

VOM SCHÄFERIDYLL ZUR REVOLUTION

Europäische Tanzkultur im 18. Jahrhundert



2. Rothenfelser Tanzsymposion

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von

Uwe Schlottermüller, Howard Weiner und Maria Richter



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Für unseren Tagungsband wurde sie mit einem roten Halsband versehen:
Mit diesem Erkennungszeichen durfte man bestimmte Bälle besuchen, wenn
(mindestens) ein Familienangehöriger auf der Guillotine hingerichtet worden war.

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Uwe W. Schlottermüller
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79019 Freiburg

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Hornpipe and Hemiola

Dance Rhythms in Triple Time Country Dances

BARBARA SEGAL

Many English country dances published in the late 17th early 18th centuries were in triple time. Some of these triple time country dances are designated as »hornpipes«; others are deemed to be hornpipes by reason of their musical structure (well-known examples of the latter are *The Hole in the Wall*, *Mr. Isaac's Maggot*, and *Mr. Beveridge's Magot*). Unfortunately, contemporary sources provide few clues as to the steps used in these dances.¹ There are other hornpipe dances of the period, however, for which the steps do survive. These, like the country dance hornpipes, are all of English origin; they are found in the »belle danse« repertoire, the highly refined French style of dance that originated at the court of Louis XIV and spread all over Europe. They were recorded in England in the early 18th century in Beauchamp/Feuillet notation² (see Appendix). In the six extant »belle danse« hornpipes, the step patterns within each bar are complex and unusual. Often there appears to be a conventional dance step-unit with part of another tacked on. However, if attention turns from a whole bar of music (three minims) to concentrate on a two-minim grouping within each 3/2 bar, a conventional dance step-unit is usually revealed.³ Over two bars of music, three relatively conventional dance steps are frequently apparent, revealing a hemiola rhythm. This pattern, together with other complexities of the step rhythms, nicely complements the often syncopated musical rhythms of the hornpipe.

This leads inevitably to the idea that if in the »belle danse« hornpipes a basic dance step-unit requires just two of three minims in a 3/2 bar, maybe in the hornpipe country dances the same principle applied. There are clear similarities in the music of the »belle danse« and the country dance hornpipes,⁴ so why not a similarity in the number of dance step-units performed to the bar? If one does apply this principle, then one might do, for example, three »pas de bourées«⁵ for each two bars of music in hornpipe country dances; in other words, one would be dancing them in hemiola timing. Rhythmically it works rather well and, contrary to what one might suppose, it is not at all difficult to do.

When performing duple-time country dances, there exists a choice of dynamic. Playford's »double« step described in the early editions of *The (English) Country Dancing Master* (first published in 1651) uses two bars of music for one dance step-unit. The introduction into the English country dance of French steps some time around the 1660s—1670s⁶ (e.g., »pas de bourée«, »demi-contretemps«) produced a new dynamic, with each dance step-unit occupying just a single bar of duple-time music (two bars of music would now have, say, two »pas de bourées«, or six steps, instead of Playford's traditional three steps and a close). In the 1650s, the triple-time hornpipe rhythm was

introduced into the English country dance repertoire. How would the old Playford »double« step and the new French dance steps have fitted into this new triple rhythm? Conventional practice for performing hornpipe country dances in England today is to use one step-unit (three paces) for each bar of music, and this step is deemed to be the new French »fleuret«/»pas de bourée«.⁷ I should like to propose the idea that three paces to one bar of music might represent the dynamic of Playford's »double« step; the new dynamic incorporating the French steps would be represented by a »pas de bourée« taking just two of the three minim beats in the hornpipe bar (the »pas de bourée«⁸ = PB] is used here as an example of a French dance step-unit commonly used for country dances at the time; other steps can of course be substituted). These ideas are illustrated in Ex. 1.

Ex. 1: *Isaac's maggot*, a hornpipe country dance, bars 1–4



[bar 1]	[bar 2]	[bar 3]	[bar 4]	music		
[PB]	[PB]	[PB]	[PB]	conventional practice today		
[PB]	[PB]	[PB]	[PB]	2 minim hemiola pattern		
[1 + 2]	[3 + 1]	[2 + 3]	[1 + 2]	[3 + 1]	[2 + 3]	correspond. of steps to music

In the 6 minims of 2 bars of 3/2 music, one would take the 9 steps of 3 »pas de bourées« on the following beats: 1+2, 3+4, 5+6.

In the notated »belle danse« hornpipes, repetition of three identical consecutive dance step-units (e.g., three »pas de bourées«) was unusual. A more typical sequence can be seen in Ex. 2.

Ex. 2: A typical step sequence over two bars of music in the notated hornpipe dances

[bar 1]	[bar 2]
[{ »pas de bourée« } + { hop }]	[»jeté« } + { »pas de bourée« }]

This sequence can be seen in bars 1+2 of page 1 of Isaac's Hornpipe⁹ in *The Union* (see Appendix, Table 1). The { hop + »jeté« } can be seen as one »contretemps ballonné«, a conventional dance step-unit that crosses the bar line.

The basic tactus of 3/2 hornpipe music is the minim. Standard barring practice groups these minims three to the bar (Ex. 3). It is being suggested here that the basic dance step-unit takes only two of these three minims. This two-minim unit can be either at the beginning or the end of a bar. If in a two-bar sequence, the »extra« step-unit is at the end of the first, and the beginning of the second bar, then these two »extra« steps can be grouped to form a single dance step-unit, and we have the conventional hemiola rhythm of three dance steps against two bars of music (Ex. 4).

Ex. 3: Standard music barring

[bar 1]	[bar 2]
[{ 1 2 3 }]	[{ 1 2 3 }]

Ex. 4: Hemiola dance barring

[bar 1]	[bar 2]
[{ 1 2 } { 3 }]	[1] { 2 3 }]

For a typical step sequence, see Ex. 2 above.

Ex. 4 illustrates the use of three dance step-units taking 2+2+2 minims juxtaposing the musical rhythm of 3+3 minims. But about half of the dance-step sequences in the notated hornpipe dances do not exhibit this 2+2+2 hemiola pattern. Other rhythmic patterns revealed in two-bar phrases of the hornpipe dances are 2+1+2+1 and 1+2+1+2 and 1+2+2+1 (see Ex. 5—7). I would like to argue, however, that a hemiola rhythm is also apparent in these examples, since a two-minim dance rhythm is juxtaposing a three-minim musical rhythm; in other words, the dance step is in duple time, while the music is in triple time.¹⁰

Ex. 5	<table style="border: none;"> <tr><td style="padding-right: 20px;">[bar 1]</td><td>[bar 2]</td></tr> <tr><td style="padding-right: 20px;">[1 2 3]</td><td>[1 2 3]</td></tr> <tr><td style="padding-right: 20px;">[{ 1 2 } { 1 }]</td><td>[{ 1 2 } { 1 }]</td></tr> </table>	[bar 1]	[bar 2]	[1 2 3]	[1 2 3]	[{ 1 2 } { 1 }]	[{ 1 2 } { 1 }]	<p>music rhythm</p> <p>dance rhythm</p>
[bar 1]	[bar 2]							
[1 2 3]	[1 2 3]							
[{ 1 2 } { 1 }]	[{ 1 2 } { 1 }]							

A sequence from page 4 of Isaac's Hornpipe in *The Union*.

[bar 1]	[bar 2]
[»contretemps« + »jeté«]	[»pas de bourée« + »assemblé«]

Ex. 6	<table style="border: none;"> <tr><td style="padding-right: 20px;">[bar 1]</td><td>[bar 2]</td></tr> <tr><td style="padding-right: 20px;">[1 2 3]</td><td>[1 2 3]</td></tr> <tr><td style="padding-right: 20px;">[{ 1 } { 1 2 }]</td><td>[{ 1 } { 1 2 }]</td></tr> </table>	[bar 1]	[bar 2]	[1 2 3]	[1 2 3]	[{ 1 } { 1 2 }]	[{ 1 } { 1 2 }]	<p>music rhythm</p> <p>dance rhythm</p>
[bar 1]	[bar 2]							
[1 2 3]	[1 2 3]							
[{ 1 } { 1 2 }]	[{ 1 } { 1 2 }]							

A sequence from page 4 of Isaac's Hornpipe in *The Union*.

[bar 1]	[bar 2]
[»jeté« + »pas de bourée«]	[»jeté« + »pas de bourée«]

Ex. 7	<table style="border: none;"> <tr><td style="padding-right: 20px;">[bar 1]</td><td>[bar 2]</td></tr> <tr><td style="padding-right: 20px;">[1 2 3]</td><td>[1 2 3]</td></tr> <tr><td style="padding-right: 20px;">[{ 1 } { 1 2 }]</td><td>[{ 1 2 } { 1 }]</td></tr> </table>	[bar 1]	[bar 2]	[1 2 3]	[1 2 3]	[{ 1 } { 1 2 }]	[{ 1 2 } { 1 }]	<p>music rhythm</p> <p>dance rhythm</p>
[bar 1]	[bar 2]							
[1 2 3]	[1 2 3]							
[{ 1 } { 1 2 }]	[{ 1 2 } { 1 }]							

A sequence from page 4 of Isaac's Hornpipe
(see the last two bars of Table 2 in the Appendix).

[bar 1]	[bar 2]
[»pas marché« + »contretemps«]	[»pas de bourée« + »assemblé«]

These hypotheses give plenty of scope for improvisation of dance steps for hornpipe country dances.¹¹ One bonus that comes from using more than one conventional dance step-unit to each bar of music is that it enables one to cover rather more ground, and solves the problem that arises in most of the hornpipe country dances where the number of steps indicated seems totally inadequate for the figures described. In fact many figures

in hornpipe country dances are allotted only half the number of bars they would be given in duple-time dances. Another puzzle solved is how to set right and left in one bar of music, as required, for instance, in Essex' *Trip to the Jubilee*.¹²

Dancing masters from the period suggested that the appropriate step for going forward and back in lines in the country dance was the »pas de gavotte«,¹³ comprising two dance step-units: (»contretemps« + »assemblé«) over two bars of music, requiring four bars for the complete forward and back sequence. Hornpipe country dances generally provide only two bars of music for the forward and back sequence, so the common practice nowadays of taking a whole bar of music for one step-unit precludes the use of the gavotte step. However, the proposed two-minim hypothesis enables one to dance (»contretemps« + »assemblé«) in one bar of 3/2 music, requiring only two bars for the complete forward and back sequence (bar 2 in Table 2 in the Appendix illustrates this proposed hornpipe gavotte step going forward for the man and backward for the woman). The gavotte step may now be incorporated into hornpipe country dances.

It has been proposed that one might dance hornpipe country dances with a standard step-unit taking just two minims of 3/2 music. What about other country dances in triple time? There are many in 9/4, and a few in 9/8; the two-minim/hemiola dance rhythm would be very suitable for these dances. The minuet is another triple-time dance, and there are many minuet country dances. A variety of minuet steps, all requiring two bars of music, are described in the sources: in the early period (the second half of the 17th century) a minuet step with three bends was common; the »demi-coupé« starting on the third minim of the first of a two-bar phrase suggests a hemiola rhythm. As late as 1725, Rameau writes in *Le Maître à Danser* that the minuet with three bends has been largely replaced by that with two, but even for this version, he advocates a hemiola rhythm:

To understand this [the timing of the minuet] more clearly, the [two] bars [of music] may be divided into three equal parts, the first for the first *demi-coupé*, the second for the second, and the third for the two *pas marchés*.¹⁴

Rameau is clearly suggesting a hemiola rhythm for his minuet step.¹⁵ Thus the minuet country dance (at least for its first half century) is another illustration of a triple-time dance where the dance step forms a hemiola against the music.¹⁶

The courante is a triple-time dance which was a favorite in the ballroom in the 17th century, but had fallen out of favor by the early 18th century. There were few courante country dances; one such, *Lady Mary's Courant*, has the instructions:

This Dance should be done with the Courant Step, if the Company can do it.¹⁷

The courante step itself reveals the 1+2/1 rhythmic pattern illustrated in Ex. 5 (with either a »pas grave« or a »coupé« followed by a »jeté«). If the company could not manage the courante step (with its unfamiliar »pas grave« and »coupé«), then the (»pas de bourée« + »jeté«) step-unit so common in the notated »belle danse« hornpipe repertoire would have suited nicely.

A step that was very much in fashion for country dances in the 18th century was the »demi-contretemps«, or »little hopps«,¹⁸ a hop/step dance unit, with two »demi-contretemps« to one bar of duple-time music. In hornpipe country dances, the number of »demi-contretemps« done both in hemiola timing and in conventional practice today would be the same, for in both versions, one »demi-contretemps« would be taken to each minim.

The employment of a hemiola rhythm for dance steps has a long pedigree. In 15th-century Italian »bassadanze«, one »doppio« usually took one bar of music, but sometimes three »doppii« on one foot were called for, and these three dance step-units were given just two bars of music, thereby creating a hemiola rhythm with the music.¹⁹ In the 16th and early 17th centuries, many Italian galliard variations emphasised the hemiola rhythm, with either the music²⁰ or the step rhythms going into duple time. The hemiola rhythm was also apparent when Arbeau first introduced the »fleuret« step in 1589. The »fleuret«, an early version of the »pas de bourée«, is employed by Arbeau in the galliard; Capriol clarified its use:

The two bars of triple time would be covered by three *fleurets*.²¹

Finally, from the 18th century, there was Rameau's timing of the minuet, described above.

It was suggested earlier that since the country dance hornpipe tunes were similar to those of the notated »belle danse« hornpipes, then the two dance forms might have the same dance step rhythm. From where then did the rhythm of the »belle danse« hornpipes come? Hornpipe dances have been around since the 16th century²² or earlier, usually associated with rustic folks, particularly from the Northern areas of England around Lancashire. It was also performed on stage to portray a rustic/foolish image, as when a »roguish clown« dances a hornpipe, a jig and an antic dance in 1591.²³ Indeed Lucifer himself danced a »Lancashire Horne-pipe« in a play by Dekker in 1607.²⁴ It may however occasionally have been danced by those higher up the social ladder: Rich, in 1581, discusses the Measures, Galliardes, Iegge, Rounde, and Hornepipes, professing a dislike for hornpipes.²⁵ Only snatches of information survive about the traditional rustic hornpipe steps, usually in poems and dramas.²⁶ It is interesting that the only country dance that specifically calls for a hornpipe step is *Punchanello's Hornpipe*²⁷; Punch may be allowed to do the step associated with rustic folks (for instance at a masquerade ball), but not so the upper classes who performed the country dances (at least when they were unmasked!).

In the 17th century, the traditional rustic hornpipe dance was performed to 3/2 music, and it bears great similarity to the tunes of both the »belle danse« and the country dance hornpipes.²⁸ Might the complex dance rhythms of the »belle danse« hornpipes have been influenced by the traditional rustic hornpipe dance rhythm? The steps of the rustic hornpipe may well have been replaced by the vocabulary of the »belle danse«, but was their r h y t h m preserved (doing a two-minim dance step-unit to a three-minim

musical phrase)? Sadly, the descriptions of the traditional hornpipe dance are not sufficiently detailed to provide an answer to this intriguing question. However, a line in a 16th-century English ballad describing folks at a wedding dancing a hornpipe in a circle does appear to suggest that these rustic hornpipe steps did at least create a notable and persistent rhythm:

And he that breakys the firste strocke,²⁹ Sall gyve the pypar a penny.³⁰

(One has only to think of »branles« like *Pinagay* and *Charlotte*,³¹ also danced in a circle, to appreciate the complexity of some of the rhythms in such dances.) It is at least plausible that the »belle danse« composers would have seen itinerant professional dancers performing these rustic hornpipes and modeled their own more refined dances upon them (indeed, a version of *The Lancashire Hornpipe* was performed at Southwark Fair in London in 1717).³²

One objection that has been raised against the present proposal of a hemiola rhythm of dance step-units for the hornpipe country dance is that its *m u s i c* is not suitable for division into a hemiola pattern, because it has »repeating patterns that emphasize the downbeat on every measure«,³³ and that the harmonic rhythms of the bass lines do not lend themselves to hemiola rhythm. In failing to acknowledge any difference between dance rhythm and music rhythm, this completely misunderstands the argument. In a general sense, hemiola involves the shifting from 2 to 3. In music, this alternation can occur either *h o r i z o n t a l l y*, for instance the alternation of 123-123 with 12-31-23 within a single melody line, or *v e r t i c a l l y*, where one line of music is in three and a second line is in two. When juxtaposing the rhythm of dance steps and the rhythm of the accompanying music, one is talking about *v e r t i c a l* hemiola: the music is in three and the dance step in two. The fact that the music is not readily perceived as in hemiola rhythm is not only irrelevant to the *v e r t i c a l* hemiola, it is indeed largely undesirable, since it would destroy the deliberate tension between the music and dance rhythms, if both were heard in exactly the same rhythm. However, hornpipe music is rhythmically complex, and there is often an emphasis on the third minim in 3/2 hornpipe tunes, giving just a hint of a hemiola rhythm.³⁴ All this serves to augment the excitement and interest of the triple-time hornpipe dance.

This, however, gives rise to an obvious question: It might lessen the excitement but would it also be *e a s i e r* to dance the hornpipe (with the stress on the two-minim unit) if the music stressed this same unit? Some time around the middle of the 18th century, hornpipe dance music in duple time started to be published. In the 1760s, Thompson published hundreds of hornpipe dance tunes »as Performed at the Public Theatres«³⁵, almost half in triple and the remainder in duple or compound duple rhythm. Why the new and seemingly different duple time tunes should *a l s o* be called hornpipes has always seemed something of a mystery. To most people today it looks as if the 4/4 hornpipe music bears little relation to the 3/2 tune, so why did it adopt the same name? And what were the hornpipe dancers doing? Did this mean that they

performed two different types of hornpipe dance (which the two different rhythms would seem to demand)? If, however, the basic dance unit in the triple-time hornpipe is two rather than three minims, then it is in duple time already, so the possibility arises that the dance step-unit remained the same. The familiar step/close/step/hop [1-2-3-4]³⁶ danced to the well-known duple-time *College Hornpipe* (which incidentally is in Thompson's ca. 1760 collection) fits the two-minim dance phrasing of the earlier triple-time hornpipe, allowing this step-unit to suit both rhythms. The co-existence of the two different hornpipe rhythms over many decades is then no surprise. Did the rhythm of the hornpipe music change from 3/2 to 4/4, to reflect the rhythm of the dance steps?³⁷ If the basic unit of the dance step is in duple time, then it would make it easier to dance if the tune were also in duple time; it would in a sense »dumb it down«³⁸.

Solo hornpipes were being danced on stage in London in 1713,³⁹ but from the 1730s, judging from both the theater playbills⁴⁰ and the number of hornpipe tunes published, they became enormously popular, remaining so for the rest of the century. In the first two decades of the 18th century, solo hornpipe dances may have been largely influenced by the »belle danse« repertoire of steps; indeed, one of the extant notated »belle danse« hornpipes is a solo for a man.⁴¹ The notated »belles danses« were carefully composed, using a fairly standard step repertoire, so they could play around with the various rhythms illustrated in Ex. 1–7 above. But as the century progressed, dancing became increasingly virtuosic; capers, »entrechats«, and multiple turns were constantly featured on the stage. Hornpipe dances would also have followed this trend. With an ever more complex sequence of virtuosic steps, the hemiola rhythm associated with the 3/2 music may have been found too difficult or distracting, being jettisoned in favor of a simpler duple-time rhythm. The focus may well have shifted from the rhythmic interplay between dance and music to the virtuoso footwork of the dancer alone.

Sadly, little direct evidence has come to light as to the nature of this footwork, though a manuscript from 1752 does shed some light on what was being done in Scottish dancing schools at the time under the name of »hornpipe«: »slips and shuffle forward«, »spleet and flourish backwards«, »Hyland step forwards«, »heel and toe forwards«, »single and double round step«, »slaps across forward«, »twist round backward«, »cross strocks aside and sink forward«, »short shifts«, »back hops«.⁴²

This sounds far removed from the repertoire of the »belle danse«. Were the gentry in Scotland learning a version of the hornpipe that derived, at least in part, from its rustic Lancashire roots? And did the same apply to the hornpipe dances on the London stage? Famous hornpipe dancers in the 1760s and 70s, like Robert Aldridge and Arnold Fishar⁴³, were also ballet dancers. Were they therefore using the »belle danse« repertoire, or the »rustic-sounding« steps described above, or both? Francis Peacock's late 18th-century setting steps for reels (which included hornpipe steps)⁴⁴ bear a strong resemblance to the »belle danse« repertoire. On the other hand, stage hornpipes were increasingly being described as »character« dances, being frequently associated with

figures such as *Jacky Tar/Sailors*,⁴⁵ suggesting that they may well have incorporated many of the »rustic-sounding« hornpipe steps listed by the Scottish dancing master. The combination of »sissones« and »entrechats« with »whirligigs« and »pigeon wings« in the extant description⁴⁶ of a hornpipe by Durang, a famous American hornpipe dancer from the late 18th century, suggests a mixture of »belle danse« and »rustic« steps. But was there such a great divide between the two step repertoires? Was the »pigeon wing« anything more than a fancy »belle danse« caper?⁴⁷ Was it perhaps more the style of delivery of the steps that was the crucial difference? Frustratingly, Saltator, writing in Boston in 1802, tells us that

the description of the [hornpipe] steps will be omitted, as being incapable of definition by writing.⁴⁸

On the other hand, Peacock in 1805 assures us that it would be very easy to notate these steps in the Beauchamps/Feuillet notation (designed to record the »belle danse« repertoire), and he is surprised that no one bothers to do it.⁴⁹ Hopefully further research will help to elucidate the nature of the 18th century hornpipe steps.

Finally, we must return to the ballroom, and ask whether the hornpipe dances on the stage had any influence on either the rhythm or the steps of the country dances there. Gallini (1762) tells us that

some of the steps of [the hornpipe] are used in the country-dances here, which are themselves [...] executed with more variety [...] than in any part of Europe.⁵⁰

Now that the stage hornpipes were done to all rhythms, their steps could be put into any country dance (the 3/2 hornpipe all but disappeared from the ballroom in the second half of the century, and with it would have gone the hemiola dance rhythm suggested in this paper).⁵¹

In the mid-18th century, »footing«⁵² became very popular in the ballroom. In Waylett's *Twenty Four Country Dances for the Year 1751*, only four of the dances lack instructions to »foot it« (often at several places in the dance). »Footing«, which requires solo steps, usually on the spot, would have provided ample opportunity to incorporate the newest hornpipe steps seen on the stage. Of course genteel dancing masters would not have liked this trend, taking exception to the hornpipe steps because of their association with the lower classes and with fairground entertainment. As early as 1725, Rameau in France tells us disapprovingly that in country dances, people

stamp their feet as if they wore sabots [clogs], and [...] assume attitudes contrary to decorum.⁵³

Even at the start of the 19th century, Thomas Wilson was complaining of people who, after learning a few hornpipe steps, employ them everywhere in the country dance, not realizing their inappropriateness in polite society;⁵⁴ »shuffling and grotesque movements« used in country dances made »a tolerably good Dancer become a subject of exhibition in the Ball Room«⁵⁵.

Ideas have been presented in this paper of a rather speculative nature, inevitable in a field where so few primary sources have come to light. My aim has been to start the ball rolling to provoke discussion. My chief hypothesis is that when the triple-time hornpipe rhythm was introduced into the English country dance repertoire, the dance step-unit required only two of the three minims in the bar, creating a duple-time dance step-unit that formed a hemiola rhythm with the triple-time music. Hornpipes were danced not only in the ballroom, however, but also on the stage. It was further proposed that the increasingly virtuoso footwork of the stage hornpipes may have caused the rhythmic interplay between dance and music to be simplified, giving rise to duple-time hornpipe music. The abandonment of the triple-time hornpipe in the ballroom may have taken place as a result of this shift in the theater; alternatively, it may have been dropped as part of a general simplification of the dance/music relationship throughout the century. Finally it was suggested that by the latter half of the century, although the country dance repertoire may have lost something of interest when the proposed hemiola rhythm for hornpipe dances was abandoned, it may have gained something else of interest that was also associated with hornpipes, namely hornpipe steps from the theater, used to embellish »footing« in the country dance. These hornpipe steps may have introduced into the English country dance a form that had long been popular with the lower orders of society as festive and fairground entertainment.

Notes

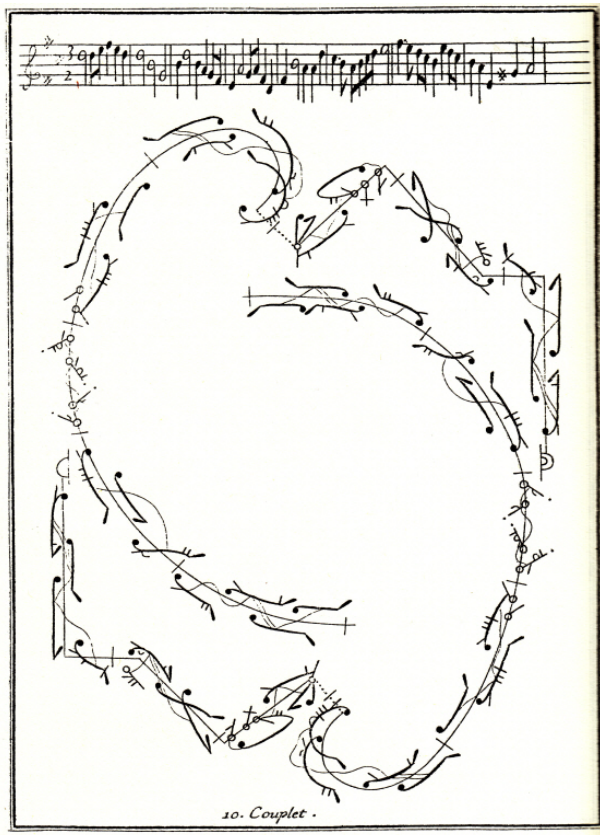
- 1 Although the »Country Dance« originated in England, the only clear descriptions of steps for the 18th-century country dance that we have in English works are those given by Weaver and Essex, both of whom were translating Feuillet's description of the steps used in France for these dances. There were no hornpipe dances in France, in either the country dance or the »belle danse« repertoire, so it is not surprising that there are no special recommendations for hornpipe steps in these works. See John Essex' translation of FEUILLET: *Chorégraphie: For the Further Improvement of Dancing*. From the mid-17th century, we have Playford's brief description of »single« and »double« steps. Another source is André Lorin, who, after seeing country dances performed in England in the 1680s, proposed steps for these same dances in France, but stated that the English seemed to be doing whatever strange and varied step took their fancy. See LORIN: *Livre de Contredance présenté au roy*, p. 31.
- 2 The six dances are: *The Union* (1707), *The Richmond* (1706), *The Pastoral* (1713), *The Royall* (ca. 1709), *The Princess Ann's Chacone* (1719), and *Pastoral* (ca. 1725). The first four of these were choreographed by Mr. Isaac, the last two by Anthony L'Abbée. Although some of these dances were presented in the ballroom, they may have been performed there by professional dancers rather than the gentry; many were also performed on the stage. All but the last one, a solo, are dances for a couple.
- 3 In the hornpipe of *The Princess Ann's Chacone*, L'Abbée inserts a short section that uses conventional three-minim dance step-units in his basically two minim rhythmic pattern.
- 4 The same music is used for a notated »belle danse« hornpipe (Isaac's *The Royall*) and a country dance (*Manage the Miser*, Walsh, ca. 1705). Cited in MARSH: *French Court Dance in England*, p. 248.
- 5 A »pas de bourée« is three steps, i.e., three changes of weight.
- 6 See DAYE: *Taking the Measure*.
- 7 Ibid.

- 8 In the 18th century, the terms »pas de bourée« and »fleuret« became more or less interchangeable (meaning three steps with one bend/»mouvement«), but the term »pas de bourée« was more generally adopted, so it will be used throughout the present paper. In the 17th century, however, a »fleuret« had one bend, while a »pas de bourée« had two.
- 9 Isaac's dance *The Union* appears to consist of a Loure and a Hornpipe. Isaac does not name the rhythm of either part, but Tomlinson, in a section on *Time*, gives Mr. Isaac's Hornpipe movements in *The Union* and *The Richmond* as examples of this rhythm. TOMLINSON: *The Art of Dancing*, p. 150.
- 10 The final bar on page five of Isaac's hornpipe in *The Union* gives a very clear illustration of both the duple-time nature of the hornpipe step-unit and the hemiola rhythm: in this bar there is a »pause« on the first and most important minim of the bar, clearly showing a hemiola rhythm; a »contretemps« takes up the two remaining minims. In the four notated hornpipe dances by Isaac, almost all the bars contain a duple-time dance step juxtaposing the triple-time music, creating a hemiola rhythm throughout. L'Abbée's hornpipe from *Princess Ann's Chaconne* is more sophisticated; the hornpipe music starts in the minor mode, where all steps are in hemiola rhythm; there follows eight bars in major mode, during which the steps are not in hemiola rhythm, seeming to hark back to the preceding chacone, then the music returns to the minor, and again all the steps are in hemiola rhythm. The sixth extant hornpipe, *Pastoral*, also by L'Abbée, is a virtuoso solo dance basically in hemiola rhythm, but in a few places the complexity of the footwork blurs the musical rhythm.
- 11 John Essex (*For the Further Improvement*, p. 7) translates Feuillet's reluctance to be too prescriptive about the use of steps for country dances, »being willing to leave the Dancers ye liberty of composing the same as they please«. Lorin attests to the fact that the English took this liberty, dancing steps »selon leur caprice«, [...] »la bizarrerie et la diversite des pas que chacun y faisait a sa fantaisie«. LORIN: *Livre de Contredance présenté au roy*, pp. 30f.
- 12 ESSEX: *For the Further Improvement*, pp. 25—30.
- 13 John Essex (*For the Further Improvement*, p. 16) says: »In all figures that goe forwards, and backward, or backwards, and forwards, you must always make Gavott steps« (i.e., »contretemps« + »assemblé«). Similarly Magny says: »Sur la ligne droite, allant en avant; c'est un contretemps en avant, & un assemblé. Sur la ligne droite, allant en arriere; c'est un contretemps en arriere, & un assemblé« MAGNY: *Principes de Chorégraphie*, p. 210. De la Cuisse also affirms that the »contretemps«, which takes up two measures, is used for going forwards and back. LA CUISSE: *Le répertoire des bals*, vol. 1, p. 11.
- 14 RAMEAU: *Maître a danser*; RAMEAU: *The Dancing Master* [Beaumont], p. 53.
- 15 Taubert's preferred minuet step also seems to require a hemiola rhythm. TAUBERT: *Rechtschaffener Tantzmeister*. See also COBAU: *The Preferred Pas de Menuet*. Taubert does claim, however, that the minuet step with a simpler relationship with the music is now the favorite (pp. 634f.).
- 16 The hemiola rhythm of the early minuet was gradually replaced by a more simple relationship of steps to music, with a »demi-coupé« taking the whole of the first bar, and a »pas de bourée« taking the whole of the second bar. This produces the slow dynamic of one conventional dance step-unit to one bar of triple time music that was rejected for hornpipe dances at the beginning of this paper. The minuet, however, was a special kind of dance. In the 17th century, when the courante was the ceremonial dance of the evening, the minuet was fast and had complex relationships with the music. By the time the minuet step had settled into the easier rhythm of one dance step-unit per bar, the minuet had taken over the ceremonial function of the courante in the ballroom. It was a slow dance, designed to show off one's deportment and breeding. Dukes in 1752 nicely sums up this function of the minuet, »that beautifull dance being so well calculated and adapted as to give room for every person to display all the beauties & Graces of the body which becomes a genteel Carriage.« See DUKES: *Concise & Easy Method*. The minuet in the country dance would have served the same purpose. The hornpipe, however, did not share this ceremonial function with the minuet.
- 17 WALSH: *The Second Book*, p. 173.
- 18 See ESSEX: *For the Further Improvement*, p. 16.

- 19 »In *bassadanza* a normal *doppio* was done to a full tempo of six counts, but *doppii* on the same foot took only four counts each. Thus, three of these *doppii* took up the same time as two counts of the normal ones«; from WILSON: *Steps*, p. 29.
- 20 For examples, see the galliards by Tielman Susato, e.g., *Galliard* no. XV from his 1551 collection *Dansereye*; this alternates between bars of 6/8 and bars of 3/4 all the way through.
- 21 ARBEAU: *Orchesography*, p. 109.
- 22 »There be also many other kinds of dances, as Hornpipes, Jigs, and infinite more which I cannot nominate unto you«, stated Thomas Morley in 1597 (*A Plain and Easy Introduction*).
- 23 In GREENE: *The Scottish historie of Iames the fourth* (1598), cited in BASKERVILL: *The Elizabethan Jig*, p. 299.
- 24 Cited in ROBBINS: *Thomas Dekker's »A Knight's Conjuring«* (1607).
- 25 Cited in WARD: *The Lancashire Hornpipe*, p. 143, fn. 12.
- 26 See EMMERSON: *Social History*, p. 222; in WARD: *The Lancashire Hornpipe*; STEWART: *Three Extraordinary Collections*.
- 27 *Caledonian country dances*, Book the Second. This is the only call for a hornpipe step in country dances that I have found, but I have read that there is another!
- 28 For early Lancashire hornpipe music, see STEWART: *Three Extraordinary Collections*; and CURTI: *The Hornpipe in the Seventeenth Century*.
- 29 A slight clarification of this word is revealed in the following: »When they were in their dance they kept stroke with their feet just one with another, but with their hands, heads, faces, and bodies, euery one of them had a seuerall gesture.« PURCHAS: *akhytus posthumus*, vol. 4, p. 1687), cited in WARD: *The Lancashire Hornpipe*, p. 141, fn. 3.
- 30 STEWART: *Three Extraordinary Collections*, p. 93; WARD: *The Lancashire Hornpipe*, p. 141.
- 31 See ARBEAU: *Orchésographie*.
- 32 EMMERSON: *Social History*, p. 209. Of course this could have been performed by a dancer from the London stage, supplementing his income at Southwark Fair!
- 33 MURROW: *Reply to Hemiola and Hornpipe*, p. 5.
- 34 In many country dance tunes, the final note in the cadential measure is on the first beat of the bar. If this were true for hornpipe country dance tunes, then the final *d a n c e* step-unit for the two-minim rhythm proposed here would have no music accompanying it. It is therefore of considerable interest that this feature does not seem to appear in hornpipe tunes; the final note in hornpipes is usually at the end of the cadential bar, or sometimes on the middle beat. »A striking characteristic of the hornpipe of this period [...] is the delaying of the cadence note or point of arrival until the third half-note beat of the measure« (MARSH: *French Court Dance in England*, p. 250). I am grateful to Jeremy Barlow for bringing this characteristic of hornpipe tunes to my attention.
- 35 THOMPSON: *Thompson's Compleat Collection*; and THOMPSON: *Thirty Favourite Hornpipes*.
- 36 This step is similar to the »chassée« step used in quadrilles in the ballroom from the late-18th century, and also to Magri's »fleuret sauté« performed on the stage in the 1770s (MAGRI: *Theoretical and practical treatise on dancing*). It also appears in Peacock's promenade step for the reel (PEACOCK: *Sketches*, pp. 91f.).
- 37 It is beyond the scope of this paper to compare the 3/2 and 4/4 hornpipe tunes from a musical point of view; however it is tempting to wonder whether the characteristic stress on the final beat of the cadential bar in 3/2 hornpipe tunes may relate to the characteristic »oom-pom-pom« ending of the duple-time tune. Furthermore, if one compares the triple-time hornpipe tune *Black Mary's Hornpipe* from Walsh's *Third Book of The most Celebrated Jiggs* with the duple-time hornpipe tune *Soldier's Joy*, first published in the 1760s, one can see the same musical motif in both. I am grateful to Ian Cutts for pointing out the similarity of these two tunes.
- 38 An earlier example of this dumbing down process was the evolution of the basse dance. In the 15th century, the dance phrasing did not coincide with the musical phrasing, making it interesting, but difficult to dance (see HEARTZ: *Basse dance*). In the 16th century, not only was the dance simplified

by making the music and dance phrases coincide, but also the rhythm was changed from triple to duple time. The minuet suffered a similar fate. In the latter half of the 17th century, there were many minuet step variations, often forming complex relationships with the music, including frequent use of hemiola. 100 years later, both the step and its relationship with the music had been greatly simplified. (In 1762, Gallini was describing the minuet step as »invariable« [GALLINI: *Treatise*, p. 176].) Kimiko Okamoto discussed this relationship in her paper *Relationships*.

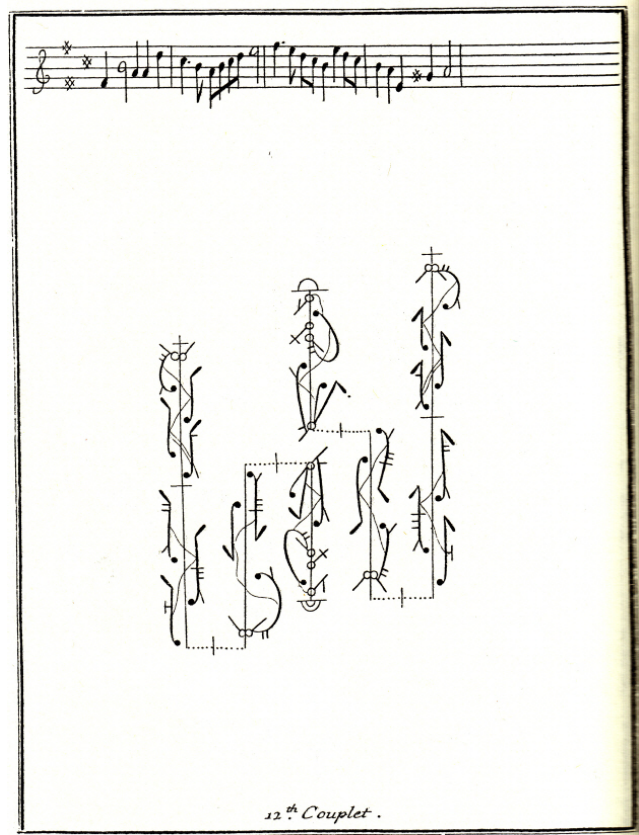
- 39 EMMERSON: *Social History*, p. 209.
- 40 OKAMOTO: *Survey*.
- 41 *Pastoral*, by Anthony L'Abbée, in L'ABBÉE: *A new collection of dances*.
- 42 See EMMERSON: *Social History*, p. 211.
- 43 *Ibid.*, p. 215.
- 44 Although Peacock's reel descriptions were not published until 1805, when he was 82 years old, he started teaching in 1747, so it is likely that the steps come from the second half of the 18th century (PEACOCK: *Sketches*). Reel steps may have differed from hornpipe steps, but Topham describes the reel as using »a variety of hornpipe steps«; further, that »besides all those common to the Hornpipe, they have a number of their own«, i.e., belonging to Scotland (TOPHAM: *Letters from Edinburgh*, p. 343).
- 45 This trend started quite early in the century; in 1730, Francis Sallé, brother of the famous Marie Sallé, danced a hornpipe »in the character of a Boatswain« at Lincoln's Inn Fields theater as part of a »Grand comic Dance of Sailors.« See OKAMOTO: *Survey*, p. 4.
- 46 Durang was performing in the late-18th century, but his hornpipe was recorded by his son only in 1855, in »Dance, Pas de Matelot. A Sailor Hornpipe – old Style«, from Durang: *The ball-room bijou*, p. 158 (cited in KELLER/HENDRICKSON: *George Washington*, p. 96).
- 47 The »pigeon wing« is described by Durang as »a dance step executed in part by jumping up and striking the legs together.« Cited in GUILLARD: *Early Scottish Reel Setting Steps*, p. 14.
- 48 SALTATOR: *A Treatise on dancing*, pp. 72f.
- 49 PEACOCK: *Sketches*, pp. 113–124.
- 50 GALLINI: *Treatise*, p. 182.
- 51 Thomas Wilson (*A companion to the ball room*, p. 202), mentions 9/8 country dances still current then; at this time, we are told, dancers should be performing »Irish Steps« to this rhythm; sadly, he describes neither their steps nor their rhythm, merely complaining that they are too difficult for all but the most accomplished dancers to execute. He does mention, however, that »this Measure of music requir(es) more than ordinary Attention to keep and divide the Time in the performance of the Steps«. It would be very nice to know if these Irish steps were using a hemiola rhythm. Markus Lehner drew my attention to a modern »Scottish Lilt« on *You Tube* which shows a triple-time dance with some phrases in hemiola timing; many steps are reminiscent of those in the »belle danse« repertoire.
- 52 Both »setting« and »footing« require solo steps, usually on the spot. It is difficult to know the difference between them. However, one does see instructions to »set« and to »foot it« in the very same dances, suggesting that they may be different concepts. Nicholas Dukes (*Concise & Easy Method*), appears to use the two terms interchangeably, although he may be implying that one »sets« to another person using »footing« steps. He also says that people continue »footing« when they are travelling, which reinforces the distinction above that »setting« is something done in front of another person, while »footing« places more emphasis on the »type« of steps used.
- 53 RAMEAU: *The Dancing Master* [Beaumont], p. 74.
- 54 WILSON: *A companion to the ball roo*, p. 205.
- 55 WILSON: *The complete system*, p. 318.

Appendix: Hornpipe Section from *The Union*, by Isaac (1707)

Steps for Page 1

Bars

- 1 pas de bourée + hop
- 2 jeté + pas de bourée
Bars 1+2 can also be described as:
pas de bourée + c'temps ballonné +
pas de bourée
- 3 jeté + coupé
- 4 contretemps + demi-coupé/pas marché
- 5 pas marché + 2 demi-contretemps
Bars 4+5 can also be described as:
contretemps + pas de bourée +
2 demi-c'temps
- 6 2 pirouettes
- 7 contretemps + jeté
- 8 jeté + pas de bourée
Bars 7+8 can also be described as:
contretemps + 2 jetés + pas de bourée



Steps for Page 3

Bars

- 1 jeté + coupé
- 2 contretemps + assemblé
- 3 slide + contretemps
Bars 2+3 can also be described as:
contretemps + gavotlink step +
contretemps
- 4 pas de bourée + assemblé