

TORMOD DALEN

Zum Spielen und zum Tantzen

A Kinaesthetic Exploration of the Bach Cello Suites through
Studies in Baroque Choreography



Critical reflection and documentation

Norwegian Research Fellowship for the Arts Programme
The Norwegian Academy of Music
May 2013

PREFACE.....	1
--------------	---

INTRODUCTION

Personal background.....	3
--------------------------	---

PROJECT DESCRIPTION AND METHODS

The research questions.....	5
-----------------------------	---

Methods	5
---------------	---

Practising	6
------------------	---

Learning by teaching.....	6
---------------------------	---

Collaborations.....	7
---------------------	---

Theoretical background	7
------------------------------	---

Artistic research.....	7
------------------------	---

Tacit knowledge.....	8
----------------------	---

Historically informed performance (HIP)	8
---	---

Literature	9
------------------	---

Inspiration	10
-------------------	----

Artistic results.....	11
-----------------------	----

HISTORICAL BACKGROUND

Body paradigm	13
---------------------	----

Instrument hold.....	15
----------------------	----

<i>La belle danse</i>	16
-----------------------------	----

The relationship between music and dance	17
--	----

Dance and Bach.....	18
---------------------	----

The cello suites	19
------------------------	----

The dances.....	20
-----------------	----

The menuet	21
------------------	----

The sarabande	23
---------------------	----

The bourrée	25
-------------------	----

The gavotte	26
-------------------	----

The gigue.....	27
----------------	----

The courante.....	28
-------------------	----

The allemande	30
---------------------	----

THE PROCESS

Learning to dance	33
My body	33
Dance classes.....	34
New insights	35
Music and dance	36
Concordances	36
Dance tempos and how to play Bach.....	36
A special case: the sarabande.....	39
Tempo variation	40
Simplifications	41
Menuet 1, BWV 1007	42
Gavotte 1, BWV 1012	44
Sarabande, BWV 1007.....	45
Courante, BWV 100.....	48
Sarabande, BWV 1011.....	49
Dance caracter	49
A plaine and easie introdvction	50

THE ARTISTIC RESULTS

The dance performance	51
I – The Exploration	53
Prelude.....	53
The Sarabande Sequence I.....	53
The Arm Bourrée	54
The Sarabande Sequence (II).....	54
II – The Dance Suite.....	55
<i>Allemande</i> , first suite (track 14).	56
Courante, second suite (track 15).....	56
<i>Gavotte</i> , sixth suite (track 16).	56
<i>Menuet</i> , second suite (track 17).	57
<i>Bourrée</i> , fourth suite (track 18).....	57
<i>Sarabande</i> , fifth suite (track 19).....	58
III – The Cello Suite	59
Lessons learned from the dance performance.....	59
The recording	61

CONCLUSION	63
Perspectives	63
AKNOWLEDGEMENTS	65
APPENDIX A	
Index of the enclosed CD.....	66
Index of DVD 1.....	67
Index of DVD 2.....	68
APPENDIX B	
Concerts given during the project period	69
Other concerts with relevance to the project	72
APPENDIX C	
Choreographies studied	73
APPENDIX D	
Choreography on the Sarabande BWV 1008	74
APPENDIX E	
Originals of the simplified movements.....	78
APPENDIX F	
Programme for the dance performance.	81
BIBLIOGRAPHY.....	82

PREFACE

Kinaesthetic (a.), derived from *kinaesthesia* (adj), the awareness of the position and movement of the parts of the body by means of sensory organs (proprioceptors) in the muscles and joints. Origin: from Greek *kinein* 'to move' + *aisthēsis* 'sensation'¹

Exploration (n.), The action of examining; investigation, scrutiny.²

Investigation (n.), early 15c., from Old French *investigacion* (14c.), from Latin *investigationem* (nominative *investigatio*) 'a searching into, a searching for,' noun of action from pp. stem of *investigare* 'to trace out, search after,' from *in-* 'in, into' + *vestigare* 'to track, trace,' from *vestigium* 'footprint, track'³

This text accompanies the artistic results of my three-year fellowship at the Norwegian Academy of Music. It is at the same time a description and a critical reflection on my project work, the process, and its results. It is divided into four parts: the first part describes the project's theoretical and methodological basis, the second gives an overview of its historical background, the third part gives an account of the work process, and the fourth is a description and comment on the artistic results of the project.

The text is accompanied by one CD and two DVDs with documentary video and audio material.

The documentation CD contains a recording of Bach's third cello suite, BWV 1009, from a concert held in Trondheim, Norway, in August 2008, about a year before I started my fellowship project. There is also a recording of the first suite, BWV 1007, from a concert at the Norwegian Academy of Music in October 2010.

Documentation DVD 1 contains three short video recordings that, along with the audio recording from 2008, serve to document the status at the beginning of the project period. It also contains video footage from working sessions with my collaborators, and concert excerpts that are referred to at various points in this text.

Documentation DVD 2 is a video recording of the first part of my final presentation, the performance-lecture 'Inspired by Dance', held at the Norwegian Academy of Music on August 19, 2012.⁴

¹ Oxford Dictionaries online. Accessed March 17, 2013, http://oxforddictionaries.com/definition/english/kinaesthesia?q=kinaesthetic#kinaesthesia__6

² Oxford English Dictionary Online, accessed March 17, 2013, <http://www.oed.com/view/Entry/66662>

³ Online Etymology Dictionary. Accessed March 17, 2013, http://www.etymonline.com/index.php?allowed_in_frame=0&search=investigation&searchmode=none

⁴ See Appendix A for the index of the enclosed DVDs and CD.

INTRODUCTION

'It is the author's conviction [...] that music begins to atrophy when it departs too far from the dance [...] Bach and Mozart are never too far from physical movement.'

Ezra Pound (ABC of reading, 1931)

Personal background

J. S. Bach's cello suites enjoy an exceptional status in the cello repertoire, and most cellists have practised and performed this music from an early age. In my case, one grey and cold winter day when I was eleven years old, my cello teacher solemnly handed me his copy of the Bach suites, telling me to go and buy the same edition (Hugo Becker, 1911), and prepare the first prelude for next week. I threw myself onto the piece, struggling countless hours (or so it seemed) trying to obtain a smooth sound in the long slurred phrases. Bach's suites have been with me ever since (albeit in different editions), and I keep discovering new layers in this fascinating music.

Cello students often find the dance titles in the Bach suites puzzling, not knowing quite what to make of them. The standard explanation goes like this: 18th century composers used the titles and structures of old-fashioned court dances as a matter of convention. This allowed them to create music within a well-defined framework until the sonata form entered the stage. At that point the old dances became obsolete, since the composers finally had at their disposal proper tools for creating 'Pure Music' with no references to other art forms.

With this attitude, playing 'dance-like' is often frowned upon, and various interpretative devices, including an abundance of rubato are usually prescribed in order to escape the alleged rigidity of dance music, the primary goal being to express emotion and sensuousness with a gorgeous, rich sound.

In the course of my studies I became increasingly frustrated with this (admittedly somewhat caricatured) attitude, but also with my own lack of knowledge about the dance forms. Seeking enlightenment from my cello teachers, I received mostly vague or contradictory information. Even after seriously studying the baroque cello for many years, I was left with many questions: Should the second beat of the sarabande be accentuated, or perhaps slightly anticipated? Where is

the accent in the gavotte? Should the bourrée be counted in four or in two? Did the menuet become slower and slower in the 18th century due to Louis XIV's increasing corpulence? Were dance tempos generally slow because of the heavy costume of the time? Behind all this, there seemed to be a consensus that the dance aspect of the suites was interesting at best, but of limited consequence for interpretation.

The brief baroque dance seminars offered by the conservatories where I studied should have given me the opportunity of getting better acquainted with baroque dance. Unfortunately, the profit was marginal; I had too many problems with coordination and remembering even the most basic step patterns. I was thoroughly embarrassed by my own awkwardness, and quite unable to follow the instructions. Frustrated and disappointed, I continued to admire baroque dance from a distance.

After having completed my studies I stumbled upon Meredith Little and Natalie Jenne's book *Dance and the Music of J. S. Bach*,¹ and it turned out to provide an abundance of explanations and information on this music. Around the same time, I also had the chance to participate in several projects featuring baroque and renaissance dance, and little by little I began to shape interpretations that I considered respectful towards the dance forms represented in the suites, by taking historical tempo indications and information about dance character into account.

Nevertheless, I remained in doubt about the validity of my ideas, feeling that some essential ingredient was missing. At the time of Bach, dance seemed to have been a widespread practice, and it seemed obvious that this must have affected the performance of his music. Even if the cello suites were never intended by Bach to accompany dancers, I assumed that the suite movements still had a strong connection to their dance models. Confronted with my lack of specific knowledge about baroque dance, it seemed important to gain first-hand experience in this field in order to understand the music better. Nevertheless, my former experiences as a dance student made me postpone this challenge for many years.

In 2009 I was given the opportunity to embark on a more thorough examination of the subject, in the form of a three-year fellowship at the Norwegian Academy of Music in The Norwegian Artistic Research Fellowship Program.

¹ Little and Jenne (1991).

PROJECT DESCRIPTION AND METHODS

The goal of '*Zum Spielen und zum Tantzen*, a Kinaesthetic Exploration of the Bach Cello Suites through Studies in Baroque Choreography' is to explore the relationship between dance and instrumental music in the baroque era through learning and practising baroque dance using J. S. Bach's suites for unaccompanied cello as a point of departure.

The research questions

Assuming that both the composer and his audience were conditioned by an extensive experience with the movements and gestures of the French court dances:

What did this mean for musical interpretation? How did an 18th-century cellist experience playing the Bach cello suites, and how can I as a musician of today approach a similar experience?

And:

How did the contemporary audience react to Bach's solo suites? Is it possible, within the realm of baroque dance, to make the cello suites danceable today, and create a situation that embodies this music for a modern audience?

Methods

My method of investigation has been:

- To practise, and reach a certain level in the art of baroque dance by taking regular lessons and participating in intensive courses.
- To study the contemporary choreographic sources, such as Feuillet, Rameau, Tomlinson and Taubert.¹
- To experiment with historical dance tempos for the dance movements in the cello suites.
- To cooperate with, and accompany dancers.

In addition I have performed the Bach cello suites on several occasions, and organised concerts where the suites appear together with other dance music or dance-related music of the period. I have also cooperated with various ensembles in projects that have aspects in common with my project.

¹ See Bibliography.

Practising

When a musician practises his instrument, he engages, in a sense, in a continuous process of research. If one accepts the idea that a musical performance in itself represents knowledge,¹ practising is the approved way of proceeding in order to produce this knowledge, although it is only rarely developed as a formal enquiry.²

My daily cello practice has permitted me to process and integrate the lessons learned from dancing. Even if the focus in this project has not been on the technical aspects of my cello playing, the changes in my posture and use of my body have influenced both the way I hold my instrument and certain other aspects of my playing technique. I have needed to discard old habits and find new technical solutions to old problems, and as a consequence both intonation and tone quality have in periods become rather fragile. I performed actively during the whole project period, and it cannot be denied that there have been some difficult moments where I have asked myself whether it was all worth it.

On the other hand, this work has led me to rediscover the resources I have accumulated during my 35-year history as a cellist. Accepting and accessing these resources has been an important step in the process of creating new interpretations of the Bach suites, or rather, letting the suite movements shape themselves around the new elements that my work with historical dance has brought into my playing.

Learning by teaching

There is a Norwegian saying: *'Man lærer så lenge man har elever.'* It means literally: 'You learn as long as you have pupils.'³ Giving lessons greatly helps me in formulating thoughts and clarifying ideas, and this 'learning by teaching' has been a key factor in continuing my development as a musician ever since I started teaching 15 years ago. After all, the best test of whether or not one has grasped an idea or solved a technical problem, is trying to explain it to someone else. Teaching cello students at the Norwegian Academy of Music, lecturing in the Historically Informed Performance class, and doing the obligatory presentations in the Fellowship Programme have given me numerous opportunities for communicating and testing my understanding.⁴

¹ Osa (2004).

² Arlander (2011).

³ The phrase is a wordplay on *'Man lærer så lenge man lever'*, 'you learn as long as you live'.

⁴ See DVD 1, track 16 for an excerpt from one of these presentations.

Collaborations

In choosing the Bach suites for cello solo, one of my intentions was to concentrate on myself and my personal musical practice; I needed to get some distance from the hierarchical work methods that govern my daily work situation as an ensemble cellist. Still, a project like this cannot take place in a vacuum, and since I chose to submit to an external discipline, namely the dance, it was natural to cooperate extensively with dancers.

The most important of these collaborations was with Elizabeth Svarstad,¹ who accepted to participate in regular and very rewarding sessions of experimentation where I had the opportunity to try out and discuss my emerging ideas.² She also participated in two of the concerts during the project period. These were indispensable, both as preparations for the final dance performance and for testing my ideas in front of a public.³

The dance performance was also the result of a fruitful cooperation, almost a collective work, made possible by the competence and talent of my collaborators. An account of this is given in the chapter on the dance performance, p.51 below.

Theoretical background

At one of the first fellowship gatherings one of the supervisors suggested to me that I should read the work of Maurice Merleau-Ponty. I bought *Phénoménologie de la perception*, and tried hard to penetrate his complicated thoughts before realising that I was doing research in music, not in philosophy, and decided that I would be better off spending my time on the project itself rather than trying to create an elaborate theoretical framework around it. Once I started reflecting on my work, however, theory came in the back door, though not necessarily in a systematic way. Rather, it has served as inspiration and helped me situate my work in a theoretical context.

Artistic research

The project falls within the domain of artistic research, in the sense that the artist and the art practice are at the centre of the investigations. Annette Arlander, in her essay *Characteristics of Visual and Performing Arts*,⁴ holds that research in the field of performing arts is mostly practice-based and that the artistic practice in itself is more important than the study of a specific artwork.

¹ <http://www.elizabethsvarstad.no>

² Examples from these sessions can be seen on DVD 1, track 13.

³ See Appendix B for the programmes of these concerts. Video examples on DVD 1, tracks 06, 09 and 14.

⁴ Arlander (2011).

This kind of research differs from musicological research in that does not aim to communicate the results in an academic setting with academic means; rather, its goal is to enrich the artist's practice and to communicate the knowledge through the performance of his art. In the words of Julian Klein: 'artistic knowledge is sensual and physical, "embodied knowledge". The knowledge that artistic research strives for, is a felt knowledge.'¹

Tacit knowledge

In his book *The Tacit Dimension*, Michael Polanyi describes a kind of knowledge that cannot be captured properly by language but comes to expression in action,² or as one of my colleagues has put it: 'something that needs to be done in order to be understood.'³ This 'tacit knowledge' is an important element of music and dance, both in learning processes and in performance situations. Henk Borgdorff, in his essay *The Debate on Research in the Arts*, writes, 'Art practice – both the art object and the creative process – embodies situated, tacit knowledge that can be revealed and articulated by means of experimentation and interpretation.'⁴ In my project, I have sought to rediscover a tacit knowledge of the past and embody it in the present through a practice-based research process.

Historically informed performance (HIP)

One of the fundamental ideas in the HIP 'movement' is that a musical work does not exist in a cultural vacuum. A score contains only a fraction of the information necessary to perform music correctly, and the meaning of this information changes according to the time and place of composition. When we take into account a maximum of elements of the historical context of a piece of music, we understand and perform it better. When taken too literally, this can lead to an exaggerated obsession with philological elements, performance rules and the like, and has a stifling effect on creativity. When it serves as a point of departure for artistic creation and imagination, however, it is an extraordinarily powerful idea. This, along with an interest in history, was what attracted me to performance on historical instruments in the first place.

Another central notion in HIP is that one should be using instruments appropriate to the period and place of composition of the performed work. For the 'Historically Informed Performer', acquiring the new skills required to master different versions of his instrument, sometimes even

¹ Klein (2010).

² Polanyi (1966).

³ Andreas Aase (2009).

⁴ Borgdorff (2006).

learning a new instrument altogether, brings a new understanding to the music and opens new potentials for creativity.

The project of learning a skill that was considered essential to a musician in Bach's time (but largely ignored today) and observing the effect of this newly-gained skill on my performance of the music of Bach, seemed to me a valid undertaking within the context of HIP.

Literature

Even if, in Laurence Dreyfus' words, 'intuitively, we understand a great deal about Bach's music and do not find the culture in which he worked especially mystifying',¹ there are certain aspects that are more difficult to comprehend than others. In order to know more about the life of the composer I have consulted the Bach biographies of Geck (2006) and Williams (2007), as well as the slightly fictionalised, psychological portrait in Cantagrel (1998). David and Mendel (1966) as well as Cantagrel (1997), have provided me with an abundance of contemporary sources.

I also felt I had to make sure that my basic ideas would not have been 'utterly inconceivable to the composer',² and the work of Little and Jenne (1992) has been an important source of information on Bach's relation to dance. Their book *Dance and the Music of J. S. Bach* has inspired academic studies on the cello suites, and I have consulted the DMA dissertations of Rifat J. Qureshi at Rice University,³ Leslie Hirt Markcx at University of Washington,⁴ and the most recent one, Irimi Dimitriadou's MMus thesis at the Royal Academy of Music.⁵

A few excellent books on the cello suites, such as David Ledbetter's *Unaccompanied Bach – Performing the Solo Works* and Allen Winold's *Bach's cello suites: analyses and explorations*, also mention the dance aspect, though in less detail. Other studies that provide extensive background information on different aspects of the Bach suites are Efrati (1979), Lutterman (2006) and Siblin (2009)

To gain historical and theoretical knowledge about my 'new subject', *La belle danse*, or baroque dance, I have consulted numerous books and articles, most of which are referred to in the bibliography below. The most important sources have been Lancelot (1995) and Hilton (1997)

¹ Dreyfus (1996); 29.

² Dreyfus (1996); 27.

³ Qureshi (1994).

⁴ Markcx (1999).

⁵ Dimitriadou (2011).

for general information, and Gstrein (1997), Hudson (2009), and Russell (1992, 1999, 2012) concerning specific dances.

Christopher Small's book '*Musicking*' (1998) has given me new and useful perspectives on the performance situation, and the writings of Haynes (2007), Butt (2002), Dreyfus (1996 and 2007) have helped me situate my project and structure my thoughts within the framework of the HIP movement.

Inspiration

An artistic process is not nurtured by theory and practice alone, but needs inspiration. The elements mentioned below are by no means the only ones to have offered inspiration and fresh ideas during the project period, but they are the ones most easily identified as essential to my project.

The Bach cello suites are canonical works par excellence, constantly subject to new interpretations and arrangements. At different stages in my musical life, I have been inspired in various ways by the recordings of Anner Bylisma (1979, 1993) and Hidemi Suzuki (1995, 2005) on the historical cello, Sigiswald Kuijken (2006) on the 'Violoncello da Spalla',¹ Paolo Pandolfo (2001) on the viola da gamba, and Nigel North (1996) on the lute.

The suites are also frequently used for dance productions, and serve as music for films and plays. Francine Lancelot's *Bach Suite* written for Rudolf Nureyev in 1984 is of special interest to this study, but also Catherine Turocy has recently created new choreographies in baroque style to the Bach cello suites. Other music by Bach has been choreographed in baroque style by Béatrice Massin (*Que ma joie demeure*, 2002), Sigrid t'Hooft (*Corpus Bach*, 2005), Marie Blaise (*Ouverture à la danse*, 2006), and Sarah Berreby (*Bach & la Belle Danse*, 2011).

Many contemporary choreographers have set Bach's music to dance, or created dance to Bach's music. Mark Morris worked with Yo Yo Ma to choreograph the third cello suite in *Falling down Stairs*, 1997), and many others, such as Nacho Duato (*Bach: Multiplicity. Forms of Silence and Emptiness*, 2012), Paul Taylor (several choreographies, including *Esplanade*, 1975 and *Promethean Fire*, 2002), Anne Teresa De Keersmaeker (*Zeitung*, 2008 and *Partita 2*, 2013),

¹ Or 'shoulder cello', a cello small enough to be held on the arm. See Badiarov (2007) and Vanscheeuwijck (2010).

Angelin Preljocaj (*Larmes Blanches*, 1985 and *Un trait d'union*, 1989), and Jiří Kylián (*Sarabande*, 1990) have used Bach's music for their choreographies.

Artistic results

In accordance with my revised project description, I present two artistic results of my project work:

- A dance performance where the cello suites are removed from their habitual concert context, and the audience is invited to understand the dance content of the music in a physical way by the use of tools from contemporary dance as well as baroque choreographies.¹
- A CD recording of the first three of the Bach cello suites, which seeks to capture and communicate my 'new understanding' of the suites.

The preparation of the dance performance and the recording intensified and brought together all the elements of the inquiry. The preparation for the dance performance in particular, with its close and continuous contact with the dancers, felt like an culmination of the learning process, where I constantly had to mobilise everything I had studied in the project up to then. In this sense, I find it difficult to separate between methods and results. Rather than being separate objects of demonstration, the results have been an integral and important part of the method.

¹ Documentation DVD 2 contains video recording of the entire dance performance.

HISTORICAL BACKGROUND

Since I will be referring to terms and concepts that are not widely known outside specialist circles, I include a chapter on the historical background of my project.

Body paradigm

Paradigm, n.: A pattern or model, an exemplar; (also) a typical instance of something, an example.¹

I grew up in the 1970s and early 80s, when disco music and dance was the big thing. My first experiences on the dance floor came from youth-club parties, where we tried to imitate the dances we had seen in American films such as *Saturday Night Fever*, *Fame* and *Flashdance*. Even though I was quite a clumsy dancer, I unconsciously emulated the attitudes and body posture of the actors and dancers in the films. These, along with the music and its rhythms, are fixed in my bodily memory and can be recalled at will. For someone growing up in the suburbs of Paris these days, body movement and posture is likely to be influenced by Hip-Hop and Breakdance.² These tacit models for the use of the body in a given time and place I call *body paradigms*.



Figure 1: from John Essex, *The Dancing Master* (1728)

The body paradigm of the baroque period is well described in dance instruction manuals. In the 17th and 18th centuries, dance training was considered fundamental to education, and generally started early. The German dancing master Gottfried Taubert sums it up nicely in his *Rechtschaffener Tantzmeister* published in Leipzig in 1717:

¹ 'Paradigm, n.'. OED Online. March 2013. Oxford University Press. Accessed April 9, 2013, <http://www.oed.com/view/Entry/137329?redirectedFrom=paradigm>

² 'The images, modes and attitudes of hip-hop and gangsta rap are so powerful they are having a hegemonic effect across the globe.' Wikipedia article on French Hip-Hop. Accessed April 9, 2013, http://en.wikipedia.org/wiki/French_hip_hop

Dancing being that which gives graceful motions all the life, and above all things manliness, and a becoming confidence to young children, I think it cannot be learnt too early, after they are once of an age and strength capable of it.¹

In the somewhat special case of Louis XIV, he even danced on stage at the tender age of eight.



Figure 2: Jean Antoine Watteau, *The Dance* c.1720.

The dance tutors from the period show that one of the chief concerns of dance instructors was correct posture and presentation. Rameau opens his *Maître à danser* with a chapter 'Of the Manner of disposing the Body', describing the postural ideal of the time:

The Head must be upright, without being stiff; the Shoulders falling back, which extends the Breast, and gives a greater Grace to the Body; the Arms hanging by the Side, the Hands neither quite open nor shut, the Waste (*sic*) steady, the Legs extended, and the Feet turned outwards [...] a just Carriage [requires] nothing more than a natural, free, and easy Air, which is to be only gained by Dancing.²

This posture was deemed essential in polite society. As Tomlinson writes:

I apprehend it to be necessary to consider the Grace and Air so highly required in our Position, when we stand in Company; for, having formed a true Notion of this, there remains nothing farther to be observed, when we enter upon the stage of Life, either in Walking or in Dancing, than to preserve the same.³

And Taubert explains how to obtain it:

Because the graceful art of dancing [...] is based in its execution on mathematics, agility and swiftness are systematized, so that all unproportional or clumsy movements in standing, walking, and dancing, etc., are eliminated and radically reformed, as is seen every day in people who are well instructed, [in the way] they walk and dance with a correct and decorous regularity, with ease and an absence of extraordinary effort.⁴

¹ Russell (2012); 840. This, and all further citations from Taubert are taken from Russell's translation.

² Rameau (1725); 2. '*Il faut avoir la tête droite sans être gêné, les épaules en arrière (ce qui fait paroître la poitrine large & donne plus de grace au corps,) les bras pendans à côté de soi, les mains ni ouvertes ni fermées, la ceinture ferme, les jambes étenduës, & les pieds en dehors [...] la bienséance ne demandant que ce beau naturel & cet air aisé que la danse seule est capable de procurer.*' Translation in Essex (1728); 2.

³ Tomlinson (1735); 3.

⁴ Russell (2012); 293.

Indeed, Rameau devotes the 70 first pages (of 270) of his method describing general body use, walking, and the various types of reverences before even starting to deal with the basics of dancing.

Instrument hold

If we observe paintings and engravings from the period, we can see that this paradigmic body use permeates the whole society. Depictions of musicians do not deviate from this paradigm, and the playing positions reflect the contemporary ideals of decorum and poise.



Figure 3: Giacomo Ceruti, *Portrait of a cellist*, ca. 1750.



Figure 4: The cellist Francesco Alborea, known as 'Francischello' (1691-1739).

Two images of 18th century cellists (Figures 3 and 4) illustrate my point well. Note especially that in both pictures the neck of the instrument seems to be held at a distance from the upper body. Jean Rousseau, in his *Traité de la viole*, warns players against letting the neck fall against the shoulder.¹ In this way, the left hand can rest in a relaxed position without the risk of raising the shoulder. This pose is also reminiscent of the *plie des bras*, or 'bend of the elbow' (Figure 5), and reminds us that the instruments of the violin family were strongly associated with dance and dancing masters.

¹ Rousseau (1687); 28.

La belle danse

'*Le Grand Siècle*' in France, which corresponds to the reign of Louis XIV (1643-1715), was obsessed with aesthetics, and it is not surprising that it was this period that saw the birth of *La belle danse*.¹ This style of dance, developed at the court of *Louis le Grand* in the 1650–60s, was seen as an expression of the moral, social and aesthetic criteria that the Sun King wanted to impose as an ideal image of his reign. In the same way as nature was cultivated in the *Jardin à la française*, the body was to be tempered by reason and will, conforming to the contemporary ideals of elegance, grace, majesty and noblesse. These were thought of as originating in geometrical rules governing the world on all levels, from the celestial bodies, via the body of the state, to the inner workings of the human body. Embodying these rules was seen as the expression of a great inner quality in a human being,² and since the influence could work both ways, educating one's body by dancing was in itself a moral education and an uplifting of the spirit.³



Figure 5: Mlle de Mastins, dancer at the *Opéra*

This period also saw the development of the first graphic notation of dance steps, the so-called Feuillet notation. Published in 1700 by Raul-Auger Feuillet, *Chorégraphie, ou l'art d'écrire la danse* was followed in the next ten years by fourteen collections of choreographies, principally by Feuillet himself and Louis Pécour, the *Compositeur des ballets* of the Paris opera. This successful series of publications was continued by Jacques Dezais, who published another fourteen collections from 1711 until 1726. These collections, along with others, assured the fame and dissemination of *La belle danse*. As an element of the French cultural propaganda they participated in the growing French influence throughout Europe during the late 17th and early 18th centuries.

¹ Lassablière (2007); 137.

² Russell (2012); 293.

³ Russell (2012); 294.

The relationship between music and dance

In our world, where opportunities for entertainment present themselves in all possible situations, it is hard to imagine the place dance occupied in people's life in the early 18th century. Eric McKee writes that 'whenever and wherever people got together, there was bound to be dancing.'¹ Naturally, this intense activity required music. Consequently, 18th century musicians spent much of their time accompanying dancers. This may seem a banal observation, but it had a great influence on the performance of music. It required musicians to be trained in dance in order to perform their *métier* well. Several sources of information on performance practice in 17th and 18th century Germany stress the importance of dance practice for the understanding of music.² Mattheson, in his *Forschende Orchestre* considers dance to be part of the Art of Music,³ and Georg Muffat points out that 'what helps the most [...] is an understanding of the art of dance'.⁴ He also says that when a musician is playing in the right manner he 'indicates the meter of the dance so exactly that one can immediately recognise the type of piece, and can feel the impulse to dance in one's heart and feet at the same time.'⁵

Dance instruction manuals also insist that an understanding of music is indispensable for a good dancer. Taubert states categorically that 'a compleat dancing master must be a good musician', and that it is even more 'praiseworthy for a master if he understands musical composition.'⁶ A dancing master was expected to accompany his students by playing the dance tunes on his *pochette*;⁷ in France, the signpost in front of dancing masters' houses had the form of a violin.

In the spirit of the time, the two arts complemented each other. In Rameau's words: '[The steps] are placed in different manners, and so properly, that it seems that the legs express the notes; which proves the harmony, or rather the imitation of music with dancing.'⁸

¹ McKee (1999); 235.

² Kirnberger, in 1777, laments the decline of dance knowledge amongst musicians, and incites them to study 'all possible characteristic dances'.

³ Mattheson (1721); 60: 'rechnet [...] die Tantz-Kunst mit zur Musik'.

⁴ Georg Muffat, preface to *Florilegium Secundum* (1696), translated in Wilson (2001); 42.

⁵ Wilson (2001); 31.

⁶ Russell (2012); 819–820.

⁷ Russell (2012); 822. *Pochette* is the French term for a small dancing master's fiddle.

⁸ Rameau (1725); 141. 'ils y sont placez de différentes manières & si à propos, qu'il semble que la jambe exprime les notes ; ce qui prouve cette accord, ou plutôt cette imitation de la musique avec la danse.' Translation from Essex (1728); 81.

Dance and Bach

By the early 18th century, *La belle danse*, had long established its influence at the numerous German courts. As these courts strived to emulate the refinement of French culture,¹ they frequently employed French dancing masters and French musicians in order to bring the proper style to their events.² Dance training was an essential ingredient of daily life at court; the nobility diligently practised their dance steps for several hours every day.

The enthusiasm for the French style also spread to the cities, where court etiquette and manners were imitated both in civil ceremonies and in social gatherings such as private balls.³ There was an increasing demand for dance instruction, and the first twenty years of the 18th century saw the publication of no less than ten dancing methods in Germany.⁴ It is worth mentioning, since this city is intimately linked to the life and career of J. S. Bach, that seven of these were published in Leipzig.

As we have seen, it was considered vitally important for professional musicians to have a practical knowledge of the fashionable dances. In order to ensure a proper training, many German musicians even spent time in Paris, or at the very least made sure to be familiar with the latest music and dances from the French capital. These dances were widely circulated in Germany as manuscripts and prints in Feuillet notation, and dancing masters like Hugues Bonnefond announced that they would provide 'all the novelties from Paris' in order to keep their clients up to date.⁵

This is the culture where Bach evolved, and it seems safe to assume that French culture in general and dance in particular influenced the development of his musical concepts. According to C. Ph. E. Bach, his father loved and studied the 'good old French composers', and already during his studies in Lüneburg from 1700–1703,⁶ the presence of the dancing master Thomas de la Selle and the French musicians of the Duke of Celle's string band must have given the young musician ample occasion to discover the latest fashion in French music and dance. Bach went on to write

¹ Stauffer (1993); 259.

² Rameau (1725); ix. '*Il n'y a point de Cour dans l'Europe qui n'ait un Maître à danser de notre Nation.*' Essex (1728); xx. 'There's not a Court in Europe but what has a Dancing-Master of our Nation.'

³ Little and Jenne (1995); 10–11.

⁴ Schroedter, Mourey, Bennett (2008); 413–415.

⁵ '*Je feray venir, comme j'ai fait jusque a present, touses (sic) les nouveautés de Paris.*' Schroedter, Mourey, Bennett (2008); 13, 454.

⁶ Schulze (1985). See also Little and Jenne (1995); 9–14.

20 bourrées, 18 gavottes, 28 menuets, 4 passepieds, 39 sarabandes, 36 courantes, 40 giges, three lours, one forlana, three polonaises two chaconnes, and one passacaglia in the course of his career.¹ In addition, many movements that do not have dance titles borrow rhythmic or structural characteristics from a dance form,² and all of these pieces show a thorough knowledge of the character of French dance.

Even if direct evidence is lacking, it is thus likely that Bach was an adequate dancer himself,³ perfectly able to dance a menuet, perhaps also a courante, bourrée and gavotte. Given the fashion for contredances or *Englische Tänze*, one would also expect Bach to have practised these in merry company. Although employing a more restrained step repertory than what was used in the French ballroom repertory, the contredances borrow certain basic steps from *La belle danse*, like *pas de bourrée*, *contretemps*, *chasses* and *pas de menuet*. Contredances also used melodies resembling the Italianate corrente and various forms of the gigue, thus providing contemporary choreographic examples for these musical forms.⁴

The cello suites

'The creation date of the cello suites is unknown.' With this laconic comment, Hans Eppstein opens the chapter on the genesis of the suites in the *Kritischer bericht* of the NBA edition.⁵ It seems most likely that they were composed somewhere between 1717 and 1723, while Bach was employed in Köthen. The presence of two excellent cellists in the *Hofkapelle* is often cited as a favourable condition that could have inspired Bach to compose these works,⁶ but he could also have written them for his own use, to play on an arm-held instrument like the *viola pomposa*.⁷ This is not the place for discussing which instrument Bach favoured for the suites (the 18th century musician may have been less obsessed by such questions), but I consider it fruitful to reflect upon the original performance situation of these pieces. Were they composed for a court occasion, or were they intended for domestic music making? One can easily imagine Bach writing short dances for a cello to be inserted between more substantial works in musical

¹ Little and Jenne (1995), App. A.

² Ibid. App. B.

³ Béatrice Massin, private communication.

⁴ See p.28 below.

⁵ Eppstein (1990); 31.

⁶ Christian Ferdinand Abel (1682–1761) and Christian Bernard Linigke (1673–1751). See for example Ledbetter (2009); 35, Nauman (2003); 6, or Schwemer and Woodfull-Harris (2000); 9.

⁷ Other terms for this type of instrument are *viola da spalla*, *violoncello da spalla* or *fagottengeige*. For the discussion about the cello in Bach's suites, see Badiarov (2007) and Vanscheeuwijck (2010).

entertainments, or simply to be used in more intimate settings at court. From studying Bach's compositional processes, we know that he often collected, transformed and completed earlier works for re-use, or to create collections for publication or teaching purposes.¹ At a certain point, perhaps inspired by his work with the violin *Partitas*, he may have started collecting the cello movements, adding newly written pieces, adapting and transcribing others to form suites for pedagogical use.² This is of course mere speculation, but looking at the cello suites as practical, down-to-earth everyday music has helped me gain some distance from the the 'sacralising' modern tradition and make these masterworks seem more intimate and human.

The dances

Since many other writers treat the individual dances in detail,³ I will limit my comments to what I feel is useful in relevance to the performance of the suites. I also treat the history of the dances, which in some cases gives a rather chaotic picture (not as tidy as programme notes and CD booklets often will have it). It is sometimes difficult to draw conclusions about how the dance character relates to Bach's music, but rather than being disturbed by this fact, I see it as a challenge and an opportunity for interpretation, imagination and questioning.

I have listed the dance forms in an order mirroring the affinity to dance that I perceive in the cello suite movements, the most dance-like first. (This is a personal preference and I am aware that this criterion is difficult to quantify.) They naturally fall into three groups:

- Movements that can be shown to rely upon choreographic models in all of the suites: the menuet, the sarabande, the bourrée, and the gavotte.
- Movements that show dance origins only in certain of the suites: the gigue and the courante.
- The movement for which Bach almost certainly did not have an actual dance in mind: the allemande.

I have included dance step descriptions where it seemed important for the understanding of the dance character. It may be useful for the reader to try them out on the floor to get a feeling for the dance movements. I have followed Tomlinson's use in translating the French terms into English.

¹ See for example Williams (2007); 143–145 or Schwemer and Woodfull-Harris (2000); 9–10.

² See Lutterman (2006), especially pp.529–533 for a recent evaluation of the diverse theories on the genesis of the suites.

³ Little and Jenne (1991), Mather (1988), Hilton (1997).

The menuet

Choreographies studied:¹

Minevit for a woman (Tomlinson)²

The Slow Minuett – LM/5880³

Bourrée d'Achille (bourrée – menuet) – FL/1700.2/01

The menuet was an indispensable element of the formal ball from the mid 17th to the late 18th century, and the most common of the dances in Bach's time. The social importance of being able to dance a good menuet cannot be overstated, and dance tutors pointed out that it was more important to learn the menuet really well than to waste one's time acquiring a large repertoire of dance types.⁴ The main key to the menuet's success was that it could be danced by people with different levels of dance skills. Once the basic step had been mastered and the obligatory floor patterns memorised, one could perform a honourable menuet with any partner at a ball.

The most striking aspect of the danced menuet, and the one most often singled out when describing it,⁵ is the rhythmic discrepancy between the steps and the music. The 'menuet step', or *pas de menuet* takes six beats, that is to say two bars of music. The performance of this basic step already allows for some variation in the rhythmic distribution. The most common way, described by Rameau, forms a hemiola (2+2+2),⁶ whereas the music is mostly notated in three quarter time (3+3),⁷ thus creating continuous counter-rhythms. The dancers may also vary their menuet steps by introducing the leaping variety, the *contretemps de menuet*, accentuating the first, fourth, and sixth beat (3+2+1) with springs and bounds.

I have attempted to visualise the rhythmical distribution of emphasis in the different menuet step variants. Bar lines in both music and dance are marked in bold, and the emphasised time units are grey. I have abbreviated *pas de menuet* to 'Pdm'.⁸

¹ See Appendix C for a full list of choreographies studied during the project period.

² The manuscript of this choreography was discovered after the publication of Little and Marsh (1991). It is not figure in Lancelot (1995), but has been published by Shennan (1992).

³ The catalogue numbers refer to Lancelot (1995). Whenever a dance does not figure in her catalogue, I use the reference from Little and Marsh (1991).

⁴ Russell (2012); 548.

⁵ See for example Hilton (1997); 191, Little and Jenne (1991); 64, Markcx (1999); 28.

⁶ Actually 2+2+(1+1) or 2+(1+1)+2, see the table.

⁷ A few rare menuets are notated in 6/4. See Hogwood (2002).

⁸ See DVD 1, track 04 for a *menuet ordinaire* using a variety of steps.

Music	anacrusis	1	2	3	1	2	3
Pdm à deux mouvements	sink ¹	step/rise	sink	step/rise	step	step	sink
d.o. different interpretation	sink	step/rise	sink	step/rise	—	step	step/sink
Pdm Tomlinson	sink	step/rise	step	step/sink	step/rise	step	sink
Pdm à la Bohémienne	sink	step/rise	sink	step/rise	step/sink	bound	sink
Contretemps de menuet	sink	hop	step	sink	hop	sink	bound/sink

Table 1: Emphasis relations between dance steps and music in the menuet.

Menuet music also often contains hemiolas at various points, typically in bar 6–7 of an 8-bar section. These tend to overlap the dance steps or dance-bars, creating further counter-rhythms that can be visualised as follows:

Music: place in 8-bar section	Bar 5			Bar 6–7 (hemiola)						Bar 8		
	1	2	3	1	2	3	1	2	3	1	2	3
Dance: place in 4-bar section	Bar 3						Bar 4					
Pdm à deux mouvements	1	2	3	4	5	6	1	2	3	4	5	6
d.o. different interpretation	1	2	3	4	5	6	1	2	3	4	5	6
Pdm Tomlinson	1	2	3	4	5	6	1	2	3	4	5	6
Pdm à la bohémienne	1	2	3	4	5	6	1	2	3	4	5	6
Contretemps de menuet	1	2	3	4	5	6	1	2	3	4	5	6

Table 2: Emphasis relations when a hemiola occurs in the music.

In this complex rhythmical relationship between music and dance, the moments where the metric stress coincide take on a special importance, and several scholars have remarked the typical two-bar groupings in menuet music.² Eric McKee, in a study of the menuets in Bach's French suites also notes that the impression of danceability is enhanced by 'a prominent two-bar hypermetre' in most of the pieces.³

When dancing the menuet, the essential sensation is that of continuous flow and grace. At the same time the frequent counter-rhythms sometimes give the impression of a playful game of hide-and-seek between music and dance. The dancer needs to stay alert to the two-bar groupings of the music, all the while paying attention to his or her partner and giving the impression of relaxed nobility. The musician can reflect this feeling in the performance of menuets and seek to avoid exaggerated downbeat accentuations.

¹ See below p.35 for a discussion of the 'sink' or dance-upbeat.

² Hilton (1997); 191, Russell (1992); 134.

³ McKee (1999); 238.

The sarabande

Choreographies studied:

Sarabande pour une femme – FL/1704.1/01

Sarabande d'Issé – FL/1713.2/18

La Bourgogne (courante – bourrée – sarabande – passepied) – FL.1700.2/06

In its '*Belle danse*' incarnation, the sarabande seems far removed from its New World, or Hispanic origins,¹ where it was known as a sensual, almost erotic dance to the accompaniment of castanets and guitars. The version known to us from 18th century choreographies is much more restrained, with regular phrase lengths, a great variety of steps, but few hops or bounds,² and a tempo on the slow side.³

The second beat often receives an emphasis both in the music and dance, but studies of extant choreographies reveal that the two do not always coincide. In other words, the emphasis on the second beat is not always reinforced, or mirrored by the dance, and vice versa. Due to its comparatively slow tempo, the sarabande lends itself to ornamentation, and the solos for male dancers are full of virtuosic leg gestures.

This is perhaps the movement where the modern performance tradition have strayed the furthest away from the character of the original dance. Historical tempo indications are up to two times faster than today's standard sarabande tempos, and applying these to performance works as a sort of 'shock therapy' can help re-evaluate our instrumental habits.

Trying out the *coupé à deux mouvements* and *pas grave* will help us to get a feeling for the second beat stress, where it is not so much a question of accentuation as of a change in velocity. In the case of the *coupé à deux mouvements*, the second beat receives an upward and forward movement, or acceleration as it were, whereas in the *pas grave*, the gliding part of the step conveys a feeling of resistance and density of texture.⁴

¹ Gstrein (1997); 15.

² Lancelot (1995); lii.

³ See lists of historical sources for tempo in Laizé (1996); 45, 47 and Gstrein (1997); 139–140. Little and Jenne (1991); 95, cite a 'good tempo for dancing' of MM 69 per beat.

⁴ See the DVD 1, track 05 for a demonstration and analysis of these two steps.

The following description of a danced sarabande, taken from a French dictionary published in 1671, gives us an understanding of the potential emotional content of this dance.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 serious and beautiful, free and easy carriage that he had all the majesty of a king, and inspired as much respect as he gave pleasure.

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.

Sometimes he would glide imperceptibly with no apparent movement of his feet and legs, and seemed to glide rather than step. Sometimes, with the most beautiful timing² 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 beat³ that had gone by, with another precipitous unit he would almost fly, so rapid was his motion.

Sometimes he would advance with little 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.

Sometimes, to give pleasure to all, he would turn to the right, and sometimes he would turn to the left; when he reached the very middle of the empty floor, he would pirouette so quickly that the eye could not follow.

Now and then he would let a whole bar 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.

But all this was nothing compared to what one saw, when this gallant person began to express the emotions of his soul through the motions of his body and reveal them on his face, in his eyes, with his steps and in all his actions.

Sometimes he would cast languid and passionate glances throughout a slow and languid passage and then, as though weary of being obliging, he would avert his eyes, as if he wished to hide his passion; with a more precipitous motion, would snatch away the gift he had tendered.

Now and then he would express anger and spite with an impetuous and turbulent movement; and then, evoking a sweeter passion by more moderate motions, one would see him sigh, swoon, let his eyes wander languidly; and by certain sinuous movements of the arms and body, nonchalant, disjointed and passionate, he appeared so admirable and so charming that as long as this enchanting dance lasted, he won as many hearts as he attracted spectators.⁴

¹ François-Antoine Pomey: *Description d'une sarabande dansée: Le dictionnaire royal augmenté*. Lyon, 1671, p.22, translated by Patricia Ranum in Ranum (1986); 35.

² *'Tantost avec les plus beaux temps du monde'*. 'Temps' in this context could also mean 'step' or 'beat'.

³ *'[...]réparant la perte qu'il avoit fait d'une cadence'*. Ranum systematically translates *cadence* by 'rhythmic unit'. I have modified these translations to reflect my understanding of the text.

⁴ *'Il dansa donc d'abord, avec une grace tout à fait charmante, d'un air grave mesuré, d'une cadence égale lente avec un port de corps si noble, si beau, si libre, si dégagé, qu'il eut toute la majesté d'un Roy, qu'il n'inspira pas moins de respect, qu'il donna de plaisir. En suite, s'élevant avec plus de disposition, portant les bras à demy hauts, à demy ouverts, il fit les*

The bourrée

Choreographies studied:

Bourrée d'Achille (bourrée – menuet) – FL/1700.2/01

La Bourgogne (courante – bourrée – sarabande – passepied) – FL.1700.2/06

Les Contrefaiseurs (bourrée-like) – FL/1702.1/01

This dance in duple meter probably originated in the Auvergne area in France, although Taubert and Mattheson seem to agree on its Spanish origins.¹ It is still danced in Auvergne as well as in other French regions. It has given the name to the *pas de bourrée*, also called *fleuret*, which is the most used of all dance steps in *La belle danse*. Feuillet, in his 1700 *Chorégraphie*, lists 94 ways of performing it.² This basic step gives the original, simple bourrée a flowing motion, highlighted by its predominantly curved floor path.³ In the later choreographies, lively bounds, hops, and skipping steps constantly interrupt the basic step.

Dancing an 18th century bourrée like the *Bourrée d'Achille* or *La Carignan* is a highly dynamic experience, and the frequent hops and springs have uplifting, even exhilarating effect. These are valuable qualities to bring to the instrumental performance of bourrées, along with the incessant forward motion of the *pas de bourrée*.

The two bourrée sets in Bach's cello suites are very different from each other. Whereas the two bourrées in the third suite stay quite close to danced models in structure and character, the forth

plus beaux pas que l'on ait jamais inventez pour la danse. Tantost il couloit insensiblement, sans que l'on pût discerner] le mouvement de ses pieds de ses jambes, sembloit plutôt glisser que marcher. Tantost avec les plus beaux temps du monde, il demouroit suspendu, immobile, demy penché d'un côté, avec un de ses pieds en l'air, puis réparant la perte qu'il avoit faite d'une cadance, par une autre plus précipitée, on le voyoit presque voler, tant son mouvement estoit rapide. Tantost il avançoit comme à petits bonds ; tantost il reculoit à grands pas ; qui tous reglez qu'ils étoient, paroissoient estre faits sans art, tant il estoit bien caché sous une ingénieuse négligence. Tantost, pour porter la félicité par tout, il se tournoit à droit, tantost il se tournoit à gauche ; lorsqu'il estoit au juste milieu de l'espace vuide, il faisoit une piroüette d'un mouveme[n]t si subit, que celui des yeux ne le pouvoit suivre. Quelquefois il laissoit passer une cadance entiere sans se mouvoir, non plus qu'une statuë ; puis partant comme un trait, on le voyoit à l'autre bout de la sale, avant que l'on eust le loisir de s'appercevoir qu'il estoit parti. Mais tout cela ne fut rien, en comparaison de ce que l'on vit. Lorsque cette galante personne commença d'exprimer les mouvements de l'ame par ceux du corps, de les mettre sur son visage, dans ses yeux, en ses pas, en toutes ses actions. Tantost il lançoit des regards languissans passionnez, tant que duroit une cadance lente languissante ; puis comme se lassant d'obliger, il détournoit ses regards, comme voulant cacher sa passion ; par un mouvement plus précipité, il déroboit la grace qu'il avoit faite. Quelquefois il exprimoit la colère le dépit, par une cadance impetueuse turbulente ; puis representant une passion plus douce par des mouvements plus moderez, on le voyoit soupirer, se pâmer, laisser errer ses yeux languissamment ; par certains détours de bras de corps, nonchalans, demis, passionnez, il parut si admirable et si charmant, que tant que cette Danse enchanteresse dura, il ne déroba pas moins les coeurs, qu'il attacha d'yeux à le regarder.'

¹ Russell (2012); 326, Harriss (1981); 454. Mattheson does admit that this is mere speculation.

² Feuillet (1700); 63–70.

³ *La vieille Bourée* (FL/Ms14.1/03). See Lancelot (1995); xl.

suite is one of these occasions where Bach pushes the form to its limits. The first bourrée shows its playful accents already in the explosive four-semiquaver upbeat. This ubiquitous figure, along with frequent imitations and echo-effects, contributes to its theatrical, almost burlesque character.¹

The gavotte

Choreography studied:

The Gavot – L/M 4860

Another dance of popular French origin, the gavotte is documented from the late 16th to the end of the 18th century in different forms. It first appears as a folk dance in the south of France,² then in the ballroom and on the stage in the mid-17th century. During the first half of the 18th century it is more frequently found as a theatrical dance,³ but the 'gavotte step' is still used as a basic step for the contredanses towards the middle of the century. Interestingly, the gavotte came back in fashion with a piece by Grétry in his short opera *Panurge dans l'Ile des Lanternes*,⁴ danced by the famous dancer Antoine Vestris. Under the name of *Gavotte de Vestris*, this choreography, quite different from the gavotte in *La belle danse*, survived well into the 19th century. Gavottes still exist as folk dances in the Bretagne region of France.⁵

Like the bourrée, it is in duple meter, but in its classical, French form it starts by a half-bar anacrusis. Despite the brisk tempo, its character is calm and balanced, with regular four-bar phrases. Quantz says it is more moderate in tempo than the bourrée,⁶ and Mattheson describes the character as 'a right exultant joy'⁷ He says it is played sometimes fast, sometimes slow,⁸ but he may be referring here to the other, Italian type of gavotte, which is generally faster, and without the minim upbeat.⁹

¹ See below p.57–57 for a description of the choreography in the dance performance.

² Contemporary sources cite Gap in the Dauphiné or the *Pays de Gavot* in the Pyrénées. See Lancelot (1995); xlii.

³ Lancelot, xliii.

⁴ I have participated in a performance of this piece, in October 2011.

⁵ See article *Dañs tro* in French Wikipedia. Accessed April 11, 2012, http://fr.wikipedia.org/wiki/Dañs_tro

⁶ Quantz (1752); 275.

⁷ Mattheson (1739); 225. *Ihr Affect ist wirklich eine rechte Jauchzende Freude*. My translation.

⁸ Mattheson (1717); 191.

⁹ See for example Corelli op. 5 no. 9 or op. 4 no. 5. Interestingly, some of his 'gavottas' have crochet upbeats, like op. 6 no. 9 or op. 5 no. 10.

The gavotte has its own step sequence, called the *contretemps de gavotte*, or *pas de gavotte*. It covers two bars of music beginning on the first full bar, and consists of a hop followed by two walking steps, ending by a jump to a 'close', or an *assemblé*. There is often, but not always an extra 'marched step', or *demi-coupé* to cover the transition between the *pas de gavotte*.

Lessons from dancing the gavottes, seen from a performer's perspective:

- The upbeat is not danced.
- The *assemblé* tends to favour a strong accent on the first beat of the second whole bar.
- The constant skipping is exhausting if the tempo is too quick, but almost impossible if it is too slow. Moderation is the key.

The moderate tempo and simple structures lend themselves well to pastoral characters, and Bach emphasises the rustic character with a drone-like effect in the gavotte of the sixth suite. In the second gavotte of the fifth suite, he writes a French *double* in triplets on a 'missing' *simple*,¹ which could easily be mistaken for an Italian giga.

The gigue

Choreography studied:

Gigue a deux – FL/1700.1/02

As a Norwegian, it pleased me to learn that the the word '*gigue*', via the English 'jig', is related to the old Norse '*gígja*', meaning 'fiddle'.² Some will also have it that the word comes from Old German '*geigen*', meaning 'rocking to and fro'.³ This nicely describes the back and forth movement of the bow on the strings of the instrument that still carries that name in German. Curiously, the French word '*gigot*', leg of lamb, may come from a humorous comparison with the shape of the fiddle (or rather the rebec?).⁴ '*Gigoter*' in modern French means 'capering about', which in a certain sense brings us full circle back to the dance.

It probably developed from an English dance, the jig, and from the mid 17th century, like so many of the dances, shows two distinct styles: French and Italian. Whereas the French type has choreographic models, the Italian gigue, or giga, covers a variety of styles, metric structures and

¹ On doubles and simples, see p.46–48 below.

² Falk og Torp. *Etymologisk ordbok*. s.v. 'Giga', 1903-1906, facsimile reprint, Oslo: Ringstrøm, 1992.

³ Kluge, Friedrich. *Etymologisches Wörterbuch der Deutschen Sprache*. Strasbourg, 1899.

⁴ Picoche, Jacqueline. *Dictionnaire étymologique du français*. Le Robert (2009).

time signatures. Mattheson says it is used 'not for dancing but for fiddling',¹ and it appears as an exclusively instrumental form with abundant examples in both Italian and German music. As dance music, it can appear under different names; the 'Forlana' from Feuillet's 1700 collection of dances, for example, is found in an English source where it is called *A gigue by M. Pecour*, but this choreography appears similar to other French giges from the period.² Elements from Italian style gigas can also be found as music for contredances from the first half of the 18th century.³

Described as a light, happy dance,⁴ and having a 'fiery and volatile zeal'⁵ the French giges present characteristic dotted quaver–semiquaver–quaver figures, often with irregular phrase lengths. The choreographies have an abundance of skips, hops, bounds, and other vigorous steps.

Maybe as a reflection of the heterogeneous history of this dance, Bach's giges in the cello suites show more variety in meter than any of the other movements (6/8, 3/8, 3/8, 12/8, 3/8, 6/8). The Italian type dominates, however, and only the fifth suite has a typical French gigue.

One needs to be in quite a good shape in order to dance a *gigue* at full speed with its leaps and hops. Personally, I had to resort to the technological aid of the speed reducer on my smartphone in order to be able to perform all of the steps along with the music. Unfortunately, reducing the tempo makes the proper execution of the leaps and bound impossible, as there is a limit to how long one can stay suspended in the air. In the end, I found that accompanying a 'real dancer' was the best way of capturing the spirit of the dance, and to experience its exiting, forward driven character.

The courante

Choreography studied:

La Bourgogne (courante – bourrée – sarabande – passepied) – FL.1700.2/06

Two types of courantes coexisted in the early 18th century: the French courante and the Italian corrente. This terminology is somewhat confusing, and one can not always determine the style of a dance from the language form of its title. This is the case with Bach, who uses the French title

¹ Harriss (1981); 457.

² Lancelot (1995); lv. This choreography can be seen on DVD 1, track 06, followed by the 'Forlana' from Bach's Orchestral Suite no. 1 BWV 1066 arranged for two cellos.

³ E.g. *La matelotte* from Feuillet's 1706 collection of contredances (FL/1706.2/22).

⁴ Lancelot (1995); lvii.

⁵ Mattheson (1739); 228. '*Einen hitzigen und flüchtigen Eifer.*' My translation.

in all of the cello suites, disregarding the style of the movement.

It is probable that both types originated with the Italian corrente of the 16th century. This dance is characterised by a rapid tempo and alternating hops and steps. Somewhere in the 17th century, the French courante developed into a slower, elegant and dignified dance that became Louis XIV's favourite. Unfortunately, we have no choreographic sources of French courantes before 1700, by which time it was already going out of fashion. It was nevertheless still taught by the dancing masters, and regarded as the best way to acquire a good foundation in the art of dancing.

Rameau (1725) writes: 'it is a very solemn Dance, and gives a more grand and noble Air than other Dances [and it] has always been look'd upon as a very necessary one to learn to dance.'¹ Taubert (1717) confirms: 'it is the hardest, finest, requiring much time, diligence and effort before one can learn [it]',² and 'whoever rightly understands and dances it can learn all other dances.'³

The basic step unit, the *pas court de courante*, or 'short courante step' has a 'sink-and-rise' on the spot, one gliding step forward, and ends with a 'half bound' (a *pas grave* with a *demi-jeté*). There is a second type, the *pas long de courante*, or 'long courante step', which adds a marched step forward while rising before continuing with the gliding step (a *coupé* instead of the *pas grave*). These are the dominant steps in all French courantes, and are not used in any other dances.

The *pas de courante* is difficult to execute well, and is simple in appearance only. For me, it appears as one of the most subtle step combinations in *La belle danse*, and performing it offers a succession of physical sensations in each bar. It starts out by an impression of immobility and dignity ('sink' on the upbeat, 'rise' on the downbeat), followed by a gliding step forwards to the second beat (here you feel the resistance of the floor), and ends with a feeling of release with the 'half bound' on the third beat of the bar. When you succeed in performing a succession of *pas de courantes* in a phrase, it gives a physical sensation of dignity and majesty that is of great help in understanding the character of the French courantes.

The Italian corrente lived on in instrumental music, but no choreographies survive after the early

¹ Rameau (1725); 110–111, '*une danse très grave, et qui inspire un air de Noblesse plus que les autres danses*', and '*la courante a toujours esté regardée comme une danse très-nécessaire à sçavoir pour bien danser*.' Translation from Essex (1728); 63.

² Russell (2012); 480.

³ Russell (2012); 481.

17th century. Its character is lively and virtuosic; Matteson writes: 'on the violin (the viola da gamba not excluded) it has almost no limits, but seeks to fully justify its name by perpetually running; yet in a way that it be done charmingly and gently'¹

In the cello suites, Bach uses mostly the Italian corrente types, only the fifth suite is clearly a French courante. The courante in the second suite, however, invariably described as Italian,² is in my opinion a '*double*' based on a French courante.³

The allemande

This is the movement that is the most difficult to connect to baroque dancing. The allemande appeared in Southern Germany around 1540,⁴ and was quickly adopted in the rest of Europe, where it was variously baptised 'almande', 'almain' or 'balletto tedesco'. Extant choreographies from the late 16th century are found in Thoinot Arbeau's *Orchesographie* (1589), and in the manuscripts from the London Inns of Court dating from about 1570 to 1640.⁵ It appears as a moderately slow piece with a stately character, danced by couples in a procession. According to Talbot (1690) it has 'the same time as the Pavan, but its movement is somewhat quicker and more Airy'. The Inns of Court choreographies give one 'double' (three walking steps, then bringing the feet together) or two 'singles' (one walking step, then together) per bar. Sometimes there is a hop after the last step of the 'double', and Arbeau indicates that each step terminates with a *grève*, or *pied en l'air*, (lifting the foot in the air), but without jumping.⁶

In the early 17th century the allemande seems to have lost its importance as a social dance,⁷ and Mersenne, in his *Harmonie Universelle* of 1636, after having pointed out the similarity to the pavane, informs us that it is no longer danced in balls. But in instrumental music it remained, eventually taking the place of the pavane as the first movement of the suite. In France, it developed into an elaborate solo composition that incorporated musical motives of noble and

¹ Mattheson (1739); 231. '*auf der Geige (die Viol da Gamba nicht ausgeschlossen) hat sie fast keine Schrancken, sondern suchet ihrem Nahmen, durch immerwährendes Lauffen, ein völliges Recht zu thun: doch so, daß es lieblich und zärtlich zugehe*'. My translation.

² Dimitriadou (2011) is a notable exception.

³ See below p.48.

⁴ Most of the following information comes from Hudson (2009).

⁵ Nicholas Temperley, et al. 'London (i)'. Grove Music Online. Oxford Music Online. Oxford University Press. Accessed April 10, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16904pg3>

⁶ Wilson (1986/7) applies Arbeau's step instruction (with the *grève*), also for the Inns of Court instructions, although these manuscripts make no mention of it.

⁷ Hudson (2009); 147–149.

majestic character,¹ which suggest a slow, solemn tempo. This is confirmed by Sébastien de Brossard, who in his *Dictionnaire de musique* calls it a 'symphonie grave',² and Johann Gottfried Walther says it should be played 'seriously and gravely'.³

No further examples of allemande choreographies exist until the *Allemande Dance Nouvelle* appears in Feuillet's 1702 collection.⁴ This dance turns out to be quite different from the instrumental allemandes; it is a rapid dance with frequent leaps, and Feuillet gives detailed descriptions of particular ways of joining both hands and putting them on the hips.⁵ Mattheson describes it as resembling the rigaudon,⁶ and this may be the reason why 'an allemande for playing and an allemande for dancing are as different as heaven and earth.'⁷ Later, the term allemande is found in the instructions for contredances describing different ways of joining hands. In this form it has survived to our day in British and American folk dances (country dance, square dance).⁸

The allemande as Bach knew it was therefore no longer a piece of music that was danced to,⁹ and it is hard to imagine that he should have thought of a renaissance choreography to such essentially instrumental pieces. The dance heritage of the movement is undeniable, however, and the step patterns may have survived in the musical structure as relics of the earlier practice. Applying the renaissance dance steps to Bach's music could possibly bring out surviving characteristics of its danced predecessor.

¹ Ibid.; 151.

² Ibid.; 148.

³ Walther (1732); 28. '*Ernsthaft und Gravitätisch*'

⁴ FL/1702.2.

⁵ These particularities seem to contradict the notion of good taste in *La belle danse*, and could be understood as an element of nationalist parody.

⁶ Mattheson (1739); 232. '*Man hat auch einen sonderlichen Tantz, der mit dem Allemanden=Nahmen belegt wird; ob er wol einem Rigaudon viel ähnlicher siehet, als einer rechten Allemande.*'

⁷ Mattheson (1717); 138. '*Eine Allemande zum Tanzen und eine zum Spielen sind wie Himmel und Erden unterschieden.*'

⁸ Root, Deane L. et al. 'Square-dance.' Grove Music Online. Oxford Music Online. Oxford University Press. Accessed April 10, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26476>

⁹ Although Walther (1732); 28, at the end of his article on the allemande makes a side remark that 'in this form (if it should be danced to), the Germans surpass all other nations. (*In dieser gattung [wenn darnach getanzt werden zoll,] übertreffen die Teutschen andere nationen.*). I have not been able to find an explanation for this statement. See Hudson (2009); 205.

Following this idea, I decided to try to adapt the steps from Arbeau or the Inns of Court onto Bach's allemandes.¹ It turned out that the underlying rhythms and the melodic profile sometimes coincided with the dance steps. This can be seen particularly well when combining the second allemande with Arbeau's step sequence (see DVD 1, track 07).

The problem with using renaissance steps, though, is the general character of the dance. Running the risk of oversimplification, one could say *La belle danse* marks time by pushing upwards from the 'sink', continually defying gravity. On the other hand, Renaissance dance marks the time by sinking into the step, thus accepting gravity. Especially when adding the *grève* to the 'double', the heel is somehow forced into the ground, giving a different feeling from the movements in *La belle danse*.

This gave me the idea of attempting the baroque equivalent of the 'simple–simple–double' sequence: *demi coupé–demi coupé–pas de bourrée*, and this turned out to be more successful (see DVD 1, track 08). Even though it is not based on any historical model, this step sequence combines the stately regularity of the renaissance step with the body use typical of *La belle danse*. It can be useful for revealing the underlying structure of the bars, and provides a physical body sensation that can serve as a metaphor and inspiration in performance of Bach's allemandes.

¹ See also Qureshi (1994); 17–21 and Dimitriadou (2011); 15–17.

THE PROCESS

Learning to dance

When it comes to understanding the dance aspect of Bach's cello suites, we are at an obvious disadvantage compared to 18th century musicians. For them, *La belle danse* and the bodily paradigm it represented were simply and naturally an integrated part of their everyday life and music making. For musicians of today, baroque dance is at best subject to theoretical knowledge, and the only way of approaching a physical understanding of this dance style is to painstakingly learn it at an adult age. In this chapter I give an account of my learning process and the 'supporting disciplines' of analysis and reflection I have used in order to integrate and use the experiences from dancing in my musical practice.

My body

When learning a musical instrument, the body of the musician is an important focal point at all levels, and it remains so throughout a professional musical career. Since Yehudi Menuhin's pioneering work with yoga in the 1950s, the field of bodywork in professional music practice has opened up in many directions, with great benefits to the physical health of musicians.¹

During my studies I had been practicing yoga, and I followed lessons both in Feldenkreis and Alexander Technique. I was therefore convinced I was using my body in a reasonably rational way and that my posture was quite correct. When I started my dancing lessons with Ana Yepes in Paris in the autumn of 2009, however, I became painfully aware of my lack of coordination and my awkwardness on the dance floor, and I had to admit that my posture left much to be desired. I realised that dancing required an entirely different body use than playing the cello, and that if I were to reach a barely adequate level within the project period, I needed supporting bodywork.

Béatrice Massin encouraged me to follow the lessons in Body-Mind Centering^{®2} given by Jean-Jaques Piquemal, a former member of her company. These sessions taught me to liberate my movements from excessive thought control, and helped me move more in tune with the natural energy flow.

¹ Examples of texts treating this aspect are: Victor Sazer. *New Directions in Cello Playing*. Los Angeles: Ofnote, 1995, Xavier. Gagnepain. *Du musicien en général au violoncelliste en particulier*. Paris: Cité de la Musique, 2001, Pedro de Alcantara. *Indirect Procedures: A Musician's Guide to the Alexander Technique*. Oxford: Oxford University Press, 1997.

² <http://www.bodymindcentering.com/about>

During the weekend courses organised by Atelier Baroque in Alfortville, Béatrice Massin invited different teachers (Beatrice Aubert, Odile Rouquet, Claudia Damasio) to contribute to or lead the sessions. Apart from working on baroque choreographies, each of the instructors offered different types of warm-up exercises and bodywork routines. All these elements contributed to develop my body awareness and little by little brought on the necessary conditioning for developing my baroque dance skills.

Dance classes

During the entire project period, I followed Ana Yepes' baroque dance classes in Paris as well as the weekend courses organised by *Atelier Baroque*. Ana Yepes' classes are intensive and demanding, but she manages to adapt the lessons to the level of each participant. Even a beginner like me can follow and benefit from her instruction. She is very particular with the precise execution of each step, and has developed a system of sounds similar to that of Indian dance to facilitate the execution and analysis of dance steps.¹ Her method of teaching is based on imitation, and she divides the choreographies into manageable segments to make them easier to memorise. Ana first demonstrates a step sequence, then the class repeats them after her until it is learned. She then goes to the next sequence and so on, until a segment is completed. After this, we run through the whole segment several times. The basically oral learning style was difficult for me in the beginning, and I often found myself totally blank when it came to running through a longer segment. Since I'm used to learning from written sources, studying the Feuillet notation and eventually using it to support my memory, allowed me to find a *modus operandi* that helped me learn the dances at a more or less normal pace.

Whenever a choreography presents a new kind of step beyond the basic repertory, or difficulties that need extra work, Ana first isolates the problem and studies it out of its choreographic context in order to not interrupt the learning process. This was the case with the *pas tortillée* and the *pas tombé* in the *Sarabande d'Issé*, the different *pas de courante* in *La Bourgogne*, or the *pas de rigaudon* in *Les Contrefaiseurs*. Ana reserves up to half of the session to such studies, allowing her to go into detail with certain steps. She also discusses different ways of performing certain steps, like the rhythmic placement of *pas de courante*, or the possibility of placing of the heel before the *glissé* in the *pas grave*. These points may appear somewhat esoteric, but it all helped me to become

¹ SSAP, *système sonore d'analyse des pas*. This system is still under development and experimentation.

aware of the many subtleties of *La belle danse*, and constantly reminded me that, just as in music, there are many questions and more than one answer.

New insights

At different points of the project I had physical and musical 'revelations' or sudden insights that had important consequences for the development of the project.

The first of these 'revelations' concerned the difference between the musical upbeat and the 'sink' that precedes each step in baroque dance. Musicians quite naturally think of the upbeat as an upward movement, a lift preparing a downward movement at the bottom of which you find the first beat. In baroque dance it seems to be just the opposite: the 'sink' (*plié*), a bend in the knees prepares a 'rise' (*élevé*), or an upward push of the body on the first beat. Tomlinson describes this as follows,

[The] Rise or Beginning of the Step, in Dancing, from a Sink always marks Time to the Tune, as well as the fourth or last Note is the Sink or preparative for the Rise or beating Time to the succeeding Step, which no sooner is perform'd than the Dancer proceeds to the next...¹

This 'dance-upbeat', can be compared to compressing a spring that, when released, propels the phrase physically from bar to bar. Once this feeling is experienced and internalised, it becomes difficult to play heavy downbeats in baroque dance music.²

Another revelatory experience came during an intensive course with Béatrice Massin in late February 2011 when I had been struggling with the transition to the menuet in the *Bourrée d'Achille*. Béatrice pointed out that my head was not well aligned with the rest of my body and went on to touch a point on my head while pressing down. At that point I became aware that I had always believed that the central body axis culminated on the top of the skull, rather than slightly forward, where the fontanelle is situated on a newborn baby. This realisation took me completely by surprise and changed the organisation of my body in an instant, creating a verticality and springiness in my body that I had never felt before. Afterwards, the steps became easier to grasp, and I was able to work through the choreography much more fluently.

When I sat down to play the cello on the following day, it was as if my machinery had been equipped with new springs. My whole body felt more alive, tauter and more concentrated, and it

¹ Tomlinson (1735); 144.

² See also Markcx (1999); 39. Little (1975) also discusses the relationship between the upbeat and the 'sink', although she arrives at a different conclusion as to the effect on musical performance.

seemed like a new world of tactile sensations had opened. I am unable to explain exactly what I had learnt, but this particular feeling has been integrated as a point of reference both for my instrumental technique and my musical thinking.

Music and dance

Concordances

From the very beginning of the project, I had wanted to see if there might be a sort of a concordance, a direct connection between dance steps and musical gestures.¹ As I was learning the dance steps and the arm gestures, I tried to relate them to specific phrase segments, or small musical formulae, in the suites. Of course, there can never be a one-to-one correspondence between these elements, since there are always multiple possibilities for attaching a dance step to a particular musical fragment. In the end I gave up the idea of making a 'table of concordances', and started using the elements from *La belle danse* more freely as physical metaphors for musical gestures and phrases. Nevertheless, when demonstrated or experienced, certain dance steps and arm gestures provide striking examples that stimulate new insights and new ideas for performing certain rhythms or elements in the Bach suites. I used these concordances in the fifth part of the exploration section of the dance performance,² and they provided me with a vocabulary of steps when creating the choreography for the sarabande of the second suite.³

Dance tempos and how to play Bach

Whenever the relationship between music and dance is discussed, the question of tempo inevitably pops up. Indeed, for most musicians, this seems to be the only useful piece of information that can be gained by consulting specialists in historical dance.⁴ Though I believe character is more important than tempo, I still admit that speed does have important consequences for interpretation. I have spent quite some time in my project dealing with this question, and in this chapter I will mainly discuss the evidence in the historical sources, such as the

¹ Bruce Haynes defines 'musical gestures' as 'brief melodic events, structural cells of one to several notes in length'. Haynes (2007); 191.

² See p.55 below.

³ d.o. See Appendix D for the Feuillet notation of this choreography. The video footage on DVD 1, track 16 includes the first presentation of this choreography.

⁴ Little and Jenne (1991); 19. See also Janof (2002) for a modern cellist's treatment of the question.

pendulum markings of L'Affilard, Loulié, La Chapelle and Pajot d'Onzembray,¹ as well as the pulse-related indications of Quantz.²

It is often asserted that historical dance tempos are too fast to do justice to Bach's music,³ and that the musical content would suffer. In support of this argument, some contemporary sources seem to advocate slower tempos when performing dance music away from the dance floor.⁴ These sources are often cited out of their context, however, and a closer look at the three sources most frequently quoted may be worth the effort.

In his *Beschützte Orchestre* from 1717, Johann Mattheson describes a species of the 'Chamber Style', which he calls the *Symphoniacus Stylus*. It consists of all kinds of dances, or suites for keyboard, lute, viola da gamba, violin &c. This type of music, when played alone, belongs to the *Stylus Phantasticus* ('Sind sie schwach und bestehend in Solis, so gehören sie ad Stylum Phantasticum'), along with everything that is improvised ('ex tempore gespielt wird'). He continues:

The abovementioned dance types, which belong to the symphonic style, are elaborated with great art, and may not actually be used for dancing. They only have somehow the tempo of the abovementioned dances, but are much nobler dances. An allemande for playing and one for dancing are as far removed as heaven and earth, and so on, the sarabandes somewhat excepted.⁵

Mattheson obviously feels that the principal difference between danced and non-danced music lies in the character and complexity of the pieces themselves, rather than in the tempo of the performance.⁶

The second citation comes from the *1^{er} Livre d'Orgues* published in 1688 by André Raison:⁷

¹ I have used Laizé (1996) as my source for the interpretation of these markings. There is some discussion about alternative interpretations of pendulum markings, see for example Schwandt's article on L'Affilard in Grove Music Online.

² Quantz (1752); 265, 274–275.

³ See for example Gelking (2010)

⁴ See for example: Freddy Kempff. *Bach Partitas 5 and 6*. BIS-CD-1330 (2005), or Little and Jenne (1991); 69.

⁵ Mattheson (1717); 137–138. 'Obgedachte Tantz-Arten, die ad Stylum Symphonicum gezeilet werden, sind künstlich elaboriret, und mögen nicht eigentlich zum Tantzen gebraucht werden. Zie haben nur etwann das Tempo obgedachter Tänzze, sind aber Saltationes molto nobiliores. Eine Allemande zum Tanzen und eine zum Spielen sind wie Himmel und Erden unterschieden & sic de cæteris, die Sarabanden in etwas ausgenommen.' My translation.

⁶ He may also be talking about two different types of allemandes, see above p.31.

⁷ Bach may have been familiar with this work, as he uses the bass from the *Christe Eleison* of the *Messe du deuziesme ton* for his *Passacaglia and Fugue in C minor*, BWV 582.

One must observe the sign of the piece that one plays and consider if it has a relation to a Sarabande, Gigue, Gavotte, Bourrée, Canarie, Passacaille or Chaconne, *mouvement de Forgeron* &c, and play it the same way as you would on the harpsichord, only one must give the tempo a bit slower because of the sanctity of the place.¹

Raison here speaks about adopting tempo to circumstance, the solemn setting of a church service demanding slower tempos (he may also be taking the resonant church acoustics into consideration). He does not, however, give us a clue as to whether we should modify tempo when playing dances on the harpsichord.

The only source I have seen that expressly states that an instrumental dance should be performed slower than the dance tempo is Michel de Saint Lambert, explaining the 3/8 time signature in his 1702 *Principes de clavecin*:

About pieces marked by the sign three for eight [...] it is the custom to beat this measure only in one, so to speak [...] This is how one beats still the dance minuets, even if the measure be three crochets, because one plays them very briskly. I say dance minuets; for there are some minuets for the harpsichord that are ordinarily not played as fast.²

This citation, which only concerns the menuet, may also be valid for other dances, but we can see that not even these oft-cited sources unequivocally indicate that a dance should be slowed down when played outside the context of dancing. We seem to be far from the comparatively slow tempos that permeate today's performance tradition.

I felt this was a good occasion to challenge the 'Bach tempo consensus' and decided to rigorously apply historical dance tempos to selected movements from the cello suites. Since most of these tempos are radically faster than the traditional cellist's tempos, this required a fair amount of practice, but it was definitely worth the trouble. Below is a table of the movements, the tempos I used as goals, and my notes. I deliberately chose to test only dances for which historical dance tempos exist.

¹ Raison (1688); 7. *Il faut observer la signe de la pièce que vous touchez et considerer si il a du rapport à vne Sarabande, Gigue, Gauotte, Bourrée, Canaris, Passacaille et Chacone, mouuement de Forgeron &c y donner le mesme air que vous luy donneriez sur le clauessin Exepté qu'il faut donner la cadence vn peu plus lente à cause de la Sainteté du Lieu.* My translation.

² Saint Lambert (1702); 46-47. *'Aux pieces marqués du signe trois pour huit [...] on a cotume de ne battre cette Mesure, pour ainsi parler, qu'à un temps [...] C'est ainsi que se battent encore les Menuets à danser, quoy que la mesure en soit de trois Noires, parce qu'on les joüe fort gayment. Je dis Menuets à danser; car il y a des Menuets de Clavecin qui ne se joüent pas ordinairement si vite.'* My translation.

Movement	Time signature	Tempo	Notes
<i>Menuet</i> suite 1 and 2	$\frac{3}{4}$	$\text{♩} = 70$	Source: L'Affilard. This tempo is playable, but sounds very 'busy'. I would rather go with the tempo of La Chapelle or Quantz: 57-60
<i>Bourrée</i> suite 3	♩	$\text{♩} = 120$	Source: L'Affilard. A possible tempo throughout. Quantz gives one pulse beat per bar, ca. 144-160, which seems too fast here.
<i>Bourrée</i> suite 4	♩	$\text{♩} = 115$	Source: La Chapelle. With all its semiquaver runs, this movement demands a slower tempo My upper limit is 105. A good tempo would be ca. 100.
<i>Gavotte</i> suite 6		$\text{♩} = 97$	Source: Pajot. Very busy for the first gavotte, but quite possible in the second.
<i>Courante</i> suite 2	$\frac{3}{4}$	$\text{♩} = 72-80$	Source: Quantz (one pulse beat per crochet). A tempo of about 80 seems to strike the balance between the majestic French <i>simple</i> and the flow of semiquavers in Bach's original. ¹
<i>Courante</i> suite 5	$\frac{3}{2}$	$\text{♩} = 82$	Source: Pajot. Good tempo.
<i>Gigue</i> suite 1	$\frac{6}{8}$	$\text{♩} = 100$	Source: L'Affilard. This indication is for a French type Gigue, but works well here too.
<i>Gigue</i> suite 5	$\frac{3}{8}$	$\text{♩} = 116$	Source: L'Affilard. This rather fast tempo takes some getting used to, but in the end works well.
<i>Allemande</i> suite 1	♩	$\text{♩} = 60$	Source: La Chapelle. This tempo clearly refers to an allemande of the 18th century danced type. Applying this tempo to Bach's allemandes gives a result that sounds extremely hurried.

Table 3. Historical dance tempos applied to Bach suite movements.

As this table shows, I managed to make five and a half out of nine movements work in the original dance tempos. In addition, the allemande does not really count, as the tempo from La Chapelle seems to concern a different type of movement.

A special case: the sarabande

In the course of the project period, I observed that even in quite complicated movements like the sarabande, my perception of 'the right tempo' started converging with the historical dance tempos. For the sarabande (excluding the *sarabande vive*, or fast sarabande), the historical sources indicate a tempo of MM 68–86, whereas both 'normal' and historically informed performances

¹ See page 48 below for a discussion of this movement.

of the Bach sarabandes tend to be slower: roughly MM 32–50. My own interpretations, before starting dance practice, were situated close to this range; I used to play the sarabande of the first suite at MM 52. After a year of dancing, I made a list of possible tempo ranges for each of the sarabandes, marking 50 – 72 for this particular one. One year later, finally able to actually dance a few sarabande choreographies (*Sarabande pour une femme, La Bourgogne*), I made a new test, this time writing down the tempo that spontaneously felt natural. For the first sarabande, this now turned out to be 72, with no technical discomfort. It is remarkable that the sarabandes now felt natural to perform at a tempo that seemed the fastest possible the year before. When I recorded the suites a year later I had finished the 'speeding up process'; I could back down a little without feeling I lost the dance character. See the table below for the whole list of sarabande tempos.

Sarabandes	Tempo before	10/2010	09/2011	11/2012 (recording)
Suite 1	52 (2001)	50–72	72	62
Suite 2	58 (2008)	55–72	72	60
Suite 3	52 (2008)	55–72	72	58
Suite 4		65–80	80	
Suite 5		48–80	72–80	
Suite 6		68–72	72	

Table 4: Sarabande tempos before and during the project period.

Tempo variation

It is often assumed that accompanying dancers limits the liberty of the musician especially where tempo is concerned. I remember vividly the first time I played with dancers, rehearsing some galliards from Pierre Phalèse's first book of dances. The choreographer repeatedly had to shout: 'Don't slow down at the repeats!' There does exist a margin for tempo variations in dance music, though, and I have found that when musicians and dancers mutually 'listen' to each other, this margin can be quite large. From the musician's side the *tempo rubato* need to be introduced in a way compatible with the dancer's movements on the floor; if the dance in question includes leaps, skips or suspensions, there will be a 'gravitational limit' to the tempo, but if the steps are marched, the dancer has more liberty to respond to the musician's tempo nuances. Ideally this interplay goes both ways; the musician should be attentive to variations in the character of the dance and echo changes in velocity and energy by giving way, or hasten the pace of the music. If

there is a mutual 'physical understanding' between the musician and the dancer, even ritardandos before repeats can be introduced with success. To illustrate this, I indicate below the tempo ranges of the dances in the final dance performance of this project.

Dance	Tempo	Comment
<i>Bourrée</i> suite 3	104–110	The impression is steady throughout.
<i>Sarabande</i> suite 2	54–72	Tempo slows down markedly towards the end of sections.
<i>Courante</i> suite 2	72–28	Stable within the sections.
<i>Menuet</i> suite 2	54–60	<i>Menuet 2 (menuet ordinaire)</i> slightly faster. The tempo drops slightly in response to the more complex choreography of the repeat of <i>Menuet 1</i>
<i>Gavotte 1</i> suite 6	80–86	Slows down for the complex chords and jumps towards the end.
<i>Gavotte 2</i> suite 6	90–100	There is some inertia carried over from the first gavotte, but then it speeds up in response the more easy-going character of the music.
<i>Bourrée 1</i> suite 4	94–106	There is a marked slow-down in the complex passages towards the end of the second section. As a consequence, the dancers have to jump higher.
<i>Bourrée 2</i> suite 4	92–96	Despite the considerably simpler musical texture, this second bourrée settles down at a slower pace in response to the highly ornamented choreography.
<i>Sarabande</i> suite 5	58–68	There is a considerable amount of <i>tempo rubato</i> in this movement, the end of each four-bar phrase being marked by a noticeable <i>ritenuto</i> .

Table 5: Tempos in the dance performance.

Simplifications

Experimenting with strictly adhering to historical dance tempos in the dance movements of the cello suites raised some important questions. After all, Bach's music contains a wealth of musical details normally not found in pure dance music. Bach also keeps the musician busy compensating for the lack of polyphonic texture by requiring chords, leaps, and arpeggios, making the relatively fast dance tempos technically difficult. So how can we practise historical dance tempos in this music?

Personally, I have found it useful to make melodic reductions, trying to discover an underlying simple dance that could be practised in a tempo suitable for dancing. This meant stripping the music of its abundant written-out ornaments, diminutions, and arpeggios, ending up with the simplest possible melody that still had an affinity with Bach's original work. Since the purpose was to look for dance character, the results also needed to be reasonably satisfying as dance tunes. My reductions were not intended to serve as a melodic analysis or a kind of 'backwards engineering' of Bach's process of creation. They were free, intuitive interpretations that served as

a base for an experience of the dance content of the suite movements.¹ Below, I show samples of these reductions.

Menuet 1, BWV 1007²

The first menuet of the first suite is already quite straightforward from Bach's hand, and my first simple version (Figure 6) was very simple indeed, almost a *reductio ad absurdum*.



Figure 6

In the second version (Figure 7) I added some passage notes. The anapaestic rhythms in bars 6, 11, 21 and 22 give this version a slightly folksy feel.



Figure 7

¹ Each of these simplifications went through several revisions, and I was never entirely happy with any of them, but they provided an opportunity to play the 'skeleton' of Bach's dance movements in actual dance tempo without having to deal with the technical difficulties.

² See Appendix E for Bach's original music.

Not quite happy with the relationship to the original, in the third version I tried to limit myself to using only notes existing in Bach's menuet (Figure 8).



Figure 8

Finally, I made a combination of versions 1 and 3 that I thought came out well (Figure 9).



Figure 9

Gavotte 1, BWV 1012

The first gavotte from the sixth suite also has a clear dance structure, but the omnipresent chords tend to obstruct the use of dance tempo. The tune is still quite dancelike, and when stripped of its chords it comes through as a piece that would not have been out of place in a French 17th century ballroom (Figure 10). See DVD 1, track 09 for a concert excerpt using this version.

The image displays a musical score for Gavotte 1, BWV 1012, presented in five staves of music. The notation is in bass clef with a 4/4 time signature and a key signature of one sharp (F#). The score is divided into measures, with specific measure numbers (7, 13, 19, and 24) marked at the beginning of their respective staves. The music consists of a single melodic line with various rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. There are several instances of a '+' sign above notes, likely indicating a specific fingering or articulation. The piece concludes with a double bar line and repeat dots at the end of the fifth staff.

Figure 10

Sarabande, BWV 1007

In the sarabande from the first suite, the chords also tend to 'get in the way' of the tempo. Bach adds some complex passagework, and frequently suggests polyphony by leaping from one voice to another. This makes making a reduction more difficult, but it does open several possibilities of interpretation. My first version (Figure 11) was not the simplest.



Figure 11

In the second version (Figure 12) I went further, dispensing with some of the bass and inner voices.

Figure 12 shows the second version of the Sarabande reduction. It consists of three staves of music in bass clef, 3/4 time, and D major. The first staff contains measures 1 through 5. The second staff, starting at measure 6, includes a repeat sign and ends with a double bar line. The third staff, starting at measure 12, also ends with a double bar line. This version is significantly simpler than the first, with fewer notes and rests, as it dispenses with some of the bass and inner voices.

Figure 12

With the addition of some ornaments, the third version (Figure 13) looked more like a French sarabande:



Figure 13

The simplified tunes can in turn provide the basis for writing *doubles* in French style, like this version, a *double* in quavers (Figure 14).



Figure 14

Another *double*, this time in triplets (Figure 15).

The musical score consists of four staves of music in bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The music is composed of continuous eighth-note triplets. The first staff contains measures 1-4. The second staff, starting at measure 5, contains measures 5-8. The third staff, starting at measure 9, contains measures 9-12. The fourth staff, starting at measure 13, contains measures 13-16. Each triplet is marked with a '3' below it.

Figure 15

Courante, BWV 100

The courante from the second suite is generally classified as an Italian *corrente*,¹ but the continuous movement of the semiquavers bring associations to a *double* in the French style. We can then imagine a French courante as the missing, hypothetical *simple*. The goal here was to find a way of applying the more moderate tempo of the French courante in this movement,² avoiding the tendency to rush often heard in performances of this piece.

I used this version (Figure 16) in the dance performance, alternating with Bach's original *double*. The excerpt can be seen on DVD 1, track 10.



The image displays a musical score for the Courante, BWV 100, in bass clef and 3/4 time. The score is presented in six staves, with measure numbers 5, 11, 23, and 29 indicated at the beginning of their respective lines. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various accidentals (sharps, naturals, flats) and dynamic markings such as accents and hairpins. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Figure 16

¹ See for example Little and Jenne (1991); 139, or Ledbetter (2009); 191.

² Quantz refers to a tempo of one pulse beat to the crochet for the courante. This is equal to, or slightly slower than the French tempo sources. French courantes are generally notated in 3/2 time, but I have assumed that Quantz was talking about the same kind of movement (he mentions no other courante, or corrente for that sake), and that the difference is one of notation only.

Sarabande, BWV 1011

Apart from a regular four-bar phrase structure, it is difficult to find standard sarabande characteristics in the sarabande from the fifth suite.¹ Tilman Hoppstock, in his brilliant analysis of the lute version (BWV 995) of this suite, proposes a transcription, calling it a 'danced' version.² I reproduce it here, transposed to c minor and transcribed for keyboard (Figure 17), as an example of another way of using melodic transformation to help find dance character.

Figure 17

Dance character

At this point, I think it is interesting to return to the idea of dance character. What is it that gives dance character to a piece of music? What is it that makes it seem danceable even if we are not moving?

In the course of this project I have experienced dance character as tacit knowledge, and the physical movements of the dance are now embedded in my body in a way that makes an 'undancelike' performance difficult for me. I have no easy recipe for obtaining this knowledge other than experiencing for oneself the movements and gestures of *La belle danse*, but, in the view of the 'analytical' work presented above I suggest below (with a reverence to Thomas Morley), a method that at least gives a good point of departure for expressing dance character in playing the Bach cello suites.

¹ Ledbetter (2009); 223. Little and Jenne (1991); 107.

² Hoppstock (2009); 114.

A PLAINE AND EASIE INTRODVCTION¹

to expressing dance character in baroque music

1. Identify the dance type

This can be as simple as reading the title, but in the case of untitled dances, sonata movements, or vocal music, it may involve looking closely for characteristics of a certain dance (time signature, anacrusis, typical rhythms, phrase structure). If there seems to be none, they may be hiding underneath ornaments and arpeggios.

2. Make a melodic reduction, or 'skeleton' melody.

Identify and remove written-out ornaments, diminutions etc. This may also help in finding the dance type if it is obscured by a great number of notes. If there really is no dance there, this exercise is still useful for understanding the structure of the music.

3. Play the reduced melody with the proper dance tempo.

See bibliography for sources.

4. Keep the tempo steady and identify the phrase structure.

Don't be afraid of breathing, or marking periods and cadences; they help the dancer to orient himself in the music and form an integral part of the composition. These articulations also help to identify the 'exceptional events', i.e. when periods are absent, or the phrases irregular.

5. Put all the notes back.

Make sure to keep the 'non-essential' character of the written-out ornaments and keep the arpeggios connected to the essential 'core' notes of the 'skeleton' melody.

6. See if you need to slow down or speed up the tempo.

This may not be necessary, but in any case it should not change the character that you established when practicing the reduced melody.

¹ Thomas Morley's *A Plaine and Easie Introduction to Practicall Musick*, published in 1597, is an important source of information on renaissance dances.

THE ARTISTIC RESULTS

§ 2.2 of the Procedure for Final Assessment states:

The artistic project must be an independent work of art at a high international level with respect to originality, expression, consistency, relevance, presentation and communication. The work shall contribute to the development of new insight, knowledge and/or experience. The work of art must be a free-standing piece of work, or consist of several parts, or be a collection of pieces that together make up a whole.

The results of my artistic project consists of two parts and has been presented on two separate occasions in accordance with my revised project description. In this chapter I will describe and reflect on these results and their creation process.

The dance performance

We shall cease to be mere spectators and become participants in the movement that is presented to us, and though to all outward appearances we shall be sitting quietly in our chairs, we shall nevertheless be dancing synthetically with all our musculature [...] It is the dancer's whole function to lead us into imitating his actions with our faculty for inner mimicry in order that we may experience his feelings.¹

John Martin, *The Dance in Theory* (1965)

The dance performance was designed to provide an answer to the second research question: **'Is it possible, within the realm of baroque dance, to make the cello suites danceable today, and create a situation that embodies this music for a modern audience?'**

It was clear to me that in order to offer a new encounter with the Bach cello suites, I needed to propose a different performance situation from that of the standard solo recital. An attempt at reconstructing the original performance setting² could be one way to go, but this alone would not change the conditioning or preconceptions of the audience. When Bach wrote his suites, he had in mind an audience highly familiar with *La belle danse*, a familiarity which cannot be expected from a modern audience. To compensate for this, offering dance lessons before the start of the performance could make it easier for the audience to recognise the dances when listening to the music. It is an interesting option, and I have participated in concerts mixing performance and audience participation in similar ways. These situations tend to become rather untidy,

¹ Cited in Krasnow (1994).

² See above, p.19.

however, and raise many ethical and practical questions, so in the end I decided against this solution.

I ended up choosing to situate the performance in an ordinary concert hall, with the audience seated in a traditional amphitheatre. Perhaps this counteracted the impression of 'newness', but it offered advantages in terms of audience attention and convenience. With such a setting, I relied on kinaesthetic empathy¹ to create the recognition and embodiment that I hoped for, and the performance was created with this in mind.

Many decisions were made during the process of creation, some conscious and deliberate, others more elusive, resulting from the cooperation in rehearsals, as well as my personal aesthetic inclinations. Others again were influenced by material concerns such as venue, budget, rehearsal time etc. The personalities and artistic styles of my collaborators also inspired the result, and under other conditions, the performance might have taken a completely different form.

In the end, I think the answer to the research question lies in the performance itself, in the form of 'embodied knowledge'² inviting the audience to break out of their listening habits. I hope it conveyed a new, more physical understanding of the dance element in the Bach cello suites.

The dance performance *Inspired by Dance* was created in close collaboration with choreographer Janne-Camilla Lyster³ and three dancers, Karin Modigh,⁴ Elizabeth Svarstad and Adrian Navarro,⁵ who all contributed to the choreographies. I started jotting down ideas for this performance almost from the first day I was accepted as a Fellow, but the actual collaboration and concrete elaboration of the performance lasted from September 2011 to August 2012 including intensive rehearsal periods in June and August.

Below is a description and commentary on the performance. To watch a video recording of the entire performance, see the enclosed DVD 2, or use the following link to watch online.

<http://vimeo.com/50608675>⁶

¹ 'Spectators of dance experience kinaesthetic empathy when, even while sitting still, they feel they are participating in the movements they observe, and experience related feelings and ideas.'

http://www.watchingdance.org/research/kinesthetic_empathy/index.php. Accessed March 22, 2013.

² See above p.8.

³ <http://www.jannecamillalyster.no>

⁴ <http://www.karinmodigh.eu/Home.html>

⁵ <http://www.adriannavarro.net>

⁶ Please note that the video is password protected. Password: Feuillet

I – The Exploration

This first part of the performance was designed to overcome the barrier of understanding that is often felt by a modern public when watching baroque dance. The dance is developed element by element with frequent repetitions, so that the audience can recognise and identify these elements when they appear in the full choreographies. This is crucial for the kinaesthetic empathy to work in the second part of the performance. I chose to give this section the form of a lecture-performance, alternating choreographed sequences and spoken commentary.¹

Prelude

(Track 01)² The stage is blacked out; the prelude from the first suite is played while the light gradually illuminates the stage, lined with two rows of chairs, suggesting the layout of a ballroom.

Arguably the most iconic of all cello music, the first prelude sets the stage, and suggests an anchoring of the performance in a collective memory filled with associations to the canonical concert tradition.

The Sarabande Sequence I

This sequence is based on the choreography I wrote to the sarabande of the second suite.³ It was conceived as a direct visualisation of my understanding of the musical gestures and phrases as I interpreted them after roughly two and a half years of baroque dance practice. It is relatively simple, both in the way the steps are organised and in its use of space, and follows the music closely without attempting any important degree of independence.

1. (Track 03) A single dancer walks the floor pattern of the sarabande choreography in the rhythm of the dance steps, without music.

Standing and walking are the first things Rameau discusses in his Maître à danser. It represents the link between the baroque dance and fundamental human body use. Significantly, the dancers perform the whole first part without shoes, and the audience hears the sound of feet moving on the floor, suggesting the idea of music inherent in dance movements. This section also draws attention to the line traced by the dance on the floor, an important element of baroque choreographies.

¹ See Appendix F for the complete musical and choreographic programme of the performance.

² The track numbers refer to Documentation DVD 2.

³ See Appendix D.

2. (Track 04) All three dancers now start walking the same floor pattern, each with a different starting point and orientation in space. From time to time, one dancer stops his or her movement and performs a gesture before re-joining the walking.

The presence of three dancers introduces the idea of interaction and distance in space. Crossing floor patterns create multiple points of focus and generate encounters that may seem random, but also give the impression of a larger body expanding and contracting. The sound of the steps is reinforced. Already hinting at the port des bras, the gestures interrupt the slightly hypnotic effect of the rhythmic walk, and give associations to the affects communicated by the dance.

3. (Track 05) The crossing floor patterns continue, but the dancers now insert fragments from the full choreography at different points in their progression. The music joins in, but only with small parts of phrases.

The dance fragments seem to grow naturally out of the established movements, at first tentative, then increasingly assertive. When the music starts, it comes as a reflection of what is seen and felt in the dance. The audience may or may not create their own links between the fragments by projecting the missing music onto the movements.

The Arm Bourrée

(Track 07) At this point, the sarabande sequence is broken off by a choreography on the bourrée from the fourth suite. It demonstrates of the typical arm movements in *La belle danse* by separating the steps and their associated arm gestures.¹ The slightly comical windmill-like effect is wholly intentional, and the sequence is conceived as a reference to Mark Morris' choreography of the same movement in 'Falling Down Stairs'.²

The Sarabande Sequence (II)

The second part of the sarabande sequence is an exploration of the correlation between musical and choreographic gestures.

¹ The steps and gestures of this choreography can be seen performed simultaneously on DVD 1, track 14.

² Falling down Stairs (1997) – Bourrée.

4. (Track 09) Two phrases from the sarabande choreography are explored through the use of techniques and elements from contemporary dance. The music accompanies the transformations with different degrees of simplification.

Adrian uses his experience from contemporary ballet to transform these phrases by diminishing and augmenting the movements of the baroque dance in an almost improvisatory way. The aim is to engage the audience in a reflection on movement, and once again, to overcome the barrier of understanding, creating a physical response that will allow the actual baroque dance movements to resonate stronger.

5. (Track 11) The next section analyses in detail two steps from the sarabande choreography, the *coupé à deux mouvements* and the *pas grave*. They are accompanied by corresponding phrase fragments from the first bar of Bach's sarabande.

By way of a workshop-like demonstration, the step units are shown to consist of vertical and horizontal movement, weight transfer and arm gesture. In this process of 'reductio ad absurdum' and repetition, the audience is invited to focus on the relationship between physical and musical gesture in very small events: the origin of the impulse to start sound and physical movement, the shape of the notes, or the kinaesthetical energy of a step.

6. (Track 12) The dancers finally come together and perform the full sarabande choreography.

Whereas baroque social dances are mostly danced by a couple in mirror movement, theatre dances exist in many varieties, from solo dancing to large groups. By performing the sarabande choreography in unison, the impact of the movements is reinforced at the same time as its non-historical status is affirmed through the continuous parallel movement. With the previous preparation, the audience now has a chance to better understand the movements of the baroque dance, and will be better equipped to identify and sense the connections between the music and the dance.

II – The Dance Suite

The first part has a pedagogical dimension. This second part is a celebration of the 'marriage of music with dance', mixing elements from the formal ball and the ballet. Some of the choreographies were made specifically for the cello suite movements; others use existing historical

models, chosen to explore the possibilities of independence between music and dance. The music is treated as an accompaniment to the dance, adapting to its needs both regarding tempo and repeat patterns.

Allemande, first suite (track 14).

The allemande is not danced, but takes on its musical function as a prelude while the dancers put on their shoes in preparation for the choreographic suite.

Courante, second suite (track 15).

Following the model of the formal bal de cour, the dancing starts with the stately courante, complete with reverences and alternating of partners. The choreography follows the courante simple von der hand and courante figurée von der hand from Taubert's 1717 treatise for the two first couplets.¹ For the last repeat, the dancers created a courante à trois that never existed,² where one of the dancers always dances 'against' the two others. The music uses the reconstructed French courante (see figure 16, p.48) alternating with Bach's original double. In this way, the simpler, dance-like version accompanies the original Taubert courantes, and the last double, the 'augmented' trio choreography.

Gavotte, sixth suite (track 16).

The gavottes from the sixth suite are originally for a five-string instrument fitted with an extra e-string a fifth above the 'normal' cello top string. When playing this suite on the four-string cello, the frequent shifts and extensive use of thumb introduces considerable technical difficulties to this already complicated piece, giving it an athletic aspect that inevitably distorts the graceful nature of the music. By transposing the music a fifth down to G, it comes within the range of the four-string cello. Once its technical difficulties overcome, this set of gavottes, especially the bucolic second gavotte, makes good music for dancing.

We chose the Entrée pour une femme by Pécour from the Gaudreau dance collection from 1712 to accompany the first of the two gavottes. Using such a distinctive choreography to Bach's refined gavotte presents an important challenge both to dancer

¹ Russell (2012); 504–505, 510–511.

² The courante was always a dance for couples.

and musician, and it is a good opportunity to observe how dance and music can evolve in separate spaces. The second gavotte, a gavotte en rondeau with associations to rustic dances, provides a striking contrast. It was choreographed collectively by the dancers, closely following the music. It takes the form of a contredanse using typical floor patterns like rond ordinaire, chaine, moulin. The basic step, the contretemps de gavotte, is increasingly emphasised with each repeat of the rondeau, culminating in a full pirouette on the assemblé. When the first gavotte returns, all three dancers perform the Pécour Entrée in unison.

Menuet, second suite (track 17).

Roughly speaking, the early eighteenth century menuet exists in three versions: The menuet ordinaire and the contredanse menuet, which are both ballroom dances, and the theatrical or choreographed menuet. This choreography presents all three varieties starting with the menuet taken from An Ecchoe by Pemberton. This short menuet has none of the figures of the menuet ordinaire, but presents a playful sequence of floor patterns and exchanges inherited from the contredanse repertoire, exploiting interesting possibilities of interactions between the three dancers. The second menuet was choreographed by Elizabeth and Karin as a menuet ordinaire with its obligatory figures. Both Rameau and Taubert allow for variations in the step repertory of the menuet, and the dancers used this chance to include as many step combinations as possible. The repeat of the first menuet uses a Menuet by Mr Isaac completed by excerpts from Tomlinson's Menuet danced by Mme Santlow to illustrate the through-composed, theatrical menuets.

Bourrée, fourth suite (track 18).

I have always been intrigued by the possibility of using this bourrée for dance accompaniment. Even without approaching a dance tempo, the first bourrée presents technical challenges that often make it sound busy and awkward. The instrumental problems impose a limit on the tempo, and I felt that this piece needed a choreography with a strong character. Elizabeth and Adrian responded by creating a magnificent burlesque bourrée, exploiting and highlighting the theatrical aspect of the music. The echo effects in Bach's music are reflected in the imitations and responses of the dance, and the choreography uses floor patterns that depart from the classical, symmetrical

organisations dominating the choreographies of Feuillet and Pécour. Rather than using these as models, the inspiration here comes from the poses of the commedia dell'arte, and from Lambranzi's 1716 collection of theatrical dance descriptions.

The music of the second bourrée is a complete contrast. Where the first is filled with riotous fusées¹ and runs, the second, with its persistent two-part texture, is held-back and simple, almost to the extreme. The bass moves in regular minims and the top part contrasts this with a syncopated amphibrachic meter (crochet-minim-crochet). Karin's solo is noble and controlled, with virtuosic footwork, jumps and ornaments taken from the theatrical repertoire, defying the minimalism of the music. It seems as if the music steps back to leave room for the dancer. The dancer's gestures also introduces a narrative element by impersonating a corrective to the boisterous couple, who, when they come back for the repeat of the first bourrée, seem to have calmed down somewhat. In reality they use the same step material, but the change of character is introduced by the floor pattern, which is now symmetric.²

Sarabande, fifth suite (track 19).

This is a movement which poses many questions concerning its connection with dance, and from the very beginning of the project, it was clear that it needed to have its place in the performance. In this piece, Bach completely avoids the usual sarabande rhythms and writes a movement of great structural complexity with an impressive economy of means. The continuous broken chords favour harmonic superimpositions that create a feeling of ambiguity,³ conferring a certain enigmatic aura to the music. The falling quavers that come to a halt on the third beat of each bar, give an impression of effort, even hopelessness and desolation.

Before the choreography to this sarabande was created, I divided the piece in three sections (AA-B-B), and established a 'common ground' in the form of a rhetorical-emotional description of each of the strains. The dancers then took one section each, and each created his or her personal interpretation in dance terms of this 'common ground'. The sections are performed solo, except for a determined sequence of steps

¹ This French term denotes a rapid, upwards scale figure.

² See Pierce (2001) for a discussion of repetitions in 18th century choreographies.

³ Hoppstock (2012); 111–125.

when the baton is passed from one dancer to the next. The dancers seem to move in a barren space like stranded souls, interacting only when their paths happen to cross.

III – The Cello Suite

(Track 20–25) After having 'served the dance' during the first two parts of the performance, Bach's music now takes centre stage. But, as the 'magic of dance' has (hopefully) operated, the audience's ears and bodies are tuned differently to the music than the case would be in an ordinary concert situation. A major part of the suite has already served as accompaniment for various dances, and this has created associations, kinaesthetic recollections that make the music resonate in a new way. The fact that I have been through the same process of discovery in the course of the performance, creates a communion of experience with the audience favouring a common, physical understanding of the music.

Lessons learned from the dance performance

Creating and preparing the dance performance was an immense learning process on several levels, and I am grateful to my collaborators for their continuous feedback and enthusiastic participation in the process. Without their willingness to listen to and understand my ideas, it would not have been possible to translate these into dance.

What seems a long rehearsal period for a musician can be catastrophically short for dancers, and in the course of the rehearsal process I had to come to terms with this difference in time perspective between musicians and dancers. The limitations on time forced us to reduce the amount of choreographic material, and I had to omit some movements that I had hoped to see choreographed.

I also learnt a lot about the practical issues relating to a production for the stage, such as scenography, lighting, and the laying of dance mats. The performance situation also forced me to break through the barrier of playing the Bach suites by heart in public, something that had haunted me ever since my student days. Adapting the suites to the dance also meant adopting a practical attitude toward these awe-inspiring works; when necessary I changed the repeat pattern of a movement, or even transposed it in order to make it work in the context of the performance. No doubt this is what Bach himself would have done if ever these questions had arisen in his time.

To conclude, I would like to cite an e-mail that was sent to one of the dancers by a relative the day after the dance performance. It suggests that at least one of the members of the audience experienced something that came close to my intentions.

Thank you for a no less than fascinating and rewarding performance today [...] Little did I suspect the range of expression, aesthetics and not least the humanity and emotion inherent in the movements, steps, and gestures of this dance [...] For me, the conclusion was the last piece without dancers [...] It was impossible not to visualise your dance here, after what we had seen earlier, and it would have been impossible for the music not to appear alone in the end after having seen the dance without music in the beginning.

The recording

Having spent a lot of time accompanying dancers, and making Bach's dances from the cello suites physical and visual, I intended the recording to show the result of the project in 'pure sound'. Participating in the activity of dancing stimulates and invigorates the act of playing the instrument by the physical empathy that inevitably occurs with the activity of the dancers. Recording, in contrast, is a more reflective activity. You have to step back and take the place of the listener, but you are also performing the music without an audience.

Before recording I had to make one important choice that would strongly influence the result. Should I 'bring the dance into the recording studio' by having a dancer with me to make sure I 'stayed on track' regarding the dance characters, or should I 'leave the dance behind' and let my playing express itself naturally? By choosing the former, I would have had a dynamic situation that in many ways would be a continuation of the work on the dance performance, but with the danger of falling into the trap of intentionally making the interpretations more dancelike. By choosing the latter I would opt for the more reflective situation, where the result of three years of immersion into the world of baroque dance would come through by itself. Pondering this, I realised that I had been focusing so intently on the dance aspects of Bach's music that I had somehow put the music aside during all this time. I was convinced this was the logical consequence of doing the work that I had set out to do, but at the same time I felt it was time to let my identity as a 20th (and 21st) century cellist come back into the equation. In the end I chose to let my new experiences with dance interact with 35 years of experience playing Bach in different frameworks within the modern performance tradition.

Two months before the recording I stopped my dancing classes, primarily in order to spend more time with my instrument, but also to distance myself from the actual practice of dancing. Even so, I found that whenever I needed to polish some rhythmic aspect of a movement, or the direction of a phrase, I got up and took a couple of dance steps in order to 'feel my way through the phrase'. Even during the recording, when listening back to the takes, I used short step sequences as references in order to check if I had found the right physical feeling in the phrases. It so happened that the recording venue offered ample space for doing this, much to the amusement of my sound engineer and producer. In this way, my newly gained 'dance baggage' always served as a backdrop to the musical and instrumental work. In the end it proved impossible to leave the dance completely behind.

CONCLUSION

When you feel that your work has barely begun, it is hard to be conclusive. In the course of three years of baroque dance practice I have spent a lot of time learning the basics, and I have barely begun to start exploring the subtleties and richness of this style. Indeed, I would have preferred to have a considerably longer experience in baroque dance before venturing to offer conclusions of any kind.

On a personal note, I can say that working with this project has fundamentally changed the way I approach and understand music. I have become a more 'physical' player in the sense that I have developed an increased bodily, or kinaesthetic feeling for the phrases and gestures of music. This is true not only for the Bach cello suites, but for just about any music from the baroque era.

The regular dance practice has transformed my body posture and general body awareness to an extent that I did not expect, revealing my shortcomings in this domain and obliging me to face them. In this sense, the project has been an intense and rewarding process of personal growth that will certainly continue to bear fruits in the years to come.

My cello technique has also been influenced by the project work, especially the instrument hold, which to a certain degree has come to correspond to the iconography depicting 18th century cellists. Whether this corresponds to the 'playing experience' of a musician of Bach's time is of course impossible to tell, but the continued work with baroque dance has changed my physical experience of playing the cello in a way that may be related to that of an 18th century cellist.

Through this project I have gained a familiarity with the Bach cello suites that would not have been attainable in any other way, and I am convinced that the practice of baroque dance is an essential resource for a better understanding of this music. By thoroughly investigating the dance aspect of this music, we can appreciate even more Bach's extraordinary accomplishment. He transcended the physical basics of dance music, while preserving the essential aspects of the individual dances. In doing so he created immortal music.

Perspectives

My pursuit of bodily knowledge of a historical performance style has opened up many new perspectives for the future. I would like to continue my dance lessons and my studies of the dance repertoire in order to deepen my understanding of *La belle danse* and its subtleties. The

early dance scene in Paris is very active, and there are many opportunities to explore different approaches to the style.

I want to develop the potential of 'Inspired by Dance' from a lecture-performance to a fully staged dance performance in order to present my vision of the Bach suites to a greater audience. The remaining three suites will also be recorded and made available to the public, either through a commercial release or via electronic distribution. The experiences from the project will certainly also find their way into my work with other music both from the baroque and other periods.

It is my hope that other musicians will take up the challenge of applying this method of kinaesthetic investigation to other repertoires. It would be very interesting to hear a performance of Chopin's music by a pianist who is also able to dance the polonaise, mazurka or waltz of the period. One can also dream of a performance of the ball scene in Mozart's *Don Giovanni* by musicians with physical experience of the late 18th century menuet, contradance and German dance.¹

I believe the experiences from this project have a pedagogic potential on many educational levels, without necessarily going as far as I have done. Even a brief contact with baroque dance can help students to discover essential aspects of dance character, especially when focusing on the comprehension of specific dances, and without the aim to master complete choreographies. It needs to be well presented, taking into consideration the level of skill of each student. I would be very pleased if the experiences from this project could serve as reference for those who will teach baroque dance to musicians, as well as for musicians with a desire to explore dance character as a step in their own artistic development.

¹ Nino Pirrotta identifies this dance as a type of waltz: a *teitsch*. Pirrotta (1994); 136.

AKNOWLEDGEMENTS

First of all I extend my gratitude to the The Norwegian Artistic Research Programme and the Norwegian Academy of Music for giving me the opportunity to carry out this project in the best possible conditions. I especially thank Cecilie Flaatin and Svein Bjørkøy for their assistance with everything administrative.

Everything comes at a cost, and I am grateful to the Norwegian Academy of Music for allocating extra funding for the recording, as well as The Norwegian Fund for Performing Artists for the grant that made the final performance possible.

My supervisors Béatrice Massin and Hans Olav Gorset have provided me with the right dose of encouragement and criticism to keep me going, and I am particularly grateful to the latter for his tremendous support in the process of writing and editing this text.

This study would not have been possible without the help of a number of individuals, and I would like to thank:

Elizabeth Svarstad for her cooperation and enthusiasm from day one of the project. Together with Karin Modigh and Adrian Navarro you worked the magic of translating Bach's music into movement.

Janne-Camilla Lyster for her insights and for keeping an eye on everything in the dance performance.

My dance teachers Ana Yepes, Irène Ginger and Anna Romanì for their patience.

Knut Johannessen, Lars Henrik Johansen and Tom Pitt for being inspired and inspiring concert partners.

All of my cello teachers, in particular the first, Lodve Øyen, who introduced me to the Bach cello suites, and without whom I would not have been a cellist today.

My parents, Kari and Arnold Dalen for giving me the taste for music and sparking my curiosity from an early age.

My son Johannes for uncomplainingly sharing housing with his father.

Last, but not least, I thank my wife Rachel Vallez and my daughter Anna for helping me stay in touch with reality. Your endurance and support during these four years meant a lot to me.

APPENDIX A

Index of the enclosed CD

Suite 3, BWV 1009, recorded 14 August 2008.

1	Prelude	03:23
2	Allemande	04:05
3	Courante	03:06
4	Sarabande	02:48
5	Bourrée 1–2	02:44
6	Gigue	03:01

Suite 1, BWV 1007, recorded 11 October 2010.

7	Prelude	02:59
8	Allemande	04:13
9	Courante	02:47
10	Sarabande	01:48
11	Menuet I–II	02:59
12	Gigue	01:32

Duration: 35:47

Index of DVD 1

Recordings December 2009.

- 01 Menuet suite 1
- 02 Bourrée suite 3
- 03 Sarabande suite 5

References in the 'Historical documentation' chapter.

- 04 *Menuet ordinaire* (Menuet II, suite 2)
- 05 Sarabande sequence (step demonstration)
- 06 André Campra: *Forlana (Carnaval de Venise)* – J. S. Bach: *Forlane* (Orchestral Suite 1)
- 07 Allemande, suite 2 ('Arbeau steps')
- 08 Allemande, suite 2 ('baroque steps')

References in the 'Process' chapter.

- 09 Gavotte, suite 6 (simplified version)
- 10 Courante, suite 2 (alternating 'simple' and 'double')

Other documentary material.

- 11 Menuet, suite 1, recorded January 2011.
- 12 Sessions with Elizabeth Svarstad
 - 4 June 2009: *Menuet, suite 1 (first time with dance)*
 - 8 September 2010: *Bourrée, suite 3 – Sarabande, suite 3*
- 13 Session with Karin Modigh, 27 December 2011
(trying out repertoire for the dance performance).
 - Bourrée II, suite 3*
 - Gavotte II, suite 6*
 - Courante, suite 2 (simplified version)*
- 14 Choreography for bourrée, suite 3 (Brussels Conservatory, 27 March 2013).
- 15 Chaconne de Phaéton. (Concert at the Norwegian Academy of Music, 1 December 2011)
- 16 Excerpt from a presentation at the Fellowship Seminar at Voksenåsen, Oslo, March 2012.
 - Sarabande BWV 1008 (first run of my choreography)*
 - Step demonstration*
 - Sarabande BWV 1008 (second run)*
 - Menuet BWV 1008 (Menuet by Mr. Isaac)*

Index of DVD 2

'Inspired by Dance'

August 19 2012, Norwegian Academy of Music, Oslo.

First part, 'The Exploration'

01 Prelude (suite 1):	00:22
02 Presentation 1:	03:25
03 Sarabande sequence (I) – 1:	07:48
04 Sarabande sequence (I) – 2:	09:35
05 Sarabande sequence (I) – 3:	11:25
06 Presentation 2:	13:30
07 'The Arm Bourrée':	14:16
08 Presentation 3:	15:33
09 Sarabande sequence (II) – 4:	16:46
10 Presentation 4:	18:50
11 Sarabande sequence (II) – 5:	19:26
12 Sarabande sequence (II) – 6:	23:56
13 Presentation 5:	26:09

Second part, 'The Dance Suite'

14 Allemande (suite 1):	26:28
15 Courante (suite 2):	28:55
16 Gavotte (suite 6):	31:51
17 Menuet (suite 2):	34:23
18 Bourrée (suite 4):	37:05
19 Sarabande (suite 5):	40:10

Third Part, 'The Cello Suite' (BWV 1008)

20 Prélude:	43:15
21 Allemande:	47:03
22 Courante:	50:25
23 Sarabande:	53:05
24 Menuet I-II:	55:52
25 Gigue:	58:44

The content of this DVD can also be watched online, <http://vimeo.com/50608675>

Password: Feuillet

APPENDIX B

Concerts given during the project period

Levinsalen, The Norwegian Academy of Music, October 11, 2010.

'Zum Spielen und zum Tantzen'

With Knut Johannessen, harpsichord.

Anon. (after 1747)

Suite from 'Les gentils Airs ou Airs Connus...'

Les Sauvages (J-Ph. Rameau, from *Les indes galantes*)

La Furstemberg (H. Purcell, from *The Virtuous Wife*)

Polonoise (J-Ph. Rameau, from *Les indes galantes*)

Tambourin (J-Ph. Rameau, from *Daphnis et Aeglé*)

Antonio Vivaldi (1678–1741)

Sonata for cello and b.c. in g minor RV 42

Preludio – Allemanda – Sarabanda – Gigue

Johann Sebastian Bach (1685–1750)

Suite no. 1 for cello solo in G major BWV 1007

Prelude – Allemande – Courante – Sarabande – Menuet 1-2 – Gigue

The Cafeteria, The Norwegian Academy of Music, April 12, 2011.

'Tormod spiller og forteller om dans og Bach'

Domenico Gabrieli (ca.1659–1690)

Ricercar 7

Joseph Bodin de Boismortier (1689–1755)

From op.15: *Pièces qui peuvent se jouer seul...*

Rondeau – Gavotte – Menuet – II^e Menuet

Johann Sebastian Bach (1685–1750)

Suite 2 for solo cello in d minor BWV 1008

Prélude – Allemande – Courante – Sarabande – Menuet 1-2 – Gigue

Levinsalen, The Norwegian Academy of Music, December 1, 2011.

'Les Basses Dansent' – French dance music for cello duo with and without choreography.

With Elizabeth Svarstad, dance, Thomas Pitt, cello, Endre Guldbrandsen, percussions.

André Danican Philidor (1652–1730): *Suite en E si mi*
Marche du Roy de la Chine – Entrée d'une pagode – Chaconne ensuite – Gigue ensuite

André Campra (1660–1744): *Forlana* from '*Carnaval de Venise*'
Choreography: Pemberton – *A Jigg by M. Pecour*
Johann Sebastian Bach (1685–1750): *Forlane*, BWV 1066

François Couperin (1668–1733): *Treizieme concert*
Vivement – Air: agréablement – Sarabande: tendrement – Chaconne légère
Jean-Baptiste Lully (1632-1687): *Chaconne de Phaëton*¹
Choreography: Pécour – *Chaconne pour une Femme* (1704)

Francesco Geminiani (1687–1763): *sonate VI*
Adagio – Allegro assai – Grave – Allegro – non tanto
J. S. Bach: *Menuet* BWV 1008
Choreography: *menuet by M. Isaac* (1711)

¹ See DVD 1, track 15.

Linderud Gård, Oslo, May 6, 2012.

'Med Bach på dansegulvet'

With Elizabeth Svarstad, dance, Lars Henrik Johansen, harpsichord.

Johann Sebastian Bach (1685–1750):

Prelude from Suite for solo cello nr. 1, BWV 1007

J. S. Bach: *Courante* from Suite for solo cello nr. 2, BWV 1008

Choreography: Gottfried Taubert, from *Rechtschaffender Tantzmeister* (Leipzig 1717)

Francois Couperin (1668–1733):

Premiere courante, 2e ordre, 1er livre de pièces de clavecin (1713)

J. S. Bach: *Menuet 1 & 2* from Cellosuite nr. 2, BWV 1008

Choreography: Antony L'Abbé: *Menuet perform'd by Mrs Santlow* (1725)

Joseph Bodin de Boismortier: *Menuet varié* from Sonate op. 50 nr. 4

J. S. Bach: *Allemande* from Suite for solo cello nr. 6, BWV 1012

Jean-Féry Rebel (1666–1747): *Bourrée d'Ulysse* (1703)

Choreography: Louis Pécour (1704)

J. S. Bach: *Bourrée 1 & 2* from Suite for solo cello nr. 4, BWV 1010

J. S. Bach: Sarabande – double from English Suite nr. 6, BWV 811

J. S. Bach: Sarabande from Suite for solo cello nr. 2, BWV 1008

Choreography: Tormod Dalen

Jean-Baptiste Masse (ca 1700–1758): Sonate VI, Livre I

J. S. Bach: Gavotte 1 & 2 from Cellosuite nr. 6, BWV 1012

Choreography: L. Pécour: *Gavotte d'Athis* (1712)

André Campra (1660–1744): Gigue from *Tancredi* (1702)

Choreography: L. Pécour (1704)

J. S. Bach: Gigue from Cellosuite nr. 3 BWV, 1009

Marin Marais (1656–1728): Folies d'Espagne

Choreography: Raul-Auger Feuillet (1700)

Other concerts with relevance to the project

2010

'Musiques pour Molière'

Dance music for Molière's *comédies-ballets* by Mazuel, Beauchamps, Lully and Charpentier.

Ensemble Ritratto dell'Amore, (vl. 3 vla. bvl. 2 rec. lt. hpc.) dir. Tormod Dalen

Georg Friedrich Händel : *Water Music, Music for the Royal Fireworks*

Le Concert Spirituel, Hervé Niquet

Jean-Baptiste Lully : *Cadmus et Hermione*

Historically conceived production at the *Opéra Comique* in Paris with baroque dance, gestures, and scenography.

Le Poème Harmonique, dir. Vincent Dumestre

André Campra: *Carnaval de Venise*

Concerts and CD recording (Glossa).

Le Concert Spirituel, dir. Hervé Niquet

2011

Hendrik Bouman : *Suite pour le Violoncelle* (2005)

Concerts and CD recording in Eastbourne (GB).

'Un tour d'Europe ca. 1700'

Music by Muffat, Biber, Charpentier, Corelli and Bach.

Les Solistes du Concert Spirituel

'Von Dresden nach Berlin'

Sonatas and concertos by Vivaldi, Quantz, C. P. E. Bach, Benda, Telemann, Pisendel and Veracini.

Les Ambassadeurs, dir. Alexis Kossenko

APPENDIX C

Choreographies studied

This is a list of the original choreographies I have studied during the project period.

The catalogue numbers refer to Lancelot (1995). Whenever a dance is not listed in her catalogue, I use the reference from Little and Marsh (1991).

Aimable vainqueur (loure), FL/1700.3

Bourrée d'Achille (bourrée – menuet), FL/1700.2/01

The Gavot, LM/4860

Gigue a deux, FL/1700.1/02

La Bourgogne (courante – bourrée – sarabande – passepied), FL/1700.2/06

La Carignan (bourrée – passepied), FL/1703.1/02

Les Contrefaiseurs (bourrée-like), FL/1702.1/01

*Minevit for a woman*¹

*Rigadon for a woman*²

Sarabande d'Issé, FL/1713.2/18

Sarabande pour une femme, FL/1704.1/01

Slow Minuitt, L/M 6020

¹ See note 1, p.21 above.

² d.o.

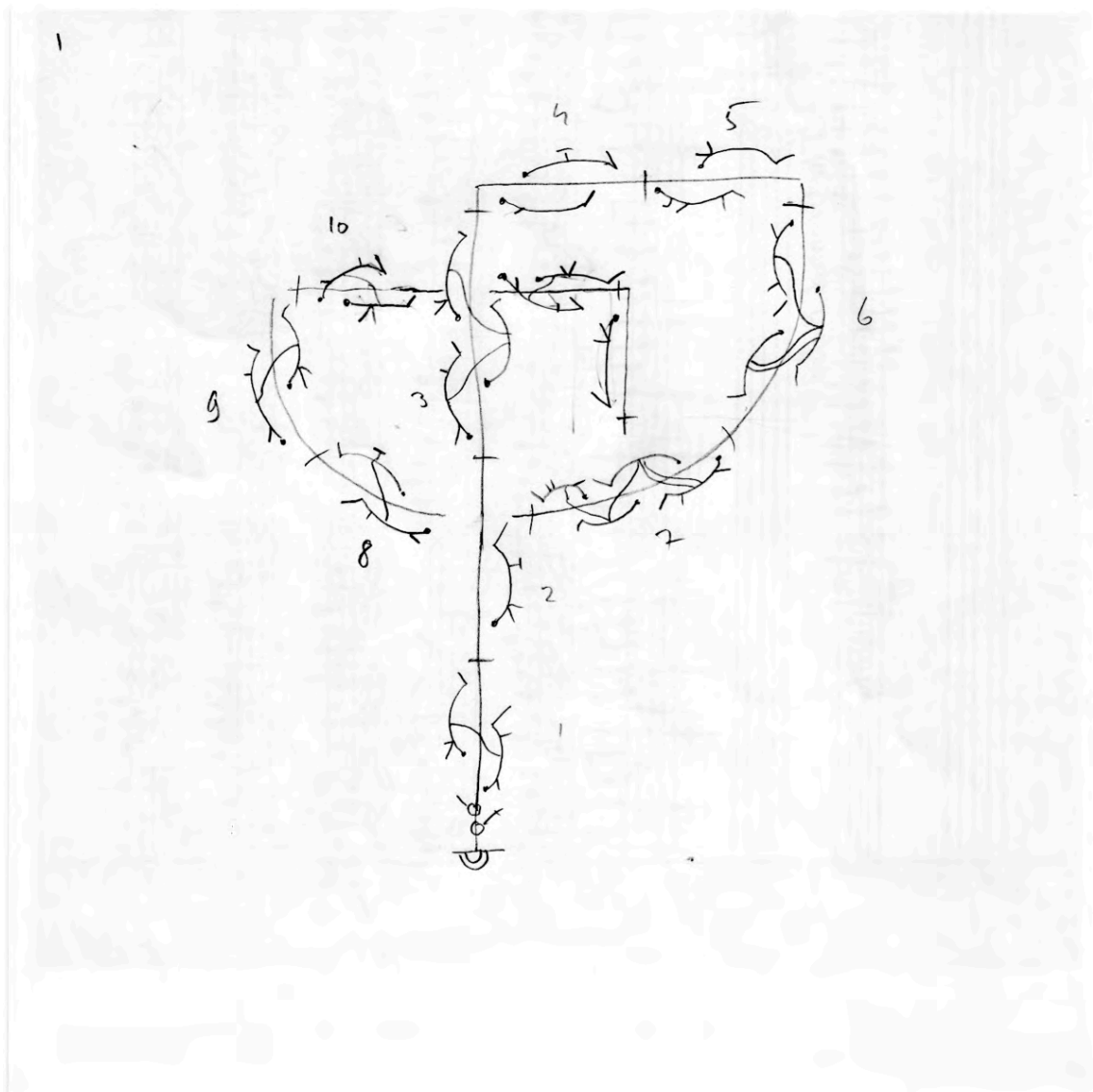
APPENDIX D

Choreography on the Sarabande BWV 1008

(February 2012)

Sarabande

The musical score for the Sarabande BWV 1008 is presented in three staves. The first staff begins with a trill (tr) on the first measure. The second staff starts at measure 5 and also features a trill. The third staff begins at measure 9. The piece concludes with a double bar line and repeat dots.



Three staves of musical notation in bass clef, 3/4 time signature. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The notation includes trills (tr), slurs, and various rhythmic patterns.

A handwritten musical diagram on a grid background. It features a large, curved line with several points marked with numbers 1 through 8. The diagram includes various annotations, including arrows, brackets, and a circled 'ax' symbol. The overall structure suggests a complex musical exercise or a specific fingering pattern.

13

17

Detailed description: This block contains two staves of musical notation in bass clef with a key signature of one flat. The first staff covers measures 13 to 16. Measure 13 starts with a double bar line and a repeat sign. It features a dotted quarter note with a trill (tr) and a quarter note. Measure 14 has a quarter note with a trill (tr) and a quarter note. Measure 15 has a quarter note with a flat (b) and a quarter note. Measure 16 has a dotted quarter note with a trill (tr) and a quarter note. The second staff covers measures 17 to 20. Measure 17 has a dotted quarter note and a quarter note. Measure 18 has a dotted quarter note and a quarter note. Measure 19 has a quarter note and a quarter note. Measure 20 has a quarter note and a quarter note.

3

Detailed description: This block shows a handwritten musical diagram on a grid background. A large, roughly circular shape is drawn with a curved line. Inside this shape, there are several smaller, more complex shapes and lines. These are annotated with numbers: '3' is at the top left, '2' is in the middle left, '4' is at the top right, '5' is on the right side, and '6' is at the bottom right. The diagram appears to be a schematic or a conceptual representation of a musical structure, possibly related to the notation above.

Musical score for bass clef, measures 21-25. The score consists of two staves. The first staff (measures 21-24) features a melodic line with eighth and sixteenth notes, including a trill (tr) in measure 24. The second staff (measures 25-28) continues the melodic line with similar rhythmic patterns and concludes with a double bar line.

Handwritten musical diagram with numbered annotations (1-8). The diagram shows a large, sweeping curve starting from a circled note on the left, arching upwards and to the right. Annotations 1 through 4 are placed along this curve. Below the curve, there are several smaller diagrams: a horizontal line with annotations 5 and 6, a vertical line with annotations 7 and 8, and a horizontal line with annotation 2. The background shows faint, ghosted musical staves.

APPENDIX E

Originals of the simplified movements

(Anna Magdalena Bach's manuscript)

Menuet, suite 1 BWV 1007



Gavotte, suite 6 BWV 1012



Sarabande, suite 1 BWV 1007



Courante, suite 2 BWV 1008



Sarabande, suite 5 BWV 1011



APPENDIX F

Programme for the dance performance.

'Inspired by Dance', Lindemansalen, The Norwegian Academy of Music, August 19, 2012.

1st part – The Exploration

- Prélude – suite 1 in G, BWV 1007
- Sarabande – suite 2 in d, BWV 1008
Based on a choreography by Tormod Dalen
- Bourrée 1 – suite 3 in C, BWV 1009

2nd part – The Dance Suite

- Allemande – suite 1
- Courante – suite 2 in d, BWV 1008
Choreography: Gottfried Taubert (*Rechtschaffender Tantzmeister*, Leipzig 1717)
- Gavottes – suite 6 in D, BWV 1012
Choreographies:
Gavotte 1: Pécour – *Entrée d'Atis* (Ms. Gaudreau, 1712)
Gavotte 2: Karin Modigh, Elizabeth Svarstad & Adrian Navarro
- Menuets – suite 2 in d, BWV 1008
Choreographies:
Menuet 1: Pemberton: *An Ecchoe* (1711)
Menuet 2: Karin Modigh & Elizabeth Svarstad
Menuet 1: *Menuet by Mr. Isaac* (1711), *Menuet perform'd by Ms Santlow* (1725)
- Bourrées – suite 4 in Eb, BWV 1010
Choreographies:
Bourrée 1: Elizabeth Svarstad & Adrian Navarro
Bourrée 2: Karin Modigh
- Sarabande – suite 5 in c, BWV 1011
Choreography: Karin Modigh, Adrian Navarro & Elizabeth Svarstad

Choreographic adaptations: Janne–Camilla Lyster

3d part – The Cello Suite

- Suite 2 in d, BWV 1008
Prelude – Allemande – Courante – Sarabande – Menuet – Gigue

BIBLIOGRAPHY

Musical sources

Bach, J. S. *Sechs Suiten für Violoncello Solo BWV 1007–1012. Die vier Quellen in verkleinerter Facsimile-Wiedergabe*. Kassel: Bärenreiter, 1993.

Choreographic sources

Feuillet, Raoul-Auger. Dance collections from 1700, 1703, 1704, 1706 and 1709.

Pécour, Louis. Dance collections from 1700 and 1703.

Gaudreau, Michel. *Nouveau recueil de de Danse de Bal et celle de Ballet*. Paris 1712.

Shennan, Jennifer. *A Work Book by Kellom Tomlinson. Commonplace Book of an 18th-Century English Dancing Master. Facsimile Edition*. Hillsdale: Pendragon Press, 1992.

Primary sources

Essex, John. *The dancing-master: or, The art of dancing explained*. London, 1728.

Feuillet, Raoul-Auger. *Chorégraphie ou l'art de décrire la danse*. Paris, 1701.

Harriss, Ernest. C. *Johann Mattheson's Der vollkommene Capellmeister. A revised Translation with Critical Commentary*. Ann Arbor: UMI Research Press, 1981.

Mattheson, Johann. *Das Neu-Eröffnete Orchestre*. Hamburg, 1713.

—. *Das Beschützte Orchester*. Hamburg 1717.

—. *Das Forschende Orchester*. Hamburg 1721.

—. *Der vollkommene Capellmeister*. Hamburg, 1739.

Kirnberger, Johann Philipp. *Recueil d'airs de danse caractéristiques*. Berlin, c.1777.

Lambranzi, Gregorio. *Neue und Curieuse Tantz-Schul, 1716*. Trans. Derra de Moroda. Mineola NY: Dover, 2002.

Quantz, Jean (Johann) Joachim. *Essai d'une methode pour apprendre à jouer de la flute traversiere*. Berlin, 1752.

Raison, André. *Livre d'orgue [1688]*. Paris: Durand, 1899.

Rameau, Pierre. *Le Maître à Danser*. Paris, 1725.

Saint Lambert, Michel de. *Principes de clavecin*. Amsterdam, 1702.

Tomlinson, Kellom. *The Art of Dancing Explained*. London, 1735.

Russell, Tilden. *The Compleat Dancing Master: A Translation of Gottfried Taubert's Rechtschaffener Tantzmeister (1717)*. New York: Peter Lang Publishing, 2012.

Walther, Gottfried. *Musicalisches Lexicon*. Leipzig, 1732.

Wilson, David K. *Georg Muffat on Performance Practice : the texts from Florilegium primum, Florilegium secundum and Auserlesene Instrumentalmusik : a new translation with commentary*. Bloomington IN: Indiana University Press, 2001.

Secondary sources

- Arlander, Annette. 'Characteristics of Visual and Performing Arts.' in: Biggs, Michael and Henrik Karlsson (eds.). *Routledge Companion to Research in the Arts*. London: Routledge, 2011.
- Bayle, Christine. *The Meanderings of Interpretation*. Dance Research, Vol. 15, No. 2 (1997): 170–199.
- Borgdorff, Henk. *The Debate on Research in the Arts*. Sensuous Knowledge 2. Bergen: Bergen National Academy of the Arts, 2006.
- Butt, John. *Playing With History*. Cambridge: Cambridge University Press, 2002.
- Cantagrel, Gilles. *Le moulin et la rivière*. Paris: Fayard, 1998.
- Dimitriadou, Irini. 'Exploring the Dance Aspects of J. S. Bach's Cello Suites'. MMus Thesis, Royal Academy of Music, 2011.
- Dreyfus, Laurence. *Bach and the patterns of invention*. Cambridge MA: Harvard University Press, 1996.
- . 'Beyond the Interpretation of Music.' *Dutch Journal of Music Theory* Vol. 12 No 3 (2007): 253–272.
- Efrati, Richard R. *The Interpretation of the Sonatas and Partitas for Solo Violin and the Suites for solo Cello*. Zürich: Atlantis Musikbuch-verlag, 1979.
- Eppstein, Hans. *Sechs Suiten für Violoncello Solo, BWV 1007–1012: Kritischer Bericht*. Ser. VI, Bd. 2, *Johann Sebastian Bach: Neue Ausgabe Sämtlicher Werke*. Kassel: Bärenreiter, 1990.
- Gelking, Heinz. 'Interview: Werner Matzke über seine Aufnahme der Suiten für Violoncello solo von Johann Sebastian Bach (BWV 1007–1012).' (15 July, 2010) Accessed 20 March, 2013, <http://www.platte11.de/article/interview-werner-matzke-ueber-seine-aufnahme-der-suiten-fuer-violoncello-solo-von-johann-sebastian-bach-bwv-1007-1012>
- Gstrein, Rainer. *Die Sarabande*. Innsbruck: Studien-Verlag, 1997.
- Haynes, Bruce. *The End of Early Music*. New York: Oxford University Press 2007.
- Hilton, Wendy. *Dance and Music of Court and Theater*. Stuyvesant NY: Pendragon Press, 1997.
- Hogwood, Christopher. 'In defence of the minuet and trio.' *Early Music*, Vol. 30, No.2 (2002).
- Hopstock, Tilman. *Bach's lute works from the guitarist's perspective*. Darmstadt: Prim musikverlag, 2010.
- Hudson, Richard. *The Allemande, the Balletto and the Tanz*. Cambridge: Cambridge University Press, 2009.
- Janof, Tim. 'Baroque Dance and the Bach Cello Suites.' (01.02.2002). Accessed 9 November, 2008, <http://www.cello.org/Newsletter/Articles/mansbridge/mansbridge.htm>
- Klein, Julian. 'What is Artistic Research?' Accessed 21 March, 2013, <http://www.researchcatalogue.net/view/15292/15293>
- Krasnow, Donna. 'Performance, Movement, and Kinesthesia'. *Impulse*, Vol. 2 (1994): 16–23. Accessed 15 April, 2013, <http://www.citraining.com/Performance-Movement-Kinesthesia.html>
- Laizé, Michel. 'Une application de l'étude du pendule : la mesure du tempo dans les airs de mouvement français.' in: Lacombe, Hervé (ed.). *Le mouvement en musique à l'époque baroque*. Metz: Editions Serpenoise, 1996.
- Lancelot, Francine: *La Belle Dance : catalogue raisonné fait en l'an 1995*. Paris: Van Dieren, 1996.
- Lassablière, Marie-Joëlle. *Feuillets pour Terpsichore : La danse par les textes du XVe au XVIIe siècle*. Paris: L'Harmattan, 2007.
- Ledbetter, David. *Unaccompanied Bach – Performing the Solo Works*. New Haven and London: Yale University Press, 2009.
- Lindahl, Greg. 'A Concordance of Dances from the Inns of Court.' Accessed 25 March, 2013, <http://www.pbm.com/~lindahl/dance/ioc/concord.html>
- Little, Meredith. *The Contribution of Dance Steps to Musical Analysis and Performance: 'La Bourgogne'*. *Journal of the American Musicological Society* Vol. 28 No. 1 (1975): 112–124.

- Little, Meredith, and Natalie Jenne. *Dance and the Music of J. S. Bach*. Bloomington: Indiana University Press, 1991.
- Little, Meredith, and Carole G. Marsh. *La Danse Noble, An Inventory of Dances and Sources*. New York: Broude, 1991.
- Little, Meredith Ellis. *Dance under Louis XIV and XV: Some Implications for the Musician*. *Early Music*, Vol. 3, No. 4 (1975): 331–340.
- Lutterman, John Kenneth. 'Works in Progress: J. S. Bach's Suites for Solo Cello as Artifacts of Improvisatory Practices.' PhD diss., University of California Davis, 2006.
- Markcx, Leslie Hirt. 'French Baroque influence on Johann Sebastian Bach's six suites for violoncello solo with an emphasis on French court dance and suite V.' DMA Thesis, University of Washington, 1998.
- Mather, Betty Bang. *Dance Rhythms of the French Baroque: A Handbook for Performance*. Bloomington: Indiana University Press, 1988.
- McKee, Eric. 'Influences of the Early Eighteenth-Century Social Minuet on the Minuets from J. S. Bach's French Suites, BWV 812–17.' *Music Analysis*, Vol. 18, No. 2 (1999): 235–260.
- Nauman, Philip Daniel. *Survey of the History and Reception of Johann Sebastian Bach's Six Suites for Violoncello solo senza basso*. Boston University, 2003. Accessed 21 July 2010, <http://www.music.mcgill.ca/~cmckay/papers/musicology/BachReception.pdf>
- Okamoto, Kimiko. 'From Autonomy to Conformity: The Metrical Relationship between Music and Dance in Early Eighteenth-Century France.' in: proceedings of Sound Moves: An International Conference on Music and Dance, Roehampton University, London (2005): 162–167. Accessed 29 March, 2013, http://ws1.roehampton.ac.uk/soundmoves/SoundMovesConference2005_Proceedings.pdf
- Osa, Tom Eide. 'Knowledge in musical performance.' Paper delivered at 'sensuous knowledge', Conference on Research and Development in Art and Design, Bergen National Academy of the Arts Norway (26th–28th October 2004). Accessed April 11, 2013, <http://www1.khib.no/index.php/khib/content/download/3781/36487/file/Osa.pdf>
- Pierce, Ken. 'Repeated step-sequences in early eighteenth century choreographies.' in: Structures and Metaphors in Baroque Dance: Proceedings of the Conference at the University of Surrey Roehampton, 2001. Accessed 2 April, 2013, http://web.mit.edu/kpierce/www/roehampton_2001.pdf
- Pirrotta, Nino. *Don Giovanni's Progress: A Rake Goes to the Opera*. Trans. Harris S. Saunders. New York: Marsilio, 1994.
- Polanyi, Michael. *The Tacit Dimension*. Chicago: The University of Chicago Press, 1966.
- Qureshi, Rifat J. 'The influence of Baroque Dance in the Performance of Johann Sebastian Bach's Six Suites a Violoncello senza Basso.' DMA Thesis, Rice University, 1994.
- Ranum, Patricia. 'Audible Rhetoric and Mute Rhetoric: the 17th-century French Sarabande.' *Early Music* Vol. 14 No. I (1986) 22–39.
- Russell Tilden A. 'The Unconventional Dance Minuet: Choreographies of the Menuet d'Exaudet.' *Acta Musicologica*, Vol. 64, Fasc. 2 (1992): 118–138.
- . 'Menuet Form and Phraseology in Recueils and Manuscript Tunebooks.' *The Journal of Musicology*, Vol. 17, No. 3 (1999): 386–419.
- Schulze, Hans Joachim. 'The French Influence in Bach's Instrumental Music.' *Early Music*. Vol. 13 No. 2 (1985): 180–184.
- Schwandt, Eric. 'L'Affilard, Michel.' Grove Music Online. Oxford Music Online. Oxford University Press. Accessed 8 April, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15813>
- Schwemer, Bettina and Douglas Woodfull-Harris, ed. *J. S. Bach, 6 Suites a Violoncello Solo senza Basso BWV 1007–1012, Text Volume*. Kassel: Bärenreiter, 2000.

- Siblin, Eric. *The Cello Suites: J. S. Bach, Pablo Casals, and the Search for a Baroque Masterpiece*, New York: Grove Press 2009.
- Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Hanover: Wesleyan University Press 1998.
- Stauffer, George B. 'Leipzig: a Cosmopolitan Trade Center' in: Buelow, George J. ed. *Music and Society: The Late Baroque Era*. Englewood Cliffs: Prentice Hall, 1993: 254–295.
- Thorp, Jennifer. 'In defence of danced minuets.' *Early Music* Vol. 30 No. 1 (2003): 101–108.
- Vanschewwijk, Mark. 'Recent re-evaluations of the Baroque cello and what they might mean for performing the music of J. S. Bach.' *Early Music* vol. 38 No. 2 (2010): 181–192.
- Watching Dance – Kinesthetic Empathy. Accessed 8 March, 2013,
http://www.watchingdance.org/research/kinesthetic_empathy/index.php
- Williams, Peter. *J. S. Bach: A Life in Music*. Cambridge: Cambridge University Press 2007.
- Wilson, D. R. 'Dancing in the Inns of Court.' *Historical Dance*, Vol. 2, No. 5 (1986/7): 3–16.
- Winold, Allen. *Bach's cello suites : analyses and explorations*. Bloomington: Indiana University Press 2007.
- Wittstruck, Anna. 'Dancing with J. S. Bach and a Cello.' Accessed 4 April, 2013,
<http://costanzabach.stanford.edu/history/baroque-dance>
- Aase, Andreas. *Documentation and Reflection, Improvisation in Scandinavian Traditional Guitar*. Trondheim: NTNU / The National Norwegian Artistic Research Fellowship Programme, 2009.

CD and DVD

Bach suite recordings:

- Anner Bylsma. 1979. Seon/RCA LC0316
- . 1993. Sony Classical SK 48047
- Sigiswald Kuijken. 2009. Accent ACC 24196
- Nigel North. 1996. Linn records CKD 049 and 055
- Paolo Pandolfo. 2004. Glossa P30405
- Hidemi Suzuki. 1995. Deutsche Harmonia Mundi BVCD 1908-9
- . 2005. Deutsche Harmonia Mundi BVCD 34028

Falling Down Stairs. Directed by Barbara Willis Sweete. Choreography: Mark Morris. Cello and creative concept: Yo Yo Ma. Rhombus Media, 1997. From the DVD: *Yo Yo Ma, Inspired by Bach, Cello Suites No. 3 & 4*. Sony Classical SVD 89292

Que ma joie demeure. Companie Fêtes Galantes. Choreography: Béatrice Massin. La Huit production, 2002. Private distribution.