
«TANZ ALS MUSIK – ZWISCHEN KLANG & BEWEGUNG»

Internationales Symposium der Schola Cantorum Basiliensis

23. – 25. September 2021

Abstracts

Ralph Bernardy (Schola Cantorum Basiliensis / FHNW)

Das Menuett als Demonstrationsobjekt der Klangrede

Mattheson, Riepel und Löhlein demonstrierten am Menuett die miteinander eng verwobenen Konzepte der Klangrede und des musikalischen Rhythmus. Nach einer Einführung in die Theorie und Terminologie sollen deren Potenziale für die Praxis diskutiert werden. Für die singende Improvisation im mündlichen Gehörbildungsunterricht ergibt sich die Möglichkeit, sich von der gewohnten, auf den Bass gerichteten Perspektive zu lösen: Mittels Kenntnis der spezifisch die Melodie betreffenden Grundsätze von 'Takt-' und 'Tonordnung' lassen sich auch ohne Umweg über den Bassverlauf und die Harmonik vollständige galante Menuette improvisieren. Dieses Vorgehen steht im Einklang mit der Lehre Joseph Riepels, der den Schüler in seiner Kompositionslehre zunächst dutzende einstimmige Menuette komponieren lässt und erst im letzten Band lehrt, «den Bass darzu zu machen». Es sensibilisiert Sänger/innen und Instrumentalist/innen für klassische Formbildung, Phrasierung, Artikulation und schult die Orientierung im Tonraum. Der Vortrag schließt mit einer praktischen Präsentation.

Irene Brandenburg (Paris Lodron Universität Salzburg)

'Best of Opéra-comique': Musiktheatraler Gattungstransfer am Beispiel des Ballettpasticcios *Les Aventures champêtres* (Wien 1760)

Zwischen Musiktheater und Bühnentanz bestehen im 18. Jahrhundert vielfältige Verbindungen auf unterschiedlichen Ebenen: In der Bühnenpraxis der Zeit bilden Oper und Tanz ein mobiles theatrales Gefüge, das sich je nach Gattungskontext unterschiedlich präsentiert. An den Hoftheatern Wiens stellten die nach italienischer Tradition als Zwischenakt- und Schlussballette präsentierten Bühnentänze einen obligatorischen Bestandteil eines jeden Theaterabends dar. Entsprechend groß war der Bedarf an passender Ballettmusik, für deren «Composition» der Wiener Hof eigene Ballettmusikkomponisten beschäftigte. Die Untersuchung des musikalischen Repertoires zeigt, dass der Prozess des 'Komponierens' der Musik für Bühnentänze häufig im wörtlichen Sinne als 'Zusammenstellen' verstanden wurde und daher die Anwendung von Übernahme-, Parodie- und Entlehnungstechniken gängige Praxis war. Sie wurde durch ein besonderes gattungsspezifisches Verständnis von 'Autorschaft' begünstigt, nach dem nicht der Komponist, sondern der Choreograph als Urheber eines Balletts angesehen wurde. Ballettmusiken sind daher häufig ohne Nennung des Komponisten überliefert und stellen in der musikalischen Praxis eine Art halbanonymes Reservoir dar, das für immer wieder neue Bearbeitungen und Wiederverwendungen genutzt wurde, wobei die Komponisten sowohl eigene wie auch fremde Kompositionen zu neuen Werkzusammenhängen arrangierten.

Solche Übernahmen verliefen nicht nur innerhalb der Gattung Ballettmusik, sondern auch und besonders zwischen Bühnentanz und Oper. Dass vor allem die aus Paris nach Wien 'importierte' Opéra-comique eine zentrale Quelle für Parodie, Entlehnung, Adaption und Bearbeitung war, soll exemplarisch anhand einer Fallstudie zu Glucks Wiener Ballett *Les Aventures champêtres* (1760) gezeigt werden. Es beruht inhaltlich, szenisch-choreographisch und musikalisch auf populären Gesangsnummern aus acht

Opéras-comiques, die zeitnah in Wien aufgeführt worden waren und deren Musik teils von Gluck selbst, teils von anderen Komponisten stammte. Da diese ihrerseits auf frühere Werke rekurrten, etwa auf Rousseaus *Le Devin du village*, entsteht ein vielschichtiges Geflecht musikalischer, aber auch intertextueller und performativer Bezüge aufgrund der angewandten Parodieverfahren und der Verwendung von Timbres, die im Ballett inhaltliche Referenzen beim Publikum aufrufen und so zum Verständnis der tänzerisch präsentierten Bühnenaktion beitragen können.

Wie Musikstücke mit Tanzcharakter zwischen unterschiedlichen musikalischen Bereichen zirkulieren, soll dabei an zwei Beispielen illustriert werden: Dem Allegro Nr. 8 in Glucks Ballettmusik liegt eine Melodie aus Favarts Opéra-comique *Raton et Rosette, ou La Vengeance inutile* zugrunde, die unter anderem Beethoven zu einer Liedkomposition inspirierte (WoO 158.3 Nr. 2: *Lieder verschiedener Völker*. «Non, non, Colette n'est point trompeuse»). Als zweites Beispiel dient das Menuett Nr. 7 aus *Les Aventures champêtres*, das sogenannte *Menuet d'Exaudet*, das 1751 als Finale von André Joseph Exaudets Triosonate op. 2 Nr. 1 im Druck erschienen war, jedoch seinerseits auf eine Vorlage älteren Ursprungs zurückgeht. Für dieses Menuett lassen sich vom 18. bis ins 20. Jahrhundert zahlreiche Adaptionen in verschiedenen Genres und Kontexten belegen: als Gesellschaftstanz (überliefert unter anderem in choreographischen Notationen von Claude-Marc Magny und N. Malpied), als Instrumentalbearbeitungen, als Vokalkompositionen in Opéras-comiques, in sakraler Musik und in musikpädagogischen Lehrwerken.

Mary Channen Caldwell (University of Pennsylvania)

The Clerical Dance Song: Myths, Facts, and Historiography

What is a “clerical dance song”? As a label, it has been used most often to describe a group of 60 Latin songs with refrains in the famed 13th-century manuscript of monophony and polyphony, Florence, Biblioteca Medicea Laurenziana, Pluteo 29.1 (known as “F”). Despite being broadly accepted, this label is complicated by its reliance on chiefly circumstantial iconographic and formal evidence, rather than on specific historical contexts for danced performance. In this paper, I investigate the identity of the “clerical dance song” in F and across 12th-14th century manuscripts in order to unravel myth from fact, laying bare the significant role of historiography in creating our modern understanding of dance music for the medieval church and its clergy. While questioning the existence of a discrete repertoire of clerical dance songs in F, I nevertheless make the case for the existence of clerical dance music by highlighting a series of examples in which the link between song and dance is undeniable. The question of what comprises a dance song (whether clerical or not) in musical, poetic, and formal terms will be central to my discussion.

Cristina Cassia (Università degli Studi di Padova)

From Pieces for Amateurs to Works of Art: Dance Music for Keyboard in Sixteenth-Century Italy

In sixteenth-century Italy, a significant part of keyboard music was improvised, and therefore left no traces in the sources. Surely, also keyboard dances were mostly improvised and played as an accompaniment to dancers. Most of the keyboard dances found in sixteenth-century prints and manuscripts, however, seem to have primarily a didactic purpose: in fact, they usually consist in anonymous easy and short *passamezzi* or arrangements of popular tunes (often in the shape of *gagliarda*) and were likely intended for beginners who wanted to learn to play and, once familiar with this genre, to improvise. Even the *Intabolatura nova di varie sorte de balli* published by Antonio Gardano in 1551, the first print collection entirely devoted to keyboard dances, falls into this category, and its use in connection with dancing can be questioned. Only in the last decades of the century, written keyboard dances begin to be more elaborate, foreshadowing the artworks of the following century. This shift coincides with the emergence of personal styles and the strong affirmation of the figure of the composer, which lead to the publication of volumes of individual composers entirely consecrated to this genre.

Combining information from musical and literary sources, this paper aims to follow the changes that keyboard dances underwent during the sixteenth century, shedding light on the reasons behind the increasing attraction exerted by this genre on composers and on the relationship between keyboard dances and real dancing.

Christelle Chaillou-Amadiou (Université de Poitiers CESCO / Würzburg)

The Earliest *Rondeaux* (13th Century)

The narrative sources of the 13th century refer to dance songs using terms such as “carole” or “caroler”, associating them with implicit or explicit mentions of choreographic gestures. These dance songs are inserted as partial quotations of songs, first without and later with musical notation. Some of them were classified by scholars as *rondeaux*. Fully notated dance songs that can be unequivocally labelled as *Rondeaux* – pieces including a refrain at the beginning and the end, as well as a partial reiteration of it within the song – appear only at the end of the 13th century, with pieces attributed to Guillaume d’Amiens and Adam de la Halle. Beside the formal presence of the refrain, there is a great variety of metrical patterns associated to the genre of the *rondeau*: isometric or heterometric stanzas, heptasyllabic to decasyllabic lines, all elements that may have an impact on the rhythm and the choreography.

This presentation will outline the development of the *rondeau* up to the 14th century. It will first present the evolution of the genre, from a dance song to a purely lyric song. Metrical and rhythmic features of pieces from the “Chansonnier du Roi” (Paris, BnF, fr. 844) and by Guillaume d’Amiens (Vatican, BAV, Reg. lat. 1490) will be then analysed in order to provide elements for the reconstruction of their choreography.

Véronique Daniels & Baptiste Romain (Schola Cantorum Basiliensis / FHNW)

Interaction between a Violin Band and Dancers Performing French 16th-Century *Danseries*

In this presentation, we will analyse some key elements for the performance of French Renaissance dance music with a *bande de violons* (violin band). Our purpose is to examine the dichotomy between the written culture and the oral practices of Renaissance musicians in the field of dance music (= reading music vs. aural learning). In preparatory workshops we explored ways of teaching and memorising the polyphonic *Danseries* repertoire. Together with the students, we have experimented with different methods for learning this French repertoire, with the aim of playing the music by heart and thus enhancing the connection and communication with the dancers. This includes experimenting with signals that can guide and support the dancers and analysing *branle* melodies in Thoinot Arbeau's *Orchésographie* (1589). These methods gave us great freedom in performance and brought us closer to "prepared improvisation". Several compositions preserved in 16th-century sources seem to bear witness to this kind of practice.

Anne Daye (Bedford)

Measure: Moving in and out of Time

For England from c. 1550 to c. 1680, we can be confident how steps should fit the music in a relationship constant across Italy, France and England. Dance sources with music provide the evidence, mainly the French source *Orchésographie* by Arbeau, the publications of Caroso and Negri in Italy, scattered examples for England, but most significantly *The English Dancing Master* published by John Playford in 1651 and subsequent editions. For masques and ballets, the word 'measure' indicated the visual and audible harmony created by the co-ordination of steps, music and dance figures.

Early modern professional musicians played by ear; the surviving manuscript and printed sources for dance music are generally aimed at the amateur, either simplified or as examples of challenging variations on a theme. Outside church music, many original compositions were based on dance metres, and may not have been intended for dancing. However, once the correct relationship between the tune and the step is established, then the physicality of dancing helps to identify practical dance music. In other words, there are physical limits to how slow or fast we can dance.

One way of signalling disharmony was to break the proper measure; the battle dances of Arbeau and Caroso demonstrate this. The English developed a broken measure form of dance and music for the disturbing entries of the antimasque from 1609 to 1640. Such tunes give clues to the choreography of the dances, particularly as the dancing master would have composed the tune as he worked.

We know that across the seventeenth century a major shift occurred in dance, from 'Renaissance' pavaues and galliards to 'Baroque' minuets and bourées. This included new steps so that the fundamental relationship between step and music changed. With few dance sources for this period of change, the Playford publications chart this shift in measure for England.

Mojca Gal (Basel)

Matching Music and Dance in the 18th Century: Aesthetic Issues in Historically Informed Performance Practice

Contemporary performance practice tends to search for one main style: dance music is mainly perceived as functional music or accompaniment (Gebrauchsmusik), and dance reconstruction tends to present one 'baroque dance' style, regardless of ballroom or theatrical context for both cases. This uniformity would not be appropriate for the artistic diversity of the 18th century. Dance in the period was divided into two main categories which differ from each other in purpose, context and above all, execution of steps. Those two categories are gallant or low ballroom dancing, and presentational or high theatrical dancing. Dance music should therefore also differ in purpose and execution, depending on its use as a ballroom accompaniment, or representative theatrical context. Furthermore, theatrical dance is divided into at least three styles: serious/half-serious, comic and grotesque style. Music should be in accordance with the particular dance and its genre: in other words, the visual and audible presentation should reflect similar aesthetic characteristics.

This lecture-performance will discuss some principles and suggestions for the performance practice of dance music, used for different dance styles. Filmed examples of different excerpts will serve as concrete demonstration for possible application of the discussed topics into practice.

Rebecca Harris-Warrick (Cornell University, Ithaca, NY, USA)

Ending an Opera: What Happens When Dancing Replaces Singing?

When Jean-Baptiste Lully and Philippe Quinault created French opera in 1672, they not only made dance one of its essential components, they ensured that it participated fully in the opera's cultural meanings, from the encomiastic prologue that honors the king to the concluding celebrations marking the restoration of order. This inscription rested on an intertwined relationship between choreographed movement, music, and the singing voice, all working together to emphasize the stake society as a whole has in a stable and just governance. At the end of the opera, the heroic individuals at the center of the plot fall silent, while the full resources of the chorus, orchestra, and dance troupe simultaneously express the collective joy.

This model began to erode toward the middle of the 18th century, first in lighter genres such as the *opéra-ballet*, but eventually even in the lofty *tragédie en musique*: more and more the final, choreographed chorus was replaced by purely instrumental dances and virtuosic solo arias, while at the same time the musical connections between vocal music and dance music grew weaker. In 1754 when Lully's tragedy *Alceste* was revived, the final chorus was replaced by three dances, a solo aria, and a chaconne. Six years later, in Dauvergne's tragedy *Canente* (1760), "the followers of Love execute the ballet that ends the opera". How are we to interpret an opera whose ending seems to have been evacuated of its political essence? Or can dances, independent of any vocal analogues, convey meanings that attentive listeners and viewers can learn to read?

Unfortunately, there are no choreographies surviving from the Paris Opera during this period, but other kinds of sources, most fundamentally scores and librettos, can be eloquent as to contemporary performance practices. This presentation will examine the evolving role dance played at the conclusions of operas during the crucial forty-year era from Rameau's mature works to the operas Gluck composed for Paris, with particular emphasis on questions of what operatic dance during this period does – and does not – communicate. It will also take lateral looks at dancing on the other stages in Paris and in Italian opera houses, where dancing presented alternative models that the Paris Opera appears to have gradually absorbed.

Rebecca Herissone (University of Manchester)

Purcell's Ostinato Challenge, or, How to Set Dance in Restoration Opera

Henry Purcell's famous throw-away comment that "Composing upon a *Ground* [is] a very easy thing to do, and requires but little Judgment" says much about his own unusual facility when writing music in this technically difficult genre. Indeed, he apparently treated ostinato composition as an intellectual challenge, using erudite techniques – such as imitation and intricate harmonic and melodic manipulation allowing phrase endings between the upper part(s) and the bass to overlap – to provide variety, countering the continuity of the ostinato's own constant repetition in accordance with early modern rhetorical principles.

He wrote grounds throughout his career, but his shift towards the public theatre in the 1690s led him to write much larger-scale ostinato movements, modelled on the multimedia divertissements of French opera, which were structured around the set dances of the *chaconne* or *passacaille*, alternating with solo songs and choruses. Presented with these new challenges of scale and the practicalities of dancing, Purcell adopted less subtle techniques of variation and contrast derived from his French models, including use of alternating grounds, transposition, changes of mode, and contrasting instrumentation – techniques that prioritise structural and metrical regularity for the dancers over the ground's integrity. Yet Purcell could not suppress his delight in erudite contrapuntal and harmonic devices. Focusing particularly on his extended grounds for *The Prophetess* and *King Arthur*, this paper examines the unique balance Purcell struck between the dancers' need for regularity and continuity and his continuing urge to incorporate compositional artifice to create surprise and interest in these large-scale movements.

Barbara Leitherer (Schola Cantorum Basiliensis / FHNW)

Gavotte mit und ohne Auftakt, lebhaft oder langsam: Welche musikalische und tänzerische Interpretation?

«Sehet in Zufriedenheit tausend helle Wohlfahrtstage ...» mit dieser als Gavotte überschriebenen Arie von nur 48 Takten schließt die Hochzeitskantate von J. S. Bach. Dieses Stück scheint repräsentativ für die Gavotte im 18. Jahrhundert hinsichtlich ihres heiteren Charakters und ihrer Kürze. Doch wirft dieses musikalisch-tänzerische Kleinod Fragen auf. Einerseits zur Begrifflichkeit, da mannigfaltige musikalische Formen wie auch choreographische Bezeichnungen dieser Gattung existieren, wie z. B. Cotillon, Bransle oder die *Écossaise*. Zudem erwähnen zeitgenössische Autoren wie Sébastien Brossard in seinem *Dictionnaire* 1703 oder Jean-Pierre Freillon Ponce in seiner Oboenschule 1700 eine Gavotte *tendre et grave* (zart und eher langsam, ernst), was im Kontrast zu ihrem heute üblicherweise angenommenen heiteren und lebhaften Charakter steht. Andererseits stellt sich die Frage nach der tänzerischen Interpretation, denn der Gavotte-Schritt ist meistens auftaktig, während es musikalisch Gavotten mit und ohne Auftakt gibt, manchmal sogar beide Varianten des gleichen Stückes. Musizierende müssen entscheiden, wo sie die musikalischen Schwerpunkte setzen und diese mit den rhythmischen Schwerpunkten bzw. mit dem Takt koordinieren. Daraus ergibt sich schließlich die Frage, ob die Dynamik des Gavotte-Schrittes eine spezifische musikalische Interpretation impliziert.

Dieser Vortrag präsentiert Vorschläge zum praktischen Umgang mit den verschiedenen musikalisch-tänzerischen Ausformungen der Gavotte.

Gabriele Miracle (Amelia, Italy)

Mind Their Steps! The Percussionist as Mediator between Dancers and Musicians

“Without a rhythmic quality, the dancing would be dull and confused inasmuch as the movements of the limbs must follow the rhythm of the music, for the foot must not tell of one thing and the music of another.” Thus Thoinot Arbeau addresses his pupil Capriol in the treatise *Orchésographie*, suggesting how the quality of the music and rhythm influence dance.

For an instrumentalist, there are many situations in which to play and each of them is different and requires a particular attitude: playing alone, playing in concert, playing in a recording studio, etc. they are moments in the life of a musician that must be faced with an ability to adapt one's knowledge to the specific context. For a percussionist, the task has always been to keep the tempo, acting as a binding agent with all the different nuances of the other instruments to organize the beat. Each musical style has its own rhythmic matrix and this matrix can best be perceived on the basis of the percussion.

But it is one thing to keep the tempo in a purely musical context, it is quite another to do it in the presence of dancers: in this case the function of the percussionist changes, he becomes a sort of mediator between the ensemble of instruments and the dancers, therefore it is necessary to know the language of dance as well as of music. Walking on a very thin line, the percussionist must be able to instantly

perceive the needs of those who are dancing and communicate them to the group of musicians, understand when it is time to force or when it is time to take back the rhythm with softer cadences. Those are nuances, which can only be learned with practice, experience and the willingness to reflect one's work while remaining open to the needs and points of view of the various artistic persons with whom one collaborates.

In this presentation we will try to particularly address the role of the percussionist as the person responsible for the rhythm, the variety of timbre and the creation of a common feeling within a dance performance.

Laila Cathleen Neuman (University of Leiden)

Attitudes and Music in the Melodrama *Proserpina* of 1815 by Goethe / Eberwein

Goethe's monodrama *Proserpina* had been set to music in 1778 by Karl Siegmund von Seckendorff, albeit with moderate success. Thirty years later, the new 1815 *Proserpina* is the result of the dramaturge's collaboration with the composer Franz Carl Eberwein. In this version, performed on February 4, 1815, at the theatre in Weimar with the actress Amalie Wolff in the title role, the author wanted to employ all the elements a modern theatre production had to offer.

With the 1815 *Proserpina* as a starting point, Laila Cathleen Neuman will speak of her research on attitudes and movement in the sources of Johannes Jelgerhuis, a Dutch actor and painter, who was a member of the acting company at the Amsterdam Theatre between 1806 and 1836. Jelgerhuis left multiple writings and drawings on acting and acting techniques, some of them still unpublished.

The presentation will show the steps that lead from a physical understanding of the attitudes in silence, to using the attitudes to stage the spoken text, and eventually to creating a unity between attitudes, movement, and the music. This also includes the costume as a means of expression: Proserpina's mantle and veil are not merely an elegant ornamentation, but serve a dramatic purpose. They are indicators of Proserpina's emotional state, and are in keeping with the decisions she makes.

Jennifer Nevile (University of New South Wales, Sydney)

Reflections on the Importance of Dance Music and Dance Rhythms c. 1400–1550

Dance music in the fifteenth and early sixteenth centuries, before the widespread publication of collections of dance tunes arranged for various instruments, presents a paradox. At the time the performance of dance music was an activity that occupied a great deal of professional instrumentalists' time and effort, yet due to the improvised nature of their performance we have very little evidence of what was actually played. The first section of this paper, therefore, will be a discussion of the importance of dance music at the time, the conditions with which

instrumentalists had to contend when playing dance music, as well as a discussion of how the relationship between those dancing and the music that accompanied their performance was described or commented upon in letters, chronicles and reports by ambassadors etc. The second section will draw together the main points from the discussion of the experience of Renaissance instrumentalists and explore how these experiences can inform a contemporary performance of dance music from the fifteenth and early sixteenth centuries.

Cecilia Nocilli (Universidad de Granada)

Musical Composition for Dance in Some 16th-Century Tablatures and *Frottole*

My paper focuses on some Italian music and dance sources of the first half of the Sixteenth century to rethink on the interrelationships between body movement, music and singing. In this early stage, the settings of some Italian *frottole* for the choreographic creation reveal a transitional rhythmic and musical language pointing towards the new Cinquecento Italian dance style and its music. In this regard, I will analyse the composition of dance music by comparing the original vocal settings with their choreographic adaptations to deepen, in practice, the relationships between the tactus of vocal music and that of body movement. For this, I will use the dance musical repertoire of Ottaviano Petrucci's *Canti C* (1504), manuscript Antinori 13 (Florence, Biblioteca Medicea Laurenziana, 1510) and manuscript Magl. XIX, 31 (Florence, Biblioteca Nazionale Centrale, ca. 1540–50). The latter offers significant lute tablatures presented here for the first time a critical edition useful for musical and dance performance. These sources pose important questions regarding musical performance such as the upbeat and the downbeat of the music and steps, the versatility of *tempi* and their functions and, finally, the musical and dance improvisation according to choreographic variations of refrains that imply a correlation with unwritten music.

Andrea Ravignani (Max Planck Institute for Psycholinguistics, Nijmegen)

Interactive Rhythms, Animal Movement and the Evolutionary Origins of Dance

Dance is a complex phenomenon, showing much diversity across cultures. Diversity, potential cross-cultural similarities, and variation through recorded history are extremely important perspectives to understand dance. Without resting importance to these aspects, in my talk I will focus on complementary human features needed to understand dance: the biological, neural and psychological substrates of human dance. I will present our current knowledge about how the behaviour we call 'dance' originated in our species, and why it evolved. In other words, I will discuss what may have happened, over thousands of years, to turn our ancestors into a rhythmic, musical species with a propensity to dance. Lacking a time machine to know what happened to us before recorded history, alternative methods can be used. One of these consists in looking into other animals to find out differences and similarities with humans. Some questions I will address include: Which species have rhythmic abilities and show dance-like behaviour? What function does this dance-like behaviour have for them, and what does this mean

for human evolution? What are the neural substrates allowing creative though precise movement in human dance, and can we find these substrates in other animals? What are the main hypotheses for the origins of human rhythm, music and dance? I will conclude that, although some biological, neural and psychological features of human dance are shared with other species, their combination (in its entirety) seems to be typically human.

Hanna Walsdorf (Universität Basel)

Tanzlied, Singtanz, «Singballett»: Eine repertoire- und forschungsgeschichtliche Erkundung

Den zahllosen (deutschsprachigen) Tanzliedern und Singtänzen der Frühen Neuzeit ist in der jüngeren Tanz- und Musikgeschichtsforschung kaum Interesse zuteilgeworden. Angesichts der schier großen Größe des Repertoires und auch in Anbetracht der Aufmerksamkeit, die ihm in früheren Jahrhunderten gewidmet wurde, ist dies eine erstaunliche Lücke. Denn bereits im 17. Jahrhundert wurde «die tanzkunst» von mehreren Poetikern einhellig als «der Dichterei schwester so wohl als die Singe-kunst» (Ph. von Zesen 1640) identifiziert, wurde dem Tanz gar plausibel die Entstehung des daktylischen Versmaßes zugeschrieben. Auch im Musikschrifttum des 18. Jahrhunderts – etwa bei Mattheson – standen Tanzlieder wie selbstverständlich neben anderen Lied- und instrumentalen Tanzmusikformen; im 19. Jahrhundert waren es dann großangelegte Liedsammlungen wie der *Deutsche Liederhort* (1856, 1893–94), die den historischen Überlieferungsbestand an Tanzliedern und Reigengesängen in Umrissen sichtbar machten. Schon hier manifestierte sich jedoch die Trennung von Volkslied- und «Kunstlied»-Forschung, die sich bis heute auf die systematische Erfassung und Bewertung der Tanzlieder und Singtanzpraktiken verschiedener sozialer Umgebungen auswirkt.

In diesem Beitrag soll nun der Versuch unternommen werden, einerseits die Formen und Moden des deutschsprachigen Tanzliedrepertoires des 16. bis 18. Jahrhunderts möglichst umfassend zu konturieren, und andererseits die Forschungsperspektiven nachzuzeichnen, die mit Blick auf den Quellenkorpus seit dem 17. Jahrhundert eingenommen wurden. Eher als Randnotiz sollen schließlich auch der 1650 erstmals nachgewiesene Terminus «Singballett» und die aus ihm erwachsenen gattungsgeschichtlichen Missverständnisse zur Praxis des Singtanzes ins Verhältnis gesetzt werden.