

RADNOR FOX TROT

MUSIC & FULL DESCRIPTION OF DANCE

BY

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THE FOX TROT.

Description Of The Dance By

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Music 4-4 (common time) counting four to each measure.

The step used, practically throughout the Fox Trot is a short light running step or a Trot, taking one step to each quarter or in other words four steps to each measure. In taking this step, the heels should be raised and the movement done on the ball of the foot. GREAT CARE SHOULD BE EXERCISED NOT TO EXAGGERATE THE MOVEMENT as the spirit of the music has a tendency often to lead one to extremes.

The running step is done in any direction and in any or every Dance Position according to the disposition of the dancers and the space available. The opportunities afforded to introduce different steps and combinations are unlimited in the Fox Trot as they are in the other Modern Dances. But they should always be thoroughly understood by both partners before attempting something unfamiliar and more or less difficult.

The various positions in which the Fox Trot is to be performed are as followed,-

CLOSED POSITION.

This position is the one in general use. The dancers stand facing each other (half face to face position) the gentleman's right arm partly encircles the lady's waist, his left hand with her right hand are placed with palms flat together (hands held straight) the arms of which are bent and held to the side on a line with the head, the lady's left hand is placed on his right shoulder.

TANGO POSITION.

Take closed position and both face the line of direction (front) the dancers are virtually standing side by side and both will move forward in the same direction.

AMERICAN OR YALE POSITION.

This is a closed position with partners very much at each others side (right shoulder almost touching) both facing in opposite direction.

THE DANCE.

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Description for the gentleman with counterpart for the lady.

The gentleman always starts with his left foot and the lady with her right foot.

Take the Closed Position and begin by moving forward as many steps as desired (as in the One Step or Castle Walk) then take a few turns to the right (in the right turn always keep the right foot in front of the left foot) then the gentleman moves backward any number of steps while the lady goes forward, this will lead one nicely in to the left turns or reverse (keep the left foot in front,) after this the Grape Vine Step can be used.

GRAPE VINE STEP.

This is a side movement - left foot to side (1) right foot crossed in back (2) left foot to side (3) right foot in front (4) Repeat as many times as desired.

From the Grape Vine one can turn again several times then follow this with the Butterfly Movement.

BUTTERFLY.

Take the American or Yale Position and move forward (lady backward) four steps then both turn about face (to the right) and the gentleman starts to move backward four steps while the lady moves forward, then turn about face to the left which will bring you back to the original position. Continue this indefinitely. Again turn several times to the right. Now use the Tango Position and both move forward and from here go into the Wheel Figure.

WHEEL.

Take the American Position and both move around each other to the right as if running after each other, around the rim of a wheel both moving forward in a circular direction.

Repeat all from beginning.

There is no set sequences in which the movements are to be used this is left to the good judgement of the gentleman. However for convenience I have arranged the following.

ABBREVIATED FORM.

Forward Movement (closed position)
Turns to the right.
Backward Movement.
Turns to the left.
Grape Vine Step. (to the left)
Turns to the right.
Butterfly (change American Position)
Turns to the right (closed position)
Tango Position - forward.
Wheel to the right (American Position.)

After all this has been done which is sufficient for ordinary Ballroom use then any variation that is in harmony with the music and in strict accordance with the rhythm can be used.

The Fox Trot.

Respectfully Dedicated To The Members Of The Radnor Hunt Club.

Radnor Fox Trot.

Music and Full
Description By

Albert W. Newman.

Pioneer Of The Modern Dance.

Intro.
Moderato.

Piano

Dance.

Imitations redolent of the Barn Yard should be used by the drummer throughout the entire music, such as the Cow, neighing of the horse, crowing of the rooster, bob-white, dog bark, bird whistle, horses hoofs and siren whistle.

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The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a mix of eighth and sixteenth notes, with some chords and rests. The tempo is indicated as a fox trot.

The second system of music consists of two staves. It begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff includes a dynamic marking of *f* (forte). The music continues with eighth and sixteenth notes and chords.

The third system of music consists of two staves. The upper staff continues with eighth and sixteenth notes, while the lower staff features a steady accompaniment of chords and single notes.

The fourth system of music consists of two staves. The upper staff has eighth notes with accents (^) above them. The lower staff has chords with accents (^) above them, providing a rhythmic accompaniment.

The fifth system of music consists of two staves. The upper staff continues with eighth notes and accents (^). The lower staff maintains the chordal accompaniment with accents (^).

The sixth system of music consists of two staves. The upper staff has eighth notes with accents (^). The lower staff has chords with accents (^). The system concludes with a double bar line and a key signature change to D minor.

First system of musical notation for piano. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign. The bass staff contains a harmonic accompaniment with chords and single notes. There are two accents (^) above notes in the bass staff.

Second system of musical notation. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A first ending bracket labeled '1' spans the final two measures of the treble staff.

Third system of musical notation. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A second ending bracket labeled '2' spans the first two measures of the treble staff.

Fourth system of musical notation. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature changes to one sharp (F#).

Fifth system of musical notation. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature remains one sharp (F#).

Sixth system of musical notation. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature remains one sharp (F#).

The first system of music features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. It begins with a series of eighth-note chords. A first ending bracket spans the first two measures, and a second ending bracket spans the next two measures. The bass clef provides a simple accompaniment with quarter notes and rests.

The second system continues the piece. The treble clef has a melodic line with eighth and sixteenth notes. The bass clef has a steady accompaniment of quarter notes. There are several accents (^) placed above notes in both staves.

The third system shows more complex rhythmic patterns in the treble clef, including sixteenth-note runs. The bass clef continues with a consistent accompaniment. Accents (^) are used throughout to highlight specific notes.

The fourth system features a treble clef with a melodic line and a bass clef with a steady accompaniment. The music maintains the 2/4 time signature and key signature.

The fifth system includes a dynamic marking of *mf* (mezzo-forte). A text instruction reads: *mf Always finish with this strain.* The treble clef has a melodic line, and the bass clef has a simple accompaniment.

The sixth system concludes the piece. It features dynamic markings of *pp* (pianissimo), *ff* (fortissimo), and *fff* (fortississimo). The music ends with a *Fine.* marking. The treble clef has a melodic line, and the bass clef has a simple accompaniment.