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Twelve new

ALLEMANDES

and Twelve new

MINUETS

The moſt in Vogue at Paris

collected by

Mr. GHERARDI

Dancing Maſter, of Rathbone Place Soho.

formerly one of the firſt Dancers of the Opera at Paris, and ſometime ſince Ballet Maſter and principal Dancer of the Opera at London

To this Collection Mr Gherardi has prefixed INSTRUCTIONS and ADVICE reſpecting the ALLEMANDES: calculated for the uſe of the Lovers of Dancing in general, but particularly deſigned for the Scholars of the ACADEMY (for Minuets Cotillons and Allemandes) held at Mr Gherardi's ev'ry Wedneſday and Friday.

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To the Lovers of the Allemande Dances.

The ſatiffaction, which every one expreſſed, who ſaw the Allemande Dances two Years ago, gave me room to hope a diverſion, ſo much in faſhion throughout the major part of Europe, would, at laſt, take place in the public, and private Balls of this kingdom alſo: I had the greater reaſon for this agreable ſuppoſition, on account of the repeated and continual encomiums they met with from almoſt - and, indeed, I might ſay, entirely - all whom I then had the honour of inſtructing.

Conſequences however have deceived me; I am in hopes therefore it will not be unacceptable if I endeavour to point out the cauſe of this diſappointment; eſpecially as my principal motive is to re--move thoſe Impediments which obſtruct the enjoyment of one of the moſt elegant and innocent amuſe--ments of the polite World.

As a Profeſſor of dancing, I could impute it to ſeveral circumſtances, of which I have had ocular experience during the courſe of my Inſtructions; the principal of which is, a fundamental error in the generality of Maſters, which, perhaps, operating with the too common negligence in Pupils of at--tending even to the beſt directions, has chiefly contributed to the diſparagement both of the Art in queſtion, and of its Inſtructor likewiſe.

As I addreſs myſelf to the lovers of the Allemande Dances, I do not apprehend the cenſure of ob--truding the following Reflections and Advice; my earneſt and only deſire being, to furniſh them with the moſt certain and effectual methods, of arriving at a maſterly execution in this elegant di--verſion: a Point which, when obtained, cannot fail of adding to their pleaſure, and of removing, or, at leaſt diminiſhing, their fatigue.

The Allemande comprehends a number of minutiæ, in which, all, who pretend to any knowledge of it, ſhould be inſtructed, which muſt neceſſarily concur to its perfection.

In the firſt Place; the Gentleman and his Partner muſt never cloſe their hands, or fingers: they muſt, on the contrary, keep them almoſt diſengaged, ſo as to turn eaſily within each other: & above all, take care not to looſe their hold during the paſſes, unleſs the neceſſity of the caſe requires it.

They muſt alſo be match'd as much as poſſible in point of height; by which means the paſſes will be render'd more facile, and conſequently leſs fatiguing; or if there muſt be a difference in their ſize, the Man's being a little taller than his partner will occaſion no material inconvenience, provided he ſhews his Judgment (which if he is adroit he may) by making uſe of his advantage, in point of height, in favouring the ſteps of the Lady, who may not be ſo ſkilfull as himſelf.

In order to dance the Allemande well, a nice knowledge of the different ſteps is alſo neceſſary; it has but few for ſuch as make it only the amuſement of the Evening; but for thoſe who aſpire after excellence, there are a ſufficient number to be employed at quitting and joining hands, & alſo during the momentary interval of ſeparation; which are properly the critical times for diſplaying the addreſs and ingenuity of the Artiſt.

But what aſtoniſhes me is, that in a Country where the National Dance is ſo extreamly lively and animated, a kind of Allemande, which being much more ſo, ſeems better ſuited to the taſte and genius of the People, ſhould have been wholly omitted: the kind I am ſpeaking of, is called Boiteuſe; It is in great eſteem at Straſburgh, where they dance it to perfection: the Air of it is briſk and ſudden, and has its particular ſteps and paſſes: to dwell upon its beauties would be unneceſſary; they may be diſcovered by looking over the Airs themſelves, for which purpoſe I have inſerted ſeveral of them in my collection.

There are ſtill two other kinds of Allemandes called Troteuſe and Sauteuſe, or the Trotting and Leaping kinds; but as each of theſe includes ſeveral ſubdiviſions alſo, I ſhall defer any con-ſideration of them to another opportunity.

Notwithſtanding ſeveral Maſters of this Metropolis (in order to diſtinguiſh their Scholars) have endeavour'd to mix the natural ſteps of the Hornpipe, with thoſe of the Allemande, and which they have effected in the Contrè dances Francioiſes, or Cotillons, I will venture, with-out any deſign of prejudicing their reputation or their intereſt, to warn ſuch as deſire real-ly to diſtinguiſh themſelves, from following this method; it being entirely repugnant to the true Allemande; in which nothing but an uniformity in the Steps, and an eaſy performance of

the Paſſes, can procure perfection or applauſe: in fact, is it not ridiculous to ſee a Dance between two Perſons, executed in one way by the Gentleman, and in another by the Lady? and which muſt very frequently be the unavoidable Conſequence in the preſent Caſe.

It is upon long experience that all my remarks are founded. In Germany, where I re-ſided at the Margrave of Baireith's, in quality of Ballet-Maſter, principal Dancer, and dancing Maſter to the Court, and to the reigning Dutcheſs of Wirtemburg, the Margrave's Daughter, I never obſerved, either among the Saxons, Suabians, or Straſburghers, other than a perfect correſpondence between the ſteps of the Gentleman and his fair Partner; and if theſe Peo-ple, the firſt in the World for Allemande Dances, did not put a proper Value upon this correſpon-dence, may we not ſuppoſe their Maſters would be directed to furniſh them with the requiſite va-rieties; for which Taſk they are certainly as capable as thoſe of this Nation!

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The following are therefore the directions I would recommend to be obſerv'd in the Allemande.

The Gentleman muſt, in the firſt place, take care not to make his Allemande too long, and 2dly to avoid every paſs which being in the leaſt difficult to him, muſt be ſo likewiſe to the Lady; and the paſſes to be rejected, are ſuch as, where the Body being half bent, the Man turns three or four times round, under his own and the Lady's Arms; a Poſition which, beſides the indelicacy of it, ſubjects her to the almoſt inevitable neceſſity of ſpoiling her cloathes by the Powder and Poma-tum in his Hair; not to mention the conſequent diſagreable diſcompoſure of that material part of the dreſs of the Gentleman; giving his Head the ſame elegant appearance as if he had juſt popped it out of a Sack.

We muſt therefore endeavour to conform to the preſent prevailing taſte amongſt thoſe who Pique themſelves on dancing the Allemande well; which is, to make but few paſſes, and even thoſe very ea-ſy too: ſuch as we call Mirroirs, or Regards, are, for their great facility, extreamly in uſe, and, on that account, very proper for the Ladies.

In a tour which I made laſt Year to Paris, I was preſent at an Aſſembly, and ſaw a tall Gentle-man dance the Allemande with a Lady only ten years of Age, for at leaſt a quarter of an Hour,

without once paſſing under her Arms; every figure was in Mirroir, the execution was elegant and pleaſed me infinitely! I muſt likewiſe obſerve the advantage there is of previouſly practiſing every dance at home, under the inſpection of a Maſter; by this means each party, being more thoroughly acquainted with the neceſſary paſſes, is more certain and eaſy in the execution of what they ſo well know; and every thing becomes, of courſe, greatly more agreable.

To evince what I aſſert, we need only reflect upon the Allemandes of the Stage Dancers, who acquire the Judgment, and Agility, they diſplay, in the execution of their art, by nothing ſo much as by the mere dint of frequent repetitions of the ſame Dance; and as a proof ſtill more convincing, it will not be improper to inſtance the aſtoniſhing approbation and ſucceſs which the Allemande has met with during the ſpace of two Years it has been danced in London at the Public Theatres; and are ſtill, and deſervedly, ſeen with new delight.

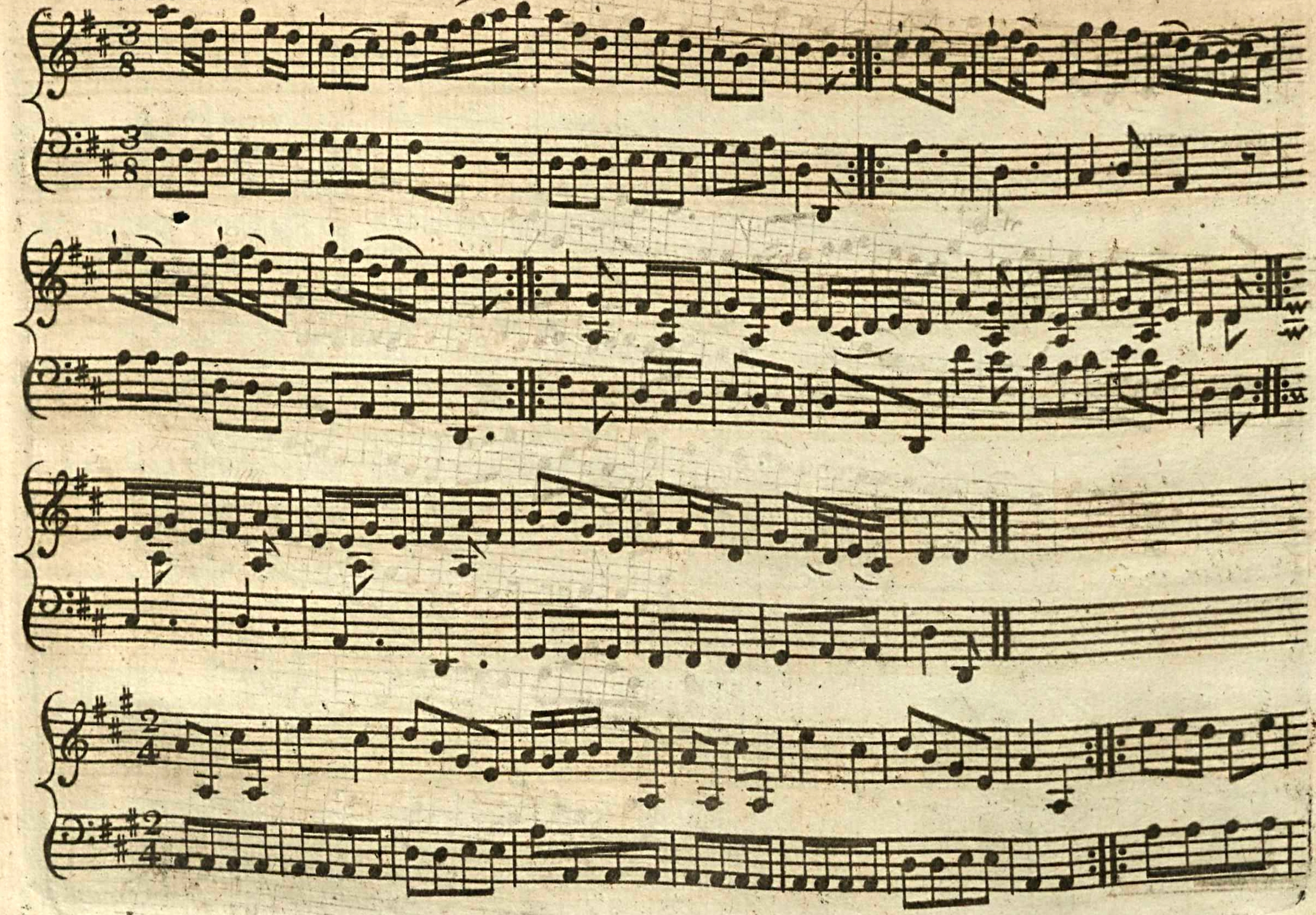
I recommend to the Admirers and Learners of the Allemandes, to weigh the few foregoing Obſervations, and if they find the Theory (as I flatter myſelf they will) founded on Reaſon and Judgement, to avail themſelves of it in the Practice: for in what-ever ſituation of Life a Perſon may be, if he attempts a Science, and does not ſtudy it with aſſiduity and preciſion, ſo as to attain to ſome degree of perfection, he certainly throws a damp on Emulation in others; and thereby injures that very Science, which, as a Student therein, it ſhould be his warmeſt Endeavour to advance.

Perſuaded of this truth from the earlieſt part of Life; I have, for many Years paſt, devoted my whole time and ſtudy to the Profeſſion in which I am engaged, with a view of rendering myſelf, in my little Province, uſeful to, and deſerving the countenance and approbation of, the Public in general; but more particularly of thoſe who have already honoured, or do at preſent honour me, with their commands, and preſence at my Academy, held twice a Week at my own Houſe.

Boiteuse

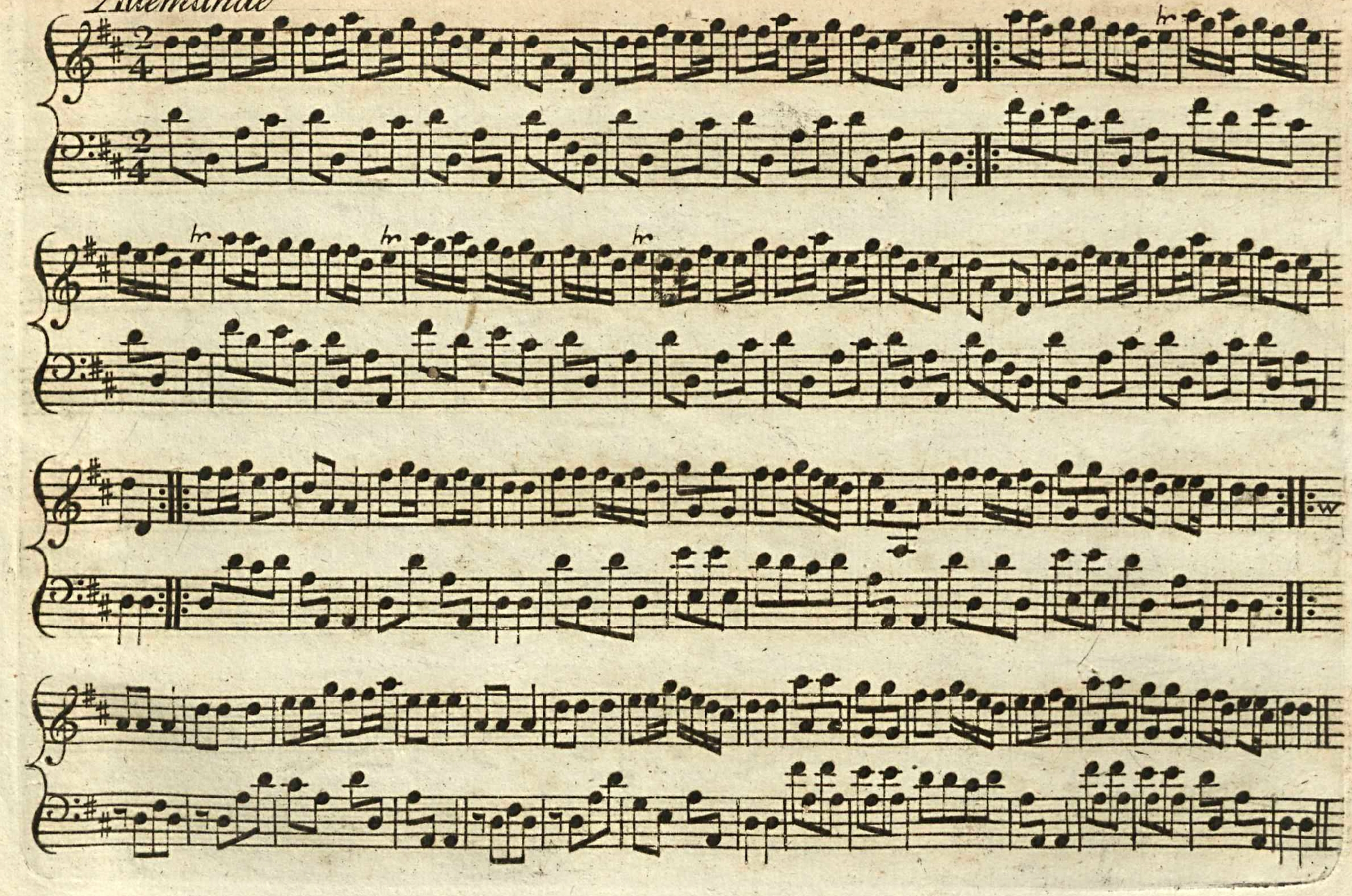
Allemande

Boiteuse



Giardi

Allemande



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Allemande

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Allemande

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Allemande

Menuet de Mr Gherardi

No I.

Menuet de M.r Dauberval

N.o II.

No III.

Menuet

Menuet

N.o IV

Menuet

N.º V.

N.º VI.

Mennet de M.r Lanis

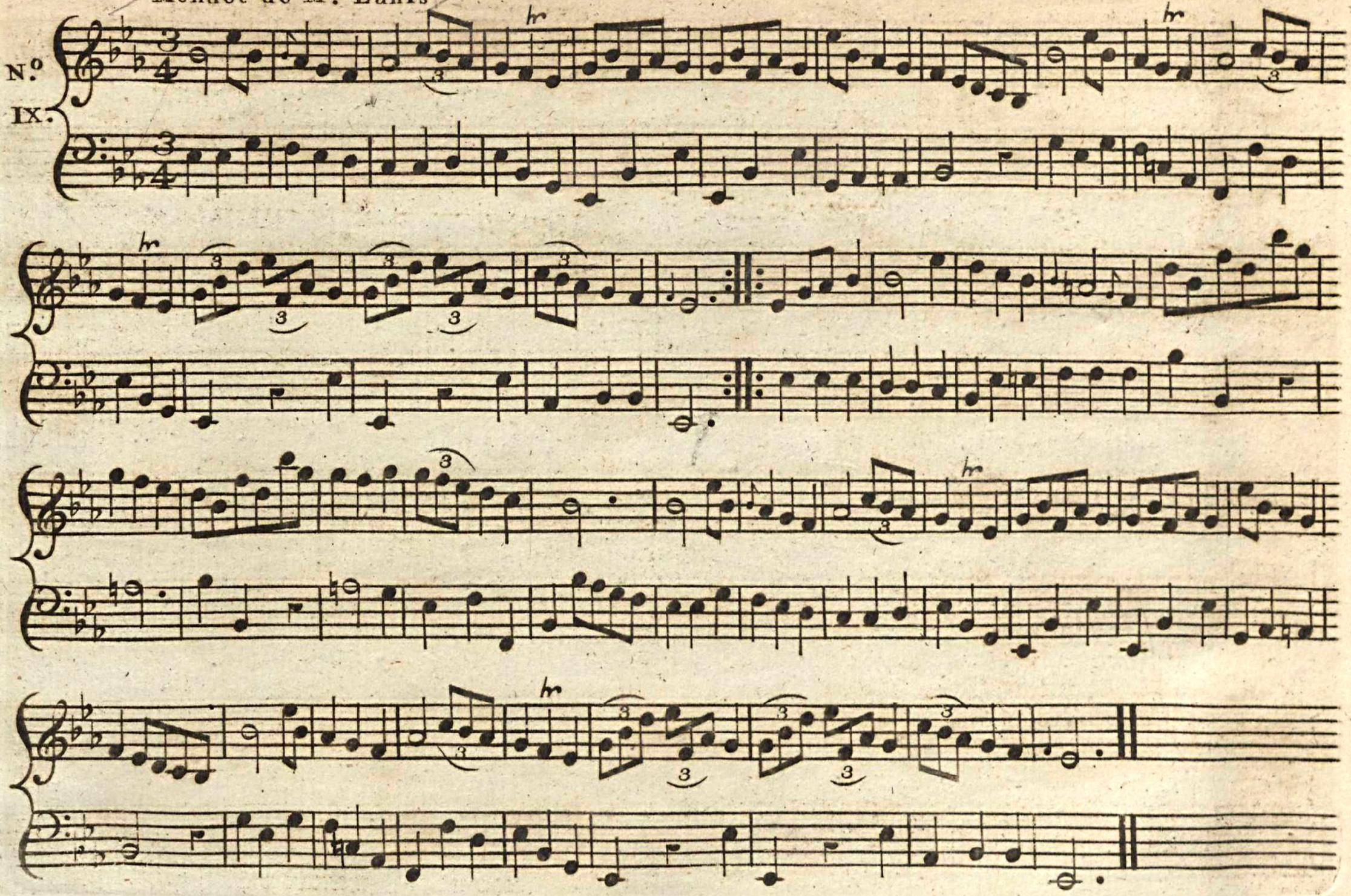
N.o VII.

Menuet de M.r Gardel

N.o VIII.

Menuet de Mr. Lanis

N.o IX.



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N.º XI.

N.º XII.