

# ***LA COURANTE FRANÇOISE***

**Historically Informed Performance of the French  
Courante for Harpsichord during the second half of the  
seventeenth century following the criteria obtained from  
the Baroque Dance**

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## **ABSTRACT**

The Courante Française is the musical form most frequently found in harpsichord sources from the seventeenth century and also the most fashionable dance in France during that period, being even the dance preferred by the king Louis XIV. This and the particular difficulties in the performances of this musical form attracted my attention towards this dance. I decided to focus on the Courante during the first important generation of French harpsichord composers (Jacques Champion de Chambonnières, Louis Couperin and Jean-Henry d'Anglebert) who created a new harpsichord style and are close to the time of splendour of the Courante as a dance.

In our field of work, as early music performers, we need to have a deep knowledge about the dances of the suite. The rhythmical ambiguities of the French Courante are among the biggest challenges for a successful performance. For solving this and other issues I suggest applying the knowledge that the dance can offer us. During the seventeenth century, music and dance were closely related, their relationship being both fluent and rich; so, if we are looking for historically informed performances, we must have in mind this connexion.

My discovery of the historical dance totally changed my way of understanding and performing the music, so for all these reasons, and for my personal interest on this musical period, I have decided to start this research. Based on historical sources and my personal experiences, I consider that this research paper could be a good tool for performers.

## **KEY WORDS**

Courante, Dance, Harpsichord, Clavecin, France, Seventeenth century, Baroque, Suite, Proportio sesquialtera, Chambonnières, Louis Couperin, d'Anglebert, Historical treatises, Historical Informed Performance.

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Hieronymus Janssens (1624 - 1693)

“Charles II dancing Courante at a Court Ball in The Hague” (c. 1660)

Royal Collection Trust

# 1. INTRODUCTION

## 1.1. JUSTIFICATION OF THE RESEARCH

The Courante Française is the dance/form most frequently found in harpsichord sources during the second half of the seventeenth century. Why this large number of Courantes? This was my first thought about the topic; there must be an explanation about why in a Suite there is always a set of Courantes and why the complete number of Courantes in the corpus of the harpsichord composers is enormous. After this question about the harpsichord repertoire the next issues started soon in my research: why is there not enough historical information about the Courante as a dance? If the Courante was the most fashionable dance in France during the seventeenth century, and the dance preferred by Louis XIV, why can we only find limited information about it? What about the origin of this dance? Is the Courante an evolution from a previous dance or is it a new completely French creation? After all these questions I decided that this research should be focused on this dance during the first important generation of harpsichord composers in France, basically in the corpus of works by Chambonnières, Louis Couperin and d'Anglebert, who created a new harpsichord style and who are quite close temporary to the time of splendour of the Courante.

In our field of work, specially as early music performers, we need to have a profound knowledge about all the dances of the Suite. During the past years, I often have seen problems with the performances of Courantes in interpretations by students but also by professional musicians. The complex rhythmical ambiguity of this dance could be one of the most important problems for a performance.

I discovered the historical dance a few years ago, and this fact changed totally my way of understanding and performing the music. After my personal experience studying and performing historical dances, I consider that the knowledge about the origins and a minimum of execution of the dances of the Suite are as important as the counterpoint is a part of the essentials to understand and deliver a better interpretation and performance by the (early) musicians.

For all these reasons and for my personal interest in the French seventeenth century music and dance I have decided to start this research, thinking that this investigation could be a good tool to develop our skills and performances, always focusing on historical sources and on my personal experiences.

## 1.2. CURRENT STATUS OF RESEARCH

There are some interesting researches about this topic, but almost none of them are trying to make a synthesis between the music and the dance elements.

I have to highlight one important article called, “A Dance for Kings: The 17th-Century French Courante. Its Character, Step-Patterns, Metric and Proportional Foundations” written by Wendy Hilton, in which the author explains the Courante as a dance, but adding some musical elements. In my opinion this is the paper more close to my research, because she is trying to have a global vision of the dance as I am trying to do. One of the principal differences between Hilton’s article and my paper is the starting point. She writes as a historical dancer while I am defending my thesis starting from the world of the music, being focused, basically, in the music for harpsichord and how we can use the dance as a tool for music performances.

There are some other research related to this topic and about Performance Practice, like the thesis written by Bruce Gustafson “French Harpsichord Music of the 17th Century: A Thematic Catalogue of the Sources with Commentary”, the books “A Performer's Guide to Seventeenth-Century Music” by J. T. Kite-Powell, “Harpsichord and Lute Music in Seventeenth-Century France” by D. Ledbetter, “Dance and the Music of J. S. Bach” by M. Little and N. Jenne, “Early French Keyboard Music” by H. Ferguson, and the articles found in the Oxford Music Online Dictionary and other digital sources, the prefaces to sheet music of the composers mentioned in this paper, among others.

## 1.3. OBJECTIVES

The different national styles and the development in different ways make the Courantes a really complex mix of dances, characters and forms.

Usually, the early music players are not absolutely in close contact with the world of the historical dance and I think that the relationship between these two worlds is very helpful for us as performers, specially in this form with it’s characteristic rhythmical ambiguity. These two different disciplines were much more related during the Baroque period, than in our times, and the relations between each other were more fluent and riches than today. For this reason, we also need to be aware of these relations and the role that both played.

Investigating musical and dance historical sources I will try to find some solutions about the challenge of performing Courantes in a historically informed practice way.

The historical analysis, the relations between music and dance and the approach to the way of interpretation of the Courante Française form during the second half of the seventeenth century in France will be the basic core of this research.

- Main Goals:

- To enlighten the characteristics and to search for the essentials of the Courante for a better understanding of this dance.
- To analyze historical sources on this topic.
- Besides the theory and practice in baroque dance, the palpable phenomenon between music and movement.
- To create a practical way to guide when playing a Courante Française on harpsichord.
- A compilation of representative choreographies of Courantes and/or dances related to it.

#### 1.4. STRUCTURE OF THE RESEARCH

This research is organized in the following chapters:

1. Introduction: in this part we can develop the frame in which this investigation has been done, explaining the justification of this research, the current status of the studies about this topic, the objectives, the structure and the sources used for the investigation.
2. Methodology.
3. Explanation of the musical form Courante, showing the different types, the origin and influences, both in music and in dance.
4. Study of the Courante Française in the second half of the seventeenth century, focusing on the corpus of works by the most influential composers for harpsichord from this time, Chambonnières, Louis Couperin and d'Anglebert.
5. Performance practice and how can we use historical dance to improve our performances of Courantes.
6. Conclusions obtained after the investigation.
7. Bibliography.
8. Appendices.

## 1.5. SOURCES

The primary sources used for the elaboration of this research are varied, from dance treatises to the Encyclopedia and from manuscripts with choreographies to prefaces of sheet music. I tried to extract from all these sources the interesting elements related to this topic and to look for the historical and theoretical basis necessary to defend our thesis. It is important to highlight the big amount of publications from the sixteenth, seventeenth and eighteenth centuries that we could use for the preparation of this investigation. The secondary sources used for this research are encyclopedias, books, articles related to this field of work and the help from professors and professionals in Early Music.

The resources that I have arranged for the completion of the research process are mainly bibliographic materials from the “Koninklijke Bibliotheek van Nederland”, from the “Nederlands Muziek Instituut”, from the library of the “Koninklijk Conservatorium” (Den Haag), from the library of the “Oviedo University” and from the library of the “Conservatorio Superior de Música del Principado de Asturias” (Oviedo). I also found a lot of information on Internet, principally from sources like “JSTOR”, “Oxford Music Online”, “IMSLP”, “Library of Congress” (USA) and “Gallica” (Bibliothèque Nationale de France).

Finally, I think that has been decisive for making this research my personal and professional experience, and the help of professors and researchers.

## 2. METHODOLOGY

The methodology used for this research was: compilation and analysis of the bibliographical material about this subject (historical treatises about musical forms, dances and musical performance, music and dance scores of Courantes, choreographies and research on different topics with some relation with this investigation), personal development of the data obtained in the research and search for some advice for the performance of Courantes in a historically informed practice way after my personal experience and with the help of experts and teachers.

This research started with the study of the historical and artistic frame of this dance. The second step was the study of the Courante as a musical form and as a dance, pointing the differences between Italian Corrente and French Courante, and describing the similarities and differences between the Courante in music and in dance sources. The historical treatises were a fundamental point in this part of the investigation, trying always to look for historical sources for defending our thesis. The third part of this research was focused on the Courante in the harpsichord music during the seventeenth century in France, with an analysis of the Courantes by Chambonnières, Louis Couperin and d'Anglebert. After these more historical parts, the next step was the historically informed practice section, in which I tried to look for some advice about the performance of Courantes for harpsichord from that time in a historically informed way.

The last phase of this research has been the elaboration of some conclusions, after the investigation and my own personal experience as a harpsichordist and as a dancer.

The systematic review and research happened on two different levels that are combined and interwoven:

- With the harpsichord, solo and ensemble:
  - Review the vast number of dances with that name and their context around Europe from the origin of the dance until the eighteenth century.
  - To make a small compilation of the French Courantes by Chambonnières, Louis Couperin and d'Anglebert.
  - Experience the Courante as a soloist and/or ensemble or basso continuo.
- With historical dance:
  - To practice historical choreographies of Courantes and other dances with a link to it, from the Renaissance and Baroque periods.

### 3. THE FRENCH COURANTE: IN THE SEARCH OF ITS ORIGIN

#### 3.1. MUSICAL FORM COURANTE: HISTORICAL ANALYSIS

##### I. The musical background: before and after the classic “*Suite de Danses*”:

The origin and characteristics of the dances called Courante seems too broad, general and not always specific. The multiple versions of the name from the French *Courir* or from the Italian *Correre* (to run), suggest a succession of running notes. Nevertheless, after being submerged in the numerous amount of musical examples, I dare say that this description or reference is not enough and it causes confusion especially to the kind of Courante treated in this study. Nevertheless, the definition of this dance as a succession of running notes shows us some important information. Following the previous examples found in the Suites de Branles, the Courante is a constant dance, that is, this form is continuous and the combination of the step sequences is not interrupted. This characteristic is one of the main differences with the other French court dances.

There are several names for this dance and instrumental form, the term “Courante” was used in France and Flanders, “Corrente” in Italy and Spain and “Corant” in England. But we can find in different sources around Europe names as Courrante, Coranto, Corranto, Currando, among others.

##### I. I. Antecedents: Branles and Basse Danses:

Before the development of the Courante Française, during the Middle Ages and the Renaissance, the Bassedanses and the Branles were the most popular dances in Europe. There are some clear connections between these dances and the later Courantes:

- Bassedanses have the same time signature, and have also the flowing or running character in the music while the dance remain majestic as the Courante.
- Branles, especially at the beginning of the seventeenth century, were similar in the musical structure to the French Courante and their specific “Suite” was the preamble to the Suite of (French) Courantes (as in Cassel’s Manuscript). The Branle Simple is one of the few examples of early dances in triple meter.



The Bassadanse was the principal Court dance during the late Middle Ages and the Renaissance. The name of this dance was first cited in the poem “Quar mot ome fan vers” by the Occitan troubadour Raimond de Cornethere in 1340, but the earliest documents known describing steps and music are from the fifteenth century. The character of the dance is implicit in the name, which announced a dance close to the ground, generally lacking the rapid movements and leaps characteristic for the Alta Dansa or Saltarello. The combination of these two types forming a varied pair can be documented throughout Europe from the late Middle Ages. As a general rule, the Bassadanses have been performed in a triple metre (6 / 4 or 3 / 2), but the choreographies are in duple meter, creating sometimes the effect of “hemiola” or “proportio sesquialtera”.<sup>1</sup>

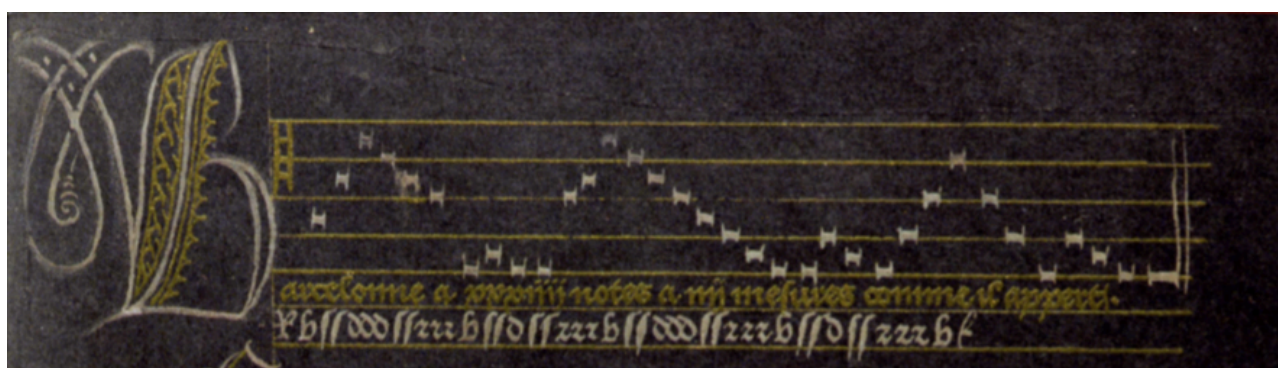


Figure 1. Les Basses Danses de Marguerite d'Autriche (MS. 9085, Bibliothèque Royale Albert I, Brussels), “Barcelonne”. Page 16

“Sesquialtera” (one whole plus its half) was the most commonly used of all rhythmical proportions and it means that three notes are introduced in the time of two of the same duration, there is a change from duple to triple time but the tactus is constant. It was frequently indicated only by the signature 3, and took over the name tripla. Some examples of dances,<sup>2</sup> like some French Courantes, are notated with the time signature 2 / 3 to denote the sesquialtera proportion.

The terms “hemiola” and “sesquialtera” both signify the ratio 3 : 2, and in music were first used to describe relations of pitch (the justly tuned pitch ratio of a perfect fifth means that the upper note makes three vibrations in the same amount of time in which the lower note makes two).

Although the “hemiola” resembled “sesquialtera”, in effect (three in the time of two) the term “hemiola” is used to refer to the momentary intrusion of a group of three duple notes in the time of two triple notes, and was notated by coloration (three red notes for two black ones, three

<sup>1</sup> Hertz, D., & Rader, P. (2001, January 01). Basse danse. Grove Music Online. Ed. Retrieved 15 Oct. 2018, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002242>.

<sup>2</sup> “La Bocannes” and “La Dombe”.

black notes for two white ones, etc.).<sup>3</sup> From the fifteenth century, both terms were used to describe rhythmic relationships, specifically the coloration. In resume, the “hemiola” properly applies to a momentary occurrence of three duple values in place of two triple ones, and “sesquialtera” represents a proportional metric change between successive sections. In the Courantes the superposition of two against three is very common.

The dances mainly called Branle, are meant to be danced in a group. There were extremely popular during the sixteenth century since there are many musical examples with different names referring to the steps, places or even professions. Illustrations of the dance go back to medieval times, but the term branle is rarely encountered before the sixteenth century (except as a designation for one of the steps of the bassedanse). In the treatise “Ad suos compagnones”, written around 1519 by Antonius de Arena are described three kinds of branles: double, simple and coupé. Thoinot Arbeau (1519 - 1595) in his “Orchesographie”<sup>4</sup> mentioned four types of branle:<sup>5</sup> double, simple, gay and Burgundian. The typical suite of branles<sup>6</sup> around 1600 added four more dances to the types of Arbeau: the branle de Poitou, the branle double de Poitou, the branle Montirandé and the gavotte.<sup>7</sup>

It is important to highlight that the Courante is first, during the sixteenth century, musically linked to other dances, such as Bransle Courant, Allemande Courant or Courant Sarabande. Arbeau's “Branle de la Haye” is explained to be danced *en façon de courante*. This means, that the step patterns are the same as those given for the Courante. Fiona Garlick's dissertation “The Measure of Decorum. Social Order and Dance Suite in the Reign of Louis XIV” points out the possibility that the Courante might originally have been a type of Branle.

We find the first musical examples of Courantes during the sixteenth century in the collection of dances published by Pierre Phalèse in Leuven and Antwerp. In this collection, we find

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<sup>3</sup> Hiley, D., Stanford, E., & Laird, P. (2001, January 01). Sesquialtera. *Grove Music Online*. Ed. Retrieved 7 Aug. 2018, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040114>.

<sup>4</sup> Arbeau, T. (1589). *Orchesographie Et traicte en forme de dialogve, par leqvel tovtes personnes pevent facilement apprendre & practiquer l'honneste exercice des dances*. Imprimé par Iehan des Preyz, Lengres, monographic. Retrieved from the Library of Congress, <https://www.loc.gov/item/55003658/>.

<sup>5</sup> The book is both important for the music and for the choreography specially for the diversity of the Branles (Galliards as well), but the type of music doesn't change.

<sup>6</sup> The Suite of Branles was characteristically used to open the dancing in all the balls.

<sup>7</sup> Hertz, D., & Rader, P. (2001, January 01). Branle. *Grove Music Online*. Ed. Retrieved 15 Oct. 2018, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003845>.

Flemish music by Sebastian Vredeman (c. 1540 - c. 1600) or Emanuel Adriaenssen (c. 1554 - 1604) and the Courante appeared as an isolated dance.<sup>8</sup>

Not only Bassedanses and Branles were related to the Courante during the sixteenth century, but the ostinato bass “La Romanesca” has also a very important connection with the early Courante. The two *Balletti* based on this bass found in Fabritio Caroso's “Il Ballarino”<sup>9</sup> are related, apart from the clear “proportio sesquialtera”, to the later Courante in some details:

- Gratia d'Amore: Is a couple dance, written as a *Balletto* (suite in two parts) and with a clear representative and theatrical character. The first part is stately, with a ceremonial character (as the Courante), in duple meter and the second part (*Sciolta*) is lively and festive, organized in triple meter. This *Balletto* is dedicated to Beatrice Orsina Sforza Conti, who married in 1571 Federico II Sforza Conti of Valmontone and became a widow in 1581, the year of the publication of “Il Ballarino”.
- Chiaranzana: Is a ballroom, social dance, for as many couples as you wish in form of a suite with two parts (the first part in duple meter and the second part in triple meter). The number of couples determines the duration of the first part, and this fact is related to the Suite of Branles and the later Suite of Courantes.

The tempo for the dances based on the ostinato bass “La Romanesca”, as in the later Courantes, is determined by the running notes, as in for example in “Recercada Settima” by Diego Ortiz,<sup>10</sup> where the tempo is marked for the part with the diminutions. If the tempo is too slow, the diminutions and the tempo won't be understood and if the tempo is too fast, the diminutions will seem a caricature or a joke.

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<sup>8</sup> Little, M., & Cusick, S. (2001, January 01). Courante. *Grove Music Online*. Ed. Retrieved 9 Nov. 2017, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006707>.

<sup>9</sup> Caroso, F. (1581). *Il ballarino di M. Fabritio Caroso da Sermoneta, diuiso in due trattati nel primo de' quali si dimostra la diuersità de i nomi, che si danno à gli atti; & mouimenti, che interuengons ne i balli: & con molte regole si dichiara come debbano farsi. Nel secondo s'insegnano diuerse sorti di balli, & balletti sì all' vso d'Italia, come à quello di Francia, & Spagna. Ornato di molte figure. Et con l'intauolatura di liuto nella sonata di ciascun ballo, & il soprano della musica alla maggior parte di essi*. Opera nuouamente mandata in luce. Appresso Francesco Ziletti, In Venetia, monographic. Retrieved from the Library of Congress, <https://www.loc.gov/item/09013367/>.

<sup>10</sup> Ortiz, D. (1553). *Trattado de glosas sobre clausulas y otros generos de puntos en la musica de violones*. Valerio and Luigi Dorico, Rome.

## I. II. From the Renaissance Courante to “La Bocanne”:

Patata, pototum, sed fit corrensia gaya  
et de brim & de broc intravagando pedes.  
Est mihi difficiles multum passagius iste,  
Istam correndam nemo docere potest.  
Intendio melius quam vobis dicere possim,  
Usus vos tantum scire docebit eam.<sup>11</sup>

This is the first notice about the Courante found in the treatise “Ad suos compagnones”<sup>12</sup> by Antonius de Arena, when it was still a brand new dance in the early sixteenth century. Although no concrete movement can be reconstructed from this text passage one still gets an impression of a lively dance with evidently somewhat complicated steps, which is consistent with the derivation of its name (to run).<sup>13</sup>

From its origin the Courante has not been part of the *Suite de Danses*. In the beginning, it was an isolated dance (as in the examples provided by Pierre Phalèse, Thoinot Arbeau and Cesare Negri). In the seventeenth century it happened the proliferation of the composition of this type of dance around Europe, either as Courante or Corrente, and either isolated, in groups / Suites (as in the examples by Praetorius) or coupled with a previous slow dance (first with the Pavane or later with the Allemande).

Until the first decades of the seventeenth century, the Courante was a dance with two sections in triple meter (usually 6 / 4), but the phrasing was still binary (following the old fashion as in the examples by Arbeau). There must have taken place a sort of mutation that turns the same dance into a ternary dance.

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<sup>11</sup> Pa-ta-ta-po-to-tum - but you scurry along merrily in one direction or another while you cross your feet over. This is a very difficult matter for me; no-one can teach this way of scurrying and I am less capable of explaining it than I am of doing it in practice. Only performance will teach you how to do.

<sup>12</sup> Arena, A., Guthrie, J., & Zorzi, M. (1986). Rules of Dancing. *Dance Research: The Journal of the Society for Dance Research*, 4 (2), 3-53. Retrieved from <http://www.jstor.org/stable/1290725>.

<sup>13</sup> Nowaczek, J. (2004). *Die Courante zwischen »pesle-mesle« und distinguierter Noblesse. »fa-gisis«* Musik- und Tanzedition, Freiburg. P. 117 - 153.

The most important information about the early Courante can be deduced analyzing the examples found in “Terpsichore” by Michael Praetorius and in the different manuscripts from the “Philidor collection”,<sup>14</sup> both sources for different settings of instruments.

On the other hand, very little information can be obtained about the Courante from the few early seventeenth century keyboard sources (music by Jacques Cellier (? - c. 1620), Guillaume Costeley (c. 1530 - 1606) and Pierre Megnier (? - ?) in the two “Cellier’s Manuscripts”). The common feature of all these examples is that they attempt to adopt for the harpsichord music the innovations of the lute style.

Michael Praetorius (1571 - 1621) planned a series of secular music named after the Greek muses, but finally he only managed to publish one of these collections called “Terpsichore, musarum aoniarum quinta”.<sup>15</sup> This collection contains more than three hundred French dances in four, five and six parts.

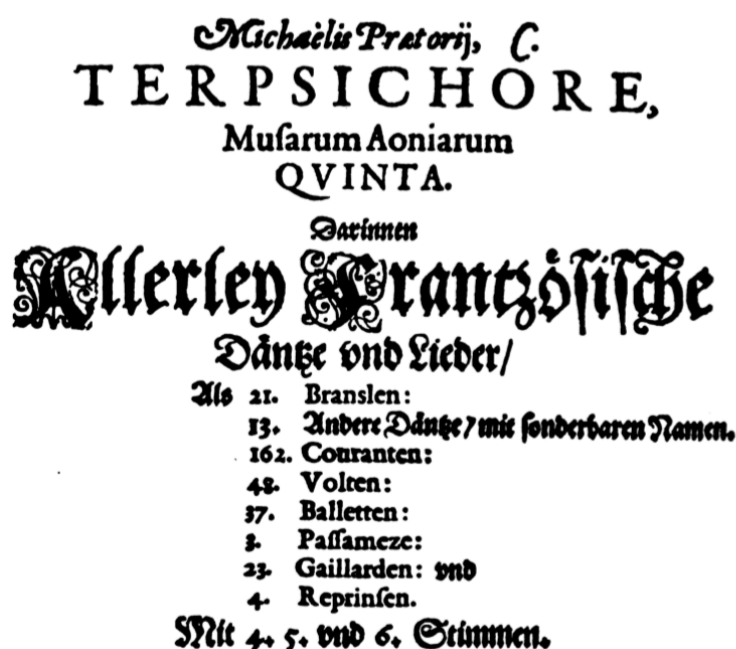


Figure 2. M. Praetorius, *Terpsichore, Musarum Aoniarum Quinta*, “Front Page”

<sup>14</sup> Philidor's atelier prepared manuscript copies, at the request of Louis XIV in the last quarter of the seventeenth century, of much of the music played and composed for the French court. The Philidor manuscripts were completed under the supervision of André Philidor (c. 1650 - 1730) and cover music from the last quarter of the sixteenth century, since the reign of Henry IV, to the first quarter of the eighteenth century. It was copied over a hundred years after the composition and performance of this music. As Philidor says in his Preface these manuscripts were part of the Louis's XIV library for preserving the old sources. Philidor manuscripts are now found in several private collections and libraries.

<sup>15</sup> Praetorius, M. (1612). *Terpsichore, Musarum Aoniarum Quinta*. Fürstlicher Druckerey, Wolfenbüttel.

Praetorius's versions of French dances are his own arrangements,<sup>16</sup> based on melodies and bass lines provided by Antoine Emeraud (French dancing master in the Court in Brunswick) and Pierre Francisque Caroubel (French violin player who worked in the *Vingt-quatre violins du roy*). Praetorius arrangements seem to have been used for concert performances or for social dancing.

"Terpsichore" is organized by musical forms, starting the work with suites of Branles, followed by suites of Courantes, and then Voltes, Ballets and Passamezzos and Galliards. We can find in "Terpsichore", as Praetorius marks on the front page, one hundred and sixty two Courantes.

In the first part of the third book of his treatise "Syntagma Musicum"<sup>17</sup> Praetorius is focused on the musical forms, including a brief description of the Courante. Praetorius places the Courante with the Branle, Volta, Allemande and Mascherada, as compositions without text and dances without regard to certain dance steps. He defines this dance as:<sup>18</sup>

"Courantes get their name from Currendo or Cursitando because there are generally certain measured up and down skips, similar to running while dancing".

Marin Mersenne (1588 - 1648) in "Traité de l'Harmonie Universelle"<sup>19</sup> talks about the Courante in the Part I of this treatise, in a chapter called "Traitez de la voix et des chants, Livre II: Des chants". Mersenne says about the Courante that is the most common dance in France in that period and that it is danced by only two persons at the same time.<sup>20</sup> He also introduces the concepts of the metrical feet "Iamb" (short and long) and the "Proportio Sesquialtera" in the context of this dance. Mersenne says about this dance:

"The movement is called sesquialtera or triple".<sup>21</sup>

Mersenne provides some musical examples and the important reference to the relation between the dance called "La Vignonne" and the Courante "La Bocanne". This reference is very important because this change could be an indication for the transition between the Renaissance Courante (in duple meter: "La Vignonne") and the traditional French Courante (in triple meter: "La

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<sup>16</sup> In the collection Praetorius distinguishes between his pieces "M.P.C." (harmonisations of melodies by Emeraud), those he attributed to "F.C." (original five-part pieces by Caroubel) and those he labelled "Incerti" (anonymous pieces received by him in two-parts, to which he added middle voices).

<sup>17</sup> Praetorius, M. (1619). *Syntagma Musicum, Tomus Tertius: Termini Musici*. E. Holwein, Wolfenbüttel. English translation: Kite-Powell, J. T. (2004). Oxford University Press, New York.

<sup>18</sup> Praetorius, M. *Op. Cit.* P. 25.

<sup>19</sup> Mersenne, M. (1636). *Harmonie Universelle*. S. Cramoisy, Paris.

<sup>20</sup> Mersenne, M. *Op. Cit.* P. 165.

<sup>21</sup> Mersenne, M. *Op. Cit.* P. 165.

Bocanne"). The Courante "La Bocanne" was probably composed at the beginning of the seventeenth century.<sup>22</sup> Marin Mersenne mentioned the Courante "La Bocane" in his treatise "Harmonie Universelle":<sup>23</sup>

"La Bocanne is a figured courante, with its own particular step-patterns and figures; it has four couplets, that is to say the air has a first strain played twice and a second strain played twice: it was previously called La Vignonne but a new air has been composed and it has taken the name of its author<sup>24</sup>..."

The first official appearance of the Courante "La Vignonne" was in the lutenist Robert Ballard's publication "Diverses pices mises sur le luth par R. Ballard", published in Paris in 1614 by Pierre Ballard. Mersenne doesn't say about "La Vignonne" that is a Courante, but we can understand it because this dance was a very popular tune around Europe during the seventeenth century and because in the previous publications as in Ballard or Vallet's<sup>25</sup> books, "La Vignonne" appears in the section dedicated to the Courantes. The origin of this dance is not clear yet, but there are some possible clues. Mersenne did not mention that "La Vignonne" was called like that by the name of its composer, but if we follow this line of investigation we will find a musician called Jérôme Vignon<sup>26</sup> working for the Duke of Lorraine in 1631.<sup>27</sup> Since the dates do not seem to match, it is difficult to believe in this theory, even more, if we observe the "Courante CXLVII á 4" by Michael Praetorius as "Incerti" (anonymous) or the "Courante CXVII á 4"<sup>28</sup> signed as "M.P.C." published in "Terpsichore" (1612). These Courantes are similar dances as "La Vignonne", with parallel melody lines, with an upbeat, with a faster motif in the final part of the second part and with the same number of bars (divided in a different way: eight bars in the first part and ten bars in the second part).

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<sup>22</sup> There are some open questions about if the dance is the same from the seventeenth century or if it could suffer transformations during this century, adapting the style to the new fashions.

<sup>23</sup> Mersenne, M. *Op. Cit.* P. 170.

<sup>24</sup> The composer of the new air was Jacques Cordier, a famous violin player and dancing master, known as "Bocanne". He was active at the French and English Courts during the first half of the seventeenth century.

<sup>25</sup> Vallet, N. (1615). *Le secret des Muses*. "L'avignonne". Amsterdam. P. 80.

<sup>26</sup> Jérôme Vignon was too young to be the composer of this tune which became popular, at least, from the second decade of the seventeenth century. There is no information about relatives of this musician, whom could be the authors of this dance.

<sup>27</sup> Dickinson, A. (1982). The Courante 'La Vignonne': In the Steps of a Popular Dance. *Early Music*, 10 (1), 56 - 62. Retrieved from <http://www.jstor.org/stable/3126734>.

<sup>28</sup> It could be Praetorius' version of this famous tune.

The Courantes found in “Terpsichore” show us that possibly the origin of this dance is even earlier because it was popular before 1612, the year in which Praetorius published his book in Wolfenbüttel (Germany).



Figure 3. Comparison between the melody line of the “Courante CXLVII à 4” from *Terpsichore* by M. Praetorius (1612) and “Courante La Vignonne” found in *Airs de Danses Angloises, Hollandoises et Francoises* by A. Pointel (1700)

There is no existent choreography for “La Vignonne”, but if we apply the usual step sequence for the Renaissance Courantes (in duple meter), explained by Thoinot Arbeau in his treatise “Orchesographie”,<sup>29</sup> adding a bow or *Reverence*, at the beginning or at the final of each section, as François de Lauze<sup>30</sup> says, we will find a possible choreography for the nine bars phrases found in “La Vignonne”. It could also be possible to apply the steps obtained from Arbeau’s “Branle de La Haye”, that are basically only the second part of the step sequence for the Renaissance Courantes, that could fit better in a triple meter.

“La Vignonne” and “La Bocanne” have the same general structure with two nine bar sections repeated twice,<sup>31</sup> with a melody line with some coincidences, with a clear upbeat (not very common until the development of the dance music during seventeenth century) and with long notes in the second half (as a fermatas, showing a clear theatrical character). The issue that now we have to resolve is to find how the dance “La Vignonne” in duple meter (as the Renaissance Courantes) mutate to the triple meter in “La Bocanne”.

<sup>29</sup> Arbeau, T. *Op. Cit.*

<sup>30</sup> De Lauze, F. (1623). *Apologie de la danse et la parfaite methode de l'enseigner tant aux Cavaliers qu'aux Dames.*

<sup>31</sup> Dickinson, A. *Op. Cit.* P. 56.





Figure 4. Comparison between “L’avignonne” (in duple meter) from *Le secret des Muses* by N. Vallet (1615) and “La Bocanne” (in triple meter) from *Harmonie Universelle* by M. Mersenne (1636)

The Courante Françoise, as we said before, suffered significant changes during the first decades of the seventeenth century, and these took place at the time of the style change from the Renaissance to Baroque style in music and dance. The problem we have is that this highly interesting period in musical history is only sparsely documented, there are no dance treatises containing choreographies from the first two decades of the seventeenth century, so we don’t even know if this change of style happened gradually or if it occurred at the same time in Italy and France. The first mutation is related to the evolution of taste, and the change from the renaissance aesthetic to the baroque aesthetic altered totally the characteristics of this dance, and a more simple and lively dance is upgraded in favour of a more complex polyphonic composition with a richer harmony and ornamentation.

The second mutation, probably the most important change, which affects the music and the dance, takes place in the rhythmic grouping within a six-measure. The six strokes of the bar, which previously formed two groups of three (duple meter), are now forming three groups two (triple

meter): so the basic schema of the French Courante mutates from | 1 2 3 - 1 2 3 | or | 1 2 3 - 1 2 3 | to | 1 2 - 1 2 - 1 2 |.



Pamela Jones<sup>32</sup> in her dissertation points out that the steps and music in late renaissance choreographies are subject to alteration of rhythm throughout perfection, imperfection, and other mensural devices. It is important to highlight that note values in this period represent only relative durations, so the proportions between the note values of the music and the steps in the choreography are not always the same. In late renaissance dance any step may appear in any dance, so steps described in duple meter often appear in triple meter dances and vice versa. In the period around 1600, a new kind of rhythm notation prevailed, in which the note values no longer had to be interpreted out of context as before (as in mensural notation), but were clearly fixed. Arbeau and Negri's dances usually use this modern way of notation, but in some cases, both old and new notation is used in the same dance, leading to apparent changes of measure and confusion. For example, in Caroso's second treatise,<sup>33</sup> he adds specific musical time values in the step descriptions, but he is still using the old terminology for the steps.

So, if we apply this change in the division of the smaller note values (*prolatio*), into the Courantes in duple meter, then there would be a six beats bar, that can be divided into duple or triple subdivisions.<sup>34</sup>

Coloration in a more general sense, full notes used in opposition to void notes for rhythmic purposes, survived in the sixteenth and seventeenth centuries especially for expressing "hemiola" rhythms in 3 / 2 time, three full semibreves or equivalent replacing two normal void dotted

<sup>32</sup> Jones, P. (1989). *The relation between music and dance in Cesare Negri's Le gratie d'amore (1602)*. UMI Research Press, Ann Arbor.

<sup>33</sup> Caroso, F. (1600). *Nobiltà di dame del sr. Fabritio Caroso da Sermoneta libro, altra volta, chiamato Il ballarino. Nuouamente dal proprio autore corretto, ampliato di nuoui balli, di belle regole, & alla perfetta theorica ridotto: con le creanze necessarie à caualieri, e dame. Aggiuntoui il basso, & il soprano della musica: & con l'intauolatura del liuto à ciascun ballo. Ornato di vaghe & bellissime figure in rame*. Presso il Muschio, In Venetia. Ad instantia dell'autore, monographic. Retrieved from the Library of Congress, <https://www.loc.gov/item/30003284/>.

<sup>34</sup> Jones, P. (1989). *Op. Cit.*

semibreves. But soon after 1600 coloration was used for entire movements in mensural notation, such as Courantes, whether or not “hemiola” rhythms were intended.<sup>35</sup>

From the beginning of the seventeenth century, the measures formed by six beats can be divided into three groups of two notes or in two groups of three notes. Now the dance can explain the rhythmical ambiguity of the Courantes and why the subdivision in triple meter was preferred during the next decades.

In most dance types one step unit equals one measure of music, but the Courante is unique in having one and a half units per measure.<sup>36</sup> Raoul August Feuillet<sup>37</sup> explains this structure:

“It is to be observ'd nevertheless, that in Courant Movements, two Steps are put to each Barr or Measure; the first of which [a whole unit] takes up two parts in three of the Measure, and the second [a half unit] takes up the third part.”

The whole unit of two steps plus the one step of the half unit are equal to the three *minims* which comprise a measure of Courante, and these rhythmic stresses divide the typical measure of the Courantes in | 1 2 - 3 4 - 1 2 |.

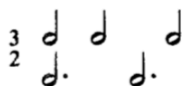


Some variations are found in the rhythm and in the dance of the Courantes showing the characteristic rhythmical ambiguities of these dances:

- Occasionally a half unit is placed first: | 1 2 - 1 2 - 3 4 |.



- An equal division: | 1 2 3 - 1 2 3 | or | 1 2 - 1 2 - 1 2 |.



<sup>35</sup> Bent, I., Hughes, D., Provine, R., Rastall, R., Kilmer, A., Hiley, D., Szendrei, J., Payne, T., Bent, M., & Chew, G. (2001, January 01). Notation. *Grove Music Online*. Ed. Retrieved 6 Feb. 2019, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020114>.

<sup>36</sup> Hilton, W. (1997). *Dance and Music of Court and Theater: Selected Writings of Wendy Hilton*. Pendragon Press, Stuyvesant. P. 365.

<sup>37</sup> Feuillet, R. (1700). *Chorégraphie, ou L'art de décrire la danse par caracteres, figures et signes desmonstratifs avec lesquels on apprend facilement de soy même toutes sortes de dances*. Chez le Sr Dezais, A Paris, monographic. Retrieved from the Library of Congress, <https://www.loc.gov/item/14002127/>. P.

Finally, all these different combinations can be explained through some metrical proportions. As Sir John Davies says in his poem “Orchestra” from 1596, the division in the Courantes is governed by the “triple dactyl” foot. The second half of this metrical foot has the value of an “iamb”. Mersenne<sup>38</sup> says that the air of a Courante is measured by the “iambic” foot; and the combinations between the “triple dactyl” foot, the “iambic” foot and the sesquialtera proportion make all the possible rhythmic patterns in Courantes.<sup>39</sup>

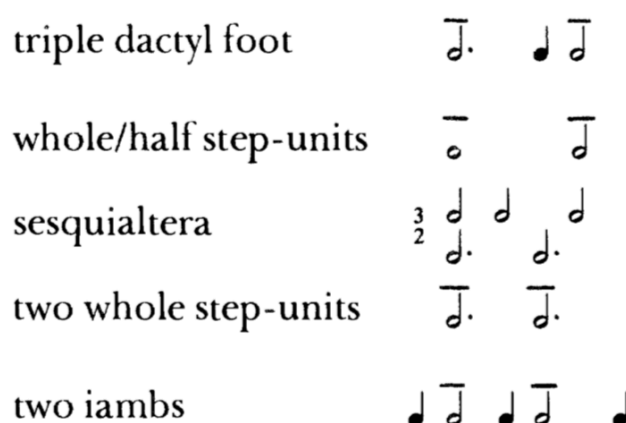


Figure 5. Resume with the different rhythmical combinations in Courantes. From Hilton, W. (1997). *Dance and Music of Court and Theater: Selected Writings of Wendy Hilton*. Pendragon Press, Stuyvesant. P. 370

The beat becomes ambiguous in these dances: within the same piece of music, one grouping can apply once, and then another one. And finally, this ambiguity becomes the stylistic device of the composition of the Courantes during the seventeenth century.<sup>40</sup>

Derived from all these changes an increasingly slower tempo is fixed for the seventeenth century French Courantes.

It is not possible to offer a final answer about why this change happened in the Courantes, neither is it the intention of this research, but all these arguments could explain it, at least, partially.

Some of the earliest examples of Courantes are found in lute music by composers as Julien Perrichon (1566 - c. 1600), Robert Ballard<sup>41</sup> (c. 1572 - 1650), Nicolas Vallet (c. 1583 - c. 1642) or Ennemond Gaultier (c. 1575 - 1651). These pieces, like the early Italian and English dances, have a regular phrasing and a simple texture, but we can start finding a new interest for counterpoint, an

<sup>38</sup> Mersenne, M. *Op. Cit.* P. 165.

<sup>39</sup> Hilton, W. *Op. Cit.* P. 370

<sup>40</sup> Nowaczek, J. *Op. Cit.* P. 117 - 153.

<sup>41</sup> Two prints in Paris in 1611 and 1614 that are the biggest collection of dance pieces for lute. Ballard was involved in the dance productions but he didn't try to preserve the original music from *Ballet the cour*, because he published lute intabulations. In this collections we can find the origin of the Style *Brisé*.

extended use of ornamentation and a more rhythmic tension. These sources are coming from the lute repertoire not only because of its popularity but its convenience of the notation in tablature, specially invented for instrumental music. These earlier examples are the beginning of a new development of this dance, but are not yet in triple meter, as in the later examples, so the Courante is still in a transition period between the Renaissance type and the typically French Courante. We can find in these Courantes an important rhythmical ambiguity between duple and triple meter.

### I. III. *Suite de Danses*, Courante VS Corrente:

The first form of the primitive Suite was a slow dance followed by a quick one. In the sixteenth century, the Pavane and the Gaillarde (both derived from the Bassedanse) were used to replace more primitive pairs of dances. The Gaillarde experimented a similar change as the Courante, in England and in France at the beginning of the seventeenth century, changing the 6 / 4 in a duple meter to the 6 / 4 in a triple meter. Especially in France the Gaillarde fell into disuse (it represented an old fashioned name from the previous century) and the Courante became popular, having some similar characteristics.

Allemande and Courante were then added to build the Suite of the early seventeenth century. During this century the Sarabande was attached,<sup>42</sup> and then, when the Gigue was added, the Pavane and Gaillarde fell into disuse, leaving the Allemande, Courante, Sarabande and Gigue as the basic structure of the set. We may take it that the Courante formed the connecting link between the early Basse Danse, Branle and Gaillarde and the later Cannaries and Giges on the one hand, and led to the Menuet on the other hand.<sup>43</sup>

From the second half of the seventeenth century we can differentiate totally the two different types of dance: the Italian Corrente and the French Courante. At this time the Courante, either French or Italian, became more of an instrumental composition, and less to be danced, maintaining some dance elements but also losing some others.

It is important to say that the enormous amount of compositions during the seventeenth century is because the Courante was extremely fashionable all around Europe, not only as a dance but also as an instrumental genre.

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<sup>42</sup> Sometimes from a Courante, as in the example of “La Duchesse”.

<sup>43</sup> Pulver, J. (1912). The Ancient Dance-Forms. *Proceedings of the Musical Association*, 39, 1-25. Retrieved from <http://www.jstor.org/stable/765490>.

It is also important to remark that dance music, except for some examples like “Terpsichore”, remained exclusively to be danced. But not only socially because in this period, during the reign of Louis XIII, also appeared the ballet dedicated to professional dancers at the theatre and at the opera. The Courante is out of this context because it was already an old dance. And it is used just to remember how it was at the beginning of the past century, as for example André Campra (1660 - 1744) in 1699 at the end of his opera “Le Carnaval de Venise” composed a grand ball with a Courante after the suite of branles (branle, branle gay, branle à mener and gavotte).

The Italian Corrente is usually in 3 / 4 or in 3 / 8 with a clear harmonic and rhythmic structure. The first examples of Correntes were written with a free texture, and sometimes include imitations.

The Italian Corrente was very popular around Europe during the firsts decades of the seventeenth century. In Germany, there are some remarkable examples in “Tabulatura Nova” by Samuel Scheidt (1587 - 1654) and in “Banchetto Musicale” by Johann Hermann Schein (1586 - 1630). This type of Corrente was a dance in duple compound rhythm or time signature 6 / 4. Also, it has mostly a binary rhythm or the musical phrase is in two. Actually, in this type, there is no clear difference between the French or Italian denomination. The same characteristics are found in English sources.

This dance with it’s own characteristics continued it’s evolution, and during the second half of the seventeenth century, composers as Arcangelo Corelli (1653 - 1713) were writing Correntes following this old style. The composers from that time preferred a more simple Corrente with a clear homophonic texture and a virtuosic figuration in the upper voices.

In the eighteenth century the Corrente form was used by composers as Johann Sebastian Bach (1685 - 1750) in his orchestral (First Orchestral Suite), chamber and solo music (First, Second, Third, Fourth and Sixth Suites for cello, Partita for flute and First and Second Partitas for violin) or Georg Friedrich Handel (1685 - 1759) in his Suites for harpsichord and in some operas.<sup>44</sup> Handel used the term Courante after the Allemandes, but these movements are usually quite similar to the Italian Correntes, all in 3 / 4 with a binary form and a simple texture.

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<sup>44</sup> Handel composed at least a French Courante, possible to dance, in his opera “Almira”.

- The appearance and evolution of the Courante Française:

The Courante Française is clearly a genre that was originated from the dance.

The French Courante is usually in 3 / 2 or 6 / 4, with a Grave character, and characterized by rhythmic and metrical ambiguities. The alternation and juxtaposition between the two meters, called “Proportio Sesquialtera” is quite common. The Courante always starts with an upbeat, and this is very important because it could be the origin of the upbeat in dance music. The Courante generally consists of two sections, with around eight bars. Both parts are repeated.

The Courante is the French dance in three with the slowest tempo. Some Courantes are faster than others “...according to evidence from several early eighteen-century French composers. François Couperin, in “Les Nations”, contains pieces marked as follows: *Premier Courante, Noblement* and *Seconde Courante, un peu plus vite...* and Nicholas - Antoine Lebégue wrote a Courante grave followed by a Courante gaye, both in French style”.<sup>45</sup> We can appreciate that the second Courante is always faster than the first one, and these second Courantes could be a reminiscence of the many suites de Courantes (as in Cassel’s Manuscript).

The Courante became one of the most popular dances from the second third of the seventeenth century in instrumental music, especially in harpsichord examples. These Courantes have a very characteristic rhythmical and metrical fluidity, a complex texture, a great harmonic tension and a very developed ornamentation.

From the eighteenth century, the publications and treatises that treat the topic of the Courante are increasing and we can highlight some of them:

Charles Masson (? - ?) in the first chapter of his treatise “Nouveau traité des regles pour le composition de la musique”,<sup>46</sup> called “De la musique”, there is a small subchapter with the name “De la mesure et de la difference de ses mouvements”. In this subchapter Masson divides the dances depending on the beats per bar, in two, in three and in four. The dances in three have another division: *Grave* (Sarabande, Passacaille and Courante) and *Legerement* (Chaconne, Menuet and Passepied). One of the most important things in Masson’s treatise is that he refers to existing examples of music by Jean Baptiste Lully.

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<sup>45</sup> Little, M., and Jenne, N. (2009). *Dance and the Music of J. S. Bach, Expanded Edition*. Indiana University Press, Bloomington.

<sup>46</sup> Masson, C. (1699). *Nouveau traité des regles pour le composition de la musique*. C. Ballard, Paris.

Jean-Pierre Freillon Poncein (? - ?) wrote “La veritable maniere d'apprendre a jouer en perfection du haut-bois, de la flute et du flageolet”.<sup>47</sup> The information in this treatise is quite simple but he talks about some important characteristics. Freillon Poncein says “we start with the last eight note of the measure, which is marked by a 2 / 3”. He explains that the usual number of bars for the first part of a Courante are five, six or seven, and for the second part are the same or one bar more than in the first part, explaining also that the most common combination is six bars in each part.

Sébastien de Brossard (1655 - 1730) published his “Dictionnaire de Musique”<sup>48</sup> in Paris in 1701. Following the English translation made by James Grassineau (1715 - 1769), published in London in 1740, the term Courante is described as:<sup>49</sup>

“Is used to express the air or tune, and the dance to it. With regard to the first, Courant or Currant is a piece of musical composition in triple time, and is ordinarily noted in triples of minims, the parts to be repeated twice. It begins and ends when he who beats the measure falls his hand with a small note before the beat; in contradiction from the Saraband, which usually ends when the hand is raised”.

Pierre Dupont (? - ?) describes the different time signatures in “Principes de musique par demande et par réponse par lequel toutes personnes pourront apprendre d'eux-même a connoître toute la musique”.<sup>50</sup> Explaining the time signature 3 / 2, he says that the Courante is the most grave dance and the notes should be played *detaché*.

Johann Gottfried Walther (1684 - 1748) published the first dictionary of music in the German language, “Musicalisches Lexicon”.<sup>51</sup> Walther explains musical terms but he also offers biographical information about composers and performers. He says about the Courante that it is a dance in two parts with repeats, written in 3 / 4 or 3 / 2, and he is speaking about the “Proportio Sesquialtera”. For Walther the rhythm of the Courante is “absolutely the most serious one can find”. Walther quotes some works written by Mattheson.

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<sup>47</sup> Freillon Poncein, J. P. (1700). *La veritable maniere d'apprendre a jouer en perfection du haut-bois, de la flute et du flageolet*. J. Collombat, Paris.

<sup>48</sup> Brossard, S. (1701). *Dictionnaire de Musique*. C. Ballard, Paris. English Translation: Grassineau, J. (1740). J. Wilcox, London.

<sup>49</sup> Brossard, S. *Op. Cit.*

<sup>50</sup> Dupont, P. (1718). *Principes de musique par demande et par réponse par lequel toutes personnes pourront apprendre d'eux-même a connoître toute la musique*. P. Dupont, Paris.

<sup>51</sup> Walther, J. G. (1732). *Musicalisches Lexicon*. W. Deer, Leipzig.



“Der Vollkommene Capellmeister”<sup>52</sup> written by Johannes Mattheson (1681 - 1764) is one of the biggest theoretical works about music in the Baroque period. It is a compendium about the musical taste, the musical theory and the performance practice in his time. This large volume is a fundamental work for understanding the music of the XVIII century. “Der Vollkommene Capellmeister” show us the practical, theoretical and aesthetic knowledge which an eighteen century Capellmeister needed to master. The chapter thirteen of the second part of this large treatise is called “On the categories of Melodies and their special characteristics”. In this chapter we can find a guide of the musical forms as an index of the categories and their characteristics, explaining styles, attributes, characteristics and affects of each form. It was written for those who want to be composers. Mattheson says that this is only a single chapter, so if you want more information about the musical forms you will need a large book. He divides this chapter into two parts: Vocal Music (order of the forms: “From imperfection to perfection”) and instrumental music (because “Instrumental pieces require vocal melodies”: affections, caesuras of the musical rhetoric, geometric and arithmetic relationships).

Mattheson divides the Courante into four categories: for dancing, for clavier or lute, for violin or for singing. But the most important thing is the meter in 3 / 2 and the affect of “sweet hopefulness”. He also provides musical examples.

Johann Joachim Quantz (1697 - 1773) wrote a treatise for playing the traverso, “Versuch einer Anweisung die Flöte traversiere zu spielen”.<sup>53</sup> We can find on it a lot of information about performance practice. His principal interest is the “Principles categories of Tempo”. Dividing the duple meters in two (“tempo minore” and “alla breve”) and triple meters in others two (equivalent categories but without a name). Quantz makes a relation between tempos and heartbeat (human pulse), and for the Courantes he says that the quarter note is around 80 bpm. The affect for a Courante based on Quantz is “grave” and “majestic”. Quantz says “the quavers that follow the dotted crochets in the Courante must not be played with their literal value, but must be executed in a very short and sharp manner”. He also wrote that the string instruments should “detach the bow during the dot” of a dotted quarter note.<sup>54</sup>

Jean Jacques Rousseau (1712 - 1778) explains in one of his articles about music in “The Encyclopedia”<sup>55</sup> the Courante. He describes the Courante as a dance in three, with two reprises and

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<sup>52</sup> Mattheson, J. (1739). *Der Vollkommene Capellmeister*. C. Herold, Hamburg. English Translation: Harris, E. C. (1981). UMI Research Press, Ann Arbor.

<sup>53</sup> Quantz, J. J. (1752). *Versuch einer Anweisung die Flöte traversiere zu spielen*. J. F. Voß, Berlin.

<sup>54</sup> Little, M., and Jenne, N. *Op. Cit.*

<sup>55</sup> Volume 4 (Conseil - Saint-Dizier). Published in Paris in October 1754.

slow tempo. He also says that is a French Dance, and it is danced always in pairs. We can find several information in “The Encyclopedia” about the steps (*Pas de Courante*) and about some Choreographies. Rousseau establishes a continuation between the Courante and the later Minuet.

The treatise “Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende”<sup>56</sup> written by Daniel Gottlob Türk (1750 - 1813) gives us an idea of how the Courante continued the evolution during the eighteenth century. For Türk a Courante (or Corrente) is a dance in 3 / 2 (or in 3 / 4) that begins with a short upbeat and consists of running figures. The tempo is not very fast, it has a serious character and is played more detached than legato.

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<sup>56</sup> Türk, D. G. (1789). *Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende*. Schwickert; Hemmerde und Schwetschke, Leipzig.

### 3.2. COURANTE, CONTEXT AND CHOREOGRAPHY

#### I. Historical and Social Context:

“The Courant was formerly very much in Fashion, and as it is a very solemn Dance, and gives a more grand and noble Air than other Dances, which have one more brisk and lively, and are much more diversified in their Figures. Lewis the Fourteenth was pleased to prefer it; for after the Brawls, which then were and are still danced in the Court Balls, he always danced a Courant: Indeed he danced it better than any of his Court, and with an extraordinary Grace. But what gives a greater Proof of his Attachment and Delight in this Dance, is, that notwithstanding the weighty Affairs he had upon his Hands, he set apart some Hours for this Diversion for upwards of two and twenty Years that Monsieur Beauchamp had the Honour to instruct him in this noble Exercise”.<sup>57</sup>

“Dance occupied an important role in seventeenth century society. The performer, therefore, must understand the steps and character of all the major dances in order to arrive at the proper tempo and performance style for each”.<sup>58</sup>

There is little information about Courantes in France before the sixteenth century. For that reason it is difficult to support if the French dance was an evolution of the Italian Corrente or if the origin is totally different. It could have been imported by Catherine de Medici (1519 - 1589), queen consort of France, from the Medici court to the French court.

The origin of the Courante Françoise as a dance is in the early ballet, during the first half of the seventeenth century. As a dance, the Courante was created earlier than most other French Baroque dances.<sup>59</sup>

From the time of the king Henri II (1519 - 1559), the Courante was held in high esteem as a court dance, but it never became popular among the masses. Its movement then was exceedingly solemn, majestic and dignified.

The manuscripts from the “Philidor collection” contain several examples of Courantes that had been danced in the French court in presence of the kings Henri II, Charles IX (1550 - 1574), Henri III (1551 - 1589), Henry IV (1553 - 1610) and Louis XIII (1601 - 1643) and played by the

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<sup>57</sup> Rameau, P. (1725). *Le maitre a danser*. J. Vilette, Paris. English Translation: Essex, J. (1728). J. Essex and J. Brotherton, London. P. 63.

<sup>58</sup> Kite-Powell, J. T. (2012). *A Performer's Guide to Seventeenth-Century Music*. Indiana University Press, Bloomington.

<sup>59</sup> Little, M., and Jenne, N. *Op. Cit.*

*Vingt-quatre violins du roy* and the other musical ensembles of the court. This dance became so fashionable and popular that no French education was considered complete unless the steps of the Courante had been mastered, and to dance and sing a Courante well were signs of good breeding and gentility.

Under the reign of Louis XIV (1638 - 1715), the Courante became the most prominent and fashionable dance of the court balls, with the king performing, after the suite of Branles, the first Courante of the evening.<sup>60</sup> At this period the almost affected solemnity of the steps was at its height, profound bows and curtsies formed the opening and close of each section, and the feet never left the ground.<sup>61</sup>

One of the first references that we can find about the use of the Courante as an opening dance in the balls is provided by Gabriele Bertazzolo in the publication “Breve relazione dello sposalizio fatto della Serenissima Principessa Eleonora Gonzaga con la Sacra Cesarea Maestà di Ferdinando II Imperatore. Et appresso alle feste, e superbi apparati fatti nelle sue imperiali nozze così in Mantova come anco per il viaggio fino alla città di Inspruch”:<sup>62</sup>

“The emperor began the first dance, in the German style, with the empress.

It was in the manner of a Corrente but with three rests and,  
as one proceeds in Pavans, slower steps”.

Also, Gottfried Taubert (1679 - 1746) provides a description of a Courante as an opening dance in a ball in his book “Rechtschaffener Tantzmeister, oder gründliche Erklärung der Frantzösischen Tantz-Kunst”, published in Leipzig in 1717.

The fact that the Courante is not frequent in French Opera is explained by the circumstance that by the time of the creation of these works the Courante had ceased to be fashionable as a dance. For this reason, we only can find five examples of Courantes in the music of Jean-Baptiste Lully (1632 - 1687).<sup>63</sup> But on the other hand, we can find hundreds of examples in instrumental music during the late seventeenth and firsts decades of the eighteenth centuries, what shows us the popularity and the continued use of this dance in small formats.

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<sup>60</sup> Dances during the XVII century played a significant role in the protocol of the European Courts.

<sup>61</sup> Pulver, J. *Op. Cit.*

<sup>62</sup> Bertazzolo, G. (1622). *Breve relazione dello sposalizio fatto della Serenissima Principessa Eleonora Gonzaga con la Sacra Cesarea Maestà di Ferdinando II Imperatore. Et appresso alle feste, e superbi apparati fatti nelle sue imperiali nozze così in Mantova come anco per il viaggio fino alla città di Inspruch, fedelmente descritta da Gabriele Bertazzolo Ingegnere dell'Altezza Serenissima di Mantova, e di Monferrato & c. Fratelli/Francesco Osanna, Mantova. Cfr. S3, L1327, L20, C2092, C2093.*

<sup>63</sup> Pulver, J. *Op. Cit.*

The Courante was still being danced at balls in 1725, according to Pierre Rameau (1674 - 1748), but by then it was no longer of prime importance as a dance.

There is always a big issue with the musical and dance sources from this period. The problem is even bigger when we are speaking about the Courante, a dance whose splendour was during the seventeenth century. Almost all the treatises and sources speaking about the Courantes are from the eighteenth century when the function of the dances changed totally, the separation between music and dance becomes much more evident when this form was a not fashionable dance anymore.

The principal sources about the Courante are from the Renaissance period or from the eighteenth century when the dance notation was developed. The only contemporary treatise with the highest popularity of this dance is the book by de Lauze.

Now, we are going to explain some of the most important dance sources in which the Courante is treated:

Thoinot Arbeau's "Orchesographie"<sup>64</sup> is the most important source for the Renaissance Dance. He says about the Courante that is danced in a light duple time and it consists of two simple steps and then a double step,<sup>65</sup> first to the left and then to the right, moving to the front, to the side or to the back. Arbeau describes an earlier version of this dance, which contained an element of mime and flirt between the partners. Arbeau provides an intabulation of the Courante, with the melody and the dance movements. Cesare Negri (c. 1536 - c. 1604) gives a choreography for "La Corrente"<sup>66</sup>, similar to the example

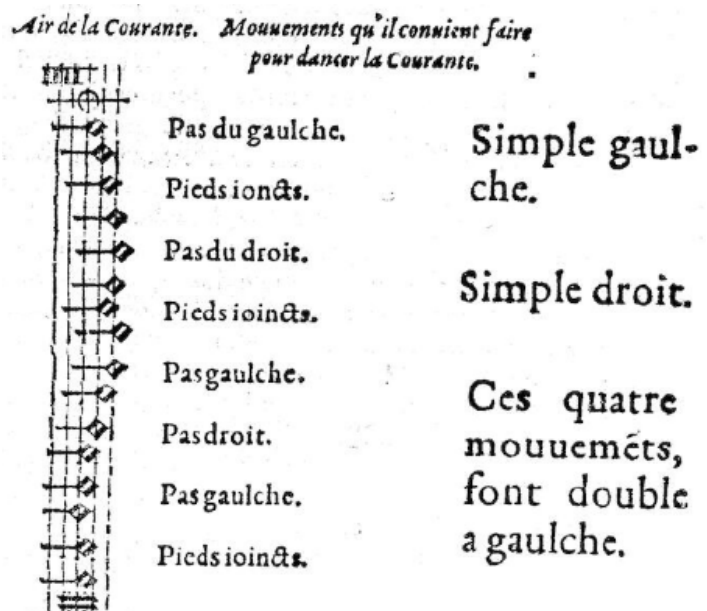


Figure 6. T. Arbeau, *Orchesographie*, "Air de la Courante". Page 66

<sup>64</sup> Arbeau, T. *Op. Cit.*

<sup>65</sup> Two *passi* and one *seguito ordinario*, following the terminology described by Fabritio Caroso in his book "Il Ballarino", published in 1581 in Venice.

<sup>66</sup> Negri, C. (1604). *Nuove Inventioni Di Balli, Opera Vaghissima Di Cesare Negri Milanese Detto Il Trombone, Famoso, & eccellente Professore di Ballare*. Girolamo Bordone, Milano.

provided by Arbeau but in triple meter.<sup>67</sup> In both examples, the choreography of the Courante is defined only in outline, the individual dance figures are improvised, applying the fixed step combination.

“Apologie de la danse et la parfaicte methode de l'enseigner tant aux Cavaliers qu'aux Dames”<sup>68</sup> by François de Lauze (c. 1590 - 1641) contains the only surviving material about dance from this period, it was published soon after the Courante became fashionable. De Lauze divides the treatise into two methods, one for men and one for women.



Figure 7. F. De Lauze, *Apologie de la danse et la parfaicte methode de l'enseigner tant aux Cavaliers qu'aux Dames*, “Front Page”

He wrote about the new style of the dance, but from de Lauze’s descriptions it is almost impossible to reconstruct the steps and figures, because of a total absence of music and rhythmic instructions. He describes the Courante as the basis for all the lessons of the new noble style. The social aspect of the dance and the Courante is very important for de Lauze. He informs about “how important dancing was considered to be in society, writing that even the king of France knew the

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<sup>67</sup> This treatise is the only source from that period in which the Courante is a dance in triple meter. Apart from other contradictions and misunderstandings found in this writing, I think that we can not use this treatise as a source for this topic.

<sup>68</sup> De Lauze, F. *Op. Cit.*

dance”.<sup>69</sup> The grace, the modesty and the decorum were essential components in the ballroom dances, and in this new style the upper body becomes important, with specific gestures of the arms and the hands. He says that “the grace of a Courante depends in great part upon the actions of the arms”.

De Lauze explains that the Courante is a couple dance that starts always with a bow, “the dancers are that the toes are always turned outward and to keep the eyes at their own level at all times, with an expression of self-possession and dignity”.<sup>70</sup>

Little information can be found about the Courante in the works written by Raoul August Feuillet, only one choreography (“La Bourgogne”) and some small details as for example the division of the dances depending the number of beats per bar (in two, in three and in four) that we can find in the “Traité de la Cadance”, a part of the Preface of his “Recueil de Dances”<sup>71</sup> published in 1704. The Courante belongs to the dances in three.

The remarks of Rameau (1674 - 1748) in “Le maitre a danser”,<sup>72</sup> the most definitive work on ballroom dance of the early eighteenth century, are clear but brief as the Courante was no longer in vogue. Rameau provides information about dance technique, steps, figures and arm movements. He recommends that pupils study the Courante as a basis for learning other dances just as François de Lauze had done a century before. According to Pierre Rameau, Louis XIV danced Courantes “better than any member of his Court and with a quite unusual grace”.

“Rechtschaffener Tantzmeister, oder gründliche Erklärung der Frantzösischen Tantz-Kunst”<sup>73</sup> by Gottfried Taubert (1679 - 1746) was written in 1717, long after the Courante lost its place of favour to the Minuet, but it is a very important treatise for this topic. Following Taubert, the Courante contained all the principles of a basic French dance technique. “The dance has several unique features: it moves in 3 / 2 meter in a very slow tempo, which makes it the slowest of all baroque dances; its characteristic step-units all cross bar lines; and the characteristic step-units are

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<sup>69</sup> Buch, D. (1994). *Dance music from the ballets de cour 1575-1651: historical commentary, source study, and transcriptions from the Philidor Manuscripts*. Pendragon Press, Stuyvesant.

<sup>70</sup> Buch, D. *Op. Cit.*

<sup>71</sup> Feuillet, R. (1704). *Recueil de dances contenant un tres grand nombres, des meilleures entrées de ballet de Mr. Pecour, tant pour homme que pour femmes, dont la plus grande partie ont été dancées à l'Opera*. Chez le sieur Feuillet, A Paris, monographic. Retrieved from the Library of Congress, <https://www.loc.gov/item/11027715/>.

<sup>72</sup> Rameau, P. (1725). *Le maitre a danser*. J. Vilette, Paris. English Translation: Essex, J. (1728). J. Essex and J. Brotherton, London.

<sup>73</sup> Taubert, G. (1717). *Rechtschaffener Tantzmeister, oder gründliche Erklärung der Frantzösischen Tantz-Kunst*. F. Lanckischens, Leipzig.

used only in this dance. Taubert discusses these step-units and calls them the “short” and the “long” *Pas de Courante*”.<sup>74</sup>

Taubert also recommended in his treatise that pupils must study the Courante for learning other dances because it is actually a simple dance where the basic steps are *coupé* and *demi-coupé*, it is slow and not as theatrical as for example the Sarabande.



Figure 8. G. Taubert, *Rechtschaffener Tanzmeister*, “Courante Simple an der Hand”. Page 600

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<sup>74</sup> Little, M., and Jenne, N. *Op. Cit.*



## II. Choreographies:<sup>75</sup>

We have to start this part of the research marking that the systems of dance notation were developed at the beginning to the eighteenth century, after the time in which the Courante was fashionable, for this reason, the documentation is limited and sometimes confused.

There are two different types of French Courantes:

- *Courantes simples*: in which the dancers circle the dancing area performing the basic step sequences of this dance.
- *Courantes figurées*: with developed spatial figures and step-sequences.

There are only ten known examples of Courantes in the corpus of notated dances from this period, and five of them are the openings sections of more extended ballroom dances. Then, we will comment on the existing examples, dividing these between the dances found in French, in English and in German sources:

### French Sources:

- “La Courante” (dance and music anon.):

This dance appears in the Manuscript 14884 from the National Library of France.

Could be the oldest example, because this dance has no figures. It is simply a sequence of steps *Pas de courante* (*coupé* and *demi-coupé*) around the room.

“La Courante” is a five measures part played twice and a six measures part played once.

This dance is very important because, maybe, following this example, we have the way to make a choreography to the other many French Courantes.

- “La Bocanne or La Bocanes” (dance anon. and music by Bocane):

This dance is contained in the Manuscript Res. 934 from the Library of the Opera in Paris and in the Manuscript 14884 from the National Library of France. Both Manuscripts are anonymous.

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<sup>75</sup> Hilton, W. (1997). *Dance and Music of Court and Theater: Selected Writings of Wendy Hilton*. Pendragon Press, Stuyvesant. - Information about choreographies obtained from this book.

The music with the bass line is found in the Manuscript written by Antoine Pointel “Airs de Danses Angloises, Hollandoises et Francoises”.<sup>76</sup>

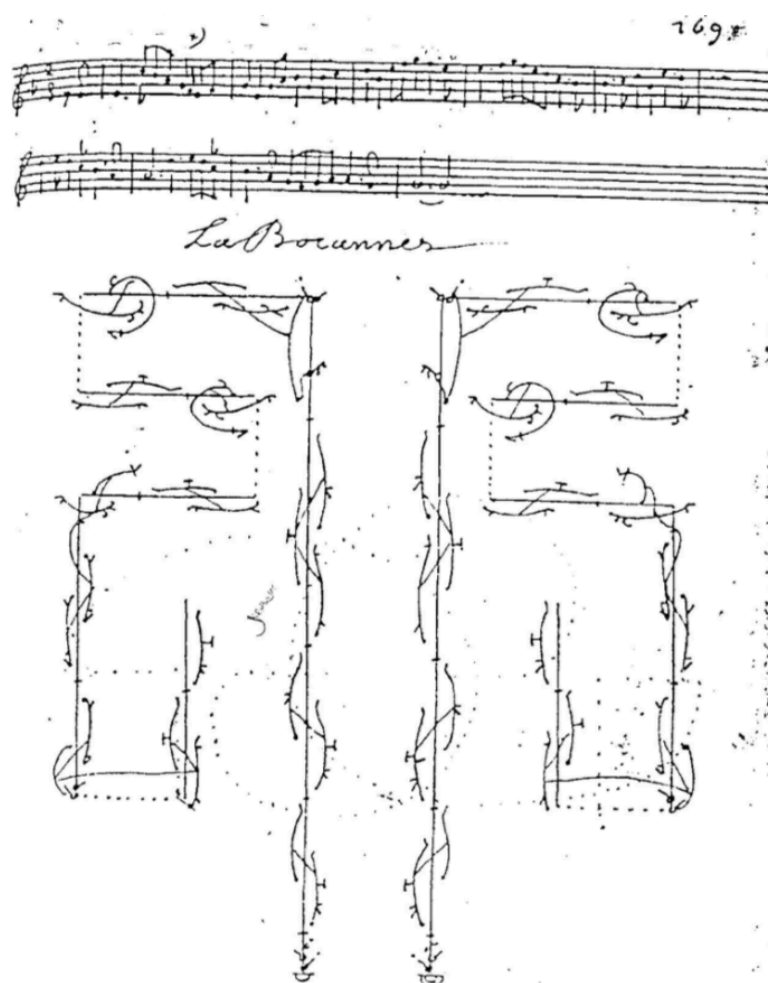


Figure 9. Anonymous, “La Bocanne”, Page 169

“La Bocanne” is a *Courante figurée*. The step sequences are much more diverse in this dance than in the other examples.

This dance was probably composed at the beginning of the seventeenth century.<sup>77</sup> Marin Mersenne mentioned a Courante called “La Bocane” in “Harmonie Universelle”. The tune of “La Bocane” was very popular during the seventeenth century around Europe. As Mersenne says, this dance consists of two sections of nine measures played twice, with different steps and figures the second time.

<sup>76</sup> Pointel, A. (1700). *Airs de Danses Angloises, Hollandoises, et Françaises: à deux parties dessus et basse*. C. Ballard, Amsterdam.

<sup>77</sup> There are some open questions about if the dance is the same from the seventeenth century or if it could suffer transformations during this century, adapting the style to the new fashions.

- “La Duchesse” (dance and music anon.):

This dance appears in the Manuscript Res. 934 from the Library of the Opera in Paris and in the Manuscript 14884 from the National Library of France.

“La Duchesse” is formed by a Courante, a Sarabande and a Bourrée.

The Courante of this dance is a six measures part played twice, with different steps and figures in the second time.

The music with the bass line is also found in the “Manuscript of Cassel”. And this is important because in this source is called *Courante figurée*, which gives the special elements associated with the *Courantes figurées* (representative character and unique choreography) to this choreography.

- “La Bourgogne” (dance by Louis Pecour<sup>78</sup> and music anon., 1700):

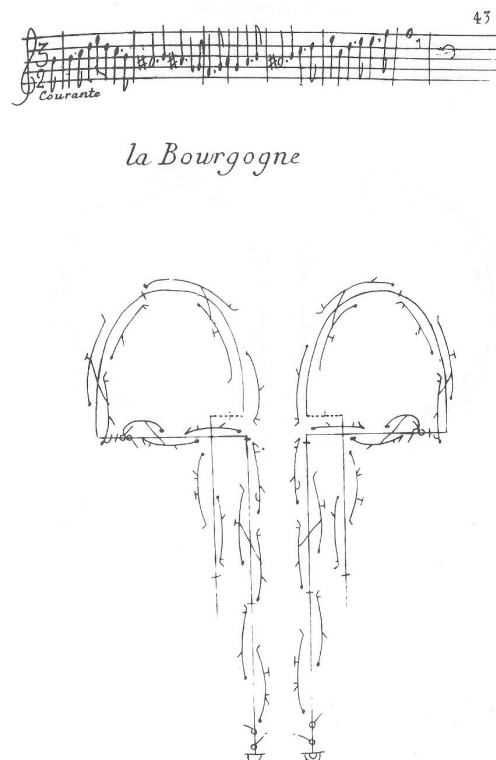


Figure 10. R. Feuillet, *Recueil de dances composées par M. Pécour*, “La Bourgogne”. Page 43

“La Bourgogne” is formed by a Courante, a Bourrée, a Sarabande and a Passepied. This dance was published in “Recueil de dances composées par M. Pécour” by Raoul Feuillet in 1700, but the date of composition is not known. The title suggests that this dance could be connected with the wedding of the Duc and the Duchesse de Bourgogne, whose wedding was celebrated in 1697.

<sup>78</sup> Notated by Raoul Auger Feuillet in *Recueil de dances composées par M. Pécour*, Paris, 1700.

The Courante is a six measures part played twice making a choreographic figure.

The music with the bass line is found in the Manuscript written by Antoine Pointel “Airs de Danses Angloises, Hollandoises et Francoises”, published in Amsterdam in 1700.

- “La Dombe” (dance by Claude Balon and music anon., 1712):

“La Dombe” was published in “Recueil de danses pour l’année 1712” by Mr. Jacques Dezais. This dance starts with a Courante, followed by a Bourrée and a Passepiéd.

The Courante is a nine measures part played twice. The figure and the step sequence is repeated, but with the dancers facing different directions.

#### English Sources:

- “Brawl<sup>79</sup> of Audenarde” (dance by Mr. Siris and music by G[ailarde], c. 1709):

This dance starts with a Courante, followed by a Minuet and a Gigue, and it was published in 1709 by I. Walsh in London.

The Courante is a nine measures part played twice making a long choreographic figure.



Figure 11. Mr. Siris, “The Brawl of Audenarde”, Page 1

<sup>79</sup> Brawl is the English word for Branle.

- “The Northumberland” (dance by Mr. Isaac and music by James Paisible, c. 1711):

“The Northumberland” is a published dance. It seems to have been choreographed around 1699, but not published until c. 1711 by I. Walsh & I. Hare in London. This dance is formed by four untitled contrasting movements.

We can consider the first seven measures of “The Northumberland” as a Courante, repeated twice with a different step sequence.

The music with the bass and treble parts is found in the book “Country Dances” written by Thomas Bray and published in London in 1699.

#### German Sources:

In Gottfried Taubert’s treatise “Rechtschaffener Tantzmeister” (Leipzig, 1717) there are also three choreographies, two *Courantes simple* (almost identical to “La Courante”) and one *Courante figurée*. But the music of these three dances is lost. Taubert says that the *Courante simple* was repeated several times or followed by a *Courante figurée*. He provided a German view of French dancing, showing how influential “la belle danse” was around Europe.

- Basic Step Patterns in the Courante:

There are two different types of common steps patterns<sup>80</sup> in Courantes:

- “*Tems de Courante*”: is a gesture consisting of a *plié*, or bending of the knees, followed by an *élevé* or rise and a slide of a foot.



Figure 12. R. Feuillet, *Chorégraphie, ou L'art de décrire la dance*, “Table des Coupés”. Page 47

- “*Pas de Courante*”: is a combination of a *pas coupé* (a *plié* and an *élevé*) and a *demi-coupé* (a *demi-coupé* on to one foot and a *pas glissé* or slide on the other).

Marin Mersenne describes in his treatise when he is speaking about the Courante the “*Tems de Courante*”:

“It is composed of two steps in a measure, that is to say a step of each foot; in which each step has three motions, namely bend, rise, and placement”.<sup>81</sup>

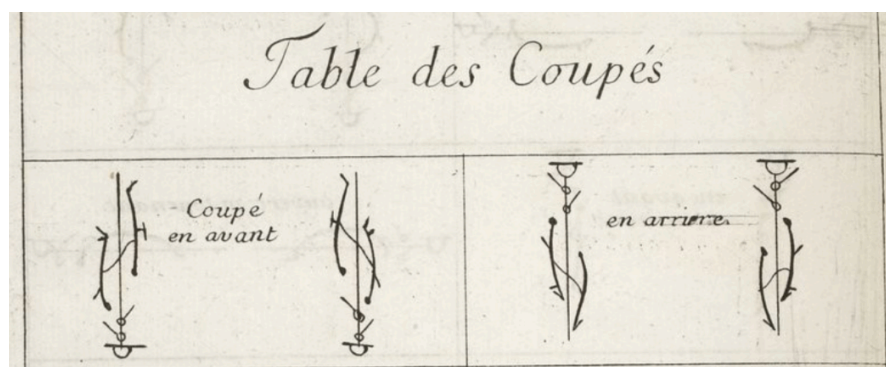


Figure 13. R. Feuillet, *Chorégraphie, ou L'art de décrire la dance*, “Table des Coupés”. Page 54

<sup>80</sup> Ellis Little, M., and Cusick, S. G. *Op. Cit.*

<sup>81</sup> Mersenne, M. *Op. Cit.* P. 165.

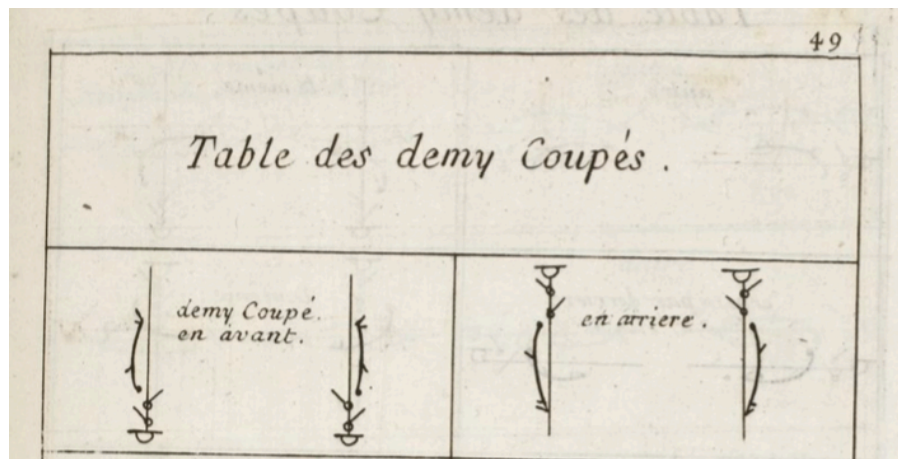


Figure 14. R. Feuillet, *Chorégraphie, ou L'art de décrire la danse*, “Table des demy Coupés”. Page 49

The most typical opening sequence for the Courantes is: *Tems de Courante* + *demi* (in the first bar) and *Pas de courante* (*pas coupé* + *demi-coupé* in the second bar).

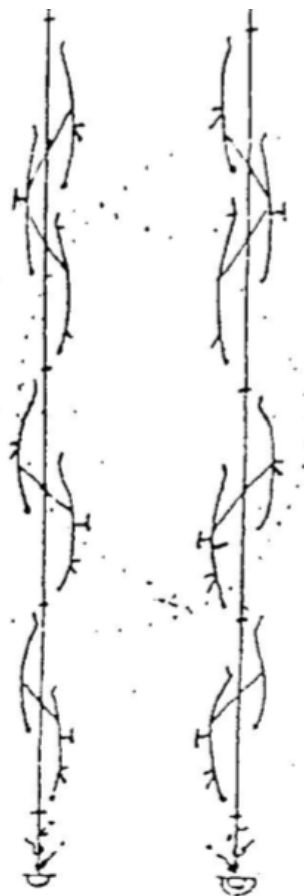


Figure 15. Anonymous, Opening sequence from “La Bocanne”, *Tems de Courante* + *demi*, *Tems de Courante* + *demi* and *Pas de courante*

## 4. THE COURANTE IN FRENCH SEVENTEENTH CENTURY HARPSICHORD MUSIC

The Courante Française is the most common dance type in harpsichord music from the seventeenth century in France (there are more than one hundred ten Courantes between the dances composed by Chambonnières, Louis Couperin and d'Anglebert). In a traditional sequence of a Suite of dances, we can find two, three or even more Courantes. The Courante was not only the most common dance in the harpsichord music, but it was also the most prevailing dance in lute music, in chamber and in orchestral music. A remarkable example is the "Manuscript of Cassel"<sup>82</sup> with Suites published by Jules Écorcheville,<sup>83</sup> which contains more than two hundred pieces for three, four or five voices and fifty four of them are Courantes.

The absence of musical sources of French harpsichord music in the late sixteenth and early seventeenth centuries has encouraged a number of conjectures about the evolution of French keyboard style before Chambonnières.

### 4.1. The influence of the Lute repertoire in the French keyboard tradition:

During the last decades of the sixteenth century and the first half of the seventeenth century, there is a generation of composers and lutenists who prepared the way for the music of the three great masters of the harpsichord music in France in the second half of the seventeenth century. These lutenists and composers, like René Mézangeau (c. 1568 - 1638), Ennemond Gaultier (c. 1575 - 1651), Robert Ballard (c. 1572 - 1650), Nicolas Vallet (c. 1583 - c. 1642), Pierre de La Barre (1592 - 1656), Germain Pinel (c. 1600 - 1661), Étienne Richard (c. 1621 - 1667), developed their own style for the lute. All these composers wrote, mainly, dances for lute (Allemandes, Courantes and Sarabandes), and we can see in these pieces one of the origins of the French Harpsichord Suite.

The lute's popularity in France could explain why so little keyboard music was published in France during the sixteenth century. It seems normal, that when the French harpsichordists began to develop their own writing, they would look for inspiration into the lute music,<sup>84</sup> which was

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<sup>82</sup> MS Mus. 61.

<sup>83</sup> Écorcheville, J. (1906). *Vingt Suites d'Orchestre du XVIIe Siècle français*. L. Marcel Fortin, Paris.

<sup>84</sup> Ledbetter, D. (1987). *Harpsichord and Lute Music in Seventeenth-Century France*. McMillan, London. P. 2



considered at that time, “the noblest instrument of any”.<sup>85</sup> Harpsichord composers adopted lute effects directly incorporating them into the technical resources of their own instrument.

The Courantes for lute of the first half of the seventeenth century frequently derive their melodic lines from dances or *airs de cour*, and they have the clearly defined phraseology and melodic contour of dance music. Since the Courante as a genre is present in sources throughout the period, this shift in orientation away from melody towards the manipulation of abstract formulae is clearly traceable. Later Courantes show a move from crotchet to quaver movement, implying an increase of brisure.<sup>86</sup>

An important characteristic of the seventeenth century French harpsichord and lute repertory in general is the use of asymmetrical phrases, syncopations, anticipations and delays of the music in all voices, and the use of the typically French *Inégal* notes.<sup>87</sup>



Figure 16. P. Ballard, *Tablature de luth de differens auteurs, sur les accords nouveaux*, “Courante”. Page 9

<sup>85</sup> Agazzari, A. (1607). *Del Sonare sopra'l basso con tutti li stromenti*. D. Falconi, Siena. P. 8.

<sup>86</sup> Ledbetter, D. *Op. Cit.* P. 128

<sup>87</sup> Buch, D. (1985). "Style brisé, Style luthé," and the "Choses luthées". *The Musical Quarterly*, 71(1), 52-67. Retrieved from <http://www.jstor.org/stable/948172>.

#### 4.2. Music for *Clavecin*:

The references to the *Clavecin* are rare during the sixteenth century,<sup>88</sup> even into the first decades of the seventeenth century. The most important keyboard instruments on that time in France were imported from Italy or Flanders. During the early seventeenth century the spinet started to decline in social prestige, and apart from an amateur domestic use, its serious practitioners appear to have been a relatively small number of professionals, mainly organists. There was no clear distinction between the repertoires of the harpsichord (spinets) and organs during the early part of the seventeenth century, or in the century before.



Figure 17. M. Mersenne, *Harmonie Universelle, Part II, Livre Troisième des Instruments à Cordes, "Spinet"*. Page 108

<sup>88</sup> The most common instrument in France until the second half of the seventeenth century was the spinet. Spinet players were part of the inner core of music at the court in the late sixteenth and early seventeenth centuries.

From the second half of the seventeenth century, the harpsichord appears as a favourite instrument of the aristocracy and the richer bourgeoisie, equal to the lute. From the writings by Mersenne it is clear that the new style developed by Chambonnières was associated with the harpsichord rather than the spinet, with a greater capacity for resonance and a more brilliant sound.

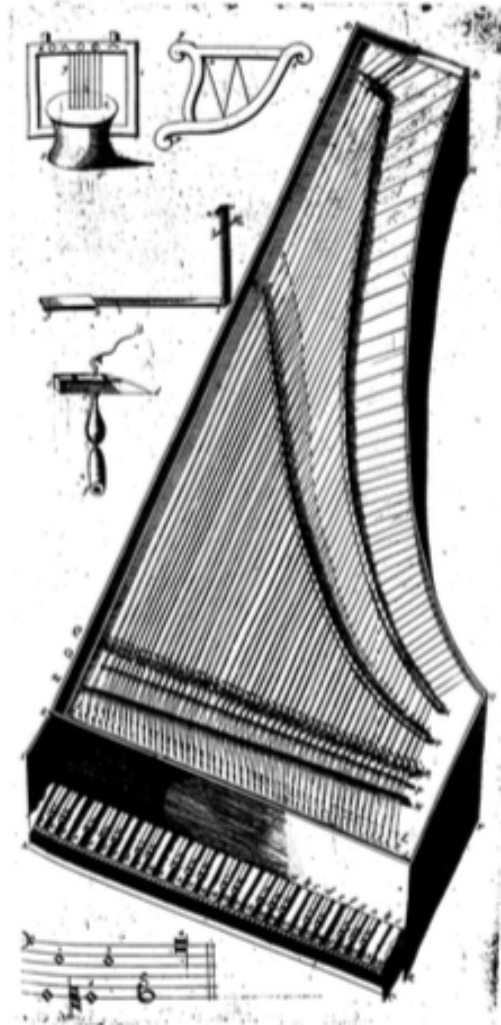


Figure 18. M. Mersenne, *Harmonie Universelle, Part II, Livre Troisième des Instruments à Cordes*, “Clavecin”. Page 111

Spinet and harpsichord were used in the earlier seventeenth century to accompany voices, sometimes in combination with lute and theorbo, but more significant for the development of keyboard repertoire is their association with the viol consort, it seems that keyboard instruments appear to have been an indispensable part of the viol consort.<sup>89</sup> “If the harpsichord was capable of doubling the parts of a consort then it was capable of playing them alone, and indeed a number of

<sup>89</sup> Mersenne mentions in “*Traité de l'Harmonie Universelle*” that the harpsichord was the instrument *par excellence* for accompanying viol players.

viol publications appeared throughout the century with a keyboard performance option”.<sup>90</sup> This transfer of repertoire was not limited to polyphonic music and also included dance movements. Recent research highlights that keyboard arrangements, mostly of Lully's orchestral music, formed a major part of the keyboard repertoire during the seventeenth century, and were as important as original pieces in shaping the development of this new keyboard style.<sup>91</sup>

The idea that purely instrumental music during the sixteenth and earlier seventeenth century was written in tablature give us the idea that the harpsichordists during that period were able to read from any tablature, also that one for lute, which makes the transfer of repertoire from one instrument to other easier.

Dance genres were important in both the lute and harpsichord traditions. Until the sixteenth century, dance Suites were not composed in a standard order but were rather set in binary form or grouped in contrasting forms, which was characteristic for the lute style (style *brisé*). Two lute anthologies published by Ballard in the first half of the seventeenth century were the first to show the standard Suite organization of Preludes, Allemandes, Courantes, and Sarabandes. The organization of Suites by diatonic keys, instead of modes, was an innovation of the lutenist Denis Gaultier.<sup>92</sup>

In France, from the second half of the seventeenth century, the music for organ was totally separated from the music for string keyboard instruments. The differences between the organ and the harpsichord music can be appreciated in the musical forms, in the principal composers and in the places, as we can see the table below:

	ORGAN	HARPSICHORD
<b>Musical Forms</b>	Polyphonic works and Pieces for the church services.	Dances.
<b>Places</b>	Big French Cathedrals and Churches.	The Court in Paris and Versailles.
<b>Principal Composers</b>	Jean Titelouze, François Roberday, Nicolas Gigault, Guillaume-Gabriel Nivers.	Jacques Champion de Chambonnières, Louis Couperin and Jean-Henry d'Anglebert.

<sup>90</sup> Ledbetter, D. *Op. Cit.* P. 26

<sup>91</sup> Chung, D. (2003). Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music. *Early Music*, 31 (4), 583 - 604. Retrieved from <http://www.jstor.org/stable/3137679>.

<sup>92</sup> Ledbetter, D. *Op. Cit.* P. 50 - 86

To have a complete vision of the Courante for harpsichord during the second half of the seventeenth century in France, this research is focused on the three main composers:

- Jacques Champion de Chambonnières.
- Louis Couperin.
- Jean-Henry d'Anglebert.

- Jacques Champion de Chambonnières (c. 1601 - 1672):

Little information is known about Chambonnières's early education and personal life. From 1632 he appears as *Gentilhomme de la Chambre du Roy*, a job that his father had already occupied. After Louis XIII's death, he continued working at the Court. But when Louis XIV chose Etienne Richard as his harpsichord teacher, Chambonnières's career in the court was less and less important until 1662, when d'Anglebert obtained the title, *Ordinaire de la chambre du Roy pour le clavecin*. Despite, he continued working as an instrumentalist in the Court until his death.

We know more than one hundred and forty pieces for harpsichord by Jacques Champion de Chambonnières, and all of them are dances. In 1670 Chambonnières published the two books of "Pieces de Clavessin",<sup>93</sup> with sixty pieces. The other pieces are contained in different manuscripts, principally in the Bauyn Manuscript,<sup>94</sup> in the Manuscript Rés 89 ter,<sup>95</sup> in the Manuscript 2356<sup>96</sup> and in the Manuscripts 2348 and 2353.<sup>97</sup>

The pieces published in 1670 were an anthology chosen from the composer's life work and gathered into groups or suites, defined by the key.



Figure 19. J. C. de Chambonnières, *Pieces de Clavessin, Livre Premier*, "Front page"

<sup>93</sup> Chambonnières, J. C. (1670). *Les Pieces de Clavessin, Livre Premier and Livre Second*. C. Jollain, Paris.

<sup>94</sup> Manuscript Rés.Vm7 674–675, Bibliothèque Nationale, Paris.

<sup>95</sup> Manuscript Rés 89 ter, Bibliothèque nationale, Paris.

<sup>96</sup> Manuscript 2356, Bibliothèque Sainte-Geneviève, Paris.

<sup>97</sup> Manuscripts 2348 and 2353, Bibliothèque Sainte-Geneviève, Paris.

In his pieces, there are examples of the most fashionable dances at that time (Allemandes, Sarabandes, Giges, Pavanes, Chaconnes...) but in his production, the Courantes stand out in number and in quality. We can find in his music more than seventy Courantes. He uses the normal order for the dances in this period, consisting of an Allemande, two or three Courantes and a Sarabande, to which a final piece is sometimes added.

The Courantes by Chambonnières are following the classic model of this musical form, showing a clear ambiguity in the phrasing and in the rhythm and an alternation between the 3 / 2 and the 6 / 4. As is usual in this dance the first part is always shorter than the second one.

He does not use the alternative movement, typical of the lute Courante, in which melody and bass move in parallel thirds or tenths.

As with lute Courantes, some of Chambonnières's have *petites reprises* either fully written out or marked with *a renvoi*.

“Chambonnières's basses share the irregular scalic structure of the lute Courantes. Chambonnières is conservative in his use of the melodic type of Courante, in the use of the repeated chords in the cadence patterns and in the melodic structures. A strain typically consists of a characteristic opening figure, establishing the allure of the dance, followed by a series of asymmetrical but balanced patterns of increasing length (typically of 3 - 4 - 7 bars). Some Courantes have a very symmetrical phrase construction. Imitation, where it is used, is most commonly direct, but it may also be inverted or augmented. *Doubles* are constructed mainly from quaver decoration of the melodic line”.<sup>98</sup>



Figure 20. J. C. de Chambonnières, *Pieces de Clavessin, Livre Premier*, “Double de la Courante”. Page 5

<sup>98</sup> Ledbetter, D. *Op. Cit.* P. 246 - 254

- Louis Couperin (c. 1626 - 1661):

Most of the information about Louis's life can be found in the work “Le Parnasse François”, written by Évrard Titon du Tillet (1677 - 1762) in 1732, which is a very valuable source of information to know the biographical and professional career of the main poets and musicians of France during the Reign of Louis XIV. We also find important facts about Louis Couperin's life in the “Lettre de Mr. Le Gallois a Mademoiselle Regnault de Solier touchant la Musique”, written by Jean Gallois (1632 - 1707) in 1680. He started his musical studies with his father. Louis was a great keyboard and viola da gamba performer, as well as a composer, when around 1650, according to Titon du Tillet, he visited Chambonnières, who was travelling through the region of Brie. After a small demonstration of Louis's musical compositions, Chambonnières was impressed with him and insisted on taking charge of Louis's musical training in Paris, thus introducing him into the musical world of Louis XIV's court. With the arrival of Louis Couperin in Paris, he came into contact with some of the leading musicians of the time, like d'Anglebert, Lebègue, Blancrocher and Froberger. In 1653, Louis Couperin became the organist of the Saint Gervais church in Paris, one of the most important and best paid positions in France at the time. Louis Couperin also entered the service of the court as a viola da gamba player and, according to Titon du Tillet, he rejected the offer to work as *Ordinaire de la chambre du Roy pour le clavecin*, since this post was occupied by his friend Chambonnières. During his last years, he was also working for the diplomat Abel Servien (1593 - 1659) in Meudon, as organist and harpsichordist.

Louis Couperin wrote almost his entire oeuvre for harpsichord, but he also wrote few pieces for organ and for ensemble. His production for harpsichord is formed by fourteen “Preludes non Mesurés” and more than one hundred dances. The music composed by Louis Couperin was profoundly influenced by Chambonnières and by Froberger.

As in Chambonnière's music, we can see all the common dances in Louis Couperin's music, finding more than thirty Courantes. These dances are following the models of his master Chambonnières, but in the case of Couperin, the dances are longer and with some more elements of counterpoint.

“In structure, the Courantes of Louis Couperin are similar to those of Chambonnières. Couperin's tenor often imitates the melodic line, even if the imitation is frequently not exact. These Courantes, are more lively rhythmically than the examples of Chambonnières. His Courantes keep



close to the standard three part format, although some have much four-part writing. Cadence formulas may have a slightly more style *brisé* form than in Chambonnières”.<sup>99</sup>

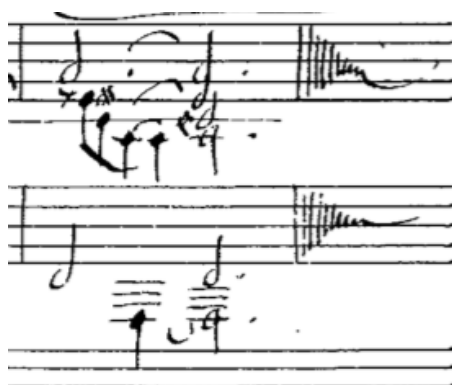


Figure 21. L. Couperin, *Bauyn Manuscript*, “Courante de M. Couperin”. Page 66

There are two principal sources for the Louis Couperin’s harpsichord music, the Bauyn Manuscript<sup>100</sup> and the Parville Manuscript.<sup>101</sup>

- Jean-Henry d’Anglebert (1629 - 1691):

D’Anglebert largely escaped the attention of contemporary music writers as Jean le Gallois and Titon du Tillet (unlike Louis Couperin and Chambonnières). Even Michel de Saint Lambert<sup>102</sup> makes reference to d’Anglebert strictly in the context of the published book “*Pieces de Clavecin*”. This means that we know very little about d’Anglebert’s life and his formation. He started his career in Paris as organist at the Jacobin church in the Rue Saint-Honoré and working as a harpsichordist at the Court. From 1660 he obtained the position as a harpsichord player for the Duke of Orléans, Louis XIV’s brother, and from 1662 he is working as *Ordinaire de la musique de la chambre du roy pour le clavecin*.

“*Pieces de Clavecin*” was published in 1689, two years before the composer’s death, and this volume resumes d’Anglebert’s achievements as a composer, harpsichordist and teacher.

<sup>99</sup> Ledbetter, D. *Op. Cit.* P. 246 - 254

<sup>100</sup> Manuscript Rés.Vm7 674–675, Bibliothèque Nationale, Paris.

<sup>101</sup> Manuscript US-BEm, MS 778, Berkeley University.

<sup>102</sup> Saint Lambert, M. (1702). *Les Principes du Clavecin Contenant une Explication exacte de tout ce qui concerne la Tablature & le Clavier*. Ballard, Paris.

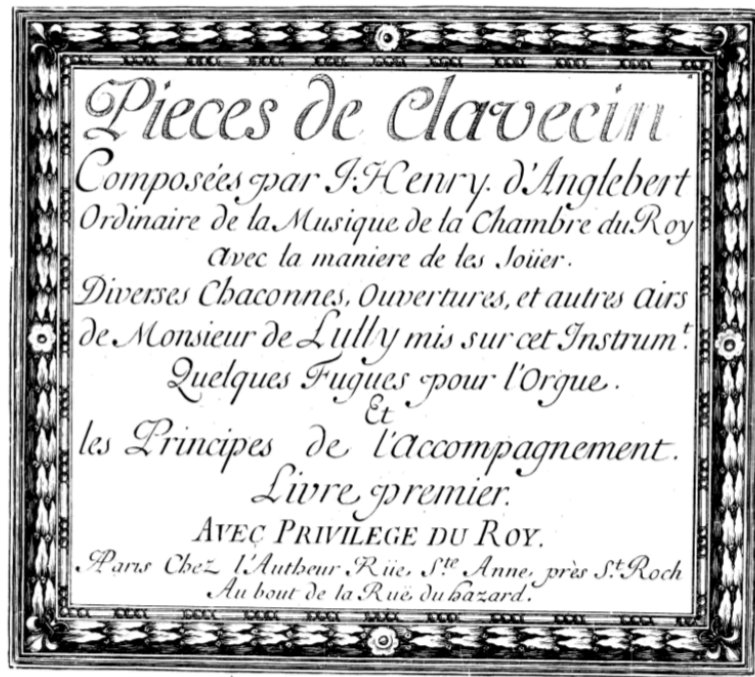


Figure 22. J. H. d'Anglebert, *Pièces de Clavecin*, "Front page"

"In general, there is little in d'Anglebert's Courantes to recall, these Courantes employ the common formal and textural principles of the keyboard tradition. The prominence of the melodic line is expressed in his very profuse ornamentation, fully notated or indicated with signs. The melodic decoration (that contributes to the rich texture), the rhythmic solidity and the full texture, are the most important are characteristics of d'Anglebert's style. We can find fewer elements of lute style than in Louis Couperin's examples".<sup>103</sup>



Figure 23. J. H. d'Anglebert, *Pièces de Clavecin*, "Courante Mr. de Lully". Page 43

D'Anglebert provides in the Manuscript Rés 89 ter. doubles for some of the Chambonnière's Courantes.

<sup>103</sup> Ledbetter, D. *Op. Cit.* P. 246 - 254

The Courantes are by far the largest group of dances in the d'Anglebert's lute arrangements from the Manuscript Rés 89 ter. All of these dances are attributed to Ennemond Gautier.

In d'Anglebert's Courantes, the right hand reflects the lute melody lines with occasional chords for accentual purposes and the lute's ambiguity of melody and alto part, but the left hand is generally worked in the brise style with two parts of the standard keyboard format.<sup>104</sup>

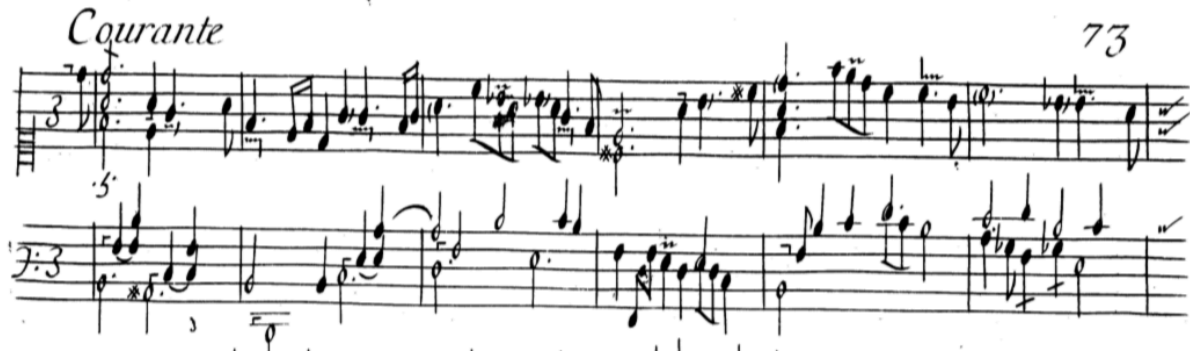


Figure 24. J. H. d'Anglebert, *Pieces de Clavecin*, "Courante". Page 73

One important characteristic of d'Anglebert style is that he tends to fill out broken chords with *acciaccaturas*, as he explains in his treatise "Principes de l'Accompagnement".

There are two main sources for the Jean-Henry d'Anglebert's harpsichord music, the "Pieces de Clavecin"<sup>105</sup> (1689) and the Manuscript Rés 89 ter.<sup>106</sup> We can find also pieces by d'Anglebert in the Bauyn Manuscript<sup>107</sup> and in the Parville Manuscript.<sup>108</sup> In all these sources there are, at least, ten Courantes.

- Resume:

After the study and analysis of this music, we can obtain some conclusions for making a resume about the Courante Françoise in harpsichord repertoire. As we know, the Courante is the

<sup>104</sup> Ledbetter, D. *Op. Cit.* P. 246 - 254

<sup>105</sup> D'Anglebert, J. H. (1689). *Pièces de clavecin. Diverses chaconnes, ouvertures et autre airs de M. de Lully, mis sur cet instrument. Quelques fugues pour l'orgue et les principes de l'accompagnement. Livre premier.* J. H. D'Anglebert, Paris.

<sup>106</sup> Manuscript Rés 89 ter, Bibliothèque nationale, Paris.

<sup>107</sup> Manuscript Rés.Vm7 674–675, Bibliothèque Nationale, Paris.

<sup>108</sup> Manuscript US-BEm, MS 778, Berkeley University.

slowest (Grave) dance of the seventeenth century French Suite and we can find some common elements in all these pieces:<sup>109</sup>

- Time signature 3 shows us the 3 / 2 bar, with three slow beats per bar.
- The tempo in the Courantes for harpsichord could be slightly faster than in other examples (lute, viola de gamba and ensemble pieces).
- Ornamentation, principally in the melody line, should follow a vocal way, full and varied.
- Bass lines should provide the harmonic foundation of the movement.
- Courantes can be played with great freedom, but the tempo has to be stable.
- As a general rule, the “*Inegal* notes” are quite unsuitable on these dances. But the *Inegal* can be appreciated through the Iamb and triple Dactyl feet.
- Flexibility or ambiguity that “Proportio Sesquialtera” can offer. The juxtaposition between the meter 3 / 2 and the 6 / 4 can be explored by the performer.
- Use of *petites reprises*,<sup>110</sup> that were useful in danced Courantes to create the pair number of bars.
- Continuous melody lines and broken texture (style *brisé*) in the accompaniment.
- Passing modulations and retarded cadences are typical elements of these dances.

Even through some different aesthetic elements in the Courantes of each composer, it is clear that the style is fundamentally the same and we can analyze the Courantes from the second half of the seventeenth century as a unit.

#### 4.3. Correntes and Courantes in Harpsichord music:

Some of the firsts important examples of Correntes are in early sources as “The Fitzwilliam Virginal Book”, “Il secondo libro di toccate, canzone, versi d’himni, Magnificat, gagliarde, correnti et altre partite”<sup>111</sup> by Girolamo Frescobaldi (1583 - 1643) and “Terpsichore” by Michael Praetorius (1571 - 1621). In the second half of the seventeenth century Italian composers, as Michelangelo Rossi (c.1601 - 1656), Bernardo Pasquini (1637 - 1710), Bernardo Storace (c. 1637 - 1707) continued composing Correntes.

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<sup>109</sup> Saint - Arroman, J. (1999). *Manuscript Rés 89 ter; Pièces de Clavecin: d’Anglebert, Charbonnières, Louis Couperin, Transcriptions de pièces pour luth*. Fuzeau, Courlay.

<sup>110</sup> Repetition of the final phrase of a piece. Sometimes the *petite reprise* add ornamentation to this final phrase. Is a concept typically French, very popular in dance music.

<sup>111</sup> Frescobaldi, G. (1637). *Il secondo libro di toccate, canzone, versi d’himni, Magnificat, gagliarde, correnti et altre partite*. Borbone, Roma.

There are a lot of examples of French Courantes in harpsichord Suites and collections by:

- Jacques Champion de Chambonnières (c. 1601 - 1672)
- Louis Couperin (c. 1626 - 1661)
- Jean - Henry d'Anglebert (1629 - 1691)
- Jacques Hardel (c. 1643 - 1678)
- Étienne Richard (c. 1621 - 1669)
- Henri Dumont (1610 - 1684)
- Nicholas - Antoine Lebègue (c. 1631 - 1702)
- Élisabeth Jacquet de la Guerre (1665 - 1729)
- Louis Marchand (1669 - 1732)

But examples of French Courantes are not only found in French sources. German keyboard composers also adopt this dance in their music, Composers as:

- Johann Jakob Froberger (1616 - 1667)
- Johann Adam Reincken (1643 - 1722)
- Johann Pachelbel (1653 - 1706)
- Dietrich Buxtehude (1637 - 1707)
- Johann Kuhnau (1660 - 1722)

The Courantes by François Couperin (1668 - 1733) and Jean - Philippe Rameau (1683 - 1764) take this form to the extreme with great harmonic tension and very developed ornamentation. During this period the Courante was already decaying in popularity.

Johann Sebastian Bach (1685 - 1750) distinguished in his Suites between Corrente and Courante, so there are examples of Correntes in the First, Third, Fifth and Sixth “Partitas” for harpsichord, in the Second, Fourth, Fifth and Sixth “French Suites”. These movements are written in 3 / 4 or 3 / 8 with a simple texture, clear harmonic and rhythmic movement and a virtuosic figuration in the upper voice.<sup>112</sup> The examples of French Courantes in Johann Sebastian Bach’s music are found in all the “English Suites”, in the First and Third “French Suites” and also in the Second and Fourth “Partitas” for harpsichord, among others. These Courantes by Bach are less ambiguous rhythmically than the French examples.<sup>113</sup>

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<sup>112</sup> Ellis Little, M., and Cusick, S. G. *Op. Cit.*

<sup>113</sup> Ellis Little, M., and Cusick, S. G. *Op. Cit.*

## 5. HISTORICAL PERFORMANCE PRACTICE

“There are a number of sources to consult for this purpose, but the best method to fully grasp the nature of each is to dance it!”.<sup>114</sup>

Historically the music and the dance were two art forms directly related, and this particular relationship is even more important during the Baroque period. A lot of music from this period was composed with the intention to serve as dance music, both in a social context and in a theatrical setting. But in the other hand, from the beginning of the seventeenth century appeared all around Europe new stylized dance music containing more and more elaborated melodic and rhythmic elements, basically intended for being played in concerts without dance performances. It spread from the opera and from the ballet to the plucked and keyboard instruments, but the influence of dance music is still very prominent during the seventeenth and eighteenth centuries in other genres: instrumental music often takes dance movements as a model but also this influence is important in vocal genres. One of the questions here is whether the original dance practice is still traceable in the performance of these works. Despite the absence of choreographies for this music, the two worlds were not entirely disconnected. Both musicians and composers had practical knowledge of dance, which inevitably influenced their compositions and performances.

The direct link between music and movement and their mutual influence in the baroque period illustrates the importance of a different approach in music performances, and dance movement gives concrete information for a historically informed performance.<sup>115</sup>

The interpretation of dance music has some issues for every musician. The first and most important challenge is the tempo. It is essential for the performers to find the right tempo for each dance and to keep it during the performance in a natural way. But not only the tempo is important in the performances of dance music, but there are also other considerations like among others, accents, character, ornamentation, we have to consider. The knowledge of these characteristics will be very helpful for the musicians, even if the music is not intended to be danced.<sup>116</sup>

In baroque dance, particular dance steps and the character of different dance types demand a specific tempo. “Not only is dance almost always accompanied by music, but also do the

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<sup>114</sup> Kite-Powell, J. T. *Op. Cit.*

<sup>115</sup> Coorevits, E., and Moelants, D. *Op. Cit.* P. 12–18

<sup>116</sup> Coorevits, E., and Moelants, D. (2014). Tempo in Baroque music and dance. In M. K. Song (Ed.), *Proceedings of the ICMPC-APSCOM 2014 Joint Conference* (pp. 12–18). Presented at the Joint Conference (ICMPC-APSCOM - 2014), College of Music, Yonsei University.

movements associated with certain musical genres influence the way we perform and perceive the music”.<sup>117</sup>

The contemporary writing about tempo most closely to the second half of the seventeenth century is the work written by Michel d’Affilard (1656 - 1708) in 1705.<sup>118</sup> He suggests, following a primitive metronomic system, a tempo for the Courante<sup>119</sup> in which the half note is around 80. Although variations exist even in the speed of the dances, this approach can provide a solid frame of reference for the performer. Tempo indications in Baroque music are mostly expressed verbally (referring to the character, movement or the expression in which the music should be played or performed) and by consequence open to interpretation. As music and dance were totally related in this period, the tempo of the music should be appropriate for the execution of dance steps and also the character of the dance is important for the tempo.<sup>120</sup>

As Pierre Dupont says in “Principes de la Musique”, “the time signatures are very necessary, because we need it is for teaching the different movements, and that's what gives the taste to each air”. The 3 / 2 as a normal time signature for the Courantes has some implications of tempo, being the 3 / 2 the bar with three slow beats.<sup>121</sup> Georg Muffat (1653 - 1704) wrote in “Florilegium Primum” (1695) that the time signature 3 / 2 indicates a slow movement, with a character “largo” and “maestoso”, rather than “adagio”.<sup>122</sup> The Courante, as many dances, represents a variety of affections and should be performed in the appropriate spirit.

Music theorists of the seventeenth century encouraged musicians to refine themselves in the art of dancing in order to feel the natural rhythmical flow and pulse of the music.<sup>123</sup> But of course, the conclusions obtained after the analysis of the music and dance theories from the seventeenth century must be checked by practical application, and if a theoretical conclusion doesn’t make useful sense for a performance, it has to be reexamined.<sup>124</sup>

For a historically informed performance, we can count with the help of the treatise found on the preface of the “Florilegium Secundum” written in 1698 by Georg Muffat, in which the author

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<sup>117</sup> Coorevits, E., and Moelants, D. *Op. Cit.* P. 12–18

<sup>118</sup> l’Affilard, M. (1705). *Principes très faciles pour bien apprendre la musique*. Christophe Ballard, Paris.

<sup>119</sup> Mellers, W. (1987). *François Couperin and the French classical tradition. New Version*. Faber and faber, London.

<sup>120</sup> Coorevits, E., and Moelants, D. *Op. Cit.* P. 12–18

<sup>121</sup> Dupont, P. (1718). *Principes de musique par demande et par réponse par lequel toutes personnes pourront apprendre d’eux-même a connoître toute la musique*. P. Dupont, Paris.

<sup>122</sup> Mellers, W. *Op Cit.*

<sup>123</sup> Muffat, G. (1698). *Florilegium Secundum*. G. A. Höller, Passau. English Translation and commentary: Wilson, D. K. (2001). Indiana University Press, Bloomington.

<sup>124</sup> Mellers, W. *Op Cit.*

makes a basic compilation of Lully's style (or seventeenth century French style in general). He tries with this preface to introduce the French style to the Germans. Muffat describes rules, but for a complete understanding of the French style, we will need more information about the aesthetic concepts of that time, which Muffat finally cannot offer us in his writings. Muffat is focused on the string instruments playing, but we can apply some of these concepts for harpsichord music:<sup>125</sup>

“In order to discover its principal secrets in a few words, you should know, dear music-lover, that it has at once two aims, linked admirably together: to appeal to the ear; and to mark the movements of the dance so well that one may recognize immediately to which type each piece belongs, and may feel inspired, in spite of oneself, with a desire to dance. To succeed in these it seems to me that five considerations are necessary. First, to play in tune. Second, for all the players in the band to observe the same manner of drawing the bow. Third, to keep constant the true tempo of each piece. Fourth, to heed certain practices concerned with repetitions, interpretation of certain notes, stylistic propriety and dance-character. Finally, to know how to use with judgment beautiful decorations and appropriate ornaments, which light up the piece, as it were, like precious stones”.

The first and the second considerations are basically for string players, but we can obtain some information about the hierarchy of the beats in the bars, trying to apply the rules for bowing that Muffat marks. In this French method for bowing, the downbeat is played always with a down-bow, highlighting the importance of the first beat of each bar.

The third consideration is about the tempo, and he marks about this topic that the “knowledge of the art of dance is a great help and that the majority of the finest string players in France understand this full well”.<sup>126</sup> He divides the considerations about the tempo in three parts: to understand the true tempo of each piece, to keep the tempo in the same piece and to use *Inegal* notes. The fourth consideration refers to other customs, like the tuning, the instrumentation, the pitch... Finally, the fifth and last consideration is about the ornaments in French music, with a brief explanation of the principal ones and how to use them depending on the different phrases.

Finally, on the other hand, some questions are still open, how strictly the character of the dance it has to be maintained when there is no active dance practice involved? The composers were aware of the aspects of dance performance, also when they composed music not intended to be

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<sup>125</sup> Muffat, G. *Op. Cit.*

<sup>126</sup> Muffat, G. *Op. Cit.*



danced, but an evolution to more complex forms inevitable lead the music to a new compositional and interpretational freedom.<sup>127</sup>

From the eighteenth century onwards, composers generally preferred printed music to manuscript copies, for several reasons. First, printed keyboard music gave the illusion of fixity, and second, it was regarded as a means to fight the spread of corrupt copy. More significantly, the shift to the printed tradition was accompanied by a fundamental change in attitudes towards the performances. Until the end of the seventeenth century, when music circulated primarily in manuscript sources, many composers and performers appear to have taken a very flexible approach to realize notated music. For example, Le Gallois's description of Chambonnières's playing is telling: "And each time he played a piece he added new delights with *ports de voix*, *passages*, and different ornaments, with *doubles cadences*. In sum, he varied them so much with all these different wonderful things that he was always able to draw from them some new beauty". During the beginning of the eighteenth century, keyboard players continued to engage in the art of spontaneous embellishment, and the standardization of ornamentation was probably more successful on paper than in reality.<sup>128</sup>

Not only is important the dance in this concrete case for early musicians, in other fields of work the dance and the movement have been used as a tool for the performers. The movement is a good way to feel and understand the music.

I would like to highlight the method created by Émile Jacques Dalcroze (1865 - 1950), one of the most important active methodologies developed during the twentieth century, in which rhythm, movement and dance are the principal elements. It consists of preparation for the music through the movement and the corporal expression, always in an active way. This rhythmical education coordinates the movement and the rhythm combining both elements simultaneously. Through the musical movement, the students can develop their attention, intelligence and sensibility.

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<sup>127</sup> Coorevits, E., and Moelants, D. *Op. Cit.* P. 12–18

<sup>128</sup> Chung, D. (2011). Revisiting 'Le Bon Goût': observations on the irregularities and inconsistencies in French Harpsichord Music 1650—1730. *Music & Letters*, 92 (2), 183-201. Retrieved from <http://www.jstor.org/stable/23013072>. P. 194 - 195.

After this research, I can firmly say that the study and practice of historical dance gives us, as performers, a stronger understanding of the dance music: the different dances, tempi, character and phrasing.

### 5.1. Guidelines for playing Courantes on Harpsichord:

After all the information written in this research and following my personal experience, I can suggest some basic points for the performance of Courante Française on Harpsichord, trying to show, through the musical instruments, the expression of this dance.

- Tempo:

- The tempo in French Courantes is marked by the two principal step patterns for this dance. The *tems de Courante* as a beginning for the dance and then the step sequence *pas coupé* and *demi-coupé* gives us the real tempo for these pieces.
- The combination of *pas coupé* and a *demi-coupé* (three steps), gives us a clear hierarchy on the rhythm based on the metrical foot Iamb (short - long).
- The tempo/character in the French Courantes for harpsichord written during the second half of the seventeenth century is *Grave*, but it is true that could be slightly faster than in other examples (specially lute) of Courantes. *Grave* is related not only to the heavy character of this dance but is also connected with the very elaborated melody lines (recharged of notes).
- The tempo in the French Courantes is closely connected with the “proportio sesquialtera”, and with the superposition of binary and ternary meters at the same time.
- The Courantes, like all the dances, must have a constant tempo but inside this stability, can be played with great freedom.

- Phrasing and Articulation:

- Melody lines must be continuous and with a clear articulation between the phrases (mostly long articulation, imitating vocal style). For example, Guillaume-Gabriel Nivers in his book “Livre d'orgue: Contenant cent pieces de tous les tons de l'église” (1665) taught that singing brought to light the art of keyboard articulation, as the organ must imitate the voice; in 1680 Jean Le Gallois acclaimed Chambonnières's pieces and his performance for their singing quality; and Gaspard Le Roux suggested in the preface of his “Pieces de clavessin” (1705) that his harpsichord pieces could be learnt by first singing them.<sup>129</sup>
- There is a clear importance, as in all the French genres of that period, of the soprano part. The other voices are accompanying the melodic line. The melody can be played with great

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<sup>129</sup> Chung, D. *Op. Cit.* P. 186.

freedom highlighting the important notes, while the accompaniment keeps the tempo (for the dancers). It is always useful to see how the melody reacts to the typical step sequences of this dance.

- A broken texture in lower voices (style *brisé*) without a short articulation.

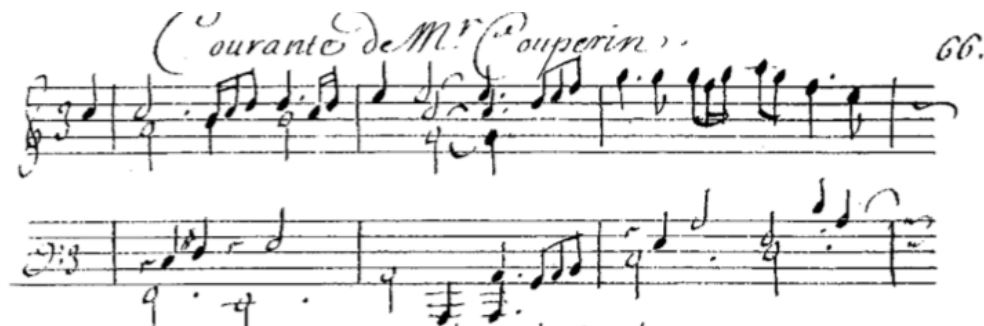


Figure 25. L. Couperin, *Bauyn Manuscript*, “Courante de M. Couperin”.  
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- As in all baroque music, the importance of the cadences, marking the beginnings and the finals for the phrases. The cadences are the moments of calm in these dances.
- The long notes usually found in these dances provide a theatrical character for these pieces.
- As there are not so many long passages of scales, “*Inegal* notes” are quite unsuitable in these dances. In the Courantes by d’Anglebert, especially in the *doubles*, there are more possibilities to use *notes inegales*. The only typical passage where is possible to add *inegal* is when we find three notes by conjunct motion working as an upbeat.



Figure 26. J. C. de Chambonnières, *Pieces de Clavessin, Livre Premier*, “Courante”.  
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- Always follow bass lines for the phrasing, it should provide the harmonic foundation of the movement.
- Usually an irregular number of bars in each section and in each phrase.

- “Proportio Sesquialtera” can offer to the performer multiple possibilities in the field of the phrasing and accentuation.

- Ornamentation:

- Ornamentation, full and varied. The most common ornaments found in Courantes are: *Tremblements*, *Pincés*, *Ports de voix*, *Coulés sur une tierce* and *Arpeggios*.
- It could be possible to add more ornaments (especially in the repeats) but always keeping the character of the piece and not disturbing the development of the dance.
- It is possible to improvise little connections between the sections (in the cadential bars).
- The best examples that we can use for the ornamentation are in the tables published by J. C. de Chambonnières and by J. H. d’Anglebert.



Figure 27. J. C. de Chambonnières, *Pieces de Clavessin, Livre Premier*, “Table of ornaments”. Preface

*Marques des Agrements et leur signification*

Figure 28. J. H. d’Anglebert, *Pieces de Clavecin*, “Table of ornaments”. Page e

- Musical and rhythmical conventions:
  - Is important to respect the continuity of the voices, even if it is not evident because of the style *brisé*.
  - Two ornaments at the same time, shouldn't be played totally together.
  - Dotted rhythms can be interpreted according to the character of the piece.
  - Importance of the upbeats.
  - Two repeated notes must be played the first short and the second one long, for instance when in the upbeat we find the same note as in the downbeat the upbeat has to be played lightly.
  - A group of notes by conjunct motion could be played with freedom as a gesture or written ornament.



Figure 29. J. H. d'Anglebert, *Pieces de Clavecin*, "2e Courante". Page 9

To conclude, it is important to mark after all these patterns for the performance of Courantes, that at the end of this process, as there are so many exceptions, we always must follow the "bon goût". The aesthetic concept of the "bon goût" is what finally decides, because, as we can see in all the historical treatises, it is behind all the artistic creations in France during the seventeenth century.

As Michel de Saint Lambert<sup>130</sup> said:

"le bon gout est la seule loy qu'on y doit suivre".<sup>131</sup>

<sup>130</sup> Saint Lambert, M. *Op. Cit.* P. 42.

<sup>131</sup> The good taste is the only arbiter.

## 6. CONCLUSIONS

This research is based on the union and relation between music and movement through historical dance. It has been intended to enlighten the performance of the composition *Courante Française*, going through a hypothetical evolution from the Renaissance into the Baroque.

The search for similarities with other musical forms and with the dance is, in my opinion, one of the most interesting questions raised, since in this way and through the comparison we can get to know more about this musical form, and above all, about the performance of it.

For the performer of Early Music, the knowledge of the musical terms found in the historical treatises like rhythmical proportions, “hemiola”, “proportio sesquialtera” and metrical feet, are crucial for accomplishing an accurate performance.

The complement of historical dance, its notation and execution, make us question automatically about the many aspects concerning a specific dance, especially the dances of the Suite. The knowledge of baroque dance will definitely improve the comprehension and performance of the *Courante Française* and other baroque dances.

As a result a kind of a platform is created to make decisions about tempo and phrasing. Specifically, for the *Courante Française*, it approaches the experience of the flow in a physical way for the performer allowing to discover the character of the piece. The synthesis of a baroque step-sequence will stimulate criteria and creativity in the artistic search.

Since the Middle Ages, dance music was in a more intimate relationship with instrumental music than today.

The large number of dances raises often the interrogation if they were intended to be danced or not. Given their popularity, the big amount of pieces of *Courante Française* suggests an offer / demand situation and is reflected in the production of the first generation of French harpsichord composers. This had led to new techniques contributing to the evolution of the instrument and its literature. If the *Courante Française* is short in length in term of the number of bars, we could assume that they could have been danced. Simultaneously, this aspect will highlight the proper use of the music, either to dance, or to play.

From the second half of the seventeenth century, the Courante Française for harpsichord maintained its own characteristics until the end, in the time when purely instrumental music and genres began to flourish.

In spite of the uncertainties regarding the evolution of the Courante Française, I conclude that the hypotheses raised in this research have been validated. Like in the style of Baroque Dance, I would dare to say that the Courante Française, as it is described, is of French origin.



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## 8. APPENDICES

### I. TABLES WITH THE COURANTES BY CHAMBONNIÈRES, L. COUPERIN AND D'ANGLEBERT

- Courantes by Jacques Champion de Chambonnières:

	Key	Number of Bars	Time Signature	Source P. Clavecin	Other Sources	Others
<b>Courante</b>	A minor	7 + 8	3	P. Clavecin I. P. 3	MS Bauyn. P. 59 B	Double
<b>Courante</b>	A minor	7 + 8	3	P. Clavecin I. P. 7	MS Bauyn. P. 62 A MS 2348 & 2353 P. 1 B	
<b>Courante</b>	A minor	6 + 8	3	P. Clavecin I. P. 9	MS 2348 & 2353 P. 2 A	
<b>Courante Iris</b>	C Major	8 + 8	3	P. Clavecin I. P. 15	MS Rés 89 ter. P. 4 MS Bauyn. P. 5 B MS 2356 Bibliothèque Sainte- Geneviève P. 10 A	Double in MS Rés 89 ter P. 3 B
<b>Courante</b>	C Major	6 + 7	3	P. Clavecin I. P. 17	MS Rés 89 ter. P. 8 MS Bauyn. P. 12 B	Double in MS Rés 89 ter P. 5 B
<b>Courante La Toute Belle</b>	D minor	10 + 11	3	P. Clavecin I. P. 23	MS Bauyn. P. 16 B	It is also the title of a work by Louis de Caix d'Hervelois.
<b>Courante de Madame</b>	D minor	9 + 10	3	P. Clavecin I. P. 25	MS Bauyn. P. 18 A	For the wedding of Monsieur (Philippe of Orléans) in 1661. Madame is the title of the wife of the brother of Louis XIV (Henrietta of England), who died in 1670.
<b>Courante</b>	D minor	6 + 9	3	P. Clavecin I. P. 27	MS Bauyn. P. 20 A	

	Key	Number of Bars	Time Signature	Source P. Clavecin	Other Sources	Others
<b><i>“les Baricades”</i></b>	D minor	12 + 14	3	P. Clavecin I. P. 31	MS Bauyn. P. 19 B	No Upbeat. Counterpoint. It is a Gigue.
<b>Courante</b>	F Major	8 + 10	3	P. Clavecin I. P. 39		
<b>Courante</b>	F Major	7 + 7	-	P. Clavecin I. P. 41	MS Bauyn. P. 35 B	No time signature
<b>Courante</b>	F Major	6 + 7	C	P. Clavecin I. P. 43	MS Bauyn. P. 33 B MS 2348 & 2353 P. 6 B	Mistake in the time signature
<b>Courante</b>	G minor	9 + 8	3	P. Clavecin I. P. 51		Final in minor
<b>Courante</b>	G minor	10 + 9	3	P. Clavecin I. P. 55		No Upbeat
<b>Courante</b>	C Major	7 + 10	3	P. Clavecin II. P. 3		
<b>Courante</b>	C Major	6 + 8	3	P. Clavecin II. P. 5	MS Bauyn. P. 7 B	
<b>Courante</b>	D minor	8 + 7	3	P. Clavecin II. P. 13		
<b>Courante</b>	D minor	9 + 9	3	P. Clavecin II. P. 15		
<b>Courante</b>	D minor	7 + 9	3	P. Clavecin II. P. 17		Fast upbeat
<b>Courante</b>	D Major	8 + 8	3	P. Clavecin II. P. 23	MS 2348 & 2353 P. 11 A	
<b>Courante</b>	D Major	7 + 8	3	P. Clavecin II. P. 25	MS Bauyn. P. 29 B MS 2348 & 2353 P. 11 B	Upbeat with jump
<b>Courante</b>	D Major	6 + 8	3	P. Clavecin II. P. 27	MS Bauyn. P. 27 A	
<b>Courante</b>	F Major	7 + 8	3	P. Clavecin II. P. 33	MS Bauyn. P. 40 B MS 2348 & 2353 P. 4 A	Upbeats with ornament
<b>Courante</b>	F Major	6 + 7	3	P. Clavecin II. P. 35	MS Bauyn. P. 38 B MS 2348 & 2353 P. 7 B	
<b>Courante</b>	G minor	8 + 10	3	P. Clavecin II. P. 45	MS Bauyn. P. 54 A MS 2348 & 2353 P. 1 A	Final in minor

	Key	Number of Bars	Time Signature	Source P. Clavecin	Other Sources	Others
<b>Courante</b>	G Major	8 + 9	3	P. Clavecin II. P. 53	MS Rés 89 ter. P. 140 MS Bauyn. P. 48 B	Double in MS Rés 89 ter P. 71 B
<b>Courante</b>	G Major	8 + 8	3	P. Clavecin II. P. 55	MS Bauyn. P. 46 B MS 2348 & 2353 P. 15 A	
<b>Courante</b>	G Major	7 + 10	3	P. Clavecin II. P. 57	MS Rés 89 ter. P. 144 MS Bauyn. P. 48 A MS 2348 & 2353 P. 13 B	Double in MS Rés 89 ter P. 73 B
<b>Courante</b>	C Major	6 + 8	3		MS Bauyn. P. 4 A	Same Courante MS Bauyn. P. 49 B
<b>Courante</b>	C Major	16 + 16	3		MS Bauyn. P. 4 B	Written in 3
<b>Courante</b>	C Major	8 + 9	3		MS Bauyn. P. 5 A	
<b>Courante</b>	C Major	6 + 7	3		MS Bauyn. P. 6 A	No Upbeat
<b>Courante</b>	C Major	7 + 10	3		MS Bauyn. P. 6 B	No Upbeat
<b>Courante</b>	C Major	6 + 8	3		MS Bauyn. P. 7 A	No Upbeat
<b>Courante</b>	C Major	8 + 9	3		MS Bauyn. P. 8 A	No Upbeat
<b>Courante</b>	C Major	7 + 6	3		MS Bauyn. P. 8 B	
<b>Courante</b>	C Major	7 + 9	3		MS Bauyn. P. 9 A	
<b>Courante</b>	C Major	6 + 8	3		MS Bauyn. P. 13 A	Double Upbeat
<b>Courante</b>	C Major	7 + 8	3		MS Bauyn. P. 13 B	Repeated Upbeat
<b>Courante</b>	C Major	7 + 8	3		MS Bauyn. P. 14 A	
<b>Courante</b>	C Major	8 + 10	3		MS Bauyn. P. 14 B	
<b>Courante</b>	D minor	8 + 13	3		MS Bauyn. P. 17 A	No Upbeat
<b>Courante</b>	D minor	9 + 10	3		MS Bauyn. P. 17 B	

	Key	Number of Bars	Time Signature	Source P. Clavecin	Other Sources	Others
<b>Courante</b>	D minor	7 + 9	3		MS Bauyn. P. 18 B	Double
<b>Courante</b>	D Major	6 + 8	3		MS Bauyn. P. 24 B MS 2348 & 2353 P. 10 B	No Upbeat
<b>Courante</b>	D Major	8 + 9	3		MS Bauyn. P. 25 A	
<b>Courante</b>	D Major	6 + 8	3		MS Bauyn. P. 25 B MS 2348 & 2353 P. 13 A	No Upbeat
<b>Courante</b>	D Major	7 + 8	3		MS Bauyn. P. 26 A	
<b>Courante</b>	D Major	6 + 10	3		MS Bauyn. P. 26 B MS 2348 & 2353 P. 12 B	
<b>Courante</b>	D Major	9 + 7	3		MS Bauyn. P. 27 B	
<b>Courante</b>	D Major	6 + 8	3		MS Bauyn. P. 29 A	Fast upbeat
<b>Courante</b>	F Major	8 + 9	3		MS Bauyn. P. 34 A MS 2348 & 2353 P. 3 B	Same Courante MS Bauyn. P. 34 B and P. 39 A
<b>Courante</b>	F Major	8 + 9	3		MS Bauyn. P. 34 B MS 2348 & 2353 P. 3 B	Same Courante MS Bauyn. P. 34 A and P. 39 A
<b>Courante</b>	F Major	8 + 10	3		MS Bauyn. P. 35 A	
<b>Courante</b>	F Major	8 + 9	3		MS Bauyn. P. 36 A	
<b>Courante</b>	F Major	6 + 8	3		MS Bauyn. P. 36 B	
<b>Courante</b>	F Major	7 + 9	3		MS Bauyn. P. 37 A MS 2348 & 2353 P. 5 B	Upbeat in the three voices
<b>Courante</b>	F Major	7 + 10	3		MS Bauyn. P. 37 B	Counterpoint. Final only first beat.
<b>Courante</b>	F Major	7 + 10	3		MS Bauyn. P. 38 A	Same Courante MS Bauyn. P. 37 B

	Key	Number of Bars	Time Signature	Source P. Clavecin	Other Sources	Others
<b>Courante</b>	F Major	8 + 9	3		MS Bauyn. P. 39 A MS 2348 & 2353 P. 3 B	Same Courante MS Bauyn. P. 34 A and P. 34 B
<b>Courante</b>	F Major	6 + 9	3		MS Bauyn. P. 40 A	No Upbeat
<b>Courante</b>	F Major	6 + 8	3		MS Bauyn. P. 41 A	No Upbeat
<b>Courante</b>	G Major	8 + 10	3		MS Bauyn. P. 46 A	
<b>Courante</b>	G Major	8 + 10	3		MS Bauyn. P. 47 A	
<b>Courante</b>	G Major	10 + 9	3		MS Bauyn. P. 47 B	
<b>Courante</b>	C Major	6 + 8	3		MS Bauyn. P. 49 B	Same Courante MS Bauyn. P. 4 A
<b>Courante</b>	A minor	8 + 10	3		MS Bauyn. P. 60 B	Counterpoint
<b>Courante</b>	A minor	10 + 8	3		MS Bauyn. P. 61 A	
<b>Courante</b>	A minor	11 + 9	3		MS Bauyn. P. 61 B	Bar 5 divided in two
<b>Courante</b>	B flat Major	7 + 8	3		MS Bauyn. P. 66 B	
<b>Paschalia (Courante)</b>	A minor	6 + 10 (+PR)	3		MS 2356 Bibliothèque Sainte-Geneviève P. 3 A	"Il faut répéter 2 fois cette fin... qu'une noire"

[http://hz.imslp.info/files/imglnks/usimg/4/48/IMSLP340455-PMLP549069-Bauyn\\_Manuscript,\\_Volume\\_1.pdf](http://hz.imslp.info/files/imglnks/usimg/4/48/IMSLP340455-PMLP549069-Bauyn_Manuscript,_Volume_1.pdf)

[http://hz.imslp.info/files/imglnks/usimg/b/bb/IMSLP110972-PMLP43746-Chambonnières\\_-\\_Les\\_Pièces\\_de\\_Clavecin,\\_Livre\\_Premier.pdf](http://hz.imslp.info/files/imglnks/usimg/b/bb/IMSLP110972-PMLP43746-Chambonnières_-_Les_Pièces_de_Clavecin,_Livre_Premier.pdf)

[http://hz.imslp.info/files/imglnks/usimg/2/23/IMSLP99079-PMLP43748-Chambonnières\\_-\\_2e\\_Livre.pdf](http://hz.imslp.info/files/imglnks/usimg/2/23/IMSLP99079-PMLP43748-Chambonnières_-_2e_Livre.pdf)



- Courantes by Louis Couperin:

	Key	Number of Bars	Time Signature	Source MS Bauyn	Source MS Parville	Others
<b>Courante</b>	C Major	7 + 9	3	P. 20 B		
<b>Courante</b>	C Major	8 + 9	3	P. 21 A		
<b>Courante</b>	C Major	8 + 10	3	P. 21 B		
<b>Courante</b>	C Major	8 + 8 (+ PR)	3	P. 22 A		Ornaments in PR
<b>Courante</b>	C minor	10 + 10	3	P. 26 B	P. 148	Fast upbeat
<b>Courante</b>	D minor	9 + 9	3	P. 30 A		
<b>Courante</b>	D minor	10 + 10	3	P. 30 B	P. 24	
<b>Courante</b>	D minor	8 + 12	3	P. 31 A		
<b>Courante</b>	D minor	8 + 10	3	P. 31 B	P. 18	
<b>Courante</b>	D minor	7 + 8	3	P. 32 A		
<b>Courante</b>	D minor	8 + 10	3	P. 32 B		B part 2nd time different
<b>Courante</b>	D Major	7 + 10 (+ PR)	3	P. 38 B		No Upbeat. “Le dernier couplet ne se recommence point mais lentement le refrain”
<b>Courante</b>	E minor	8 + 7 (+ PR)	3	P. 41 A	P. 55	No Upbeat (Bauyn MS version). No repeat part A ?. Ornaments in PR.
<b>Courante</b>	F Major	6 + 7 (+ PR)	3	P. 43 A	P. 166	
<b>Courante</b>	F Major	8 + 8	3	P. 43 B		
<b>Courante</b>	F Major	6 + 8 (+ PR)	3	P. 44 A		
<b>Courante</b>	F Major	8 + 8	3	P. 44 B		Fast upbeat
<b>Courante</b>	G Major	8 + 8 (+ PR)	3	P. 51 A	P. 180	
<b>Courante</b>	G Major	8 + 9	3	P. 51 B		
<b>Courante</b>	G Major	6 + 8 (+ PR)	3	P. 52 A		
<b>Courante</b>	G Major	6 + 7	3	P. 55 A		
<b>Courante</b>	G Major	7 + 8	3	P. 55 A		
<b>Courante</b>	G Major	8 + 8	3	P. 55 B		
<b>Courante</b>	G Minor	8 + 13	3	P. 56 B	P. 66	

	Key	Number of Bars	Time Signature	Source MS Bauyn	Source MS Parville	Others
<b>Courante</b>	A minor	8 + 8	3	P. 65 A		
<b>Courante</b>	A minor	9 + 10	3	P. 65 B		
<b>Courante <i>La Mignonne</i></b>	A minor	6 + 8 (+ PR)	3	P. 66 A	P. 94	
<b>Courante</b>	A minor	10 + 15	3	P. 66 B		Fast upbeat
<b>Courante</b>	A Major	7 + 11	3	P. 69 A		
<b>Courante</b>	B minor	8 + 8	3	P. 71 A	P. 201	Final in minor
<b>Courante</b>	B flat Major	8 + 7	3	P. 72 B		

[http://hz.imslp.info/files/imglnks/usimg/6/6a/IMSLP340456-PMLP549069-Bauyn\\_Manuscript\\_Volume\\_2.pdf](http://hz.imslp.info/files/imglnks/usimg/6/6a/IMSLP340456-PMLP549069-Bauyn_Manuscript_Volume_2.pdf)

- Courantes by Jean-Henry d'Anglebert:

	Key	Number of Bars	Time Signature	Source P. Clavecin	Others Sources	Others
<b>Courante</b>	G Major	8 + 11 (+ PR)	3	P. 5		Double
<b>2e Courante</b>	G Major	8 + 10 (+ PR)	3	P. 9		
<b>3e Courante</b>	G Major	8 + 9 (+ PR)	3	P. 11		
<b>Courante</b>	G minor	8 + 9	3	P. 39		
<b>2e Courante</b>	G minor	10 + 10	3	P. 41		
<b>Courante Mr. de Lully</b>	G minor	9 + 7	3	P. 43	MS Rés 89 ter. P. 174	Double in P. Clavecin and in MS Rés 89 ter. Source by Lully unknown.
<b>Courante</b>	D minor	8 + 8	3	P. 73		Double
<b>2e Courante</b>	D minor	9 + 12 (+ PR)	3	P. 75		"Au Commencement"
<b>Courante</b>	D Major	9 + 8	3	P. 101		
<b>2e Courante</b>	D Major	9 + 9	3	P. 102		

[http://hz.imslp.info/files/imglnks/usimg/8/82/IMSLP110970-PMLP43812-D'Anglebert\\_-\\_Pieces\\_de\\_Clavecin\\_\(1689\).pdf](http://hz.imslp.info/files/imglnks/usimg/8/82/IMSLP110970-PMLP43812-D'Anglebert_-_Pieces_de_Clavecin_(1689).pdf)

## II. LIST OF PRINCIPAL HISTORICAL TREATISES USED FOR THIS RESEARCH IN CHRONOLOGICAL ORDER

- Thoinot Arbeau (1519 - 1595).

*Orchesographie Et traicte en forme de dialogve, par leqvel tovttes personnes pevvnt facilement apprendre & practiquer l'honneste exercice des dances* (Lengres, 1589).

- Michael Praetorius (1571 - 1621).

*Terpsichore, Musarum Aoniarum Quinta* (Wolfenbüttel, 1612).

*Syntagma Musicum* (Wolfenbüttel, 1619).

- François de Lauze (c. 1590 - 1641).

*Apologie de la danse et la parfaicte methode de l'enseigner tant aux Cavaliers qu'aux Dames* (? , 1623).

- Marin Mersenne (1588 - 1648).

*Traité de l'Harmonie Universelle* (Paris, 1636).

- Jean-Henry d'Anglebert (1629 - 1691).

*Pièces de clavecin. Diverses chaconnes, ouvertures et autre airs de M. de Lully, mis sur cet instrument. Quelques fugues pour l'orgue et les principes de l'accompagnement. Livre premier* (Paris, 1689).

- Charles Masson (? - ?).

*Nouveau traité des regles pour le composition de la musique* (Paris, 1699).

- Jean-Pierre Freillon Poncein (? - ?).

*La veritable maniere d'apprendre a jouer en perfection du haut-bois, de la flute et du flageolet* (Paris, 1700).

- Sébastien de Brossard (1655 - 1730).

*Dictionnaire de Musique* (Paris, 1701).

- Raoul Auger Feuillet (c.1660 - 1710).

*Recüeil de dances contenant un tres grand nombres, des meillieures entrées de ballet de Mr. Pecour, tant pour homme que pour femmes, dont la plus grande partie ont été dancées à l'Opera* (Paris, 1704).

*Chorégraphie, ou L'art de décrire la dance par caracteres, figures et signes desmonstratifs avec lesquels on apprend facilement de soy même toutes sortes de dances* (Paris, 1713).

- Gottfried Taubert (1679 - 1746).  
*Rechtschaffener Tantzmeister, oder gründliche Erklärung der Frantzösischen Tantz-Kunst* (Leipzig, 1717).
- Pierre Dupont (? - ?).  
*Principes de musique par demande et par réponse par lequel toutes personnes pourront apprendre d'eux-même a connoître toute la musique* (Paris, 1718).
- Pierre Rameau (1674 - 1748).  
*Le maitre a danser* (Paris, 1725).
- Johann Gottfried Walther (1684 - 1748).  
*Musicalisches Lexicon* (Leipzig, 1732).
- Johannes Mattheson (1681 - 1764).  
*Der Vollkommene Capellmeister* (Hamburg, 1739).
- Johann Joachim Quantz (1697 - 1773).  
*Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752).
- Jean Jacques Rousseau (1712 - 1778).  
*The Encyclopedia* (Paris, 1754).
- Daniel Gottlob Türk (1750 - 1813).  
*Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende* (Leipzig, 1789).

### III. LIST OF FRENCH HARPSICHORD COMPOSERS RELATED TO THIS TOPIC AND THEIR PRINCIPAL WORKS IN CHRONOLOGICAL ORDER

- Jacques Champion de Chambonnières (c. 1601 - 1672).

*Pieces de Clavessin, Livre Premier* (Paris, 1670).

*Pieces de Clavessin, Livre Second* (Paris, 1670).

Bauyn Manuscript.

Parville Manuscript.

Manuscript Rés 89 ter, Bibliothèque Nationale, Paris.

- Henri Dumont (1610 - 1684).

Bauyn Manuscript.

- Étienne Richard (c. 1621 - 1669).

Bauyn Manuscript.

- Louis Couperin (c. 1626 - 1661).

Bauyn Manuscript.

Parville Manuscript.

- Jean-Henry d'Anglebert (1629 - 1691).

*Pieces de Clavecin* (Paris, 1689).

Manuscript Rés 89 ter, Bibliothèque Nationale, Paris.

Bauyn Manuscript.

Parville Manuscript.

- Nicolas-Antoine Lebègue (c. 1631 - 1702).

Bauyn Manuscript.

*Les Pièces de clavessin* (Paris, 1677).

*Second livre de clavessin* (Paris, 1687).

- Joseph Chabanceau de La Barre (1633 - 1678).

Bauyn Manuscript.

- Jacques Hardel (c. 1643 - 1678).

Bauyn Manuscript.

- Gaspar Le Roux (1660 - 1701).

*Pieces de clavessin* (Paris, 1705).

- Élisabeth Jacquet de la Guerre (1665 - 1729).  
*Pièces de clavessin* (Paris, 1687).  
*Pièces de clavecin qui peuvent se jouer sur le violon* (Paris, 1707).  
*Sonatas for violin and basso continuo* (Paris, 1707).
- Charles Dieupart (c. 1667 - 1740).  
*Six Suites de Clavessin* (Amsterdam, 1701).
- François Couperin (1668 - 1733).  
*Premier Livre de Pièces de Clavecin* (Paris, 1713).  
*Second livre de pièces de Clavecin* (Paris, 1717).  
*Troisième livre de pièces de Clavecin* (Paris, 1722).  
*Quatrième livre de pièces de Clavecin* (Paris, 1730).  
*L'Art de toucher le Clavecin* (Paris, 1716).  
*Concerts Royaux* (Paris, 1722).  
*Les goûts-réunis, ou Nouveaux concerts* (Paris, 1724).  
*Les Nations* (Paris, 1726).
- Louis Marchand (1669 - 1732).  
*Pieces de Clavecin, Premier Livre* (Paris, 1702).  
*Pieces de Clavecin, Second Livre* (Paris, 1703).
- Jean François Dandrieu (1682 - 1738).  
*Livre de sonates en trio* (Paris, 1705).  
*Premier Livre de Pièces de Clavecin* (Paris, 1724).  
*Second Livre de Pièces de Clavecin* (Paris, 1728).  
*Troisième Livre de Pièces de Clavecin* (Paris, 1734).
- Jean-Philippe Rameau (1683 - 1764).  
*Premier Livre de Pièces de Clavecin* (Paris, 1706).  
*Pièces de Clavessin avec une méthode* (Paris, 1724).  
*Nouvelles Suites de Pièces de Clavecin* (Paris, 1727).  
*Pièces de clavecin en Concerts* (Paris, 1741).

#### IV. CHOREOGRAPHIES

- “La Courante” (dance and music anon.):

Manuscript 14884 from the National Library of France.

Not available online.

- “La Bocanne or La Bocanes” (dance anon. and music by Bocane):

Manuscript Res. 934 from the Library of the Opera in Paris and Manuscript 14884 from the National Library of France.

<https://gallica.bnf.fr/ark:/12148/btv1b52501083b> (pages 449 - 454)

- “La Duchesse” (dance and music anon.):

Manuscript Res. 934 from the Library of the Opera in Paris and Manuscript 14884 from the National Library of France.

<https://gallica.bnf.fr/ark:/12148/btv1b52501083b> (pages 455 - 460)

- “La Bourgogne” (dance by Louis Pecour and music anon., 1700):

“Recueil de dances composées par M. Pécour”.

<https://gallica.bnf.fr/ark:/12148/btv1b86232422> (pages 43 - 53)

- “La Dombes” (dance by Claude Balon and music anon., 1712):

“Recueil de danses pour l’année 1712” by Mr. Jacques Dezais.

<https://gallica.bnf.fr/ark:/12148/bpt6k858699d> (pages 92 - 98)

- “Brawl of Audenarde” (dance by Mr. Siris and music by G[ailarde], c. 1709):

Published in 1709 by I. Walsh in London.

[https://books.google.nl/books?id=OUDIDdq2FRYC&pg=PP5&lpg=PP5&dq=brawl+of+audenarde+siris&source=bl&ots=x33v7ycFXX&sig=ACfU3U3XINWN1qM1x2cG9j12Y9488E5K5g&hl=es&sa=X&ved=2ahUKEwjzqLf6tpbgAhVRMewKHxj\\_An8Q6AEwAnoECACQAQ#v=onepage&q=brawl%20of%20audenarde%20siris&f=false](https://books.google.nl/books?id=OUDIDdq2FRYC&pg=PP5&lpg=PP5&dq=brawl+of+audenarde+siris&source=bl&ots=x33v7ycFXX&sig=ACfU3U3XINWN1qM1x2cG9j12Y9488E5K5g&hl=es&sa=X&ved=2ahUKEwjzqLf6tpbgAhVRMewKHxj_An8Q6AEwAnoECACQAQ#v=onepage&q=brawl%20of%20audenarde%20siris&f=false)



- “The Northumberland” (dance by Mr. Isaac and music by James Paisible, c. 1711):

Published c. 1711 by I. Walsh & I. Hare in London.

<https://www.loc.gov/resource/musdi.008.0?st=gallery>

- Examples from “Rechtschaffener Tantzmeister” (Gottfried Taubert, Leipzig, 1717):

[https://books.google.de/books?id=gSRGAQAAMAAJ&printsec=frontcover&hl=es&source=gbg\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.de/books?id=gSRGAQAAMAAJ&printsec=frontcover&hl=es&source=gbg_summary_r&cad=0#v=onepage&q&f=false) (pages 599 - 614)

## V. MULTIMEDIA

- Video 1:

*Les Basses Danses de Marguerite d'Autriche* (MS. 9085, Bibliothèque Royale Albert I, Brussels), “Barcelonne”. Trio version.

The manuscript gives descriptions for 4 types of dancing-steps: the *pas simple*, the *pas double*, the *démarche* or *reprise*, and the *branle*. These steps are relatively easy, their difficulty lying mainly in the style, for which unfortunately almost no indication is given. Even the description of the steps gives very few specific details for their execution, in which direction does the step move, what should be done with the hands? For the music only the tenor line is given, notated in a series of black breves, as the musicians were expected to improvise one or two more parts around the base given to the tenor.<sup>132</sup>

Dance: Talía Franco Macías, Arrate Zubigaray Orbea and Diego Ruenes Rubiales.

Music: Asako Ueda (Lute) and Ricardo Rodríguez Miranda (Viola da Gamba).

Recorded on Friday 1st February 2019.

- Video 2:

*Les Basses Danses de Marguerite d'Autriche* (MS. 9085, Bibliothèque Royale Albert I, Brussels), “Barcelonne”. Duo version.

Dance: Talía Franco Macías and Arrate Zubigaray Orbea.

Music: Asako Ueda (Lute) and Ricardo Rodríguez Miranda (Viola da Gamba).

Recorded on Friday 1st February 2019.

- Video 3:

“Branle” after M. Praetorius, *Terpsichore, Musarum Aoniarum Quinta*, Branle simple 1 a 5.

Dance: Talía Franco Macías, Arrate Zubigaray Orbea, Ricardo Rodríguez Miranda and Diego Ruenes Rubiales.

Music: Asako Ueda (Renaissance Guitar), Laura von der Goltz (Violin) and Blanca Martín Muñoz (Violone).

Recorded on Friday 1st February 2019.

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<sup>132</sup> *Les Basses Danses de Marguerite d'Autriche* (?). MS. 9085, Bibliothèque Royale Albert I, Brussels. English Translation and commentary: Baert, L. And Fack, V. (2002). Retrieved from <http://virtuabis.free.fr/Les%20Basses%20Danses%20de%20Marguerite.pdf>.

- Video 4:

“La Duchesse” (Manuscript Res. 934 from the Library of the Opera in Paris and in the Manuscript 14884 from the National Library of France), Courante.

Dance and music anonymous. The Courante of this dance is a six measures part played twice, with different steps and figure in the second time.

Dance: Arrate Zubigaray Orbea and Diego Ruenes Rubiales.

Music: Asako Ueda (Violin), Laura von der Goltz (Violin), Ricardo Rodríguez Miranda (Viola da Gamba), Talía Franco Macías (Spinnet) and Blanca Martín Muñoz (Violone).

Recorded on Friday 1st February 2019.

- Video 5:

Jacques Champion de Chambonnières, *Pieces de Clavessin, Livre Second*, “Courante”. Page 15.

Music: Diego Ruenes Rubiales (Harpsichord).

Recorded on Tuesday 12th February 2019.

- Video 6:

Louis Couperin, *Bauyn Manuscript*, “Courante de M. Couperin”. Page 66.

Music: Diego Ruenes Rubiales (Harpsichord).

Recorded on Tuesday 12th February 2019.

- Video 7:

Jacques Champion de Chambonnières, *Pieces de Clavessin, Livre Premier*, “Courante”. Page 17.

Version from the *Manuscript Rés 89 ter*.

Music: Diego Ruenes Rubiales (Harpsichord).

Recorded on Tuesday 12th February 2019.

- Video 8:

Jean-Henry d’Anglebert, *Manuscript Rés 89 ter*, “Double de la Courante”. Page 10.

Music: Diego Ruenes Rubiales (Harpsichord).

Recorded on Tuesday 12th February 2019.



Pieter Codde (1599 - 1678)  
“Fröhliche Gessellschaft” (1633)  
Akademie der Bildenden Künste Wien