

AMERICAN RECORDER SOCIETY

**INFORMATION BOOKLET #5**

# **PLAYING MUSIC FOR THE DANCE**

By Louise Austin

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## AN INTRODUCTION TO DANCE MUSIC

The spirit of dance music is affected by its purpose. As **music for dancing**, the focus from beginning to end is on the dancers; the music may have to be repeated many times and the tempo must be steady and appropriate to the movements of the dances. As **dance music**, music written in dance forms but meant for listening pleasure only, there can be a broader base of interpretation.

Long after certain dances went out of favor, the music for those dances was still being enjoyed. Even though the music was vastly amended, embellished or otherwise disguised, the memory of the dance was still there. The majority of movements in baroque suites and many movements in baroque sonatas were based on dances. The tempo was set by using a dance name. For example, in Bach, Handel and Purcell suites you will find movements named: Allemande, Courante (corrente), Sarabande, Menuet, Gigue, Gavotte (cibell), Bourrée, Polonaise, Passepied, Rigaudon, Siciliano or Hornpipe.

When a movement is labeled "allegro" or "andante" instead of a dance name, a wise player tries to determine the dance form underlying the music. When the characteristic dance is identified, these tempo markings will possibly take on new meanings. For example, an andante in 6/8 might be a siciliano, a largo in 3/4 might be a sarabande; an allegro in 6/8 might be a gigue; an allegro or rondeau in 4/4 might be a gavotte or a bourrée.

Many pieces using dance names in the title were never intended to accompany the dance. Their tempos vary in ways not related to the dance, their melodic line is frequently too involved, and measures may have been added or subtracted to enhance the overall effect of a piece. For example, some of the late sixteenth century and early seventeenth century pavans by Brade, Schein and Dowland fall into this category. However, the spirit of the dance still governs the style and mood of the music.

## LEARN THE DANCE?

Baroque dance is difficult for the average individual to learn, but renaissance and medieval dances are within most everyone's grasp. The value of knowing how to perform the dances and being able to picture them in your mind as you play the music is unquestioned. If you can't perform the dances yourself, it would be especially helpful to watch them. Many workshops in early music offer opportunities for learning renaissance dances.

The *Renaissance Dance Book* by Bernard Thomas and Jane Gingell (see the Music & Reference Lists) is an excellent source of information for sixteenth century dances. The book contains four-part arrangements of music for the pavan, galliard, almain, branles, basse danse, balletto, courante, and canaries, describes the steps for these dances, and also includes a cassette tape with performances of the music at danceable tempos.

Reading dance treatises is also helpful. Italian dance master Domenico da Piacenza, who published such a treatise in 1420 (*De arte saltandi e choreas ducendii*), presents "The Six Basic Rules of Dance":

- Memorie** (memory)
- Mesura** (measure)
- Aeyera** (airiness, courtly air)
- Diversitadecose** (variety)
- Partia de tereno** (subdivision of space)
- Maniera** (manner)

Musicians can benefit from all of these, but the most important, when playing for dancers, is **mesura** (measure).

It is important to understand the difference between a musical "measure" and a dance "measure". A "measure" is a complex step, or combination of steps, which may encompass several musical "measures". For example, a pavan usually requires four musical measures to complete a measure, or set of steps. If you don't know the dance, try to feel the musical construction or phrase length. Music for the pavan and galliard usually has three repeated strains of eight bars each, with four bar phrases. Double branles have four bar phrases, simple branles have three, and mixed branles have their own special combinations.

Metronome indications can be misleading since note values have frequently been changed in modern editions. One of the best sources for determining the steps and the underlying beat for sixteenth century dances is *Orchèsographie* (1589) by Thoinot Arbeau (see *Orchesography* in References for a modern translation). The melodies and steps for each dance are written out, and each step is lined up with the corresponding note in the melody.

The basic beat indicated by Arbeau is the half note (minim). Many modern editions of dances use the quarter note instead of the half note as the basic beat. The result of this is that tempos are frequently misinterpreted (doubled or halved) or, as in Susato's, *Danserye* (edited by Giesbert), changed altogether! Here, for example, the basse dances have been barred in duple meter, even though the original triple time meters are noted at the beginning. It is impossible to perform (and very difficult to play) these dances as transcribed, since the basse danse is always in triple metre. Fortunately, there are two new editions of the Susato dances now available, correctly barred (see the Music List).

Many renaissance dance tunes are based on popular songs of the day. It can be interesting, and fun, to play or sing vocal settings of the original songs to see how they differ from the dance arrangements. For example, in Susato's *Danserye*, the pavane, "Mille Regretz" is based on a chanson by Josquin (in London Pro Musica, *The Consort Collection*, Vol. I, #19); the Praetorius branie, "La, la, la je ne l'ose dire" is based on a chanson by Pierre Certon (in London Pro Musica TM 7, *Seven Comical Chansons*) and some other Praetorius dances are based on English tunes, such as "Packington's Pound" (LPM TM 51, *English Ballad Tunes*), or "Grimstock," which was used by John Playford.



## TEMPOS AND REPEATS

Chapter XXXVII, "Dance Tempos," in Robert Donington's, *The Interpretation of Early Music* answers a number of questions concerning tempo. Donington gives a long list of dance names and many original quotes describing the nature of the dance and a general indication of what the tempo should or should not be. Descriptive words and phrases like "more rapid," "more steady," "quicker" (than what?), "airy" and "running" will probably not do much by themselves to help you make a decision about tempo. There are, however, many comparisons to the human pulse beat from which you may determine a basic tempo and then relate other dances as slightly faster or slower. Knowing the steps of the dance is also a great help in determining the tempo.

Some repeats can be omitted in "suites", or collections, of branles without disturbing the dance. Most branles are circle or line dances, "mixers" if you will, with many repetitions of the same steps. Certain branles, galliards and basse dances with specific names such as "Branle d'Escosse," "Branle des Chevaux" should, however, be played as indicated, since they are choreographed in a more sophisticated manner. Most mixed branles have specific melodies and must be played exactly as written or the dance steps will not work with the music. Unfortunately, many interesting mixed branles do not yet have three- or four-part arrangements for their special melodies, existing only as tunes for one musician who can read from the music in Arbeau's *Orchesography*.

Dance music, with its many repeats, offers an opportunity for orchestration, using different instruments, doubling octaves, solo versus tutti. It's also a chance to dust off your "buzzies" or give the individual with a shawm a chance to take it out of the case and wet the reed. If your collection of instruments includes a serpent, you will definitely command attention.

## MUSIC LIST

All the music listed below is consort music for three or more players, Levels II-IIIa (unless otherwise noted). Asterisks (\*) mark music that contains basic renaissance dances.

### RENAISSANCE DANCE MUSIC

Anerio, Giovanni F. **2 Gagliarde**. London Pro Musica EML 116. (for four instruments. 4 scores)

\*Attaingnant, Pierre. **9 Basse dances, 2 Branles, 25 Pavannes, 15 Galliards (1530)**. London Pro Musica AD 2. (for four instruments. Score)

\*Attaingnant, Pierre (ed. Giesbert). **Pariser Tanzbuch, 1530**. (2 volumes). Schott 3758, 3759 (for four instruments, except for 1 basse danse à 5 & 1 pavane à 6. Score)

\*Attaingnant, Pierre. **Second Livre de Danceries (1547)**. London Pro Musica AD 2. (for four instruments. Score) Pavanes, gaillardes, basse dances, tourdions, branles.

Brade, William. **Pavans and Galliards (1607)**. London Pro Musica TM 24. (for five instruments. Score)

Brade, William. **Pavans and Galliards (1614)**. London Pro Musica TM 61. (for six instruments. Score)

Brade, William. **Ten Dances (1617)**. London Pro Musica TM 43. (for five instruments. Score) Includes a lovely setting of "Paul's Wharf" ("Ein Schotdsch Tanz").

Brade, William. **Pavans and Galliards (1607)**. London Pro Musica TM 24. (for five instruments. Score)

Brade, William. **Pavans, Galliards, Almains and Courants (1609)**. London Pro Musica WB 1. (for five instruments. Boxed set. Score and parts, includes alternate parts for viols)

Byrd, William. **Pavan and Galliard**. London Pro Musica EML 105. (for six instruments. 6 scores) One of the most beautiful pieces ever written.

Byrd, William. **Pavan and Galliard**. London Pro Musica EML 165. (for five instruments. 5 scores)

**Dances from the 16th Century**, ed. Edgar Hunt. Schott 11490. (for four instruments. Score)

De Broda, Paulus. **Der Pfauen Schwantz**. London Pro Musica EML 132. (for three instruments. 3 scores. Level III)  
The "Peacocks Dance." Embellishments over a tenor line, similar to the settings of "La Spagna" by Isaac and Josquin.

Deering, Richard. **2 Pavans**. London Pro Musica EML 122. (for five instruments. 5 scores)

Demantius, Christoph. **Fifteen Dances (1601)**. London Pro Musica GM 2. (for four or five instruments. Score and parts)

Demantius, Christoph. **Eleven Dances (1608)**. London Pro Musica TM 46. (for six

instruments. Score) Includes some settings of English ballad tunes.

Dowland, John, ed. Hunt. **Complete Consort Music**. Schott 12141. (for five instruments. Boxed set, score and parts, includes alternate parts for viols and lute part in tablature)

Dowland, John, ed. L. Bernstein. **The Dowland Collection**. London Pro Musica (Dolce) DOL 114. (23 pieces for 4 and 5 recorders. Score)

Du Tertre, Estienne. **Septième Livre de Dances**. London Pro Musica AD 7. (for four instruments. Score) Pavaues, gaillardes and branles.

**English Ballad Tunes (c. 1600) in polyphonic settings**. London Pro Musica TM 51. (for five instruments. Score) So many of these tunes were used for dances that it seems a good idea to include them here.

**Forty-four Dances of the 16th Century**. (2 volumes). London Pro Musica DM 2, 3. (four instruments. Score)

**Four Pieces from the Mulliner Book**. London Pro Musica EML 110. (for four instruments. 4 scores) Arranged from the keyboard pieces. Three of the pieces are dances.

Franck, Melchior. **Suite in four parts**. Moeck MZ 32. (for four instruments-SATB recorders. Score) An old edition, but a very charming suite.

\*Gervaise, Claude. **Troisième Livre de Dances**. London Pro Musica AD 3. (for four instruments. Score) Pavaues, gaillardes, almandes and branles.

\*Gervaise, Claude. **Quart Livre de Dances**. London Pro Musica AD 4. (for four instruments. Score) Pavaues, gaillardes.

\*Gervaise, Claude. **Cinquiesme Livre de Dances**. London Pro Musica AD 5. (for four instruments. Score) All branles.

\*Gervaise, Claude. **Sixième Livre de Dances**. London Pro Musica AD 6. (for four instruments. Score) Pavaues, gaillardes and branles.

Hassler, Hans Leo. **Intradas and Gagliarda from "Lustgarten" (1601)**. London Pro Musica TM 15. (for six instruments. Score)  
Included because there is very little six part music, and the intradas are very similar to pavaues in style.

Hausmann, Valentin. **Twenty-five Dances (1598)**. London Pro Musica GM 6. (for four instruments. Score)

Hausmann, Valentin. **Neue Artige und Liebliche Tanze**. Moeck MZ 56. (for five recorders. (Bass part in treble clef, can be played by tenor. Score)

Hausmann, Valentin. **Paduana & 2 Galliards**. London Pro Musica EML 130. (for five instruments. 5 scores) The paduana and one of the galliards are based on the English tune "Rowland."

Holborne, Anthony, ed. Thomas. **Pavans, Galliards, Almains**. London Pro Musica AH1. (for five instruments. Boxed set. Score and parts, includes alternate parts for viols)

Isaac, Heinrich and Francisco de la Torre. **La Spagna**. London Pro Musica EML 120. (for three instruments. 3 scores. Level IIIb.)  
Two settings of the basse danse tenor. See also the Josquin setting.

**Italian Dances of the Early sixteenth century**. London Pro Musica DM 1. (for four instruments. Score)

\*Josquin des Pres. **La Spagna**. London Pro Musica RB 3. (for five instruments. Score and full set of wind and string parts. Level IIIb.) A magnificent setting of the basse danse tune. See also Isaac.

Landgraf of Hessen, Moritz. **4 Pavans**. London Pro Musica EML 153. (for five instruments. 5 scores)

Mainerio, Giorgio. **Dances from "Il Primo Libro de Balli"**. London Pro Musica TM 13. (for four instruments. Score)

Mico, Richard. **2 Pavans**. London Pro Musica EML 146. (for four instruments. 4 scores)

Modeme, Jacques, ed. Bernard Thomas. **29 Dances from Musique de Joye (c. 1545)**. London Pro Musica DM 1. (for four instruments. Score)

\*Peuerl, Paul. ed. Vellekoop. **Vier an Veertig Dansen**. (2 volumes). IXYZET XYZ 765, 766. (for four instruments. Score and parts)  
(Bass parts go down to low C, a good opportunity for great bass players.)

— **Two Suites**. Moeck **MZ 24**. (for four instruments. Score)  
(Arranged for SATB recorders, not the same suites as the IXYZET above.)

\*Phalèse, Pierre. **Antwerpener Tanzbuch**. (2 volumes). Heinrichshofen (C. F. Peters) N1066, 1067. (for four instruments. Score and parts)  
Vol. I: Gaillardes, almandes, ballos, Ungaresca and saltarellos.  
Vol. II: Branles.

Phalèse, Pierre. **Löwener Tänzbuch**. (2 volumes). Heinrichshofen (C. F. Peters) N1064, 1065. (for four instruments. Score and parts)  
Vol. I: Fantasias, pavanés, gaillardes, almande "Savoye" (Arbeau) and "Les Bouffons" (Arbeau). Vol. II: Passamezos "d'italie," "d'angleteire," and "la douce." Almandes, bransles and gaillardes.

Phillips, Peter. **Pavan and Galliard, "Pagget"**. London Pro Musica EML 104. (for five instruments. 5 scores)

Phillips, Peter. **Pavan and Galliard, "Dolorosa"**. London Pro Musica EML 135. (for five instruments. 5 scores)

- Praetorius, Michael and Haussmann, Valentin. **Dances**. London Pro Musica RB 6. (for five instruments. Score)
- \*Praetorius, Michael. **Dances from Terpsichore**. London Pro Musica, Early Dance Music editions.  
 Volume I: DM 11 (for four instruments. Score)  
 Volume II: DM 12 (for five instruments. Score)  
 Volume III: DM 13 (for four instruments. Score)  
 Volume IV: DM 14 (for five instruments. Score)  
 Volume V: DM 15 (for four instruments. Score and parts)  
 Volume VI: DM 16 (for five instruments. Score and parts)
- Praetorius, Michael. **Passamezzos and Galliards from "Terpsichore"**. London Pro Musica TM 69. (for five and six instruments. Score)
- Praetorius, Michael. **7 Gavottes**. London Pro Musica EML 105. (for five instruments. 5 scores)
- Schein, Johann H. **Suites 9 and 12 from "Banchetto Musicale" (1621)**. London Pro Musica TM 39. (for five instruments. Score)
- Schein, Johann H. **Suites 10 and 11 from "Banchetto Musicale" (1621)**. London Pro Musica TM 44. (for five instruments. Score)
- Schein, Johann H. **Suite 15 from "Banchetto Musicale" (1621)**. London Pro Musica EML 104. (for five instruments. 5 scores)
- Simpson, Thomas, ed. Monkemeyer. **Dances**. (2 volumes). Moeck 9007, 9008. (for five instruments. Score)
- Simpson, Thomas. **Dances**. London Pro Musica TM 15. (for five instruments. Score)
- Simpson, Thomas. **Nine Dances from "Taffelconsort (1621)**. London Pro Musica TM 34. (for four instruments with optional continuo. Score)
- Simpson, Thomas. **Taffel-consort (1621)**. London Pro Musica TS 1. (for four instruments with optional continuo. Boxed set. Score and parts, continuo part must be read from the score)
- 6 Dances from the Dublin Virginal MS**. London Pro Musica EML 104. (for four instruments. 4 scores)
- Staden, Johann. **Balli, Couranten und Gagliarden**. Moeck MZ 524/525. (for four instruments. Score)
- Susato, Tylman, ed. F. Giesbert. **Danserye (1551)**. (2 volumes). Schott 2435, 2436 (RMS 169a, 169b). (for four instruments. Score)  
 Note: the strange **f** clef means treble clef with an 8 underneath, i.e. alto or tenor

recorder. Beware the barring of the basse dances.

Susato, Tylman, ed. Nikolaus Delius. ***Danserye, The Third Music Book (1551)***. (2 volumes). Schott ED 7631,7632. (for four instruments. Score) A complete new edition in the original keys. Ranges of each part and recorder instrumentation included.

Susato, Tylman, ed. Larry Bernstein. ***Dances***, Volume 1. London Pro Musica (Dolce) DOL 108. (for four recorders, SATB. Score)  
Transposed up from the original keys in many cases to make them more suitable for playing on recorders.

\*Thomas, Bernard and Gingell, Jane. ***The Renaissance Dance Book***. London Pro Musica RDB 1. (for four instruments. Score and parts and cassette tape) Contains music directions for all the dances as well as a tape of the music.

Tompkins, Thomas and Simpson, Thomas. ***Pavan and Galliard from "Opusculum"(1610)***. Consort Music CM 1026. (for five instruments, SA A/T T B/GB recorders. Score.)

Trabaci, Giovanni M. ***Five Galliards (1615)***. London Pro Musica TM 52. (for five instruments. Score)

***Twelve Dances from the Philidor Collection (Rès F. 494)***. London Pro Musica TM 70. (for five and six instruments. Score)

Widmann, Erasmus. ***Twenty Dances from 'Musicalischer Tugendtspiegel' (1613)***. London Pro Musica GM 9. (for five instruments. Score and parts)  
Each dance is titled with a different woman's name.

Zanetti, Gasparo. ***Il Scolaro (1645)***. (2 volumes). London Pro Musica DM 5, 6. (for four instruments. Score)  
Late sixteenth and early seventeenth century Italian dances. Comparable to, but different from, Praetorius' "Terpsichore".

## BAROQUE DANCE MUSIC

**Note:** The following editions have dance names in their titles, but are not necessarily intended for dancing.

Adson, John. ***Courtly Masquing Ayres (1621)***. (3 volumes). London Pro Musica EM 3, 4, 5. (Vols. 1 & 2 for five instruments. Vol. 3 for six instruments. Score and parts, including lute part in tablature)

Bach, Johann Sebastian, arr. Kenneth Hufford. ***Air and Gigue from Suite No. 3 in D Major***. Echo Editions, BR 1. (for four recorders AATB. Score and parts)

Bach, Johann Sebastian, arr. Hugh Orr. ***Dances from the Orchestral Suites***. Berandol BER 1026. (for four recorders, SATB, SSAB. Score)

Brade, William. ***Nine Masque Dances (1617)***. London Pro Musica TM 32. (for five instruments. Score) Includes a fine "Satyr's" dance ("The King's Morisco").

Faber, Johann Christoph. ***Partita (Parties sur la Flutes Douces)***. Nagel NMA 88. (for three recorders, ATB. Score and parts) Also available Schott RMS 514. Score only.

Handel, George Frederick, arr. Harold Newman. ***Rodrigo Suite***. Hargail EN 508. (for four recorders SATB. Score and parts)

Handel, George Frederick, arr. Anthony Baines. ***The Music for the Royal Fireworks***. Oxford University Press 70.794.70. (for five recorders, SSATB. Score and parts)

Handel, George Frederick, arr. Anthony Baines. ***Water Music, First Suite***. Oxford University Press 70.792.70. (for five recorders, SSATB. Score and parts)

Handel, George Frederick, arr. Anthony Baines. ***Water Music, Second Suite***. Oxford University Press 70.793.70. (for five recorders, SSATB. Score and parts)

Purcell, Henry. ***Five Pieces from "Abdelazar"***. Schott 11795 (RMS 503). (for four recorders, SATB. Score)

Purcell, Henry. ***Music to "Distressed Innocence"***. (3 volumes). Schott RMS 812, 816, 818. (for four recorders, SATB. Score)

Purcell, Henry. ***First Set of Pieces from the "Faerie Queen"***. Schott RMS 994. (for four recorders, SATB. Score)

Purcell, Henry. ***Second Set of Pieces from the "Faerie Queen"***. Schott RMS 996. (for four recorders, SATB. Score)

Telemann, Georg Phillip, arr. Walter Bergmann. ***Seven Wedding Dances***. Consort Music CM 1046. (for four recorders, SATB. Score)

## MISCELLANEOUS 18TH - 20TH CENTURY

18th through 20th century dance music.

Albeniz, Isaac, arr. Ross Winters. **Spanish Tango**. Nova Music NM 303. (for four recorders, SATB. Score and parts)

Beethoven, Ludwig van, arr. Philip Evry. **Minuet in G**. International Music Publications (IMP), (for four recorders, SATB. 2 scores)

Beethoven, Ludwig van. **Minuet for a Musical Clock**. Schott RMS 902. (for four recorders, SATB. Score)

Boccherini, Luigi, arr. Albrecht Rosenstengel. **Famous Minuet**. Bosworth BoE 3812. (for four recorders, SATB. Score and parts) Shades of the "Lavender Hill Mob".

Burakoff, Gerald and Willy Strickland. **Honor Your Partner!**. Sweet Pipes SP 2327. (for three recorders, SAT. Score) Playford and other English country dance tunes in pleasing arrangements.

Chopyak, Jim. **Malaysian Songs and Dances**. Anfor ASL 26. (for three recorders, SAT. Score)

Gluck, Christoph W., arr. Albrecht Rosenstengel. **The Dance of the Blessed Spirits**. Bosworth BoE 3946. (for four recorders, SATB. Score and parts)

Haydn, Joseph. **Six Menuets and Trios**. Moeck MZ 242. (for three recorders, SSA. Score)

Mozart, Leopold. **8 Dances from the Notebook of Wolfgang**. Moeck MZ 141. (for three recorders, SAT. Score)

Muro, Don, arr. **Capriol's Caper**. Sweet Pipes RM 3. (for S, SA, SAT, or SATB recorders and tape. 3 scores and tape. Level I-II.)  
Arbeau in a different style. Contains Tordion, Pavan "Belles qui tiens..." and "Les Bouffons," with taped synthesizer accompaniment. This arrangement is great fun for a large group.

Playford, John, arr. Evelyn Webb. **Six Tunes from "The Dancing Master"**. (2 volumes). Schott RMS 1266,1268. (for five recorders, SSATB. Score)

Reicha, Anton (1770-1836). **Menuetto from the Quartet for four Flutes, Opus 12**. Schott RMS 864. (for four recorders, SAAT. Score)

Roos, Wilhelm. **Artlädnder Bauerntanze-I**. Moeck MZ 617/618. (for three recorders, SAB. Score. Level Ib-II) Arrangements of late eighteenth century German dances.

Seiber, Mätÿàs, arr. Denis Bloodworth. **Dance Suites**. (3 volumes). Schott 12251,

12252, 12347. (for four recorders, SATB. Score and parts)  
Arranged from piano pieces. These are fun to play.  
Vol. I: Tango, Ragtime, Slow Fox  
Vol. II: Waltz (very nice), Blues, Foxtrot  
Vol. III: Rumba, Six-Eight, Paso doble, Charleston

Sullivan, Arthur, ed. Robin J. Wilson. **Three Savoy Dances**. Schott RMS 1192. (for four recorders, SATB. Score) Two gavottes and a minuet from Gilbert and Sullivan's operettas.

Tchaikovsky, P. I., arr. Kathryn Ford. **Dance of the Sugar Plum Fairy**. Marlborough MR 59. (for four recorders, SAAT. Score and parts)

**Three Scottish Country Dances**, arr. Tom Johnston. Schott RMS 1194. (for five recorders, SSATB. Score and parts)

Warlock, Peter, arr. Stanley Taylor. **Capriole Suite**. Boosey & Hawkes BH 18229. (for five recorders, SAAT T/B. Score and parts)  
Originally for strings, a very nice twentieth century arrangement of Arbeau dances. See also Don Muro's, **Capital's Caper**.

Watson, Herbert. **A Rollick of Recorders-Thirteen Popular Colonial Tunes Set for Trio**. The Colonial Williamsburg Foundation, Williamsburg, VA. Mostly dances from John Playford's "The Dancing Master".

Winters, Ross. **The Floral Dance**. Nova Music NM 324. (for five recorders, SSATB. Score and parts)

## REFERENCES

- Arbeau, Thoinot, (translated by Mary Stewart Evans). ***Orchesography***. New York: Dover, 1967 (paperback)
- Dolmetsch, Mabel. ***Dances of England and France from 1450 to 1600***. London, 1949
- Dolmetsch, Mabel. ***Dances of Spain and Italy from 1400 to 1600***. London, 1954
- Donington, Robert. ***The Interpretation of Early Music***, New Version. London and Boston: Faber and Faber, 1977
- Letteron, Claude. ***General Catalogue of Music for the Recorder***. Paris: Zurfluh, 1989.  
A comprehensive catalog of recorder music, in French, beautifully indexed. Lacks American editions such as ARS (E. C. Schirmer), Jolly Robin Press, Sweet Pipes, and Consort Music (Magnamusic).
- Mather, Betty Bang. ***Dance Rhythms of the French Baroque***. Bloomington and Indianapolis: Indiana University Press, 1987
- McGee, Timothy. ***Medieval Instrumental Dances***. Bloomington and Indianapolis: Indiana University Press, 1989
- Susato, Tielman. ***Het Derde Musyck Boexken (Alderhande danserye)***. Alamire PB 45. (facsimile; part books)
- Thomas, Bernard and Gingell, Jane. ***The Renaissance Dance Book***. London Pro Musica RDB 1.  
Music, dance directions, bibliography and cassette tape of the dance music.