

THE NORDIC MINUET

ROYAL FASHION AND PEASANT TRADITION

EDITED BY PETRI HOPPU, EGIL BAKKA
AND ANNE MARGRETE FISKVIK



A New Chapter in European Dance History



<https://www.openbookpublishers.com>

©2024 Petri Hoppu, Egil Bakka, and Anne Fiskvik (eds). Copyright of individual chapters is maintained by the chapter's authors.



This work is licensed under an Attribution-NonCommercial 4.0 International (CC BY-NC 4.0). This license allows you to share, copy, distribute and transmit the text; to adapt the text for non-commercial purposes of the text providing attribution is made to the author (but not in any way that suggests that they endorse you or your use of the work). Attribution should include the following information:

Petri Hoppu, Egil Bakka, and Anne Fiskvik (eds), *The Nordic Minuet: Royal Fashion and Peasant Tradition*. Cambridge, UK: Open Book Publishers, 2024,
<https://doi.org/10.11647/OBP.0314>

Copyright and permissions for the reuse of many of the images included in this publication differ from the above. This information is provided in the captions and in the list of illustrations. Every effort has been made to identify and contact copyright holders and any omission or error will be corrected if notification is made to the publisher.

Further details about CC BY-NC licenses are available at
<http://creativecommons.org/licenses/by-nc/4.0/>

All external links were active at the time of publication unless otherwise stated and have been archived via the Internet Archive Wayback Machine at <https://archive.org/web>

Digital material and resources associated with this volume are available at
<https://doi.org/10.11647/OBP.0134#resources>

ISBN Paperback: 978-1-80064-814-2

ISBN Hardback: 978-1-80064-815-9

ISBN Digital (PDF): 978-1-80064-816-6

ISBN Digital eBook (EPUB): 978-1-80064-817-3

ISBN HTML: 978-1-80064-820-3

DOI: 10.11647/OBP.0314

**NORDISK
KULTURFOND**

 **NTNU**

Front cover: Pierre Jean Laurent, *Veiledning ved Undervisning i Menuetten* ['Guidance for Teaching the Minuet'], ca. 1816, Teatermuseum, København. Photo: Elizabeth Svarstad.

©Royal Danish Library

Back cover: Otto Andersson, *Folkdans, Kimito ungdomsförening* ['Folkdance performed by the Kimito organization'], 1904. The Society of Swedish Literature in Finland,
https://www.finna.fi/Record/sls.SLS+105+b_SLS+105b_66?lng=en-gb, CC BY 4.0

Cover design by Katy Saunders

15. Minuet Structures

*Petri Hoppu, Elizabeth Svarstad, and
Anders Christensen*

This chapter examines the steps, figures, and overall structure of the ordinary minuet and its Danish and Finnish variations. A common narrative used to explain the minuet's emergence is that it evolved from a French folk dance called the '*Branle de Poitou*'. Dance teacher and historian Melusine Wood claimed that the originating dance was, more precisely, *Branle à Mener de Poitou*, a group dance with one couple at a time acting as a leading couple. In this dance, the dancers moved in a chain following the leading couple, creating a serpentine figure on the dance floor while dancing.¹ Wood suggested that the original minuet was danced by one couple at a time with similar steps and figures as in *Branle à Mener de Poitou* and that the serpentine figure evolved gradually into the 'Z-figure', the most important aspect of the dance which came to be called the minuet.²

This interpretation has been popular among dance history enthusiasts but it has also frequently been disputed, because, according to Julia Sutton, there is little real evidence to support it.³ Music scholar David Tunley also has cast doubts on the link between the minuet and *Branle de Poitou*.⁴ Other dances have been suggested as the minuet's potential predecessors. Karl-Heinz Taubert argued that the ceremonial introductions and closings, as well as the bounces and rises, were brought to the minuet from the *courante*, Ludvig XIV's favourite dance.⁵ Sutton, for her part, believed the minuet's possible Italian origins to be

-
- 1 Melusine Wood, *More Historical Dances* (London: The Imperial Society of Teachers of Dancing, 1956), p. 84.
 - 2 Ibid., pp. 90–91.
 - 3 Julia Sutton, 'The Minuet: An Elegant Phoenix', *Dance Chronicle*, 8 (1985), 119–52 (p. 136).
 - 4 David Tunley, *Couperin* (London: British Broadcasting Corporation, 1982), p. 102.
 - 5 Karl-Heinz Taubert, *Das Menuett* (Zürich: Pan, 1988), p. 20.

the most persuasive interpretation. Unlike Wood, she hypothesized that the S-figure that preceded the Z-figure may have arrived in France with Italian dancing masters as early as the mid-sixteenth century. However, Sutton thought that any evidence concerning the geographical and chronological origins of the minuet figures was circumstantial, and there was no way to find conclusive proof for any theories about them.⁶

Le Menuet Ordinaire

The ordinary minuet, *le menuet ordinaire*, was introduced in 1700 by Louis Pécour.⁷ Previously it had undergone several decades of development, especially by the most famous seventeenth-century dancing master, Pierre Beauchamp, at the French court. According to Karl-Heinz Taubert, the minuet's main figure was first in the shape of an '8', then it later changed to a '2' or left-facing 'S'; only in Pécour's version was it changed to a 'Z'.⁸

Minuet Steps

The minuet consisted mainly of the basic step *pas de menuet* [minuet step]. At the beginning of the eighteenth century, the minuet step reached the form that can be called 'classic', though with different variations. Gottfried Taubert named these *pas de menuet en fleuret* and *pas de cour*. In addition, new steps were developed throughout the eighteenth century.⁹

A minuet step has six counts, and therefore it uses two bars of music. This step contains four placements of the foot, or transfers of weight, and two bendings of the knee, called *pliés*. The minuet step is a *pas composé* [compound step], which means that it comprises two or more basic steps. The first part of the step is a *demi-coupé*: a step, and a *plié*. The second part of the minuet step is a *pas de bourré*: three steps and a *plié*. The minuet step always starts with the right foot for both the woman and the man, independent of which direction it is performed, whether it is forward, backward, to the right, or to the left.

The minuet step can be described like this [with counts noted in brackets]: one step forward with the right foot on the first count in the music [1], *plié* on

6 Sutton, pp. 138–40.

7 Tobias Norlind, *Dansens historia med särskild hänsyn till dansen i Sverige* (Stockholm: Nordisk Rotogravyr, 1941), pp. 59–60.

8 Karl-Heinz Taubert, *Höfische Tänze* (Mainz: Pan, 1968), p. 165.

9 Gottfried Taubert, *Rechtschaffener Tanzmeister oder Gründliche Erklärung der Französischen Tanz-Kunst* (Leipzig: Friedrich Lanckischens Erben, 1717), pp. 618–621; Taubert, *Das Menuett*, pp. 88–93.

the right foot on the second count [2], three steps forward on the third, fourth, and fifth counts [3–5] using a left foot, right foot, left foot pattern, and a *plié* on the left leg on the last count [6]. This ‘step’ is called the *pas de menuet à deux mouvements* because it contains two *pliés*. One *mouvement* consists of an *élevé* (a stretching of the leg while the dancer rises up onto the ball of the foot) and a *plié*.¹⁰ This vertical movement is what in the Norwegian folk-dance terminology is called *svikt*.¹¹ The basic structure of the *pas de menuet* is presented in Table 15.1.

Table 15.1: The basic structure of the minuet step

Bar	Beat	Count	Movement
1:	1	1	Step with right foot
	2	2	<i>Plié</i>
	3	3	Step with left foot
2:	1	4	Step with right foot
	2	5	Step with left foot
	3	6	<i>Plié</i>

There are a significant number of variations on the minuet step where the steps and the *pliés* are organised in different ways during the bar, for example, the *pas de menuet un seul mouvement*, *pas de menuet en fleuret*, and *pas de menuet à trois mouvements*.¹² *Pas de menuet à trois mouvements* has a third *mouvement* on counts 5 and 6: a *pas jété* [a small jump]. Variations on the minuet step show different ways of elaborating a basic step by using different rhythms. Such varieties in marking the music create dynamics and tension in the relationship between the dance and the music.

Karl Heinz Taubert identified the basic *pas de menuet* as a hemiola since the even rhythmic movement (2+2+2) breaks the triple rhythm of the music (3+3).¹³

The Basic Form

Several European dancing masters describe the ordinary minuet. Some of the most central descriptions are those by English dancing master Kellom

10 Rameau, *Le maître à danser* (Paris: Rollin Fils, 1748), pp. 67–70.

11 For an analysis of the vertical movements in the minuet step, see Egil Bakka, Siri Mæland, and Elizabeth Svarstad, ‘Vertikalitet og den franske 1700-talls menuetten’, *Folkdansforskning i Norden* 36 (2012), 38–46. See also Chapter 16 in this volume.

12 Taubert, *Rechtschaffener Tantzmeister*, p. 618.

13 Taubert, *Das Menuett*, p. 89.

Tomlinson and German dancing masters Gottfried Taubert and Carl Joseph von Feldtenstein, in addition to Rameau.¹⁴ The ordinary minuet had a standardised form of six figures, presented in Table 15.2.

Table 15.2: The basic form of *le menuet ordinaire*

1 st figure	Introduction
2 nd figure	Z-figure
3 rd figure	Presentation of the right hand
4 th figure	Presentation of the left hand
5 th figure	Z-figure
6 th figure	Presentation of both hands

In the first figure, the introduction, the partners hold hands and perform the first steps forward, and then they move around in a circle in the middle of the floor. After the circle is completed, they let go of their hands and move in opposite directions on a diagonal to end the figure standing in opposite corners.

Figure number two, the Z-figure, is the main part of the dance. In this figure, the partners begin by moving sideways along the edges of an imaginary square standing in opposite corners of the dance floor again. Next, they move forward towards each other on the diagonal line of the Z, they meet and pass each other in the middle, and after having reached the center, they continue to the place where the partner started the Z-figure. These movements on the floor create two parallel Z-figures as each dancer forms the shape by moving first to one side, dancing forward along a diagonal towards the partner, passing the partner as the dancer continues to the opposite end of the dance floor, and finally stepping to the side again to end the pattern.

According to Rameau, the Z-figure usually consists of six minuet steps (across twelve bars of music) during which the partners change places (see Table 15.3). However, there were variations to this structure, as English dancing master S. J. Gardiner explained in his book *A Dancing Master’s Instruction Book*

14 Kellom Tomlinson, *The Art of Dancing: Explained by Reading and Figures; Whereby the Manner of Performing the Steps is Made Easy by a New and Familiar Method* (London: the Author, 1735); Taubert, *Rechtschaffener Tantzmeister*; Carl Josef von Feldtenstein, *Erweiterung der Kunst nach der Chorographie zu Tanzen, Tänze zu Erfinden, und Aufzusetzen, wie auch Anweisung zu Verschiedenen National-Tänzen als zu Englischen, Deutschen, Schwäbischen, Pohnischen, Hannak- Masur- Kosak- und Hungarischen mit Kupfern nebst einer Anzahl Englischer Tänze* (Braunschweig: Carl Josef von Feldtenstein, 1772).

(1786).¹⁵ Gardiner said that the standard figure consists of nine minuet steps, but the ‘modern’ figure, as he called it, of eight.

Table 15.3: The structure of the Z-figure

Bar	Movement
1–4	Two minuet steps to the left.
5–8	Two minuet steps diagonally forward, partners change places, passing right shoulders, turning left (in some descriptions right) at the end.
9–12	Two minuet steps to the right.

In the figure called the ‘right-hand’ presentation, the partners dance towards each other into the middle of the floor. They meet and then each holds the partner’s the right hand and they dance in a circle together; they then release their hands and move in opposite directions performing a small half circle away from each other before they again face each other. In the figure called the ‘left-hand’ presentation, they again dance towards one another in the center of the dance floor, take each other’s left hand, and dance one circle together before they move sideways to opposite corners of the dance floor to stand on the diagonal again. The next Z-figure is performed in the same way as described in the Table 15.3.

In the presentation of both hands, they move sideways, slowly circling towards each other, and then they hold both hands while dancing a full circle together. After the circle, they let go of one hand and turn to face the front of the room while they dance backward steps to complete the dance in their starting positions. When the dance is finished, they repeat the *révérence* (bows, honour) that marked the beginning of the dance.

The standardized form of six figures was developed and established by dancing masters employed at the French court, and it spread to other courts all over Europe. Only small variations occur in the different descriptions of the ordinary minuet offered in many of the European dance manuals from the eighteenth century.

15 Madeleine Inglehearn, *Minuet in the Late Eighteenth Century: Including a Reprint of S. J. Gardiner’s ‘A Dancing Master’s Instruction Book’ of 1786* (London: Madeleine Inglehearn, 1998), p. 15.

Danish and Finnish Minuets

Several minuets from Denmark and Swedish-speaking Finland are known today, and, to a great extent, they follow the form and structure of *le menuet ordinaire*. Some variations, however, exhibit remarkable differences. The dance style among ordinary people in the Nordic countries, documented in detail since the early twentieth century, differs clearly from that of the European courts during the seventeenth and eighteenth centuries.

It should be added, though, that according to Niels Blicher's late-eighteenth-century description, male dancers in the Danish countryside eagerly performed gestures and movements, which referred to the dance of the upper classes.¹⁶ Later documents from Denmark do not mention this kind of behaviour in the minuet anymore.

Minuet Steps

The basic structure of the minuet steps in most Danish and Finnish variations is similar to that of *pas de menuet*, and the main figure in these variations also resembles the Z-figure. However, the Finnish variations follow a pattern of eight bars of music instead of twelve bars.

The Danish variations follow the same structure as in the ordinary minuet. The main figure consists of six minuet steps (in Danish folk-dance terminology: *menuettrinn* or *mollevittrinn*) across the music of twelve bars. The minuet is danced in longways formation (men and women in opposite lines, Fig. 15.1).

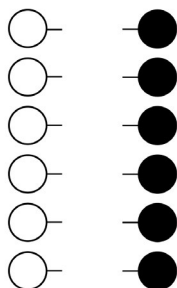


Fig. 15.1 Longways formation (black pin = male, white pin = female). © Petri Hoppu.

16 Niels Blicher, *Topographie over Vium Præstekald* (Copenhagen: Søren Vasegaard, 1924).

Four steps are first danced in place or moving a little forward and backward, after which partners change places with two steps passing partner right shoulders and turning left on the opposite side. Following the descriptions from *Ærø* and *Støvring*, the beginning of the main figure is presented in Tables 15.4 and 15.5.

Table 15.4: The beginning of the main figure, *Ærø*¹⁷

Bar	Beat	Count	Movement
1:	1	1	The right foot moves forward on a diagonal to the left.
	2	2	Pause.
	3	3	The left foot follows the right foot and moves forward in the same direction.
2:	1	4	The right foot moves a little past the left foot in the same direction.
	2	5	The left foot continues a little past the right foot in the same direction; upon finishing, dancers turned to their partner and left side to the left side with the dancer to partner's right.
	3	6	Pause.

Table 15.5: The beginning of the main figure, *Støvring*

Bar	Beat	Count	Movement
1:	1	1	The right foot moves backward.
	2	2	Pause.
	3	3	The left foot moves backward a little past the right foot.
2:	1	4	Dancers step on the right foot in place while turning 1/4 to the right.
	2	5	The left foot moves forward past the right foot, and the right heel rises.
	3	6	Pause.

The Finnish variations' main figure differs from the Danish and ordinary minuet since the main pattern consists merely of four steps across eight bars of music. In most Finnish variations, partners first dance two steps toward each other,

17 *Gamle Danse fra Fyn og Øerne* (Copenhagen: Foreningen til Folkedansens Fremme, 1949), pp. 68–71.

following by partners changing places. Similar to the Danish variations, while changing places, partners pass right shoulders and turn left on the opposite side of the dance formation. In Finnish-Swedish folk-dance terminology, the first two steps are usually called minuet steps (in Swedish: *menuettsteg*), whereas the last two are called cross over steps (*övergångssteg*). Similar to Danish variations, the minuet is danced in longways formation as well.

Using the descriptions from Lappfjärd and Purmo, the beginning of the main figure is presented in Tables 15.6 and 15.7:

Table 15.6: The beginning of the main figure, Lappfjärd¹⁸

Bar	Beat	Count	Movement
1:	1	1	The right foot moves forward, turning the right shoulder very slightly forward.
	2	2	The left foot moves lightly to the heel of weight-bearing right foot, but no weight is placed on it.
	3	3	The left foot returns back to its original place.
2:	1	4	The right foot moves back, turning the right shoulder back.
	2	5	The dancer steps on the left foot in place.
	3	6	The right foot is dragged past the left foot.

Table 15.7: The beginning of the main figure, Purmo¹⁹

Bar	Beat	Count	Movement
1:	1	1	The right foot is dragged forward and to the right, turning the right shoulder slightly to the right as weight is placed on the right foot.
	2	2	The left foot moves lightly to the heel of the weight-bearing right foot.
	3	3	The left foot returns to its original place, turning the right shoulder back.
2:	1	4	The right foot closes left foot.

18 Yngvar Heikel, *VI Folkdans B Dansbeskrivningar. Finlands Svenska Folkdiktning*. SLS 268 (Helsingfors: Svenska litteratursällskapet i Finland, 1938), pp. 16–18.
19 Ibid., pp 34–35.

	2	5	The left foot is dragged forward and to the left as weight is placed on the left foot.
	3	6	The right foot is dragged past the left foot in an arch forward and to the right.

The main figure of ordinary minuet consisted of twelve-bar structures, i.e., six minuet steps in each section. This form is found in the Danish minuets as well, whereas the Finnish minuets most often have an eight-bar structure. There are, however, also eight-bar structures in some Danish minuets, which are a part of a contra dance. The comparison of the different main figures is presented in Table 15.8.

Table 15.8: The comparison of the main figures

	Ordinary minuet	Ærø	Støvring	Lappfjärd	Purmo
Basic step (starting upbeat)	<i>Plié</i> -step- <i>plié</i> -step-step	Pause-step-pause-step-step-step		Drag-step-pause-step-step-step	
Length of the main figure	Z-figure 12 bars	Main figure 12 bars		Main figure 8 bars	
Parts of the main figure: bars 1–4	steps to the left	steps to the left and back	steps in place or to the left and back	steps in place	steps in place or sideways
5–8	changing places	changing places		changing places	
9–12	steps to the right	steps in place	steps to the left and back	N/A	

What is common in all three cases is the practice of changing places with one's partner. Otherwise, there are different ways of dancing the minuet steps towards the partner. The ordinary minuet involves practically constant movement, whereas both Danish and Finnish minuets include steps taken in place.

Moreover, in Danish minuets, dancers also move either directly or diagonally to the left and returning back the same route. In some Finnish minuets, especially in the Nykarleby region, they move clearly to the right and left before changing places. However, the Finnish type uses movements that are considerably shorter than those in the ordinary minuet or in Danish ones, lasting only one minuet step

or fewer in each direction. Minuets from the Nykarleby region differ from other documented Finnish minuets mostly due to their somewhat vague structure: the beginning of each step is not always easy to determine, and the directions of the steps as well as turning the upper body are considerably different from those in other Finnish minuets.²⁰ As we have discussed previously, some of these unique features of Nykarleby region minuets can be found in Danish minuets as well.

Minuet dancers in Swedish Ostrobothnia, when interviewed by Petri Hoppu, revealed that they do not use the concept of a ‘minuet step’. They emphasized the relation between music and dance when asked how they knew how to dance correctly. According to Hoppu, the minuets in Nykarleby region and probably more commonly in a rural context have not been experienced as consisting of separate steps. The basis for dancing is, rather, the reiteration of the basic movement sequence of the minuet with four steps and two ‘breaks’ in a specific order and with specific relation to music.²¹ Since the steps have not been seen as autonomous units, the dance has been flexible, making the multiple structure variations possible.

The Basic Form

The basic form of *le menuet ordinaire* can be found in most Danish and Finnish minuets, although its different parts are presented differently. They do not contain the reverence towards the spectators at the beginning and in the end, but otherwise, the resemblance is evident. The basic forms of the four Danish and Finnish-Swedish examples are presented in Tables 15.9–15.12.

Table 15.9: The basic form, Ærø²²

1 st part	Introduction: A reverence to one’s partner. Steps in place.
2 nd part	Main figure.
3 rd part	Hand figure: Holding right hands, couples make a half-turn clockwise. Holding left hands, couples make a half turn counterclockwise.

20 Petri Hoppu, *Symbolien ja sanattomuuden tanssi: Menuetti Suomessa 1700-luvulta nykyaikaan* (Helsinki: SKS, 1999), pp. 331–41.
21 Ibid., pp. 411–15.
22 *Gamle Danse fra Fyn og Øerne* (Copenhagen: Foreningen til Folkedansens Fremme, 1949), pp. 68–71.

4 th part	Main figure.
5 th part	Finale: Partners grasp both hands and make a whole turn clockwise. A reverence to one's partner.

Table 15.10: The basic form, Støvring

1 st part	Introduction: The introduction is danced only by the first couple, who make a whole turn to the left with four minuet steps.
2 nd part	Main figure.
3 rd part	Gentlemen make a signal by rotating their fists in front of their chests, and later they make a hand clap as a signal. Hand figure: Holding right hands, couples make a half-turn clockwise and then return. Holding left hands, couples make a half-turn counterclockwise and return.
4 th part	Main figure.
5 th part	Finale: Holding right hands, couples make a half-turn clockwise and return. Couples perform a reverence and then stamp the floor.

Table 15.11: The basic form, Lappfjård²³

1 st part	Introduction: All dancers stamp in place at the beginning of the minuet. The couples make a half-turn clockwise holding right hands.
2 nd part	Main figure.

23 Heikel, pp. 16–18.

3 rd part	Gentlemen make a signal by clapping their hands. Hand figure: Holding right hands, couples turn clockwise, stamping twice at the beginning of each minuet step. Holding left hands, couples turn counterclockwise in a similar manner.
4 th part	Main figure.
5 th part	Gentlemen make a signal by clapping their hands. Finale: Holding right hands, couples make a half-turn clockwise. All dancers stamp in place and finish the dance by performing a reverence.

Table 15.12: The basic form, Purmo²⁴

(1 st part)	No specific introduction: dance couples remain still in the longways formation hand in hand, waiting for the dance to begin.
2 nd part	Main figure.
3 rd part	Hand figure: Holding right hands, couples make a half-turn clockwise, starting with gentlemen's stamp and clap. Holding left hands, couples make a half-turn counter-clockwise.
4 th part	Main figure.
5 th part	Couples each take a step with the right foot towards the partner (gentlemen clapping), ending with feet together.

The beginning of the Danish and Finnish minuets takes place either in one line, with couples hand in hand and facing the same direction, or in two lines, with partners facing each other. The first type is found in the variations from *Ærø* and *Lappfjärd*, where the gentleman leads the lady to the opposite side before the main figure starts. In *Ærø*, there is a reverence towards the partner before this. The *Støvring* variation starts with one couple turning counterclockwise hand

²⁴ Ibid., pp. 34–36.

in hand before the main figure. The variation from Purmo does not include any specific introduction, but the dance begins immediately with the main figure.

The main figure similarly takes place in all examples, including the ordinary minuet. It contains minuet steps in place, minuet steps sideways or forward and back, and minuet steps in which partners change places with the partners. Typically, the partners pass each other on the left, and they often turn toward each other while passing. The figure can be repeated as long as the gentleman (in the ordinary minuet) or the leading gentleman/all gentlemen (in other examples) wish.

Before the next part, couples begin by turning, hand in hand; then the gentleman or gentlemen make a gesture raising one hand (ordinary minuet) or give a signal such as clapping, stamping, or rotating their hands (other examples). In the Danish variation from Støvring, gentlemen first rotate their fists and, immediately before taking their partner's hand, clap. The most complicated signals take place in several Finnish variations from the Nykarleby region where they typically consist of one signal stamp by the leading gentleman, followed by a series of several stamps by all the gentlemen; this is repeated followed by three more handclaps by all the gentlemen before they each extend a hand to their partner.²⁵

The hand figure in the middle of the dance is found in all the examples. In the ordinary minuet the partners first hold right hands and make a circle and then immediately hold left hands and make a circle the other direction. The Danish minuet variations have the same feature of turning when holding first the right and then the left hands. In most Finnish variations, one can find several examples where the partners turn only when they are holding their right hands, although the examples from Lappfjärd and Purmo do contain instances of turning while holding both the right and left hands. The variation from Lappfjärd is closest to the ordinary minuet in that turns while holding right and left hands are completed immediately one after the other, whereas in other examples, several minuet steps are danced between the turns.

After the main figure, which is repeated similarly as at the beginning, the finale of the minuet is danced. In the ordinary minuet, this is done first with partners joining both hands and turning clockwise around, after which they return to their starting positions. Also, in both Danish examples, the partners turn while holding both hands. In contrast, in all known Finnish variations of the minuet, partners either hold one hand and turn clockwise or just finish the dance facing each other, with or without holding hand in hand. In Danish and

²⁵ Hoppu, p. 359.

Finnish minuets, the dancers stand in a longways formation facing each other at the end of the dance, rather than side by side as in the ordinary minuet.

Concluding Remarks

In sum, it can be said that the overall structure of the ordinary minuet is found in most Danish and Finnish vernacular minuet variations. The three basic elements analysed here—the minuet step, main figure, and basic form of the dance—have remained recognizably similar over the centuries, although their details may vary. This shows that these three basic elements are the most fundamental elements of the ordinary minuet from the dancers' perspective. The reiteration of their structured combination creates the embodied experience of the dance.

Of course, there is more to the minuet than these elements. When it comes to style or dance technique, the differences between the ordinary minuet and its Danish and Finnish counterparts become significant. Ordinary people who do not learn the minuet in dance schools may omit the sophisticated steps or lack graceful arms. Some features of the minuet may have fallen out of use in the rural tradition over the centuries, as they have not been preserved in a literary form. Nevertheless, the basic elements are learned through imitation and embodied experiences while observing others or participating in dances.

References

- Bakka, Egil, Mæland, Siri, and Svarstad, Elizabeth, 'Vertikalitet og den franske 1700-talls menuetten', *Folkdansforskning i Norden*, 36 (2012), 38–46
- Blicher, Niels, *Topographie over Vium Præstekald* ([1795]; Copenhagen: Søren Vasegaard, 1924)
- Gamle Danse fra Fyn og Øerne* (Copenhagen: Foreningen til Folkedansens Fremme, 1949)
- Heikel, Yngvar, *VI Folkdans B Dansbeskrivningar. Finlands Svenska Folkdiktning*. SLS 268 (Helsingfors: Svenska litteratursällskapet i Finland, 1938)
- Hoppu, Petri, *Symbolien ja sanattomuuden tanssi: Menuetti Suomessa 1700-luvulta nykyaikaan* (Helsinki: Suomalaisen Kirjallisuuden Seura, 1999)
- Inglehearn, Madeleine, *Minuet in the Late Eighteenth Century: Including a Reprint of S. J. Gardiner's 'A Dancing Master's Instruction Book' of 1786* (London: Madeleine Inglehearn, 1998)
- Norlind, Tobias, *Dansens historia med särskild hänsyn till dansen i Sverige* (Stockholm: Nordisk Rotogravyr, 1941)

- Rameau, Pierre, *Le maître à danser* (Paris: Rollin Fils, 1748)
- Sutton, Julia, 'The Minuet: An Elegant Phoenix', *Dance Chronicle*, 8 (1985), 119–52
- Taubert, Gottfried, *Rechtschaffener Tanzmeister oder Gründliche Erklärung der Französischen Tanz-Kunst* (Leipzig: Friedrich Lanckischens Erben, 1717)
- Taubert, Karl-Heinz, *Höfische Tänze* (Mainz: Pan, 1968)
- , *Das Menuett* (Zürich: Pan, 1988)
- Tomlinson, Kellom, *The Art of Dancing: Explained by Reading and Figures; Whereby the Manner of Performing the Steps is Made Easy by a New and Familiar Method* (London: the Author, 1735)
- Tunley, David, *Couperin* (London: British Broadcasting Corporation, 1982)
- Wood, Melusine, *More Historical Dances* (London: The Imperial Society of Teachers of Dancing, 1956)

