

Dancing in the Millenium — July 19-23, 2000, Washington, DC

WORKSHOP: Kellom Tomlinson and the Art of Dance-making
Thursday, July 20, 2000, 4:00-5:30 p.m.

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(All page references — at left of page and elsewhere — are to: Tomlinson, Kellom. *The Art of Dancing Explained by Reading and Figures*, London, 1735. Gregg and Dance Horizons reprint, 1970.)

1. Comments about choreographic utility or structure:

A. Steps for changing symmetry:

- 39 **The Close.** “This Step in *Dancing* much resembles a *Period* or full Stop in *Letters*; for, as that closes or shuts up a Sentence, the *Close* in *Dancing* does the very same in *Music*, since nothing is more frequent than, at the End of a Strain in the Tune, to find the Strain or Couplet of the *Dance* to conclude in this Step, as also at other remarkable Places of the *Music*. Besides, the *Close* gives great Life and Variety in the Composition of *Dances*; for whereas most other Steps lead the *Dancers* a regular Figure, and consequently render a Change thereof more difficult, in this Step, the Body being as much upon one Foot as the other, the Change is more familiar, since it is as easy to take up one Foot as the other. This Step generally takes up a Measure, that is to say, with the Time you rest or stand still:...”

[Two uses, then: cadential, and to change symmetry.]

Example 1. Isaac's Rigaudon, 1st plate (last 4 meas.)
(not shown with examples): *Prince Eugene, Gavotte - last plate*
Example 2. The Shepherdess - 2nd into 3rd plate

- 41 **The upright Spring or Close.** “It is to be likewise noted, that the *upright Spring* or *Close* affords the *Dancer* the like Opportunity of changing the Foot, during the Time of resting as in the foregoing *Close*, the Difference being only in its beginning and ending on both Feet; and if performed on the Ground, it is intirely in the same Manner, as we have already described it in the *Jump* or *Close* from one Foot.”

Example 3. The Submission - 1st plate of rigadoon, start and end.

- 47 **The Rigadoon Step with two Springs, or Sissone.** Instead of taking up back foot, one can take up front foot, and so on, “...which Choice of Feet in this Step renders it of equal Use, in the Composition of *Dances*, as the *Close*, in that the Change of Figure is to be effected in this, as well as in the aforesaid.”

Example 4. Isaac's Rigadoon, penultimate plate, 6th meas.

Table 1.
Changes of symmetry in Tomlinson duo dances

Dance	Measure	Symmetry from/to	Step(s) used	
The Gavot	14	mirror/axial	m: coupé; w: bend-rise, step	
	24	axial/mirror	m: pt, lift; w: coupé-pt., lift	
	30	mirror/axial	assemblé 1st, step left	*
	36	axial/mirror	pirouette, free front/back ft.	
The Address: rigadoon	[28	mirror/man around woman	coupé 1st, r ft. point/air]	
	[32	/woman around man	m: pdb; w: c/2]	
	[36	/mirror	m: ft. in air; w: pdb]	
	42	mirror/axial	assemblé 1st, free or keep free R ft.	*
menuet	12	(all same ft.; axial to mirror paths)		
	16 (end)	mirror paths/parallel	assemblé sans sauter, free L ft.	*
rigadoon	2-12	parallel → axial	follow the leader	
	13	axial/mirror	same ft. pas de rigaudon (no jump in 1st) into opp. ft. pdb	(*)
The Prince Eugene march	[27-] 28	mirror/axial	opp. ft. pas de rig., jump, step R	*
	34	axial/mirror	coupé to 3rd; free DS ft.	
sarabande	10	mirror/axial	pdb w/ slide into 3rd on last step; free L	
gavotte	16	axial/mirror	assemblé 1st, step opp. ft.	*
The Submission slow	27	mirror/axial	coupé 1st; free R	
	minuett	12	axial/parallel	m: 1/2 turn before step to/with R.
rigadoon	[1-] 2	parallel/mirror	pas de rigaudon, jump 1st.	*
	16	mirror/axial	assemblé 1st.	*
	[23-] 24	axial/mirror	pas de rigaudon, jump 1st.	*
The Shepherdess	18	mirror/axial	assemblé 1st, step R	*
	34	axial/mirror	assemblé 1st, step DS ft.	*
The Passepiéd Round O: always same ft., though path changes between mirror and axial				
Rondeau (from workbook)	10	mirror/axial	after balancé: m: ft in air; w: ft. slide into 3rd	
	29	axial/mirror	pas de sissone, m: close front; w: close back. Both pick up back.	*
Canary (from workbook)	8	mirror/axial	assemblé 3rd [m: ft stays in air], step L	*
	34	axial/mirror	assemblé 3rd (f does 1/2 turn), step outside ft.	*

* indicates a type of transition mentioned by Tomlinson.

B. Steps as used for changing from one foot to another

Table 2.
Steps whose parity is given explicitly

Step	Page	Parity (even or odd)
half coupee	27	o
walking	27	o
coupee	27	e
coupee with two movements	28	e
bouree	31	o
pasgrave	34	o
bounds	36	depends on number of bounds
galliard step + falling step	48	o
bouree with a bound	53	e
chassee of three steps	66	o
chassee of four steps	70	e
chassee of three springs in the same place	78	o
chassee of two springs in the same place	78	e
pas de passacaille	84	e
menuet step	106	e (always R)

C. Other steps that add to the beauty of the dance:

- 56 **Twice Slipping Behind:** for example, in Isaac's Rigadoon, beginning of tune, second playing: "where... it forms a perfect Square, which is no small Addition to the Beauty of the said *Dance*; and this Step *slipping before* is no less remarkable, in that it is frequently met with in *Dancing*."

See earlier *Example 1. Isaac's Rigadoon - 2nd plate*

- 62 [an example of a well-constructed sequence from Isaac's Rigadoon:]
"...as I have referred to this Place for an Example, I think it will not be improper to say something here of the *Hop* that follows the foregoing: Which differs in this, that whereas in the former the Heel is to be placed to the Ground upon the last Step, in this a *Bound* is made instead thereof, which is the only difference, and the Reason of its being called a *Hop, Step, and Bound*; and it also remarkably varies from the aforesaid, in that it again conducts the *Dancer* into the *Bourees, Coupees, and Half Coupees, &c.* as the other leads him out of these Steps...."

See earlier *Example 1. Isaac's Rigadoon - 1st plate.*

2. Value judgements and other comments about steps:

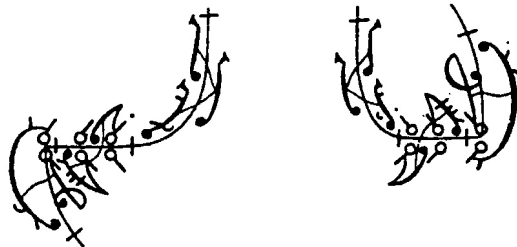
- 30 In the section on bouree, Tomlinson talks about the **half coupee**: "The graceful Posture of the *Dancer's* Standing adds not a little to the Beauty of this Step, who, 'til the Time be expired, is to wait or rest;..."
- 34 The **Pasgrave**: "This is one of the most agreeable Steps in *Dancing*; and it may be performed either forwards, backwards, or sideways, &c. and in Performance, when continued, it transfers the Weight from one Foot to another, as in the *Half Coupee*."

Example 5. Sarabande (male solo)

- 42 The **Rigadoon step** is seldom if ever without the close [upright spring] following it, "as adding the greatest Grace and Beauty thereto,..."
- 43 "one of the most agreeable Steps in *Dancing*."

See earlier *Example 3* (Submission - 1st plate of rigadoon, start and end.)

Counterexample: from *The Address, rigadoon, m. 13*.



Source: Tomlinson

- 71 The **Chassee or driving Step of 2 movements**. Frequently found in Tunes of common time, "not unlike what we see Boys perform in play...."
- 78 The **Driving Step of two [or three, evidently] Springs**. "The *Driving Step* of two Springs ... makes no small Figure, either in common or triple Time, since in the latter it is rare to meet with a *Passacaille*, or *Chaconne*, without it; but on the contrary it is sometimes found in three or four Places of one *Dance*, which demonstrates, how greatly it is valued and esteemed by *Masters* "

Example 6. Rondeau

(not shown in examples) Canary, page 2, meas. 3; page 4, meas. 3

- 81 The **Hop of two Movements, from the fifth Position round in two half Turns**. "This step is much used in Stage Dancing, to which, indeed, it properly belongs,..." It is often found in Tunes of triple Time, and sometimes in those of common,

[*Passacaille Diana, meas. 3*]

- 84 The **Chaconne or Passacaille Step**. "This step ... is a most agreeable Step in *Dancing*, rarely missing to be found more than once in one of these Sorts of *Dances* (k)."

(not shown in examples) Sarabande (male solo)

See *Example 6. Rondeau*

3. Timing in transitions from one step to another:

- 61 Preparation for the **Hop** sideways with the same foot

Example 7. The Submission, plate 1, meas. 4, 9, 11; plate 2, meas. 9, 12; plate 3, meas. 7

See earlier *Example 2. [The Shepherdess, plate 2, meas. 7; plate 5, meas 3]*

Recall passage from Isaac's Rigadoon, plate 1 (referred to above)

- 65 Preparation for a **Chassee or driving Step** [of three or four steps]

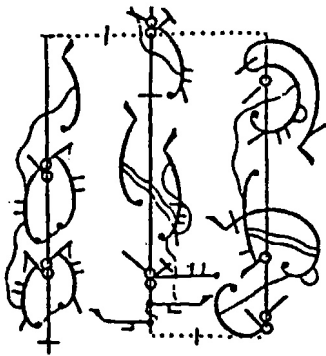
Example 8. Passacaille d'Armide (l'Abbé solo - Pemberton), plate 3.

- 71 Preparation for a **Chassee or driving Step of two Movements**

- 74 A beaten Coupee or Hop generally prepares **Chassees retiring**. Foot beats on 2nd note; “and then it steps back to the Place from whence it came...in a slow Motion, waiting for the Expiration of the third Note...” whereupon it steps in preparation for chassee that follows.
- 81 Preparation for the **Hop of two Movements, from the fifth Position round in two half Turns.**

from *Passacaille d'Armide (Pécour)* - rise instead of saut at second half-turn.

page 84



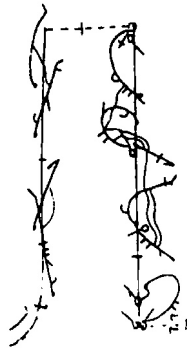
page 86



Source: Gaudrau.

- 85 Preparation for the **Hop and two Chassees or Drives round in the same Place.**

Chaconne de Phaeton for a woman (Pécour), measure 87.



Source: Feuillet

4. Typical or useful combinations of steps:

- 36 “One *Bound* alone rarely, if ever, answers to a Measure; but, in Tunes of common Time, or of four in a Measure, as in *Rigadoons, Marches, &c.* two *Bounds* answer a Time; and in *Sarabands* or slow Tunes of triple Time, three of them may be done in one Bar.”

42 The Rigadoon Step is seldom if ever without the close [upright spring] following it. "...[T]here often follows in *Rigadoon* Movements, a plain Step or Walk in the Time or Measure, as for Example, you'll find in this Movement of the *Bretagne*..." beginning of 2nd part.

(recall earlier counterexample from *The Address*.)

48 The Galliard and Falling step: "...in all the aforesaid Methods of performing the *Galliard* Step, the *Falling* Step rarely, if ever, fails to accompany it.... However, sometimes, instead of the *Galliard* Step, we find the *Coupe* crossing before sideways introducing the *Falling* Step; which it does very naturally, their Endings being directly alike."

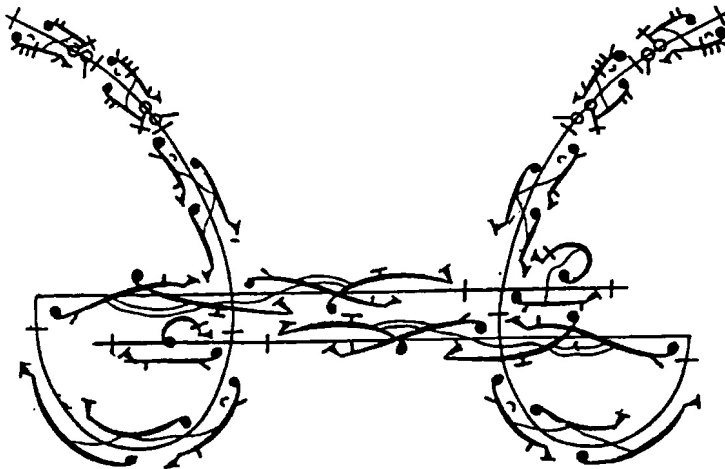
Example 9. *Menuet d'Omphale*, 3rd, 5th figures (also 2nd) - coupé to begin

Example 10. *La Bretagne*, rigaudon, start of 2nd strain - pas de gaillard to begin (one mov't)

See also **Example 2.** *The Shepherdess*, p. 2, 1st meas.: variant

56 Twice slipping behind. "This Step... is seldom, if ever, without the *Half Coupee* sideways following it [that is, a coupe ouvert - he goes on to describe it]

The Address, 1st plate, last 2 measures. (slipping behind, then before)

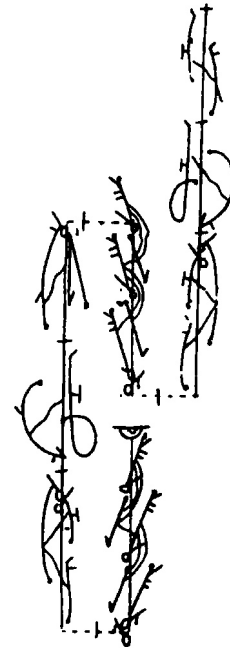
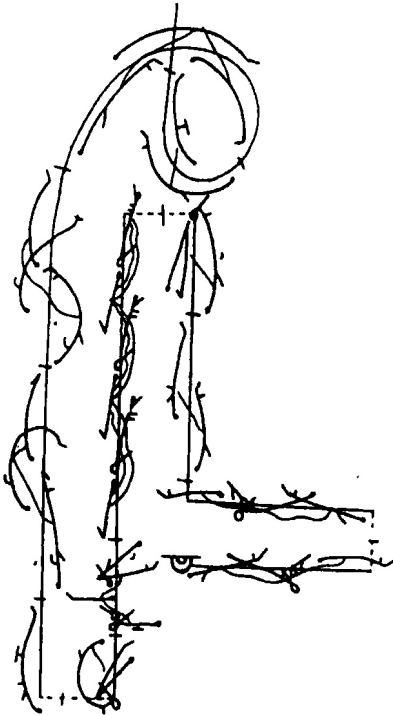


Source: Tomlinson

76 The chassee or driving step, “when performed in triple Time, must have a *Springing Coupee* more added to fill up the Bar or Measure; or instead thereof a *Close*,...”

Example of the latter [actually former] given by Tomlinson: *Chaconne de Phaeton* [1704, p. 18]

Example of the former [actually the latter] given by Tomlinson: *Passacaille de Scilla* [1704, p. 34]



Source: Feuillet

There are more examples in tunes of common time, as allemaignes, rigadoons, bourees, etc. “but, instead of the *Chassee* or *Driving Step* of two *Springs*, we frequently meet with one of them put with the aforesaid *Close* to a Measure.”

77-8 *Chassee* of three *Springs* in the same Place. Example: the *Louvre* [=Aimable], second strain, second playing. In triple time, there are three weight shifts so this step changes feet; in common Time, there must be only two springs; “and consequently, if continued, they will always commence with the same Foot as the *Bouree* and a *Bound*, or *Coupee*, &c. unless Steps of a contrary Nature, as the *Bouree*, *Half Coupee*, or *March* be made between them.”

79-80 The flying *Chassee* or driving Step backwards, with a *Close* and *Coupee* to a measure. *Coupee* on the third note ends “with the *Knees* bent preparing for the following Step, which most usually is a *Half Coupee* [followed by a *rond de jambe* on beats 2 and 3]...; and the left Foot, being in the Air, is ready to perform a *Pirouette*, or any such like Step.” Example: *Passacaille d'Armide*, by l'Abbé, with *chassé/close/coupeé* in meas. 6 [can't identify - not meas. 6 of any of three extent dances]

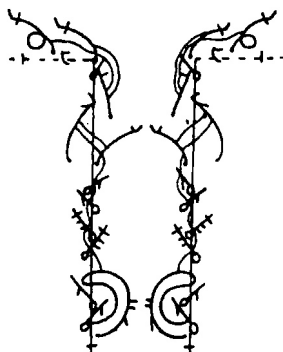
Example 11. *Folie d'Espagne (homme)* 1704 p. 222 - with half turn on *demi-coupeé*

86-7 the Fall, Spring with both Feet at the same Time, and Coupee to a Measure. The foregoing Step [Hop and two Chassees...], ending in the Air with the left Foot, naturally introduces us to the present, ...[The fall is] backwards in a slow and easy motion.... A half Coupee [a coupé ouvert] "usually follows this Step". The free foot is then ready to perform either a *Pirouette*, or the same step over again with the contrary foot...

Example 12. *Passacaille de Scilla, 12 bars before the end.*

89 the Close beating before and falling behind in the third Position, upright Spring changing to the same before, and Coupee to a Measure. Concludes "in Readiness for the *Coupee* [ouvert] that usually attends these Steps;.... You are to take Notice, that these two Steps are in a Manner inseparable, ..."

Tomlinson gives these examples: *Spanish Entrée for 2 Men (Pécour) from l'Europe Galante*



Source: Feuillet

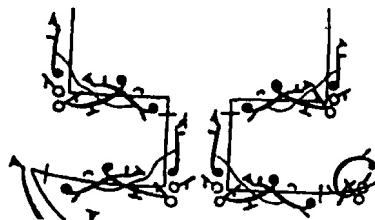
and (not shown in examples) *Entrée Espagnole (Pécour) from l'Europe Galante*

99 The Bouree before and behind, and behind and before, advancing in a whole Turn. Sometimes instead of the second Bouree, a Coupe is found...

See **Example 3.** *The Submission, 7th and 8th meas., first couplet [first plate]*

122 The slip behind and half coupee forward... Found in dances other than minuets. sometimes done to both Hands, as in the *Minuet*; but it is often found single.

from *The Address, 3rd figure:*



Source: Tomlinson

Table 3
Dances mentioned by Tomlinson

page	dance
Preface, v.	Passacaille de Scilla, danced by Miss Frances Passepié Round O, 1715 The Shepherdess, 1716 The Submission, 1717, danced by the Sallés The Prince Eugene, 17[1]8 The Address 17[1]9 The Gavot 1720 The Passacaille Diana 1721
42	The Bretagne
47	Isaac's Rigadoon
51	The Bretagne
56	Isaac's Rigadoon
60	The Royal George
62	Isaac's Rigadoon
76	Chaconne de Phaeton (with chassés 20 meas. before end) [1704, p. 10??; count is off] Passacaille de Scilla
78	the Louvre [=Aimable Vainqueur]
80	Passacaille d'Armide, by l'Abbé, with chassé/close/coupé in meas. 6 (can't identify)
82	Passacaille Diana
84	Passacaille Diana Passacaille de Scilla
86	Chaconne de Phaeton (Pécour) [1704, p. 10, presumably]
87	Passacaille de Scilla
89	Spanish Entrée for 2 Men (Pécour), from l'Europe Galante [1704, p. 164, presumably]
	Entrée Espagnole (Pécour), from l'Europe Galante [1704, p74, presumably]
92	Royal Gaillard (Isaac): Sarabande section
	Sarabande for a man (Pécour) [1704, p.210, presumably]
100	The Submission

page	dance
145	The Princess Royal (l'Abbé) The Princess Ann (Siris) Prince Eugene (Tomlinson): Gavotte section
146	Isaac's Gaillard
147	Entrée d'Apolon (by whom?) The Godolphin (Isaac)
148	<i>Examples of courante movement:</i> La Bourgogne (Pécour) Brawl of Audenarde (Siris) <i>Examples of grave triple meter:</i> Princess Ann (l'Abbé) Follie d'Espagne (l'Abbé) Passacaille d'Armide (l'Abbé) [which?] Princess Ann's Chaconne (l'Abbé)
149	<i>Examples of menuets or passepiés:</i> Royal George (l'Abbé) Bretagne (Pécour) Passepié Round O (Tomlinson) <i>Examples of slow jigs:</i> Entrée Espagnol (???) Pastoral Dance (Isaac) Union (Isaac) <i>Examples of jigs and forlanes:</i> Princess Amelia (l'Abbé) [Forlane] (Pécour) Shepherdess (Tomlinson)
150	<i>Examples of canaries:</i> Royal Gaillard (Isaac), last movement <i>Examples of hornpipes:</i> The Union (Isaac) The Richmond (Isaac)

Source of quotes:

Tomlinson, Kellom. *The Art of Dancing Explained by Reading and Figures*, London, 1735.
Gregg and Dance Horizons reprint, 1970.

Sources of notation examples:

Feuillet, Raoul-Auger. *Recueil de Danses with Traité de la Cadance...*, Paris, 1704. Gregg Int'l Publishers Ltd. reprint, 1972.

Gaudrau, Michel. *Novueau Recüeil...*, Paris, ca. 1713.

Pemberton, E. *An Essay for the further Improvement of Dancing...*, London, 1711. Gregg Int'l Publishers Ltd. reprint, 1970.

Ralph, Richard. *The Life and Works of John Weaver*. New York: Dance Horizons, 1985.

Siris, P. *The Art of Dancing*, London, 1706.

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Pendragon Press, 1992.

Thanks to Carolyn Smith, recorder, for making practice tapes.