

THE SARABANDE IN SEVENTEENTH CENTURY
FRANCE

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ABSTRACT

The sarabande underwent significant development, in both its music and its dance, in seventeenth century France. The sarabandes of Chambonnières, Louis Couperin and D'Anglebert demonstrate many of these changes, as well as revealing much about the evolution of a harpsichord idiom during the later seventeenth century. The theatrical sarabandes of Lully also provide interesting examples of the development of the sarabande, and, being written for a string ensemble, demonstrate a different approach to the dance than does the music of the *clavecinistes*. The purpose of this study is to examine these differences, and their significance to the relationship of music and dance.

This thesis is divided into five chapters. These are: (1) the role of music and dance in society, and how seventeenth century attitudes influenced these arts; (2) the dance style in seventeenth century France; (3) the evolution of the sarabande during this period, focusing on the pieces by the four composers; (4) a comparison of idiomatic developments in the works of Lully and the *clavecinistes*; and (5) how the music of the four composers supports the dance.

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Introduction

In order to understand French Baroque music, it is necessary to have a thorough knowledge of the dance style. Research which focuses on the dance elements of the music, rather than dismissing it as "stylized", is more helpful to the scholar and to the performer. Recent work in Baroque music has emphasized the importance of the dance, particularly the writing of Dr. Meredith Little. However, there has been no work done on the seventeenth-century clavecinistes, whose style influenced much of the later Baroque literature.

I selected each of the composers for specific reasons. Chambonnières and Louis Couperin were essentially the founders of the French harpsichord style. D'Anglebert's works are somewhat different in character, and he also makes an interesting study because of the reputed influence of Lully on his style. I decided to compare the works of these three clavecinistes with those of Lully, who was the primary theatrical composer of his time. I was interested in discovering whether the differences between his dances and those of the clavecinistes could be attributed to idiomatic devices, and also, how the use of these techniques affected the dance.

It was necessary to narrow my examination to one particular dance type. The sarabande is an appropriate choice, since it was popular, yet had been in the French court long enough to absorb its culture. In addition, there is a fair

amount of literature on the sarabande, although nothing specifically on the topic of this thesis.

I am not attempting to prove that the sarabandes of the clavecinistes were actual dance pieces. Instead, I wish to discover what general elements of the dance are inherent in these works. The first chapter is intended to give a survey of the uses of music and dance, as well as discussing the attitude toward these arts in the literature of the time. The second chapter focuses on the dance style of the period, in its various functions at court. The third chapter is specifically about the sarabande: its origin, early development in France, and how both the music and the dance evolved during the seventeenth century. The contribution of the four composers to the sarabande is the central focus of the chapter. Chapter four deals with the development of an idiomatic style in both keyboard and string ensemble literature, and how this underlined the dance rhythm. In the final chapter, I have isolated the qualities of these sarabandes which correspond to the essentially flowing nature of French Baroque dance. Although the composers use different techniques, the effect is often very similar.

I have included a table of incipits, as Appendix B which is organized on a chronological basis. Although this was easy for Lully, since his works have been dated, the music of the clavecinistes is more difficult, since it existed in manuscript, and may have been included in a manuscript

long after it was written. Therefore, I have chosen to organize the sarabandes according to their earliest manuscript source, in order to see if any pattern emerges. It was helpful to an extent, since the works in the earliest manuscript sources tended to be more rhythmically consistent, but I did not attempt to make any major conclusions about the chronological development within each composer. These incipit numbers frequently appear in brackets throughout the text. Appendix C is a guide to the sarabandes in published incipit sources, and gives a location in a modern edition for each where possible.

For reasons of mechanics, I have not included the musical examples on the same page as the text. They are located on the closest possible page, and are always identified by page number. All borrowed translations of quotes are acknowledged in footnotes. Any material which I have translated is presented in both French (the original language) and in English, with the original source being cited in the footnote.

CHAPTER I - Music and Dance in Society

The era of the Sun King, Louis XIV (1615-1643), was a golden period not only for music and dance, but also for art, philosophy and literature: not to mention the monarchy itself. Court patronage of the arts was at its height, and royal tastes influenced the careers of Lully (1632-87), Chambonnières (1602-1672) and D'Anglebert (1628-1691). The works of these composers were shaped by the aesthetic values of the monarch and other patrons, and also by the practical considerations of supplying a constant stream of music for a variety of court functions.

The court at Versailles was the cultural centre of France for much of the seventeenth century. Court life revolved around Louis XIV, who, as part of his policy of centralization, created an atmosphere of power and mystique surrounding Versailles, and made it a privilege for the nobility to live there. The emphasis on ritual and status was designed to divert the nobility's attention from its increasing poverty and loss of political clout.¹

Louis XIV's reign marked a new era in government, where important positions were given to the bourgeois whom he could trust, such as Colbert (1619-1683), rather than to the nobility, who often lacked the necessary training and education. Government structure followed a clear hierarchy, with Louis firmly established as its head.²

A similar hierarchy existed in the musical household at court.³ A man of bourgeois origins, Jean-Baptiste Lully came to have as much control over musical life in France as Louis had over its government policy. Lully's influence over musical developments in France was due to his accumulation of a great deal of power through the acquisition of a number of important court positions. Louis' policy of centralization made Lully's supremacy possible; doubtless, French music would have developed differently if the situation had been otherwise.

Lully's first court appointment, as Compositeur du Roi, (1653), put him in charge of writing much of the secular music at court. As Surintendant of the King's music, Lully was responsible for choosing the programmes for the ballets and other entertainments. In addition, Lully selected the soloists, and consulted with the maître du ballet about the entrées. This appointment clearly put Lully in the position to determine the nature and content of much of the court's musical activity. When he was assigned the responsibilities of Maitre de Musique in 1662, Lully undertook the musical education of the pages, thus shaping the skills and tastes of a future generation. Given the scope of his powers and responsibilities, it is not surprising that Lully's style became so influential.

Lully's reach extended to the lives of other musicians. It is surely no coincidence that Chambonnières was deprived

of his pension in 1662 and sold his court post to D'Anglebert, who was an open admirer of Lully. Chambonnières, who had been extremely popular in court circles, could easily have been seen as a threat by Lully, who was not known for his high tolerance of rivals. D'Anglebert, the new court harpsichordist, wrote in a style which contrasts markedly with that of his teacher Chambonnières; perhaps an example of politics, plus a genuine admiration for Lully, shaping the keyboard style at court.

The centralization of artistic power, represented by Lully's brilliant career, was strengthened by Louis XIV's establishment of artistic academies. The Académie Royale de Danse, which was set up in 1661, encouraged a codification of dance technique and the development of a new notation system. It also centralized the licensing of teachers, thus ensuring that a certain standard was maintained. The Académie de Danse was united with the Académie de Musique under Lully's direction in 1672. The extensive nature of Lully's patent virtually insured that no musical event could occur without his permission. With the powers granted to him by the patent, Lully assumed control over French musical life for over fifteen years. The positive effects of his influence included a new sense of discipline in French musical productions, which was commented on by the writers of the time. The French became renowned for their precise orchestral playing under Lully's direction. 4

The strong hierarchical structure at court meant that the preferences of two men, Louis XIV and Lully, had a strong bearing on the development of the music in this period. However, royal taste had long had an influence in the arts, particularly the ballet de cour, where the rise of different forms, such as the ballet mélodramatique, reflected the inclinations of powerful courtiers.⁵ In addition, the plots were frequently chosen by the King to celebrate his latest military victory.

Royal taste also affected developments in music and dance outside the ballet de cour. Since Louis XIV favoured the courante, it rapidly became one of the most popular ballroom dances. Harpsichord suites in the later seventeenth century usually contained several courantes: surely a reflection of royal preference.

Significant changes occurred in French music during the last two decades of the seventeenth century, especially after the King's marriage to Mme. de Maintenon (1635-1719) in 1683, and the death of Lully in 1687.⁶ Mme. de Maintenon exerted a strong influence over the King, and music at court became less ceremonial and more devout. The popularity of ballet and opera declined in the court. Culture became less centralized as the Parisian salons gained in popularity. The salons had a more cosmopolitan atmosphere than the court, and were open to Italian musical influence.⁷ This led to a new era in music, where no one artist dominated to the extent that Lully had. However, from the period of about

1660 to 1685, Lully's tastes were an important factor in the French musical scene, because of his powerful position, which paralleled that of the King.

Lully was, nevertheless, a product of his society and its values. His championship of a French national style reflected a political change in court, since it was simultaneous with the rise to power of the intensely nationalistic Colbert (1619-1683). Before the death of the pro-Italian Cardinal Mazarin in 1661, Lully was not adverse to writing in an Italian style.

Developments which were analogous to Lully's occurred in some of the other arts. Lully's treatment of rhythm and phrasing in the sarabande is more varied than the works of his predecessors in the Grande Bande. In literature, a similar comparison can be made between the works of Corneille (1606-1684), and those of Molière (1622-1673) and Racine (1639-1699), as the two later writers were more flexible in their treatment of poetic rhythm within the alexandrine.⁹ Although they were still dealing with a set form, the smaller units were more rhythmically imaginative than in the works of the earlier poets.

We can see that the arts did not develop in isolation; in fact, a complex chain of events, people and attitudes shaped their course. The most marked example of the arts exerting an influence on each other is seen in the connection between music and dance. However, this, too, was a reflection

of royal preferences; since dance was an extremely popular pastime at court, largely because Louis XIII and Louis XIV loved to dance.¹⁰ Both were active participants in the court ballets, and Louis XIV had daily dancing lessons for many years. In fact, the ballet de cour was the chief form of court entertainment in the seventeenth century, and ballets were often commissioned to celebrate royal marriages, military victories, and to welcome foreign dignitaries.

Dance played an important role in state banquets, at carrousels, and at the frequent court balls. The French were renowned for their dancing skills throughout Europe, and dance was closely tied to the prestige of King and country.

The extent to which Louis XIV valued dance can be seen in his preface to the regulations for the Académie de danse, written in 1661:

The art of dancing has always been recognized as one of the most proper and most necessary to the formation of the body, giving it the first and most natural disposition for any kind of exercises, specially for the practice of arms and consequently is most advantageous and useful to our nobility and to all other people who have the honour of approaching us, not only in time of war in our armies, but also in time of peace in our ballets.¹¹

Louis' emphasis on the practical value of the dance reveals an important facet of the French attitude towards the arts. In addition to its merit as a preparation for war, dance was considered a significant form of bodily and mental exercise, which contributed to one's moral or physical development.

Dance had the dual function of pleasing and instructing society.¹²

The popularity of dance exerted a strong influence on the music of the French Baroque. James Anthony expresses the extent of this effect in his work, French Baroque Music:

Throughout the seventeenth and eighteenth centuries, French music was increasingly dominated by the dance. It spread from court, ballet and opera stage to the lute and harpsichord and even the organ. The rhythm of the minuet, the sarabande, and bourée or passepied invaded the chamber and chapel alike.¹³

Music and dance shared an equal prominence at court during this period. Music was a constant accompaniment to court ceremonies, from the grand public occasions such as the unveiling of a monument or a fireworks display, to the daily events of the King's coucher, lever, and souper.¹⁴ The music used for these occasions often consisted of transcriptions and arrangements from Lully's operas and ballets: further evidence of the influence of dance and dance music in this society.¹⁵ In addition to its ceremonial function, music was an important part of the informal atmosphere of the jours d'appartement, where the court gathered several times a week for cards, conversation and music. Louis XIV would also invite soloists to give him a private recital. Clearly, music was in constant demand at court.

The royal enthusiasm for music was almost equal to that for the dance. Louis XIII, in addition to his instrumental skills, was a composer, and Louis XIV studied lute, harpsichord

and guitar. The royal family, on the whole, were enthusiastic patrons of music and dance.

One of the more socially acceptable instruments for the nobility to study was the harpsichord: both D'Anglebert and Chambonnières taught at court. Michel de Pure (1634-1680) establishes that the harpsichord was associated with the dance:

The organ and the clavecin are the most perfect instruments and are capable of everything; but the first seems consecrated to churches and the latter to dancing rooms... 16

Indeed, according to M. Benoit, the harpsichord was considered an indispensable part of court life:

Soliste, accompagnateur, réducteur, concertant, le claveciniste se rend indispensable a toute manifestation musicale, sacré ou profane, lyrique ou chorégraphique, symphonique ou de chambre. 17

Soloist, accompanist, arranger, member of (the) symphony, the harpsichordist was indispensable to all musical events, sacred or secular, lyric or choreographic, symphonic or in the chamber.

Based on their popularity and proximity alone, one would expect that the music of the harpsichord was closely connected to the dance.

The intimate relationship between music and dance was also expressed in the philosophy of the time. The seventeenth century was a significant period of development in the field of French literature, and the attitudes of various writers illuminates even further the character and function of music and dance in this era.

The expressive powers of music and dance were a common component in the philosophies of this period. Theorists such as Mersenne (1588-1648) and Menestrier (1631-1705) base many of their ideas on the writings of the ancient philosophers. Foremost among these was Aristotle's concept that ballet imitated the manners, actions and passions of society.¹⁸

All arts were considered to have a significance beyond their medium, in particular as an expression of nature. When combined in the ballet de cour, they reflected the philosophy, politics and morals of society.¹⁹ Music and dance were considered reflections of the cosmos. In fact, because of this relationship dance was attributed with the power to establish order and peace.²⁰ Therefore, the use of dance to entertain foreign dignitaries was not only supposed to impress them with the peace and wealth existing in France, but could also ensure good relations and an orderly society.

Dance, however, according to Menestrier, had expressive powers beyond those of the other arts, since it could depict concepts ranging from the intellectual to the fantastic.²¹ The Abbé de Pure believed that dance was "a mute presentation, where the gestures and movements depict what one would express by words".²² In practice, however, dance was not always a major means of conveying the plot, since the court ballets of Benserade (1613-1691) and of Lully focus more on the text.²³ Despite a lack of consistency, the theories and attitudes of society clearly influenced the style of music and dance.

The ancient philosophers identified three types of dancing, including the noble and grave style which expressed glory and heroism.²⁴ The adjective "noble" is commonly associated with French court dance in the seventeenth and eighteenth centuries, as the style featured many slow, sustained movements of grace and dignity. This nobility and gravity was used to glorify the heroic deeds of the monarch; an example of seventeenth century practice reflecting an earlier philosophy.

Mersenne believed that musical effects were based on the relationship between rhythmic figures and human passions.²⁵ This is, of course, related to the doctrine of the affections, which influenced both music and dance in the Baroque.

A definition of the dance from the *Mercure Galant*, written by the author Tournelle in 1680, reveals the perceived connection between dance, music, and the passions:

(dance is) a certain disposition of the body, which, by its proportional movements and postures, following the sound of the instruments or the voice, is animated and leads to the cadence, and which, according to numbers, the modes and the measures of the art, imitates and expresses the passions of the soul, and the actions of the body.²⁶

This relationship is elaborated on by Patricia Ranum in her recent article, "Audible rhetoric and mute rhetoric in the seventeenth-century French sarabande".²⁷ This work contains a translation from Father Francis Pomey's Le Dictionnaire royal augmenté²⁸ of a description of a danced sarabande where movement is clearly used to express passion:

But all this was nothing compared to what was observed when this gallant began to express the emotions of his soul through the motions of his body, and reveal them in his face, his eyes, his steps and all his actions... Now and then he would express anger and spite with an impetuous and turbulent rhythmic unit, and then evoking a sweeter passion by more moderate motions, he would sigh, swoon, let his eyes wander languidly; and certain sinuous movements of the arms and body, nonchalant, disjointed and passionate, made him appear so admirable and so charming that throughout this enchanting dance he won as many hearts as he attracted spectators.

The motions of the dancer had a direct effect on the music, which was also influenced by the poetry. Patricia Ranum traces these effects in the evolution of the sarabande in the second half of the seventeenth century.

During the earlier part of the century, the sarabande was typified by balanced phrasing. Around 1660, unbalanced phrasing was used as well.²⁹ The new phrasing was a result of rhythmic experiments made by the French poets in the 1640's.³⁰ Their attempts to create a more flexible phrasing led to the use of rhythmic units which were "not synonomous with the metric feet of standard poetic scansion".³¹ Towards the end of the seventeenth century, French sung sarabandes contained an increasing number of long syllables, which produced a more tranquil effect than the fluctuating, "fiery" rhythms which were common earlier in the century.³² This change in the rhythms and phrasing of French poetry resulted in the more tendre style of sarabande popular at the end of the century.

Dance is also linked to poetry through the mutual aim of "persuading, moving, and pleasing" the audience through the use of rhetoric.³³ Technically, the two arts are linked when the steps correspond to the rhythm of the poetry. Dance can reflect rhythmic changes in both poetry and music, and the increased use of accidentals and ornaments in the music can be mirrored in the dance. The whole of the musical process; (phrasing, melody and rhythm) was determined by the passions expressed in the poetry and dance, with "notes grouped into ever-changing units according to the ebb and flow of the passions expressed".³⁴

Typically, both dance and music became more erratic towards the end of a sarabande. The increasing rhythmic instability was not expressed with large, effusive gestures, since "tiny differences in footwork, posture and gesture permitted the dancer to express the emotions associated with a given dance".³⁵ Both dances and music relied on subtle gestures to convey the passions.³⁶

This close connection between music and dance was valued by the philosophers of the time. Menestrier expressed his admiration for this relationship in the music of the ancient Greeks, who, according to Menestrier, used the "harmony" of the movements of the body to regulate the rhythm of their music.³⁷

The connection between art and gesture extended beyond dance and dance music. French court society was based on

a system of protocol and etiquette which dictated social behaviour in all situations. This included a code of rules for gestures as commonplace as taking off a glove.³⁸ The steps and movements of court dance were incorporated into the greetings and civilities which the nobility exchanged. David Tunley reveals the significance of this for music in his book on François Couperin:

It is not the least surprising, therefore, that a society which developed physical movement to the level of an art, and which regarded the fine arts as a means of 'pleasing and touching' its audience...should have cultivated a style of music in which subtle and expressive 'gestures' were preferred to thematic argument.

The system of deportment and the codification of the dance which occurred in the late seventeenth century are a reflection of the value which the French placed on order and rationality during this period. Although the French wanted their art to mirror nature, it was a nature controlled by man,⁴⁰ as was seen in the focus on geometrically constructed gardens in the seventeenth century. This fascination with geometry can also be seen in the dance patterns of the ballet de cour. Corneille and Racine believed that reason should dominate passion, and emphasized the importance of moderating one's emotions and actions.

The establishment of the Académies, which reflected the concern for order, also affected the practical development of the arts. The balancing act between order and passion was typical of French music into the eighteenth century. The function and character of dance productions at court was strongly influenced by the establishment of the Académie

de danse in 1661. As a philosophical statement, the founding of the académies were a "confirmation of the general trend toward professionalism, to be expected in an age that so strongly believed in a rationalized process of thinking"⁴¹

The standard and training provided by the Académie de danse resulted in a new generation of professional dancers who steadily replaced the nobility in the ballet de cour. The founding of the Académie had a direct effect on the sarabande, a dance which Lully had used frequently, particularly for large ensembles, because it was strongly rhythmic and therefore easy to dance to.⁴² The increased use of professional dancers led to the decreased use of the sarabande in Lully's later productions.

In the later seventeenth century, we see the rise of virtuosic dances such as the loure, which were clearly designed for professional dancers. Choreographies for the sarabande could range from the relatively simple to the virtuosic, as can be seen in Feuillet's Recueil de Danses of 1704.⁴³

As we have seen, both French court society and the arts were governed by a strict hierarchy and sense of protocol. This concern for structure was a reflection of the philosophy of the time, and had a profound practical effect on the arts. Music and dance, as the two most popular art forms in the French court, were undergoing an evolution during the seventeenth century which reflected all these factors, and also the taste of two influential men: Louis XIV and Jean-Baptiste

Lully.

NOTES

- 1 The decline of the nobility is discussed in G. Treasure, Seventeenth Century France (London: Rivington, 1966) 16-20.
- 2 Government structure is outlined in Treasure, Chapter three, "Government and Administration", 37-51.
- 3 For a description of the musical hierarchy at court, see M. Benoit, Versailles et les musiciens du Roi: étude institutionnelle et sociale, 1661-1733 (Paris: A. et J. Picard, 1971).
- 4 Lully's innovations in string technique are described by K. Cooper and J. Zsako, "Georg Muffat's Observations on the Lully style of performance", Musical Quarterly 53 (April, 1967): 220-245.
- 5 The development of the ballet de cour is traced in the following: M. McGowan, L'art du ballet de cour en France, 1581-1643 (Paris: Éditions du centre national de la recherche scientifique, 1963) and M. Christout, Le ballet de cour de Louis XIV, (Paris, Éditions du centre national de la recherche scientifique, 1967).
- 6 Wilfred Mellers, François Couperin and the French Classical Tradition, (London: D. Dobson, 1968) 46, 77.
- 7 D. Tunley, Couperin, (London: British Broadcasting Corp., 1982) 18.
- 8 Mellers, 55.
- 9 Mellers, 36. The connection between music and poetry was not new, and reached an important level in the establishment of Baif's Académie and his promotion of musique mesurée, where the rhythms and mood of the text dominated the music. See Isherwood, Music in the Service of the King: France in the Seventeenth Century, (London: Cornell University Press, 1973) 29.
- 10 Pierre Rameau, Le Maître a Danser (Paris, 1725). See preface.
- 11 As translated by R. Kunzle, "Pierre Beauchamps: the Illustrious Unknown Choreographer", Dance Scope 8 and 9 (1974-75): 33-42, 31-44.
- 12 McGowan, Ballet, 158-59.

13 James Anthony, French Baroque Music from Beaujoyeux to Rameau (London: B.T. Batsford, 1973) 167.

14 For greater detail on the role of music and dance in the French court, see Isherwood, Chapter 6, "Divertissements". Also, Benoit covers many facets of music and dance at court.

15 Benoit 62.

16 Walter Sorrell, Dance in its Time (New York: Doubleday, 1981) 134.

17 Benoit 198.

18 Aristotle's concept is referred to in Menestrier's Remarques pour la conduite des ballets (Lyon: 1668). See appendix to Christout, Ballet 225

19 McGowan, Ballet 7.

20 McGowan, Ideal Forms in the Age of Ronsard (Berkeley, L.A.: U. of California Press, 1985) 233.

21 Menestrier, Remarques pour la conduite, as quoted in McGowan, Ballet 7.

22 M. de Pure, Idée des Spectacles, as quoted in Charles Silin, Benserade and his ballets de cour (Baltimore, John Hopkins Press, 1940) 180. This concept was borrowed from Plutarch, see McGowan, Ronsard 209.

23 Silin 180.

24 Isherwood 39.

25 Mersenne, Harmonie Universelle as translated by Isherwood, 36.

26 Tournelle, Mercure Galant, April 1680 p. 279 as translated in Isherwood 38.

27 Patricia Ranum, "Audible rhetoric and mute rhetoric: the seventeenth-century French sarabande", Early Music 14 (Feb., 1986) 22-36.

28 Father Francis Pomey, "Description d'une sarabande dansée". Le dictionnaire royal augmenté (Lyons, 1671). A translation of this article appears in Ranum 35.

29 Balanced phrasing corresponds with the barline, and unbalanced phrasing falls in the middle of a bar.

30 Ranum 23.

31 Ranum 27.

32 Ranum 33.

33 Originally mentioned by Horace, this idea was discussed in a number of seventeenth century sources, including R. Bary, La rhétorique française (Paris, 1665) 2. See Ranum 24.

34 Ranum 33.

35 Ranum 34.

36 The significance of the discoveries mentioned by Ranum to the music of the sarabande will be discussed in greater detail in chapter three. For example, erratic rhythms, especially in the second reprise, are common in the sarabandes of Chambonnières and L. Couperin.

37 Menestrier, Des Representations en musique anciennes et modernes (Paris, 1681; Geneva: Minköff, 1972) 97.

38 W. Sorrell 134.

39 Runley 20.

40 For a fuller outline of French philosophy and literature in the seventeenth and eighteenth centuries, see Mellers, Chapter Two "Values and Standards in the Grand Siècle", and Chapter Three "Taste during the Grand Siècle".

41 Sorrell 125.

42 David J. Buch, "The influence of the ballet de cour in the genesis of the French Baroque suite", Acta Musicologica 57 (1985): 102.

43 R.A. Feuillet, Recueil de Danses (1704; Westmead, Farnborough, Hants England: Gregg International, 1972). Feuillet grades the dances from easy to hard: the sarabande is the first and the last dance, as well as occurring several times throughout the book.

CHAPTER II - Dance Style in Louis XIV's France

The seventeenth century French ideals of grace and elegance are aptly reflected in both the music and the dance of the period. Although the refined and often intricate gestures of the dance seem contrary to the French preference for simplicity,¹ French Baroque dance, when well-performed, has a natural and effortless flow of movement. A basic understanding of the French court dance style is essential to appreciating French Baroque music, since both arts are based on fundamentally simple gestures which may be obscured by a refined and decorative exterior. The flexibility of French Baroque choreographies would seem to belie the notion that dance music must have a regular structure and simple texture. A grasp of the dance can give new insight into the music.

Most of the explicit information about French dance dates from after 1700.² However, the work of the eighteenth-century choreographers, and of L. Pécour (1643-1729) in particular, reflects earlier practices, as many were students of Lully's collaborator Pierre Beauchamps (1631-1719). The choreographies and dance manuals of the early eighteenth century, when combined with information gleaned from diaries and theoretical treatises of the seventeenth century, give a fairly clear picture of the art of dancing as practiced at the court of Louis XIV.³

The fundamental qualities of the dance (balance, order and grace)⁴ reflected the values of French society. Technical proficiency was required to execute even the simplest ball dance, which had to look easy in performance. French court dance employed about twenty step units and their variations, many of which could be adapted for use in duple or triple metre. The variety of gliding, springing and stepping movements were combined and re-combined in a "constantly flowing series of poses"⁵ to create an aura of elegance.

Although technical control and graceful execution were essential to the style, the element of passion did play a role in the noble court dance. However, current writers do not agree as to the extent of this characteristic. According to Wendy Hilton, a leading authority on French dance, dance expressed harmony and order while creating an atmosphere, but it was not designed to express the passions directly. Curt Sachs takes this view a step further when he states that the artistic strength of French dance was in its "technical perfection" rather than its expressive qualities.⁷ However, Pomey's description of a danced sarabande, cited in the previous chapter, reveals that at least in some dances, drama and passion played an important role.

Henri Prunières, an authority on Lully, felt that the pictures of the time reveal the vital and expressive capacity of French dance:

...vigueur et de l'originalité des pas. Ils ne sont pas exempts de bizarrerie, ni d'étrangeté. Quel contraste ils offrent avec la chorégraphie majestueuse et compassée que l'on nous présente ordinairement comme étant l'image des danses de ce temps! Rien au contraire de plus libre, de plus hardi que la danse théâtrale du XVII^e siècle en France. Tous ceux qui y participaient, courtisan ou baladins, devaient faire montré d'une réelle virtuosité.

...the vigour and the originality of the steps. They are not exempt from the bizarre or from strangeness. What a contrast they offer from the majestic and formal choreography which is ordinarily presented to us as being the image of the dances of the time! On the contrary, nothing is more free, more daring than the theatrical dance of the seventeenth century France. All those who participated, courtiers or professional dancers, had to show a true virtuosity.

Passion, vigour and grace are not necessarily exclusive qualities. According to Wendy Hilton, "every court dance requires nobility and liveliness (mental as well as physical) from the performers; all the dances embody these qualities in varying degrees."⁹ The extent of expressive gestures could well depend on the style or type of dance, as there were some significant differences between ballroom and theatrical dancing, even though they shared the same basic gestures and steps. In addition, there were two branches of theatrical dance: geometric and expressive, which were not identical.

Ballroom dancing was considered an essential skill for all courtiers. Therefore, it was the most widely practised dance style. By the late seventeenth century, three types of dance were popular: line dances or branles, contredanses, and the danses à deux. The last was the most popular, and featured symmetrical floor patterns directed to the Présence,

King Louis. A strict system of protocol governed these dances, which were performed by one couple at a time in order of social rank. The dances were diverse, and the often complex choreographies were matched to a specific tune, and were "intricately related to their music!"¹¹

Theatrical dance technique was derived directly from the various danses à deux.¹² The following excerpt from Anne Witherell's book on Louis Pécour describes the basic characteristics of this style:

It was probably the most sophisticated dance technique ever demanded of a non-professional. It necessitated practice and the development, over a period of several years, of the muscles of the legs and instep so that the dancer could maintain with ease the position of equilibrium or balance,... The technique is designed to preserve the strength and serenity of the body so that it reflects none of the strain of vivacious footwork, nor of slow, sustained steps. Noble bearing, control and easy grace are the essential elements of the style. In a sense, the danse à deux may be considered the elevation of noble life to art, in which an audience of experts appreciates the studied carelessness of execution of choreographies characterized by a deceptive simplicity.¹³

The fundamental technique of ballroom dancing, along with the concepts of "deceptive simplicity" and "studied carelessness", was carried over into the theatre. Both ballroom and theatrical dance also shared the element of spectacle.¹⁴ In court dance, this primarily theatrical characteristic was most noticeable at the masked balls. Rebecca Harris-Warrick describes the use of character dances at a

court ball which was choreographed by the prominent dancing master, Louis Pécour:

The fact that dances of an unambiguously theatrical character, choreographed by the leading theatrical dancer of the day, were performed by courtiers at balls, shows how indistinct the lines were between theatrical and social dancing. Clearly, theatrical dance types were part of the social dance repertoire, even if not every courtier had the ability to perform them. Conversely, the social dance types, including the contredanses, are to be found in the scores of operas and ballets.¹⁵

The theatrical element in social dance extends back at least to the sixteenth century, as many of the dances described in Arbeau's Orchesographie contain episodes of drama and mime.¹⁶

The increased virtuosity of theatrical dance reflected the growing use of professionals in the ballet. Dance in the theatre developed gestures of the arm, torso and head which were not permitted in the noble style of the court dance.¹⁷ Foot movements became more technically difficult, involving leaps and turns which required professional dancers.¹⁸ However, the increased technical demands did not interfere with the fundamentally flowing nature of the style: "Choreographically, even the most virtuosic steps were not stressed, but merely slipped into the rhythmic flow of the dance".¹⁹

The most marked difference between court and theatrical dance was in the more expressive character of the latter. Menestrier comments on this when he compares ballroom dancing to "vers lyrique" and theatrical dance to a "poème dramatique".²⁰

Expressive gestures were reserved for the danse imitative, as opposed to the more geometrically-oriented danse pure. The former style was used to depict character, and to reveal emotions and developments in the plot. Expressive dance mixed mime, acrobatics and dancing, as well as stock gestures to depict characters such as Harlequin. ²¹

Dance was used to depict character as early as 1610, in the Ballet de Monsieur Vendosme, which featured both graceful and grotesque dancing. A major character in this work, Alcine, has a dance which reveals her emotional state after learning of her defeat, where she enters with:

des gestes fort estranges, marchoit impatiente, ores devant, tantost au milieu, puis derriere, sans ordre et sans mesure.²³

truly strange gestures, walking impatiently, sometimes in front, sometimes in the middle, sometimes behind, without order and without measure.

The Ballet de la Délivrance de Renaud (1617) demonstrates the use of dance to express a political concept:

Les pas graves des démons au debut du ballet et à la fin, les figures majestueuses de la danse des chevaliers, soulignaient l'ordre et l'harmonie réalisés par les efforts du jeune roi. C'est par leur danse que Durand essaie de marquer un contraste entre eux et les démons d'Armide dont les postures soulignaient une intention burlesque.²⁴

The grave steps of the demons at the start of the ballet and at the end, the majestic figures of the dance of the knights, underlined the order and harmony realized by the young king (Louis XIII). Through their dance, Durand (choreographer) tried to show the contrast between them and the demons of Armide where the postures underline a burlesque intention.

Significantly, the ballet ends with grave steps, which represent the political order established by the king. Clearly, the dance was considered a suitable medium for depicting concepts ranging from the political to the emotional. The extent to which expressive gestures were used could vary; in the example cited from the dance of Alcine, the amount of freedom described implies that her dance was an entrée pantomime. This type of dance was more flexible than a regular entrée, because the dancers were not required to form symmetrical patterns, and thus were able to move independently. These entrées left room for a great deal of creativity on the part of the dancer. ²⁵

In contrast, danse pure focused on the patterns made by the dancer, rather than on the possibilities for expressive gestures. Therefore, it had more in common with the ballroom dance, which also featured geometrical floor patterns. However, the popularity of danse pure declined in the ballet after 1641, with the performance of Le Ballet de la Prospérité des armes de la France. This work featured a raised stage which made the use of a figured dance obsolete, since the shapes were only visible when the spectator gallery was above the stage. After 1641, choreographers focused on the danse imitative.

Nevertheless, figured dancing played a role in the development of the French Baroque style, from its introduction into France in 1554 by Cesare Negri (1530-1604) ²⁶ until well into the eighteenth century. The use of symmetrical

figures in dance was a product of the interest in the philosophy of the time in the divine and scientific implications of geometry.²⁷ When concentrating on elaborate figures, the choreographers used simpler steps which accommodated the limited technique of the noble performers.²⁸ With the introduction of professional dancers, it became more possible to focus on the individual steps.

The shift to a more technically demanding and expressive dance in the later seventeenth century represented a major change in dance style. However, the entire century was one of technical and artistic evolution in the dance, which may well have had some bearing on the music.

Dance in the sixteenth century featured relatively abrupt, angular movements. In the seventeenth century, this changed to an emphasis on bending and gliding steps. Musically, this was mirrored in the increased popularity of dances in triple metre, which suited the new gestures of bend, lift and glide.²⁹ In the first half of the century, there was an increased emphasis on the turnout of the leg, which became more pronounced as the century progressed. This facilitated more difficult steps, since the turnout aided balance.³⁰

Many of these "innovations" had actually been developed by Cesare Negri, and were transferred to the French court by Italian dancing masters.³¹ In addition to his developments in figured dancing, Negri was at least partially responsible for the turnout of the feet, and movement on demi-pointe.³² He also developed a virtuosic style of footwork for the pro-

fessional male dancers,³³ a technique that was adopted in France at the end of the seventeenth century.

One of the first signs of virtuosity occurred shortly after Louis XIV came to the throne in 1643, when the previously small, close steps were replaced by more light jumps and pirouettes.³⁴ This trend toward an increasingly vertical style continued into the eighteenth century.

Another technical change in this period involved the use of steps originally designed for one dance in other dance types. This alteration was opposed by Guillaume Dumanoir (1615-1700), the head of the Grande Bande. In his work, Le Mariage de la musique avec la danse, (1664), Dumanoir complains about this substitution, feeling that it was inappropriate. He cites the use of menuet steps in the chaconne or sarabande, and the use of the pas de bourée in the gavotte. Although he acknowledges that the bourée and gavotte share the same metre, Dumanoir feels that their character is too dissimilar to share the same steps.³⁵ It would appear, based on Dumanoir's statement, that French court dance in the first half of the century was less flexible and varied in step content, than it was after the founding of the Académie de danse in 1661.

In general, despite the increased interest in pantomime and expressive dance, the seventeenth century was a period of increased codification. This culminated with the founding of the Académie de danse, and the subsequent development

a new system of notation by the choreographer Pierre Beauchamps, which was published by Raoul Auger Feuillet (1661-1711) in 1700.

Beauchamps, who choreographed Lully's ballets, codified the five positions, and was closely connected with the Académie de danse. Beauchamps and Lully were credited by their contemporaries with forwarding the technical and expressive possibilities of the dance. In addition, both were famous as professional dancers, renowned for their abilities in mime.

Lully and Beauchamps exploited the art of pantomime in order to make dance fit the plot. In Les Amants Magnifiques (1670), Lully used pantomimes as actual characters whose steps and gestures revealed the emotions of the main characters. The Abbé Dubos (1670-1742) describes the scene of the Choeur de Peuples des climats glacez from Lully's opera Isis (1677) as being composed "uniquely of the gestures and demonstrations of people seized with cold. Not a single step from our ordinary dance was employed".³⁶

This freedom of the dance was often mirrored in the music: in his Ballet de l'Amour Malade (1657), the Danse des Esprits et des Démons featured changes of metre and a variety of rhythms. Many of Lully's dances contained an odd number of bars and unbalanced phrasing, which would possibly have been done to accommodate expressive features in the dance. At any rate, it is clear that neither dance nor

dance music was confined to regular four-bar phrases or a limiting number of stock gestures.

Lully was also responsible for some of the technical advances made in dancing, including the new emphasis on steps over figures.³⁷ As well, he was credited with introducing more rapid steps into the French repertoire, and was known to prefer the faster dances. Although involved with the development of the French noble style, Lully was also known to have used Italian style choreography in some of his earlier works.³⁸

Variety was a chief feature of French choreography, and the ways in which music and dance were combined in the works of the early eighteenth century dancing masters was highly imaginative. Louis Pécour choreographed many of Lully's tunes, and was ingenious in his approach to musical form:

One might suppose that the social dances of the court of Louis XIV, symbols of an oppressive political regime, were themselves a stilted, codified routine....this attitude does not account for Louis Pécour, an artist who found the danse à deux extremely fertile ground for his creative imagination.³⁹

Pécour used accent, phrasing, ornamentation and rhythmic counterpoint in his choreographies to interpret and complement the music.⁴⁰ His choreographies were closely connected to the music and demonstrate a rich variety of phrasing and form.

On the level of the beat, different danced movements have disparate degrees of emphasis. For example, an *élevé*

(straightening of the knees while rising on the toes) or a jété (hop or jump) are emphatic gestures, and can serve as accents within a bar or phrase. The plié (the bending motion made before many movements) is used as an upbeat, because it does not involve a shift of weight. Since the pas marché (walking step) and glissé (sliding step) are non-emphatic, they are employed as continuing motions.⁴¹

Some dance steps, such as the petits battements (beating a raised foot against the ankle), or the cabriole (one leg beating against another during a hop), are used as ornaments. The former corresponds to a musical ornament which falls on the beat, while the latter is equivalent to an off the beat decoration.⁴²

Ornamentation had an equally important role in both dance and music. Louis Pécour's theatrical loure "L'Aimable Vainquer" is an elaboration of the social dance with the same name.⁴³ Pécour sometimes used ornamental gestures such as the pirouette (a pivoting gesture common in sarabandes) to delay the change of weight. This had the effect of postponing the accent.⁴⁴ In addition, he would use rests to alter the time value of a step, or he would avoid an accent by making the last motion of a step the first one of the next. From the examples cited above, one can see that dance was capable of an infinite rhythmic variety, as was the music.

French court dance consisted of about twenty basic gestures, which could be combined to form a pas simple (a step

with one shift of weight), or a pas composé (a combination of two or more pas simples). Usually, one step unit corresponded to a measure of music, as in the sarabande. An interesting exception is the courante, which Pécour choreographed to a $o p$ or $o p p p$ rhythm, thus mirroring the ambiguity inherent in the music.

In general, Feuillet preferred to move his dancers with the beat, but Pécour was more prone to rhythmic subtlety.⁴⁵ When a dance accent did not correspond to the strong beats of the music, a fausse cadence occurred.⁴⁶ Sometimes, Pécour could avoid mirroring a striking musical rhythm, as in the sarabande from "La Bourgogne", where the dancer moves straight through a musical hemiola. This serves to "draw attention to the musical gesture by creating tension between its rhythm and that of the dance".⁴⁷

As in music, dance has phrases, or enchainements, made up of a series of pas simples or pas composés. Again, dance and music do not always coincide: the music to the passepied from "La Bourgogne" features four-bar phrases, whereas the dance contains phrases of five and three measures. However, if the musical phrasing is straightforward, the same is usually true of the dance, even if the two do not phrase simultaneously.⁴⁸ When the phrasing does coincide, "almost without exception cadences are recognized in the dance with a step which can be controlled at any tempo".⁴⁹

Choreography can also be used to support or complement the musical form of a piece. Pécour often used a single

step unit, or a series of step units, as organizing elements in his works. For example, the reprise to the bourée from "La Bourgogne" is always accompanied by the same step units. Pécour sometimes employed similar floor patterns to underly a main theme, or related dance rhythms, instead of an identical series of steps. Dance phrasing can be used to reflect a modulation in the music.⁵⁰

Despite the high level of organization possible in choreography, and the frequent use of recurring structural units, it is important to remember that it was "part of the choreographic skill to create fresh step sequences for each repeat of the musical strain".⁵¹ This constant variation is the aesthetic equivalent to the ornamentation used by the clavicinistes on the repeats in their dance music, and is therefore yet another example of the close connection between music and dance in the French Baroque.

Many of the developments in the dance style were reflected in the music (or vice-versa). The emphasis on intricate figures in the late sixteenth and early seventeenth century possibly prolonged the improvisatory practice of dance music. Since, at this time, the focus was not on the individual steps and their relationship to the music, the musicians were freer to indulge in broderies and passage work. Stylistically, the musicians of this period were not limited, but merely had a different goal than Lully. Beaujoyeux's description of the Grand Ballet from Circe (1581)

the first real ballet de cour, reveals the musical variety possible when a dance featured forty geometric figures:

At this point the violins changed their tone, and began to play the entrée of the Grand Ballet. It was composed of fifteen figures, arranged in such a way that at the end of each figure all the ladies turned to face the King. When they had appeared before the King's Majesty, they danced the Grand Ballet with forty passages or geometric figures. These were all exact and well-planned in their shapes, sometimes square, sometimes round, in several diverse fashions; then in triangles accompanied by a small square, and other small figures. These figures were no sooner formed by the Naiads, dressed (as we have said) in white, than the four Driads, dressed in green, arrived to change the shape, so that as one ended, the other began. At the middle of the Ballet a chain was formed, composed of four interlacings, each different from the others, so that to watch them one would say that it was in battle array, so well was order kept, and so cleverly did everybody keep his place and cadence. The spectators thought that Archimedes could not have understood geometric proportions any better than the princesses and ladies observed in this ballet.

And in order that everybody should know what a variety of music was necessary, some grave, some gay, some in triple time, some for a gentle and slow dance, I have written it down, so that nothing should be lacking or imperfect in the description of what occurred.

As the dance became more technically difficult, with an increased focus on smaller, more complex gestures, music underwent a similar transformation. Indeed, this interest in small motions and detail can be seen in the music of Louis Couperin, with his predilection for imitation. Similarly, the music of D'Anglebert, with the almost continuous ornamentation, is music of smaller gestures. The melodies of Lully often consist of many small motives which are combined into larger phrases. This melodic style is highly suitable to the new type of dance. The increasingly vertical nature

is reflected in the frequent leaps found in Lully's sarabande melodies, as the sarabandes of his predecessors in the Grand Bande are more conjunct.⁵³

The nature and the extent of the relationship between ballroom and theatrical dance affects one's perspective of the connection between the music of Lully and that of the clavecinistes. Lully was clearly writing for theatrical productions, whereas the music of the clavecinistes, if danced to at all, would have been performed in a ballroom or chamber setting. This point becomes even more pertinent when one considers that the theatrical style became more independent of ballroom dance during the last quarter of the seventeenth century: whereas the music of Chambonnières and Louis Couperin was written before 1675, that of Lully and D'Anglebert straddles both periods. This may partially account for the difference between the music of D'Anglebert and that of the other clavecinistes, and also between his music and Lully's.

The next three chapters will examine the approach of the four composers to the sarabande, in order to reveal what they have in common: the relationship of their music to the dance.

NOTES

- 1 W. Hilton, "Dances to Music by J.B. Lully". Early Music 14 (Feb., 1986) 57.
- 2 For a discussion of available sources, see W. Hilton, Dance of Court and Theatre: The French Noble Style, 1690-1725 (London: Dance Books, 1981).
- 3 The seventeenth and eighteenth-century sources have been assimilated in Hilton's Noble Style. Information about modern scholarship in dance is available in an article by M. Little, "Recent research in European dance, 1400-1800," Early Music 14 (Feb., 1986): 4-14.
- 4 The fundamental qualities of the dance are discussed in a number of works by M. Little and W. Hilton; see Bibliography.
- 5 M. Ellis (Little), "The dances of J.B. Lully," diss., Stanford University, 1967. 11.
- 6 Hilton, Noble Style, 3.
- 7 Curt Sachs, World History of the Dance, Trans. Bessie Schönberg (New York: Norton, 1965) 393.
- 8 H. Prunières, "Les Premiers ballets de Lully," Revue Musicale 12 (1931): 1-17.
- 9 Hilton, Noble Style 264.
- 10 Hilton, Noble Style 11. For a description of ballroom dance and its protocol, see R. Harris-Warrick, "Ballroom dancing at the court of Louis XIV." Early Music 14 (Feb., 1986): 41-49.
- 11 A. Witherell, Louis Pécour's 1700 Recueil de danses, diss., Stanford University, 1980, U.M.I. Research Press, 1983, 1.
- 12 Witherell 2.
- 13 Witherell 2.
- 14 J. Ecorcheville, Vingt Suites d'orchestre du XVIIe siècle (1906; New York: Broude, 1970) 35. See also M. Benoit, Versailles et les musiciens du roi: étude institutionnelle et sociale, 1661-1735 (Paris: A. et J. Picard, 1971) 67.

15 Harris-Warrick 47.

16 M. McGowan, L'Art du Ballet de cour en France: 1581-1643 (Paris: Éditions du centre national de la recherche scientifique, 1963) 30-33.

17 J. Sutton, "Dance: 1630-1700," New Grove Dictionary, ed. S. Sadie (London: MacMillan, 1980) 190. See also Hilton, Noble Style 37.

18 M. Little, "Dance under Louis XIV and XV," Early Music 3 (1975): 338.

19 M. Little, "Dance under Louis XIV and XV," 332.

20 Hilton, Noble Style 37.

21 Menestrier, Remarques pour la conduite des ballets (Lyons, 1668) 53 as quoted in McGowan, Ballet 13.

22 M. Christout, "The Court Ballet in France: 1615-1641," Dance Perspectives 20 (1964): 16.

23 From the livret of the Ballet de M. Vendosme, 28 as quoted in McGowan, Ballet 16.

24 McGowan, Ballet 112.

25 Christout, "The Court Ballet," 16.

26 Negri was the first to choreograph figured dance for two couples. J. Sutton, "Negri," New Grove Dictionary (vol. 14) 94.

27 W. Sorrell, Dance in its Time (New York: Doubleday, 1981) 81.

28 S.J. Cohen, Dance as a Theatre Art: Source readings in dance History from 1581 to the Present, (New York: Dodd, Mead & Co., 1974) 7.

29 Sachs 352. Sachs adds that the sarabande was always a sliding dance, although other sources suggest that leaping was involved, too.

30 S.J. Cohen 39.

31 F. Reyna, A concise history of Ballet (London: Thames and Hudson, 1965) 23-24. Among these choreographers was Beaujoyeulx, who created the first Ballet de cour in France; Circe (1581).

- 32 Reyna 25.
- 33 J. Sutton; "Negri" 94.
- 34 S.J. Cohen 39.
- 35 G. Dumanoir, Le Mariage de la Musique avec la danse (1664; Paris: J. Galley, 1870) 31.
- 36 Abbé Dubos, Réflexions critique sur la poesie, la peinture et la musique (1719), as quoted in J. Anthony, French Baroque Music from Beaujoyeulx to Rameau (London: B.T. Batsford, 1973) 100.
- 37 Christout, Ballet de cour 187.
- 38 Italian style dancing was used in Lully's Les noces de Pelée et de Thetis (1654). Information about Lully's dance style, both choreography and music, is available in M. Ellis, "The Dances of J.B. Lully," and J. Anthony, "Lully," New Grove (vol. II): 314-329.
- 39 Witherell 39.
- 40 M. Mullins, "Music and dance in the French Baroque," Studies in Music 12 (1978): 49. Her main point is that although dance may reflect devices in the music, it does not have to mirror the music simultaneously.
- 41 M. Little, "The Contribution of Dance Steps to Musical Analysis and Performance: La Bourgogne," Journal of the American Musicological Society 28 (1975): 112-24.
- 42 For a discussion of ornamentation in dance, see Mullins 50, 56-57.
- 43 Mullins 50. By this point, theatre dance was considerably more technical than ballroom dance.
- 44 Mullins 51. Both Mullins and Witherell outline the relationship between music and dance in considerable detail.
- 45 Mullins 52.
- 46 W. Hilton, "Dances...Lully" 53. A vraye cadence occurs when the accent of dance and music coincide.
- 47 Witherell 204.
- 48 Mullins 55.

49 Mullins 55. She also states that the coupé and temps de courante are the dance equivalents of a feminine cadence whereas the saute is used for a masculine cadence.

50 Pécour's formal techniques are discussed in Mullins 53 and Witherell 202-203.

51 Hilton. "Dances...Lully" 53.

52 Beaujoyeux, Ballet Comique de la Royne, trans. C. and L. MacClintock. Musicological Studies and Documents #25 American Institute of Musicology. 1971) 90.

53 In fact, as dance becomes even more vertical towards the end of the seventeenth century, French melody becomes increasingly disjunct. See N. Powell, "Rhythmic Freedom in the Performance of French Music from 1650-1735," diss., Stanford University, 1959, 107-108.

CHAPTER III - The Sarabande in Seventeenth Century France

The sarabande is generally assumed to have originated in Latin America as a sung dance. It is first mentioned in a poem by Fernando Guzman Mexia, which can be found in a Panamanian manuscript dating from 1539.¹ In 1579, a texted sarabande was performed in Mexico, and it was imported around that time from the New World to Spain. Its first reference in Spain, dating 1583, concerns a ban imposed in its performance because of its obscene nature.² The sarabande was introduced into the French court as early as 1588,³ where it became popular in both theatre and ballroom. Although it declined in popularity in Spain in the 1620's,⁴ the sarabande remained a favoured dance in France into the eighteenth century.

In Spain, the sarabande was originally a dance of the street. A description of the dance from 1599 compares its performance at a wedding with one on the street:

Elle est executée par plusieurs couples réunis, se faisant toujours face et jouant des castagnettes...Les danseurs vont en general à reculons, en se livrant à toute sorte de gestes et de contorsions risibles, avec le corps, les mains et les pieds. Un jour, j'ai vu plus de cinquante couples dansant ainsi dans la rue, et sans cesser de se faire vis-à-vis, malgré tous, les tours et les detours qu'ils executaient.⁵

It was danced by several united couples, always facing each other while playing the castanets...The dancers in general moved backwards, while committing all sorts

of ludicrous gestures and contortions with the hands and feet. One day, I saw more than fifty couples dancing it thus in the street, never ceasing to face each other, despite all the turns and meanderings that they did.

The sarabande also had religious connotations, since it was danced at the Corpus Christi festival in Seville in 1593. Shortly thereafter, both music and dance became popular in the Spanish convents.⁶ By 1618, the sarabande had also become a Spanish court dance, but it declined in favour soon after.⁷

In contrast to its development in Spain, the sarabande in France seems closely tied to the court. It is first mentioned as a theatrical dance in the Ballet des Dieux Marins, in 1608.⁸ It maintained its association with Spain, as it was frequently danced by Spanish characters in the French ballets.

As in Spain, the sarabande did have some contact with the more rustic dances of the people, as this description of a village dance in Beauce (dating from the 1620's) reveals:

Chaque homme menant une femme ou fille en forme d'un branle clos et rond, ainsy que l'ont faict en chrestienté ... Parce que la danse estant close en rond, l'homme se sépare avec sa compagne pour dancier ensemble au milieu du cercle, de quelque gentille manière ou facon de gavotte ou serabante...

Each man leads a woman or a girl in the form of a closed and round branle, in a manner as close as one can in Christianity... Because the dance is close in a round, the man separates with his companion to dance together

in the middle of the circle, in such a noble manner or in the way of a gavotte or sarabande.

The variety of contexts in which the sarabande appeared suggests that its character may also have been diverse. Daniel Devoto, in his article "La Folle Sarabande", suggests that a wide assortment of expression may have been possible within the one type of dance, with the changes in character reflecting the context of the performance.¹⁰

It seems that whatever its character or context, the sarabande was definitely an expressive dance. In Spain, at the turn of the seventeenth century, the sarabande was one of the most popular bailes, which were dances involving movements of the whole body.¹¹ It was usually danced by women, to the accompaniment of castanets and guitar.¹² According to Julia Sutton, the expressive use of the body, with its dramatic connotations, was one of the chief differences between the Spanish and the French style in the first half of the seventeenth century.¹³ Curt Sachs affirms that the Spanish dance used foot and body movements as a "physical expression of the emotions", in a style which emphasized spectacle and pantomime.¹⁴

"Spectacle and pantomime" were often used to give the sarabande an explicitly sexual nature, which is confirmed by many of the early descriptions of the dance. Diego Duran (1537-88), a priest in Mexico, describes a Mexican dance

similar to the sarabande:

Also there is another dance so brisk and saucy it would seem to have been copied from the sarabande which our own people dance with such wriggings and faces and lewd grimaces that it could easily be mistaken for a dance of improper women and shameless men. ¹⁵

Although the lively, sexual form of the dance seems to have predominated in Spain, Cervantes (1547-1616), writing in the first decade of the seventeenth century, describes a "slow and grave" sarabande in addition to the "animated and provocative" version. ¹⁶

The French sarabande, although perhaps less explicitly sexual, was originally an animated dance, more closely connected to its Spanish cousin than some writers suggest. According to David Tunley, although the French sarabande borrowed the castanets and the guitar from the Spanish zara-banda, the French dance was "gracious and graceful", and had nothing in common with its sixteenth century Spanish cousin. ¹⁷

However, evidence suggests that the French dance did have a fiery nature, with some sexual overtones. One of the earliest descriptions of a sarabande in France, taken from Charles Sorel's La vraie histoire comique de Francion (1623), reveals the lively character of the French dance:

Les cadences, les pas et les mouvements des courantes, des sarabandes et des voltes échauffoient les lascifs appetits d'un chacun. De tous côtés l'on ne voyoit que baiser et embrasser. ¹⁸

The rhythm, the steps and the movements of courantes, sarabandes and voltes inflames one's lascivious appetites. On all sides one sees nothing but kissing and embracing.

The sarabande from the Ballet Royal de la Douairiere de Billebahaut (1626) bore some resemblance to its Spanish relative, "dont la souplesse du corps et la vitesse du pieds estonne les regardans" ¹⁹ (where the suppleness of the body and a rapidity of the feet which astonished the spectators).

The athletic character of the sarabande continued into the 1630's, according to this account:

... si les violons... sonn  une sarabande si gaye, que tout le monde se leva aussi joyeux... et ainsi sautant, dansant, voltigeant,²⁰ piro ettant, capriolant, nous arrivames au logis...

the violins... sounded a sarabande so gay, that everyone got up happily... and thus jumping, dancing, flying, pirouetting, capering, we arrived at the dwelling...

Mersenne (1588-1648), in his Harmonicorum Libri of 1635, confirms the lively nature of the dance, which featured movements of the hands, head and feet.²¹ This description would seem to refute Sutton's contention that French dance did not involve movements of the body.²²

The dramatic character of the sarabande is also confirmed by revealing description from Father Francis Pomey's Le dictionnaire royal augment  (1671). This narration is translated by Patricia Ranum in a recent article in Early Music, and is included as an appendix to this chapter. This description

discloses that the standard view of the French court dance as solely noble and decorous is slightly misleading. The fiery quality of the sarabande is confirmed by Pomey's definition of the dance:

The sarabande is a passionate dance that originated with the Moors of Grenada and that the Spanish Inquisition outlawed it deemed it capable of arousing tender passions, captivating the heart with the eyes, and disturbing the tranquility of the mind.²³

This definition, and the description included at the end of the chapter, reveals that the elements of pantomime and passion, so integral to the Spanish zarabanda, were also prevalent in the French sarabande. The range of gestures: from noble and languid to impetuous, suggests that the music for the sarabande could also contain a wide variety of motives and rhythms. Indeed, this quote alters one's perception of both music and dance.²⁴ It should be noted that nothing in the description of the dance implies that consistency or regularity, so often assumed to be the two most necessary traits of dance music, are required in its music.

Later references to the sarabande reaffirm its less than staid character. Furetière's Dictionnaire Universel (pub. 1690) refers to the sarabande as having "un mouvement gay et amoureux" (a gay and amorous movement).²⁵ The suggestive version of the dance co-existed with a more sedate sarabande, since Pierre Richelet, in his Dictionnaire de France of 1680, describes the sarabande as "une sorte de danse grave, qui,

a ce qu'on croit, vient d'Espagne..." (a grave sort of dance, which, one believes, originated in Spain...).²⁶

More specific information about the choreography of the sarabande is not available until 1700, when the Beauchamps-Feuillet system of notation was published for the first time. Dr. Meredith Little has found twenty-four sarabande choreographies dating from 1700 or later all with different combinations of steps and floor patterns.²⁷ According to Wendy Hilton, the sarabande had become primarily a theatrical dance by 1700,²⁸ and was characterized by the diversity of its character, and a "strong, calm, sustained quality".²⁹ In general, the sarabande seems to have slowed down by the eighteenth century, and to have lost some of its musical distinctiveness. Brossard describes it, in his Dictionnaire de musique of 1703 as nothing more than a slow, serious minuet.³⁰

The earliest choreography of the sarabande is found in the dance suite, "La Bourgogne", which was choreographed by Louis Pécour and notated by Feuillet in the 1700 Receuil de danses.³¹ Dr. Little, in an article on the Bourgogne choreographies, states that the sarabande is

Dignified and serious but less complex than the courante. It contains pirouettes or turns... and some hops... which make it a bit more lively than the courante and perhaps even playful. An unexpected teasing effect occurs when the dancer moves his foot three times without changing the weight.³²

Little also discusses the rhythmic implications of the

choreography. In the sarabande, one or two steps per measure are common, with the second being an unaccented gliding motion. Occasionally, three steps are used in a measure. The rhythmic variety and increased activity of the movements could be reflected by accelerated melodic or harmonic activity.³³

Additional choreographies exist to music from Lully's ballets. For example, part of Louis Pécour's "La Royale", published in 1712, was set to the sarabande composed for Orphée in Lully's Ballet de la Naissance de Vénus (1665).

According to Wendy Hilton:

The air for Orphée is an especially fine sarabande, with its characteristic rhythmic thrust toward the second beat of the bar. There are several steps which reflect this (the temps de courante, pas coupé and pirouette), and Pécour uses them often, in a³⁴ choreography which beautifully parallels Lully's air.

In contrast, Lully's sarabande "Pour les Espagnols" from Le Bourgeois Gentilhomme (1670 - see Lully incipit #19) features rhythmic movement in even quarter notes. Choreographically, this was one of this most popular works, as it was set twice by Feuillet and once each by Pécour and Favier.³⁵ Three of the dances use a step which Hilton maintains is typical of the sarabande: the dancer rises on half-toe on beat one, points the free toe to the floor, and holds this position for the second beat, "thereby drawing attention to it by a lack of motion".³⁶ Clearly, the choreographies of the time were flexible enough to accommodate a variety of musical effects, since Pécour's choreography of the same

sarabande even mirrors the hemiolas, "which usually are accompanied by a step with an extra rise or by turning steps which comprise two bars of music".³⁷

Another version of the sarabande, the sarabande espagnole, was a theatrical dance in 6/4 which resembled the loure.³⁸ Lully's second "Sarabande pour les Espagnols" from Le Bourgeois Gentilhomme (1670) fits into this category, and is classified with the loure in a recent article by Wendy Hilton.³⁹ Two choreographies exist for this work: one by Feuillet, which was published in 1700, and another by L'Abbé, called a "Spanish Entrée". According to W. Hilton, the latter version is highly virtuosic.⁴⁰ The sarabande has still maintained its lively character in some of the more difficult choreographies.

The generally staid disposition of the eighteenth century dance and music was preceded by a century where the sarabande was known for its diversity. Daniel Devoto, who has devoted many articles to the sarabande, maintains that:

...la seule certitude indiscutable qu'on puisse établir sur ces documents, qui couvrent plus d'un siècle et demi, est la suivante: l'évolution de la sarabande n'a été ni simple, ni subite; elle ne s'opéra ni d'une seule coup ni dans une seule direction.⁴¹

...the only undisputable fact that one can establish from the sources, which cover more than a century and a half, is the following: the evolution of the sarabande was neither simple nor sudden; it did not change in one blow nor in a single direction.

Richard Hudson, another sarabande scholar, has classified

the music into three categories, which are primarily distinguished by their rhythmic qualities: the slow sarabande (♩ ♩ ♩), the fast sarabande (♩ ♩ ♩), and the flowing sarabande (♩ ♩ ♩).⁴² The types are also differentiated by their treatment of cadence, harmonic rhythm, melody and texture. These traits will be dealt with later, after the individual elements of composition are discussed. Many of the sarabandes defy categorization, as they contain traits from more than one type.

Perhaps the diversity in composition was a result of the variety of uses for the sarabande in seventeenth-century France: from ballet to ballroom, to concert suite for orchestra. In addition, a sizeable literature was written for solo instruments, including the gamba, lute and harpsichord. However, this chapter will focus only on the structural aspects of the sarabande: idiomatic characteristics will be dealt with in chapter four.

Structurally, the sarabande was among the most regular of Baroque dances,⁴³ usually featuring two repeated strains. Normally, the second was longer than the first, as it often contained a petite reprise.⁴⁴ The length, in bars, was typically a multiple of four, with eight, twelve or sixteen bars being the most common. Occasionally, sarabandes were written in rondeau form (see, for example, Lully's sarabandes from Armide). Chambonnières wrote ornamented doubles for two of his most popular sarabandes: "O Beau Jardin" and "Jeunes

Zéphirs".

However, despite its comparative regularity, asymmetrical structures, based on an odd number of bars, were not uncommon, especially in sarabandes from the early seventeenth century.⁴⁵ According to Daniel Devoto, these could be accommodated by the choreography:

Notons que les Périodes finales de cinq ou neuf mesures ne sont quelquefois que la prolongation du levare. Mais nous sommes forcées de confesser que d'autres danses - dont la courante, associée à notre sarabande - étaient presque aussi fantastique que celle-ci.⁴⁶

Note that the final periods of five or nine measures are nothing but a prolongation of the levare. But we are forced to confess that other dances - such as the courante, associated with our sarabande - are almost as fantastic.

Of the four composers under discussion, Lully made the most use of irregular structure, since approximately half of his twenty-nine sarabandes are asymmetrical. In contrast, the twenty-seven sarabandes in the Cassel Manuscript,⁴⁷ which feature pieces written mostly by Lully's colleagues and predecessors in the Grande Bande, are almost all regular, with only three featuring an irregular structure.

Lully's sarabandes with an asymmetrical structure usually featured phrases on an unusual length, and a feeling of restlessness which was reinforced by a slightly increased use of feminine cadences. Lully clearly used asymmetry to provide a sense of momentum. Example one (p. 52), taken from the Ballet de Plaisirs (1655), is a sarabande which alternates three and four-bar phrases. Since each phrase length is

associated with a particular rhythm, this sarabande is highly patterned. Despite this, the general sensation is one of continuous motion, which is created by the changing phrase lengths.

In contrast, irregular structure is unusual in the sarabandes of the clavecinistes, since only Chambonnières experimented with it in four of his sarabandes. As in the works of Lully, the asymmetry propels the piece forward.

Phrasing is often a function of structure, although asymmetrical phrases can be found in sarabandes that have a regular structure. A normal phrase in a sarabande is four bars long (ex. 2, p.53). However, two-bar phrasing is fairly common (ex. 3, p.53), although it is not used consistently throughout a piece. Eight-bar phrases are created through the use of "restless harmonies or rhythms", which prevent a sense of repose in the fourth bar ⁴⁹ (ex. 4, p.53).

The concept of activity versus repose, or arsis and thesis, is directly connected to phrasing in music.⁵⁰ A sense of repose can be created through a harmonic cadence. The strength of the thesis will vary, partially depending on the chordal structure of the cadence, and whether any inversions are involved. Usually, a dominant to tonic cadence is the most forceful, because, acoustically, it sounds the most final.⁵¹ The impact of the cadence will also be influenced by its placement in the bar. A masculine cadence (ex. 5, p. 54) finishes on the downbeat of the bar, and therefore provides a stronger, more sudden sense of thesis than a feminine cadence does, because it ends on beat three (ex. 6,

P.54).

If the cadence is weakened, the sense of regular phrasing, is, to an extent, disrupted. Example seven (p.54) demonstrates a technique commonly used by Lully and the clavecinistes, where the cadential resolution of one phrase becomes the dominant of the next. This provides momentum, as does the use of a non-cadential chord at a rhythmically clear cadence (ex. 8, p.55). The mediant chord was a regular cadential goal in the seventeenth century,⁵² and as such is an example of the transitional state of harmony during this period.

Example nine (p. 55) is a double cadence; the phrasing is ambiguous because the resolution of the secondary harmony on the downbeat gives this cadence both a masculine and a feminine feeling. This cadence also appears in Lully (sara-bande #23, mm. 9-10) and Louis Couperin (sarabandes #2, mm. 15-16, #21, mm. 15-16). The example from the Cassel Manuscript (ex. 10, p.55), although harmonically unclear, demonstrates the same technique.

Frequent cadences can provide a sense of momentum, as in example eleven (p. 56), where each cadence melts into the next phrase. This use of cadences is commonly found in Lully's sarabandes. However, frequent cadences can also result in a series of short phrases, which gives the sarabande a staid character (ex. 12, p.56).

Both cadences and melody can create a sense of balance (or lack of it) in a phrase. Patricia Ranum, in her article

EX. 1 BALLET DES PLAISIRS Phrasing)

a A

b B

a B A

a B2 b A2

b A3

EX 2- Chambonnières #7. FOUR BAR PHRASE

EX. 3- Chambonnières #8 FOUR BAR DIVISIBLE BY TWO

EX 4- Lully #11 8 BAR PHRASE

EX 5- MASCULINE CADENCE D'Anglebert #15

MM 27-28

D+ I P07 I P

EX 6-L. Couperin #11 FEMININE CADENCE

MM. 7-8

a- ii6 I6 P07 I

EX 7- L. Couperin #6 WEAKENED CADENCE- becomes dominant of next phrase

M3-5

C+ ii vii06 I = V I6 IV

EX. 8- L. Couperin #3 TONALLY UNCLEAR CADENCE

M. 1-4

Ct I F VII^b iii

EX 9- Chambonnières #2 DOUBLE CADENCE

M. 14-16

\flat VII^b IV ii V I

EX. 10- Cassel M.S. ALMOST A DOUBLE CADENCE

M. 11-12

F+ I ii⁷ V I

EX. 11 Louis Couperin #29- CADENCES AS MOMENTUM

65

Handwritten annotations and figured bass for Example 11:

- System 1: ct , (G^+) $ct+I$, τ , vii^{ob} , $vi=i$, vi , τ
- System 2: i^b_4 , τ , i , ii , vii^{ob} , I^b , ii^b_5

EX. 12 L. Couperin #1 FREQUENT CADENCES

Handwritten annotations and figured bass for Example 12:

- M.1-4
- $a-$ i , τ , τ , τ
- τ , τ , τ , τ

on sarabandes which was previously cited, maintains that balanced phrases (ex. 13, p. 58) were a feature of the original Spanish sarabande. This type of phrasing was popular in France until the 1660's, when unbalanced phrases (ex. 14, p. 58) became more popular. By the 1690's, unbalanced phrasing prevailed.⁵³

Lully's treatment of phrasing supports Ranum's theory, as he first uses unbalanced phrasing in 1659, in the Ballet de la Raillerie. Although it is difficult to date the works of the clavecinistes, it is noticeable that Louis Couperin, who died in 1661, wrote proportionally fewer sarabandes with unbalanced phrases than did Chambonnières, who died in 1672. The fact that Couperin wrote as many as he did (11), suggests that perhaps unbalanced phrasing came into practice earlier than Ranum suggests. It is also possible that composers of vocal sarabandes adopted the technique from the clavecinistes. Unbalanced phrasing is already used frequently in Chambonnières' Sarabande de la Reyne, which was written in 1660 for the marriage of Louis XIV.

Another popular technique with Lully and the clavecinistes was the use of the bass line or an inner part to create a sense of unbalance (ex. 14, p.58). Overlapping phrases were caused by imitation (ex. 16, p.59) or by resolving parts at different points in the bar (ex. 17, p.59).

Phrasing is closely related to the placement ofthetic points. Meredith Little maintains that sarabandes are very

EX. 13 Chambonnières #12 BALANCED PHRASING

M1-8
F+ p.

EX 14 L. Couperin # 28-- BASS LINE UNBALANCED

EX. 15 Chambonnières #1- MELODICALLY UNBALANCED

EX. 16 Louis Couperin #14 PHRASE OVERLAP- IMITATION

EX. 17 Lully #8 SEQUENTIAL PHRASING

regular in this respect, with the thesis falling on beat ten, and often on beat four as well⁵⁴ (ex. 18, p. 61). The placement of the thesis on beat four and ten would, of course, result in two and four-bar phrases, depending on the strength of the thesis in bar four. In example eighteen, it is not strong enough to create a two-bar phrase.

In example nineteen (p. 61), weak thetic points are so frequent that the performer is given many options for the phrasing. This technique is often used by Lully in rhythmically active sarabandes. In the D'Anglebert example (#19), the thetic points at bars four, ten and twelve are really stronger on the second beat of the bar, due to the combination of a thicker texture and longer rhythm than are used on beat one. This effect is fairly common amongst the clavecinistes, and gives a sense of variety to the phrasing.

Thus far, we have looked at structure, cadence and phrasing. Although regularity is supposedly a predominant feature of the sarabande, the examples used, which do not represent isolated instances, show how symmetrical structures and phrases can be altered to provide interest and a sense of forward momentum. Although the combinations of cadence types and phrase lengths are numerous, there is some pattern to their use. Irregular structure, irregular thetic points and asymmetrical phrases often coincide. However, irregular phrasing can occur in a regular structure, and usually involves phrases which are three or six bars long. Sarabandes featuring balanced



EX. 18 Lully #7 REGULAR THETIC POINTS

Musical score for Example 18, Lully #7, Regular Thetic Points. The score is written in treble and bass clefs, 3/4 time, with a key signature of one sharp (F#). The treble staff contains the melody, and the bass staff contains the bass line. The score is annotated with '+' signs above the treble staff and Roman numerals (d- III, IV, V, I, II, VI, I, T, II) below the bass staff, indicating thetic points. A Roman numeral III is centered below the bass staff.

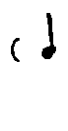
EX. 19 D'Anglebert #15 FREQUENT THETIC POINTS

Musical score for Example 19, D'Anglebert #15, Frequent Thetic Points. The score is written in treble and bass clefs, 3/4 time, with a key signature of two sharps (F# and C#). The treble staff contains the melody, and the bass staff contains the bass line. The score is annotated with '+' signs above the treble staff and various annotations (m, h, T) above the notes, indicating frequent thetic points. Roman numerals (10, II) are present below the bass staff.

phrases combine masculine and feminine cadences, as do works with two-bar phrases. Both Louis Couperin and Chambonnières favour masculine cadences when they use unbalanced phrasing, but Lully's treatment follows a chronological pattern, since he preferred feminine cadences in his early works, and masculine in his later ballets and operas. Clearly, the only criteria established for sarabandes thus far is variety; it is necessary, therefore, to look at other factors in order to be able to find a pattern in the sarabandes.

Both Daniel Devoto and Richard Hudson have isolated certain melodic and harmonic characteristics associated with the sarabande.⁵⁵ The original Spanish melody, shown in example twenty (p.64), is not obvious in the works of the clavecinistes or Lully.⁵⁶ Hudson links the échappée figure (ex. 21, p.64) with the opening of slow sarabandes. Lully uses it at the beginning of four of his fourteen slow sarabandes, and Louis Couperin uses it for half of his six slow sarabandes. However, D'Anglebert and Chambonnières only use the échappée figure once each. Louis Couperin opens four of his sarabandes of indeterminate type with this motif, where it coincides with the slow rhythmic pattern (). Some sarabandes make extensive use of the figure, whereas others only quote it briefly (ex. 22, p.64). Sometimes it may appear in the fast rhythm (), as in example twenty-three (p.64), or in a hemiola (ex. 24, p.65). Louis Couperin uses the échappée frequently in his sarabande shown in example twenty-

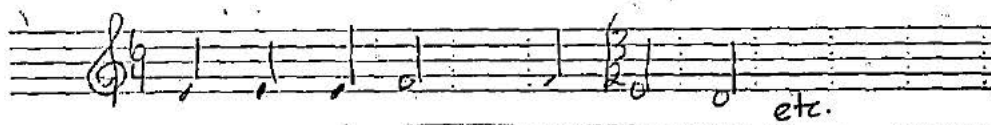
five (p. 65), where it serves a structural purpose. Chambonnières, on the other hand, uses the figure for contrast both rhythmic and melodic, in example twenty-six (p.66) Although Chambonnières, and, to an extent, Couperin and Lully, made extensive use of the echapée, D'Anglebert only uses it as an opening for one sarabande.

Another common opening figure, featuring repeated notes, is associated with the fast sarabande by Hudson ⁵⁷ (ex. 27 and 28, p. 66). The use of repeated notes as an opening is common to all the composers, but it is not associated exclusively with the fast sarabande; D'Anglebert, in fact, makes use of this opening in many of his slow sarabandes. Repeated notes are a regular feature of sarabande melodies, often being connected with the slow rhythmic figure ().

Another melodic characteristic not mentioned by Devoto or Hudson is the frequent use of a rising or falling fourth at the beginning (ex. 29, p.66). For Lully, this is as common an opening figure as the echapée, for his slow sarabandes, although it also occurs in the other types of sarabande. This is also a typical opening for the clavecinistes, although it is used less frequently by Louis Couperin. Another noticeable aspect about sarabande melodies is their range, since it is either very narrow, and accompanied by a conjunct melody, or it is more extensive, with more leaps in the melody. The latter is more common in flowing sarabandes, because

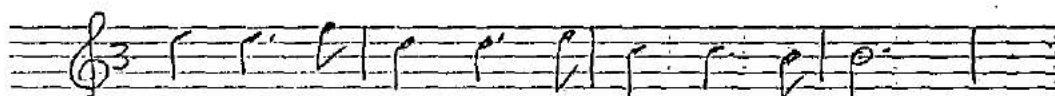
OPENING MELODIES FOR THE SARABANDE

EX. 20 SPANISH MELODY- not used by the composers

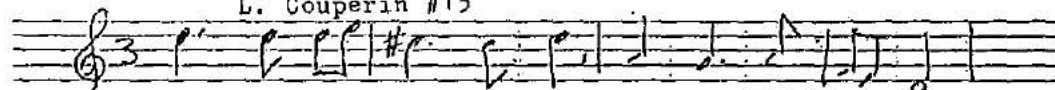


EX. 21 ECHAPPEE FIGURE AND VARIATIONS

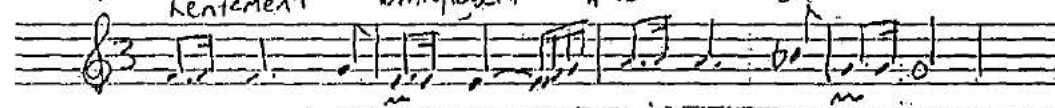
L. Couperin #4 Echappee figure



L. Couperin #15

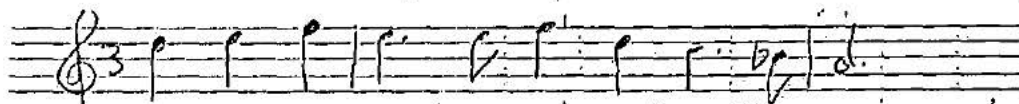


Lentement D'Anglebert #16



EX. 22 PARTIAL USE OF ECHAPPEE FIGURE

L. Couperin #11.



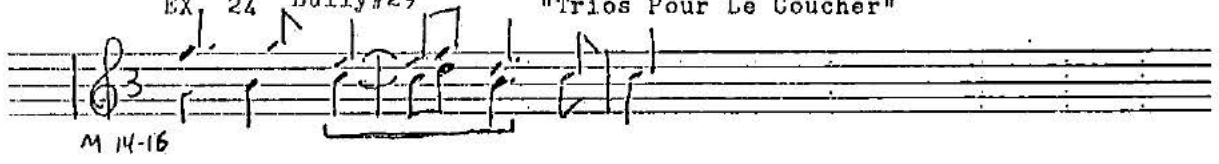
EX. 23 Lully "Trio Pour le Coucher de Roi"



M1-3

EX. 24 Lully #29 "Trio Pour Le Coucher"

M 14-16

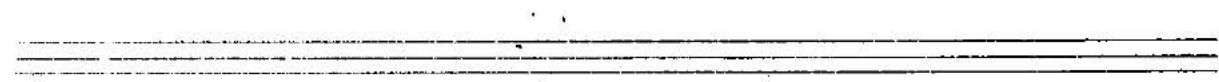
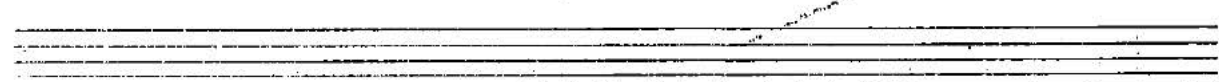




EX. 25 L. Couperin # 18 Echappée used for structure

mml-16 A



A'



EX. 26 Chambonnières # 5 Echappée used for contrast

Musical notation for Example 26, showing three staves of music in 3/4 time. The first staff has a treble clef and a key signature of one sharp (F#). It features a sequence of notes with brackets above labeled "A", "A", and "échappée". A "mi-12" marking is present below the first staff. The second and third staves continue the melodic line with similar bracketed annotations.

EX. 27 Chambonnières #2 Repeated notes

Musical notation for Example 27, a single staff of music in 3/4 time with a treble clef and one sharp key signature. It shows a sequence of repeated notes with a small "r" marking above the final note.

EX. 28 Lully #25 Variation of repeated note figure

Musical notation for Example 28, a single staff of music in 3/4 time with a treble clef and one sharp key signature. It shows a variation of a repeated note figure.

EX. 29 D'Angleberg #12

Musical notation for Example 29, a single staff of music in 3/4 time with a treble clef and one sharp key signature. It shows a sequence of notes with a fermata over the final note.

EX. 30 L. Couperin #3 Conjunct melody

Musical notation for Example 30, a single staff of music in 3/4 time with a treble clef and one sharp key signature. It shows a conjunct melody.

EX. 31 L. Couperin #13 Wide ranging melody

Musical notation for Example 31, a single staff of music in 3/4 time with a treble clef and one sharp key signature. It shows a wide ranging melody.

of its propulsive effect. (ex. 30 and 31, p.66).

In addition to the melody, Hudson and Devoto have also identified certain harmonic patterns.⁵⁸ In his article, "De la Zarabanda à la Sarabande", Devoto maintains that the original Spanish sarabande used a I IV I V progression at its beginning. He also claims that this progression and its inversion, I V I IV, are often found in the French sarabande.⁵⁹ The Zarabanda progression (ex. 32, p.68) is actually quite rare among the four composers under discussion, since it is only used twice each by Couperin and Chambonnières. It has no association with a particular type of sarabande. The inversion (ex. 33, p. 68) is slightly more popular, being used by all four composers, but neither is a big factor in the French sarabande.

In fact, it is more common for the sarabande to modulate immediately to another key or secondary area (ex. 34 and 35, p.69).

In general, there is no set harmonic pattern to the sarabandes. As far as keys go, most sarabandes have no more than two sharps or flats in the signature; Chambonnières favours F major, Louis Couperin prefers d minor, and Lully wrote almost half of his sarabandes in g minor.⁶⁰

Harmony was undergoing a change in the seventeenth century from modal to tonal thinking, as can be seen in the sarabandes of the four composers.⁶¹ Although almost half the sarabandes are tonal, the rest contain at least some deviation from

EX. 32 L. Couperin #7 ZARABANDA PROGRESSION

Handwritten musical notation for Example 32, showing a zarabanda progression in 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. The progression consists of three measures. The first measure has a treble staff with a quarter note G4 and a bass staff with a half note C3. The second measure has a treble staff with a quarter note A4 and a bass staff with a half note D3. The third measure has a treble staff with a quarter note B4 and a bass staff with a half note E3. Chord symbols are written below the bass staff: I, IV, and V.

EX. 33 Chambonnières #27 INVERSION OF ZARABANDA

Handwritten musical notation for Example 33, showing an inversion of the zarabanda progression in 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. The progression consists of four measures. The first measure has a treble staff with a quarter note C4 and a bass staff with a half note C3. The second measure has a treble staff with a quarter note D4 and a bass staff with a half note D3. The third measure has a treble staff with a quarter note E4 and a bass staff with a half note E3. The fourth measure has a treble staff with a quarter note F4 and a bass staff with a half note F3. Chord symbols are written below the bass staff: I, IV, V, and I.

EX. 34 L. Couperin #27 IMMEDIATE MODULATION

Handwritten Roman numerals below the bass staff: I, VII^{b6}/bVII, bVII, I₆/I

EX. 35 D[#]Anglebert #16 IMMEDIATE MODULATION

Handwritten Roman numerals below the bass staff: I, V, F#v, III, F#v/III

EX. 36 Lully #10 ALTERNATION OF TONIC AND DOMINANT

Handwritten Roman numerals below the bass staff: I, V, I₆, I, V, V₆, V, I

directional harmony. A common trait in the sarabandes of the four composers is the use of the minor dominant chord (ex. 37, p. 71), or a modulation to the minor dominant key (even in a major key sarabande). In addition, many chords lack an "essential" note that would make the progression tonal (ex. 38, p. 71). Although the VI chord is considered an acceptable substitute for the tonic, seventeenth-century French composers often used the III chord, too (ex. 39, p. 71). Another deviation from stable harmony is the rapid change of harmonies, which implies many chords briefly, only in passing (ex. 40, p. 72).

Example forty-one (p. 72) illustrates a highly colourful opening which obscures the tonality. Although this example is an extreme case, some sarabandes start in a key (Couperin #27) or on a chord (Lully #7) other than the tonic. The first chord of example forty-one is typical of the then current practice of combining the tonic and dominant harmonies, especially at cadences. The final example of tonal twists (ex. 42, p. 72) shows a modulation which is not "properly" prepared. This, too, was a frequent occurrence.

Tonally, the most noticeable trait that the four composers have in common is their choice of secondary keys. In general, mediant and flat leading-tone modulations are favoured in the minor keys, and dominant modulations are the most common in the major keys. The subdominant was also a popular key, especially for secondary relationships. Next

EX. 37 D' Anglebert #12 USE OF MINOR V

MI

d- F[♯] i

F[♯] V

EX. 38 Lully #1 MISSING NOTES

M3-4

g- iv i₆ (vii°) i

EX. 39 Chambonnières #19 III SUBSTITUTING FOR I

M21-22

6F IV iii

EX. 40 L. Couperin #19 RAPID HARMONIC CHANGE

MI 2 Ft I IV iii (ii) V ii V

EX. 41 L. Couperin #16 AMBIGUOUS OPENING

d- ii^o₄₃ V⁷ ii^{ob}₃ I^b₄ V⁷ I

EX. 42 Chambonnières #17 MODULATION NOT PREPARED

Ft IV I^b vii^{ob} I (vi^b₄) V^b₃ IV

in line were the submediant and minor dominant, followed by the supertonic key. Lully and Couperin favour the minor dominant modulation more than D'Anglebert and Chambonnières, who scarcely use it. This is not surprising, since L. Couperin tended to be more harmonically daring than the other clavichinistes. It is possible that he influenced Lully: although, given their closeness in age, the reverse is also true. It is certain, however, that Lully was more experimental in his modulations than his colleagues who are represented in the Cassel Manuscript. The sarabandes in this manuscript tend to have fewer modulations than Lully's works, and they also show a marked preference for the dominant key, which is often established in the first reprise. Lully is not as predictable.

The sarabandes of three of the composers tend to be slightly more tonally oriented if in a major key. The exception is D'Anglebert, whose major and minor-key sarabandes are equally tonal. What is surprising is the lack of evidence supporting an increase in tonal direction as the century progresses. D'Anglebert is as prone to tonal inconsistencies as is his teacher Chambonnières. In addition, the later works of Lully, although slightly more tonal, still contain surprises and ambiguities. In conclusion, the four composers, in their tonal treatment of the sarabande, have no more in common than one would expect from artists working in the same era. It should be noted, however, that although they

were working in different mediums, Lully's work has more in common with the clavecinistes, especially in terms of harmonic exploration, than it does with the works of his peers in the Cassel Manuscript.

The composers' use of harmonic rhythm reveals more about their attitude to the sarabande than does their general harmonic process. The harmony in a sarabande normally changes from one to three times per bar, although one to two changes is the most typical. Sometimes chords are held for four beats or longer; more rarely, they may change on the eighth note. A typical technique involves an increase in the harmonic activity towards a cadence, with the penultimate bar of the phrase having a ♩ ♪ rhythm (ex. 43 p.75).

Chambonnières and D'Anglebert favour a slower harmonic rhythm, whereas Lully and Louis Couperin often use two to three changes per bar. Lully tends to exercise more extremes of harmonic rhythm in his later works. His sarabandes with a slow harmonic rhythm tend to be tonally stable, with a regular structure and the fast rhythm (♩. ♪ ♩). Lully uses a rapid harmonic rhythm more often in a flowing sarabande with an irregular structure, which may reflect either a restless tonality (ex. 44, p.75) or a relatively stagnant choice of harmonies that needs momentum (ex. 45, p 75).

Although the sarabandes of the other composers do not show a similar pattern (or really any pattern), most of them favour the use of a fairly constant ♩ ♪ harmonic rhythm!

EX. 43 L. Couperin #19 INCREASE TO CADENCE



Musical notation for Example 43, showing a treble and bass staff with notes and chords. The key signature has one sharp (F#) and the time signature is 3/8. The piece is in D major. The notation includes the number 'm25-28' in the treble staff. The bass staff contains Roman numerals: $\text{F}\sharp$, vi , V_5^6 , $\text{I}=\text{IV}$, ii , $\text{vii}^{\circ 6}$, I , V_6^6 , I , V .


EX. 44 Lully #8 RESTLESS HARMONY

Musical notation for Example 44, showing a treble and bass staff with notes and chords. The key signature has one sharp (F#) and the time signature is 3/8. The piece is in D major. The notation includes the number 'M1' in the treble staff. The bass staff contains Roman numerals: g , i , vii° , i , I , V_6^6 , I , V , i , V , i . There is a 'III' written below the I and V_6^6 chords.

EX. 45 Lully #18 FAST HARMONIC RHYTHM IN TONIC

Musical notation for Example 45, showing a treble and bass staff with notes and chords. The key signature has one sharp (F#) and the time signature is 3/8. The piece is in D major. The notation includes the number 'M1' in the treble staff. The bass staff contains Roman numerals: $\text{B}\flat$, I , V_6^6 , I , V_6^6 , vi , V , vii° , $\text{I}\flat$, $\text{vii}^{\circ 6}$, I , V .

in a slow sarabande. However, it is interesting to note that D'Anglebert, whose original sarabandes all clearly fit the slow rhythmic pattern, does not use the  harmonic rhythm to the same extent. In addition, some slow sarabandes (of all composers) use the  harmonic rhythm fairly extensively, although rarely where it will contradict the melodic rhythm. In general, the harmonic rhythm supports the melodic rhythm.

A typical rhythmic characteristic of the sarabande is the use of hemiola, where the harmonic and/or melodic rhythm shifts to . The use of hemiola is connected to the Spanish sarabande, which featured constant changes from 3/4 to 6/8.⁶² This is a fairly common trait in the seventeenth-century French sarabande: hemiola appears in twelve sarabandes by Chambonnières, nine by Lully and Couperin, and three by D'Anglebert. Although D'Anglebert uses hemiola less than the others, his sarabandes do not maintain a straightforward harmonic rhythm, since many have chords which are held for four or five beats (see Chapter IV, ex. 14, p. 126). D'Anglebert is also the only composer who seems interested in using hemiola in a fast sarabande, since many of his transcriptions demonstrate this rhythmic characteristic. The other composers tend to use this technique primarily in their slow sarabandes.

Hemiola can also occur in the melodic rhythm, and its presence is often connected with the metre of the piece. Chambonnières and Louis Couperin tend to use hemiola

the most in their sarabandes in 6/4. One should note, that in the seventeenth century, barlines were not added consistently, and did not have the accentual implications that they did in the eighteenth century.⁶³ In the sarabandes by L. Couperin and Chambonnières, "missing" barlines often indicate a hemiola (ex. 15, p.59).

In the seventeenth century, metre was only loosely connected with the tempo of the piece. Although seventeenth and eighteenth-century theorists such as St. Lambert (fl. c. 1700), Montéclair (1667-1737) and Loulié (c. 1655-c.1707) agree that metre might have some relationship to proportional tempos,⁶⁴ the following accounts by Loulié and Montéclair seem to be much more realistic performance guidelines:

Metre and tempo are different things: we have an example of this in the Minuet and in the Sarabande, which are in the same triple metre, the tempo of the Minuet being much faster than that of the Sarabande.
(Loulie)

Metre and tempo must not be confused as they are different things, since the same time signature is beaten sometimes slowly and sometimes quickly.⁶⁶
(Montclair)


According to Dr. Little, the dance itself is open to a certain variation of tempo.⁶⁷ In general, scholars seem to agree that both the dance and the music of the sarabande had slowed down by the beginning of the eighteenth century.


Metre had some significance in the sarabandes of the selected composers, since Lully's sarabandes in 3/2 and Chambonnières' sarabandes in 6/4 favour the slow (♩ ♩. ♩) rhythm. In general, however, the use of 6/4 metre in Chambonnières

and L. Couperin was an indication of hemiola, rather than serving as an implication of a rhythmic type or a tempo. Lully wrote one work in 6/4, a sarabande espagnole, (see Lully's incipits, #19), which was similar to a loure in its style.⁶⁶ D'Anglebert wrote two sarabandes in 3/2: both are gaillarde-sarabandes, and are his only sarabandes which are not in 3/4.

In fact, most sarabandes are in 3/4, and, judging from their style and texture, the possible tempi ranged quite a bit from the intricate sarabandes of D'Anglebert (see ex. 46, p. 79) to the more flowing, propulsive ones of Lully (see ex. 47, p. 81).

This brings us, finally, to the issue of types. Although the rhythmic characteristics of each type has been mentioned, other factors, such as phrasing and cadence, help to define a type of sarabande. It will be useful to compare Hudson's definitions of the types with the sarabandes of the four composers.⁶⁸

Hudson defines the slow sarabande as being rhythmically dominated by the  pattern, which provides a strong accent on the second beat. This rhythm is usually accompanied by masculine cadences, balanced phrases, and a slow harmonic rhythm. The melody often features repeated notes of the echappée figure.

In defining which of the sarabandes by the four composers were slow, I took the pieces where the  rhythm predominated,

Ex. 46 D'Anglebert #16 SLOW SARABANDE

Handwritten musical notation for the first system of Ex. 46, D'Anglebert #16 SLOW SARABANDE. The system consists of two staves: a treble staff and a bass staff. The time signature is 3/4. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings 'p' and 'f' and articulation marks like 'acc' and 'trill'.

Handwritten musical notation for the second system of Ex. 46, D'Anglebert #16 SLOW SARABANDE. The system consists of two staves: a treble staff and a bass staff. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes. There are dynamic markings 'p' and 'f' and articulation marks like 'acc' and 'trill'. A first ending bracket labeled '1.' spans the final two measures of the system.

Handwritten musical notation for the third system of Ex. 46, D'Anglebert #16 SLOW SARABANDE. The system consists of two staves: a treble staff and a bass staff. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes. There are dynamic markings 'p' and 'f' and articulation marks like 'acc' and 'trill'. A second ending bracket labeled '2.' spans the first two measures of the system.

Handwritten musical notation for the fourth system of Ex. 46, D'Anglebert #16 SLOW SARABANDE. The system consists of two staves: a treble staff and a bass staff. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes. There are dynamic markings 'p' and 'f' and articulation marks like 'acc' and 'trill'.

Ex. 46 (continued)

Handwritten musical notation for the first system of Ex. 46 (continued). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a $C^\#$ marking above the first measure. The bass staff has a z marking above the first measure and a b marking above the second measure. The music features eighth and sixteenth notes in the treble and quarter notes in the bass. There are dynamic markings p and f in the bass staff. The system ends with a double bar line and a $C^\#$ marking above the final measure.

Handwritten musical notation for the second system of Ex. 46 (continued). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a $C^\#$ marking above the first measure and a $C^\#$ marking above the second measure. The bass staff has a p marking above the first measure. The music features eighth and sixteenth notes in the treble and quarter notes in the bass. There are dynamic markings p and f in the bass staff. The system ends with a double bar line and a $C^\#$ marking above the final measure.

Handwritten musical notation for the third system of Ex. 46 (continued). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a $C^\#$ marking above the first measure and a $C^\#$ marking above the second measure. The bass staff has a p marking above the first measure. The music features eighth and sixteenth notes in the treble and quarter notes in the bass. There are dynamic markings p and f in the bass staff. The system ends with a double bar line and a $C^\#$ marking above the final measure.

EX. 47 Lully #17 (Le Bourgeois Gentilhomme) FAST

SARABANDE



and then saw what other characteristics were combined with that. In general, the four composers favoured masculine cadences and balanced phrases, although D'Anglebert's sarabandes usually involved some unbalanced phrases. This could be a reflection of the later date of some of his compositions, which would have been written after unbalanced phrasing was more popular. Although the four composers did tend to use melodies with a lot of repeated notes, the échappée figure is only used by Louis Couperin.

Their rhythmic treatment of the sarabande does not always fit Hudson's definition. Chambonnières was the only composer to use a slow harmonic rhythm to any extent; indeed, Lully's slow sarabandes often featured a rapid change of harmony. Both Chambonnières and Lully tended to modulate at the opening, perhaps to get the momentum going. Hemiola is commonly used at cadences, except in the sarabandes of D'Anglebert.

Structurally, Lully was more inclined to variety than were the clavecinistes, who favoured a regular structure with two and four-bar phrases. We can see that the four composers followed some of Hudson's criteria, and they also have much in common with each other in their treatment of the slow sarabande. However, they do avoid a strict, predictable pattern, which is more a symptom of their creativity than it is a problem for the dance scholar. The next page is an example of a slow sarabande.

Before examining the fast sarabande, it would be appro-

priate to mention that the types, at least in France, were not strictly indicative of different tempi.⁶⁹ Although there is some relationship, fast sarabandes were not a rapid dance: rather, some of their characteristics made them a slightly faster, less grave dance than the slow sarabande.

Richard Hudson defines the fast sarabande as having the rhythm , with an accent on the fourth beat. I have changed this to include sarabandes which focus on the rhythm , since that, in itself, provides quite a different rhythmic emphasis than the slow sarabande. Hudson states that fast sarabandes tend to be diverse in structure, with a variety of melodic types. In addition, they favour feminine cadences, and tend to open with the zarabanda progression. In the Italian version of the French fast sarabande, the melody usually started with a lot of repeated notes, and may feature sequence, imitation and variation.⁷⁰

Although Hudson claims that these sarabandes tend to be diverse in structure, the clavecinistes tended to write their fast sarabandes in a regular structure. However, it should be noted that the clavecinistes rarely experimented with structure, as most of their sarabandes are based on four bar phrases. In the fast sarabande of these composers, the phrases are usually balanced, and longer than in the slow sarabande. There is also more variety in length of the phrases, even though the structure is symmetrical. The fast sarabandes of the four composers favour feminine cadences, or "weak" masculine cadences, where the final chord

of a phrase became the dominant of the next.

As Hudson has stated, the melodies are quite diverse, and perhaps a bit more disjunct than in the slow sarabandes. The clavecinistes tend to open their fast sarabandes with a lot of repeated notes, which is a feature of the Italian sarabande. Lully's sarabandes, however, have no predictable melodic opening.

Chambonnières is the only composer to use the zarabanda progression as the beginning of a fast sarabande. This progression, in any sarabande, is quite rare among the four composers. Although hemiola is usually associated with slow sarabandes, Chambonnières does use it occasionally in his fast sarabandes. L. Couperin uses Italian figuration in one of his fast sarabandes, and Lully was prone to sequences, which are another Italian trait. It would seem that the most important characteristic to note in the fast sarabandes is the number of Italian influences present in the works of most of the chosen composers. A typical fast sarabande is included as example forty-seven, on page 81.

The next type, which Hudson does not discuss at length, is one which I have chosen to label the flowing sarabande. According to Hudson, this type favours a non-emphatic rhythm in even quarter notes, or a half note followed by a quarter note. The overall mood is "light", and the melody may be used to unify the piece, with the rondeau form being fairly common.

D'Anglebert did not transcribe or compose any flowing sarabandes. Evidently the type did not interest him. Given his predilection for a luxurious texture and rich harmonies, and his fondness for ornamentation, the lack of flowing sarabandes in his output is not surprising. None of these features would help to create the flowing texture required for this type.

The other three composers wrote a few examples in this form, with Lully's five flowing sarabandes being the most by one composer. These sarabandes feature a regular structure, with variable phrase lengths. Chambonnières favoured balanced phrasing, but the other composers tended to use both balanced and unbalanced phrases in their flowing sarabandes. This is a tendency to feminine or "weak" masculine cadences. The melodies are usually conjunct, and often have a propulsive character. This effect may be achieved by having the melody cover a wider range than is usual in most of the melodies of the clavecinistes (see ex. 48, p. 86).

Texture is an important element in creating the flowing character of this type of sarabande. The flowing sarabandes of the clavecinistes tend to have fewer voices than their other sarabandes. The inner voices often have an active role in this type of sarabande, which helps to keep the momentum going. The flowing sensation is also aided by a rapid harmonic rhythm. Whereas the flowing sarabandes of Lully and Couperin favour a rapid harmonic rhythm, the sarabandes

EX. 48- L. Couperin #13 FLOWING SARABANDE

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/8 time signature. The lower staff is in bass clef with a 3/8 time signature. The music begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G3, followed by quarter notes A3 and B3. The system ends with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 3/8 time signature. The lower staff is in bass clef with a 3/8 time signature. The melody in the treble staff continues with quarter notes D5, E5, and F#5. The bass staff continues with quarter notes C4, D4, and E4. The system ends with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 3/8 time signature. The lower staff is in bass clef with a 3/8 time signature. The melody in the treble staff continues with quarter notes G5, A5, and B5. The bass staff continues with quarter notes F#3, G3, and A3. The system ends with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 3/8 time signature. The lower staff is in bass clef with a 3/8 time signature. The melody in the treble staff continues with quarter notes C6, B5, and A5. The bass staff continues with quarter notes B3, C4, and D4. The system ends with a double bar line.

EX. 48 (continued)

Musical notation for the first system of EX. 48 (continued). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by eighth notes D5, E5, F5, G5, and eighth notes A5, B5, C6. The bass staff contains a sequence of notes: quarter notes G3, A3, B3, C4, followed by eighth notes D4, E4, F4, G4, and eighth notes A4, B4, C5. There are dynamic markings 'p' (piano) under the first and third measures of the bass staff. The system ends with a double bar line.

Musical notation for the second system of EX. 48 (continued). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: quarter notes D5, E5, F5, G5, followed by eighth notes A5, B5, C6, and eighth notes D6, E6, F6. The bass staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by eighth notes D5, E5, F5, G5, and eighth notes A5, B5, C6. There are dynamic markings 'p' (piano) under the first, second, and third measures of the bass staff. The system ends with a double bar line.

of Chambonnières tend towards a slower rate of change which is more typical of his style in general. Example forty-eight on the next page is a typical flowing sarabande.

This leaves the sarabandes which defy categorization, which includes seven by Chambonnières, six by D'Anglebert, five by Lully and eighteen by L. Couperin. This means that more than half of Couperin's thirty-one sarabandes lack a single, prominent rhythm which distinguishes these types. The most noteworthy characteristic of the "mixed" sarabandes by Chambonnières and L. Couperin is that often the first half of the piece is one type of sarabande, whereas the second half may be totally different. Example forty nine on page 89 demonstrates this form of rhythmic inconsistency.

This flexible treatment of rhythm makes these sarabandes difficult to classify, and might, at first glance, suggest that these pieces were not related to the dance. However, the four composers, who were all dealing primarily with dance forms in their compositional output, were all men of considerable talent. One would therefore expect a certain amount of experimentation in their works. The rhythmic inconsistency in some of the works of Chambonnières and Louis Couperin could easily fit the description of Pomey's dancer, where the rhythms definitely fluctuate.

This concept of type, although it has its uses, is quite arbitrary, as one's perceptions of which category a sarabande

EX. 49 L. Couperin #14 MIXED SARABANDE

EX. 49 (continued)

Musical notation for the first system of EX. 49 (continued). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. There are various accidentals and dynamics markings, including a sharp sign on G in the bass staff and a 'p' (piano) dynamic marking.

Musical notation for the second system of EX. 49 (continued). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. There are various accidentals and dynamics markings, including a sharp sign on G in the bass staff and a 'p' (piano) dynamic marking.

Musical notation for the third system of EX. 49 (continued). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. There are various accidentals and dynamics markings, including a sharp sign on G in the bass staff and a 'p' (piano) dynamic marking.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

falls into may change quite easily. For example, Lully's Dieu des Enfers sarabande (see incipits, #15) is a slow type in the original form, but D'Anglebert's transcription (D'Anglebert incipits #8), with just a few rhythmic changes, is a fast sarabande. However, the alterations are subtle, and it is clearly the same sarabande, despite the change in type.

The sarabande has been associated with other dances throughout its history. Earlier in this chapter (p. 43) a quotation from the seventeenth century compares the sarabande to the volte. Chambonnières has written a volte and a sarabande with the ornamented double on the same material.

The only real difference between the volte and the sarabande is the florid nature of the latter, which is particularly noticeable in the double. (see Chambonnières incipits, #27). This sarabande also existed as the Brunette, "O Beau Jardin", and it was one of Chambonnières most popular works. The only other sarabande by Chambonnières which is this ornate was also a Brunette - "Jeunes Zéphirs".

The early sarabande was also connected with the courante. Some of the earliest printed examples of the French sarabande can be found in Praetorius' Terpsichore of 1612. In addition to the sarabande, Praetorius also includes a courante-sarabande on similar material. Chambonnières' Sarabande pour la Reyne bears a close similarity to the courante, especially after bar twenty-two, when the use of hemiola becomes almost constant (see ex. 50, p.92). It is possible that the com-

EX. 50- Chambonnières #28 COURANTE-SARABANDE

Musical notation for measures 1-4. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and accidentals. A 'p' dynamic marking is present in the lower staff. The measure numbers 'MM 1-4' are written below the lower staff.

Musical notation for measures 21-26. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music continues with similar rhythmic patterns and includes a 'bd' dynamic marking in the lower staff. The measure numbers 'MM 21-26' are written below the lower staff.

Musical notation for measures 27-32. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music concludes with various note values and rests. The measure numbers 'MM 27-32' are written below the lower staff.

poser was trying to extend a compliment to the bride's native country of Spain, while also reflecting the preference of the groom, Louis XIV, for the courante. This sarabande is clearly a hybrid type. the courante-sarabande was a fairly common dance, both inside and outside of France.⁷¹

A close relative of the courante is the gaillarde, since both dances share the same metre and many other rhythmic characteristics.⁷² Chambonnières wrote a sarabande and a gaillarde on the same material (see incipits #6). D'Anglebert copied the gaillarde, and also wrote another gaillarde-sarabande (see D'Anglebert incipits, #4). These gaillarde-sarabandes feature two bar phrases, a mix of balanced and unbalanced phrasing, and masculine cadences. Both have an underlying rhythm of $\circ \downarrow$ or $\downarrow \downarrow \downarrow$, which connects them to the fast sarabande. However, their character is more grave and ornate. The gaillarde-sarabandes of Chambonnières and D'Anglebert differ from most sarabandes in the absence of the $\downarrow \downarrow \downarrow$ rhythm, which usually makes at least an appearance in the other types of sarabande, if only at the cadences.

In addition to its association with the courante and the gaillarde, the sarabande was connected to the minuet in the later part of the seventeenth century. In fact, there is no fundamental difference between a flowing sarabande and a minuet. One of Lully's later sarabandes (see incipit #25) is labelled both as a sarabande and as a minuet in the sources. We can see, given the overlapping that existed

between different dances, that the ability to classify the sarabandes in neat packages is not of prime importance.

One consideration that has not been discussed at length is the chronological evolution of the sarabande. We know that it featured more unbalanced phrasing as the seventeenth century progressed, but what about other characteristics? According to R. Hudson, rhythmic features became an important distinguishing quality in French sarabandes in the 1630's.⁷³ By the later part of the century, the slow sarabande was the most favoured of the types. The popularity of the slow sarabande is reinforced by the original sarabandes of D'Anglebert, which were all of the slow type. However, Lully favours fast or flowing sarabandes in his later works.

Are there any patterns in the other aspects of composition? A problem arises in trying to date the sarabandes of the clavecinistes, which often appeared in manuscript long after they were composed. The only possible approach is to compare the sarabandes which are found in the same manuscript. However, any trends which are noticed cannot be considered definitive, because of the unreliability of this method of dating the works.⁷⁴

Seven of Chambonnières' sarabandes appear in the Oldham Manuscript, which is the earliest source for his music. The only noteworthy trait about these pieces is the frequent use of hemiola, and of four-beat chords. Evidently, the sarabande was still associated with the courante. His sara-

bandes in the Bauyn Manuscript, a slightly later source (c.1660) tend to be more clear in terms of which type they are. The only sarabande by Chambonnières which has a definite date is the Sarabande de la Reyne, which was written in 1660 for the King's wedding. This sarabande has a complex and varied rhythm, with hemiola and unbalanced phrases. This kind of irregularity is found in Lully's works from the same period.

Most of Louis Couperin's works appear in the Bauyn Manuscript. The only sarabande in the earlier Oldham Manuscript (ca. 1650-1661) shows a closer adherence to "type" than is usual in this composer.

Many of D'Anglebert's sarabandes were transcriptions, and reflected various compositional problems which he was interested in. As such, they will be dealt with in the next chapter. His original works, all slow, with masculine cadences, are quite different from the fast and flowing works of Lully which would have been written around the same time.

Clearly, it would be much more helpful if there was an accurate way to date the compositions of the clavecinistes. However, one can conclude, on the basis of his age, that Chambonnières would have influenced the other three composers, especially since the other clavecinistes were his students. Despite the fact that evidence suggests that Lully and Chambonnières had a poor working relationship, they shared many of the same compositional techniques, including the double cadence.

It is possible that Lully did borrow some techniques from Chambonnières. Clearly, he did not use the members of the Grande Bande as his role models, since his works seem closer in style to the clavecinistes.

Couperin and Lully share many of the same compositional habits, including a preference for a fast harmonic rhythm, more flowing textures, and a predilection for harmonic experimentation. The connection between L. Couperin and Lully is actually closer than that between D'Anglebert and Lully, despite the commonly held view that D'Anglebert was influenced by Lully. If anything, D'Anglebert's style harks back to the lutenists, which will be demonstrated in the discussion of style and idiom in the next chapter.

NOTES

1 "Sarabande", New Grove Dictionary of Music and Musicians, 1980 ed Stanley Sadie. Various articles by Robert Stevenson and Daniel Devoto, which are cited in the bibliography, discuss the origins of the sarabande. Devoto maintains that the sarabande originated in Spain, but Stevenson's claim for a New World origin is the one more commonly held today.

2 "Sarabande", New Grove Dictionary, 1980 ed. Stanley Sadie. Since the sarabande's first reference in Spain involves a ban on its performance, one can assume that it was popular before 1583.

3 "Sarabande", New Grove Dictionary.

4 R. Stevenson, "The Sarabande: A Dance of American Descent," Inter-American Music Bulletin 30 (1962): 3.

5 Thomas Platter, Félix et Thomas Platter à Montpellier, (late 16th century; Montpellier: C. Coulet, 1892) as quoted in Daniel Devoto, "La Folle Sarabande," Revue de Musicologie 15 (1960): 14.

6 Stevenson, "Dance of American Descent".

7 Stevenson, "Dance of American Descent". 3.

8 Daniel Devoto, "De la Zarabanda à la Sarabande," Recherches sur la musique française classique 6 (1966): 31.

9 Devoto, "De la Zarabanda," 33. This reference dates approximately 1626.

10 Devoto, "La Folle Sarabande" 155. The possibility of variety within the dance will become even more significant when we see the diversity of the music later in this chapter.

11 G. Buillier, A History of Dancing: From the Earliest Ages to Our Own Times (Boston: Milford House, 1972) 131. The Spanish bailes were contrasted with the more sedate danzas, which were composed of "grave, solemn measured steps, the arms never sharing in the action".

12 Vuillier 131.

13 "Dance," New Grove Dictionary, 1980 ed. Stanley Sadie 193.

14 Curt Sachs, World History of the Dance, trans. Bessie Schönberg (1937; London: W.W. Norton, 1965) 349.

15 R. Stevenson, "Dance of American Descent" 30.

16 Devoto, "La Folle" 7.

17 David Tunley, Couperin (London: British Broadcasting Corp., 1982) 103.

18 Charles Sorel, La Vraie histoire comique de Francion (1623; Paris, A. Delahays, 1858) 317, as quoted in Devoto, "La Folle" 160.

19 M. McGowan, L'Art du ballet de cour en France: 1581-1643 (Paris: Editions du centre national de la recherche scientifique, 1963) 152. The original source would have been the livret or an eyewitness account; in this instance, the author does not specify which was used.

20 Voiture, "Lettre X, à Monseigneur le Cardinal de la Vallette," Oeuvres, 3rd ed., (Paris, 1652) 31. Quoted in Devoto, "La Folle", 161.

21 This was common in the Spanish bailes. See Devoto, "La Folle" 34.

22 "Dance: 1630-1700," New Grove Dictionary, 1980.

23 F. Ranum, "Audible Rhetoric and Mute Rhetoric: the Seventeenth Century French Sarabande," Early Music 14 (Feb., 1986): 24.

25 Antoine Furetière, Essais d'un dictionnaire universel (1685; Geneve, Slatkine Reprints, 1968). Quoted in Ranum 22. According to Ranum, this was compiled in the 1670's, and therefore the descriptions of the sarabande reflect an earlier practice. In footnote #2, p. 31, Ranum explains that "mouvement", in this context, means emotion rather than tempo. Therefore, the dancer was trying to "move" his audience to feel "gay and amorous". This fits in with Pomey's description of the sarabande.

26 P. Richelet, Dictionnaire de France (1680). Quoted in Devoto, "La Folle" 168.

27 M. Little, "Dance under Louis XIV and XV," Early Music 3 (1975): 337. Dr. Little has prepared a guide to these choreographies, French court dancing: A Guide to the Repertoire (to be published).

28 Sachs 370.

29 W. Hilton, Dance of Court and Theatre: The French Noble Style (1690-1725) London: Dance Books, 1981) 36.

30 Devoto, "La Folle" 166-167.

31 The Recueil de Danses was an annual collection of ballroom dances which started publication in 1700. They were notated by Feuillet until his death.

32 M. Little "The Contribution of Dance Steps to Musical Analysis and Performance: La Bourgogne," Journal of the American Musicological Society 28 (Spring, 1975): 116.

33 Little, "La Bourgogne" 116.

34 W. Hilton, "Dances to music by Jean-Baptiste Lully," Early Music 14 (Feb., 1986): 59.

35 These choreographies were published by Feuillet in 1700 and 1704.

36 Hilton, "The Dances of Lully" 55.

37 E.T. Boal, "Saraband; speed, steps, and stress," Journal of the Viola da Gamba Society of America 17 (1980): 44.

38 Tunley 103.

39 Hilton, "The Dances of Lully" 9.

40 Hilton, "The Dances of Lully" 59.

41 Devoto, "De la Zarabanda" 53.

42 Richard Hudson, The Folia, The Saraband, The Passacaglia, and the Chaconne: The Historical Evolution of Four Forms that originated in music for the Five-course Spanish guitar, 4 vols., Musicological Studies and Documents 35 (Stuttgart: Hänssler-Verlag, 1982) vol. 2.

43 M. Little and Natalie Jenne, The Dances of J.S. Bach (to be published) "Sarabande" chapter. The authors feel that the concept of balanced phrases is important in the sarabande. However, a composer writing for a soloist would experiment with phrase lengths. In the composers examined for this thesis, the reverse is true, as it is Lully who experiments with the phrasing.

44 A petite reprise, which occurs at the end of a piece, is a repetition of the last four bars, which are often based on the preceding four bars.

45 Devoto, "De la Zarabanda" 60.

46 Devoto, "De la Zarabanda" 60.

47 The Cassel Manuscript was compiled from 1650-1658, according to its modern editor, Jules Ecorcheville, Vingt Suites d'orchestre du XVIIe siècle 1906; New York: Broude Bros., 1970).

48 Throughout the analysis, melodic patterns will be noted with capital letters, and rhythmic patterns in lower case letters. Most of Lully's works will be presented with the treble and bass parts, unless the inner parts are crucial to the point being made. In most cases, Lully did not even write the inner voices. In many examples, a "T" above a note means a major thesis point, and a 't' indicates a secondary resting place. To avoid confusion, often the ornament symbols have been left out, especially in the music of Lully.

49 Little and Jenne, "Sarabande" chapter of forthcoming Bach book.

50 For a further explanation of the concept of arsis and thesis, see Putnam Aldrich, Rhythm in seventeenth century Italian Monody (New York: W.W. Norton, 1966). Arsis and thesis are also discussed in various works by N. Jenne, M. Little and N. Powell (please see bibliography).

51 The concept of a hierarchy of cadences is discussed by La Voye Mignot, Traité de musique, trans. and ed. by Albion Gruber (1666; New York: Institute of Mediaeval Music, 1972): see especially the preface. The later theories of Johann Kirnberger are outlined by Natalie Jenne, "On the Performance of Keyboard Allemandes," Bach 10 (1979): 16-20. This will be dealt with in more detail in chapter five.

52 The significance of the mediant cadence is discussed in Elissa Poole, "The Sources for Christophe Ballard's Brunettes ou Petits Airs Tendres and the Tradition of Seventeenth-Century French Song," diss., University of Victoria, 1984, 198.

53 Ranum 23-24.

54 See Little and Jenne, "sarabande" chapter of their forthcoming Bach book.

55 The melodic and harmonic characteristics of the sarabande are traced in the following works: Hudson, Saraband, and also "The Zarabanda and Zarabanda Francese in Italian Guitar Music of the Early Seventeenth century," Musica Dis-

101
ciplina 24 (1970): 125-149 (same author). Daniel Devoto's "De la Zarabanda" also deals with this topic.

56 In his article, "De la Zarabanda", p. 62-64, Devoto makes a case for the appearance of this melody in the sarabandes of the clavecinistes, but the examples which he uses show it in such a disguised form that it certainly cannot be considered a striking characteristic.

57 R. Hudson maintains that the use of melodic motifs originated in Italy. See his work, *Saraband*, p. xx.

58 See Hudson, *Saraband*, and also "The Zarabanda... in Italian Guitar Music". Devoto's "De la Zarabanda" is also a good source.

59 "De la Zarabanda" 63-68.

60 Lully's choice of g minor was likely due to practical reasons, since that key gave the string players the widest possible range without having to go beyond first position. Lully's sarabandes never require the string players to go beyond first position.

61 Elissa Poole discusses the alterations which Ballard made to modulations in order to make them more tonal, which also makes them more rhythmically effective. This topic occurs fairly frequently throughout her dissertation, *Brunettes*, but see especially pp. 158-191.

62 Hudson, *Saraband* xvi.

63 Poole mentions the non-accentual significance of barlines in *Brunettes* 106.

64 All these authors are cited in the preface to Michel de Saint-Lambert, *Nouveau traité de l'accompagnement du clavecin, de l'orgue et des autres instruments*, trans. and ed. Rebecca Harris-Warrick (1707; Geneve: Minkoff Reprints, 1972) xv-xvii.

65 E. Loulié, *Eléments ou Principes de Musique* (1696), cited in Saint-Lambert xvi.

66 M. Monteclair, *Principes de Musique* (1736), cited in Saint-Lambert xvii.

67 67 Little and Jenne, "Sarabande" chapter of forthcoming Bach book.

68 R. Hudson, *Saraband*. The following is a breakdown of the pages where he discusses the types: "slow" pp. xxvii-xxviii; "fast" pp. xix-xx; "flowing" pp. xviii-xxix.

69 Hudson, Saraband xix.

70 Hudson, Saraband xix.

71 Devoto, "De la Zarabanda" 54-55.

72 For the similarity between the courante and the gailarde, see the respective sections on them in M. Ellis (Little), "The Dances of J.B. Lully," diss., Stanford University, 1967.

73 "Sarabande," New Grove Dictionary of Music and Musicians, 6th ed. (1980).

74 The manuscript and printed sources for the music of the clavecinistes are thoroughly covered in: Bruce Gustafson, French Harpsichord Music of the Seventeenth Century: A Thematic Catalog of the Sources with Commentary, 3 vols., Studies in Musicology 11 (Ann Arbor, Michigan: U.M.I. Research Press, 1979).

Chapter IV - Idiom and Style

Whereas Lully was considered responsible for the development of an instrumental ensemble style in France,¹ Chambonnières and Louis Couperin were jointly involved in the formation of an idiomatic harpsichord style.² D'Anglebert's interest in harpsichord transcriptions of both ensemble and lute music makes him an important link between Lully, the lutenists and the clavecinistes.

The concepts of style and idiom are the central focus of this chapter. It is important to clarify exactly what is meant here by these terms, since they are not always used consistently by scholars.³ Style is defined by the Oxford Dictionary as:

A particular mode or form of skilled construction or execution or production; the manner in which a work of art is executed. One of the modes recognized in a particular art as suitable for the production of beautiful or skilful work.³

In this definition, we can see that style is compared with skill and beauty. To "stylize" means to "conform (an artistic representation) to the rules of a conventional style; to conventionalize". Stylization is, therefore, equated with the development of a set of rules and expectations, which are met in a skilful manner. The "rules and expectations" of harpsichord and theatrical music, as they apply to the sarabande, will be the focus of this chapter.

The term "idiom" is closely connected to "style", being

defined as:

A form of expression, construction, phrase, etc. peculiar to a language; a peculiarity of phraseology approved by usage, and often having a meaning other than its grammatical or logical one.

In this instance, each musical instrument can be considered as having a language of its own, with "peculiarities of phraseology" which have become convention through use. We shall see how the four composers used the idiom of their respective instruments to full advantage, in order to support the underlying structure and rhythm of the dance. The development of an idiomatic style in the works of the clavecinistes is symbolic of their skill, rather than a movement away from the dance. Many of the differences between the music of the clavecinistes and that of Lully can be considered a product of idiom; these distinctions should be expected of skilled composers writing in a variety of mediums. It is also important to remember that the dance was also "stylized", and it changed in character during the seventeenth century.⁵

Stylization is closely connected with tempo. According to David Tunley, "The earlier phase in the development of a style is usually marked by the quickened pulse which slackens as the style matures and the forms are consolidated".⁵ Ruth Nurmi has isolated specific characteristics which contributed to the retardation of tempo in the Baroque suite:

The original tempi were those of the dance floor, but as the suite movements acquired more and more sophistication, with the addition of melodic elaboration and irregularities of phrase structure, these tempi became greatly modified.⁷

Many scholars feel that this slowness of the tempo is a trait of abstract, as opposed to practical, music.⁸ However, as was mentioned in the previous chapter, both the dance and the music of the sarabande slowed down during the seventeenth century. As the musical idiom became more complex, so did the dance.⁹

In order to understand the style of Chambonnières and his students, it is necessary to delve briefly into the music of the lutenists as many aspects of harpsichord style are derived from the idiom of the lute.

The music of the lutenists, even by the early seventeenth century, is considered by some scholars to be removed from the dance. Wilfred Mellers has the following to say about the lute dances of the period:

The dances themselves, pavane (and later allemande), courante, sarabande and gigue, preserve the features of the ballet dances, but as with the bigger galliards and pavans of the Tudor virginalists, the original character of the dance may sometimes be submerged in the melodic and figurative developments. This is not the case, however, in the slighter dances, such as bourées, canaris, and branles.¹⁰

Mellers makes a distinction between complex and simple dance music, implying that the latter is closer to its dance origins. He clearly equates idiomatic developments in melody and figuration with a move away from the ballet roots. A similar opinion is expressed by James Anthony in his book, French Baroque Music when he is discussing Robert Ballard's

lute tablature of 1611:

We have reached the point, now, where the direction of development is away from purely choreographic considerations of the dance and towards abstraction or idealization of certain characteristic features.¹¹

Anthony seems to feel that a development away from "purely choreographic considerations" represents a movement away from the dance, and towards abstraction. It could, however, be regarded as evidence of the increasing skill of the lutenists, who, once they were familiar with the dance types, felt free to explore the idiomatic possibilities of their instrument.

In fact, there is a great deal of evidence which links the work of the lutenists with the early seventeenth century ballet de cour. David J. Buch, in an article entitled "The Influence of the Ballet de cour in the Genesis of the French Baroque Suite," reveals the close connection between lute and ballet. For example, some composers, such as Jacques, Sieur de Belleville, and Francois, Sieur de Chancy, wrote for both mediums in the early decades of the century.¹² In addition, lute and ballet shared some of the same repertoire, with many ballet transcriptions appearing in Robert Ballard's 1611 and 1614 prints for lute.¹³ Ballet sarabandes can be found in Pierre Gaultier's 1638 print for solo lute.¹⁴

Even when the lute pieces are not taken directly from the ballet repertoire, there are stylistic and textural similarities which link the two medium, since they both essentially dealt with intabulation in the early seventeenth century.¹⁵

With the lute, certain compositional techniques, such as reducing the range, emphasizing the outer voices, and adding ornamentation and style brisé, made polyphonic part music idiomatic to the instrument.¹⁶ It is these same stylistic features which separate the sarabandes of Lully and the clavecinistes. Again, this is a matter of idiom, rather than a significant difference which would alter the fundamental dance character of the music.

This leads us to a description of what features were considered idiomatic to the lute, and how these techniques were used by the clavecinistes. Much of the lute style was determined by the nature of the instrument, which was not capable of a greatly sustained sound, but was highly suited to express subtle nuances in dynamics.¹⁷ Many of the lute techniques were devised to prolong the sound, such as style brisé. Despite the greater sustaining power of the harpsichord, the clavecinistes adopted many lute features which were originally designed to create a fuller sound on the lute.

Bukofzer suggests that the clavecinistes may have used lute techniques because of the social prestige of the instrument, since it was the most popular instrument in sixteenth and early seventeenth century France.¹⁸ In addition to its use in a variety of musical contexts, from dance music to vocal transcriptions, the lute was considered to be a socially acceptable instrument for the nobility to play.¹⁹ By the

late seventeenth century, the harpsichord had replaced the lute as the most prestigious instrument.

Lute style ²⁰ shared many harmonic characteristics with early harpsichord style, including a predilection for passing modulations, unusual dissonances, and harmonic instability. Both lute and harpsichord texture featured style brisé, an emphasis on the outer voices, and a constant thinning and thickening of the texture. However, the lute used more widespread chords, and harpsichord texture tended to be thicker, often exploiting contrasts in register, and the variety of timbres in the different registers. As well, harpsichord music might focus on the inherent difference between homophony and counterpoint.

Lute and harpsichord music share many of the same ornaments, although they were used for different purposes. On the lute, ornaments were needed to sustain the line, whereas they served a more purely expressive purpose on the harpsichord, where they were often used to provide an accent.

The most noticeable differences between lute and harpsichord music involve structure and melody. Lute works were much more likely to feature asymmetrical phrases and periods; a trait which they share with the music of Lully. Lute melodies often covered a wide range, tended to avoid sequence, and were either fragmented or continuous in nature. Although the last trait is also common in harpsichord music, as can be seen by comparing the melodies of Couperin and Chambonnières

the melodies of the clavecinistes tended to have a small range, and, by the time of Chambonnières, they often contained short sequences.

The similarities between harpsichord and lute idiom in the earlier part of the seventeenth century is partially because composers such as Germain Pinel (d. 1661) and René Mesangeau (d. 1638) were writing for both instruments.

Despite the growing independence of the harpsichord style as the century progressed, it still maintained many features of the lute idiom, including a constant flux in the number of voices. This, according to Saint-Lambert, is one of the strengths of harpsichord style, since it "is in the spirit of the instrument, and in it lies one of the greatest beauties of harpsichord pieces".²¹ Many of the contrasts and similarities between harpsichord and lute style are demonstrated in the sarabandes included in example one (p. 110).

The connection between the harpsichord and the lute was complemented by a separation between the former and the organ, which took place during the last half of the seventeenth century. According to Wili Apel, "In France, more so than in other countries, music for organ is separated from that for stringed keyboard instruments".²² This division of sacred and secular may have helped the harpsichord maintain its connection with the dance.

Thus far, only general aspects of lute and harpsichord

LUTE SARABANDE- Denis Gaultier

First system of the Lute Sarabande score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melodic line with slurs and a bass line with a few notes. A first ending bracket is present above the treble staff. The tempo marking 'mm 1-8' is located below the bass staff.

mm 1-8

Second system of the Lute Sarabande score, continuing from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with slurs and a first ending bracket. The bass staff continues with a few notes.

HARPSICHORD SARABANDE- E. Richard

First system of the Harpsichord Sarabande score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with slurs and a bass line with a few notes. A first ending bracket is present above the treble staff. The tempo marking 'mm 1-8' is located below the bass staff.



mm 1-8

Second system of the Harpsichord Sarabande score, continuing from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with slurs and a first ending bracket. The bass staff continues with a few notes.

style have been discussed. This was necessary in order to provide a background for a more specific outline of how style and idiom affected the sarabande: and, in particular, the sarabandes of Lully, Chambonnières, Couperin and D'Anglebert.

According to David Buch, the lute sarabandes of the early seventeenth century were;

determined by a strong and rhythmic triple metre and a sparse, somewhat homophonic texture... The sarabande in the lute repertory often retains its Spanish flavour in the use of strummed, repeated chords.²³

Lute sarabandes often contained "Anticipatory bass notes inaugurating chord changes on the third beat of the measure before the upper voices enter with a new chord".²⁴ Many of these devices were used in the harpsichord sarabandes, including the predominance of the  harmonic rhythm, and the use of a syncopated harmonic rhythm over the bar ( - see ex. 14, p. 126). As well, the bass note may imply a change of harmony before the melody does (ex. 2, p. 114).

In assessing the style of the clavecinistes, it is logical to start with Jacques Champion de Chambonnières, since he was the teacher of the other two clavecinistes, and is considered by many scholars to be the founder of the French harpsichord idiom.²⁵ He was a highly influential musician and teacher, counting among his students, in addition to L. Couperin and D'Anglebert, Gabriel Nivers (c. 1632-1714), N. Lebégue (1631-1702) and Denis Gaultier (1603-1672). As

a native Parisian, Chambonnières spent most of his life in that city as a popular teacher, composer and performer. Chambonnières came from a family with a tradition of court appointments, and his own position at court was established by 1632. He was also a frequent performer in the salons of Paris, thus associating himself with the précieux movement.²⁶

In addition to his skills as a musician, he was a dancer, appearing in several ballets de cour between 1635 and 1654. In 1643, he was appointed jouer d'espinnette. Outside the court, he established his own concert series, the Assemblée des honnestes curieux, in 1652. Clearly, he was a man of power and influence.

However, Chambonnières' career took a downward turn in the late 1650's, coinciding with Lully's rise to power. In fact, Chambonnières was deprived of his court pension and sought a post in another European court shortly after Lully became Surintendant in 1661. In 1667, Chambonnières sold the reversion of his court position to D'Anglebert, and dedicated his time to preparing two volumes of harpsichord music, which were published in 1670.

His compositions illustrate many typical aspects of the harpsichord idiom, as well as exhibiting some individualistic traits. His sarabandes, in their exploitation of the instrument, reveal how idiomatic devices can be used to support the dance.

A typical harpsichord-sarabande melody featured many

repeated notes within a narrow range. Example three (p. 114) demonstrates this characteristic, and also shows Chambonnières' personal predilection for long, flowing melodies. However, he also experimented with other melodic types; example four (p. 114) is almost "Lullian" in its mix of conjunct and disjunct motion (one should remember, however, that Chambonnières preceded Lully chronologically). Although French harpsichordists reputedly did not use developmental techniques such as sequence or recurring figures,²⁷ these traits can be seen in example five (p. 114), and were not uncommon in the sarabandes of Chambonnières and L. Couperin.

French music in this period has been described as "music of gesture".²⁸ Example six (p. 116) illustrates a popular melody type in the sarabande, where smaller gestures are combined into a larger phrase. This technique was particularly common in the sarabandes of Lully. Example six also demonstrates how the clavecinistes used ornaments to provide an accent, thus supporting the dance rhythm. Example six (p. 116), a slow sarabande, has ornaments on beat two for the first phrases, which emphasizes the typical slow rhythm.

The second phrase, however, accents the first beat of the bar; this provides a greater flow of movement to the sectional cadence, which is also reflected on the change in the rhythmic pattern. The last half of the second strain (not shown) resumes ornamentation on the second beat of the bar.

Incidentally, example six shows more ornamentation than

EX. 2 L. Couperin #2 BASS INITIATES HARMONIC CHANGE

mm 3-6

EX. 3 Chambonnières #2 A FLOWING MELODY

M 1-8

EX. 4 Chambonnières #29 MIXED MELODIC TYPE


mm 1-8

EX. 5 Chambonnières #9 USE OF MOTIVES

mm 1-8

is typical of Chambonnières, since he generally uses fewer ornaments than D'Anglebert, but more than Louis Couperin. Example six also demonstrates a typical orchestral idiom, the tirade, in bar six. This figure is associated with the French overture of Lully and is assumed to have originated with him.²⁹ It is possible, given the respective ages of Chambonnières and Lully, that this figure originated in the harpsichord repertory, although it is certainly more idiomatic to a string ensemble. The tirade and similar motives are commonly found in the sarabandes of Louis Couperin.

One of the most fascinating aspects of harpsichord music is its texture. The sarabandes of Chambonnières frequently contain style brisé, which may be used to emphasize a cadence.³⁰ In example seven (p. 116), the use of style brisé at the beginning breaks the four bar phrase into smaller units, and its absence in the second phrase propels the dance forward to the sectional cadence. In the second strain (not shown), brisé is used in a more typical manner, to punctuate the four bar phrases.


Chambonnières and the other clavecinistes often used notated arpeggiation to provide an accent. In example eight (p. 118), this technique is used to delineate the slow rhythmic pattern in the first phrase, and emphasizes beat one in measure seven. It is fairly typical of slow sarabandes to start with a strong emphasis on the  rhythmic pattern, which is then followed by a more flowing texture.

EX. 6 Chambonnières // 26 ORNAMENTS USED FOR ACCENT




mm1-8

EX. 7 Chambonnières // 8 STYLE BRISE

mm1-12

Other textural devices are used to create an accent. In example nine (p. 118), the  rhythm is accompanied by a thicker texture on the second beat. The rhythm becomes more even and flowing in the imitative passage, where the thinner texture helps to provide a sense of momentum. Imitation is found fairly frequently in the sarabandes of Chambonnières and L. Couperin, and often serves as a contrast in a predominantly chordal texture.

One of the main idiomatic features of the music of the clavecinistes is its colourful harmony, since the more sustained sound of the harpsichord made it a more suitable instrument for harmonic exploration than the lute. The music of Lully, especially when compared with that of his peers in the Cassel Manuscript, is harmonically innovative, but a solo instrument such as the harpsichord would be freer to indulge in chromaticism, since tuning with other instruments was not a concern.

The sarabandes of Louis Couperin best illustrate the clavecinistes' harmonic style, since he was the most adventurous composer in that respect.¹³ Couperin's harmonizations support the dance in a masterful way. In example ten (p. 120), the  rhythm is usually accompanied by a  harmonic rhythm, whereas the feminine cadence features a  rhythm. The second phrase is marked by a modulation to a new key, with an increased rate of harmonic change providing momentum to the cadence. The use of secondary chords, diminished

EX. 8 Chambounnières // 22 ARPEGGIATION AS ACCENT

EX. 8 Chambounnières // 22 ARPEGGIATION AS ACCENT

mm 1-8

EX. 9 Chambonnières // 26 TEXTURE AS ACCENT

EX. 9 Chambonnières // 26 TEXTURE AS ACCENT

mm 9-13

chords, and seventh chords is common to all the clavecinistes, and, to an extent, to Lully. However, Louis Couperin makes a more extensive use of these harmonies.

Although Chambonnières used imitation on occasion, L. Couperin made much more extensive use of it as a compositional technique. His sarabande en canon, shown in the previous chapter as example forty-eight (p. 86), illustrates how well imitation supports the flowing rhythm of this sarabande. The imitative entries overlap barlines and thus blur the accent on the down-beat while propelling the movement forward. The leaps and wide range of this melody is more typical of Lully than the clavecinistes.

Couperin's Pièce croisée", shown in example eleven (p. 120), demonstrates the use of imitation to exploit the two-manual harpsichord which was popular at the time. This technique suits the rhythmic character of the piece, since a relatively thin, imitative texture can help to propel a fast or flowing sarabande forward. A thick texture and lots of style brisé is suitable for the more staid character of the slow sarabande.

In addition to using texture to support the general character of a dance, Louis Couperin, as did the other clavecinistes, also used this compositional element to emphasize certain rhythmic figures. Example twelve (p. 121) shows how texture can be used to underline a hemiola. Couperin's interest in idiom and figuration led him to experiment with

EX. 10 L. Couperin #10 HARMONY SUPPORTS THE DANCE

D-
 M 1-8; $\frac{V^6}{III}$ III II⁶ VII⁹ V I

Ft VI VII⁹ I^b II I $\frac{V^6}{5}$ I IV⁷ V II

EX. 11 L. Couperin #3. *Pièce Croisée*

M 1-8

EX. 12 L.L. Couperin //4 TEXTURE MARKS HEMIOLA

MM 9-20

(vz)

p

a great variety of melodies and rhythms, which is why his sarabandes are so hard to categorize. Example forty-nine in Chapter three (p. 89) demonstrates a typical Couperin use of contrast within a single piece.

As with Chambonnières, a few facts about Couperin's background and education may give some insight into his style. Louis Couperin was born in Chaumes in 1626. He and his brothers met Chambonnières and played for him, impressing the master so much that he invited them to come to Paris. By 1651, Louis was settled in Paris, where he became active as a composer, organist and harpsichordist. In addition, he danced and played viol and violin in the court ballets.³² Although Chambonnières wrote only for the harpsichord, Couperin composed for harpsichord, organ, shawn choir and five-part string ensemble. His connection to the music of the ballet de cour, and, therefore, to the music of Lully, is even closer than Chambonnières', which is reflected in his frequent use of theatrical idioms, such as the tirade, in his sarabandes. Louis Couperin died in Paris in 1661, the same year in which Lully became Surintendant.

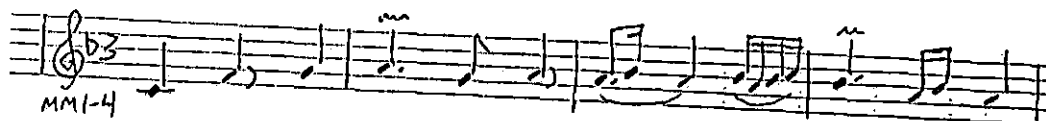
In contrast, Jean-Henri D'Anglebert (1635-1691), had less of a direct connection with the theatre.³³ Although he composed for both harpsichord and organ, and played continuo in many court ballets, there is no mention of D'Anglebert as a dancer. His first royal appointment was as organist to the Duke D'Orleans, and he became the Ordinaire de la chambre du Roy pour le clavecin in 1662. Although it would

seem that his career, politically, was tied with Lully's, his style is actually closer to that of the lutenists. He published a number of works for harpsichord, including many transcriptions of works by Lully and the lutenists in 1689. Stylistically, he is perhaps best known for his table of ornaments, which is the most extensive of any of the clavecinistes.

In order to understand D'Anglebert's style, it is important to look at the works which he transcribed, which are all (in the sarabandes, at least) virtually identical to the original sources. Their significance lies in D'Anglebert's use of many of the compositional traits in these pieces in his own, original sarabandes.

For example, D'Anglebert's florid melodic style is likely derived from Chambonnières' sarabandes, "O Beau Jardin" and "Jeunes Zephirs". D'Anglebert's "transcriptions are really only copies, with minor changes. The melodic style in these two pieces is not typical of Chambonnières, who usually did not write with such extensive ornamentation. Both of these sarabandes also exist as Brunettes, and were very popular in their time, as they can be found in numerous manuscript sources.³⁴ Evidently D'Anglebert admired this melodic style, since he emulates it in so many of his sarabandes. Example thirteen (p. 124), shows a comparison between the opening of Chambonnières' "O Beau Jardin" and a typical D'Anglebert sarabande.

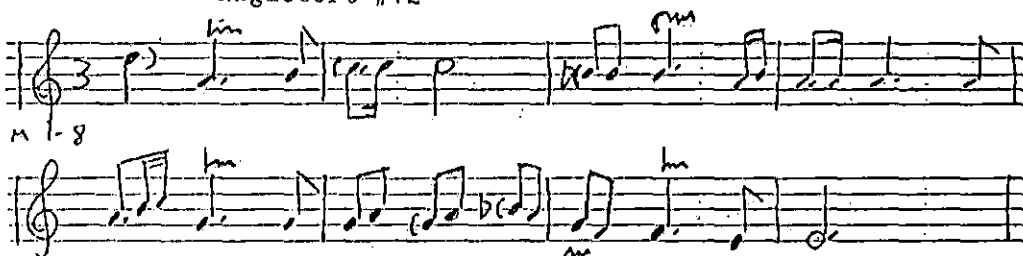
EX. 13 Chambonnieres #27 "O. Beau Jardin"




Chambonnieres #27 "O Beau Jardin"- Double



D'Anglebert #12



D'Anglebert's interest in ornamentation is reflected in the number of ornamented doubles which he has written, including his transcriptions of sarabandes by Etienne Richard (1621-1669) and Germain Pinel (d. 1661). The double to the latter is interesting because of its use of a typical lute-sarabande rhythm . This appears in many lute sarabandes, or keyboard sarabandes which were written by lutenists, and the syncopation has the effect of propelling the motion forward. D'Anglebert frequently uses syncopated devices such as this to create a sense of tension over the bar.

Another D'Anglebert trait related to syncopation is his alteration of the harmonic rhythm to produce four or five beat chords, which can be seen in his g minor sarabande (ex. 14, p. 126). This use of harmonic rhythm is derived from works which he has transcribed, such as the sarabandes by Mesangeau and Pinel. Example fourteen compares the opening of the Pinel piece with D'Anglebert's g minor sarabande.

The tension created by four beat chords is more effective in the D'Anglebert sarabande because the harmony is directional, as opposed to "pre-tonal".

The Pinel example also illustrates other aspects of D'Anglebert's style. The use of ties, a thick texture and an emphasis on the lower range of the harpsichord are all traits which are typical of D'Anglebert. Although D'Anglebert's preference for a thicker texture than is usual in most works by the other clavecinistes is assumed to have come from his


EX. 14 Pinel sarabande

Musical score for EX. 14 Pinel sarabande. The score is written for two staves, Treble and Bass clef, in 3/2 time. The first system includes the tempo marking 'MM 1-12'. The piece consists of four measures. The first measure features a treble staff with a half note chord and a bass staff with a half note chord. The second measure has a treble staff with a quarter note melody and a bass staff with a half note chord. The third measure has a treble staff with a quarter note melody and a bass staff with a half note chord. The fourth measure has a treble staff with a quarter note melody and a bass staff with a half note chord. The score includes various musical notations such as notes, rests, and chords.

EX. 14 D'Anglebert #14

Musical score for EX. 14 D'Anglebert #14. The score is written for two staves, Treble and Bass clef, in 3/2 time. The piece consists of four measures. The first measure features a treble staff with a half note chord and a bass staff with a half note chord. The second measure has a treble staff with a quarter note melody and a bass staff with a half note chord. The third measure has a treble staff with a quarter note melody and a bass staff with a half note chord. The fourth measure has a treble staff with a quarter note melody and a bass staff with a half note chord. The score includes various musical notations such as notes, rests, and chords.

admiration for Lully,³⁵ it seems quite likely that Pinel's sarabande had at least some influence.

D'Anglebert does pay tribute to Lully by transcribing his sarabande, "Dieu des Enfers", from the Ballet de la Nais-sance de Vénus (1665). This sarabande also exists as a vocal Brunette. A slightly different version for string ensemble can be found in the Cassel manuscript (see Lully Incipits #15). Although the Lully ballet version features the pre-dominantly slow rhythm , D'Anglebert has altered it enough that his sarabande seems more like a fast type. D'Anglebert's treatment of the texture supports this conclusion, as he tends to emphasize the first, rather than the second, beat. Example fifteen (p. 128) compares the first strain of the Lully and D'Anglebert versions of this sarabande.

In addition to its changing number of voices, the D'Anglebert sarabande is idiomatic to the harpsichord because the composer has added ties, ornaments, style brisé, and cadential melodies which are typical to the instrument. This sarabande is more straightforward than D'Anglebert's original compositions, since it involves no harmonic syncopation, and the melody is quite simple. It would seem that this Lully piece bears less stylistic resemblance to D'Anglebert's work than some of the other sarabandes discussed.

When assessing D'Anglebert's music, the topic of texture plays an important role. Compared to the other clavecinistes he used a thicker texture, and tended to favour the lower

EX. 15 LULLY #15 BALLET DE LA NAISSANCE DE VENUS

Handwritten musical score for Lully's Ballet de la Naissance de Venus, Example 15. The score is written in 3/8 time with a key signature of one flat (B-flat). It consists of two systems of two staves each. The first system shows the first four measures, and the second system shows the next four measures. The music is in 3/8 time with a key signature of one flat (B-flat).

Lentement

D'ANGLEBERT #8 - TRANSCRIPTION OF LULLY #15

Handwritten musical score for D'Anglebert's transcription of Lully's Ballet de la Naissance de Venus, Example 15. The score is written in 3/8 time with a key signature of one flat (B-flat). It consists of two systems of two staves each. The first system shows the first four measures, and the second system shows the next four measures. The music is in 3/8 time with a key signature of one flat (B-flat). The transcription includes various ornaments and slurs, such as mordents and grace notes, particularly in the second system.

register. This is in keeping with the type of sarabande which D'Anglebert wrote, since all of his original sarabandes are of the slow type. Beverly Scheibert, in her recent book on the composer, has mentioned the greater rhythmic consistency of D'Anglebert's works.³⁶ This is particularly noticeable when comparing his works with those of L. Couperin - see examples 46, p. 79 and example 47, p. 81 in the previous chapter.

In conclusion, the clavecinistes shared many of the same compositional devices, including the use of style brisé, ties, interesting harmonic rhythms and textural changes, all of which could be used to support the dance rhythm and to shape the phrase. Music for string ensemble, in contrast, is more restricted in its choice of idiomatic devices, because the music must be kept simple enough for a group to learn in a short period of time. Despite these limitations, the music of Lully is more sophisticated in its support of the dance than is the music of his peers, whose works are represented in the Cassel Manuscript.³⁷ In order to assess Lully's achievements, it is necessary to outline briefly some of the stylistic features of the sarabandes in this manuscript.

The Cassel Manuscript is a collection of pieces representing works performed in a German court in the middle of the seventeenth century. The composers were French, or writing in a French style. Many were members of the Grand Bande, in addition to being Maitres de ballet. The works were probably compiled between 1650 and 1670, and include pieces by Lully, Guillaume Dumanoir (1615-c.1700) - he was the head

of the Grande Bande), and members of the Pinel family. They are written for four or five-part string ensemble, and are grouped into twenty suites. Next to the courante, the sarabande is the most popular dance, being represented by twenty-nine pieces, including two by Lully. Jules Ecorcheville, the modern editor of these suites, considers them to be suitable for ballroom, ballet or concert use.³⁸

On the surface, these sarabandes appear to be simple and straightforward dance pieces. Most of them have a regular structure, with four bar phrases. The majority are slow sarabandes; and, as a rule, the harmonic rhythm will support the melodic rhythm. The texture is primarily homophonic, with little interest in the middle parts. The simple harmony is not always directional. The overall impression is that these pieces are straightforward dance music, with simple, primarily conjunct melodies, and little notated ornamentation. Example sixteen (p. 131) shows a typical sarabande from this manuscript.

However, this simplicity is deceptive, since the dances were not performed as written. Dance music in France before Lully had a strong tradition of improvisation, and the members of the Grande Bande were famous for their intricate, improvised ornamentation, or broderies.³⁹ A contemporary witness, the Abbé de Pure, confirms this practice, and the detrimental effect that it had on the dance:

Je désire que les violons soient bien concertés et bien sages dans le ballet. Car quand la main est sans guide,

EX. 16 Anon. Sarabande from the Cassel M.S.
(see Ecorcheville, vol.II,p.16)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a 3/4 time signature. The melody in the upper staff starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The system contains four measures of music.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The music continues from the first system. The upper staff begins with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line begins with a quarter note C3, followed by a quarter note B2, and then a quarter note A2. The system contains four measures of music.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The music continues from the second system. The upper staff begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The system contains four measures of music.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The music continues from the third system. The upper staff begins with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line begins with a quarter note C3, followed by a quarter note B2, and then a quarter note A2. The system contains four measures of music.

ou quand la caprice la conduite, tout aussitôt l'habilité se débauche et s'efface, et mille coups d'archets égares et extravagants font des agréments forcés et jettent ceux qui dansent, ou dans des contretemps imprévus, ou bien tout à fait hors de cadence...car aussitôt que l'entrée est commencée la gloire du violon n'est plus qu'à jouer juste de mesure et de mouvement sans couloir affecter ni passage ni diminution... Il y en a toutefois d'incorrigibles et qui, éblouis de la vitesse de leurs doigts, ne regardent plus aux pieds du danseur ni au ballet.⁴⁰

I wish that the violins were more in concord and more moderate in the ballets. For when the hand is without a guide, or when caprice directs it, all ability immediately disappears, and a thousand misplaced and extravagant strokes, consisting of ornaments which contort and hurl the dancer, or (cause) unexpected syncopations everywhere except the cadence...for as soon as the entrée commences the glory of the violin is no more than to play the measure and metre notated without adding passages and diminutions... There are, however, incorrigible (players) who, fascinated by the speed of their fingers, pay no attention to the dancers or to the ballet.

With Lully's rise to power, all this changed. Jean-Baptiste Lully was born in Florence in 1632, the son of a miller.⁴¹ In 1646, he arrived in France in the service of Mlle. de Montpensier. While at her court, Lully was exposed to the popular dance music of the time. Meanwhile, he was acquiring some skills of his own, as a dancer, violinist and guitar player. By 1653, Lully had entered the service of the young King Louis XIV, dancing alongside the monarch in the Ballet de la Nuit. That same year, Lully was appointed Compositeur de la musique instrumentale du Roi.

Lully was dissatisfied with the Grande Bande, and desired a group of his own that would play in the style in which he wished. He obtained permission from the King to form

his own string ensemble, known as the Petits Violons, even though it had almost the same number of musicians as the Grande Bande. Lully's Petits Violons appeared for the first time in the Ballet de la Galanterie du Temps, in 1656. The creation of the Petite Bande was an important step in Lully's attempt to control as many aspects of the music-making at court as possible. Stylistically, this had an important impact on dance music, since the musicians played exactly what Lully wrote; the only ornaments permitted were those specified by the composer. This resulted in a much simpler playing style which became renowned throughout Europe.

Lully devised a new concept of bowing for his Petite Bande. This bowing technique, and other aspects of Lullian performance practice are described by Georg Muffat (1653-1704) in his Florilegium Secundum of 1698.⁴² Muffat sums up the main elements of the Lullian performance style:

...it has two aims, linked admirably together: to appeal to the ear; and to mark the movements of the dance so well that one may recognize 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, interpretations of certain notes, stylistic propriety and dance-character. Finally, to know how to use with judgement beautiful decorations and appropriate ornaments, which light up the piece as it were, like precious stones.⁴³

All of these observations, directly or indirectly, emphasize the importance of keeping the dance character clear. The most significant innovation was Lully's requirement that

all players use the same bowing at the same time. According to Muffat, this was not practiced in Germany, but helped greatly in clarifying the dance rhythm.⁴⁴ When discussing tempo, Muffat states that a knowledge of dance is essential.⁴⁵ It should be noted that Lully was reputedly one of the best dancers of his day, and that he was actively involved in the choreography of his own ballets.⁴⁶

Lully's influence as a composer is directly linked to the power he had at court. Before delving into his style any further, it would be helpful to outline a few more facts about his career. After he created the Petits violons, Lully's next major promotion took place in 1661, when he was appointed Surintendant de la musique et compositeur de la musique de la chambre; a post which he shared with Jean-Baptiste Boessel (d. 1685) until 1663. In 1662, he became the Maitre de la musique de la famille royale. Clearly, he enjoyed the confidence of the King. In 1672, he bought the privilege of the Académie Royale de Musique from Pierre Perrin. Shortly thereafter, it was combined with the Académie de danse, with Lully still maintaining control. He managed to obtain an increase in its patent powers from the King, which insured that virtually no musical productions could occur without Lully's consent.

His position of strength at court enabled him to do what he wanted musically, as long as he maintained the King's favour. Lully was able to collaborate with some of the most talented men in France, including the dancing master Pierre

Beauchamps (1631-c.1719), and writers Molière (1622-1673) and Phillipe Quinault (1635-1688). Lully's brilliant career never waned, it was only cut short by a bizarre conducting accident in 1687.

Musically, he is remembered mostly for his ballet and his tragédies lyriques, although he wrote some trios and sacred music. Some of his most significant innovations concern the more dramatic use of music and dance in ballet, and a new approach to French recitative.⁴⁷ However, we will confine this discussion to his dance music, and to his sarabandes in particular.

It has already been mentioned that Lully greatly simplified the manner of performing dance music. However, musically, his sarabandes are more complex than those of his predecessors in the Cassel Manuscript.

Approximately half of Lully's twenty-nine sarabandes have an irregular structure, and more than half contain asymmetrical phrasing. Whereas the works in the Cassel Manuscript involve little interest in the inner parts, Lully does more with them, especially with the bass line. Example seventeen (p. 136) demonstrates how the inner voices can be used to provide support (mm. 10-12) or counterpoint (mm. 1-3) to the melody. Example seventeen from the previous chapter (p. 59.), one of his few vocal sarabandes, reveals that dance music can be texturally complex. Of course, Lully does not have the same kind of textural freedom that the clavecinistes

did, which may explain his interest in irregular structures and phrase lengths. Usually, Lully uses harmonic rhythm to support the dance melody, as did his colleagues in the Cassel Manuscript. Example eighteen (p. 138) shows how Lully uses texture and melody to establish an accent on the second beat.

One of the most noticeable differences between Lully and the clavecinistes is his approach to melody, which is considerably more disjunct. Like the clavecinistes, however, Lully does make frequent use of repeated notes, which is a melodic trait long-associated with the sarabande.⁴⁸ A typical Lullian melody mixes leaps, conjunct motion and repeated notes (ex. 18, p. 138). Disjunct movement, of course, is much more idiomatic to the violin than to the harpsichord. Conversely, the latter is ideally suited to repeated notes, because the performer can create a sense of continuous sound with the right touch. Lullian melodies, however, are more disjunct than those in the Cassel Manuscript, and make frequent use of sequences and patterns.

Lully was more interested in developing an idiom that suited the dance, as opposed to exploring the technical capabilities of his orchestra to the fullest. His music for strings is much less technically demanding than that of his contemporaries in Italy,⁴⁹ as he rarely requires his string players to go beyond first position. Although his ballets involved a number of instruments, there is little evidence

EX. 18 Lully #20 (Le Carnaval) SECOND BEAT ACCENT

mf-8

to suggest that he attempted to develop idiomatic material for individual instruments, which often played the same passages.⁵⁰ First and foremost, Lully was concerned with the dance.

Stylistically, the sarabandes of Lully and the clavecinistes would seem to have little in common. However, since they were all skilled composers writing for different mediums, one would expect some variation in their treatment of the sarabande. As we have seen, the idiomatic devices of the clavecinistes tend to support, rather than detract from the dance character. Lully, in advocating a unified playing technique and a clear, predominantly homophonic texture, was merely approaching the same goal from a different angle. As we shall see in chapter five, both Lully and the clavecinistes, again in different ways, succeeded in capturing the essence of French Baroque dance - a continuing flow of movement.

Notes

1 Lully was actually more important for his innovations to the playing style. His developments in performance practice will be discussed later in the chapter. As for the music, Henri Prunières describes it as having, "merely eclipsed that of his colleagues". H. Prunières Lully (Paris: H. Laurens, 1909) 79.

2 Although Chambonnières is usually credited with being the sole founder of the style, J. Tiersot, in his work, Les Couperin (1926; Paris: Editions d'Aujourd'hui, 1975) makes a convincing case for the innovative nature of L. Couperin's style, which was likely formed before he even met Chambonnières (see p.).

3 Willi Apel, for example, uses "stylized" to mean the exact opposite of "Practical" dance music. His usage of the term emphasizes the difference between the two "types" of music - abstract and practical. See W. Apel, History of Keyboard Music to 1700, trans. and rev. by Hans Tischler (Bloomington, Indiana: Indiana U. Press, 1972) 230. The use of the term "stylized" by scholars such as Meredith Little seems somewhat different in focus. Although Little uses the term for music which likely was not danced to, her usage of the term lacks the implications of a total removal from the dance.

4 All the definitions are taken from The Shorter Oxford Dictionary on Historical Principles, 3rd edition, rev. by G.W.S. Friedrichsen (Oxford: Clarendon Press, 1978). When possible, the definition chosen reflected a seventeenth century usage of the term.

5 The "Stylization" of the dance has already been discussed in chapter two.

6 David Tunley, Couperin (London: British Broadcasting Corp., 1982) 10.

7 Ruth Nurmi, A Plain and Easy Introduction to the Harpsichord (Albuquerque: University of New Mexico Press, 1974) 158.

8 See, for example, Robert Donington, The Interpretation of Early Music (London: Faber & Faber, 1975) 401.

9 As the century progressed, there was a need to use professional dancers because of the increasingly complex choreographies. (Or the reverse could be true, that the complex choreographies were possible because of the new generation of professional dancers.)

10 Wilfred Mellers, François Couperin and the French Classical Tradition (1950; London: D. Dobson, 1968) 194.

11 James Anthony, French Baroque Music from Beaujoyeux to Rameau (London: B.T. Batsford, 1973) 238.

12 David Buch, "The influence of the ballet de cour in the genesis of the French Baroque suite," Acta Musicologica 57 (1985): 105.

13 Buch 104.

14 Buch 103.

15 Buch 104.

16 Buch 105.

17 J. Jacquot, "Luth et clavecin français vers 1650," International Musicological Society Congress Report (1967): 136.

18 The description of lute style is derived from: Buch, Jacquot, and Anthony French Baroque Music 233-242. Additional sources are: "Lute," New Grove Dictionary of Music and Musicians vol. 11, 6th ed., 1980. and M. Bukofzer, Music in the Baroque Era from Monteverdi to Bach (New York: W.W. Norton, 1947) 164-169.

19 Bukofzer 164.

20 For a comparison of lute and harpsichord style, see the same sources as for the lute style (footnote 18, with the exception of Buch and New Grove) and also Apel 505, and John Gillespie, Five centuries of Keyboard Music: an historical survey of music for harpsichord and piano (Belmont, California: Wadsworth, 1965) 82.

21 Michel de Saint-Lambert, Nouveau traité de l'accompagnement du clavecin, de l'orgue et des autres instruments, trans. and ed. by Rebecca Harris-Warrick (1707; Geneva, Minkoff Reprints, 1972) 49.

22 Apel 704.

23 Buch 103.

24 Buch 103.

25 Details about Chambonnières' life and works may be found in the following sources: "Chambonnières," New Grove Dictionary of Music and Musicians, vol. 4, 6th ed. 1980., Denise Restour, preface, Jacques Champion de Chambon-

nières: Oeuvres Complètes, ed. P. Brunold and A. Tessier (New York: Broude Bros., 1967). and also B.G. Sharp, "Gaultier and Chambonnières: Two French Tercentenaris," Musical Times Dec., 1972): 1178-1181.

26 Meliers 53.

27 Anthony, French Baroque Music 247.

28 Tunley 20.

29 These figures are closely associated with Lully and the French overture style. James Anthony feels that they are connected to the dance. See "Lully," New Grove Dictionary, vol. 11, 6th ed., 1980, 324.

30 Gillespie 85.

31 "Louis Couperin," New Grove Dictionary, vol. 4, 6th ed., 1980, 858.

32 For details about Louis Couperin's life, see article in New Grove Dictionary by David Fuller pp. 855-859, and also W. Mellers, Couperin p. 18, P. Brunold, preface, Louis Couperin: Oeuvres complètes, ed. Brunold, (Paris: L'Oiseau Lyre, 1936) and J. Tiersot, Les Couperins, p. 19.

33 D'Anglebert's life and works are described in detail in: Beverly Schiebert, Jean-Henry D'Anglebert and the seventeenth century clavecin School (Bloomington: Indiana University Press, 1986).

34 A description of the manuscript sources for seventeenth century French harpsichord music can be found in: B. Gustafson, French Harpsichord Music of the Seventeenth Century: A Thematic Catalog of the Sources with Commentary, 3 vols. Studies in Musicology 11 (Ann Arbor, Michigan: U.M.I. Research Press, 1979). The manuscript sources for the two popular Chambonnières sarabandes can be found in his worklist, vol. I 286 #59 ("Jeunes Zéphirs") and p. 287, #116 ("O Beau Jardin").

35 Bukofzer 171.

36 Schiebert 171.

37 The modern edition of the Cassel Manuscript, with critical commentary in a separate volume, was edited by Jules Ecorcheville, Vingt Studies d'orchestre du XVIIe siècle, 2 vols. (1906; New York: Broude Bros., 1970). Additional information about the music of the Cassell Manuscript may be found in Edmond Appia, "La Musique Légère et la Musique

à Danser: En France - XVIIIe siècle," Revue Musicale 255 (1962): 139-143. Discussion of the orchestral style in France before Lully is available in Bukofzer, pp. 141-150; Mellers, pp. 60-78; and Anthony, French Baroque Music, Chapter 19.

38 Ecorcheville, vol. I 45.

39 Ecorcheville, vol. I 76.

40 Abbé de Pure, Idée des spectacles anciens et nouveaux (Paris, 1668). Cited in Ecorcheville, vol. I 76.

41 Some of the main sources for biographical and critical commentary on Lully are: various writings by James Anthony, the most recent being "Lully," New Grove French Baroque Masters, ed. Stanley Sadie (New York: W.W. Norton, 1986). See also H. Prunières, Lully Paris: H. Laurens, 1909) and M. Ellis (Little), "The Dances of J.B. Lully," diss., Stanford U., 1967.

42 Georg Muffat, Florilegium Secundum (1698), trans. by K. Cooper and J. Zsako, "Georg Muffat's Observations on the Lully Style of Performance," Musical Quarterly 53 (April, 1967): 220-245.

43 Cooper and Zsako 222-223.

44 Cooper and Zsako 224.

45 Cooper and Zsako 231.

46 Anthony, New Grove French Baroque Masters 3.

47 Anthony, New Grove French Baroque Masters 18-46.

48 See Chapter III.

49 Anthony, New Grove French Baroque Masters 41-42.

50 Anthony, New Grove French Baroque Masters 41.

Chapter V - Characteristics of Dance Music

The main problem in trying to categorize the sarabandes of this period is that the seventeenth century was a time of rhythmic and harmonic transition.¹ The dance music of Chambonnières, L. Couperin, Lully and D'Anglebert reflected the experimental nature of the age in which they lived. Although certain patterns and points of comparison do exist, the sarabandes of the four composers appear to be diverse and varied in character. We have seen that a number of structures, phrase lengths and even rhythmic patterns are possible. In addition, the character of the sarabande, which is reflected in the rhythm and texture, seems to be determined by its type (slow, fast or flowing). Clearly, the predominant rhythm seems to suggest certain textural and phrasing possibilities to the composer. We have also seen that the medium for which the sarabande is written also influences its nature, although the composers tended to use idiomatic devices in a positive way, to support the dance.

What, then, do all these sarabandes have in common? In order to determine that, it is necessary to go back to the dance itself, to see what musical expectations are inherent in its style. The most striking feature of French Baroque dance is the continual flow of movement; even when the dancer is poised on half toe, there is a sense of expectation. This perpetual flow is a noticeable feature in the sarabandes

of the four composers, although the force of the momentum varies, depending on the type of sarabande.

In order to understand how the composers achieve this sense of movement, it is necessary to outline a few significant rhythmic concepts. The patterns of arsis and thesis, or motion and repose, which are present in the sarabande have been discussed in chapter three. According to Meredith Little, the sarabande usually contains thetic points at beats four and ten.² It is important to bear in mind that these thetic spots follow a hierarchy which defines the dance pattern, as Natalie Jenne has affirmed in an article on Bach's allemandes:

...Baroque dances are characterized by clear groupings of beats which are arranged in a hierarchy of motion and repose, and these constitute particular dance patterns. As in all dance music, rhythmic patterns are not random but of a prescribed length and shape and recur with a frequency capable of delineating a particular dance type. While it is true that a highly stylized dance often includes extensions and over-lappings of these rhythmic patterns, it also contains enough clear patterns of beats to distinguish it as a particular dance and to enable the listener to recognize it.³

This concept of a pattern of motion and repose is essential to defining a dance type. It has been stated that sarabandes usually have a thesis on beats four and ten, but that this is sometimes subject to variation. However, even this diversity has a certain logic, since the slow sarabandes have regular, frequent thetic points that follow Little's suggested pattern. The flowing sarabandes, however, have fewer thetic spots, especially strong ones. This character-

istic is exactly what separates them from the slow type, which consists of a number of smaller musical gestures, as opposed to the longer phrase and stronger sense of momentum which is inherent to the flowing sarabande.

Although Chambonnières and L. Couperin favoured thetic points on beat four and beat ten, Lully and D'Anglebert were just as likely to place the thesis on a different beat. Beat seven was a common choice, especially in sarabandes with three or six bar phrases. The composers' methods of varying the thesis often gave the performer an option as to where to suggest a sense of repose.⁴ Thesis can be created through melody, harmony, rhythm and texture. Quite often, the rhythmic thesis occurs after the harmonic arrival on the downbeat of the bar. The use of a thicker texture after the expected arrival point has the same effect (ex. 19, chapter II, p. 61). In this instance, the performer would have the option of bringing out the "normal" thesis, or emphasizing the delayed resting point. These compositional techniques can also be seen as a method of prolonging, rather than delaying, the thesis.

Usually, the strongest sense of thesis is provided by the harmony. Johann Kirnberger (1724-1783), a student of Bach, has written extensively on the subject of the rhythmic significance of harmony, and its capacity to create a sense of motion and repose.⁵ Although he is writing about eighteenth century music, much of what he says applies to the sarabandes of seventeenth century France.

In fact, one of Kirnberger's theories helps to clarify some of the less tonal progressions of the four composers. Kirnberger believed that the ear can hear tones that are not present in the score.⁶ This would mean that many of the incomplete harmonies in seventeenth century music, which would be tonally functional if one more note were added, become directional under Kirnberger's theory. It would also mean that the use of the III chord as a substitute for the tonic is an acceptable progression, because there is only one note's difference between the two harmonies. Even if these works do not sound directional to our ears, they may have had a different effect on the listeners of the time.

Kirnberger's theory on the rhythmic implications of harmony is summarized in the following:

Each period generally consists of a greater or smaller number of phrases, which are not cut off or separated from each other as they would be by cadences, but are nevertheless divided from each other by small points of repose. These small points of repose are marked in the melody by caesuras or rests, but in the harmony they are produced by restful chords, especially by dominant chords. Wherever the little point of repose occurs, at least a new consonant chord must be heard. One can also use cadence chords, but they must be weakened by inversions or dissonances so that the pause will not be too noticeable and the ear will maintain the anticipation of the harmony to follow.⁷

This statement establishes that a period is made up of a hierarchy of motion and repose, which is created through melodic and harmonic means. Certain harmonies, such as the dominant, have a restful effect. The final point, which is very significant, is Kirnberger's suggestion that the

points of repose within the period "will not be too noticeable", in order that "the ear will maintain an anticipation of what is to follow". This statement, with its implication that thetic points may also have an arsic function as a preparation for the next phrase, is the central theme of this chapter. This musical concept has an interesting correlation in many sarabande choreographies, which, according to Wendy Hilton, feature an increase in movement in the fourth bar of a phrase.

Kirnberger believed that different harmonies implied varying amounts of motion and repose,⁸ and he categorized harmonies according to their level of consonance or dissonance. The major triad is the most consonant, followed by the minor, and then the diminished triads. The same order of classification applies to the seventh chords, although Kirnberger does not recognize the diminished seventh. Root position chords have a stronger sense of repose than first inversion harmonies, which in turn are more stable than second inversion chords. Dissonances such as the seventh and the suspension propel the listener to the next harmony. The former achieves this effect on the next beat, whereas the latter is resolved within the beat. However, we have many instances of the clavicinistes using suspensions over the beat in order to create a sense of momentum.

Kirnberger also classifies the cadences according to their relative strengths.⁹ The V-I cadence has the strongest thetic implications, and can be further fortified by the

addition of a seventh to the dominant triad, thus making the final resolution even more compelling. All cadences are stronger if they are masculine, as opposed to feminine. A theory which is similar to Kirnberger's can be found in the writings of the seventeenth century French theorist, La Voye Mignot (d. 1684).¹⁰ He also classifies cadences in terms of their strength, and he maintains that the most effective cadence is a dominant to tonic progression where the root movement is by fifth. He also states that a deceptive cadence is appropriate for the middle of a section, since it does not have a final-sounding effect. A half cadence, from tonic to dominant, is suitable for the end of a section which is to be repeated, and La Voye calls this type of cadence "expectant", since it does not end with the tonic, which is the most thetic, harmony.

Composers' treatment of the cadence reflected the transitional state of harmony in the seventeenth century. According to Elissa Poole, cadences in new keys were often not prepared properly, and therefore lacked the same rhythmic force which would be possible if the modulation were more clear.¹¹ This is certainly noticeable in the sarabandes of the four composers, where the modulations are often abrupt. The prominence of the mediant triad as a cadential goal is also a sign of the transitional state of harmony in this period.¹²

When these composers did attempt to prepare a modulation at the cadence, the effect was often unsettling. Chapter

three, example nine (p. 55) demonstrates a double cadence, where the dominant is preceded by its dominant. This produces an unusual twist in the phrasing. Although this cadence is rarely used, three of the four composers (D'Anglebert being the exception) experimented with this progression.

In general, the cadences of the composers do not neatly fit in with Kirnberger's theory. However, there is a definite attempt, in many of the sarabandes, to create a hierarchical structure through the cadences. Most of the sarabandes, regardless of type, feature predominantly dominant to tonic cadences. However, their force is often weakened by the final chord of the phrase becoming the dominant of the next (see chapter III, ex. 7, p. 54); a technique that was particularly common in Lully and D'Anglebert. Often, the inner cadences would be feminine, and therefore less emphatic. In Lully's sarabande from the Trios pour le coucher du Roy (#28), all the cadences are V to I, but he weakens the first three with a feminine rhythm, and the last three, although masculine, occur in unbalanced phrasing, and, therefore, have a less static effect. In Lully's sarabande #14, from the Ballet de la Naissance de Vénus (1665), only the sectional cadences are masculine, so a sense of hierarchy does exist.

Although the sarabandes of the four composers do not always fit Kirnberger's cadential theory, they do exhibit some patterns. Chambonnières quite often uses deceptive cadences in the middle of a section; a technique which is

described by La Voye Mignot. There also seems to be a greater variety of cadential progressions in the fast and flowing sarabandes and when a dominant to tonic progression occurred, it was usually in a feminine rhythm.

Some of the sarabandes clearly display a cadential hierarchy, particularly those by D'Anglebert. In his sarabande in G major (#13), the only strong V-I progression is the final cadence of each section. All the other cadences are in different keys, and the final chord becomes the dominant of the next phrase. The second cadence, which is a subdominant to dominant progression, also helps to establish a sense of forward momentum. His D major sarabande (see ex. 19, chapter III, p. 61) also demonstrates a concern for hierarchy, as he uses a variety of cadential progressions, and avoids a strong tonic cadence until the end of the piece.

Chambonnières' sarabande in G major is cited in full in example one (p. 152), because it demonstrates, through the use of sequence, unbalanced phrasing, and lack of melodic pause on the cadence, how a continuing sense of momentum can be established. Example two (p. 154) demonstrates how an accumulation of cadences can create the same effect. This technique is frequently used by Lully.

From the few examples given, we have seen how the composers used cadences to create a sense of momentum. In sarabandes which favoured the relatively static progression of dominant to tonic, other elements of composition were used to provide

EX. 1 Chambonnières #29

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains four measures of music: the first measure has a quarter note with a mordent, followed by two eighth notes; the second measure has a quarter note, a quarter rest, and a quarter note; the third measure has a quarter note with a mordent, followed by two eighth notes; the fourth measure has a quarter note, a quarter rest, and a quarter note. The lower staff is in bass clef with a 3/4 time signature. It contains four measures: the first measure has a half note with a mordent; the second measure has a half note with a mordent; the third measure has a half note with a mordent; the fourth measure has a half note with a mordent.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains four measures: the first measure has a quarter note with a mordent, followed by two eighth notes; the second measure has a quarter note with a mordent, followed by two eighth notes; the third measure has a quarter note with a mordent, followed by two eighth notes; the fourth measure has a quarter note with a mordent, followed by two eighth notes. The lower staff is in bass clef with a 3/4 time signature. It contains four measures: the first measure has a half note with a mordent; the second measure has a half note with a mordent; the third measure has a half note with a mordent; the fourth measure has a half note with a mordent.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains four measures: the first measure has a quarter note with a mordent, followed by two eighth notes; the second measure has a quarter note with a mordent, followed by two eighth notes; the third measure has a quarter note with a mordent, followed by two eighth notes; the fourth measure has a quarter note with a mordent, followed by two eighth notes. The lower staff is in bass clef with a 3/4 time signature. It contains four measures: the first measure has a half note with a mordent; the second measure has a half note with a mordent; the third measure has a half note with a mordent; the fourth measure has a half note with a mordent.

EX. 2 L. Couperin #20 MOMENTUM THROUGH CADENCES

Handwritten musical notation for the first system of 'EX. 2 L. Couperin #20 MOMENTUM THROUGH CADENCES'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Handwritten musical notation for the second system of 'EX. 2 L. Couperin #20 MOMENTUM THROUGH CADENCES'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, showing more complex rhythmic patterns.

Handwritten musical notation for the third system of 'EX. 2 L. Couperin #20 MOMENTUM THROUGH CADENCES'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music concludes with a melodic line in the upper staff and a supporting bass line in the lower staff, ending with a cadence.

EX. 2 (continued)

Handwritten musical notation for the first system of Ex. 2 (continued). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass staff begins with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: A3, B3, C4, B3, A3, G3. There are dynamic markings 'p' (piano) and 'f' (forte) throughout the piece.

Handwritten musical notation for the second system of Ex. 2 (continued). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The bass staff begins with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: A3, B3, C4, B3, A3, G3. There are dynamic markings 'p' (piano) and 'f' (forte) throughout the piece.

Handwritten musical notation for the third system of Ex. 2 (continued). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The bass staff begins with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, and a quarter note G3. There are dynamic markings 'p' (piano) and 'f' (forte) throughout the piece.

some forward motion. For example, all the composers used melody to create a sense of fluidity, although each had a different way of doing so. Chambonnières tended to write conjunct, long melodies which seemed to flow effortlessly (see chapter IV, ex. 3, p. 114). Lully's melodies, in contrast, achieved momentum, but were far more restless in character, including leaps, repeated notes and conjunct motion in a constantly unwinding shape (ex. 3, p. 157). Both Lully and Chambonnières would often combine smaller gestures into a larger phrase. However, with Lully, the effect, because of the dramatic use of leaps, is more unsettling (ex. 3, p. 157). Lully also uses sequence over the bar to provide a sense of forward momentum (ex. 3, p. 157).

In contrast, D'Anglebert relies on an almost continuous use of ornamentation to provide a sense of motion: a melodic approach which is the complete antithesis of Lully's, yet which is used for the same purpose. Louis Couperin created a sense of fluidity through his frequent use of imitation, which often obscured the downbeat (see, for example, his sarabande en canon, Chapter III, ex. 48, p. 99-100).

The predominant rhythmic pattern often determines the extent of the momentum in a sarabande. If a piece featured the slow rhythm, other elements of composition often combined with that to create a more stagnant feeling than one would expect in a flowing sarabande, which usually is more continuous in nature. As we have already seen, slow sarabandes are most apt to have frequent masculine cadences, and, in

EX. 3 (continued)

Handwritten musical notation for the first system of EX. 3 (continued). The notation includes a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes, rests, and accidentals (sharps, flats, and a natural sign). There are some handwritten annotations above the notes, including an 'x' and a circled 'S'. The bass staff contains a bass line with notes and rests. Below the bass staff, there is a sequence of Roman numerals: I_6 , 07 , vi , i_6 , vii^{06} , i , i_6 , 04 , $I=0$, 10 . Some of these numerals have additional markings like 'III' and 'IV' below them.

Handwritten musical notation for the second system of EX. 3 (continued). The notation includes a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes, rests, and accidentals (sharps, flats, and a natural sign). There are some handwritten annotations above the notes, including an 'x' and a circled 'S'. The bass staff contains a bass line with notes and rests. Below the bass staff, there is a sequence of Roman numerals: 06 , I , 0 , 0 , 0 , I .

the works of the clavecinistes, textural devices such as style brisé impede the forward momentum. In contrast, the clavecinistes' use of ties over the bar frequently contributes to the motion, particularly if the tie creates a dissonance on the following down-beat.

Harmonic techniques, other than cadences, are perhaps the most effective means of establishing a sense of forward motion. Dissonances, inversions, and frequent modulations all help to propel the phrase forward, and all these methods are common to the four composers. Another technique, particularly noticeable in D'Anglebert, is the avoidance of a clear tonic cadence (V-I) until the end of a piece. This is a very effective means of creating a continuous sense of tension.

Although not all of these techniques were used in every sarabande, each dance exhibited enough of these features to give it a sense of fluidity that corresponds to the actual dance. Doubtless, some of these sarabandes are closer to their dance origins than others. However, given the experimental nature of many of these pieces, which were, after all, dealing with new concepts in rhythm and tonality, this diversity is to be expected. The similarities outweigh the differences, and it is certain that one's understanding of the sarabandes of the clavecinistes is heightened by comparing them with Lully's, and with the actual dance.

The hierarchies of motion and repose, which are a funda-

mental element of this style, makes seventeenth-century music very challenging for the performer. The quality of movement cannot really be grasped without an understanding of the dance style. It is difficult to describe in words - even the French of the seventeenth century, although aware of this quality, had trouble describing it. The following, taken from Benigne de Bacilly's (c.1625-1690) vocal treatise, L'Art de Bien Chanter, attempts to describe this quality:

Many people confuse Mouvement with Mesure and believe that, because one ordinarily says Air de Mouvement to distinguish a piece from a very slow Air, all Mouvement of a song consists only of a certain skipping suited to giges, menuets, and other similar dances.

Mouvement is consequently something completely different from what they imagine. I maintain that it is a certain quality that gives soul to the song, and that it is called Mouvement because it stirs up, I may say excites, the listeners' attention, in the same way as do those who are the most rebellious in harmony... it inspires in hearts such passion as the singer wishes to create, principally that of tenderness...

I don't doubt at all that the variety of Mesure, whether quick or slow, contributes a great deal to the expression of the song. But there is another quality, more refined and more spiritual, that always holds the listener attentive and ensures that the song is less tedious. It is the Mouvement that makes the most of a mediocre voice, making it better than a very beautiful voice without expression.¹³

This quality of mouvement, so valued by Bacilly, was important for the performers because the music demanded it. The nature of rhythm, especially in the dance music of the seventeenth century, requires the performer to go beyond the printed page, to the mouvement. This expressive quality takes us back to Pomey's dancer, who expressed the passions through a great variety of gestures. Perhaps the diversity

to be found in the seventeenth century French sarabande was intended to reflect these various passions, each having its own, unique mouvement.

Notes

1 The rhythmic changes which occurred in this period are outlined in: Newman Powell, "Rhythmic Freedom in the Performance of French Music from 1650-1735," diss., Stanford U., 1959. In the seventeenth century, the barline did not necessarily have an accentual significance (Powell 25). The changes in rhythm are also discussed in: Elissa Poole, "The Sources for Christophe Ballard's Brunettes ou Petits Air Tendres and the Tradition of the Seventeenth Century French song," diss., U. of Victoria, 1984. (see especially p. 106, about barlines). Poole also focuses on the harmonic changes of the period, which are revealed in Ballard's revisions to the Brunettes.

2 See Meredith Little and Natalie Jenne, "Sarabande" chapter of their forthcoming book on Bach's dances. Little also discusses the rhythmic character of Lully's sarabandes in her dissertation, "The Dances of J.B. Lully," diss., Stanford U., 1967.

3 N. Jenne, "On the Performance of Keyboard Allemandes," Bach 10 (1979): 13. According to Wendy Hilton, this hierarchy also exists in the steps of the dance, since some have a stronger thetic quality than others.

4 See Putnam Aldrich, "Rhythmic Harmony by Johann Kirnberger" in Studies in Eighteenth-Century Music; A Tribute to Karl Geinringer on his seventieth Birthday, ed. H.C. Robbins Landon (London: Allen & Unwin, 1970): 37-52. Aldrich points out the importance of the listener's perception in determining the places of arsis and thesis (p. 39). This would imply that the performer, when given a choice in the music, could manipulate the perception of the audience.

5 Kirnberger's theories are derived from two of his writings: Die Wahren Grunsätze zum Gebrauch der Harmonie (Berlin and Königsberg, 1773)., and in Die Kunst des reinen Satzes in der Musik, 2 vols. (Berlin and Königsberg, 1774-1776). Kirnberger's theories are summarized in two modern articles: Aldrich, "Kirnberger", and Jenne, "Allemandes" 18-19.

6 Jenne 18.

7 Kirnberger, Kunste II 142 as cited in Aldrich 39.

8 Kirnberger's rules are summarized in Jenne 8.

9 Kirnberger's views on cadences are summarized in Aldrich, "Kirnberger" 44-45.

10 La Voie Mignot Traité de Musique, 2nd ed., ed. trans. and ed. by A. Gruber (1666; New York: Institute of Mediaeval Music, 1972). See especially the preface by Gruber, p. 3.

11 Poole 179.

12 Poole 198.

13 Benigne de Bacilly, Remarques curieuses sur l'art de bien chanter, 2nd ed. (1679; Geneva: Minkoff, 1974) 199-200, as cited in Beverly Schiebert, Jean-Henry D'Anglebert and the Seventeenth-Century Clavecin School (Bloomington: Indiana University Press, 1986) 41.

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Appendix A Patricia Ranum's Translation from Pomey's Dictionnaire royal augmenté (Lyons, 1672), p.22.

Description d'une Sarabande dansée

- 1) At first he danced with a totally charming grace, with a serious and circumspect air, with an equal and slow rhythm, and with such a noble, beautiful and easy carriage that he had all the majesty of a king, and inspired as much respect as pleasure.
- 2) Then, standing taller and more assertively, and raising his arms to half-height and keeping them partly extended, he performed the most beautiful steps ever invented for the dance.
- 3) Sometimes he would glide imperceptibly, with no apparent movement of his feet and legs, and seemed to slide rather than step. Sometimes, with the most beautiful timing in the world, he would remain suspended, immobile, and half leaning to the side with one foot in the air; and then, compensating for the rhythmic unit that had gone by, with another more precipitous unit he would almost fly, so rapid was his motion.
- 4) Sometimes he would advance with litle skips, sometimes he would drop back with long steps that, although carefully planned, seemed to be done spontaneously, so well had he cloaked his art in skilful nonchalance.
- 5) Sometimes, for the pleasure of everyone present, he would turn to the right, and sometimes he would turn to the left; and when he reached the very middle of the empty floor, he would pirouette so quickly that the eye could not follow.
- 6) Now and then he would let a whole rhythmic unit go by, moving no more than a statue and then, setting off like an arrow, he would be at the other end of the room before anyone had time to realize that he had departed.
- 7) But all this was nothing compared to what was observed when this gallant began to express the emotions of his soul through the motions of his body, and reveal them in his face, his eyes, his steps and all his actions.

- 8) Sometimes he would cast languid and passionate glances throughout a slow and languid rhythmic unit; and then, as if weary of being obliging, he would avert his eyes, as if he wished to hide his passion; and, with a more precipitous motion, would snatch away the gift he had tendered.
- 9) Now and then he would express anger and spite with an impetuous and turbulent rhythmic unit; and then, evoking a sweeter passion by more moderate motions, he would sigh, swoon, let his eyes wander languidly; and certain sinuous movements of the arm and body, nonchalant, disjointed and passionate, made him appear so admirable and so charming that throughout this enchanting dance he won as many hearts as he attracted spectators.

Originally published in Early Music 14 (Feb., 1986): 35.

APPENDIX B- INCIPIT GUIDE TO THE COMPOSERS

CHAMBONNIERES - EARLIEST SOURCE OLOHAM (1650-61)

1

d- i vi i v iv⁶ v

2 (Copied by L. Couperin)

g- i v⁶ i vt iv v i

3 (Pub. by Bapilly in 1689) Jeunes Zéphirs

F+ I Keyboard + version ii v I⁶ ii v I
G+ I Keyboard: double ii v I⁶ v I
G+ I v ii⁶ v I I⁶ v I

4 OLOHAM and BAUVN (post-1658)

d- i i III iv v

CHAMBONNIERES - OROHAM + BAUVIN MS.

5

a- i D6 i iv6 D7 i_{6/4}

6 (Also published in 1670) Gaillarde on same melody

Ct I = $\frac{V}{IV}$ IV IV D6 I ii°6 i_{6/4} V i

OROHAM + PARVILLE MS (ca 1686)

7

Ct I D6 I iv i

BAUVIN MS (post 1658)

8

Ft I $\frac{V^7}{IV}$ IV I_{6/4} D7 I

9

Gt I D6 V D7 iv°6 D7 I_{6/4}

CHAMBRONNIERES - BAUYN: MS (post 1658)

10

B \flat I D 6 Vi=ii $\overline{\text{Vii}^{\flat 6}}$ I

11

a-i i ii $^{\flat 6}$ T

12

F# I ii vii $^{\flat 5}$ I \flat IV 7 T I

13 (see also Lc. Couperin #8)

G# I V I \flat IV vii $^{\flat 4}$ I \flat vii $^{\flat 6}$ V

14

d-i i iv=ii T I

CHAMBONNIERES BAUVN. MS

15

F+ I V I6 I6 IV V₄ vi

16

F+ I I6 IV V₇ vi

17

a- i V= iii V₆ I

III

BAUVN + PARVILLE

18

g- i i6 i VI V=vi IV I6 V₄ I

bVII

19

G+ I I I

CHAMBONNIERES BAWYN + Gen 2356 (ca 1690)

20

a- i i i

21 BAWYN MS + 1670 Publication

d- i v6 i v

22

D+ I v vi v6 I

23

I I Ib v6 I6 v7 I

24

d- i v i6 v6

CHAMBONNIERES BAUYN MS + 1670 Publication

25

a - i i i 6₅ I $\frac{V^4}{IV}$

26 Also PARVILLE MS

F+ I I6 I I6 I I6

27 "O Beau Jardin" - vocal

C+ I I6 I I6 I I6

27a - volte

F+ I I6 I I6 I I6

27b Sarabande and double

I I6 I I6 I I6

I I6 I I6 I I6

CHAMBONNIERES

28 Sarabandei de la Reyne comp. 1660

C4 I V iii vi V/vi

29 1670 Publication and PARVILLE MS

F# I Db vi7 ii7 D4/3 I

LOUIS COUPERIN - Earliest source OLDHAM MS:

1

a- i v⁶ i ii⁶ v

Earliest source BAUYN (post 1658)

2

C+ I vii⁰ v I₄ v I vii⁰

3

C+ I v⁶ vi iii

4

C+ I iv₄ ii⁷ vii₄ i vi v⁶

5

C+ I v I iv ii v⁷ vi

LOUIS COUPERIN - BAUYN MS

6

Ct I VII° $\text{vi}=\text{ii}$ $\text{vii}^{\circ 6}$ I

7

Ct I IV I₆ I

8 (see also Chambonnières #13)

Ct I V I₆ IV I₆ $\text{vii}^{\circ 6}$ vi

9

c- i v₆ I IV I₆ i V

10

d- i $\frac{\text{V}^6}{\text{III}}$ III ii₆ $\text{vii}^{\circ 6}$ V i

LOUIS COUPERIN BALYN MS

11

d- i v⁶ i v⁷ I

III

12

d- i v⁷ i I⁴ v I

III

13. Sarabande en canon

d- i i v i⁶ v³ i v⁶

14

d- i i iv⁶ $\frac{vii^6}{iv}$ iv $\frac{v^6}{bVII}$

15

d- i iv v i⁶ i⁶ vii⁶ i

LOUIS COLPEKIN - BAUVIN MS

16

d- Vardi ii°4 V7 ii°5 i5 V7 i

17

d- i i V7 V7/5 V7 vii°6 I V vi

18

Ft i ii V7/5 i V

19

Ft I IV iii V7/5 ii V

20

g- i V I6 ii6 vii°6/ii

LOUIS : COUPERIN BAWYN MS

21

a- i = vi I⁶ IV I V

22

a- i iv V⁶ i V

23

a- i V⁶ i i III⁶ = V⁶ VI I

24

Rondeau

A+ I V⁶ vi ii⁷ V⁷ I V

25

BAWYN + PARVILLE MS

d- i V i = vi⁷ IV V I

LOUIS COLPERIN BAUYN + PRAVILLE MS

26

G+ I D6 G I vi=i D6
vi

27

e- i vii^{o6}
bVII bVII D6⁶
IV IV V

28

G+ I D6 I=IV D3 I

29

G+ I D6 vi7 D7 D6⁶
I

30

G- i i i IV V

LOUIS COUPERIN BAUVIN + PARVILLE MS.

31. +

b- i i₆ v i iv⁷ = ii⁷ vii^{°6} I v

D'Anglebert

1. Arr. Mesangeau (orig. \ast)

C⁺ I 7^b ii⁴ 7^b I⁶ 7

2. Sarabande du Vieux Gaillier

d- i V i⁶ vii⁶ I

3. Arr. Pinel

C⁺ I 7 vi I⁶ 7

4. Sarabande, façon de Gaillarde

I 7 vi I⁶ 7

D'Anglebert

5. Sarabande grave en forme de gaillarde. See also Chambonnières

5. Sarabande grave

ct Double

ct I I IV⁶ ii⁴ VII⁴ vi⁷ IV⁶ V

6 See Chambonnières, "Jeunes Zéphirs"

6. Double

6. Double

6. I I IV⁶ ii⁴ V⁷ I⁶ V⁷ I

7 See Chambonnières, "O. Beau Jardin"

7. Ft

7. Ft

Ft I V I I IV I

D'ANGLEBERT

8 See Lully "Dieu des Enters" (1665)

g- i ∇ ∇ i^b ii^{o7} vii^{o6} i ∇

9 Sarabande + Richard.

6⁺ I ∇ b vi I^b IV vii^{o6} I ∇

9a Double ∇ +

10 Gauthier le Jeune (original)

d- i D'Anglebert i ∇ i ∇ i ∇

11 Arr. Marais.

6⁺ I ∇ vi I^b & ii^b ∇ i ∇ I

D'ANGLEBERT- ORIGINALS in 1689 Publication

12 Also in 33-Res-84ter (1677-80)

Chords: d- i, v = iii, D6, D6, I

13 Lentement

Chords: G+ I, ii, vii°6, I6, ii6, D6, I

14 Lentement

Chords: G- i, v, v, D6, iv, i, i

15

Chords: D+ I, I6, IV, D7, vi

16 Lentement

Chords: d- i, V, vii, I, V

III

+ "Saxophone Grave"

D'ANGLEBERT

17 Roper M.S. - C.1691

a- i σ6 i iυ6 T

LULLY

Ballet du Temps (1654) II, vii

g- i iv⁺ $\frac{V^b}{IV}$ iv i^b vii i

Ballet des Plaisirs (1655) "pour les Satyres", entrée I

g- i V^b i iv^b V

Ballet de l'Amour Malade, entrée I 1657

g- i iv V i=vi III ii^b V II

Ballet de l'Amour Malade (1657), entrée X Assez grave et tendrement

g- i V^b i iv^b V ii^b vii^{ob} I

Ballet de l'Amour Malade (1657), entrée X

g- i iv^b $\frac{vii^{ob}}{IV}$ iv $\frac{V}{III}$ iii vi^b V iv^b V

LULLY

6 Ballet de la Raillerie (1659) "Sarabande qui servent de Ritournelle"

Ft I V I ii7 vii06 I

7 Ballet de la Raillerie (1659) "pour le concert du Roy" entrée

d- III IV V i v6 I IV I III

8 Ballet de la Raillerie (1659) "Enfin je vous revoir" local

9- i vii0 I v6 I v i V

9 Ballet de l'Impatience (1661) - iv, iv

Bbt I V vi v6 I i V vi

10 Ballet de l'Hercule amoureux (1662) "pour les Estiles"

Bbt I V I6 I V v6 V V I

LULLY

11 Le Mariage Forcé (1664) "S. pour les Egyptiens et les Egyptiennes"

9- i i :V i6 74 i 06 i iv.

12 Ballet des Amours déguizés (1664) "pour Prosperine"

9- i v=ii iv6 06 i 3 iv6 06 I

13 Ballet des Amours déguizés (1664) "pour les Amours"

9- i iv6 v i vii06 i 7

14 Ballet de la Naissance de Vénus (1665) "Les phoens Indiens et Indiennes"

Bb+ I 06 vi 7 I6 I vi 10 07 I

15 Ballet de la Naissance de Vénus (1665)

i iv3 7 vi4 ii i 7

LULLY

16 Les Amants Magnifiques (1670) "les suivants de Neptune"

Musical notation for measure 16, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The melody consists of six notes: G4, A4, Bb4, A4, G4, and F4. Above the staff, the following chord symbols are written: Ft I, III6, IV6, VII6, I II6, and IV6. A vertical bar line is positioned after the second measure.

17 Le Bourgeois gentilhomme (1670) I, I!

Musical notation for measure 17, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The melody consists of six notes: G4, A4, Bb4, A4, G4, and F4. Above the staff, the following chord symbols are written: Bbt I, V, I, I6, IV, II, VI, and IV. A vertical bar line is positioned after the second measure.

18 Ballet des Nations (1670) "1er Air des Espagnols"

Musical notation for measure 18, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The melody consists of six notes: G4, A4, Bb4, A4, G4, and F4. Above the staff, the following chord symbols are written: Bbt I, D6, I, D6, VI, I, VII6, I6, and VII6. A vertical bar line is positioned after the second measure.

19 Ballet des Nations (1670) "2e Air des Espagnols"

Musical notation for measure 19, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The melody consists of six notes: G4, A4, Bb4, A4, G4, and F4. Above the staff, the following chord symbols are written: Bbt I, V6, I, VI, VII6, and V. A vertical bar line is positioned after the second measure.

20 Le Carnaval (1675) "les Espagnols" entree I

Musical notation for measure 20, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The melody consists of six notes: G4, A4, Bb4, A4, G4, and F4. Above the staff, the following chord symbols are written: Gt I, V, I6, IV, VII6, and VI. A vertical bar line is positioned after the second measure.

LULLY

21 Atys (1676) "les Nymphes" $\sigma, 7.$

$c- i$ iv^4 v^6 i v^6 v^6

22 Psyche (1678) "les Bergers" T

$d- i$ v^6 i v^6 v^6 I

23 Le Triomphe de l'Amour (1681) "Orithie et ses nymphes" T $I, 3.$

Bb^4 I v^6 I ii^3 v I

24 Le Triomphe de l'Amour (1681) "la Jeunesse" $\sigma, 3$ T

$g- i$ v^6 i v i^6 vt v vt ii v

25 Rondeau Amadis (1684) Sarabande or Menuet, Prologue T

I vi^6 v^6 vi^7 ii^7 vii^06 I

LULLY

26 Aramide (1686) "les peuples de Damas" I,3
Rondeau +

C+ I Gb ii6 vii6 Ib vii6 I G

27 Aramide (1686) "les peuples de Damas" I,3. 2e Ar
Rondeau +

C- i vii6 i iv ii G G#6 i6 vii6 i G i

28 Trios pour le coucher du Roi. (n.d.)
+

C+ I G Ib iv vii6 I G I

29. "Je t'is aime" (Cassel version)
+

i G iv ii G I

29. a Vocal (Brunetes)
+

i Gb I iv ii6 G I

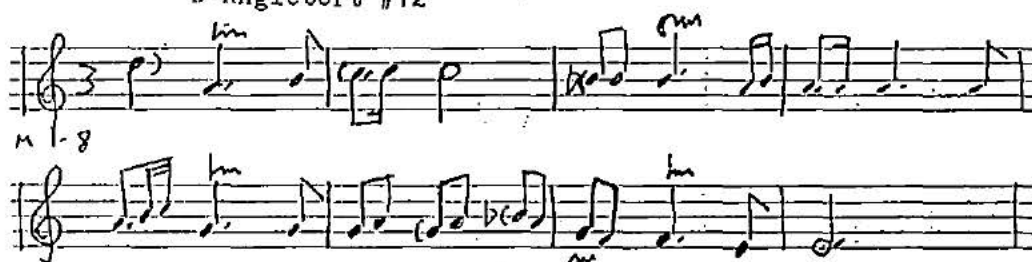
EX. 13 Chambonnieres #27 "O. Beau Jardin"



Chambonnieres #27 "O. Beau Jardin" - Double



D'Anglebert #12



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Louis Couperin

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Title of Thesis

THE SARABANDE IN SEVENTEENTH CENTURY FRANCE

Author


SARAH YUILL McCLEAVE

Sept 3 /87

(Date)