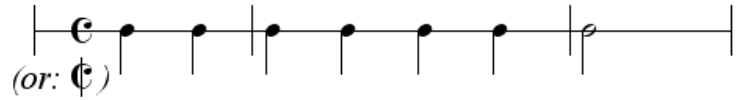


one of many optional additions to the standard instrumental [suite](#) of the era. The examples in suites and partitas by [Johann Sebastian Bach](#) are well known.

Movements of early 18th-century musical works entitled *Tempo di gavotta* sometimes indicated the sense of a gavotte rhythm or movement, without fitting the number of measures or strains typical of the actual dance. Examples of these can be found in the works of [Arcangelo Corelli](#) or [Johann Sebastian Bach](#).^[13]



Gigue - The gigue ([/ʒiːg/](#); French pronunciation: [\[ʒiɡ\]](#)) or giga (Italian: [\[ˈdʒiːga\]](#)) is a lively [baroque dance](#) originating from the Ireland [jig](#). It was imported into France in the mid-17th century^[2] and usually appears at the end of a suite. The gigue was probably never a court dance, but it was danced by nobility on social occasions and several court composers wrote giges.^[3]

A gigue is usually in 3/8 or in one of its [compound metre](#) derivatives, such as 6/8, 6/4, 9/8 or 12/8, although there are some giges written in other metres, as for example the gigue from [Johann Sebastian Bach](#)'s first [French Suite](#) (BWV 812), which is written in 2/2. It often has a [contrapuntal](#) texture. It often has accents on the third beats in the bar, making the gigue a lively folk dance.

In early French theatre, it was customary to end a play's performance with a gigue, complete with music and dancing.^[3] A gigue, like other Baroque dances, consists of two sections. In Bach's giges, each section often begins as a fugue, in which the theme used in the first section is [inverted](#) in the second section, as in the gigue from the third [English Suite](#). An early Italian dance called the *giga* probably derives its name from a small, petite accompanying stringed instrument called the [giga](#). Historians, such as Charles Read Baskerville, claim that use of the word in relation to dancing took place in England prior to such usage on the Continent. *Giga* probably has a separate etymology.^[3]



Loure - The loure, also known as the [gigue lente](#) or slow gigue, is a slow French [Baroque dance](#), probably originating in [Normandy](#) and named after the sound of the [instrument of the same name](#) (a type of [musette](#)).

The loure is a dance of slow or moderate tempo, sometimes in simple triple meter, more often in compound duple meter. The weight is on the first beat, which is further emphasised by the preceding [anacrusis](#) that begins the traditional loure. One of its features is a lilting dotted rhythm.

In his *Musicalisches Lexicon* (Leipzig, 1732), [Johann Gottfried Walther](#) wrote that the loure "is slow and ceremonious; the first note of each half-measure is dotted which should be well observed".^[1]

Examples of loures are found in the works of [Lully](#) (e.g., [Alceste](#)) and of [Bach](#) (e.g.: [French Suite No. 5](#)^[2]) and the [Partita No. 3 for violin solo](#)).

Minuet - A minuet ([/ˌmɪnjuː'ɛt/](#); also spelled *menuet*) is a [social dance](#) of [French](#) origin for two people, usually in [3/4 time](#). The word was adapted from [Italian](#) *minuetto* and [French](#) *menuet*, possibly from the French *menu* meaning slender, small, referring to the very small steps, or from the early 17th-century popular group dances called *branle à mener* or *amener*.

The term also describes the musical style^[clarification needed] that accompanies the dance, which subsequently developed more fully, often with a longer [musical form](#) called the **minuet and trio**, and was much used as a [movement](#) in the early classical [symphony](#).

Minuet and trio - Around Lully's time it became a common practice to score this middle section for a [trio](#) (such as two [oboes](#) and a [bassoon](#), as is common in Lully). As a result, this middle section came to be called the minuet's *trio*, even when no trace of such an orchestration remains.^[citation needed] The overall structure is called rounded binary or [minuet form](#) ([Rosen 1988](#), 29):

A	B	A or A'
I (→ V)	V (or other closely related)	I

After these developments by Lully, composers occasionally inserted a modified repetition of the first (A) section or a section that contrasted with both the A section and what was thereby rendered the third or C section, yielding the form A–A'–B–A or A–B–C–A, respectively; an example of the latter is the third movement of Mozart's Serenade No. 13 in G major, *K. 525*, popularly known under the title *Fine kleine Nachtmusik*.

A livelier form of the minuet simultaneously developed into the [scherzo](#) (which was generally also coupled with a trio). This term came into existence approximately from [Beethoven](#) onwards, but the form itself can be traced back to [Haydn](#). The **minuet and trio** eventually became the standard third movement in the four-movement [classical symphony](#), [Johann Stamitz](#) being the first to employ it thus with regularity.^[*citation needed*] An example of the true form of the minuet is to be found in *Don Giovanni*. A famous example of a more recent instrumental work in minuet form is [Ignacy Jan Paderewski's Minuet in G](#).

Passacaglia - The passacaglia (/ˈpæsəˈkɑːliɑː/; Italian: [pasːaˈkaːlja]) is a [musical form](#) that originated in early seventeenth-century [Spain](#) and is still used today by composers. It is usually of a serious character and is often, but not always, based on a bass-[ostinato](#) and written in [triple metre](#).

The term passacaglia (Spanish: *pasacalle*; French: *passacaille*; Italian: *passacaglia*, *passacaglio*, *passagallo*, *passacagli*, *passacaglie*) derives from the Spanish *pasar* (to walk) and *calle* (street).^{[*1*][*2*]} It originated in early 17th century Spain as a [strummed interlude](#) between instrumentally accompanied dances or songs. Despite the form's Spanish roots (confirmed by references in Spanish literature of the period), the first written examples of passacaglias are found in an Italian source dated 1606.^[*3*] These pieces, as well as others from Italian sources from the beginning of the century, are simple, brief sequences of chords outlining a [cadential formula](#).^[*2*]

The passacaglia was redefined in the late 1620s by Italian composer [Girolamo Frescobaldi](#), who transformed it into a series of continuous [variations](#) over a bass (which itself may be varied).^[*2*] Later composers adopted this model, and by the nineteenth century the word came to mean a series of variations over an [ostinato](#) pattern, usually of a serious character.^[*2*] A similar form, the [chaconne](#), was also first developed by Frescobaldi. The two genres are closely related, but since "composers often used the terms chaconne and passacaglia indiscriminately [...] modern attempts to arrive at a clear distinction are arbitrary and historically unfounded".^[*4*] In early scholarship, attempts to formally differentiate between the historical chaconne and passacaglia were made, but researchers often came to opposite conclusions.

For example, [Percy Goetschius](#) held that the chaconne is usually based on a harmonic sequence with a recurring soprano melody, and the passacaglia was formed over a ground bass pattern,^[*5*] whereas [Clarence Lucas](#) defined the two forms in precisely the opposite way.^[*6*] More recently, however, some progress has been made toward making a useful distinction for the usage of the seventeenth and early eighteenth centuries, when some composers (notably Frescobaldi and [François Couperin](#)) deliberately mixed the two genres in the same composition.^[*7*]

Passepied - The passepied (French pronunciation: [pasˈpje], "pass-foot", from a characteristic dance step) is a French court dance. Originating as a kind of [Bretonbranse](#), it was adapted to courtly use in the 16th century and is found frequently in 18th-century French [opera](#) and [ballet](#), particularly in pastoral scenes, and latterly also in [baroque](#) instrumental [suites of dances](#). In English the passepied has been called "paspy", a phonetic approximation of the French pronunciation.

The earliest historical mention of the passepied was by [Noël du Fail](#) in 1548, who said it was common at Breton courts. [François Rabelais](#) and [Thoinot Arbeau](#), writing later in the 16th century, identify the dance as a type of branle characteristic of Brittany. At this time it was a fast duple-time dance with three-bar phrases, therefore of the *branle simple* type ([Little 2001](#)). Like many folk-dances it was popular at the court of [Louis XIV](#) ([Scholes 1970](#)).

The passepied was remodelled by [Jean-Baptiste Lully](#) as a pastoral [concert dance](#), first appearing in the 1680s as a faster [minuet](#) ([Sutton 1985](#), 146). It is accounted the fastest of the triple-time dances of the time, usually with a [time signature](#) of 3/8 (also occasionally 6/8 or 3/4), its phrases starting upon the last beat of the measure. Its phrasing had to divide into four measures to accommodate the four characteristic tiny steps over two measures. It used the steps of the minuet, which Lully had long before similarly adapted, to quite different effect, moving lightly and tracing elaborate patterns upon the floor ([Little and Jenne 2001](#)).

After this the passepied appeared in a great many theatrical productions, including those of [Jean-Philippe Rameau](#). It is found as late as 1774 in [Christoph Willibald Gluck's Iphigenia in Aulis](#) ([Scholes 1970](#)).

Writing in 1739 [Johann Mattheson](#) described the *passepied* as a fast dance, with a character approaching frivolity, for which reason it lacks "the eagerness, anger, or heat expressed by the *gigue*". Italians often used it as a finale for instrumental *sinfonie* ([Mattheson 1958](#), 64).

Passepieds occasionally appear in *suites* such as [J.S. Bach's](#) *Orchestral Suite No. 1*, or dramatic music such as his *Overture in the French Style* for harpsichord. There are often two *Passepieds* in minor and major keys to be played in the order I, II, I, or else *passepieds* occur in contrasting pairs, the first reappearing after the second as a *da capo* ([Little 2001](#)).

Rigaudon - The **rigaudon** (also spelled **rigadon**, **rigadoon**) is a French [baroque dance](#) with a lively [duple metre](#). The music is similar to that of a [bourrée](#), but the rigaudon is rhythmically simpler with regular phrases (eight measure phrases are most common). It originated as a sprightly 17th-century French folk dance for couples. Traditionally, the folkdance was associated with the provinces of Vavarais, [Languedoc](#), [Dauphiné](#), and [Provence](#) in southern France, and it became popular as a court dance during the reign of [Louis XIV](#) ([Little 2001](#)). Its hopping steps were adopted by the skillful dancers of the French and English courts, where it remained fashionable through the 18th century. By the close of the 18th century, however, it had given way in popularity as a ballroom dance (along with the [passepied](#), [bourrée](#), and [gigue](#)) to the [minuet](#) ([Cunningham Woods & 1895–96](#), 93).

Sarabande - The sarabande (from [Spanish](#) *zarabanda*) is a [dance](#) in [triple metre](#).

The dance may have been of Mexican origin evolved from a Spanish dance with Arab influences, danced with a lively double line of couples with [castanets](#).^[1] A dance called *zarabanda* is first mentioned in 1539 in [Central America](#) in the poem *Vida y tiempo de Maricastaña*, written in [Panama](#) by Fernando de Guzmán Mejía.^{[2][3]} The dance seems to have been especially popular in the 16th and 17th centuries, initially in the [Spanish colonies](#), before moving across the Atlantic to [Spain](#).

The Jesuit priest [Juan de Mariana](#) thought it indecent, describing it in his *Tratato contra los juegos públicos* (Treatise Against Public Amusements, 1609) as "a dance and song so loose in its words and so ugly in its motions that it is enough to excite bad emotions in even very decent people".^[4] A character in an *entremés* by [Cervantes](#) alluded to the dance's notoriety by saying that hell was its "birthplace and breeding place" (in Spanish: *origen y principio*).^{[5][6]} It was banned in Spain in 1583 but was nevertheless still performed and frequently cited in literature of the period (for instance, by [Lope de Vega](#)).^[2]

It spread to [Italy](#) in the 17th century, and to [France](#), where it became a slow court dance.^[4]

[Baroque musicians](#) of the 18th century wrote *suites of dance music* written in [binary form](#) that typically included a sarabande as the third of four movements. It was often paired with and followed by a *jig* or *gigue*.^[7] [J.S. Bach](#) sometimes gave the sarabande a privileged place in his music, even outside the context of dance suites; in particular, the theme and climactic 25th variation from his [Goldberg Variations](#) are both sarabandes.

The anonymous [harmonic sequence](#) known as *La Folia* appears in pieces of various types, mainly dances, by dozens of composers from the time of [Mudarra](#) (1546) and [Corelli](#) through to the present day.^[8] The theme of the fourth-movement Sarabande of [Handel's](#) *Keyboard suite in D minor (HWV 437)* for harpsichord, one of these many pieces, appears prominently in the film *Barry Lyndon*.^[9]

The sarabande was revived in the 19th and early 20th centuries by the German composer [Louis Spohr](#) (in his *Salonstücke*, Op. 135 of 1847), Norwegian composer [Edvard Grieg](#) (in his *Holberg Suite* of 1884), French composers such as [Debussy](#) and [Satie](#), and in England, in different styles, [Vaughan Williams](#) (in *Job: A Masque for Dancing*), [Benjamin Britten](#) (in the *Simple Symphony*), [Herbert Howells](#) (in *Six Pieces for Organ: Saraband for the Morning of Easter*), and [Carlos Chávez](#) in the ballet *La hija de Cólquide*.

The sarabande inspired the title of [Ingmar Bergman's](#) last film *Saraband* (2003). The film uses the sarabande from J. S. Bach's Fifth [Cello Suite](#), which Bergman also used in *Cries and Whispers*(1971).^[10]

Tambourin - The tambourin is a [Provençal](#) dance accompanied by lively [duple meter](#) music.^[11] It is so named because the music imitates a drum (*tambour* being a generic French term for "drum"), usually as a repetitive not-very-melodic figure in the bass. A small, two-headed drum of Arabic origin is also called the *tambourin [de Provence]* or *tambour de Basque*; it is mentioned as early as the 1080s and noted as the "tabor" in the [Chanson de Roland](#)). This was [played together with a small flute](#) known as the galoubet or flaviol.

[Jean-Philippe Rameau](#) included tambourins in many of his operas, such as *Platée*, *Les Indes galantes*, and *Les fêtes d'Hébé*. The last gained more fame in a keyboard arrangement from the E minor suite of his *Pièces de Clavecin*.^[12] The tambourin was popular throughout the 18th century and can be found in [Handel's](#) *Alcina* and [Gluck's](#) *Iphigénie en Aulide*, among others.^[11]