

VOM SCHÄFERIDYLL ZUR REVOLUTION

Europäische Tanzkultur im 18. Jahrhundert



2. Rothenfelser Tanzsymposion

21.—25. Mai 2008

Tagungsband

Herausgegeben

von

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Tagungsband zum
2. Rothenfelser Tanzsymposion
21.—25. Mai 2008

Bibliografische Information Der Deutschen Bibliothek
Die Deutsche Bibliothek verzeichnet diese Publikation
in der Deutschen Nationalbibliografie;
detaillierte bibliografische Daten sind im Internet
über <http://dnb.ddb.de> abrufbar.

Die Titelfigur entwarf der Modelleur Carl Fuchs im Jahr 1927;
sie stammt aus der »Aeltesten Volkstedter Porzellanmanufaktur« in Thüringen.
Für unseren Tagungsband wurde sie mit einem roten Halsband versehen:
Mit diesem Erkennungszeichen durfte man bestimmte Bälle besuchen, wenn
(mindestens) ein Familienangehöriger auf der Guillotine hingerichtet worden war.

Freiburg 2008

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ISBN 978-3-931344-06-1

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Aimable Vainqueur – the Dance of the Century

An analysis of three versions

KAJ SYLEGÅRD

Introduction

This Dance, which was so much in use and so prized by the Ancients and was reputed to be one of the most beautiful Ballroom dances, is today seen to have fallen so much into disuse, that there is not one worth talking about; but because I always held it in high esteem that such a beautiful Dance merits, I have co-operated in its revival, and because our century is scornful of all that smacks of the Museum, whatever it may be, and has no other love than that of novelty, therefore I have wished to show this ancient and worthy Dance in a new aspect; and thanks to my continual reflection on the subject, I have modified it to a better form, I have filled it with new steps, I have provided it with other music and have guided it in another direction. In short it is new in every way that it is ancient only in name.¹

When Gennaro Magri published his *Trattato teorico-prattico di ballo* in 1779, the famous ballroom dance by Louis Pécour had obviously already fallen out of favor. The choreography of *Aimable vainqueur* was first published in 1701 in the Feuillet/Beauchamp notation system² and was one of the first dances in the series of annual ballroom dance publications («recueils de danses») that appeared almost without interruption during the first quarter of the 18th century.

The dance was presented at Marly during the carnival season and was met with the approval of his Majesty, Louis XIV. This seems to have been the start of this choreography's lasting success.³ Its popularity was partly due to the melody by André Campra, a »smash hit« from his opera *Hésione*, which was staged for the first time in 1700 at the Paris Opera. The tune spread throughout Europe, reaching as far north as Sweden where it is recorded in fiddlers's notebooks and in song books. The melody was so well-known that it was sometimes taken for granted. In the dance notation of the solo choreography *L'aimable vainqueur* by Mr. Dupont, only the upbeat and the first bar of the tune are given, leaving it to the dancer and musician to supply the rest from memory.⁴

Pécour's couple dance was referred to over and over again in various treatises: in his *Maître à danser*, Pierre Rameau mentions several steps from *Aimable Vainqueur*.⁵ In John Essex' translation of Rameau's work the dance is found under the name *Lowvre*.⁶ This new name may have resulted from John Walsh's publication of Feuillet's *Orchesography* (2nd edition 1722) in which the dance notation of the first print (1701) is reproduced, but with the name of the dance type, »loure«, given as the title instead of the original *Aimable vainqueur*.⁷ Kellom Tomlinson also refers to the dance as the *Lowvre*.⁸ In Gottfried

Taubert's *Rechtschaffener Tantzmeister* it is mentioned under its original name as an example of a dance belonging to the category of »la belle danse«.⁹

In notation the dance occurs even more frequently. It is notated about 13 times in different prints and manuscripts. Several of these versions are noteworthy since they provide additional information on the execution of the dance, and show the developments and variety in usage during the century:

- Rameau's notation of *Aimable vainqueur* in his *Abregee* (1725) shows us the dance in his improved version of the Feuillet/Beauchamp notation system. This gives us further insight into the execution of the original.¹⁰
- In *Reglas Utiles*, Bartholomé Ferriol uses Rameau's improved system to illustrate *Amable*, which is the only »danse à deux« to appear in notation in this source. The text is very similar to Rameau's treatises, but also provides information on the Spanish manner of executing the French style of dancing.¹¹
- In Pablo Minguet's *Arte de Danzar* of around 1760 (the first version was published in 1737), the dance is notated in a combination of Feuillet/Beauchamps' old and Rameau's new systems. Moreover, here the tune is elaborated and ornamented in a way that the French would call a »double«.¹²
- In a manuscript preserved in the Biblioteca Pública Municipal do Porto, not only is the melody elaborated, but also the choreography in which all »temps de courante« and »coupé à deux mouvements« have had a couple »battements« added to them. The notation also displays new variations on the Feuillet/Beauchamps notation system. The patterns have been partly altered, i.e., reflection symmetries have been replaced by rotation symmetries, etc.¹³

These versions show us how with time usage can develop and change a choreography. It should also be mentioned that imitations in the form of new choreographies in the same style were composed. Raoul-Auger Feuillet's *Le Charmant Vainqueur* from 1709 opens with a »loure«-like movement. Jean Balon's *La Czarienne* from 1718 also begins with a movement reminiscent of *Aimable vainqueur*. Leveque l'Aîné's *L'Obice* starts with a »l'ovre soutenue«. In England, a whole series of dances by Isaac seems to have been inspired by this dance form: *The Rondeau* from 1706, *The Royal Portugueze* from 1709, *The Royall Ann* from 1712, and *The Pastorall* from 1713.¹⁴

By the time of Magri, *Aimable vainqueur* and the gentle form of »loure«, to which *Aimable vainqueur* belongs, had almost merged into a separate dance form: »The Amabile«. In his description of the »passo bilanciato« (»balancé«), Magri states:

This step was much in use decades ago because in that era there was more variety in the Ballroom Dances. It was customary in the Sarabande, the Amabile, the Passepied, the Follia, and in others like them. Nowadays similar kinds of Dances have fallen into disuse and at Ballroom assemblies nothing other than Contredances and Minuets are seen.¹⁵

The original version: *Aimable vainqueur*,¹⁶ *The Louvre* (see Table 1)

The original music

The music Pécour used from André Campra's opera *Hésione* (act 3, scene 5) precedes the aria *Aimable Vainqueur* and is labeled in the Ballard print only with the general term »Air«.¹⁷ In the aria, Venus sings of the power of love, and how no one between heaven and hell, not even the god of war or the god of thunder, can resist its power. With the powerful message of the text in combination with the sweetness of the music, the impression of the whole has an irresistible poignant effect.

In Pécour's notation the choreography is given the name of the aria sung by Venus and the »Air« is categorized as a »loure«. As mentioned above, this has led to some confusion, since it was the custom in England to refer to Pécour's *Aimable vainqueur* choreography as the *Louvre*. The French, and sometimes also the Germans and English, considered the »loure« to be a dance representative of the Spanish character. As Johann Mattheson states:

The Loures or slow and punctuated ones [Gigues] reveal on the other hand a proud, arrogant nature: for this reason are very beloved by the Spanish.¹⁸

Of this sort of »loures«, perhaps the most typical is the one found in another work by Campra: in *L'Europe Galante* (3^{ème} Entrée: *L'Espagne*, scene 2), a serenade in Spanish style opens with an *Air pour les Espagnols* that fits very well to the description by Mattheson. This »loure« – like most »loures« in Spanish style – seems to be related to the gigue, and is sometimes also called »gigue lente«. In act II scene 4 of Campra's *Hésione*, we find an air of this kind that is labeled »gigue lente« in the choreography.¹⁹ Tomlinson agrees and actually seems to equate the »loure« and »gigue lente«, referring to them as »Louvres or slow Jigs«, and providing a further musical description:

[...] they are of two Measures, or of six Crotchets in the Bar, the first three whereof are beat down and the remaining up, each answering to a measure of a Saraband, and a Movement usually beginning in odd notes. For instance the Entrée Espagnol and Pastoral Dance.²⁰

The »odd note« upbeat usually consists of an eighth and a quarter note, starting off a lilting gigue-like rhythm that marks the down beat with a dotted quarter note followed by the *Eléments ou principes de musique* from 1696, Etienne Loulié uses the term »lourer« to specify »note inégales«, which means that the eighth notes, especially in triple time, are played unevenly, with the first a little longer and second a little shorter. Even though David Boyden contends that »lourer« should not be confused with the dance »loure«,²¹ I think that there might be a connection between the two terms, with a lilting rhythm (long, short) as the common denominator; in the dance music of the *loure* on a larger scale where the half note or dotted quarter note (long) is followed by quarter note or eighth note and quarter note (short), and concerning the *notes inégales* on a smaller scale where the eighth notes are played with the first note a little longer and the second a little shorter.

The air of *Aimable vainqueur*, however, doesn't completely fit this image. It neither seems very proud, Spanish, nor does it appear in a similar circumstance. It doesn't fulfil the musical specification in which the characteristic »odd notes« are reduced to a quarter note, and it is notated in three, rather than in six like most »loures«. Moreover, it has pronounced hemiolas at the end of each phrase, which rarely occurs in »loures« in six. The rhythmic pattern is not as persistent as in the »loures«, which basically borrowed their lilting rhythm from the gigue. On the whole, in terms of melody it has much in common with the sarabande (another dance associated with Spain), except for the upbeat. Yet there is still a lilting quality in *Aimable vainqueur*, but milder and more pastoral, almost reminiscent of a slow Italian Siciliana.

Aimable Vainqueur perhaps established a new standard for the loure, widening the scope to encompass a musical form that almost fell in between the traditional »loure«/»gigue lente« form and the sarabande. The choreography and its music created a format that continued to be imitated almost to the end of the century.

Original figures

The choreography by Pécour starts and ends with floor patterns of formal reflection symmetry (mirror image), with the opening figure of advancing and retreating, and the closing figure of a last retreat to the starting point. In-between it switches to and from floor patterns of rotation symmetry (video image).²² However the first change of symmetry seems a bit unorthodox to me and perhaps quite unexpected to the contemporary eye, where the rule is that symmetry changes are done when the partners face each other when seen sideways from the presence, including a change of body movement (mirror image movement in the case of reflection symmetry and the same movement in the case of rotation symmetry). The change that occurs this time from reflection to rotation symmetry happens when the partners are shoulder to shoulder and for the following bars leave the dancers with mirror image body movement despite the floor pattern in rotation symmetry. This anomaly in symmetry resolves in a quite playful way that might have seemed both unexpected and ingenious to the contemporary eye: The lady turns from her partner on a diagonal line and leaves him standing, unmoving for the next couple of bars. He then counters with a movement that harmonizes with hers in perfect rotation symmetry in room and body while she waits. When order seems to have been established, for the next couple of bars they end up doing completely different body movements, and then again the following bars resolve the apparent imbalance by the imitation of what the partner just did. The following figures in rotation symmetry seem to be playing on meeting, casting, and meeting again of the partners, and as in the opening of the dance they again unify in reflection symmetry with the most boisterous and energetic sequence of the choreography. When the next change to rotation symmetry occurs it is done with suspense and almost reluctance where the partners move sideways to and from each other and at last they swing into a circling

clockwise movement that brings them to their proper sides. As a relief underlined by a triumphant strain of the music they for the last time unite in reflection symmetry. The two last changes of symmetry is done by the same principle; a »coupé assemblé« (step and close) that ends the previous figure and a pirouette (turn) that opens the next figure and reveal the change of symmetry. This way Pécour creates expectation in each change, the first time though with a restrained quarter pirouette and the second time with a releasing half pirouette. The partners return to their starting point with a surprisingly simple and swift movement and there they are, executing the final reverences.

Original steps

It seems that Pécour chose a particular step sequence as the theme for this dance; the »coupé à deux mouvements«, which opens the three first musical phrases and reoccurs in the last phrase, each time in a new form. Concerning this step, Rameau gives a similar impression:

There are many examples of this step in *L'Aimable Vainqueur*, which is a very beautiful ballroom dance. They are used in different ways and so appropriately that the legs seem to express the notes, which proves that harmony, or rather that imitation of music in dancing, since the sweetness of its sound ought to be expressed by easy and graceful steps.²³

When you read Rameau's description of this »pas«, it is obvious that he has a particular affection for it, through the care he takes describing both the steps and arm movements with all the body leanings, inclinations, and turns of the head. The »coupé à deux mouvements« consists of two weight transferring steps; a »demi-coupé« (a step on to the ball of one foot, preceded by a bending) and a »demi-jeté« (a bound on the other foot, also preceded by a bending). Even though this step, distributed over a measure of three quarter notes, basically has a movement on each beat, the weight transfers happen on the first and last quarter notes of the bar. With the »plié« preceding the »demi-jeté« it actually emphasizes the lilting rhythm of the »loure«. In five out of the seven instances in which Pécour uses this »pas« in *Aimable vainqueur*, it also coincides with the typical »loure« rhythm (long, short). When Rameau writes about »imitation of music in dancing«, these are probably the instances he refers to.

Already in the opening page Pécour introduces »pas de sissonne« (a joining of the feet in third position with a spring followed by a hop lifting either the front or back foot), a »pas« more often found in dances of a measure of two or four. When this »pas« occurs in a measure of three, Rameau calls it a »pas de sissonne coupé« to specify the pause that cuts (or breaks) this sequence in two parts; the first movement on beat one and the second on beat three, again emphasizing the »loure« rhythm that occurs in the music. However, the description that Rameau gives disagrees somewhat with the actual notation of *Aimable vainqueur*. Where the notation asks for a bend of the knees in the joining of the feet, Rameau tells you to land with stretched knees. The version that the

notation calls for is more reminiscent of the more Spanish kind of »loures« where a »tombé« on the down beat is a distinctive trait and lends a dramatic tension to the dance. In *Aimable vainqueur*, with »sweetness of its sound« and »easy and graceful steps«, the »sissonne« creates drama as a contrast.

The second page of the notation contains another dramatic step sequence that is unique both in this dance and in comparison with other dances. A sudden outburst of springs that ends with a lush »ouverture de jambe« (circling movement of the leg) appears almost as an exclamation mark directed towards the presence. The next time that a similar outburst of energy occurs is on the fifth page with a sequence of »jeté« – »chassé« (three springs alternatively over and under, where the legs move as a pendulum). This step sequence gives a hint about the tempo that might be appropriate for this type of »loure«. Feuillet suggests a tempo of 46 MM for a dotted half note, which means 138 MM to the quarter note. This tempo is only applicable on the more energetic and virtuosic Spanish kind of »loure« or »gigue lente«, and does not seem to fit *Aimable vainqueur*. The *Louvre* is considered a slow air by Tomlinsson, but how slow? The sarabande is among the slowest of the dances in three, and in its slowest version is given a tempo of 72 MM to the beat in a measure of three by L'Affilard (1704). This tempo makes the ongoing springing in the bars of »jeté« – »chassés« quite heavy. Passacailles however often make use of »jeté« – »chassés« as an ornamental step, and they are generally given a tempo of 95–100 MM to the quarter note. The tempo of the passacaille seems to me to be a good guideline for the tempo of *Aimable vainqueur*.²⁴

The steps that appear most frequently are »pas de bourrées« (three steps on the ball of the foot, preceded by a »plié-relevé«, followed by »contretemps« (a hop and two steps on the ball of the foot), »coupés« (two steps; one on the ball, the second sliding), and »pas graves« (one sliding step preceded by a »plié« – »relevé«). All together these make up the bulk of the steps in this choreography. These steps are mainly used to transport the dancer through the different floor patterns, and to create a dynamic balance between the more elaborate step sequences executed on the spot and the spatial movement in the room of the dancers. The sometimes quite long sequences of »pas de bourrées« are usually set off by a spring sequence, such as a »contretemps«, and finished or closed with a »pas grave« or »coupé«. This layout gives a feeling of bursting energy, resulting in a flowing movement that slowly ebbs out. A part of the gracefulness and lyricism that this choreography is said to have, lies in the handling of these sequences and the way the partners correspond to each other through the floor patterns that these steps form.

The ornamented version: *Le mable Vainqueur* (see Table 2)

Ornamented music

The manuscript from 1751, with the preface attributed to the Porto dancing master Felix Kinski, contains twelve ballroom dances. They are all supposedly by well-known French dancing masters such as Pécour, Balon, and Michel Blondy, and most of them are found in other sources. Four dances are however unique to this source. One of these choreographies, the *Minuet dela Mable p. m. Pecour*, seems to be coupled with *Le mable Vainqueur*. This circumstance perhaps suggests that already at an earlier stage *Aimable vainqueur* was danced with a minuet as an »after dance«. From Magri's *Amabile* it also becomes apparent that a minuet was expected to follow. The music to some of the dances, including *L'Allemande* by Pécour, displays slightly ornamented or altered melodies. The melody of *Le mable Vainqueur*, however, resembles an ornamented »double« in the French style in which the melody line is filled out with smaller note values, in this case eighth notes. In Minguet's *El noble arte de dançar* from ca. 1760 a very similar elaboration of this melody is to be found.

Most of the time, the measures with the lilting long-short rhythm have been left more or less untouched, while the more sarabande-like measures of short-long have been completely evened out with either continuous sequences of eighth notes or quarter notes. The same tendency is to be found in the version by Minguet. It appears to me that this general makeover of the short-long rhythm was intended to emphasize a more ongoing lilting pace of the rhythm, interrupted only by the hemiolas at the end of each phrase, which were faithfully retained. The tune in this version reminds me of a slow Italian Siciliana.

Changed figures

The appearance of the notation is clear and effective, with the man's side drawn in black ink and the lady's in red. In some places the end positions of the steps seem to be placed in an awkward position, but the context usually sorts out any doubts. What sometimes does create a problem are the movement signs like »plié«, »relevé«, »saut«, »cabriole«, and »tour« that are added to the step-signs. In some instances they seem to be missing, and sometimes there seems to be too many, however this also happens in the tidiest of notations.

The general layout of the floor patterns in Pécour's *Aimable vainqueur* is retained more or less faithfully in *Le mable*, but there is not a single page that has not been altered, and sometimes quite substantial changes have been made. In some instances it makes the choreography almost unrecognizable to both the dancer and the spectator.

- There is a tendency already apparent on the first page of the notation (music bars A¹ 1–14). Where the original has diagonal and curved movements, they have been omitted here and replaced by movements perpendicular to the room and partner (eighth turns become quarter turns).

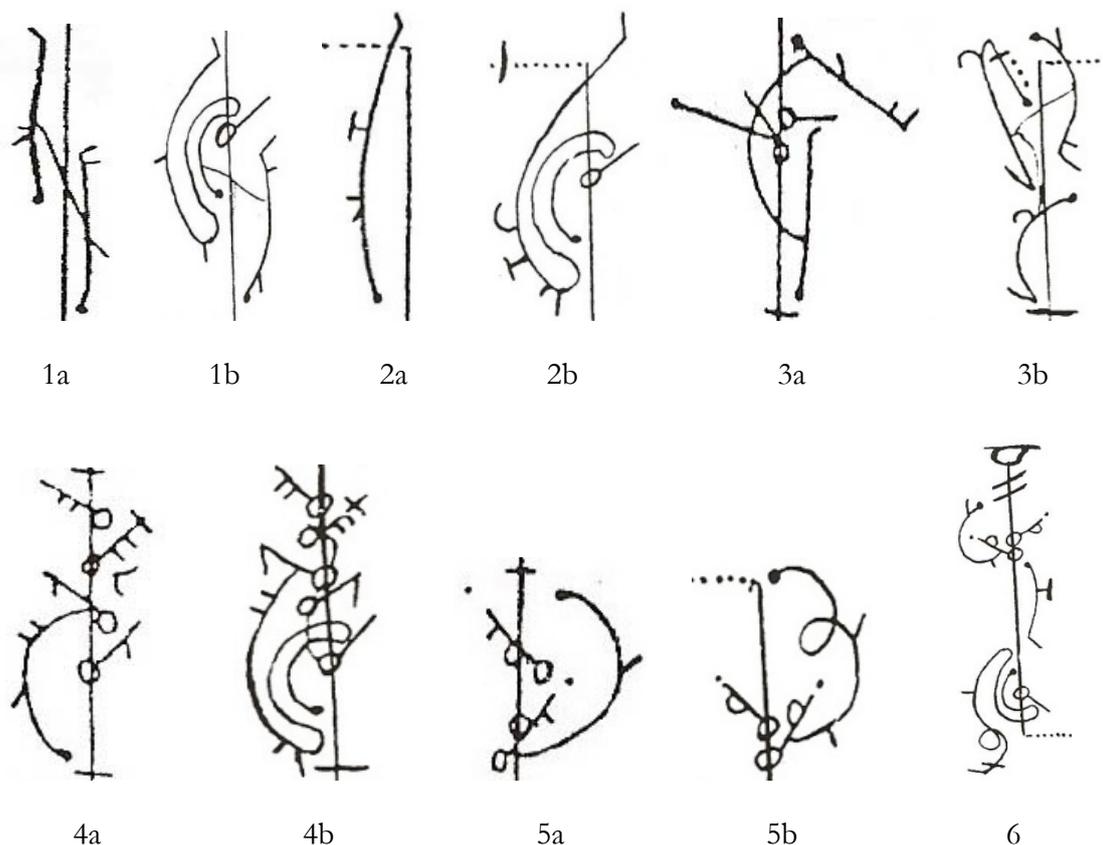
- On the second and third pages (equivalent to the second page of the original) a similar straightening out of a curved line occurs (music bars A²8–10). A general observation concerning these three pages is that direction changes take place earlier, sometimes almost a bar earlier than in the original. Where the original uses »pas grave« to end a directional movement in the room, this version uses the »pas graves« to bring the dancer into the coming direction of dance, and in that way reveals the intention to change direction.
- The fourth page (page three of the original) contains a more radical change. Here the dancers start to move in rotation symmetry already from the start, while in the original this change happens only after four bars. This creates a separation of the dancers at an earlier point, which changes the quality of the more extended parting of the original. However it completely avoids the anomaly of the original in the last four bars of this page, where the dancers move on the »wrong« foot with the rotation symmetry.
- In terms of layout, page 5 (page 4 of the original) is the part that has undergone the most thorough changes. All the movements on diagonals are gone, and the dancers move up and down the center line of the room for their solos and exchanges of variations. Even the circular movements of the »pas de bourrées« are directed with quarter turns.
- Page 6 (page 5 of the original) is very similar to the original in its floor pattern, but displays one major difference. The dancers continue in the rotation symmetry from the previous page, where the original has the dancers unify in reflection symmetry.²⁵ The effect in the original of coming together in a joyful unity instead becomes a joyful separation.
- The seventh and last page (page 6 of the original) is largely faithful to the original, and the last change back to reflection symmetry is retained in the same place.

What is most striking in the handling of floor patterns and symmetries is how often soft turning floor patterns have been changed to precise quarter turns and how every movement on the diagonal has been omitted. In the original, all changes of symmetry seem to have a special tension and meaning, each change in its own manner. In this version, the first change occurs four bars earlier and the two changes that follow have been omitted altogether, yet the last changes have been retained, perhaps because of the strong musical statement at this point.

Ornamented steps

The most remarkable thing is the way in which the steps have been treated in *Le mable*. Generally speaking, every step sequence, except the travelling »pas de bourrées«, has been embellished in some way. The ornaments that occur include small beats like »petits battements«; small outward (»en dehors«) and inward (»en dedans«) circles with the leg, probably from below the knee like a »tour de jambe« or »rond de jambe«. »Cabriole«

signs have been added to some of the notated steps. In some instances, ornaments occur in combination; for example, a couple of beats followed by a »tour de jambe«. Some steps have also been given a sliding motion in the notation, and an unidentified ornament indicated by three dots appears twice. And some step-sequences have simply been changed.



a-versions from *Aimable vainqueur*, b-versions from *Le mable*; examples not in original scale

The »theme step« »coupé à deux mouvements« (Ex. 1a) is normally ornamented on the second step with two beats, one in front and one behind the supporting foot, while the second beat happens with the »plié« of the second »mouvement« (»plié-relevé«) (Ex. 1b). All the »pas graves« (Ex. 2a), except one, are ornamented with two beats, one in front and one behind the supporting foot, the second beat with the »plié« (Ex. 2b). All »pas de sissonnes« (Ex. 4a) have two beats, in front and behind preceding the landing of the first »assemblé«. Here, however, the notation seems to differ from instance to instance where the beats sometimes have been given an extra »plié-relevé« before the »springing-sign« of the »assemblé« (Ex. 4b). All the »balancés« and »demi-coupés« have two beats; again one in front and one behind with the »plié« (because of some changed step-sequences, more »demi-coupés« appear in this version than in the original). All these steps in their ornamented versions seem to follow a similar construction with two beats leading to the »relevé« via the »plié«, which usually seems to coincide with the second beat.

The two »pas de bourrées ouverts« on page 2 have had single beats added on the first step, and the last one of them also on the last step.

The »ouvertures de jambe« have all been ornamented with a »tour de jambe«, either outwards or inwards, and in one instance with a doubled »tour de jambe«. In the solo sequence of the lady and the man (where the steps are basically changed), the »tour de jambe« is preceded by a couple of beats, although here not in connection with a »plié« (Ex. 6). This combination of beats and »tour de jambe« also occurs at the very end, with the difference that the »tour de jambe« is made inwards.

The »pirouettes« (Ex. 5a) have generally been ornamented, except for the two that the lady performs on page 5 and the »pirouettes« in the new step sequences of the solos (page 4 of the original). Here again a »tour de jambe« is used, but now in combination with the »plié« to precede the »pirouette« (Ex. 5b).

The »cabriole«-signs in the notation always occur in combination with the »contretemps«, though not very regularly. On the first page, the »contretemps croisé« is notated with »cabrioles« on both the lady's and man's part, and the first leg-gesture has been given a sharp angle. The second time the sequence occurs is on page 4 (page 3 of the original), this time without the »cabriole«, but still with the sharp angle. The last time it occurs is on the last page. Here the man has a »cabriole« – but the lady does not. Both have a sharp leg gesture notated on the first step.

The »contretemps ouvert« or »de chaconne« are likewise irregularly provided with »cabriole«-signs. The first »contretemps« on page 3 (page 2 of the original) is notated without »cabriole« (this step is not a true »contretemps de chaconne« in the original). On page 5 (page 4 of the original), only the first of the two »contretemps«, that in the man's part, is given a cabriole.

On page 6 (page 5 of the original), all the »contretemps« are notated with a »cabriole«, except the last one on the lady's side. The irregular notation of »cabrioles« almost seems erratic, but can of course be intended that way.

The three dots that appear in the notation of what was the »pas de bourrées ouvert« in the original (Ex. 3a) is a mystery to me. Usually a single dot means placing the ball or heel of the foot with or without weight, but here the second step of these »pas de bourrées« is notated with a sign of a lifted leg with a sharp angle and three dots leading to the lift (Ex. 3b). It is hard to imagine a placement of the ball or heel in combination with a lifted leg. In Minguet's *Arte de danzar*, in his section on Spanish steps, are to be found steps that contain a shaking of the foot or leg, as in *El Sacudido* which works with a hop and a shake with the lifted leg.²⁶ Thus one interpretation could be that the lifted leg executes a shake.

Some step sequences have been changed to such an extent that they are unrecognizable. On the second page, in bar 7, the sequence of »saut« – »jeté« – »jeté« – »ouverture de jambe« is transformed to a »contretemps battu« and a »double tour de jambe«. On the fifth page (page 4 of the original), bars 1–2 for the lady's solo and bars

3–4 for the man's solo, the separating sequence of the »contretemps« and »coupé-ouverture de jambe« is replaced by »pirouette«, »pas-glissé«, »ouverture-battu« (Ex. 6) within one bar, then repeated in the second bar. This not only changes the steps, but also omits the separation, since you turn away from your partner and then return.

Some changes of steps that still have a close relation to the original appear on the last page. These are the sequences of »coupé à deux mouvements« and »coupé(-pointé)« in bars 3–6. Here the weight transfers are kept intact, but the timing and dynamic is changed. In the first bar, you make a »tombé-jeté« and a »pas croisé«, in the second an ornamented »demi-coupé(-pointé)«, and then basically the something is done in the other direction.

The last »pas grave« (page 6, bar 14 of the original) has also been replaced by an ornamented version of the »coupé-ouverture de jambe«, similar to the one that appears in bar 12. This is not the first time that symmetry in repetition has been attained; it is a general result of almost all these changes of step sequences.

All this ornamentation changes the quality of the original and makes *Le mable* seem busy. But the idea was certainly not virtuosity for its own sake, but to add »agréments« in a manner similar to the way French musicians ornamented their music. The notation of *Le mable* seems to have been painstakingly recorded in order to show the practice of interpreting *Aimable vainqueur* and other similar dances. This practice was not limited to the Iberian peninsula, but can be found elsewhere. In his new version of *Amabile*, Gennaro Magri calls for a similar type of ornamentation.

The new version: *Le Charamente, L'Amabile*²⁷ (see Table 3)

New music

If this choreography had not been named as it has, and was not said to be modelled on *Aimable vainqueur*, a comparison might have seemed farfetched, because at first glance it does not display any similarities to the original. The music, composed by Rava, is different and more up-to-date. Rava's name also appears among the »contradanza« tunes in Magri's *Trattato*, alongside those of composers/dancing masters such as Giuliano, Severo, Scotti, Piombanti, Montoro, Dominicis, and Magri himself.

The tune for *Amabile* has one important similarity to the original: it is composed in 3/4 time and has an upbeat of one quarter note, although this is usual divided into a dotted 8 and 16, a rhythm that appears again throughout the piece. The handling of this rhythm almost seems like notated »inegalité«. This dotted rhythm is often found at the beginning of a sequence of eighth notes, as if Rava wanted to imitate the French style. In Minguet's ornamented version of the original melody, he transformed all the eighth note passages into a dotted rhythm in the repeats, notating an »inegalité« in this way. This also occurs elsewhere when composers outside of France desired to imitate the French manner of playing by means of the notation.

The lilting »loure« rhythm seems to have disappeared, but is replaced by a structure that still emphasizes beats one and three. In almost every other bar the melody features an appoggiatura that starts on beat one and resolves on beat two, decreasing the emphasis on the second beat (ornamental appoggiaturas are frequently added). The result is a sigh-like effect.

The melody is divided into four sections of equal length, each section eight bars in length that is repeated once. The first section of the melody has a cantabile quality and a rhythmic structure two bars in length that is repeated four times. The second has melodic units that are repeated exactly and a descending sequence of shorter motives. In the third section, the melody reaches the highest point in tessitura by means of a two-bar motif repeated in an ascending sequence. This section seems to contain the emotional culmination, and Magri responds to this in his choreography with the most demanding step sequences. The fourth and last part relates partly to the second, but is more capricious and playful. New rhythmic motives are introduced, making this section stand out from the others. Magri again seems to illustrate the capricious quality of this section in his choreography through a less formal layout of floor patterns and step sequences.

New figures

The title that Magri chose for his dance has two names: *Le Charamente* and *L'Amabile*. When referring to his own version and the original, however, Magri most frequently uses the name *Amabile*. He probably knew *Le Charmant Vainqueur* by Feuillet with its »loure« like opening dance, and might have had this choreography in his mind when composing his own version. Even though I don't find any striking similarities with this dance there is others that come to my mind.

When Magri describes this dance, it is by means of words and schematic floor patterns, and not in »Chirographia« (dance notation), which he gives the impression of mastering. He argues that the notation would end up being an »endless number of figures« and that he in any case is addressing »those who know what dancing is«²⁸, an argumentation that I don't completely understand and also find regrettable. It would have likely solved some of the confusion that he himself caused by not providing sufficient and clear instructions. But perhaps this was viewed differently by contemporary readers.

The »prima parte« with its 16 bars opens formally very much like most noble dances of the beginning of the century with reflection symmetry, with the first eight bars primarily turned toward the audience and the last eight turned toward the partner. In their layout and steps, these last eight bars remind me of the original dance, as if Magri were paraphrasing a well-known refrain. This figure has a striking resemblance to page 5 of the original with its boisterous sequence of »jeté-chassés«. Only the circling »pas de bourrées« have been altered here and reduced to »mezzi pirouettes«. Although the »pirouettes«

could have been copied from *Le Charmante Vainqueur*, where two »contretemps croisé« are followed by two »pirouettes« in a figure exactly the same as in *Amabile*.

At the start of the »seconda parte« he continues to use material from *Aimable vainqueur*, but this time he reverts to page 2 of the original, where he basically copies the steps and figures of the first four bars, although transformed into rotation symmetry. This figure makes the first separation. On the other hand, this figure resembles how the partners first separate and change to rotation symmetry in the Porto version on page 4. For a while, until the end of this part, Magri seems to follow his own mind in choreographing. He introduces more still-standing ornamental sequences, and movements of coming together, separations, turns, and circling.

At the beginning of »terza parte« the dancers start on the centerline of the room. The music reaches its culmination, and the choreography contains a demanding sequence with full turns and beaten »coupés«. Even though the dancers perform together here, this sequence reminds me of the ornamented solos of the Porto version (page 5), which also takes place on the centerline. It also very much resembles the figure of »demi-pirouettes« and »ouverture de jambe« on the last page of the original, which the dancers execute in reflection of each other, a figure that occurs in many noble dances.

A sideways figure leads the partners to the *Chiamata* (the address), which is executed to the repeat of the third musical section. Magri uses the term as if it was something well known, like flamenco dancers nowadays use the term »llamada« for a step sequence that is intended to attract attention. The *Chiamata* basically consists of two »mezzi chassés« and a couple of beats made in an irregular circle, at least according to Magri's figure. This sequence is executed alternately by the man and lady, and in-between they do »passo di bourèès« sideways, also in alternation. This is possibly a variation on the »pirouettes« and »balancés« of the original (page four), where the man and lady execute these steps in reverse order from one another. The »terza parte« ends in a spiraling coming together. The layout and choreographic idea of this part is in many ways similar to the original (page 4), in spite of the fact that no step sequences or figures are exactly the same. In both choreographies it also occurs on a dramatic turning point halfway through the dance. In *Amabile*, the dance very definitely changes character after this part.

»Quarta parte«, the last part, starts with a figure unlike most I have found in dances in the style of *Aimable vainqueur*. Although the figure very much resembles another dance that is not even in triple meter. In *Amabile*, the dancers join hands in an almost pastoral way and do »glissatas« and »chassès« along the centerline of the room, switch direction, and return in the same way. If this were any more similar to Pécour's *L'Allemande* (pages 8f.),²⁹ another dance that was favored almost to the end of the century, it would have to be considered plagiarism.

The order slowly dissolves and with another circling figure the man ends up following the lady. They reverse and come into a parallel swinging movement, and with the last circling figure the lady seems to follow the man. The forth part of *Amabile* is full of surprises with constant changes of choreographic ideas. Instead of finishing with a

retreat in formal reflection symmetry like the beginning, it leads with a more pastoral and playful character into the minuet that is intended to follow without any formal reverences. In the »quarta parte«, Magri most clearly fulfills his promise of a dance that is »so new in every way that it is ancient only in name«³⁰.

New steps

The steps have already partly been touched upon, but require closer scrutiny. Magri's treatise is the last instruction manual that treats the subjects of stage and ballroom dancing fairly equally. The *Amabile*, containing most of the basic steps still in use in Magri's time, is a proof of that, as is the substantial second part of the *Trattato*, which is devoted to genteel behavior, the minuet, and the contredances. Magri's work has often been said to point toward the classical ballet tradition. It is true that – due to the lack of written sources from the second half of the 18th century – Magri's book has become an important source for us, but it is predominantly retrospective. He was at the end of his career, describing the art of dancing based on his experience, commenting on the dancing masters of his time and the steps in which they excelled.

During the Baroque era, the rule was that step sequences made up a whole measure. In Magri's version, some of the same steps appear in a halved version, such as »mezzo passo grave«, »mezzo sissone«, »demi-tombè«, and »mezzo-chassè«. The last appears in *Amabile* together with the »degagé« movement to complete the sequence. In theatrical dancing, it was also possible to add more than one sequence to the bar. Magri gives examples of two or three »pas de bourrée« in a bar in order to achieve brilliance. In *Amabile*, though, most steps seem to cover a whole bar in a familiar Baroque manner.

There doesn't seem to be a theme step like the »coupé à deux mouvements« of the original. Although the »coupès« have a particular representation since they are practically the only ornamented steps in *Amabile*, sometimes reminiscent of the ornamentation in the Porto version. Several times it is not clear whether the »coupès« have two weight transfers or only one. It appears that some of these are modeled on the »coupé-ouverture de jambe«, but with a couple of beats instead of the »ouverture«. It is at these instances one wishes that Magri had notated the dance.

The »balangès« are executed forward and backward, and occur in an ornamental figuration in the »seconda parte« together with two of the abovementioned beaten »coupès« that move sideways to the left and to the right, quite clearly with only one weight transfer. A »mezzo-coupè« occurs, whether with or without weight transference is not clear, followed by the only »tombè«. These steps are spread over two bars, but it is not clear how they are distributed.

The ordinary »passo grave« consists of two steps in Magri's version, but with only one »plié-relevé« before the first step. His forward example starts from the foot in front, a principle he uses in many step descriptions. It could have been that the »pas grave« sequence of the minuet, with its two weight transferences, had become the

norm; he also mentions the good effect this step has in the minuet. When it appears in *Amabile* it mostly takes up one measure, and it can start with the front or back foot. The »passo grave sotto al corpo« relates more to the traditional »pas grave« of the Baroque, with only one weight transference. A couple of these steps end the forward surge in the first four bars of the opening figure, and another leads into the *Chiamata* figure in the third part.

The »passo di bourè« with its three steps is perhaps the most recognizable sequence. It is the most frequent step in the *Amabile*. Quite often there are two »passo di bourè« in a sequence, but only in circular figures (although the man in one place has four »pas de bourrée«, but in two different figures). A »passo di bourè aperto«, a step related to the »pas de bourrée ouvert«, occurs once in the opening figure. The »fleuret« or »fioretto«, as the Italians call it, is used twice in *Amabile*, combined with »mezzo contratempo«, which according to Magri consists of only a hop and a lift of the free foot sideways. This combination is a step for the future, used in a similar way throughout the 19th century as the basic travelling step in the quadrilles.

The »contratempo« and »passo di sarabanda« are related in their execution and probably share the same history, both consisting of a hop and two steps. The difference between these two sequences is that the former, which can go in all directions, extends the free foot in second position at the hop; while the latter, which always moves sideways, closes the free foot in first position at the hop like a »pas de gaillard«. When the »passo di sarabanda« occurs in the last figure of the »prima parte« it has a striking similarity to the »contretemps de chaconne« that appears in *Aimable vainqueur* (page 5). This makes me think that the origin of the »passo di sarabanda« is to be found in the »contretemps de chaconne«. In the same figure, a sequence of three »mezzi jettès« appears, resembling the »jeté-chassés« of the original.

The »pirouettes« are similar to the Baroque version and occur in *Amabile* as half, three-quarter, and whole turns. The description of these »pirouettes« in the first part of the *Trattato* has them being executed with an outward or open movement »en dehors«, called »fatto« by Magri. But he also gives a short description of »pirouettes« made with an inward or crossed movement »en dedans«, called »disfatto« by Magri.³¹ The three-quarter »pirouette« in *Amabile* would seem to be a »disfatto« turn because of how it is linked to the previous step. Here again a notation would have been helpful.

The »glissate« and »chassès« may seem out of place in a slow dance in triple meter. Although similar combinations can be found in triple-meter dances in the noble style, these steps constitute the most distinct difference to the step vocabulary in *Aimable vainqueur*. The »glissate« and »chassès« appear mainly in the second half of the dance, when it becomes more informal and playful. It is also in combination with the »mezzi chassès« that extra »degagès« have been added to get the dancer on to the right foot.

When Magri refers to his endeavor to update *Aimable vainqueur*, and claims to have »filled it with new steps«, it is particularly the »chassès«, »glissate« and »fleurets« that seem new and inventive.

Conclusion

The goal of tracing the development of noble ballroom dancing in the 18th century can hardly be attained in a survey of this type. While definitive answers remain elusive, some tendencies can be recognized.

When we interpret the dances in Feuillet/Beauchamps notation we try to do it »right«, exactly how we think it should be. But how it looked on the stage or in the ballroom will forever remain a obscure to us. The contemporary dancer in the ballroom or on stage may have shown the same respect toward the written sources as we do, but it is also possible that they never or rarely consulted these sources. The Porto *Le mable Vainqueur* shows us a version of the dance that is quite different from the original. It is possibly a composed variation on the original in which deliberate changes have been made. Or a version written from memory, quite different from the original, but still attributed to Pécour in the manuscript. It could have been intended to show a version specific to the Iberian peninsula, or to demonstrate the French practice, imagined or real, to the locals. It is perhaps possible to use it as an ornamentation chart with »agrément«, like the charts often found in the prefaces to French music. None of these aspects rule out the other.

Although Magri tried to make the impossible possible, only he and his contemporaries know whether he was successful. To revive something old and revered, something »that smacks of the museum«, and still making it completely new and fashionable was the task that Magri had set himself in choreographing *Amabile*. It contains recognizable features in both steps and floor patterns, more or less disguised and interwoven with more fashionable steps and figures. Here again extensive ornamentation seems to be expected, or perhaps optional since the phrasing is fairly unspecific: »finendolo con li (de) battiman«³² (ending with the [same] beats),³³ as if the number of beats was to be decided by the dancer. In the description of beats, he expresses the opinion that the more beats the more brilliant.³⁴ Already at the beginning of the century, Gottfried Taubert suggested an extensive use of ornamental and even theatrical steps when dancing the minuet. This use had to be handled with discretion, depending on the circumstances.³⁵ Even though most figures in the minuet were fixed, there were still options of redistributing the steps, and thus alter the main figures. Similarly, through their relation to the original, both *Le mable Vainqueur* and *Amabile* show that one symmetry could be exchanged for the other. If you have a floor pattern that is restricted to the boundaries of one side of the center line, it is quite easy to use either reflection symmetry or rotation symmetry. These alterations are shown on pages 2, 3, and 5 of the original. The alteration of symmetries as well as the ornamentation and occasional exchange of steps constitute two main parameters within which a ballroom choreography could be varied. Since *Aimable vainqueur* was such a popular ballroom dance, the sources in which it was recorded are important for the study of ballroom dancing in the 18th century.

Notes

- 1 MAGRI: *Trattato teorico-prattico di ballo* (1779), p. 232.
- 2 FEUILLET: *Chorégraphie* (1700).
- 3 PECOUR: *Aimable vainqueur* (1701). See LANCELOT: *La Belle Dance*, »catalogue raisonné« FL/1701.1; and LITTLE/MARSH: *La Danse noble*, an »inventory« LM 1180.
- 4 DUPONT: *Laimable Vainqueur* (ca. 1710/20), pp. 52–54. See LANCELOT: *La Belle Dance*, »catalogue raisonné« FL/Ms05.1/14; and LITTLE/MARSH: *La Danse noble*, an »inventory« LM 1140.
- 5 RAMEAU: *Maître a danser* (1725), pp. 120, 141, 158, 178, 228.
- 6 ESSEX: *The Dancing-Master* (1728), pp. 68, 81, 92, 133.
- 7 In 1722 Walsh published the second edition of Weaver's translation of Feuillet's *Chorégraphie*. This publication also contained *Aimable Vainqueur* by Pécour but presented under the name of *The Lowvre*. In LANCELOT: *La Belle Dance*, »catalogue raisonné«, *The Lowvre* is given a separate catalogue number: FL/1722.2/ pièce 2, WEAVER, *The Lowvre*.
- 8 TOMLINSON: *The Art of Dancing* (1735), p. 28.
- 9 TAUBERT: *Rechtschaffener Tantzmeister* (1717), pp. 920, 922.
- 10 RAMEAU: *Abreege de lanouvelle Methode* (1725), p. 39.
- 11 FERRIOL Y BOXERAUS: *Reglas utiles* (1745), p. 236.
- 12 MINGUET: *Arte de danzar á la francesa* (1758), p. 43.
- 13 KINSKI: *Choregraphie* (1751), p. 123.
- 14 For further information about this source see LANCELOT: *La Belle Dance*; LITTLE/MARSH: *La Danse noble*.
- 15 MAGRI: *Theoretical and practical treatise on dancing*, p. 87.
- 16 PECOUR: *Aimable vainqueur*, pp. 1–6.
- 17 CAMPRA: *Hésione: tragédie* (1700), p. 158.
- 18 MATTHESON: *Der vollkommene Capellmeister* (1739) [Harriss 1981], p. 457.
- 19 FEUILLET: *II^e Recueil de Danses de Bal pour l'année 1704*, p. 109.
- 20 TOMLINSON: *The Art of Dancing*, p. 149.
- 21 BOYDEN: *Louwer*.
- 22 Most ballroom choreographies of the early eighteenth century, like *Aimable vainqueur*, follow a layout where the opening of the dance, after the reverences are made, is directed towards a presence. The dancers move forward in reflection symmetry until they have reached the approximate center of the floor. They turn toward each other and change to reflection symmetry. Sometimes the dancers switch back to reflection symmetry, perhaps to acknowledge the presence. At the end of the dance they return to the starting point with a figure in reflection symmetry, ending the dance with a reverence to the presence.
- 23 RAMEAU: *Dancing Master*, p. 25.
- 24 MIEHLING: *Tempo*, p. 223.
- 25 A general observation concerning the symmetries in the dances of the noble style is that reflection symmetry expresses unity to the spectator, while rotation symmetry expresses individuality. However the dancers' point of view can be slightly different, since the dancers actually move with the opposite foot from the other in reflection symmetry, and with the same feet in rotation symmetry.
- 26 MINGUET: *Arte de danzar á la francesa*, p. 13.
- 27 MAGRI: *Trattato teorico-prattico di ballo*, p. 93.
- 28 MAGRI: *Theoretical and practical treatise on dancing*, p. 232.
- 29 PECOUR: *L'Allemande*, pp. 1–10. See LANCELOT: *La Belle Dance*, »catalogue raisonné« FL/1702.2; and LITTLE/MARSH: *La Danse noble*, an »inventory« LM 1200.

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- 30 MAGRI: *Theoretical and practical treatise on dancing*, p. 232.
- 31 The terms »fatto« and »disfatto« are not always equivalent to »en dehors« and »en dedans«. In the case of the »pas de chaconne« in which Magri gives two versions turning with the same foot, the usual way, which is crossed »en dedans«, is called »fatto«, and the unusual way, which is open »en dehors«, is called »disfatto«. The term »fatto« should perhaps generally be interpreted as equivalent to the normal, and »disfatto« as contrary to the normal.
- 32 MAGRI: *Trattato teorico-prattico di ballo*, p. 96.
- 33 MAGRI: *Theoretical and practical treatise on dancing*, p. 234.
- 34 MAGRI: *Trattato teorico-prattico di ballo*, p. 39.
- 35 TAUBERT: *Rechtschaffener Tantzmeister*, p. 664.

Table 1

This table shows step sequences, symmetries and their respective frequency, the place in the choreography and the music, enabling a direct comparison and analysis of the Porto version of *Le mable Vainqueur* and Magri's *Amabile* (see Tables 2 and 3).

Step sequences, Symmetries (floor pattern)	Frequency of step sequence, symmetries	Place in choreography bars 1–76 (man's side)	Place in musical phrase A 14 bars, B 8 bars, C 16 bars (AABCBC)
Pas grave	7	4,10,14,23,24,46,74	A ¹ 4,10,14; A ² 9,10; C ¹ 10; C ² 14
Coupé	7	28,30,60,64,66,70,76	A ² 14; B ¹ 2; B ² 8; C ² 4,6,10,16 A ¹ 8; C ¹ 4 (lady 2); C ² 12
Ouverture de jambe	3	8,40 (lady 38),72	
Coupé à deux mouvement	7	1,2,15,16,29,63,65	A ¹ 1,2; A ² 1,2; B ¹ 1; C ² 3,5
Pas de bourrée	21	3,9,13,17,18,22,26,32–36, 45,48,50,55,56,59,68,69,75	A ¹ 3,9,13; A ² 3,4,8,12; B ¹ 4–8; C ¹ 9,12,14; B ² 3,4,7; C ² 8,9,15
P d b. ouvert (two kinds)	4	5,6,19,20	A ¹ 5,6; A ² 5,6
Contretemps	1	39 (lady 37)	C ¹ 3 (lady C ¹ 1)
C t. ouvert, croisé	8	7,27,31,47,49,54,58,67	A ¹ 7; A ² 13; B ¹ 3; C ¹ 11,13; B ² 2,6; C ² 7
Balancé (right, left)	2	41–42 (lady 43–44),51–52	C ¹ 5–6 (lady 7–8), 15,16
Demi-coupé (pointé)	1	62	C ² 2
Pirouette	5	43,44 (lady 41,42),61,71,73	C ¹ 7,8 (lady 6–7); C ² 1,11,13
3 jeté — chassé (sequence)	2	53,57	B ² 1,5
Pas de sissonne	3	11,12,25	A ¹ 11,12; A ² 11
Other step sequence	1 (saut, jeté, jeté- ouverture de jambe)	21	A ² 7
Pause	1 (2 bars)	37–38 (lady 39–40)	C ¹ 1–2 (lady C ¹ 3–4)
Reflection symmetry	3	1–32,53–60,71–76	A ¹ ,A ² ,B ¹ 1–4; B ² ; C ² 11–16
Rotation symmetry	2	33–52,61–70	B ¹ 5–8,C ¹ 1–16; C ² 1–10

Table 2

This table shows step sequences, symmetries and their respective frequency, place in the choreography and the music, enabling a direct comparison and analysis of the original version of *Aimable vainqueur* and Magri's *Amabile* (see Tables 1 and 3).

Step sequences (New sequences) Symmetries (floor pattern)	Frequency of step sequence, Symmetries ^D = Different amount	Place in choreography bars 1—76 (man's side) ^A = Altered, ^D = Different, ^O = Ornamented, ^N = New	Place in musical frase A 14 bars, B 8 bars, C 16 bars (AABCBC)
Pas grave (See Ouvert. de jambe)	6 ^D	4 ^{AO} , 10 ^{AO} , 14 ^{AO} , 23 ^O , 24 ^O , 46 ^A	A ¹ 4, 10, 14; A ² 9, 10; C ¹ 10
Coupé Ouverture de jambe	5 ^D 3	28 ^{AO} , 36 ^N , 60 ^A , 70 ^A lady, 76 8 ^O , 72 ^{AO} , 74 ^{NO}	A ² 14; B ¹ 8 B ² 8; C ² 10, 16 A ¹ 8; C ² 12, 14
Coupé à deux mouvement (See New sequences)	6 ^D	1 ^O , 2 ^O , 15 ^O , 16 ^O , 29 ^O , 30 ^{NO}	A ¹ 1, 2; A ² 1, 2; B ¹ 1, 2
Pas de bourrée P d b. ouvert (two kinds)	21 4	3, 9 ^A , 13, 17, 18, 22 ^A , 26 ^A , 32—35 45, 48 ^A , 50, 55, 56, 59, 68, 69, 70 ^N man, 75 5 ^{DO} , 6 ^{AO} , 19 ^{AO} , 20 ^{AO}	A ¹ 3, 9, 13; A ² 3, 4, 8, 12; B ¹ 4—7; C ¹ 9, 12, 14; B ² 3, 4, 7; C ² 8, 9, 10 man, 15 A ¹ 5, 6; A ² 5, 6
Contret. ouvert, croisé (See New sequences)	8 ^D	7 ^{AO} , 27 ^A , 31 ^A , 47, 49, 54 ^{AO} , 58 ^{AO} , 67 ^A	A ¹ 7; A ² 13; B ¹ 3; C ¹ 11, 13; B ² 2, 6; C ² 7
Balancé (right, left) Demi-coupé (pointé) (See New sequences)	1 ^D 2 ^D	41 ^O —42 ^O (lady 43 ^O —44 ^O), 62 ^O , 64 ^{NO}	C ¹ 5—6 (lady 7—8), C ² 2, 4
Pirouette (See New sequences)	5	43 ^O , 44 ^O (lady 41, 42), 61 ^O , 71 ^O , 73 ^O	C ¹ 7, 8 (lady 6—7); C ² 1, 11, 13
3 jeté-chassé (sequence)	2	53, 57	B ² 1, 5
Pas de sissonne	3	11 ^O , 12 ^O , 25 ^O	A ¹ 11, 12; A ² 11
New sequences: Demi-Coupé Ct. battu, tour de jambe Pirouette, pas glissé, ouverture battu Tombé, jeté, pas	3 1 2 2	51 ^{NO} , 52 ^{NO} , 66 ^{NO} 21 ^{NO} 39 ^N , 40 ^N (lady 37 ^N , 38 ^N) 63 ^N , 65 ^N	C ¹ 15, 16; C ² 6 A ² 7 C ¹ 3, 4 (lady C ¹ 1, 2); C ² 3, 5
Pause	1 (2 bars)	37—38 (lady 39—40)	C ¹ 1—2 (lady C ¹ 3—4)
Reflection symmetry	2 ^D	1—28 ^A , 71—76	A ¹ , A ² ; C ² 11—16
Rotation symmetry	1 ^D	29—70 ^D	B ¹ , C ¹ B ² , C ² 1—10

Table 3

This table shows step sequences, symmetries and their respective frequency, place in the choreography and the music, enabling a direct comparison and analysis of the original version of *Aimable vainqueur* and Magri's *Amabile* (see Tables 1 and 2).

Step sequences Floor patterns	Frequency of step sequence, Floor patterns	Place in choreography bars 1–64 ° = Ornamented, ^p = Part of bar	Place in musical frees A 8 bars, B 8, C 8, D 8 (AABBCCDD)
Passo grave (two steps)	5	1,8,47–48°,51,55	A ¹ 1,8; C ² 7–8°; D ¹ 3,7
P. g. sotto al corpo	3	3,4,40	A ¹ 3,4; C ¹ 8
Coupè	9	17°,18°,23°,24°,30,34°,36°, 61°,62°	B ¹ 1,2,7,8; B ² 30; C ¹ 2,4 D ² 5,6
Due glissate	2	49,53	D ¹ 1,5
Passo di bourèè	16	2,7,19,20,26,27,29,39, (lady 41,42), man 43,44; 45,46,57,58,63,64	A ¹ 2,7; B ¹ 3,4; B ² 2,3,5; C ¹ 7C ² (lady 1,2), man 3,4; 5,6; D ² 1,2,7,8
P. d. b. aperto	1	6	A ¹ 6
Fleuret sostenuto- mezzo contratempo	2	31,32	B ² 7,8
Contratempo	1	59	D ² 3
Passo di Sarabanda	4	5,10,14,28	A ¹ 5; A ² 10,14; B ² 4
Balangè (left, right)	1	21–22	B ¹ 5,6
Mezzo-coupè	1	37	C ¹ 5
Mezzi pirouètte	4	11,12,15,16	A ² 3,4,6,7
Pirouètte (3/4, 1/1)	2	33,35	C ¹ 1,3
3 mezzi Jettè (sequence)	2	9,13	A ² 1,5
Chassè fiancheggiato	3	25,50,54	B ² 1; D ¹ 2,6
Mezzo ch. battuto collo	3	man 41,42,(lady 43,44); 60	C ² man 1,2,(lady 3,4); D ² 4
Mezzo ch. battuto giro	2	52,56	D ¹ 4,8
Tombè	1	38	C ¹ 5
Degagè (passo staccato)	4	man 41 ^p (lady 43 ^p); 50 ^p ,54 ^p , 60 ^p	C ² man 1(lady 3); D ¹ 2,6
Reflection symmetry	1	1–16	A ¹ 1–A ² 8
Rotation symmetry	3	17–40,45–48,57–58	B ¹ 1–C ¹ 8; C ² 5–7; D ² 1–2
Parallel movement	1	61–62	D ² 5–6
Asymmetrical	4	41–44,49–56,59–60,63–64	C ² 1–4; D ¹ 1–8; D ² 3–4,7–8