

CHOREOGRAPHIC STRUCTURE IN DANCES BY FEUILLET

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Introduction

Of the extant dances notated in Beauchamps-Feuillet notation, more are attributed to Mr. Feuillet than to any other choreographer save Pécour. These dances fall into three categories:

1. Fifteen theatrical dances published in 1700.¹ Feuillet says that he composed these as practical examples of different dances notated using the Beauchamps-Feuillet system, for the use of dancing masters and advanced students. There are pieces for men, women, and couples, and for one, two, four, or eight dancers. (See Table 1. I will refer to dances by their number in the table, thus: [1])
2. Fifteen theatrical dances in manuscript, indicated as being “de” or “par Mr. Feuillet”. All but one of these are found in the same manuscript collection.² All are solos, eleven for a man and four for a woman.
3. Nine ballroom dances published separately or in annual collections between 1703 and 1710. All but one of these are for a single couple; the exception is a *passepié* for two couples.

In addition to these dances, we also have the following:

1. Several short dance segments, presumably by Feuillet, used to illustrate aspects of dance notation. These include one dance phrase set to four different tunes of four or eight bars, another eight-bar phrase, a twelve-bar phrase, and two sixteen-bar phrases. These are shown in Table 2.
2. The floor pattern of a *sarabande* for two, attributed to Feuillet, but with no steps or music.³ The third figure of this floor plan shows the dancers as one man and one woman.
3. Three *contredanses* by Feuillet, included in his 1706 *contredanse* collection: *la Matelotte*, *la Folichon*, and *la Fée*.⁴

These dances show an impressive choreographic range, from fairly straightforward ballroom dances to technically challenging theatre dances. Among Feuillet’s ballroom dances we find a *rigaudon*, a *forlana*, a *marche*, a “*mariée*”, two *passepiés*, and other familiar dance types. His dances for male solo include a peasant dance, a *harlequin chaconne*, a sailor solo, a set of *folia* variations, other Spanish-style dances, and other dances in more noble style. For a woman there are four *sarabandes* (more extant than by any other choreographer), a set of *folia* variations, and a *gigue*. There is no indication that any of these theatre dances had ever been performed in public.

Feuillet’s dances include only two multipartite choreographies, the *Balet de neuf Danseurs* [15] (*entrée*, canaries I & II) and *le Charmant Vainqueur* [36] (*gravement*, *bourée*).⁵ Predominant dance types are *sarabande*, *rigaudon*, *duple-meter entrée*, and *gigue*; types not represented at all include *gavotte*, *branle*, *courante*, *passacaille*, and *menuet*.⁶

Given Feuillet’s failure to acknowledge his professional debt to Beauchamps for the development of dance notation, we are justified in wondering whether dances attributed to Feuillet are entirely his own work.⁷ We may also wonder whether there’s any difference between a dance “de” (“of”) Mr. Feuillet and one “par” (“by”) Mr. Feuillet.

For the present, I will assume that all of these dances are by Feuillet, and examine them for clues to his approach to dance-making. I will consider Feuillet’s use of repeated step sequences, both in conjunction with music repeats and elsewhere. I will offer thoughts on some of Feuillet’s favorite steps and other choreographic devices, and on his skilled use of varied spatial patterns in dances for more than one. And I will summarize what is known of Feuillet’s career.

Repetition corresponding to musical repeats

First, let us consider Feuillet’s use of repeated step sequences. At last year’s conference, I spoke about repeated step sequences and question-and-answer passages, both related to musical repeats, in dances by Balon.⁸ Like Balon,

Feuillet often used repeated step sequences in his dances. Eleven of his dances have at least some repeated step sequences corresponding to musical repeats, and several more include repeated sequences within a musical phrase.

(Recall that there are several possibilities for repeating a given step sequence.⁹ The sequence can be repeated exactly, on the same foot and with the same floor pattern. It can be repeated on the opposite foot, with the floor pattern mirrored. A sequence involving two dancers can be repeated with the same floor pattern but with the partners having exchanged places. Or the sequence of steps can also be repeated with the floor pattern altered, as in the opening of Pécour's *Bourrée d'Achille*.)

As I've pointed out elsewhere, Feuillet's *Gigue a deux* [2], to music from *Roland*, and his *Sarabande pour femme* [5] to music from *le Bourgeois Gentilhomme*, offer familiar examples of dances with opposite-foot repeats corresponding to musical repeats.¹⁰ The gigue follows exactly the repeat structure of the music, and the sarabande diverges from the repeat structure only at the end of the dance, in the final strain repeated.¹¹ Feuillet's six folia variations for a solo woman [8] also reflect the music's structure, employing opposite-foot repeats corresponding to the two parallel halves of the Folia melody.¹²

Yesterday, April James discussed Feuillet's duo *la Matelotte* [34], another dance that exactly reflects the repeat structure of the music.¹³ In the entire sixty-four bar dance, Feuillet uses only two eight-bar dance phrases, repeated AABBAABB with modified paths but with only slight adjustments to allow the dancers to change direction or type of symmetry (mirror or axial). Especially clever is his use of a weight change following the pirouette (bar two of the first phrase) in the second playing of the music, to allow yet more variety in the dancers' paths.

April James also discussed the repeat structure of Feuillet's *Entrée de Matelot* [24], in which the second strain in each playing of the music consists of an eight-bar step sequence repeated to the other side. Other dances by Feuillet in which the repeat structure of the dance at least partially reflects the repeat structure of the music include *le Rigaudon de la Paix* [1], *la Gouastalla* [37], *le Passepiéd à quatre* [38], the solo canary of the *Balet de neuf Danseurs* [15], and *la Médicis* [39], which we'll demonstrate shortly.¹⁴ Feuillet's forlana *la Triomphante* [32] includes some two-bar repeats or near-repeats that correspond to two-bar repeats in the music.

The music for *la Médicis* is in rondeau form, and the dance reflects the rondeau structure. Like Balon in some of the rondeau choreographies I discussed last year,¹⁵ Feuillet uses essentially the same step sequence, with modified path, for each occurrence of the refrain.

[DEMONSTRATE *la Médicis*]

Unlike Balon, Pécour, and others, Feuillet makes almost no use of question-and-answer, and none whatsoever of canon. As you've just seen, *la Médicis* includes a double question and answer in the second couplet, a familiar sequence in which the man circles around the woman and then pirouettes while she circles around him.¹⁶ The only instance of a simple question-and-answer passage in Feuillet's dances is in his earliest published ballroom dance, *la Madalena* [31].¹⁷

Another rondeau, in which Feuillet takes a slightly different choreographic approach, is the chaconne to music from *l'Europe Galante* [22]. As I've noted elsewhere, the sixteen-bar refrain of the music consists of two eight-bar sections, each consisting of a repeated four-bar phrase. Feuillet's dance reflects this structure: each refrain accompanies two sets of repeated (mirrored) four-bar step sequences.¹⁸

In this chaconne, Feuillet maintains the pattern of repeated step sequences even during the couplets, though musically these do not have internal repeats: the first couplet accompanies a step sequence of eight bars and its repeat, and the second accompanies two sets of four bars and their repeats. Let us now look at other examples of repeated step-sequences that are independent of musical repeats.

Other uses of repeated sequences

I've already mentioned the repeated phrases at the B strains in Feuillet's *Entrée de Matelot* [24]. This solo also offers an example of a repeated step sequence that does not correspond to exact musical repeats. The steps of the second half of the first strain are repeated on the other foot at the beginning of the repeat of that strain. Musically the two halves of the strain are related, but not identical. [DEMONSTRATE]

Feuillet's *Passepied á quatre* is another dance with step sequences repeated independently of music repeats. The music is in binary form, repeated: AABBAABB. In the dance, the first four bars are repeated in the other direction (though always on the same foot, as one would expect in a *passepied*), corresponding to the repeated A strain of the music. Then follows a four-bar figure and two eight-bar figures, the second an exact repeat of the first but rotated 270 degrees. These eight bar figures correspond to BAAB in the music. The final four bars are a sort of inversion of the steps of the first B strain, adjusted to get the dancers back to their starting places. The structure of this dance is outlined in Table 3.

Other examples of repeated step sequences that are independent of musical repeats include: Feuillet's male folia variations [29] (the second figure, four bars repeated); the *Chaconne d'Arlequin* [30]; and *le Charmant Vainqueur* [36].

The first strain of *le Charmant Vainqueur* is ten measures, and it's interesting to see how Feuillet treats it choreographically. The first time through the strain, he treats it as five plus five; the second time, he treats it as four plus four plus two. The steps for these sequences are shown in Table 4.

As you'll see, the *bourrée* section of *le Charmant Vainqueur* also includes repeated sequences, as well as a fair amount of very familiar material—whether borrowed or merely trite is hard to say, though it certainly appears that Feuillet had some of Pécour's dances, such as *l'Allemande* and *le Rigaudon des Vaissaux*, in mind as he made this dance.

[DEMONSTRATE *le Charmant Vainqueur*]

An interesting near-repeat occurs in one of Feuillet's sarabandes for a woman [25]. In the second figure, the second four bars begin like an opposite-foot repeat of the first four: *assemblé, coupé; coupé ouvert; pirouette* halfway around. But in the first half of the figure, the *pirouette* takes a full measure, while in the second half it's followed in the same measure by a *tombé* and turning hop. It's as if the second half of the figure is an ornamented or augmented version of the first half.

[DEMONSTRATE sarabande (25), second figure alone and then entire dance]

Repeats from one dance to another

I'd like now to consider, briefly, steps or sequences that are repeated from one dance to another. In the dance that Susan just showed, we saw a curved path of *contretemps* alternating with *pas de bourrée*, similar to one in Pécour's sarabande for a woman to music from *le Bourgeois Gentilhomme*.¹⁹ Feuillet uses the same passage in the last figure of another of his sarabandes for a woman, number [26]; you also saw it earlier in *le Charmant Vainqueur*.

Here is another of Feuillet's sarabandes for a woman, number [23] in Table 1. It is danced by Camilla Finlay, who obligingly learned it on short notice.

[VIDEO CLIP: sarabande (23)]

This dance is roughly the same length as the one that Susan just danced, and we can see that Feuillet has used a similar step vocabulary. Notice, for example, the frequency of the sequence *assemblé, coupé, coupé ouvert*, the beginning of the figure that Susan demonstrated earlier [DEMONSTRATE]. In this dance, Feuillet uses this sequence in two different rhythms, taking sometimes one measure and sometimes two. In the third figure, he constructs an interesting passage that includes an opposite-foot repeat of this sequence, two measures each time, sandwiched between a *balancé* (two measures) and two *pirouettes* (two measures) [DEMONSTRATE].

Favored steps or step combinations

We can begin to notice steps or combinations of steps that Feuillet uses frequently, or that he may have transplanted from one dance to another. The sequence *assemblé, coupé, coupé ouvert* is one. Another is the sequence: *pas de sissone* picking up the front foot, followed by a *pas de bourrée emboité* [DEMONSTRATE]. We see this combination in many of Feuillet's dances, including the solo *Entrée de Matelot* that April James showed yesterday. Here's a video clip of another dance in which this combination occurs three times in thirty-two measures, an *entrée* for two [3].

[VIDEO CLIP: *Entrée à deux* (3)]

This combination, pas de sissone followed by emboité, is relatively uncommon in Pécour's theatre dances published by Feuillet in 1704.²⁰ But in the manuscript *Entrée de Saturne* (LMC # 4000), attributed to Pécour, it occurs frequently—six times, if we count beaten as well as plain pas de sissone. Another step that we find in all three of these dances, the *Entrée de Saturne*, the *Entrée de Matelot*, and the *Entrée à deux* we just saw, is a beaten, turning demi-contretemps followed by a turning jeté. [DEMONSTRATE]. It seems worth considering that the attribution to Pécour, in a different hand from the title of the dance, is in error.

A relatively common device in Feuillet's dances is a cadential capriole. And in about a quarter of Feuillet's dances for men, we find cadential caprioles repeated to the opposite side from one strain to the next. (See Table 1.) I'll demonstrate two of these dances now, the *Entrée* [27] to music from *Amadis*, and the *Entrée* [21] to "La Furstemburg".

[DEMONSTRATE *entrée* (27), *entrée* (21)]

In Feuillet's sarabande for solo man [20], we find steps that reappear elsewhere, for example in the sarabande that we saw on video [23] and in Feuillet's male folia variations [29].

[DEMONSTRATE sarabande (20)]

Notice the similarities between this sarabande and the gigue [18], for example at the end of the first figure, or in the treatment of the step Tomlinson calls "the CLOSE beating before and falling behind in the third Position, upright Spring changing to the same before, and COUPEE to a Measure".²¹ [DEMONSTRATE basic step, sarabande version; gigue version]

[DEMONSTRATE gigue (18)]

Having looked at some aspects of Feuillet's approach to choreography, let us turn now to his approach to the business of making and selling dance notations.

Feuillet as businessman

Along with his choreographic choices, Feuillet made business choices: what dances would show his skill, what dances would find favor with students or patrons, what dances would sell. He seems always to have had an eye to the marketplace, for example in his choice of music and in his choice of title or type of dance.

Yesterday, April James raised the question of whether Feuillet used the "Matelot" tune because it was popular, or whether it became popular because Feuillet, and others, used it.²² Whatever the case, it's clear that Feuillet frequently used popular or familiar music for his dances. Seventeen of his dances, more than forty percent of those extant, use music to which there exists at least one dance by another choreographer.²³ (See Table 1.) In three cases, Feuillet made more than one dance to the same music: the sarabande from *le Bourgeois Gentilhomme*; la folia; and the "Matelot" from *Alcione*.

The titles of some of Feuillet's ballroom dances are clearly designed to attract the attention of potential buyers or patrons. The title "*le Charmant Vainqueur*" is surely intended to recall the popular "*Aimable Vainqueur*". Both the title and the choreography of "*la Nouvelle Mariée*" suggest Pécour's "Mariée" dances that Feuillet had published in 1700. And "*le Passepied à Quatre*" follows Feuillet's publication four years earlier of the *Menuet à Quatre*, which was at the time so popular that "there was no gathering where it wasn't danced".²⁴ I'll discuss the titles of *la Madalena*, *la Guastalla*, and *la Médicis* shortly.

Feuillet's career

There appears to be some uncertainty about Feuillet's professional situation. Meredith Ellis Little indicates that he "worked at the court of Louis XIV."²⁵ But Francine Lancelot asserts that he was "neither admitted to the Académie royale de danse nor to the court."²⁶ He is not named, either as choreographer or performer, in any of the extant libretti to works by Lully.²⁷ Nor is there an entry for him in Parfaict's *Dictionnaire*.²⁸ Most of what we know about Feuillet's career is based on information found in his publications: dedications, introductions, excerpts from

the “Privilèges” that granted him the right—the exclusive right—to publish notations. It is in the “Privilèges” that we find Feuillet’s given name, Raoul Anger.²⁹ (It is printed in *Chorégraphie* as “Raoul Auger”, but corrected in the “Extrait du Privilège” following the *Pavane des Saisons*, 1700.) From Dezais’s introduction to Feuillet’s posthumous collection of dances for 1711 we learn that Feuillet died June 14, 1710, at the age of fifty.³⁰

In Feuillet’s publications, we can trace his aspirations and see his attempts to market himself, both to the public and to those in high places. He dedicated his *Chorégraphie* to Pécour, calling him “the model of the most perfect dancers” and praising his inexhaustible and justly famous choreographic creativity. Certainly he owed a great deal to Pécour, whose dances he published and who was even willing, according to Feuillet, to review the set of ballroom dances before they were engraved to make sure they were correct.³¹ In his preface to the *Pavane des Saisons*, published in 1700, Feuillet further acknowledged his debt in almost religious terms:

Here is the Pavane des Saisons, composed by Monsieur Pécour; this name alone, Dear Reader, suffices to let us know that this new dance cannot but be to everyone’s liking. For a long time we imagined that the Dance could not be carried to a higher degree of perfection. But we turned back from this view; the different dances that Mr. Pécour composes on a daily basis make us recognize, with pleasure, our error. He is one of these men of whom the genius is inexhaustible, and who will never cease to attract universal applause.³²

In praising Pécour, Feuillet was of course also trying to enhance the perceived value of his latest product.

By 1700, Feuillet was already preparing to publish another collection of dances by Pécour, but the project took longer than he’d hoped. In 1702 he announced publication for Easter of the following year, adding that the majority of the couple dances therein had been danced by Ballon and Subligny. Perhaps he had had their help in compiling the collection, or perhaps he was only trying to capitalize on their name as well. Certainly he recognized their popularity: in addition to the annual collection of dances that year, he published *l’Allemande*, which Ballon and Subligny danced in *le Ballet des Fragments*.

As we know, the collection of dances by Pécour was published not in 1703 as promised, but in 1704. Feuillet apologized for the delay, saying that it had been an immense amount of work to gather the dances and have them engraved. Ever the businessman, Feuillet added the hope that all who owned *Chorégraphie* would buy this latest work as well.

Beyond the labor involved, Feuillet had other reasons for the delay. In the introduction to his collection of dances for 1704, published in 1703, he says: “Besides my ordinary occupations, I have been obliged to compose and notate several ballets commissioned by foreign courts.”³³ Also in 1703, Feuillet published *la Madalena*, dedicated to the Duke of Mantua and named in honor of the Duke’s “pensionnaire”, who had evidently travelled to Paris for three months’ study with Feuillet.³⁴ The Duke of Mantua was none other than Federico Carlo Gonzaga, opera singer and patron of the arts, known for “his dissolute way of life and for his dedication to operatic productions on the grandest scale.”³⁵ It seems plausible that the “foreign courts” that Feuillet alluded to were of the house of Gonzaga. Perhaps Feuillet had found employment as choreographer in the Duke’s theatre.

But the Duke had sided with the French in the War of Spanish Succession, and in 1702 was forced to flee Mantua as the war drew nearer. In 1704 the Duke turned up in Paris, looking for a new wife. As to whether he encountered Feuillet, we can only speculate.

In 1704, Feuillet knew himself still overshadowed by Pécour. Dedicating Pécour’s dance *La Bretagne* to the Duchesse de Bourgogne, who had recently given birth to a son, Feuillet wrote that he himself would have composed a dance if he hadn’t been pre-empted by Pécour—who, said Feuillet, had made one that couldn’t be surpassed. Ever one to turn matters to his advantage, Feuillet went on to say that he then had no further thought but to pass Pécour’s dance on to posterity, by means of *his* notation system with which *he* had found the secret of recording dance movements [my emphasis]—this despite the fact that Beauchamps, in the course of his unsuccessful lawsuit that year, had been acknowledged the inventor of the notation system that Feuillet claimed as his.³⁶

Feuillet continued to have friends in high places. The 1704 collection of dances by Pécour was dedicated to none other than the King’s son: the duc d’Orléans, the Grand Dauphin. And the following year his “privilège” was not only renewed for six more years, but was strengthened, prohibiting not merely the engraving, printing, or selling of dance notations, but also the use of any notation symbols without Feuillet’s permission! This privilège, with different wording but basically the same exclusive rights, was renewed on July 7, 1709, for twelve more years: use

of notation symbols or figures was prohibited without written authorization from Feuillet or those he had designated (“ceux qui auront droit de lui”).

In his 1705 privilege, Feuillet was referred to as “Maître *et Compositeur* de Dance” [my emphasis], instead of merely “Maître de Dance”. He used the new wording for the next annual collection, published in 1706, and for his 1706 contredanse collection; the following year he reverted to “Maître de Danse”.

Feuillet’s former patron the Duke of Mantua lost his territories in 1707. When he died in 1708, leaving no male heirs, his rights as sovereign passed to the branch of the Gonzaga family that ruled Guastalla. Apparently Feuillet still aspired to an Italian connection; his dance *la Gouastalla* was published the following year. In 1710 he cast his net wider, naming one of his last published dances *la Médicis*. He died the same year.

Feuillet was survived by his sister, Perrine Anger. His business, with his exclusive right to publish dance notations, was sold to Étienne-Joseph Dezais.³⁷

Adjustment of paths in group setting

Before concluding, I’d like to return for a moment to one of Feuillet’s strengths as a choreographer: his skill at adjusting a sequence of steps to fit different floor patterns. We saw, in *la Médicis*, how Feuillet altered the figure of the refrain each time it occurred; and yesterday we saw how he varied the figures in the duo *Matelotte*. I have already listed (above) some of the other dances in which Feuillet repeated step sequences but with modified figure.

In the group dances of his *Balet de neuf Danseurs*, Feuillet again shows his skill at fitting step sequences to different paths. In these dances, four or eight dancers perform the same sequence of steps; merely by altering the amount of turn for some steps and modifying the floor plan for others, Feuillet shifts dancers from one formation to the next: line, rectangle, V, etc. Because these shifting formations are not always easy to decipher from pages of notation, I’d like to show you animated floor plans of these group dances.

[ANIMATION CLIPS: *Balet de neuf Danseurs*]³⁸

Conclusion

In his choices of material for his dances, Feuillet seems to have been adept at recycling, whether within a dance or from one dance to another. Often his choreographic structure reflects the musical structure to some extent at least. He appears to have favored certain steps and step combinations, though it’s impossible to know whether or to what extent he was aware of this favoritism. He was skilled at using repeated step sequences in varied figures, whether sequentially or simultaneously in a group dance. And yet he probably never achieved the career he would have liked. He was overshadowed by Beauchamps, whom he did not acknowledge, and by Pécour, whom he did. Siris’s faint praise summed it up nicely: Feuillet was “undoubtedly a skillful Artist in his Way.”³⁹

Notes

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1. Raoul-Anger Feuillet, *Recueil de dances composées par M. Feuillet* (Paris, 1700). (Facsimile published in *Choregraphie*. New York: Broude Brothers, 1968.) Francine Lancelot classifies two of these, the *Rigaudon de la Paix* [1] and the *Gigue à deux* [2], as ballroom dances: Francine Lancelot, *La Belle Dance* (Paris: Van Dieren, 1996), lxxii, 4, 5. But Feuillet refers to them as “Entrées de Ballet” in his preface to his *Chorégraphie* (Paris, 1700).
2. F-Po Rés 817. The exception, a chaconne for harlequin, is now in a private collection, listed as Ms05.2 in Lancelot, *La Belle Dance*. According to Lancelot, it is essentially the same as the Entrée d’arlequin found in F-Pn Ms. fr. 14884: entry 2760 in Meredith Ellis Little and Carol G. Marsh, *La Danse Noble: An inventory of dances and sources* (Williamstown: Broude Brothers Limited, 1992) and Ms17.1/pièce 2 in Lancelot, *La Belle*

Dance. (Hereafter, references to listing in these catalogs will be given thus: LMC 2760; FL Ms17.1/pièce 2.) Ms05.2 includes copies of four other dances by Feuillet.

3. In F-Po Rés. 817, described but not given a number in Lancelot, *La Belle Dance* and Little and Marsh, *La Danse Noble*....
4. Raoul-Auger Feuillet, *Recueil de Contredanses* (Paris, 1706). The attribution is in Feuillet's preface. Dezais confirms that the 1706 collection included dances by Feuillet ("quelques unes qui etaient de sa [Feuillet's] façon"): [Étienne-Joseph] Dezais, *II Recueil de Nouvelles Contredanses* (Paris, 1712).
5. *Le Rigaudon de la Paix* and *la Madalena* could conceivably be counted as multipartite: (rigaudon I, rigaudon II).
6. Though choreographically *la Gouastalla* is as much menuet as passepied, and in fact bears some resemblance to the *Menuet d'Alcide* (Pécour), published the same year as *la Gouastalla*.
7. There was evidently at least some confusion about Feuillet's authorship in a couple of cases. See notes (4) and (8) to Table 1.
8. Ken Pierce, "Choreographic Structure in the Dances of Claude Balon", in *Proceedings Society of Dance History Scholars* (Society of Dance History Scholars, 2001), 101-104.
9. I discuss these at greater length in Ken Pierce, "Repeated step-sequences in early eighteenth century choreographies," in *Structures and Metaphors in Baroque Dance: Proceedings of the Conference at the University of Surrey Roehampton, March 31, 2001* (Centre for Dance Research, University of Surrey, Roehampton: 2001), 52-59.
10. Pierce, "Repeated step-sequences..."
11. Within these last sixteen measures, there are repeated steps and a near-repeat of a four measure step-sequence, but these don't correspond to repeats in the music.
12. The first of Pécour's folia variations for male solo (LMC 4780; FL 1704.1/34) is also structured this way; the remaining three variations are through-composed, though with a couple of repeated two-bar step-combinations. Feuillet's other set of folia variations (LMC 4760; FL Ms05.1/24) is puzzling. This manuscript dance shows only eight measures of dance for each sixteen measures of music, and at first glance we might imagine that each eight-measure sequence is to be repeated on the other foot. But because these sequences don't alternate feet as do the variations for a woman, it appears that they were not intended to be repeated. Nor is it plausible that each sequence is meant to take a full sixteen measures, with each dance measure taking two measures of music: issues of tempo aside, the liaison lines in the notation clearly indicate three-beat step units rather than a duple- or compound-meter feeling.
13. April Lynn James, "Variations on a Matelotte", elsewhere in the present *Proceedings*. The musical structure of *la Matelotte* is AABAAB, with the B strain consisting of two parallel-structured halves.
14. Pierce, "Repeated step-sequences..."
15. Pierce, "Choreographic Structure... Balon".
16. In a double question and answer, dancer 1 performs step sequences XY while dancer 2 does YX. See Pierce, "Repeated step-sequences..."
17. For question-and-answer in dances by Balon see Pierce, "Choreographic Structure... Balon".
18. Pierce, "Repeated step-sequences..."
19. LMC 7960; FL 1704.1/01
20. However, it is found in three of his ballroom dance published by Feuillet in 1700: *le Rigaudon des Vaissaux*, *la Savoye*, and, with added beats or turns, *la Mariée*.
21. Kellom Tomlinson, *The Art of Dancing* (London, 1735), 88.
22. James, "Variations on a Matelotte".
23. In most cases, it is impossible to determine which dance was made first.
24. *Vme Recueil de Danses de Bal Pour l'Année 1707* (Paris, 1706): "si en vogue qu'il ne se fait aucune assemblée où il ne soit dansé".
25. Meredith Ellis Little, "Raoul-Auger Feuillet", in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed., 2nd ed. (New York: Grove's Dictionaries, 2001), 8:751-52.
26. Lancelot, *La Belle Danse*, xxiii.
27. Carl B. Schmidt, *The livrets of Jean-Baptiste Lully's tragedies lyriques* (New York: Performers' Editions, 1995).
28. Claude Parfaict, *Dictionnaire des theatres de Paris* (Paris, Chez Lambert, 1756).

29. Feuillet's wills confirm this name. See Régine Astier, "Feuillet Notation" in Selma Jeanne Cohen et al., eds., *International Encyclopedia of Dance* (New York and Oxford: Oxford University Press, 1998), 2:588-590.
30. Astier, "Feuillet Notation". See also Little and Marsh, *La Danse Noble*..., 104.
31. Feuillet, *Chorégraphie*, preface.
32. "Voicy la Pavane des Saisons de la Composition de Monsieur Pecour, ce nom seul Amy Lecteur inspire assez que cette Dance nouvelle ne peut estre que du goût de tout le monde. il y a longtems qu'on s'est imaginé qu'on ne pouvoit porter la Dance à un plus haut degré de perfection qu'elle étoit. mais on est revenu de ce prejugué, les pièces differentes que Mr. Pecour compose tous les jours nous font reconnoître avec plaisir nôtre erreur il est un de ces hommes, dont le génie est inépuisable et qui ne cessera jamais de s'attirer un applaudissement universel." *La Pavanne des Saisons* (Paris, 1700) [spelling and punctuation as in original].
33. "Il ma été impossible jusqu'a present de mettre au jour les oeuvres de Mr. Pecour: car, outre mes occupations ordinaires, j'ay été obligé de composer et d'écrire plusieurs ballets qui m'ont été commandés pour des cours étrangers;..." *II^{me} Recüeil de Danses de Bal Pour l'Année 1704* (Paris, 1703).
34. *La Madalena, Danse Nouvelle* (Paris, 1703). Feuillet says that the Duke had chosen him to train Madalena, or Magdeleine, and that in three months time she had achieved such perfection as would have been for others the work of years, such perfection even as no one has yet achieved. He goes on to say that others may well have been jealous of him for having a student so useful for establishing his reputation, and praises the Duke for his generosity in funding the three-hundred-league trip for Madalena and her sister, guided by her "Gouverneur". "Elle a surpris les plus habiles Maîtres; ils ont été forcez d'avouer que les qualitez qui font séparément le merite des plus excellentes Danseuses sont toutes réunies dans celle-là: Ce n'a peut-être pas été sans être jaloux du bonheur qui m'a mis entre les mains un sujet si propre à établir ma réputation, & à faire valoir mon zele pour V.A.S. Je me suis donc persuadé, MONSEIGNEUR, que pour satisfaire en quelque façon à ce même zele, je devois au moins servir de Herault pour publier ce prodige, que est un témoignage de Vôte discernement & de Vôte magnificence."
35. Robert Freeman, "Caldara, Antonio" in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, (New York: Grove's Dictionaries, 1980), 3:613-616. Saint-Simon writes that the Duke's pious wife had had to put up with the Duke's fantaisies, avarice, and the harem he maintained. (Saint-Simon, *Mémoires*, Paris: Librairie Gallimard, 1948. 2:271.) See also Claudio Gallico, "Gonzaga", in *The New Grove*, 2nd ed., 10:139: "Between 1665 and 1707 he [the duke] granted many licences for the patronage of virtuosos, actors and ballerinas." For more on the last Duke of Mantua and the Gonzagas generally, see J. S. Bromley, ed., *The New Cambridge Modern History*, vol. 6: The Rise of Great Britain and Russia 1688-1715/25 (Cambridge: Cambridge University Press, 1970), and <http://www.chivalricorders.org/royalty/gotha/gonzaga.htm>.
36. *La Bretagne, Dance Nouvelle*, in *II^{me} Recüeil de Danses de Bal* (Paris, 1704). For more on the Beauchamps lawsuit, see: Philip J. S. Richardson, "The Beauchamp mystery: some fresh light on an old problem." *Dancing times* 438 (March, 1947), 299-302; 439 (April, 1947), 351-7; Friderica Derra de Moroda, "Chorégraphie: the dance notation of the eighteenth century: Beauchamp or Feuillet?" *The book collector* 16/4 (1967), 450-76; Jean-Michel Guilcher, "André Lorin et l'invention de l'écriture chorégraphique." *Revue d'histoire du théâtre* 21 (1969), 256-64; Rebecca Harris-Warrick and Carol G. Marsh, *Musical theatre at the court of Louis XIV* (Cambridge: Cambridge University Press, 1994), 83-87.
37. Astier, "Feuillet Notation".
38. These animations may be viewed at <http://web.mit.edu/kpierce/www/sdhs2002>
39. P. Siris, *The Art of Dancing* (London, 1706), dedication.

Table 1: Dances by Feuillet

	Title (LMC#)¹ [number and gender of dancers]	Dance type or description [meter]	Music source (composer, year)	Dance to same music by:	(See note)²
<i>Dances published in 1700 collection</i>					
1.	<i>Le Rigaudon de la Paix</i> (7340) [m]	rigaudon, 2e rigaudon [2]			Y
2.	<i>Gigue à deux</i> (4940) [m]	gigue [6/4]	<i>Roland</i> (Lully, 1685)	Balon	Y
3.	<i>Entrée à deux</i> ³ (2580) [2m]	rigaudon [2]			O
4.	<i>Autre Entrée à deux</i> ⁴ (2600) [2m]	rigaudon [2]			
5.	<i>Sarabande pour femme</i> (7880) [w]	sarabande [3]	<i>le Bourgeois Gentilhomme</i> (Lully, 1670)	Feuillet, Pécour, Favier	Y
6.	<i>Sarabande pour homme</i> (7900) [m]	sarabande [3]	<i>le Bourgeois Gentilhomme</i> (Lully, 1670)	Feuillet, Pécour, Favier	
7.	<i>Sarabande Espagnole pour homme</i> (7820) [m]	sarabande espagnole [loure] [6/4]	<i>le Bourgeois Gentilhomme</i> (Lully, 1670)	l'Abbé	
8.	<i>Folie d'Espagne pour femme</i> ⁵ (4740) [w]	folie d'espagne [3]		Feuillet, Pécour	Y
9.	<i>Canary à deux</i> (1740) [2m]	canary [3/8]			
10.	<i>Gigue pour homme</i> (5000) [m]	gigue [6/4]			C
11.	<i>Entrée pour homme</i> (4260) [m]	[entrée][♩]	<i>Phaéton</i> (Lully, 1683)	Pécour	C
12.	<i>Autre entrée pour homme</i> (4280) [m]	entree [2]	<i>Ballet de Flore</i> (Lully, 1669)		C
13.	<i>Entrée grave pour homme</i> (4140) [m]	[entrée grave] [2]			
14.	<i>Entrée d'Apollon</i> (2720) [m]	entrée d'Apolon [2]	<i>le Triomphe de l'Amour</i> (Lully, 1681)	Pécour	
15.	<i>Ballet de neuf Danseurs</i> (1320) [9m]	entrée grave [2] canary [6/4] second canary [6/4]	<i>Bellerophon</i> (Lully, 1679)		Y, C C
<i>Dances in manuscript</i>					
16.	<i>Entrée de paysant par mr. feuillet</i> (3060) [m]	“Madelon Friquet” [2]	<i>l'Europe Galante</i> (Campra, 1697)	not identified	6
17.	<i>Gigue de mr. feuillet</i> (4960) [w]	gigue [6/8]	<i>Thétis et Pelée</i> (Colasse, 1689)		
18.	<i>Gigue de mr. feuillet</i> (4980) [m]	gigue [6/4]	<i>Polixène et Pirrhhus</i> (Colasse, 1706)		
19.	<i>Entrée D Espagnol de mr feuillet</i> (4040) [m]	[sarabande espagnole; loure] [6/4]	<i>l'Europe Galante</i> (Campra, 1697)	Pécour (2)	
20.	<i>Sarabande de mr feuillet</i> (7740) [m]	[sarabande] [3]		Pécour	
21.	<i>Entrée de mr. feuillet</i> (3020) [m]	“La Furstemberg” [♩]		Pécour	C
22.	<i>Chaconne de mr. feuillet</i> (1900) [m]	chaconne [3]	<i>l'Europe Galante</i> (Campra, 1697)		Y

23.	<i>Sarabande de mr. feüillet</i> (7760) [w]	sarabande [3]				
24.	<i>Entrée de Matelot par mr. feüillet</i> (2980) [m]	[Marche]	<i>Alcione</i> (Marais, 1706)	Feuillet, Balon	Y	
25.	<i>Sarabande de mr. feüillet</i> (7780) [w]	sarabande [3]	<i>Scylla</i> (Gatti, 1701)		O	
26.	<i>Sarabande de mr. feüillet</i> (7800) [w]	sarabande [3]	<i>Polixène et Pirrhus</i> (Colasse, 1706)			
27.	<i>Entrée de mr. feüillet</i> (2700) [m]	entrée [2]	<i>Amadis</i> (Lully, 1684)	Pécour	C	
	<i>sarabande à deux de mr. feüillet</i> (---) [m/w]	(sarabande)	(no music; floor pattern only)			
28.	<i>Chaconne de mr. feüillet</i> (1920) [m]	chaconne [3]	original source unclear (Lalande, 1690) ⁷		C	
29.	<i>foliës despagne de mr feüillet</i> (4760) [m]	folie d'espagne [3]		Feuillet, Pécour	O	
30.	<i>Chaconne d'Arlequin</i> (2760) [m]	chaconne italienne [3]	<i>le Bourgeois Gentilhomme</i> (Lully, 1670)	de la Montagne	O	
<i>Ballroom dances published 1703-1710 (year of publication follows name of dance)</i>						
31.	<i>La Madalena</i> 1703 (5300) [m/w]	Rigaudon, 2e Rigaudon [2]			Q&A	
32.	<i>La Triomphante</i> 1704 (8200) [m/w]	Forlana [6/4]	<i>Ballet des Fragments</i> (Campra, 1703)	Pécour	Y	
33.	<i>La Fanatique</i> 1705 (4680) [m/w]	Marche des Fanatiques [2]	Philidor collection ([Lully])			
34.	<i>La Matelotte</i> 1706 (1280) [m/w]	Marche [6/8]	<i>Alcione</i> (Marais, 1706)	Feuillet, Balon	Y	
35.	<i>La Nouvelle Mariée</i> ⁸ 1707 (6360) [m/w]	Mariée [2]			O	
36.	<i>Le Charmant Vainqueur</i> 1709 (2060) [m/w]	gravement [3] Bourée [2]			O Y	
37.	<i>La Gouastalla</i> ⁹ 1709 (5120) [m/w]	Passepied [6/8]	<i>Issé</i> (Destouches, 1697)		Y	
38.	<i>Le Passepied á quatre</i> 1710 (6660) [2m2w]	Passepied [6/8]			Y	
39.	<i>La Médicis</i> 1710 (5460) [m/w]	Rondeau [2]			Y	

1. FL catalog numbers are not included due to lack of space. They can be determined as follows: [1]-[15] are from FL 1700.1; [16]-[29] are from FL Ms05.1; [30] is from FL Ms05.2; and [31]-[39] are catalogued by year.
2. Key for last column: Y = has repeated step sequences corresponding to music structure; O = has other repeated step sequences; C = includes symmetrical cadential caprioles; Q&A = includes question-and-answer sequence.
3. F-Pn Ms. fr. 14884 (LMC Ms-30) shows this dance as being for m/w.
4. F-Pn Ms. fr. 14884 (LMC Ms-30) shows this dance as being for m/w.
5. The same dance appears F-Pn Ms. fr. 14884 (LMC Ms-30) but with the figures in a different order: 1,2,5,3,4,6.. It is attributed to Pécour in F-Po Rés. 817 (LMC Ms-20), where it appears in a duo version.
6. The third figure is all the same step, first forward and then back. This could be considered a repeated step sequence.
7. From a collection by Michel-Richard De Lalande containing dance music from earlier theatre pieces as well as new compositions. See *Musiques à Danser à la Cour et à l'Opéra*, Erato CD 0630-10702-2 and Lancelot, *La Belle Dance*.
8. Feuillet had already published, in 1700, a *Nouvelle Mariée* and a *Seconde Nouvelle Mariée* by Pécour.
9. P-Pm Ms. 1394 (the "Kinski ms.", LMC Ms-110) attributes this dance to Pécour. The ms. also includes dances attributed to Blondi (1) and Balon (3), but none to Feuillet.

Table 2: Short dance segments by Feuillet

Bars	Music type	Found where	Music source	Dance(s) to same tune by:
8	Air à 2 tems*	Chorégraphie p. 88	<i>Amadis</i>	Feuillet, Pécour
8	Air à 3 tems*	Chorégraphie p. 88	<i>(la Follia)</i>	Feuillet (2), Pécour
4	Air à 4 tems*	Chorégraphie p. 88	<i>le Triomphe de l'Amour</i>	Feuillet, Pécour
4	Air de loure*	Chorégraphie p. 88	?	
8	Chaconne	Chorégraphie p. 91	<i>Phaeton</i>	Pécour (2), not known
12	Air à deux temps	Traité de la Cadance (1704)	<i>Amadis</i>	Feuillet, Pécour
16	Folie despagne	Chorégraphie p. 102	<i>(la Follia)</i>	Feuillet (2), Pécour
16	Folie despagne	Traité de la Cadance (1704)	<i>(la Follia)</i>	Feuillet (2), Pécour

*The first four rows in the table represent the same step sequence, but to different music.

Table 3: Choreographic structure of *Le Passepied à quatre* (Music is 6/8. Each strain is four measures.)

Musical strain	Dance figure
A	Each couple circles around the other, counterclockwise.
A	The same figure, clockwise.
B	Couples approach, move to the left.
B	Couples cross back-to-back (to right) and return.
A	Ladies take right hands, all four wheel 270 degrees clockwise.
A	Couples cross back-to-back (to right) and return.
B	Ladies take right hands, all four wheel 270 degrees clockwise.
B	Couples swing around to face, and back up into starting places.

Table 4: The first strain, repeated, of *Le Charmant Vainqueur*: choreographic structure

measure	steps in first strain	measure	steps in repeat of first strain
1	demi-coupé	11	contretemps
2	coupé ouvert	12	contretemps to a point
3	pas de bourrée	13	pirouette
4	contretemps	14	pirouette, step
5	pas de bourree		
		15	contretemps
		16	contretemps to a point
6	demi-coupé (first half of balancé)	17	pirouette
7	demi-coupé (second half of balancé)	18	pirouette, step (sliding)
8	pas de bourrée		
9	contretemps	19	contretemps
10	pas de bourrée	20	coupé/pas de bourrée