

RAMEAU : "NOUVELLE METHODE" (Part 3)

Translated by ELLIS A. ROGERS

Chapter 10 PIROUETTES

This step is really a turn* which is made on two feet or on one. I describe three versions: that is to say, pirouettes on one foot whilst the other foot makes a circle; pirouettes on both feet and pirouettes whilst leaping.

All of these three ways are easily distinguished in the table of these steps. I will say no more on the way these are performed, no more than of the other steps; in as much as it would only be a repetition of that which I have included in my previous work, in my book 'The Dancing Master'. I shall only say that for this type of step I have decided to detach the signs for turning, because one must only turn when one is in the act of rising; thus, to show the step as it should be, the sign for turning is just above the rise and not at the beginning of the character which represents the step.

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Chapter 11 THE MINUET STEP AND OTHER STEPS WHICH ARE USED IN MINUET FIGURES AND PASSEPIED

I shall not give any explanation of the minuet step; but only draw the various ways in which it is performed. The most often used is the step with two movements; one will find them all portrayed in the table of minuet steps and also a collection of steps which are used in figured minuets and Passepieds, such as Contretemps, Pas Graves and others which are sometimes introduced into the ordinary minuet: These are very effective and give it grace and gaiety when one knows how to place them appropriately.

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Chapter 12 CLOSES, GALLIARD AND RIGADOON STEPS

The Close (Pas Assemblé) is a sink made on one foot whilst the other closes towards it as the rise is made. If it is made forward it must be the rear foot which makes the close to the first position; if it is backward, the front one makes the close.

It is performed in two ways: the first, in sinking and rising when the two feet are close together.

And the second by jumping; but the table of these steps is more illuminating than all the explanations that one might give; they are drawn for all lines (of direction).

I have placed next the Galliard Step, as being composed of a Close, a Falling Step and a half-spring.

The Rigadoon Step is a step which is made on the spot; and as it is necessary to be in the first position in order to do it, and in consequence includes a Close, this it is which obliges me to find room for it at the end of the table.

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* *The original has 'un tems'. I think this is a misprint for 'un tour'.*

Table of Pirouettes

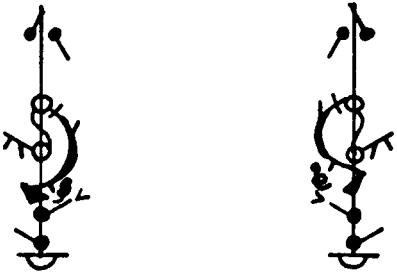
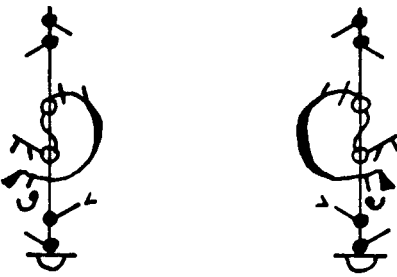
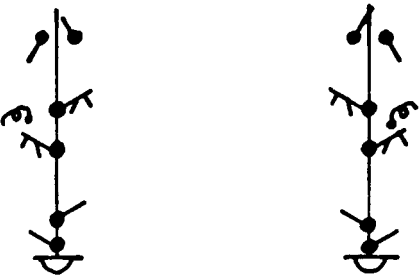
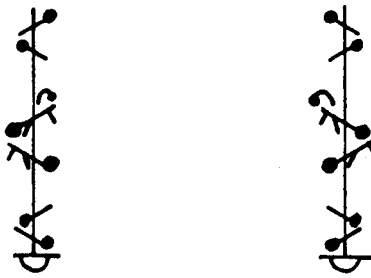
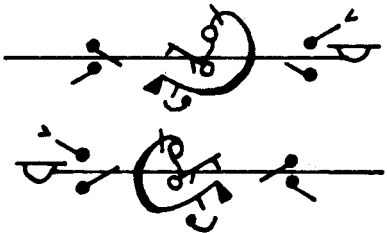
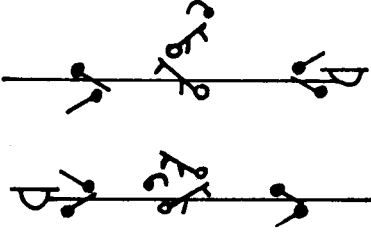
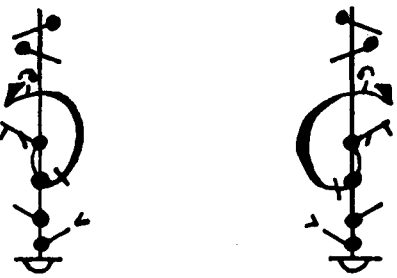
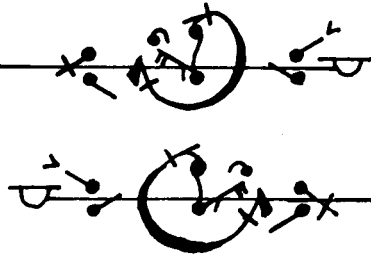






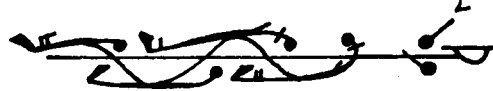





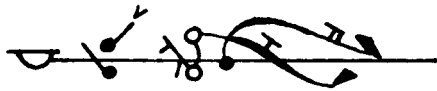

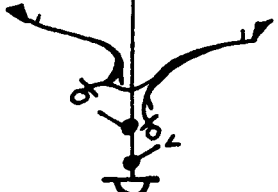



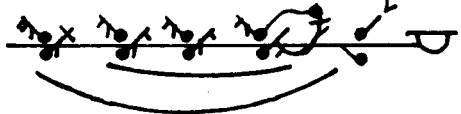
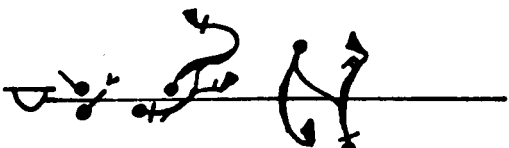

<p>1</p> 	<p>2</p> 
<p>3</p> 	<p>4</p> 
<p>5</p> 	<p>6</p> 
<p>7</p> 	<p>8</p> 

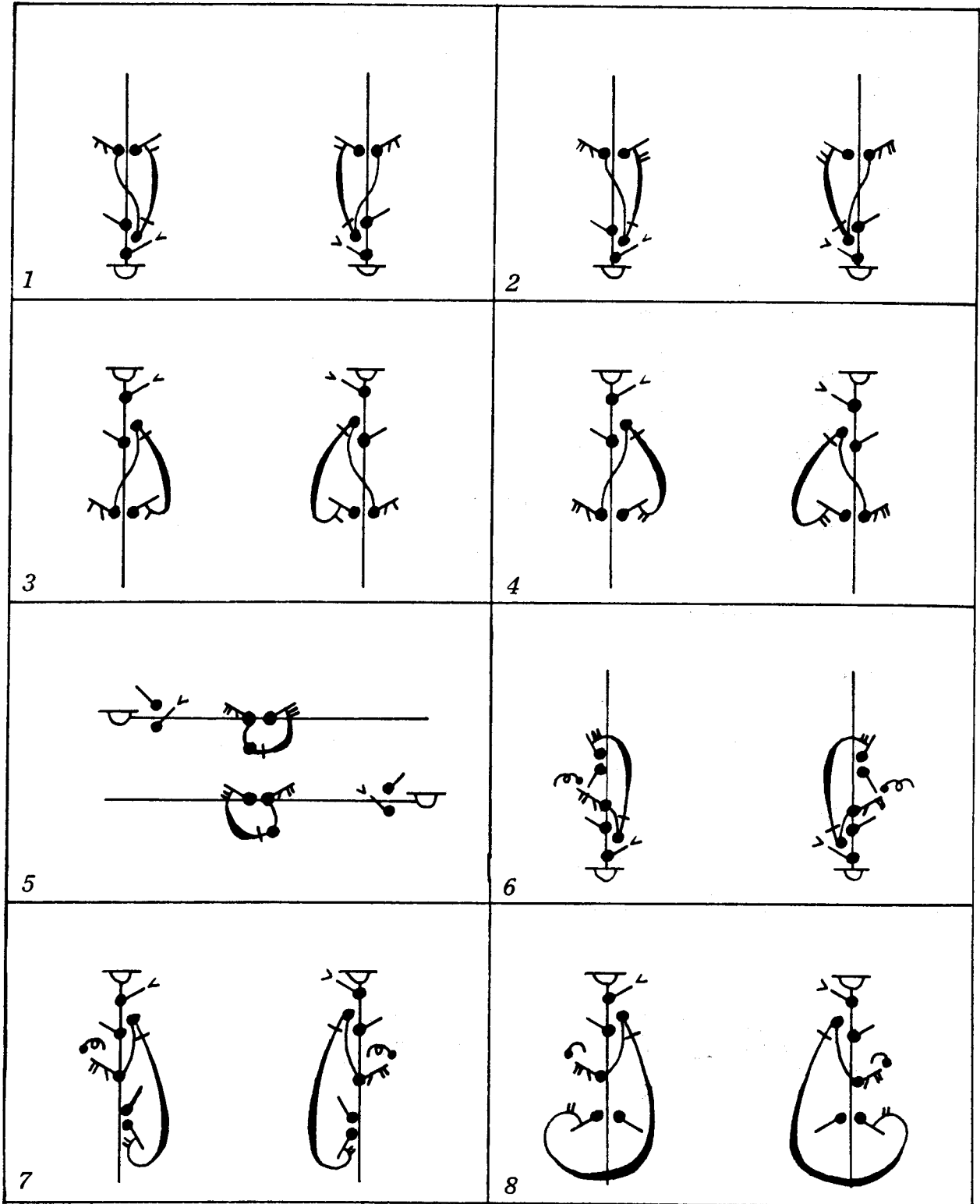
Table of Minuet Steps and Others which are Often Used

<p><i>Minuet Step of three movements</i></p>  <p>1</p>	<p><i>Another, of two movements with a Fleuret</i></p>  <p>2</p>	<p><i>Another, from a Paspied or the Boemiene</i></p>  <p>3</p>
<p><i>Moving to the Right</i></p>  <p>4</p>		<p><i>Another</i></p>  <p>5</p>
<p><i>Returning from Right to Left</i></p>  <p>6</p>	<p><i>Another</i></p>  <p>7</p>	
<p><i>Backwards</i></p>  <p>8</p>	 <p>9</p>	 <p>10</p>

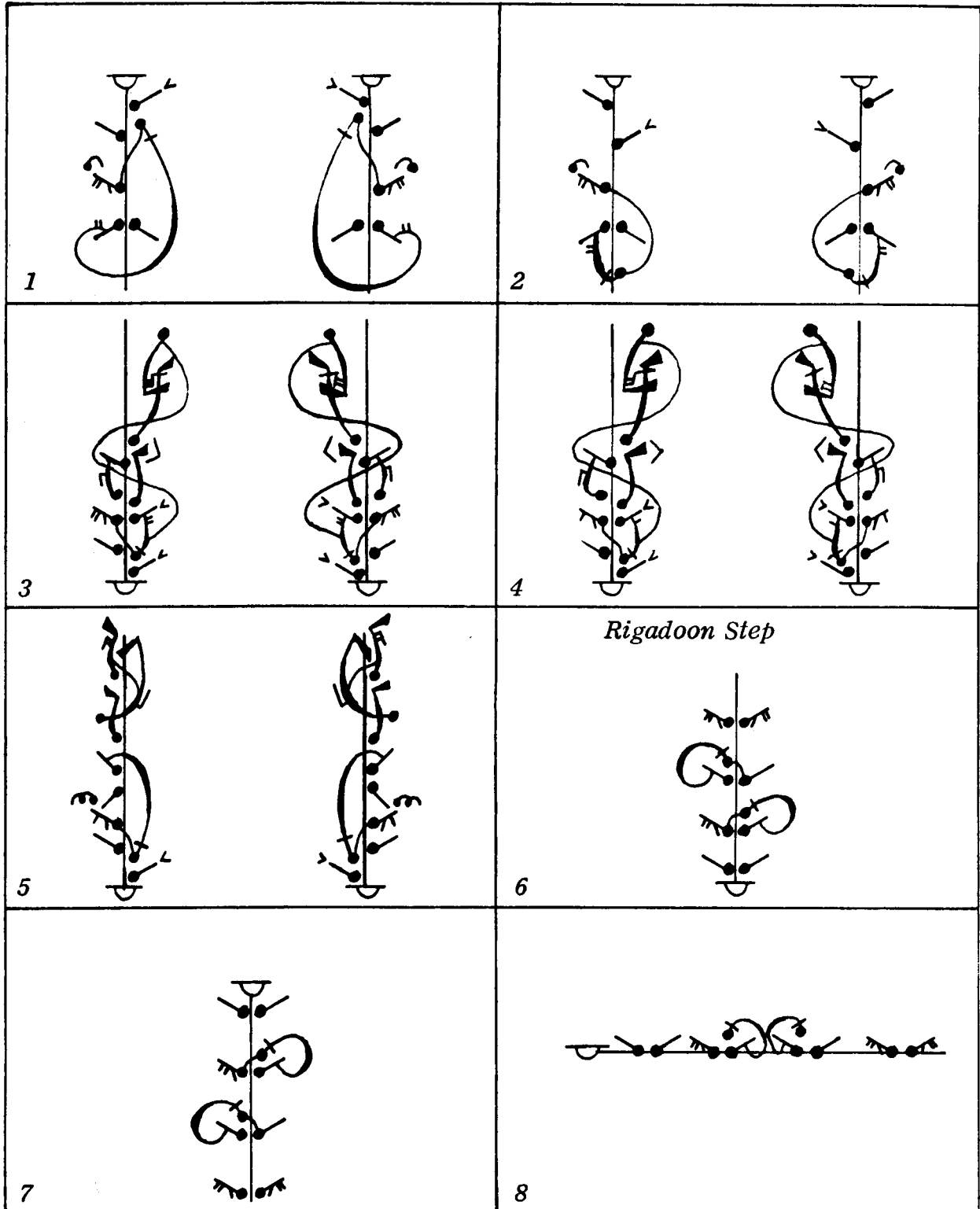
(Continuation of Mimuet Steps)

<p><i>Mimuet Contretemps</i></p>  <p>1</p>	<p><i>Backwards</i></p>  <p>2</p>	<p><i>Contretemps in a Pas Soutenu (Slow, Drawn-out Step)</i></p>  <p>3</p>
<p><i>Another, Forward</i></p>  <p>4</p>	<p><i>A Ballance</i></p>  <p>5</p>	<p><i>Two Fleurets which can be used instead of a Mimuet Step</i></p>  <p>6</p>
 <p>7</p>	 <p>8</p>	 <p>9</p>
 <p>10</p>	 <p>11</p>	

(Pas Assemblé or Closing Step)



(Closing Step, Galliard Step & Rigadoon Step)



Chapter 13

CONTRETEMPS OF ALL SORTS

This step has many variations in its method of performance; as it must have in its method of description; this is why I have tried to make it clearly understandable, distinct and intelligible in order that one cannot here confuse one step with another; but as I have made a change which demands a special explanation I begin with the first square in the table of these steps.

(In) This step, starting from the fourth position, there is a half position which is charged with the signs for sinking and springing; but the connecting line which leaves the head of the half position and links to the head of the Step, is to make it known that although these movements are to be made on the leg which supports the body, the one which is behind is not excluded from participating: thus the Step is sunk on both feet and sprung onto the one which is in front; and the one which is behind closes to it and is held in the air behind, just as it is shown in this example.

The second square is of sinking and springing on one foot whilst the other is in the air; this is called to hop.

The third is of sinking and springing on one foot whilst the other passes to the front.*

The fourth is to sink and to spring whilst moving forward; it is necessary to understand that in place of the half position, there is a half step which shows that one begins one's movement in one place in order to spring further forward and that is the difference between springing on the spot or springing forward.

The fifth,** is to sink and spring forward with both feet at the same time.

The sixth is the Contretemps in its complete form, because it is composed of a hop on one foot, whilst the other makes a step, together with another step forward. It is for this reason, which seems convincing, that the half position or half step is necessary to present the step as one must perform it.

I believe this explanation sufficient for all steps of this type because to acquire their use one must have a thorough knowledge of the step before undertaking to perform it.

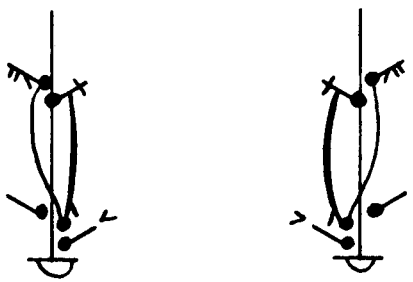
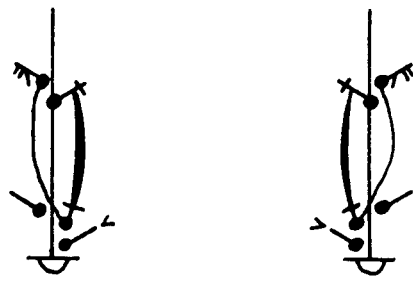
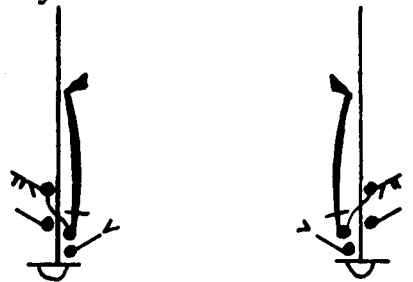
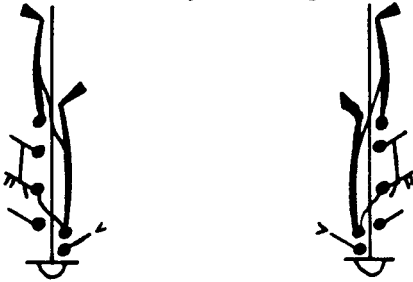

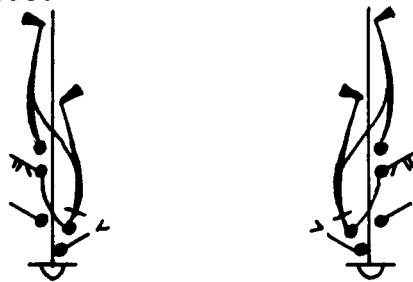
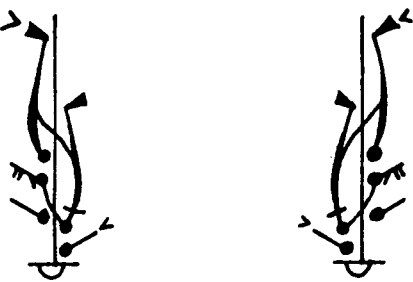
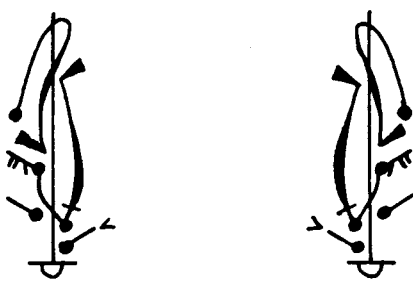
This I believe to have conveyed with such clarity that in a very short time one will understand this method with ease.

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* *The diagram in squares 3 and 4 are reversed in the original.*

** *The diagrams in squares 5 and 6 are reversed in the original.*

Table of Contretemps

<p><i>Sink on Both Feet & Jump on to one</i></p> <p>1</p> 	<p><i>Sink and Jump on one Foot</i></p> <p>2</p> 
<p><i>Hop on one Foot while the other passes forward</i></p> <p>3</p> 	<p><i>Contretemps forward, advancing somewhat on the first hop</i></p> <p>4</p> 
<p><i>Another, sinking & jumping forward with both feet. called 'To jump with feet joined'</i></p> <p>5</p> 	<p><i>Gavotte contretemps, sinking first on both feet</i></p> <p>6</p> 
<p><i>Another, placing only the Toe on the ground</i></p> <p>7</p> 	<p><i>Another, beaten behind</i></p> <p>8</p> 

Chapter 14

SISSONNE STEP

Although this step is one known by all who have learnt to dance, the changes that I make here in order to show it accurately oblige me to give an explanation of the shape of the step, in order to show how this type of drawing conforms to the manner in which the step is made.

One sinks on one leg, whilst the other opens to the side and is closed whilst rising in order to hop; and one lands sunk on both feet, and crossed in the third position; and in the same time (rhythmic accent) one rises on one (foot). It seems to me that this is clearly shown by the half position of the foot which is in front (at the beginning of the step): it is charged with the signs for sinking and hopping.

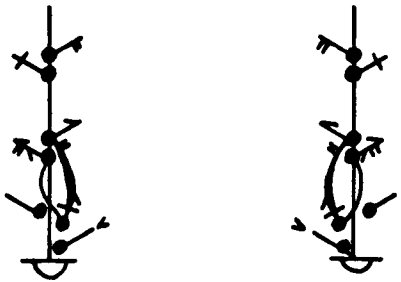

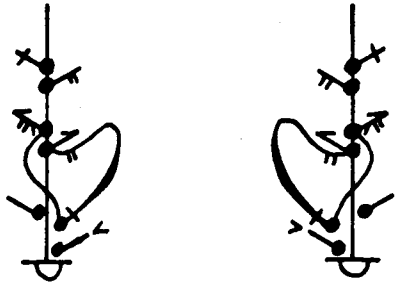

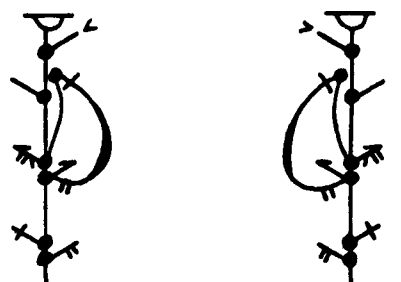

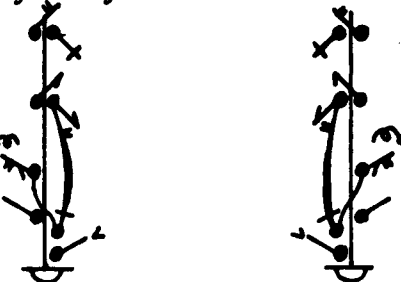
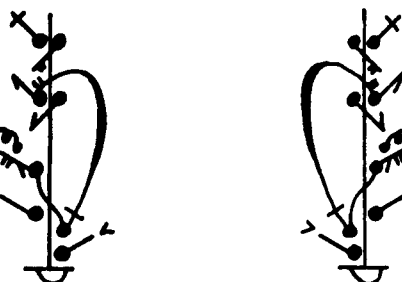
The linking line which comes from the half position and goes as far as the head of the character which shows how the other leg moves, is to make it understood that when one sinks, the foot which is behind is extended to the side with a semi-circular movement and in completing this one falls again on both feet; this is indicated by the two little lines which are at the end of the semi-circle and, since one must fall, sink. It is for this reason that the sink is beyond the two little lines.

It is to be noted that when it is at the bottom (i.e. near the head of the step), this is the first movement; and when it is at the top it is an indication that one must be sunk at the end of the step; and from this sunken position to the positions which are (shown) above, one is charged with the sign for hopping and the other to hold the foot up as one rises, either the foot in front or the one behind. As one can see in the various examples of the step.

But you will find one other type of sissonne step in 'L'Aimable Vainquer' which is made differently, because when one lands the first time the knees hold firm and the second time one sinks and then jumps, such is the way it is drawn in the dance, where I have drawn the intentions of the author with understanding.

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Table of Sissonne Steps

<p><i>Forward, being left on the front foot</i></p>  <p>1</p>	<p><i>The same, being left on the rear foot</i></p>  <p>2</p>
<p><i>Another, the active foot falling behind & on the 2nd rising on the rear foot</i></p>  <p>3</p>	<p><i>Another, beating in front, falling behind & rising on the rear foot</i></p>  <p>4</p>
<p><i>Another, backwards being left on the foot found behind</i></p>  <p>5</p>	<p><i>Another, beaten behind & brought back to the front</i></p>  <p>6</p>
<p><i>Another, whilst turning a 1/4 being left on the front foot</i></p>  <p>7</p>	<p><i>Another, with a 1/4 turn</i></p>  <p>8</p>

Chapter 15

JETTÉS

These steps are made equally from one foot or the other, thus it is a single step which makes part of a Composed Step; because one alone is not sufficient to fill out a bar, it requires two.

They are used for part of many other steps, such as the coupé of two movements, the falling step, the contretemps ballonné and other steps.

The first movement of this step starts from the leg which is in front. The body being poised on it, one sinks and the rear leg closes and then passes forward, the knee of the leg which was in front is straightened which by this movement throws the body onto the leg which has passed forward; this is why the sign for springing comes at the end of the step.

This explanation suffices for all steps of this sort.

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Chapter 16

CHASSÉS

There are many types of chassés differing the one from the other but I have tried to draw them so distinctly that, by a brief examination of the placing of the movements on the characters which represent the steps, one will recognise any particular type without making a mistake.

I do not give an explanation of the manner of performing these steps, this treatise being only for those who would draw them and to show how that may be done, otherwise this would only be a repetition of that which is said in my first book 'The Dancing Master', which explains the manner of performing the greater part of these steps.

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Chapter 17

SALLIES OR PAS ECHAPÉS

The Sallie is a particularly distinctive step and requires a character which explains clearly all that I am trying to point out.

Being raised on the toes of both feet in the first position, they are separated quickly, both at the same time, either sideways or one forward and the other behind, finishing separated by a distance equal to the fourth position.

The mark for an Echapé is shown by the two little lines with a bar on top; this combines a spring and a fall which is the true feeling that one must give in order to make the step gracefully.

In the first square* is shown a half echapé; because when it is made in its entirety it is longer, it must be repeated and closed on the third step, which concludes it.

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** Actually the third square on the page*

Table of Jettés or Bounds

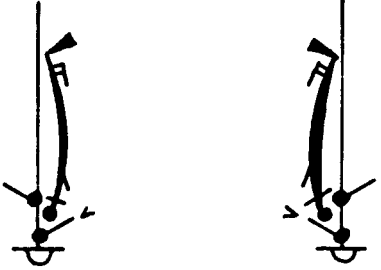
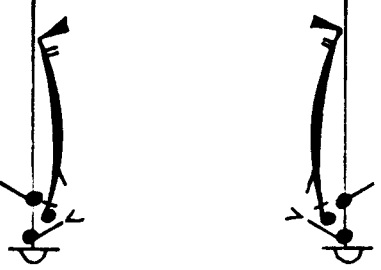
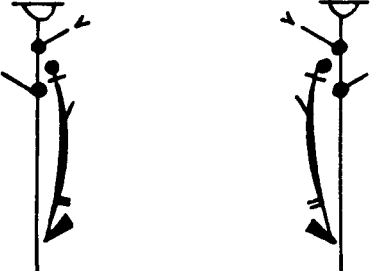
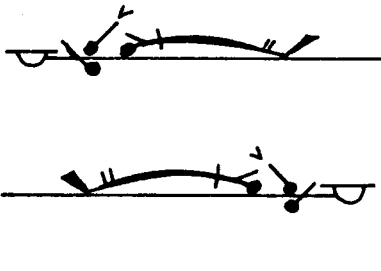

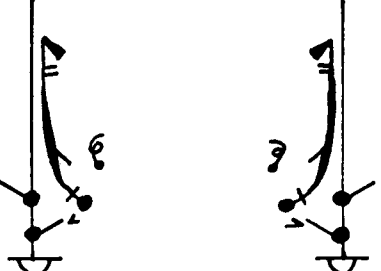
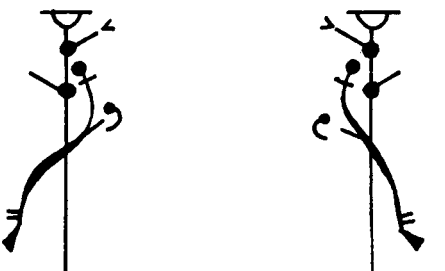
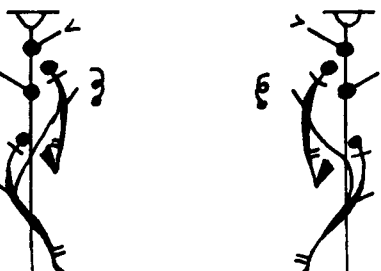
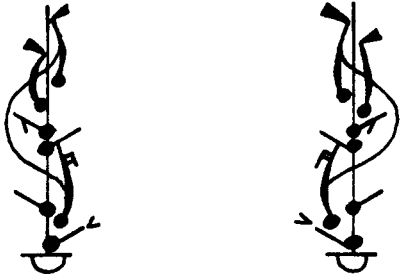
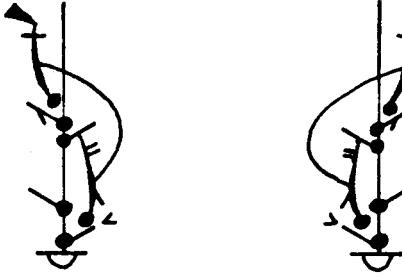
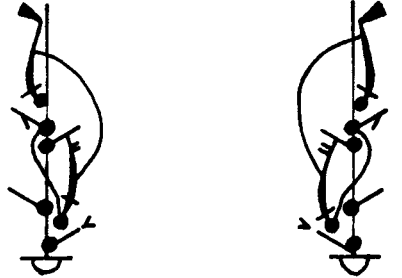
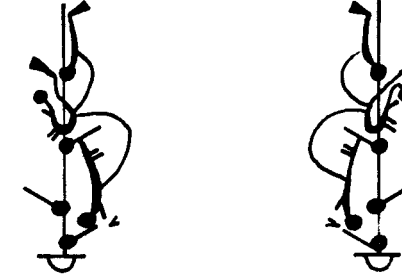
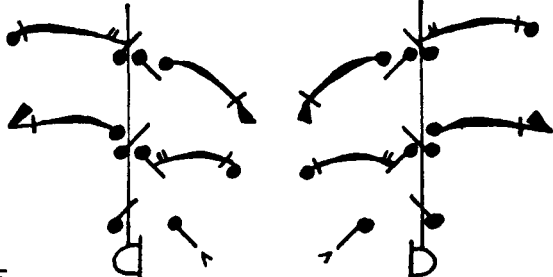
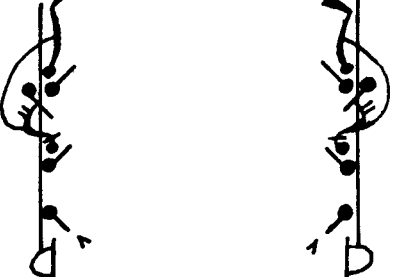
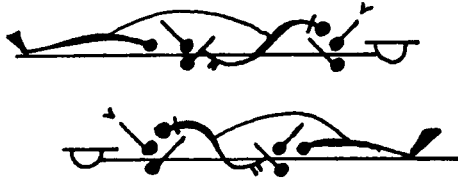
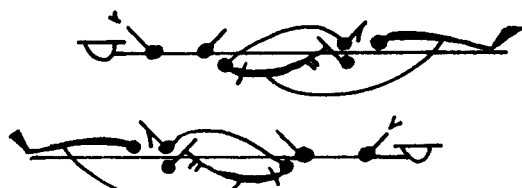
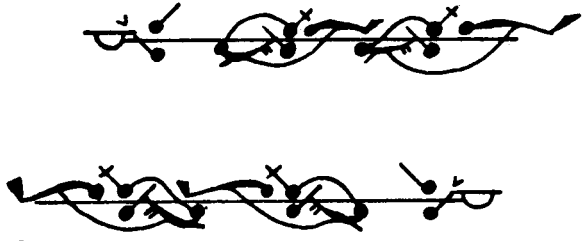
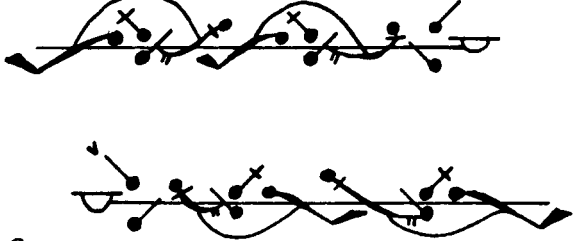
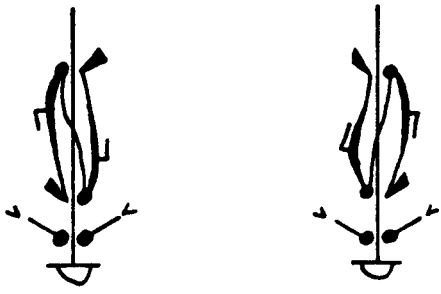
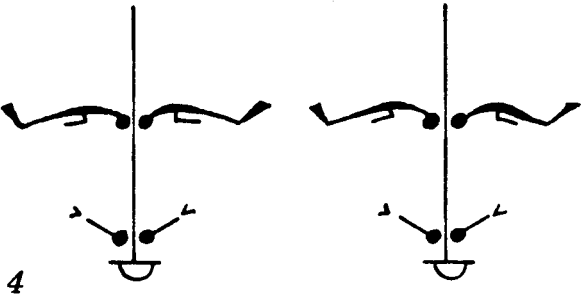

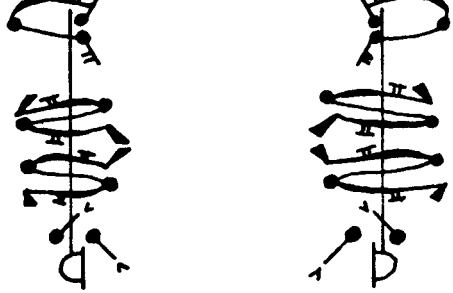
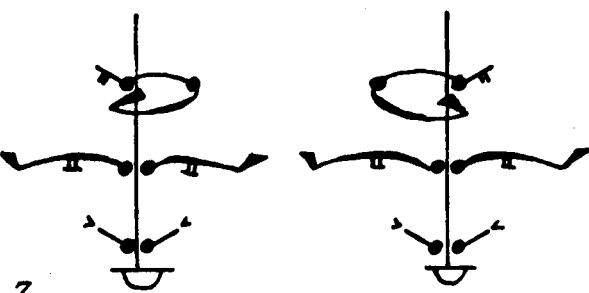
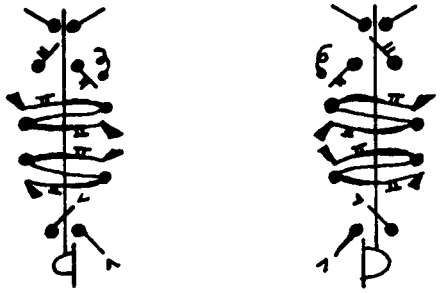
<p><i>Jetté forward with a half-jump</i></p>  <p>1</p>	<p><i>Jetté, jumped</i></p>  <p>2</p>
<p><i>Jetté backward</i></p>  <p>3</p>	<p><i>Another, sideways</i></p>  <p>4</p>
<p><i>Another, whilst making a $\frac{1}{4}$ turn</i></p>  <p>5</p>	<p><i>Another, with a $\frac{1}{4}$ turn</i></p>  <p>6</p>
<p><i>Another, with a $\frac{1}{2}$ turn</i></p>  <p>7</p>	<p><i>Two in succession, turning a $\frac{1}{4}$ on each</i></p>  <p>8</p>

Table of Various Chassees

<p>1</p> 	<p>2</p> 
<p><i>A Jetté Chassee</i></p> <p>3</p> 	<p>4</p> 
<p>5</p> 	<p><i>Another</i></p> <p>6</p> 
<p><i>The same, moving sideways</i></p> <p>7</p> 	<p><i>Another, sinking on both, which is called Chassee de L'Allemande</i></p> <p>8</p> 

(Chassees, continued and Saillies or Echapé Steps)

 <p>1</p>	 <p>2</p>
<p><i>A Half-Echapé</i></p>  <p>3</p>	 <p>4</p>
<p><i>A complete Echapé and close</i></p>  <p>5</p>	<p><i>The same</i></p>  <p>6</p>
 <p>7</p>	<p><i>Another, making a close with a $\frac{1}{4}$ turn</i></p>  <p>8</p>