

# Valse à Cinq Temps / Five-Step Waltz

The original plus nine variations

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Music is in 5/4 time, with recorded metronome settings of 144 to 152 beats/minute.

## A

The original **Valse à Cinq Temps**, as created by Henri Cellarius, inspired by his friend Perrot, in London, around 1846.

Man:

- Jeté (small leap) L in front of partner.
- Step R directly behind L (3rd position).
- Pivot so that L ends up directly behind R (3rd position), weight on L.
- Step R forward toward line of direction.
- Lightly bounce on R, pivoting to the right and Glissade (brush) L through, from rear to front, which will swing into another jeté on the next count 1.

This is a full 360° turn in five counts, so you repeat beginning L again.

Woman:

- Jeté (very small leap) R forward toward line of direction, between man's feet.
- Cut L under R, as you turn to the right
- Jeté (almost in place) R, continuing to turn to the right (completing a half-turn)
- Leap L around in front of gent, lifting R behind
- Lightly bounce on L, closing R to L without weight, while pivoting on the L.

However this works much better with steps instead of jetés on counts 3 and 4.

## B

**The Five-Step Waltz** (five-step Polka Mazurka), as described by Ferrero (1859), Howe ('62), Hillgrove ('63) and others.

Note: Hillgrove's earlier books (1857 & '58) did not describe this; Howe's earlier book (1858) described the original Valse à Cinq Temps.

Man:

- Glide L forward in line of direction
- Cut R under L, kicking L forward so that it is extended (straight leg), toe pointed to floor
- Bring L back to 6th position, closed to the R leg (weight still on R)
- Glide L forward, turning as a couple halfway around
- Finishing the half-turn, close R to 6th position in front of the supporting L leg.

Repeat on the opposite feet for the next 5 counts.

Woman: Same steps, executed on the opposite feet

## C

**Promenade Variation:** Do this step forward, in half-open position (side-by-side) without turning.

Then Cellarius wrote, "This waltz is **capable of as many variations as the others**," which would include reverse (which he specifically suggested), Polka Mazurka, Redowa, Varsouvienne and more. The American Five-Step Waltz above followed this advice, adapting the Polka Mazurka to 5/4 time.

Cellarius further suggested that other dancers come up with their own variations, not just learning from himself or other dancing masters:

I have always held the maxim that a professor of dancing should never take the initiative in the matter of a new dance or waltz; he ought to wait for the public impulse without ever attempting to give it himself. A master's pretending to impose a novelty on the ball-room might perhaps be enough to drive it from them forever. It is, therefore, under the form of a mere *suggestion* that I have ventured to speak of the Valse à Cinq Temps.

So Cellarius' description of the step was a "mere suggestion" and not definitive, as he awaited to see what others would come up with. His attitude was creative and encouraging, not restrictive.

Following Cellarius' advice:

#### D

**Valse à Trois Temps** Simply do the mid-19th century waltz on counts 1-2-3, then a quicker second half of the waltz step on counts 4 & 5.

#### E

**Reverse Waltz** It's just that. This would actually be a reverse Valse à Deux Temps.

#### F

**Redowa** Do the Redowa step in 5/4 time, counting it 1-2-3-and-4-5. (Not 1-2-3-4-and-5.)

#### G

**Varsouvienne** Do a CW half-turn of a Waltz on counts 1-2-3. Point the second foot without weight (his R, her L) toward LOD, toe to the floor, angling the body and head slightly downward "over the elbows" on count 4. Close that foot without weight on count 5, maintaining turnout and pointed toe. Repeat opposite, continuing to rotate a CW half-turn.

#### H

**Wiener Walz (Pas Wiener)** Do a CW half-turn of a Redowa (or Cellarius' step) on counts 1-2-3. He steps R and raises his straightened L leg toward LOD on count 4. On the next "and" count he clicks his heels together, Coup de Talon, toward LOD, landing R on count 5. She mirrors his Coup de Talon. The original Wiener Walz was offset, with gent and lady taking turns doing the Coup de Talon, so this is modified to work in 5/4 time.

#### I

**Chassé Waltz** Do a CW half-turn of a Waltz on counts 1-2-3. Then do a side-close chassé toward LOD beginning on the second foot. Repeat beginning on the second foot. This is quite similar to Cellarius' Valse à Deux Temps, replacing the initial pivot with a waltz step.

#### J

**Reverse Chassé Waltz** Do a CCW quarter-turn of a Waltz on counts 1-2-3. Then do a side-close chassé toward LOD beginning on the second foot. Repeat beginning on the second foot. This is also similar to Cellarius' Valse à Deux Temps because he specified that it can be reversed.