

or not; by which doing, after they have *Completed Their Tuning*, They will (if They be *Masters*) fall into some kind of *Voluntary*, or *Fansical Play*, more *Intelligible*.

(1676), p. 128

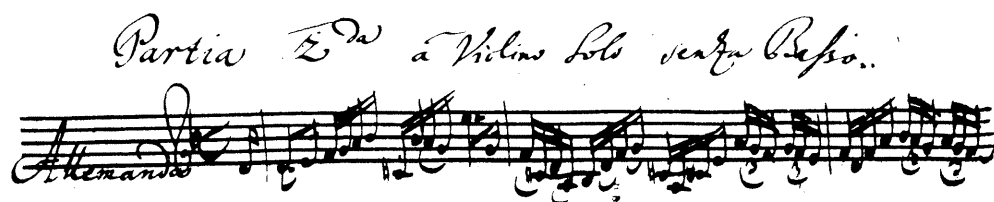
Mattheson puts in one category: *Fantasie*, *Capricii*, *Toccate*, and *Preludes*, and says although all of these strive to appear as if they were played extempore, yet they are frequently written down in an orderly manner; but they have so few limitations and so little order that one can hardly give them another general name than good ideas. Hence also their characteristic is fancy.

(1739) tr. Harriss, p. 465

The dances

Allemande

Literally: German, from its origins. Also (earlier) called Alman in English. Morley called it 'a more heavy dance than the galliard'.²⁶ Grassineau in his *Musical Dictionary* (1740) described it as 'a sort of grave, solemn music, whose measure is full and moving'. However, Mace says that the '*Allmaines*, are *Lessons* very *Ayrey*, and *Lively*',²⁷ demonstrating the faster tempo that many of these dances exhibit during the late 17th century.



Ex. 2.5.1 f: J. S. Bach, Partita no. 2 in D minor for violin solo

Frequently the first movement of a suite in the 18th century, the allemande is in common time, starting in the true French forms with a quaver or semiquaver up-beat which should be connected to the down-beat (often the same note). It should have a free improvisatory character within the basic pulse, with a slow tempo, especially if marked *Grave*. Mattheson says:

. . . the allemande is a broken, serious, and well-constructed harmony, which is the image of a content or satisfied spirit, which enjoys good order and calm.

(1739) tr. Harriss, p. 464

The character is serious and the semiquavers should be melodically expressive. When occurring in step-wise motion in French-style movements, semiquavers should be performed *inégaux*. Called *allemanda* in Italian, this movement is much livelier than the French version and may be taken quite fast, but watch out for a tempo instruction:



Ex. 2.5.2 f: Corelli, Sonata op. 2 no. 6



Ex. 2.5.3 f: Corelli, Sonata op. 2 no. 2

²⁶ (1597), p. 297

²⁷ (1676), p. 129

2.5 The dance

Largo, adagio and presto tempo markings all occur in allemandas in Corelli trio sonatas op.2. In opus 5 we find an allegro:



Ex. 2.5.4 *f*: Corelli, Sonata op. 5 no. 10

Corelli also composed allemandas and calls them preludio as in the first movement of opus 5 no. 7, an allemanda in disguise marked *vivace*. These examples prove the rule that there is no rule when it comes to tempo for dance movements. Each dance example should be judged on its own affect, and fitted into context—the preceding and following dances of the suite should be taken into consideration when selecting a tempo. There is no absolutely correct speed for any dance type, even when dancers are present.

Bourée

The character of the bourée is easy-going, relaxed and not at all serious. It has a time-signature of 2 which represents 2 minims, and the tempo should be medium fast.



Ex. 2.5.5: Muffat

Muffat's instructions above bow out quavers on weak beats, and the minim is played as a rebound up-bow off the strong first beat down-bow.²⁸ He gives possible alternative bowings (*craquer* up-bow quavers).

Quantz says

A *bourrée* and a *rigaudon* are executed gaily, and with a short and light bow-stroke.
A pulse beat falls on each bar.

(1752) tr. Reilly, p. 291

If there is a crotchet up-beat, it should be played exactly in time and lifted slightly. The rhythm crotchet—minim—crotchet is a common occurrence and should be played with strong emphasis on the *first* note of the bar, not on the syncopated note. This is a 'rebound' syncopated note, not to be heavily accented. If *notes inégales* are applied, the quaver will be the correct note value to use, but a fast tempo will exclude this possibility. At a fast tempo, one main beat per bar is enough, and the movement should run ahead lightly, stopping for breaths at cadences. Bar 5 in the Bach example below should be bowed out according to Muffat's example above.



Ex. 2.5.6: J. S. Bach, Orchestral Suite no. 1, Bourée

Canaries

A type of gigue in fast compound time (see also gigue entry). Quantz:

The *gigue* and the *canarie* have the same tempo. If they are in six-eight time, there is a pulse beat on each bar. The gigue is played with a short and light bow-stroke, and the canarie, which is always in dotted notes, with a short and sharp one.

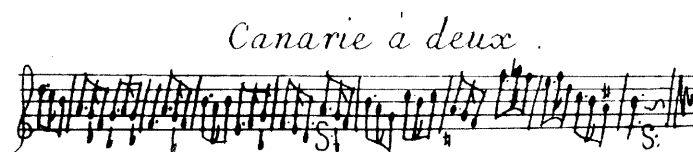
(1752) tr. Reilly, p. 291

²⁸ (1698) tr. Cooper and Zsako, p. 229

Mattheson:

... must have great eagerness and swiftness.

(1739) tr. Harriss, p. 457



Ex. 2.5.7 f: Feuillet (1700)

The dotted rhythm should be bowed out, alternating up- and down-bow bars.



Ex. 2.5.8 f: Purcell, Dioclesian

Chaconne

Also chacona, ciaccona (Italy), chacony (England). Early forms consisted of a simple chord sequence, repeated many times with variations. Mattheson calls it

... the greatest among the dance melodies ... along with its brother, or its sister, the *Passagaglio*, or *Passecaille*.

He gives four characteristics to distinguish the two forms:

... that the *chaconne* proceeds more deliberately and slowly than the *passecaille*, not the other way round; that the former prefers the major keys, while the latter prefers the minor; that the *passecaille* is never used in singing, like the *chaconne*, but only for dancing, hence naturally has a quicker movement; and finally, that the *chaconne* has a constant bass theme, which, though one occasionally deviates from it for variations and from fatigue, soon reappears and maintains its position.

(1739) tr. Harriss, p. 465

Two examples of chaconnes which use the ground bass known as *Folie d'Espagne*:



Ex. 2.5.9 f: Playford, The Division-violin (1684)



Ex. 2.5.10 f: Feuillet (1700)

2.5 The dance

Quantz says it should be performed

. . . majestically. In it a pulse beat takes the time of two crotchets.

(1752) tr. Reilly, p. 291

In the following example from Corrette the instructions for the first two notes are: a weak beat (assumed up-bow), then down on the last note of the bar, presumably followed by another down-bow on the first beat of the next bar.²⁹ This is a surprising bowing, as normally one would simply play down/up for the first two notes. Using this bowing: up/down, and then another down, gives a wonderful lift and swagger to the rhythm. Presumably, this pattern should be repeated in bar 5 where the chaconne pattern starts again (the first three notes are the same), with an articulation before the second beat which is taken up-bow.



Ex. 2.5.11 f: Corrette, l'Ecole d'Orphée (1738), p.24

Muffat gives all down-bows for one note per bar (1st example), and alternate up- and down-bows for sections of chaconnes which have only one note per bar on the off-beat (2nd example):³⁰



Ex. 2.5.12: Muffat

This dance in triple metre has continuous variations over a repeated harmonic progression in similar style to the passacaglia, and sharing some of the characteristics of the sarabande (see below). It has a formula of changing bass phrases of four or eight bars in length, often with a minor section in the middle. In some earlier versions of the dance, each four-bar section is repeated (e.g. Muffat, concerto 'Armonico Tributo' no. 5, 1682). The tempo was faster in the 17th century than the 18th, when it became grander and more dignified. It breaks the binary pattern of most dance forms, often being quite long with increasingly complex material reaching a climax before a subdued ending. If in a minor key, there is often a contrasting passage in the relative major (or a minor passage in a major key) towards the end.

The first and second beats are often of equal weight and importance, especially where the harmony changes on the second beat. If there is no significant harmonic change on the second beat, this should be played equal or weaker than the first:



Ex. 2.5.13 f: Purcell, King Arthur (© track 36)

²⁹ (1738), p. 24

³⁰ (1698) tr. Cooper and Zsako, pp. 226, 228

Some chaconnes begin on the second beat, some after a bass down-beat.



Ex. 2.5.14 f: Couperin, 3ième Concert Royal, Chaconne legere

Each subsequent phrase should mirror this shape, landing softly on the down-beat before the new phrase begins on the second beat, with direction to the following bar-line. Articulation here will be necessary, and it may also be necessary to take a new down-bow on the second beat, or try the Corrette bowing, above (up-down/down). Bach's monumental chaconne in the D minor Partita for solo violin has a second beat start, and must claim to be the high point for the genre. It may be distant from the danced form in tempo, in complexity and in its development of the basic chaconne structure, but in the performance of any chaconne, it is important to maintain the harmonic structure clearly, regardless of any fanciful variations, and keep a dance swing to the rhythm.

Coranto - Corrente - Courante

Meaning 'running', or more appropriately in the slower French version 'flowing', there are various types reflected in the different terms: coranto, corrente and courante.

Coranto

17th-century English corantos in the Italian style are according to Mace

... of a *Shorter Cut* [than galliards], and of a *Quicker Triple-Time*; commonly of 2 Strains, and full of *Sprightfulness*, and *Vigour*, *Lively*, *Brisk*, and *Cheerful*.

(1676), p. 129

Corrente



Ex. 2.5.15 f: Corelli, Sonata op. 2 no. 6

The later Italian type of corrente (Corelli above, and Couperin below) is likely to be in 3/4 time and with more running quaver figures (also J. S. Bach, 'cello suite no. 1, Partita for solo violin no. 1). It is principally an instrumental composition, not designed to be used for dancing, and can be a real 'show-off' piece especially if coupled with a 'double' (J. S. Bach, Partita no. 1). Couperin wrote French and Italian style courantes. The Italian type is similar to the corrente in style. Notice the time signatures, and the different type of note values used:



Ex. 2.5.16 f: Couperin, 4ième concert, Courantes Française and à l'Italienne

Courante

Mattheson's opinion is that the basic affect is

... sweet hopefulness.

(1739) tr. Harriss, p. 462

It was a favourite dance of Louis XIV of France and Charles II of England, and is described as noble, rather than pompous.³¹ Quantz says that

... the bow is detached at every crotchet, whether it is dotted or not.

(1752) tr. Reilly, p. 291

Muffat's bowing for the courante³² is generally bowed out, using a *craquer* double up-bow for the pair of quavers at the end of the section.



Ex. 2.5.17: Muffat

In the suite the courante normally follows the allemande, and in 17th-century music, may be connected to it by related tempos. Early courantes have crotchet up-beats which should be lifted. Later the up-beat was often shortened to a quaver. In the following example, the up-beat to bar 1 reflects the same rhythm in the middle of bar 2. In English dance music of the late 17th century, rhythms should often be played as written, not over-dotted. Later courantes have a quaver up-beat which should be connected to the down-beat (as in ex. 2.5.17 above).



Ex. 2.5.18: Locke, Suite no. 6 in A minor 'for several friends', Courante

The French courante is more restrained and elegant than the livelier Italian versions (coranto or corrente). The rhythmic characteristic is an ambiguous bar of 2 or 3 beats in a bar of 6 crotchets, usually marked 3/2 but occasionally 6/4. An up-beat note leading to the same down-beat note is a common feature. As in the bourée, the performer should try and avoid accenting more than one beat per bar, even at a slow tempo, thus achieving a tantalising ambiguity of cross-rhythms matching the dance steps which are often divided unequally in the bar and cross bar-lines.³³ The crotchets should be short, gently lifted and unaccented.

³¹ Hilton (1977), p. 161

³² (1698) tr. Cooper and Zsako, p. 228

³³ Hilton (1977), p. 171, Little, p. 115



Ex. 2.5.19: J.S. Bach, Orchestral suite no. 1, Courante

Long phrases composed of short sections of uneven length which run into one another are characteristic of the courante, sometimes making difficulties with phrasing and musical sense.

Little claims that the later courante is the slowest of the dances with three beats to a bar.³⁴ However, look out for tempo indications which might affect the mood as well: courante grave, or courante gaye.

Entrée

Literally French 'entrance'. See also Italian Intrada entry. The entrée is related in style to the introductory section of the French overture (without the fugue) and should be performed in a similar manner. It is found mainly in dance and theatre music. Mattheson describes the predominant characteristic of the entrée as austerity, and that its purpose is to arouse the attention of the audience to expect something new and strange.³⁵ It may set the mood for a type of grand processional entry. Mattheson also observes that the French call any dance melody by the general name entrée, especially for processions in plays.³⁶ Quantz says that

the *entrée*, the *loure*, and the *courante* are played majestically, and the bow is detached at every crotchet, whether it has a dot or not.

(1752) tr. Reilly, p. 291



Ex. 2.5.20 f: Corrette, l'Ecole d'Orphée (1738), p. 18

The characteristic dotted rhythms and quavers *inégaes* should portray an uplifting, proud affect, with the long notes lengthened, and the single short notes slightly shortened without being too aggressively loud or jerky. Corrette (ex. 2.5.20) gives a *craquer* up-bow for a pair of quavers on a weak beat. The tempo should not be too slow (think of a slow march tempo). In common time, there should be two beats to the bar. Observe the rules of hierarchy, in the bar and of the harmony, to give this movement the majesty suggested by Quantz.

Forlana

Closely related to the gigue (French type) and loure, the forlana is a wild gay dance in 6/4 with two beats to the bar. Dotted rhythms feature strongly, and phrases are usually in regular four-bar lengths.

³⁴ Little, p. 115

³⁵ (1739) tr. Harriss, p. 456

³⁶ *ibid.*, p. 457

la Forlana.Ex. 2.5.21 *f*: Feuillet (1700)

Muffat's bowing for this dance requires a retake before each main beat, which gives a clue to the (slow) tempo:



Ex. 2.5.22: Muffat

This bowing may be applied directly to the Forlana in J. S. Bach's orchestral suite no. 1:

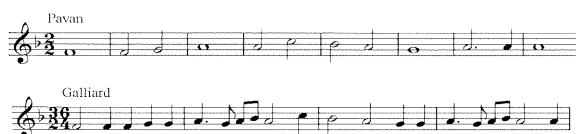


Ex. 2.5.23: J. S. Bach, Orchestral Suite no. 1, Forlana

Starting up-bow on the lifted up-beat, bow out bar 1, then retake the bow for a strong down stroke at bar 2 and 3. See also, loure and gigue. Muffat allows hooked down-bows when the same dotted compound rhythms appear in the faster gigue.

Galliard

Also known as gagliardo, gallarda, gaiarda meaning vigorous and robust, this dance was used to display agility. This dance is the companion of the pavan, and should follow it closely. In the early examples of this pair of dances, a related tempo may be adopted.



Ex. 2.5.24: Albarti

The pavan and galliard had their hey-day in the 16th and 17th centuries, and do not feature in the 18th-century suite. Morley:

After every pavan we usually set a galliard. . . . This is a brighter and more stirring kind of dancing than the pavan.

(1597), p. 296



Ex. 2.5.25: Morley, Southerne's Pavan and Galliard

However, Mace eighty years later says galliards

. . . are perform'd in a Slow, and Large Triple-Time; and (commonly) Grave, and Sober.

(1676), p. 129

His near contemporary Talbot disagrees:

... a lofty Frolic Movement suitable to the gay temper of the Nation [France], is properly set in a pretty brisk Triple.

(1690) in Donington (1963), p. 397

The pavan is written in duple time with slow note values, so that when the galliard commences, the effect should be lighter with more movement, which reflects the more agile leaping dance steps it has to accompany. The dance is in a steady quick triple time often with a hemiola at the conclusion of the phrase. Whether written in 3/4 or 3/2, the first few notes may often be treated as up-beats to the first strong beat, and when written in compound time, a certain ambiguity is desirable within the bar.

⊙ tracks 1-2 and 8-9 for the above examples of the pavan and galliard.

Gavotte

Gavot, gavotta, gavat. The gavotte was an extremely popular form during the 17th and 18th centuries, appearing in dance suites, solo works, trios, choruses and cantatas. Mattheson writes that the gavotte should sound skipping or hopping, not running. He also describes the type of Italian gavotte specially written for the violin, probably containing variations:

with its excesses this gavotte often fills no less than entire pages; these pieces, however, are not quite as they ought to be. But whenever an Italian can do something to show off his speed, he will make anything out of anything.

(1739) tr. Harriss, p. 453

The English writer North in 1726 notes that the dance called the gavot is

... not now used.

Wilson, p. 99 fn. 6

One supposes him to mean actually danced, as many forms of this dance appeared in instrumental and orchestral overtures and suites throughout the first half of the 18th-century. Quantz likens it to a rigaudon

... but is a little more moderate in tempo.

(1752) tr. Reilly, p. 291

Muffat points out the error of rushing the beat which often is

... easily committed, especially in gavottes, on the second and fourth note in two-beat measures, and on even-numbered eighth notes in four-beat measures. Instead it is always better to hold back the said notes slightly than to rush them.

(1698) tr. Cooper and Zsako, p. 232

The gavotte is in common time and starts with two up-beat crotchets before the bar. This pattern is repeated throughout the movement. It is important to show the structure of the gavotte, which is often composed of two short phrases followed by a long one. In the following example, articulation should take place between each two-bar phrase, and the second and fourth crotchets of the bar should be held back as recommended by Muffat. A written-out *tierce coulée* occurs in bar 4 on the weak second crotchet.



Ex. 2.5.26: J. S. Bach, Orchestral suite no. 1, Gavotte

Occasionally a movement with gavotte-like characteristics starts on the first beat:



Ex. 2.5.27 *f*: Corelli, Sonata op. 2 no. 5

2.5 The dance

The tempo should be moderate, and quavers performed *inégalement* if appropriate. The affect should be fairly joyous and gay. (Bach chose a gavotte for the final movement of his 'wedding' Cantata 202 'Weichet nur, betrübte Schatten'). A great deal of poise and articulation between phrases is needed for the successful execution of this dance. Where phrases end on a minim, clear the sound before continuing, and avoid making a 'slurping' connection between phrases (the dancers are stationary whilst waiting for the next two up-beats). The gavotte form is often used as a vehicle for variations, or in the form of a gavotte en rondeau. A slight change in tempo may reinforce the affect of a specially grand or pathetic variation or *couplet*.

☉ track 21 for a gavott by Locke.

Gigue

This dance featured as a principal constituent of the standard French type of Baroque suite, often situated at the end of the suite and giving it an exciting conclusion. Forty two giges by J. S. Bach have survived in solo and orchestral works.³⁷ Bach also uses the title *gigue* in the suites for unaccompanied 'cello. The mood should be essentially cheerful and happy. Mattheson says

English *giges* are characterised by an ardent and fleeting zeal.

He lists types of gigue as

... the common one, the *Loure*, the *Canarie*, the *Giga*.

He gives the gigue

... four principal affects: passion or zeal; pride; foolish ambition and the volatile spirit.

(1739) tr. Harriss, pp. 457-8

Brossard says it should have

... a skipping quality.

Little, p. 146

The French type:



Ex. 2.5.28 f: Feuillet (1700)



Ex. 2.5.29 f: l'Abbé le fils, *Principes du Violon* (1761)

In general, dotted rhythms are bowed out by l'Abbé le fils and Muffat (examples above and below).³⁸ Where two notes occur before the bar line in the fast dotted French form, a down-bow is permitted on the semiquaver. Contrast this bowing with the slower forlane example.



Ex. 2.5.30: Muffat

³⁷ Little, p. 143

³⁸ (1698) tr. Cooper and Zsako, p. 229

Little³⁹ advises that the tempo should be less fast when the gigue is not placed at the end of the suite, particularly when followed by the slower minuet, and should never be so fast that it generates frenzy or anxiety. The Italian type is more likely to contain frenzy and can be played fast and wild. Usually in compound time, with simple continuous groups of three quavers of irregular phrase lengths, rhythmic features vary.



Ex. 2.5.31 *f*: Corelli, Sonata op. 2 no. 7

Mattheson describes the

Italian *Gige*, which are not used for dancing, but for fiddling (from which its name may also derive), force themselves to extreme speed or volatility; though frequently in a flowing and uninterrupted manner: perhaps like the smooth arrow-swift flow of a stream.

(1739) tr. Harriss, p. 457

Slurring can be infinitely varied according to taste and speed, and can incorporate entertaining rhythmic devices. In the 17th century, gigs in 2/4 time may require tripletisation. Corelli, among others, sometimes uses a combined time-signature (opus 2 no.6, opus 6 no.4 ex. 3.3.2) giving common time and 12/8 time signatures. Where dotted rhythms appear in simple time in *gigue* movements these may be tripletised.⁴⁰ Closely related to the gigue by their use of compound dotted rhythms but with differing up-beat figures are the canaries and the loure (see separate entries). The English Jig is usually in simple time, and is a fast dance related to the hornpipe. Mace says

Toys, or Jiggs, are Light-Squibbish Things, only fit for Fantastical, and Easie-Light-Headed People; and are any sort of time.

(1676), p. 129

Hornpipe

Essentially a British dance, it is also called 'maggot' by Playford in his *Dancing Master*, 1695. Mattheson puts hornpipes with country-dances and ballads⁴¹ in a category of English dances and states

... hornpipes ... have something so extraordinary in their melodies that one might think that they originated from the court composers of the North or the South Pole.

(1739) tr. Harriss, p. 460

The simple dance often appears in 2/4 or 4/4, but the type most familiar to us through the 17th-century music of Locke, Purcell and others is a country dance in 3/2 using cross-rhythms.



Ex. 2.5.32 *f*: Purcell, The Double Dealer

The Purcell hornpipe is a type of dance, which includes the courant and galliard, where the complexity of rhythms in each bar should be clearly articulated. The ambiguous nature of the rhythms can be suggested by one main accent, and then a cooling-off until the next

³⁹ p. 148

⁴⁰ see pp. 170-171 for examples

⁴¹ (1739) tr. Harriss, p. 459

2.5 The dance

down-beat. At other times, the strong cross rhythms will need to be stressed. This might result in frequent retakes to arrive on a down-bow on the first beat, but this adds to the strong flavour of the hornpipe rhythm. This dance requires a very steady, poised tempo to realise its full effect.

☉ track 34 for a hornpipe by Purcell.

Intrada

The Italian form of 'entrance' dance. Mattheson says the affect

... should arouse longing for more.

(1739) tr. Harriss, p. 466

Brossard's dictionary draws a comparison with the entrée in a ballet, and says that it is for regulating the paces.⁴²

Loure

Mattheson describes the affect as

... slow and punctuated [dotted] ... [exhibiting] a proud and arrogant nature.

(1739) tr. Harriss, p. 457

Brossard's dictionary gives us

... beat slowly and gravely and one marks the first beat of each bar more noticeably than the second.

(1702), p. 293

Walther writes

... to be taken in a dignified and slow fashion. The first note of each half bar has a dot, which is to be well prolonged.

(1732) in Donington (1963) p. 398

Little tells us that numerous French writers referred to the loure as a 'slow gigue', but warns us that it must be a French type of gigue not an Italian giga.⁴³ In other words, it has to have characteristic dotted rhythms, be notated in 6/4, and be taken at a much slower tempo than the gigue.



Ex. 2.5.33 f: Couperin, 8ième concert, Loure

There are two slow beats to a bar (Couperin writes *pesament* meaning heavy). Phrase lengths are unequal (often five or seven bars), which can be difficult to make sense of on the first reading. Applied to the above loure, Muffat's bowing for dances in 6/4 compound time (such as the forlane) would give a double down-bow for the two crotchets of the bar. Heavy accents should support the *pesament* instruction.



Ex. 2.5.34 f: J. S. Bach, Partita no. 3 in E major for solo violin

⁴² (1702), p. 50

⁴³ p. 186

Minuet

Menuet (French), tempo di minuetto. A dance usually in 3/4 time, the minuet was the most popular and well known 18th-century dance. Mattheson states that a minuet should have

... moderate cheerfulness and sometimes may be quite noble, but it certainly is not a vehicle for violent passions.

(1739) tr. Harriss, p. 451

Muffat pleads that the final note in a group of three in a bar

... should have its full value, rather than play it, as some do, shorter than it deserves, thereby rushing the beat imperceptibly.

(1698) tr. Cooper and Zsako, p. 231

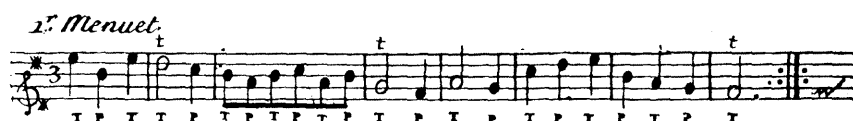
Muffat's minuet bowing mixes down-bow retakes with two up-bows (*craquer*):



Ex. 2.5.35: Muffat, (1698) tr. Cooper & Zsako, p. 230



Ex. 2.5.36 f: l'Abbé le fils Principes du Violon (1761) p. 4



Ex. 2.5.37 f: Corrette l'Ecole d'Orphée (1738) p. 15

The first two examples show *craquer* up-bows for quavers on weak beats above, and lifted double down-bows for bar-lines. The hemiola (Corrette bars 6-7) is bowed out. Muffat allows down/up/up bowing when the tempo is a little faster. Two and four bar phrase units should be clearly articulated, and it is unusual to find any up-beat figures. Poise across the bar line, and between phrases is very important to the affect of this dance. A very common formula for the phrasing is 2 + 2 + 4 bars, ending with a hemiola figure. Minuets in disguise often appear as movements in 3/4 such as arias, movements forming part of an overture etc. Sometimes the first bar may be thought of as a up-beat bar, leading to the second bar as in the above example by Corrette and shown in ex. 1.2.6. The musical emphasis is in opposition to the dance steps which come in patterns of six (i.e. two bars) with a strong emphasis on the first and third beat of the first bar.⁴⁴ Corelli did not write any minuets, demonstrating the essentially French character of this dance. In Purcell and Handel suites, quavers could be performed *inégaes* in the French style:



Ex. 2.5.38 f: Purcell, Gordian Knott unty'd

In the above minuet, each bar could start down-bow, to show the 2 + 2 + 4 bar structure. Minuets often appear just before the final gigue or at the very end of a very long suite or theatrical overture to achieve a calming 'return to earth, prepare for drama' effect. (e.g. Handel *Concerti Grossi*, Boyce trios). The minuet was so popular and versatile as a form that it lived on far into the 18th century as a major component in the classical symphony

⁴⁴ Hilton (1986), p. 52

2.5 The dance

long after all other Baroque dances had disappeared from general use. See ex. 2.4.10 for Muffat's menuet bowing and how it may be applied to the music of J. S. Bach, and ex. 1.2.6 for Mattheson's minuet example for phrasing and articulation.

☉ track 35 for a minuet by Purcell played in a French style.

Musette

A French pastoral movement, containing imitation of the small bagpipe of that name. Look for long drone notes in the middle and bass parts, with a melody in the treble. A fairly sustained bow-stroke gives the desired effect of imitating the sound of the musette instrument. The melody part should be bowed out in a lilting manner, and played on the string to match the drone underneath. Leaning slightly on the bar lines of the tied notes gives the drones a hurdy-gurdy effect.

Larghetto

Violin I

Violin II

Viola

Violoncello

Bass

Ex. 2.5.39: Handel, Concerto Grosso op. 6 no. 6, Musette

Première partie

Raviement.

Viola

Bourdon.

Ex. 2.5.39a f: Couperin, 3ième concert, Musette

Passacaille

In Italian passacaglia. An extended movement in triple meter with variations over four-bar bass sequences. Similar in character and structure to the danced chaconne, there does not seem to be a consensus of opinion about the differences between these two dance forms: Brossard (1702) said that the melody of the passacaille was more expressive and tender than that of the chaconne. Quantz on the other hand, asserts that

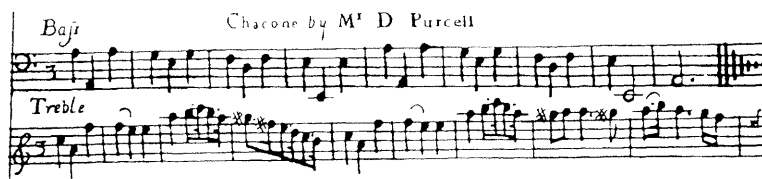
... a *passacaille* is like the preceding type [the *chaconne*], but is played just a little faster.

(1752) tr. Reilly, p. 291

See chaconne entry (above) for further information. Certain bass lines and their harmonic patterns have become associated with both forms. Bowing and phrasing rules for playing a passacaille are similar to the chaconne. The following two examples show a similar falling four-note bass line being used in a passacaglia and a chaconne:

Passacaglia

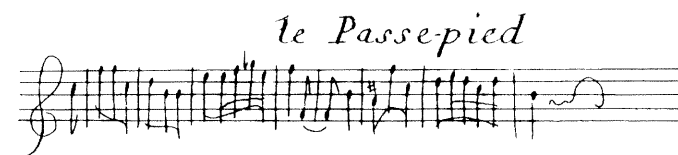
Ex. 2.5.40: Biber, 'Rosary' sonata no. 16, Passacaglia

Ex. 2.5.41 *f*: Playford, *The Division Violin, The Second Part*

⊙ track 36 for a chaconne by Purcell.

Passepied

A fast French court dance in triple time with the same dance steps as the minuet, but played faster.⁴⁵

Ex. 2.5.42 *f*: Feuillet (1700)

Mattheson describes the passepied as a fast melody and its character as follows:

Its nature is quite close to frivolity: for with all its disquiet and inconstancy, such a passepied has by no means the zeal, passion or ardour which one comes across with a volatile gigue. Meanwhile it is still a kind of frivolity which does not have anything detestable or unpleasant about it, but rather something pleasant: just as many a female who, though she is a little inconstant, nevertheless does not therewith lose her charm.

(1739) tr. Harriss, p. 460

Quantz instructs that the passepied must be played lightly and the tempo is faster than a minuet.⁴⁶ Often two bars are connected making hemiola patterns, and Little writes that the longer phrases of a passepied with fewer points of arrival, contain 'unusual rhythms and off-beat accents which occur at surprising times to delight (or possibly upset) the listener.'⁴⁷ In the following example, the anticipated down-beats tied over into bars 3 and 7 might be points of delight or upset.

Ex. 2.5.43: J. S. Bach, *Orchestral Suite no. 1, Passepied*

The passepied sometimes appears in pairs with a repeat of the first. The up-beat should be played as written, lifted and short.

⁴⁵ Little, p. 85

⁴⁶ (1752) tr. Reilly, p. 291

⁴⁷ Little, p. 83

2.5 The dance

Pavane

Italian pavana, English pavan, German paduana. A court dance from the 16th and early 17th centuries in slow duple time. The spondaic rhythm of two equal pulses give a slow serious character. Mace described the dance as

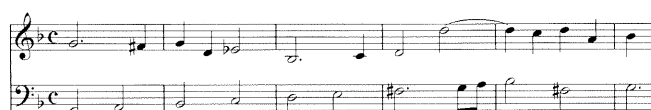
... very grave, and sober, full of art, and profundity, but seldom us'd in these our light days.

(1676), p. 129

Morley:

... a kind of staid music ordained for grave dancing.

(1597), p. 296



Ex. 2.5.44: Locke, Suite no. 1 'for several friends', Pavan

Purcell was one of the last composers to use the form before it became obsolete, and it is not mentioned by writers such as Quantz (1752) or Mattheson (1739). There are usually two or three sections, each repeated. The pavan consisted of very simple steps and often fulfilled a processional role. It should be performed in a steady tempo with two beats to a bar. Be careful not to play this dance too slowly because it is notated in minims, which was the beat unit in music with the old-fashioned *alla breve* time signature. Beware of drawing out the ends of sections, especially before repeats. Head for the final cadence and then breathe before repeating or continuing. The bow should maintain a calm slow speed without sudden movements which would make notes stick out of the texture. Notice when all the parts move together or when the texture is more contrapuntal.

☉ tracks 2 and 8 for pavans.

Polonaise

Literally, Polish. Italian: *alla Polacca*, German: *Polnischer Tanz*. This dance is slower than a minuet and processional in character. Mattheson called it

... open hearted and frank.

(1739) tr. Harriss, p. 459

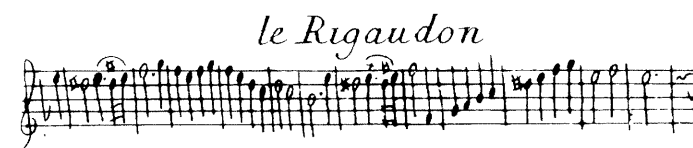
Stylized in the 18th century as a noble dance, it is in triple metre. Apart from that element, the polonaises that are best known (by J. S. Bach: *Orchestral Suite no. 2*, *Brandenburg concerto no. 1*) have few characteristics in common. Telemann was very fond of the polonaise, and his works contain many fine examples. In the polonaise from the *Orchestral Suite no. 2* for flute and strings, J. S. Bach writes an elaborate 'double' for the flute and continuo alone, the 'cello repeating the melody first heard in the upper voice.

Ex. 2.5.45: J. S. Bach, *Orchestral Suite no. 2*. Polonaise

The upright, noble character of this melody may be characterised by playing the semiquaver in the first beat of the principal melody as written, and individual quavers short and lifted.

Rigaudon

Originally a French folk dance, the rigaudon became popular at courts all over Europe. A gay dance with a lifted up-beat, it is usually in duple time, and appears in compound and simple metre versions.



Ex. 2.5.46 f: Feuillet (1700)

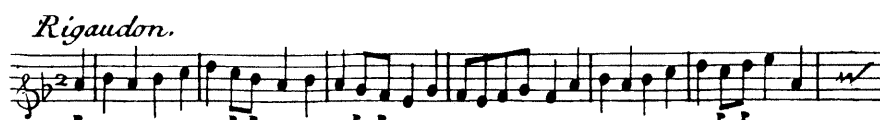
Mattheson claims its character to be

... trifling and joking ... [its origins are associated with water, as] *ri*go means a stream or river [which is why] it is in common use with sailors.

Mattheson calls the rigaudon

... a mongrel, joined together from the gavotte and bourée.

(1739) tr. Harriss, p. 455



Ex. 2.5.47 f: Corrette, L'Ecole d'Orphée (1738) p. 18

Corrette gives *craquer* up-bows for pairs of quavers occurring on weak beats of the bar. The tempo is quite fast, as indicated by the single figure time signature.⁴⁸



Ex. 2.5.48 f: Couperin, 4ième concert, Rigaudon

The above example shows an Italianate Rigaudon with an instruction for equal quavers. An unusual slur (which could be taken on another down-bow) includes the two semiquavers onto a strong beat in bar 5. Rameau appears to have been very fond of the rigaudon, and often set this dance for piccolo and bassoon as if to emphasise its amusing nautical character.

Rondeau

Italian: rondo, English: round O. Literally: circular. Appears in duple or triple metre. The music alternates the main section (refrain, reprise) with contrasting episodes (couplets). Quantz says it should be played

... rather tranquilly.

(1752) tr. Reilly, p. 291

⁴⁸ see part 1.4 Tempo

2.5 The dance



Ex. 2.5.49: J. S. Bach, Orchestral Suite no. 2 for flute and strings
1st line: rondeau , 2nd line: beginning of 1st couplet

In France the form evolved from songs of courtly love, so the inherited character of the rondeau is one of serene longing and reminiscence for things past. The episodes between the rondeau statements are frequently more dramatic. In the famous rondeau by Purcell from the theatre suite *Abdelazar*, the rondeau theme (the first strain) is the strong element and the episodes either brighter or more pleading in character.



Ex. 2.5.50 f: Purcell, Abdelazar
1st line: rondeau theme (minor key), 2nd line: 1st episode (major key), 3rd line: 2nd episode,
4th line: end of 2nd episode showing the instruction to return to the rondeau theme to end.

Sarabande

Italian: sarabanda, English: saraband. A dance in triple metre, for most of the 17th century the sarabande was a fast dance, written in 6/4, accompanied by castanets and guitars, with a reputation for lasciviousness attributed to it by its opponents. Mace says that the saraband is

... more Toyish, and Light, than Corantoes.

(1676), p. 129



Ex. 2.5.51: Locke, Broken Consort suite in C major, Saraband

Seventy years later, Mattheson, our 18th-century source, claims that the sarabande expresses ... no other emotion but ambition. [He calls it] bombastic [and claims that] it permits no running notes, because *grandezza* abhors such, and maintains its seriousness.

(1739) tr. Harriss, p. 461

Other writers describe its character as majestic, with a serious intensity of expression, 'always melancholy, exuding a delicate yet serious tenderness'.⁴⁹



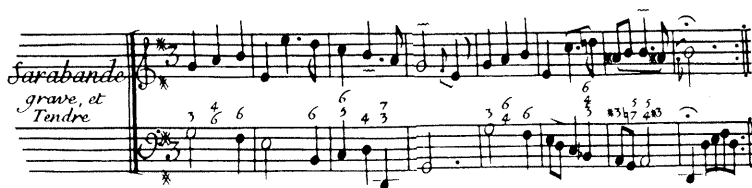
Ex. 2.5.52 *f*: Feuillet (1700)

The later noble French court dance, the sarabande grave assumed a languid character with a slow tempo (now often in 3/2). Talbot (1690) describes it as

... a soft passionate Movement, always set in a slow triple ... apt to move the Passions and to disturb the tranquillity of the Mind.

Donington (1963), p. 402

In the following example, a simple 3 time signature is qualified by the written instructions 'grave, et tendre', implying a slow tempo.



Ex. 2.5.53 *f*: Couperin, 8ième concert



Ex. 2.5.54 *f*: Corelli, Sonata op. 2 no. 8

The above example (2.5.54) shows a slow Italian sarabanda in simple 3/4 time marked *adagio*. An extremely popular form, the sarabande was one of the principal constituents of the suite: in the 17th century often appearing as a fast concluding number, and in the later Baroque suite taking a central position at the heart of the dance sequence, appearing before the more frivolous *bourée* or *gigue* movements.

The serious affect can be maintained by slight over-dotting (lengthening the dotted notes and slightly shortening the following short notes), and by a certain lingering on the dissonant harmonies (in ex. 2.5.53 above, bars 6 and 7 take a surprising harmonic turn). The character of the later French sarabande is indicated by a slight leaning on the second beat. In ex. 2.5.53 above, bars 2, 3 and 6 could all have leaning second beats. A double down-bow however, would give too much accent to the second beat, which needs to lead onwards to the next bar. A pushed up-bow on the second beats is quite effective in maintaining the line and leading forwards to the next bar line. Quavers in 3/4 and crotchets in 3/2 should be played *inégalement*, especially in the sarabande grave. Ornaments in this type of French sarabande should be particularly expressive. Long *appoggiature*, *ports de voix* and accelerating trills should be added to taste.⁵⁰

J. S. Bach wrote more sarabandes than any other dance.⁵¹ He uses both French and Italian forms of the title word (see examples below). His Partita no.1 for violin solo includes a double in the Italian running style using continuous triplet quavers which can be played

⁴⁹ Little, p. 94

⁵⁰ see Ornamentation part 1.5

⁵¹ Little, p. 102

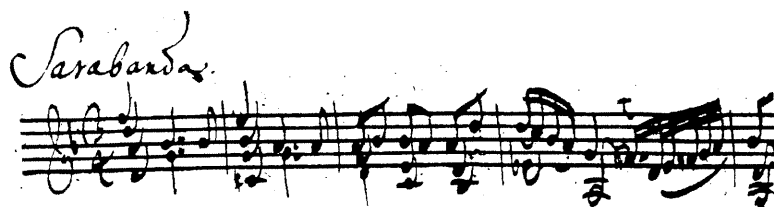
2.5 The dance

bowed out all the way through. Emphasise the tension and relaxation of the harmonies by placing more weight on the bottom of the arpeggio figures, (e.g. bar 6) and by relaxing the sound into end of section cadences.



Ex. 2.5.55 *f*: J. S. Bach, Partita in B minor for solo violin

A particular feature of the sarabande in the Partita in D minor for violin solo is the repeated quaver note at the end of the first and second bars. As the sarabande starts with a down-beat, it is a mistake to perform these notes as deliberate upbeats to the following bars. They should be connected to the previous note and played very lightly as exact quavers on an up-bow. Couperin marks an articulation after a similar repeated-note figure in the sarabande of the suite 'la Française'. It is very unusual for a dance to acquire an up-beat pattern within a section if there is no up-beat to the first bar. Two down-bows on the first and second notes of the first two bars will give equal weight to both chords.



Ex. 2.5.56 *f*: J. S. Bach, Partita in D minor for solo violin

Mattheson claims that

... the familiar Folies d'Espagne appear in a certain way to belong among the sarabandes; they are however by no means trivialities, seriously speaking. For there is truly more good in such an ancient melody, whose compass is only a small fourth, than in all Moorish dances which may have ever been invented.

(1739) tr. Harriss, p. 462

See chaconne entry for a musical example of the Folies d'Espagne. As in the chaconne, care must be taken in sarabandes not to play the second beat strongly if the harmony is the same. However, a certain holding back is appropriate during the second beat to reflect the sarabande dance affect. If the harmony changes, then lean a little on the second beat. If the second beat is the same harmony with a large chord, and is taken on another down-bow, it should be non-aggressive. (J. S. Bach, Suite no.3 for solo 'cello, the final bars of both sections). This rule also applies to arpeggios which are, after all, only chords spaced out ('cello suite no. 4, final bar of sarabande).

☉ tracks 23, 28 (Locke ex. 2.5.51) and 31 for fast 17th-century sarabands.

Siciliana

A movement in compound time in the style of an aria with lilting dotted rhythms. Mattheson linked it with the barcarolle,⁵² and recommended that it be performed slowly and was best used to evoke melancholy passions.⁵³



Ex. 2.5.57: Handel Concerto Grosso op. 6 no 8, Siciliana

The siciliana has been used to evoke a pastoral world, as in Handel's *Messiah*: the pastoral symphony. A lilting rhythm, not too sharply dotted, with the bow-stroke on the dotted note and the third quaver of each group not too sustained, but lightened. Sicilianas often occur incognito. Here is an example:



Ex. 2.5.58: J. S. Bach, Sonata for violin and harpsichord no. 4

Further details of dance tempos, including Quantz's metronome marks, may be found in Donington, (1963), chapter XXXVII. Muffat's bowing rules (1698) are contained in *Musical Quarterly*, 1967, pp. 220-45, tr. Cooper & Zsako. Olsson (chapter 18, in Carter, 1997) writes on 17th-century dance types with costume details and lists of music. Little (1991) is recommended for much useful information from many sources about Baroque dances and their performance, with emphasis on the works of J. S. Bach.

⁵² *Das neu-eröffnete Orchestre* (1713)

⁵³ *New Grove*, 'Siciliana'