

## **Lady Caroline's Regency Romp**

### **Dance Music of the Early 19<sup>th</sup> Century**

#### **Dedication**

This recording is dedicated to Caroline Waldrop Haddock, founder of the Lexington Vintage Dance Society, in honor of her thirteen years as its president, and in appreciation of her as a tireless and selfless promoter and performer of Vintage Dance. All members of the Society owe her a great debt, as do many audiences, ballgoers, and students.

#### **Introduction**

For some time now there has been a need for authentic recorded music to which people can do the flamboyant dancing of the first decades of the 19<sup>th</sup> century. It is hoped that in some small measure this production will remedy that situation.

Unlike the wooden exhibitions commonly seen in period films, the dancing of this era was extremely lively and effusive. To do it justice requires music that is strong, vibrant, and richly textured, like the age in which it flourished. This age was one in which gentlemen were at their most dashing, and ladies their most graceful and unencumbered before the present day. It is said that some ballgowns were so sheer they could be stuffed into a gentleman's pocket. It was a time when gentlemen cultivated the ability to burst into tears, that they might be thought sensitive, yet also a day in which one gentleman might criticize the dancing of another at his personal peril, for the *code duello* was still in effect.

This *Regency Era*, as it is now called, extended, politically, from 1811 to 1820, when George IV was Prince Regent in England, but culturally it encompasses a much greater time period.

The most popular dance form in the English-speaking world at the beginning of this period was the "country" dance, both English and Scottish. Once the "monster," Bonaparte, had been defeated and safely contained, however, there arrived immediately on the shores of England three new dances that would seize the ballroom and hold it for nearly a century. These were the waltz from Vienna, the quadrille from France, and the mazurka, from Poland via the Court of the Czar. The country dance was by no means eliminated, but it was certainly eclipsed.

Perhaps the country dance needed some competition to "shape up," because according to English dance master Thomas Wilson, writing at the time, "Foreigners are invariably astonished at the ineptitude of the English at our so-called 'national' dance... not above one couple in 50 dances properly." Wilson was dancemaster at the King's Theatre Opera House, in London, and the most prolific writer of dance manuals of his age. In fact, he wrote the very first treatise on the waltz, in 1816. No facet of the dance world escaped his acid commentaries.

Owing to the English, Scottish, and American country dance societies, there is a great quantity of "country" dance music available today, as well as some period waltz music, but what is in short supply is music for quadrilles. Even worse, music for the Regency mazurka has been nonexistent.

This last shortfall is now redressed. Thanks to the courtesy of Richard Powers, of Stanford University, world's foremost social dance historian, there are no less than five Regency mazurkas on this CD.

These mazurkas, the 13 pieces of quadrille music, 4 country dances, and 3 waltzes here contained have been selected and arranged, whether for good or ill, according to the needs of the Lexington Vintage Dance Society, and the personal preferences of your humble servant. It is hoped that they will transport the dancer, and the listener, into a distant Ballroom in a way that no previous recording has done.

Merrell Moore Fuson  
Clio, Kentucky August 2005

### **The Music**

This music has been selected for its particular beauty and vivacity, and its structure is carefully delineated for the convenience of dance teachers in setting to it their favorite country dances or quadrille figures. Dances, and the music for them, were commonly interchangeable in the Regency Era, and in the spirit of this flexibility the tunes are not bound fast to any one dance, although examples will be given.

The most common length for a popular tune or dance was 32 bars, or measures, of music, but 16, 24, 40, and 48 were used as well. In country dances, there were usually 2 "strains" of 8 bars of music which were played "single" for a 16 bar dance or "double" for a 32 bar figure. Dance manuals would give a "single" and a "double" figure for the same tune. A typical figure of a quadrille would have 3 strains, one of which was repeated. Introductions were normally 8 bars, or one full strain, for quadrille "honors," but country dances use less, probably because one only has to acknowledge one's partner.

The music for quadrilles was generally the music previously used for cotillions and contredanses, as well as operatic themes, but the jigs, reels, and hornpipes of country dancing could also be used.

All the pieces of music contained here are in normal structure that one might find at a Ball, except for three, which are designed for performance sets.

The first is the jig set, *Mother Goose/Off She Goes*, which is meant for a change of figure to go with the change in tune. Second are the *Wilson Waltzes*, which are a succession of tunes designed to demonstrate the different waltz steps described by Thomas Wilson in his waltz manual, and third, *The Lancers*, which is not the full quadrille of that name, but a performance set of the first (2x) and fifth (1x) figures of Duval's Lancers. This *Lancers*, like the mazurkas, was received courtesy of Richard Powers. It was arranged in parts by Will Hamrick, of the Flying Cloud Academy, and sent by Christine Tody, musical curator of the Academy. All other accompaniments in this CD were improvised by the musicians.

Four quadrille tunes, *La Belton*, *L'Amalthea*, *La Latona*, and *La Dodona*, were received from international luminary of historic dance, Elizabeth Aldrich, and are arranged in the same order in which she had them, while *La Chasse* came from Regency Dance expert Susan De Guardiola.

*Miss Ally Croaker's Reel*, *Miss Gayton's Hornpipe*, and "*La*" *Trip to the Cottage* are included here as examples of dance music popular in the U.S. in the period 1816-20.

There are no finer representatives of their type than the first two, and the third is a well known jig with what is probably a French cotredanse or cotillion tacked on to it to show that the *Trip to the Cottage* was a soaring experience indeed—an early example of American “fusion” music.

The mazurkas are arranged to strike a balance between the way the music was written and the figures of both Hart’s Mazurka quadrille, for which they were intended, and The Duke of Devonshire’s Mazurka Quadrille.

Some original sources give 88-92 beats per minute as the correct tempo for quadrille music, but this can seem quite ponderous for many pieces. Musicians know that every tune has its own tempo, at which it will sound best, and we have tried to balance this with steps that flow smoothly, neither frantic, nor stilted. You must be the judge of whether we have succeeded. Given the well-known tendency of dance musicians to want to play faster, the early dance masters might have made their suggestion in an attempt to hold them down to 108.

### Musical Structure

Each capital letter represents a strain of 8 bars, unless noted otherwise.

1. Mother Goose/Off She Goes	AABBx3/AABBx3
2. Ally Croaker	AABBx6
3. Miss Gayton’s Hornpipe	AABBx6
4. Money Musk	ABx8
5. Fairy Waltz	AABBx6
6. Duke of Kent’s Waltz	AB(B is 16 bars)x6
7. Wilson Waltzes	AABA+ABA+AB+AABBC
8. The Original Mazurka	AABBAAx3+AA
9. Lady Catherine Grimstone	AABBx4+AA
10. Duke of Devonshire’s Favorite	AABBCCAx3
11. Lady Emily Cowpen	AABBAAx3
12. Miss Elphinstone	AABBAAx3+AA
13. La Belton	AABCC+ABCAx3
14. L’Amalthea	ABABC+ABCAx3
15. La Latona	ABABC+ABCAx3
16. La Dodona	ABABC+ABCAx3
17. La Chasse	AB(B is 24 bars)A+ABx3
18. La Paysanne	AABCA+ABCAx3
19. La Poule	ABCA+BCAx3
20. La Flora	ABBA+BBAx3
21. Le Cobourg	AABACA+ABACAx3
22. “La” Trip to the Cottage	AAB(B is 16)C(C is 16)+ABCx3
23. L’Été	AABx8+AA
24. Tekeli	AABx8+AA
25. Lancers Figure one	AABCA+ABCA
26. Lancers Figure five	4 bar intro.+AABCAABCCAA

## The Dances

A CD insert cannot pretend to be a dance manual; therefore the descriptions of a few suggested dance figures and steps that follow are the minimum necessary to do the dances and are written for those who already have some acquaintance with dance and dance terminology. Needless to say, steps, style, and figures are best learned from a teacher.

### The Country Dance

The typical English country dance was done in groups or “sets” of three couples with of line of three gentlemen facing a line of three ladies, partner opposite. These lines could be extended into a “longways set” for “as many couples as will.” The top, or #1 couple in each set of three, progressed one couple down the line each time through the music until they reached the “foot” of the set, however long it might be, and thus were no longer “active.” The couples #2 and #3, the “inactives,” progressed up the line toward the “head” or “top” of the set, alternating their roles until they themselves became “active” by reaching the head of the set and becoming #1’s, ready to progress down the set. When couples reached either the foot or top of the set, they waited out a couple of times through the music until there were enough people for a full set of three couples.

At Balls the dances were led by ladies, and those ladies who wished to lead dances were given their order of precedence either by the order in which they arrived at the ball, or by drawing their names from a hat. This was done so that status would not influence the order.

The lady and her partner began the dance at the top of the set while the other dancers down the line watched to see how it was done, and thus the dance gradually worked its way down the set until all were dancing. By the 1820s, in the U.S., dances were being “called” by orchestra leaders so that all might begin at once. Americans were impatient even then.

### The Steps for the Country Dance

**Traveling Steps**—The basic traveling step of the country dance at this time was three *chassé* and a *jeté-assemblé*, occupying four bars of music.

*Chassé* —Glide the right foot forward, on its ball, bring the left foot forward until the toe is under the heel of the right, glide the right foot forward again and give a little hop, or lift on it. Repeat on the left foot, then the right.

*Jeté-assemblé* —Sweep the left leg out in a clockwise circle, toe pointed (*ronde de jambe*) bringing it back to the right foot, which leaves the floor just before the left arrives to take its place. The right leg then completes its own *ronde de jambe* counter-clockwise to *assemblé* in either 3<sup>rd</sup> or 5<sup>th</sup> position in front. Thomas Wilson says a well executed 3<sup>rd</sup> is to be preferred to an awkward fifth. Each *chassé* is one bar of music & so is the *jeté-assemblé*.

Long figures, such as heys, required seven *chassé* and one *jeté-assemblé*.

**Setting Steps** —Modern English country dancers use only the *bouree-jeté*, but in Regency times the “backsteps” and “side steps” now considered “Irish” were also used.

*Bouree-jeté* — Spring from the left foot onto the right, bring the left foot beside it, shift weight onto the left, then back to the right. Spring from the right onto the left, bring

the right to it, shift the weight onto the right, then back to the left. The count is, “And one-two-three, and one-two-three.” The “springs” are on “and.” Two bars of music.

**Back Steps**—One—Hop on left foot, place right behind it 5<sup>th</sup> position, hop on it, place left behind in 5<sup>th</sup>, hop on it, place right behind in 5<sup>th</sup>, hop on it, place left behind in 5<sup>th</sup>. The count is “And-one-and-two-and-three-and-four.” The hops are on the “ands.” Two bars of music.

Two—Hop on the left foot, place right behind in 5<sup>th</sup> position, shift weight forward to left in 5<sup>th</sup>, then back to right in 5<sup>th</sup>: “And-one-two-three.” Hop on right foot, place left behind in 5<sup>th</sup>, shift weight forward to right in 5<sup>th</sup>, then back to left in 5<sup>th</sup>: “And-one-two-three.” Total two bars of music.

**Side steps**—*Pas Glissades*—To left or right.

To left—Hop on left (or spring on to the left from right). Place right foot behind left in 5<sup>th</sup> position, glide left foot left, bring right to it again, glide left to left again, bring right to it again, glide left to left a 3<sup>rd</sup> time & bring right to it again. The count is “And-one-two-three-four-five-six-seven.” The hop is on “and.” Two bars of music. To move to the right, hop on the right foot and place the left behind. The trailing foot also may be brought to 5<sup>th</sup> position in front of the lead foot, or alternated front and back.

### A Few examples of country Dances

1. 32 bars. Suggested tune—*Ally Croaker*

First lady set (*bouree-jeté*) to 2<sup>nd</sup> gent., turn 3<sup>rd</sup> gent. and return home (8 bars). First gent. set to 2<sup>nd</sup> lady, turn third and return home (8). All hey on own side (a mirror hey is nicer) (8). First couple cross the set by the right and go below one couple (two’s moving up) (4), then half figure eight with 3<sup>rd</sup> couple (4). If there are only three couples, leave out the half figure 8 and have the actives cross the set by the left and go below the 3<sup>rd</sup> couple (4).

2. 32 bars. Suggested tune—*Mother Goose/Off She Goes*

Three ladies in line lead around the three gentlemen (8). Three gents. in line lead around the three ladies (8). Actives lead down the middle and back, cast off to 2<sup>nd</sup> place (8) and swing corners (modern contra corners) (8).

3. 32 bars. Suggested tune—*Miss Gayton’s Hornpipe*

Actives do whole figure of eight with 2’s (8). 1’s & 2’s set to each other (back step) and cross the set (side step), (partners changing places) (4). Repeat home (4). Actives go down middle & up (8). Pousette (8).

4. 16 bars. Suggested tune—*Money Musk*

First lady advances between two gentlemen, who turn and set to her(4). First gent. same with two ladies (4). First couple down the middle (2) and up (2) with two’s moving up while one’s take their place. Turn partners round (4).

5. 16 bars. Suggested tune—*Money Musk*

Reel of Four—Four persons form a line, the two in the middle back to back, facing the two ends who face them. All set (8 bars) then reel (hey) for 8 bars. At the end of the reel the two facing swap places. The next time through, those back to back change, and so on, so that no one becomes bored setting to the same person. Swinging or turning may occur in the setting section, for more variety.

## The Waltzes

The waltz actually arrived in England at the end of the 18<sup>th</sup> century, but the embracing of partners was considered immoral at that time, so the music and the step were incorporated into the more “proper” country dances. A little later, the “Spanish Dance” appeared, which was the waltz done in a new longways set which had couple facing couple up and down the set, gentlemen on the left and ladies on the right. This meant that the ladies and gentlemen alternated in line, forming an “improper” set, in contrast to the old “proper” set with men on one side and ladies on the other.

### The Steps for the Waltz

**Progressive Waltz**—The step used in country dance. It is the same as the *chassé*, but without the hop at the end, giving three motions for the 3 beats of music in a waltz measure. Glide one foot forward, bring the other foot up to it in 3<sup>rd</sup> position behind, then glide the first foot forward again, alternating as in the *chassé*. To cover more ground, the trailing or “chasing” foot may step past the lead foot.

**Setting Step**—*Bouree-jeté* done in waltz time.

**Turning waltzes**—as described by Thomas Wilson in 1816. Lady faces into the circle, gentleman out, both ready to turn clockwise. How they embrace one another is up to them, and Wilson encourages creativity, as long as it doesn’t interfere with the dance.

**Slow French Waltz**—The gentleman glides his left forward in front of his partner, brings the right to 5<sup>th</sup> position behind it, then pirouettes clockwise until the right is in 5<sup>th</sup> position in front. Counts 1-2-3 for one measure of music. The pirouette occurs between counts 2 & 3, and brings the dancer halfway round.

The right foot is then extended to 4<sup>th</sup> position (count 4), the left steps past to 4<sup>th</sup> position in front of it (count 5) then the right is extended to 4<sup>th</sup> position in front of the left (count 6). In effect, three walking steps on the balls of the feet, in a crescent, or half circle to complete the full turn.

The lady does the same step as the gentleman, but at different times. She does counts 4-5-6 when the gent. does 1-2-3, and vice-versa. All of this is done highly elevated on the balls of the feet.

**Sauteuse**—Same as the slow waltz, but the lady and gentleman both spring on the first beat of each measure.

**Jeté Waltz**—Gentleman springs forward on his left, turning slightly (count 1), brings the right foot into elevated 5<sup>th</sup> position behind (ct.2), & then extends the right into an elevated 4<sup>th</sup> position (ct.3). Counts 4-5-6 are on opposite foot, completing the full turn. Lady does the same step at the same time on the opposite foot.

**German Waltz**—The left foot is passed into the 2<sup>nd</sup> position on the flat foot, followed by two coupé, and made in the same place, one with each foot; (cts. 1-2-3); the right foot is passed forward into 4<sup>th</sup> position, and the left foot brought forward with a rise or slight spring into the fifth position, and immediately afterwards bringing the right foot forward into 4<sup>th</sup> position (cts. 4-5-6) completing the turn. Lady does cts. 4-5-6 when gent. does 1-2-3 and vice-versa. The German waltz, unlike the French, is done on the flats of the feet.

1. *The Fairy Waltz*—longways set—32 bars. Proper

First lady balances to 2<sup>nd</sup> gent. (4 bars) & turns him to places (4). First gent. balances to 2<sup>nd</sup> lady (4) and turns her to places (4). Actives down the middle and up (8) and pousette with 2<sup>nd</sup> couple (8).

2. *Duke of Kent's Waltz*—longways set—24 bars. Proper

In modern English country dancing, the Duke of Kent's Waltz is a 32 bar dance, but an examination of the original description indicates that a very different dance might have been done. The original music was an 8 bar & a 16 bar strain, each repeated for a total of 48 bars. On this CD they are played single for the apparent 24 bar dance described in an alternate interpretation.

Top couples right hands across (4 bars) and back by the left (4). Actives lead down the middle (2) back up the set (2), with 2<sup>nd</sup> couple moving above into top position on 2<sup>nd</sup> 2 bars. Actives *allemande* in 2<sup>nd</sup> couple's position by facing in opposite directions, right shoulder to right shoulder, and gent. taking lady's right hand behind his back with his left, and her left hand behind her back with his right. Turn with three waltz steps and slide out along arms to take right hands on 4<sup>th</sup> bar (4). Swing corners (modern contra corners) (8).

3. *Wilson Waltzes* — The music for the Wilson waltzes consists of 4 tunes, one for each type of waltz he describes.

**Slow French Waltz**—Wait 4 bars of music, promenade with with one walking step per measure for the next 4 bars, then waltz for 24 bars.

**Sauteuse Waltz**—24 bars, **Jeté Waltz**—16 bars, **German Waltz**—40 bars.

### The Mazurka

The mazurka is a Polish dance introduced to the English ballroom by the Duke of Devonshire, who had discovered it at the Court of the Czar while he was English Minister there during the Napoleonic Wars. It is a very sweeping and powerful dance, and if the waltz became the Queen of the Ballroom in the 19<sup>th</sup> century, then the mazurka became its King.

The mazurka, like the waltz, is in  $\frac{3}{4}$  time, but with a much more strongly accented rhythm. The basic form of the dance is a promenade of 7 bars (7 traveling steps) followed by a cadence (step, together) on the eighth bar. This is followed by a *tour sur place* with partner 4 bars one way & then 4 bars the other, using 3 steps and a cadence each way. The change in direction is accomplished on the cadence. The cadence is ct. 1 & 2 of the last measure.

There are many fancy steps in the mazurka, but the ones to be described are the minimum necessary to accomplish the figures that follow.

**Promenade—Traveling step—Pas Marché—Byeg Mazurowy (Mazurovy)**

Ct. "And": The outside foot of lady and Gent. are flung forward then snapped back to drop with weight on.

Ct. one: Weight drops on outside foot as inside foot glides forward. The effect is of a "switching" of the feet.

Ct. two: Long step forward on inside foot.

Ct. three: Long step forward on outside foot. Start the next measure with opposite footwork, the inside foot being thrown forward & snapped back on “And,” the spot in between ct. 3 & 1.

The effect is “switch-run-run, switch-run-run,” etc.

**Heel Click—*Coup de Talon***—Holubiec (Hohwoobietz)

May be done to the left or right, and in turning forwards or backwards.

To left: Ct. “And”: Spring off right foot, fling out left into 4<sup>th</sup> position elevated.

Ct. one: Click heels together, weight drops on right.

Ct. two: Glide forward on left.

Ct. three: Step past left with right.

The effect is “click-run-run, click-run-run.”

May be repeated 7 times & cadence, or 3 times with cadence & change of direction. For moving right use opposite footwork. “And” is between beats 3 & 1. May be used in various combinations with traveling step.

***Tour Sur Place*** (or Setting steps)—Blyskawica Krakowska (Bwishkavitza Krakowska “Lightning from Krakow”)

Gentleman leads lady across on the 7th bar & into his left arm around her waist. They are left hip to left hip facing in opposite directions, connecting on the cadence. They whirl around together using 3 holubiec steps & one cadence, changing direction on the cadence. Three holubiec steps are now done in the other direction with partners right hip to right hip and holding each other around the waist. They spring apart on the final cadence (bar 8). In touring with the holubiec, one springs off the inside foot. The outside arms may be lifted, or the lady can hold her skirt & the gent. place hand on hip.

***Kolo*** (Kowo) — The set circles to left or right with holubiec or travelling steps (8 bars).

**The tunes** for the mazurkas on this CD are Hart’s Mazurkas, but the dance figures are from the mazurka “as done at the Duke of Devonshire’s balls.” These figures are much less vaguely described.

**The set** for these figures is four couples facing each other as on the sides of a square. The head couple has backs to the music, while the couple to their left is the 2<sup>nd</sup> couple, the couple across from the #1’s is the 3<sup>rd</sup> couple, and the couple to the right of the #1’s is the 4<sup>th</sup> couple.

There is another *tour sur place* in the 1<sup>st</sup> figure, besides the one described above, but it is well explained.

**Figure 1**

**Music**—*Original Mazurka* played twice through. Play 8 bars as an introduction.

1. Kolo, or hands round to the left at the end of which the ladies pass to left of their partners without leaving their hands (8).
2. Set, by all the couples turning twice round in their places and changing hands at the 2<sup>nd</sup> turn, at the end of which the ladies resume their own places (8).
3. Gent. #1 leads his partner forward and makes her pass from one hand to another around him (8).



4. They set in the center, turning; the gent. doing the step holubiec, while the lady, whose left hand he holds with his left hand behind his back, and the right before, passes round him (4).

They change hands and turn with the same steps in a contrary direction (4). (This last turn must be finished opposite couple two, with which gent. #1 exchanges partners on the 4<sup>th</sup> bar.)

The same gent., with lady #2, repeat the figures 3 & 4 (16).

He repeats them afterwards with the other two ladies and leads to his place the last lady #4 (32).

The three other gent., repeating afterwards the figures 3 & 4, changing partners in the same manner as the first did. The ladies will return by degrees to their places, and will have reached them when gent. #4 will have finished.

**To fit the music**—After the 2<sup>nd</sup> gent. has finished, all promenade around the set (8). Then play the *Original Mazurka* again so that gent. 3 & 4 may dance. All then promenade around to finish (8).

### Figure 2

**Music**—*Lady Catherine Grimstone* once through, or *Lady Emily Cowpen*. Begin after the short introduction.

1. Heads right and left over and back, with side couple to right (8).
2. Set, in turning, the lady having previously passed to the left of their partners (8).
3. Gent. #1 leads his partner & lady #2 forwards and around the circle. When they have reached the center of it, he gives a stamp with his foot (8<sup>th</sup> bar); at the same moment both ladies pirouette rapidly, and place, at the end, their arm in attitude on the gent.'s shoulder (8).
4. The three set, turning, and going back to their places; the gent. holding the two ladies by the waist, immediately after the pirouette. (8)

Gent. 2, 3, & 4 repeat the same figure. When a side couple, 2, or 4, is leading, the right and left is done on the other diagonal. Promenade & tour after all finish.

### Figure 3 The “Coquette”

**Music**—*Miss Elphinstone*, once through.

1. Right and left all around (16).
2. Lady #1 flies from her partner and passes behind and before the other couples; he follows her & overtakes her at his place; he takes her by the left hand, and at the same time lady #2 by the right and kneels between (8).
3. He makes them pass around him in contrary directions; crossing his hands over his head, and rises on the 8<sup>th</sup> bar (8).
4. All three promenade round the set (8).
5. The three set, in turning, & return to places (8).

The others couples do the same figures in succession.

6. Kolo and tour to finish. (16)

The music *Lady Emily Cowpen* may also be used for the above figure by leaving out the grand right and left.

### The Quadrille

The first quadrille contained five figures from popular French *contredanses*: La Pantalou, L'Été, La Poule, La Trenise, and La Finale. It was introduced at Almack's by Lady Jersey in 1815 and soon new figures and dance manuals proliferated, with Thomas

Wilson publishing a complete system for creating one's own quadrilles, just as he had for country dances.

In the quadrille four couples face each other as on the sides of a square, as described for the mazurka, but the numbering is different. The #1's face the #2's across the set and the #3's face the #4's, with the #3's on the right of the #1's. The 1's & 2's are the "head" couples and the 3's & 4's, the "side" couples. The mazurka also adopted this numbering when quadrille figures were adapted to it.

The steps for quadrilles were the same *chassés* and *jeté-assemblés* described for country dancing, but the setting steps were much more numerous and elaborate. Setting could last as long as eight bars, to demonstrate skill, but 4 bars & 2 bars were more normal. A 4 bar balance could be one *chassé* and a *jeté-assemblé* to the right (2 bars) and then the same to the left (2 bars). A 2 bar *balancé* is most easily done with a subdued *pas de basque*, similar to the *bouree jeté*, but more stylish, with the trailing foot brought in front of the foot that leapt, rather than beside it.

Another easy *balancé* is the *ballotté*. Hop on the right foot while extending the left to the 4<sup>th</sup> rear position elevated, (ct.1) swing the left forward, cutting under the right (taking its place) as the right shoots forward to an elevated 4<sup>th</sup> position (ct.2). The right then swings straight back to take the place of the left as the left shoots forward into an elevated 4<sup>th</sup> (ct.3) then the left swings straight back to take the place of the right as it shoots to the 4<sup>th</sup> position rear elevated. (ct.4). The legs are straight & the toes pointed. Cts. 1 & 2 are a single *ballotté* & cts. 3 & 4 are a 2<sup>nd</sup> *ballotté* making 2 measures of music. A couple of *pas de basque* might be combined with this for a 4 bar *balancé*.

The music provided for quadrilles comprises two 24 bar figures, six 32 bar figures, two 40 bar figures, and two 48 bar figures. The 48 bar pieces have short intros and the 16 bars added at the end for extra flourishes. In addition, the *Lancers* pieces, figure 1 and figure 5, are designed for a performance set. *Lancers 1* can be used for a 32 bar figure done twice, or a 16 bar figure done the usual 4 times. *Lancers 5* is for Duval's Lancer's 5<sup>th</sup> figure done once with 24 bars more for extra flourishes.

#### A Few Quadrille Figures

Duval of Dublin's second set—La Dorset—1817. 32 bar figure.

1<sup>st</sup> lady and opposite gent. *chassez* to the right & left and swing quite round with right hand to place (8). 1<sup>st</sup> lady and gent. and opposite couple change places and back again, 1<sup>st</sup> lady & gent. passing in the center and return to place passing outside, (8). The 4 gent. join left hands in the center at the same time (2), their right hands to their partners, all forming a cross, and *ballotez* (4), the gent. change places with their partners; the four ladies coming to the center, joining both left and right hands with each other, forming a cage (2), the four ladies with hands joined dance round to the left, while the gents. singly dance quite right the reverse way outside (6), then turn their partners to their places (2). The other six do the same.

*Les Lanciers*—5<sup>th</sup> Figure—48 bar figure.

Right and left all round making *ballotté* every time the right and left hand is given (16). 1<sup>st</sup> gent gives his right hand to his partners left, and they turn half round in their own places, their backs to the 2<sup>nd</sup> couple (4), the 3<sup>rd</sup> couple follows the 1<sup>st</sup> (2) and the 4<sup>th</sup> couple the 3<sup>rd</sup> (2) only one couple advancing at a time, when all form in two lines, the ladies on the right hand of the gent, all facing the top of the room, then *chassez* all across (ladies left, gents. right), *pas de basque*, *chassez* back, *pas de basque* (8). 1<sup>st</sup> gent. turns

off to the left and 1<sup>st</sup> lady to the right, gents. following 1<sup>st</sup> gent. and ladies following 1<sup>st</sup> lady till the former situation of two lines is resumed (8). All *chassez* forward and back and each gent. turns his partner into their own places (8).

The figure commences next with the 2<sup>nd</sup> couple, then the 3<sup>rd</sup> & 4<sup>th</sup>.

Conclude with the grand square: 1<sup>st</sup> & 2<sup>nd</sup> couple *chassez* forward, while the side couples *chassez* open; 1<sup>st</sup> & 2<sup>nd</sup> couple *chassez* open while the side couples *chassez* forward; 1<sup>st</sup> & 2<sup>nd</sup> couple *chassez* back, while the side couples *chassez* close; 1<sup>st</sup> & 2<sup>nd</sup> couple *chassez* into places, while the side couples *chassez* backward into places (16).

When the side couples commence the square, they *chassez* forward in the square, while the heads *chassez* open.

### **From Paine's 1<sup>st</sup> set of quadrilles, as danced at Almack's.**

*La Pantalon*—32 bar figure

Head couples right & left over and back (8 bars). Heads set and turn partners (8). Head ladies chain over and back (8). Head couples half promenade and right and left to places (8). Then sides, then heads, then sides again.

*L'Été*—24 bar figure

1<sup>st</sup> lady and 2<sup>nd</sup> gent. advance and retire (4), *chassez* right & left (4), cross the set (4), *chassez* right & left (4), cross the set (4), and turn partners (4). Repeat for 2<sup>nd</sup>, 3<sup>rd</sup>, & 4<sup>th</sup> couples.

*La Poule*—32 bar figure

1<sup>st</sup> lady & 2<sup>nd</sup> gent. cross with right hands (4), cross back with left hand, turning all the way round into a line of 4, taking right hands with partners (4) All *balancé* in line (4) and half promenade with partners to opposite places. (4) 1<sup>st</sup> lady and 2<sup>nd</sup> gent. advance and retire (4), then back to back (4). Heads advance & retire (4) and half right & left home. Repeat for 2<sup>nd</sup>, 3<sup>rd</sup>, & 4<sup>th</sup>.

*La Pastorale*—32 bar figure

The 1<sup>st</sup> couple advance twice, leaving the lady at the left of opposite gent. (8). Advance three twice (8). 1<sup>st</sup> gent. advances twice, or *balancéz* (8). 1<sup>st</sup> & 2<sup>nd</sup> couples hands four half round (4) and half right and left to places (4). Repeat for 2<sup>nd</sup>, 3<sup>rd</sup>, & 4<sup>th</sup>.

### **From Hart's Lancers**

1<sup>st</sup> Figure—24 bars. Opposite lady and gent advance and set, turn with both hands, retiring to places (8). Top couple lead between the opposite couple, return leading outside (8), set and turn corners (8). Repeat for 2<sup>nd</sup>, 3<sup>rd</sup>, & 4<sup>th</sup>.

2<sup>nd</sup> Figure—24 bars. First couple advance twice, leaving lady in the center (8). Set to partner in the center, turn partners to places (8). All advance in two lines (head couples in middle with corners in hand at sides) (4), all turn partners to places (4). When sides are active, the lines go the other way.

3<sup>rd</sup> Figure—16 bars. First lady advance and stop, then the opp. gent. Both retire in turning (8). Ladies right hands across quite round, at the same time the gents lead round outside to the right (6). All resume partners and places by the left hand (2). Repeat for others.

4<sup>th</sup> Figure—24 bars. First couple set to couple at their right (4), set to couple at their left (4). Change places with partners and set back again to places (*chassez croisez*) (8). Right and left over and back with opp. couple (8).

5<sup>th</sup> Figure—Same as Duval's

**Le Garçon Volage**—40 bars. (Not from Hart's)

Ladies advance & retire (4). Gents advance & retire (4). All eight set to partners & turn with two hands (8). 1<sup>st</sup> lady set in *pas seul* (8). Second gent set in *pas seul* (8). All promenade round (8).

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Most of the above manuals are available online at the Library of Congress:  
<http://lcweb2.loc.gov/ammem/dihtml/dicatlg.html>. More than 200 dance manuals & 80 dance videos were placed online by Elizabeth Aldrich.

### **Acknowledgments**

All accompaniments and variations done by the musicians: Jay Flippin (piano), Brice Farrar (violin), Rebecca Kiekenapp (cello), Dave Anderson (oboe, flute & clarinet), and Merrilee Elliott (flute).

- Recording, mixing, and editing by David Harl (Pinnacle Productions).
- Recorded at Central Christian Church, Lexington, Kentucky, courtesy of Michael Rintamaa, Minister of Music
- Production co-ordinator, Caroline Waldrop Haddock
- Collector, Organizer, and Supervisor of Music and Dances, Merrell Fuson
- Photography, Lexington Vintage Dance Society
- Cover design, Lea Howard
- Dancers in the cover photo are (l. to r.) Caroline Waldrop Haddock, Merrell Fuson, and Ruth Ann Wolfe
- Special thanks to Richard Powers
- Thanks to Elizabeth Aldrich, Patri Pugliese, Susan de Guardiola, Will Hamrick, and Christine Tody
- Thanks to Laurel Fuson, Mrs. H.A. Harth, Jr., and Danby Carter for their donations in support of this project
- Great applause to the members of the Swan Salon Dance troupe, the performing arm of LVDS, who performed on numerous occasions to raise funds for this project
- Produced by the Lexington Vintage Dance Society, Lexington, Kentucky.  
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