DANCE AND DRAMA IN FRENCH BAROQUE OPERA

Since its inception, French opera has embraced dance, yet all too often operatic dancing is treated as mere decoration. Dance and Drama in French Baroque Opera exposes the multiple and meaningful roles dance has played, starting from Jean-Baptiste Lully’s first opera in 1672. It counters prevailing notions in operatic historiography that dance was parenthetical and presents compelling evidence that the divertissement – present in every act of every opera – is essential to understanding the work. The book considers the operas of Lully – his lighter works as well as his tragedies – and the 46-year period between the death of Lully and the arrival of Rameau, when influences from the commedia dell’arte and other theatres began to inflect French operatic practices. It explores the intersections of musical, textual, choreographic, and staging practices at a complex institution – the Académie Royale de Musique – which upheld as a fundamental aesthetic principle the integration of dance into opera.

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Dance and Drama in French Baroque Opera
A History

Rebecca Harris-Warrick
For Ron

my partner on the dance floor and in life
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NOTES TO THE TEXT

All translations are mine, unless noted otherwise. Quotations from French, of titles and citations, have been modernized and the spelling of proper names standardized.

Music examples are transcribed into modern notation, but retain their original time and key signatures. In most examples of orchestral music only the treble and bass lines have been transcribed. Trio textures, however, adhere to the sources.

In this book, the word “score” refers to a musical score; the term is not applied to dance notations.

I have published some of the observations made in this book in earlier versions. These are generally identified in the relevant chapters; see also the Bibliography.

Appendix 3 is online at www.cambridge.org/9781107137890
ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>ARM</td>
<td>Académie Royale de Musique</td>
</tr>
<tr>
<td>B.C.</td>
<td>basse continue</td>
</tr>
<tr>
<td>BnF</td>
<td>Bibliothèque nationale de France</td>
</tr>
<tr>
<td>MF</td>
<td>Mercure de France</td>
</tr>
<tr>
<td>NGO</td>
<td><em>New Grove Dictionary of Opera</em></td>
</tr>
<tr>
<td>PG</td>
<td>partition générale (full score)</td>
</tr>
<tr>
<td>PR</td>
<td>partition réduite (reduced score)</td>
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Library Sigla adhere to those given in *The New Grove Dictionary of Music and Musicians*. 

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