A dance for kings:
The 17th-century French Courante
Its character, step-patterns, metric and proportional foundations

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The following analysis of some aspects of the courante was undertaken in response to a recurrent question from musicians studying the instrumental courantes and correntes of J. S. Bach. Do the extant examples of courante step-patterns shed any light upon the puzzling rhythmic complexities of courante music?

First, the irksome confusion caused by the random titling of Bach's pieces should be eliminated. Regardless of their appellation Courante or Corrente in the edition being used, Bach courantes may be distinguished by their content; or, superficially, by their usual time signature $\frac{3}{4}$ which originally denoted proportio sesquialtera.

![Courante](image)

**la Bourgogne**

*Fig. 1.*

The character of the dance

The extant notated 17th- and 18th-century courantes and their music have two essential characteristics: a rhythmic liveliness, requiring intellectual dexterity; and an inherent nobility, a quality not to be confused with pomposity or an air of self-conscious superiority.

Courantes are dances for the connoisseur. To the uninitiated they may appear simple and technically undemanding, whereas in practice they require unwavering concentration and considerable physical control; above all they demand a presence and bearing which King Louis XIV himself would have approved.

Looking back to the earlier years of Louis XIV's reign, the dancing master, P. Rameau, wrote in 1725:

The Courant was formerly very much in Fashion, and as it is a very solemn Dance, and gives a more grand and noble Air than other Dances, . . . Lewis the Fourteenth was pleased to prefer it; . . . Indeed he danced it better than any of his Court, and with an extraordinary Grace. But what gives a greater Proof of his Attachment and Delight in this Dance, is, that notwithstanding the weighty Affairs he had upon his Hands, he set apart some Hours for this Diversion for upwards of two and twenty Years that Monsieur Beauchamp had the Honour to instruct him in this noble Exercise.
Documentation

At first glance the existing documentary evidence relating to the courante may appear too fragmentary to be conclusive, for Louis’ favourite dance was popular during a period when no technical books on the art of dancing were published.

Almost one hundred years separate the two dance treatises in which any appreciable space is devoted to the courante: F. de Lauze’s *Apologie de la danse* (1625), published soon after the courante became fashionable; and Gottlieb Taubert’s *Der Rechtschaffener Tanzmeister* (Leipzig, 1717), written long after it lost its place of favour to the minuet during the 1660s. Unfortunately these authors are the two most verbose and incomprehensible writers on dance in history.

The remarks of P. Rameau in *Le Maître à danser* (Paris, 1725), the most definitive work on ballroom dance of the early 18th century, are clear but brief as the courante was no longer in vogue. Nevertheless, both he and Taubert recommended that pupils study it as a basis for learning other dances just as de Lauze had done a century before. The present study of the courante is based on its notation in 17th/18th-century dance manuals, and contemporaneous musicological evidence which reveals identical structural principles.

In about 1680 Louis XIV encouraged his most eminent dancing master, Pierre Beauchamp, to set about devising a system of dance notation. For reasons yet to be ascertained this system was eventually published by another master, Raoul Auger Feuillet, in a textbook *Chorégraphie*, Paris, 1700. It was soon in wide-spread use and today some three hundred and sixty notated ballroom and theatrical dances are available. Among these are five examples of the courante. Two are printed, while the other three exist in anonymous 18th-century manuscript collections of dances located in the Bibliothèque Nationale and the Bibliothèque de l’Opéra in Paris.

Three of the examples are short sequences forming the opening sections of ballroom dances:

*La Bourgogne* by Louis Pécour, music anon. (See Fig. 1.)
First published in *Recueil de danses composées par M. Pécour*, notated by Feuillet, Paris, 1700. The date of composition is not known, but the title suggests that this dance may have been connected with the young Duc and Duchesse de Bourgogne, whose wedding was celebrated in 1697. This dance begins with a six-measure strain of courante played twice, followed without pause by a short bourrée, sarabande, and passepied. (In such dances the final measure of each dance type adopts the time of the following type.) Different spatial figures and step-sequences are danced to the courante strain and its repeat.

*La Dombe*, by Jean Balon, music anon.
Notated and published by Dezais in *Recueil de danses pour l’année 1712*. This dance begins with a nine-measure strain of courante played twice. The same figure and step-sequence is repeated, but with the dancers facing different directions in the room.

*La Duchesse*,
This dance begins with a six-measure strain of courante played twice. A different figure and step-sequence is performed the second time.

The remaining two dances are almost certainly the oldest. They exist in two manuscript collections.
La Courante,\textsuperscript{3} dance and music anon.
This courante has no special figures, but simply moves around the room. It consists of a five-measure strain played twice, followed by a six-measure strain played twice. Because of its brevity this dance was either repeated or followed immediately by a figured courante.

La Bocane or La Bocanes,\textsuperscript{4} dance anon., music by Bocane.
This is a figured courante consisting of two nine-measure strains each played twice. Different step-sequences are performed to each strain and its repeat.

In addition to these five dances, there are several sequences notated by Taubert without accompanying music (see Fig. 2). Two of these are almost identical to La Courante.

Of the notated courantes, La Bocane, La Bourgogne and Taubert's examples are of primary significance. The latter two are important because of the method of their notation, while La Bocane is of especial interest because of its more varied step-sequences and the probability that it was composed early in the 17th century. A courante called La Bocane is mentioned, and its music given, by Marin Mersenne in Harmonie universelle, Paris, 1636 (Fig. 3).\textsuperscript{5} This is the same La Bocane recorded in dance notation (Fig. 4).

La Bocanne est une Courante figurée, qui a ses pas mesurez, \& ses figures particulières; elle a quatre couplets, à savoir deux fois la première partie du chant, \& deux fois la seconde: elle s'appelloit cy devant la Vignonne, mais le chant qui a esté fait de nouveau, luy a donné le nom de son auteur: ... 

La Bocanne is a figured courante, with its own particular step-patterns and figures; it has four couplets, that is to say the air has a first strain played twice and a second strain played twice: it was previously called La Vignonne but a new air has been composed and it has taken the name of its author: ... (see Fig. 4)

La Bocane de l'onzième Mode.

Fig. 3. The air of La Bocane from Marin Mersenne's Harmonie universelle, 1636. Livre Second p. 170.

In the notated dance scores this air appears in quarter note values as was usual during the latter part of the 17th century. Also, the upbeat has become shortened to an eighth note.
The composer of this new air was Jacques Cordier, the famous dancing master and violinist otherwise known as Bocane (Bocanne). One question cannot be answered conclusively. Is the dance extant in notation the original one mentioned by Mersenne, or a new dance composed after 1636? Comparison between the notated dance and the first air, La Vignonne, reveals a short, but very unusual, structural similarity which suggests that this dance could well be the original; measures 5-7 in the first section and its repeat are identical in both music and steps. (See Fig. 5)
The following analysis will show the duration and rhythmic stresses of the individual step-units used in the courantes, and the basic combinations of these units into step-patterns equalling a measure of music. The analysis includes a short explanation of certain principles of the dance notation. (It should be noted that the explanations given are sufficient for analysis but not for performance.)
The basic courante step structure and aspects of the dance notation

All the examples show steps which travel forward and should be read from the bottom upwards:

**Single steps**

A single step with the left foot.

These symbols represent ‘pas simples’, i.e. plain steps from one foot to the other.

A single step with the right foot.

**Step-units**

A ‘pas composé’ is a step-unit composed of more than one single step. Each step is joined by a line of ‘liaison’ indicating that together they comprise a unit.

A step-unit is notated between bar lines placed along a ‘tract’ which depicts the path of the dance.

**‘Tract’**

In most dance-types one step-unit equals one measure of music but the courante is unique in having one-and-a-half units per measure. Feuillet explains this structure and the notation clarifies his text:

Je remarque néanmoins que ceux qui ont fait la Courante, ont mis deux Pas pour chaque Mesure, dont le premier occupe les deux premiers temps de la mesure et le deuxième Pas n’occupe que le troisième temps; ... 

It is to be observ’d nevertheless, that in Courant Movements, two Steps are put to each Barr or Measure; the first of which [a whole unit] takes up two parts in three of the Measure, and the second [a half unit] takes up the third part; ...

**‘Movements’**

The first single step in a unit is always performed with a ‘movement’ which contributes a rhythmic stress.

A ‘movement’ consists of bending the knees and rising up again, the rising from the preliminary bend giving a rhythmic stress in non-springing steps. (In springing steps the rise is taken into the air, the inevitable return to earth providing the stress.)

166
The step-unit was of primary importance in the theory of dance systemized during the 17th century. The units are always enclosed within bar lines even though this often causes signs for such actions as bending and rising to be incorrectly placed in relation to time. The most visually confusing example of this misplacement is seen in the first single step symbol in a measure. This step is always performed with a ‘movement’. The bend must be made on the upbeat leading to the rise on the downbeat:

Thus this \[\text{\begin{tikzpicture}[baseline=-0.5ex]
\draw[thick,->] (0,0) -- (0.5,0.5);
\draw[thick,->] (0.5,0) -- (1,0.5);
\end{tikzpicture}}\] means this \[\text{\begin{tikzpicture}[baseline=-0.5ex]
\draw[thick,->] (0,0) -- (0.5,-0.5);
\draw[thick,->] (0.5,0) -- (1,-0.5);
\end{tikzpicture}}\] in time.

The two plain steps of the ‘pas composé’ plus the one step of the half-unit equal the three minims which comprise a measure of courante. When the ‘movements’ and the slide are combined with these single steps the units must be analysed in crotchet values. This done, it becomes apparent that the performance of each unit is duplet. The rhythmic stresses divide the measure thus:

\[\begin{array}{c|c|c}
\text{Whole unit} & + & \text{half unit} \\
\hline
\text{bend} & \text{rise} & \text{slide} & \text{bend} & \text{rise} & \text{bend} \\
\text{1} & \text{2} & \text{3} & \text{1} & \text{2} & \text{3} \\
\end{array}\]

The whole step-units used most frequently are:

- coupé
- temps de courante

Both these units are notated with the sliding sign which denotes a slow sustained quality. (The ‘temps’ has only one single step and ‘movement’ but is nevertheless a whole unit because of its duration.)

The half-unit employed to equal the remaining minim in a measure is the demi-jeté, a livelier step which could be notated in various ways. In the manuscripts of La Bocane a method is used which suggests that it may have originated as a temps de courante made more quickly; only the slide is missing:

\[\begin{tikzpicture}[baseline=-0.5ex]
\draw[thick,->] (0,0) -- (0.5,0.5);
\draw[thick,->] (0.5,0) -- (1,0.5);
\end{tikzpicture}\] instead of \[\begin{tikzpicture}[baseline=-0.5ex]
\draw[thick,->] (0,0) -- (0.5,-0.5);
\draw[thick,->] (0.5,0) -- (1,-0.5);
\end{tikzpicture}\] Feuillet’s symbol.

Mersenne is apparently describing both a temps de courante and a demi-jeté when he says of the dance:

Elle est composée de deux pas en une mesure, à savoir d’un pas de chaque pied: or les pas à trois mouvements, à savoir le plier, le lever, & le poser.

It is composed of two steps in a measure, that is to say a step of each foot; in which each step has three motions, namely bend, rise, and placement. [Placement of weight: two single steps with a ‘movement’.]

167
The whole and half step-units combined

The typical opening step-sequence of the courantes is:

\[
\begin{array}{ll}
\text{demi-jeté} & \text{half unit} \\
\text{coupé} & \text{whole unit} \\
\text{demi-jeté} & \text{half unit} \\
\text{temps de courante} & \text{whole unit}
\end{array}
\]

In these combinations stresses occur at the beginning of each unit, dividing the measures into:

\[
\begin{array}{ccc}
| & \circ & \jmath \\
& \circ & \jmath \\
\end{array}
\]

The combination of coupé/demi-jeté is the one used most frequently throughout the dances.

Variation

Occasionally a half-unit will be placed first. This is a demi-coupé, which is quite literally a half-coupé, being the first single step and 'movement' of the whole unit.

\[
\begin{array}{ll}
\frac{\jmath}{\circ} & \text{Half unit} + \frac{\circ}{\jmath} \text{ whole unit} \\
\circ & \text{coupé (whole unit)} \\
\jmath & \text{demi-coupé (half unit)}
\end{array}
\]

Two whole units of equal length combined

Although an unequal division of the measure is usual in courantes, several measures of La Bocane have an equal division. Here two whole step-units—two coupés—are contained in a measure, the performance of each unit being triple:

\[
\begin{array}{ll}
\text{two coupés} & \frac{\jmath}{\circ} \text{ Whole unit} + \frac{\jmath}{\circ} \text{ Whole unit} \\
\end{array}
\]
Three half-units combined

In the Bib. Nat. manuscript of *La Bocane* a combination of three demi-coupés appears once. (The same measure in the Bibl. de l’Opéra manuscript contains the previously discussed combination of coupé/demi-coupé.)

\[
\begin{align*}
\text{three demi-coupés} & \quad \frac{d}{\text{Half unit}} + \frac{d}{\text{half unit}} + \frac{d}{\text{half unit}} \\
\end{align*}
\]

A summary of all the step-units discussed above can be charted as follows:

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Stresses in a measure</th>
<th>Units</th>
<th>Time of step-unit performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>usually</td>
<td>(,\ldots,) (,\ldots,)</td>
<td>whole/half</td>
<td>duple</td>
</tr>
<tr>
<td>sometimes</td>
<td>(,\ldots,) (,\ldots,)</td>
<td>half/whole</td>
<td>duple</td>
</tr>
<tr>
<td>quite often</td>
<td>(,\ldots,) (,\ldots,)</td>
<td>whole/whole</td>
<td>triple</td>
</tr>
<tr>
<td>once</td>
<td>(,\ldots,) (,\ldots,)</td>
<td>half/half/half</td>
<td>duple</td>
</tr>
</tbody>
</table>

Proportional and metric foundations

Mersenne says of the courante: ‘Son mouvement est appelé sesquialtera ou triple, . . .’

*Sesquialtera*—one whole plus its half—was a musical proportion in which three notes were introduced in the time of two of the same kind. Thus a change from duple to triple time was facilitated, the length of the measure remaining constant. 10

Sesquialtera was most often employed with minims and denoted by the time signature \(\frac{3}{2}\), meaning three in the time of two:

\[
\begin{align*}
\left(\frac{\ddagger}{\ddagger} \right) & \quad \left(\frac{\ddagger}{\ddagger} \right) & \quad \left(\frac{\ddagger}{\ddagger} \right) & \quad \text{etc.} \\
\end{align*}
\]

*Sesquialtera* does not necessarily imply an interplay of two against three but in the courante this is used significantly:

\[
\begin{align*}
\left(\frac{\ddagger}{\ddagger} \right) & \quad \left(\frac{\ddagger}{\ddagger} \right) \quad \left(\frac{\ddagger}{\ddagger} \right) \\
\end{align*}
\]

Neither does it explain the unequal division of the measure. This division is governed by the triple dactyl foot.

What shall I name those current traverses
That on a triple dactyl foot do run
Close to the ground with sliding passages,
Wherein the dancer greatest praise hath won, . . .

*Orchestra*, 1596, Sir John Davies (stanza 69)

The triple dactyl foot was evolved to facilitate medieval polyphonic writing which made use of six ‘modi’ later named after the metric feet of Greek verse. The only two duple feet used, the dactyl and the anapaest, were made triple; the dactyl being extended from:

\[
\begin{align*}
\overline{\text{\(\ddagger\) \(\ddagger\) \(\ddagger\)}} & \quad \text{to} \quad \overline{\text{\(\ddagger\) \(\ddagger\) \(\ddagger\)}} \\
\end{align*}
\]
The second half of this extension has the value of an iamb, the quarter note acting as an upbeat to the stressed minim. The stresses in a triple dactyl foot therefore divide it long/short and it is this division that the whole/half step-units in a measure relate.

In the same paragraph Mersenne says that the air of a courante is measured by the iambic foot, \( \cup - (\underline{\underline{\downarrow}}) \).

The relationship of a pair of iambs to one triple dactyl foot in a measure is:

\[
\begin{array}{c}
\text{triple dactyl} \\
\text{two iamsbs}
\end{array}
\begin{array}{c}
\underline{\underline{\downarrow}} \\
\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow
\end{array}
\]

The iamb provides the crotchet upbeat found in courantes of the early 17th century.

In the final measure of each strain the duple element of *proporrio sesquialtera*, and of the two iamsbs in a measure, emerges unencumbered. As, for instance:

\[
\begin{array}{c}
\downarrow \underline{\underline{\downarrow}} \\
\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow
\end{array}
\]

The above elements relate as follows:

- triple dactyl foot \( \underline{\underline{\downarrow}} \downarrow \downarrow \downarrow \)
- whole/half step-units \( \downarrow \downarrow \downarrow \downarrow \)
- sesquialtera \( \downarrow \downarrow \downarrow \downarrow \downarrow \)
- two whole step-units \( \underline{\underline{\downarrow}} \downarrow \downarrow \)
- two iamsbs \( \downarrow \downarrow \downarrow \downarrow \)

Rhythmic patterns in courante airs

In early 17th-century courantes the rhythmic pattern used in the first measure was often that found in La Vignonne (see Fig. 4):  

\[
\begin{array}{c}
\downarrow \underline{\underline{\downarrow}} \\
\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow
\end{array}
\]

Later in the century another rhythmic pattern predominated, and the crotchet upbeat had become shortened to a quaver:  

\[
\begin{array}{c}
\downarrow \underline{\underline{\downarrow}} \\
\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow
\end{array}
\]

The airs of the five notated dances contain three basic rhythmic patterns:

- A triple dactyl foot establishes a measure: \( \underline{\underline{\downarrow}} \downarrow \downarrow \downarrow \downarrow \downarrow \)
- with which the airs usually begin, often followed by \( \downarrow \downarrow \downarrow \downarrow \downarrow \)
- usually the final measure in each strain. \( \downarrow \downarrow \downarrow \downarrow \downarrow \)

One further rhythmic pattern is found frequently in courante music:  

\( \downarrow \downarrow \downarrow \downarrow \downarrow \text{"broken sesquialtera"} \)
The rhythmic patterns and their related step-patterns can be summarized as follows:

<table>
<thead>
<tr>
<th>Rhythmic patterns</th>
<th>Units</th>
<th>Time of step-units</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{\bigtextsf{I}} ) ( \frac{1}{4} ) ( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{4} ) ( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{4} ) ( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{4} ) ( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{4} ) ( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{4} ) ( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{4} ) ( \frac{1}{2} ) ( \frac{1}{2} )</td>
<td>whole/half</td>
<td>duple</td>
</tr>
<tr>
<td>( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{2} )</td>
<td>three half units</td>
<td>duple</td>
</tr>
<tr>
<td>( \frac{1}{2} ) ( \frac{1}{2} ) ( \frac{1}{2} )</td>
<td>two whole units</td>
<td>triple</td>
</tr>
</tbody>
</table>

**Ornamentation**

In general the indicated ornamentation in courantes occurs on one or more of the above points of stress in a measure. But quite frequently a shift of emphasis will occur, just as in the step-units when the half-unit is placed first in a measure:

\[ \frac{1}{2} \frac{1}{2} \frac{1}{2} \frac{1}{2} \frac{1}{2} \quad \text{half/whole unit} \]

Each facet of courante music which has been discussed has been shown to have its equivalent in particular combinations of step-units. These are not, however, always used simultaneously. For instance:

\[ \frac{1}{2} \frac{1}{2} \frac{1}{2} \text{ music} \]

Thus the complexity of an already far from simple dance is increased and its performance made even more exciting and challenging for the dancer.

**Basic phrasing**

The basic one-and-a-half unit step-pattern of coupé/demi-coupé (jeté) provides a total of three single steps per measure, yet each unit is danced in duple time. While performing, dancers should be aware of both these triple and duple elements:

\[
\begin{array}{ccc}
\text{coupé} & \text{demi-coupé} \\
1 & 2 & 3 \\
\end{array}
\]

\[
\begin{align*}
\text{single steps} & \\
\text{bend} & \quad \text{rise} & \text{slide} & \text{step} & \text{bend} & \text{rise} & \text{bend} \\
1 & \& & 2 & \& & 1 & \& \\
\end{align*}
\]

(In the other whole/half unit combination of temps de courante/demi-jeté the same rhythmic pattern occurs, the only difference in execution being that the first rise is made without a simultaneous step.)

In the broader phrasing of long step-sequences the rise in the half-unit at the end of a measure is vitally important. Not only must it have a strong rhythmic emphasis but its motion must be made to flow onward to the next point of stress, which is the rise on the downbeat of the following measure.

Similarly the importance of the third minim in a measure must be realized lest a measure which should be stressed

\[ \frac{1}{2} \frac{1}{2} \frac{1}{2} \]

becomes merely

\[ \frac{1}{2} \frac{1}{2} \frac{1}{2} \]
And, as in the step-sequences, the melodic line moves most frequently from the third minim to the following downbeat.

Every courante reflects, in varying balance, liveliness of intellect and nobility of presence. The first may be expressed by musicians through an animated, but never agitated, interpretation of the inner musical rhythms; and by dancers through the articulation of the individual actions within the step-units. Simultaneously, a broad phrasing of the minim values and of the sustained single steps, should conjure up the noble presence of those two most enthusiastic performers of the dance: Louis XIV of France and Charles II of England.

Analytical notes

a Twenty-five years later in Le Maître à danser Rameau describes a different step structure. According to him the last single step in a measure and the first two in the following one constituted a 'pas de courante'. The method of notating this 'pas' would be identical to the notation of Feuillet's two separate 'pas', because the single steps of a 'pas composé' which 'crossed' a bar line were not joined by a 'liaison'.
b The performance of this whole unit in triple time is:

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\|  \|  \\
\|  \|  \\
\|  \|  \\
```

\( \text{st st st} \)

c Feuillet notates the demi-coupé and demi-jeté identically when the latter occurs in the courante. In a 'Supplément de pas' given in the 1701 edition of Chorégraphie, he describes the demi-jeté as 'Jeté sans sauter ou demy-coupé en l'air'; that is, a jeté (a spring step from one foot to the other) without jumping; or a demi-coupé (a non-springing step with a 'movement') made into the air! Rameau's explanation of the 'demi' is that the jeté is made with a small (a half) spring. He gives this definition, however, not in his first book Le Maître à danser, but in his second, Abriége de la nouvelleméthode... Paris, 1725. In the author's opinion Feuillet viewed the demi-jeté in the courante primarily as a half unit having only a slightly different execution from the demi-coupé, the other half unit. A detailed examination of the ambiguous demi-jeté and its various notations will be found in the author's forthcoming book Dance and Music of Court and Theatre: The French Noble Style 1690-1725 (The Princeton Book Company, 1977).
d In La Bourgogne (the only courante notated by Feuillet) and in Taubert's examples, the whole and half step-units within a measure are not joined by the line of liaison, in accordance with the theory of Feuillet's Chorégraphie. The notaters of the other courantes do not use this important principle.
e The airs of La Bocane and La Dombie have the time signature \( \frac{3}{4} \). This was used to denote the proportion of sub-sesquialtera about which very little seems to have been ascertained; \( \frac{3}{4} \) is usually considered to be a careless error for \( \frac{2}{4} \). Be that as it may, the author has been unable to find any significance in its appearance with these courantes.

Bibliographical notes

2 Bib. Nat. (14884); Bib. de l'Opéra (Res. 954).
3 Bib. de l'Opéra (Res. 954; Côté C 2454).
4 Bib. de l'Opéra (Res. 954); Bib. Nat. (14884).
7 Marin Mersenne, op cit, p. 165.
9 Marin Mersenne, op cit, p. 165.
10 'La Courante est la plus frequente de toutes les dances pratiquees en France, & se dance seulement par deux personnes à la fois, qu'elle fait courir sous un air mesure par le pied l'ambique (...).
12 Thomas Morley, A Plaine and Easie Introduction to Practicall Musick (London, 1597).