

Practical Explorations of Minuet Variations in Gottfried Taubert's *Rechtschaffener Tantzmeister*

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Introduction

If any one dance form predominated between the late 17th and early 19th centuries, it was probably the Minuet, which was also widely considered the epitome of elegant dance. Dance-technical 17th century sources are rare, and the first notated Minuet choreographies are either country dances or figured, i.e. individually choreographed Minuets¹. The “generic Minuet” for a single couple is only properly described and simultaneously notated in detail for the first time in Gottfried Taubert's 1717 “*Rechtschaffener Tantzmeister*” (Righteous Dancing Master)², a thick tome that with its over 1,100 pages formed the apex of a rich published discourse on French Court Dance in Germany in the early 18th century³. With important analytical in-depth studies and resources now available or on their way⁴, this paper seeks to offer a limited and certainly not comprehensive, but rather exemplary selection of practical approaches to utilising these sources⁵ as well as looking for a first appraisal on where to place the information gleaned from the sources within the context of the contemporary French and English choreographies – in both countries, detailed step descriptions as opposed to notation textbooks appeared only about a decade later. As Taubert was a conservative dancing master, his description of a highly virtuosic improvised Minuet most likely transmits practices of an earlier period, making his method by far the earliest of the three “major” baroque dance sources (the others being Rameau *Maître à danser* 1725 and Tomlinson 1735)⁶.

First, this paper will briefly characterise the German dance discourse of which Taubert's opus magnum formed the apex and also give an overview of the Minuet section in his treatise. Selected examples of his Minuet variations will elucidate important aspects that can be extracted from this most systematic and lengthy treatment of the subject. Finally, a draft categorisation of notated Minuet choreographies will be compared to Taubert's bandwidth of difficulty regarding step units other than basic Minuet steps.

The German dance discourse in the early 18th century and the Minuet

The German dance discourse in the early 1700s provides insight into the process of adoption of French dance models into German Noble and Bourgeois society⁷. From the beginning the authors also sought to introduce their readers to the leading dance form, the Minuet: Early discussions centred on etymology, such as Behr's publications between 1703 and 1713, which also contained unfortunately lost non-Feuillet notations of a “*Passepiéd de l'Europe Galante*”, while Pasch 1707 pointed to the “mediocre” or measured tempo of the dance⁸. Also published were references to practical concerns like the *porte de bras* and notated choreographies in IHP 1705⁹ and the execution and timing of the Minuet step in Bonfond 1705¹⁰, as well as what probably amounts to the first verbal description of the generic Minuet in Bonin 1712¹¹. Bonin in particular was widely quoted by Taubert as Bonin's French origin gave his deliberations additional weight – despite him being largely silent on notation.

Concluding the early discourse, Taubert's comprehensive and of all period sources most extensive coverage in 1717 dealt with a plethora of topics: The theology and philosophy of dance, proper movement in everyday life and on the dance floor, descriptions of the three "basic" dance forms Courante, Minuet and Bourée as well as a full translation of Feuillet's *Chorégraphie* (also including the French terminology) and 1704 *Traité de la Cadance*¹² are included in Taubert's work, which also contains a section on the social contexts of dance with a brief account of theatrical dance, but also the duties and attributes of an ideal dancing master as well as dance pupil. Especially due to the arcane style of the German employed in these publications, international scholarship has generally not taken the full spectrum offered by German sources into account until recently.

Taubert's magnum opus may have served as a spectacular climax of the introductory discourse, but after a few years, new dancing manuals and other publications dealing with dance appeared, which until the end of the reign of the Minuet around 1800 very often incorporated material derived from his work, for instance Hänsel 1755¹³. Excerpts are also common in many topical dictionaries such as Trichter 1742¹⁴, in general encyclopaedias such as Zedler 1732ff¹⁵ or in theoretical and systematic works such as Vieth 1795¹⁶. Later works also take into account changes in the style of the Minuet during the course of the 18th century as can be seen in Feldtenstein 1772¹⁷: The Minuet became a more ceremonial dance associated with "gravité" rather than the brisk happy or "mediocre" character ascribed in the sources in the early part of the century. The Minuet even remained present in this late 18th century incarnation in dance methods after 1800, e.g. Kattfuss 1800 or Mädels 1805¹⁸.

Taubert on variations in the Minuet

While it is not necessary to give a comprehensive analysis of Taubert's core section on the Minuet here (615–732, chapters XXX–XLII), a brief overview of its surroundings may be useful to understand the literally central place it occupies in his conception. Taubert's 117 page description of the dance is preceded by his introduction into the proper manner of standing, walking and performing the different types of réverences, his detailed and didactically progressive discussion of basic movements such as the pas marché, demi-coupé, pas glissé and the temps de courante which combined together form the basic pas composés of the three basic dance types he acknowledges, the Courante, Minuet and Bourée, as well as his detailed deliberations on four forms of the Courante. Not only does his treatment of the Minuet include a discussion of the four types of the basic Minuet step, the categorisation of which broadly follows the notational material he derives from Feuillet's "Supplement" of *Chorégraphie* as of 1701 and exhibits Taubert's rhythmical favour of a long-short-long-short interpretation Minuet step execution, which in turn leads him to his preference of what French and English sources call the Bohemian Minuet step: Taubert also provides a full description and notation of the generic Minuet for one couple (the notation already contains some albeit comparatively simple variations on the basic step), with separate sections of the text devoted to many details such as the giving of hands and handling the hat. At the core of his Minuet section are his detailed descriptions of almost all step units in baroque dance by way of their use as variations in the Minuet – here he follows the sequence derived from Feuillet's *Chorégraphie* (cf. 663), which he translates and provides the full notational content of in the subsequent section, separated only by his uncharacteristically short treatment of what he considers an out-dated basic dance, the Bourée.

For Minuet variations, the otherwise cautious Taubert gives the male dancer a free hand – every step in the repertoire may be used as long as he does not irritate the lady or he does not go against the cadence of the music (674), since the generic Minuet allows more leeway with regard to mirroring the lady's steps and path, unlike other dances which call for figuring symmetrically with the lady (665). The lady however is only allowed very modest variations. Taubert also goes against any morally questionable flashy behaviour bent only at impressing the audience; instead, he sees variation as a carefully dosed entertainment for intimate get-togethers among friends rather than at all-too public gatherings (667, 674). Taubert describes this practice and particularly the use of “high”, virtuosic steps as old-fashioned and currently out of favour (665) – which together with Taubert's generally conservative outlook strictly orientated towards French models may point to a practice that had its heyday during a much earlier era, providing us with a description of what a late 17th century Minuet may have looked like.

Step descriptions

While he states that every step can be used, beginning with the five “universal pas”, i.e. Pas droit, ouvert, rond, tortillé and battu and then moving on to more complex step units, Taubert explicitly explains the use of the following units in chapters and subchapters for different directions and subvariations of the respective unit: Balance; Demi-Coupés and Pas Graves, Pas de Bourée / Fleuret / Pas Coulant; Pas Jetté; Contretems; Pas Chassé, Pas de Sissonne / de Ciseaux; Pirouette, Tourné; Caprioles, Entre-chats. The order explicitly follows Feuillet's sequence in *Chorégraphie*¹⁹. Some of these chapters have subchapters with ladies variants (always much less embellished – c.f. Balance – and without any springings – contretems) and there are also subsection for the “Port-Bras” or “Porte-les-Bras” of some steps (balance, caper / entrechat). Arm movement indications are generally rare or even lacking in sources of the period with the exception of Rameau's *Maître*, which bestows special importance on even brief and not particularly clear sources on the matter.

The chapter on the Balance can serve as an example of the wide bandwidth of style that Taubert acknowledges in the execution of this as well as other step-units – he clearly testifies that style was in no way uniform during the period: In his section on the “balance in particular”, not only does he attest to balances forwards – backwards vs. sideways, he also mentions standing on the whole foot vs. (demi-) point “if one is strong on one's feet” (676), and as an embellishment mentions a *poser la pointe* without weight with the free foot. This is only the beginning: in the subsection “Of the different other manners of [performing] the Pas de Balance” (677f.), he describes even more possible variants (which can serve as an example of how varied other step units could also be executed):




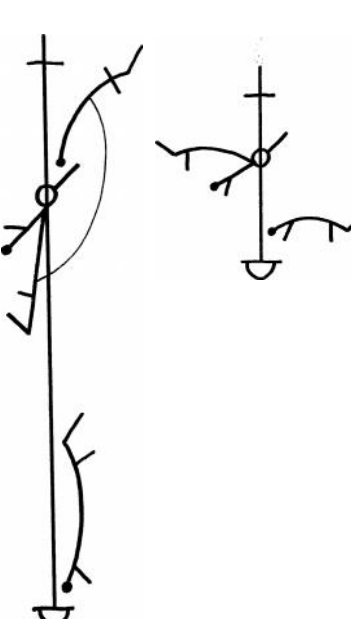
Many do not hold the foot touching at the side during the balance at all; rather, after they have disengaged both feet one after the other with good turnout, they bend, [and] in lifting set the right [foot] one length of a shoe to the side, simultaneously pulling the left foot with the heel over the right foot's front near the ball or ankle stiffly²⁰, and hold it there still, until the assigned time is over. And they do this too to the other side for the Contre-Balance with the right foot. Also in balancing, some, while they are stepping away with the other foot, let the foot rest neither with a raised heel, nor do they bring it against the ankle as just described; rather, they lift and stretch it either close to the ground, or even high off the ground, many even

throw it away to their side, first the left, and then the right [foot]. Others during this beat a number of times after each other with it in front against the ankle. Again, others do the beating with the left during the first time, and the second time they do a tour de jambe outwards with the right [leg], which certainly gives the balance no mean ornamentation.

As in many of the other chapters, the Balance chapter includes a section on where during the Minuet to employ the step, what kind of “Port-Bras” (high vs. low) is called for in which context (Taubert states that the “currently unfashionable” high manner he describes demands a higher elevation of the arm movements) and a section on the women’s balance: the ladies balance is very restrained, does not permit any battus, yet includes the description of an interesting head movement with a slight tilt in the opposite direction to the balance (679f.).

The chapter on Pas de Bourée variations – the step is also referred to as “fleuret”, “Pas Coulant” or even (as in the 19th century) “Chasse” (681–689) – has subsections dedicated to single and double fleurets in all directions as well as steps starting in an open vs. a closed position and before vs. behind. The longest section among the sprung step units is the section on the Contretem(p)s (693–705, compare Table 1). Most other sources only list the so-called Contretemps du menuet, which Taubert calls Contretemps à trois sautés. He also classifies two other step units as contretemps which also occur elsewhere as unnamed steps: the Contretemps (double) à deux sautés and the Contretemps sans sauté. Some slight modifications of these units are also dealt with separately, including a ladies contretemps (without any sautés).

Table 1. Common step units used as variations in the Minuet by Taubert and other sources (derived from Feuillet’s *Chorégraphie – Supplément de pas* (as of 1701 edition))

Contretemps à trois sautés	Contretemps (double) à deux sautés	Contretemps simple sans sauter	Balance (two versions)
			

From sophisticated springing versions of Chassés and Sissonnes, Taubert moves on to what one would normally consider steps that belong on the stage rather than in the ballroom: 1/4, 1/2 and whole Pirouettes and whole Tournés. He defines a Tourné as a generally fast turn on one foot as opposed to the relatively slower Pirouette on both feet; both can be performed in two ways, “behind and over the foot” (713–720). Finally even Capers and Entre-chats are dealt with (720–730). These descriptions are almost unique in the treatises of this time, particularly as pertains the accompanying arm movements. He categorises Capers and Entre-chats together into four groups: “equal”, i.e. with a straight, vertical body and potentially turning in the air, “sideways” with the body in a transversal position in the air to the side (there is also a turning variety here which he associates with the “en tournant en saut de pasque” in Feuillet notation), “forwards” with a tilt of the legs forwards “almost to the level of the hips” (of which Taubert says that it must never be done facing the lady as this could look like trying to knock her down, only allowing it behind her back after traversing her on the diagonal), and finally “backwards” with the body tilting transversally behind. Capers and Entre-chats can start on both feet or on one foot only, and he also mentions that all sprung steps can also be “spiced up” by being capered (723f.). A caper is described as beating the legs or feet together “a number of times in the air” before landing – calling for an amazing degree of technique one would otherwise not expect in a ballroom dance.

Employment of variations during the choreography

Taubert allows for the combination of these units into strings that can last as long as “two, four, six, eight up to ten three quarter bars [of music]” (674), but states that the last (ten bars) is too long, as it may confound an inexperienced lady dancer. These long chains of variations are structurally similar to those in an improvised dance type with virtuosic variations that was popular in the 16th and early 17th century, the Galliard²¹. Taubert's instructions for the use of these variations give some of his favourite combinations and where and when to use them during the dance (730–732 – a useful table of his suggestions by chapter and section of the dance is to be found in Russell, 157f.). In the following, the directions of the step units and the moments in which they occur during the choreography are listed:

Backwards / diagonally backwards: this occurs at end of leading the lady onto the dancing floor, just as the dancer is moving backwards before the main “Z” figure – with “one, or two backward steps, if the space is big enough” (644). This is a sign that the length of the dance phrases does not necessarily match musical phrases, signifying a loose relationship of dance and musical phrasing. Variations going backwards can also be inserted at the end of the giving of the right and left hands respectively, just before the next figure. Examples of combinations used here include using pas de Bourée diagonally backwards as notated by Taubert in his notation of the Minuet (660) at the end of the giving of the left hand; another cluster of combinations (692f.) involves a Sissonne or Pas grave or Chassé de Gigue in the first bar followed by nine beaten Jettés backwards in the three following bars.

Sideways: on the horizontal lines of the “Z”. Examples include diverse Fleuret combinations, concluded with a Contretemps à deux sautés (with beaten jettés) or a Sissonne (685f.).

Forwards: on the diagonal of the “Z”. Recommendations for the gentleman include combinations of Fleurets and varieties of the Contretemps, while the lady can vary by using the ladies contretemps (similar to the Contretemps sans sautés) or two pas graves (705).

Turning: (at the end of the diagonal of the “Z”). Among the step units identified as suitable is a double Sissonne with quarter turns on each springing (712), a demi-coupé or Pas grave during the first bar followed by a whole Tourné with the leg extended or beating before and behind (718f.) and a Pas de Bourée and a Capers to the side with a 3/4 or whole turn (727).

Variations in place: At the end of the “Z” main figure. Examples include Balance and Contretemps combinations, Chassé battu or de Gigue en tournant (708f.), whole Pirouette once with Chassé or whole Pirouette over the foot twice round, or a straight upward Entre-chat. A favourite of Taubert is using equal Capers straight upward jumping from one foot to the other with one long and one short Capers per bar of music for two or four bars “as if levitating” (726). A more modest combination of two pas graves and a simple Fleuret backwards shows that in using variations it is even temporarily possible to leave the spacial track of the Minuet (732).

Comparisons with other period sources

While other sources in the early 18th century (and with some changes of fashion, up to around 1800) cover Minuet “grace” steps, most only cover a handful and often have no systematised names for these compound steps. While the Balance and the Contretemps in the Minuet (Taubert’s Contretemps à trois sautés) are described in many sources, two other step units (contretemps à deux sautés and sans sauter) are not treated as systematically. They occur in Rameau’s Maître (106f) and Abbregée as well as Tomlinson. Rameau in his Abbregée (57) calls Taubert’s Contretemps sans sauter a “contretemps en pas soutenue” and also lists a number of other embellishment steps for use in the Minuet, including a fleuret – contretemps ballonné combination; while Taubert does not include the ballonné in his Minuet variations, it certainly exhibits the same spirit as Taubert’s combination with a fleuret travelling to the left and a two saut step following up, such as a sissonne or two beaten jettées. Tomlinson in his notations in the frame of the first engraved plate of Book II and in Plate O in Table 3 also notates “some Steps made use of in the Minuet by way of Grace”, which include what Taubert calls the Contretemps à trois sautés forwards and backwards, pas de Bourée en presence (not explicitly mentioned by Taubert in this context) and Pas de Bourée en avant, balance à cote, two pas graves, and two other Pas de Bourée variations – but again there are fewer and they are not grouped and named as systematically as by Taubert. The awkward naming of these steps is already apparent in Feuillet’s Supplement: “pas qui se fait comunement dans le menuet” and “autre [pas qui se fait comunement dans le menuet]”. Taubert nevertheless repeats them in his faithful French-German rendering of Chorégraphie (783).

Where does the technical level as well as the bandwidth of possibilities stand in relation to notated, individually choreographed and named “figured Minuets” (616)? In the comparison of Taubert’s practice of variation with step use in figured Minuets and Passepieds preserved in Beauchamps-Feuillet notation, I suggest the following tentative (and ultimately fluid) categorisation – the list of examples could of course be expanded further²²:

- 1 Choreographies that – apart from basic Minuet steps – use common minuet embellishments as described in Feuillet’s supplement to his tables in Chorégraphie first printed in the 1701 edition (contretemps, Taubert’s contretemps sans sauter, Taubert’s contretemps à deux sauter, as well as balance), e.g. the widespread Passepiéd by Pécour published in

1700 (LMC 6620), all the eligible choreographies in IHP 1705 (once again LMC 6620, the Menuet d'Anjou LMC 5620, and the mittelster Passepiéd LMC 6040 as well as the concluding Passepiéd section of the Bourgogne LMC 1560); also, this category includes the social minuets with more than two dancers – the Menuets à quatre LMC 5560, 5580 and 5860 as well as Passepiéd LMC 6640 and 6660; a choreography not included in LMC or FL is “la Carignan. Menuet à quatre”²³.

- 2 Orthodox combinations²⁴ of pas composés codified by Feuillet (and often described by Taubert), e.g. Dubreuil's Minuet sections (in *La Bavaroise* LMC 1340 and *La Carlstadt* FL/1730.1), Feuillet's *La Gouastalla* (LMC 5120), *Le Coursillion* (LMC 2380) or *Le Roussau's Montagu* (LMC 6080). The common pas de Gaillarde (– Tombe) combination (e.g. *Montagu* or *Coursillion*) is not explicitly explained, but listed by Taubert, who states that almost any step in *Chorégraphie* can be used.
- 3 Late ballroom choreographies which make use of plie-élevé combinations not found in the early repertoire (such as the “Pas de Marcel”), e.g. in *Grossatesta*, *Malpiéd* or *Magny*. These movements probably only came into fashion after Taubert published his treatise²⁵.
- 4 Theatrical and highly “heterodox” figured Minuets (often with “orthodox” passages). Among these are the Menuets in the *Recueil* 1704, the *Dütches* (LMC 2540), many Solo Minuets and English choreographies such as *Prince Frederick* (LMC 6940) or *The Rondeau* (LMC 7440).
- 5 The “*Entrée pour un home et une femme de Persée*” from the 1704 *receuil* of theatre choreographies by Pécour (LMC 4480) is a special case, as it is not officially a Minuet (or Passepiéd) at all – it is in 3/8 time and exhibits uneven phrasing, which would seem to preclude that it is Minuet-like. Yet, on page 93 there are two Minuet steps, with liasions-lines over the 3/8 bar lines (which incidentally may also provide a clue as to Feuillet's rhythmical interpretation of the notated Minuet step). In the light of this passage, the other steps that occur in the choreography are either straight from the Minuet repertoire (page 93 has *balances* and *contretemps à deux sautés*) or are similar to the step sequences in theatrical Minuet choreographies categorised above. Tentatively, we can speculate as to whether this choreography may hold a key to the interpretation of the unevenly phrased Minuets that occur in the 17th century around the time the designation “minuet” first appeared in musical sources.

Conclusion

If we compare the technical level of the surviving notated choreographies with Taubert's varied Generic Minuet, his instructions either explicitly or implicitly cover the entire spectrum except maybe for some heterodox English steps (which are archetypical of the English choreographies) and some (but not all) of the theatrical steps. Of course, “figured Minuets” can involve more complicated spacial patterns, but the niveau established by Taubert shows us the level of technical expertise social dancers could be expected to accomplish “merely” in the generic Minuet (the medium chosen by Taubert for the instruction of the entire advanced Baroque step repertoire). At the same time, Taubert's deliberations can be liberating for reconstructors of early dance today, injecting both a pluralism in the style of *minutae*, as this is legitimised by a key source, as well as infusing an improvisational spirit into both staged as well as social performances of “Baroque dance” today. Above all, Taubert despite being a very conservative and cautious dancing master gives us licence to be bold when improvising in the Minuet.

Endnotes

- 1 For recent overviews on the Minuet, see: Little, M. E. Minuet. In: Macy, L. (editor) *Grove Music Online* <http://www.grovemusic.com>, (Accessed 01 01 2008). Gstrein, R. Menuett. In: *Handwörterbuch der musikalischen Terminologie*, 37. Auslieferung (2004).
- 2 Taubert, G. *Rechtschaffener Tanzmeister*. Leipzig: Friedrich Lankischens Erben, 1717. Reprint Leipzig: Zentralantiquariat (Documenta choreologica; 22), 1976. Microfiche edition Munich: Saur (Bibliothek der deutschen Literatur; 4197/4201), 1991. Recently, a fully searchable database version has become available via *18th Century German Literature Online* <http://db.saur.de/DLO>.
- 3 For a discussion of Taubert's biography and bibliography, see Bennett, G. Gottfried Taubert and Chorégraphie – New insight into the life and works of an early pioneer of dance notation. In: *Reading Dance or Two. Recording and Passing on Dance through Time*, Conference EADH, The University of Hull, York 29–30 octobre 2005 (Proceedings being edited by G. Poesio), 39–54. Also, Bennett G. Gottfried Taubert. In: Finscher, L. (editor) *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik, Personenteil*, vo. 16. Kassel: Bärenreiter, 2006, 551f.
- 4 For a detailed discussion and page listings in this as well as other treatises, see Stephanie Schroedter's searchable database of Taubert and over two dozen other central dance publications from France, Germany and England of the 17th and 18th centuries; she also provides a comprehensive analysis of these dance discourses. Schroedter, S. *Vom "Affect" zur "Action": Quellenstudien zur Poetik der Tanzkunst vom späten Ballet de Cour bis zum frühen Ballet en Action*. Würzburg: Königshausen & Neumann (Publikationen des Instituts für Musikwissenschaft der Universität Salzburg, Derra de Moroda Dance Archives; 5), 2004.
- 5 This paper will be able to focus on selected aspects since a very useful overview and analysis of the Minuet has recently been published: Russell, T. The Minuet According to Taubert. *Dance Research*, 2006, **24** (2), 138–162.
- 6 Rameau, P. *Le maître à danser*. Paris: Vilette, 1725, reed. 1745. Id. *Abbrégé de la nouvelle methode, dans l'art d'écrire ou de tracer toutes sortes de danses de ville*. Paris, self-published, 1725. Tomlinson, K. *The art of dancing explained by reading and figures*. London: Printed for the author, 1735. All three treatises were accessed online via <http://memory.loc.gov/ammem/dihtml/dicatlg.html>.
- 7 Cf. Schroedter 2004. For an English version of the Schroedter's coverage of the German period dance discourse on the Minuet, see Schroedter, S. / Mourey, M.-Th. / Bennett, G. (editors) *Baroque Dance and the Transfer of Culture between France and Germany. Sources on Dance Culture Around 1700*. Hildesheim: Olms, in preparation, 425–431.
- 8 Behr, S. *Anleitung zu einer wohlgegründeten Tanzkunst*. Leipzig: Christoph Heydler, 1703a. Id. *Anderer Theil der Tanzkunst oder Ausgesiebte Grillen*. Leipzig: Christoph Heydler, 1703b. Id. *Maitre de Dance. Wohlgegründete Tanz-Kunst*. Leipzig: Joh. Heinichens Wittwe, 1709. Id. *L'art de bien danser, oder die Kunst wohl zu Tantzten*. Leipzig: Fulde, 1713. Reprint Leipzig: Zentralantiquariat (Documenta Choreologica; 2), 1977.
Pasch, J. *Beschreibung wahrer Tanz-Kunst*. Frankfurt: Wolfgang Michahelles und Johann Adolph, 1707. Reprint Leipzig: Zentralantiquariat (Documenta Choreologica; 16), 1978.

- 9 I.H.P. (anon.) *Maître de danse*, Oder Tanz-Meister. Glückstadt and Leipzig: Gotthilff Lehmann, 1705. Reprint of all editions and contemporary handwritten additions, translated into English and French as well as commented on in Schroedter, S. / Mourey, M.-Th. / Bennett, G., in preparation. It should be noted that contrary to attributions in a lot of modern literature, Johann Pasch is almost certainly not the author of this treatise.
- 10 Bonnefond, H. *Abregée des principes de la Dance tirée des meilleurs Maitres de l'Art. Verzeichniß Der vornehmsten Grund-Sätze vom Tantzen, Genommen von denen besten Meistern dieser Kunst*. Braunschweig / Wolffenbüttel: self-published, 1705. Reprint, translated into English and commented on in: Schroedter, S. / Mourey, M.-Th. / Bennett, G., in preparation.
- 11 Bonin, Louis. *Neueste Art zur Galanten und Theatralischen Tanz-Kunst*. Frankfurt and Leipzig: Lochner, 1712. Reprint ed. by Jeschke, C. Berlin: Edition Hentrich (Documenta choreologica) 1996.
- 12 Feuillet, R. *Chorégraphie, ou L'art de décrire la dance*. Paris, selfpublished, 1700. Augmented edition 1701; quoted after 1713 edition.
Id. *Recüeil de dances contenant un tres grand nombres, des meillieures entrées de ballet de Mr. Pecour*. Paris, self-published, 1704. Both accessed via <http://memory.loc.gov/ammem/dihtml/dicatlg.html>.
- 13 Hänsel, C. *Allerneueste Anweisung zur Aeusserlichen Moral: Worinnen im Anhange die so genannten Pfuscher entdeckt, Und überhaupt der Misbrauch der edlen Tanzkunst einem ieden vor Augen geleet wird*. Leipzig: self-published, 1755.
- 14 Trichter, V. *Curiöses Reit- Jagd- Fecht- Tanz- oder Ritter-Exercitien-Lexikon*. Leipzig: Johann Friedrich Gleditsch, 1742.
- 15 Zedler, J. *Grosses vollständiges Universal Lexicon aller Wissenschaften und Künste*. 68 vols., Leipzig: Zedler, 1732–1754. Online: <http://www.zedler-lexikon.de>.
- 16 Vieth, G. *Versuch einer Encyklopädie der Leibesübungen. Theil 2: System der Leibesübungen*. Halle: Dreyssing, 1795.
- 17 Feldtenstein, C. *Erweiterung der Kunst nach der Chorographie zu tanzen*. Braunschweig: selfpublished, 1772–1776. Reprint Leipzig: Zentralantiquariat (Documenta Choreologica; 9), 1984.
- 18 Kattfuss, J. *Taschenbuch für Freunde und Freundinnen des Tanzes. Teil 1. Choregraphie oder vollständige und leicht faßliche Anweisung zu den verschiedenen Arten der heut zu Tage beliebtesten gesellschaftlichen Tänze für Tanzliebhaber, Vortänzer und Tanzmeister*. Leipzig: Gräff, 1800.
Mädel, E. *Die Tanzkunst für die elegante Welt: ein Hülfsbuch für Jeden der ohne Anleitung tanzen lernen will, besonders für den Landadel, für Hofmeister und Lehrer bei Erziehungsanstalten*. Erfurt: Henning, 1805.
- 19 Lists by Taubert of steps explicitly eligible for use in Minuet variations also mention other step units (673f.): Pas tombé, Pas de Gaillarde, Assemblée, Pas de Rigaudon. One basic step unit lacks its own chapter: the Coupé. Taubert mentions it in his treatment of “Universal-Pas” (670–672) as a combination of pas simples (such as Pas battu, Pas tortillé, Pas glissé, Tour de Jambe etc.) and points towards the tables of Coupés in Feuillet notation for examples without going into verbal descriptions.
- 20 Taubert uses stiff to denote movements with straight knees.

- 21 Compare, for example Compasso, L. *Ballo della Galliarda*, Florence 1560, facs. introd. by B. Sparti, Freiburg i.B.: Fa-gisis, 1995.
- 22 In this context, no regard is given to the use of different variants of the basic Minuet step used within one choreography. Choreographies are quoted according to Little-Marsh Catalogue number [abbrev. LMC], with references also drawn from the more elaborate if less comprehensive catalogue by F. Lancelot [abbrev. FL].
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Lancelot, F. *La Belle Dance. Catalogue raisonné fait en l'an 1995*. Paris: Van Dieren, 1996.
- 23 Dezais, [J]. *Premier livre de contre-dances a quartre, a six, et a huit*. Paris: self-published, 1726, 83–94.
- 24 The concept of orthodoxy (steps explicitly recorded in the tables of Feuillet's *Chorégraphie*) is freely borrowed from Thorp, J. and Pierce, K. Taste and Ingenuity: Three English Chaconnes of the Early Eighteenth Century. *Historical Dance*, 1994, **3** (3), 3–16.
- 25 For Grossatesta, see Giordano, G. *Gaetano Grossatesta: Balletti*. Lucca : LIM Ed., [2005], 66. For Mr. Marcel, the credited inventor of the step, see Astier, R. François Marcel and the Art of Teaching Dance in the Eighteenth Century. *Dance Research*, 1984, **2** (2), 11–23.
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