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From Sin to Sensation: The Progression of Dance Music from the Medieval Period Through the Renaissance

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From early ritual dances to modern Hip Hop and Jazz, dance music has been part of the foundation for musical art in world history and the key to unlocking information concerning societal atmospheres throughout history. With each age and progression of music came new genres, instruments and social beliefs that were woven through religious and secular culture, each of which impacted the production of dance throughout the centuries. Therefore, the art of music has seen much diversity and change throughout history, causing each individual dance genre to be created and shaped into a product fitting for the time. Because dance music gained historical importance since the medieval period, its rapid progression through oral tradition, religious tradition, and social environments reached new heights in the social and musical life from medieval times through the Renaissance period.

The evolution of dance can be traced back to the Stone Age, but the progression of dance music in the medieval period can be picked up around the thirteenth century. When dealing with the development of dance music, it is crucial for understanding worldwide culture to examine the history of dance music in western civilization because the center of dance music history resides in the historical development of western music. Dance music can be put into two categories: sacred and secular. While, most dances in this period are secular, the church traditions had significant impact on the regulation of dance music. Music is commonly understood as the universal language and movement of the body is also a form of communication. Body movement accompanied with music can be very meaningful to fulfill a purpose, but the medieval church did not agree with this and disregarded dance as a sacred action. Melissa Hudler states in her article, *The Body Speaks of Sin: The Voice of Dance in the Middle Ages*: “In other words, gestures silently voice the changing values of a social system, and the acceptable bodily movements in a society reveal that society’s moral structure. This value of gestures reveals the fact that the

human body was of greatest importance in medieval society and culture.”¹ The medieval times were shaped by the church authority in relation to the pagan culture, which heavily supported dance music among the nobility and commoners. Medieval society was progressing culturally and socially, and their focus on pushing dance in an era that negated it showed their will and vision to move forward. From years of resistance to dance music to the heavy influence pagan culture had on society, the medieval church began embracing dance disciplines.

According to *World History of the Dance* by Curtis Sachs, the early medieval church believed that practicing certain dances in a sacred setting would lure people to Christianity. Although most secular and flamboyant dances from the pagan culture became tolerated by the church, classical drama was still declared obscene and blasphemous.² Classical drama was the act of including dance, stage and props with musical elements. Having accepted the belief that dance in itself wasn't sinful, but the associations of pagan culture it brought was, the church began services that included dances with the chorus. One of the dances that Hudler discusses is an early rondeau, a group circular dance, which contains clear Christian ideas in its lyrics:

Sol est in meridie-
Laudes demus marie-
Fulget dies gratie
Et gaudii
A laude Marie
Non debent conscie
Lingue demi³

Hudler translates the above rondeau as follows: “The sun is in the south/let us give praises to Mary/the day of grace shines out, the day of joy/the perceptive tongues of

¹Melissa Hudler, “The Body Speaks of Sin: The Voice of Dance in the Middle Ages,” *Interdisciplinary Humanities* 21, no. 1 (2004): *Humanities International Complete*.

²Curtis Sachs, *World History of the Dance*. (New York: W.W. Norton & Company, Inc., 1937), 251.

³Hudler, “The Body Speaks of Sin: The Voice of Dance in the Middle Ages.”

sinner should not be torn from Mary's praise."⁴ These lyrics emphasize how the Christian church sought to embrace secular dance forms and themes, but integrate their own ideas to combat the pagan culture. Clergy men, priests and bishops, even advocated for dancing at gatherings such as feast days, sacred devotionals and ceremonial events. In Gayle Kassings book, *History of Dance: An Interactive Arts Approach* she claims that it became ritual to dance around the altars to hymns on feast days with worshippers singing and dancing in the churchyards. She also denotes that, "Religious dance was ceremonial in nature, using beautiful figures, solemn movements, and symbolic poses that were accompanied by hymns."⁵ This is in stark contrast to pagan dances, as described by Hudler, "as a demonic invention, dance was believed to serve well as an exhaustive punishment for those who found joy in dancing."⁶

Once the Christian church accepted dancing, nearing the tenth century, history began to change. Timothy McGee's book on instrumental dances affirms this, "Dancing continued to be a part of the Christian ceremony of worship through the era; church documents from the late Middle Ages make it clear that dances were permitted in the celebration of certain feasts and that they were performed by clerics."⁷ Dance music was no longer directly related to the pagan culture, but rather encouraged because of its deep roots from the medieval church promoted by clergy men. Some of the sacred dance music related to the church still contained dark themes and demonic roots, such as the dances of death, also referred to as *danse macabre*. Kassing states that, "The dances were

⁴Hudler, "The Body Speaks of Sin: The Voice of Dance in the Middle Ages."

⁵Gayle Kassing. *History of Dance: An Interactive Arts Approach*. (Champaign, Illinois: Human Kinetics, 2007), 73.

⁶Hudler, "The Body Speaks of Sin: The Voice of Dance in the Middle Ages."

⁷McGee, Timothy. *Medieval Instrumental Dances*. (Bloomington, Indiana: Indiana University Press, 1989), 1.

performed to ward off death while symbolizing oblivion and death.”⁸ The dances of death were typically performed in medieval churchyards as a round dance and illustrated how death would lead all people, kings, monks, and peasants to the grave. The circle formation for this dance was very important because, as alluded to by Hudler, “A circle allows no one to be in a superior position, thus representing equality in death. Only in death could medieval people be equal because equality amongst the classes was not evident in life.”⁹ The dance of death also carried certain connotations among the common people that were represented through the skeleton. Death, in the form of a skeleton, would lead the village people in their round dance that eventually led to the grave. Kassing states that, “Some people thought they could hear the dead singing and dancing in an effort to revisit the joys of living. They believed the dead danced in churchyards, drawing the living into the dance, who then died within the year.”¹⁰ Although this dance had demonic associations, it was accepted as sacred dancing, and as more dances infiltrated the church atmosphere, eventually dance-dramas in the late thirteenth and early fourteenth centuries were accepted as well.

While historically there is not a lot of information on dance-dramas in the sacred setting, its progression is very important in the development of dance music from the medieval times through the Renaissance period. Kassing discusses sacred dance music further by dividing dance-dramas into the categories of mystery, miracle and morality plays. Mystery teachings were used in the church to educate the congregation on church teachings from the Bible and theological books, such as the falling of Egyptian idols or the passion of the Christ. Mystery

⁸Kassing. *History of Dance: An Interactive Arts Approach*. 74.

⁹Hudler, “The Body Speaks of Sin: The Voice of Dance in the Middle Ages.”

¹⁰Kassing. *History of Dance: An Interactive Arts Approach*. 75.

teachings could be staged in the sanctuary with clergy men as actors who chanted in Latin to accompany the biblical texts. Miracle plays were depictions of the lives of saints and martyrs using actors and prisoners in tortuous scenes to properly present church history. Morality plays were developed later in the fourteenth century, according to Kassing, and illustrated moral truths such as virtue and integrity. Kassing concludes that, “Through mystery, miracle, and morality plays, theater made the transition from teaching Bible stories and lives of saints and martyrs to presenting allegorical dramatizations of man’s struggle between good and evil.”¹¹ After her conclusion, it is important to realize that the development of dance-dramas within the church are important to dance music history because they show the growing popularity and tolerance of dance music from both a sacred and secular atmospheres.

Dance music was traditionally secular, although slowly accepted in sacred settings as previously mentioned, and its progression has been greatly important to medieval and Renaissance culture. As societies prospered through the ages, so did dance styles and genres. Some of the earliest genres of dance music trace back to the trouvère repertory according to Joan Rimmer’s article, “Dance Elements in Trouvère Repertory.” She discusses that the connection between dancing and the trouvère movement has always been assumed and that until detailing of musical artifacts and musical manuscripts, which are sparse, there is only some evidence showing that dance music originated within the trouvère repertory.¹² Some specific evidence of dance music from the medieval period can be established through the rondeau, carole, ballade and virelai genres that are included in trouvère repertory. Typically, these genres are associated with the French, because the trouvère movement has French origins, but historically, dances have

¹¹ Kassing, *History of Dance: An Interactive Arts Approach*, 76.

¹² Joan Rimmer, “Dance Elements in Trouvère Repertory.” *The Journal of the Society for Dance Research* 3, no. 2 (1985): <http://www.jstor.org/stable/1290555>.

survived into the Renaissance period and beyond from specifically the Faroe Islands and from South Brittany. Although there is some speculation about dance music in the medieval period being also sung, Curt Sachs put this to rest, “Let us now turn to the music of the medieval dance. In the older literature we sometimes find the dance leader as soloist with the chorus of dancers singing the responses, and sometimes the minstrel with his fiddle carrying the dance melody.”¹³

First, the rondeau is often interchangeable with the carole, but was a round dance in which the group leader would alternate melodies with the group, usually for a festival occasion that celebrated the coming spring. The rondeau, as well as the ballade and virelai are associated with the medieval French *formes fixes* (fixed form) where poetry was sung in specific strophic form with melodic phrases, indicating new poetry or musical content with upper and lower case letters: upper case indicating repetitions of words and music, lower case indicating poetry and melodic repetitions with different words. This specific pattern was often, ABaAabAB for the rondeau. Second, the ballade was associated with the troubadour’s and trouvère’s dansas or baladas, another name for their dance music. Ballade choreography was similar to the rondeau, but with denser musical content and slower steps, often with a triple beat pattern. Although the ballade is connected with the French, Richard Hoppin connects different cultures with these trouvère dances in *Medieval Music*. Hoppin states:

The name balada passed into the musical terminology of both France and Italy, but it came to designate different forms in two countries. The Italian ballata kept a refrain at the beginning of the poem and after each stanza and corresponds in form to the French virelai. The French ballade apparently began with much the same form but developed in a different way.¹⁴

¹³Sachs, *World History of the Dance*, 285.

¹⁴Richard Hoppin, “Secular Monophonic Song, I: Latin and Provençal Lyrics.” *Medieval Music*. (New York: W. W. Norton & Company, Inc., 1978), 297.

The French and Italian versions of the ballade both used capital and lower case letters to indicate lyrical and melodic material. Thirdly, the virelai is both poetically and musically structured, like the previous, and usually follows a pattern of, AbbaAbbaAbbaA. This dance was usually played on trouvère instruments: hornpipes with three finger holes or wooden recorders that had two finger holes with a thumb hole. The virelai contained simple tunes with three or four note melodies. The content of the *formes fixes* as described by Hoppin, were love songs, debates, court songs, pastourelles and laments.¹⁵ In, *The Carole: A Study of a Medieval Dance* by Robert Mullally, music of the Carole and other *formes fixes* illustrates how the music stands parallel with the lyrics and that the compositions weren't originally for dance, but that round dances adapted to the musical genres to show completeness to literary and musical content.¹⁶ The development of poetry in relationship to music and dance also shows rapid progression from the medieval period to the Renaissance. Historically, the poetry used in trouvère music was written beginning in the thirteenth century, but music and dance did not accompany trouvère poetry until the fourteenth century.¹⁷ Dance music in the **thirteenth and fourteenth centuries** proved to progress quickly and greatly impact musical history; through rondeau, carole, ballade and virelai dances, dance genres were able to move into the Renaissance with a firm foundation in liturgical and courtly dance music. Because of this, dance music proceeded to develop into new genres and styles, taking on different characteristics in Renaissance society.

While the *formes fixes* died out entering into the Renaissance, new dances related to the style of round dances were developed early on. The bass danse, a circle dance borrowed from the *form fixes*, moved into the Renaissance gaining popularity, and the new pavan and galliard

¹⁵Hoppin, *Medieval Music*. 293.

¹⁶Robert Mullally, *The Carole: A Study of a Medieval Dance*. (Burlington, Vermont: Ashgate, 2011), 77.

¹⁷Rimmer, "Dance Elements in Trouvère Repertory."

resembled both the basse danse and *form fixes* from the medieval period. According to Peter Walls, *Common 16th-Century Dance Forms: Some Further Notes*, popular dances in the Renaissance included the pavan and galliard, la volta, courante and alman, branle, gavotte.¹⁸ The pavan and galliard are separate dances, but linked together because the galliard immediately follows the pavan and shares melodic material but with a different meter: pavan in a two pattern and galliard commonly in a three pattern. The pavan-galliard grouping is described as a dignified dance and can be used for processional events. The galliard was specifically characterized by five steps, according to Walls, and was a couple's dance that followed a procession, usually a wedding or festival.¹⁹ Both the pavan and galliard had instrumental accompaniment, usually for lute and keyboard in the early Renaissance according to Leeman Perkins book, *Music in the Age of the Renaissance*.²⁰ The important progression between the medieval period and Renaissance in dance music can specifically been seen in round dances moving to couple dances. This is yet another example of rapid progression made in the cultural developments and acceptance of dance music between these two periods.

While dance music from the medieval and Renaissance periods persisted through drastic movements and changes religiously and made innovative developments in the social field, dance music was only capable of these progressions through key tools- such as new instruments, publications, and dance music literature, which were utilized to further the success of dance music. Dance music is relatively instrumental, as traced back to the trouvère's repertory in the thirteenth century, therefore, only through utilizing different instruments could dance music be constructed.

¹⁸Peter Walls, "Common 16th-Century Dance Forms: Some Further Notes." *Early Music* 2, no. 3 (1974): <http://www.jstor.org/stable/3125561>.

¹⁹Walls, "Common 16th-Century Dance Forms: Some Further Notes."

²⁰Leeman Perkins, *Music in the Age of the Renaissance*. (New York: W. W. Norton & Company, Inc., 1999), 835.

Bone flutes and reed flutes can be traced further back in history than the medieval period, but through trouvère history specific instruments developed and were carried through the century into the Renaissance period. Horn pipes and wooden recorders used in performing virelais, as mentioned before, are some of the early medieval instruments, but the fiddle was also used in the estampie and early keyboard instruments for dance music are mentioned in historic musical score manuscripts such as the Robertsbridge Codex.²¹ Other medieval instruments used for dance music are mentioned in one of Guillaume de Machaut's manuscripts and quoted in Timothy McGee's book, *Medieval Instrumental Dances*:

But you should have seen after the meal the minstrels who entered in generous number, with shining hair and simple dress! They played many varied harmonies. For I saw there all in a group Vielle, rebec, gittern, [13 additional lines of instruments] and certainly, it seems to me that never was such melody seen nor heard, for each of them, according to the tone of his instrument, without discord, plays on Vielle, gittern, citole, harp, trumpet, horn, flageolet, pipe, bellows, bagpipe, nakers, or tabor, and every sound that one can make with fingers, quill and bow I heard and saw in that park. When they have finished an estampie, the ladies and their friends went off in twos and threes, holding one another by hand, to a very beautiful chamber.²²

This illustrates the variation of instruments in the medieval period, from stringed instruments to plucked, fingered and blown instruments all used in dance music. Now, not all of these instruments were commonly used, or used all together, but above all, the vielle was used the most. The vielle was the precursor to the violin, also referred to as the fiddle, and was used specifically in the estampie, but was also used in historic trouvère repertoire- the melody in unison with the vocal line. The vielle was commonly used in France, England, Italy and Germany, and was mostly known as a solo instrument, except in cases of dance music when played with a harp or shawm.²³ The vielle made great improvements moving into the

²¹ Hoppin, *Medieval Music*. 351.

²² McGee, *Medieval Instrumental Dances*. 25.

²³ Hoppin, *Medieval Music*. 281.

Renaissance, becoming the most important instrument family of musical life, and with its changing mechanics, became known as the violin. The violin was constructed smaller than the vielle and its strings were tuned in fifths, like the modern violin. The usage of the violin was mostly for dance music, specifically in the courts and could be heard in the early Renaissance bass danse and branle dances. *A Performers Guide to Renaissance Music* talks about how the Renaissance violin was used, “Because dance music was the primary repertory of the Renaissance violinist and dancing was an entertainment shared by most segments of society, fiddling was a source of employment as well as an enjoyable pastime.”²⁴

The second commonly used instrument is the flute, carrying various names, shapes, and sounds. Some of the first flutes were made with bones and wood, carved with finger holes and blowing holes. medieval flutes had between three and seven finger holes and the smaller flutes would commonly have a thumb hole, dating as far back as AD1000- These flutes would typically play five notes.²⁵ The flutes were used in specifically the rondeau and virelai, but it is implied from medieval dance literature that flutes, as well as many other instruments, were often used in other dances as well. Several other instruments mentioned in McGee’s book are impossible to illustrate with specific music examples, because although much of dance music required instrumental accompaniment, most existing manuscripts only contain the poetic form and simple melodies used throughout the period.²⁶ A close relative to the medieval flute is the recorder which gained popularity moving into the Renaissance period. The construction with finger and thumb holes remained similar to the flute, but a key difference is the over tone abilities of the Renaissance recorder. Based on the speed of air used combined with specific fingerings, a

²⁴Jeffery Kite-Powell, *A Performers Guide to Renaissance Music*. (Bloomington, Indiana: Indiana University Press, 2007), 158.

²⁵Rimmer, “Dance Elements in Trouvère Repertory.”

²⁶Hoppin, *Medieval Music*. 352.

musician could reach multiple notes, even ranges of an octave or more. The recorder was a popular instrument in all classes and was included in almost all dance music of the Renaissance, specifically in processional dances like the pavane and galliard.²⁷

Other important instruments of the Renaissance period include the shawm and sackbut. While the shawm was invented before the Renaissance, dating back to the thirteenth century, its popularity wasn't gained until the sixteenth century when its size was increased and performances were increased in Spain, Germany and England. The shawm was a technically demanding instrument and comparable to the modern day bassoon with its construction and reed. Shawms were used in most proper Renaissance dances, but specifically in the Italian bassadanza and ballo, and the French basse danse. The sackbut was also used in the basse danse, but also the pavane and galliard. The sackbut was the Renaissance trombone and quite similar to the modern trombone, it contained a pitch slide and gained popularity in the beginning of the fifteenth century. The sackbut was used in almost all dance music that utilized shawms and could also be heard in French branle dances.²⁸

The progression of instrumentation is important to the development of dance music from the medieval to Renaissance period because it illustrates the rapid cultural and social progressions that were made in the exploration of new dance music, genres and styles. Although new innovations of instrumentation were important, in the fifteenth century the biggest innovation in the music world took place- the invention of the printing press. Up to and through medieval times, most music was passed by oral transmission, or in few cases of dance music, by manuscript. But, when Ottaviano dei Petrucci of Fossombrone invented music printing in the late fifteenth century, he drastically improved the transmission and reconstruction of dance music

²⁷ Kite-Powell, *A Performers Guide to Renaissance Music*.26.

²⁸ Kite-Powell, *A Performers Guide to Renaissance Music*.126.

and literature. The reproduction of dance music now allowed for wider variety of people to be involved in dances, from royals to commoners, court musicians to slaves: many had public access to varying kinds of dance music.²⁹ Dance literature obviously withstood the medieval period and the age of manuscripts, and some early significant dance works can be seen in the publications of Italian dance master, Domenico d Piacenza and his students, Antonio Cornazano and, Guglielmo Ebreo from the fifteenth century.³⁰ Not every kind of dance music was reproduced as result of the printing press, but dance literature still remained important and developed deeper roots culturally in the Renaissance, causing dance music to reach a peak of acceptance, popularity and performance.

Dance music in the twenty-first century is often related to modern Hip-Hop or Jazz Swing, but historical recourses trace it back to the medieval period and beyond. Because dance music is prevalent in our culture today, it is important to evaluate situations throughout history related to its development through the ages, specifically from the medieval period through the Renaissance. Because dance music gained historical importance since the medieval period, its rapid progression through oral tradition, religious tradition, and social environments reached new heights in the social and musical life from medieval times though the Renaissance period. Dance music progressed from its association with sinful nature in the medieval church to cultural sensation in the Renaissance. Dance music also progressed rapidly because of innovations of new instruments, dance forms, and the publication and dissemination of dance music. Twenty-first century music has all of these innovations represented through the rapid progression of instruments, illustrated through the rise of the electronic stage and use of electronic instruments and enhancements. Dance forms and publications in the twenty-first century also progress on a

²⁹ Giulio Ongaro, *Music of the Renaissance*. (Connecticut: Greenwood Publishing Group. Inc., 2003), 173.

³⁰ Kassing, *History of Dance: An Interactive Arts Approach*. 87.

daily basis with modern recordings and dissemination through social media. Because of the rapid advancements between the medieval and Renaissance periods in dance music, culture can imitate these forward movements and dance music can continue to make a name for itself throughout history.

Bibliography

Buckley, Ann, Cynthia Cyrus, and Ingrid Brainard. *Music, Dance, and Society: Medieval and Renaissance Studies in Memory of Ingrid G. Brainard*. Kalamazoo, Michigan: Medieval Institute Publications, 2011.

This book is dedicated to the scholar, Ingrid G. Brainard who was also a dancer and mentor for choreography and musicology. This source is compiled of essays on the subjects of performance dance, dance history and musicological issues in the Renaissance period. The book is sectioned into three areas: musical repertory through contexts of musical creation, learning to interpret it- through performance meaning and social identity of dances- and finally, discussing changes in music and dance based on the locations of music performances, aspects of transcription difficulties, and comparison of a shared genre in music and dance.

Bukofzer, Manfred. "A Polyphonic Basse Dance of the Renaissance." *Studies in Medieval & Renaissance Music*. New York: W. W. Norton & Company, Inc., 1950.

This chapter comes from the larger work, *Studies in Medieval & Renaissance Music*, and the chapter specifically covers the polyphonic Basse Dance. The chapter informs the reader of the history behind the Basse Dance melodies and the controversy over preservation through oral tradition or manuscripts. The chapter also explains the polyphonic Spagna dance and how Basse Dances were compiled in chanson literature.

Carter, Stewart. "The Seventeenth-Century Stage: Dance." *A Performers Guide to Seventeenth-Century Music*. Bloomington, Indian: Indian University Press, 2012.

This chapter on dance in the seventeenth century is first compiled of a list of references to dance methods, steps and choreographies in the regions of France, Italy, England and Germany. The chapter moves on to talk about seventeenth century dance styles and interpretation of dance music through phrasing, choreography, society and musical technique. Finally, the chapter covers reconstruction of seventeenth century dance from early sources and the productions seventeenth century music used dance and costumes for.

Hoppin, Richard. "Secular Monophonic Song, I: Latin and Provençal Lyrics." *In Medieval Music*. New York: W. W. Norton & Company, Inc., 1978.

This chapter defines the Medieval dance song as a Balada or Dansa. These Balada's were attributed to a section of the Troubadours movement to often celebrate the return of spring. The Troubadour songs mentioned are considered love songs and the chapter explained that the musical forms associated with this genre of dance music was related to strophic form and subjected to rhyming themes. The rhymes created easy repetition and dance opportunity for the Troubadours.

Hudler, Melissa. "The Body Speaks of Sin: The Voice of Dance in the Middle Ages." *Interdisciplinary Humanities* 21, no. 1 (2004): 20-29. *Humanities International Complete*.

This source seeks to study the positive and negative issues that arose from society because of dance in the Middle Ages. The author discuss how secular dance as wild,

leaping dance was sinful, yet serene, liturgical dance was acceptable, but how there was a combination of Christian practice and pagan ritual. This source moves through the views and regulations the church had on dance, but then also covers society's fascination with death in correlation with dance, specifically the danse macabre. Finally, the author covers the aristocratic pleasures in secular dance and how in the Middle Ages there was a relationship of dance between Christian doctrine, pagan ritual and aristocratic society.

Kassing, Gayle. *History of Dance: An interactive Arts Approach*. Champaign, Illinois: Human Kinetics, 2007.

This book provides multiple historical references to the history of dance, before and after the Medieval and Renaissance eras. Kassing covers important points of dance in several time periods and locations which include, Greece, Egypt, Crete, Rome, The middle ages, Renaissance, dance at the court and theater, and the romantic to modern periods. In each of these regions, the author covers their individual history, specific dancers, the prominent styles of the time, and significant works of dance literature from that era.

Kendall, Yvonne. "Rhythm, Meter and "Tactus" in 16th-Century Italian Court Dance: Reconstruction from a Theoretical Base." *The Journal of the Society for Dance Research* 8, no. 1 (1990): 3-27. <http://www.jstor.org/stable/1290786>

This source presents problematic considerations of reconstructing 16th century dance music through reading the texts, deciphering the meaning, and conquering the difficulties of historical dance. The author moves on to defining key musical characteristics- meter, time signature, and melodic alignment- then begins reconstructing early dance by walking the reader through the relationship of dance music with choreography. Finally the author covers notated examples and choreographed examples of the Balletto, a Renaissance song and dance.

Kite-Powell, Jeffery. "Introduction to Renaissance Dance." *A Performers Guide to Renaissance Music*. Bloomington, Indiana: Indiana University Press, 2007.

This chapter covers early Renaissance dance from 1450-1520. The book discusses Italy's dance music and the steps and dance types. France is also discussed, but the steps and choreographies discussed are from later in the Renaissance period. The late Renaissance dances are mentioned and the Pavane and Gagliarda are defined and explained with musical examples and historical information from the countries of England and France.

McGee, Timothy. *Medieval Instrumental Dances*. Bloomington, Indiana: Indiana University Press, 1989.

This book covers Dance in the Middle Ages through various evidence discovered behind vocal dance and instrumental dance. The contents of the book also contain information concerning dance music repertory of the Estampie, Ductia, Nota and other dance from the Middle Ages. After a section on performing practices of Middle Age dance, the author works through notated examples of dance music and the historical information behind each one.

McKinnon, James. "Court and City in France, 1100-1300." *In Antiquity and the Middle Ages: From Ancient Greece to the 15th Century*. United Kingdom: Granada group and the Macmillan Press Ltd., 1990.

This chapter covers the activities in the early court of France, including dance of the middle ages. The chapter reinforces the importance of courtly dance, or Caroles, as the book defines them, but it also discusses that dance in the middle ages often came from travelers and employed musicians.

Mullally, Robert. *The Carole: A Study of a Medieval Dance*. Burlington, Vermont: Ashgate, 2011.

This book covers the specific information of the Carole dance from the 1400's. Beginning with the history and etymology behind the term Carole, the author moves into the earliest records of the Carole and theories about the dances choreography. The author moves into reconstruction of this early dances choreography, working through specific steps, foot motion hand motion, and even terms for the dance. Finally, the author discusses the lyrics to the music used in the Carole and the origins of the Italian and Middle English versions of the Carole.

Ongaro, Giulio. "Music and Dance in Renaissance Society." *Music of the Renaissance*. Connecticut: Greenwood Publishing Group. Inc., 2003.

This book is somewhat an illustrated resource with the pictures and figures used to present dance in Renaissance society. The chapter first discusses street music in Renaissance society and how street performances were an important part of dance in Europe. Music at the court is covered and also considered as an important event in Renaissance history for dance music. Finally, music in the theater is discussed and although it didn't contain much dancing, it did provide documentation of Renaissance music for scholarly study.

Perkins, Leeman. *Music in the Age of the Renaissance*. New York: W. W. Norton & Company, Inc., 1999.

This book provides detailed information on dance music and traditions from various times during the Renaissance. Dance music is discussed in topics about instrumental music and genres, performance practices and secular music in Renaissance society. The book also gives musical examples within the text for proper illustration of musical genres and forms.

Pfandl-Buchegger, Ingrid. "The Performing Body in Renaissance Literature and Dance." *Anglia-Zeitschrift Für Englische* 132, no, 1 (2014): 23-39. *Humanities International Complete*.

This source gives an example of the masque to show how dance and images of dance in literature were used in Renaissance dance society. The author's first point covers the importance of dance in Renaissance society through dance morals and the performing body in Renaissance literature and dance. Secondly, the author discusses dance as an emblem for cosmic harmony through the performers and audience. Finally, dance as a social and political discourse is discussed, giving examples of the court masque at events such as weddings, parties and holidays.

Rimmer, Joan. "Dance Elements in Trouvère Repertory." *The Journal of the Society for Dance Research* 3, no. 2 (1985): 23-34, <http://www.jstor.org/stable/1290555>

This source covers the study of dance music from the Trouvère movement and its relation to artifacts of musical instruments as well as specific repertory. First, the author discusses artifacts of flutes, horn pipes and reed pipes that were used by the Trouvères, potentially in dance music. The source showed that the study conducted also was consistent in showing a number of small-compass, dance-like tunes used by Trouvère practitioners for monophonic rondeau and virelai, and some stanzaic songs with pastoral content. The source moves on to give notated examples of these songs and their possible dance accompaniments.

Rimmer, Joan. "Medieval Instrumental Dance Music." *Music & Letters* 72, no. 1 (1991): 61-68, <http://www.jstor.org/stable/736493>

This source deals with the many unhelpful sources about early dance written by other authors and how they are unhelpful to the choreographically uniformed. The author proceeds to cover the Carol, a medieval dance, and Italian frescoes depicting early dance choreography. The author also discusses how dances are put into three categories- round, carol and estampie- giving detailed definitions of each. Finally, the author presents different patterns of early dance music and their individual forms, either through-composed or having a repetitive structure.

Sachs, Curtis. *World History of the Dance*. New York: W.W. Norton & Company, Inc., 1937.

This book, split up into two parts, covers dance throughout the world and Dance throughout the ages. Within these parts, the book informs the reader about social movements of dance, themes and types, forms and choreography of early dance, and the actual music that accompanies dance. Dance throughout the ages covers evolution to the spectacular dance, Europe since antiquity, and music characteristics in these ages.

Sendry, Alfred. *Music in the Social and Religious Life of Antiquity*. Cranbury, New Jersey: Associated University Presses, Inc., 1974.

This book covers dance in the early ages of Jewish music, Ancient Israel, Greek music and Roman music. Throughout these ages, the book talks about dance in position at the court and in drama and theater. The book also discusses how dance is used for instrumental music of the Romans and dance at funerals in Ancient Israel. Overall, this books gives adequate information on early dance music in various forms, genres and societies.

Sparti, Barbara. "Antiquity as Inspiration in the Renaissance of Dance: The Classical Connection and Fifteenth-Century Italian Dance." *Dance Chronicle* 16, no. 3 (1993): 373-390, <http://www.jstor.org/stable/1567922>

This source is not only documentation of Greek and Italian dance in the Renaissance, but the author also gives a list of extra resources containing notated dance music and locations of other dance sources. After the listed resources, the author discusses the many treatises on dance of humanist culture in the Renaissance. The source then discusses the contents of the treatises, most containing choreographic descriptions and music of dances that were performed on public and private occasions.

Walls, Peter. "Common 16th-Century Dance Forms: Some Further Notes." *Early Music* 2, no. 3 (1974): 164-165, <http://www.jstor.org/stable/3125561>

This source points out that there is a lot to be learned from Renaissance dancing and the social aspects of dancing. The author then moves on to discuss the prominent dance forms, styles and genres in the 16th century. First is the Pavane, a basse dance commonly used for courtly enjoyment. Second is the Galliard, a five step rhythmic dance. Finally, the author briefly discusses the La Volta dance, Courante and Alman, the Branle, and very similar to the Branle- the Gavotte.