

**J. W. PEPPER'S**  
**UNIVERSAL DANCING MASTER,**  
**PROMPTER'S CALL BOOK**

AND

**VIOLINIST'S GUIDE.**

BY

**LUCIEN O. CARPENTER,**  
(Philadelphia's Leading Dancing Master.)

CONTAINING A DESCRIPTION OF ALL THE FIGURES AND FULL EXPLANATION  
OF THE DIFFERENT STEPS USED IN DANCING, TOGETHER WITH  
THE MUSIC OF ALL THE PRINCIPAL DANCES

**ARRANGED FOR THE VIOLIN,**

WITH THE PROMPTER'S CALLS PRINTED ON EACH DANCE JUST WHERE THEY  
OCCUR IN DANCING.



Published by **J. W. PEPPER,** Philadelphia, Pa.  
**S. W. Cor. EIGHTH and LOCUST Sts.**  
**BAND & ORCHESTRA MUSIC DEPOT.**

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## PREFACE.

This work is intended as a complete Instructor in the art of Dancing and Prompting, and contains a fuller and more elaborate description of the steps and figures used in Round, Square and Fancy Dances than any similar book published. In addition to this complete Theoretical treatise, there is added an appropriate collection of Dance Music all *easily arranged for the Violin* and plainly marked with the prompter's calls.

This book is just what Violinists have always needed, and everything is so fully explained that a musician can qualify himself not only to "call figures," but if desired, *to teach the different dances.*

We are aware that there is sometimes a difference in the manner of executing some square dances as taught by different teachers in various sections of the country, but great care has been taken to present herein only the most approved and fashionable modes, and under the revision of so careful and experienced an instructor as Prof. Carpenter, there is little doubt that this work is nearly perfect, and that it will do much towards bringing about that uniformity of style and execution which ought to exist in this elegant and universally admired accomplishment.

J. W. PEPPER, *Publisher.*

# HOW TO DANCE.

## ETIQUETTE FOR THE STREET.

AS TAUGHT BY

L. O. CARPENTER.

1. The lady should be the first to recognize an acquaintance, whether intimate or not.
2. The gentleman should raise his hat slightly, inclining and turning toward the lady in saluting. The hat should be raised by the hand furthest from the lady.
3. One salutation is all that civility requires when passing a person more than once on a public promenade or drive.
4. The gentleman should raise his hat when asking a lady's pardon for an inadvertence, whether she is known to him or not.
5. Never stare at any one, is a rule with no exceptions.
6. The gentleman should not smoke when driving or walking with ladies.
7. If the lady with whom you are walking is saluted by another gentleman, acknowledge the same by removing your hat.
8. Should you desire to converse with a lady you should happen to meet, do not detain her, but turn and walk in her direction.
9. While walking with a lady in a crowded thoroughfare and obliged to proceed singly, the gentleman should precede her to clear the way.
10. While walking with a lady, the gentleman should take the side next the street.
11. Loud conversation should be avoided at all times.

## ETIQUETTE FOR THE BALL OR DRAWING-ROOM.

A lady or gentleman should finish their toilet before entering the room for dancing, as it is indecorous in either to be drawing on their gloves, or brushing their hair. Finish your toilet in the dressing rooms.

Always recognize the lady or gentleman, or the director of ceremonies, with becoming politeness. A salute or bow is sufficient.

A lady should have an easy, becoming and graceful movement while engaged in a quadrille or promenade. It is more pleasing to the gentleman.

A gentleman should make himself sociable, easy and agreeable in dancing.

A lady should never engage herself for more than the following set, unless by the consent of the gentleman who accompanies her.

It is very impolite and insulting in either lady or gentleman while dancing in a quadrille, to mar the pleasure of others by galloping around or inside of the next set.

A gentleman who conducts a lady to a quadrille, should remain until finished, and not leave it to go into another set, as it is an insult to those you have left.

It is very indecorous, and out of place, to give way to immoderate laughing, sneering or commenting at those who are present. It certainly shows the want of refinement.

If a gentleman wishes to dance with a lady with whom he is not acquainted, respectfully ask the director for an introduction.

If a gentleman, without a proper introduction, should ask a lady with whom he is not acquainted to dance or promenade, the lady should positively refuse.

In an introduction, a gentleman's name should always be given to the lady, and on no pretence should a lady's name be given to the gentleman, unless by her consent.

Recollect, the desire of imparting pleasure, especially to the ladies, is one of the essential qualifications of a gentleman.

A gentleman during a quadrille and when in society, should, in his salutations, make a slight bow, bending the body forward with ease and dignity; avoid bowing too low.

It is the duty of a gentleman having a place in a quadrille to have his lady with him, otherwise he forfeits his place.

Never take part in a quadrille without knowing something of the figures; lead your lady, gently taking her fingers, and not grasp her hand.

Ladies should not be too hasty in filling their programme on their entrance to the ball-room, as they may have cause to regret should a friend happen to enter.

At private parties, introductions previous to dancing are not considered necessary, the fact of having been invited by the host being in itself a voucher for respectability.

An introduction in a public ball-room must be understood by the gentleman to be for that evening only, after which the acquaintanceship ceases, unless the lady chooses to recognize it at any future time or place.

A lady should not attend a public ball without an escort, nor should she promenade the ball-room alone; in fact no lady should be left unattended.

It is improper to engage or re-engage a lady without the permission of her partner; neither is it correct to ask a married lady to dance, her husband being present, without having first ascertained whether it is agreeable to him.

The customary honors of a bow and courtesy are given at the commencement of every dance, likewise at its conclusion, when the gentleman will conduct his partner to her seat, bow and retire, unless he chooses to sit beside her.

A gentleman escorting a lady should invariably dance the first set or waltz with her, or offer to do so, and it is his duty to see that she is provided with a partner whenever she desires to dance.

In public assemblies no lady will dance with a stranger without a proper introduction, and it is the duty of the introducer to first ascertain whether such introduction will be agreeable to the lady.

A gentleman going to a ball, if a stranger to those present, should make application to the master of ceremonies, who will provide him with a partner.

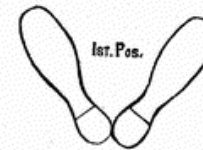
At the supper hour the gentleman conducts to the supper-room the lady whom he escorts, and will remain with her while at table, seeing that all

her wants are attended to. Gloves should be removed at the supper table. Before arising be assured that the majority are prepared to leave the table; unless in public when it is optional when you leave, conduct your lady to the ball-room or lady's sitting-room, as she may prefer, and when dancing is resumed be prepared to accompany your partner.

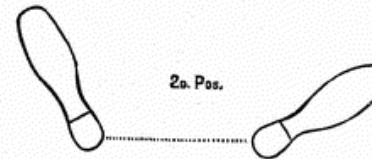
## THE FIVE POSITIONS.

In dancing there are five fixed positions for the feet, which is essential for the dancer to be well practiced in to understand the directions which will hereafter occur. The learner will stand with body erect, without stiffness or constraint, the movements being made with the feet alone.

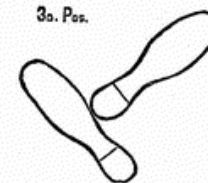
**First Position.**—In the first position both heels are together, with the toes turned out almost at right angles.



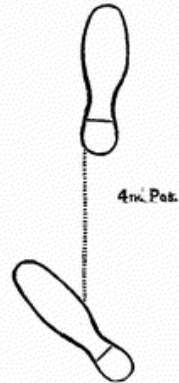
**Second Position.**—In the second position the heels are separated from twelve to eighteen inches, with the toes turned outward at the same angle as in first position.



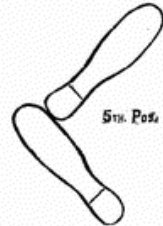
**Third Position.**—In this position one foot is placed at right angles to the other, with the heel against the middle or hollow of the foot.



**Fourth Position.**—In this position one foot is carried directly forward from first position, the distance of a short walking step.



**Fifth Position.**—In this position the heel of one foot is placed against the toe of the other, with the feet at right angles.



In practicing these positions the weight of the body should rest equally on both feet, while only one foot is moved to change positions. Commence in first position, and with the left foot stationary carry the right foot to second, third, fourth and fifth positions respectively. These are described as right foot in second, third, fourth and fifth positions, and are thus illustrated in diagrams. Then keep the right foot stationary, and move the left in the same way. When the left foot will be placed in the hollow of right foot for third position, advanced for fourth, and placed against the toe and at right angles to right foot for fifth position. After becoming familiar with these positions and the movements necessary to them, the entire weight of the body should rest on the stationary foot; while only the toe of the other should touch the floor.

### THE SALUTATIONS.

The salutation, which is usually made at the commencement of a quadrille, consists of a "courtesy" on the part of the lady and a "bow" on the part of the gentleman.

**The Courtesy.**—In executing the courtesy the right foot is carried about nine inches from the left, and placed parallel to it, while the lady turns partly toward her partner; then the left foot is carried back to the position corresponding with right foot in fourth position, while the knees are bent and the body carried backward while executing the movement. The courtesy is completed with the lady facing the partner. The movements are reversed in regaining position. When courtesying to a gentleman to the right, the first movement is made with the left foot, and the second with the right.

**The Bow.**—In bowing to his partner, the gentleman carries the left foot about nine inches sideway, placing it parallel to the right, and turning partly toward his partner; the right foot is then brought to first position, while he faces his partner. The body is then bent slightly forward, with the knees unbent, which completes the bow. The movements are reversed to regain position. In bowing to lady on the left, the first movement is made with the right foot, and the second with the left.

When commencing a dance the first position is usually taken, and the arms should hang gracefully by the sides, with the fingers loosely clustered together. This position of the arms should also be observed while executing any figure where the hands are not engaged.

It is customary at the present day to walk gracefully through the figures of the square dances rather than attempt any fancy steps, as was formerly the practice.

In turning partners in the several quadrilles, the movement should be executed by joining hands, instead of the gentleman placing his arm around the waist of the lady.

### QUADRILLE STEPS AND MOVEMENTS.

The various figures of all quadrilles are merely a combination of certain elementary movements, each of which has a distinctive name. These movements must be thoroughly understood by the dancer, as the prompter, in calling, rarely gives more than the name of the movement, without entering into the details.

The learner must thoroughly study all these movements, and to facilitate his progress they have been all collected and grouped here alphabetically in the manner most convenient for ready reference.

The music is divided into rythmical cadences or phrases, which are called bars or measures, and the musicians are always guided by these divisions; hence, in all directions for calling figures the number of bars requisite to the movement are mentioned, but are designed only for the information of the musicians.

In dancing, the time is marked by steps or counts, and in quadrille music each bar corresponds to two steps or counts. It will be seen that every movement requires eight counts for its performance, therefore it will occupy four bars of the music, there being two counts to each bar. In the following explanations it has been found advisable to subdivide these four bars of eight counts into two parts of four counts each, but this is only with the view of increased precision in the details.

**Turn Corners or Allemand.**—Each gentleman takes four steps toward lady of right hand couple, who at the same time advances to meet him, *count four*; he swings her half round, right hands joined, *count four*; he then advances four steps toward his partner, who comes to meet him, *count four*; and swings her, with left hands joined, to places, *count four*.

**Balance.**—Properly speaking, this term applies to the movement described under the head of "Balance in Place," but the second and fourth movements of the plain quadrille are generally so called, when, in reality, the step executed is that of "Promenade" (which see.) In all other cases the student must remember that "Balance" is the same as "Balance in Place."

**Balance to Corners.**—Each gentleman turns toward the lady of the couple on his left, makes three short steps or glides to the right, and stops, *count four*; then three to the left, and stops, *count four*; turns her with both hands, and return to places, *count eight*.

**Balance in Place.**—(See second paragraph entitled "Balance.") Slide the right foot to the right, bring the left foot in front of the right in third position, *count two*; slide the left foot to the left, bring the right foot in front of the left in third position, *count two*; repeat the whole, *count four*.

**Balance to Partners.**—(Sometimes called "Set to Partners.") This movement is danced by each couple independently. Partners face each other, make three short steps to the right, stop, *count four*; three steps back again to the left, stop, *count four*; join hands and turn once around in places, *count eight*.

**Basket.**—This figure is danced the same as the second figure of a plain quadrille, with the exception of forming the "Basket." Ladies to centre join hands, gentlemen to centre join hands outside of ladies, ladies courtesy gents' hands over the ladies' heads, in this position all balance and turn partners to places. Second time, ladies to centre cross hands, then gents to centre cross hands, all balance and turn partners to places. Third time, ladies to centre join hands all around, gents to centre join hands outside of ladies, ladies stand still, gents gallop around with hands joined to left to places, then turn partners. Fourth time, all join hands, go to centre and back, then all gallop around to left to places and turn partners, finishing the figure.

**Chassez.**—This step may be done by either foot. Slide the foot sideways (the right foot to the right, or the left to the left), and bring the other foot close up to it, repeating the movement to each count of the music as many times as may be required. In "Chassez Across," the step is executed three times with the right foot to the right, and bring the left foot in front, *count four*; then three times with the left foot to the left, bringing the right foot in front, *count four*. When this step is used in "Promenade," the gentleman makes seven steps with his left foot, and the lady the same number with her right foot, *count eight*, the eight count being filled out by turning in direction to go back again to places.

**Chassez All.**—Ladies chassez four steps to the left and back, gentlemen at the same time chassez four steps to the right and back, behind their partners, *count eight*. Turn partners with both hands to places, *count eight*.

**Chassez to Partners.**—Partners face each other; each take three steps forward, passing each other on right side, *count four*; three steps back again, *count four*; turn partner in place with both hands, *count eight*. (See "Chassez.")

**Chassez Across.**—Generally performed when all the couples of a quadrille are standing in column, as in the last figure of the lancers. Each lady makes four steps to the left, passing in front across her partner, the gentleman at the same time making four steps to the right. All, moving together, make one step forward and one step back again, *count four*. Recross in same manner back again to first positions, *count four*; the two short steps again to fill out the music, *count four*. (See "Chassez.")

**Cross Right Hands.**—This movement is also variously termed the "Moulinet" or the "Cross," and requires four persons. The two opposite persons join right hands, at right angles across the hands of the first two. In this position all make four steps to the left; stop; drop right hands, turn around and cross left hands; in this position make four steps to the right, back to former places, *count eight*.

**Dos a Dos.**—A gentleman and opposite lady. They both advance, offer both hands and turn full around to left, then go back to places, *count eight*.

**Forward and Stop.**—Commence with the right foot, take three steps forward, and bring the left foot up behind the right, *count four*. Remain in this position till further orders.

**Forward and Back.**—As in the foregoing paragraph, begin with the right foot, take three steps forward, bring the left foot up behind the right, *count four*; then begin with the left foot, take three steps backward, and bring the right foot in front of the left, *count four*.

**Forward and Ladies' to the Centre.**—Partners join right hands, and advance four steps, *count four*; retire four steps to places, *count four*; again advance four steps to centre, *count four*; each gentleman turns his partner half round, the lady remains in centre, and he retires to his place, *count four*.

**Gentlemen to the Right.**—Each gentleman goes through the same movement with the lady of the couple on his right that is described under the caption of "Ladies to the Right."

**Grand Chain.**—(Also called "Right and Left All Around.") Partners face each other and join right hands; the gentlemen all go to the right and the ladies to the left. Each gentleman in starting passes his partner on her right and drops her hand, *count four*; joins left hand with next lady (advancing to meet him), and passes her on her left, and drops her hand, *count four*; and so on, alternately right hand and left hand with each succeeding lady until he meets his own partner half way around the quadrille; there he salutes her, and joining right hands with her, continues the movement back again to place, the whole filling sixteen bars of music, or *thirty-two counts*.

**Half Grand Chain.**—(Also termed "Right and Left Half Round.") This is the same as the "Grand Chain," only all stop at the saluting point, half way round. After "Half Grand Chain," if "Back Again" is called, each gentleman instead of saluting his partner, joins right hands with her and both turn half round, so as to face in the opposite direction, and then *left and right* back again to places.

**Half Ladies' Chain.**—See "Ladies' Chain."

**Half Promenade.**—See "Promenade."

**Half Promenade All.**—See "Promenade All."

**Half Right and Left.**—See "Right and Left."

**Hands All Round.**—All the couples in a quadrille join hands forming a ring, and galop entirely round in a circle to places; or galop eight steps to the left, stop, and eight steps to the right, back again to places, *count sixteen*. Either of these eight steps, alone, constitute "Hands Half Round."

**Holubiec or Little Waltz.**—The gentleman and lady cross their right arms (the arms crossing at the elbows), and place their right hands on the back of their partners waist and then turn. Reverse in same manner by changing arms.

**Ladies' to the Centre.**—See "Forward and Ladies' to the Centre."

**Ladies' to the Right.**—Each lady takes four steps to the right, in front of her right hand couple, *count four*; then dances four steps in front of the gentleman on her right, *count four*; she turns him once round with both hands, and remains standing on his right side, taking the place of his partner, *count eight*.

**Ladies' Chain.**—Danced by the opposite couples at the same time. The opposite ladies' cross over, giving each other right hands in passing, *count four*; each lady joins left hands with opposite gentleman, and turn half round, *count four*. Repeat swinging partners with left hand to places, *count eight*. When *not* repeated, this is called "Half Ladies Chain," leaving each lady standing to the right of the opposite gentleman.

**Ladies' Double Chain.**—Similar to "Ladies' Chain," but is performed by all four ladies' at the same time. The four ladies' cross right hands in centre, making a half turn, *count four*; drop right hands, and each lady joins left hands with opposite gentleman, turning him half round in place, *count four*; repeat the entire movement back to places, *count eight*.

**Moulinet.**—Same as "Cross Right Hands."

**Promenade.**—Each gentleman crosses hands with his partner, right hands uppermost, and crosses over, passing to the right of the opposite advancing couple, to opposite couple's place, *count eight*. (This may be executed either by a simple walking step, or the *chassez* step may be used.) The same is repeated in the same manner back to places, *count eight*. (See "Chassez.") When it is not repeated, it is called "Half Promenade," and leaves the couples in opposite places.

**Promenade All.**—Partners cross hands, right hands uppermost, and all the couples glide or waltz eight steps to the right to opposite places, and stop; repeat to places. When *not* repeated, it is called "Half Promenade All."

**Right and Left.**—This movement is performed by two opposite couples. The two couples cross over, each gentleman touching right hands with opposite lady in passing, *count four*. As he drops the passing lady's right hand, he joins left hands with his partner, both turning half around into opposite couple's place, *count four*. The same is repeated, bringing the couples back to their original places, *count eight*. When *not* repeated, it is called "Half Right and Left," and leaves the couples in opposite places from where they started.

**Right and Left All Round.**—Same as "Grand Chain."

**Right Hand Across and Left Hand Back Again.**—Opposite couples cross straight over, ladies inside, each lady touching right hands with opposite gentleman in passing, *count eight*. All face round and return, each lady joining left hands with opposite gentleman, whose hand she retains; she then crosses her right hand over her left, and joins right hands with her partner, *count eight*.

**Set to Partners.**—See "Balance to Partners."

**Turn or Swing Corners.**—Same as "Allemand."

**Turn Partners.**—The gentleman takes his partner with both hands, and they turn once around to the left. When "Turn Partners" is called, it always means that both hands are to be used, unless the right or left hand is specified, in which case, that hand *only* is to be used.

## PROMPTER'S DUTIES.

**Calling Figures.**—As very few habitual dancers are so thoroughly drilled in all the figures of the different varieties of quadrilles as to be able to perform them with precision, a prompter, consequently, becomes necessary. This office generally devolves upon the leader, or second violinist of the orchestra who is supposed to understand the routine thoroughly.

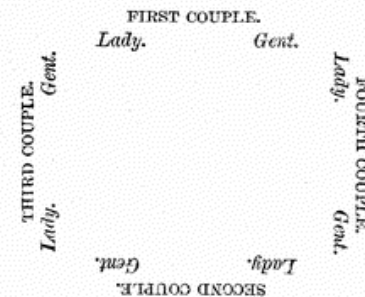
In calling figures every word should be plainly and clearly pronounced, and the prompter can only ascertain by experience in what pitch of voice is most perfectly audible. Endeavor to cultivate a full clear tone, of pleasant quality, and avoid *shouting*. Use no more words than are necessary to render the call plain.

For quadrille dances one strain of music (eight bars) is played before the figure commences.

The proper moment for calling is one measure ahead of where the figure commences, and the call should be so timed that the last word is finished at the moment the corresponding movement begins.

## FORMATION OF THE QUADRILLE.

Quadrilles are formed in sets of eight persons. Four ladies and four gentleman—divided into first, second, third and fourth couples, the first couple faces the music, second being the couple opposite, and the third to the right and the fourth the left. The gentleman invariably stands to the left of the lady. The following diagram illustrates the position of the dancers before the figure commences:



The quadrille consists of five figures, each of which has its appropriate music, always divided into strains of eight bars each. In counting, each bar consists of two beats, each movement takes eight steps or counts to perform; it, therefore occupying four bars of the music. The first eight bars of music are merely preparatory, during which all salute; each gentleman bows first to his partner, then to the lady of the couple on the left; each lady at the same time courtesying first to her partner, then to the gentleman on her right.

**PLAIN QUADRILLE.**

**First Figure.**—Leading couples right and left, galop; ladies' chain, galop. Sides repeat.

**Second Figure.**—Leading couples forward and back, cross over, forward and back again, cross to place, galop. *Repeat four times.*

**Third Figure.**—Leading couples right hand across, left hand back; balance, change places; turn corners; all galop around; lead into opposite places. *Repeat four times.*

**Fourth Figure.**—Leading couples forward and back, forward again and leave the lady on the leading side; forward and back three; forward again and leave the lady opposite; forward and back three, forward again and bow, four hands half around, cross to places. *Repeat four times.*

**Fifth Figure.**—All turn corners or hands around; leading couples forward and back; cross over; forward and back again, cross to places, galop; repeat first. *Repeat four times.*

**LANCER QUADRILLE.**

**First Figure.**—Leading couples forward and back; forward again and turn opposites around. First couple galop across; opposite couple execute the same. All balance and turn corners. *Repeat four times.*

**Second Figure.**—Leading couples forward and back; forward again and leave the ladies in the centre, facing partners; walk four steps to the right, to left and turn partners; form lines of four, forward all and back; forward again and turn partners to places. *Repeat four times.*

**Third Figure.**—Leading couples forward and back; forward again, bow; back to place. Double ladies' chain. *Repeat four times.*

**Fourth Figure.**—Leading couples forward to side couples on right, bow; to left, bow, to places and bow, then right and left. *Repeat four times.*

**Fifth Figure.**—All grand chain; leading couple wheel round, face out; all form in line with the lead; all chassez; leading couple down and up the centre; fall back in columns; forward all and back; forward and turn partners to places. *Repeat four times.*

**POLKA QUADRILLE.**

**First Figure.**—Leading couples promenade around, waltz around, waltz in place, and waltz around. Side couples the same. *Repeat four times.*

**Second Figure.**—First couple waltz to side couple, change ladies, the same to bottom and side couple; leading couples waltz around to places. Repeat for the side on the right, then bottom and side couples, until all get partners. *Repeat four times.*

**Third Figure.**—Leading couples waltz around, cross hands with side couples to the right, change ladies and waltz to places, then leading couples waltz around; side couples repeat. *Repeat four times.*

**Fourth Figure.**—Leading couples waltz around to the centre, balance, change ladies, balance again and waltz to lady's place. *Repeat four times.*

**Fifth Figure.**—All give right hands to corners, all turn a full circle twice around, then left hand to next until all get to partners, then all waltz to places; ladies cross with right hands, all promenade to places. *Repeat four times.*

**MAZOURKA QUADRILLE.**

**First Introduction.**—Hands around to the left, to places; all make a little tour around; then a little waltz in place.

**First Figure.**—Leading couple promenade around inside quadrille to place; execute the square balance and little waltz. *Repeat four times.*

**Second Introduction.**—All in waltz position; then quarter around, with the pitching step, or jetes; then waltz until all are half around, repeat to places.

**Second Figure.**—Leading couple forward to the right and four hands around; go to bottom couple, cross hands; go to side couple, four hands around, then to place, and little waltz. *Repeat four times.*

**Third Introduction.**—All waltz around.

**Third Figure.**—Leading couple forward to side couple; three hands around to left, then to right; leave your partner with side gentleman; the same to bottom and side couple; take the last lady to place, and execute the little waltz; repeat until all get partners.

**Fourth Introduction.**—All promenade half around, then make a little tour, all repeat to places.

**Fourth Figure.**—Leading couples waltz around; waltz in place. Sides repeat. *Repeat four times.*

**Fifth Figure.**—Hands around to the left, to places; all make a little tour and little waltz; all face partners; all promenade around to each quarter of quadrille, and execute the little waltz, gentleman to the right, ladies to the left; repeat until all get partners in places.

**POLACCA QUADRILLE.**

**First Introduction.**—All take hands half around to the left; all waltz to places.

**First Figure.**—Leads forward to centre, change ladies and waltz to ladies' place. Sides repeat. All waltz to places, the sides repeat. *Repeat four times.*

**Second Introduction.**—All grand chain half around, waltz to places.

**Second Figure.**—Leads forward to centre, change ladies, balance to sides, change ladies again; all waltz to places. Sides repeat. *Repeat four times.*

**Third Introduction.**—All promenade half around; waltz to places.

**Third Figure.**—Leading couple forward to first side on the right, balance cross hands, go around to the left only, change ladies, waltz to next couple and repeat, to the next, then waltz to place; each couple repeat until all get partners.

**Fourth Introduction.**—All face corners, grand chain half around; waltz to places.

**Fourth Figure.**—Leading couples right hand to opposites left hand to partner; ladies face out; gents face in, balance, turn corners; meet partners; leads waltz to places. Sides repeat. *Repeat four times.*

**Fifth Introduction.**—All give right hands to partners, balance; ladies cross over, balance again; ladies cross to partners.

**Fifth Figure.**—All face corners, waltz position, backward slowly to places; all waltz around to places; repeat until all get partners.

### CENTENNIAL DOUBLE LANCIER QUADRILLE.

FORMED BY EIGHT COUPLE.

**First Figure.**—Leading couples forward and back, forward again and turn opposite around; leading couples galop across opposite the same, all face corners, balance turn. Sides repeat. *Repeat four times.*

**Second Figure.**—Leading couples forward and back, forward again and leave ladies in centre facing partners, walk four steps to right to left, turn partners; all form lines with leads, forward and back, all turn partners to places. *Repeat four times.*

**Third Figure.**—Leading couples forward and back, forward again and bow, back to places; all ladies chain on the corners. Sides repeat. *Repeat four times.*

**Fourth Figure.**—Leading couples forward to right, bow, turn around singly, face opposite, pass through and bow to opposite side, then to places; leading couples right and left across. Sides repeat. Second time go to left. *Repeat four times.*

**Fifth Figure.**—All bow to partners; take hands forward to centre, back, turn partners; repeat. Leading column forward out, wheel around passing lady to your right, face out; all form in line with leading column; all forward and back, then file right, file left, up the centre forward and back again; turn partners to places. Repeat first. *Repeat four times.*

### ROBINSON SCHOTTISCHE QUADRILLE.

**First Figure.**—Leading couples forward and back; repeat; right and left to place; leading couples waltz around. Sides repeat.

**Second Figure.**—Leading couples forward and change partners to ladies' place; repeat. Ladies chain; leading couple waltz around.

**Third Figure.**—Leading couples waltz to opposite places, cross hands in centre, go half around; change ladies, balance to side, on left change ladies; all waltz around to gentlemen's place. Sides repeat. *Repeat four times.*

**Fourth Figure.**—Leading couples balance and waltz in place; right hand across and left hand back; leading couple waltz around inside. *Repeat four times.*

**Fifth Figure.**—All waltz around; leading couples ladies' half chain, waltz to ladies' place; leading couples waltz around; all waltz around. Repeat for sides.

### CALEDONIAN QUADRILLE.

**First Figure.**—Leading couples forward and cross hands, go once around, balance to partners; turn with right hand; ladies' chain, galop around. Sides repeat.

**Second Figure.**—First gentleman opposite the lead forward and back; forward again and bow, all balance to corners, turn with right hand and galop to ladies' place. *Repeat four times.*

**Third Figure.**—Leading couples forward and back; forward again and turn opposite around; first couple galop between opposite; opposite the same; all balance to corners and turn your own partners; all take hands forward to centre and back with hands raised; turn partners. *Repeat four times.*

**Fourth Figure.**—Leading couples forward and back; turn partners; ladies forward to the right to each other's place, turn the gentlemen with the right hand; ladies stand still, gentlemen forward to left, turn ladies with right hand; repeat twice; then all promenade to places and turn partner with right hand. *Repeat four times.*

**Fifth Figure.**—Leading couple polka waltz around inside of quadrille; four ladies to centre, courtesy and back to places; four gentlemen to centre, turn face partners; bow and balance; turn partners with right hand, keep hold of right hand and grand chain half around, then promenade to places. *Repeat four times.*

**Finale.**—All take hands and galop around.

### OSCAR'S POLO LANCIERS.

**First Figure.**—Leading couples right and left with side couples, four ladies' half chain in centre, all galop around. (Second and fourth time right and left with opposite side.) *Repeat four times.*

**Second Figure.**—All forward to centre and back, pass through with side; forward to centre again and back, pass through with next side, all join hands and galop around to opposite of original places. *Repeat four times.*

**Third Figure.**—All forward to centre and back, forward again and bow, all promenade around to places; repeat first, then four ladies cross hands and go around to places; third time, four gents; fourth time, all promenade around to places. *Repeat four times.*

**Fourth Figure.**—All forward to centre, leave ladies in centre; ladies join hands; four gentlemen to centre, join hands outside of ladies; raise hands over ladies' heads, while ladies courtesy; break the circle from lead, fall back in line; gents raise the hands up, ladies pass under to opposite side, bow; all forward and back; turn partners to places. *Repeat four times.*

**Fifth Figure.**—Beginning with grand square; all wheel around with lady in places; four gentlemen cross hands with the left hand, all promenade around, leading couple face out, fall in line back of lead; march, file right and left outside of ladies; form lines, forward all and back; turn partners to places, each couple facing out in turn. *Repeat four times.*

### THE MARCH QUADRILLE.

**First Couple Promenade Round Eight Bars.**—The first couple promenade, with hands joined entirely round the inside of the quadrille, and stop at their place, facing outward; the third, second and fourth couples do the same in succession, each passing around the first couple and forming behind them.

**All Chassez Across and Back Eight Bars.**—Gentlemen to the right and ladies to the left, and back, facing partners; gentlemen on one side and ladies on the other, with space between them to admit of a couple passing down the centre.

**Top Couple Balance Eight Bars.**—Then promenade down the centre and join at the end, each couple repeating the same in turn until the first couple reach their places.



**March Eight Bars.**—The gentlemen turn to left and ladies to right, march around the room until they meet; then the gentlemen present their right hand to their partner, and march up the centre to the head of the room, where they again separate to meet as before at the end, when the gentlemen present their arm to their partner, and march as before up the centre; when the first couple arrive at their places, all separate and face as before in two lines.

**All Forward and Back Twice**—and terminate by bowing and courtesying to partners.

### THE NINEPIN FIGURE.

This is an amusing figure, danced by four couple in quadrille, and one gentleman more, who takes his position in the centre.

The movements are entirely discretionary with the prompter; *Forward Four, Ladies' Chain, Ladies to the Centre, Gentlemen to the Centre, Right and Left All Round*, or any other movements, being called in succession. It is best to call mainly the movements which require all the dancers, or at least one partner out of each couple. At the most unexpected moment, usually in the middle of a movement, where the gentlemen are separated from their partners, a signal is given, when each gentleman secures the nearest lady for a partner, the music stops, and each lady resumes her place with her new partner; the gentleman who fails to secure a partner becomes the ninepin, and takes his place in the centre; the music resumes and the dancing proceeds as before until another signal is given. This is repeated at will, generally ending the figure with "All Chassez." The signal is usually given by a "baby-cry" whistle blown by one of the musicians, or by the music terminating abruptly with a sudden chord.

### THE GAVOTTE FIGURE.

MUSIC IN SEVEN PARTS OF EIGHT BARS EACH. INTRODUCTION EIGHT BARS.

**Ladies' Chain.**—Same as in first set of a plain quadrille. 8 bars.

**Sides Four (Forward and Back).**—The first and second couples forward to the couples on the right and back, as follows: The first and fourth and second and third couples join hands, and all forward toward each other, back, forming two parallel lines. 4 bars.

**Forward and Exchange Partners.**—All forward again and each gentleman turning opposite lady and taking the place of her former partner. This brings each gentleman into the opposite line and facing his own lady partner. 4 bars. In all 8 bars.

**First Lady Forward Twice.**—The two lines remain still, whilst the first lady forwards and back towards her partner, (who stands opposite to her), and forward and back again to place. 8 bars.

**First Gentleman.**—The same. 8 bars.

**Right Hands Across.**—The first lady and opposite gentleman cross to opposite places, passing each other on the right hand and returning, passing each other on the left (left hands back), and back into places, eight steps each way. 8 bars.

**Forward Two.**—The first lady and opposite gentleman forward towards each other, and back to places. 4 bars.

**Dos-a-Dos.**—First lady and opposite gentleman. 4 bars.

**All Forward and Back.**—The two lines make four steps forward and back, all keeping in line, forward again and *turn partners* to original places. 8 bars. This figure is repeated four times—the first and second times the two head couples lead to the right, which brings the first and second ladies on the ends of the lines; the third and fourth times the side couples lead to the right, reversing the position of the figure, and bringing the third and fourth ladies on the outside of the lines. The lines after the "Ladies' Chain" are generally formed diagonally to the quadrille.

### THE MINUET FIGURE.

MUSIC IN FOUR PARTS OF EIGHT BARS EACH. INTRODUCTION EIGHT BARS.  
(THIS IS VERY SIMILAR TO THE GAVOTTE BUT MUCH SHORTER.)

**Forward Four.**—Head couples forward and back. 4 bars.

**Dos a Dos.**—As in Gavotte. 4 bars.

**Sides Four (Forward and Back).**—Form diagonal lines, as in Gavotte, all forward and back. 4 bars.

**Ladies' Chain All.**—As in first figure plain quadrille. 8 bars.

**All Forward and Back (Sides Four).**—Again and turn partners to places. 8 bars.

This figure is repeated four times, with the same changes as in Gavotte.

### THE STAR FIGURE.

MUSIC IN FOUR PARTS. INTRODUCTION EIGHT BARS.

**Four Ladies Forward.**—The four ladies forward four steps to centre and back. 4 bars.

**Four Gentlemen.**—Same. 4 bars.

**Ladies Cross Right Hands.**—The ladies step quickly to centre, crossing right hands, and swing to the left in form of a cross. 4 bars.

**Ladies Turn (Cross Left Hands).**—The ladies all wheel half round, dropping their right hands and crossing left hands and wheel back again opposite their partners. Simultaneously with the latter part of the last movement, *the gentlemen give right hands to their partners*, thus forming a star. 4 bars.

**All Balance.**—In this position of a star or cross, all balance two short steps to the right, slightly raising right hands, and then two short steps to the left, raising left hands. *Repeat the last four steps.* 4 bars.

**Turn Partners to Places.**—All drop left hands and turn partners with right hands to places. 4 bars.

This figure is repeated four times. The first and second times the ladies take the lead and go round in the centre; the third and fourth times the gentlemen; (or, if desired, they can alternate, first, ladies and gentlemen) and "All Chassez," to finish. 8 bars.

**BALANCE TO THE RIGHT.**

A JIG FIGURE. MUSIC IN THREE PARTS.

**Balance to the Right.**—First couple join hands and forward to the couple on their right. 4 bars.

**Four Hands Round.**—The four join hands in a circle and then four hands round, turning to the left and swing entirely round to places. 4 bars.

**Balance to the Left.**—The first couple then balance to the couple on the left, same as before. 4 bars.

**Four Hands Round.**—The same as before and swing to places. 4 bars.

**Hands all Round.**—All join hands and dance round to the left in a circle until all regain places, 8 bars. This figure is danced by the first, second, third and fourth couples, each alternately taking the lead, and is generally the last figure in the quadrille, finishing with "All Chassez." 8 bars.

**THE SOCIABLE.**

This is a very lively figure but the movements are so simple that no detailed explanation is necessary. Appended are the directions for calling. Every movement requires 8 bars of music.

**Head Couples.**—Right and Left. 8 bars.

**Side Couples.**—The same. 8 bars.

**Ladies.**—To the right, turn and change partners. 8 bars.

**All.**—Promenade. 8 bars.

**Head Couples.**—Ladies' chain. 8 bars.

**Side Couples.**—The same. 8 bars.

**Ladies.**—To the right. 8 bars.

**All.**—Promenade. 8 bars.

**Head Couples.**—Four hands round to left and reverse.

**Side Couples.**—The same. 8 bars.

**Ladies.**—To the right. 8 bars.

**All.**—Promenade. 8 bars.

**Head Couples.**—Right hand across, half round and reverse. 8 bars.

**Side Couples.**—The same. 8 bars.

**Ladies.**—The same. 8 bars.

**All.**—Promenade. 8 bars.

Whenever the ladies go to the right they balance with the gentleman to the right, turn with him and remain by his side; each gentleman thus gets a new partner every time the movement is made. The entire figure is repeated, bringing the ladies back to their original partners for the last promenade. Then "All Chassez" and disperse.

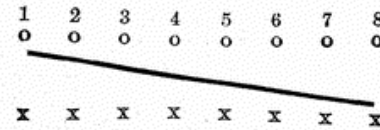
**CONTRA DANCES.**

Under this head will be comprised all such dances as are, properly speaking, neither quadrilles nor round dances, the difference being in the arrangement or placing of the dancers. In the quadrille, partners stand side by

side, but here, the partners of each stand opposite to, and facing each other, thus forming two parallel lines. The music for most of these dances will be found in another part of the book.

**THE VIRGINIA REEL.**

This dance (also known under the name of "Sir Roger de Coverly") is formed with all the gentlemen in one line and all the ladies in the other, both lines facing, and parallel to each other. The annexed diagram will show the position of the dancers before commencing the figure; O, a lady; X, a gentleman.



## DIRECTIONS FOR CALLING.

**First Gentleman** and last lady forward and back. 4 bars.

**First Lady** and last gentleman the same. 4 bars.

**First Gentleman** and last lady swing right hands. 4 bars.

**First Lady** and last gentlemen the same. 4 bars.

**First Gentleman** and last lady swing left hands. 4 bars.

**First Lady** and last gentleman the same. 4 bars.

**First Gentleman** and last lady swing both hands. 4 bars.

**First Lady** and last gentleman the same. 4 bars.

**First Gentleman** and last lady "Dos-a-Dos." 4 bars.

**First Lady** and last gentleman the same. 4 bars.

**First Couple.**—Turn right hands, 2 bars. Separate and turn second couple left hands, 2 bars. Turn right hands, 2 bars. Separate and turn third couple left hands, 2 bars, and so on to the bottom. Join hands and back to places at top.

**All.**—Gentlemen to left, ladies to right, march down outside and up the middle.

**Head Couple.**—Down the middle to bottom.

At the call "First Couple" etc., the first gentlemen and his partner join right hands across the head of the lines, and turn; the head lady then turns with the left hand every gentleman down the line, alternately turning her partner with the right hand, while the gentleman turns every lady with the left hand, alternately turning his partner with the right; when they arrive at the bottom they turn partners and turn up inside to the head again, and then separate, the lady turning to the right and passing down on the outside of gentlemen's line, and all follow, meeting their partners at the foot, and return up on the inside to places; the first couple then join hands, chassez down the middle, and take their position below the last couple. Then the figure recommences with a new couple at the head. The musicians play until each couple has gone entirely through the dance and the first couple has arrived back to their own places at the head. Then all chassez, all forward and back, bow and courtesy, and disperse.

### POP GOES THE WEASEL.

Formed in two lines like the "Virginia Reel," and danced to the tune from which it derives its name.

#### DIRECTIONS FOR CALLING.

**Head Couple.**—Down the middle and back, 8 bars. Down outside and back, 8 bars. Right hands across with second lady, 8 bars. Three left hands across, second lady under, 8 bars. Right hands across with second gentleman, 8 bars. Three left hands across, second gentleman under, 8 bars.

#### DESCRIPTION OF FIGURE.

Commence with the music and be careful that each movement begins and ends in exact time with the music.

**Head Couple Down the Middle**—Count eight; back again to place, count eight.

**Down the Outside.**—The gentleman turns to the left, and the lady to the right and go down outside their respective lines, count eight; back again to places, count eight.

**Right Hands Across with Second Lady.**—Head couple and second lady cross right hands, and swing to the left; count eight.

**Left Hands Across.**—The three drop right hands, turn, cross left hands and swing to the right; count four. The second lady passes quickly under the raised hands of the second couple to her place; all sing "Pop Goes the Weasel;" count four.

**Right Hands Across with Second Gentleman.**—The head couple cross right hands with second gentleman and swing around to the left, as with the lady, count eight; change hands and swing left hands to the right, count four. Gentlemen passes under the arms of head couple, "Pop Goes the Weasel;" count four. As soon as a couple has been "popped," the gentleman and lady move up a step on their respective lines, so as to leave a gap between them and the next couple. The head couple repeat the whole figure, turning and "popping" the third couple, and so each couple in succession, until they arrive at the bottom of the lines. As soon as the head couple has finished with the third couple, the second couple (now at the head of the lines) should commence, and so keep as many couples in motion as can be done without interference.

### THE SPANISH DANCE.

Danced by any even number of couples, the best way of placing them being in a complete circle, each alternate couple facing the opposite way to the rest, thus producing a series of sets or squares of two couples, facing one another. These sets are however as often arranged in a straight line as in a circle, still forming sets or squares of two couples facing each other.

#### DIRECTIONS FOR CALLING.

**All Forward 16 Bars.**—All join hands with partners and forward and back; forward again and change partners, turning one quarter round to the left; 4 bars. All forward again and change partners as before, another quarter turn to the left. 4 bars. Repeat the same until all regain places and partners. 8 bars.

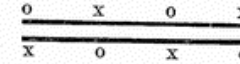
**Moulinet 8 Bars.**—Each lady gives right hand to lady opposite, and gentlemen the same, with their hands crossed above the ladies, swing half round to the right, 4 bars; turn and cross left hands and swing back again, 4 bars.

**All Waltz Round 8 Bars.**—Each couple waltzes around in its own set once, and another half turn into the next set, one couple going into the next set ahead, and one couple into the next set behind, so that new couples meet to form new sets. Repeat until all have danced with each other.

It is plain that if the sets are arranged in a circle they will always be complete; whereas, if they are in straight lines, there will be an odd couple left at each end every alternate figure, who will have to stand still and wait an entire figure until another couple joins them to form a perfect set.

### LA TEMPETE.

This dance requires a considerable number of couples to make it effective. It is somewhat similar to the "Spanish Dance," but with quadrille figures and music in two-four-time—six parts. The figures of this dance admit of only two couples in breadth, but as many sets of four couples as the room will hold may be thus arranged. Position of a set before the figure commences: o, a lady; x, a gentleman.



**All Hands Around to Places.**—8 bars.

**All Forward and Cross Right Hands.**—Here the four in the centre cross hands, forming a "Moulinet," of four; the remaining lady at each end of lines crosses hands with the opposite gentleman, each forming the half of a "Moulinet." All turn right hands half around and left hands back to places. 8 bars.

**All Forward and Back.**—Pass through to the next line, 8 bars. Then repeat first. After the first or any odd number of repeats there will be two couple at each end without any opposites; they must face around in line and wait till the conclusion of the next figure which brings them into action again.

### SICILIAN CIRCLE.

Formed exactly the same as for the "Spanish Dance," and the figure is performed in the same manner as the first number of a "plain quadrille." Music in two-four-time—four parts.

**Right and Left Across.**—4 bars.

**Back Again.**—4 bars.

**Balance and Turn Partners.**—8 bars.

**Ladies' Chain.**—8 bars.

**Forward and Back.**—4 bars.

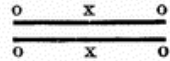
**Forward and Through to Next Set.**—4 bars.

The change of sets is thus made in the same manner as in "La Tempete." Or if preferred, the last eight bars may be danced in couples to "polka" step

once and a half times round, bringing each couple into contiguous sets as in the "Spanish Dance," the couples being careful to confine themselves strictly to the limits of their sets to avoid confusion.

### RUSTIC REEL.

Each gentleman has two ladies, and the sets are formed as in the "Spanish Dance," each three facing three. Music in six-eight-time—three parts. Position of the dancers before the music commences.



**Each Gentleman takes Opposite Lady on His Right Hand** and then chaszez to right across room and back. 8 bars.

**Take Other Lady** and chaszez to left in same manner and back to places. 8 bars.

**All Forward and Back**, joining hands, forward again and pass through between each other, meeting the next set with whom the same figure is repeated.

### SWEDISH DANCE.

Placed in lines of three, facing each other (as in the "Rustic Reel,") either one gentleman and two ladies, or one lady and two gentlemen. Music, four parts.

**All Forward and Back Twice**, joining hands. 8 bars.

**Each Gentleman Balance** to the opposite lady on the right hand and turn. 8 bars.

**Balance to the Lady on the Left Hand** and turn in the same manner and back into places. 8 bars.

**All Forward and Back**, forward again and pass through to the next set. 8 bars.

**All Forward and Back Twice.** 8 bars.

**Top Ladies and Opposite Gentlemen** hands three around and back again to places. 8 bars.

**Top Gentlemen** and opposite ladies' same. 8 bars.

**All Forward and Back**, forward again and pass through to the next set. 8 bars.

**All Forward Twice.** 8 bars.

**Four Ladies Cross Right Hands Round** and back again to places. 8 bars.

**Hands All Round** and back again to places. 8 bars.

**All Forward and Back**, forward again and pass through to next set. 8 bars.

All the above are repeated at the will of the Master of Ceremonies.

### MONEY MUSK.

First couple give the right hand, and swing once and a half around; then go below one couple and forward and back six; right hand to partner, and swing three-quarters round; forward and back six; swing to place, and right and left four.

### COLLEGE HORNPIPE.

First lady balance to third gentleman, and turns the second; first gentleman balances to third lady and turns the second; down the middle and back; cast off and right and left. At the end of each figure pass one couple.

### CHORUS JIG.

First couple down outside and back; down the centre and back; cast off; swing contra corners; balance and swing to places.

### SCOTCH REEL.

Two ladies and two gentlemen forming a line of four, ladies in centre; Begin with a chain in passing between each other, until the gentlemen return to their places. The ladies finish by facing the gentlemen; then they balance before each other, the gentlemen exerting their utmost skill, while the ladies dance quietly. After 8 bars they begin again the chain and set. Continue as long as may be deemed necessary.

### ROUND DANCES.

It is somewhat difficult to give a written analysis of complicated steps in such a manner that a learner can instantly comprehend it, but it is believed that the following directions will assist the beginner and will not be entirely superfluous to the more advanced pupil as a matter of reference.

The waltz and the galop may be taken as the basis of all round dances and a few preliminary hints thereon may be in order.

In beginning the waltz or any of the round dances, the gentleman should hold and guide his partner with his right arm encircling her waist and his left hand holding the lady's right, raising it nearly to the height of the waist, and extending it naturally, the lady gracefully resting her left hand on the gentleman's arm.

Both dancers should turn their heads slightly to the left, the gentleman looking over the lady's right shoulder and the lady over the gentleman's right shoulder, that position should be maintained throughout the dance, easily and without any appearance of constraint.

The gentleman should preserve a proper distance between himself and partner. If he draws the lady too close he impedes the freedom of her action; and if he maintains too great a distance, he cannot support her with sufficient steadiness. The lady should be careful not to lean too heavily on the gentleman.

It is the gentleman's duty to guide the lady and she should invariably abandon herself to his guidance.

The gentleman should endeavor to vary the direction of the dance as much as possible, going forward, backward, turning to the right and reversing to the left in increasing succession, thereby giving variety to what might otherwise be very monotonous.

Lightness and elasticity constitute the peculiar excellence of waltzing, and the pupil will do well to shun all appearance of laborious effort.

The description of the following round dances has reference to the gentleman standing with his left foot extended in the third position, the lady being in the same position, right foot in front.

### THE OLD STYLE PLAIN WALTZ.

MUSIC IN THREE-FOUR-TIME. THE GENTLEMAN COMMENCING WITH THE LEFT FOOT AND THE LADY WITH THE RIGHT FOOT.

**Gentleman.**—Take the third position, right foot in front.

1. Slide the left diagonally forward to the left (fourth position) in front of partner, *count one*.
2. Slide the right foot in the same direction behind the left, right toe to left heel, slightly turning to the right, *count two*.
3. Still turning bring the left foot behind the right, in the third position, *count three*.
4. Slide right foot forward (fourth position), between partners feet, *count four*.
5. Slide left foot forward again, still turning to the right, *count five*.
6. Turn on both feet, bringing right foot in front, to third position, *count six*.

**Lady.**—The lady executes the same steps, but commences with the *four, five, six* while the gentleman is executing the *one, two, three* and continuing with *one, two, three* while the gentleman performs the *four, five, six* and so on, alternately.

### THE MODERN PLAIN WALTZ.

The foregoing "Old Style" waltz needs only two bars or six beats (or counts) to perform a complete revolution, turning as it does, almost on a pivot, unceasingly in one direction and thus speedily inducing giddiness and fatigue. In the modern style of waltzing, the steps are more open and extended, and four bars or twelve beats may be occupied in completing one entire turn; thus rendering it equally easy to turn forward or reverse, or in any direction which the fancy may suggest, or circumstances (a crowded room for instance) may demand; and the movement becomes easy, undulating and graceful in the extreme.

The main distinction between the old and modern styles may be stated as follows: In the old style, the slide of the left foot in beat *one*, and the right foot in beat *four*, is sideways and partially turning at the same time; in the new style, the glide of the left foot in beat *one* is exactly backward, and

that of the right foot in beat *four* is exactly forward in a straight line, with no turn whatever; the turn being solely confined to beats *two, three, five and six*.

**Gentlemen.**—Take third position, right foot in front.

1. Glide the left foot directly backward, about twelve inches, (fourth position); *count one*.
2. Pass the right foot two or three inches behind the left heel, at the same time turning on the ball of each foot; *count two*.
3. Complete the turn by bringing the right foot front in the third position; *count three*.
4. Glide the right foot directly forward about twelve inches (fourth position); *count four*.
5. Advance the left foot about six inches in front of the right, at the same time turning on the ball of each foot; *count five*.
6. Complete the turn by bringing the right foot in front in the third position; *count six*.

**Lady.**—The lady commences at the No. 4, continuing thus: 4, 5, 6, 1, 2, 3, without changing. The gentleman executing 1, 2, 3, while the lady executes 4, 5, 6; this continues without variation throughout the waltz.

**Reversing.**—This movement is effected by substituting the left foot for the right foot in the foregoing explanation. The left foot is glided directly forward at *four* (instead of the right); and the right foot glides directly backward at *one* (instead of the left). The steps corresponding with *two* and *five* are relatively the same, and the turn on *three* and *six* is in the opposite or reverse direction. It is easiest to change from the forward (or turn to the right) to the reverse when the gentleman is going to *count four*. Thus:

- Gentleman.**—1. Glide the left foot directly forward; *count one*.
2. Advance the right foot six inches in front of the left, at the same time turning on the ball of each foot toward the left hand; *count two*.
  3. Complete the turn to the left by bringing the left foot in front, in the third position; *count three*.
  4. Glide the right foot backward; *count four*.
  5. Pass the left foot behind the right, at the same time turning towards the left hand, on the ball of each foot; *count five*.
  6. Complete the turn to the left, by bringing the left foot front in the third position; *count six*.

**Lady.**—The lady accommodates herself to her partner by executing the 4, 5, 6, of the above, while he performs the 1, 2, 3, and so on until the turn in the regular direction (to the left) is again resumed.

### THE GLIDE WALTZ.

**Gentleman.**—1. Glide backward with the left foot one step, *count one* at the same time bending both knees; draw the right foot back to the left, *count two*, same time raising on the ball of the feet; move the left foot back about six inches beyond the right foot, falling on heels, *count three*; make a half turn of the plain waltz, turning to the left, *count three*, making in all a count of nine.

2. Glide backward with the right foot one step, *count one*, at the same time bending both knees; draw the left foot back to the right, at the same

time raising on the ball of both feet, *count three*; move the right foot back about six inches beyond the left, at same time falling on both heels, *count three*, make a half turn of the plain waltz, turning to the right, *count three*, making nine in all. In counting the beats end at six. The glide may be varied with as many evolutions of the waltz, to the right or left, as the gentleman desires.

**Lady.**—The lady's steps are the same, the only difference being that the lady moves forward and turns to the right, then to the left as the gentleman guides her.

### THE BOSTON DIP.

Is simply an exaggeration of the glide, each glide being accompanied by a considerable bend of the knees, causing the whole body to sink or dip at constantly recurring intervals. It has now almost entirely lost favor, by reason of its ungraceful appearances.

### THE HOP WALTZ.

Called by the French "La Sautouse," is similar to the common waltz, the distinguishing characteristic being that the *first* and *fourth* steps are jumped, rather than glided, the jump and the glide combined forming only one beat.

**Gentleman.**—1. Spring from the right foot upon the ball of the left passing the left foot directly behind the right, in the fourth position; *count four*.

2. Pass the right foot two or three inches behind the left heel, turning on the ball of each foot; *count two*.

3. Complete the turn, bringing the right foot in the third position; *count three*.

4. Spring from the left foot upon the ball of the right foot, advancing the right foot directly forward in the fourth position; *count four*.

5. Advance the left foot in front of the right, turning on the ball of each; *count five*.

6. Complete the turn, bringing right foot front in third position; *count six*. Execute the *reverse* same as in plain waltz.

**Lady.**—The lady commences at number 4, continuing 4, 5, 6, while the gentleman is executing 1, 2, 3, and so on without change.

### THE FIVE STEP WALTZ.

MUSIC IN FIVE-FOUR TIME.

This dance is quite similar to the Polka-Mazourka, and very graceful, still, the time being so peculiar renders it somewhat difficult of execution.

**Gentleman.**—1. Glide left foot forward; *count one*.

2. Bring up right foot to third position, springing on it, and at the same time raising the left, pointing the toe to the floor; *count two*.

3. Spring again on the right, bring the left back close to and behind the right, heel raised, toe pointing to the floor; *count three*.

4. Glide the left foot diagonally *forward* towards your partner, turning slightly to the right; *count four*.

5. Glide the left foot again, and bring the right in front of the left foot, in the third position; and at the same time turn half round; *count five*.

The gentleman then commences with the *right* foot, continuing with five more counts, making another half turn and thus completing the circle or turn. Observe that in taking the *fourth* step with the *right* foot, the dancers, lady or gentleman, steps *between* their partner's feet and not forward, as with the left foot.

**Lady.**—Same as gentleman, except the feet are reversed, lady starting with the right instead of the left foot.

### THE VALSE A DEUX TEMPS OR TWO STEP.

The music of this dance is in three-four time generally, although it can be danced to two-four time, the step being that of the "Galop," its characteristic feature being the difference of accentuation. The movements of the *Deux Temps* occur and are counted on the first and third beats of the bar, a pause being made on the second beat, thus *one and two*.

**Gentleman.**—1. Slide the left foot (sideways) to the left, bringing the right foot up behind close to the left in the third position; *count one*.

2. Slide the left foot diagonally forward, turning half round on the left foot, and bringing the right foot, toe pointing to the floor, behind and close up to toe ankle of the left foot; *count two*.

The same is now repeated with the right foot, using each foot alternately to commence the step.

**Lady.**—Same as the gentleman, except the feet are reversed, lady starting with the right instead of the left foot.

This dance admits of a variety of changes of directions forward, backward, to the right or to the left, according to inclination.

### THE GALOP.

MUSIC IN TWO-FOUR TIME.

The step is simply a slide with one foot, and a *chassez* with the other, as long as the dancers continue in the same direction; then by a half turn, repeating the same in the opposite direction, reversing the feet.

**Gentleman.**—1. Slide the left foot sideways; *count one*.

2. Bring the right foot up behind the heel of the left, in the third position; *count two*.

Repeat this till a change of position is desired, when, to reverse the direction, repeat the same movement, only sliding with the right foot first in the opposite direction.

**Lady.**—Same as gentleman, only that the feet are reversed, lady commencing with the right foot.

## THE SCHOTTISCHE WALTZ.

MUSIC IN FOUR-FOUR TIME.

The step of this dance is divided into two parts, the first part being danced by each couple in a direction towards and from the centre of the room.

- First Part—Gentleman.**—1. Glide left foot sideways; *count one*.  
 2. Bring right foot up close to the left in third position; *count two*.  
 3. Again glide the left foot sideways; *count three*.  
 4. Spring on left foot, and at the same time bring the right behind, raised from the floor, and close to the ankle of the left foot; *count four*.

Repeat the same with the right foot, thus:

1. Glide the right foot sideways; *count one*.
2. Bring the left foot up close to the right in the third position; *count two*.
3. Again glide the right foot sideways; *count three*.
4. Spring on the right foot, and at the same time bring the left behind—raised from the floor and close to the ankle of the right foot; *count four*.

Then execute as follows:

**Second Part.**—1. Spring forward from the right foot to the left, bringing the right foot (toe pointing to the floor) behind, and close to the ankle of the left foot; *count one*.

2. Hop on the left foot, at the same time turning half round; *count two*.
3. Spring forward on the right foot; *count three*.
4. Hop on the right foot, at the same time turning half round; *count four*.

Repeat the above and count four more.

Some introduce the "Deux Temps" step instead of the second part; but that cannot be regarded as an improvement, for it destroys the character of the Schottische and confounds the two dances.

**Lady.**—Same as gentleman, only reversing the feet, lady starting with the right foot instead of the left.

## THE POLKA.

MUSIC IN TWO-FOUR TIME.

The Polka step is very simple, consisting of merely three steps and one rest, which we will describe for the gentleman as follows:

The left foot is raised to the side of the right ankle.

1. Spring on the right foot, and at the same time slide the left foot forward; *count one*.
2. Draw the left foot close up behind the right in the third position; *count two*.
3. Spring out on the left foot raising the right, as in the first movement; *count three*.

The music marks four; three times only are marked by the dancer who pauses for the fourth.

Recommence with the other foot, using each alternately to begin the step.

The lady's step is the same as the gentleman's, except that the feet are reversed, lady starting with the right foot instead of the left.

## BERLIN OR THE REDOWA.

MUSIC IN THREE-FOUR TIME.

The position is the same as for a waltz or polka, and the couples may turn either to the right or left, or go backward or forward.

**Gentleman.**—Take the third position.

1. Stand with the weight on the right foot, spring on the right foot, and at the same time take a gliding step with the left in front of your partner (fourth position), ending with the weight on the left foot; *count one*.
2. Bring the right foot behind the left, raising the left a little from the floor, slightly turning to the left; *count two*.
3. Bring the left foot (same time turning a quarter round to the right), behind the right in the third position, the weight resting on the left foot, and the right foot raised slightly from the floor; *count two*.
4. Spring on the left, and at the same time take a gliding step with the right foot, *backwards to the right*. (This movement brings the gentleman's right foot between those of his partner); *count four*.
5. Bring the left heel in front of the ball of the right foot, still turning to the right; *count five*.
6. Bring the right foot up close to the left, completing the full turn to the right; *count six*.

In completing the step, the heel of the left foot should be slightly raised, the toe lightly touching the floor, ready to begin as described in No. 1.

It will be seen that in the first three counts 1, 2, 3, the dancer turns half round, and in the next three counts 4, 5, 6, he completes the circle.

The reverse is made the same as in the "Redowa Waltz."

**Lady.**—The lady commences with the right foot the same time as the gentleman, and executes the steps 4, 5, 6, while he is performing 1, 2, 3, and so on.

## THE REDOWA WALTZ.

MUSIC IN THREE-FOUR TIME.

This is the "Redowa" step danced to waltz time, omitting the characteristic hop at the commencement of the step. The hop or spring becomes the third movement, instead of being a preliminary portion only of the first part of the step.

**Gentleman.**—1. Begin with the knees bent, glide left foot forward, the left foot receiving the weight of the body at the end of the glide; *count one*.

2. Bring the right foot partly behind the left, straightening the knees and weighting the body on the right; *count two*.

3. Place the left foot behind the right, and with a spring change the weight from right to left; *count three*.

Repeat the three movements, gliding the right foot forward and using the right for the left, and *vice versa* thus:

4. Glide the right foot forward, and bear upon it; *count four*.
5. Bring the left foot behind the right, bearing upon the right; *count five*.

6. Place the right foot behind the left, and spring the weight from left to right; *count six*.

**Lady.**—The lady dances with the right foot forward when the gentleman uses his left, and *vice versa*, making the same step as he does, but with the opposite foot.

**The Reverse.**—No change in step is necessary. When the reverse movement is desired the gentleman steps back with the right foot (one bar) the lady advancing, and then proceeds in the opposite direction being careful to throw the right shoulder well forward at each evolution.

When the change is to be made back to the right, turn, make the preliminary step backwards with the left foot (one bar), and throw forward the left shoulder.

### THE POLKA REDOWA.

MUSIC IN THREE-FOUR TIME.

This dance is almost identical with the "Polka", differing only in accentuation, the first three movements being the "Polka" step, the fourth interval being omitted; it is, in fact, the "Polka" step danced to the time of the "Redowa"

**Gentleman.**—1. Raise the left foot a little behind the right, spring lightly on the right foot, at the same time gliding the left foot forward; *count one*.

2. Bring the right foot up close to the left in the third position, at the same time raising the left foot a little from the floor, and extending it in front; *count two*.

3. Fall on the left foot, and raise the right foot behind; *count three*.

Spring on the left foot, and recommence with the right foot in the same manner, springing on the left and gliding with the right.

The reverse is made without any change of step, the same as in the "Polka."

The lady dances the same as the gentleman, only using the opposite feet.

### THE POLKA MAZURKA.

MUSIC IN THREE-FOUR TIME.

This dance consists of a combination of the "Mazurka" and the "Polka," one step of each, counting three to each step.

The first three counts are the "Mazurka," and the next three counts the "Polka" step.

**Gentleman.**—Commence in the third position, resting on the right foot with the left heel slightly raised, the toe pointing downward.

1. Slide the left foot forward to the left; *count one*.

2. Bring the right foot up close to the left, at the same time raise the left foot, extending it, pointing the foot down; *count two*.

3. Bring the left foot back close to the right, at the same time springing on the right without touching the left on the floor; *count three*.

4. Slide the left foot forward; *count four*.

5. Bring the right foot up close to where the left foot was, raising the left foot in front; *count five*.

6. Fall on the left foot, raising the right behind, at the same time turning half round; *count six*.

Then commence with the right foot, instead of the left, as in No. 1, and so on, the "Mazurka" part being executed forward without turning; then turn half round with the "Polka Redowa" step, repeat, and you make the whole round.

To make the *reverse*, follow the directions given for the "Redowa Waltz."

**Lady.**—Same as the gentleman, only reversing the feet, lady starting with the right foot instead of the left.

### THE VARSOVIENNE.

MUSIC IN THREE-FOUR TIME.

This graceful and characteristic dance is generally a favorite with good dancers. The step is divided into two parts of eight bars each.

**First Part—Gentleman.**—Execute one "Polka Redowa" step, commencing with the left foot out (in the fourth position,) toe pointed to and resting on the floor, the instep curved; *count four* (three for the "Polka Redowa," and one to place the foot out). Pause in this position and count one more, making the *count five*. Draw back the right foot close to the left; *count six*. While executing the above, turn half round. Repeat the same movement four times; each half turn occupying two bars, and the whole eight bars.

**Second Part.**—Execute three polka redowa steps, left foot forward, turning half round on the third, and placing out the right foot in the fourth position. You then pause (as in the fifth count of the first part. Again execute the polka redowa step three times, right foot forward, turning half round on the third polka redowa, and placing the left foot out; then pause and draw it back to recommence the first part. Eight bars.

The second part may also be danced with the two steps of the "Mazurka," forward without turning, sliding the left foot forward and springing on the right each time (two bars); then polka redowa step and pause, which brings you half round; repeat same with right foot, which will bring you round and complete the figure.

**Lady.**—Same as the gentleman, only reversing the feet, lady starting with the right foot, instead of the left.

### DANISH DANCE.

MUSIC IN TWO-FOUR TIME.

**Gentleman.**—For the first part, slide the left foot forward; then draw the right close up in the third position; perform this forward movement four times; then slide in the contrary direction eight short galop steps. Repeat the forward and back again twice—in all sixteen bars. For the second part dance the "Deux Temps" or waltz; turn; sixteen bars.

**Lady.**—Same as the gentleman, excepting that the feet are reversed, lady starting with the right foot.



**THE ESMERALDA.**

MUSIC IN TWO-FOUR TIME.

**Gentleman.**—Slide two steps forward with the left foot; then execute one polka step with the left foot (2 bars,) and continue two more polka steps with the right and left (2 bars), recommencing the slide with the right foot, changing the feet alternately every time the sliding is commenced.

**Lady.**—Same as the gentleman except the feet are reversed, lady starting with the right foot instead of the left.

**THE SICILIENNE.**

MUSIC IN SIX-EIGHT TIME.

**Gentleman.**—1. Spring on the right foot and bring the left behind; *count one.*

2. Spring again on the right foot and bring the left in front; *count two.*

3. Spring again on the right foot, extending the left foot diagonally (second position,) toe pointing to the floor; *count three.*

4. Spring once more on the right foot, and again bring the left foot in front of the right; *count four.*

5. Slide three steps forward with the left foot; *count one, two and three.*

6. Turn half round on the left foot, bringing the right in front (third position); *count four.*

Repeat the same step with the right foot, using each foot alternately to commence the step, and turning as in other round dances.

**Lady.**—Same as the gentleman, except that the feet are reversed, lady starting with the right foot, instead of the left.

**HEEL AND TOE POLKA.**

MUSIC IN TWO-FOUR TIME.

**Gentleman.**—1. Begin with left foot, placing heel in second position, with toe pointing up; draw the foot up to third position, toe pointing down; make a half turn of the polka step to the left, then right foot, heel in second position, toe pointing up; draw the foot up to third position, toe pointing down, make a half turn of the polka to the left, make four galop steps or slides to the left, and turn full around to the left.

2. Begin with right foot, heel in second position, draw the foot up to third position, toe pointing down, polka step half around to the left, then left foot, heel in second position, draw the foot up to third position, toe pointing down; polka step half around to the left, then four galop steps to the right and turn full around to the left, completing the dance.

**Lady.**—Same as the gentleman, beginning with the right foot in first part and left foot in second.

**RACQUETTE.**

MUSIC IN TWO-FOUR TIME.

**Gentleman.**—1. Begin with left foot, make three galop steps or slides to the left, throwing the foot out in second position; *count four.* Slide to right, throw the foot out in second position; *count two.* Same movement to left, *count two.*

2. Begin with right foot, make three galop steps or slides to the right, throwing the foot out in second position; *count four.* Slide the left, throw the foot out in second position; *count two.* Same movement to right; *count two.* Repeat first.

**Lady.**—Same as gentleman, beginning with right foot in first part, and left foot in second.

**FORMATION OF A GRAND MARCH.**

It is usual to commence the ball with a "Grand March" or "Polonaise," sometimes, however, this is deferred until later in the evening, when the attendance is large. The "March" should be led by a gentleman and lady who fully understand the details of all the necessary evolutions, assisted if necessary by one or more of the floor committee, who will preserve uniformity of action throughout the "March." All marching should be done in straight lines, following the directions of the walls of the room, the change of direction being made precisely at each corner. Move slowly once or twice around the room, giving all the couple's time to fall in and follow. Then occur various combinations, according to the fancy or taste of the leader; the following examples being sufficient in point of length and variety.

**The March in File.**—When all are placed in order, the leader heads the line of the "March" up the middle of the room; reaching the top he turns to the left and his partner to the right, the gentlemen following him in single file, and the ladies following his partner in the same manner; when the leaders reach the bottom of the room they pass to the left of each other, the gentlemen marching round the room on the outside and the ladies on the inside and in opposite directions. When the first gentleman meets his partner again at the top of the room, they both march together round the room to the right followed by other couples. The leader must continue the plain marching between each figure long enough to get all the couples following him before commencing a new evolution.

**The March in Column.**—The first couple lead round the room until the leader reaches the bottom left hand corner. There, instead of turning at right angles up the side of the room, the first couple should file to the right and march in a line parallel with the advancing couples, but in an opposite direction across the room; as each couple successively arrives at the same corner, they file to the right and follow their leader. When the leader has got across the room, the first couple should file to the left, and march straight across and back again, and so on, forming a serpentine line of march backwards and forwards across the room until the top of the room is reached. This figure requires a considerable number of couples to make

it effective, so that there will be at least four lines constantly passing each other in opposite directions. When the first couple reach the bottom of the room they lead the march round the room again, until all the couples are following them in regular column.

**The March by Platoons.**—First couple lead march up centre of the room. Reaching the top, the first couple passes round to the right; second couple to the left; the remaining *odd* couples in their order to the right, and the *even* couples following to the left. All thus march down their side of the room until they meet in the middle at the bottom; there they turn up the centre again, four abreast. Arriving at the top, the first four wheel round by the right; the second four wheel round by the left, and so on, alternately, each division marching down by the side of the room. When they meet at the bottom, they advance up the centre again, eight abreast. At the top the first and third eight wheel to the right, and the second and fourth wheel to the left, each succeeding eight wheeling right and left alternately, down the sides of the room, meeting at bottom and marching up the centre sixteen abreast, thus forming full lines. At the top of the room all halt, the first, third, etc. (*odd*) lines face all to the right; the second, fourth, etc. (*even*) lines all to the left, then gentlemen step up by the side of their lady partners, and the front lines marches off in couples to the right, the other lines following in their track, in the same manner as in the "March by Columns," and finishing in the same way as in that march.

**The Arbor March.**—All the couples march round the room in order. The first couple join right hands, stop and raise their hands, forming an arch. The second couple pass underneath the arch, the gentlemen first, and form another arch; the third couple pass under both, and also form an arch, and so on, each couple passing through the arches ahead of them in turn, until one continuous arch has been formed. The first couple (now in the rear,) then passes through and out at the end of the arbor, followed by each rear couple in succession until the arches have all disappeared. If the number of couples is large, the first couple can follow the last couple at once under the arches, if preferred, and repeat the arbor continuously as long as may be desired. The plain march in couples is then resumed, until the line of march is in regular order again.

**The Serpentine March.**—The couples march once around the room. The leader steps in front of his lady and leads the way up the centre of the room; as each couple turns to go up the centre, each gentleman steps into single line ahead of his lady, forming by degrees the whole couples into single file. When the first gentleman reaches the top of the room, he leads the way to the right entirely round and round the room, each successive round passing inside of the former, describing a spiral track towards the centre of the room. As soon as the inner coil becomes small, the leader turns sharp round to the left and retraces his steps between the coils, until he marches between the coils entirely out of them. He continues his march until all the coils are unwound, and then each gentleman retires a step to the left of his lady partner, and the march is continued in column until all the couples have fallen into regular order again. At the conclusion of the march the leader stops, gives a signal for the music to be changed to a waltz, and leads off with his partner, followed by the other couple in succession until the dancing becomes general.

## THE GERMAN.

This Dance is composed of an almost endless variety of figures which are entirely optional with the gentleman who is selected as leader or conductor, and who must be perfectly familiar with the details of the different figures he intends to produce, and also be able to impart the directions with clearness and precision.

The leader must be obeyed cheerfully and promptly. He alone gives the signal to the orchestra when to begin, change or stop the music. He designates the figure to be performed, and when it shall be commenced and ended. He prompts those who are at fault; and, in a word, maintains a supervision over all the details of the dance.

In forming the "Cotillon" (as it is termed in Europe), all the couples are seated around the room in a half circle, generally with the ladies to the right of the gentlemen and leader at the head of the circle. If the "German" is composed of a large number of couples, it is better for the leader to seat himself in the centre and select the dancers from each end of the circle alternately, thus shortening the dance, and preventing it from becoming tedious.

At the beginning of each figure, the leading couple make a *tour de valse*, and may be followed by one or more couples, just as the leader may indicate. The leader gives the signal for the dancing to cease by clapping his hands, or blowing a whistle, and all the couples stop waltzing, as soon as they can reach their respective seats.

In the choice of a figure the leader should be governed by the number of couples, and their ability to perform it.

In dancing the "German" it is necessary for each lady to have a gentleman partner, as neither can be in the minority.

We present a description of a few of the figures as an example. In all the following figures, the term "Waltz," when employed in the description, has reference to any of the round dances that may have been selected as appropriate for the figure.

**1. The Excursion.**—After the *tour de valse*, the leader selects two ladies, and his partner chooses two gentlemen. They place themselves *vis-a-vis* thus. o, a lady; x, a gentleman.

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o   x   o
x   o   x

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They advance (four bars), and retire (four bars); advance again (four bars), and each gentleman takes the lady opposite to him and waltzes to place.

This figure is performed by one, two, or three couples, according to the dimensions of the ball-room.

**2. Two Rounds of Three.**—The first couple perform a *tour de valse*; the gentleman chooses two ladies, and the lady two gentlemen. They form two rounds of three, *vis-a-vis*, and revolve rapidly during four bars. At a signal the gentleman passes under the arms of the two ladies, and the lady under the arms of the two gentlemen, and meet each other. The two gentlemen whom the ladies deserted, join the two ladies, and all waltz to places.

**3. The Columns.**—The conductor leads off with a *tour de valse*, and leaves his lady in the middle of the room. He then takes a gentleman whom he places back to back with his partner; then he takes another lady whom he places facing the gentleman just chosen, and so on until he has

formed a column of four or five couples, terminating with a lady. At the signal, every one turns round and dances with his or her *vis-a-vis*. A double column may be formed by two couples leading off at the same time.

**4 The Hat.**—First couple perform a *tour de valse*. The gentleman leaves his partner in the middle of the room, and gives her a hat. All the gentlemen come and form a circle round the lady, turning their backs to her, and moving rapidly to the left. The lady places the hat on the head of one of the gentlemen, with whom she takes a *tour de valse*. The other gentlemen return to their places.

**5 The Scarf.**—First couple lead off with a *tour de valse*. The gentleman stands in the centre of the room, holding in his hand a scarf. Meanwhile his lady assembles the other ladies, and they join hands in a circle and turn rapidly to the left, during which movement he places the scarf about the shoulders of the lady with whom he wishes to dance. The other gentlemen waltz to places with their ladies.

**6 The Chairs.**—First couple perform a *tour de valse*. The Leader places a chair in the centre of the room, and upon it seats his partner, to whom he next presents two gentlemen. The lady dances with one of the gentlemen, and the other gentleman seats himself in the chair, just vacated by the lady. The Leader then presents to the gentleman two ladies; he dances with one of them, and the other takes the chair. This figure repeated till all have danced.

**7. The Cheat.**—First couple *tour de valse*. The lady selects six other ladies and form in line. The leading gentlemen, chooses seven other gentlemen, and they form in line, facing the ladies. The gentlemen join hands and pass in front of the ladies, and turning at the end of the line down behind the ladies, face round; so as to be back to back with them. At a signal each gentleman turns quickly and secures the nearest lady for a partner. As there are eight gentlemen and only seven ladies, one of these will be disappointed in obtaining a partner.

**8 The Fan.**—First couple *tour de valse*. The leader places a chair in the centre of the room, and seats his partner upon it, giving her a fan. He then selects two gentlemen and presents them to her. She gives the fan to one and dances with the other; the gentleman having the fan follows the couple waltzing, fanning them till the lady is returned to her place.

**9. The Change of Ladies.**—Two couple perform a *tour de valse*. They gradually approach, and change partners, preserving both time and step. They waltz round once more, again change partners, and waltz to place.

**10. Follow Your Leader.** The first four couples, *tour de valse*. They form a circle with the leading couple in the centre. The leading couple waltz at pleasure, and endeavor to deceive the other couples, who must follow all their movements without disengaging their hands. At a signal the first couple resume their seats, and the next couple place themselves in the centre, and engage in the game of deception. Performed by all the couples successively, and terminated by a general waltz.

There are a great number of other figures available to a practiced Conductor of the German, which lack of space prevents our describing in full. At the conclusion of the Cotillon the conductor may introduce any of the Marches described on the foregoing pages, which may be performed as there described; the music at the conclusion of the marches changing to a waltz, and all the couples waltzing to seats.