

## COME AND TRIP IT

New World Records 80293

### Instrumental Dance Music 1780s-1920s

This record and these notes demonstrate some of the major developments in American social dancing and its music from after the Revolution up to the beginning of electrical recording in the mid-nineteen-twenties.

All through the nineteenth century, dances in America were imported from England and the Continent. By the eighteen-nineties, polite society in the United States had begun to devise its own dances (largely black in origin). But there was little further development until the beginning of World War I, when the vulgar American "animal" dances (the grizzly bear, the chicken glide, the turkey trot, and so on) adopted by the French and English were reimported—disguised and respectable—for acceptance in polite society and then general acceptance throughout the United States.

From the late eighteenth to the late nineteenth century, dance tempos in general increased by as much as thirty-five percent. This was accompanied by a persistent tendency to simplify the steps, to substitute subdued movements for energetic ones, and to suppress or disguise any overtly sexual elements. There was also a strong tendency to convert any dance in an emphatic 4/4 rhythm to either an alternating 2/4 or a rather precious lilting rhythm.

These tendencies were to some extent moderated by the manner in which the dances were passed on to polite society and then throughout the nation. At the end of the eighteenth century and early in the nineteenth, they were transmitted relatively slowly by personal contact. Later in the nineteenth century, they were typically passed on through printed instruction manuals, printed music, and articles in periodicals, all of which subjected the dance and its music to severe modifications in first reducing it to print and then translating it back to performance. This was also generally true during the early twentieth century even in the case of phonograph records, which were usually made by studio musicians faithfully reading the printed music furnished by the publishers. In contrast, from about 1913 to 1925, the music itself began to be transmitted directly to the public by touring dance orchestras, by piano rolls, and by phonograph records and radio broadcasts of dance orchestras. All of this exposed the public to the particularities of performance that had developed in different regions of the United States and that had seldom survived reduction to print. It made an enormous difference in the way dance music came to be played.

Tracks 1-9 demonstrate some of the social dances and their music that were well known in the United States from the end of the seventeen-eighties to the end of the eighteen-eighties. They include various old English country-dances and their dandified French cousin the quadrille, all of which have continued to be danced in some form or other up to the present; the highly formal minuet and gavotte, which, in contrast, were in decline at the beginning of this period and soon virtually vanished; and a number of round dances--the waltz, the galop, the polka, the mazurka, and the schottische--all of which became widely popular in the nineteenth century and have survived, though generally in some altered form or appropriated by a dance of another name. They were all Old World dances, the quadrille and the round dances being the new fashion imported from France and sometimes England after the American Revolution.

These pieces were all published contemporaneously and are believed to be of a type in fairly wide use, except as noted. The orchestrations for "The Prima Donna Waltz" and "The Flying Cloud Schottische" are from *The Star Collection of Instrumental Music*, published by Oliver Ditson in Boston in 1858, and are performed as published except that the rarely recorded E-flat keyed bugle is used in place of the cornet-a-pistons in G.

### COUNTRY-DANCES

Country-dances hark back to ancient choral dancing in which the dancers arranged themselves in patterns and executed many series of figures as variations. The basic patterns included forming into circles and concentric circles or lining up into squares or opposing rows; the figures included weaving in and out, shifting position along the line, and crossing to the opposite side. These dances had a ritual significance that we can guess at today by comparing them to "primitive" ritual dances noted in more recent times.

By the sixteenth century, at least, such dances were being done as social dances by men and women in rural areas. The basic patterns and figures, though much elaborated, were still the essential part, and there was no emphasis on complicated steps that an individual might do. The music was generally furnished by the dancers' singing and clapping or by simple wind and rhythm instruments. Beginning in the seventeenth century, the increasingly popular English country-dances were danced by all classes. The accompaniment was more often provided by musicians and the dance directed by a leader. From 1650 into the beginning of the eighteenth century, a series of books called *The Dancing Master*, published by John Playford and his sons, described the dances and their music. By the end of this remarkable and popular publication, hundreds and hundreds of dances had been described, although it appears that many were made-up variations. The great bulk of the dances toward the end of this period were the "longway" dances, in which the women and the men lined up in opposing rows. The most famous dance of this type was Roger of Coverly, which with some modification has survived in the United States as the Virginia reel. The fundamental nature of this dance is that the couple facing each other at the head of the line dance with or around dancers from other positions and then by various means move into a new position in the line, either second or at the bottom. The other couples move progressively up to the point where they too will dance the figures.

As the longway dances grew in popularity and size, a number of tactics were used so that some of the dancers need not stand waiting a long time before their turn. One way was to establish groups of couples, called "minor sets," who would dance at the same time after the initial round of figures.

The English country-dances spread throughout Europe, displacing in popularity some of the local dances that had emphasized complicated individual steps. The country-dances were easy to learn, highly sociable, and readily adaptable to include some local characteristics. Despite their ritual origin, they were also free of the grim significance that underlay, for example, some of the Polish *contredanses*, in which the men presented themselves as disciplined warriors who surrendered their women to each other and themselves to the king. The country-dances remained popular in England and the United States up to the introduction of the French cotillon and quadrille. By the mid-nineteenth century, country-dances were no longer in fashion in the urban areas, but they remained popular in modified form throughout the rest of the country. In some isolated areas, most notably in the Appalachian Mountains, they were danced in remarkably pure form until the nineteen-twenties.

"Country Fiddle Music" (Track 4) consists of six country-dance numbers, played here in three pairs. Five of the six are drawn from *A Choice Selection of American Country Dances of the Revolutionary Era (1775-1795)*, by Keller and Sweet. The booklet contains not only the music for these numbers but dance directions as well, and all are derived from manuscripts from the late seventeen-seventies through the mid-nineties. Thus we have five country-dances known to be in use in the Northeast during the early days following the Revolution. We also have a sixth number (for which we lack specific dance directions), which appears to have been in use (perhaps as a round dance) in the Northeast from at least the eighteen-nineties until the late thirties and is clearly adaptable to country-dancing. Each dance is presented here in abbreviated form; each pair totals one hundred and twenty-eight bars. Though each tune is associated here with traditional dance figures, you may dance through the change of tune if you choose.

"College Hornpipe" (also known as "Sailor's Hornpipe"), originally a man's solo dance, was well known four hundred years ago. The best-known version in later years was one in which the dancer acted out shipboard activities. By the seventeenth and eighteenth centuries, characteristic hornpipe melodies were being used in country-dancing. The dance as described in Keller and Sweet's booklet is a longway dance with alternative directions for a minor-set grouping. It is coupled here with "La Belle Catherine," whose first strain resembles the children's song "Have You Seen the Muffin Man?" "The Muffin Man" was accompanied by a blindfold guessing game with the one who was "it" standing in the middle of a circle. The dance as given here includes joining hands and circling around and back.

The second group consists of probably the oldest tune here, "Hunt the Squirrel," and a more modern one, played here under the name "Down Went McGinty to the Bottom of the Sea." "Hunt the Squirrel," in 6/8, was originally sung or else played on simple wind instruments. The dance, as given here, is a longway dance. It starts with serpentine figures and continues with a repositioning of the couples, the first couple "hunting the squirrel" among the other dancers, and a new repositioning of the partners. "Hunt the Squirrel" is found in a late edition of *The Dancing Master*. The melody was used by Cecil Sharp for a dance called "The Good Man of Ballenguy" and is sometimes now known under that title.

The other number (not drawn from Keller and Sweet) is *not* the famous stage song of 1889 but instead consists of tunes probably once used for a 4/4 round dance from the eighties, the caprice. In the nineties, the caprice became widely known as "Down Went McGinty," since that tune was so often used for the dance. The caprice was a sort of schottische with heel strikes and chasse turns. "McGinty" was taught to our fiddler, Rodney Miller, by Larry Older, who had learned it from his father. Miller has combined "McGinty" with "Hunt the Squirrel" because he feels that "Hunt the Squirrel" would not go over at a dance these days.

The third group is made up of "Ashley's Ride" and "Fisher's Hornpipe." Miller tell me that he knew "Ashley's Ride" as "Leslie's Hornpipe," and "Leslie" may be a corruption of "Ashley." It has also been suggested that "Ashley's Ride" was named (or misnamed) after a circus rider, probably the famed Philip Astley. In similar fashion, "Fisher's Hornpipe" was attributed contemporaneously to the composer and oboist Johann Christian Fischer (1733-1800) and more latterly to one James A. Fishar, an English dancing master about whom I know nothing at all. Both these numbers are set to longway dances. "Ashley's Ride" starts with serpentine figures; then the first couple dances down and back between the

rows and takes second position for a new figure with the second couple. In "Fisher's Hornpipe," the first couple dances outside the rows, then between, and then takes a new position for a figure with other couples.

### THE QUADRILLE

In France, the most important dance that developed out of the popular English country-dances was the *cotillon* or, as it is spelled in English, cotillion. The cotillion was originally a dance of four couples, starting in square formation, who all danced simultaneously, sometimes as separate couples and sometimes together in chains, circles, or other patterns, resuming the square formation at the end of each sequence. The construction of each sequence was rather simple, and there was no particular overall form to the dance, which could be ended at the completion of any sequence. In time, the cotillion developed into two very different dances. One was the highly structured quadrille. The other--the German--was a lengthy, indiscriminately varied dance that involved kisses as forfeits or, later, the presentation of flowers or favors. It was an elaborate social mixer and became very popular in fashionable society during the second half of the nineteenth century.

The quadrille, by contrast, had a very specific organization. Ideally, the classic quadrille was distinguished from other square dances by having a particular series of five or six prescribed sequences, each different. The whole form required at least thirteen different melodies of eight bars each to signal each new figure within the sequences. Quadrilles consumed melodies at a fearful rate, and it was common practice to make the music up out of bits of popular songs or snatches from opera arias. Each sequence was first danced through complete by the first head couple, then by the second head couple, then by the first side couple, and then by the second side couple. Thus the first sequence, of forty bars, would be danced through complete by each couple successively for a total of a hundred and sixty bars. The second sequence had thirty-two bars, the third (quite complex, and in 6/8) had fifty-six, the fourth had forty, and the fifth had forty-eight. In addition, each sequence started and ended with eight bars of the couples exchanging courtesies. Each sequence was performed four times, once by each couple, so the whole thing had over nine hundred bars and would take about fifteen minutes--sometimes up to thirty--to dance.

"La Sonnambula Quadrille, Number Two" (Track 9) is based in part on airs from the Bellini opera. The dance piece was written and performed by the black orchestra leader Francis Johnson. (For a thorough report on Johnson, see Arthur La Brew, *Studies in 19th Century Afro-American Music*, Vol. V.) Since the entire piece, with all the repeats, would take over thirteen minutes (at fifty to fifty-six bars a minute), we have given a truncated version, incomplete even for once-through by the first couple. The intermediate returns to the first eight bars in the first and third sequences are omitted, and the second sequence is left out altogether. I think the tempo here is too slow for a quadrille, even of the slower "old style," which used many exuberant leaps and jumps. The orchestration used here, based on a piano version published about 1838, is by John Baldon of the Federal Music Society (New World Records 80299-2, *Music of the Federal Era*). It is done in the simple style of those published orchestrations from Ditson's *Star Collection*, except that it features the E-flat keyed bugle for which Francis Johnson was famous.

While the classic quadrille was taught by the dancing masters, the form was so often moderated, elaborated, or violated that I think you will do well to settle for the basic principles and understand

what changes occurred over the years. First, the introductory eight bars were frequently done away with in the following sequences. The first couple often introduced "show-off" steps in the midst of each sequence, challenging the other couples to duplicate or surpass them. "Promiscuous" figures (from other dances) such as the dos-a-dos (or do-si-do) were introduced. And the final or next-to-final sequence was frequently replaced by an entirely different sequence or dance. While these variations were often viewed as corruptions of the form, they were a return to the livelier and more inventive character of the cotillions and preclassic quadrilles.

By the eighteen-fifties, quadrilles commonly included round-dance episodes, generally a polka or galop, for eight or sixteen bars; even the waltz was eventually included, although changing to 3/4 was often awkward. It seems to have been a way of sneaking in couple dances that for a long time were considered antisocial and indecent.

The things that stayed with the classic quadrille for a long time were the underlying form of a number of sequences danced in a square by the head couples and then by the side couples. Despite the supposed egalitarian nature of the quadrille, this aspect seems to smack of rank, and it ultimately gave way to a freer intermingling of the couples. The best-known variants that did this were the Lancers quadrille, the mazurka quadrille (in 3/4), and the Caledonian quadrille. They were simpler and shorter, with sequences of twenty-four to thirty-two bars (though the final sequence was generally longer), and they became popular just when round dancing was spreading throughout fashionable urban society. In time, the old modified quadrilles and the cotillions were danced largely in the backwater areas, along with the country-dances. The newer Lancers and Caledonian quadrilles and the German cotillion were danced in fashionable society in the major cities and resorts, along with the round dances then in vogue.

Two additional comments: First, it was quite possible to dance a modified quadrille or a cotillion with only two couples, particularly if the final figure was a jig or galop. Second, if in discussing all these matters of form I have given the impression that the old square dances were sedate and formal, please put it out of your mind. With the right performers, the quadrille and the cotillion were stomping, vigorous, rowdy, vulgar, abandoned, and exhilarating dances.

### *THE MINUET AND THE GAVOTTE*

Prior to the American Revolution, the minuet and the gavotte, two highly formal and elegant dances from the French court, enjoyed much favor among the educated and wealthy elite in the colonies. By the end of the eighteenth century, the minuet and the gavotte, which were strongly identified with monarchy and privilege, were the dances of a by-gone era.

By the late eighteenth century, the minuet had become a slow, stately, and rather static dance, generally done by a number of couples all in concerted motion. The music was in 3/4 at about nineteen bars a minute, and the dance consisted of bows and curtseys, small gliding steps, quarter-turns, and a small amount of travel along a prescribed Z pattern. The only contact between the partners was the occasional joining of the hands, and that was done in a formal and delicate manner. Despite the basic simplicity of minuet music, the dance sequences were often quite complex; on some occasions, three twelve-bar sequences plus four bars were danced to a musical passage consisting of eight bars played five times.

The gavotte resembled the minuet in its formalities and elegance but by the late eighteenth century was characterized by difficult balletic steps. For this reason, it had come to be viewed as a dance for only the very skilled and not as a social dance that could be learned with mere attention to routine. The gavotte was danced to music in 2/4 at about thirty-eight bars a minute. The music was commonly constructed of two or three strains, each generally eight, twelve, or sixteen bars long, each strain repeated to allow variant steps to be done, and the whole repeated several times to allow for new sequences. Customarily, before the gavotte started, an introduction was played to allow the dancers to take their places on the floor and exchange courtesies. This was often an eight-bar 3/4 strain, played twice, from a familiar minuet. After the last repetition of the gavotte, the minuet strain would be repeated to allow the couples to exchange courtesies once more and to retire from the floor. Altogether, such a dance would take five to seven minutes to perform.

Alexander Reinagle's "Minuet and Gavotte" (Track 3) is more an artistic composition than a standard dance. Its provenance suggests that it was a "performed" dance and not intended as a social dance. Some of its problems as a social dance are that the preliminary minuet sequence consists of *two* strains in 3/4 (the first twelve bars long, the second eight), both of them built out of rather confusing melodic material that would make the customary courtesies difficult. The initial gavotte strain is fairly traditional, but the second strain is unusual in that it reintroduces melodic material from the previous strain--a thing done often enough in some of the old country-dances but not in standard gavotte tunes of the period.

The minuet was revived from time to time in the nineteenth century as an exhibition piece, generally performed by children in dancing school. A variety of round dances, similar to the latter-day schottische or galop, that enjoyed some intermittent popularity in the late nineteenth century were galled gavottes for reasons that are not evident.

### THE WALTZ

Of all the dances that came to the fore in the post-Revolutionary period, the waltz has lasted the longest. Part of the reason is that it has kept changing. In the course of the past two hundred years, about the only characteristics that have persisted are that it is a couples dance--in an embrace--to music in 3/4 time.

The particular aspect of the waltz that scandalized and fascinated the rest of the world was that the couples whirled around and around in close embrace without paying any attention to anyone else. The waltz was an affrontingly antisocial dance that did away with the pleasant and predictable interchanges expected at a proper assembly, and the hypnotic effect of the unrelenting and mechanical turning, turning of the early waltz was thought to summon up uncontrollable passions that would surely lead to ridicule or even dishonor, disease and pregnancy.

The process of taming a vigorous and sexually explicit peasant dance to make it suitable for the ballroom took just about twenty years. To waltz then meant to turn over and over in an embrace and was not limited to music in 3/4 time. After some twenty years of experimentation with various forms of waltzing couples dances in 3/4 and 2/4 and with nonwaltzing choral dances in 3/4 (which were *also* called waltzes), there emerged about 1814 a French version of the rotary turn called the *valse a trois*

*temps*, or three-step waltz. This was a smooth two-bar turn in which the dancers alternated a pivoting half-turn with a stepping half-turn. While one dancer pivoted the other stepped, and together they whirled around the dance floor in a spiraling circle. This is what came to be called variously the "standard," "modern," "old original," or "French" waltz. It was done to fairly simple music in 3/4 time at about fifty-four bars a minute. Needless to say, you couldn't do *that* all evening, so this simple form of waltz was pretty well limited to a featured position in the second half of the evening's program of quadrilles and other *contredanses*.

It apparently took almost another twenty years before a different step for the waltz achieved any currency. The *valse a deux temps*, or two-step waltz, was basically a chasing step in which the dancers stepped out in the line of direction on the first beat, waited till the second beat was past to close up the other foot, and stepped out again on the third beat. It was a simple step, well suited to faster music in 3/4 that strongly accented the first beat, and you could use it to chase in one direction for two bars and then turn for two bars as you wished. It was variously known as the "modern," "Viennese," "galop," or "chasse" waltz, and it was done to music somewhat faster than that of the three-step waltz.

"The Prima Donna Waltz" (Track 1), by G. Jullien, is a combination dance from the late eighteenth-fifties. It consists of the first group of strains from a "set" of waltzes but lacks an introduction. Introductions (sometimes in 2/4) were played to allow the dancers to assemble on the floor before the waltz began and were often added by the orchestra.

From the eighteen-thirties to the eighties, the tempo of the Viennese waltzes increased from about sixty to seventy-two bars a minute. By the eighties, these formal waltzes were often very long. The introductory passages in some cases had become so long and elaborate that they amounted to concert interludes. Dancers were perhaps grateful for a chance to rest between the mad whirl of the waltzes. By the nineties, the fashionable tempo was even faster, and at that point the formal Viennese waltz began its long slide out of favor in America. It was displaced by a variety of slower waltzes that included the moderate-tempo waltzes, which incorporated the redowa (a Bohemian dance) and a group of much slower waltzes that for the most part centered around an exotic and mysterious dance from Poland known as the mazurka.

## THE GALOP

The galop, a quick and simple couples dance in 2/4 involving sliding and turning steps, was widely performed in the United States from the eighteen-thirties to the nineties. It appears to have been a modification of a dance or step called the galopade, which consisted of continuous chasing steps either in one direction for four bars at a time or with turns that took two bars. The galopade took on some variant steps and became the galop. The variant steps, which included the *deux-temps*, served to reduce the rate of travel, the frequency of turns, and the vigor of the chase step. As a consequence, the galop was smoothed out and gradually became danced at quicker tempos.

In the eighteen-forties and fifties, the tempo for the galop was from fifty-four to sixty-six bars a minute, so that a couple had to do about thirty two-bar turns a minute. Pretty giddy. By around 1890, the tempo was about seventy-two to seventy-six bars a minute, and the turns were generally reduced to

a half-turn at the end of each four bars.

Our performance of Francis Johnson's "Victoria Galop" (Track 7), originally called "Victoria Galopade," leaves out immediate repeats of the second and third strains. This does no damage to the dance, since there are no long sequences that need to be fulfilled. The tempo here is about fifty bars a minute. This piece has a strong upbeat feel and occasional syncopations. Johnson has spared us the tiresome ticktock rhythm that so often characterized the *deux-temps*.

Although Johnson was best known for his prowess on the keyed bugle, this piece was originally published in 1839 for pianoforte and cornet-a-pistons, the latter--which he also played--an instrument whose facile responsiveness led it to virtually displace the keyed bugle by the eighteen-fifties.

### THE POLKA

The present-day polka is derived from an old Polish dance called the *oberek* and is quite different from the polka popular in the nineteenth century. The old polka was based on a Bohemian dance popularized first in Prague in the eighteen-thirties and then successively altered and developed in Vienna, Berlin, Paris, and London.

Like the waltz and galop that preceded it, the polka, generally done at forty-four to fifty-two bars a minute, was a lively round dance with turns. It also reintroduced some vigorous hopping and leaping, in marked contrast to the rather indifferent manner in which the quadrille was then danced in fashionable society. By the time the polka burst into popularity in 1844, the waltz and the galop also seem to have reached some sort of dead end in their development. Dancing them was a little like riding a roller coaster: once you started, about all you could do was to hang on till it was over. The polka, on the other hand, had a lot of varied steps that seemed to open many possibilities for dancing in general: you could assume all sorts of positions with your partner in waltz position--open or closed, arm in arm, side by side, face to face, or circling each other, and you could alternate these from phrase to phrase; you could dance interesting steps without turning incessantly or zig-zagging back and forth, and you could dance the same basic step either quickly in one bar or slowly in two bars; you could dance backward or forward in line of travel; if you wore skirts, you could pin them up, even showing your ankles.

"The Jenny Lind Polka" (Track 2) is a pretty standard polka number such as was popularized in Paris and London in 1843 and '44. It was arranged and performed by Allen Dodworth, who was to become New York's premiere dancing master over the next fifty years.

In Paris, the polka was at first taught as a ten-figure sequence dance. "The Jenny Lind Polka" presumably consists of six figures, each eight bars long, with the third strain (in the subdominant) the Bohemian heel-and-toe. However, forty-eight bars is certainly a very brief dance, and I am not sure how further repetitions were managed at this time. A few years later, "The Jenny Lind Polka" was incorporated as the second figure in a polka quadrille, with the upbeat rhythm moderated and the Bohemian strain omitted. It was being tamed even more.

"The Flirt Polka" (Track 8) is played here as arranged for pianoforte four hands in a forthright and danceable manner by Charles Grobe. It is not the classic polka but is more reminiscent of the mingled



developments the Bohemian dances had undergone in Germany during the eighteen-thirties. The dotted rhythms of the initial eight bars (played twice) suggest the schottische. The next eight bars seem to be a *redowaczka* (or redowa-polka), an obscure dance (most people would probably have done a chasing galop step at this point). After the return to the schottische, the next section appears to be a mixture of the Esmeralda and the Bohemian heel-and-toe. The tempo here (about thirty-eight bars a minute) is appropriate for a full-blown schottische but seems slow for a combination polka of the eighteen-sixties. I think about forty-four bars a minute would be better, but see my notes on "The Flying Cloud Schottische" (Track 6), below.

Over the forty years that followed the initial success of the polka, the number of new round dances--with differing time signatures, rhythms, and steps--increased enormously. Many were claimed to be based on peasant dances from such exotic places as Russia, Bohemia, Poland, Denmark, Italy, Sicily, Spain, and South America. Some were made-up dances combining the steps of one dance with those of another in some elaborate sequence known only to the dancing master who was promoting it. Some of them just grew.

### THE MAZURKA

The mazurka, originally an elaborate Polish *contredanse*, had been converted by the French into a quadrille. In the eighteen-forties, Chopin's artistic impressions of Polish dances created a new vogue for the mazurka, and a round dance developed that incorporated some characteristic steps.

The published descriptions that reached the United States were so unclear that no one could quite figure it out, except that, since the mazurka had stamps and leaps, it must be like a polka, but in 3/4. To satisfy the demand for a dance everybody had heard about but nobody knew, someone invented the polka-mazurka, passing it off as a mazurka dance in which one interpolated some polka steps--in fact, a *lot* of polka steps. Into this web of deceit the dancing masters variously dragged the redowa, the redowa-polka, the Varsovienne, la Czarine, la Koska, la Carlowitzka, the five-step waltz, and the Gitane waltz, all of which were touted as including the elusive and never quite described mazurka steps.

Despite all this, the "mazurka" (and the redowa) continued to represent at least the prospect of an alternative dance in 3/4, free from the relentless turns and galops.

"Natalie Polka-Mazurka" (Track 5) is one of those mid-nineteenth-century parlor pieces intended to be played by genteel young ladies. It has a useless introduction, exasperating interludes, and a pretentious, irrelevant ending--all performed here with the maddening rubato that was characteristic of the genre and that makes it utterly undanceable.

During the latter half of the century, the 3/4 dances that came to be lumped under the name "waltz" split off in three directions: fast waltzes, such as the Viennese and galop waltzes, at about seventy-six bars a minute; moderate waltzes, such as the Yorke, Bowery, redowa, or polka-mazurka waltzes, at about fifty-four bars a minute or slower; and slow waltzes, such as the polonaise, slow mazurka, and schottische waltzes, at about thirty-eight bars a minute. By the mid-nineteen-twenties, the slow waltzes became even slower, until things just about ground to a dead halt.

Some of the more significant developments in the waltz after the eighteen-eighties are demonstrated

on Tracks 10-15.

### THE SCHOTTISCHE

Despite its name, this dance from the eighteen-thirties was a German variant of the Bohemian dances that also developed into the polka. The Germans called it "Scottish" perhaps because the quick shifts from foot to foot and the striking of the heel and pointing of the toes resembled steps in the Scotch reel and the *ecossaise*. The polka itself was at one point called a "Scottish waltz," which is to say a dance with Scottish steps (in 2/4) that includes rotary turns (*Waltzen*).

The music for the early schottische was usually written in 2/4, and dancing masters--who described it as like a slow polka--generally pointed out that it might better be written in 4/4. By the time the schottische had achieved general acceptance in the eighteen-forties, it was being danced at about twenty-seven bars a minute and consisted of the basic polka step (with an exaggerated variant) and the polka turn.

The simplifications that went with acceptance of the dance threatened to eliminate much of its emphatic and exuberant quality. The tempo increased, and the *deux-temps* began to be worked into the dance. Perhaps in an effort to defeat this tendency, schottische music came to be written in 4/4, with strong dotted rhythms, and the tempo settled down to a slow march tempo of thirty to thirty-five bars a minute. Unhappily, the dotted rhythms were often played in a precious, detached manner that was a travesty of the French concert style, and in time the tempos (particularly in the eastern cities) got up to thirty-eight bars or more a minute.

"The Flying Cloud Schottische" (Track 6), by Charles d'Albert, a French dancing master who settled in England, is a good example of some of the confusion that attended fashionable schottische music in the late eighteen-fifties. It is written in 2/4, without dotted rhythms, and the upbeats are very mild, more characteristic of the *deux-temps*. Our performers have quite properly responded to that by playing it too fast for a typical schottische dance. You would do better to regard "Flying Cloud" as representative of the popular beer-garden polka, and listen to "The Flirt Polka" (Track 8) as more suggestive of the schottische.

In the eighteen-seventies, there were a number of variations on the schottische, the best known being the military schottische, which involved dancing side by side, and the Highland schottische, which incorporated elements from the Highland fling and strathspey. During the eighties, schottische-style notation began to be used to represent certain black dance music that had an emphatic 4/4 quality with strong upbeats and syncopations. The most famous number was Turner and Orrin's "Dancing in the Barn," which was so popular that this type of dance came to be known as "the barn dance." By the time the barn dance was revived in the early twentieth century, the black element had been forgotten or suppressed, and it was viewed as a quaint and rustic dance. That quality was often recalled during the early days of the rhythmically similar fox trot by the interjection of cat cries and chicken calls during the music.

Tracks 10-21 demonstrate some of the social dances and their music that enjoyed wide popularity from the end of the eighteen-eighties to the mid-nineteen-twenties.

The music on these tracks was all selected from contemporaneously published dance orchestrations. Although they were often intended for theater use as well, I have avoided hybrid items. About half the numbers were originally composed for dancing; the rest are adaptations of songs or piano pieces. The orchestrations, all from my own collection, came from the files of major dance orchestras in the Northeast and Midwest.

### *THE BOSTON-DIP WALTZ*

After the late eighties, the bon-ton waltz of polite society gave way to the free and easy waltz of the popular song. The popular-song waltz style consisted of rather simple melodies over engaging chord progressions of the sort that later came to be called barber-shop harmony, the whole thing done informally at an easy swing of fifty-six to sixty-five bars a minute.

"Eliza Jane McCue" (Track 10) is a transitional waltz that retains some of the old structural elements in altered form. The introduction, which amounts to a reductionary paraphrase of the last sixteen bars of the chorus, is now in 3/4 and is used for establishing the tempo rather than for assembling the dancers. Then comes a thirty-two-bar verse, a thirty-two-bar chorus that is repeated, and the chorus of another waltz song, "Roundsey the Copper," which is repeated. Our performance eliminates the immediate repeats of the choruses and is performed a shade faster than the so-called Bowery tempo of fifty-six bars a minute.

For the chorus of "Eliza Jane," the Boston dip is appropriate. In waltz position and counting three beats to the bar, on count one, with the weight on the right foot, step out with the left, bending the right knee so as to dip slightly; on two, pause; on three, straighten the right leg, shifting the weight to the left foot, and close right to left. You may vary the next measure by stepping out instead with the right foot. Turns are made bit by bit, on count three during the close, and may take four bars or more to complete.

### *THE TWO-STEP*

The march two-step in 6/8 at sixty bars a minute was unquestionably the rage at the end of the century from at least the time of the Columbian Exposition in Chicago in 1893. It is difficult for us today to listen to the 6/8 two-step without thinking of it as marching band music, but in the early nineties it was perceived as an up-to-date and fashionable dance, with a new kind of swinging rhythm and some absolutely wonderful music.

The two-step was a couples dance generally done in the waltz position (either open or closed) and consisted of a modified *deux-temps* or galop step smoothed out to a simple step-close-step without any springing or chase steps. Sometime in the early nineties, an association of dancing masters recommended John Philip Sousa's "The Washington Post" (1889) as particularly suitable for the 6/8 two-step, and the piece became so popular that by the mid-nineties the dance was known in England and on the Continent by that name.

"Blaze-Away!" (Track 11) was a very popular 6/8 two-step. Despite its martial sound, it was first written (in 1901) as a dance orchestration, not a band arrangement. Our performance is done at the regulation sixty bars a minute.

In later years, as 6/8 numbers declined in popularity, the ones that survived in two-step dancing tended to be those in which the 6/8 was not very explicit, such as the popular song "Bright Eyes, Goodbye" (1905) and "The Washington and Lee Swing" (1910). The fun part for the orchestra was to play them first in an easy two rhythm and then to double the beat and rag the simple melodies.

By the late eighteen-nineties, the two-step was danced more and more to upbeat music with a signature of 2/4 or C. While in the 6/8 two-step the close was done on the third division of the first beat, in 2/4 or C the close was done on the upbeat.

"Hiawatha" (Track 13) was one of the most popular numbers of the first decade and set off a whole cycle of "Indian intermezzo two-steps," as they came to be called--including the now better-known "Red Wing" (1907), by Kerry Mills. While "Hiawatha" has some elaborate melody lines and an upbeat feel (mostly in the first strain) that suggest a slightly slower tempo, we have used the tempo of sixty bars a minute customary at this date.

Dance instruction for the two-step during the entire period is remarkably uncreative--and so, it seems, was most two-step dancing. The principal modifications were that the dancers could step out on the left or on the right foot, to the side, forward, or back; then, casting caution to the winds, they might do a double-time or (more likely) a half-time two-step figure for a few bars. They did the two-step to 2/4, 6/8, 3/4, C, or C, all at about sixty bars a minute, and things stayed pretty dull like that for twenty years or more, at least in polite white middle-class society.

### THE RAGTIME DANCES

With the exception of "Maple Leaf Rag" and a mere handful of others, the term "ragtime"--for the general public, at least--did *not* mean the carefully composed classic piano rags of Scott Joplin and his confreres that have enjoyed so much attention in the nineteen-seventies. Instead, up to about 1907, "ragtime" usually meant rowdy "coon songs," one of the best of which was Joe Howard's "Hello! Ma Baby" (as recorded more than forty years later on New World Records NW 272, *And Then We Wrote*) and band cakewalks such as "Creole Belles," "At a Georgia Camp Meeting," and "Trombone Sneeze" (NW 282, *The Sousa and Pryor Bands*).

The history of the cakewalk dance is pretty murky, but it appears by at least the eighteen-seventies to have taken the form of a variety of show-off steps in the midst of a quadrille or other alternating-couples sequence dance. In the urban dance-house setting of the eighties, these show-off steps incorporated the kicks and body movements of the notorious cancan. By the nineties, the sequence-dance aspect had pretty well given way to a less structured round dance with many mixed steps. Ernest Hogan's once famous song "La Pas Ma La" (patois for *le'pas melee*, or "mixed step") names some of them, including the turkey trot, Chicago salute, and bumbashay. ("La Pas Ma La" is recorded on Biograph BLP-12058, *Too Much Mustard*.)

For most of the general public--at least outside the South--such black dances were seldom seen in a natural social setting. They were more apt to be seen--in much modified form--in low-life sporting resorts catering to sensation seekers, or on the stage, generally done in blackface by Irish clog dancers. It was the "cakewalk contest" that caught the public fancy at the turn of the century, and only a few of

the steps survived translation into popular social dancing.

For a simplified cakewalk tune such as "Creole Belles," on the first strain you could do a simple two-step for eight bars, then break away from your partner and do the following: for four bars, prance forward two steps to the bar, with knees high up and feet pointing down, all the time leaning way back so that you need to swing your arms to keep your balance; then, for four more bars, lean far forward (using your arms again) and kick out your legs backward--two kicks to the bar--working your way back to the starting point, where you resume the two-step. All kinds of variations can be worked on this basic idea. At some point in the cakewalk--often at the very end--the music would go into a half-time with strong upbeats, allowing you to do the one-to-the-bar leggy knee-up and kick-out strutting grand finale with your partner at your side. In concert band music, this episode was commonly expressed by the trio or some other contrasting strain, the dance function being pretty well lost. You can try it on the second strain of "Creole Belles," but you won't get much help from the band. (Most cakewalks on archival recordings were performed as concert pieces at inappropriate tempos, and only a few display the half-time episode with strong upbeats.) In the polite ballroom, these energetic steps were quickly reduced to lackluster walking steps and then fell from favor.

The Afro-American dance tradition behind the simplistic and marketable popular cakewalk was far more varied and complex. There was a whole array of syncopated dances and dance steps at the turn of the century, including habanera *danzas*, some vestigial remains of old descriptive dances such as the buzzard lope, and the newer dances such as the eagle rock and the slow drag. Many of these dances were done in 4/4 or C rather than the 2/4 that became associated with the two-step.

"Ma Ragtime Baby" (Track 12), written by Fred S. Stone of the famous Finney Orchestra of Detroit, is an example of the more complex numbers being performed by black dance orchestras. The rhythms are varied and intermingled and suggest mixed steps such as the slow drag, some of the prance and half-time struts that characterized the cakewalk, and, in the trio, a Cuban *danza* that is converted at the end to a mixed step with strong upbeats.

Much of the ragtime output (including many of the piano rags) was published and marketed--somewhat misleadingly--as two-step music in 2/4 or (less often) 4/4. Despite the frequent printed admonitions "Do not play fast," "Slow march tempo," "Moderato," "A little slow," and so on--suggesting intended tempos of thirty-six to fifty-four bars a minute--the well-established two-step tempo of about sixty bars a minute seems to have prevailed with the public. "Ma Ragtime Baby" is performed here at forty-four bars a minute, which seems about right for the mixed steps cited above but is much too slow for the simpler standard two-step. For the general public, rhythms such as these were almost incomprehensible. There was nothing for the average dancer to do except attempt some sort of barn dance and then retire in confusion because of the conflicting cross rhythms and syncopations.

However, by around 1910, the public's notion of ragtime was changing radically. The period was marked by increasing public attempts to investigate and stamp out--or at least control--prostitution, drugs, drunkenness, gambling, and violent crime. The focal point for these efforts was generally the "sporting districts" of major cities, which operated at full blast with the complicity of the police and public officials. While much of this reform effort was intended to protect women and minors from very real dangers of degradation, disease, and death, it was often accompanied by a bug-eyed

fascination with sexual license and racial mixing. Out of all the sensational exposes came a public awareness of some low-life dances, done to compellingly rhythmic music, that were breathtakingly explicit in their sexuality. The most notorious were the grizzly bear, the turkey trot, the chicken glide, the todalo, and the Texas Tommy, all from the dance halls of San Francisco's infamous Barbary Coast.

In the grizzly bear, the couple, leaning heavily on each other and locked in a bear hug, lumbered in a slight crouch from foot to foot, two steps to the bar. My guess is that it was originally a simple, slow, and sexual dance (the kind you do up against a wall) that, because of the picturesque name that became attached to it, began to take on cute and imitative postures such as dancing side by side with your paws dangling down. The music for the grizzly bear was not necessarily syncopated but had strong leading upbeats. Some familiar tunes suitable for the original grizzly bear--at a tempo of about thirty-eight bars a minute--are "Alexander's Ragtime Band" and the third strain of "St. Louis Blues." In time, the grizzly bear became hopelessly confused with the turkey trot and the glide and, like most of the belly-rub dances, was desexed and speeded up until it merged with more conventional dances.

The turkey trot was a somewhat different animal. It was done at faster tempos (originally, I think, about fifty-four bars a minute) to very strongly accented music (often broadly syncopated) and involved striding along with a lot of wigwagging body motion and sudden changes in direction. I'm not sure it is the same dance mentioned in "La Pas Ma La" in 1895; the one I am describing is from between 1908 and 1912. Here is a basic turkey-trot step (from the male partner's viewpoint): In a waltz position (but somewhat to the side so you can step between your partner's legs) and with your left arm extended (holding your partner's right hand), stride two steps to the bar as follows: stride forward with the right leg, transferring your weight to the right foot (leg slightly bent), leaving your left foot in place resting on its toes, and at the same time tip the upper body (arms and all) toward the leading foot. Repeat this, striding forward with the left leg. You have now done two steps to the first bar of music. Repeat for the second and third bars. On the fourth bar, when you have done the first count, pause with your weight on the right foot through the second count, waiting to change direction. For the next four bars, go backward, with your partner leading you and doing the same steps you did in the first four bars. In order to do this, both of you start these four bars by shifting weight and tipping the body toward *your* left foot on the first count. A familiar tune to which the turkey trot may be danced--at about fifty-four bars a minute or faster--is "Waiting for the Robert E. Lee."

In time, the objectionable body motions and alternating lead of the turkey trot were eliminated. The dance speeded up to about sixty-six bars a minute, at which point it was pretty well absorbed by the one-step. "At the Mississippi Cabaret" (Track 16) is a fairly typical broadly syncopated turkey trot done at the one-step tempo in wide use by 1914.

The one-step was a jaunty traveling couples dance done to upbeat 2/4 music at about sixty-six bars a minute. At such tempos, it was easier to execute than the two-step, which it supplanted for a time. The principal step of the one-step was pretty clearly derived from the turkey trot, but done in a smoother, subdued way. It was not introduced in the United States until 1913, when Vernon and Irene Castle returned from a successful season in Paris. The name seems to be an English term from about 1910, but many of the steps incorporated into the one-step by at least 1912 were subdued versions of the American "animal" dances. The Castles claimed that the "animal" dances were passe and that what they were doing was the latest Continental fashion.

Here is how to do the basic one-step: In a side-by-side position, facing either in the same direction or in opposite directions and with one arm around you partner and the other extended (hand in hand), step out rather straight-leggedly on the balls of the feet, two steps a bar, for four bars. On each step, swivel the hips slightly toward the leading foot. To alter direction, either veer to the side suddenly on the second count of the fourth bar and continue on for the next four bars, or make a more gradual change in direction as you step out for the second four bars.

Although not danced as a one-step in the United States until 1913 or '14, "Chinatown, My Chinatown" (Track 14) seems particularly suited to the simple one-step as it was generally taught. The melody coincides closely with the strongly marked beat, and all the theatrical effects on the gong, cymbals, wood blocks, and bass drum serve to announce the debut of the emphatic trap drumming that was an important part of one-step music.

### *THE TANGO*

When the tango was introduced into the United States in the early teens, it had the reputation of being a shockingly sensuous dance; but in fact by that time it had already been subjected to about ten years of modification to make it suitable for the ballrooms of Paris and London.

The original dance, which had syncopated rhythms to a habanera bass, had developed in Buenos Aires among prostitutes and gauchos. It was brought to France by Argentines soon after the turn of the century. Syncopated *danza* music with a habanera bass had long been played in Cuba and had spread throughout Latin America at least by the eighteen-eighties. In the United States, blacks were dancing to it by the nineties.

"El Irresistible" (Track 15), seldom heard today, was an important tango number of the teens. It was also known as "The Maurice Tango" after Maurice Mouvet, the dancer who popularized it. Its languorous quality comes from the slow 6/8 melody pitted against the habanera rhythm in the bass.

The tango was generally danced at thirty-six to forty-two bars a minute. By 1914, the Cortez (usually pronounced "Corte") was the most characteristic step. The Cortez was commonly used to start a sequence that would run for sixteen bars. The descriptions are inconsistent, but here is a quote from Mouvet's:

The steps are simple. The man steps forward with his right foot and points the left diagonally in front, drawing the right to the left; he steps forward with his left foot, raising the right heel; he pauses and then repeats.

In the early twenties, a tango revival was sparked by the Rudolph Valentino movie *The Four Horsemen of the Apocalypse*. While the prewar tango with habanera rhythm continued to be danced, the more popular version came to be a modified nonsequence dance, with vaguely Spanish accents, to the cut-time rhythms of the fox trot at forty to fifty bars a minute.

### *THE HESITATION-AND-BOSTON WALTZ*

One of the most interesting dances popular around the time of World War I was the hesitation-and-

Boston waltz. However, there was great confusion among dance instructors, musicians, and the public about what constituted a hesitation or Boston, how they were different from the Viennese hesitation waltz or the old Boston dip, and even whether they differed from each other.

The essential element of the dance that we want to demonstrate here is the rather tricky cross rhythm that distinguished it from other waltzes. Three two-beat steps were danced over two bars of 3/4 time; two measures could be counted 1-2 3-1 2-3. One version is this turn: In closed waltz position, slide left to side on count 1; on two, pivot quarter-turn to the right; on three and four, slide right to the side; and on five and six, close left foot to right foot. Repeat, so you are now facing opposite the way you started.

The term "double Boston" was sometimes used to distinguish this dance step (requiring two bars) from the old Boston dip (which took one bar). The notion of pitting three two-beat steps against two bars of 3/4 seems to be Afro-American. It shows up in Cuban waltzes in the eighteen-seventies and then in Mexican waltzes, most notably in the now forgotten third strain of "Sobre las Olas" ("Over the Waves"; 1890) and in Julius Lenzberg's "La Cubanola Valse" (1898). It also kept cropping up in ragtime waltzes during the nineties and after the turn of the century. It was a persistent dance, if not widely accepted until its vogue in the early teens.

"Valse de Ma Coeur" (Track 17) is a hesitation-and-Boston waltz with some of the confusion that attended the dance written right into the orchestration. Although instructors argued that these dances should be done in strict time lest the syncopative effect be destroyed, this orchestration is replete with retards and fermatas, as in a Viennese hesitation. In our performance, we have observed some of these.

### *THE FOX TROT*

Of all the dances discussed here, the fox trot seems the only one that developed among the middle-class general public. Although the music at first came from black dance music of the early teens, the dance did not appear to draw on any steps that were new to the public but developed as a combination of steps that had been in general use for five or ten years.

At first, there was great confusion over how to dance to this new music. It had an emphatic 4/4 rhythm at about forty bars a minute, peculiar structures of twelve or twenty bars in place of the customary sixteen, and some really crazy breaks in the rhythm--right in the middle of the tune. The solution that evolved was to borrow some steps and breaks from the glide of several years back, some from the one-step and trot, and some from the tango, and to put them together in brief sequences of two or four bars so that no one would be caught off balance by the unaccustomed shapes of the music. The fundamental steps alternated in various patterns between "slow" (two to the bar) and "quick" (one to a beat).

"Kansas City Blues" (Track 18) is the kind of number being danced to as a "slow" fox trot by early 1916. It is a Texas piano blues arranged for dance orchestra, with the 4/4 quality somewhat moderated. Among the things that probably seemed strange to the average listener in 1916 was that the melody does not repeat the first phrase (ABAC) but goes directly from the second phrase to the last (ABC), or repeats the second phrase before proceeding to the last (ABBC). Furthermore, each time a strain is repeated, the initial phrase is altered. On top of all *that*, there are "weird and barbaric dissonances" that



make your hair stand on end.

By the late teens, the emphatic 4/4 quality was falling away (except in some low-down blues and jazz numbers), and the rhythm was more and more often in cut time (C). Two-step figures were being interpolated, and the tempo had crept up to about fifty bars a minute. Despite these retrogressive changes, the public danced on, convinced it was still doing the fox trot but in a more up-to-date style.

Art Hickman's "Hold Me" (Track 19) is an example of the new style of fox trot that was to dominate the dance music of the early twenties. Saxophones were now well established in the dance orchestra. The banjo maintained the 4/4 rhythm while the rest of the rhythm instruments played simpler two-beat figures that were apparently easier for most people to dance to. Since published dance orchestrations did not include banjo parts until the next year or so, our banjoist here has ad-libbed a part that falls between the mixed tremolo style of the mid-teens and the fully developed rhythm banjo of the mid-twenties.

By the mid-twenties, the fox trot was often played as fast as sixty bars a minute (which prompted English dance instructors to rename it the quickstep). This was counterbalanced by a revival of public interest in the slow blues, a style that by the late twenties was being applied to the popular ballad with far-reaching results.

### *THE JAZZ WALTZ*

After the aborted vogue of the hesitation-and-Boston, the waltz went into a period of decline. There were no new developments for years, and many of the old varieties were forgotten or cast aside. The waltz at this time seems to have been viewed primarily as a refuge for dancers who did not like the ubiquitous jazz fox trot. Recordings of waltzes tended to be slow and ponderous. There were exceptions. One of the most popular waltz recordings of the early twenties as "Sleep"--by Fred Waring's orchestra (a sort of fox-trot waltz with singing by the orchestra), played at a peppy fifty-four bars a minute.

"Waltzing the Blues" (Track 20) is not a typical early-twenties waltz. I have included it to demonstrate some of the rhythmic ingenuities of the period--ordinarily applied to underlying cut-time rhythms and exemplified by the complex "novelty" piano compositions of Zez Confrey and Roy Bargy. In "Waltzing the Blues," such accented cross rhythms as three successive two-beat patterns over two bars of 3/4 (rather like an old hesitation-and-Boston but more dazzling) are used throughout. There are also instances of splitting the 3/4 measure in half, like 6/8. All these elements had appeared before 1900 in black waltzes. Of course, one could do a hesitation-and-Boston step to this sort of thing, but I suspect the more typical reaction was to fumble along in some fox-trot step, not quite clear about what was going on up there on the bandstand.

### *THE CHARLESTON*

The Charleston is often viewed as the very apotheosis of the Roaring Twenties--a jumbled vision of collegiate revelry and Chicago racketeers. The fact is that the characteristic rhythms of the Charleston were commonly used among black musicians and appeared in print at least as early as the first decade of this century.

James P. Johnson, who wrote the music for "The Original Charleston" (as it came to be called after so many imitations appeared), said he had seen the dance done in New York in 1913 by nonprofessional dancers from South Carolina. Others reported seeing it even earlier in the South. But it did not catch the public ear and foot until 1923, when it was developed as a stage dance in *Running Wild*, a black musical for which Johnson wrote the music and Willie Covan worked out the choreography.

Many black musicians and dancers took to the Charleston readily because its rhythmic feeling was old stuff to them. They typically played the Charleston at an easy tempo of about fifty bars a minute, in a flowing rhythm that fluctuated between a straight 4/4 and a more open blues rhythm. By the end of 1925, when white dancers had widely adopted the Charleston, it was more often played at about sixty bars a minute.

The essentials of the Charleston seem to be its pigeon-toed, knock-kneed, and twisted-body motions. It was all the things the dancing masters had told us were ungraceful and improper. The Charleston was originally danced to a four-to-the-bar count like this (from the man's side): In an open waltz position, on count one, raising the right heel, step forward on the ball of the left foot; on two, shift weight to the left foot, snapping down the left heel; on three, raising the left heel, step forward on the ball of the right foot; on four, shift weight to the right foot, snapping down the right heel. Depending on the melody, you could shift the timing of the steps to coincide with the accented notes rather than with the straight 4/4 count. There were dozens of steps, many of a soloistic sort borrowed from stage dancing.

The Charleston has been revived from time to time, usually as a novelty and played at a tooth-jarring seventy bars or more a minute. The tempo in our recording of "Sweet Man" (Track 21) is a moderate fifty-two bars a minute. I like it.

—Thornton Hagert

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The above books deal with some aspects of social dancing and its music in the United States from the seventeen-eighties to 1925. They are largely reference works (bibliographies and discographies) and rather broad historical surveys. Many of them are out of print but should be available in a reasonably good library. Generally, I have decided not to include instruction manuals, as they tend to be very parochial and are difficult to find. Many are listed in the bibliographies.

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Instrumental Dance Music 1780s-1920s

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|---|---|------|
| 1 | Prima Donna Waltz (G. Jullien)<br>Judith Plant, keyed bugle; with orchestra | 1:43 |
| 2 | Jenny Lind Polka (arr. Allen Dodworth)<br>Ellen Farren, pianoforte          | 1:01 |

- |   |  |      |
|---|--|------|
| 3 | Minuet and Gavotte (Alexander Reinagle)  | 2:53 |
|   | Ellen Farren, pianoforte   |      |
| 4 | Country Fiddle Music   | 7:01 |
|   | (College Hornpipe/La Belle Catherine/Hunt the Squirrel/<br>Down Went McGinty to the Bottom of the Sea/Ashley's Ride/<br>Fisher's Hornpipe) |      |
|   | Rodney Miller, fiddle  |      |
| 5 | Natalie Polka-Mazurka (Charles Grobe)  | 2:54 |
|   | Ellen Farren, pianoforte   |      |
| 6 | Flying Cloud Schottische (Charles d'Albert)  | 1:17 |
|   | Judith Plant, keyed bugle; with orchestra  |      |
| 7 | Victoria Galop (Francis Johnson)   | 1:08 |
|   | Judith Plant, keyed bugle; Alan Moore, pianoforte  |      |
| 8 | The Flirt Polka (arr. Charles Grobe)   | 3:10 |
|   | Ellen Farren and Alan Moore, pianofortes   |      |
| 9 | La Sonnambula Quadrille Number Two<br>(Francis Johnson)  | 4:32 |
|   | Judith Plant, keyed bugle; with orchestra  |      |

(All selections public domain)

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- |    |   |      |
|----|---|------|
| 10 | Eliza Jane McCue (arr. L. O. de Witt)   | 2:22 |
|    | (public domain)                         |      |
| 11 | Blaze-Away! (Abe Holzmann)              | 2:22 |
|    | (publ. Leo Feist, Inc. [ASCAP])         |      |
| 12 | Ma Ragtime Baby (Fred S. Stone)         | 3:06 |
|    | (public domain)                         |      |
| 13 | Hiawatha (Neil Moret)                   | 2:53 |
|    | (public domain)                         |      |
| 14 | Chinatown, My Chinatown (Jean Schwartz) | 1:52 |
|    | (publ. Warner Bros. Music [ASCAP])      |      |
| 15 | El Irresistible (L. Logatti)            | 2:05 |
|    | (publ. G. Schirmer, Inc. [ASCAP])       |      |

**Gerard Schwarz and His Dance Orchestra**

- |    |  |      |
|----|--|------|
| 16 | At The Mississippi Cabaret (Albert Gumble)     | 1:43 |
|    | (publ. Warner Bros. Music [ASCAP])             |      |
| 17 | Valse De Ma Coeur (M. K. Jerome)               | 3:06 |
|    | (publ. Mills Music, Inc. [ASCAP])              |      |
| 18 | Kansas City Blues (E. L. Bowman)               | 2:06 |
|    | (publ. Shapiro, Bernstein & Co., Inc. [ASCAP]) |      |
| 19 | Hold Me (Art Hickman and Ben Black)            | 1:40 |
|    | (publ. Warner Bros. Music [ASCAP])             |      |
| 20 | Waltzing The Blues (Clarence Gaskill)          | 2:22 |
|    | (publ. Warner Bros. Music [ASCAP])             |      |
| 21 | Sweet Man (Roy Turk and Maceo Pinkard)         | 2:27 |
|    | (publ. Leo Feist, Inc. [ASCAP])                |      |

**Dick Hyman and His Dance Orchestra**

TOTAL TIME

54:31

Producer: Max Wilcox (Tracks 1-9)  
Program consultant: Cynthia Hoover (Tracks 1-9)  
Recording engineer: Bud Graham (Tracks 1-9)  
Producer: Sam Parkins (Tracks 10-21)  
Program consultant: Thornton Hagert (Tracks 10-21)  
Recording and mixing engineer: Stan Tonkel (Tracks 10-21)  
Assistant engineer: Marty Greenblatt (Tracks 10-21)

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