From Valerie CAPDEVILLE to Everyone: 03:59 PM

Sorry I didn't register...

From Ambre Emory-Maier BalletMet she/hers to Everyone: 04:02 PM

Good Morning all from Columbus, Ohio! Sunny and chilly here.

From Hillary Burlock to Everyone: 04:03 PM

Good morning from Ontario, Canada!

From Oskar Cox Jensen to Everyone: 04:03 PM

Chilly is universal I think! Meanwhile those of us in Europe will slowly go dark over the next two hours… but good morning indeed!

From Natalie Kershaw to Everyone: 04:03 PM

Helloo!!

From Alena Shmakova to Everyone: 04:37 PM

no sound

From Oskar Cox Jensen to Everyone: 04:45 PM

Hi Eamonn! Welcome to the session – about to change over between topics (if only we had more time…)

From Eamonn O'Keeffe to Everyone: 04:47 PM

Thanks so much Oskar. Sorry for not being able to join at the beginning but glad to participate now!

From Me to Everyone: 05:02 PM

Can we ask about HAIR as a constraint on dance - it does not seem to be something for the big whig age

and - for Matthew - do people take their dancing shoes with them -?

From Natalie Kershaw to Everyone: 05:04 PM

Something silly - I love that image of foot bling getting caught on partner's clothing!

From Alena Shmakova to Everyone: 05:04 PM

There are a lot of costumes preserved from the everyday life including the social events. Are there any ballet or performance costumes preserved as such? Were the costume be the same?

From Oskar Cox Jensen to Everyone: 05:05 PM

Note from HB: Sharples painting of Clifton ballroom, changing between shoes and outerwear

From Ian Newman to Everyone: 05:05 PM

Hillary — can you repeat the name of the artist?

From Natalie Kershaw to Everyone: 05:05 PM

was there a specific place to make that change?

From Lynn Brooks to Everyone: 05:07 PM

Washington Irving, under various pen names, hilariously described some U.S. examples of the ballroom, with gentlemen getting wrapped up in their partner’s costumes, and also displaying their own physiques in their dance clothing.

From Valarie Williams to Everyone: 05:08 PM

Hillary, that is so interesting about the “ideal.” The Labanotation score is also written with the “ideal” steps — sometimes almost impossible to execute.

From Oskar Cox Jensen to Everyone: 05:08 PM

The Melodramatic Moment, ed. Katherine Cambridge and Jonathan Hicks (Chicago, 2019?)

From Ambre Emory-Maier BalletMet she/hers to Everyone: 05:09 PM

Some ballet costumes have been preserved but very little. If we look at the 1800s we see influence from the ballroom and "polite society". Corsets are still in place or boning of the stage costume and a barrier of the skirts or tutus. Regency era which was from 1811-1832 had less restrictions in some ways and reflects influence of dancer Marei Salle and Empress Josephine. Steps were harder and more airbound-less fabric but heels were higher.

From Me to Everyone: 05:10 PM

Abigail Gawthorne 's Diary in Nottingham is good on going to balls and her kids dancing - where there aren't disasters (except when things break out into a riot) but there's maternal pride - and her own enjoyment.

From Ian Newman to Everyone: 05:11 PM

Thanks Mark

From Me to Everyone: 05:11 PM

and the Oakes diries

From Ambre Emory-Maier BalletMet she/hers to Everyone: 05:11 PM

Love Lynn's "outside of normal time and space"

From Matthew McCormack to Everyone: 05:16 PM

Muscle memory - very similar to military drill

From Valarie Williams to Everyone: 05:16 PM

YES!

From Hillary Burlock to Everyone: 05:16 PM

Absolutely!

From Oskar Cox Jensen to Everyone: 05:18 PM

I’ve just forwarded the visual to Ian

From Ambre Emory-Maier BalletMet she/hers to Everyone: 05:18 PM

Ian--I will email you the document

From Oskar Cox Jensen to Everyone: 05:28 PM

I want to read Rémy’s book!

From Ambre Emory-Maier BalletMet she/hers to Everyone: 05:32 PM

Can you share the title of Remy's book in the chat?

From Oskar Cox Jensen to Everyone: 05:37 PM

It might be nice, in advance of next year’s conference, to compile a mutual bibliography of relevant work, with time to do some reading?

From Eamonn O'Keeffe to Everyone: 05:43 PM

https://imslp.org/wiki/A\_Companion\_to\_the\_Ball\_Room\_(Wilson%2C\_Thomas)

P.108 Ça Ira - "The insertion of this tune is made by very particular desire, it being a very great favourite; otherways the unusual length of the 2d strain would have rendered it inadmissable in this collection…"

From Hillary Burlock to Everyone: 05:44 PM

I highly recommend The Colonial Music Institute's database of dance tune titles. Ca Ira was published as an English country dance by Thompson in 1792 and Wilson in 1816. La Carmagnole was also published as a country dance in 1795 by Skillern.http://www.cdss.org/elibrary/DFIE/Index.htm

From Me to Everyone: 05:45 PM

so it that a data base of tunes in North America? Or England?

From Hillary Burlock to Everyone: 05:45 PM

There is a database of English publications and a separate one for American publications.

From Lynn Brooks to Everyone: 05:46 PM

A wonderful resource for digitized dancing manuals, some from the 18th century, is found at the Library of Congress’s American Ballroom Companion site: https://www.loc.gov/collections/dance-instruction-manuals-from-1490-to-1920/about-this-collection/. There are other good digitized sources from the period, and many include dance notations associated with their music, also notated.

From Alena Shmakova to Everyone: 05:49 PM

The connection between bawdy songs and Playford country dances have been researched previously:)

From Catherine MAYES to Everyone: 05:49 PM

Thank you, Alena! I would love to have the reference to that research so I can read it!

From Rémy Duthille to Everyone: 05:49 PM

Many thanks for all those references!

From Alice Little to Everyone: 05:51 PM

Link to details of current Knowledge Exchange activities (podcast to follow after this crowdsourced project!): https://torch.ox.ac.uk/event/the-worlds-first-crowdsourced-online-english-tunebook

From Me to Everyone: 05:54 PM

and are they 'English' - are there not also regional variations?

From Alice Little to Everyone: 05:54 PM

Quite….

From Eamonn O'Keeffe to Everyone: 05:57 PM

Mark you are muted!

From Oskar Cox Jensen to Everyone: 05:58 PM

Like Hey Johnnie Cope!

From Ambre Emory-Maier BalletMet she/hers to Everyone: 05:59 PM

Can you spell this name of this type of song? New term for me. Thanks

From Rémy Duthille to Everyone: 05:59 PM

THank your Eamonn!

From Ambre Emory-Maier BalletMet she/hers to Everyone: 06:00 PM

So inspired and what a lovely conversation!

From Oskar Cox Jensen to Everyone: 06:00 PM

Hear hear!

From Ian Newman to Everyone: 06:00 PM

Indeed

From Catherine MAYES to Everyone: 06:00 PM

Indeed! Thank you everyone!

From Alice Little to Everyone: 06:00 PM

Thank you everyone, and Mark and Ian!

From Hillary Burlock to Everyone: 06:00 PM

Fantastic conversation this afternoon/evening! Thank you so much!

From Kim Page-Jones to Everyone: 06:00 PM

Thank you very much to everyone. This was really stimulating! And good to see you all!

From Rémy Duthille to Everyone: 06:00 PM

Thank you Mark!

From Natalie Hanley-Smith to Everyone: 06:00 PM

Thank you everyone!

From Alena Shmakova to Everyone: 06:00 PM

Thank you for organising it!

From Hillary Burlock to Everyone: 06:00 PM

And so nice to meet everyone!

From Valerie CAPDEVILLE to Everyone: 06:00 PM

Thank you all for this very stimulating workshop! Looking forward to next year's conference!

From Lynn Brooks to Everyone: 06:00 PM

Lovely to meet you all! Thank you, Mark and colleagues!

From Eamonn O'Keeffe to Everyone: 06:01 PM

Thanks for organising! Lovely to meet people virtually.

From Valerie CAPDEVILLE to Everyone: 06:01 PM

Thanks Ian and Mark

From Oskar Cox Jensen to Everyone: 06:02 PM

Thank you all!

From Matthew McCormack to Everyone: 06:02 PM

Thanks everybody! Bye from me

From Rémy Duthille to Everyone: 06:02 PM

Bye!