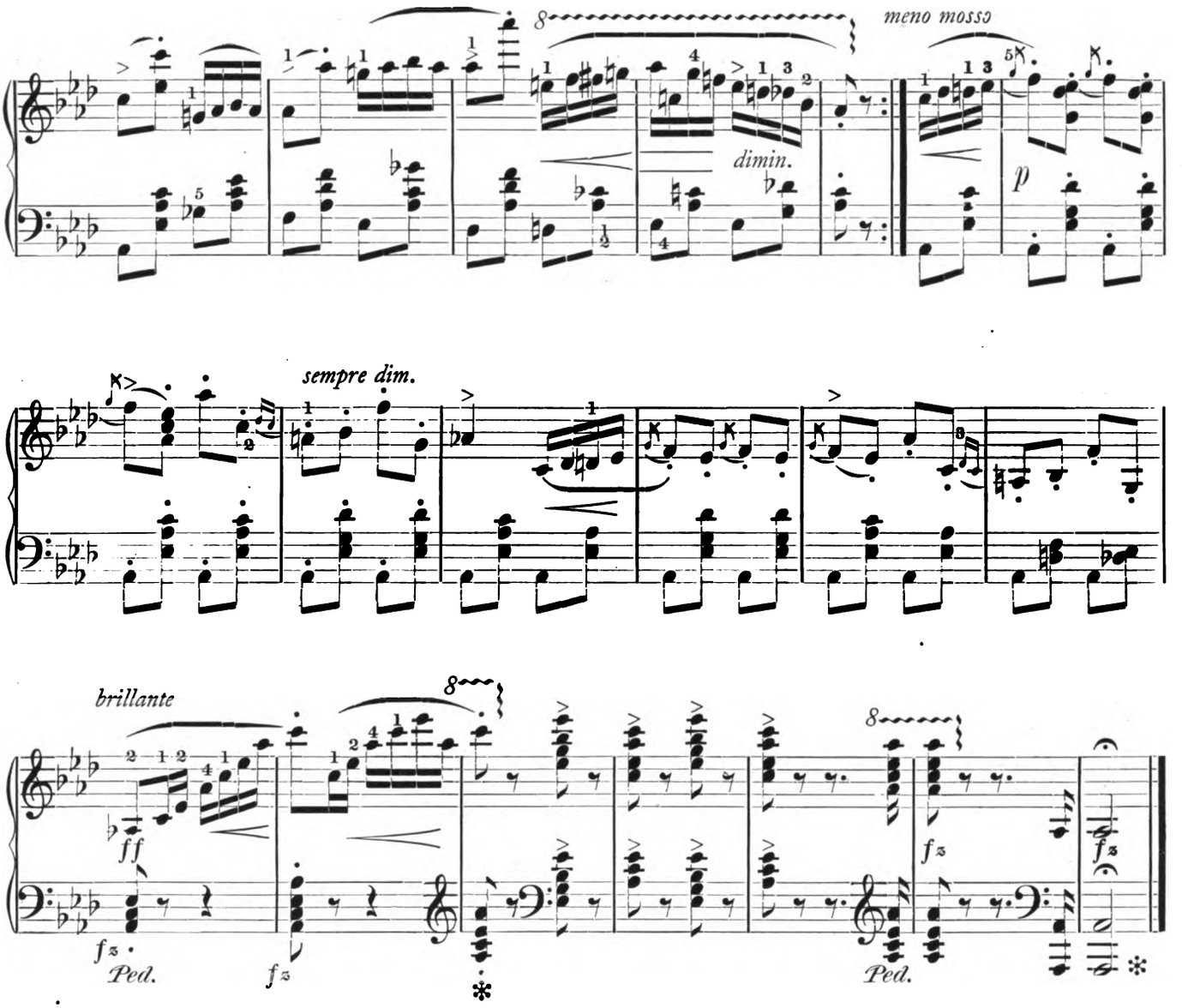

POLKA DE LA COUR

JOSEPH T. MARTIN

Introduction: Enter on trumpet, etc., ten measures; three step turn to right; three step turn to left; three turns up-stage to place of beginning, eight measures.

I. Heel and toe polka down, sixteen measures.

II. Forward and hop; back and hop; cross polka and pirouette up, sixteen measures.

Interlude: Three step turns, four measures.

III. Polka right and left, pivot turn, sixteen measures.

IV. Forward and hop, arms in fifth position; cross polka down. This done three times; then pirouette and polka finish, to side, sixteen measures.

V. *Pas de sissonne* front and behind right; bring right to left and slide left up and hop, turning, *jeté* and *assemblé*, sixteen measures.

Interlude: Three step turns, four measures.

VI. *Pas de bourré*, etc., down (*jeté bourré* three times, step and extend); sixteen measures.

VII. Arabesque forward and hop right; pirouette left; polka left and right, sixteen measures.

Finale: Heel and toe, and polka right, two measures; pirouette and salutation, two measures. Repeat to left, four measures, three pirouettes up, and salute both hands, fifteen measures in all.

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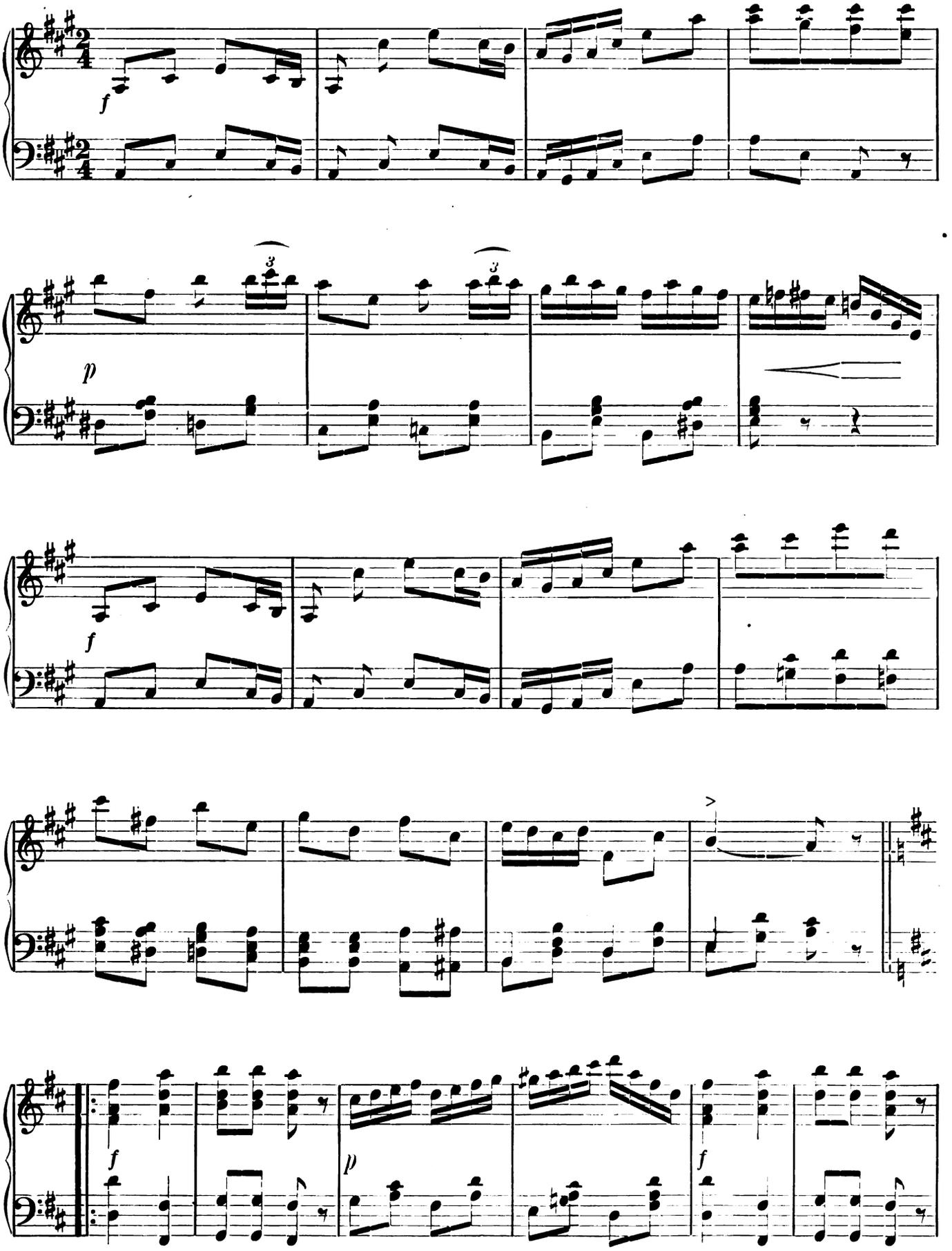
SYLPHETTE POLKA



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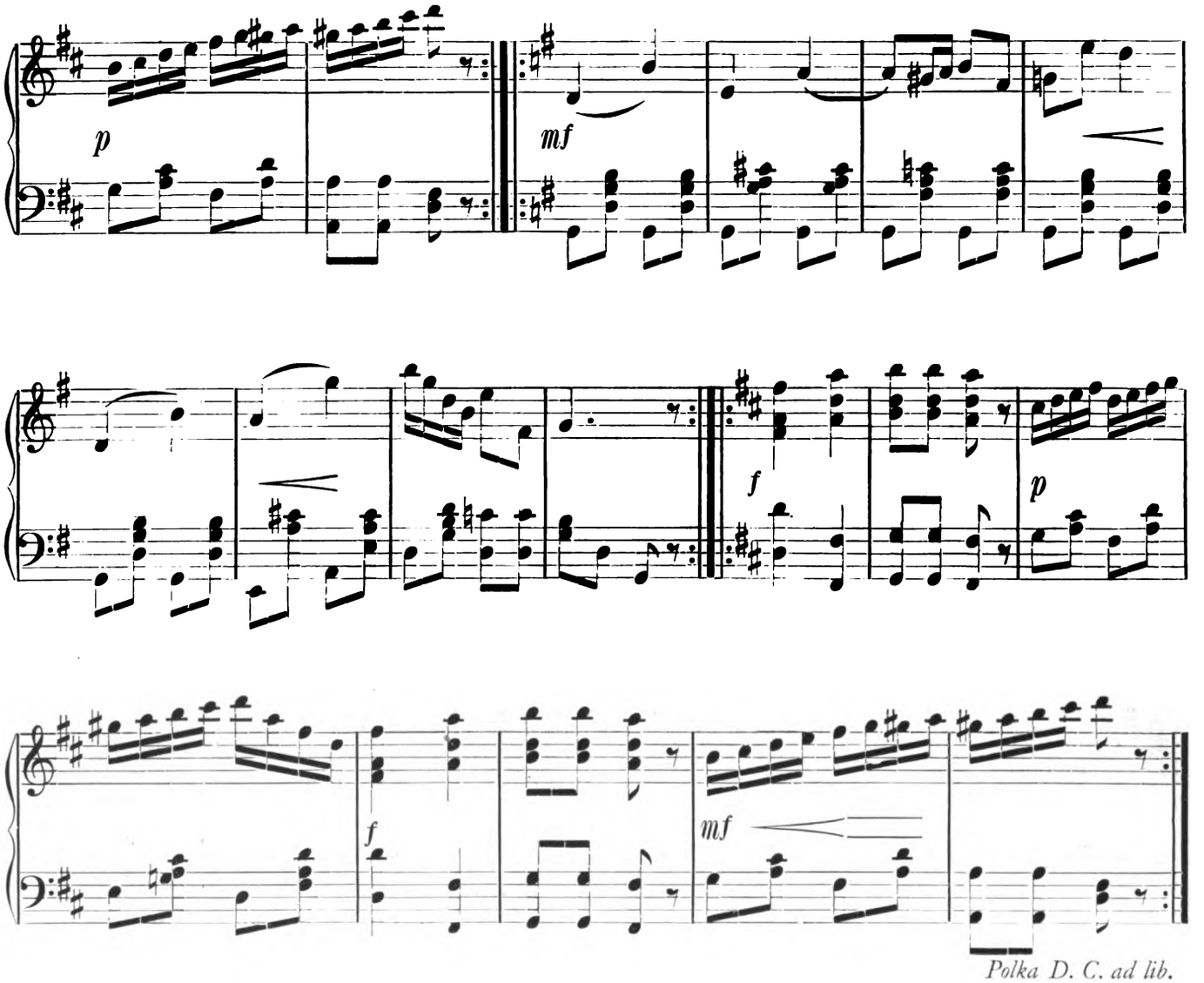

SYLPHETTE POLKA

I. Starting right, polka three times and pirouette left, hands at waist, four measures. Repeat, starting left, four measures. Repeat all. Sixteen measures in all.

II. Beginning with right foot, make heel and toe twice, one polka step to right, pirouette left. Repeat, beginning with the other foot. Repeat all.

III. Point right foot in second position, arms extended; bend and touch right ankle with right hand, rise and carry right hand to fifth position (two measures for this movement), pirouette to right and polka to right. Repeat, beginning with left foot. Repeat all.

IV. Two *jetés* right and left and one polka step forward. Eight measures.

V. Polka back, one arm in fifth position, changing the arms at each polka step. Eight measures.

VI. Step to right, extend left hand over left foot. Step left foot behind and make courtesy, left hand in fifth position. Repeat to left, two polka steps forward. Repeat, sixteen measures in all.

VII. Polka back, hands at waist. Eight measures.

VIII. Polka to right and left, lateral movements of the arms, and finish with pirouette. Eight measures.

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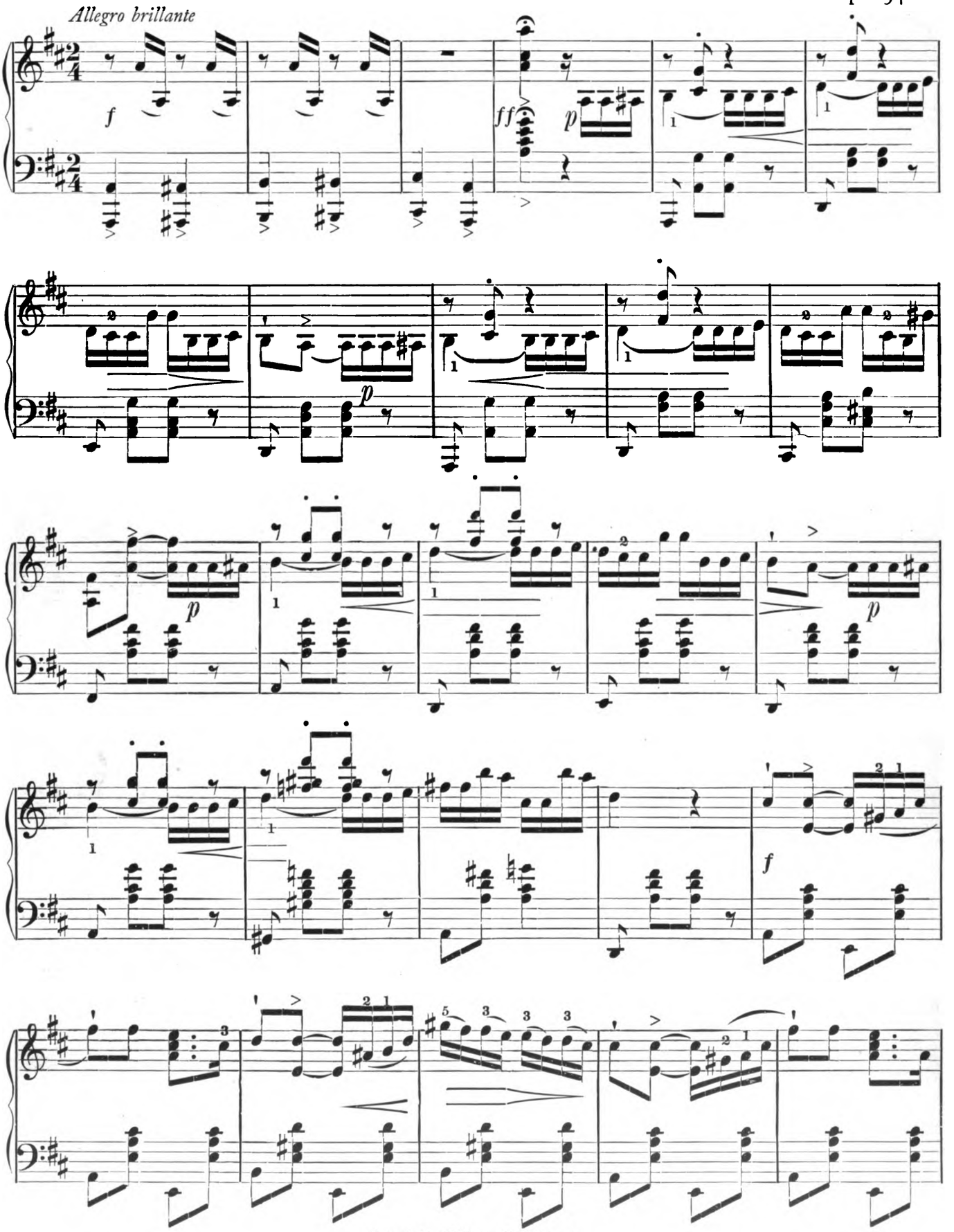
SUCCÈS-POLKA

EUGÈNE KETTERER. Op. 254



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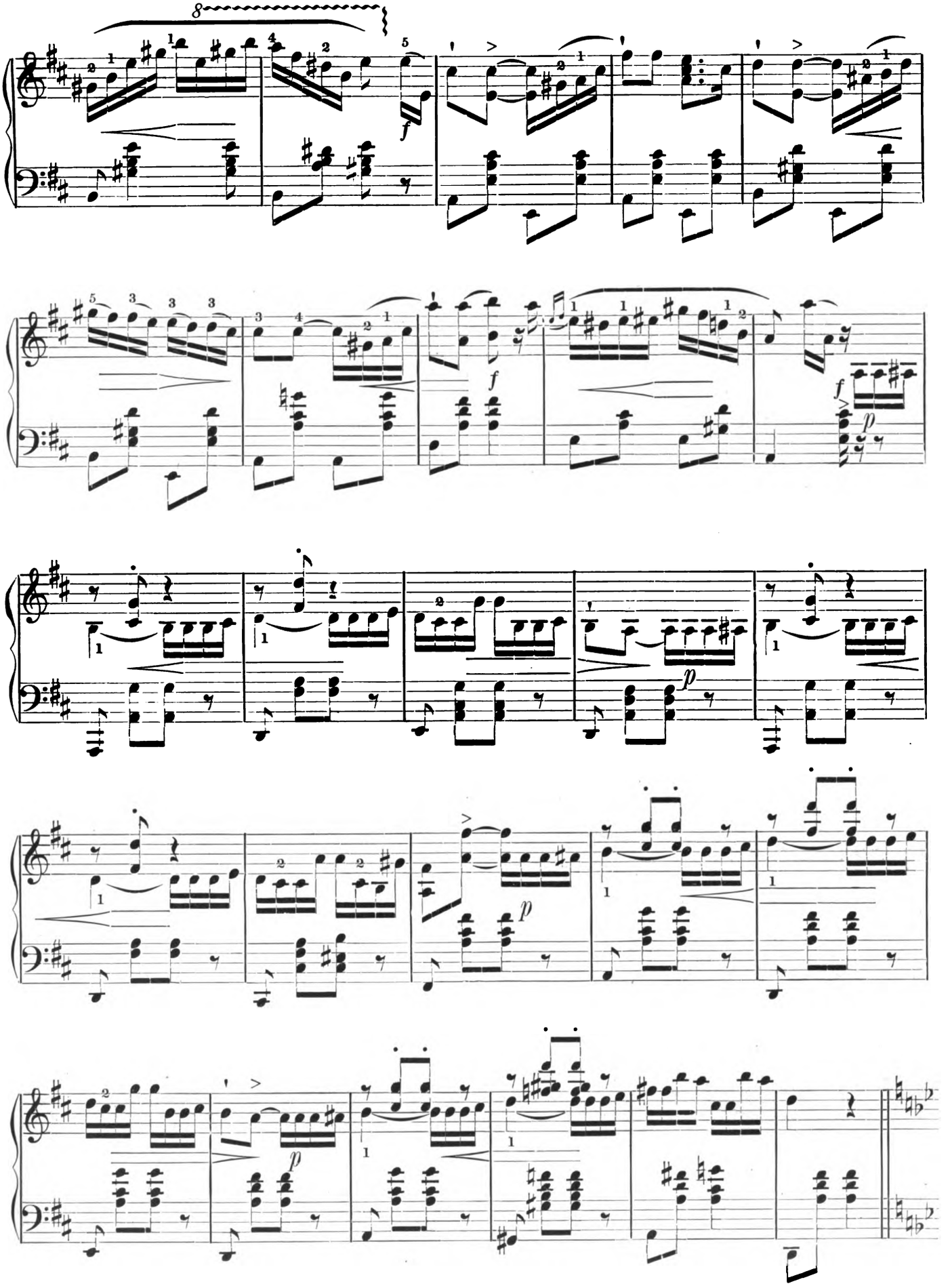

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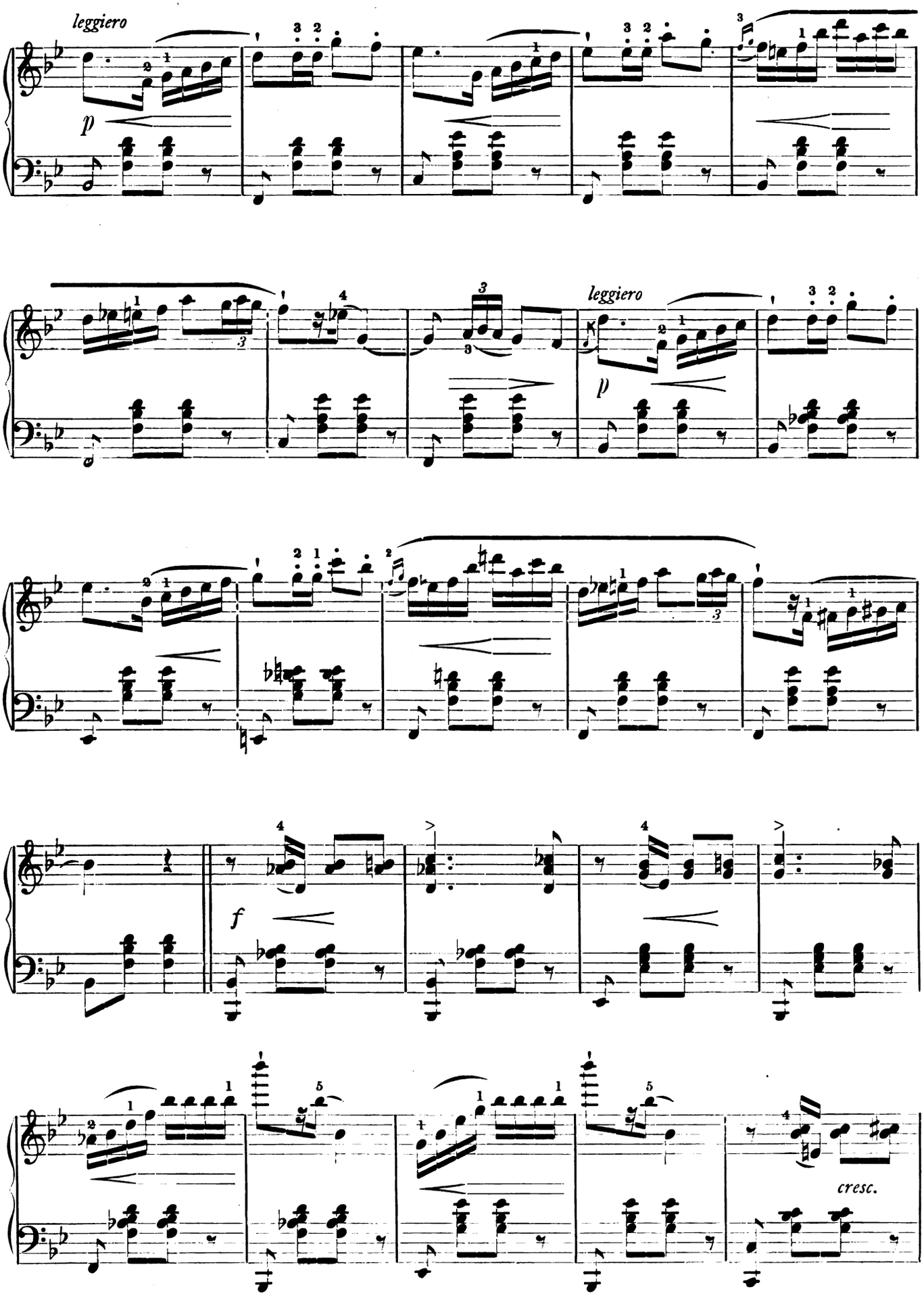

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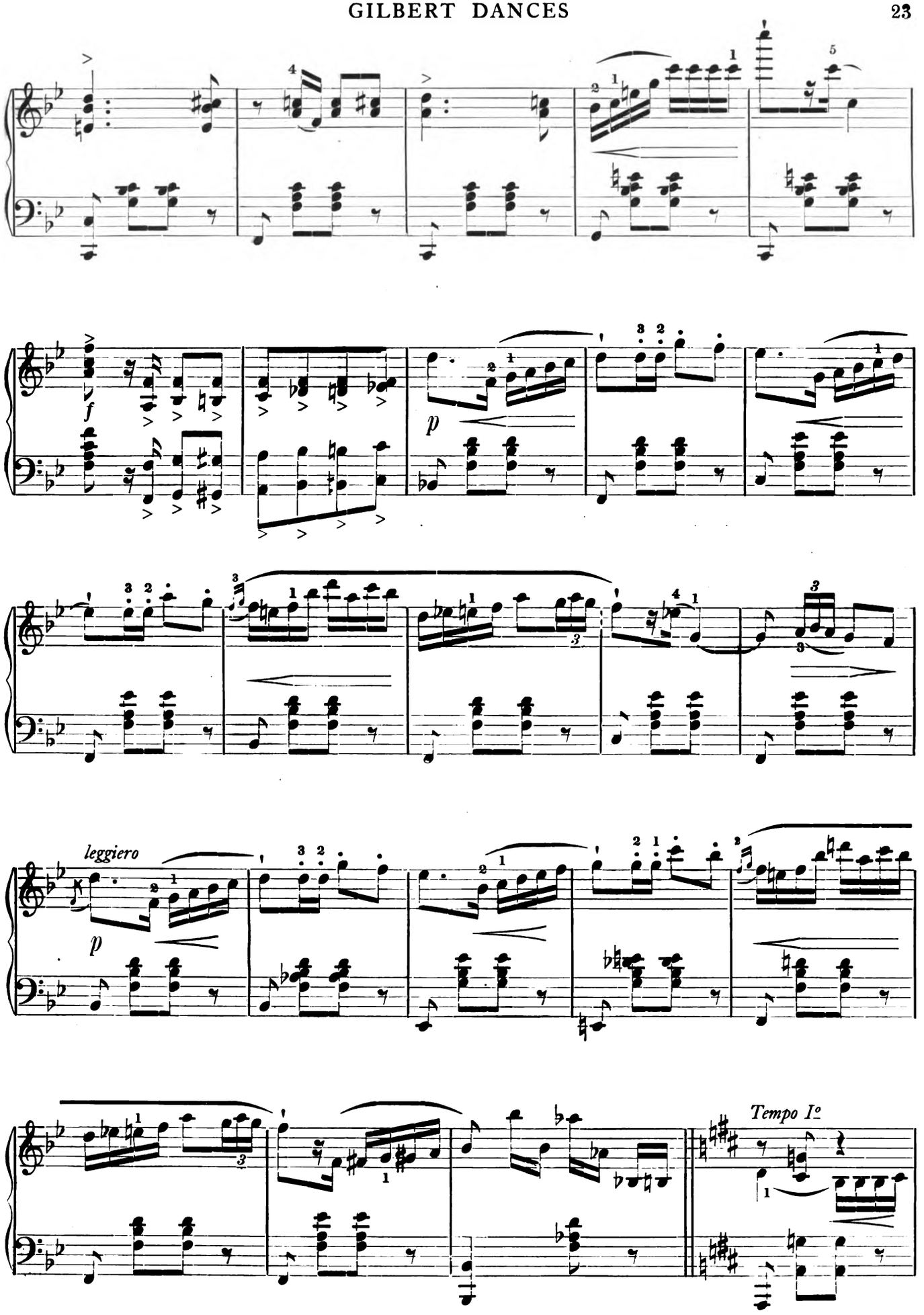

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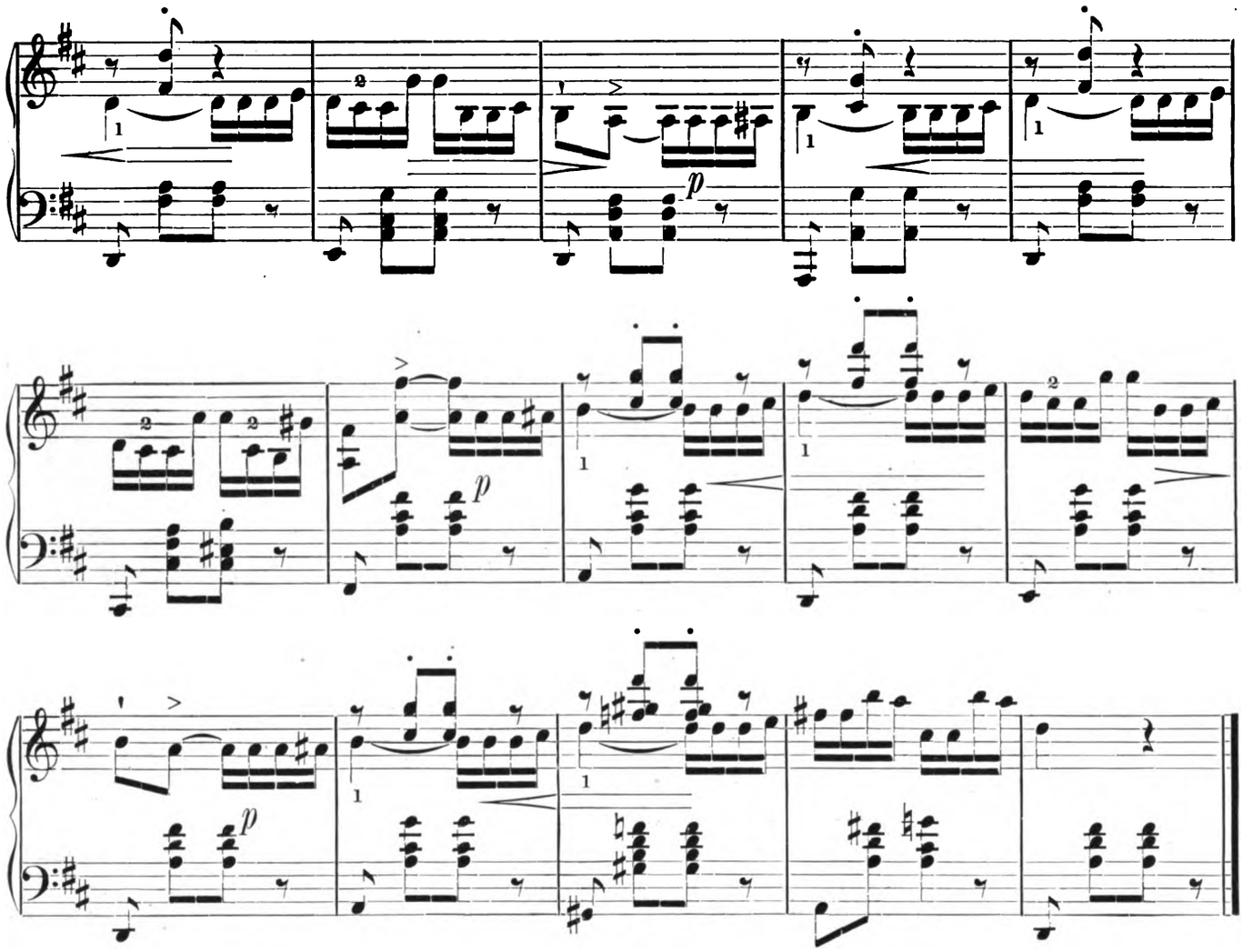

THE SECRET POLKA

I. Point right foot intermediate, right hand over foot (1), point right toe behind, hand raised in attitude (2), one measure. Polka forward, one measure. Repeat, starting left, two measures. Repeat right, two measures. Pirouette left, one measure. Polka left, one measure. Repeat, starting left, eight measures. Sixteen measures in all.

II. Step to right, arms raised to side (1), place left behind and courtesy, left hand raised in attitude (2), one measure. Repeat left, one measure. Jump to right, facing diagonally to left, bend arms down, one measure. Rise, arms to fifth, one measure. Repeat left, four measures. Repeat all, eight measures. Sixteen measures in all.

III. *Pas de sissonne* right foot, one measure, cross polka behind, one measure. Repeat left, two measures. Repeat right, two measures. Pirouette left, one measure. Polka to left, one measure. Repeat, starting left, eight measures. Repeat all, sixteen measures. Thirty-two measures in all.

IV. Step back on right foot and hop, one measure. Repeat left, one measure. Polka back right and left, two measures. Repeat, two measures. Pirouette right, one measure. Polka to right, one measure. Repeat all, starting left, eight measures. Sixteen measures in all.

V. Hands at waist. Step forward on right and hop (1–2), change weight, and pirouette right (3–4), two measures. Alternate *glissades* right (and 1, and 2, and 3), slide left to fourth position across raised (and 4), two measures. Repeat left, four measures. Repeat all. Sixteen measures in all.

VI. Polka right, left and right, three measures. Pirouette left, hands in fifth, one measure. Repeat, starting left, four measures. Repeat right, four measures. Repeat left, two measures. Pirouette twice to left, arms in fifth, two measures. Finish.

NOTE: The polka to side after the pirouette always to be made with *jeté assemblé* in fifth position on third count.

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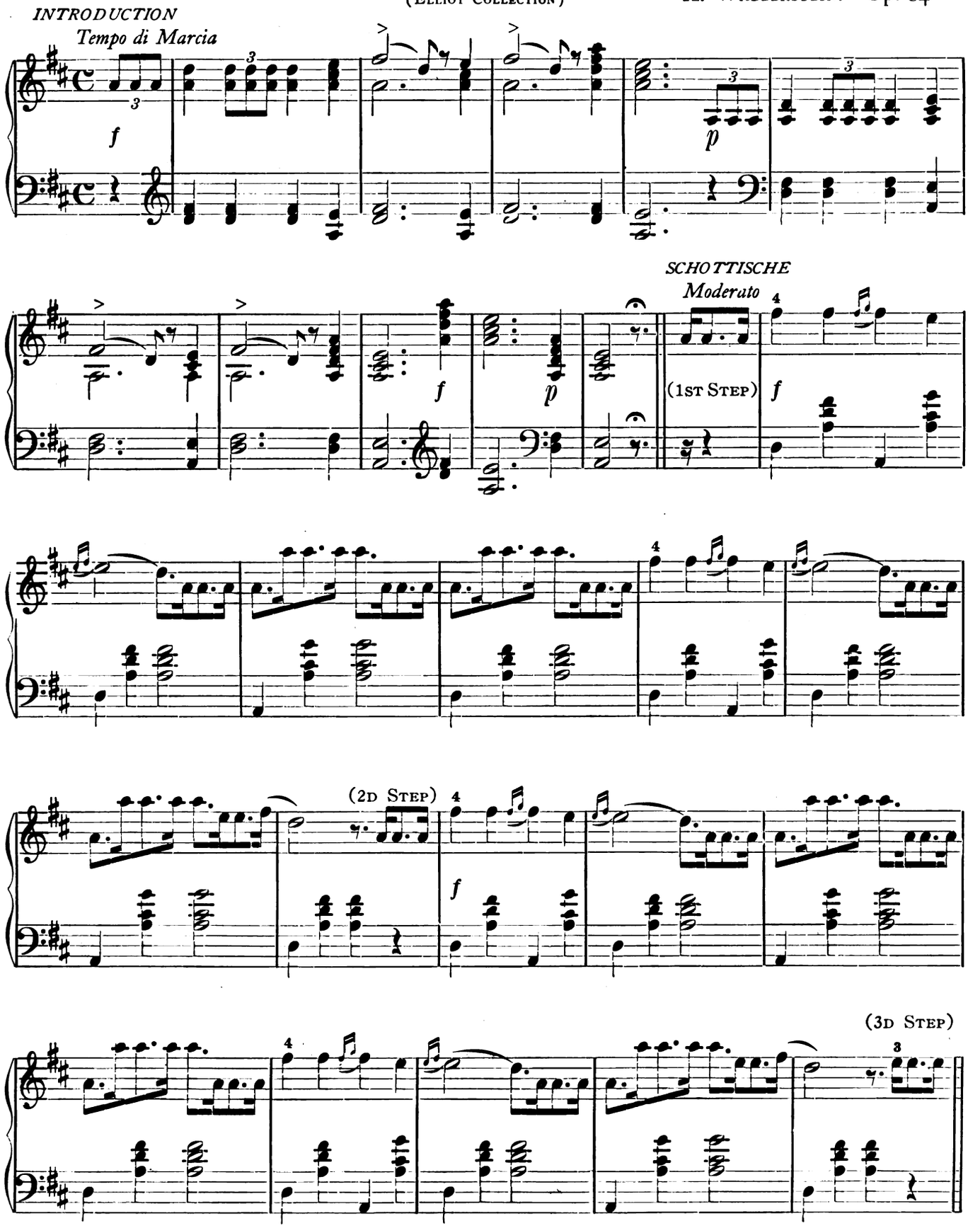
PARIS QUI RIT

(Schottische)

(Elliot Collection)

A. Wallerstein. Op. 84



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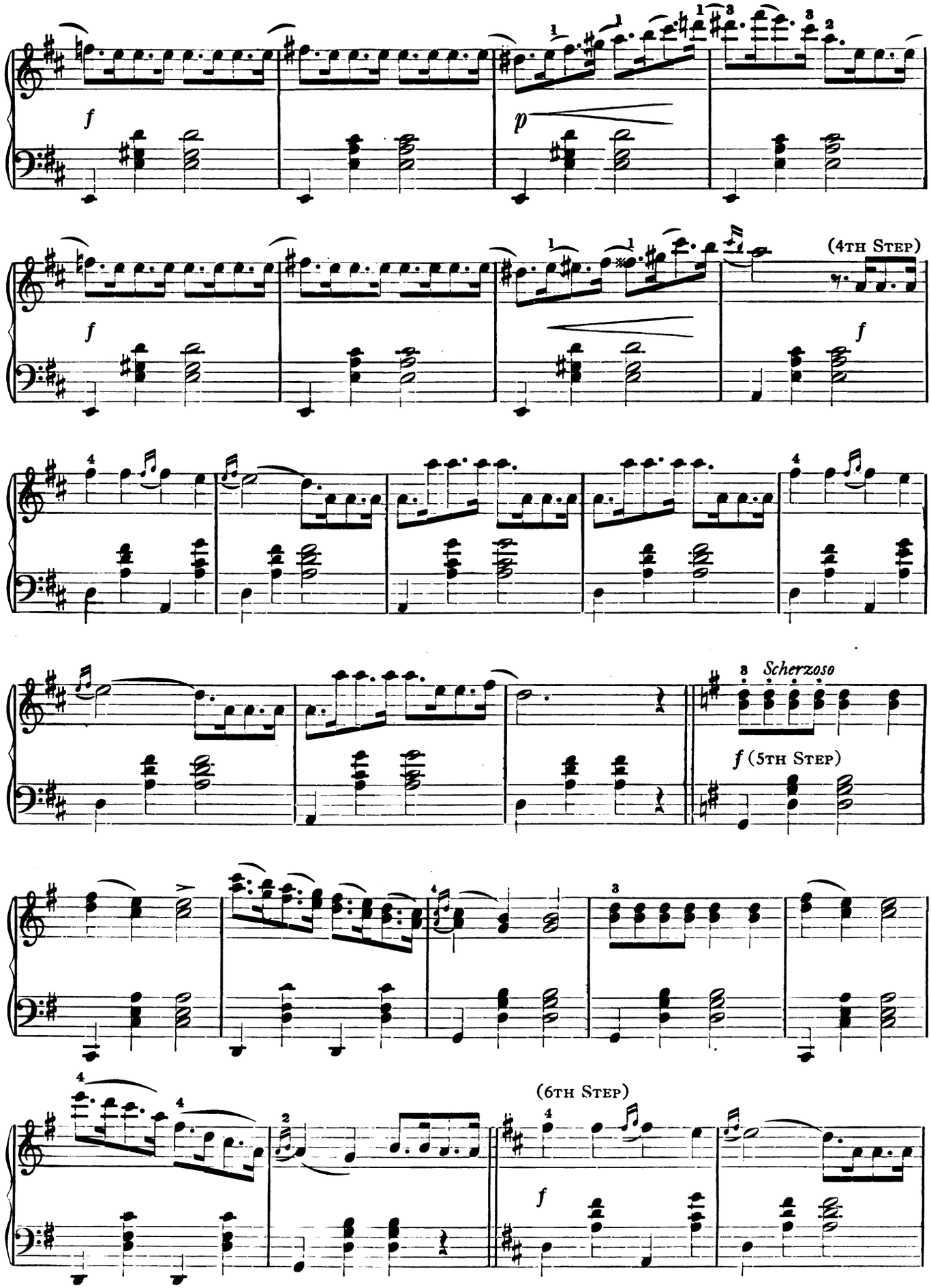

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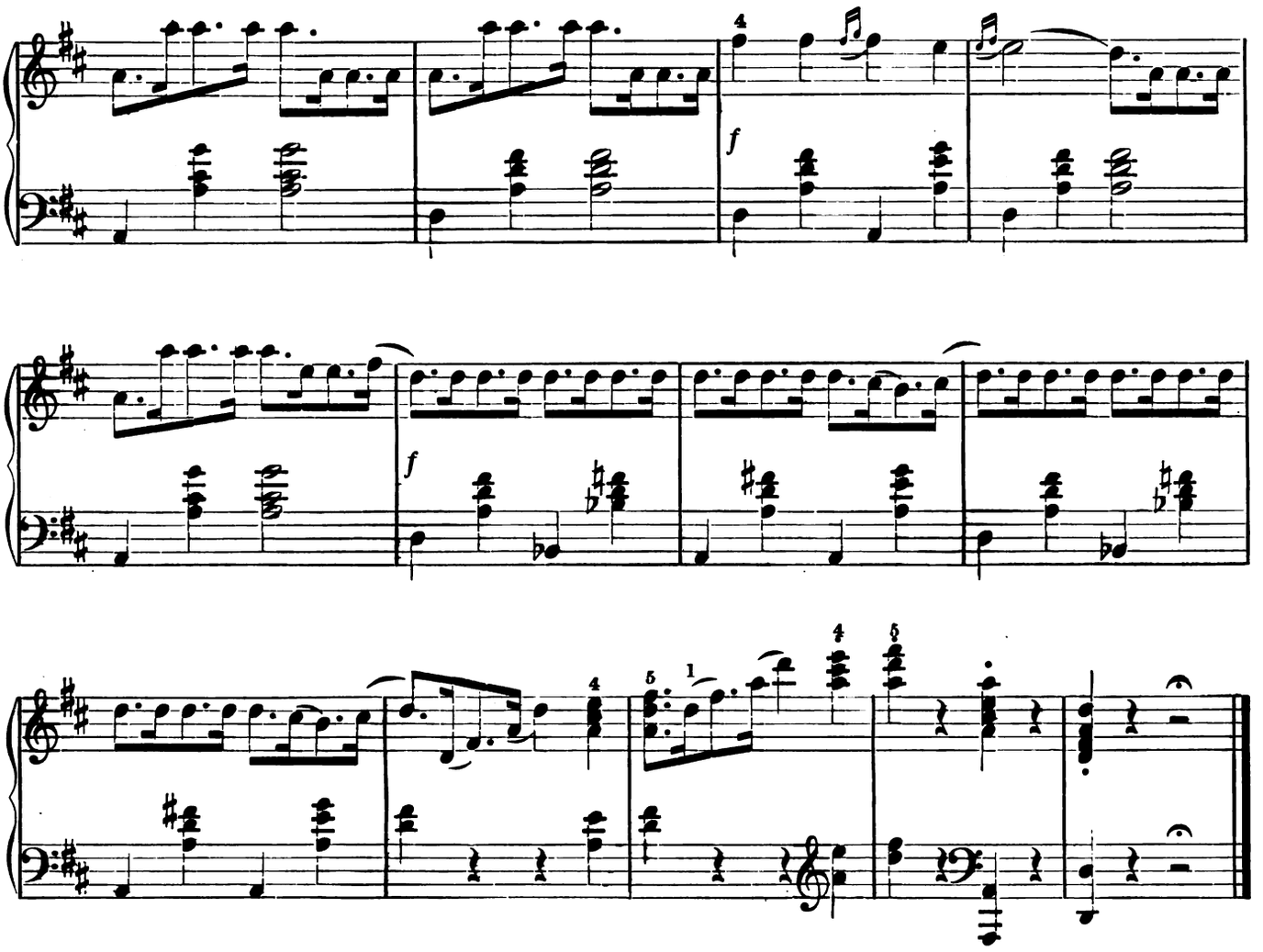

BENITA CAPRICE

A simple caprice for any number of girls. May be used as a skirt-dance with slight change of arm-movements.

Formation. In lines. For description of caprice step, see Glossary.

The Finish. Step back and hop (1–2); repeat (3–4); pirouette (5–6–7); rest (8); two measures. Arms in intermediate position on the backward steps and in first position when making pirouette.

I. Caprice to right and left, six measures, and finish, left hand up when moving to right, right hand up when moving to left, the other hand at waist. Eight measures in all.

II. Step forward and hop, arms in intermediate position (1–2); repeat (3–4); caprice forward, hands at waist (5–6–7–8), two measures. Repeat for six measures and finish. Eight measures in all.

III. Extend left foot to side and step left across behind (1); right to side (2); left across in front (3); high beating to side with right (4); repeat, beginning with right foot, and again with left, etc., through six measures and finish, two measures. Eight measures in all.

IV. Step diagonally forward with left and hop, arms extended front and back (1–2); step right back and hop (3–4), arms intermediate. Caprice diagonally forward, hands at waist (5–6–7–8). Repeat diagonally forward to right, and again to left and finish. Eight measures in all.

V. Caprice to right and left, as in first step, moving diagonally backward, six measures and finish. Eight measures in all.

VI. Step diagonally forward with right and hop, carrying free foot in front (1–2); repeat with left (3–4); step with right and hop three times on right (5–6–7–8); step forward with left and hop, free foot behind (1–2); back with right and hop (3–4); pirouette to left (5–6–7); rest (8). Repeat to left, to right, finishing three pirouettes to left and a salutation. Sixteen measures in all.

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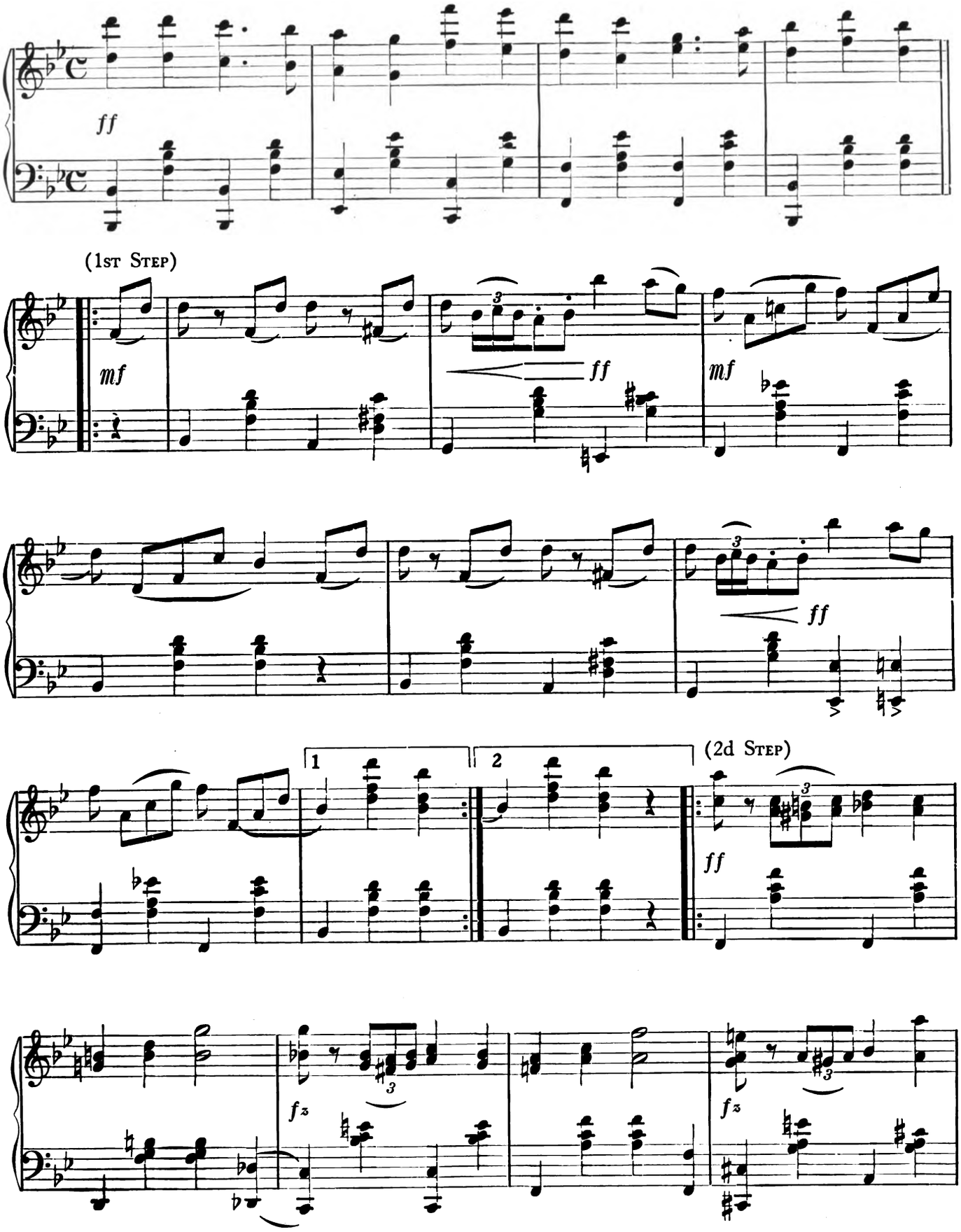
DER GEMÜTHLICHE

(Schottische)

(Elliot Collection) G. Weingarten. Op. 119



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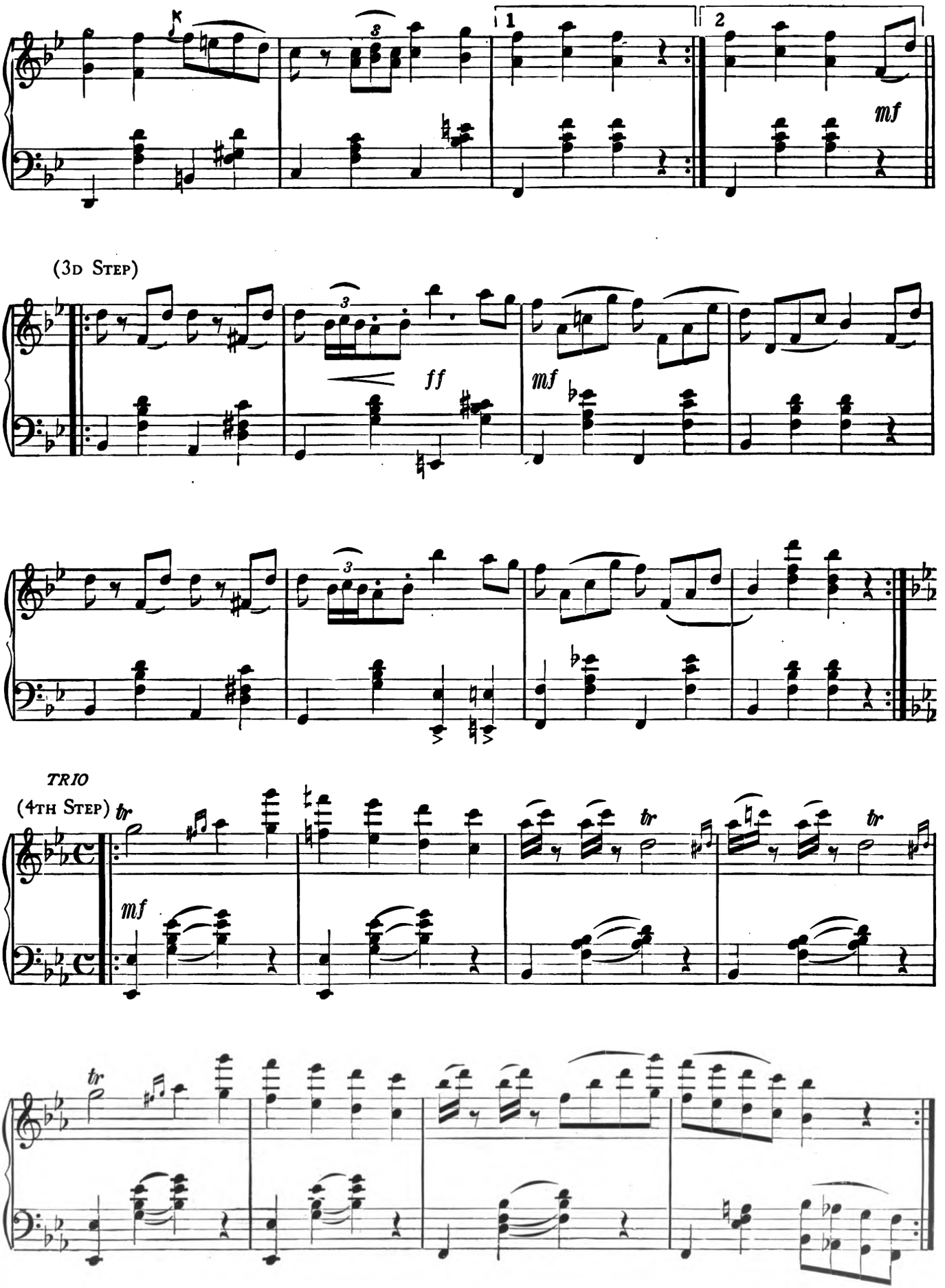

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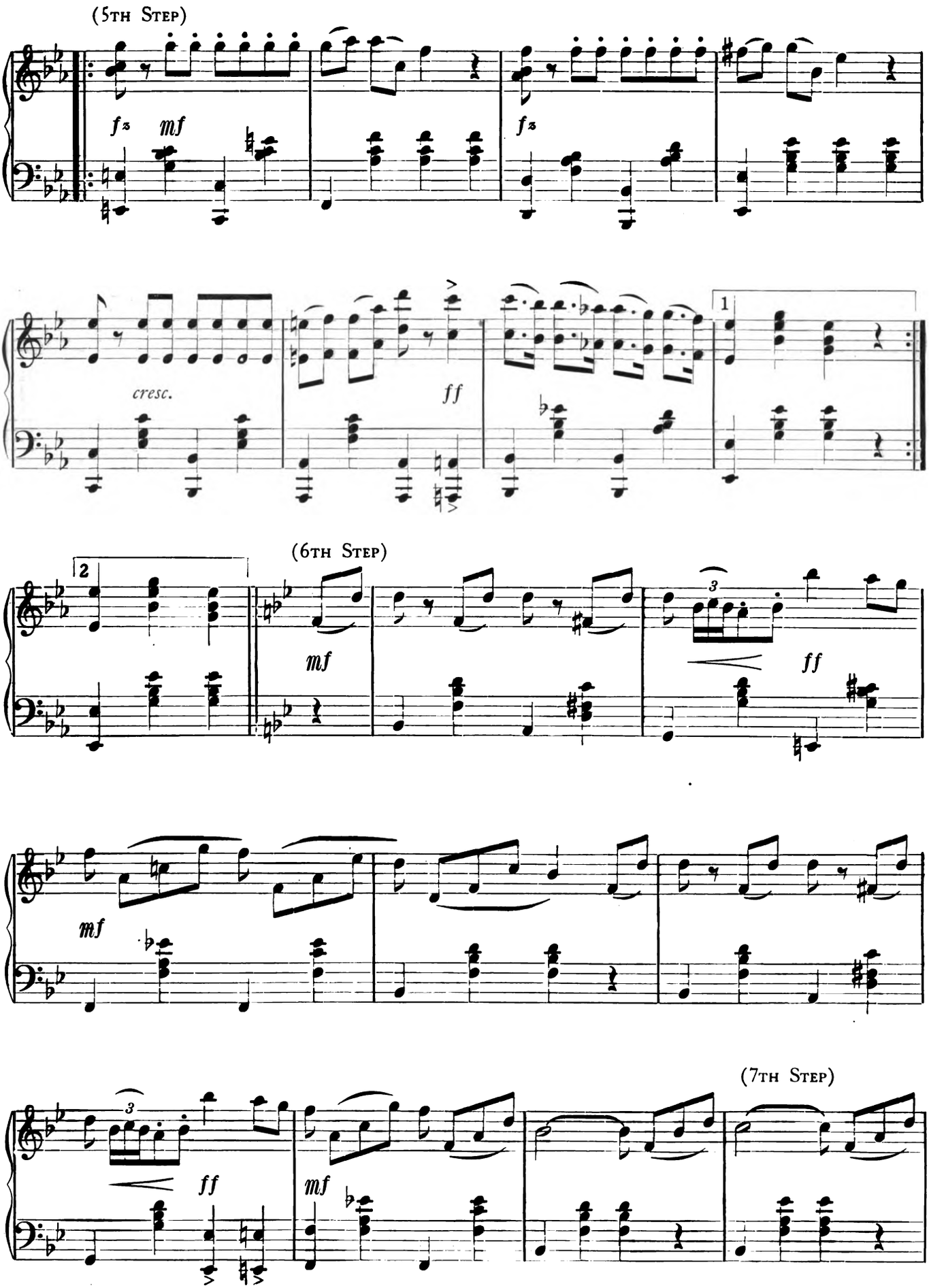

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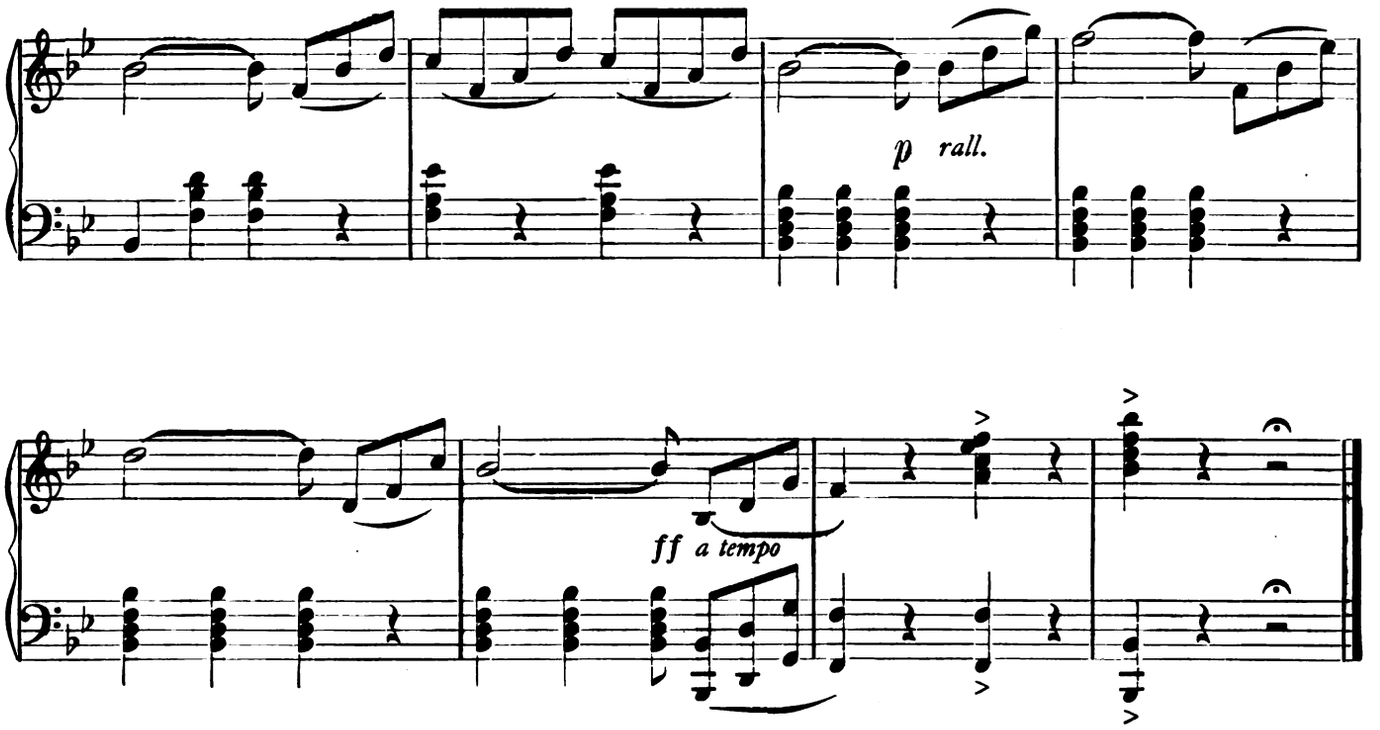

MILADI CAPRICE

I. Step back on right foot, arms lateral swing to rear, one measure. Pirouette left (1–2–3), extend left in second position raised, right arm third position amplified, left arm in front (4), one measure. Caprice left, one measure; three steps to right and hop, one measure. Same to left, finishing eighth measure, pirouette to left. Repeat all, beginning left. Sixteen measures in all.

II. Slide diagonally forward to right (*arabesque*) (1), three hops (2–3–4), one measure. Step back, arms to side (1), three hops (2–3–4). Two *pas de zéphire* forward, arms changing, one measure. Three step turn right, one measure. Repeat, four measures. Repeat all, beginning left. Sixteen measures in all.

III. Jump to right, place left foot across behind, bend forward, arms closing to first position. Erect, arms opening to third position amplified (1–2–3). Left arm across in front (4), one measure. Pirouette to left (1–2–3), extend left in intermediate raised (4), one measure. Step back on left and hop; repeat right, one measure. Pirouette one measure. Repeat, beginning left. Repeat all. Sixteen measures in all.

IV. Diagonally forward step on right, extend left and hop (1–2), repeat left (3–4), one measure. Pirouette right, one measure. Three little steps diagonally forward right and point left intermediate, one measure. Pirouette left, one measure. Repeat, left. Repeat all. Sixteen measures in all.

V. Two *pas de sissonne*, starting right, one measure. Caprice across behind, high extension left, one measure. Repeat left, two measures, right, two measures. Step back and hop (1–2), repeat (3–4), one measure. Pirouette left, one measure. Repeat, starting left. Sixteen measures in all.

VI. Caprice step backward right, swinging skirt, one measure; repeat left, one measure. Step back right and hop, repeat left, one measure. Pirouette right, one measure. Repeat all. Four measures.

VII. Forward hop, back hop, starting right, one measure. Three steps turning right, hop with left extended across, one measure. Repeat left, two measures. Repeat right, two measures. Forward hop, back hop, pirouette left.

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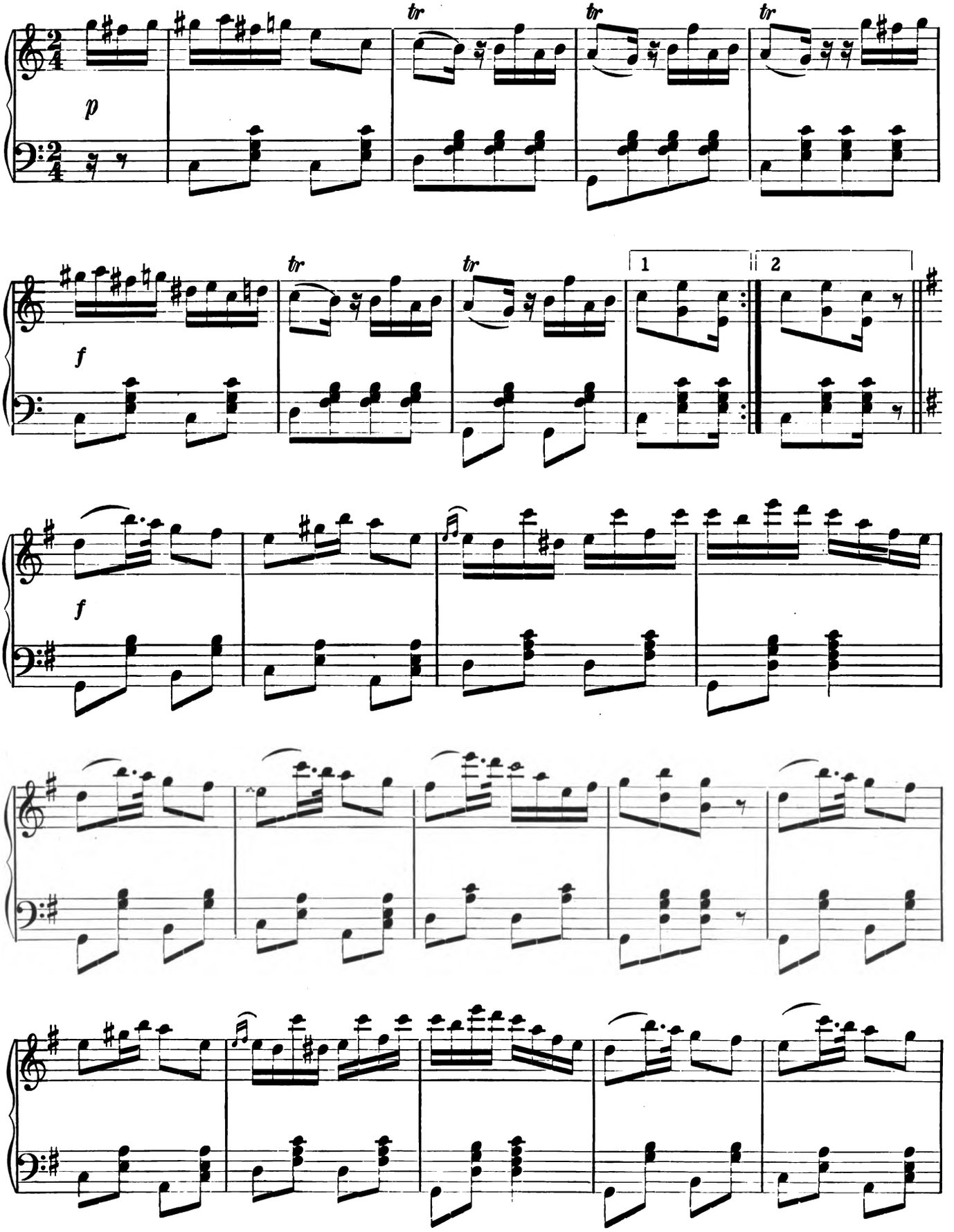
ASCHENBRÖDEL-SCHOTTISCHE

G. WEINGARTEN

(ELLIOT COLLECTION)



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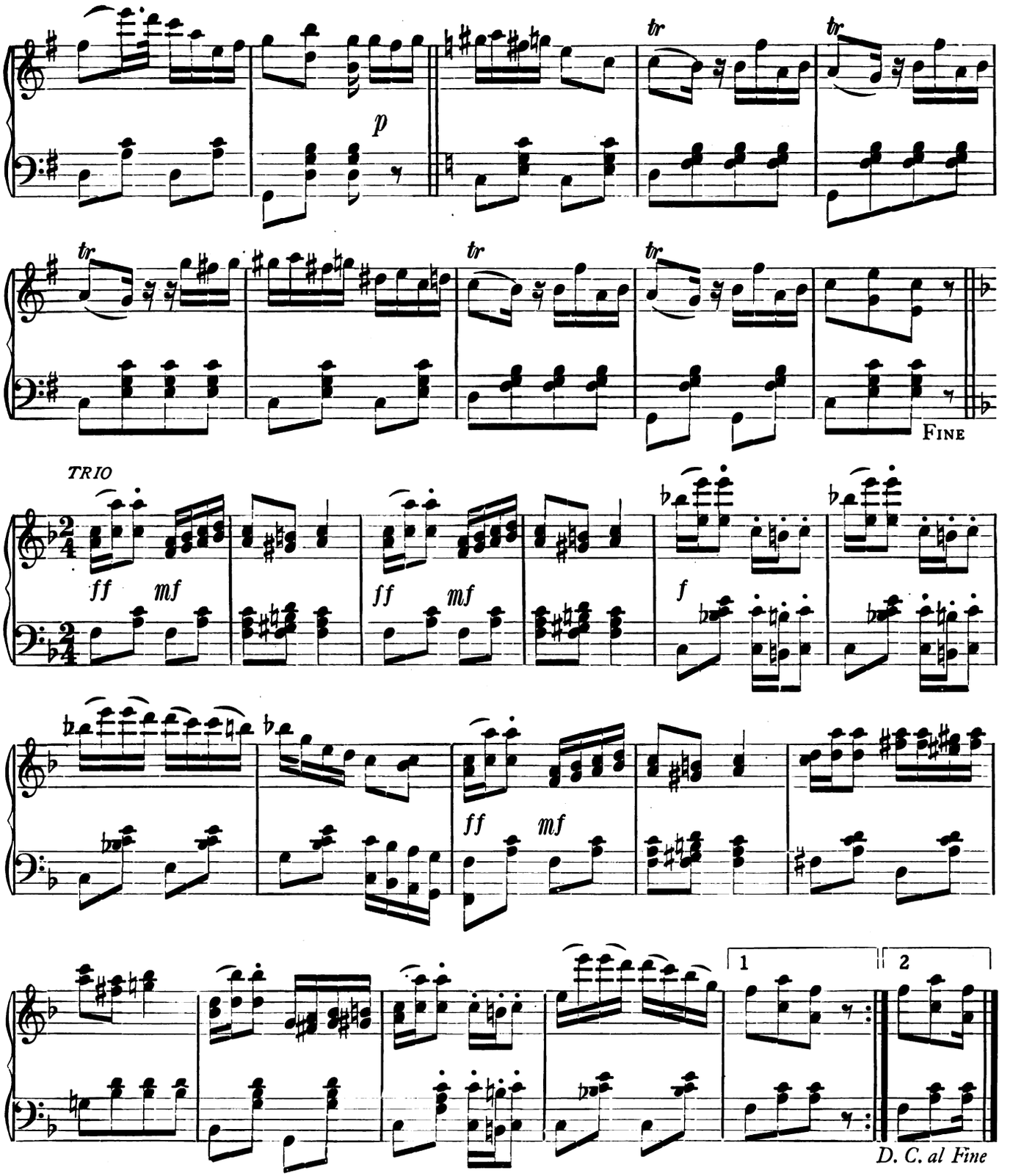

IDEAL CAPRICE

Position: Waltz. Description for gentleman. (Counterpart for lady.)

Slide left foot to side (1), draw right foot to left and immediately extend left in second position raised (2), bring left foot to right and immediately extend right in second position raised (3), rest (4), one measure.

Chassé to left (1–2); *chassé* to left (3–4), one measure. (The two *chassés* to left are like the two steps made slowly.) Repeat the above, beginning with the right foot. (The turning to be made on the *chassés* in every second measure.)

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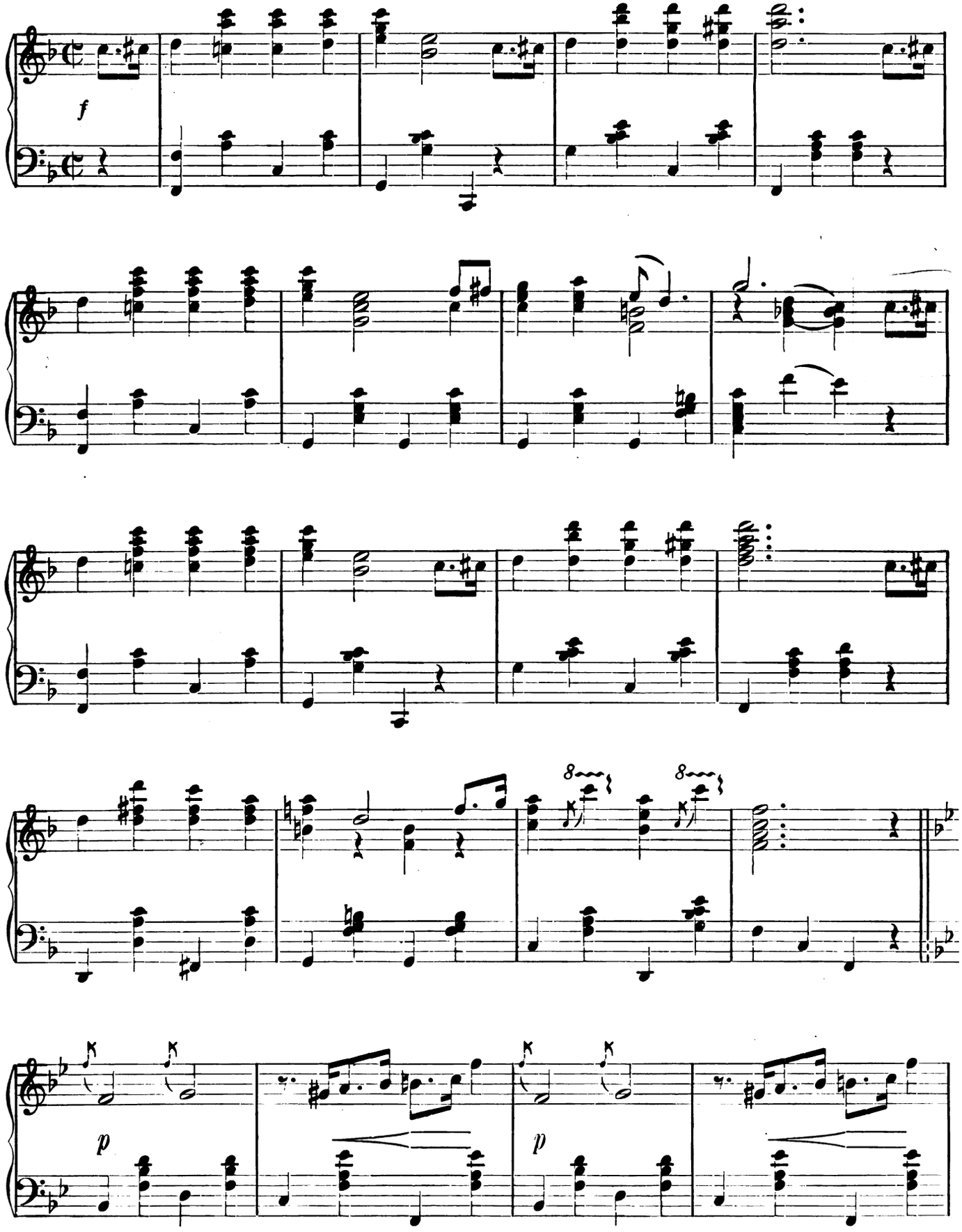
FANTANA



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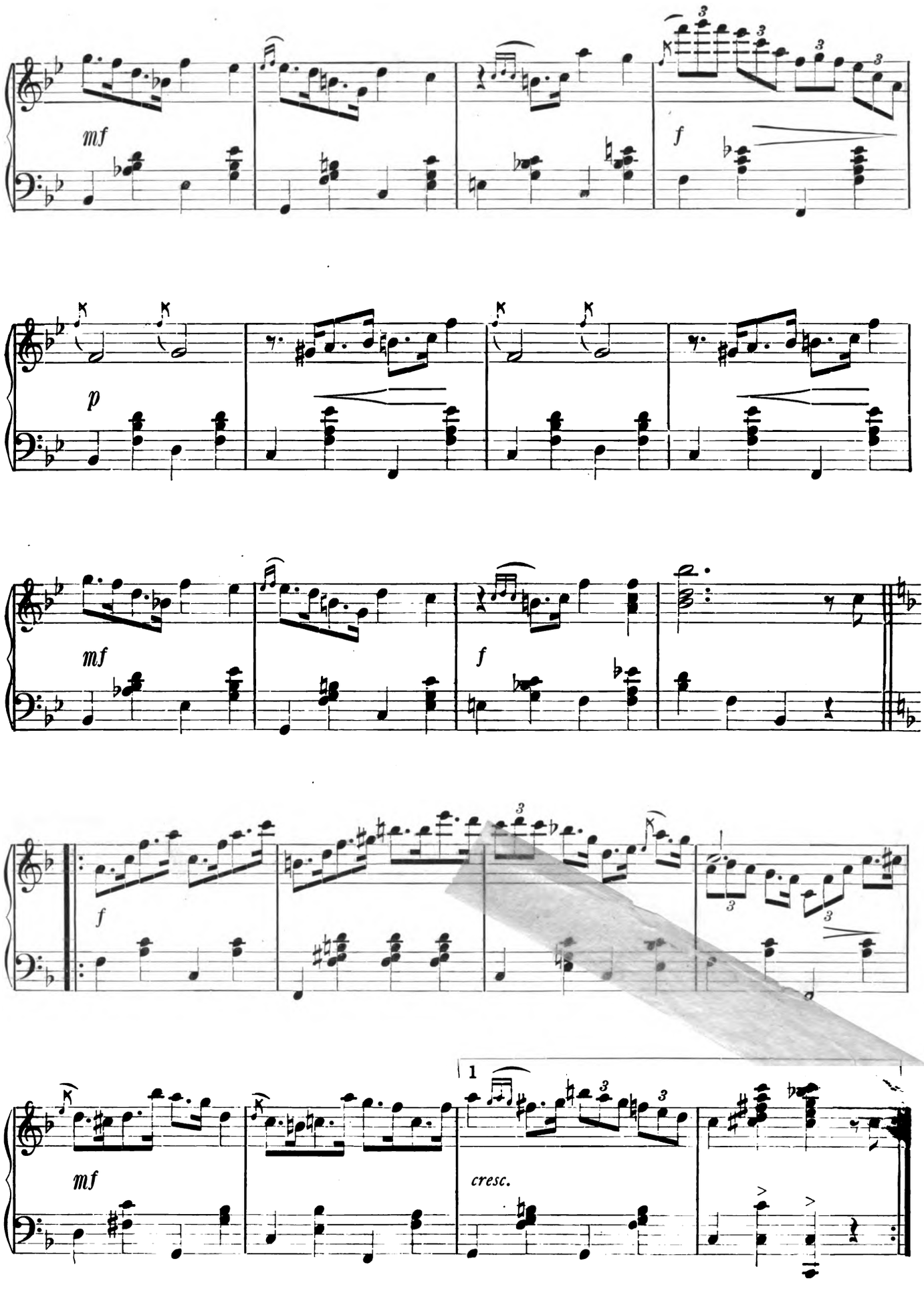

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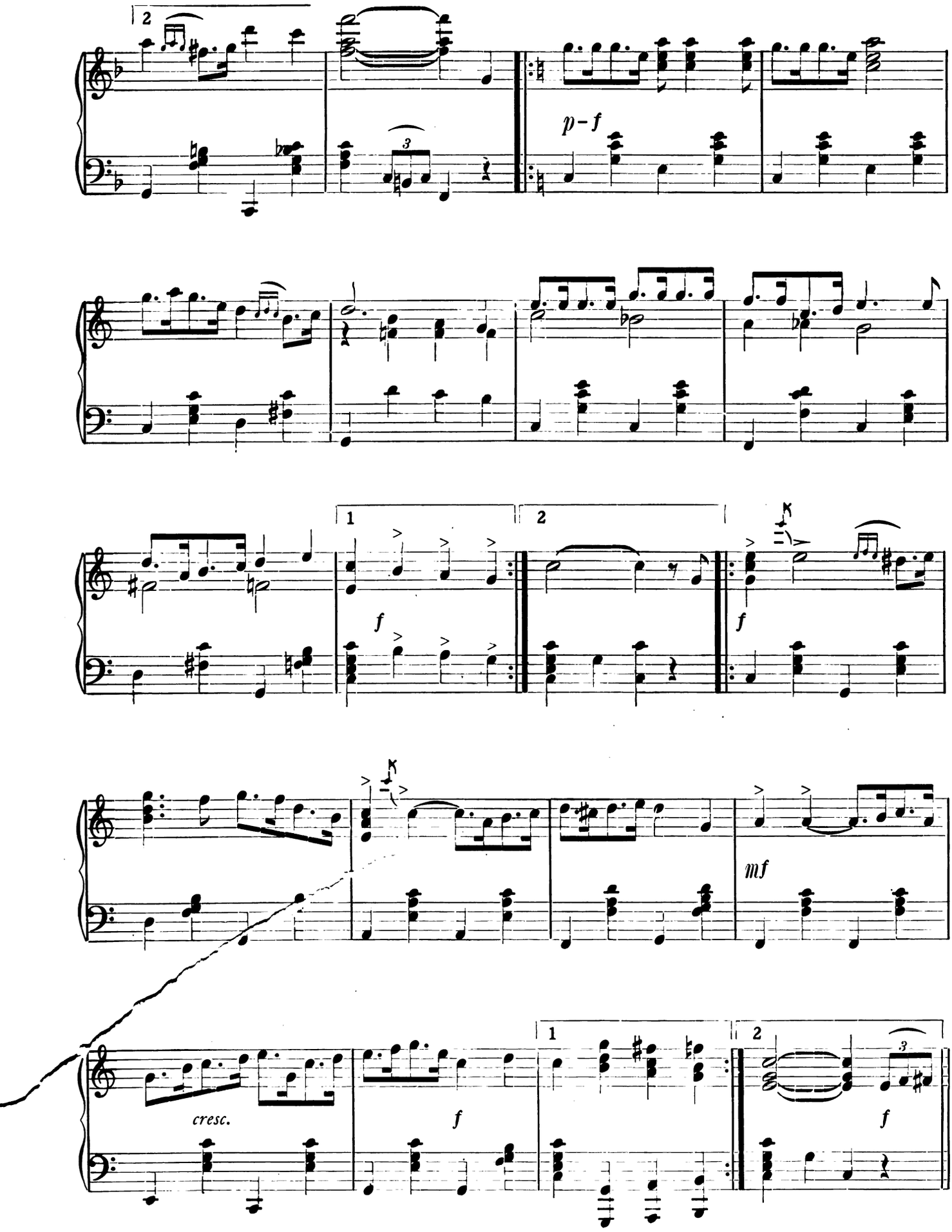

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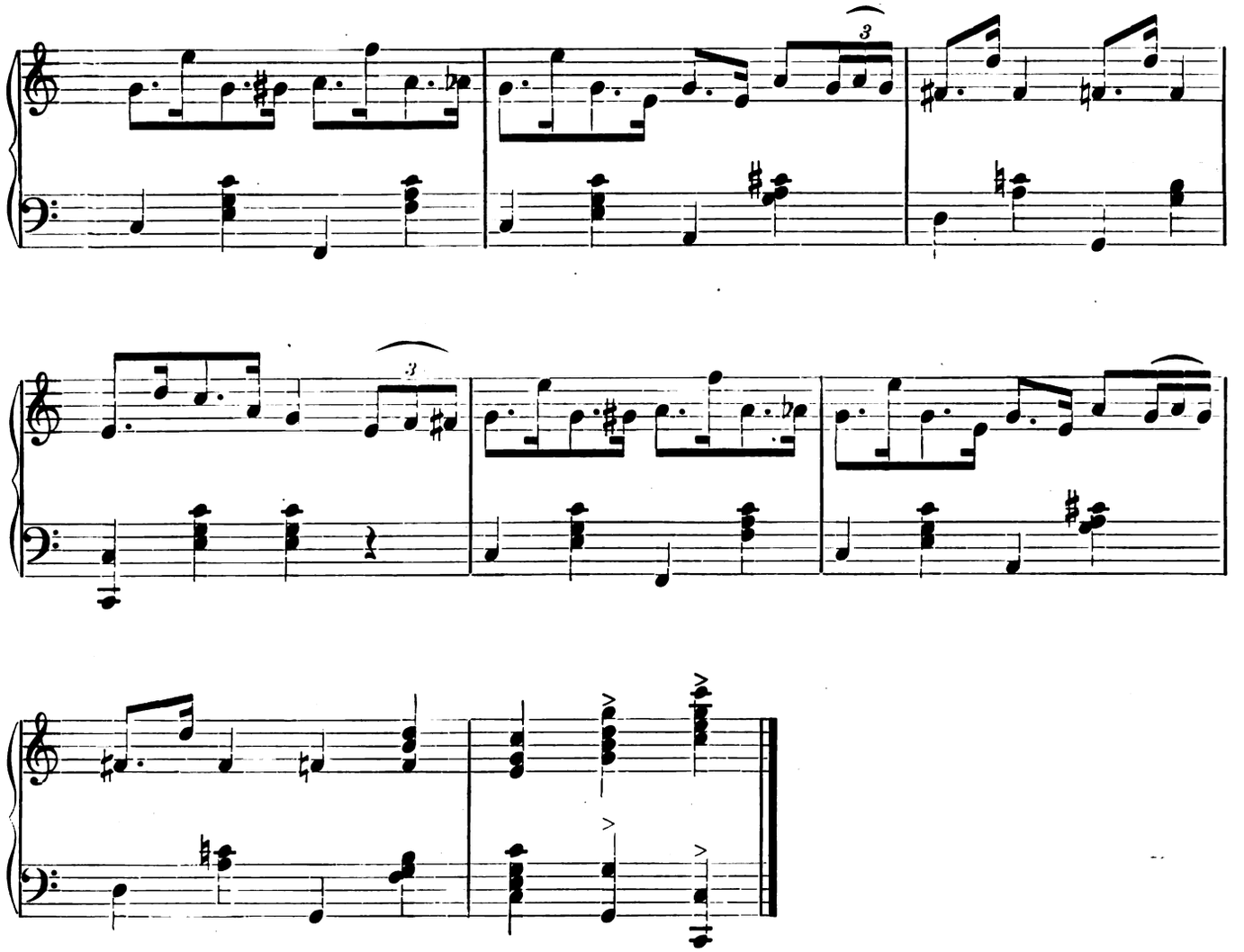

FANTANA

(Skirt-Dance)

I. *Pas de sissonne* twice, one measure. Cross step behind and high beating, one measure. Repeat left and right. *Pas de sissonne* twice with left, one measure. Step on left and pirouette left. Repeat, beginning with left.

II. Mazurka diagonally forward right, *jeté*, one measure. Repeat left and right. Four *jetés*, one measure. Repeat, beginning left; finish with pirouette to right. Repeat all, beginning right. Sixteen measures in all.

III. Beginning with right foot, *jeté glissade*, *jeté glissade*, one measure. *Jeté*, three *glissades*, one measure. With left foot, *jeté glissade*, right foot, *jeté glissade*, one measure. Pirouette right, one measure. Repeat, beginning with right foot. Repeat all. Sixteen measures in all.

IV. Beginning with right foot, Volkes-twist four times, two measures. Forward hop, back hop, one measure. Pirouette left, one measure. Repeat, beginning left, right and left. Sixteen measures in all.

V. Step right to right, point left across in front, one measure. (Swing right arm well over foot.) Pirouette, one measure. Two high *pas de basque* and pirouette left, two measures. Repeat left, right and left. Sixteen measures in all.

VI. Flying turn to right, one measure. Forward and hop, back and hop, one measure. Repeat left and right, finishing with two-step turns to left and salutation. Eight measures in all.

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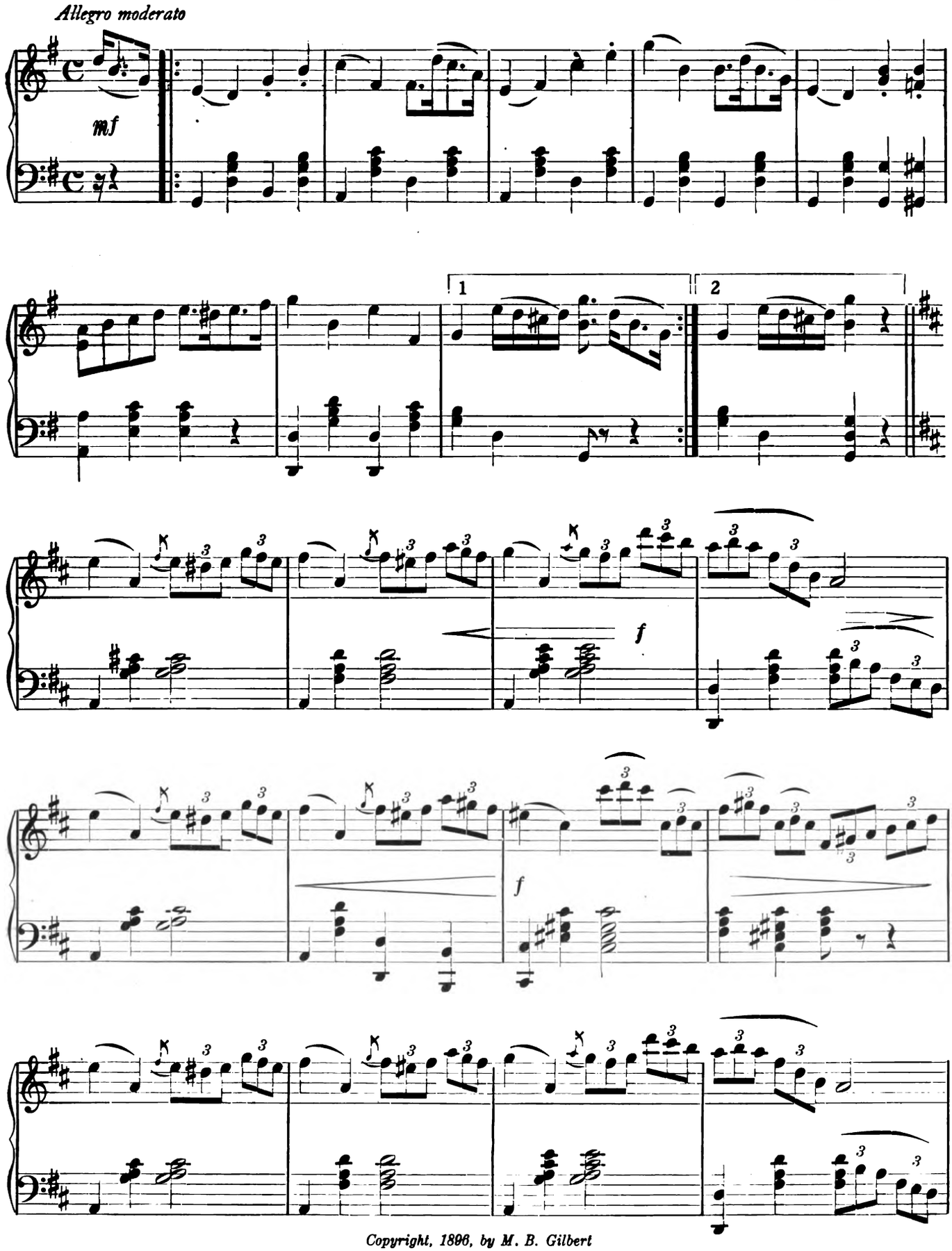
HARVARD CAPRICE

A. L. RYSE



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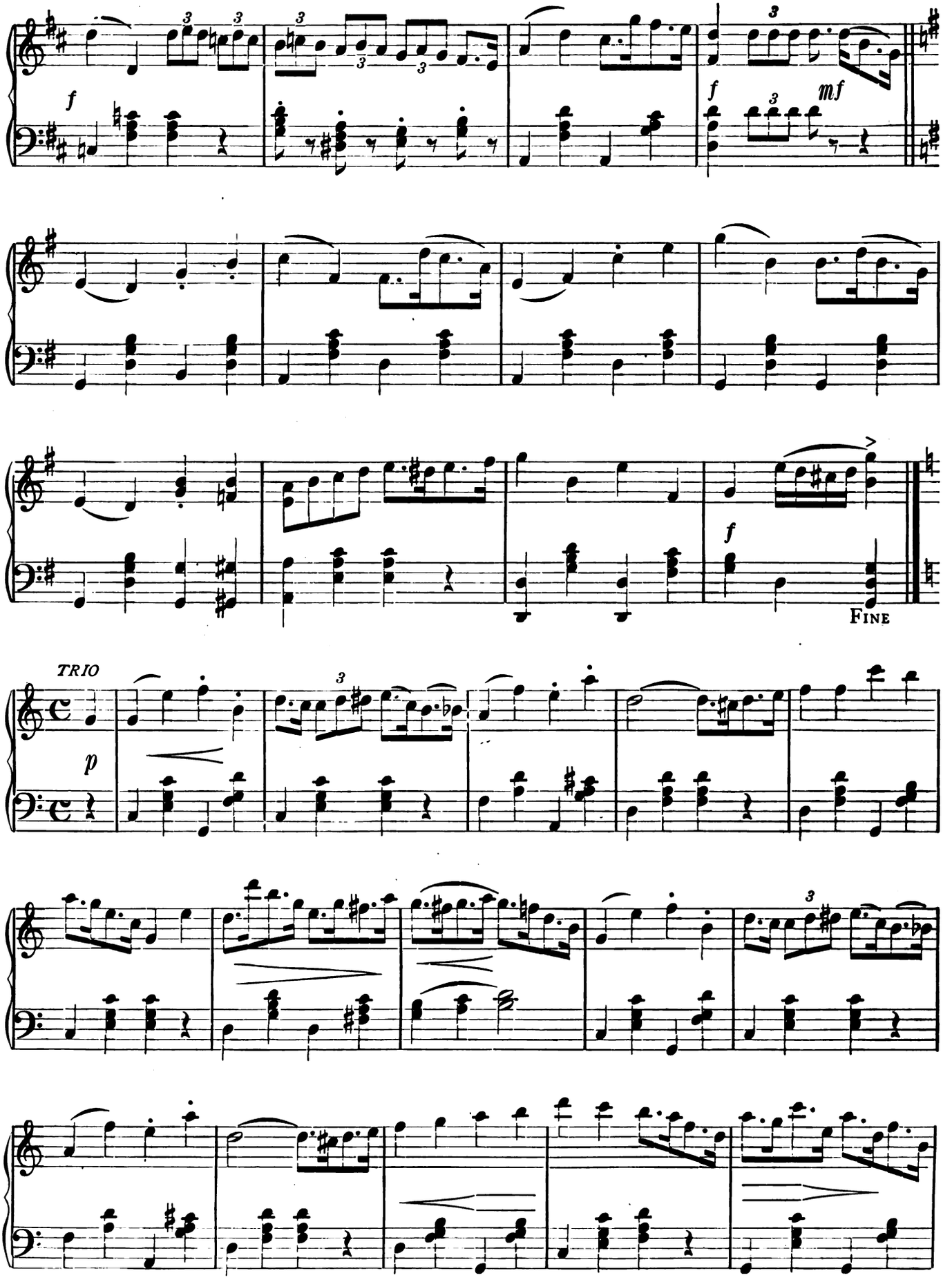

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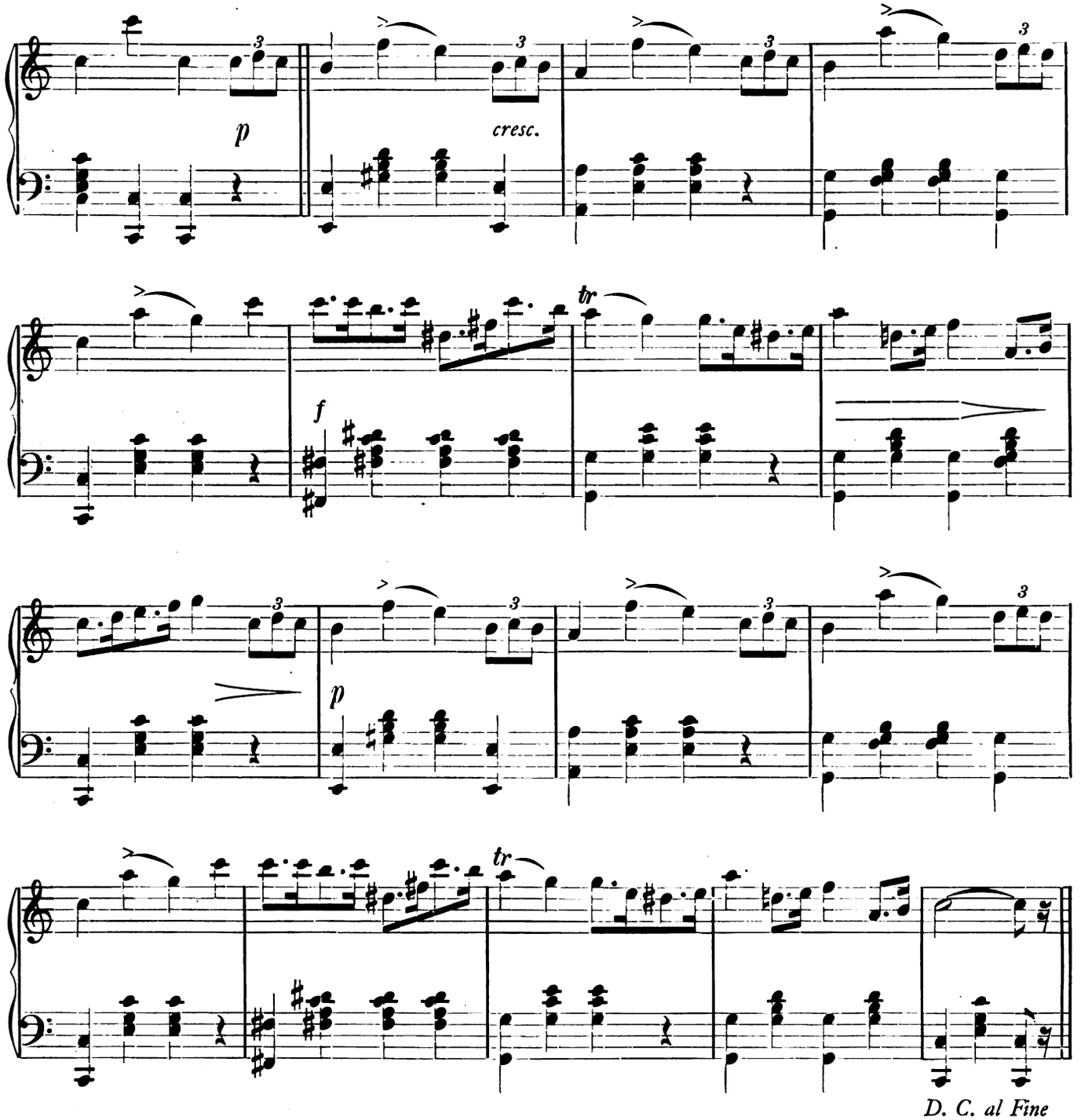

HARVARD CAPRICE

Position: Waltz. Explanation for gentleman. (Counterpart for lady.)

Slide left foot to side (1), draw right foot to left, placing weight on right (2), slide left to side (3), draw right to left and immediately slide left to side (*chassé*) (and 4), one measure. Repeat *chassé* (and 1), draw right to left, placing weight on right (2), leap or slide left to side (3), hop on left (4), one measure. Repeat all of the above, commencing with right foot. Recommence as at first. (The turn to be made on third and fourth counts of second measure and on first count of the measure following.)

NOTE: The first slide (which is made during first count in first measure) should be made long, with a slight dipping movement. The first *chassé* should be made short. The second *chassé* (on first count of second measure) should be made long, with slight dipping movement, which will give accent to the first count in that measure.

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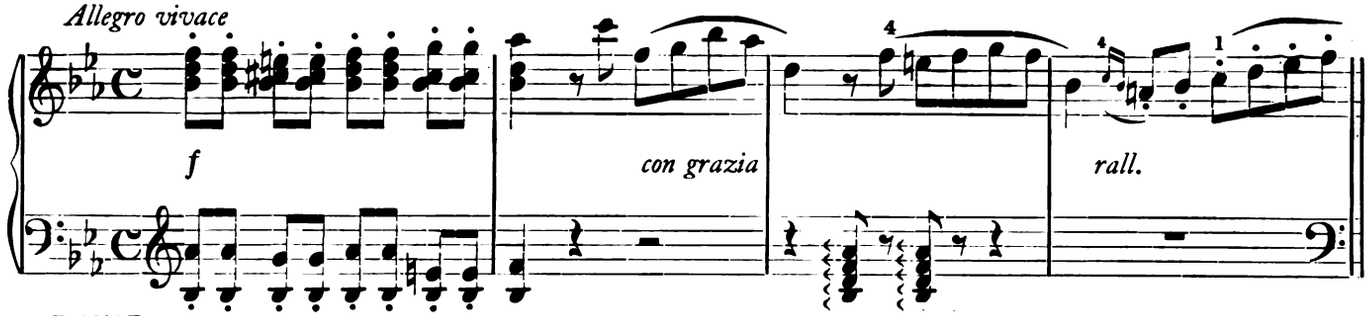
THE DAINTY SHEPHERDESS

(Danse gracieuse)

HENRI BEAUMAIRE

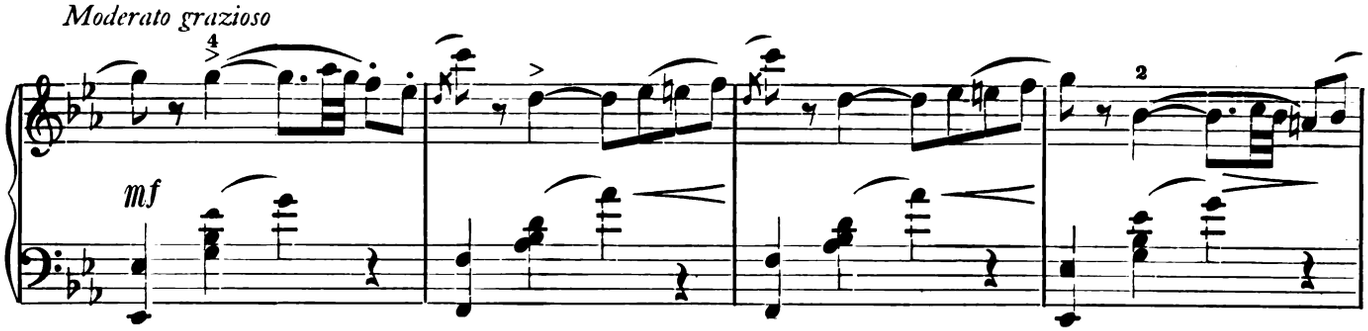
INTRODUCTION

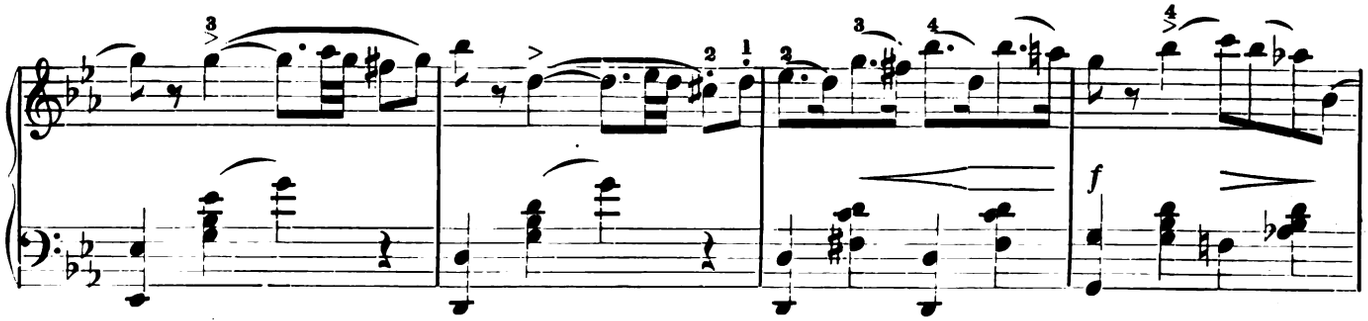
Allegro vivace

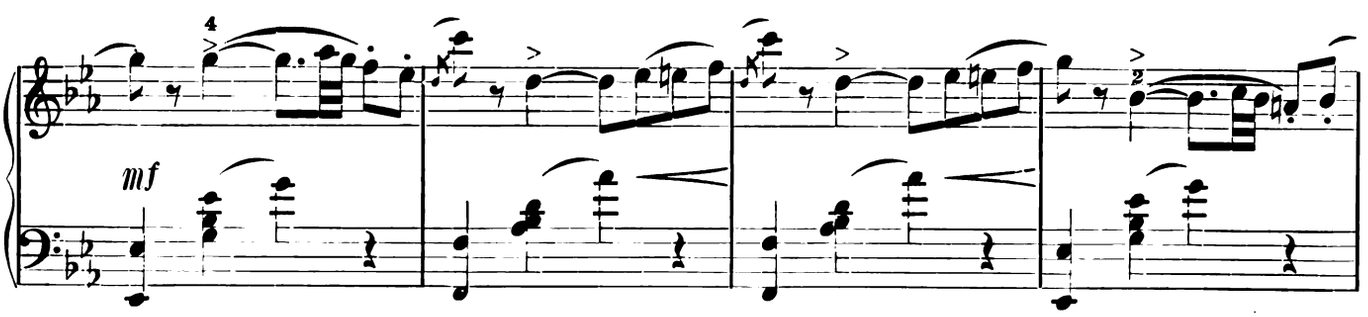


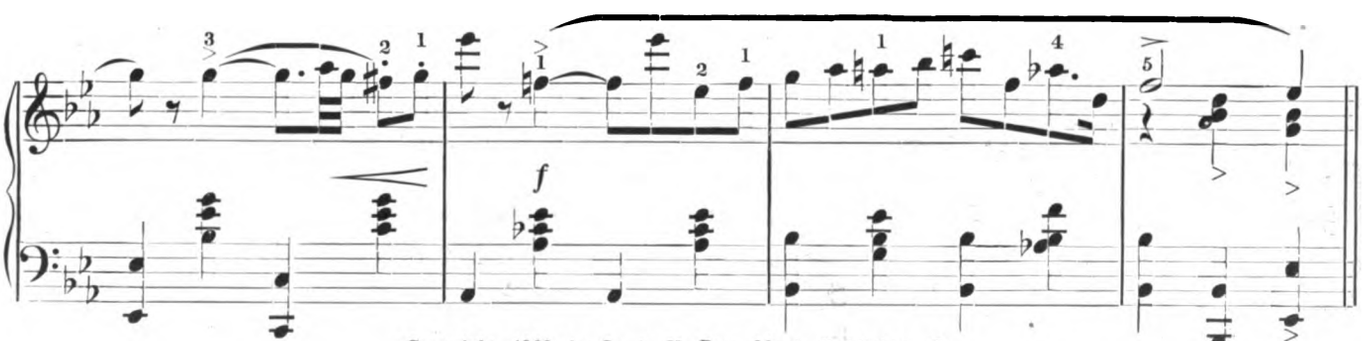
DANCE

Moderato grazioso









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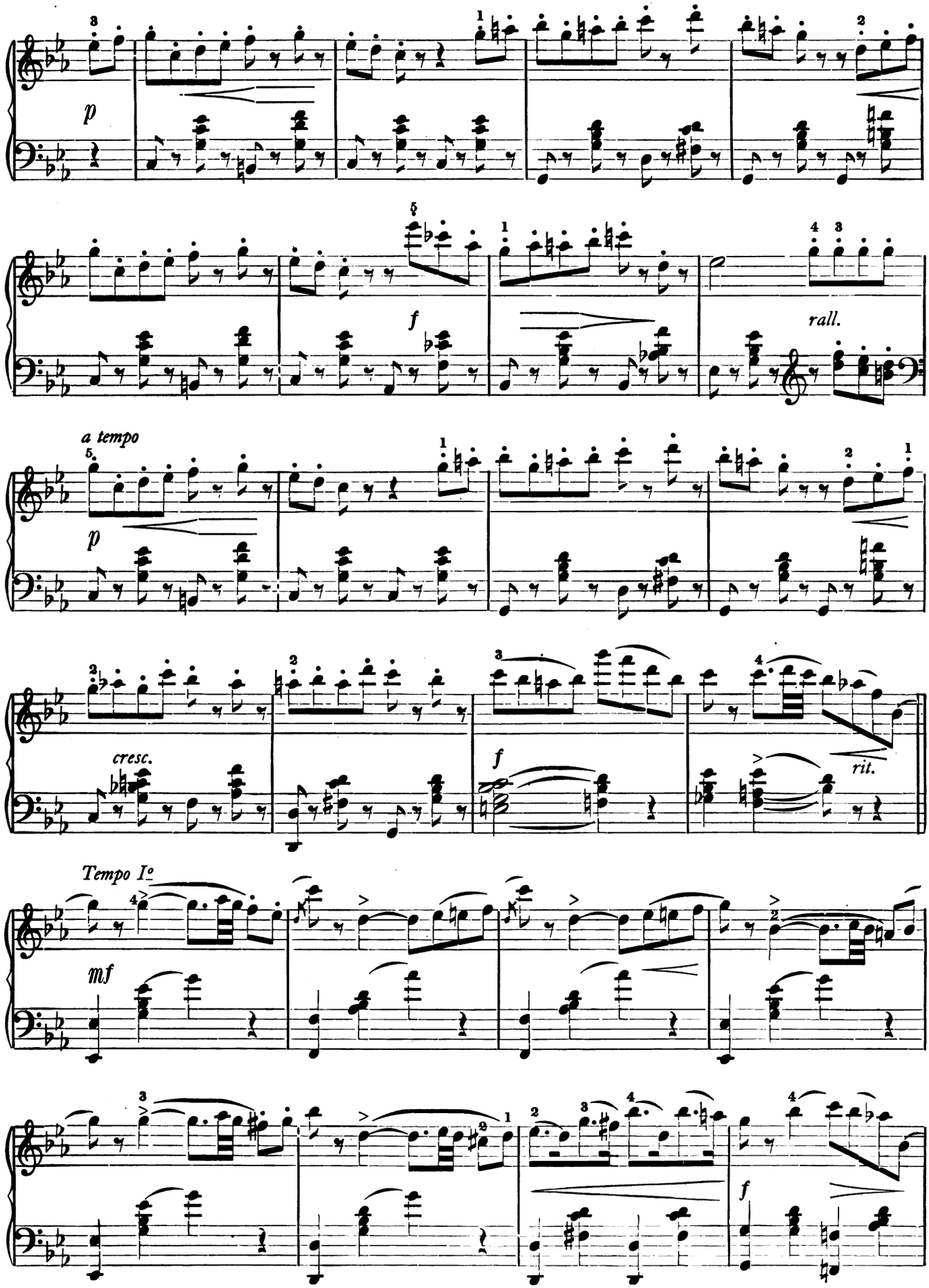

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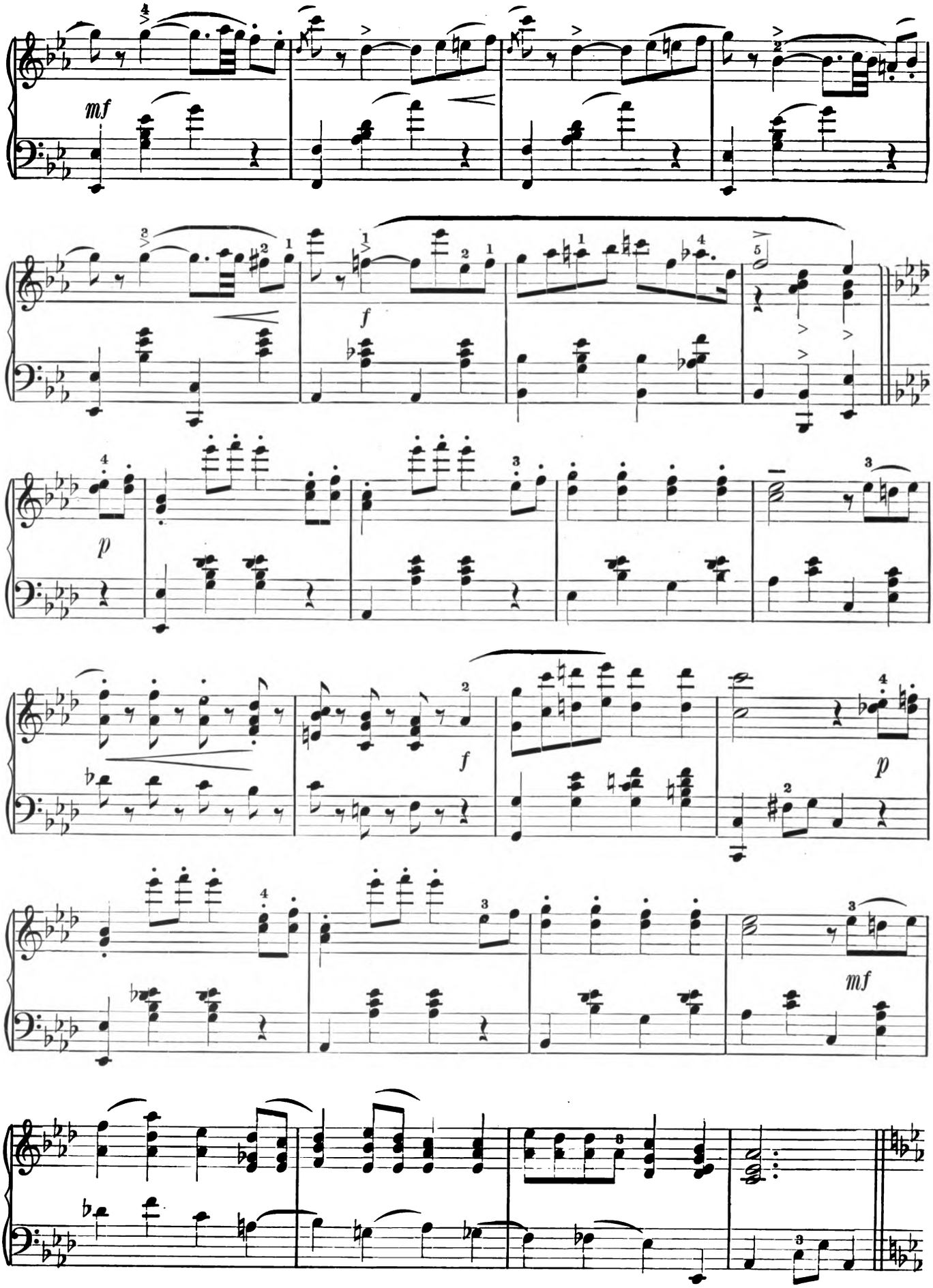

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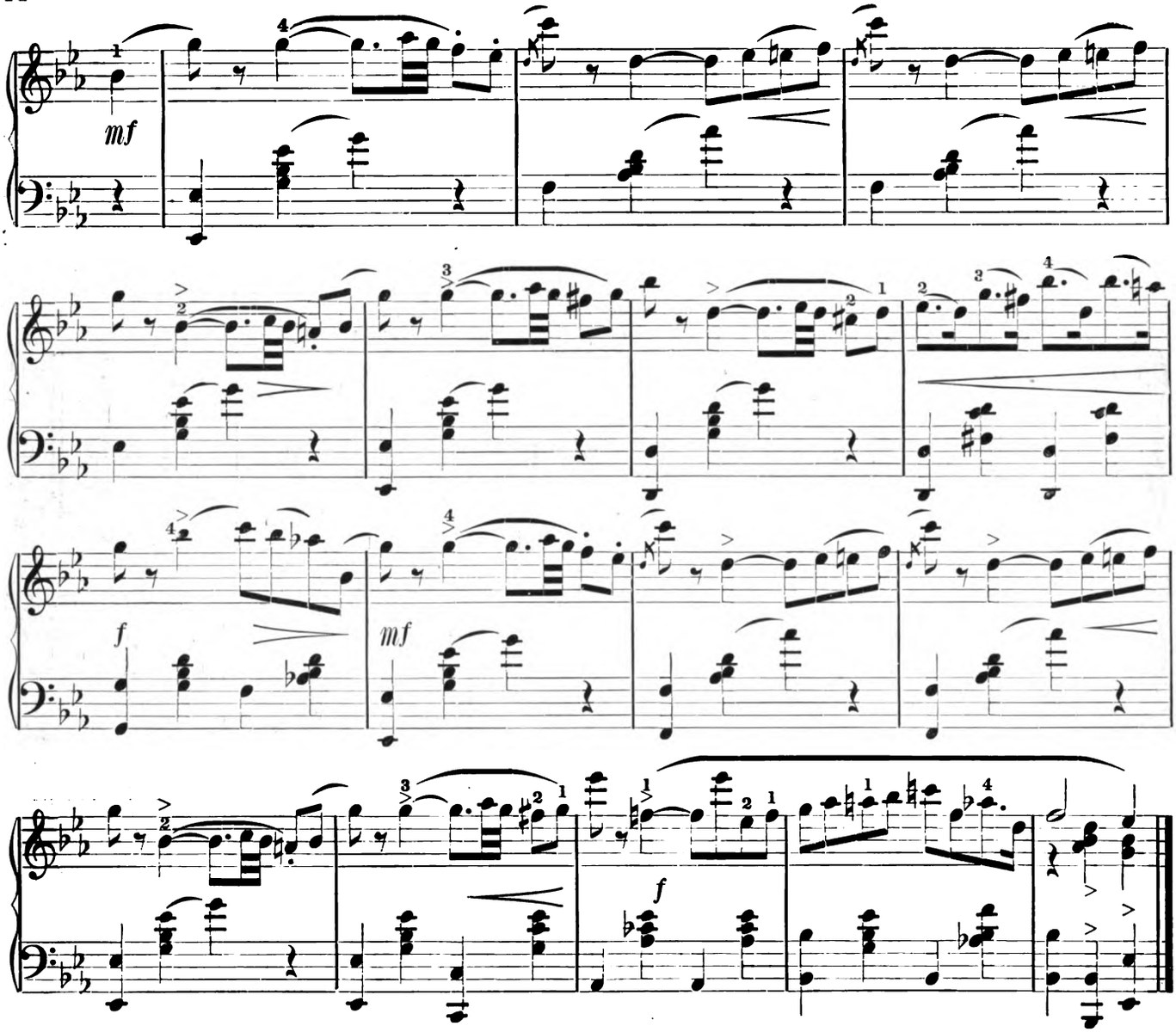

THE DAINTY SHEPHERDESS

INTRODUCTION. During the Introduction follow the movement of the music, making slow and expressive salutations to right, to left, and to front, which last salutation will blend into the first step.

I. With arms extended run forward three steps, point left foot in fourth position and pirouette to left, two measures. *Pas de basque* left and right and pirouette to left, two measures. This repeated to left, again to right and left. (This step should be very expressive with face, body and arms, and one should follow closely the rallentando and accelerando in the music.)

II. Point right foot in second position with both arms extended. Point and touch right ankle with the tips of the fingers, the arm extended up to the shoulder, one measure. Bring arm across body and up to fifth position, one measure. Pirouette to right, one measure, with arms in this position and at finish of pirouette step right and point left, one measure, swing right arm out, making a large circle with left arm straight in across the body, crossing the arms and making salutation. This is accompanied by bending the body well to right in making the circle with right arm. Repeat to left, to right and to left.

III. Step back on right foot and bring right hand down in front, making a circle, and bring the palm forward (what we would call "outward palms"), one measure. Repeat by stepping back with left foot, pushing hand out in same position. This movement accompanied by bending body to side, looking to front. At fourth count on second measure, right foot should be raised and in fourth position, preparatory to the following movement which is running forward three steps and pointing, same as in first step, and pirouetting, two measures. Repeat, beginning with left, again with right and again with left.

IV. Swinging right hand in outward circle until it arrives at fifth position, run around on the toes (*emboîté*) making a circle to right and backwards, sixteen steps, four measures. Then step back with right foot and raise left in front, fourth position, back with left, raise right in front, fourth position; arm-movements as suggested by the step, two measures. Three steps back on right foot, bringing feet together on third, two measures, hands outstretched to side on first two steps and brought to waist on third. Repeat to left, to right, to left.

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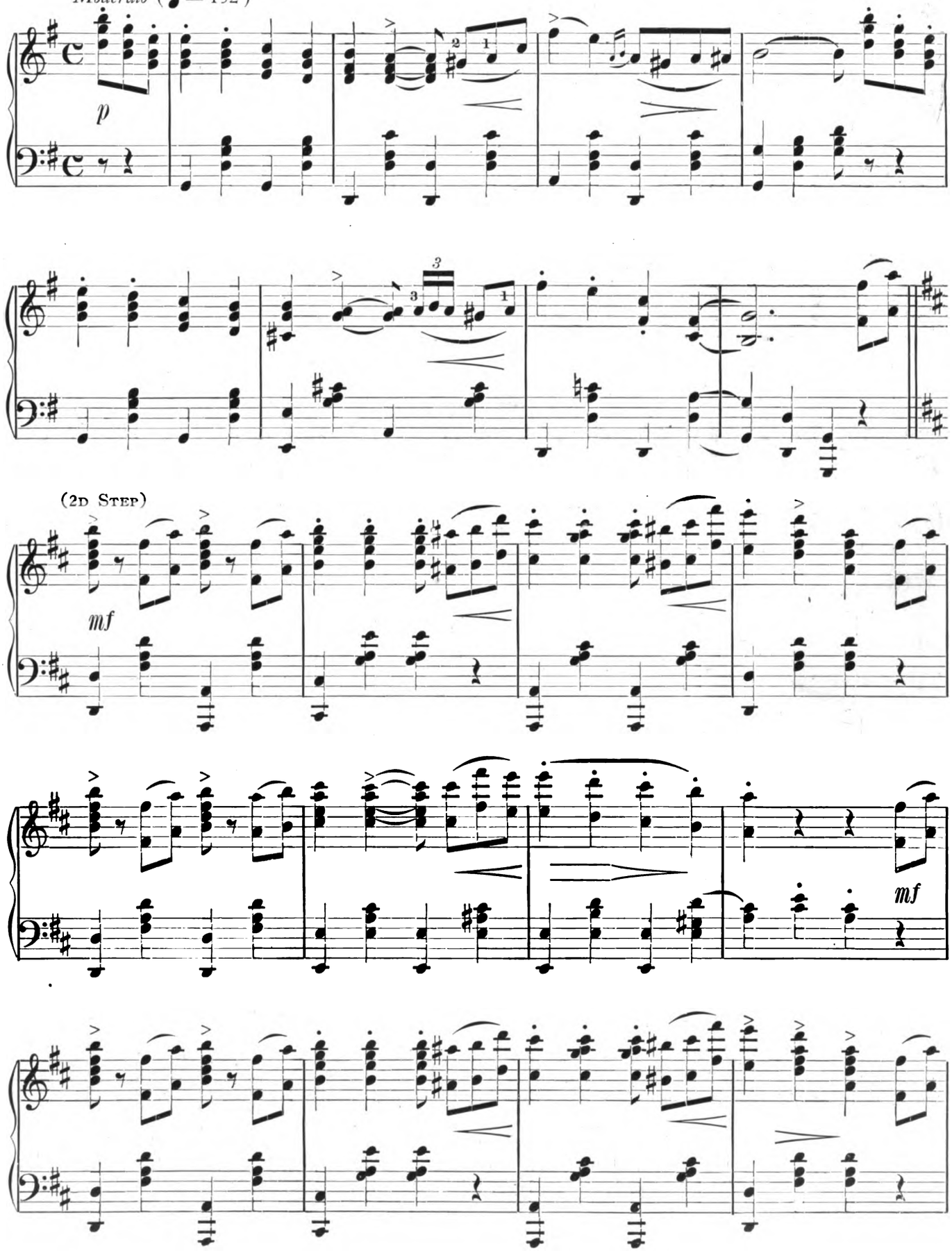
ROSEN-GAVOTTE

(1st Step) Alphons Czibulka. Op. 347

Moderato (♩ = 152)



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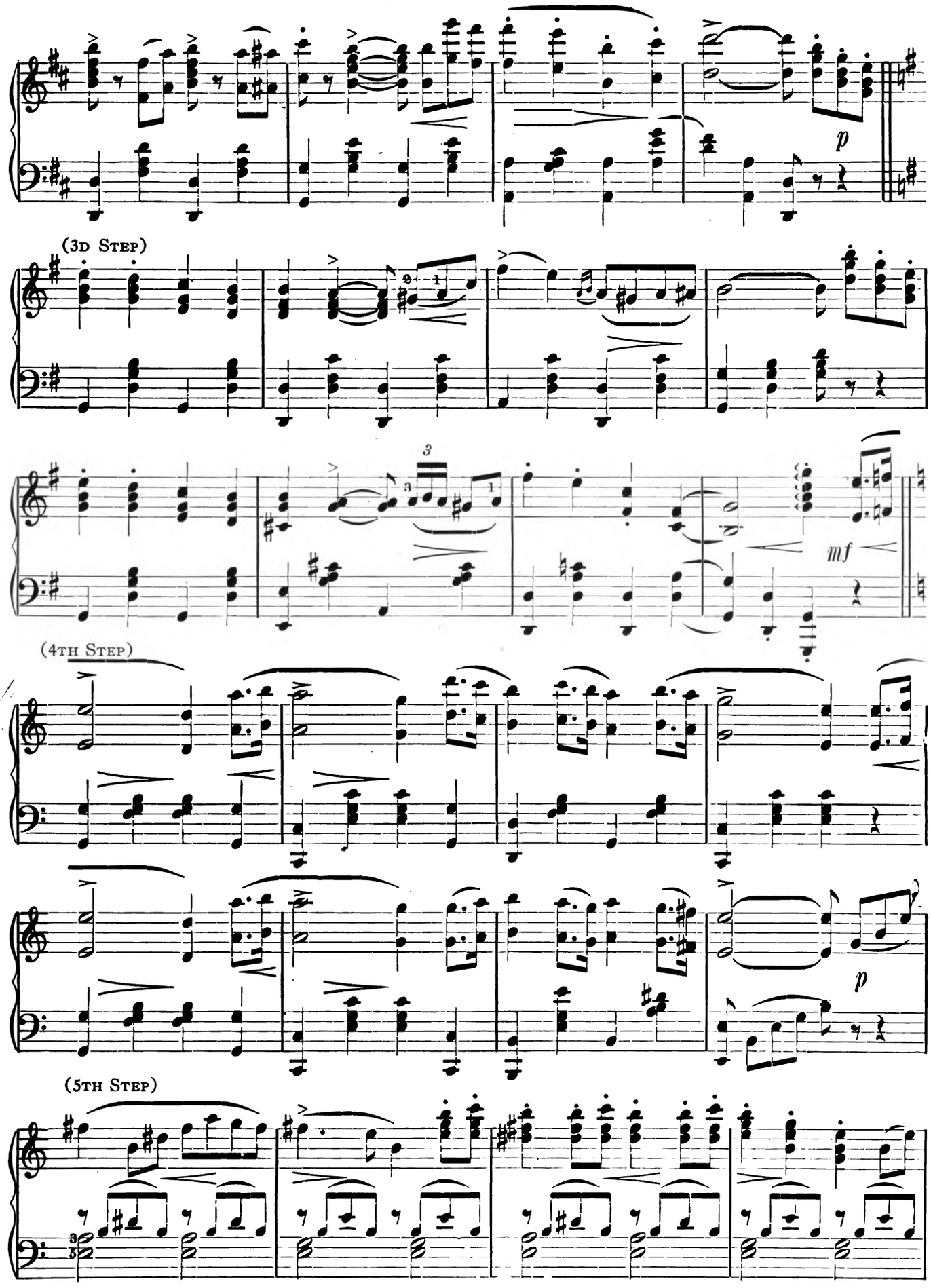

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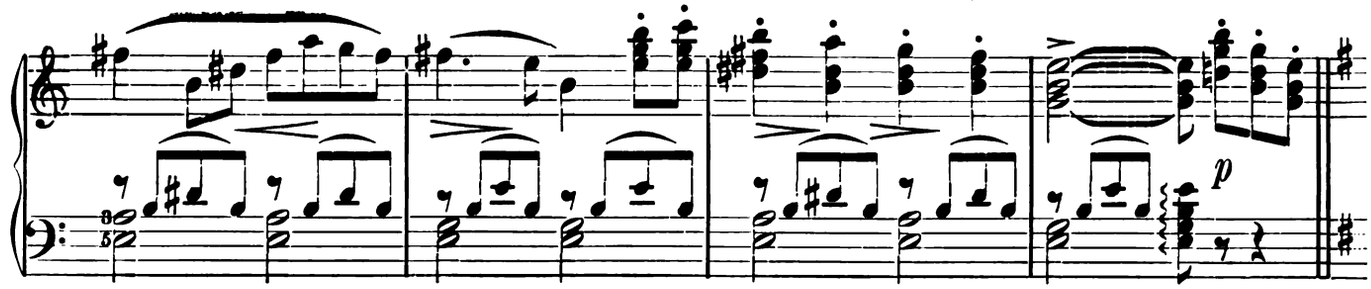
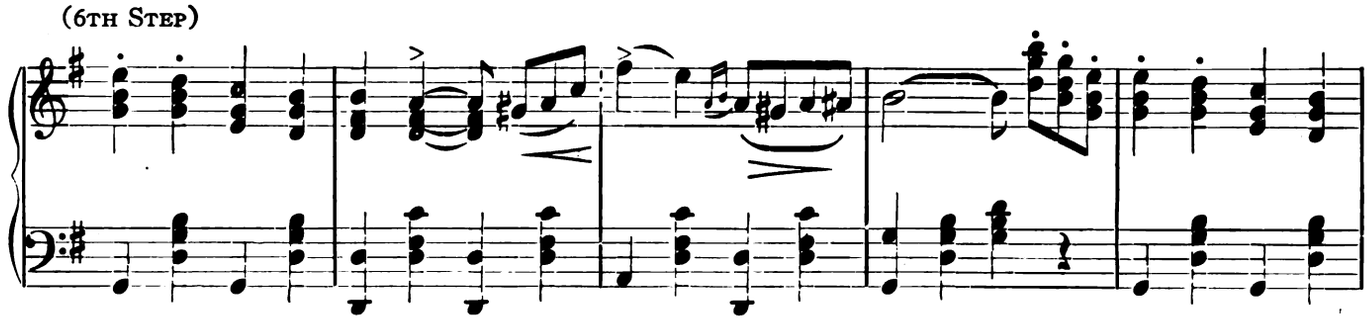
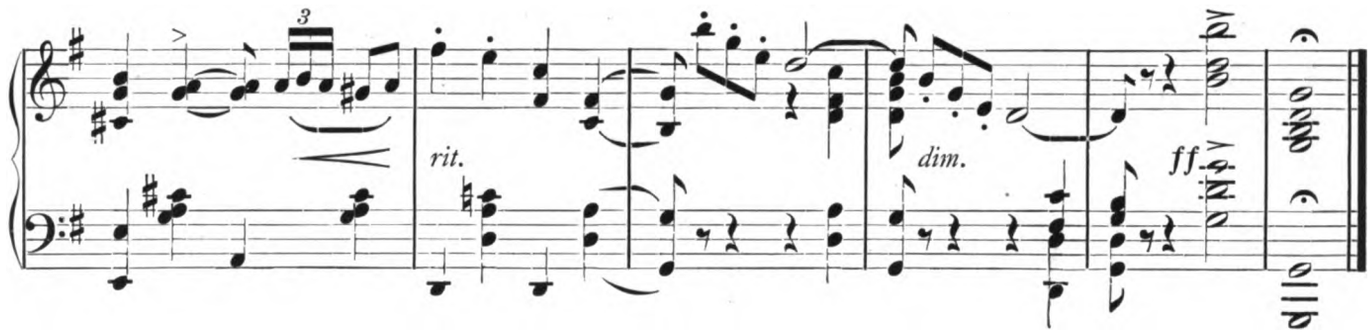


(6TH STEP)





MAID OF THE MIST

I. Starting right, across in front, step on right (1), step left to side (2), step right in fifth position (3), hop and flex left (4), one measure. Repeat, starting left, across in front, one measure. Repeat all, five measures. Place left across right and make pivot turn right, one measure. Eight measures in all.

II. Starting right, moving diagonally forward, forward hop (1–2), repeat (3–4), one measure. Repeat, one measure. *Jeté* on right (and), *glissé* (1), *chassé* (and-2), *chassé* (and-3), *glissé assemblé* (4), one measure. Pirouette left, one measure. (The last two measures moving diagonally backward left.) Repeat, starting left, four measures. Repeat, sixteen measures in all.

III. Moving forward, starting right, hop and point heel intermediate (1), hop and point toe in fifth position (2), extend in intermediate (3), *jeté* on right (4), one measure. Repeat, starting left, one measure. Repeat all, five measures. Pirouette left, one measure. Eight measures in all.

IV. Diagonally forward, right, forward hop, back hop, one measure. Caprice across behind (making *rond de jambe* with right, high extension with left), one measure. Repeat, starting left, two measures. Repeat right, two measures. Left, one measure. *Jeté* on left and pirouette back right, one measure. Eight measures in all.

V. Starting right, step to side (1), step left, across behind right, bending (2), repeat (3–4), one measure. Three steps, turning right, point left in fourth position, one measure. Repeat, starting left, two measures. Right, two measures, left, one measure. Pirouette left, one measure. Eight measures in all.

VI. Spinning step right, one measure. Pirouette left, one measure. Repeat, starting left, two measures, right, two measures, left, two measures. Pirouette twice right and finish with salutation, two measures. Eleven measures in all.

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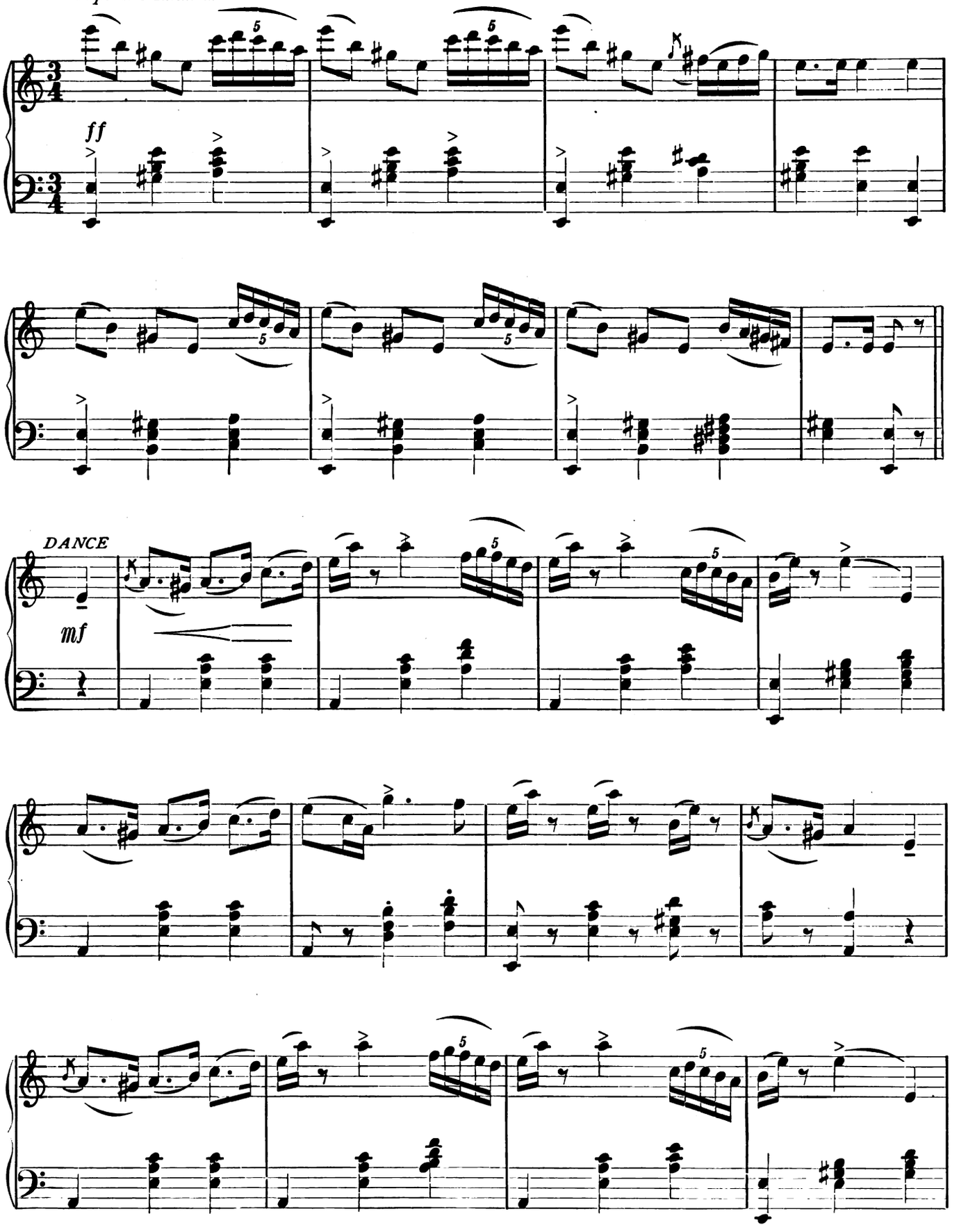
EMPRESS MAZURKA

A. L. RYSER

INTRODUCTION

Tempo di Mazurka



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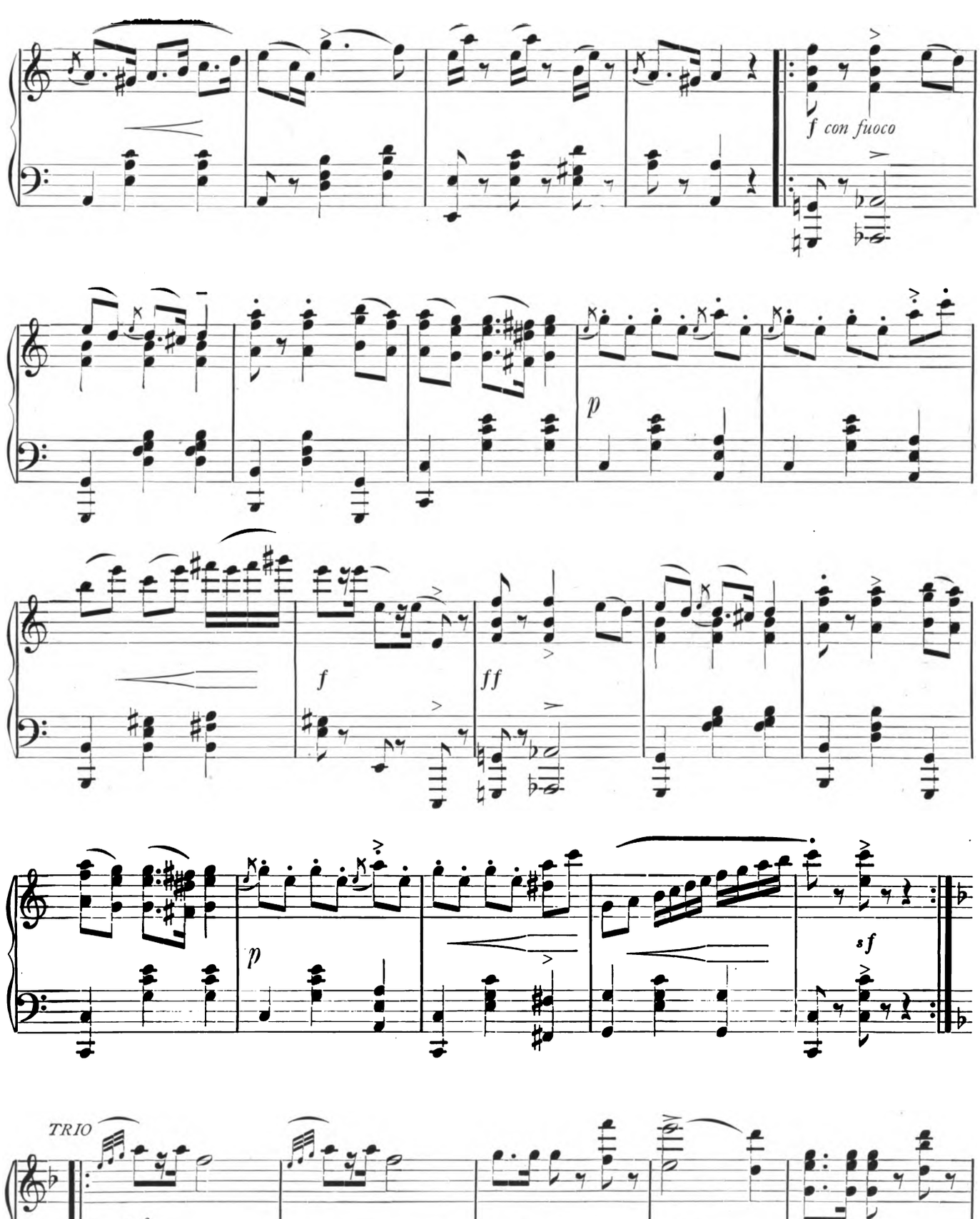

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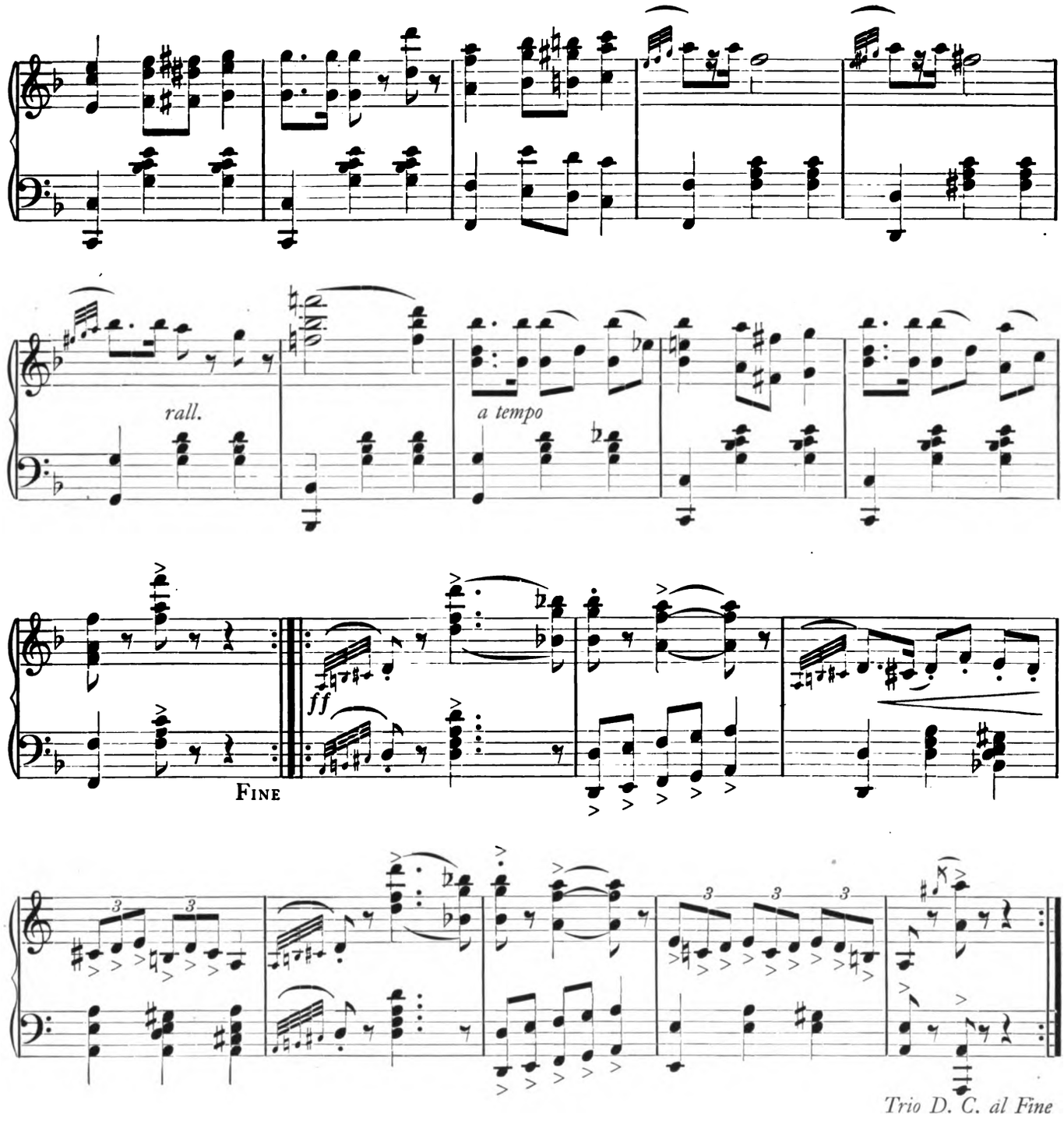

MAY MAZURKA

Lady's part. Face partner and join hands farthest from line of direction. Slide right foot to side (1), point left in fourth position and rise (2), fall (3), one measure. Repeat to left, one measure.

Step right to side (1), step left across behind (2), step right to side (3), step left across in front (4), step right to side (5), point left in fourth position (6), two measures. Repeat all, beginning with left foot, four measures.

Take waltz position and make two polka-mazurka steps turning, four measures.

One mazurka step to side, one measure. Three slides to side, one measure. Bring up left and make four walking steps forward, beginning with right foot (1–2–3–4); point right in fourth position (5–6).

Recommence as at first.

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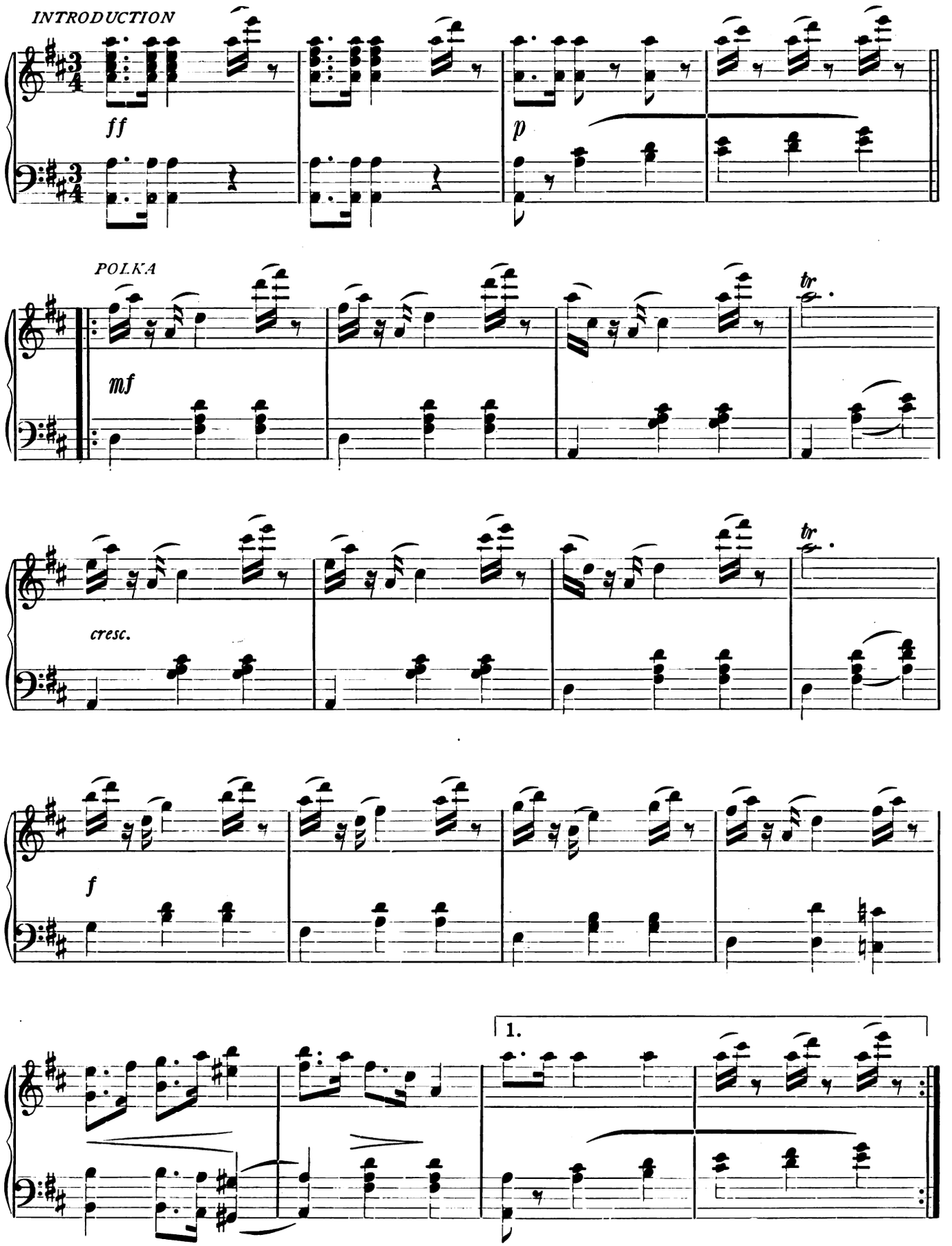
WILD BIRD

(Polka-Redowa)

J. H. Ross



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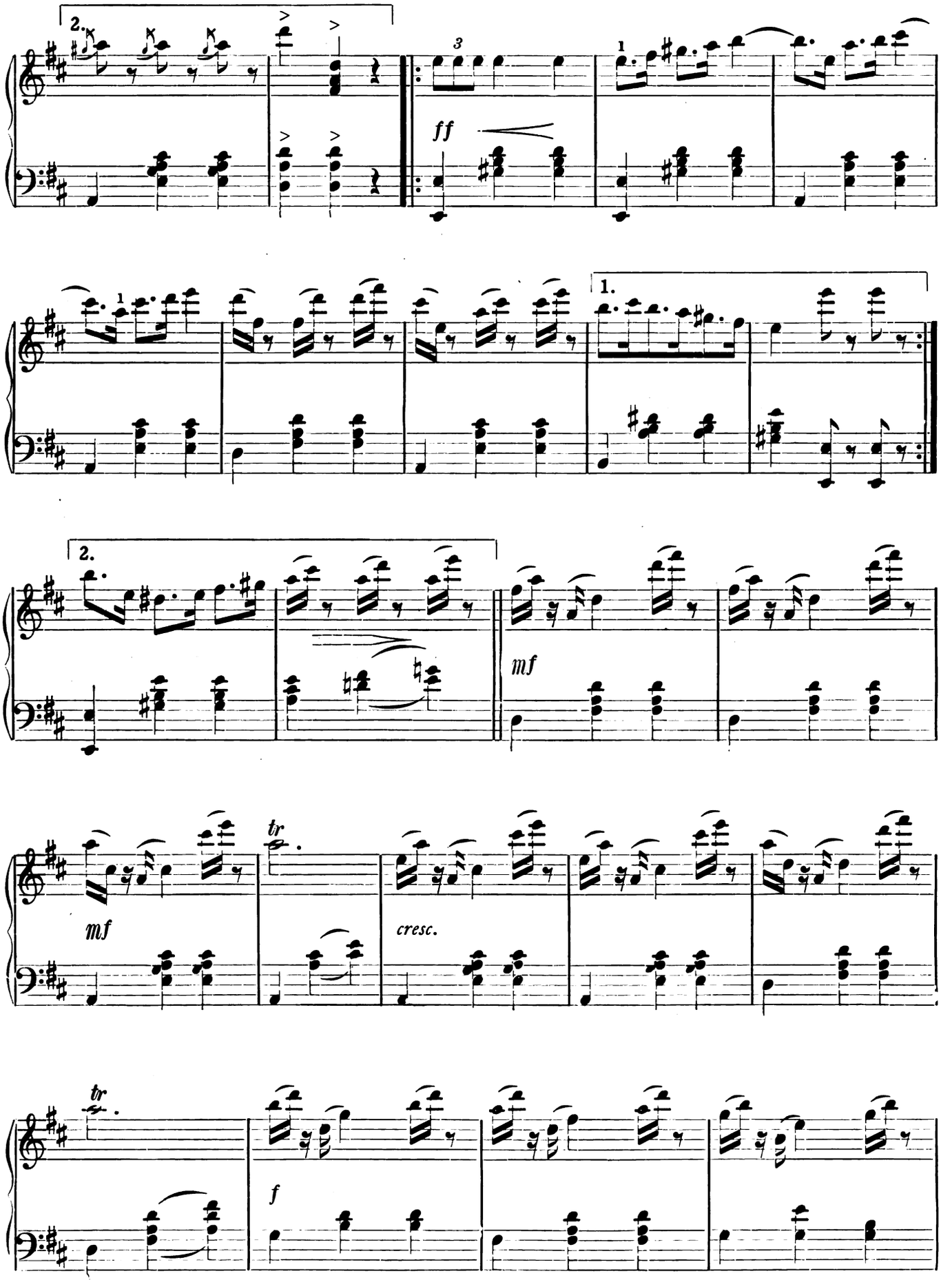

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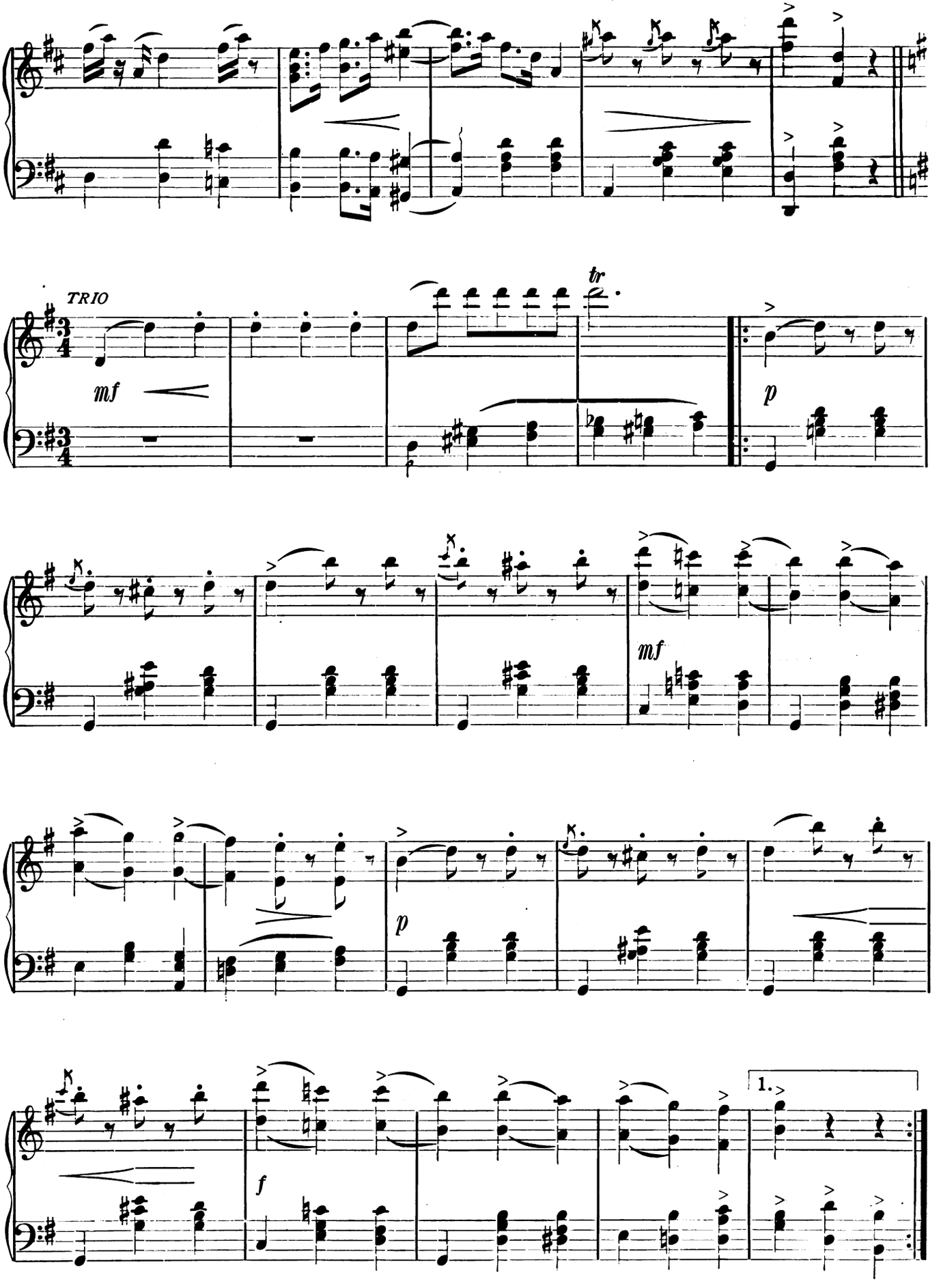

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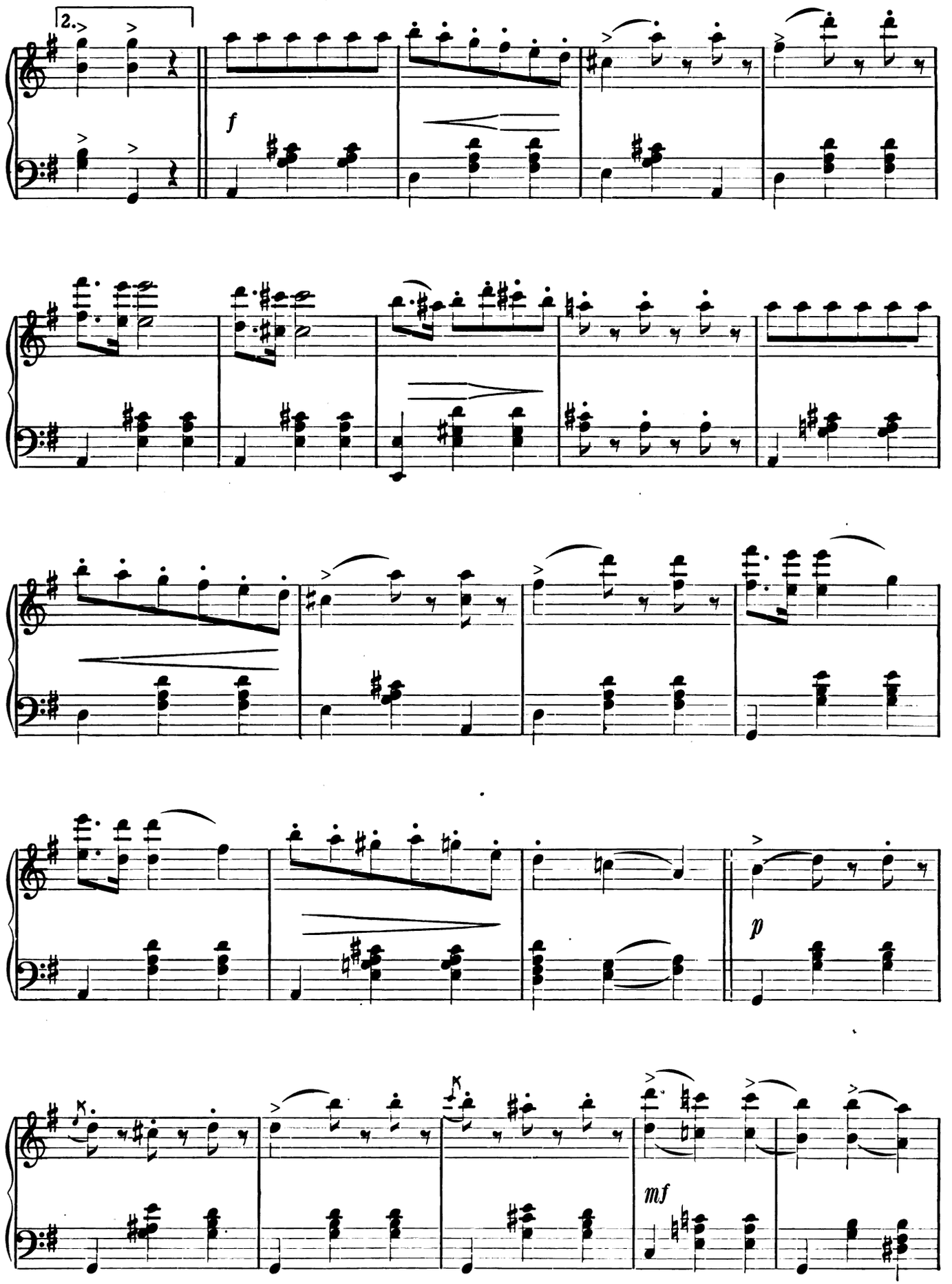

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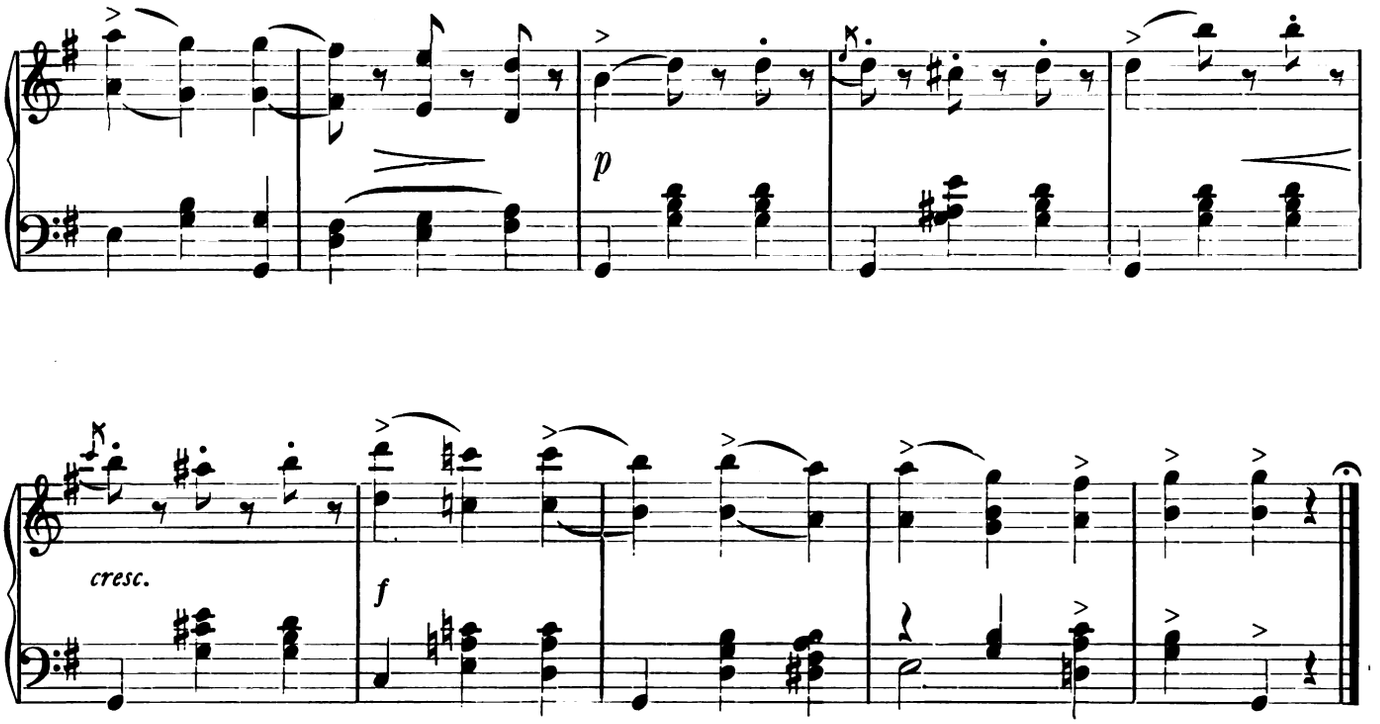

WILD BIRD

Introduction. Pose. Arms lateral swing to left; repeat to right, to left; pirouette right and salutation, four measures.

I. *Balancé* to right and left, two measures; pirouette right, step and point left, two measures; repeat through, sixteen measures.

II. *Ballonné* right; pirouette right, two measures; *pas de basque* to right; pirouette left, two measures. Repeat left and right, etc., through sixteen measures.

III. Three steps forward, right, left, right, one measure; *balancé* to left and right, two measures; three steps back, left, right, left, one measure; step hop, right and left, two measures; pirouette right; three stamps, two measures. Repeat, beginning left, eight measures.

IV. Repeat first step, sixteen measures.

Interlude. Left foot back, arms lateral swing across to left, and slow pirouette to right, four measures.

V. (*a*) Three *ballonnés* right; pirouette right, four measures; three *balancés* right, left, right; pirouette left, four measures. Repeat to left, eight measures. (*b*) Slide right to side, and extend left foot in second position raised (1–2), hop (3), one measure. Right arm to fifth on slide, left to third amplified. Cross polka back, one measure, repeat, four measures. Pirouette right and three stamps, two measures; repeat to left, eight measures.

VI. Rise high on toes; twelve little running steps to right, two measures; two slow pirouettes to right, two measures. Slide right, cut right, leap on right to fifth position. Repeat to left, to right, and pirouette left, four measures. Repeat to left, eight measures.

VII. Four waltz steps, turning right, four measures; step and extend right and left, two measures; three steps backward, one measure; three stamps, one measure. Repeat waltz to right, four measures; step and point, two measures; pirouette, one measure. Two stamps in attitude, one measure.

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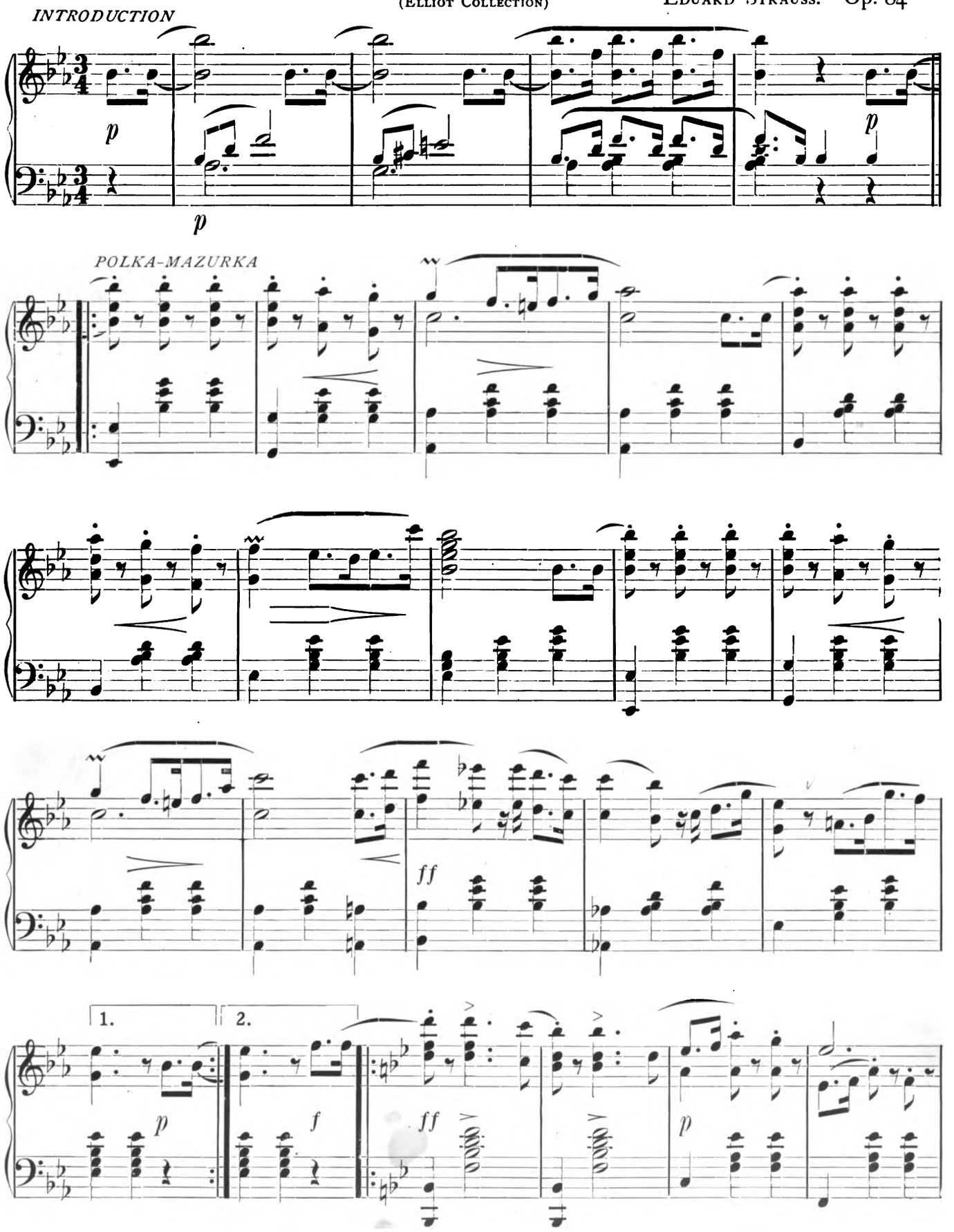
LIEBESZAUBER

(Polka-Mazurka)

(ELLIOT COLLECTION)

EDUARD STRAUSS. Op. 84



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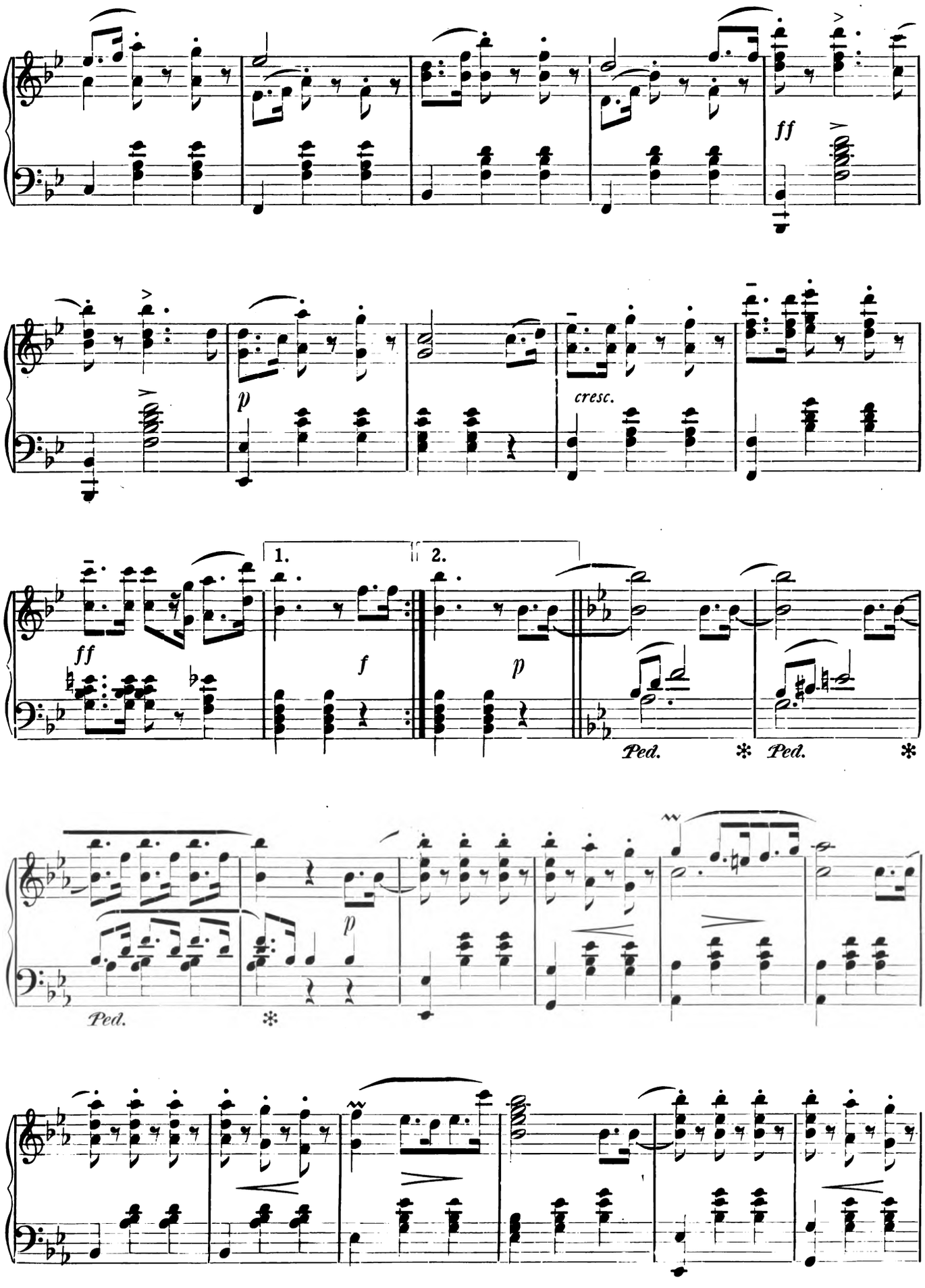

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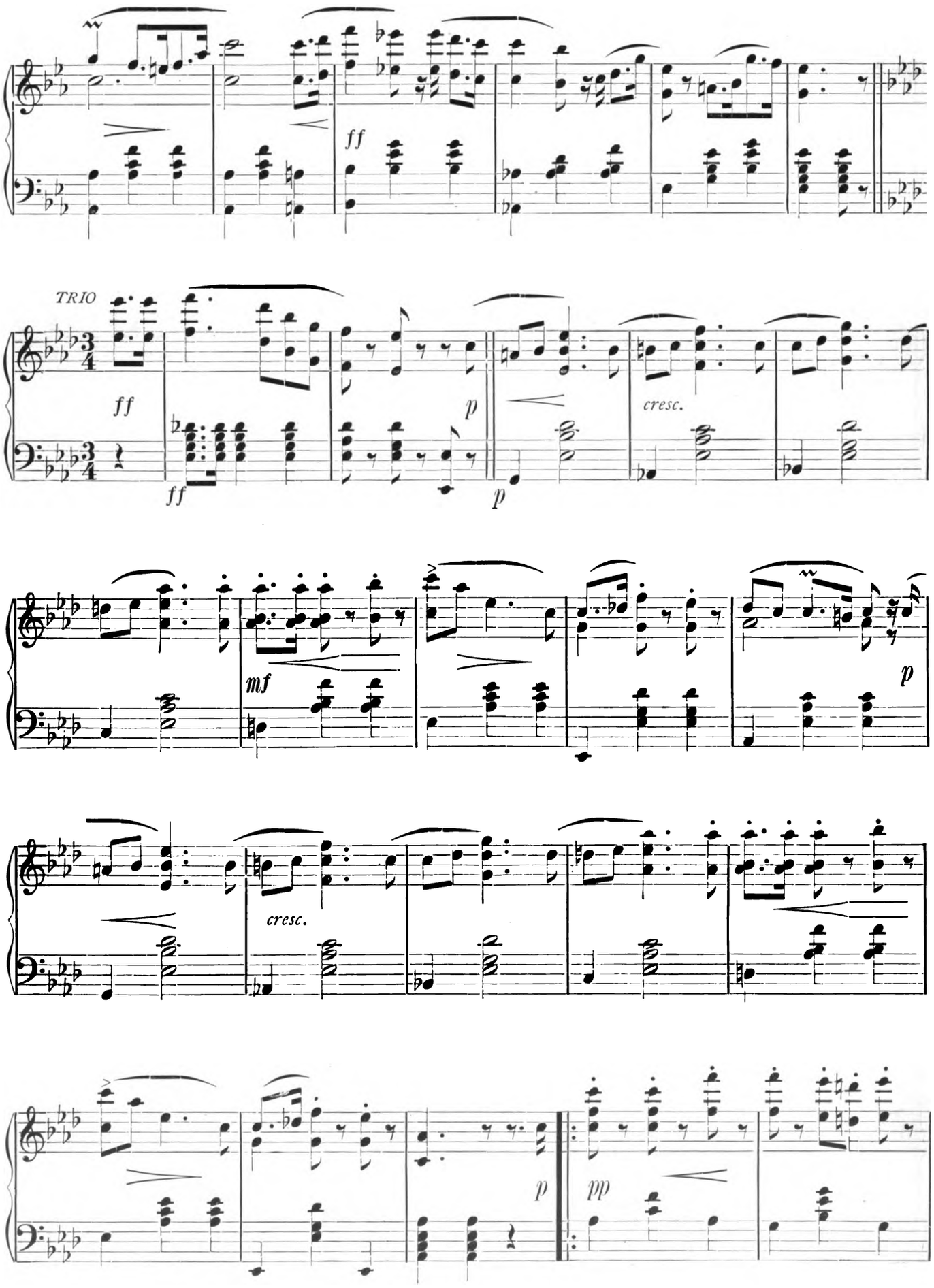

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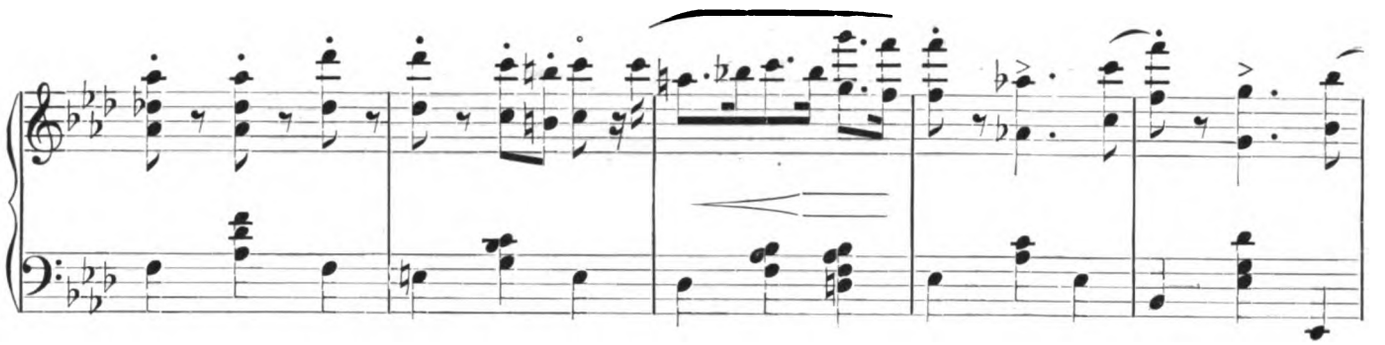

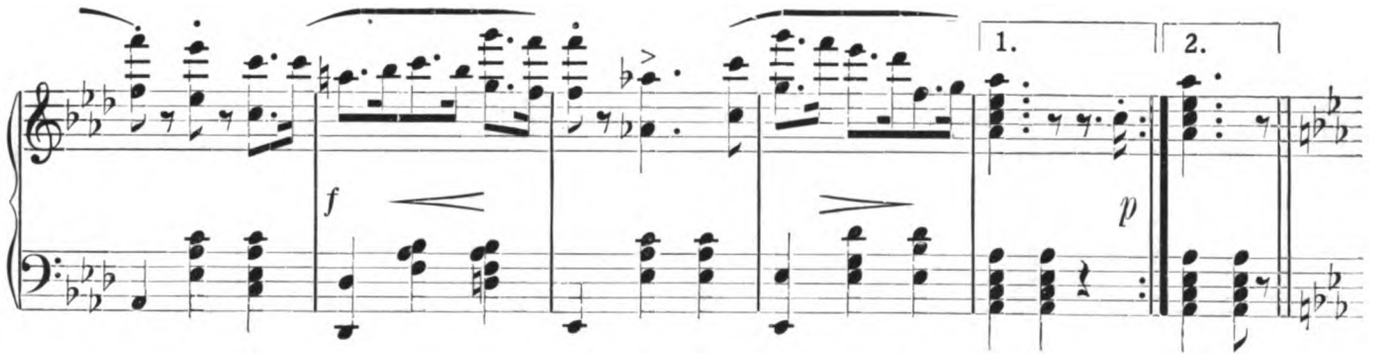

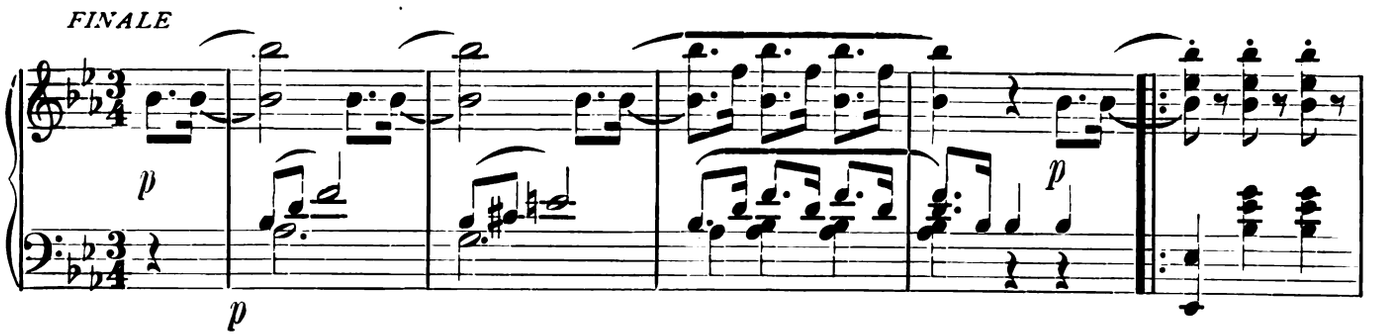

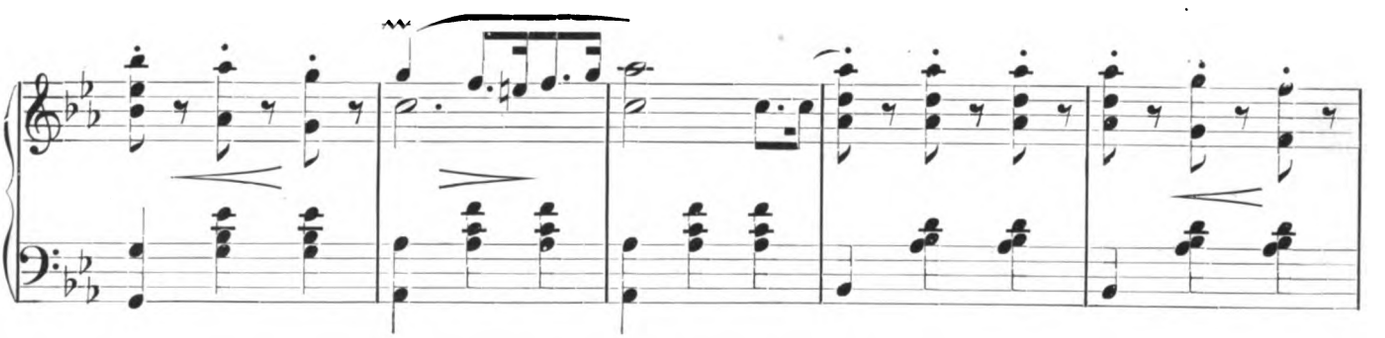

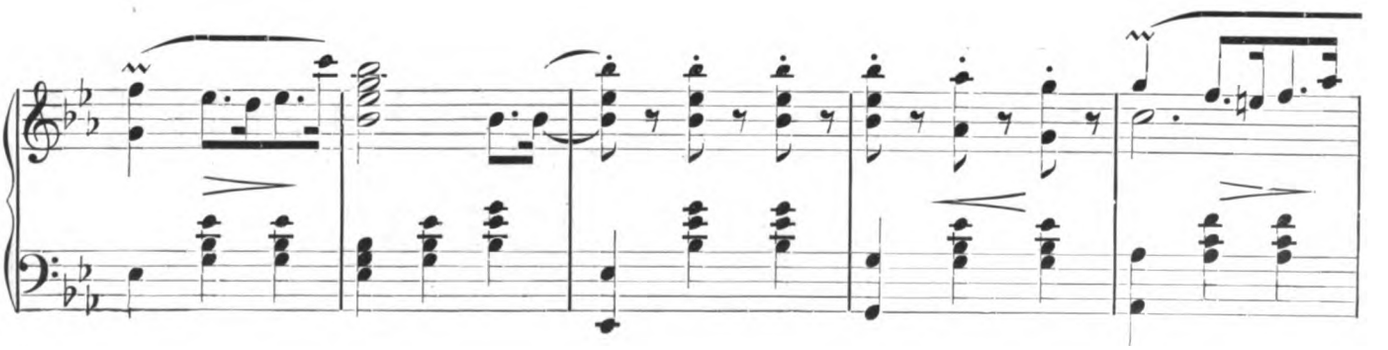

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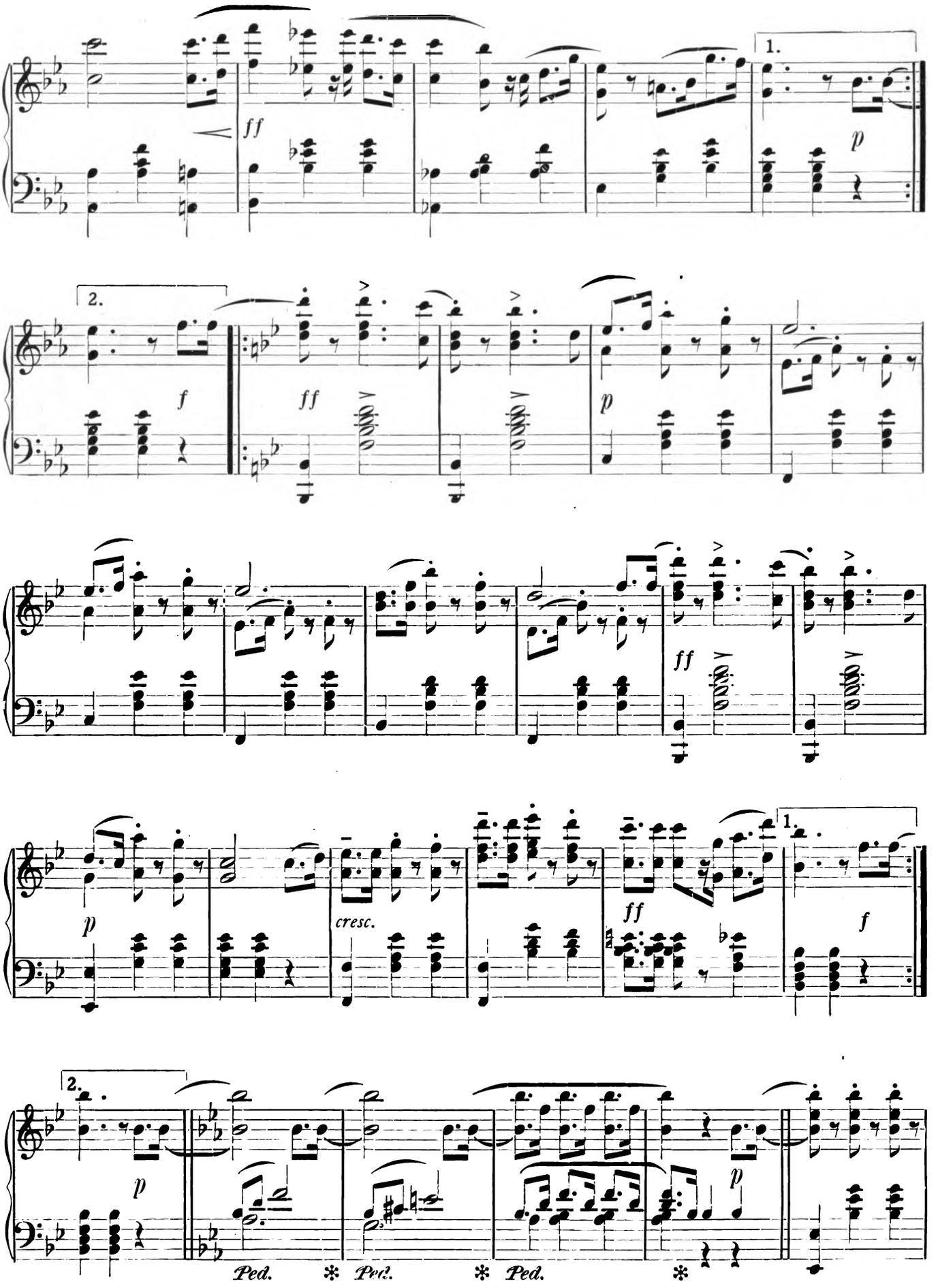

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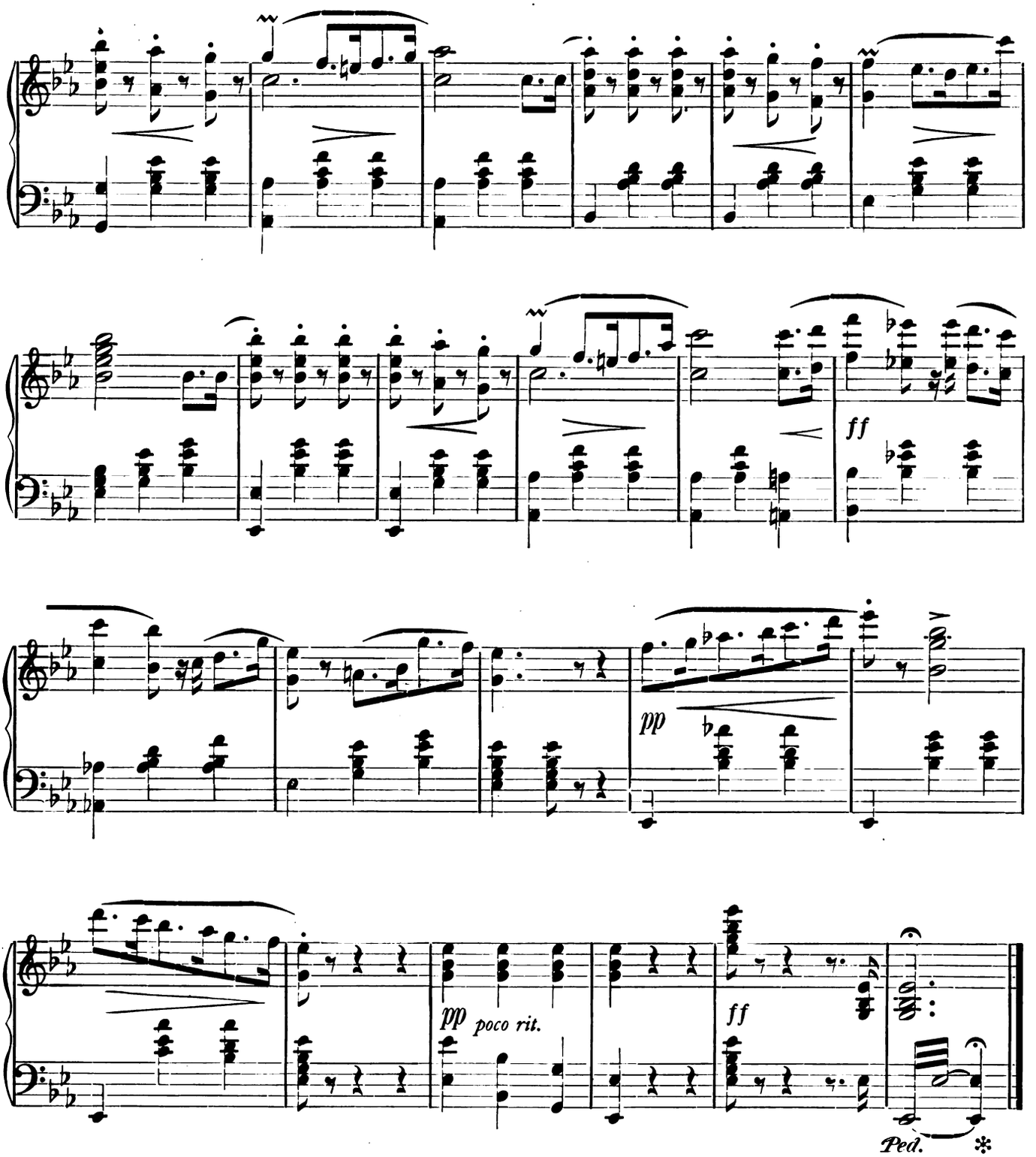

EMPRESS MAZURKA

Lady's part. Two mazurka steps to the right, two measures. Three slides in same direction (1–2–3). One polka step (1–2–3). Turn to be made on fourth measure.

Repeat, starting left.

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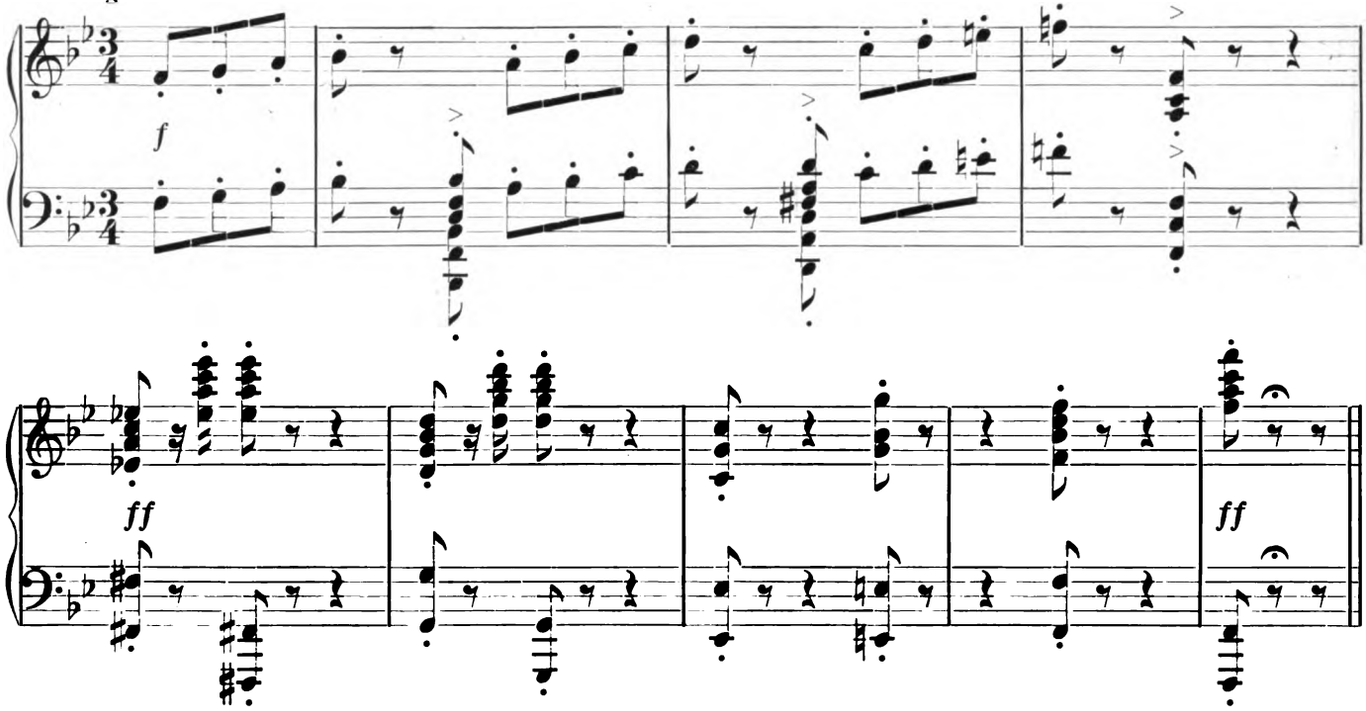
MUSIDORA MAZURKA

(Polka-Mazurka)

ADRIEN TALEXY

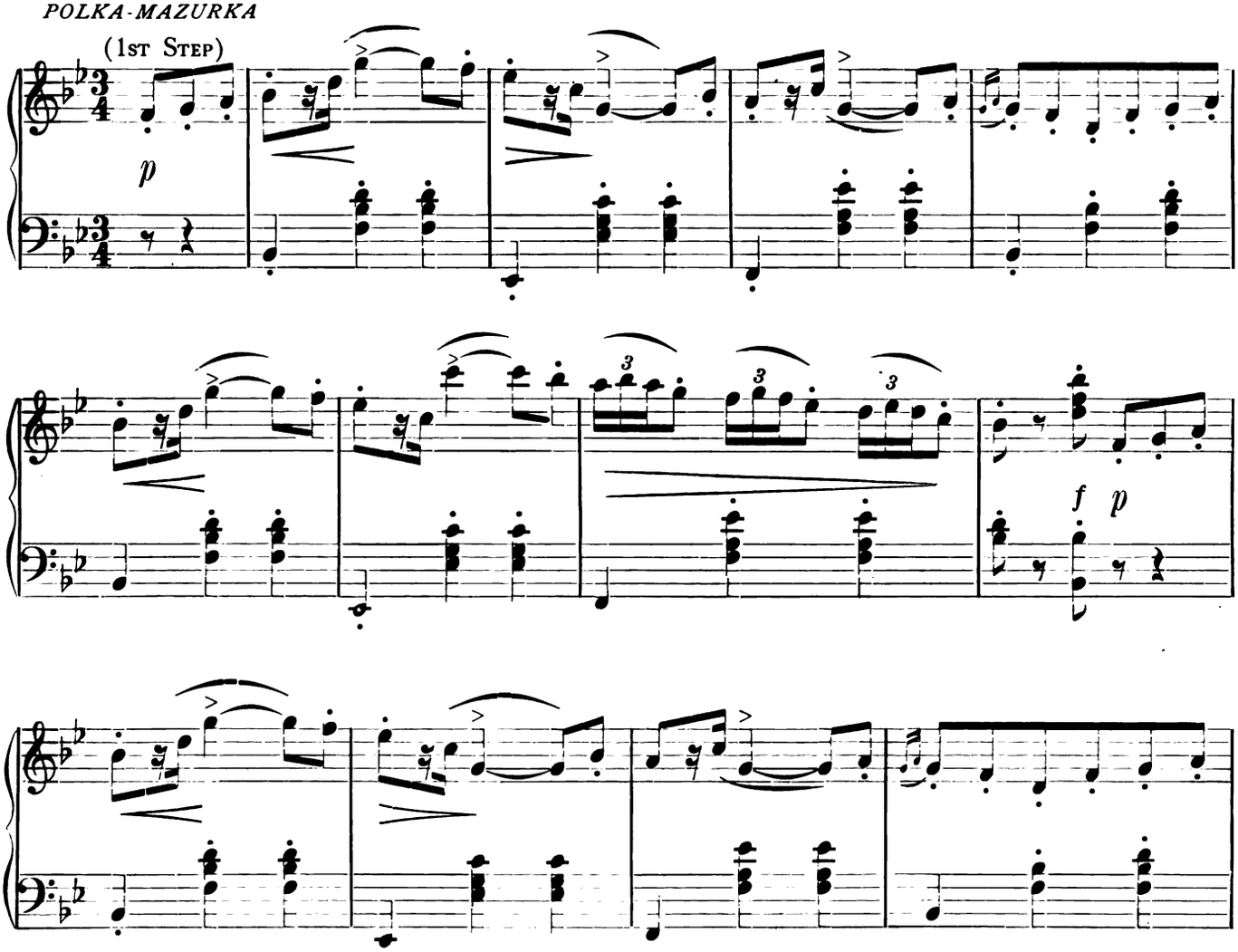
INTRODUCTION

Allegretto moderato



POLKA-MAZURKA

(1ST STEP)



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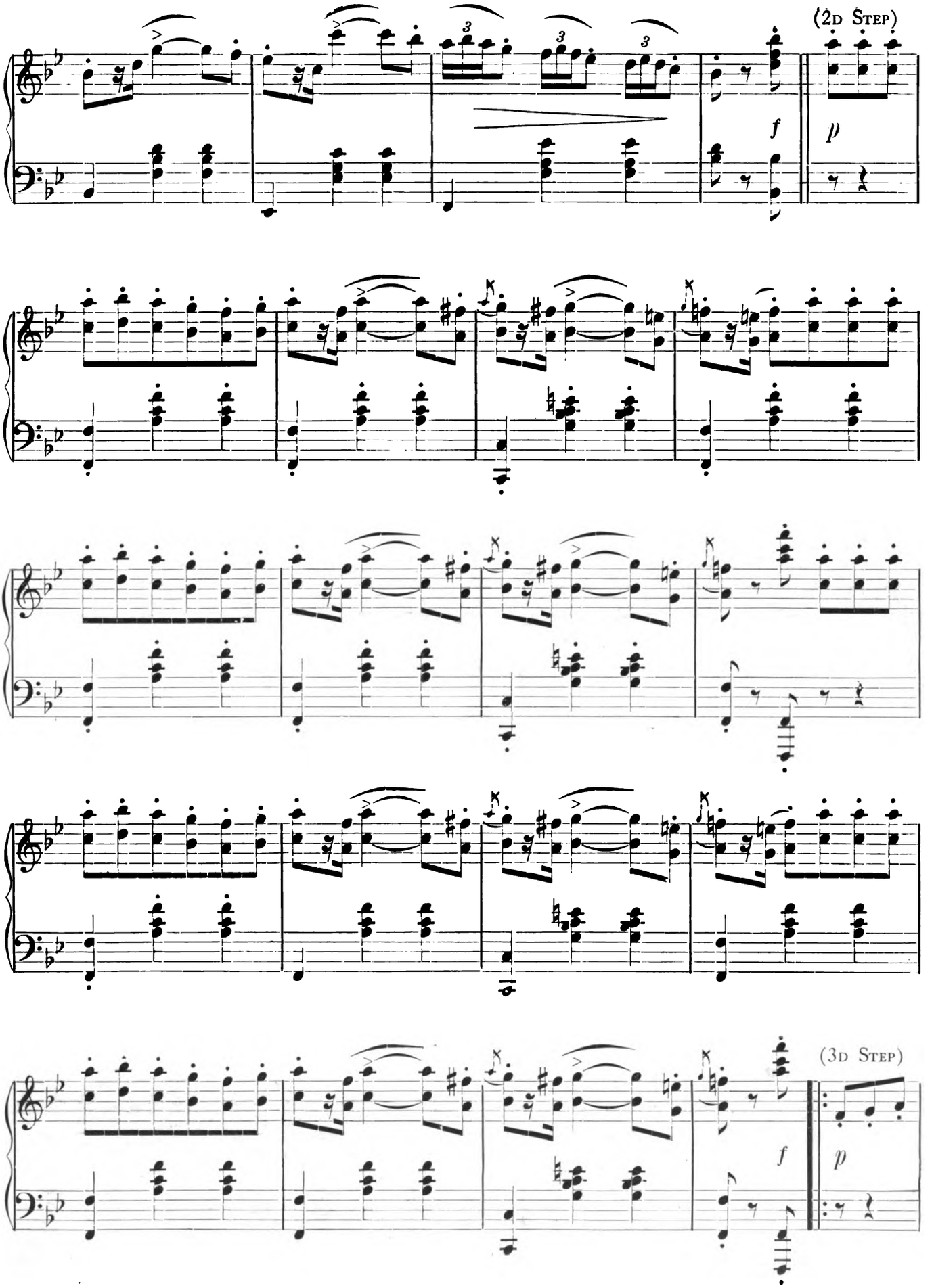

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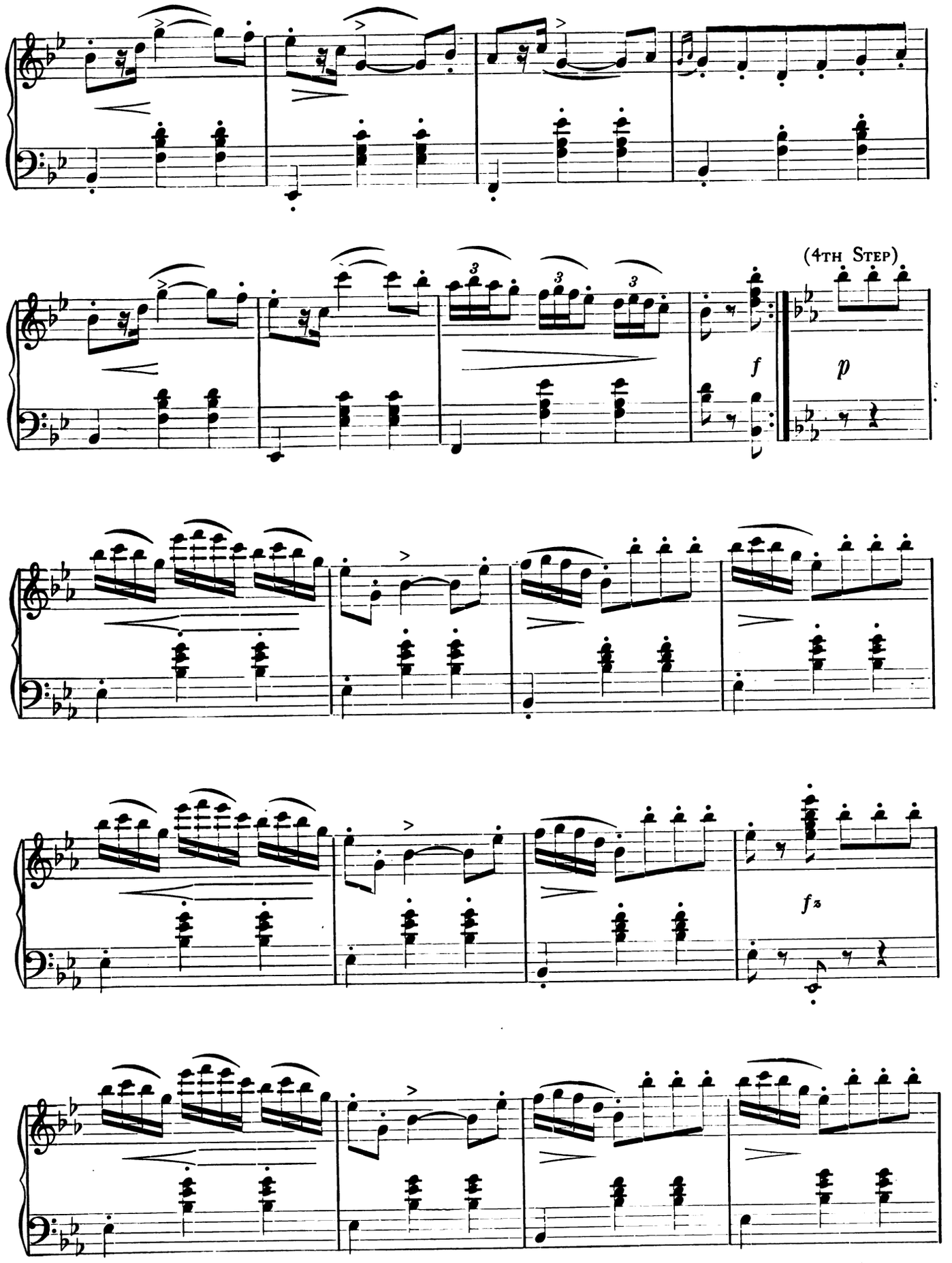

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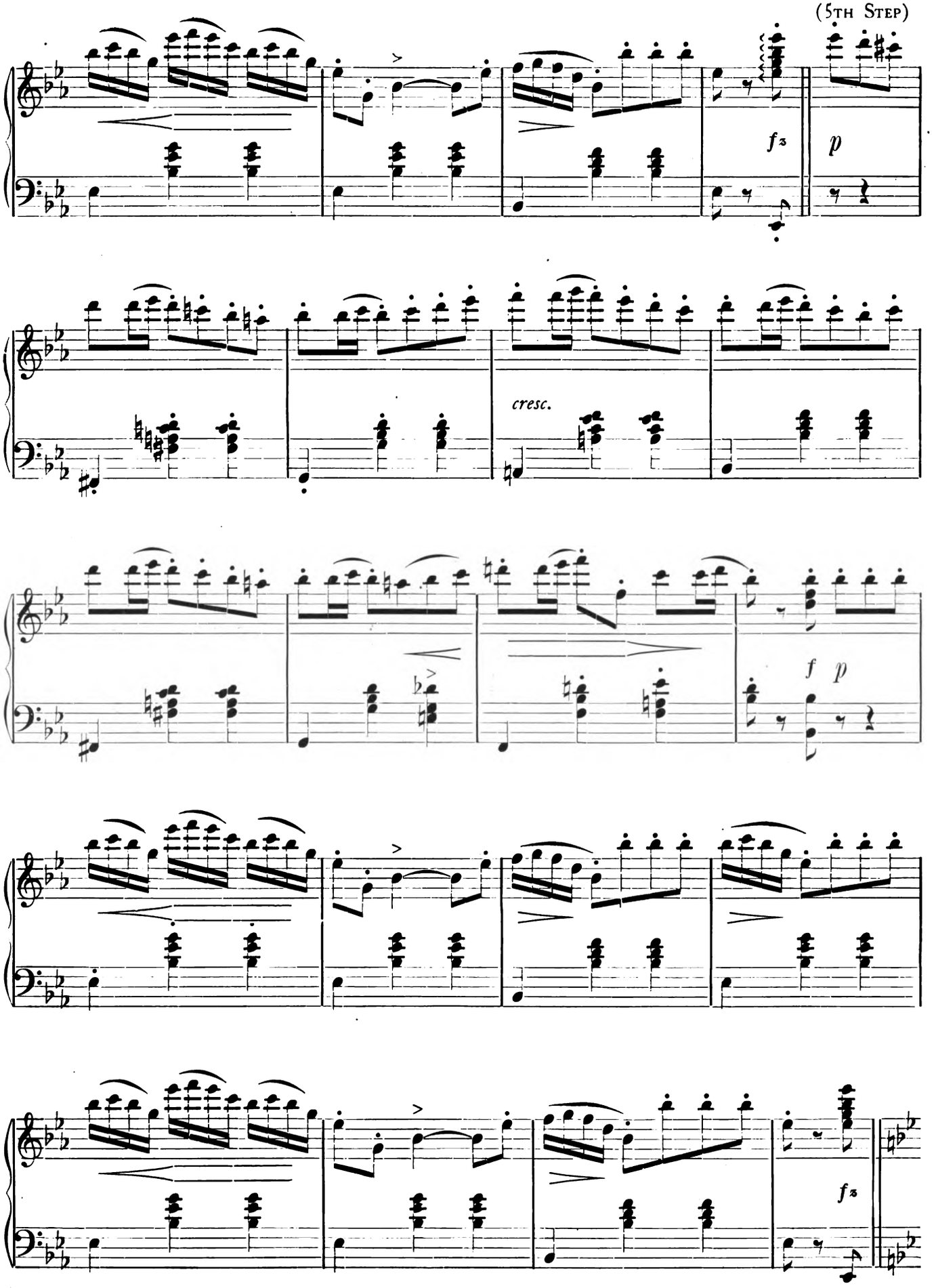
(5TH STEP)



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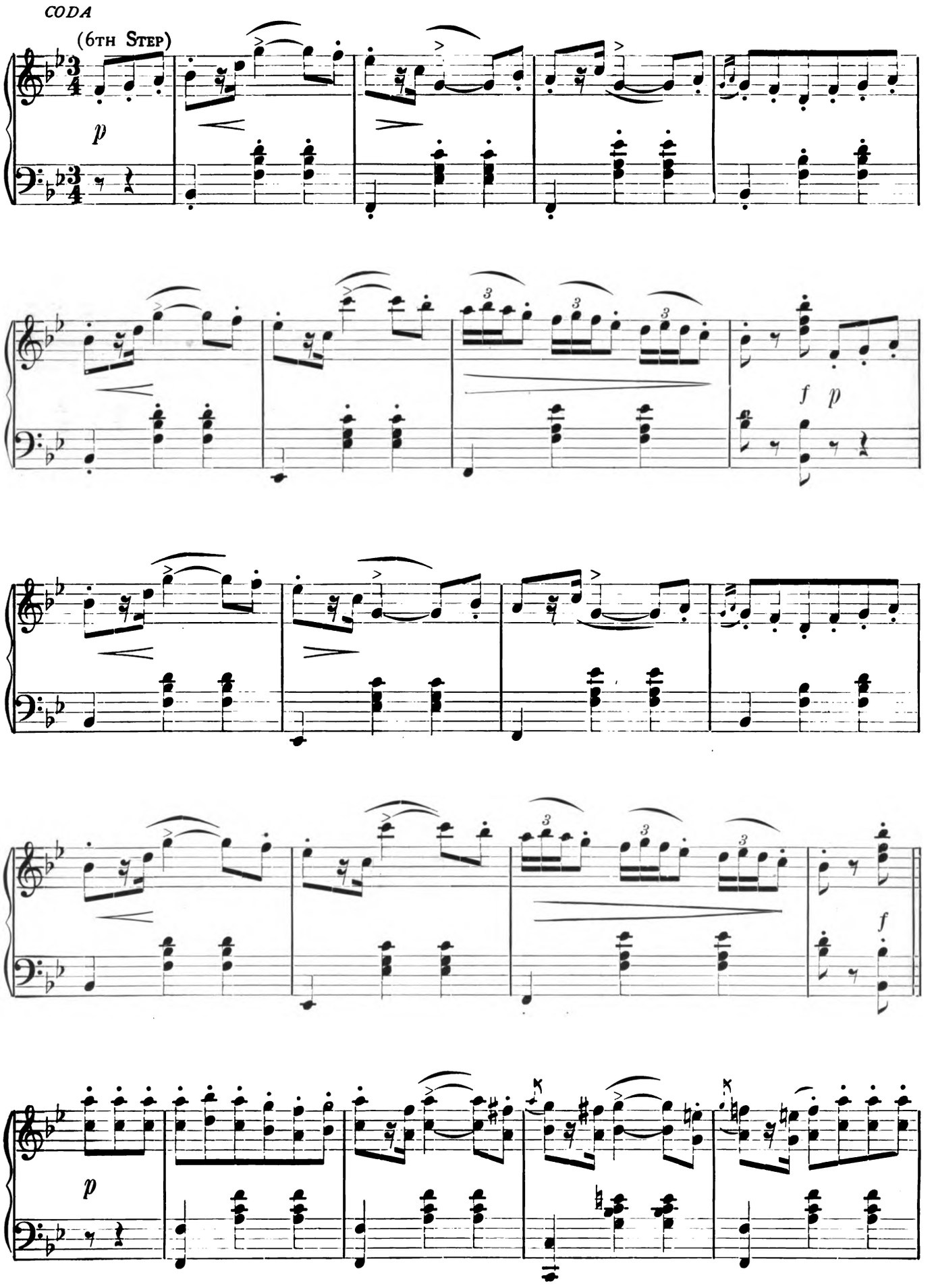

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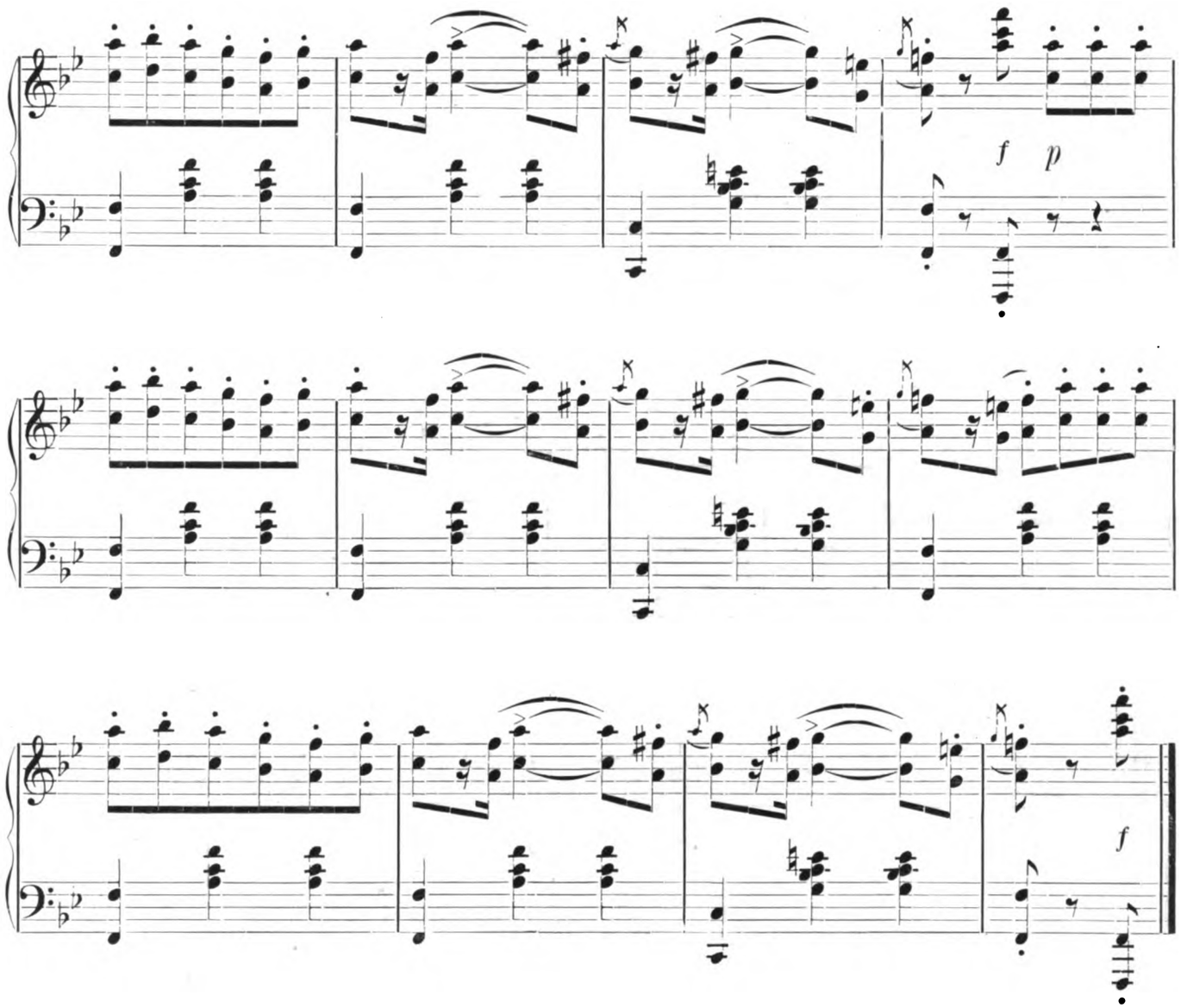

DANCE OF THE CUPIDS

I. *Balancé* diagonally forward and back, two measures. Walk forward three steps and pirouette left, two measures. Repeat left, right and left. Sixteen measures in all.

II. Step side (1), behind (2), step side (3), behind (1), side (2), behind (3), right hand fifth, left third amplified. Pirouette, one measure. Two soft stamps, hands at waist, one measure. Repeat left, right and left. Sixteen measures in all.

III. Three backward *pas de basque*, three measures. Backward pirouette, one measure. Repeat left, right and left. Sixteen measures.

IV. Right foot *ballonné*, left hand fifth, one measure. Pirouette right, hands at waist, one measure. Alternate *glissades*, one measure. Three steps turning, one measure. Repeat left, right and left, finishing with pirouette. Sixteen measures.

V. *Pas de basque* forward three times. Right hand lateral, three measures. Pirouette, one measure, hands changing as pirouette is made. Repeat left, right and left. Sixteen measures.

VI. *Jeté* forward and two *glissades* facing right, one measure. *Jeté* backward and two *glissades* facing right, one measure. *Jeté* forward and two *glissades* facing right, one measure. *Jeté* backward and two *glissades* facing right, one measure. Three slides to right, one measure. Two pirouettes to right, high on toes, two measures. Two soft stamps, hands at waist, one measure. Beginning with left foot, make left square with *jeté*, *glissade*, eight measures. Thirty-two measures in all.

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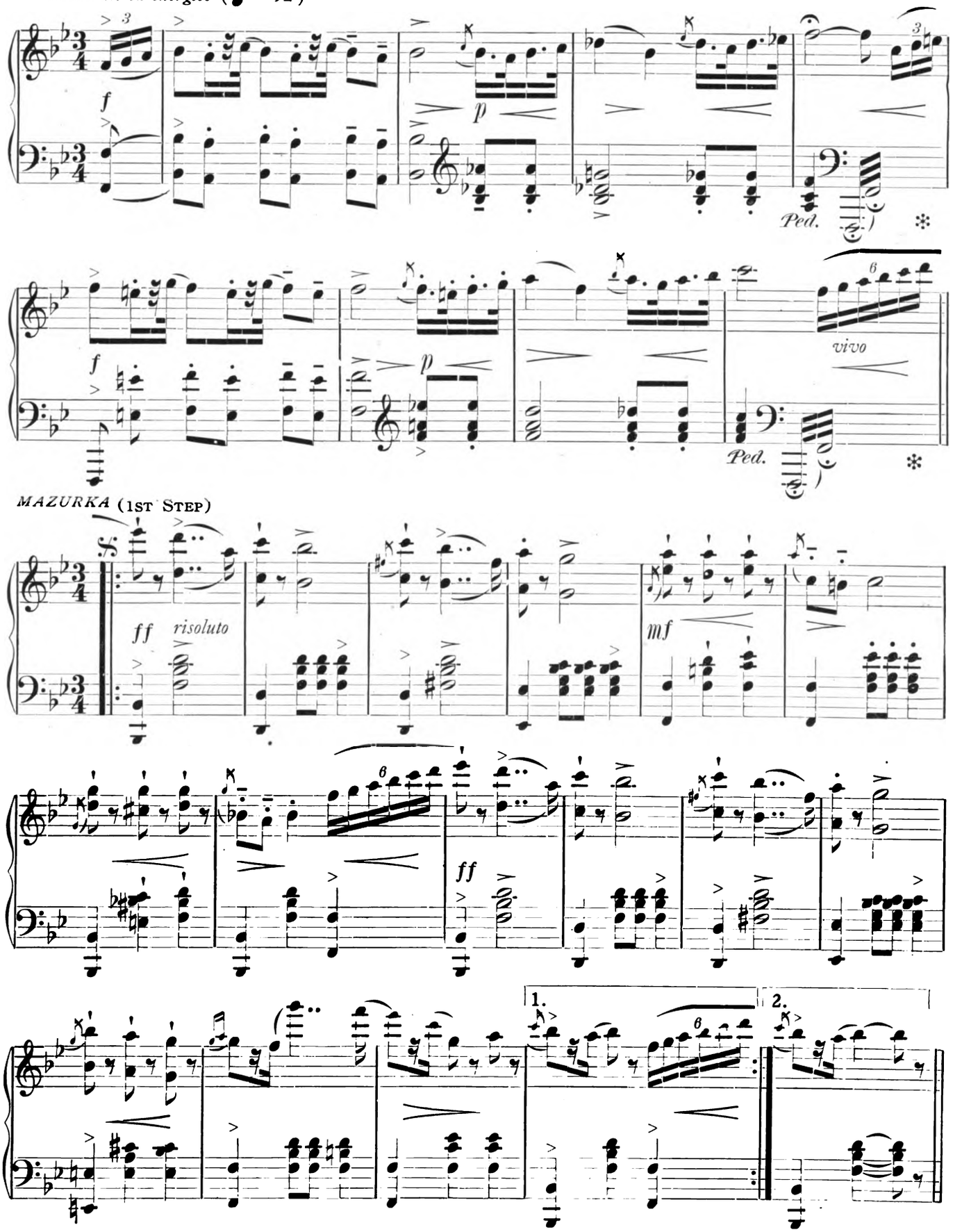
LA TZIGANE

(Mazurka hongroise)

Moderato ed energico (♩ = 92)

LOUIS GANNE



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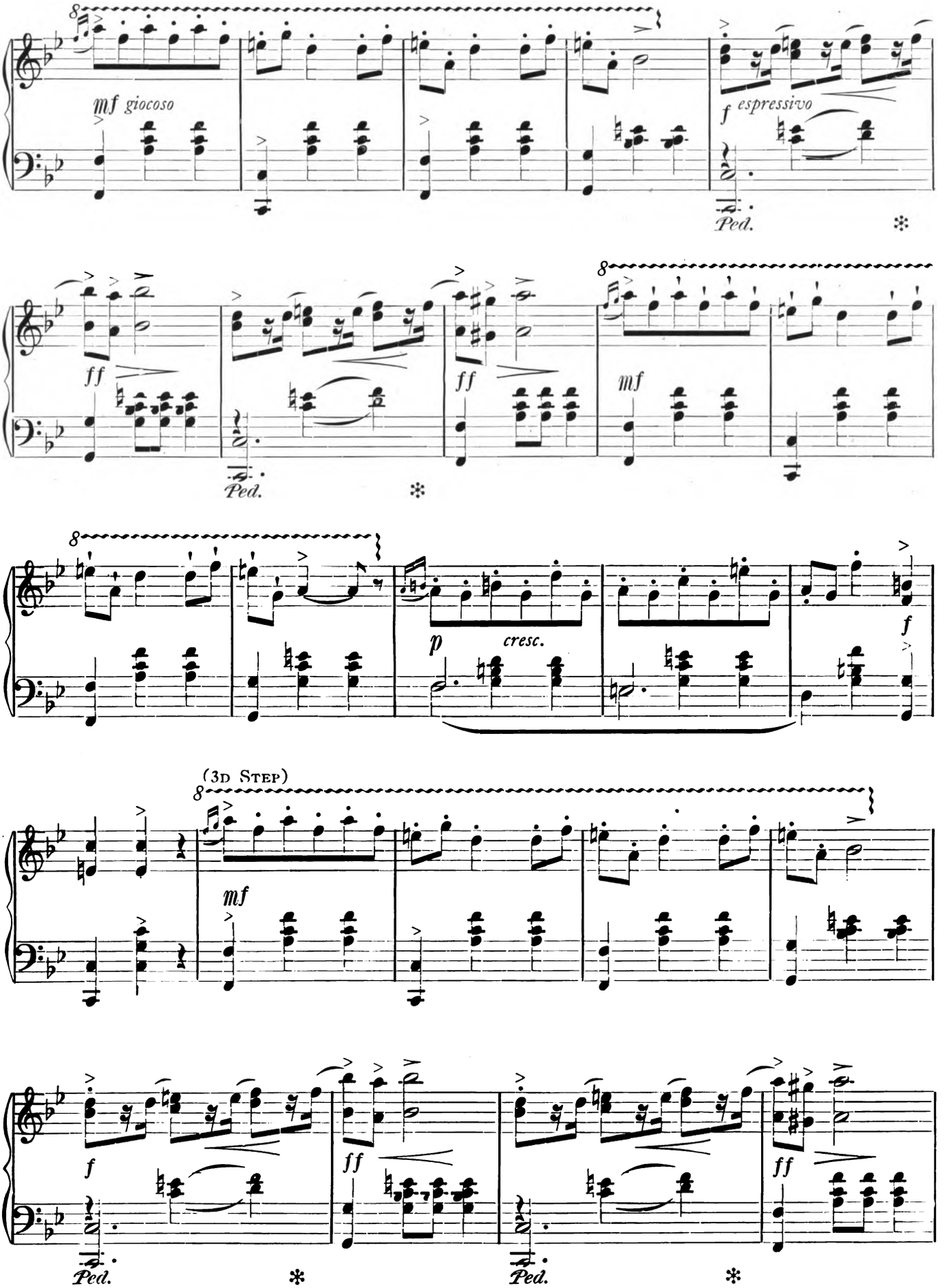
(2D STEP)



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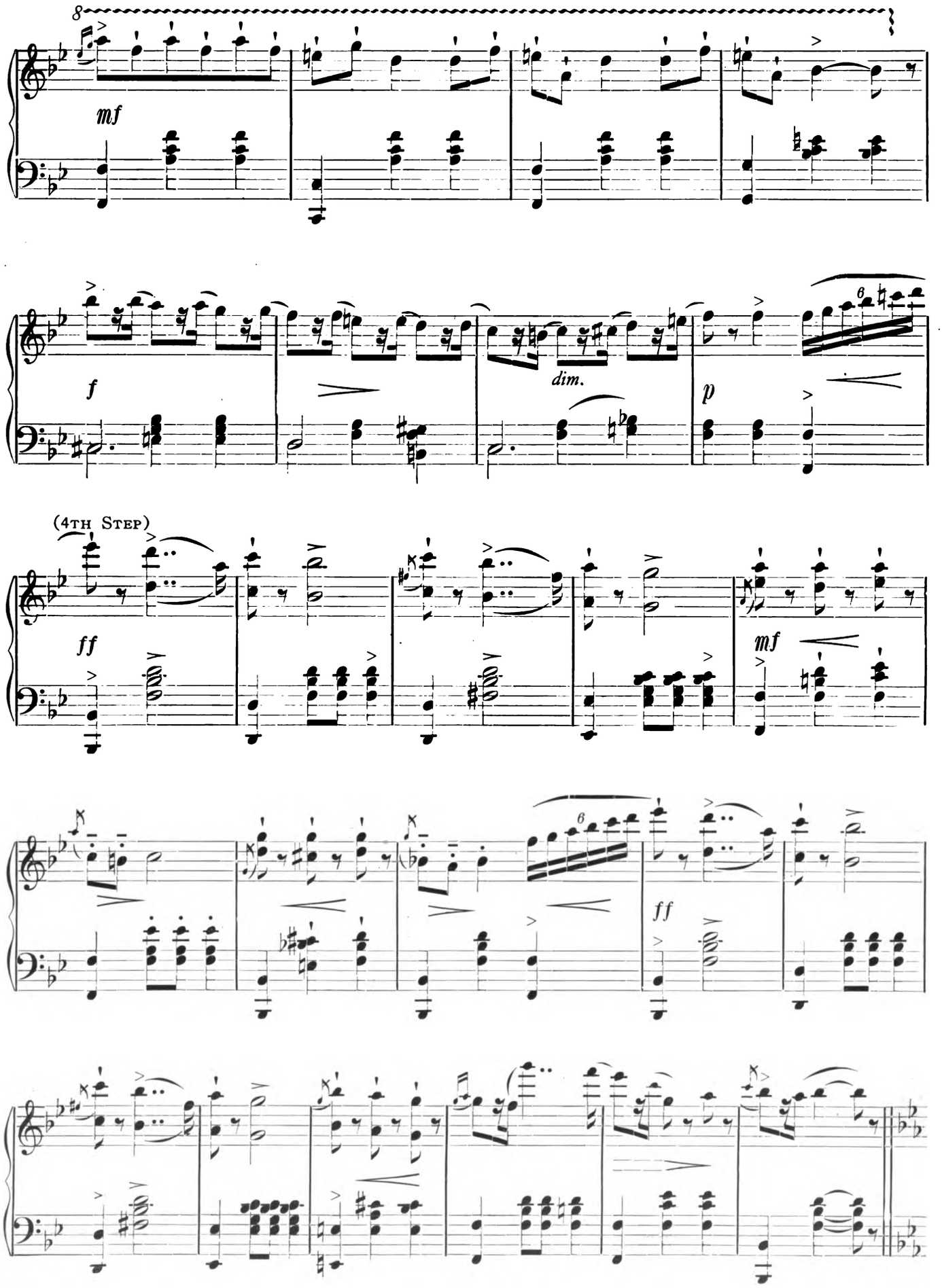

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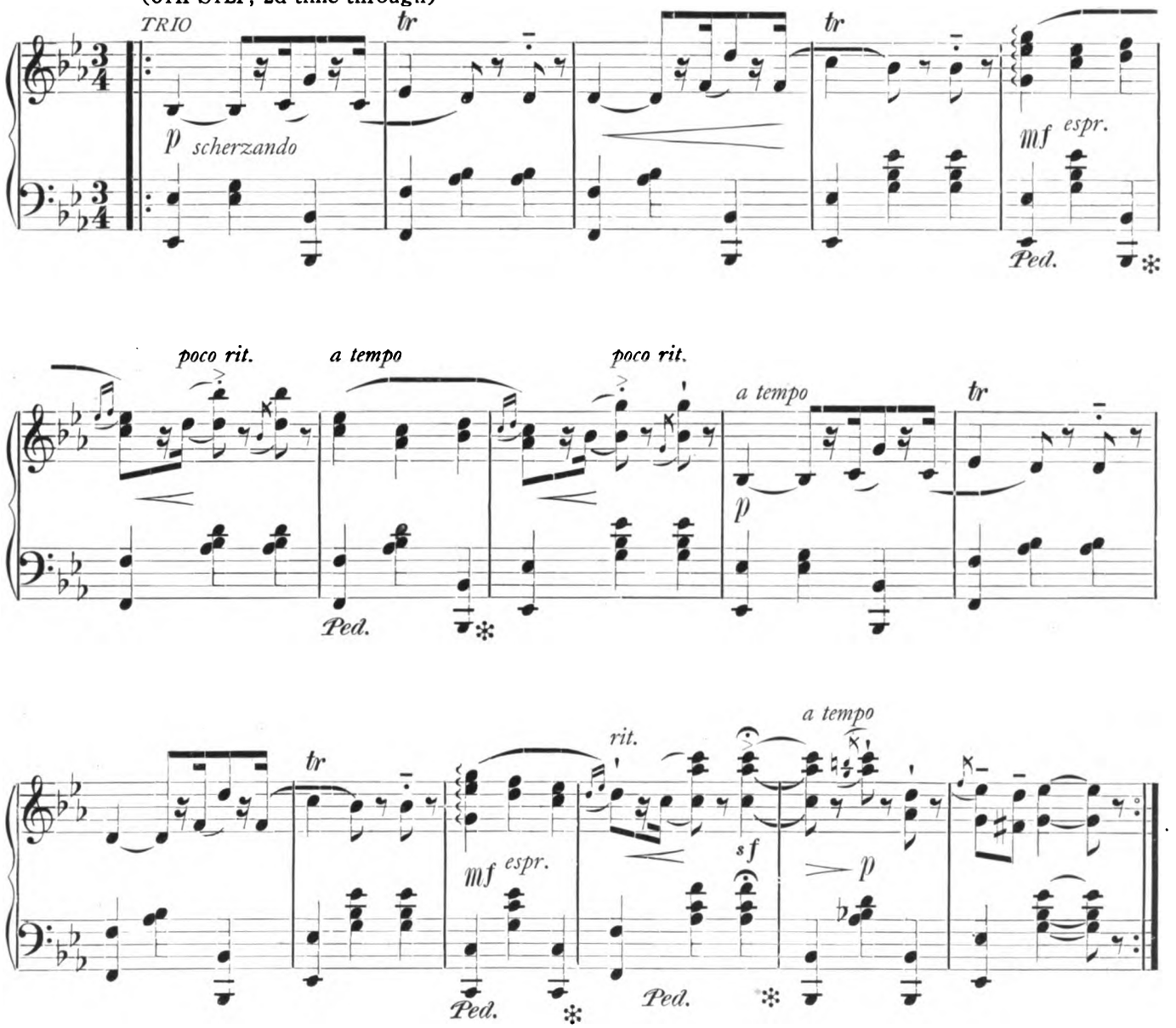
(5TH STEP, 1st time through)
(6TH STEP, 2d time through)



LA TZIGANE

I. Three *pas de basque* steps forward and pirouette, four measures. Repeat through for thirty-two measures.

II. Step back right, and point left, one measure. Repeat left, one measure. Pirouette right; step and point, two measures. Repeat through for sixteen measures.

III. Two *ballonnés* right; pirouette and three *jetés*, four measures. Repeat to left, four measures. Repeat through, sixteen measures, finishing with two stamps.

IV. *Arabesque* turn to right, and one Spanish draw, two measures. Repeat left. Repeat through, seven measures; pirouette on eighth measure. Repeat all, eight measures.

V. One *ballonné* to right; pirouette to right; *pas de basque* right; pirouette left, four measures. Repeat to left, and through sixteen measures.

VI. *Arabesque* forward right, one measure. Step back and point, one measure. Change weight, and pirouette to left, two measures. Repeat to left. Repeat through, sixteen measures; the last time, finish with salutation.

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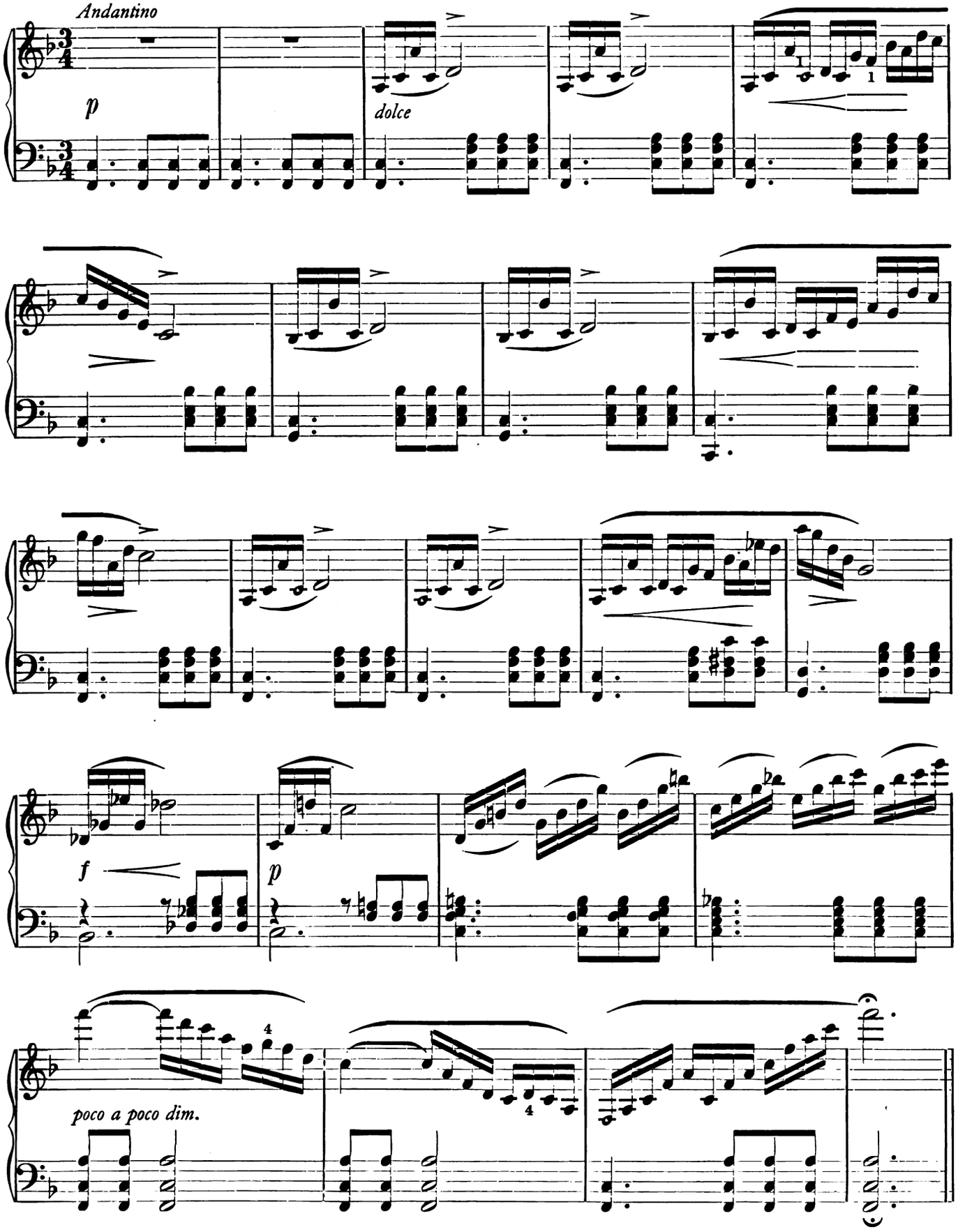
LES SIRÈNES

(Waltzes)

INTRODUCTION
Andantino

(ELLIOT COLLECTION)

ÉMILE WALDTEUFEL



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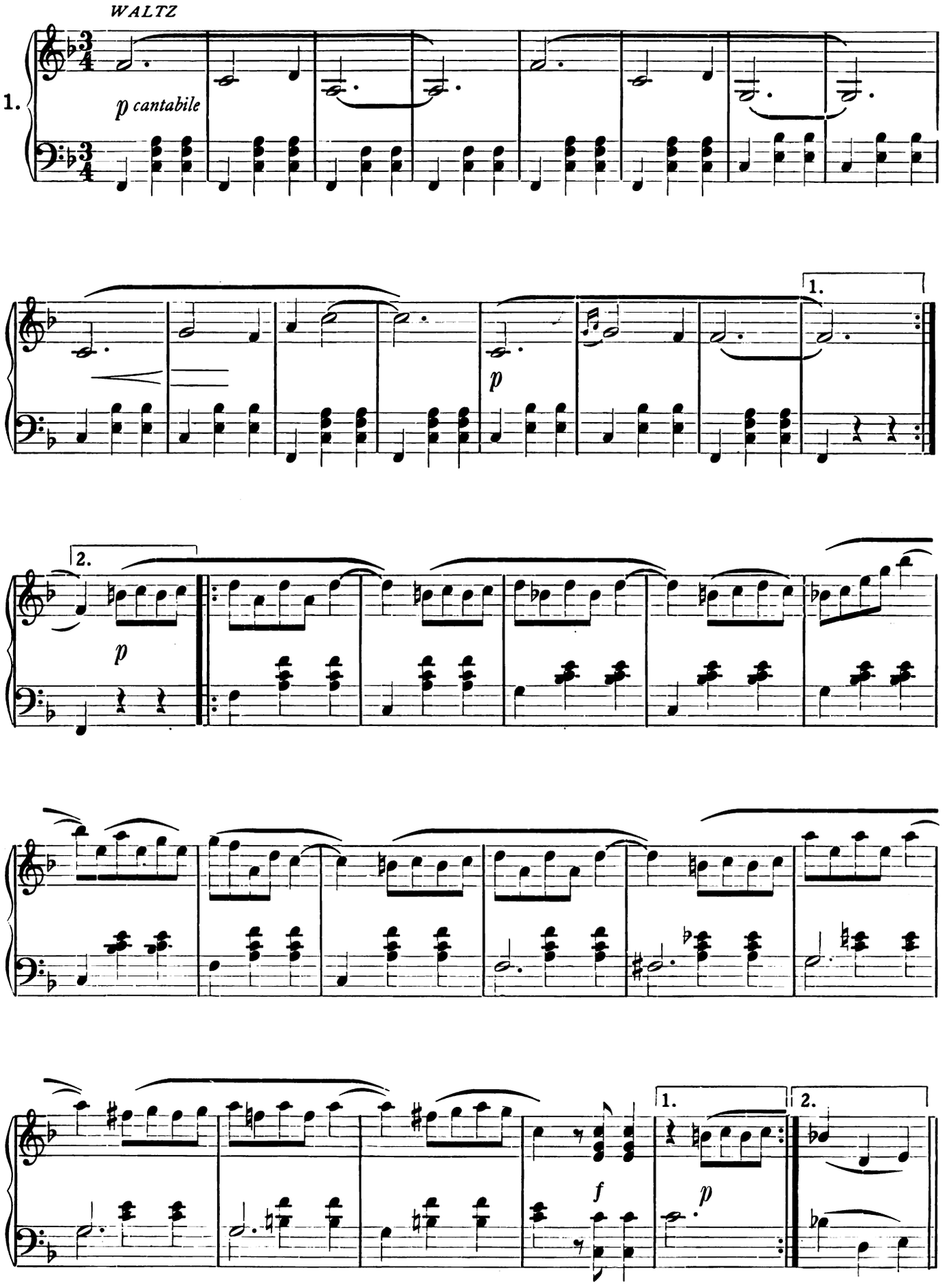

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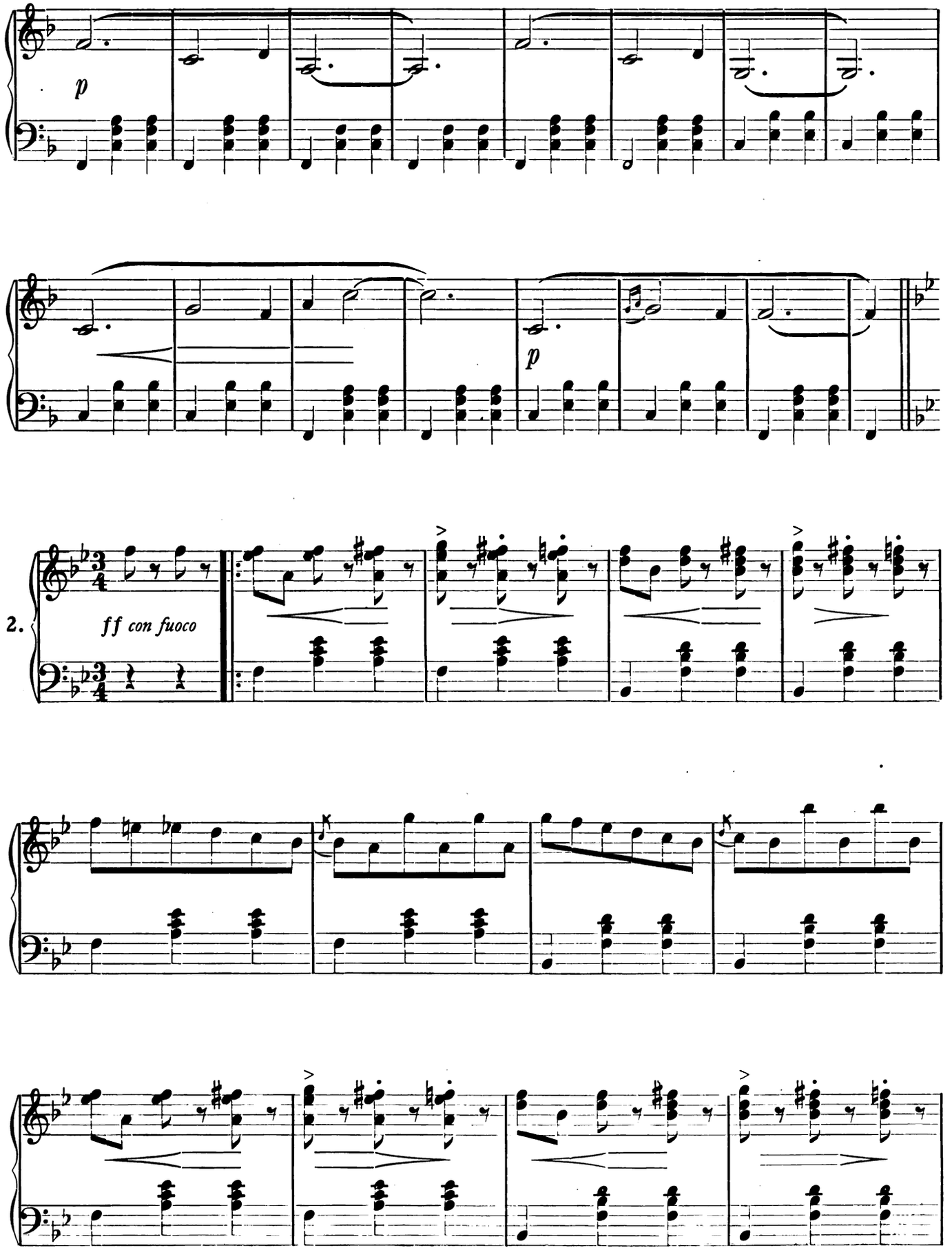

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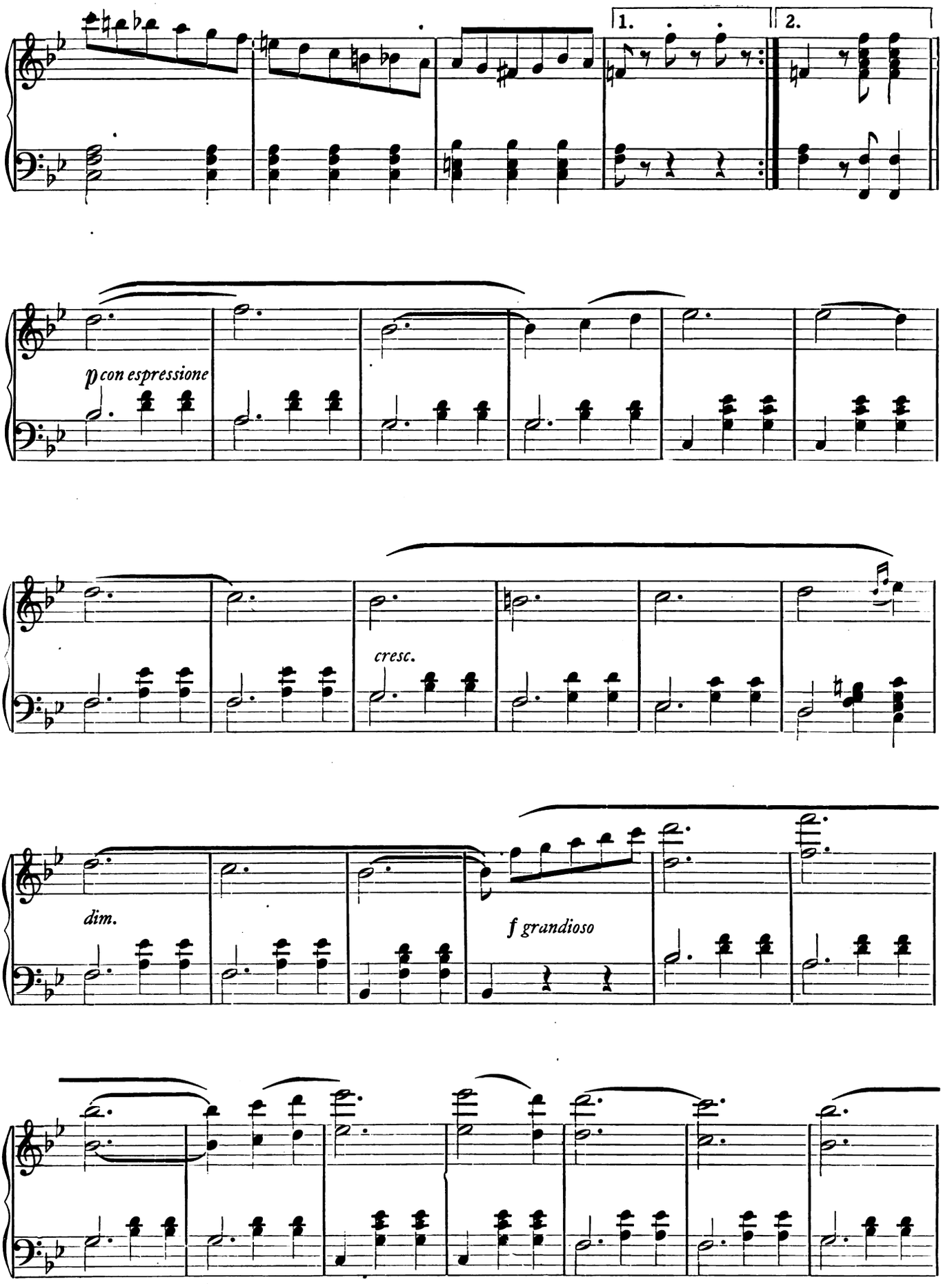

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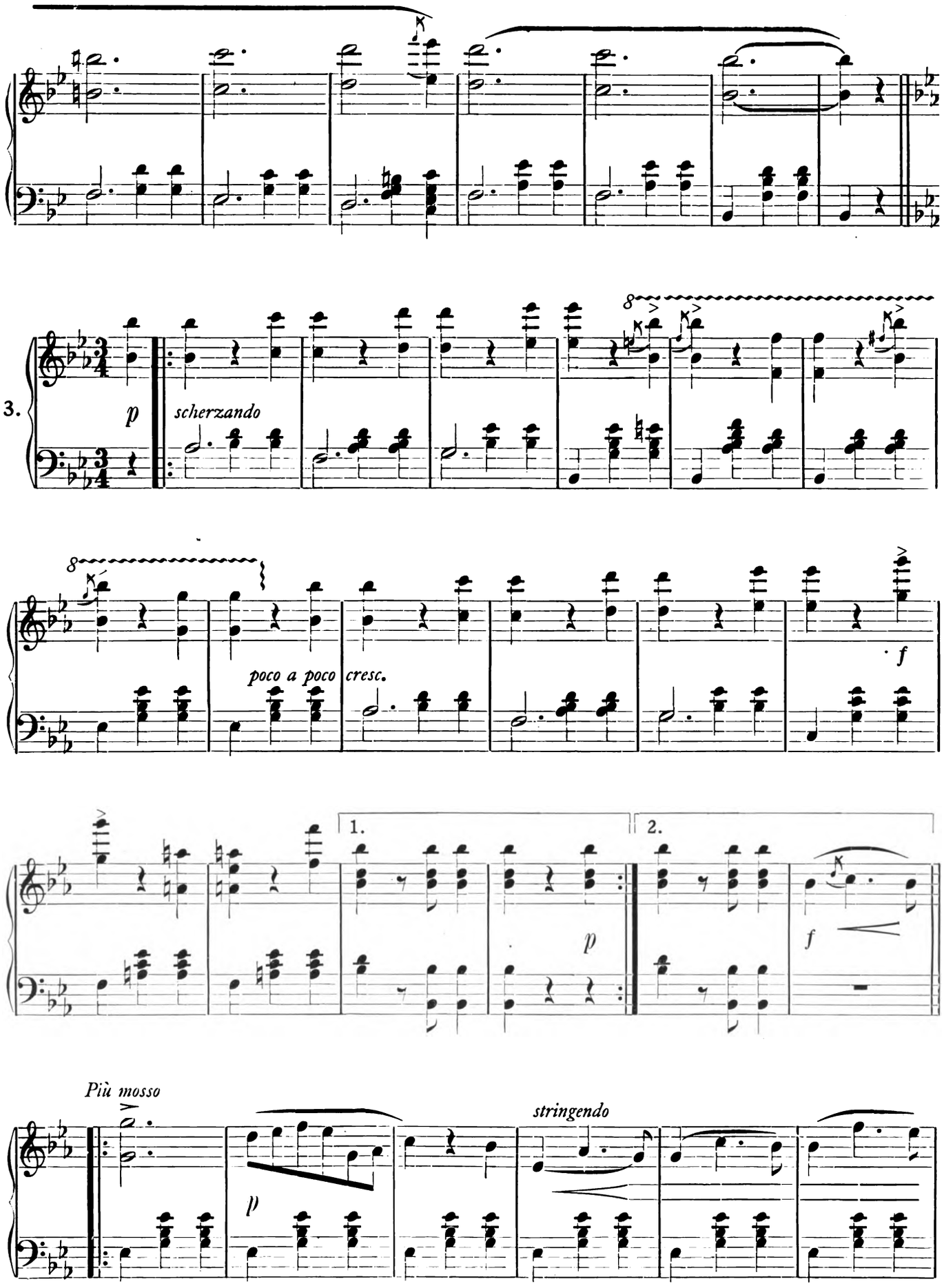

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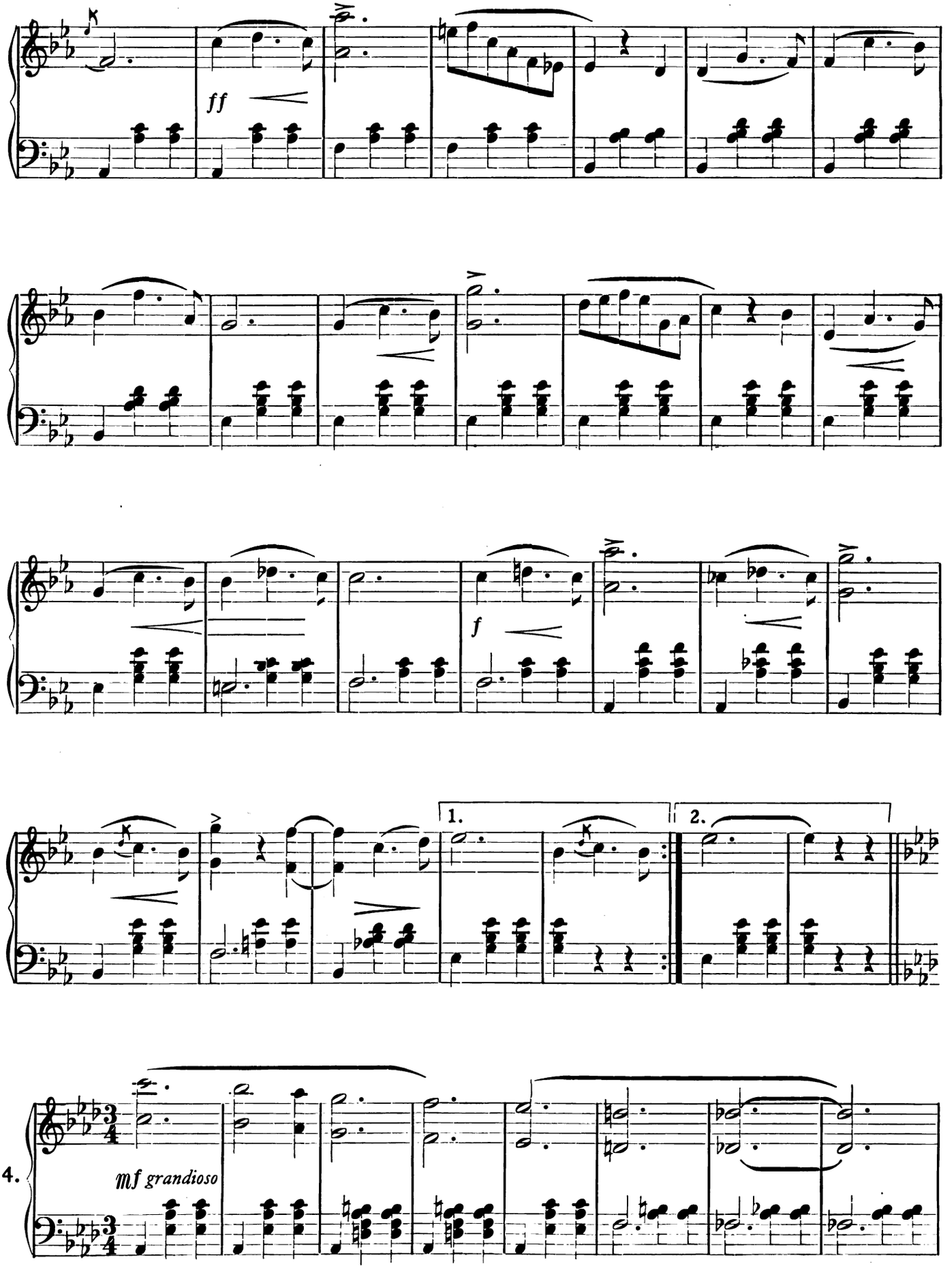

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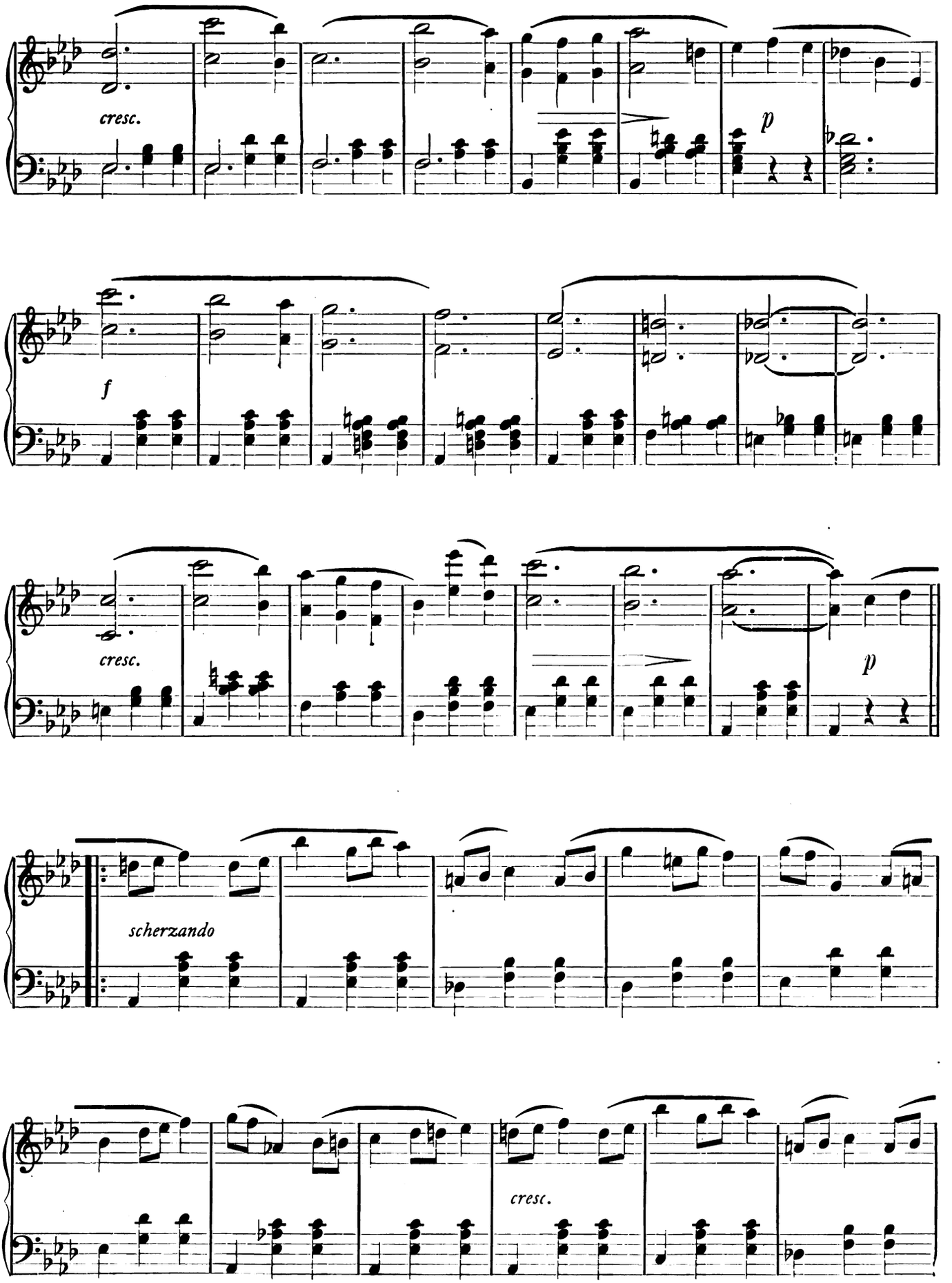

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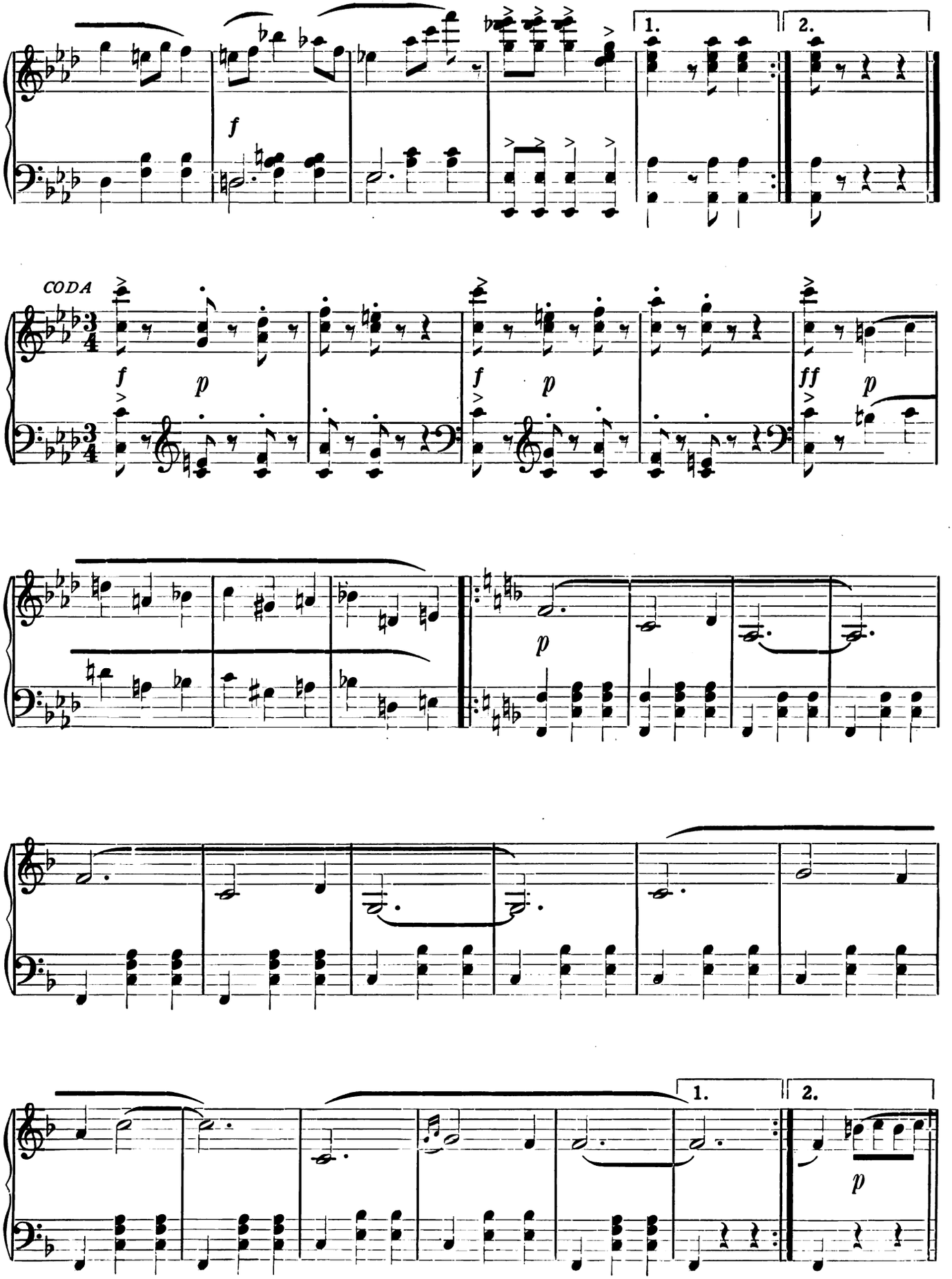

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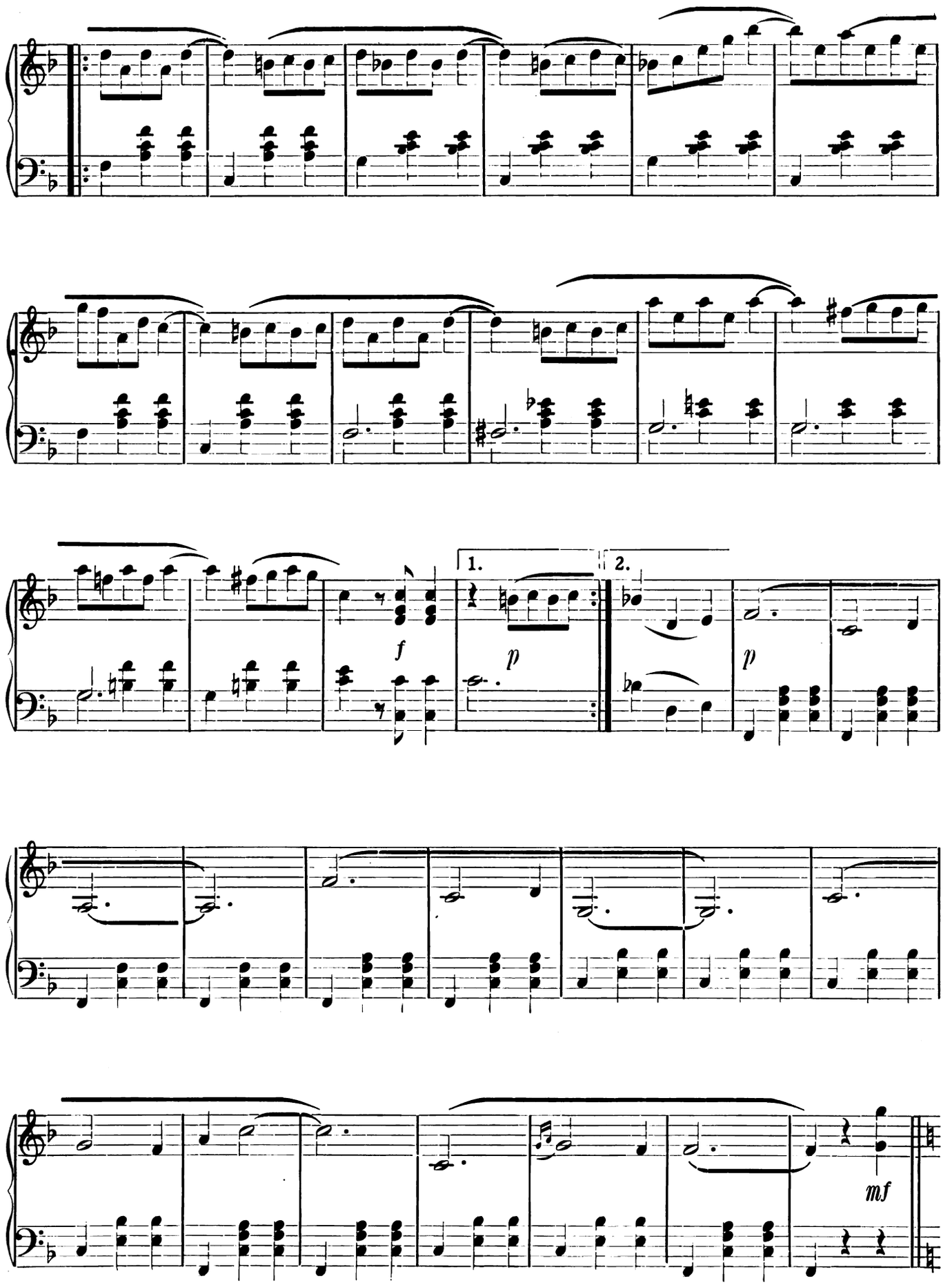

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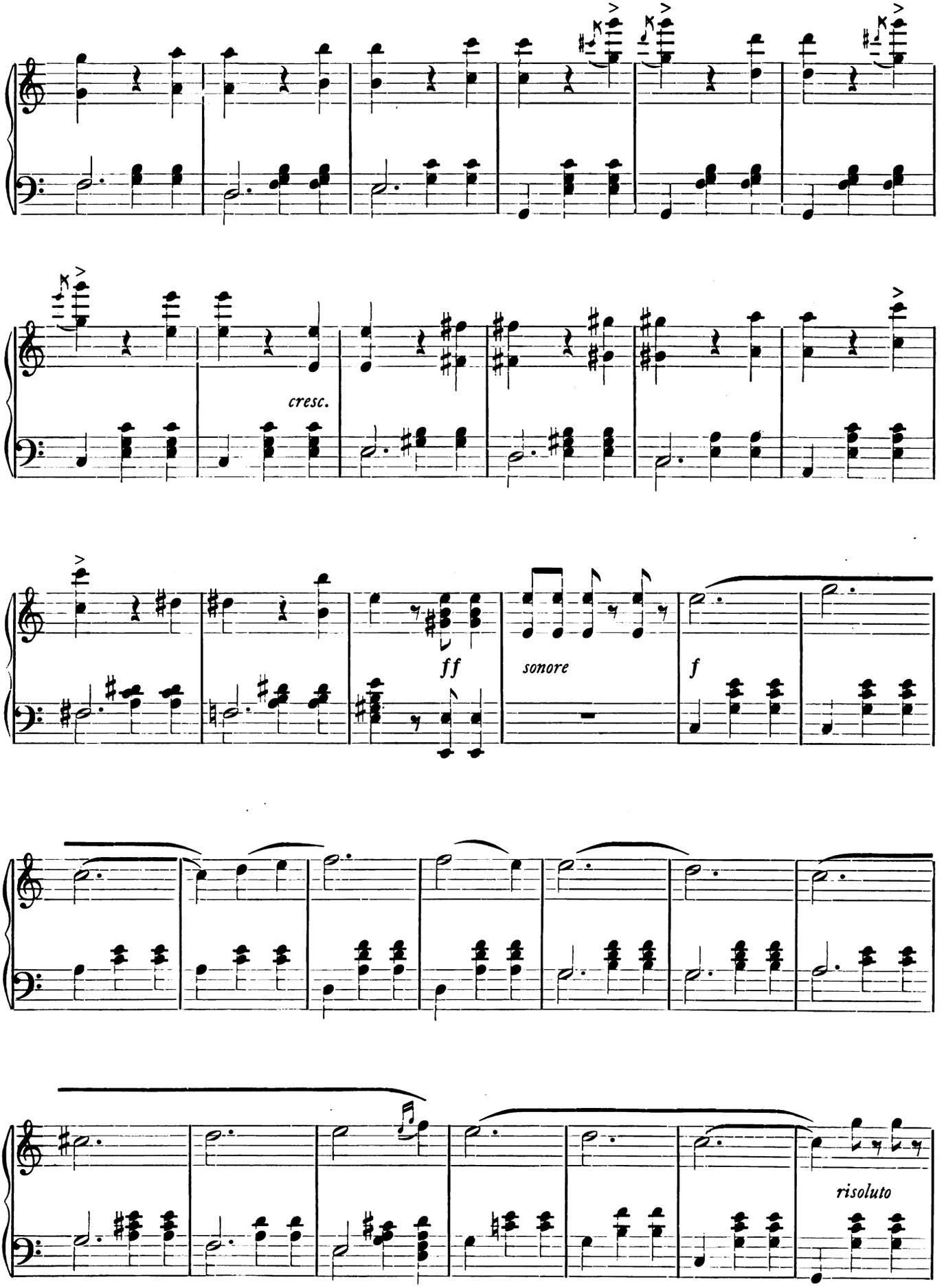

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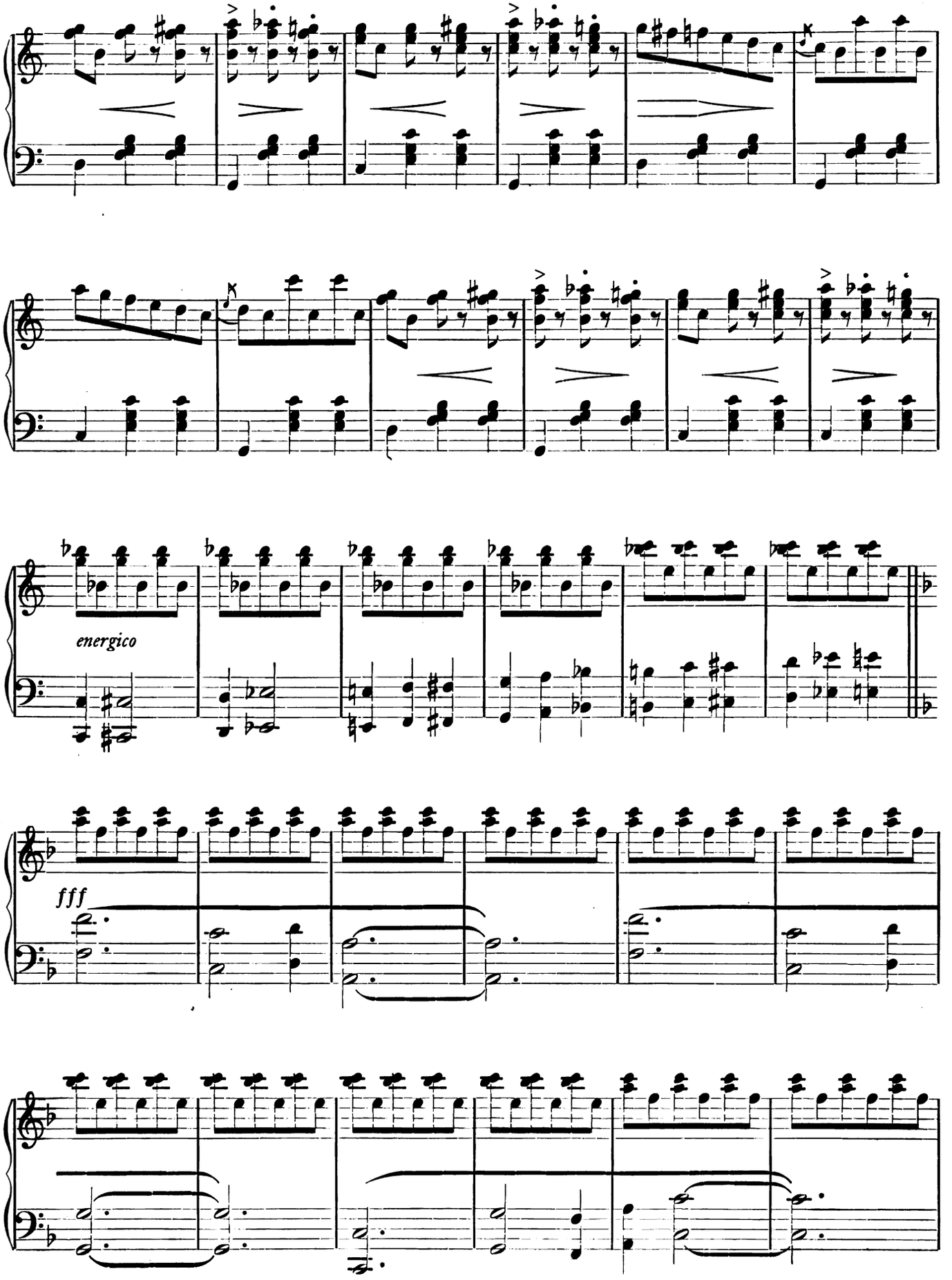

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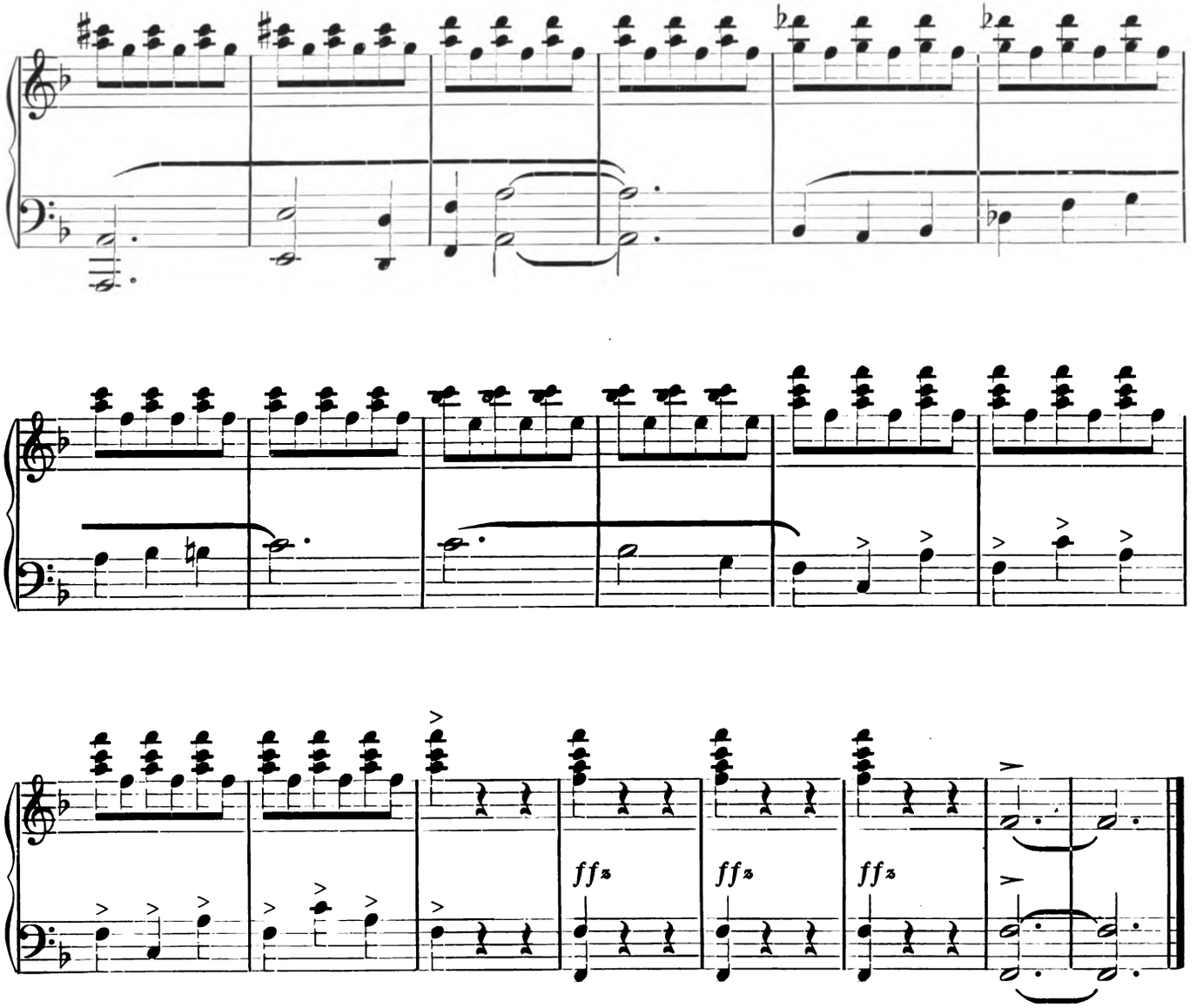

THE NOVELETTE

Part I

Face partners in couples around the room, right hands joined.

Step forward on right foot, bring left to third position behind, and bend, two measures; pirouette left, two measures. Step to left, bring right foot across behind, and bend, two measures; step right, and heels together, two measures.

Repeat, stepping forward with left foot, left hands joined.

Repeat all.

Part II

Join inside hands, slide cut with outside foot, one measure; step, hop, swinging free foot forward, and face forward, one measure.

Two waltz steps, turning toward partner, finishing back to back, two measures; slide cut inside foot, one measure; step forward and hop, pointing outside foot, facing forward, one measure.

Two waltz steps, turning away from partner, finishing facing forward, two measures.

Repeat Part II, eight measures. Repeat all.

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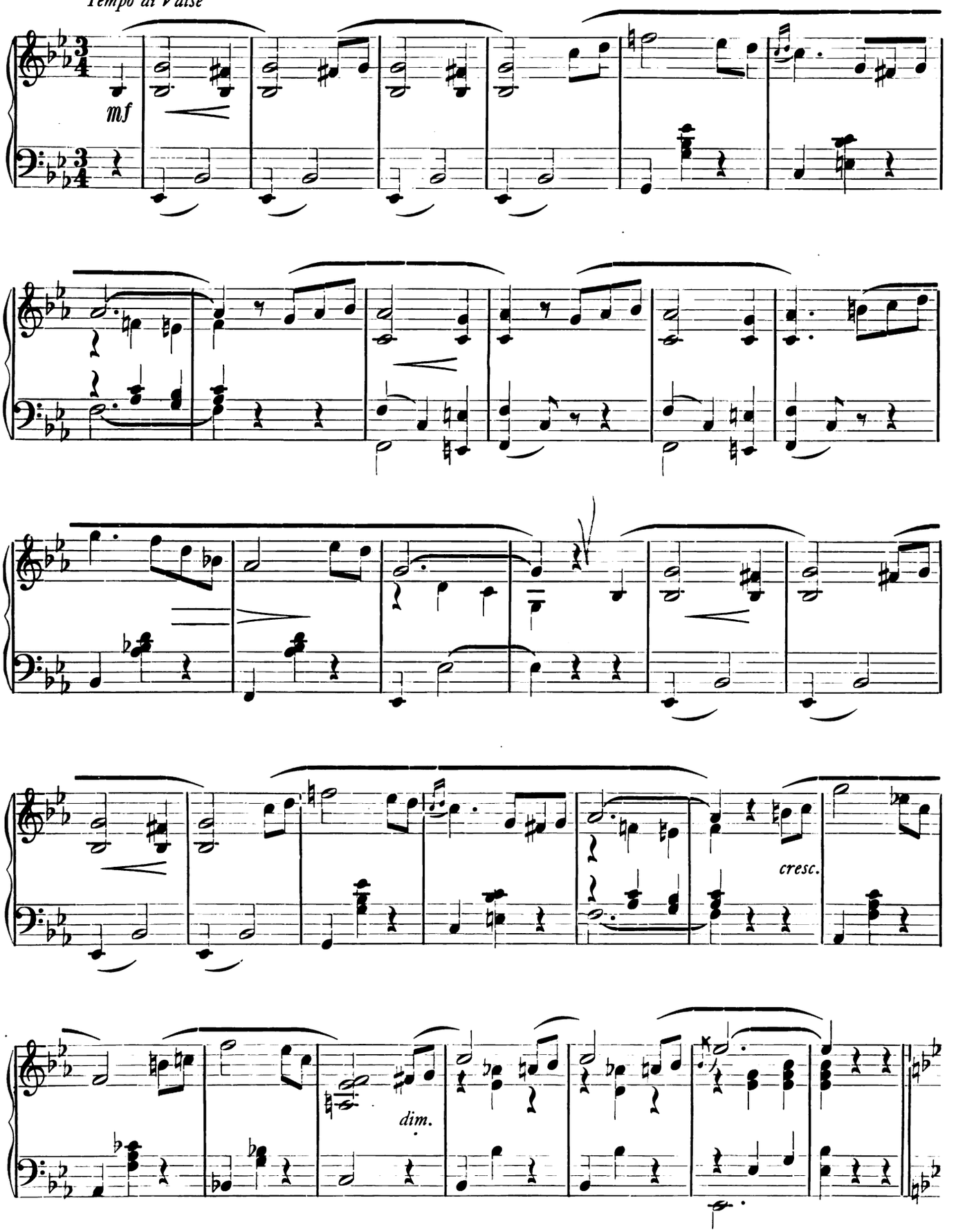
THE AMERICAN BEAUTY

(Waltz)

MAE L. FARWELL



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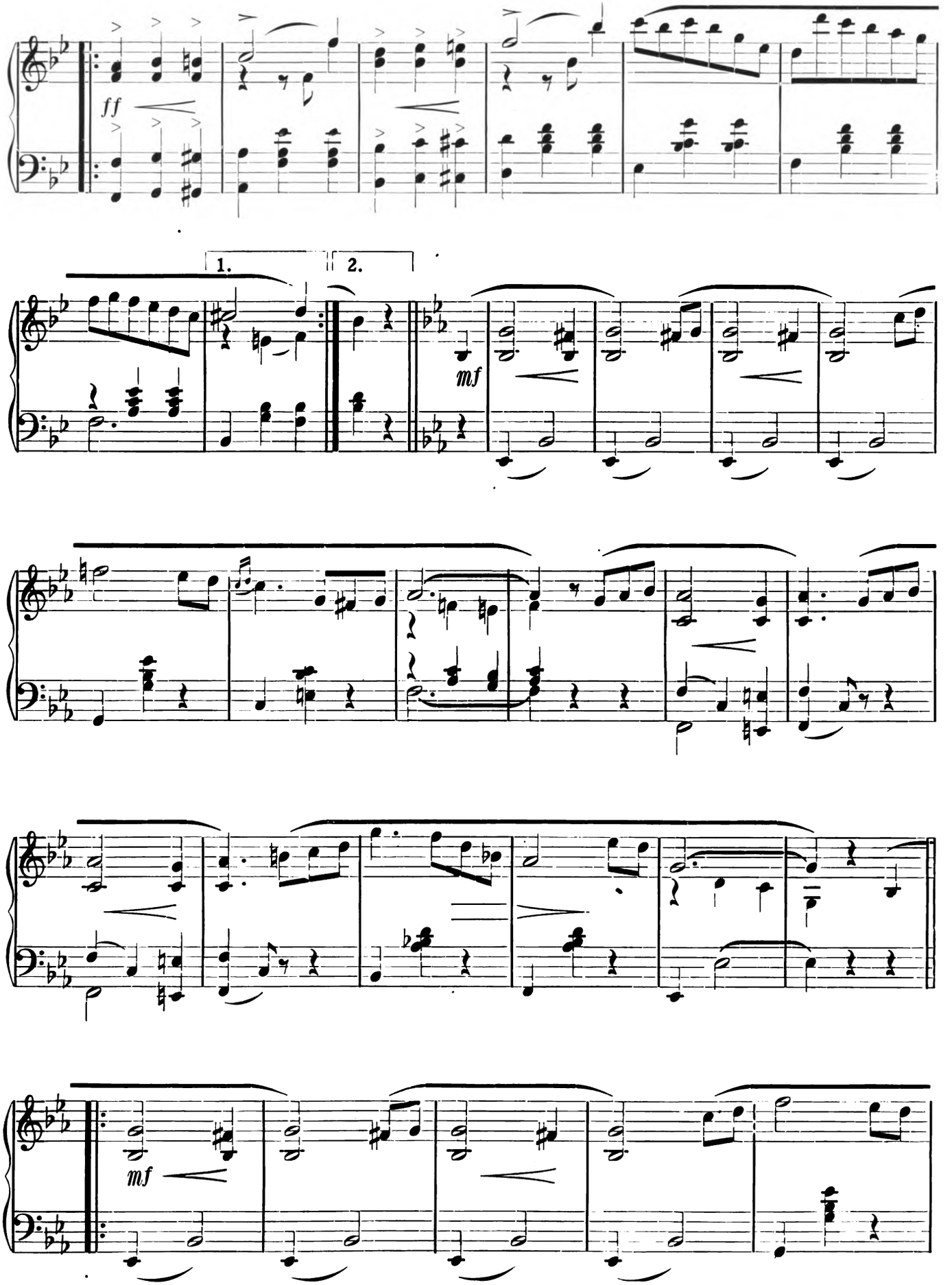

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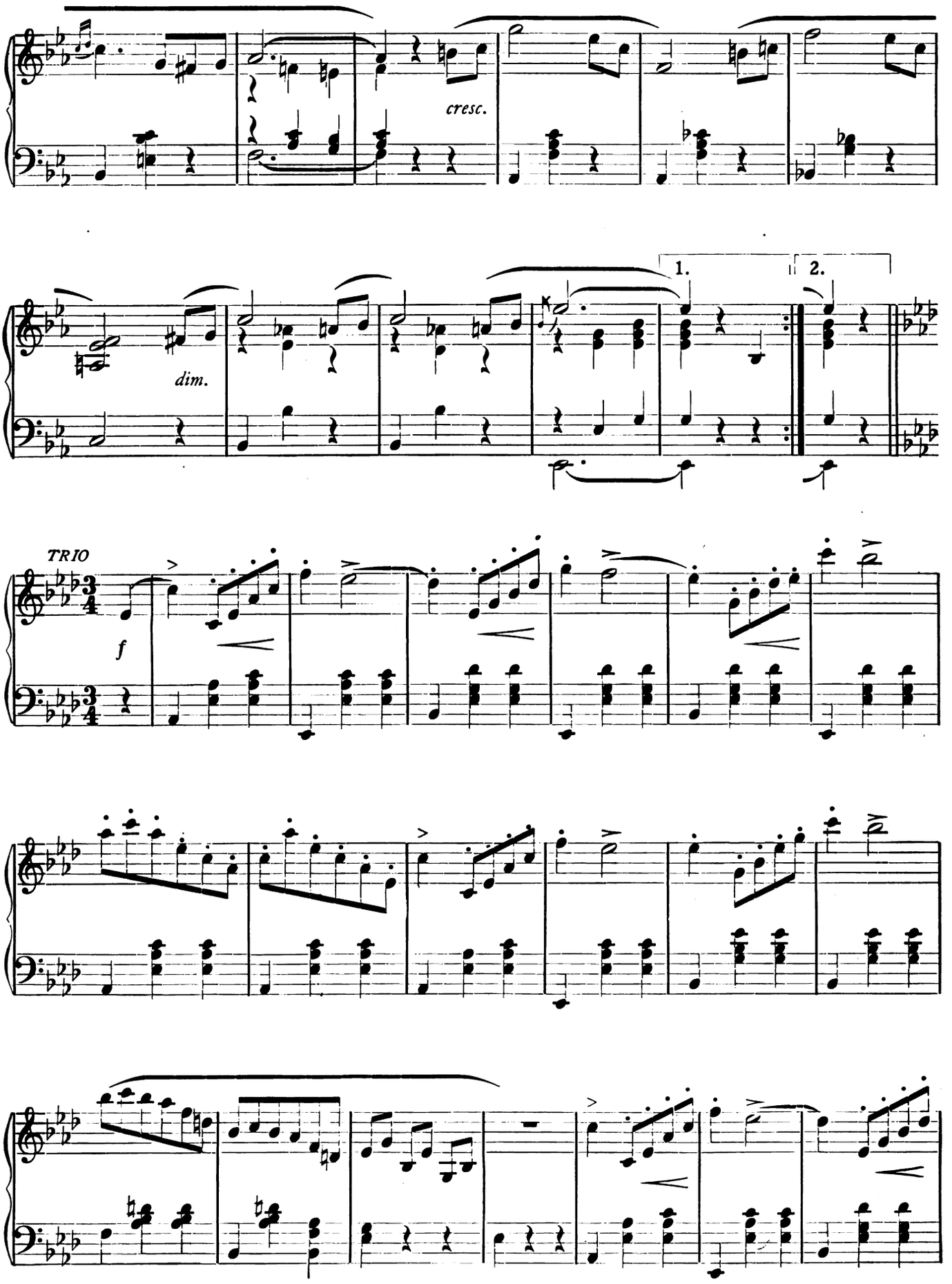

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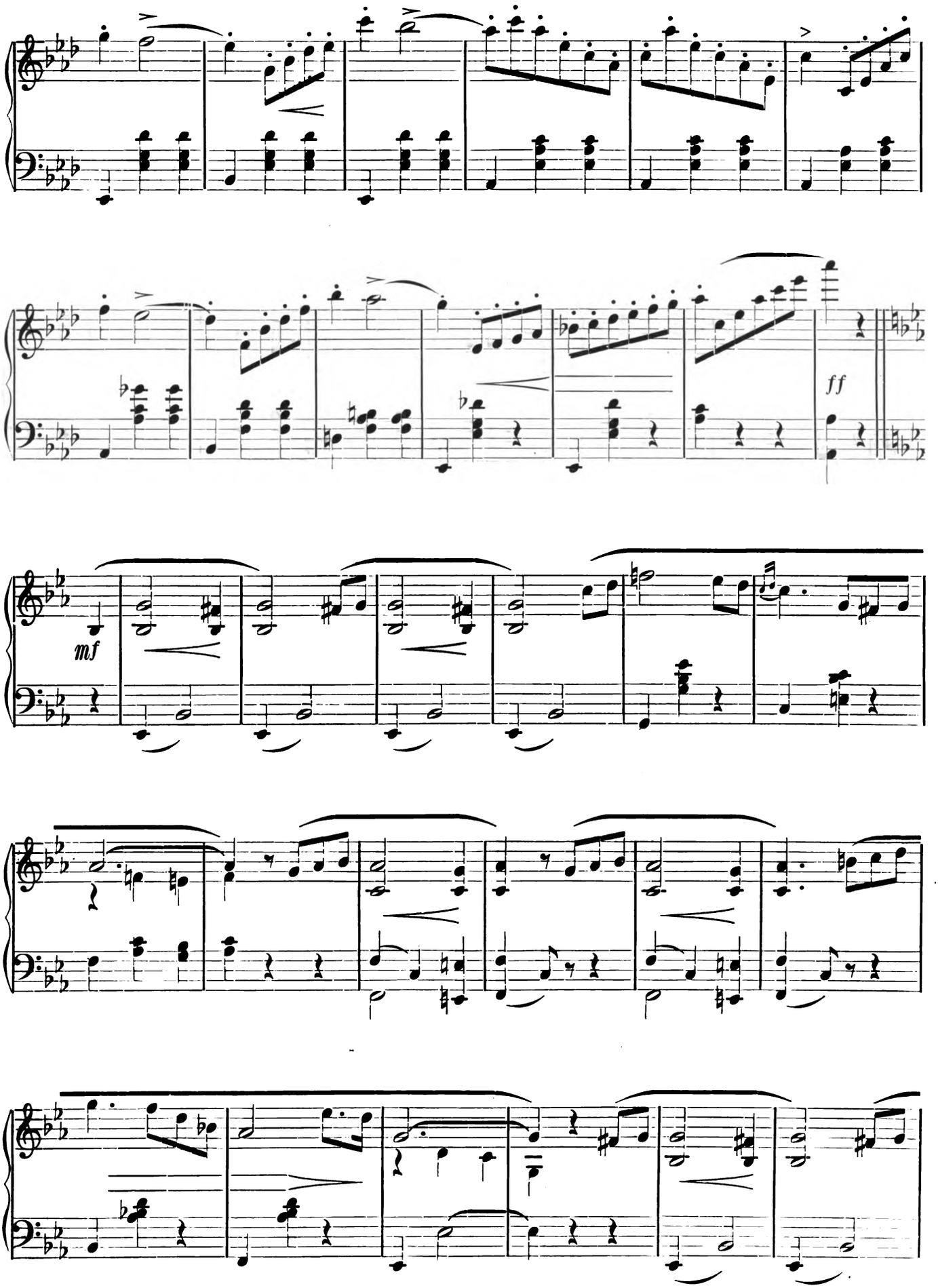

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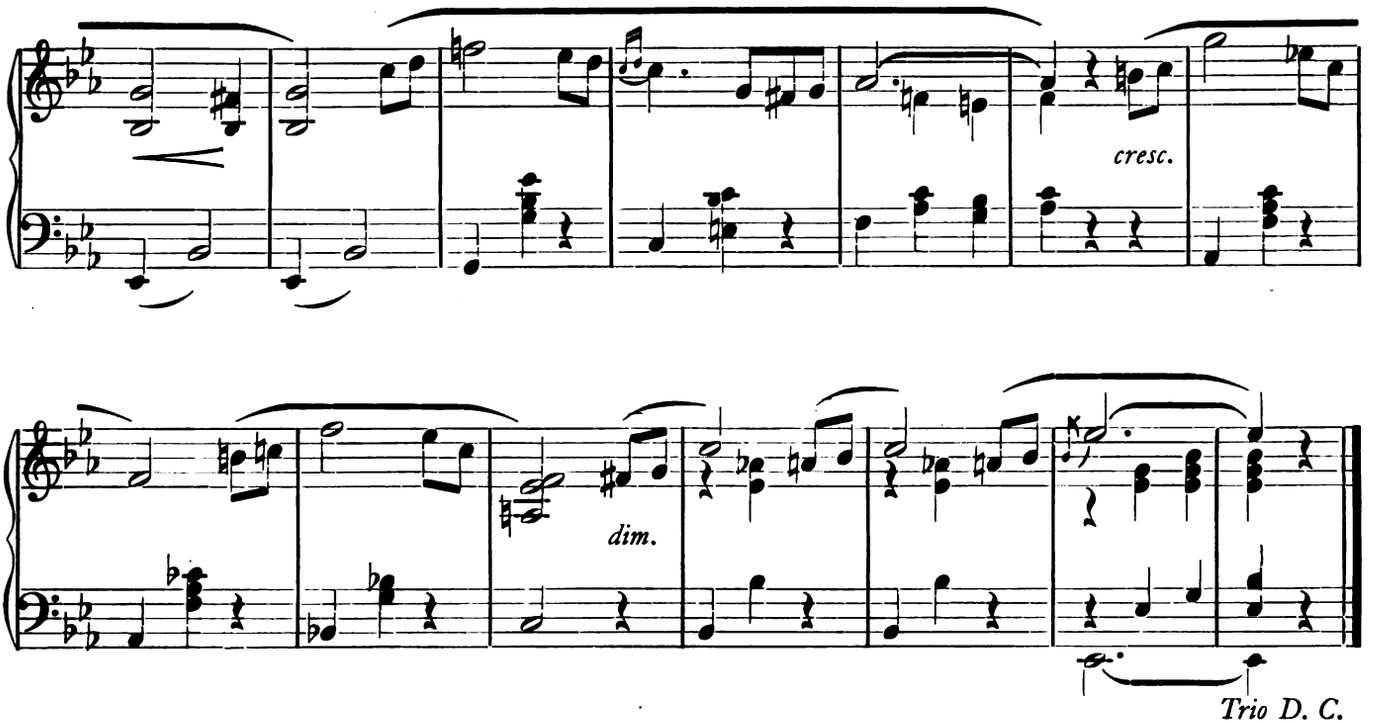

THE AMERICAN BEAUTY

(Skirt-Dance)

Arm movements as indicated by steps.

I. Starting right, three slides to side and point left in fourth position, four measures. Pirouette left, two measures; step to side, bring feet together for finish, two measures. Repeat, starting left, eight measures. Repeat right, eight measures. Repeat left, eight measures. Thirty-two measures in all.

II. Step forward on right, point left to side, two measures. Repeat, starting left, two measures. Starting right foot, three running steps forward, point left to side, two measures. Repeat, starting left, two measures. Repeat all, starting left, eight measures. Repeat all, starting right, eight measures. Repeat all, starting left, eight measures. Thirty-two measures in all.

III. Pirouette right, two measures; step right to side, place left behind and courtesy, two measures. Pirouette left, two measures. Slide left to side, bring feet together and finish, two measures. Repeat, starting left, eight measures. Repeat right, eight measures. Repeat left, eight measures. Thirty-two measures in all.

IV. Moving diagonally backward, starting right, make two slides, two measures, two slides left, two measures, and continue, in all sixteen measures. Arms carried in direction of step.

V. Diagonally forward right, forward hop, back hop, four measures. Three running steps in line of direction and point left to side, two measures. Pirouette left, two measures. Repeat left, eight measures. Repeat right, eight measures. Repeat left, eight measures. Thirty-two measures in all.

VI. Diagonally forward right, forward and hop four times, eight measures. Forward hop, back hop, four measures. Cross right behind (1), step side and step right across in front (2), two measures. Pirouette left, two measures. Repeat, starting left, sixteen measures. Repeat, starting right, sixteen measures. Repeat, starting left, sixteen measures. In all sixty-four measures.

VII. Step back on right, and hop, two measures. Pirouette left, two measures. Two slides to left, two measures. Pirouette left, two measures. Repeat, starting left, eight measures. Repeat, starting right, eight measures. Step back on right, and hop, two measures. Pirouette left, two measures. Step to right, place left behind and salutation, two measures. Thirty-two measures in all.

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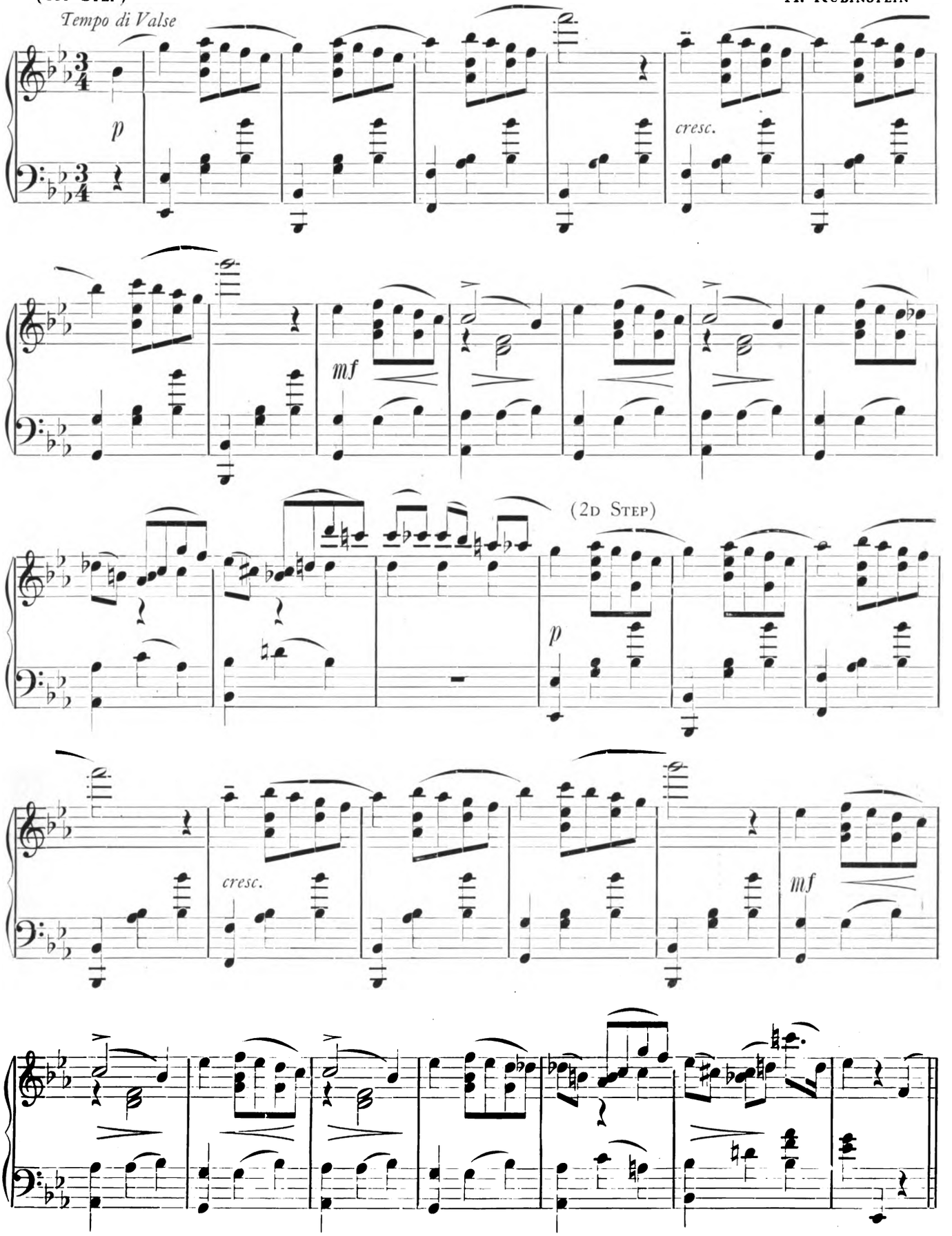
THE PRIMROSE

(Waltz)

(1st Step) A. Rubinstein



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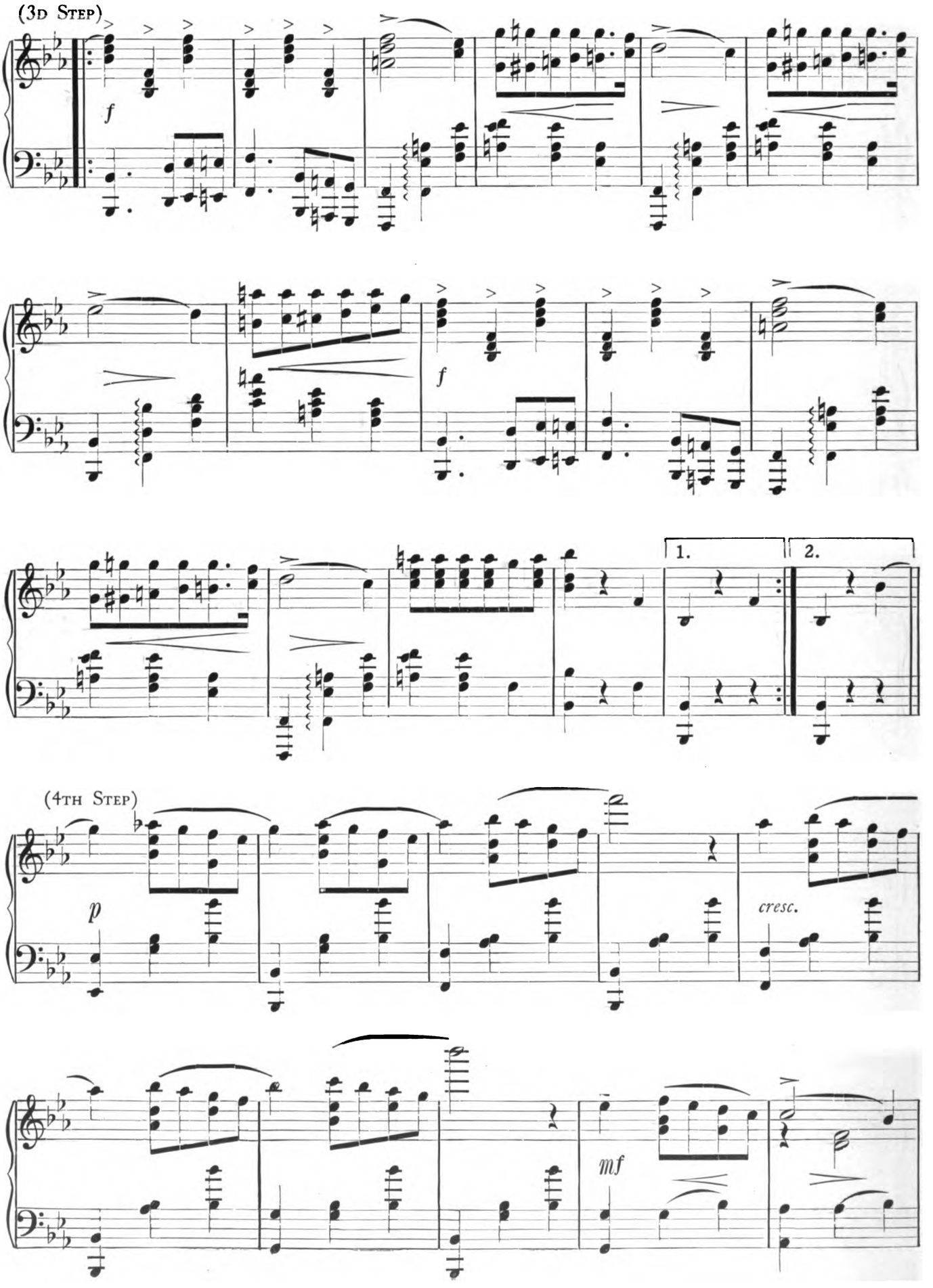

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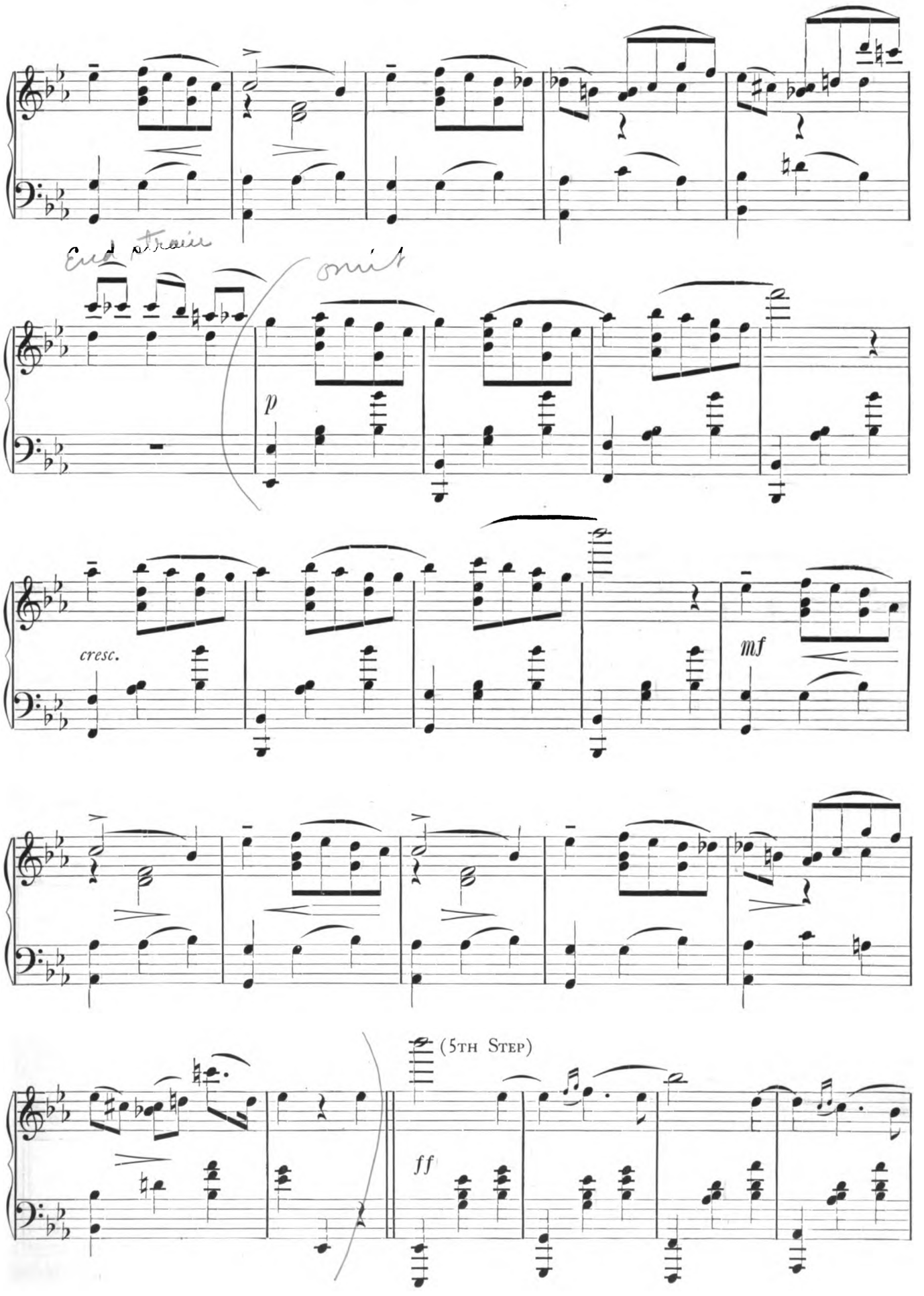

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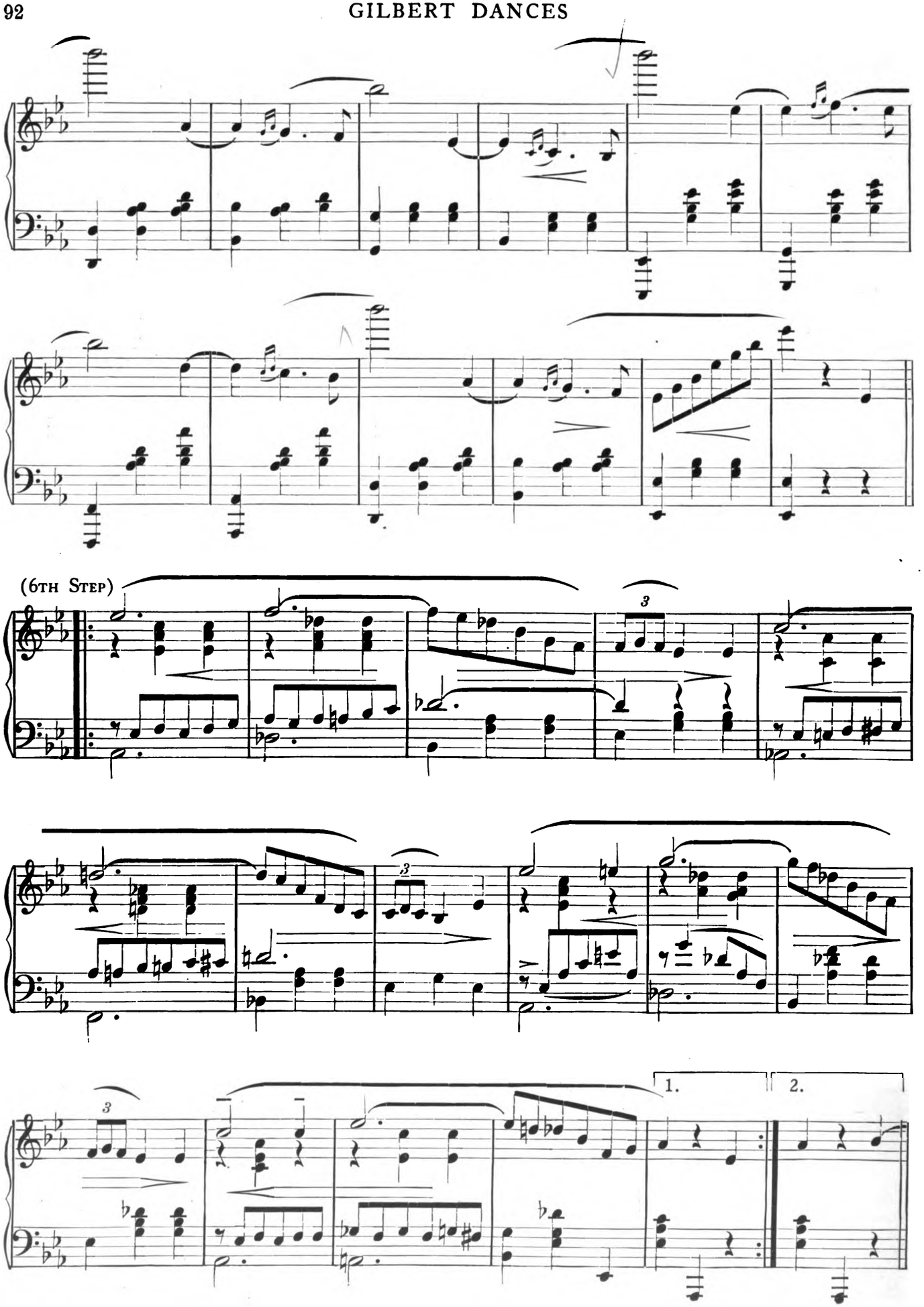

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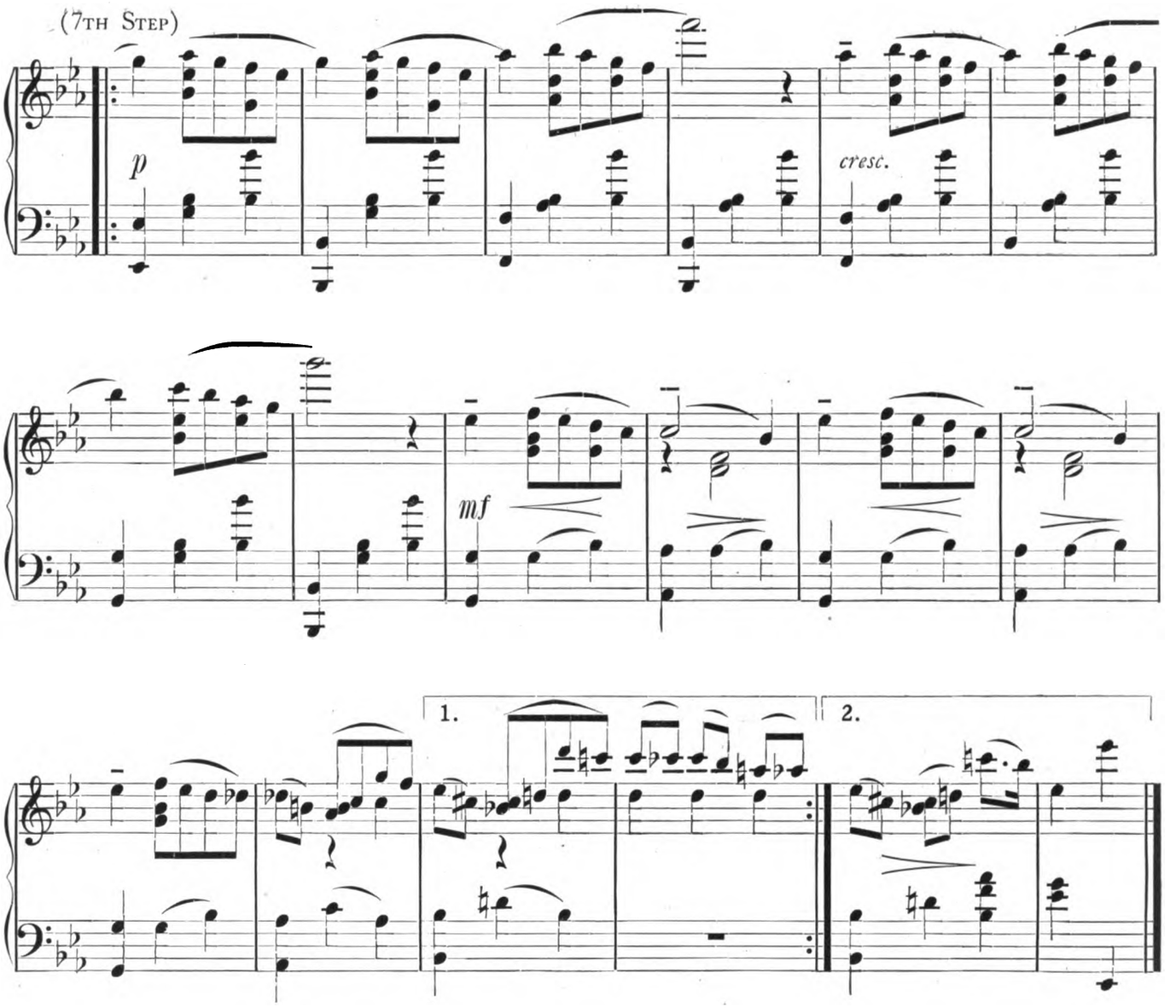

THE PRIMROSE

I. *Balancé* to right and left, pirouette right, step to side and place left foot across behind, arms in fifth position.

II. Forward and hop, on first and third counts of first measure; repeat three times and pirouette on fourth measure. At end of strain make forward and hop twice and pirouette, *jeté assemblé*.

III. Run to side on toes, two measures, pirouette, step to side and point fourth position. Forward and hop, back and hop, *pas de basque*, step to right and point left in fourth position.

IV. Slide and *chassé* back, pirouette, step to right and place left foot across behind, left arm fifth position, right extended to side. Repeat and finish with pirouette, *jeté assemblé*.

V. Leap to right and slide left across in front, (and 1) high, beating to side with right on third count; step right behind on first count of second measure and repeat same step to left. Repeat to right, *pirouette* to left.

VI. Waltz diagonally forward to right, three measures, forward and hop on fourth measure. Beginning with right foot, one waltz turn to left, two measures, toward starting-place; and waltz step straight back and pirouette to left.

VII. Leap to right, place left foot behind, bend and rise, arms in fifth position, pirouette slowly, eight measures. Repeat to right and salute, to left and salute, one pirouette back and make salutation with both hands.

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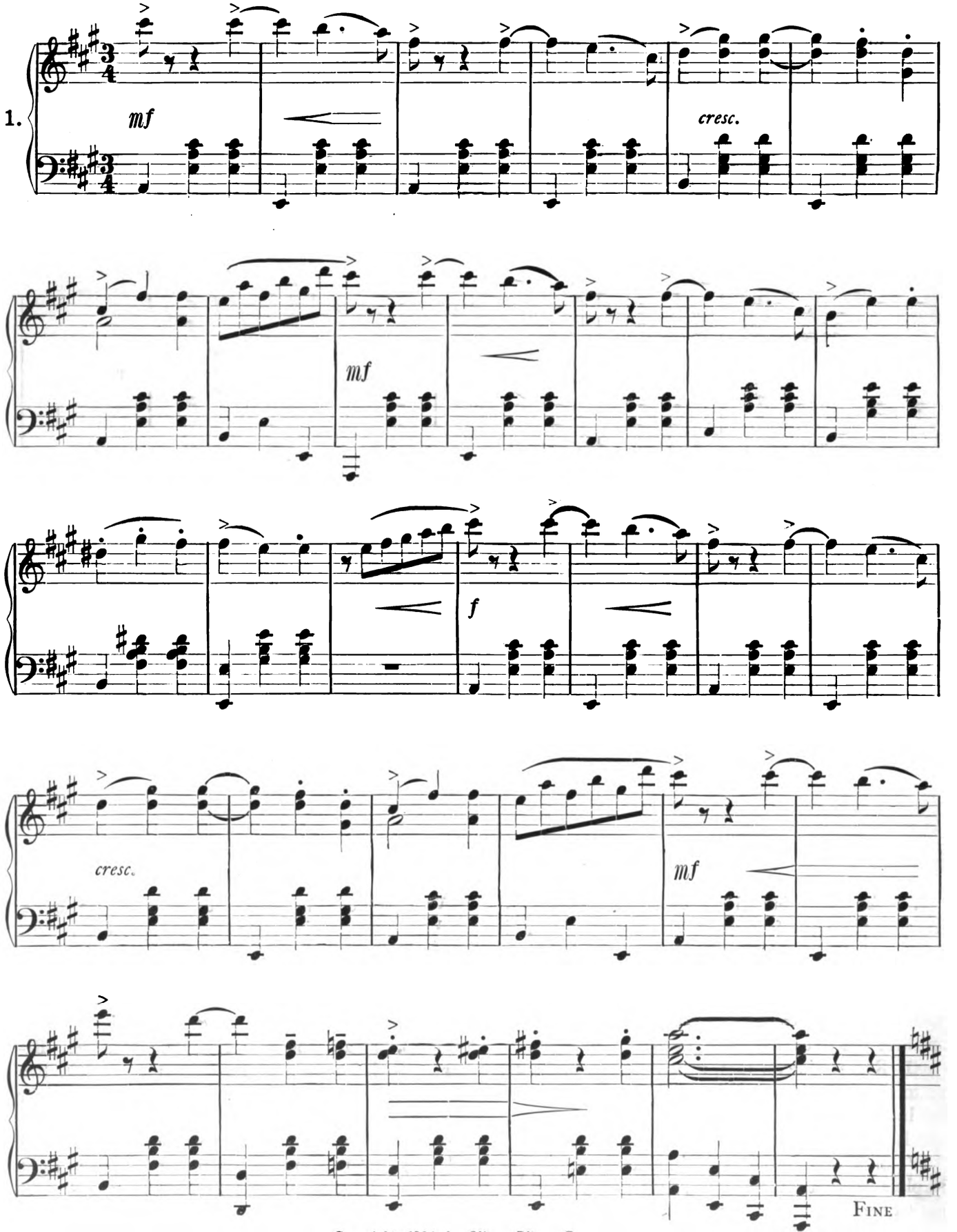
MATINÉE WALTZES

Tempo di Valse

M. B. GILBERT



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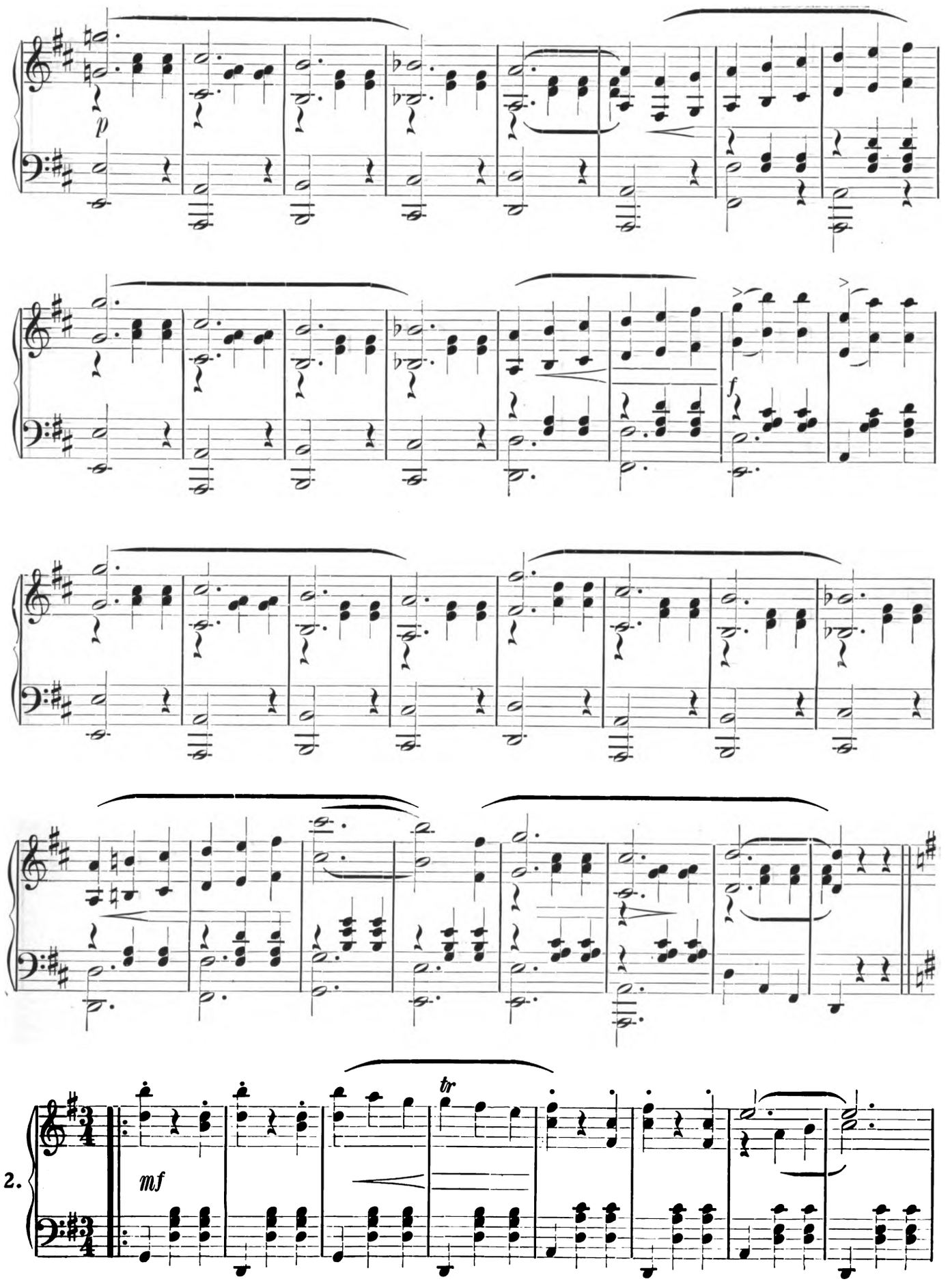

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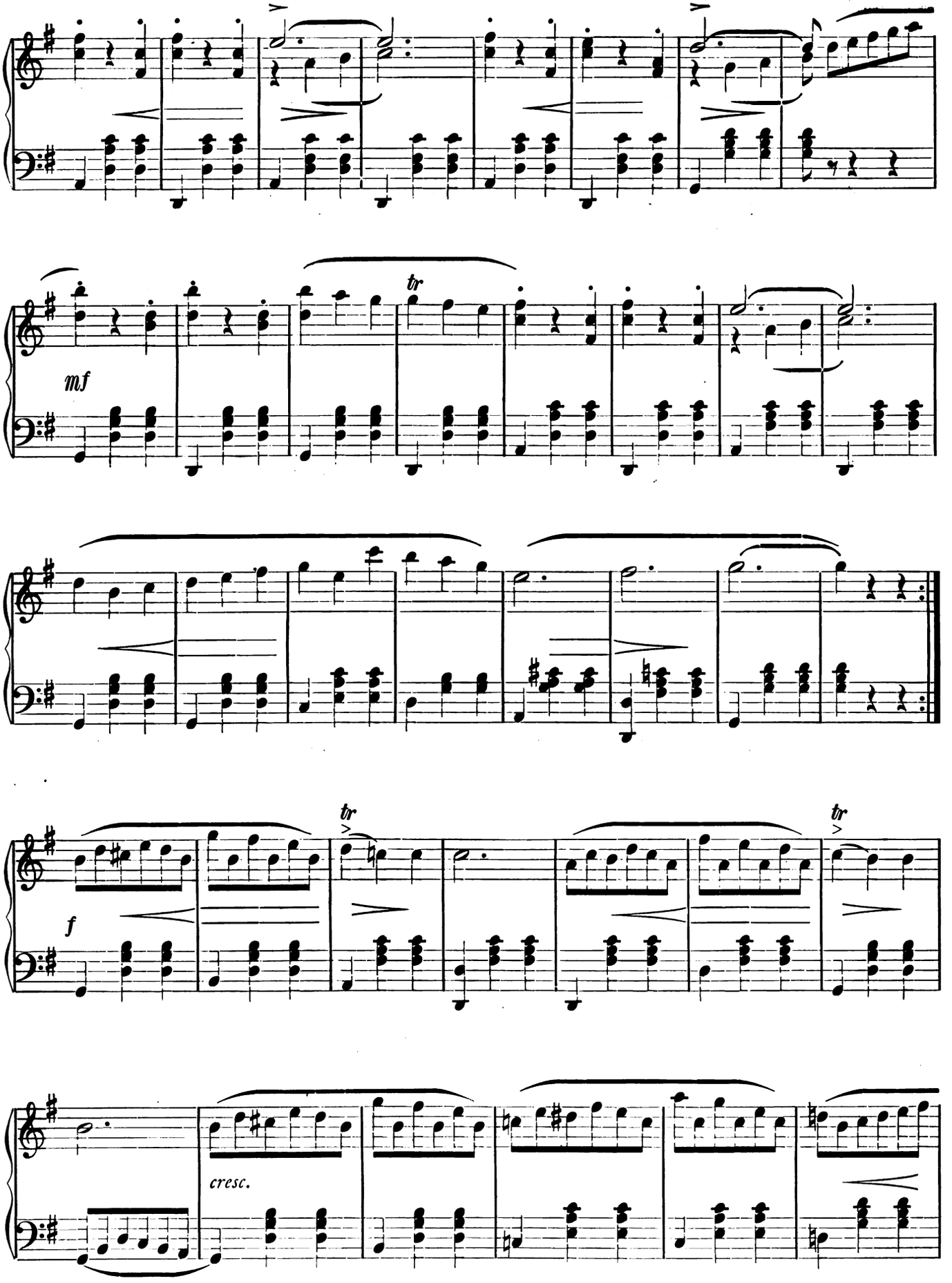

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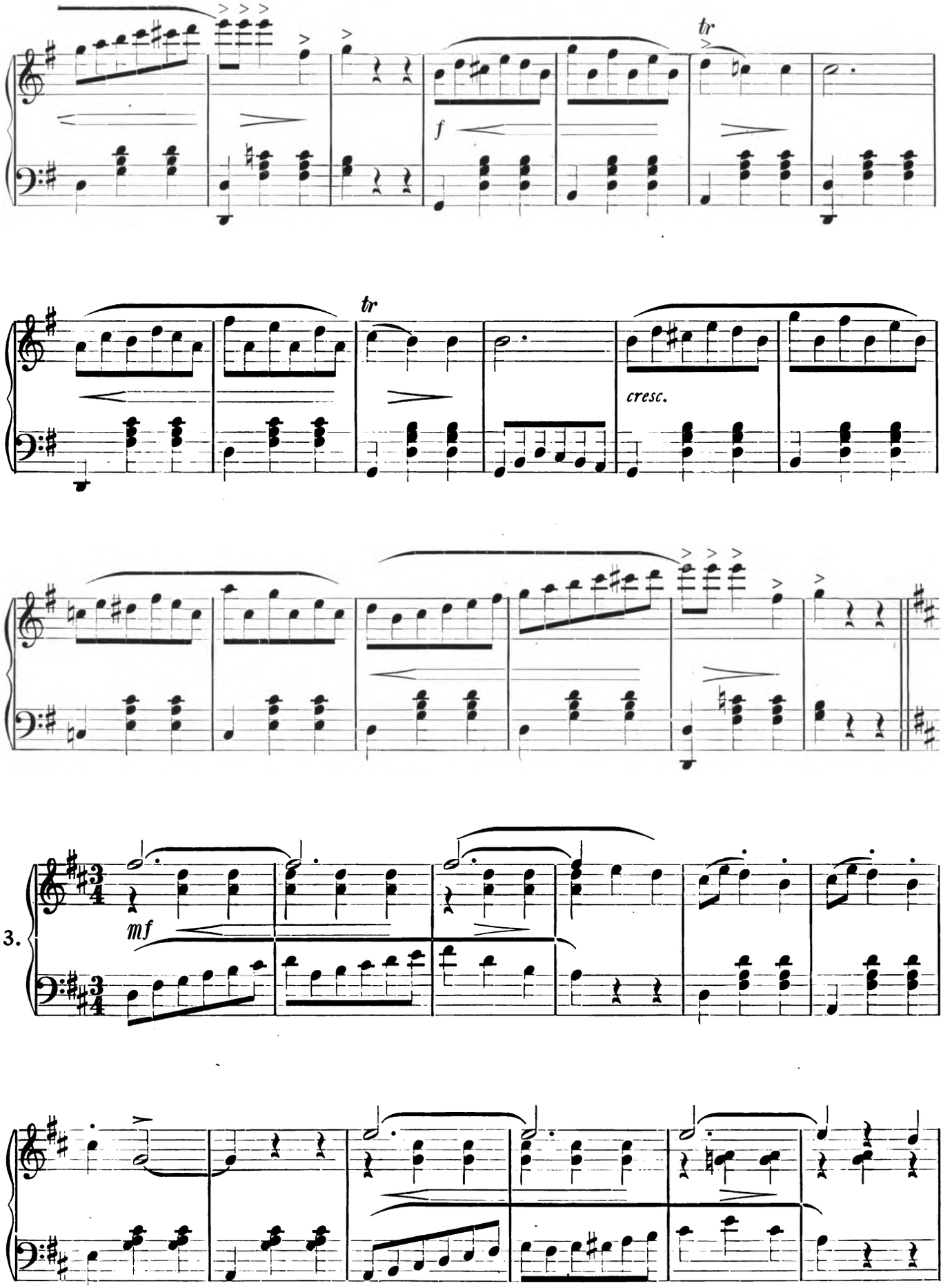

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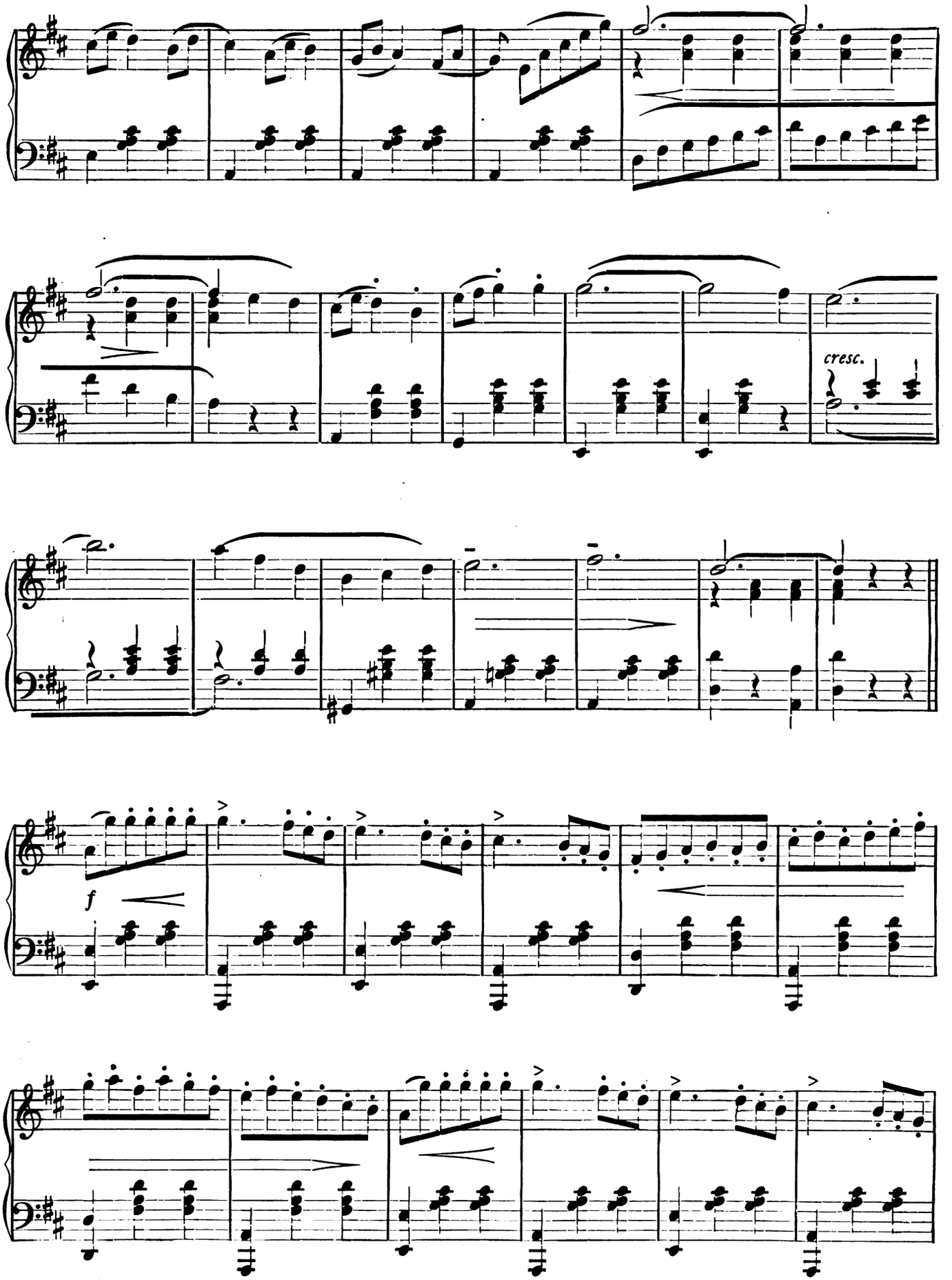

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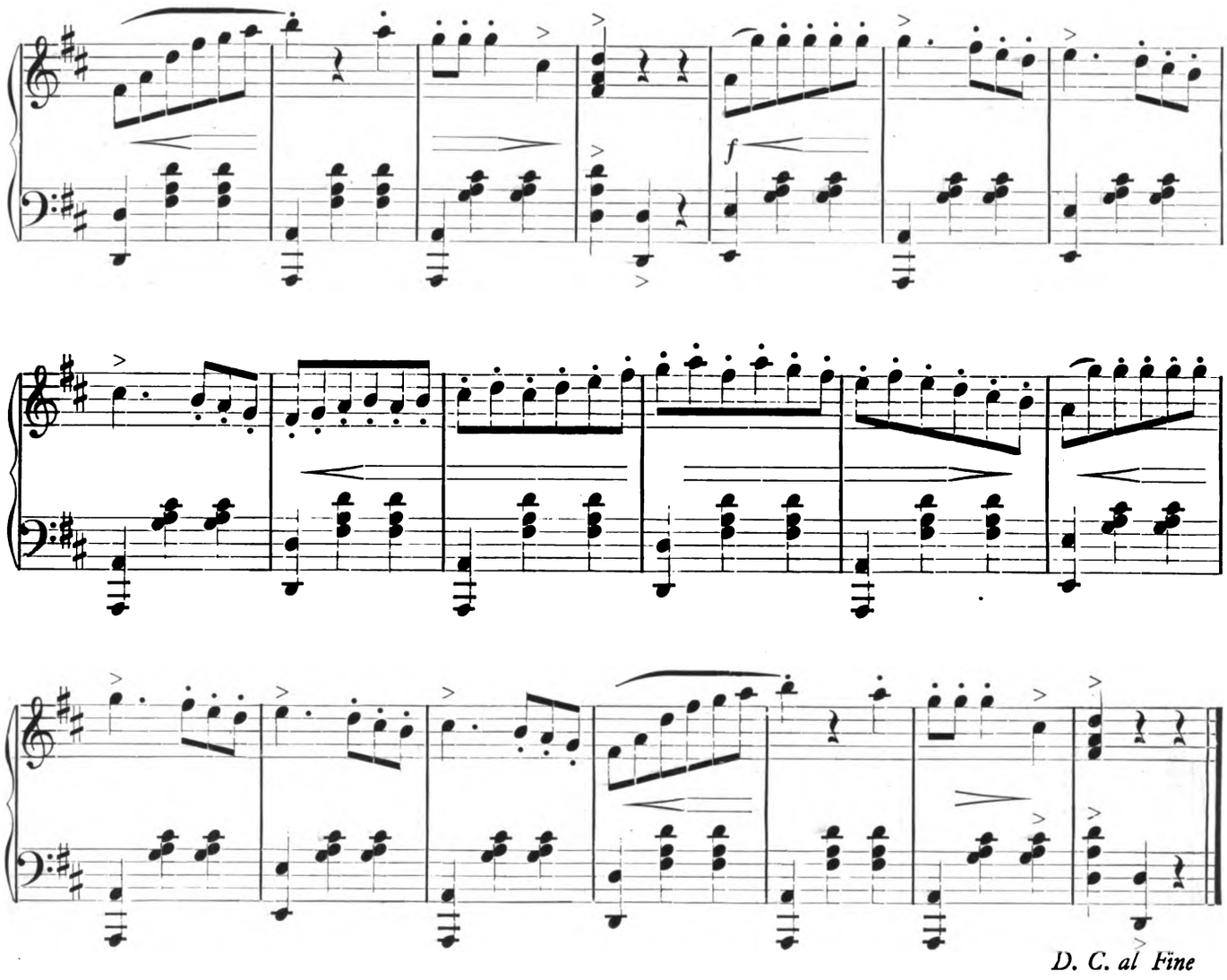

MATINÉE WALTZES

I. Starting right, step to side, one measure, place left toe behind and bend, one measure. Repeat left, two measures, right, two measures. Pirouette left, two measures (eight measures). Repeat, starting left, eight measures. Repeat all.

II. Diagonally right. Forward and hop, two measures. Step back on left and hop, two measures. Pirouette right, two measures. Step to side with right and point left in intermediate, two measures (eight measures). Repeat, starting left, eight measures. Repeat all.

III. Starting right, three walking steps forward and point left in fourth position, four measures. Moving to left, six little steps high on toes, two measures. Pirouette left, two measures. Repeat, starting left. Repeat all.

IV. Step right to side and point left in front, two measures. Repeat, two measures to left and two measures to right. Pirouette left, two measures. Repeat, starting left, eight measures. Repeat all.

V. Starting forward right, forward and hop, two measures. Step back on left and hop, two measures. Three steps turning to right and hop with left across in front, four measures. Step forward on left and hop, two measures; back on right and hop, two measures; three steps turning to left and hop, four measures (sixteen measures). Repeat all.

VI. Step back on right and hop, two measures. Repeat left, two measures, right, two measures. Pirouette left, two measures. Repeat, starting left, eight measures. Repeat right, eight measures. Repeat left, four measures. Pirouette left, two measures. Step right to side, place left toe behind and salute both hands, two measures.

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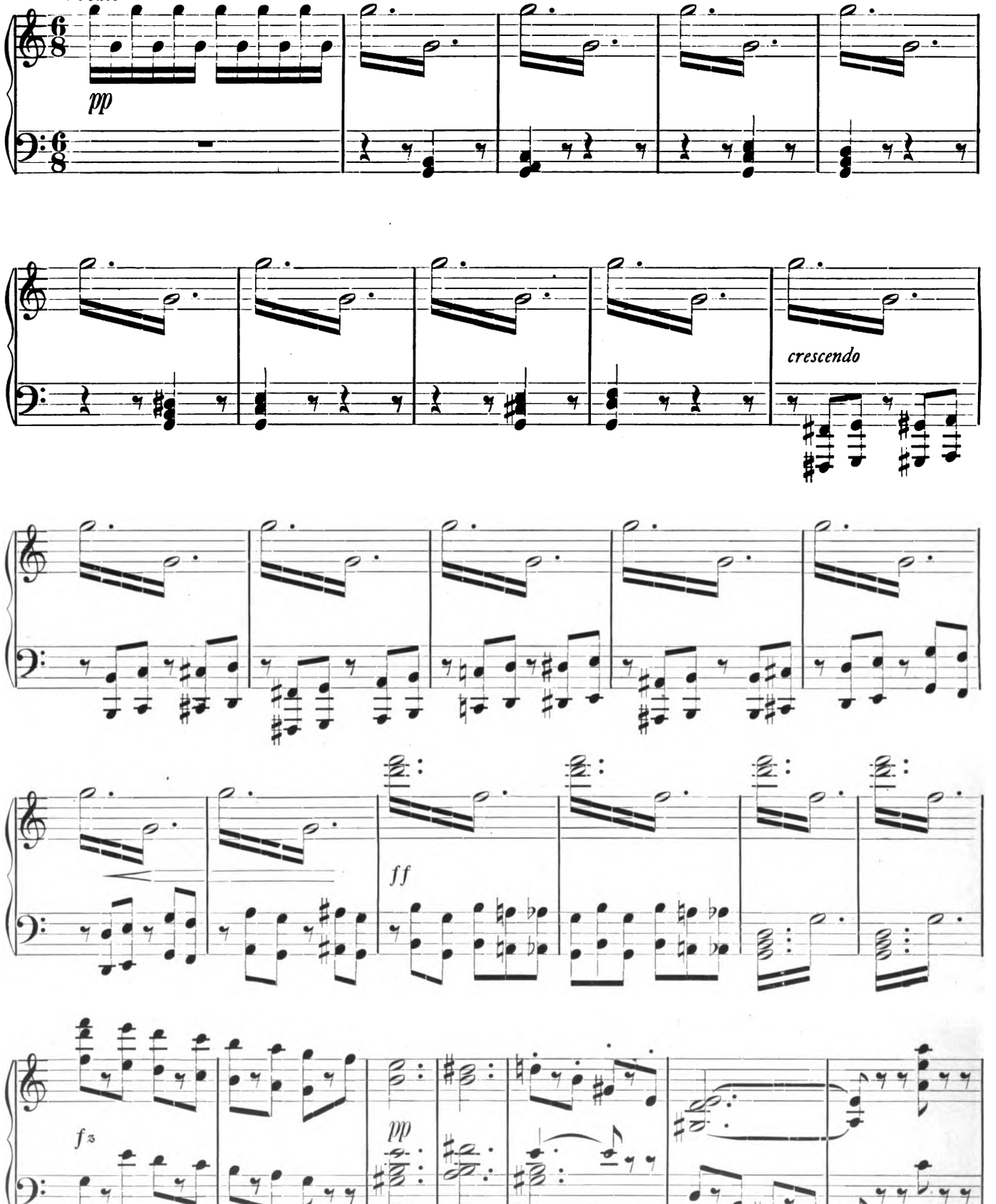
ACCELERATIONEN

(Waltzes)

INTRODUCTION

Vivace

JOHANN STRAUSS. Op. 234



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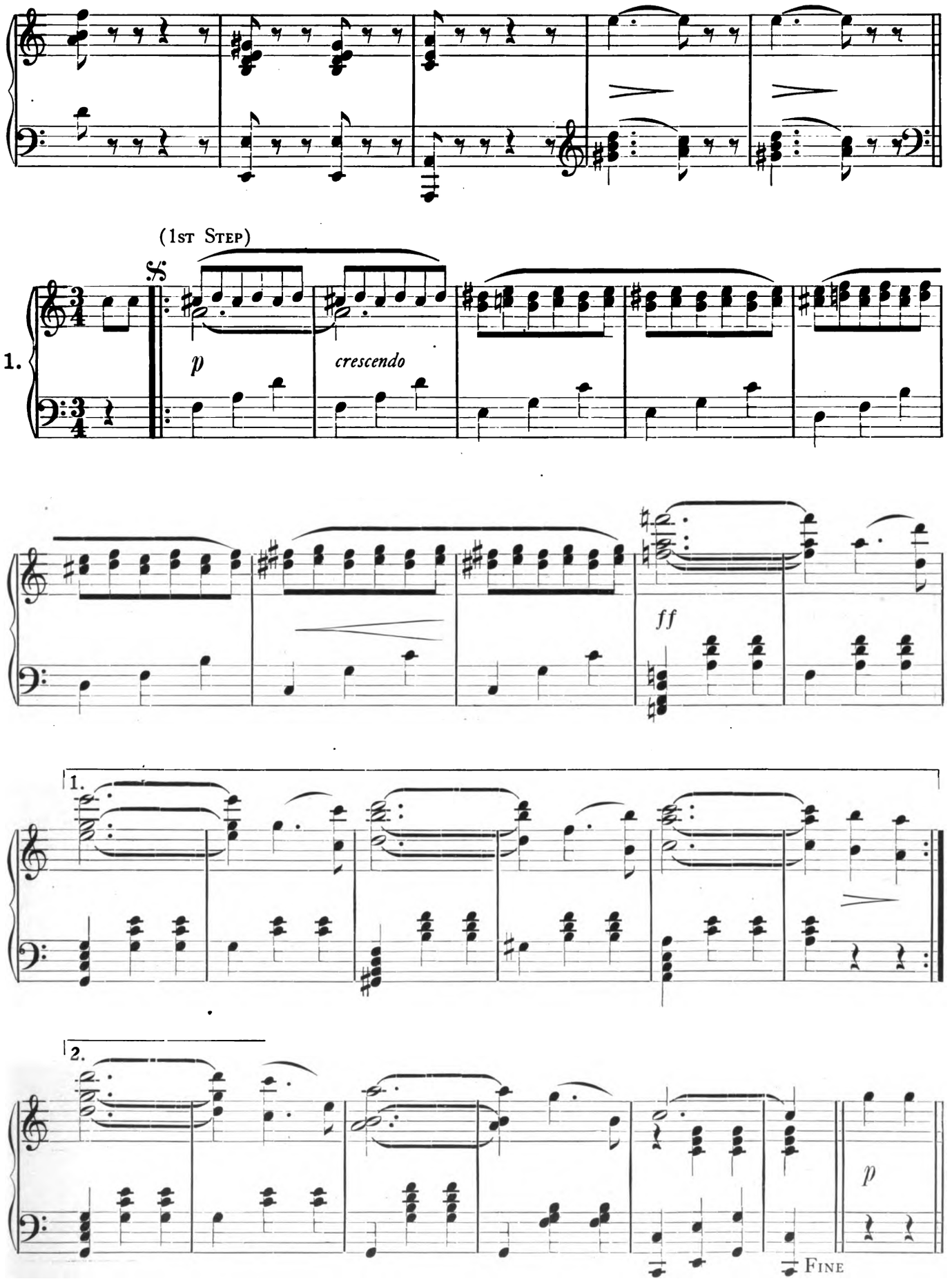

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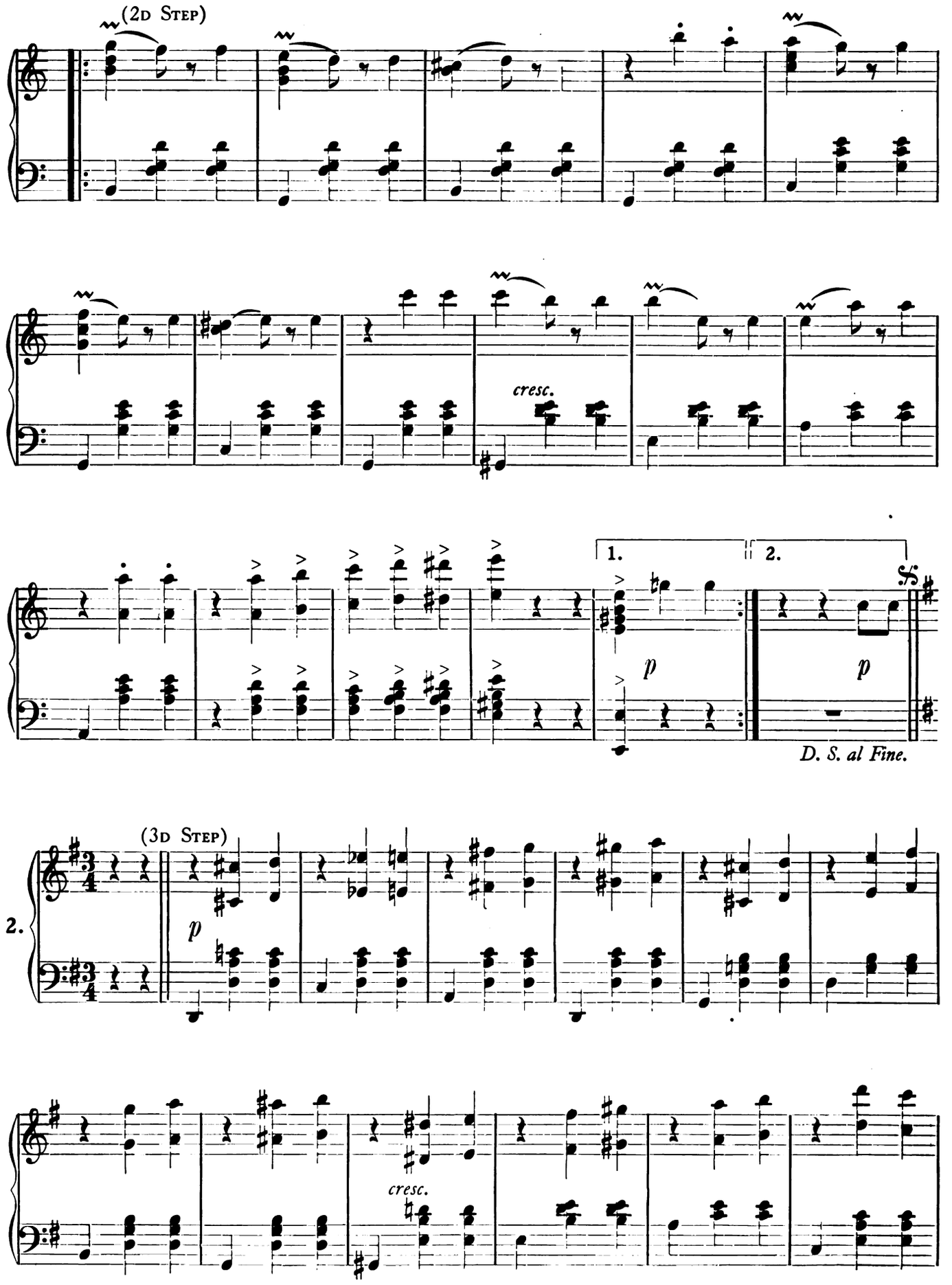

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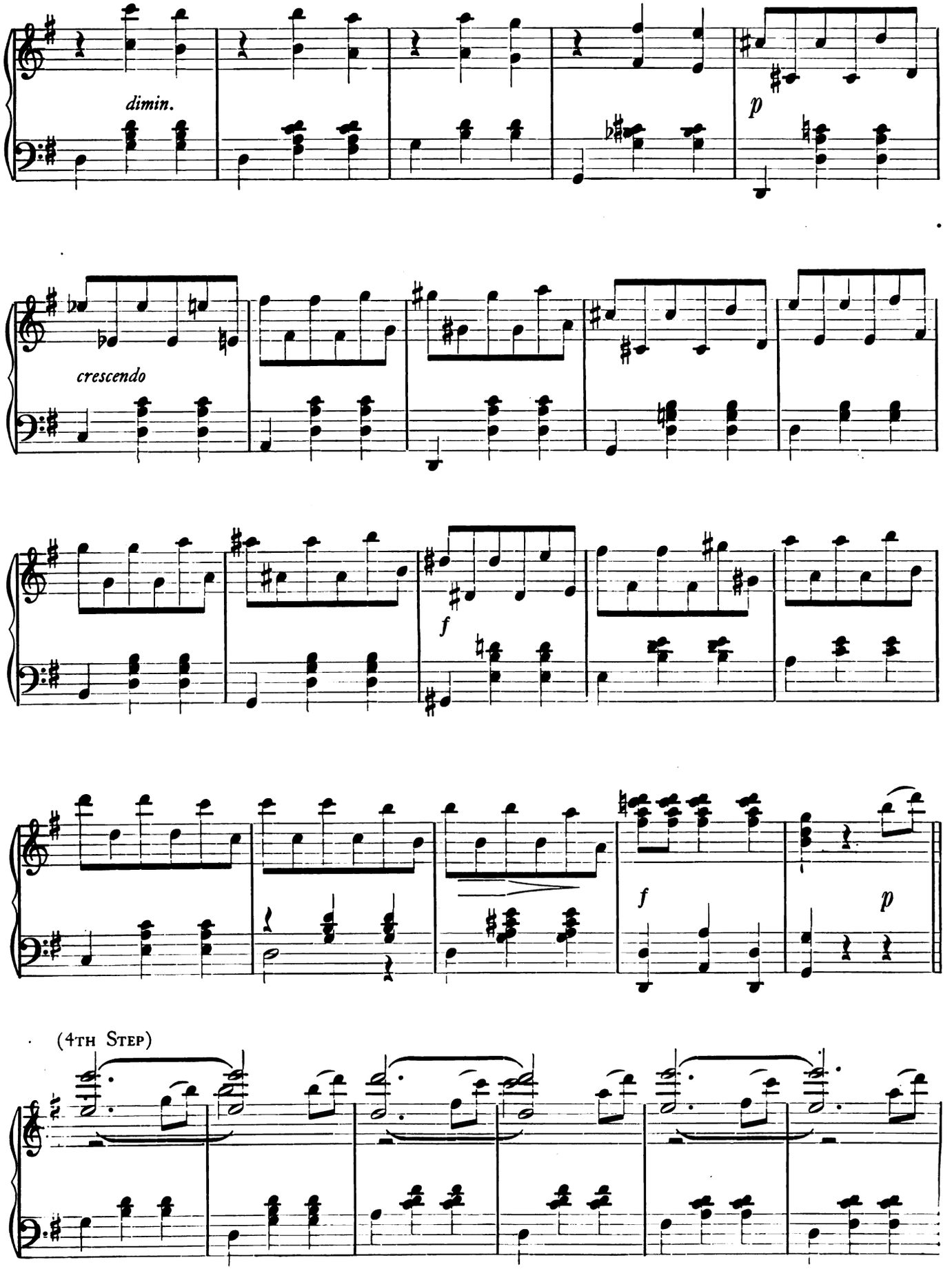

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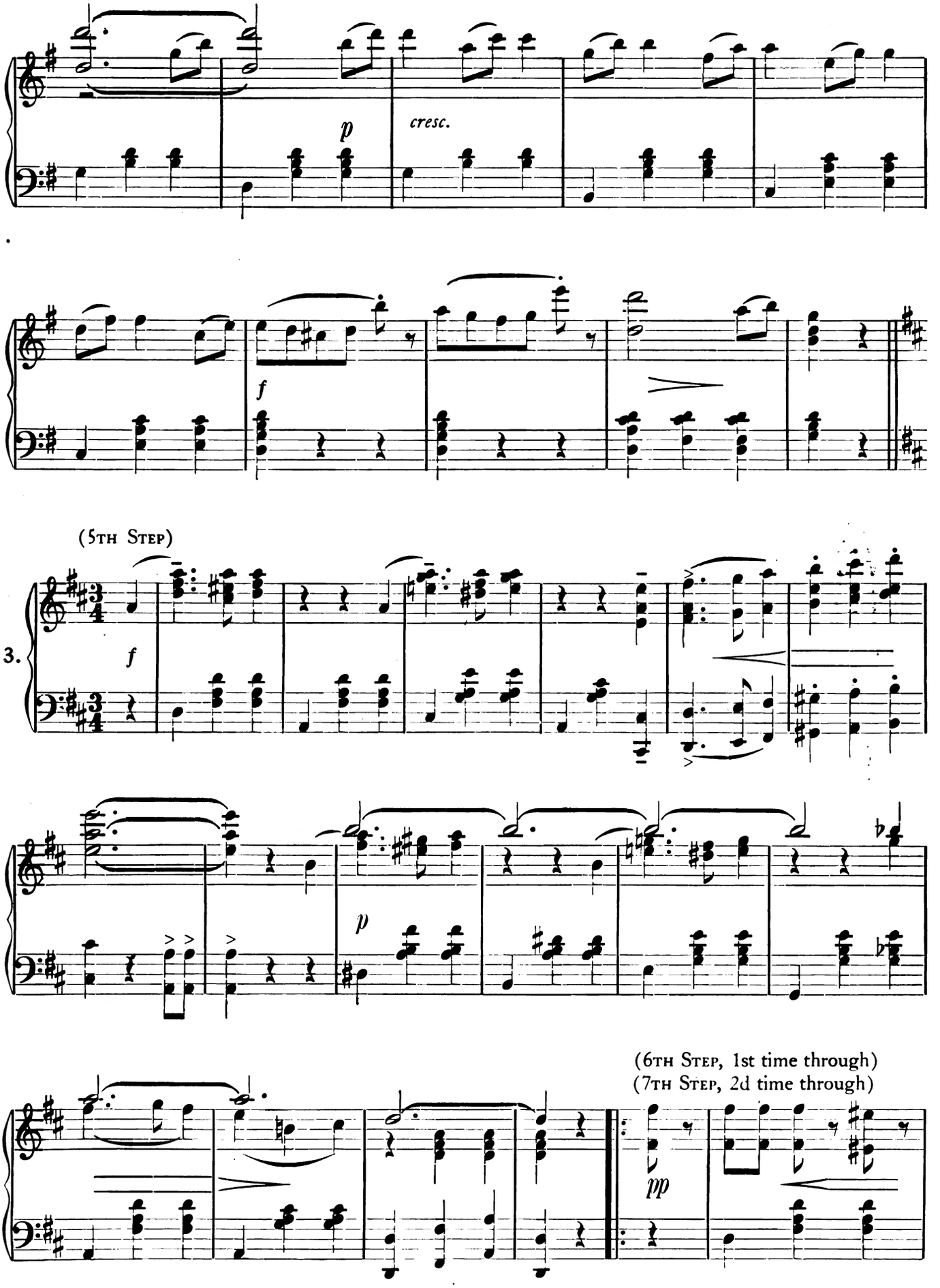

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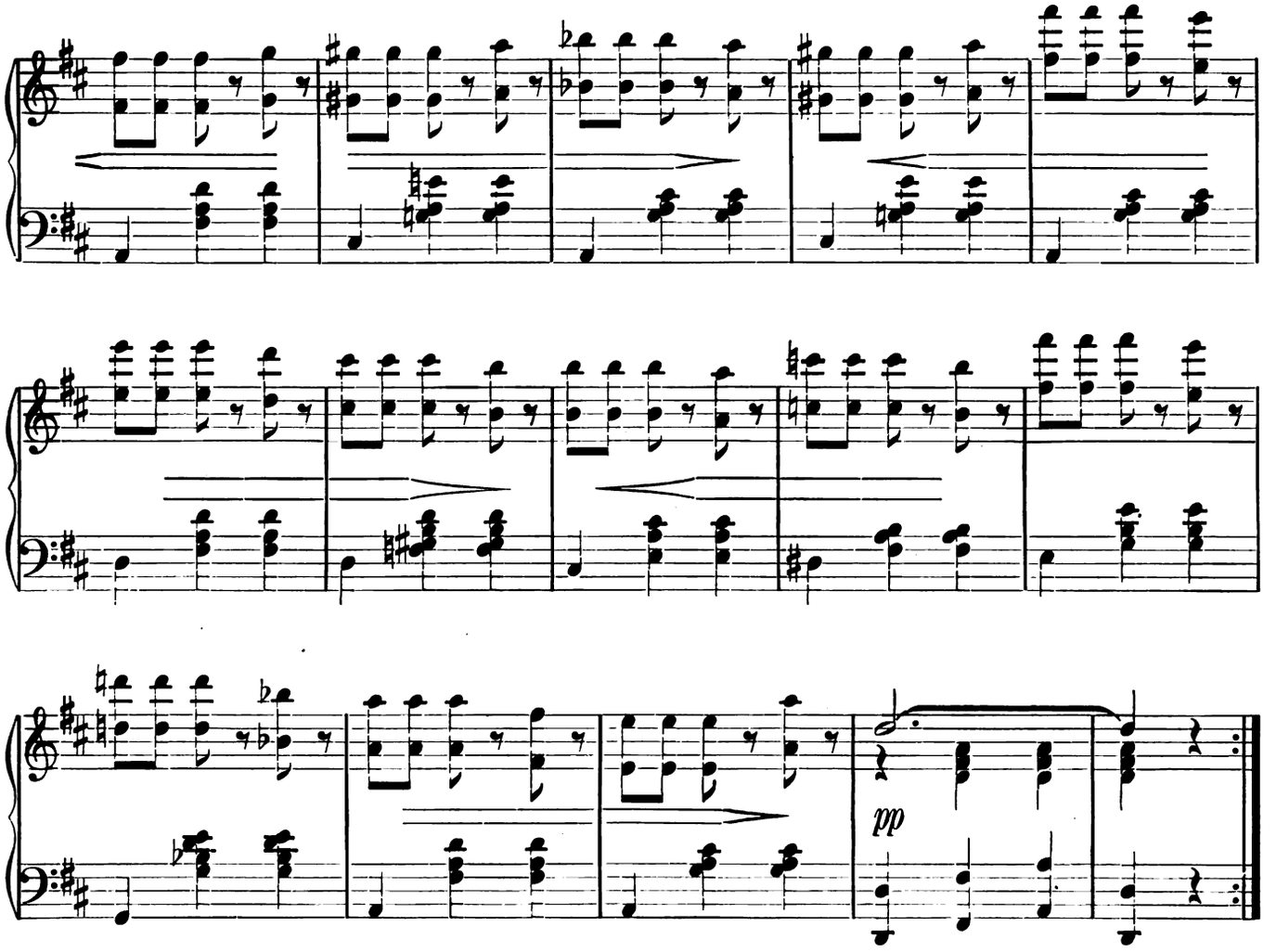

FIRST WALTZ SERIES

I. Stand in attitude: right hand up, left extended to side, right toe pointed across behind. Pirouette right, two measures, step right to side, one measure, step left across behind with bend, one measure. Step right to side, one measure, step left across behind, one measure, step right to side, one measure, point left toe behind, left arm up, right arm extended to side (attitude), one measure. Repeat, starting pirouette left, sixteen measures. Repeat all, sixteen measures.

II. Starting right, walk diagonally forward three steps and point left in fourth position, four measures. Turn, facing left, place left toe behind, bend forward and bring hands together; rise, opening arms and carrying them to fifth position, four measures. Repeat, starting left, sixteen measures. Repeat all, sixteen measures.

III. Starting right, step to side and point left in fourth position, left hand over foot, two measures. Repeat, starting left, two measures, right, two measures; pirouette left, two measures. Repeat, starting left, sixteen measures. Repeat all, sixteen measures.

IV. Starting right, forward hop, back hop, four measures, pirouette right, two measures. Step side right, place left toe behind, left hand up in attitude, two measures. Repeat, starting left, eight measures. Repeat all, sixteen measures.

V. Starting right, step back, point left in fourth position, arms lateral swing, two measures. Repeat left, two measures. Repeat right, two measures. Pirouette left, arms in fifth position, two measures. Repeat, starting left, eight measures. Sixteen measures in all.

VI. Starting right, step forward and point in fourth position, arms intermediate, two measures. Repeat left, two measures, right, two measures, pirouette left, two measures. Repeat, starting left, eight measures. Sixteen measures in all.

VII. Pirouette right and salute left, four measures. Pirouette left and salute right, four measures. Pirouette twice to right, step to side and salute with both hands, eight measures. Sixteen measures in all.

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IDEAL

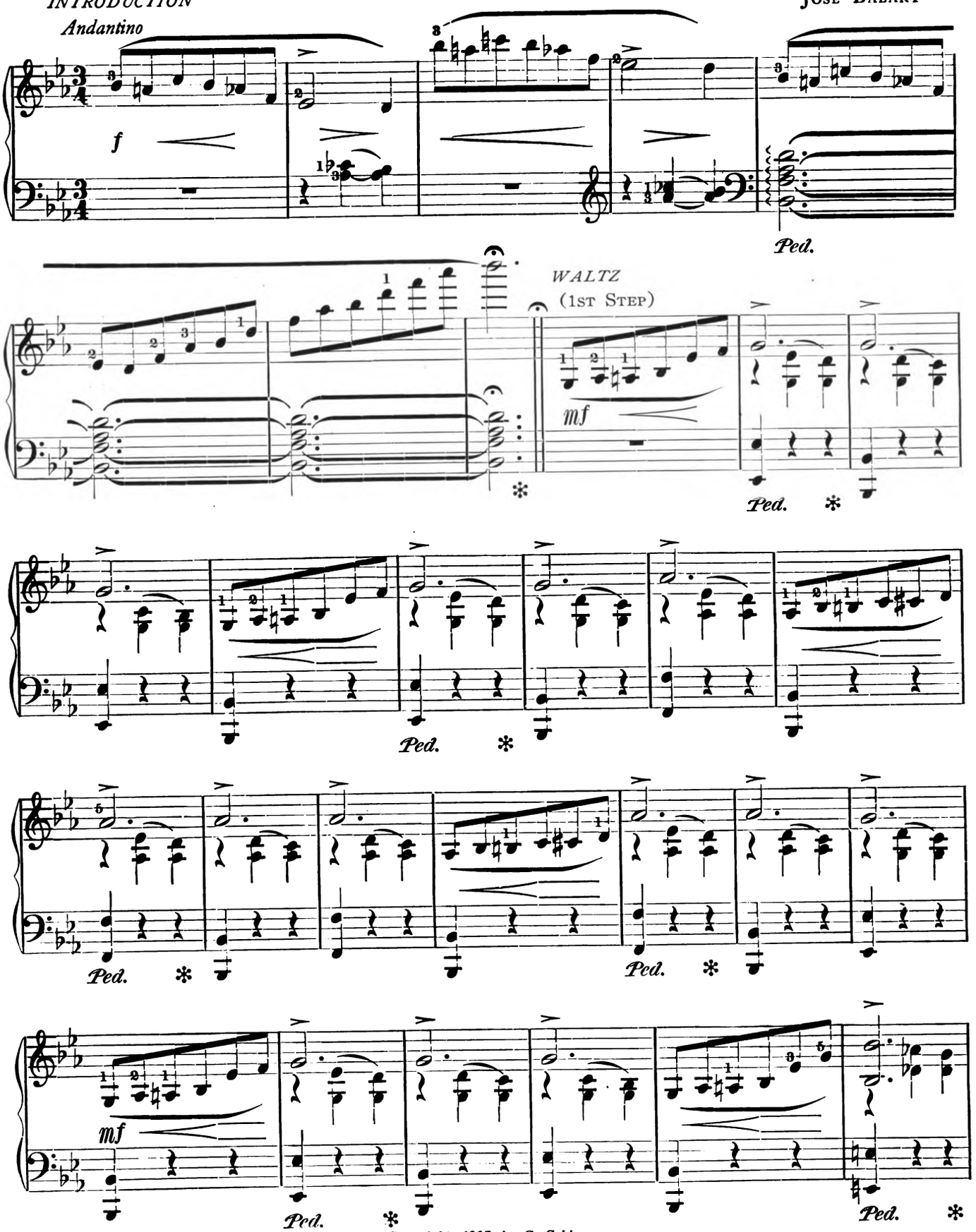
(Boston Waltz)

Edited and fingered by Louis Oesterle

JOSÉ BALART

INTRODUCTION

Andantino



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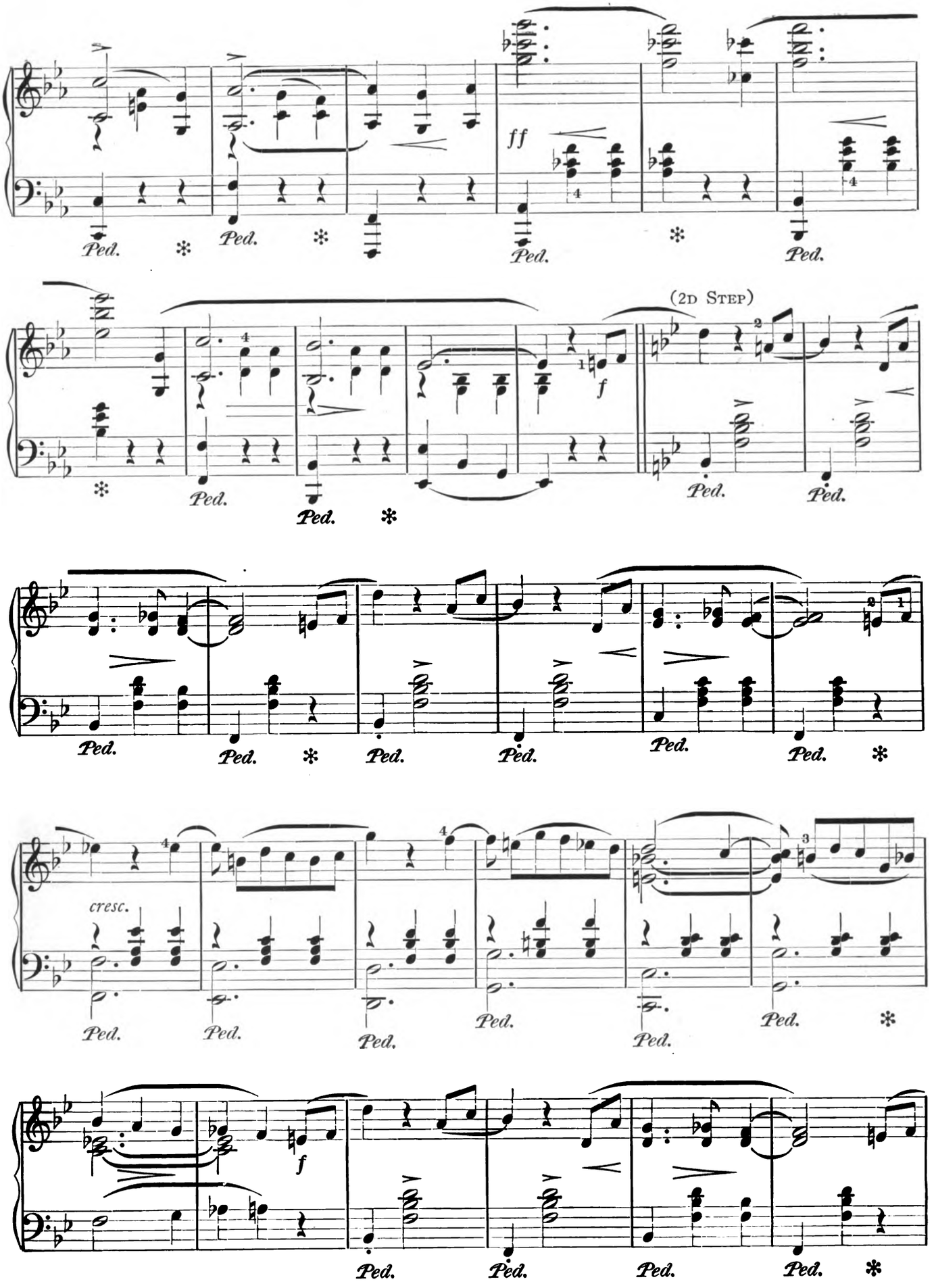

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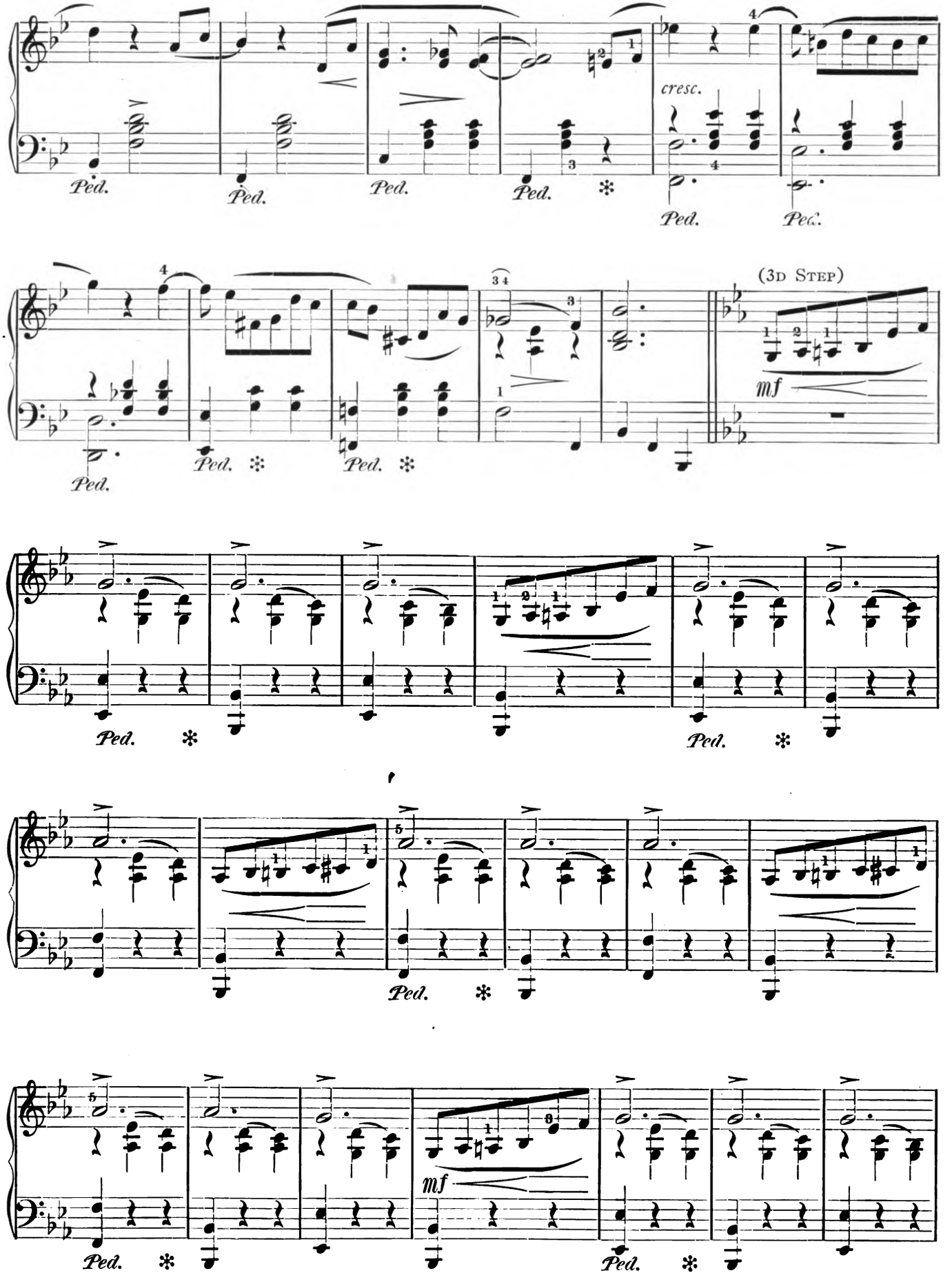

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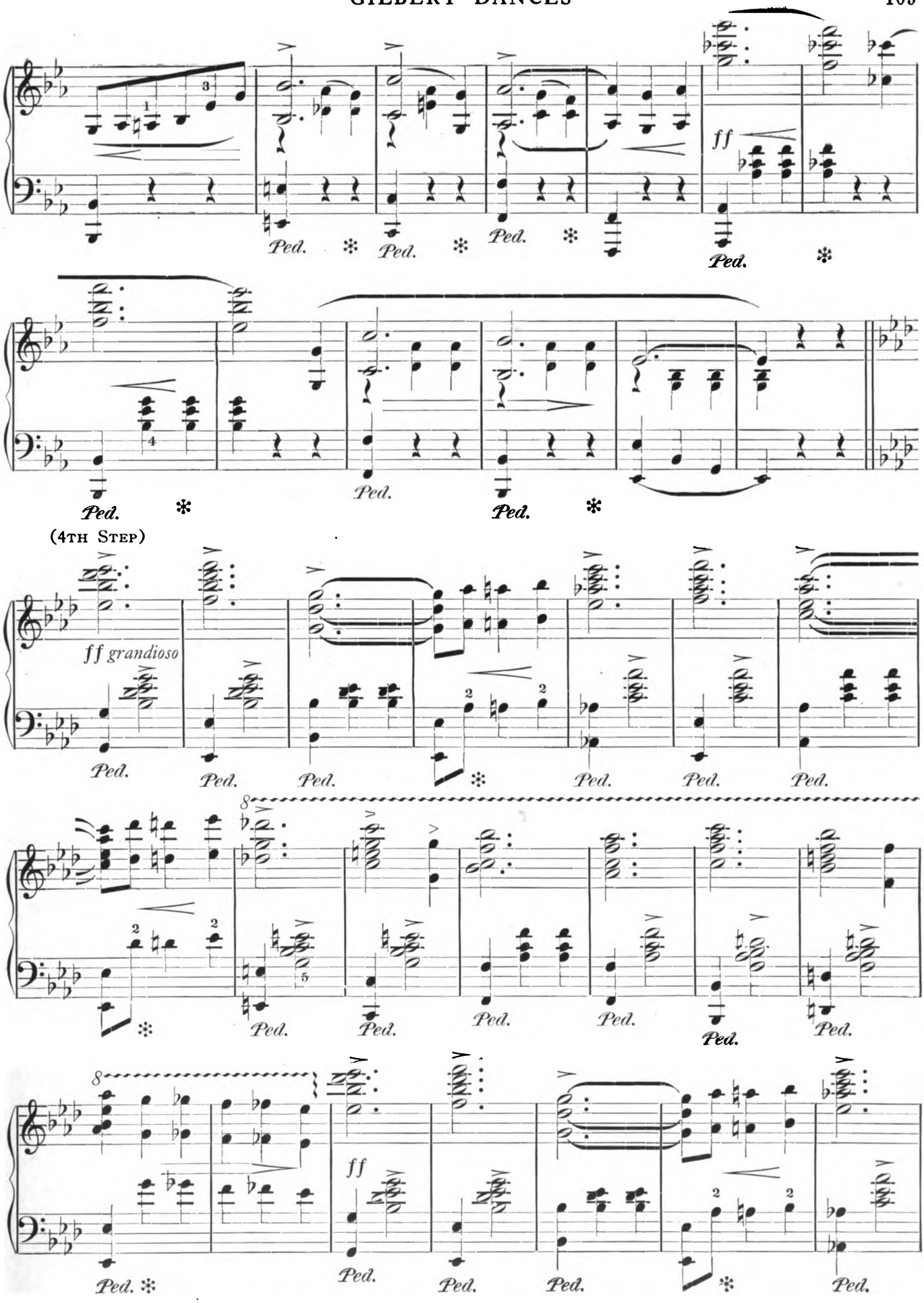

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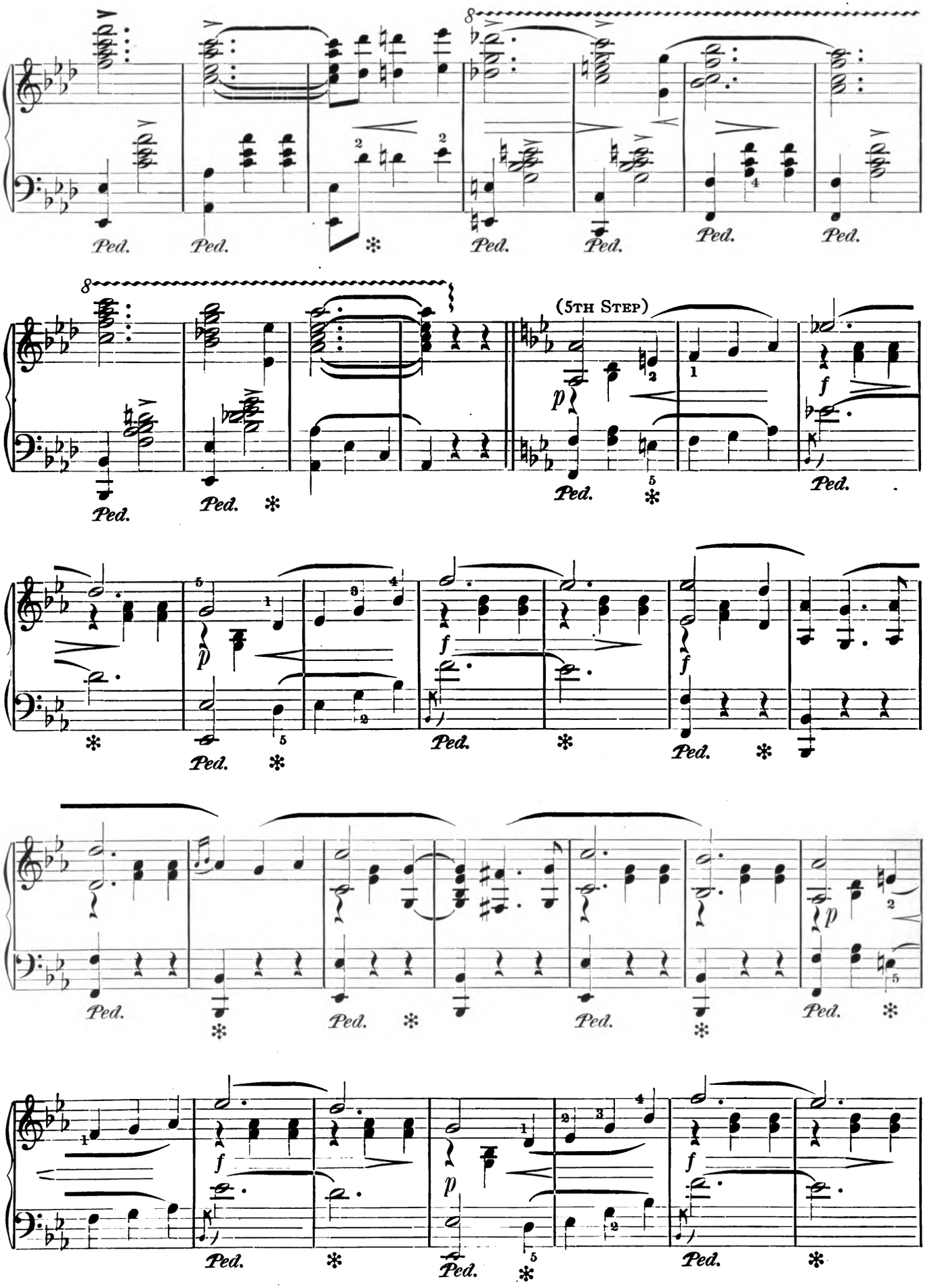

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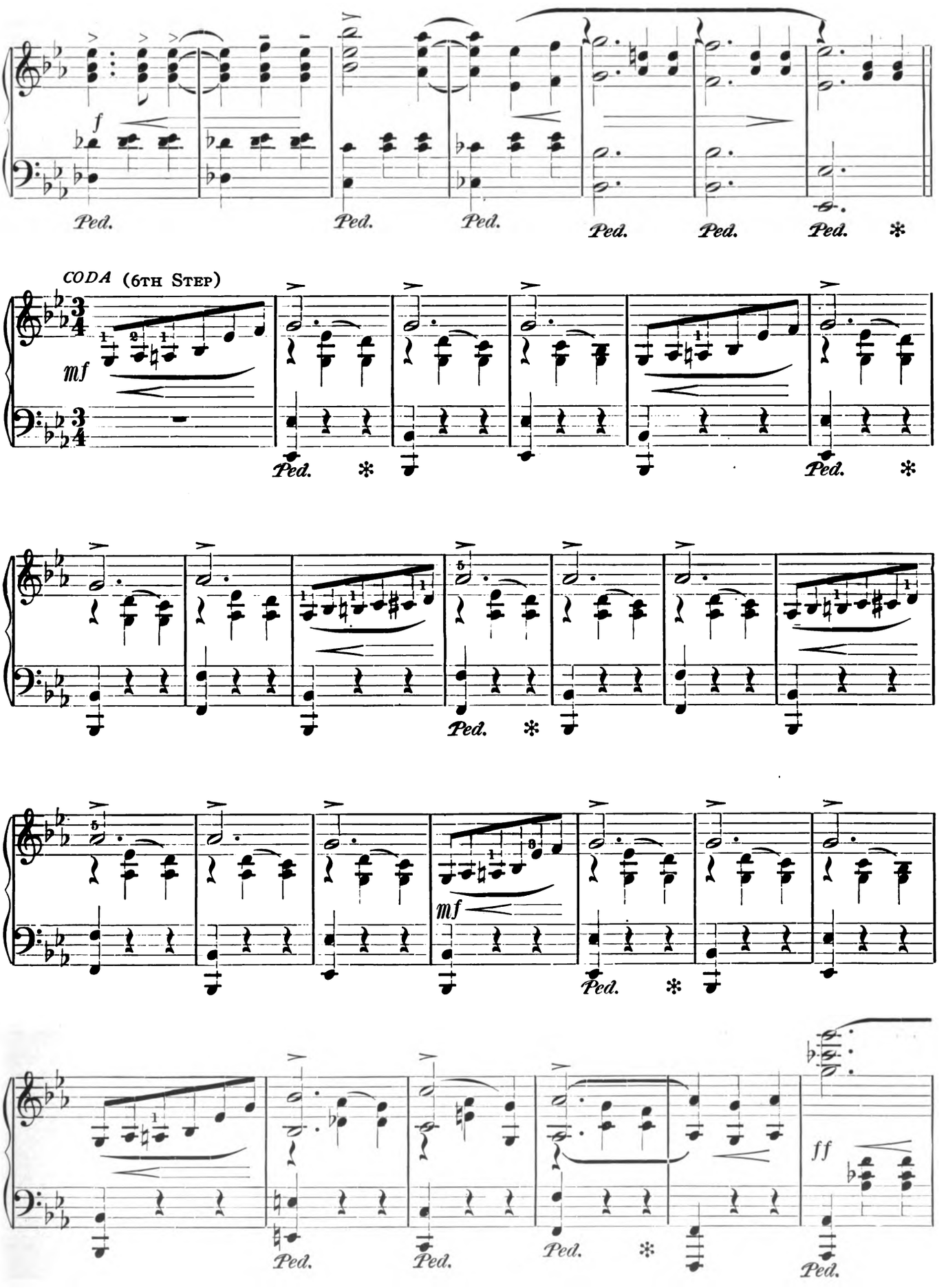

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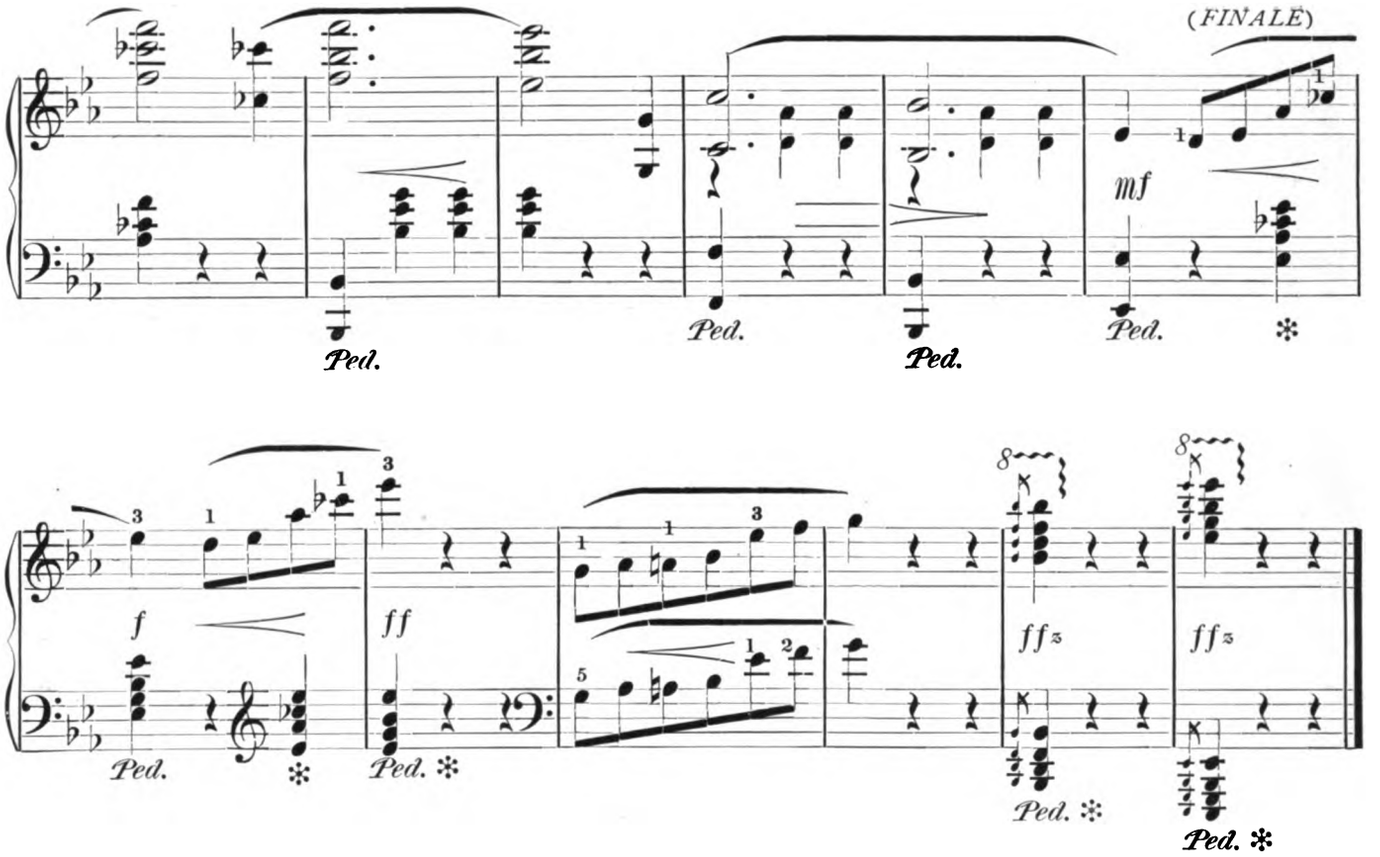

STARLIGHT

Introduction. Walk three steps diagonally to right, arms third amplified, left foot across behind, bend, left arm across body, four measures. Repeat to left, four measures.

I. Step right foot to right, arms third amplified, one measure. Place left foot across behind, left hand fifth, one measure. Pirouette to left, two measures. Waltz *balancé* to left and right, arms lateral, four measures. Repeat to left, right and left. Thirty-two measures in all.

II. Slide diagonally forward to right, outward circle with right hand, two measures. Repeat to left, two measures. Pirouette to right, two measures. Step to right and courtesy, left arm across body, two measures. Repeat to left, right and left. Thirty-two measures in all.

III. Step back on right, left hand over left foot, two measures. Carry left hand to fifth, two measures. Pirouette to left, two measures. Bring hands to fifth, keeping same position of feet, two measures. Repeat to left, right and left. Thirty-two measures in all.

IV. Diagonally forward and hop, back and hop right hand to fifth and across body, left hand at waist, two measures. Repeat, two measures. Three waltz steps forward and point left in fourth, hands at waist, four measures. Repeat to left, right and left. Thirty-two measures in all.

V. Step to right, leaving left foot pointed in second; at same time bend and take skirt in left hand, right hand at waist, one measure; bring left hand across body, one measure. Pirouette left, throwing skirt out and letting go, placing hand at waist, two measures. Back and hop and repeat, two measures. Pirouette left, two measures. Repeat to left, right and left. Thirty-two measures in all.

VI. Point right foot in intermediate, right hand over foot, left hand at waist, one measure. Point right foot in second, right hand over foot, one measure. Point right foot across behind, right hand fifth, one measure. Pivot turn completely around, dropping right hand to waist, one measure. *Pas de basque* to right, two measures. Pirouette to left, two measures. Repeat to left, right and left. Thirty-two measures in all.

Finale. Walk diagonally forward to right three steps, left foot across behind, make salutation with left hand, four measures. Walk forward three steps, arms third amplified; on third step clap hands and on fourth measure extend hands up and forward, three measures.

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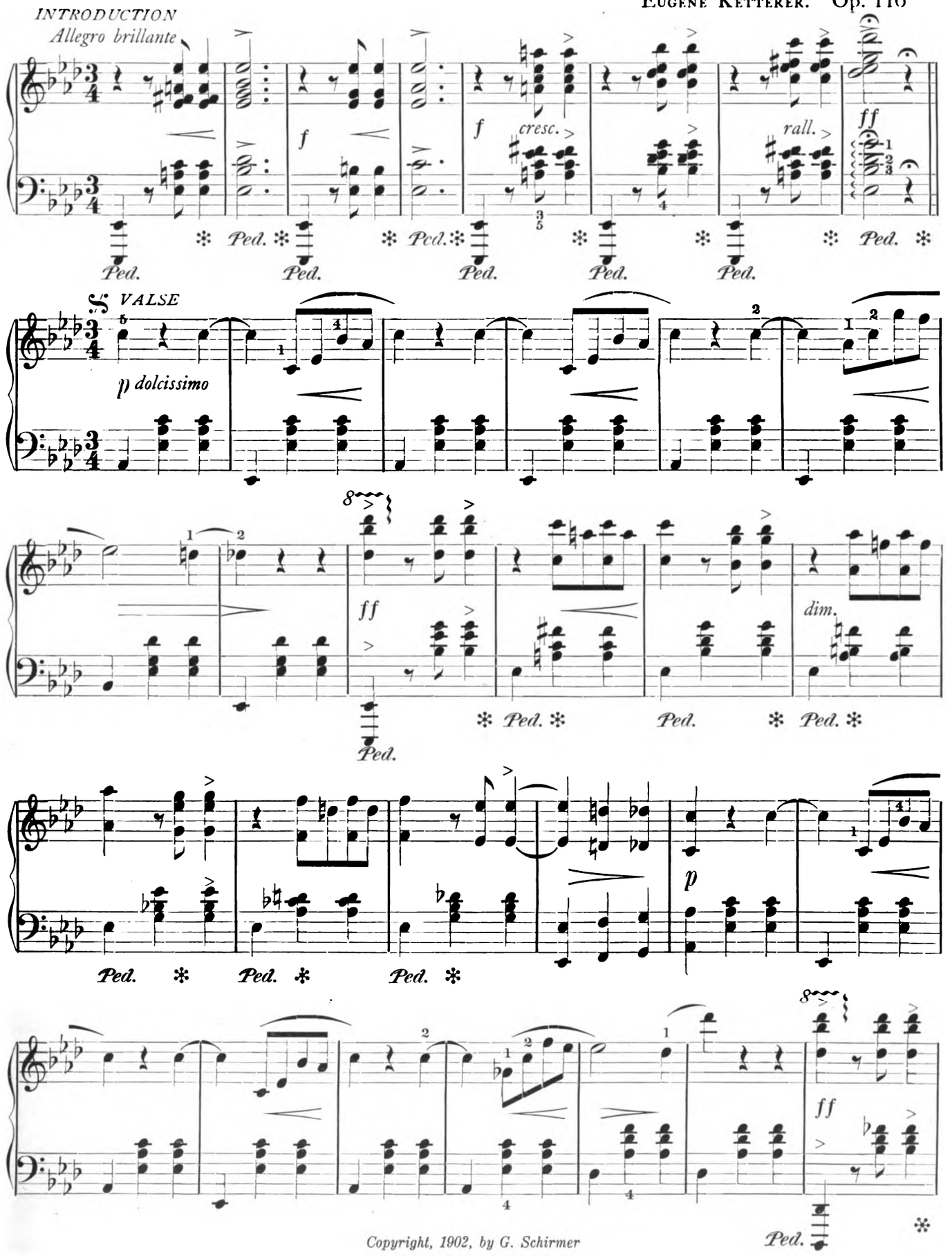
VALSE DES FLEURS

Edited and fingered by Louis Oesterle

EUGÈNE KETTERER. Op. 116



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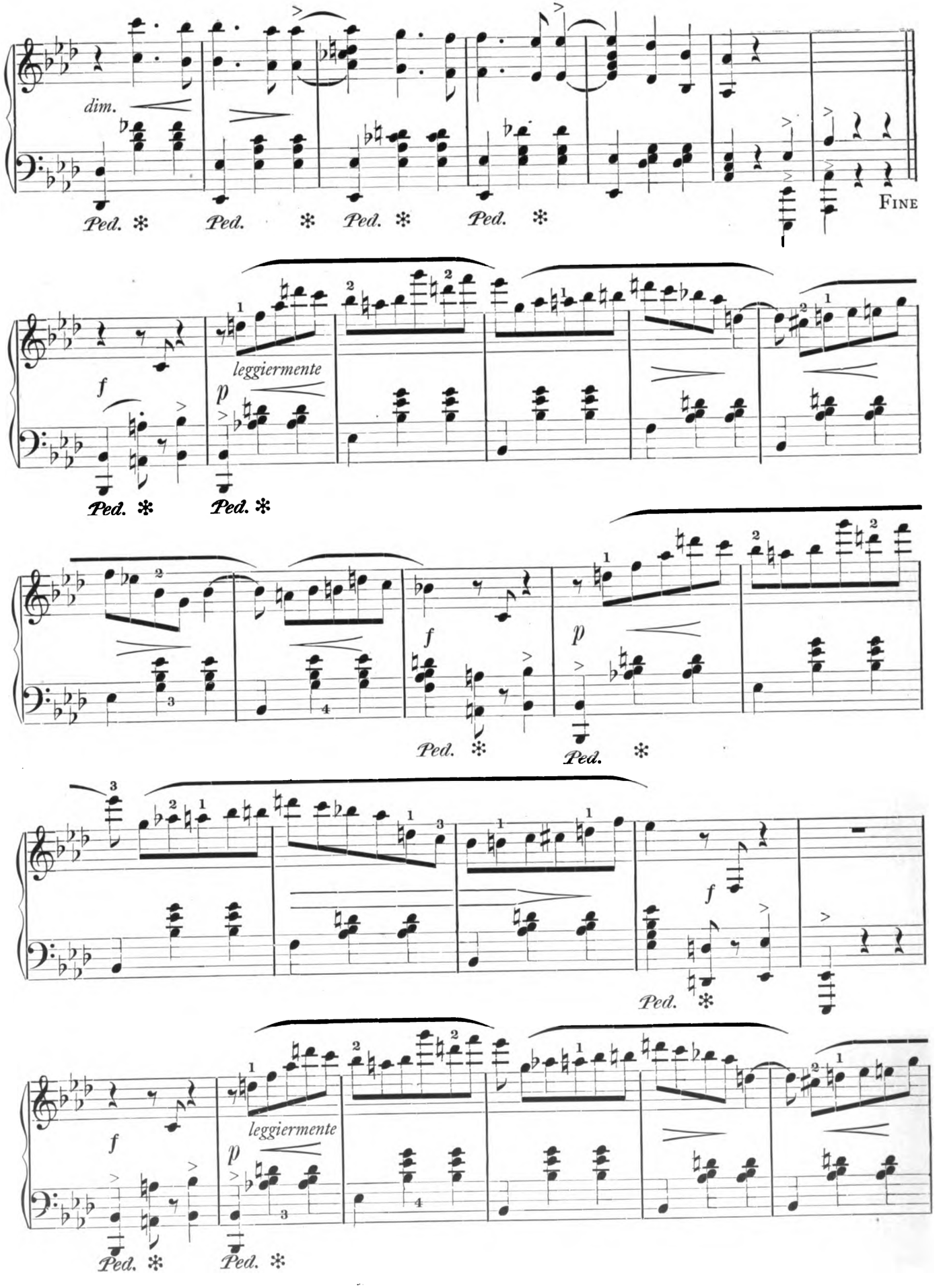

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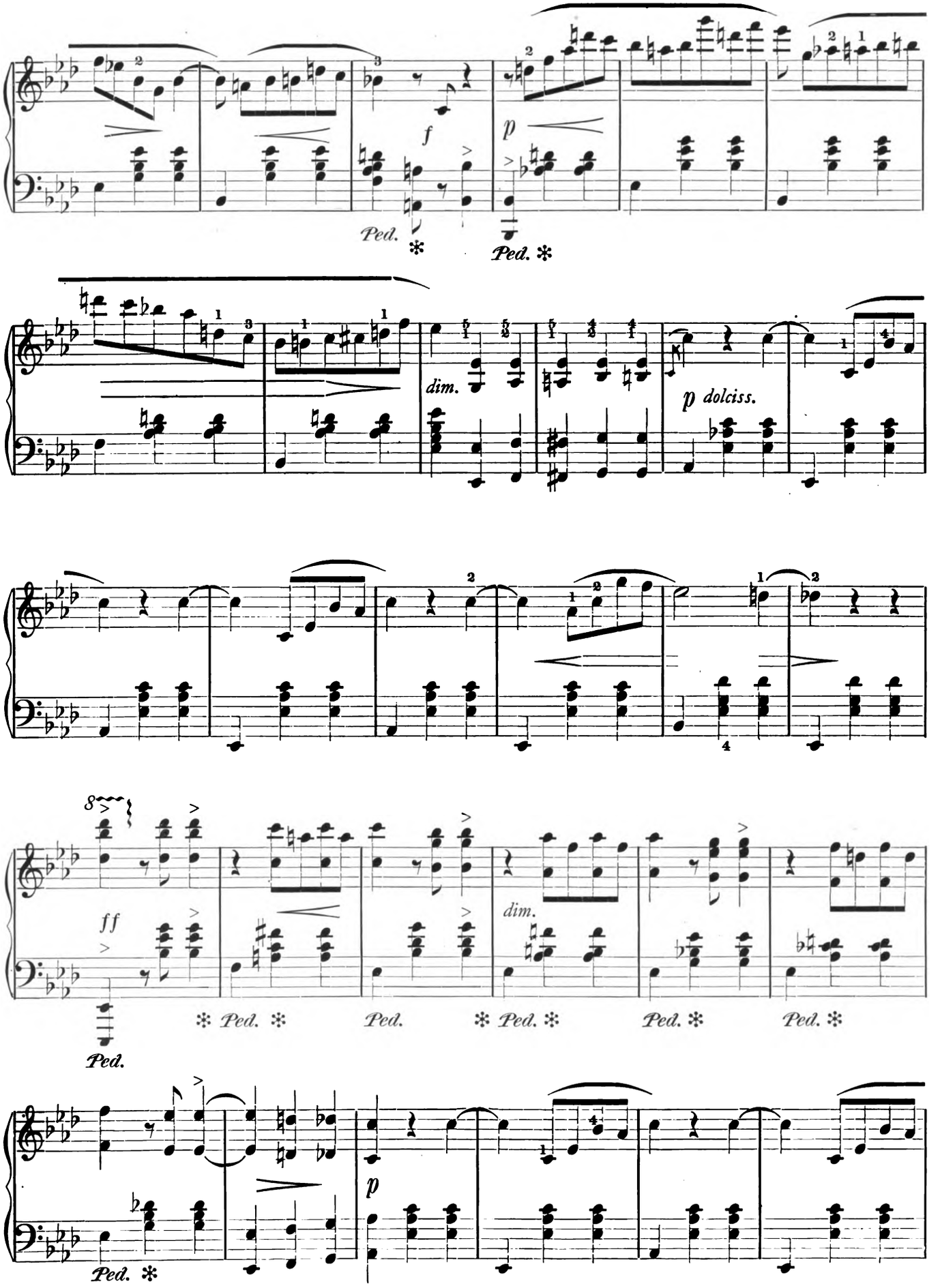

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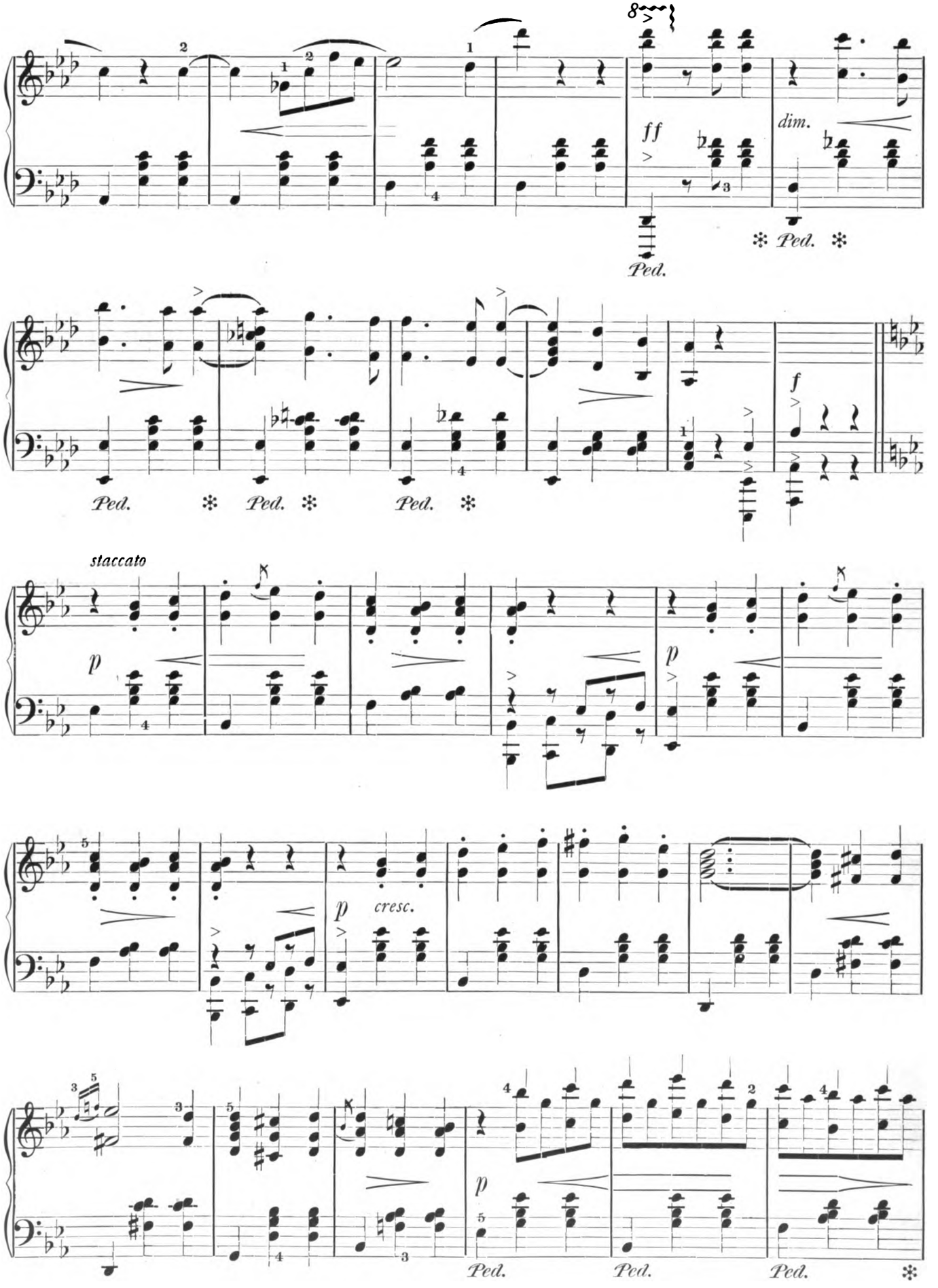

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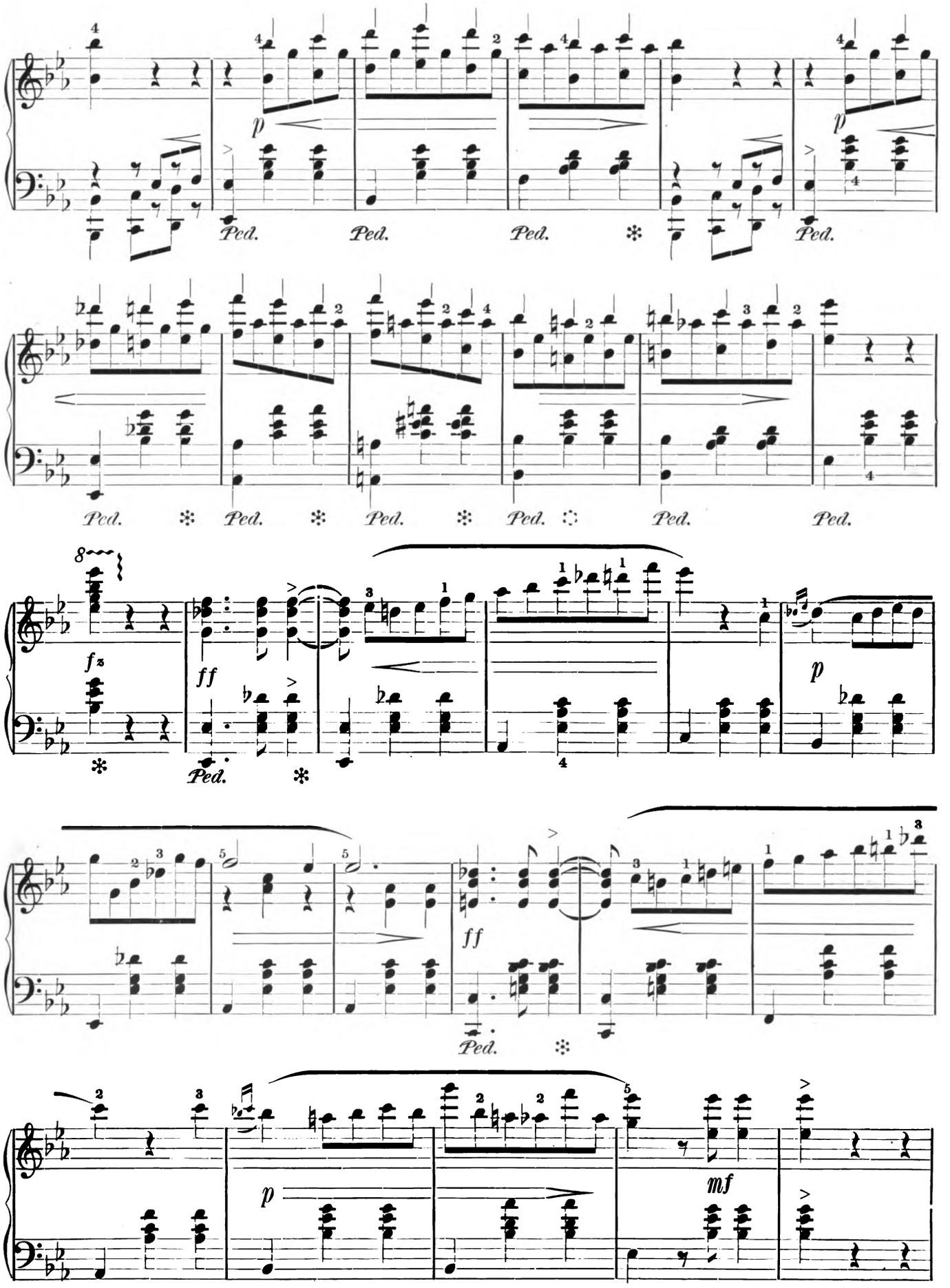

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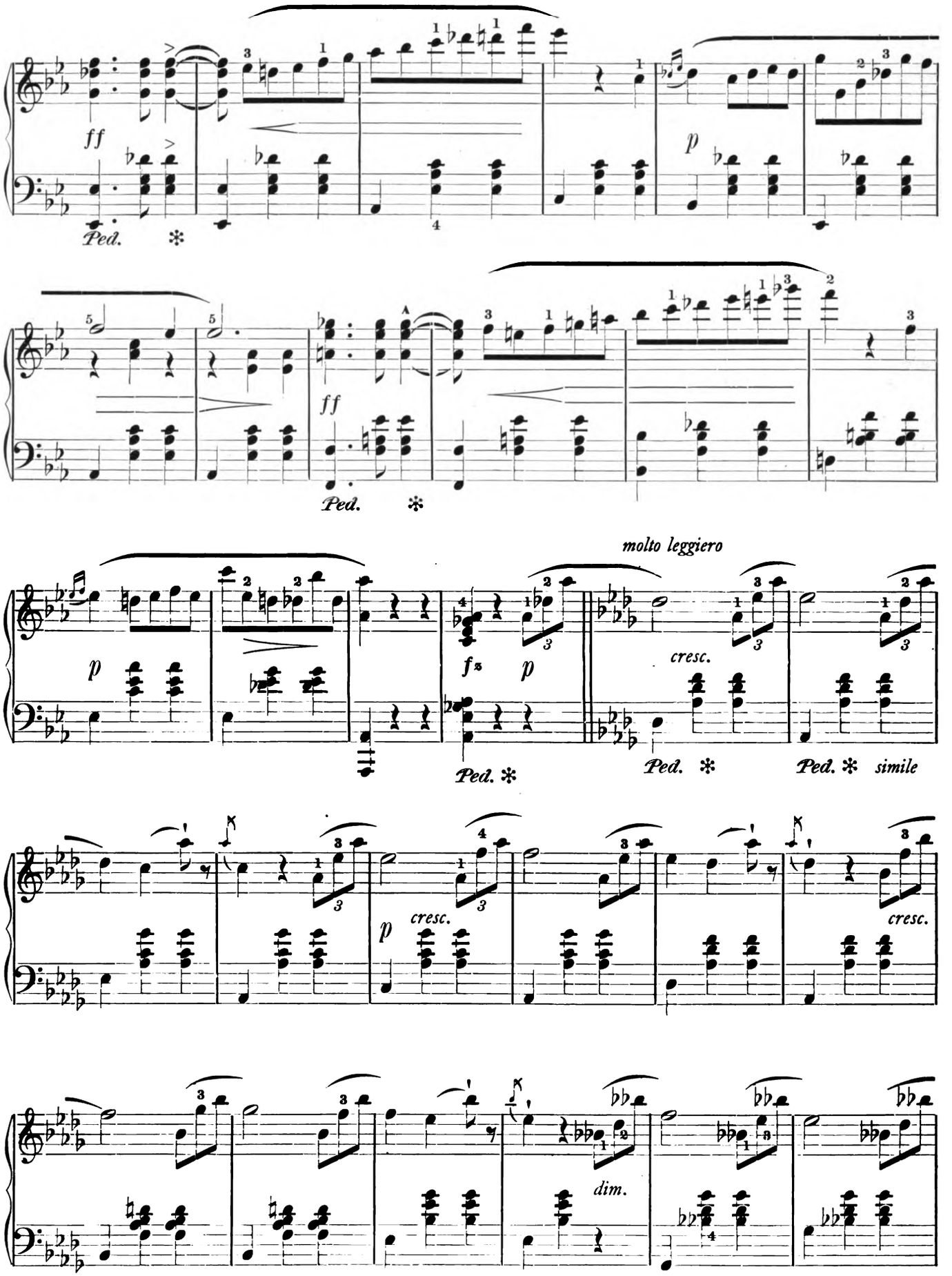

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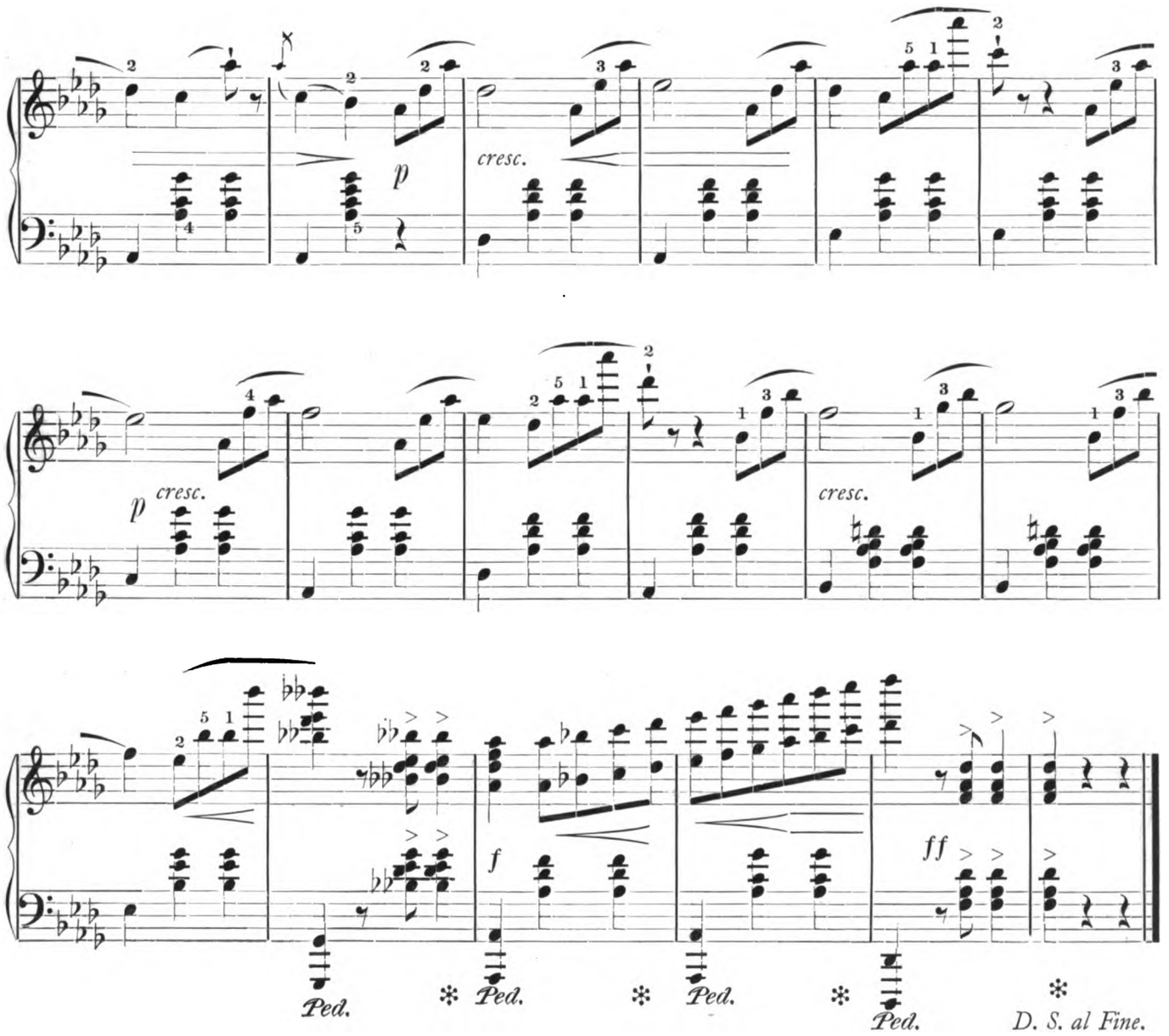

VALSE DES FLEURS

FANNIE FAULHABER

I. Point intermediate right, arms intermediate amplified, bend forward touching ankle, up to fifth, pirouette. Step to side, deep courtesy, arms lateral swing. Step to left and *assemblé*, arms in first position. Thirty-two measures.

II. Beginning with right foot, forward and hop, arms intermediate; pirouette to right, changing arms intermediate; walk forward (1–2–3), arms third amplified; point. Arms lateral swing. Thirty-two measures.

III. Step back right and point left in second, one arm fifth. Repeat, stepping back with left and pointing right. Repeat right and pirouette. Thirty-two measures.

IV. Flying step. Hop diagonally forward right and left, arms intermediate amplified pirouette. Step right, short courtesy, and repeat. Thirty-two measures.

V. Step back right and point, arms intermediate; pirouette right (foot round), arms changing in intermediate. Step right to side, step and cross foot behind, step to side, arms third amplified and point left, arms lateral swing. Thirty-two measures.

VI. Step to right with right foot and pivot, two measures, one arm in fifth, one at waist. Pirouette to left, step to left, heels together. Thirty-two measures.

VII. Step diagonally forward right and hop, arms intermediate, balance forward with left, arms intermediate amplified; pirouette back to right, step to right, and point left forward. Last time finish with two pirouettes. Thirty-two measures.

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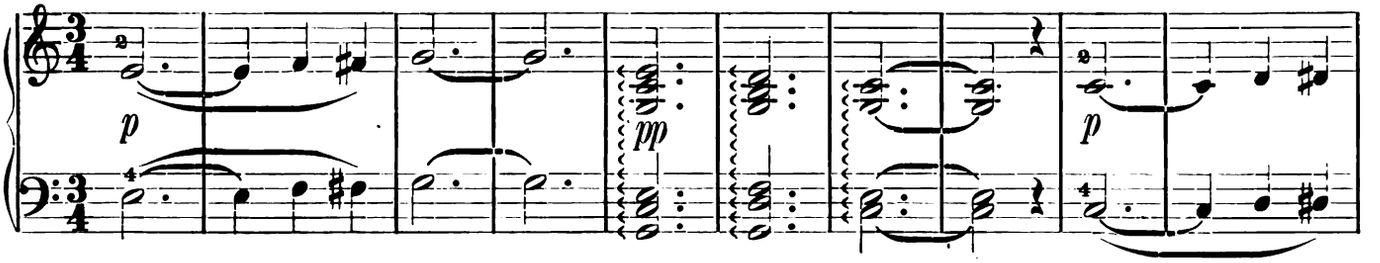
DIE ROSEN

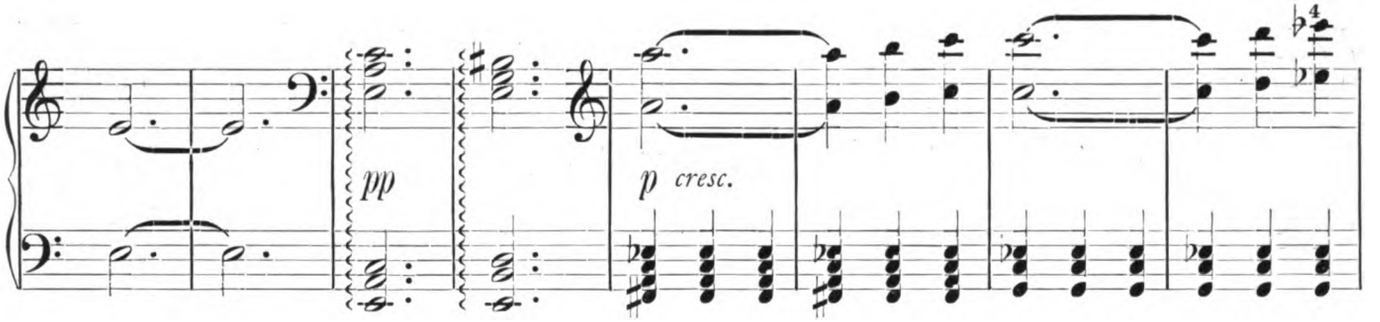
INTRODUCTION

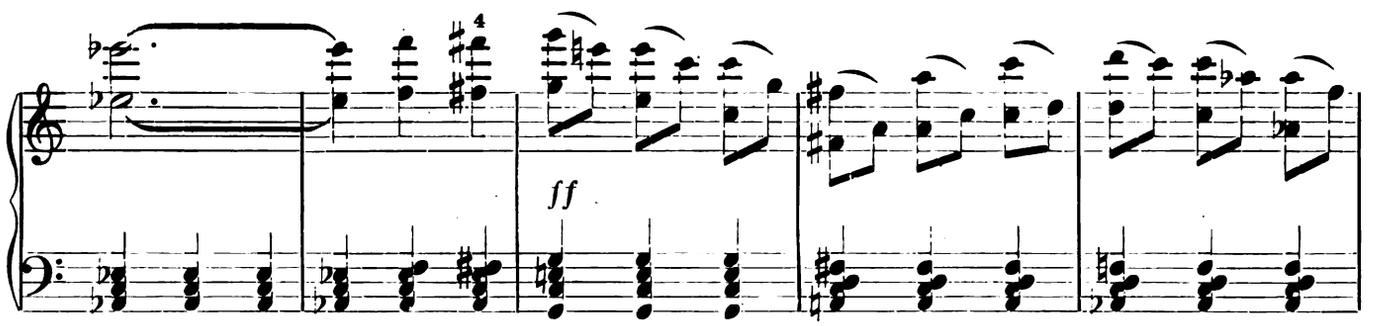
Allegro ma non troppo

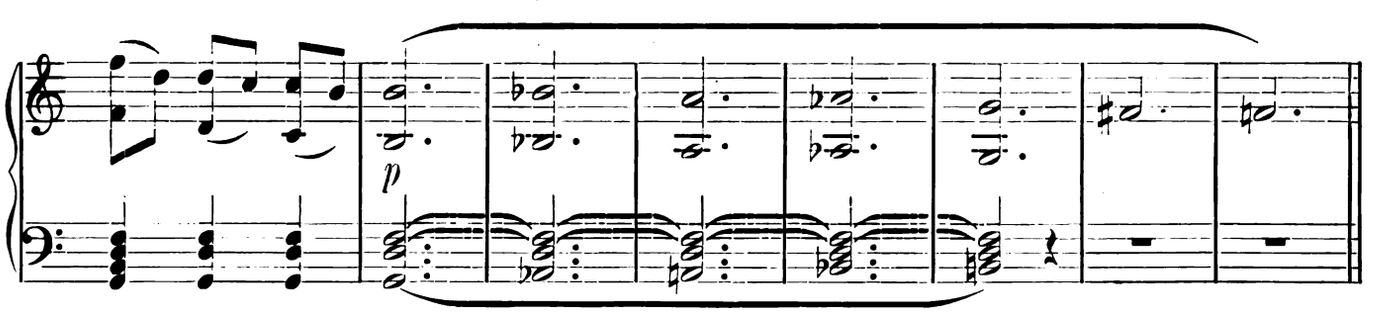
(Waltzes)

OLIVIER METRA

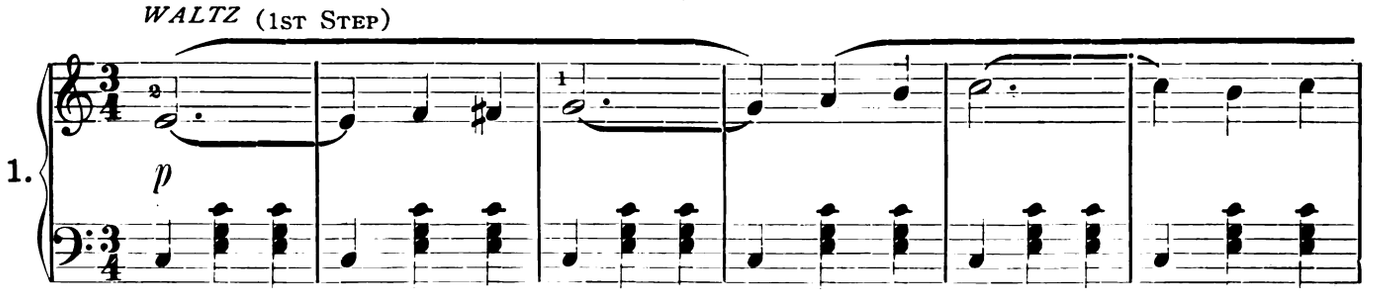








WALTZ (1ST STEP)



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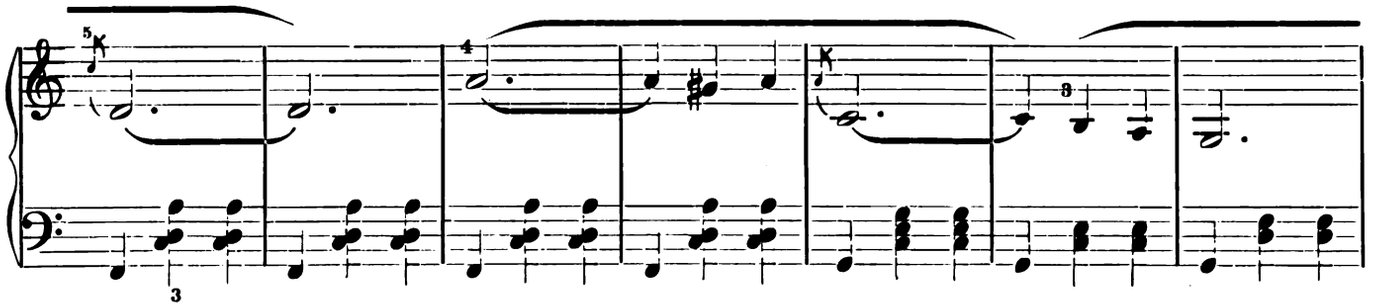
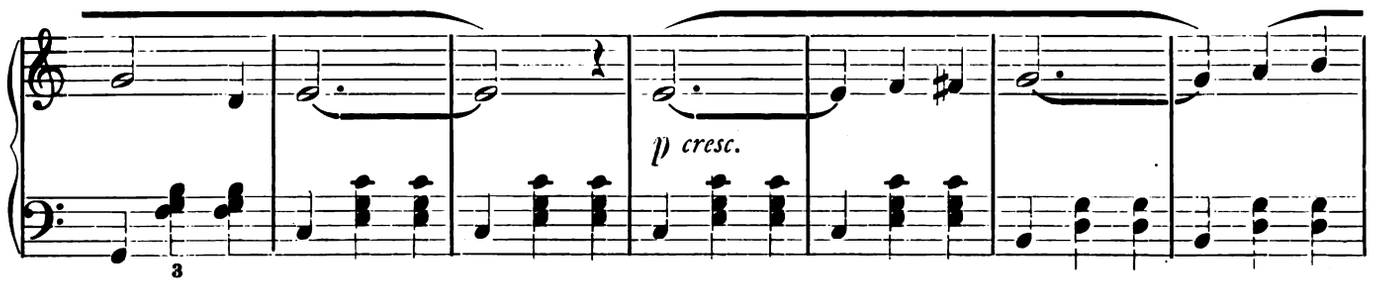
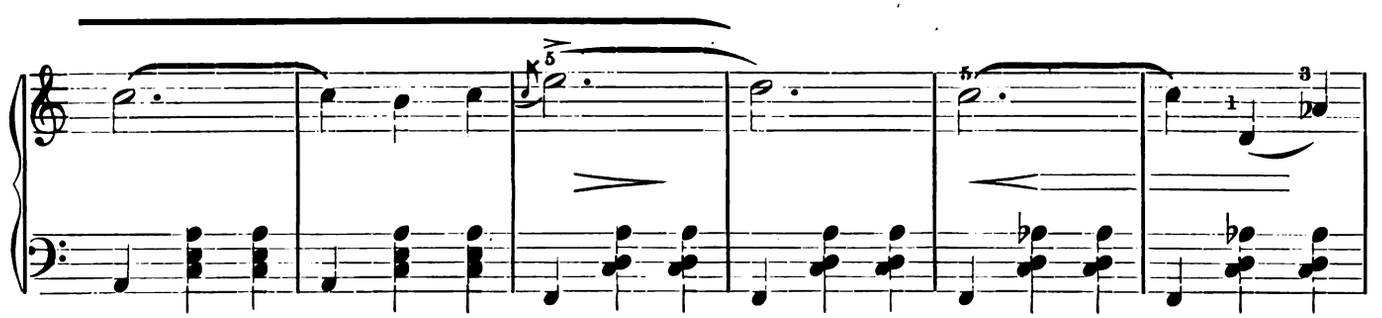
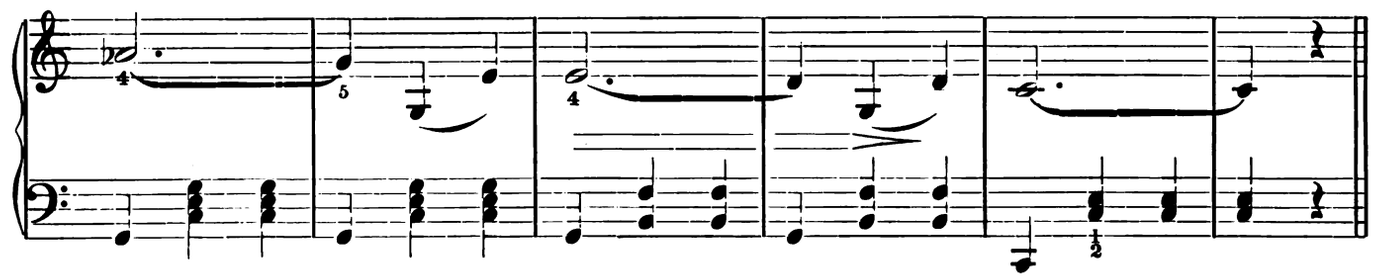
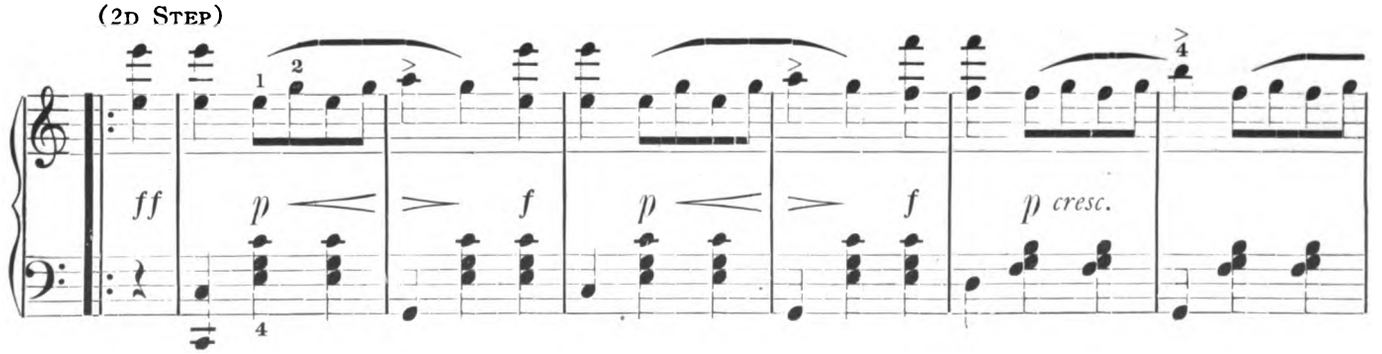








(2D STEP)



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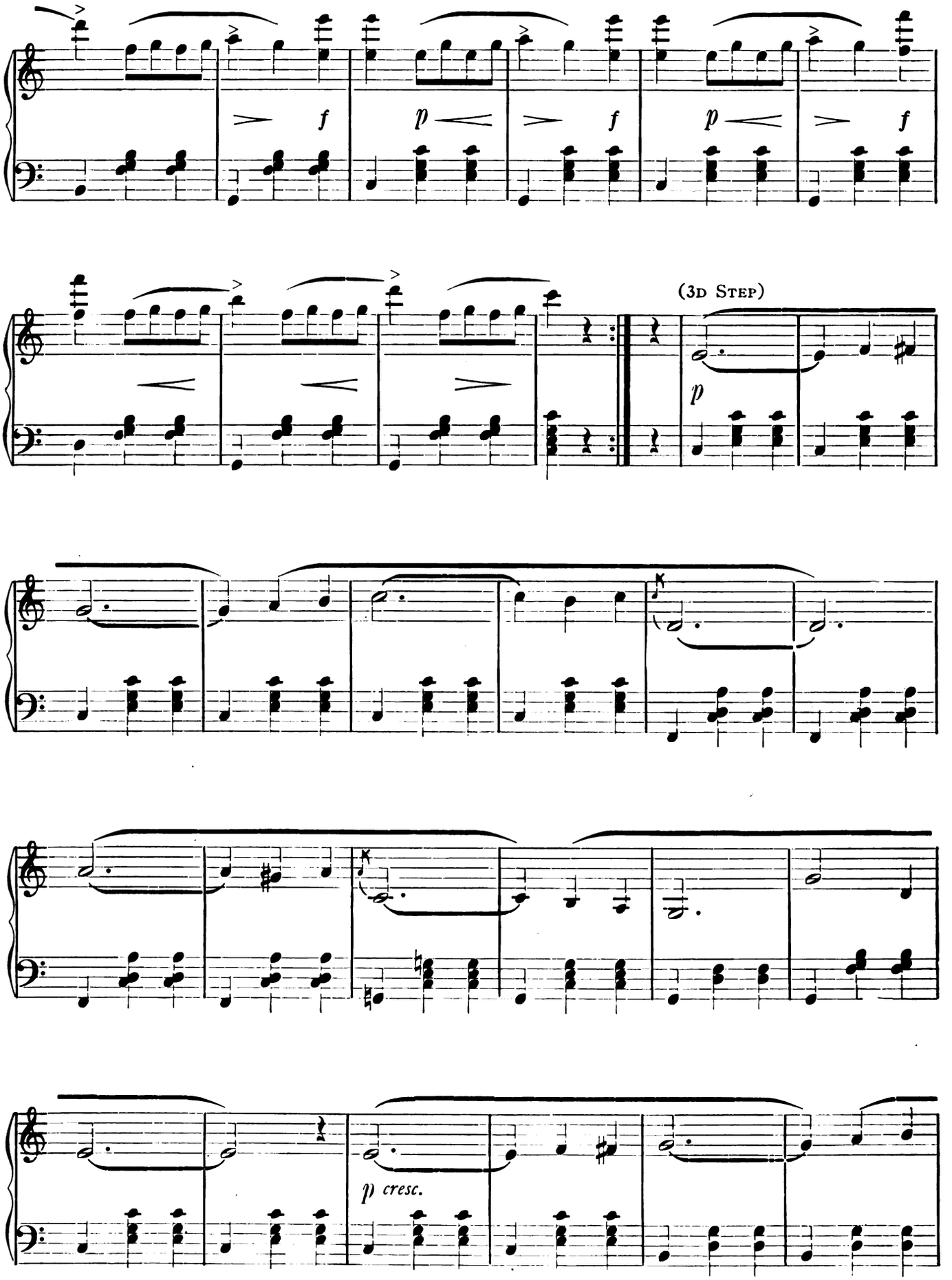

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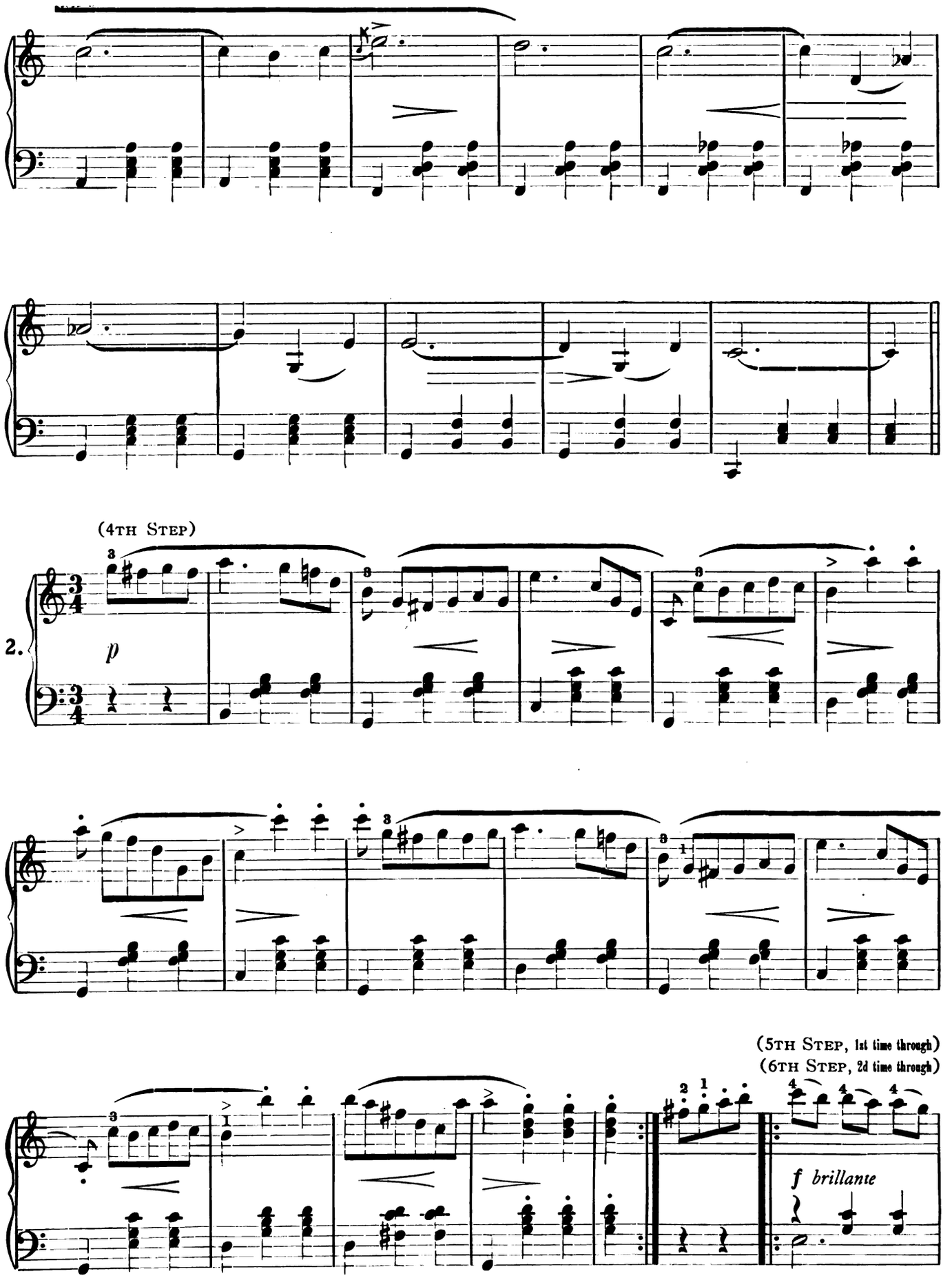

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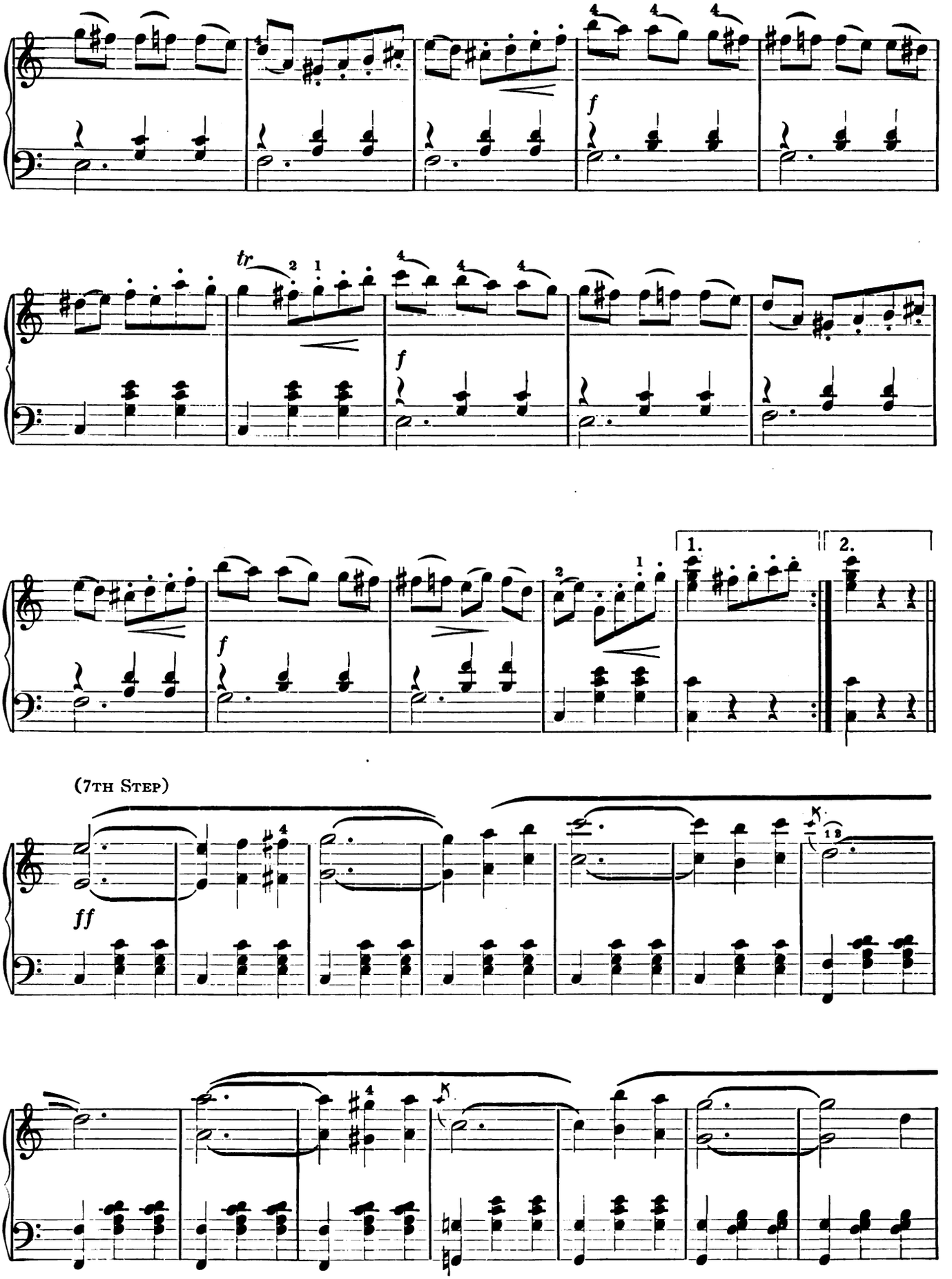

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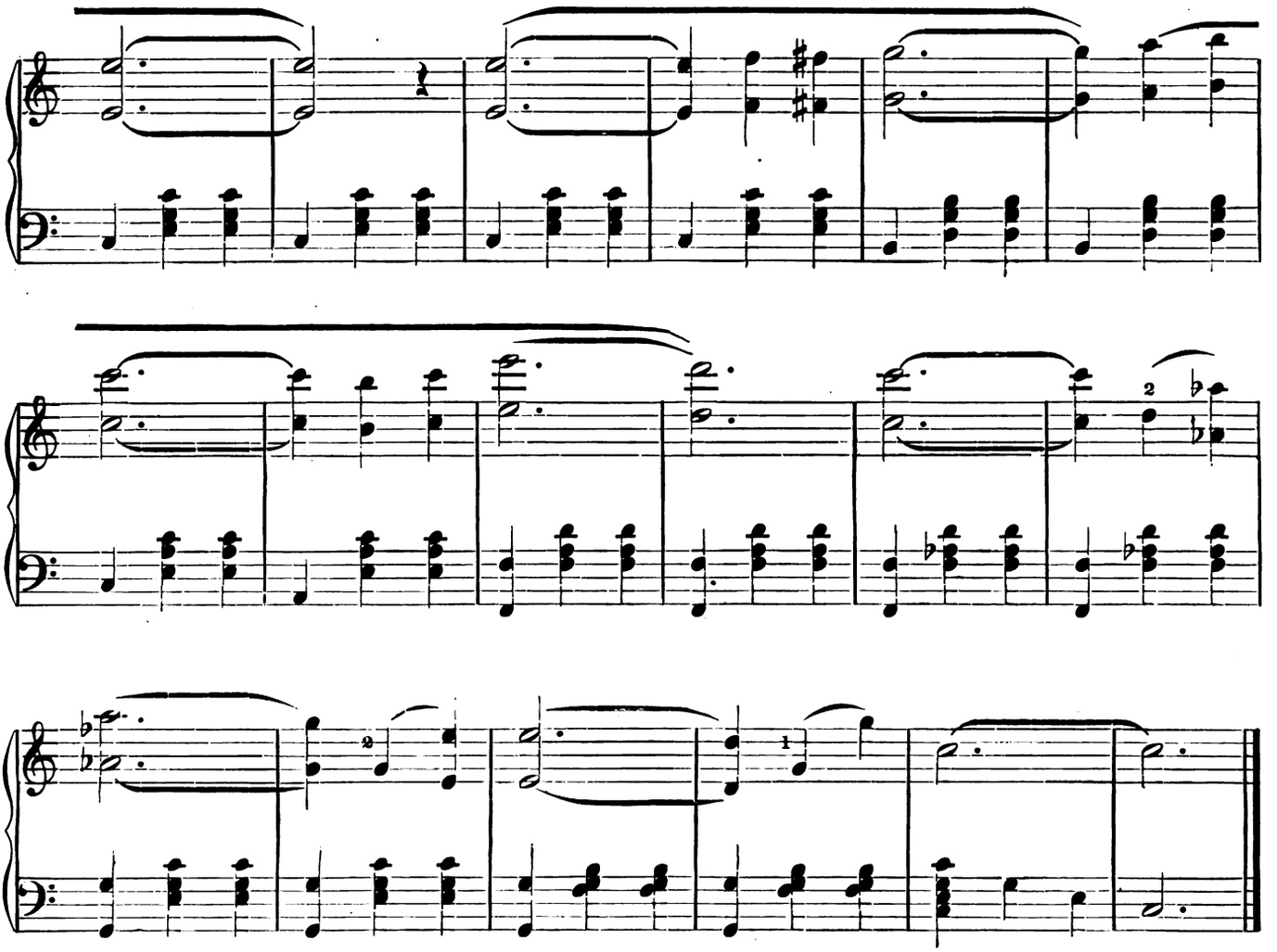

WALTZ-CAPRICE

FANNIE FAULHABER

I. With right foot run forward three steps, one measure, point left in second, one measure. Step back left and hop, one measure, pirouette right, one measure, diagonally forward and hop, one measure, forward and hop, one measure, forward and hop, one measure, pirouette backward to left, one measure. Repeat to left, right and left, finishing last step with pirouette, *jeté assemblé*. Thirty-two measures in all.

II. High *ballonné* to right, one measure, cross behind, one measure. Repeat to left, two measures. Two *pas de basque*, to right diagonally forward, two measures, pirouette, *jeté assemblé* to right, two measures, hands at waist on *assemblé*. Repeat to left, right and left. Thirty-two measures in all.

III. Step to left and bend, making big outward circle with right hand, carrying hand to fifth position, two measures. Waltz turn to right, arms intermediate, two measures. Two waltz steps diagonally forward, arms lateral, two measures. Pirouette, *jeté assemblé*. Arms first position on *assemblé*, two measures. Repeat during strain. Thirty-two measures in all.

IV. Hop-slide (hop on left, slide to right), one measure. *Pas de basque* to right, one measure. Repeat to left, two measures. Opposite arms fifth on hop-slide, lateral on *pas de basque*. Two *balancé* steps, arms lateral, two measures. Run forward three steps and point left foot in fourth, two measures. Thirty-two measures in all.

V. Backward step; slide and hop, turning, right arm fifth, left arm third amplified, one measure. Two draw steps, two measures. Pirouette left, one measure. Repeat to left, right and left. Sixteen measures in all.

VI. Diagonally forward, both arms fifth, hop, one measure. Back hop, one measure. Three step turn and hop, two measures. Continue through sixteen measures, finishing with two slow pirouettes to left and salutation.

VII. Repeat first step, finishing with pirouette and salutation. Thirty-two measures.

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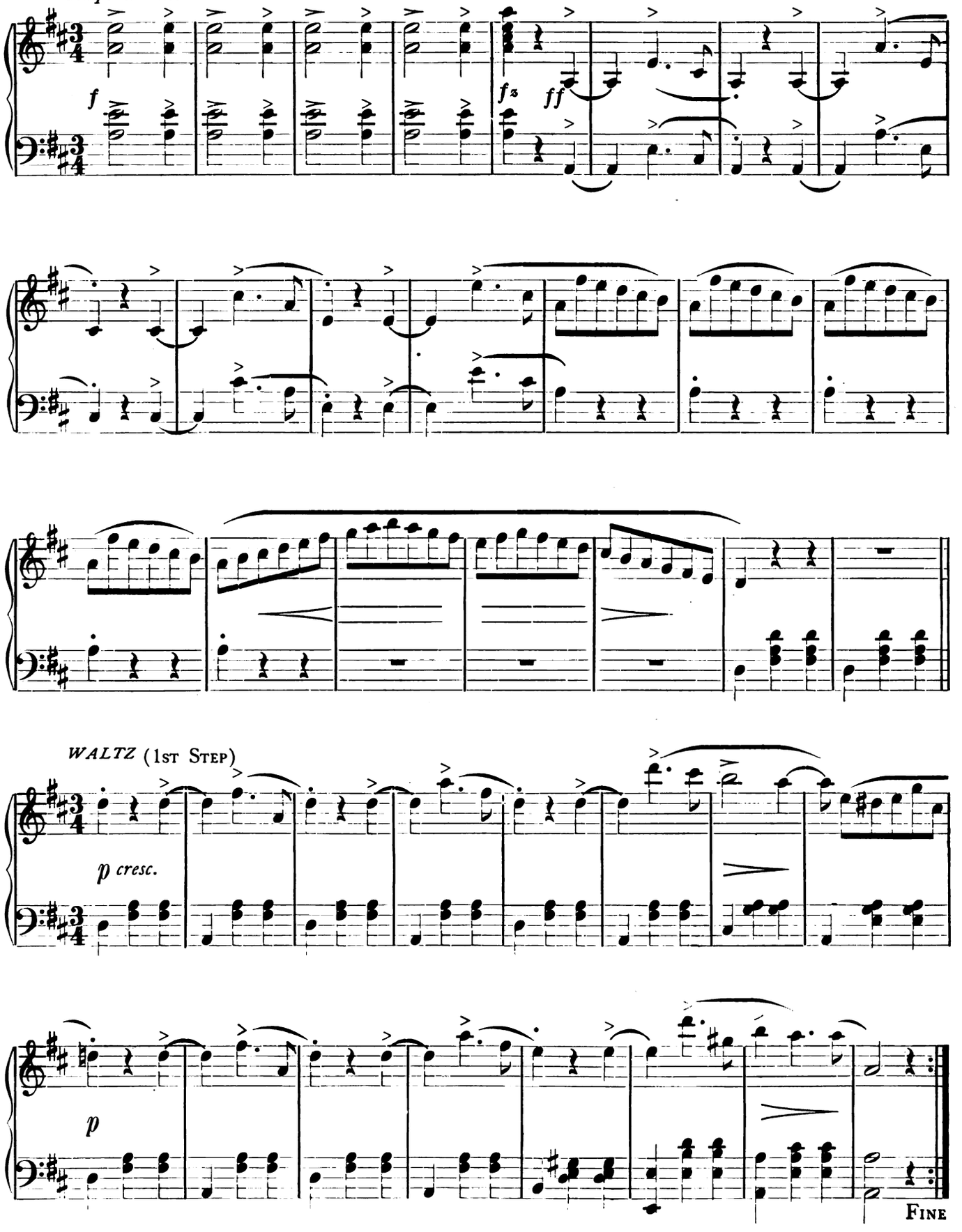
FAUST WALTZ

CHARLES GOUNOD
Arranged by C. Coote

INTRODUCTION
Tempo di Valse



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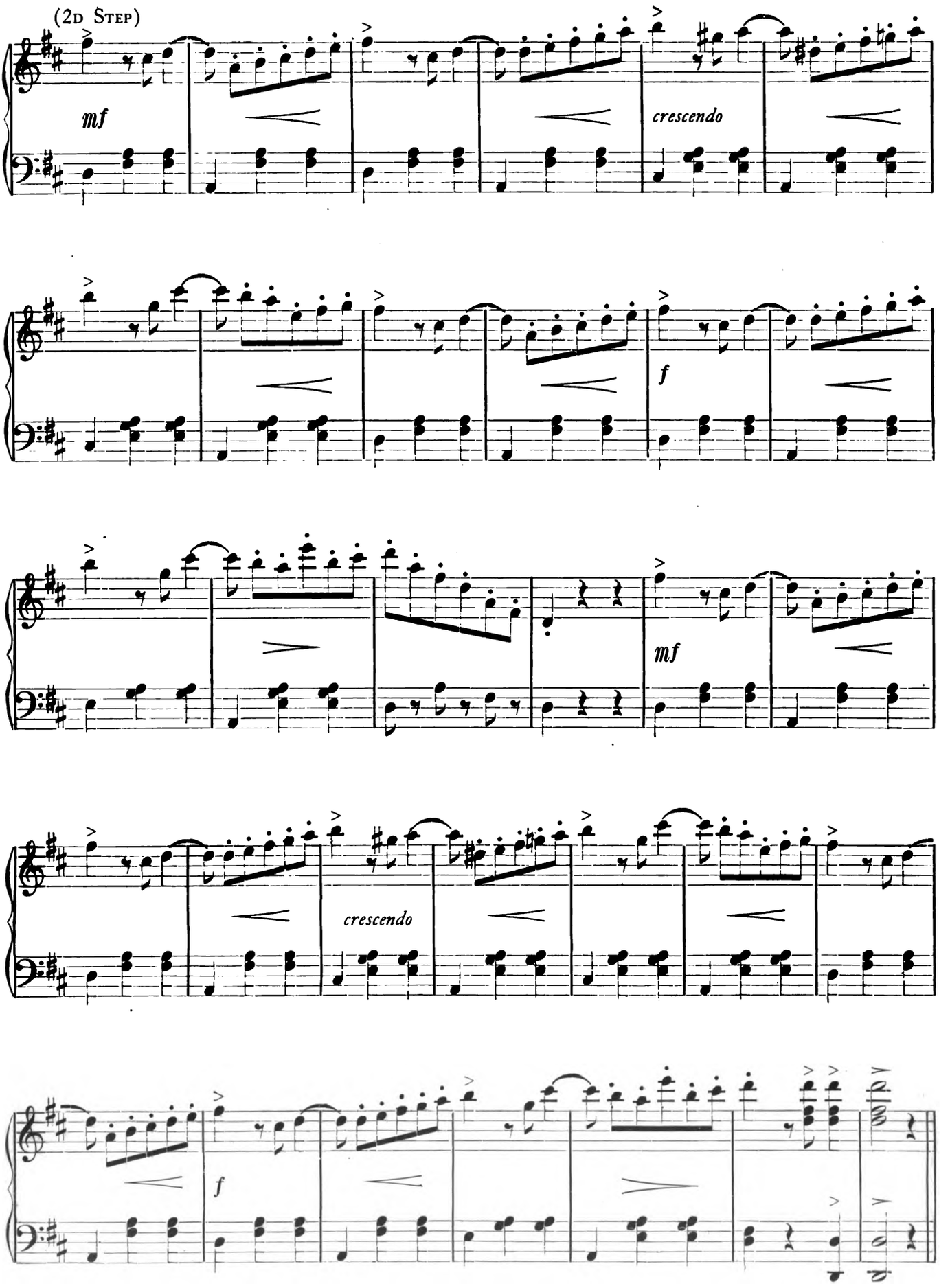

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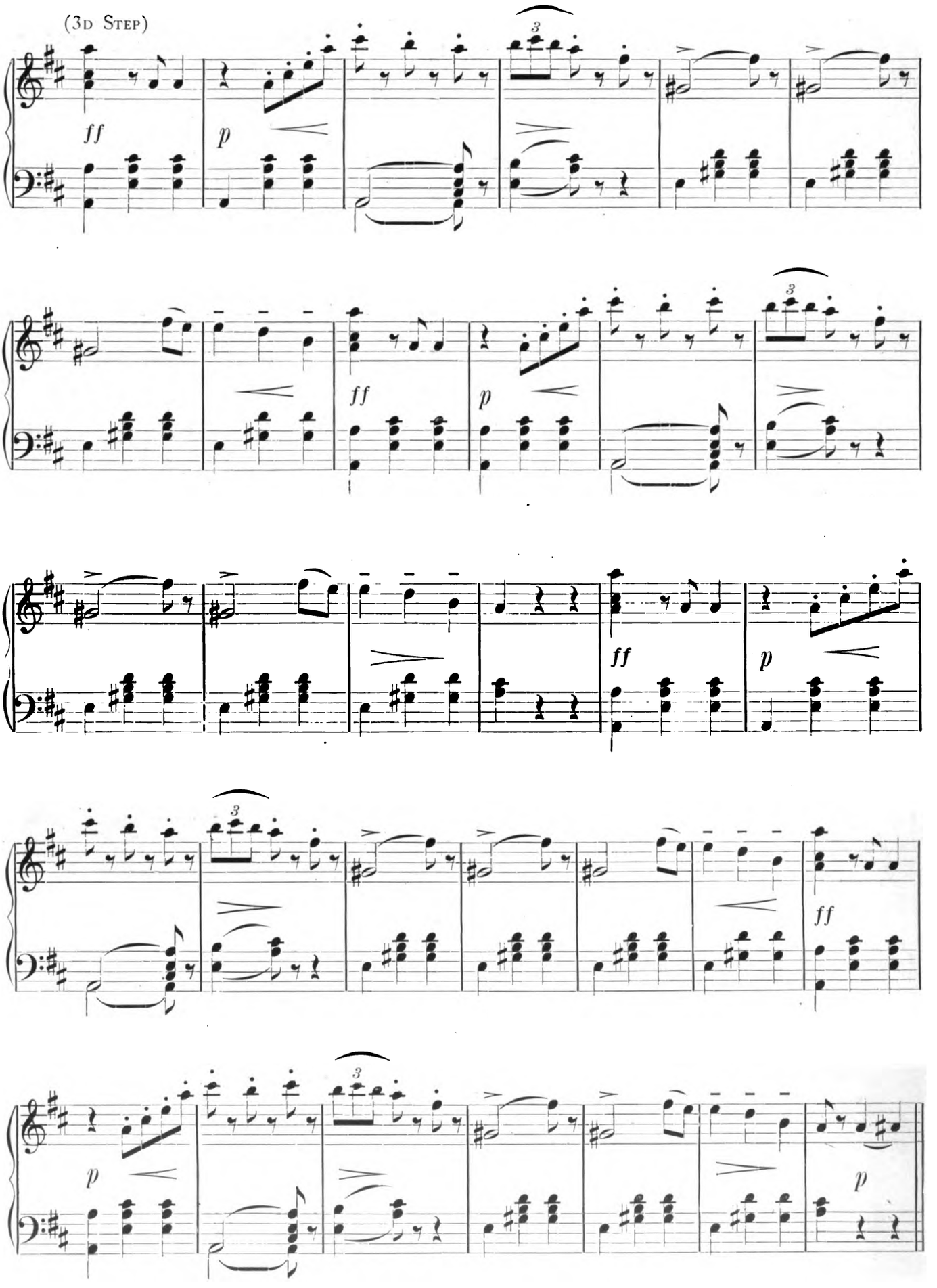

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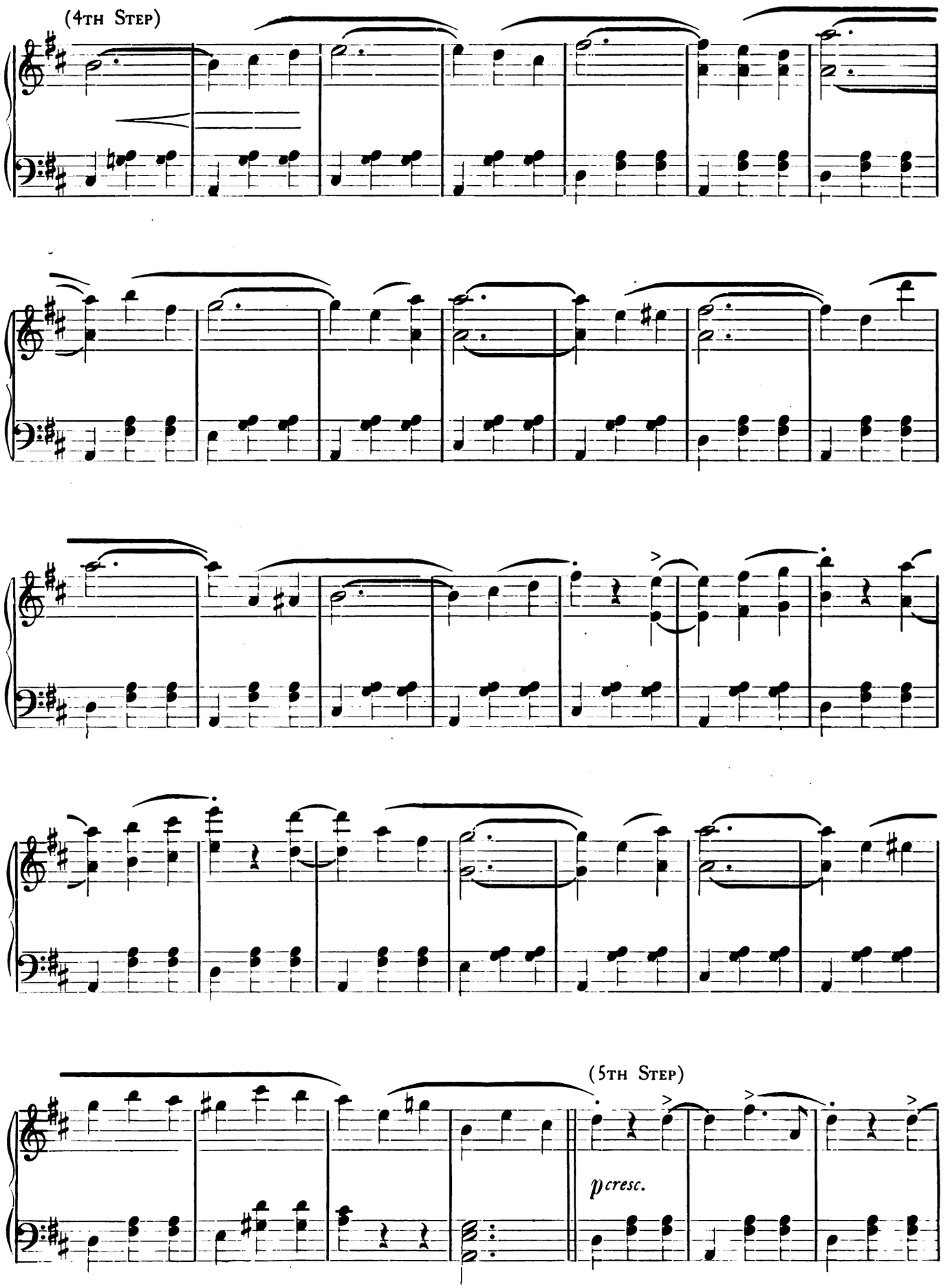

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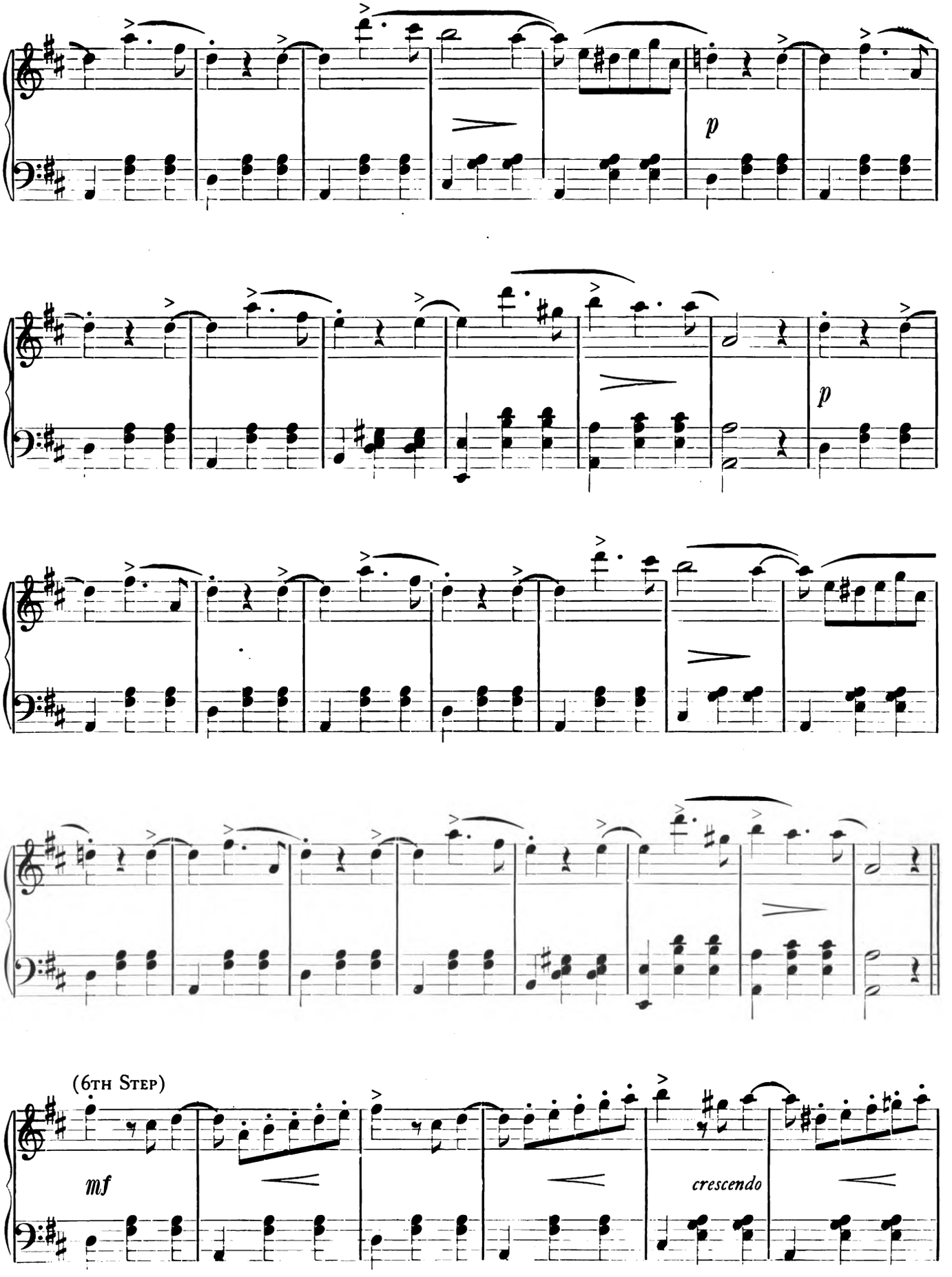

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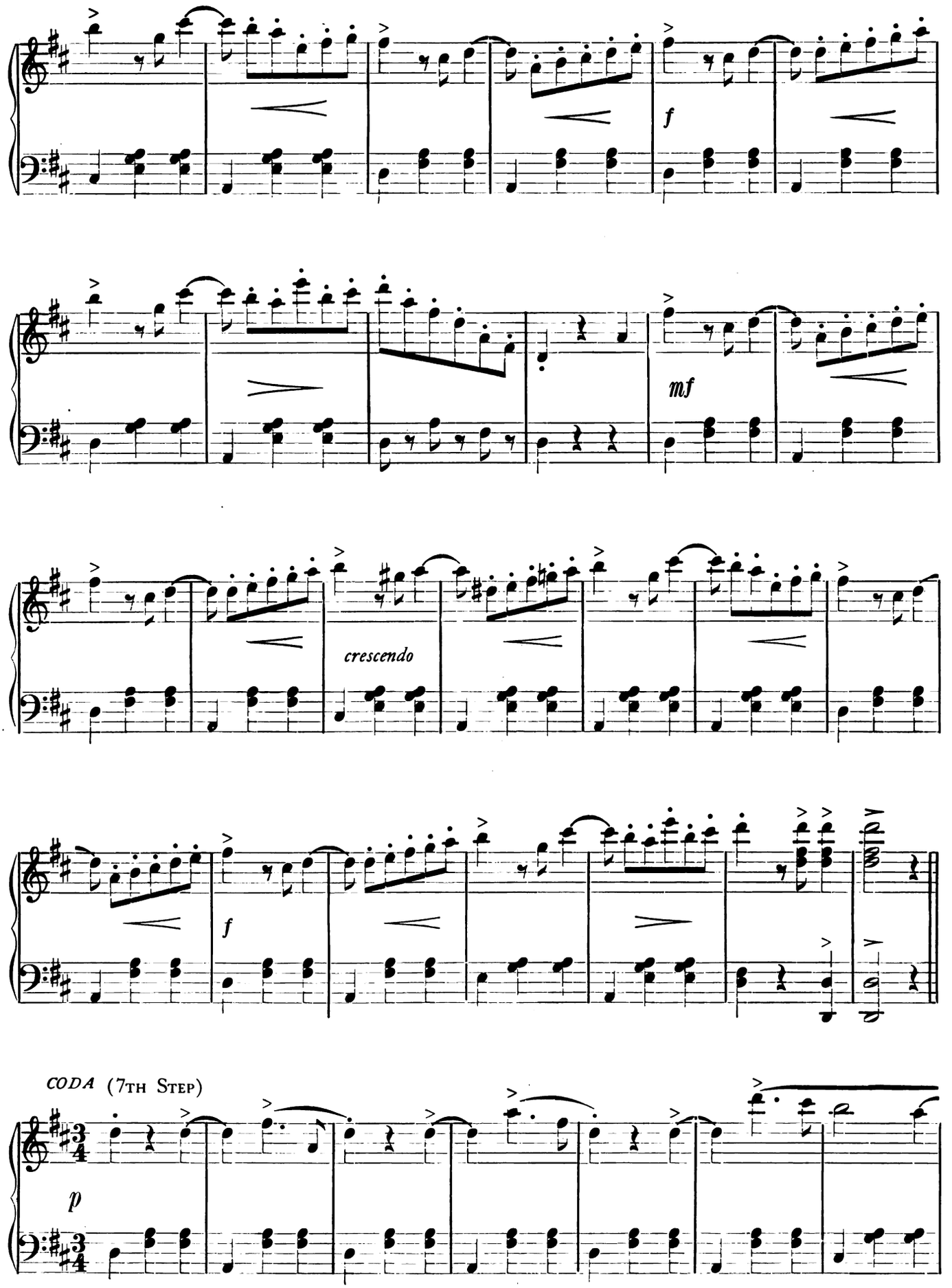

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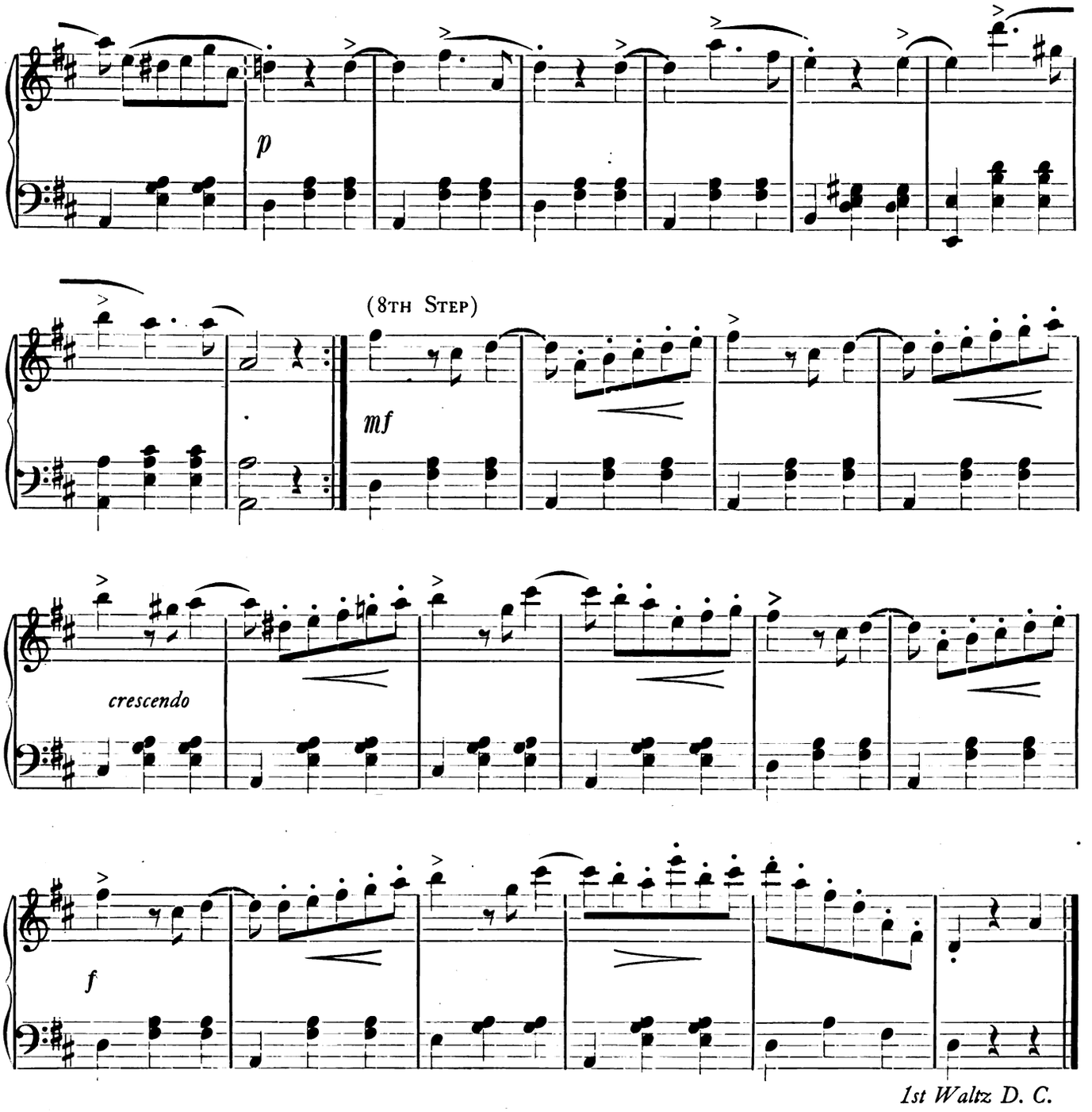

1st Waltz D. C.

FAUST WALTZ I

Group-dance for any number of girls. Formation: in lines.

During Introduction, all go to places and stand in first position, arms and feet.

I. Arms extended to the side, three slides to right, one slide to a measure of music, point left foot in front (fourth position), rise and fall (*balancé*) on fourth measure, arms in intermediate position on *balancé*. Step left foot to side and *balancé*, two measures, step right to side and *balancé*, two measures. Repeat all to left, again to right and left, thirty-two measures.

II. Slide right foot diagonally forward and draw left up to right, rise and fall (forward *balancé*), the right arm extended to the front, the left arm extended to the side and a little to the rear, two measures. Step back with the left foot and draw the right up to it, rise and fall (backward *balancé*), arms in intermediate position, two measures. Three short running steps forward, one step to each count in the measure, the arms extended to the side; point the left foot in second position, the left arm brought in a little, looking to the left, two measures. Repeat the running

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steps and point, beginning with the left foot, two measures. Beginning again with the forward *balancé*, continue the steps for thirty-two measures.

III. Step back with right foot, arms extended to the side, one measure; raise left foot in front and rise and fall on right, arms in intermediate position, one measure. Repeat with left foot back, then make three short running steps backward, one step to each count in the measure, and point left foot to side and repeat, the arm-movement the same as in the forward running steps. Repeat this step for thirty-two measures.

IV. *Balancé* to right and left, arms in intermediate position, four measures; pirouette to right, arms in first position, two measures; step right to side, arms extended to the side, place left toe across behind right and carry arms to fifth position, bending a little backward (attitude), two measures. Repeat, beginning with left foot, again to right and left, 32 measures.

V. Walk diagonally forward three steps, beginning with right foot, one step to a measure, right arm extended in the direction in which the movement is made, left arm extended in the opposite direction; point left foot in front (fourth position), arms in intermediate position, four measures in all. Two pirouettes to the left, arms in first position, going back to starting-place. Repeat, beginning with left foot, diagonally forward. Repeat again to right and left, thirty-two measures.

VI. Step forward with right foot, arms extended to side, one measure; point left foot in second position and carry right arm to fifth position, looking to the left, one measure. Repeat with left, right and left, eight measures in all. Pirouette to right, arms in first position, two measures, *balancé* to right, left and right, left hand extended over left foot, right extended to side when left foot is pointed, and right hand extended over right foot when that is pointed, left hand extended to side, eight measures. Repeat all, beginning with left foot, in all thirty-two measures.

VII. Point right in intermediate, left arm third amplified, right hand over the right foot (1); point right in second position, right hand over foot (2); point right across behind, right arm in fifth, head turned to look away from right arm, left arm still extended to side (3); pivot, falling on left foot, right pointed in fourth, right hand over foot (4). Walk three steps forward up stage, beginning with right foot, right hand leading (1–2–3), point left foot in fourth position, arms intermediate (4). Repeat, beginning with left foot, turning and walking back to starting-place, eight measures. Repeat, thirty-two measures in all.

VIII. Step diagonally forward with right foot, arms extended to side, on first count of the measure; hop on right and carry left forward, arms in intermediate position, on third count of the measure. Step left foot forward and bring right up to it, rise and fall, left hand extended to front, right to rear, one measure. Make three stamps, right and left foot, on first and third counts of the measure, and right foot on first count in the next measure, hands at waist. In all, four measures. Repeat to left, right and left, sixteen measures in all.

Finale. Repeat **I** for fourteen measures, and finish with a pirouette, arms in first position, on the last two measures. Arms extended to side at finish of pirouette.

FAUST WALTZ II

(Skirt-Dance)

I. Point right foot in fourth position; swing arms to right, bending the body; repeat the movement to left, to right, to left, four measures. Two pirouettes to right, two measures; step right foot to side; throw the arms across to right, two measures. Repeat, beginning left. Thirty-two measures in all.

II. Six waltz steps diagonally forward right, six measures; pirouette to right; step right and pose, two measures. Repeat, beginning left. Thirty-two measures in all.

III. Right foot pointed in fourth position, bend over right foot; rise and bend body to left, to right, to left, four measures. Two pirouettes to right; step right, and pose, four measures. Repeat, beginning left. Thirty-two measures in all.

IV. Six *balancé* steps backward, six measures. Pirouette right, and stamp, two measures. Repeat. Thirty-two measures in all.

V. Grand *glissade* right, one measure. Extend right, and step right across behind, one measure. Repeat to left, two measures. Grand *glissade* right, one measure; ankle pirouette to right, one measure; *jeté* and extend left, two measures. Repeat, beginning left. Thirty-two measures in all.

VI. Step right diagonally forward; extend left diagonally forward, one measure. Pivot waltz turn to right, moving diagonally forward right, one measure. Repeat, four measures; pirouette, step and pose, two measures. Repeat, beginning left, eight measures.

VII. *Arabesque* forward, one measure; step back and point, one measure; three step flying turn, two measures. *Arabesque* with left foot, stepping across diagonally forward right, one measure; step back and point, one measure; three step flying turn, two measures. Repeat to right, four measures. Repeat *arabesque* with left, one measure; step back and point, one measure; and finish with pirouette and salutation, two measures.

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THE FUNDAMENTAL POSITIONS OF THE FEET AND ARMS

POSITIONS OF THE FEET

First Position. Heels together, toes turned out naturally.
Second Position. Same as first, with the heels about one foot-length apart.
Third Position. The heel of one foot at the instep of the other foot; weight evenly divided.
Fourth Position. One foot an easy distance in front of the other foot; weight evenly divided.
Fifth Position. One foot close in front of the other, as right heel touching left toe; both toes turned well out.
Intermediate Position. Right toe pointed diagonally forward to the right.

POSITIONS OF THE ARMS

First Position. The perpendicular hanging of the arms.
Second Position. Halfway between the first and third positions. It may be closed or open (amplified).
Third Position. At a point halfway between the first and fifth positions, horizontal to the shoulder-line. It may be closed or open (amplified).
Fourth Position. Halfway between the third and fifth positions. It is always an open position.
Fifth Position. The perpendicular raised position.
Intermediate Position. One arm in fifth position, the other in second closed position.
Intermediate Amplified. One arm extended diagonally forward, the other diagonally backward.
Lateral Arm-position (lateral swing). One arm in third position amplified, the other in third position closed.

GLOSSARY

Arabesque. Step diagonally forward on right foot, right hand extended diagonally forward or to fifth position, left foot raised in the rear, left hand extended to rear.
Assemblé. Bringing the feet together in first or fifth position. A finish step.
Balancé. Step right foot to side; point left foot in fourth position; rise on toes and fall.
Ballonné. Slide right foot to side and cut; raise right knee and bring right toe in to left knee (as if passing over a round object), and hop on left foot.
Battement. Beating; usually, a high or low extension with straight knee.
Caprice step. Step right foot to side; bring left foot up to right, and let it take the weight; change the weight to right foot, and extend left foot. The step may be executed to the side, forward, or backward.
Changement. With right foot in fifth position behind, jump and change right foot to fifth position in front.
Chassé. (1) A slide made from an open position. (2) A term commonly used for two or more slides. (3) In social dancing, three slides and heels together.
Coupé. A cut from an open position. With right foot pointed in second position, bring right foot to left foot and quickly raise (cut) left foot from the floor.
Cross polka. A polka step making first step across either in front or behind.
Cut. See Coupé.
Draw. See Spanish Draw.
Échappé. Feet together, jump, and land on toes with feet apart.
Emboîté. With feet in fifth position, rise high on toes and execute tiny steps to side.
Flying turn. Like a three step turn, made with leaps.
Fouing step. A brushing step, one foot brushing past the other.
Free foot. The foot that does not bear the weight.
Gavotte step. Like a caprice step, to gavotte time.
Glissade. Step to right with right foot; draw left foot to fifth position, and take the weight on left.
Glissé. A slide.
Grande glissade. Leap to right with right foot, and slide left foot across in front of right foot, and take the weight on left. Arms swing to left.
Jeté. A leap.
Mazurka. Step to right, weight on left foot, and hop; slide right foot to side; bring left foot up, and take the weight; extend right foot, bring right foot in and strike heels sharply.
Moulinet. With two couples facing each other, give right hands diagonally across, and go round one or more times.
Pas de basque. Step right foot to side; slide left foot across in front of right; take the weight, and lift right foot up behind; step on right, and extend left forward.
Pas de bourrée. Stuffing step. Crowded little steps ending with a cut.
Pas de sissonne. Touch toe of right foot in fifth position, bend both knees and extend right foot diagonally forward.
Pas de zéphire. Leap on right foot, cutting left back; hop, and swing left foot forward and repeat.
Pas marché. A marching step.
Peasant courtesy. Step to right with right foot; cross left toe behind, and bend both knees, keeping the weight on right foot.
Pirouette. Step to right, toe pointed directly to right; carry left foot around to rear of right heel; turn on both toes and face front, letting the weight fall back.—*Free pirouette*, the same, but place left foot in front of ankle and turn on one toe.
Pivot-turn. Step to right with right foot; point left foot in second position; rise on right toe and bring heel down, marking the time and turning. Left foot continues pointing (in the turning), keeping the same relative position to right foot as in the start.
Polka step. (1) Classic polka step; three changes of weight, beginning with step, either to side, forward or backward, and finishing with an extension. (2) Social polka step; hop, slide, cut, step, finishing with free foot close to back of ankle.
Ronds de jambe. Executing a circular movement with toe from a forward to a backward position, or circling toe with knee raised, foot extended.
Sauté. A hop.
Schottische step. Slide to right; cut right foot up; leap on right foot; bring left foot to back of right ankle, or extend left foot diagonally forward as in caprice step.
Spanish draw. Step right foot to right; turn the body toward the pointing toe, bending slightly forward; draw left foot to right and let it take the weight; turn the body to the front and stand erect.
Spin. Same as a pivot-turn.
Three-step turn. Step directly to right with right foot; step directly to right with left foot, making an about face; step directly to left with right foot, and turn again to front face.
Tortillé. With feet in first position, bring right heel forward until the toe is just touching the floor; carry it back to place and bring left heel forward. Continue alternating.
Volkes-twist. Step to right with right foot; extend left diagonally to left (high) and make a circle with left foot, starting in front, around, and ending with an extension to the front.
Waltz-galop. A waltz step executed to galop time.

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