

tleman advance, join right hands in passing, and turn the opposite lady and gentleman respectively.

LEFT HANDS BACK.—Returning, they join left hands, pass each other, halt before reaching their original places, and join right hands with their partners, thus forming a zig-zag line across the set, the ladies facing one way and the gentlemen the other.

Balancé AND CROSS.—While the dancers are in this position, with hands well raised, they *balancé* forward with the right foot and backward with the left, using the polka redowa step (four bars). Then separating, they swing round in line, which brings each couple to the opposite couple's place (four bars).

The remaining movements have been explained in previous lessons and are very simple. This figure is danced four times. The first time it is executed as described above; the second time the second lady and first gentleman, the third time the third lady and fourth gentleman, and the fourth time the fourth lady and third gentleman dance together.

FIFTH FIGURE.

Introductory Chord (no waltz); *All Chassez*, two bars; *Change Places*, two bars; *All Chassez Again*, two bars; *Change Places*, two bars. These four movements are repeated. The ladies *chassez* to the left, and each meets a gentleman at the corner of the set, presents both hands and walks half round to the left, thus changing places. When this change has been made four times, all the dancers reach their original places, having made a complete circuit of the set, the gentlemen to the right and the ladies to the left. The following movements are then executed: *Forward Heads*, two bars; *Circle Round*, two bars; *Separate and Join Sides*, four bars; *Slide to the Right*, two bars; *Slide to the Left*, two bars; *All Forward*, two bars; *Join Partners*, two bars. The two head couples forward, join hands and circle round, using the three-slide polka step. Partners then separate and join the side couples, thus forming two lines of dancers. The ladies join on the left of their original positions and the gentlemen on the right; thus, the first lady joins the fourth couple, the gentleman joins the third, and so on. The two lines thus formed polka to the right (two bars) and back (two bars), and then all forward and turn partners, the first and second couples exchanging places, while the third and fourth retain their original positions. The figure is now repeated. Each dancer again makes a complete tour of the set (sixteen bars); and when the second part is repeated the first and second couples regain their original positions. Next the second part of the figure is danced twice by the sides, who forward and form lines with the heads, regaining their original places when the movements are repeated.

THE FINALE.

All forward two steps to the center (four bars), salute one another (four bars), return to places (four bars), and face and salute partners (four bars). The music is played slowly for these movements. A chord is then struck as at the commencement of the last figure, and all dance to seats with the three-slide polka.

THE MINUET.

This dance is not an easy one, but careful attention to the directions given below will enable anyone to master it. The music contains three beats to every bar and is played quite slowly and with accent. The "Minuet de la Cour," which has nineteen bars in the second movement, the music required for this form of minuet. This music, when fitted to the dance, is played entirely through twice, and is then again commenced, and an ending is made at the close of the sixteenth bar. This information is given because the repeats in the music are sometimes incorrectly marked.

The minuet consists of a series of simple motions, each of which is given a special French name. It is necessary to fix the five positions (described in the *DELINEATOR* for November, 1892) well in mind to clearly understand these motions.

There are seven motions employed in the minuet, named as follows: *Pas Marche*, *Pas Balancé*, *Pas Grave*, *Pas Menuet*, *Pas Bouré*, *Pas Sissoné*, and *Pas de Basque Pirouette*.

Pas Marche.—This is a simple walking step, three steps being taken to a bar.

Pas Balancé.—The *balancé* is of two kinds, the *Forward Balancé* and the *Backward Balancé*. In the forward movement step forward on the right foot, balance on that foot and extend the left to the second position. The backward movement is the reverse of this, the dancer stepping back with the left foot, balancing on that foot, and extending the right to second position. All these positions should be assumed with grace and daintiness.

Pas Grave.—Place the feet in the fifth position, with the right foot in front. Bend both knees, rise on both toes and descend on the left heel, bending the right knee by raising the right heel, and

allowing the right toe to remain on the floor (one bar). This is reversed when the left foot is in front, the left heel then being elevated. The *Pas Grave* always precedes the *Balancé*, the latter following on the succeeding measure. This motion is an exaggerated one, as, indeed, are most of the minuet movements. The bending of the knees should produce a decided dip of the body, and in all the motions a rather decided manner should be displayed.

Pas Menuet.—Place the feet in the fifth position, with the right foot in front. Bend both knees, rise, and in rising extend the right foot to the second position; then transfer the weight of the body from the left foot to the right and extend the left to the second position (one bar). This motion is continued in the same direction by passing the left foot behind the right at the moment of bending the knees for the repetition. Corresponding motions are used for passing to the left.

Pas Bouré.—Place the feet in the second position, with the right extended, standing on the toes of both feet. Draw the right foot behind the left to the fifth position, and then step to the left. Again pass the right foot behind and step to the left. Do this three times during one bar of music. The motions are the same for passing to the right as to the left, and are sometimes accelerated to twelve to a bar and sometimes retarded to three to a bar.

Pas Sissoné.—Place the feet in the second position of right. Pass the right behind the left to the fifth position, as in the *Pas Bouré*, and step to the left; then pass the right in front to the fifth position, and immediately place the left in the second position (one bar). Return to the right in the same way.

Pas de Basque Pirouette.—Place the feet in the fifth position, with the right in front. Then take the second position with the right, place the left in front in the fourth position, rise on the toes and swing half round to the right, thus bringing the right foot in front in the fourth position. If it is desired to face to the left, begin with the left foot and perform the same movement to the left.

In the original minuet the couples moved in a square space, but entirely independent of one another. The following dance, which is arranged as a quadrille, is the form of minuet generally favored nowadays.

THE QUADRILLE MINUET.

For this dance eight persons are required, and they form the same as for the lancers—a couple on each side of a square.

FIRST MOVEMENT.

Salutation to Partners, eight bars; *Salutation to Sides*, eight bars.

SECOND MOVEMENT.

Head Couples Forward with Pas Grave Twice, four bars; *Pas Menuet to the Right*, two bars; *Two Balancés Forward*, two bars; *Pas Menuet to the Left*, two bars; *Cross to Opposite Places with Pas Marche*, two bars; *Balancé*, four bars; *Right and Left to Places*, two bars; *Salute Partners*, one bar.

The salutations to partners and to sides are performed slowly. The ladies courtesy very low and rise slowly and with much dignity after bending the knees. The dress is sometimes grasped at each side and very daintily raised during the bend of the courtesy. The second movement is danced first by the head couples. In the *Balancé* the couples pass each other until they are back to back, when they perform the *Pas Menuet* that follows. When they are ready for the *Cross to Opposite Places*, they have already nearly reached the opposite places. Each gentleman takes his partner's left hand with his left, and the lady passes in front of her partner with a *Pas Marche*. This brings her to the right side of her partner in the opposite couple's place. The couples then salute each other and again forward and right and left to places, where they salute partners.

THIRD MOVEMENT.

Salutation to Partners, eight bars; *Salutation to Sides*, eight bars (as in the first movement); *All Balancé to Corners*, four bars; *Change at Corners*, four bars; *Salute*, four bars; *Return to Places*, four bars.

In this movement the heads turn to the corners, the gentlemen to the left and the ladies to the right, and *balancé*. They then execute a *Pas Marche*, give right hands to the corners and change places, saluting after the change is made. In returning to places, again with a *Pas Marche*, left hands are extended, and the movement is executed with the left-foot *balancé*.

The sides now perform the second movement (nineteen bars), and, beginning with the *Balancé to Corners* in the third movement, continue this as directed (sixteen bars). All then make the profound salutations described in the first movement.