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**A SYSTEMATIC DOCUMENTATION ANALYSIS OF FRANCOIS
COUPERIN'S FAENCH-STYLE KEYBOARD MUSIC
PERFORMANCE**



**DOCTOR OF PHILOSOPHY
UNIVERSITI UTARA MALAYSIA
2025**



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(*Signature*)

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Assoc. Prof. Ts. Dr. Adzrool Idzwan Ismail

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Dr. Mohamad Fitri Mohamad Haris

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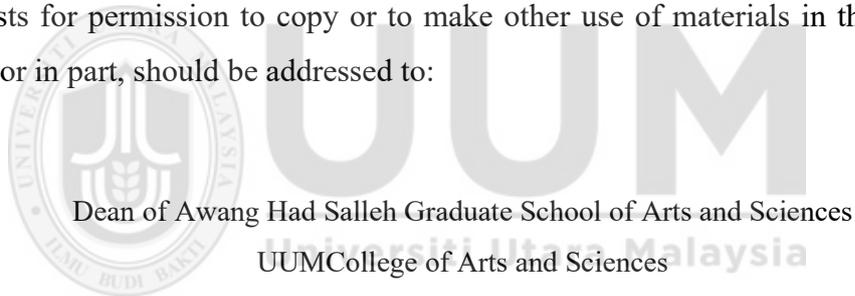
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Abstrak

Kajian ini meneliti muzik papan nada François Couperin le Grand melalui pelbagai perspektif, dengan menekankan kepentingannya sebagai salah seorang komposer terkemuka era Baroque Perancis. Himpunan karya Couperin merangkumi muzik *chamber*, komposisi organ, karya vokal sekular dan keagamaan, namun muzik papan nada menonjol sebagai yang paling teliti dan berpengaruh. Karya-karya ini terkenal dengan keanggunan, kejelasan struktur, serta hiasan yang kaya. Ia mencerminkan budaya istana mewah dinasti Bourbon, dalam masa yang sama menggambarkan semangat kehidupan luar bandar Perancis pada abad ke-17 dan ke-18, suasana tarian, nyanyian, serta bunyi pastoral seperti *bagpipe* dan tanduk pemburuan. Gaya Couperin menawarkan kontras yang jelas dengan tradisi Baroque Jerman, menjadikannya seorang tokoh unik dan inovatif dalam sejarah muzik Eropah. Walaupun mempunyai kepentingan sejarah, Couperin masih kurang mendapat perhatian dalam bidang kesarjanaan dan persembahan moden. Muzik ini jarang dimainkan, dan kajian akademik yang menyeluruh terutamanya dalam konteks bukan Barat seperti di tanah besar China masih terhad. Sehingga kini, tiada satu pun karya beliau yang telah diterjemahkan atau diterbitkan secara rasmi di sana. Kajian ini bertujuan untuk menangani jurang tersebut dengan menawarkan pemahaman yang lebih mendalam tentang warisan seni Couperin serta memupuk penghargaan yang lebih meluas terhadap muzik papan nadanya. Metodologi kualitatif digunakan bagi menggabungkan analisis muzik, ulasan literatur, dan kajian analogi dalam penyelidikan ini. Hasil kajian ini merujuk kepada bentuk seni bukan muzikal bagi menyokong dan meneroka kandungan muzikal dalam topik yang dikaji. Dapatan utama kajian merangkumi latar belakang sejarah zaman Couperin, pengaruh bentuk tarian, struktur formal komposisinya, serta penggunaan hiasan yang rumit. Unsur-unsur ini dikaji untuk menyingkap ciri estetik dan gaya yang lebih mendalam dalam muziknya. Kajian ini diakhiri dengan analisis terperinci terhadap karya papan nada terpilih bagi menyokong penggiat muzik dan sarjana dalam menafsirkan karya Couperin dengan lebih mendalam, sekali gus mendedahkan nuansa ekspresif serta kekayaan artistik yang membentuk keunikan muzik-muziknya.

Kata kunci: François Couperin le Grand, Muzik Papan Nada, Analisis Muzik, Ornamentasi, Barok Perancis

Abstract

This research investigates the keyboard music of François Couperin le Grand through multiple perspectives, highlighting his significance as one of the leading composers of the French Baroque era. Couperin's body of work includes chamber music, organ compositions, secular and sacred vocal pieces, but his keyboard music stands out as the most refined and influential. These works are notable for their elegance, structural clarity, and rich ornamentation. They reflect the opulent court culture of the Bourbon dynasty while simultaneously capturing the spirit of rural French life in the 17th and 18th centuries depicting scenes of dancing, singing, and pastoral sounds such as bagpipes and hunting horns. His style offers a distinct contrast to the German Baroque tradition, positioning him as a unique and innovative figure in European music history. Despite his historical importance, Couperin remains relatively underrepresented in modern scholarship and performance. His music is seldom played, and comprehensive academic studies particularly in non-Western contexts such as mainland China are limited. To date, none of his works have been officially translated or published there. This research aims to address this gap by offering a deeper understanding of Couperin's artistic legacy and promoting broader appreciation of his keyboard music. Qualitative methodology is adopted in order to incorporate music analysis, literature review, and analogy study for this research. The outcome of this research cites non-musical art forms to support and explore the musical content of the subject matter. Key areas of finding include the historical background of Couperin's era, the influence of dance forms, the formal structures of his compositions, and his elaborate use of ornamentation. These elements are examined to uncover the deeper aesthetic and stylistic features of his music. This research concludes with detailed analyses of selected keyboard pieces to support performers and scholars in interpreting Couperin's works more insightfully, revealing the expressive nuances and artistic richness that define his unique musical works.

Keywords: François Couperin le Grand, Keyboard Music, Music Analysis, Ornamentation, French Baroque

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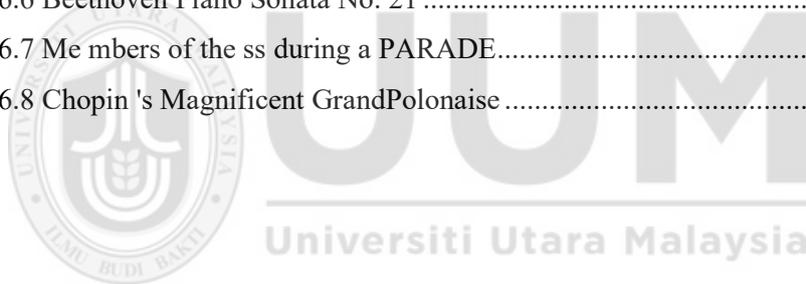
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CHAPTER ONE

INTRODUCTION

1.1 Background of the study

Francois Couperin Le Grand's compositions include chamber music, organ music, secular songs, a few religious songs, and keyboard works. His keyboard music is not only rich and full of content but also fully reflects the extravagance, elegance, and elaboration of the Bourbon dynasty, with vivid depictions of 17th-18th century French countryside scenes, including singing, dancing, bagpipes, and horns. His music, which inherited elements from Corelli and Chambonnier and influenced later composers such as Bach and Handel, distinguishes him as an important figure in European music, particularly in contrast to the German Baroque style. Unfortunately, despite his significance, Couperin remains largely unknown in the modern world, and there is a dearth of research on him (especially in Chinese literature, where it is almost impossible to find studies on him). To date, none of his compositions have been officially translated or published in mainland China, and few musicians around the world perform his works.

Through this research and reflection, it aims to introduce this great composer to a wider audience and encourage greater appreciation for his incomparable music. Additionally, this research offers a new perspective on the music of later generations of composers through the study of Couperin's keyboard works.

Before analysing and deconstructing Couperin's music, it is important to provide a basic description and interpretation of the era he lived in, his artistic style, and his historical background. The reason for this is that music, unlike mathematics and physics, does not have an entirely independent and self-referential logic. For example, in mathematics, civilizations such as ancient Egypt, ancient China, ancient India, and later ancient Greece, especially Pythagoras, each discovered the concept of numbers and mathematical principles, independent of one another. These discoveries exist independently of human consciousness and are not influenced by the will of mankind.

On the other hand, in medieval Europe, where everything was often explained in terms of "God," music, art, architecture, literature, and even technology were all used to serve religious purposes. As a result, nearly all medieval music that has survived to this day is Christian in nature. In contrast, the music of different civilizations, such as the Buddhist music of India, the elegant music of China, the banquet music, or the country music of the United States, and even today's popular music, all reflect the spirit of their times. However, unlike mathematical principles, these forms of music do not share the same universal unity.

The era of Couperin marked an important turning point in European and even human civilization—an era when monarchy transitioned to democracy. The Bourbons shifted from an absolute monarchy to a constitutional monarchy through the French Revolution, and from Louis XIV onwards, they ushered in a period of the greatest extravagance in European monarchy.

Although this period is now viewed as an era of corruption and exploitation of the people, the vast resources devoted to the enjoyment of life opened up new horizons for art. Couperin and other artists in the field created their first and only works during this unique time.

It is interesting to note that, despite these artists working in different fields and creating in different forms, there are many similarities in style and thinking between their works. For example, Couperin's use of complex decorative sounds in his music shares a design sensibility with the architecture and artifacts of his time. Furthermore, the subject matter of his music (most of which has titles, many of which depict secular life, such as Suite of Flowers) overlaps with the themes seen in contemporary painting.

The musical themes themselves (most of Couperin's music has titles, most of which depict secular life, e.g. Suite of Flowers, Suite of Secular Characters, Suite of Colours, and even Suite of Artifacts, e.g. snare drums, alarm clocks, bells, etc., from Provence) overlap with those of the contemporary painter, Francois Boucher (1703- 1770), who also had a great deal of overlap with his subjects in painting. So, let's take a concrete look at what this era looked like.

PREMIER ORDRE.



L'Auguste.



Figure 1.1 Francois Couperin Le Grand Suite L 'Auguste Allemandefrom Volume 1 (Francois Couperin Le Grand Suite L'Auguste Allemande from Volume 1, Suite 1 for feather keyboards, with a visual sense of ornamentation different from that of German and Austrian music)



Figure 1.2 The Hall of Mirrors in the Palace of Versailles, France, and the decorative details, conceived in the same way as the elaborate ornamental sounds in Couperin's music

1.2 Description of the structure of the research

The overall structure of this research is divided into two parts: one is a description of the works and the author's time period, and the other is a detailed analysis of François Couperin Le Grand's keyboard music itself, focusing on aspects such as harmony, polyphony, structural weaving, and musical style. This latter part is the true originality and essence of the thesis. This section is also the truly original and essential part of the research. In the section discussing the context of the period, the author may employ dichotomous reasoning or provide their own interpretation based on documentary analysis. However, the overall historical context or the description of the relevant artistic style is also based on a wide range of established literature and the works themselves.

In contrast, the analysis of François Couperin Le Grand's keyboard works is entirely self-contained, relying on the author's knowledge of music theory. I am aware that there may be some errors or disagreements with others in the analysis. However, music, strictly speaking, is not a science, because musical analysis is not falsifiable. It is well known that the most important feature of science is its falsifiability. For example, in the study of physical theory, if a scientist proposes a theory and the conclusions reached in an experimental demonstration do not align with his proposed theory, the theory is falsified. In contrast, musical analysis lacks this feature. For example, Beethoven's 32 piano sonatas, particularly the famous Op. 57 (*Appassionata*), can be viewed as a typical sonata form, while at the same time, it can also be interpreted as a rondo structure. Such divergent interpretations of musical analysis are common among numerous musicians. Numerous published analyses of the same works also differ in their analysis. This means that music itself is a non-scientific category that is not falsifiable. Therefore, the musical analyses in this research represent researcher views and reflections for reader understand them.

1.3 Problem Statement

The name François Couperin Le Grand is quite unfamiliar to the average music listener, and he is not well-known even in professional conservatories, let alone for his music itself. When one mentions the music of the Baroque period, the association is usually with polyphonic, polyrhythmic musical lines, and most of the musical themes of the period are religious, such as cantatas and oratorios.

This impression is largely due to the strong influence of J.S. Bach. However, it should be emphasized that the musical landscape of Europe, like its geographical distribution, was never homogeneous. Bach's music represents the German Austrian school, while French music developed on its own, displaying distinctive content and form.

Couperin's music, with its predominantly secular themes, contrasts sharply with the music of the German Austrian school. His compositions are short, delicate, and varied in style, and the combination of tonality and polyphony is a unique feature of French music. There are several key questions surrounding Couperin's music

1.3.1 Why is Couperin's music so little known?

The main reason why Couperin's music has been forgotten can be traced back to the French Revolution of 1789. This revolution was a major milestone in human history, often seen as dismantling the monarchical and feudal systems of the old world and fueling the rise of democracy and constitutionalism. However, behind the light of the revolution, there came a shadow. As the revolution progressed, power shifted to the legislature and the Executive Council, especially during Robespierre's reign, and many figures and institutions associated with royal power were eliminated. As a Bourbon court musician, Couperin's work was inevitably seen as a remnant of the Old World and gradually forgotten.

Like French painting, the art of aristocratic subjects before the Revolution was replaced by the art of new, popular subjects. Pre-Revolutionary art, such as Jean-Antoine Watteau's *The Embarkation for Cythera*, contrasted with post-Revolutionary neoclassical and Romantic paintings, such as Gustave Courbet's *The Stone Breakers*. This shift also affected music.



Figure 1.3 Ernest Bode 's painting "Lavoisier Explaining to His Wife the Results of an Experiment on Air"



Figure 1.4 Jean-Antoine Watteau 《The Embarkation for Cythera》

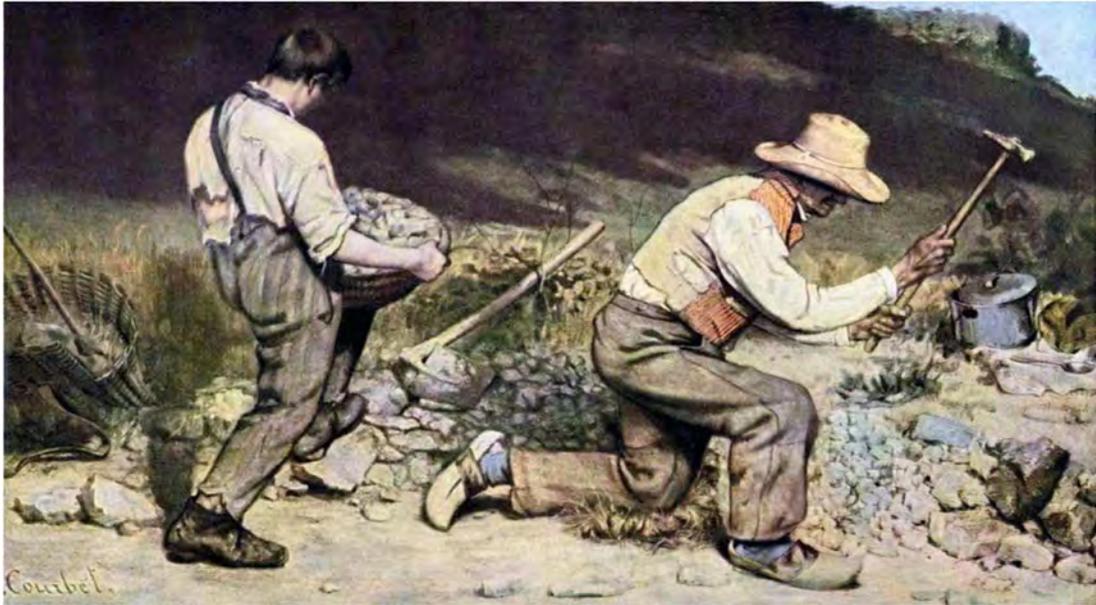


Figure 1.5 Jean Desire Gustave Courbet 《The Stone Breakers》

1.3.2 Why is Couperin's music so little known?

There are two main reasons for studying Couperin's music. Firstly, Couperin's music is a treasure trove, with compositional techniques and harmonic applications that serve as important inspirations for modern music-making. Unlike the sciences, the arts have not evolved in a significantly iterative fashion. Modern medicine is far more advanced than the practices of Hippocrates in ancient Greece, and physics has progressed beyond the work of Newton, but in the arts, we cannot simply say that Beethoven is necessarily better than J.S. Bach. Therefore, there are many compositional techniques and musical elements in Couperin's music that are still worth studying and learning from. Secondly, the study of Couperin can help more people understand and appreciate his music, and this unique and beautiful sound should not be forgotten by history.

1.3.3 What are the aspects of Couperin's music to be studied?

The study of François Couperin, especially his keyboard music, can be approached from the following three aspects:

(i) Historical background of Couperin's music

Couperin lived in France during the reigns of Louis XIV and Louis XV (1668-1733), a political and cultural golden age. This era is known as the period of the "Sun King" because of Louis XIV's profound influence on French art and culture. During this time, French court culture reached its zenith, with notable developments in music, dance, painting, and architecture. Couperin's music reflects the luxury and refinement of this period.

(ii) Artistic Style of Couperin's music

Couperin's keyboard music reflects the characteristics of the Baroque period, including contrasting emotional expression, complex decorative melodies, and harmonic exploration. His works combine the refinement of the French court with the drama of Italian music, creating a distinctive "French" style. This style is evident in many of his compositions, such as *Les Nations* and *Livre de pièces de clavecin*.

(iii) Compositional techniques

Couperin's keyboard technique was highly advanced, and his harmonic and melodic innovations paved the way for later composers such as J.S. Bach and Mozart.

His compositions featured complex counterpoint, harmonic progressions, and richly ornamented melodies. In addition, Couperin was well-versed in descriptive music and was able to create a wealth of emotion and imagery on the keyboard, as demonstrated in his *Les Barricades Mystérieuses*.

In short, Couperin's keyboard music is an invaluable resource for the study of Baroque music. Not only do his works reflect the historical context and artistic style of the time, but they also contain significant innovations in compositional technique. By studying his music in depth, we can gain a better understanding of the development of music in the 17th and early 18th centuries.

1.4 Research Questions

This study is driven by one overarching research question: to analyze and deconstruct the music of François Couperin. However, addressing this main question requires the exploration of several related sub-questions. These can be visualized as a tree structure, where the main research question forms the “root,” and multiple layers of supporting questions branch out from it. At the first level of this structure, three key questions emerge as the foundation for the investigation:

- (i) In which era did François Couperin Le Grand live, and what was the humanistic thinking of that era? What was the background of his work?
- (ii) How can the relevance of art from the same period be argued to better understand François Couperin Le Grand's music within the context of other art forms of his time? What are the basic theories of music in the context of these contemporary art forms?

(iii) What are the basic theories of music and compositional techniques used to analyze the music of François Couperin Le Grand?

Explanation for the first question: A composer is shaped by the time in which he lives. Although the content of his music may transcend his era, it is still deeply rooted in the life and environment surrounding him. To analyze a composer and his achievements, it is essential to understand the historical context in which he lived. Unlike later composers, who were free to publish for a living, Couperin specialized in serving royalty, and the content of his work was inevitably influenced by this limitation. Therefore, understanding the context of the times in which he composed is both important and foundational to the analysis.

Explanation for the second question of the first level: Throughout history, there have been many commonalities between different art forms within the same historical context and humanistic trends. Given the exceptionally scarce literature on Couperin's music, I intend to take a cross-disciplinary approach to understand his music from different perspectives. I will support this argument with various examples in the second chapter of my thesis.

More obvious examples include the fact that medieval painting, along with music and even architecture, was often in the service of Christianity. If you were to ask a layperson, unfamiliar with art, to match a piece of Gregorian chant or an Old Gregorian scripture song with medieval paintings of the Madonna and Child or the crucifixion of Jesus, they would likely associate these art forms with the same historical period.

Another famous pairing of different art forms is the relationship between Debussy and Monet, both key figures in the Impressionist movement. After the invention of the camera rendered traditional "pictorial" painting and functional harmony somewhat outdated, both artists used "color and sound" and "misty mood," respectively, as breakthrough elements in their art.

The third question of the first tier focuses purely on music theory. While the first two questions address the content and subject matter of Couperin's music, the third delves into its technical aspects. For example, what makes the harmony in Couperin's music unique? Does he apply 100% functional harmony, or are there other harmonic techniques involved?

Additionally, the exploration of melody direction, the combination of polyphonic and dominant harmonic elements, and his peak use of ornamentation are key areas of interest.

In further exploring the three core questions of the first tier, it is essential to examine the more nuanced and specific questions that emerge in the second tier. One key aspect is understanding how the humanistic ideas of the Bourbon era under Louis XIV influenced Couperin's musical compositions. Another crucial point is examining the context in which the Rococo style developed, as well as the role of Madame de Pompadour in this artistic movement.

Additionally, it is important to consider the philosophical foundations of the Enlightenment and their impact on artistic style. The correlation between painting and music during this time—particularly the reforms and advancements of the Louis XIV era—also cannot be ignored when studying Couperin's music.

At the same time, the creation and development of Versailles' interior decorative style, along with the rise of luxury goods during Louis XIV's reign, provide a cultural context for Couperin's work. The incorporation of folk-dance styles from various European countries into the musical traditions of the Louis dynasty is also significant, particularly in the dance elements found in Couperin's music.

Finally, exploring music-theoretical concepts, such as Couperin's distinctive use of ornamentation in melody and harmony, and his reorganization of ensemble and time, will further deepen our understanding of his musical language.

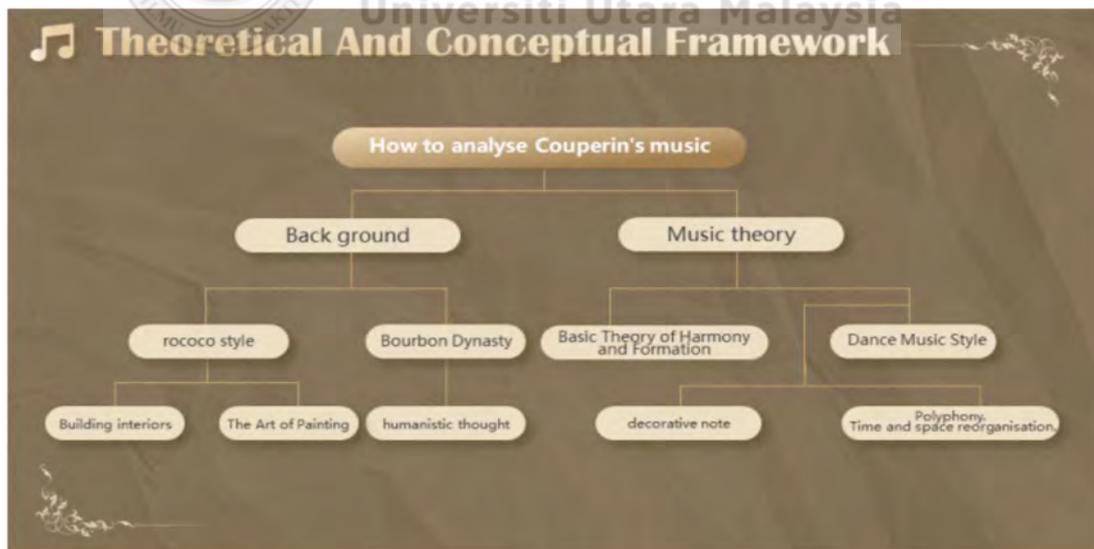


Figure 1.6 Theoretical and Conceptual Framework

1.5 Research Objectives

The research objectives of this research align with the research questions, with the goal of deconstructing and analyzing Couperin's keyboard music;

(i) To reveal the historical context and cultural-humanistic ideas surrounding François Couperin's works

In exploring François Couperin's music, it is crucial to deeply understand the historical context and humanistic thought of his era. Couperin's works are not only musical compositions but also reflections of the cultural and social values of his time.

Therefore, the primary goal of this research is to uncover the unique historical background, social-cultural environment, and humanistic ideas of late 17th and early 18th-century France to deepen our understanding of Couperin's music.

Firstly, understanding the political and social structures of Couperin's time is essential for interpreting his music. He lived during the reigns of Louis XIV and Louis XV under the Bourbon monarchy, a period marked by political stability, rigid social hierarchies, and absolute monarchy. His music was significantly influenced by court culture and aristocratic tastes, which are key to understanding his compositions.

Secondly, exploring the cultural and artistic trends of that time is also vital in understanding Couperin's musical style. The French art world was transitioning from Baroque to Rococo during this period, characterized by ornate, detailed, and decorative works—traits that are also reflected in Couperin's music.

For example, the use of ornamentation in his keyboard works mirrors the popular artistic styles of the time. Furthermore, the humanistic ideas of the era deeply influenced Couperin's compositions. The rise of the Enlightenment brought a focus on reason, nature, and humanity, which were reflected in Couperin's music. His works, while adhering to traditional harmony and structure, also showcase an emphasis on emotional expression and personal style. Additionally, understanding the background of Couperin's compositions, including his works for the court and church, is crucial for understanding his musical style.

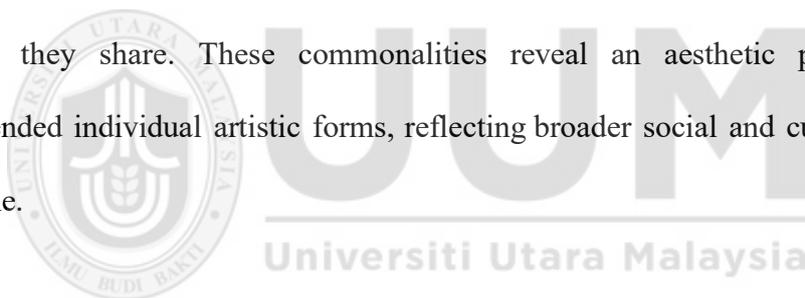
Many of his pieces were composed for specific court ceremonies or religious services, directly influencing the style and content of his works. Finally, by comparing Couperin's music with other art forms of the time, such as painting, dance, and theater, we can gain a more comprehensive understanding of his musical style. These art forms share common characteristics and stylistic trends, providing a multi-dimensional perspective on Couperin's music.

In summary, studying the historical background and humanistic ideas of Couperin's era is vital for a deeper understanding of his musical style and content. Through this research, we can better appreciate Couperin's music and gain a more profound understanding of the culture and society of that era.

(ii) To analyse the influence of Rococo art on Couperin's music

Understanding the characteristics of Rococo art is crucial for interpreting Couperin's music. Originating in 18th-century France, Rococo emphasized elegance, lightness, and refinement, reflecting society's pursuit of pleasure, romance, and personal expression. This style was manifested in painting, sculpture, architecture, and even furniture design. In music, the Rococo style favored more refined, light, and decorative expressions, traits that are evident in Couperin's works.

By comparing Couperin's music with other art forms of the time, we can gain a deeper understanding of his creative thought and artistic vision. For example, we can compare Couperin's keyboard works with paintings and sculptures from the same period to identify the decorative elements, emotional expression, and pursuit of natural beauty they share. These commonalities reveal an aesthetic philosophy that transcended individual artistic forms, reflecting broader social and cultural trends of the time.



Moreover, exploring the relationship between Couperin's music and the works of other Rococo artists is another important aspect of understanding his music. For instance, by comparing Couperin's music with the works of prominent painters like Antoine Watteau, we can analyze the similarities in emotional expression and artistic style. Such cross-disciplinary comparisons help us gain a more comprehensive understanding of Couperin's music within the artistic context of the time. The decorative elements and attention to detail in Couperin's music can also help us understand the influence of Rococo art.

The ornamentation and intricate melodic lines in Couperin's music closely resemble the decorative and delicate expressions found in Rococo visual art. Ultimately; by conducting this cross-disciplinary analysis, we cannot only gain a deeper understanding of Couperin's music but also grasp the overall artistic landscape of the time.

Couperin's music is not merely an individual creative endeavor but a reflection of the artistic style and aesthetic philosophy of his era. Exploring the connections between Couperin's music and other Rococo-style artworks allows us to understand his music more comprehensively and provides a new perspective on 18th-century art.

This cross-disciplinary approach reveals the internal connections between different art forms and helps us understand the cultural and artistic dynamics of that period. Through this analysis, we can better understand Couperin's position within the artistic environment of the time and how his works reflect and shaped the artistic styles of the era.

This method also offers insights into the relationship between contemporary music and other art forms, helping us better understand how art evolves across different times and cultural backgrounds. Therefore, examining Couperin's music in a broader artistic context enriches our understanding of his works and provides a valuable perspective for studying 18th-century European art. By adopting this cross-disciplinary approach, we can better appreciate Couperin's music and gain deeper insights into the Rococo period's artistic style and cultural trends.

(iii) To explore the theoretical foundations and compositional techniques in Couperin's music

Exploring and analyzing François Couperin's music requires a focus on his compositional theories and logical elements. These theoretical and logical components, to some extent, operate independently of other art forms and constitute the unique language and expression of music. By understanding these theoretical foundations, we can more accurately analyze and interpret Couperin's works and better grasp the distinctive style and internal logic of his music.

It is important to understand the use and development of harmony in Couperin's music. Harmony is not only the foundation of music but also a vital means of expressing emotion and creating atmosphere. Couperin's harmonic treatments demonstrate his mastery of Baroque harmony rules, while also reflecting his efforts at innovation.

For instance, his use of harmonic colors in his works not only showcases the traditional function of harmony but also explores the possibilities of harmony in expressing different emotions and settings. Analyzing the creation and development of melodies in Couperin's works is also important.

His melodic lines are usually elegant and fluid, rich in ornamentation, which not only reflects the popular musical style of his time but also shows his unique understanding of melodic beauty. In his melodic construction, Couperin skillfully combines simplicity with complexity, making the melodies both easily comprehensible and profound.

Additionally, it is important to explore Cou'erin's techniques in polyphonic music. As one of the defining features of Baroque music, polyphony plays a crucial role in Cou'erin's compositions. Understanding how he establishes dialogues between different voices and handles the independence and harmony of each part is key to understanding his musical style.

Furthermore, the ornamentation widely used in Couperin's music is also an important aspect of his compositional technique. These embellishments not only enrich the expressiveness of the music but also enhance its emotional depth.

By analysing the use and function of these ornamentations, we can better understand the characteristics and emotional expression in Cou'erin's music. Studying the structure and form of Cou'erin's works is also crucial. His compositions typically feature clear structures where each part is closely connected, forming a cohesive whole. By analysing the structures of these works, we can reveal how Couperin creates varied musical scenes while maintaining logical coherence in his compositions.

In conclusion, by deeply analysing Couperin's theoretical foundations, we can not only better understand his works but also grasp his unique style and compositional characteristics as a Baroque master. This in-depth exploration of music theory allows us to appreciate and understand Couperin's compositions from a more professional and detailed perspective.

1.6 Significance of The Study

From a historical point of view, François Couperin's musical works are extremely important. As an outstanding representative of the Baroque period, Couperin's work not only had a profound impact on his time but also served as an important revelation to later musicians, including J.S. Bach. As documented in the AMB notebooks, Bach drew inspiration from the form and technique of Couperin's works.

Couperin's influence on later French music, particularly Chopin and Debussy, should not be overlooked. His use of ornamentation, his dance style, and his distinctive French temperament deeply influenced these two later masters. Therefore, the analysis and study of Couperin's works will undoubtedly reveal more historical "treasures" and help us to understand the history and culture behind these musical works.

In modern music education and performance practice, an in-depth study of Couperin's works will help musicians and students to better understand the styles and techniques of Baroque music, and how these styles and techniques influenced and shaped later musical developments. This historical continuity and influence make Couperin's work key to understanding the history of Western music.

From an emotional perspective, the beauty of Couperin's music deserves to be known, played and appreciated by a wider audience; Couperin's work is not only technically masterful, but also emotionally profound and subtle. His music transcends the boundaries of time and touches the hearts of modern listeners.

Through in-depth study and performance of Couperin's works, we are able to better appreciate not only the music itself, but also the power of music as an art form that transcends time and space.

Moreover, the emotional value of Couperin's music is reflected in its rich depiction of the human emotional experience. His compositions cover a wide range of emotions, from joy to sadness, from solemnity to lightness, and provide modern listeners with a window into the emotional world of history.

By playing and listening to Couperin's music, modern listeners are not only able to appreciate the aesthetic value of the music, but also to empathise emotionally with the people of history. The study and performance of Couperin's works also contribute to the promotion and preservation of this important cultural heritage; Couperin's music is not only a work of art, but also a testimony to history and culture.

Through sustained research and performance, we can not only make Couperin's music more widely recognized and appreciated but also pass on this valuable cultural heritage to future musicians and audiences. In contemporary society, where cultural diversity and historical heritage are increasingly valued, the study and promotion of historical musical works such as Couperin is undoubtedly an important contribution to this trend.

Overall, an in-depth study of Couperin's musical works is significant on both rational and emotional levels. Rationally, it reveals the coherence and mutual influences in music history, helping us to better understand the developmental lineage of Western music; emotionally, it provides artistic enjoyment across the ages and promotes a deeper understanding and feeling of musical aesthetics. Such research not only enhances our understanding of Couperin's work but also enriches our knowledge of music history as a whole, while providing valuable references and inspiration for modern music education and performance. Through such research, Couperin's music will continue to exert its unique value and influence in modern society.

1.7 Limitations Of the Study

The present study, while aiming to provide a comprehensive analysis of François Couperin's keyboard music, is subject to certain limitations that influence the scope and depth of the research. The following subsections will outline and discuss these limitations in detail, beginning with the scarcity of relevant information and scholarly references.

1.7.1 Scarcity of Information

The Challenges of research resources: the relative scarcity of research material on Couperin's work and himself is a major limitation to the content of this thesis. As Couperin is not widely known to the public in modern times, there is relatively little relevant scholarship, critical analysis and discussion. This lack of information limits our in-depth exploration and understanding of Couperin's work.

Due to the limited resources available, analyses may rely on a limited range of perspectives, which may lead to gaps in historical context and interpretation. This limitation may affect the ability to cross-validate findings or test hypotheses with a wide range of scholarly opinions. The Opportunities for original contributions: this scarcity also provides opportunities for original contributions. Due to the scarcity of existing literature, this study may fill a gap in scholarship on Coupland's work, providing new insights and perspectives that have not been widely explored.

1.7.2 Analysing complexity

The Complexity of Music; complexity of Couperin's music poses another important challenge. The harmonic, melodic and rhythmic richness of his compositions requires a deep understanding of Baroque music theory and aesthetic principles. This complexity makes it difficult to fully dissect and interpret his work. Individual analytical endeavours. Given this complexity, the researcher's interpretations and analyses are inevitably influenced by their musical understanding and theoretical background.

Despite efforts to be objective and thorough, analyses may still reflect personal perspectives to some extent and his wider context of music analysis, challenged by the fact that few scholars have studied Couperin's work extensively. This lack of scholarly dialogue means that there is a lack of benchmarks or established frameworks in analysis, and a need for a more exploratory and possibly speculative approach.

1.7.3 The subjective nature of musical interpretation

The Music versus the hard sciences: Unlike fields such as maths or physics, music does not operate entirely based on independent or self-referential logic. It is deeply intertwined with human emotions, cultural contexts and historical backgrounds. The interpretive nature of music analysis means that findings cannot be as definitive or universally applicable as in the hard sciences.

For example, while mathematical theorems or laws of physics are universal and discovered independently across civilisations, musical interpretation is deeply influenced by cultural context. What resonates in one cultural or historical context may not have the same meaning in another.

The Inevitability of Subjective Interpretation: Any analysis of Couperin's work therefore inevitably involves subjective interpretation. Whilst efforts can be made to approach the music from a theoretically informed perspective, interpretations will be influenced by the researcher's cultural background, personal experience and emotional response to the music. Scientific Falsifiability and Musical Uncertainty.

Furthermore, unlike falsifiable and testable scientific hypotheses, interpretations of musical works cannot be definitively proved or disproved. This inherent subjectivity means that the conclusions of this paper may be challenged by different interpretations and debates.

In summary, while this study faces significant challenges due to the scarcity of information on Couperin's works, the complexity of the works, and the subjective nature of musical analyses, these limitations also provide unique opportunities.

They prompted a deeper engagement with the available material, encouraged original interpretations, and required thoughtful consideration of the multifaceted nature of music history and theoretical research. As such, this study not only makes a scholarly contribution to the understanding of Couperin's work, but also highlights the wider complexities and nuances involved in the study of music history and theory. Through studies, such as this, Couperin's music will continue to be uniquely valuable and influential in modern society.

1.8 The analysis is therefore guided by three main principles

1.8.1 The "pragmatic" principle

Seeing the essence of music: The analysis of music should be guided by the principle of "pragmatism", that is to say, it should start directly from the work itself and avoid preconceived notions. This means that the analysis should be based on the actual content of François Couperin's work, rather than on preconceived theories or prejudices.

This approach helps to ensure objectivity and accuracy in the analyses, enabling us to understand and interpret Couperin's music more realistically. Avoiding Inherent Concepts: During the analysis process, it is important to avoid allowing historical misconceptions or personal preferences to influence the interpretation of the work.

By focusing on the elements of the music itself, such as melody, harmony, and rhythm, it is possible to explore the work's substance and style in greater depth.

1.8.2 Attention to Detail

Uncovering deeper meanings: Music analysis should focus on details, revealing the deeper meaning behind the score from details such as rhythm, harmony, tonality, key, phrasing and trends. This attention to detail not only helps us to understand the technical characteristics of Couperin's work but also helps us to capture the emotion and expression of the work.

The Art in the Details: By analysing in detail Couperin's harmonic treatments, melodic constructions and rhythmic variations in different compositions, it is possible to reveal the uniqueness and innovativeness of his musical creations. For example, his use of ornamentation and polyphonic techniques show the essence of Baroque music, and at the same time reflect his personal artistic style.

1.8.3 Multi-dimensional analysis

Integration of history, culture and personality: Music analysis is a three-dimensional and multidimensional process of observing the history, culture, personality, technique, organisation and construction of a musical work. This means that the analysis should not only focus on the formal structure of the work, but also take into account the work's historical background, cultural context and the composer's personal characteristics.

Formal Structure and Technical Aspects: Although formal structure is an important aspect of music analysis, it is only one of the technical aspects. A true music analysis should go beyond the mere formal structure and delve into the emotional dimension, cultural significance and historical value of the work. For example, when analysing Couperin's works, we should not only consider the harmonic structure and melodic form, but also understand how these elements reflect the social and cultural context of the time and the composer's personal life experiences.

The Interweaving of Technique, Emotion and Culture: Music analysis also involves understanding how technical elements interact with emotional expression and cultural context. Couperin's works are full of subtle emotional and cultural references that need to be revealed through in-depth analyses. His work is not only a technical display, but also a blend of emotional and cultural contexts.

In conclusion, this study will follow three main principles when analysing François Couperin's works. The first is the principle of "realism", ensuring that our analyses are based on the works themselves rather than on preconceived notions; the second is an attention to detail that explores the deeper meanings in the technical details of the music; and the last is a multidimensional analysis that places the music in a broader historical, cultural and personal context.

This comprehensive and in-depth analytical approach will help us to understand Couperin's musical works more comprehensively, including their technical characteristics, emotional expressions and cultural values.

Through this approach, we will not only be able to explore Coupland's musical world in greater depth, but also better understand the development of Baroque period music and its place in music history.

This study aims to not only recreate the technical essence of Couperin's work, but also to reveal its deeper cultural and emotional connotations. Through this multi-dimensional analysis, we are able to appreciate the unique appeal of Couperin's music in a deeper way, while at the same time providing new perspectives and insights into the study of music history.

1.9 Summary

This chapter opens an in-depth study of François Couperin's musical works, aiming to present a comprehensive picture of the multidimensional character of Couperin's compositions and their importance in the history of music. The chapter not only delves into the artistic style and technical characteristics of Couperin's works but also reveals how deeply they reflect the cultural and social characteristics of his time.

Delving into Couperin's Musical World: The analysis of Couperin's works reveals that they are full of technical innovation and emotional depth, and that Couperin's subtle arrangements of harmonies, melodic structures and rhythms not only reflect the essence of Baroque music, but also his individual artistic style. The uniqueness of this style lies not only in the technical aspects, but also in the sincere expression of the emotional aspects, providing us with an artistic experience that transcends the limits of time. A journey of research in the face of challenges: In researching Couperin's music, we faced multiple challenges.

Firstly, the scarcity of information about Couperin and his works, which made us rely on limited resources for in-depth research.

Second is the complexity of the musical works themselves, especially in terms of a deeper understanding of their harmonies and melodies.

Finally, there is the inevitable subjectivity in music analysis, which requires us to maintain an open and pluralistic way of thinking in the process of interpretation.

Exploring the intertwining of music and culture: By analysing Couperin's music in depth, we not only gain a better understanding of his technical characteristics and artistic style, but also gain insights into how these works reflected and influenced the society and culture of the time; Couperin's works are not only musical compositions, but also carriers of the cultural and social characteristics of an era. This in-depth cultural exploration enables us to understand the historical value and artistic significance of Couperin's works in a more comprehensive way.

Broader Implications of the Research. The research in this chapter not only enriches our understanding of Couperin's work but also provides new perspectives and insights into the study of music history. Through this study, we hope to stimulate more scholarly interest and in-depth exploration, furthering the understanding and study of music and the intertwined relationship between music and culture in the Baroque period.

Overall, the first chapter provides a comprehensive and in-depth perspective on Couperin's musical oeuvre. This involves not only an analysis of its technical and artistic characteristics, but also an in-depth exploration of its place in music history. Through, such a study, we are able to feel more deeply the unique charm of Couperin's music.



CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

The first part of this thesis focuses on interpreting and presenting the artistic and humanistic trends of the Bourbon dynasty during the 100 years between the mid-17th and mid-18th centuries, under the reigns of Louis XIV and Louis XV. The author will employ a range of images to provide the reader with a more vivid impression of the period, including depictions of architecture, art, interiors, and even porcelain. In terms of literature and ideology, France differed notably from other European countries. Madame de Pompadour, the originator of the Rococo style, was a direct patron of many artists and intellectuals of the time. She even met Voltaire before he rose to fame. Madame de Pompadour advocated for Voltaire, Montesquieu, and Diderot, encouraging people to think rationally and strive to bring society to its most harmonious and enlightened state. Her support for these figures contributed to a shift in French society toward materialism and the Enlightenment, which in turn laid the groundwork for the French Revolution.

Around the time of François Couperin Le Grand, many musicians and artists primarily composed works based on religious themes. Even Bach, who composed after Couperin, reached his peak with religious works such as the Matthew Passion, John Passion, cantatas, and oratorios.

While earlier composers created many scripture songs, chants, orchestral canons, and discourses, Couperin's compositions stand apart, not only because they diverged from the religious genre of the suite but also due to their use of folk, country, and courtly dances. Furthermore, Couperin's works often focused on secular subject matter.

For example, his music explored themes such as color, weather, beauty, children, and masquerade masks. These secular genres, I believe, were influenced by the Enlightenment ideas of the time. As a result, the literature will also interpret and analyze the content of works by these intellectual figures, showing how such ideas manifested in the music.

The second part is devoted to the history of the Couperin family, which can only be traced back as far as 1569 to Mathurin, a music lover, due to the limited documentation available in this section. In this section, the author gives examples of the Couperin family tree, some of the family's most famous musicians, and the reasons for the family's career path, the people the family supported and the people the family worked for generations.

The third part of this dissertation provides a documentary survey of Couperin's specific musical works. During his lifetime, Couperin composed 230 pieces for harpsichord, which were published in 27 sets of harpsichord suites across four volumes: Book I (published in 1713, comprising five suites), Book II (published in 1717, comprising seven suites), Book III (published in 1722, comprising seven suites), and Book IV (published in 1730, comprising eight suites). The literature in this section is the focal point of the entire dissertation.

The previous sections laid the groundwork for this chapter, and understanding the historical context is crucial for a more comprehensive analysis of Couperin's keyboard music. This chapter will be subdivided into three main directions of study:

1. Study of Keyboard Music Style: To understand Couperin's music, it is essential to restore the context of Louis XIV's era and examine the culture surrounding the king himself. Couperin's life was closely tied to the court of Louis XIV, and his music was inevitably and authentically marked by the "Louis XIV" brand. As Voltaire stated, "Almost everything was invented or created under Louis XIV." The need to create the myth of the "Sun King" and the aura of "royal musician" led Couperin to develop a "royal style" or "French style" that became an integral part of the culture of the "Sun King." Louis XIV, who brought the concept of luxury to Versailles with the full force of his monarchy, transformed the palace into the centre of European culture and art. Not only did he collect the finest architectural decorations, sculptures, theatre, and costumes of the time, but he also incorporated folk dances from various European regions—such as the Germanic Allemande, the Spanish Sarabande, the English Gigue, the French Minuet, the bagpipe Musette, and the Courante—into the cultural fabric of Versailles. The music of these folk dances has also been transformed into the musical style of the Palace.

The music of these folk dances became the soul of Couperin's keyboard music, and the rhythmic characteristics of these folk dances were absorbed into Couperin's compositions, revealing the unpredictable and rhythmic musical life of Louis XIV's music, which also marked the establishment of the French keyboard music style.

The keyboard music of Chopin, Debussy, Messiaen, Fauré and many others was full of shades of Couperin's style. These dances are worthy of study in their own right since they were musicalised by Couperin's keyboard, and later composers would sometimes specify when they used these elements in their own works, as is evident from the fact that J.S. Bach's suites of the same period were marked in advance in the dance style, and Beethoven often marked the second, third and fourth movements of his 32 piano sonatas "Menuet" and other styles. More often than not, however, they are not marked, as they may only be used in interludes or variations on a dance style such as "Sarabande" or "Gigue".

However, the characteristics and structure of the various dances can be well understood from Couperin's music, otherwise we would not be able to "see the mountains without knowing the hills" when studying other musicians' works in a similar style. This is why it is important to study Couperin's music in relation to the dances and scores of the French Rococo period.

2. The Establishment of Musical Titling While music historiography recognizes the contributions of Berlioz and Liszt during the Romantic period, the explicitly 'titled' nature of Couperin's keyboard music can be traced back to the 17th century. The practice of adding 'imaginative' titles to Couperin's works has been credited to Chambonnières, Jacques Champion (1601–1672), and the earliest French harpsichordists. These musicians, influenced by late 16th-century luthier composers such as Gaultier, freely added descriptive titles like *Courante des anges*, *La Superbe*, and *La Pleureuse* to their lute dances, establishing a tradition of descriptive titling. Not all composers of the time, however, followed this trend.

Many composers from the Teutonic or other schools of music took a more serious or religious approach to their compositions, avoiding the use of imaginative titles. This practice of titling, however, gained momentum as Couperin increasingly composed 'character sketches,' with titles offering insight into the mood or character of each piece. These descriptive titles serve as clues to performers, helping them interpret the work, yet whether or not the titles are truly descriptive, they undeniably reflect the compositional style of the French school of the time.

This imaginative approach to titling had a profound impact on the French musical mindset. As Couperin himself stated, "Our music, whether composed for violin, cello, viola da gamba, or other instruments, always seems to express some sort of emotion." He emphasized that French composers, in contrast to their Italian counterparts, often considered mood and emotional expression when determining beat and tempo, using terms such as lively and gentle at the outset of French musical works to convey these sentiments.

3. The formal connotations of the music. The keyboard music of the Grand Couperin has a variety of compositional techniques, ranging from short and long phrases to perfectly symmetrical square phrases, and question and answer phrases are of variable length and odd and even. Harmonically, Couperin was ahead of his time with his use of major and minor counterpoint fusions, frequent transpositions and off- keys, and sharp diagonals of dissonance. In terms of counterpoint, he combines the principles of 'dominant music' and 'polyphonic music' into one, reflecting vertical and horizontal homogeneity, multi-linear and multi-layered, and a plurality of approaches.

His organization is not as superficial as that of J.S. Bach, but in fact there is vocal independence everywhere within the music.

2.2 The Couperin family

The Couperin family was a musical dynasty of professional composers and performers. They are the most famous musical family in the history of French music, mainly active in the Baroque period. In the family history, Louis Couperin and his nephew Francois Couperin are the most famous. Among them, Francois Couperin, also known as "Couperin Le grand", is the most outstanding one in the whole family history.

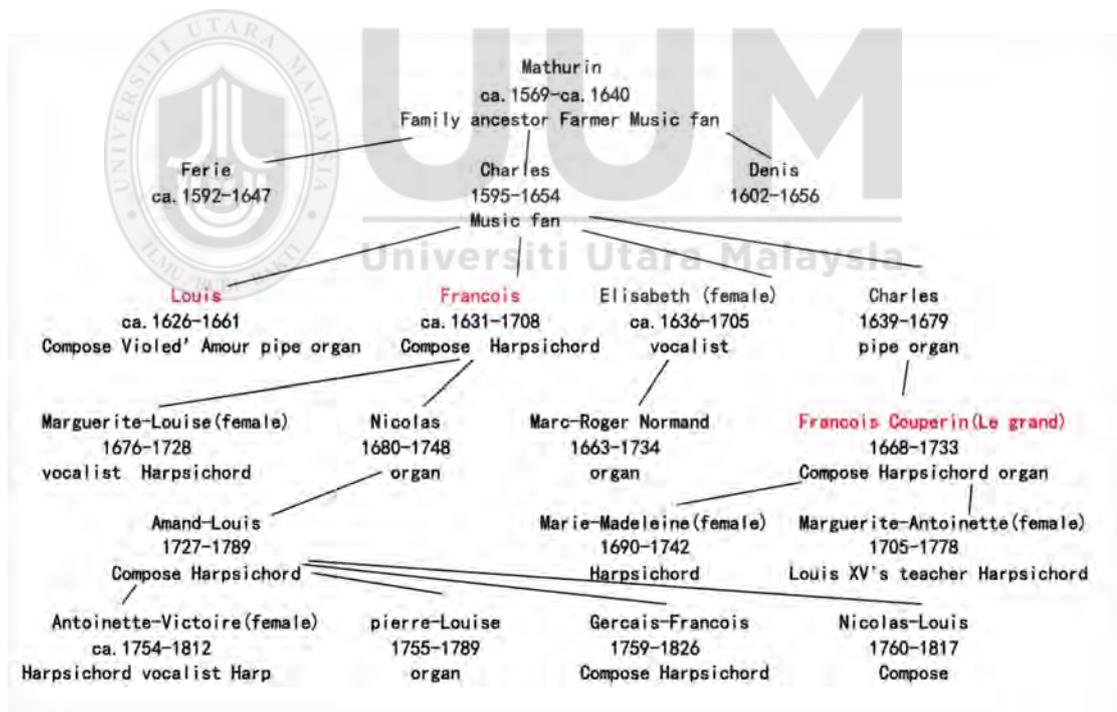


Figure 2.1 Kuplan Family Genealogy

2.2.1 Mathurin Couperin

Mathurin Couperin is the recorded ancestor of the Couperin family group, Scarce literature and Portrait not found. Mathurin is a farmer and a businessman in law and Finance, Music fan but no music left. Mathurin greatest "contribution" is his three sons:

1. Ferie ca.1592-1647
2. Charles 1595-1654
3. Denis 1602-1656

2.2.2 Chambonnieres

Chambonnieres, Jacques Champion (1601-1672) was one of the founders and most prominent members of the French classical school of Hapsicord, and in 1632 he was a royal attendant to Louis XIII, winning acclaim for his virtuosity at court, in the salons of the nobility and at private concerts. By this time, he was already well known throughout Europe and had a strong influence on his German contemporaries, including J.J. Froberger. Chambonier saw the Hapsicord as a mechanised instrument and sought to bring it closer to the music of Ryut, so his works are also influenced by Ryut's music and are in the salon playing style. However, there are elements of polyphony with ornate ornamentation, richer harmonies and the use of the tenths and the acoustics of the genus seven ((Moersch et al., 2024).

Chambonnieres visit Chaumes-en-Brie and Couperin, about 25, played his own keyboard music for him, Chambonnieres really appreciates Couperin's musical talent and captured Louis and his two brothers in Paris this is a turning point in the history of the Couperin family.

2.2.3 Louis Couperin

Louis Couperin, Mathurin's grandson, Charles' son Violé d'Amour Compose and Harpsichord master. In 1653, Louis Couperin to be the Eglise Saint-Gervais organist the first person in the Couperin family to take up this position. Louis was the first member of the Couperin family with important historical significance. He made important contributions to the development of the French School of organ and Harpsichord. He did not publish any works before his death, but left more than 200 original manuscripts.

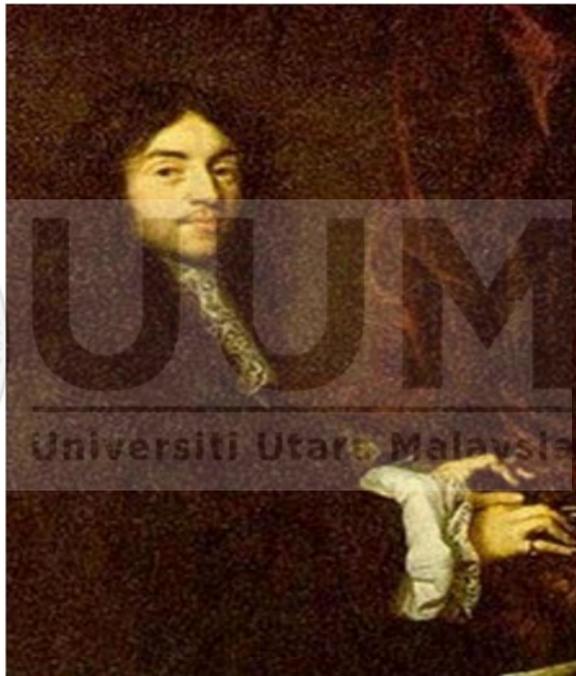


Figure 2.2 Louis Couperin

The compositions by Louis Couperin: Louis Couperin has about 200 manuscript Harpsichord Works: About 130 mostly dance music at that time including (Allemande)(Sarabande)、(Gigue)、(Courante)、(Pasacaglia) (Menuett)and so on.

Organ Works: About 75 including (prelude)、(fantasia)、(Fugue)and so on, these works were almost unknown in 1955. Small chamber music works: Less than 10 works.



Figure 2.3 Manuscript by Louis Couperin



Figure 2.4 Manuscript by Louis Couperin

2.2.4 Francois Le grand

Francois Le grand (ca. 1631-1708) was a tailor part-time organ player and Harpsichord player. He was the grandson of Mathurin the son of Charlie, the brother of Louis, and the godfather of great Francois Couperin (Le grand). Francois' literature is very rare and all his works have been lost. There are only two records about his music activities.

Francois Couperin (Le grand) says: He is a local tyrant and master performer in Paris. Documents from the Earl of Paris Mongiron to pay for his music lessons.



Figure 2.5 Francois Le grand

2.2.5 Eglise Saint Gervais

Eglise Saint Gervais was built in 1494, Location in place Saint-Gervais 75004 Paris, France. The Couperin has been the organist of the church (1653-1826). Louis Couperin was the first member of the family to serve as the church organist in 1653. Gervais-Francois died and was the last member of the couplan family to hold this position, For 173 years, the church's organist was a member of the Couperin family group.



Figure 2.6 Eglise Saint Gervais



Figure 2.7 Eglise Saint Gervais

2.3 The era of Louis XIV

Louis XIV (French: Louis XIV; 5 September 1638 - 1 September 1715), whose full name was Louis-Dieudonne de Bourbon, and whose self-proclaimed name was the Sun King (French: le Roi du Soleil), was the French King of the Bourbon dynasty and King of Navarre. He reigned for 72 years and 110 days, making him one of the longest reigning monarchs and the longest reigning sovereign in world history. His life story covers many aspects of military, political, economic, and scientific life, and this article will only look at issues related to his art (Matuschek, 2024).



Figure 2.8 Hyacinthe Rigaud 1659-1743 painted a full-length portrait of Louis XIV, holding a scepter with a crown at his side and a sword at his waist, but wearing high heels and stockings

The pompous King of France in his reign, the king's power to the peak of the development of a sentence to sum up his life is: "I am the country", although this sentence is not from his own mouth but a lifetime of achievements of the very good interpretation of this meaning.

During his reign, Louis XIV collected 80% of the income of French peasants as tax, almost all the fruits of the labour of the French people to build the aristocracy's great achievements and luxury enjoyment, of course, the prosperity and decline of the inevitable law of historical development, but also it is the extravagance pushed to the pinnacle of the history of the people to make them rethink the significance of the kingship, and also promote the subsequent subversion of the Bourbon dynasty of the birth of the French Revolution. In this thesis, we will only look at this period in history from the point of view of a third-person spectator. Louis XIV's contribution to the arts must also be broken down into broad areas -architecture, dance, music (which he only organised, he did not play or compose himself) fashion.

2.3.1 Mathurin Couperin

Louis XIV's reign saw the creation of three main buildings: the Palace of Versailles, the Royal Academy of Dance (later merged with the Conservatoire to form an Academy of Fine Arts), and the Invalides' Palace in Paris, where only the Palace of Versailles and the Royal Academy of Dance were related to the arts, so the Invalides' Palace is not included in this thesis for the time being.

In the thesis discusses the building is because the building is the carrier of other arts, Louis XIV in the French so much tax which a large part of them are moved into these buildings, no Versailles Palace in the extreme luxury will not have the corresponding supporting large balls, ceiling paintings, frescoes, and a variety of ostentatious clothing design and luxury artefacts, there will not correspond to the service of the creation of the musicians, painters and designers!

After all, before the world entered the modern era, artists were dependent on some kind of power to create, in the medieval period musicians were for the service of the theocratic church to create the corresponding religious themes of music, the medieval paintings were handed down to the "Madonna and Child", "Madonna Mourning Christ," the "Crucifixion of Christ" and such religious themes, secular themes in the Middle Ages is almost none.

And in the Bourbon dynasty this to the king's main social state, will also be born accordingly many court ballroom dancing and with the matching dance music, in the painting will appear a variety of noble portraits, landscapes and so on. Therefore, the art of architectural style is also one of the important cornerstones of other arts.

2.3.2 Palace of Versailles

The Palace of Versailles (French: Château de Versailles) is located in the town of Versailles, the capital of Yvelines, a suburb south-west of Paris, France, one of the famous Parisian palaces and one of the world's top five palaces (the Forbidden City in China, the Palace of Versailles in France, Buckingham Palace in the United Kingdom, the White House of the United States, and the Kremlin in Russia). 1660, King Louis XIV of France visited the finance minister, the viscount de Vaudois of Fouquet (Fouquet). Fouquet (Fouquet) of the Viscount Vaux Chateau (Chateau Vaux-le-Vicomte), for its houses and gardens of the grandeur and magnificence of the fold, when the royal family in the Paris suburbs of the Palace and so on, none can be compared with it.

Enraged at his failure to fulfil his duties, Louis XIV had Fouquet thrown into the Bastille for embezzlement and ordered André Le Nôtre, the architect of the Château de Vaux-le-Vicomte, and Louis Le Vau, the famous architect, to design a new palace for him. Louis XIV had already decided to move the royal court out of the city of Paris, which was chaotic and noisy because of the constant riots of the citizens against the crown and decided to build a new palace on the basis of Louis XIII's hunting palace in Versailles, for which he had acquired 6.7 square kilometres of land. In 1667, Le Nôtre designed the gardens of Versailles and its fountains, and Le Vau added new palaces to the west, north and south of the hunting palace, enclosing the original hunting palace. Le Vau added new palaces to the west, north and south of the hunting lodge, enclosing the original hunting lodge. The eastern façade of the original palace was preserved as the main entrance, and the Marble Court was built (Anous, I. H. I. (2023)).

In 1674, the architect Jules Hardouin Mansart took over the work of Versailles from Le Vau and added the north and south wings of the palace, the chapel, the orangery, the stables and other outbuildings, as well as three radial avenues in front of the palace. In order to attract residents to settle in Versailles, a large number of residences and offices were also built in the town of Versailles.

To ensure that the construction of Versailles went smoothly, Louis XIV ordered a 10-year ban on the use of stone in any other new construction throughout the country.



Figure 2.9 Early construction of the Palace of Versailles

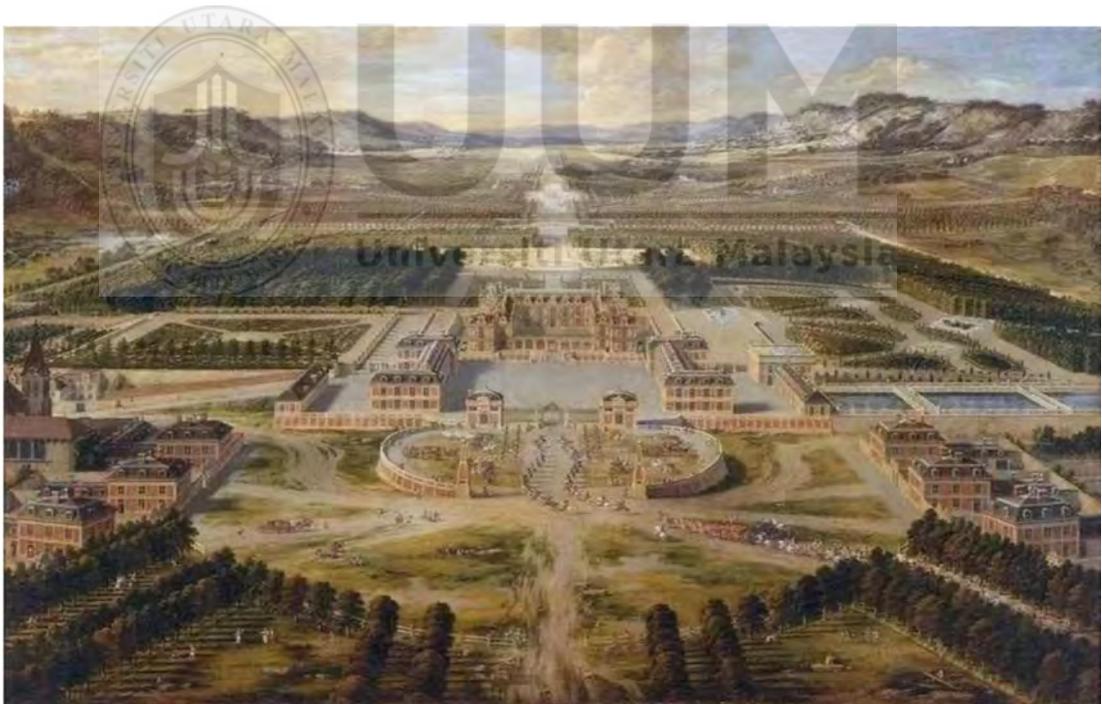


Figure 2.10 Painting of the Palace of Versailles during the Bourbon Dynasty

The most important part of the Château de Versailles is its interior and exterior decoration and artistic style, which is magnificent from the outside, decorated in the Rococo style unlike any other building of the same period, and identified above all by the gold-coloured decorations and by the Prussian blue roofs (at that time the blue colour was very expensive as a painting pigment).



Figure 2.11 Palace of Versailles



Figure 2.12 Detail of the Sun King 's mark on the gate, the sun is also surrounded by irises representing France and hands symbolising power respectively

2.3.3 French Royal Academy of Dance

In 1661, at the age of 23, Louis XIV ordered the establishment of the Royal Academy of Dance in Paris, which became a special court ceremonial school, and pioneered the ballet that was so prevalent in French culture with artistic dance. Today's modern ballet system was also established by Louis XIV. It was also the forerunner of the present Royal Conservatory of France.

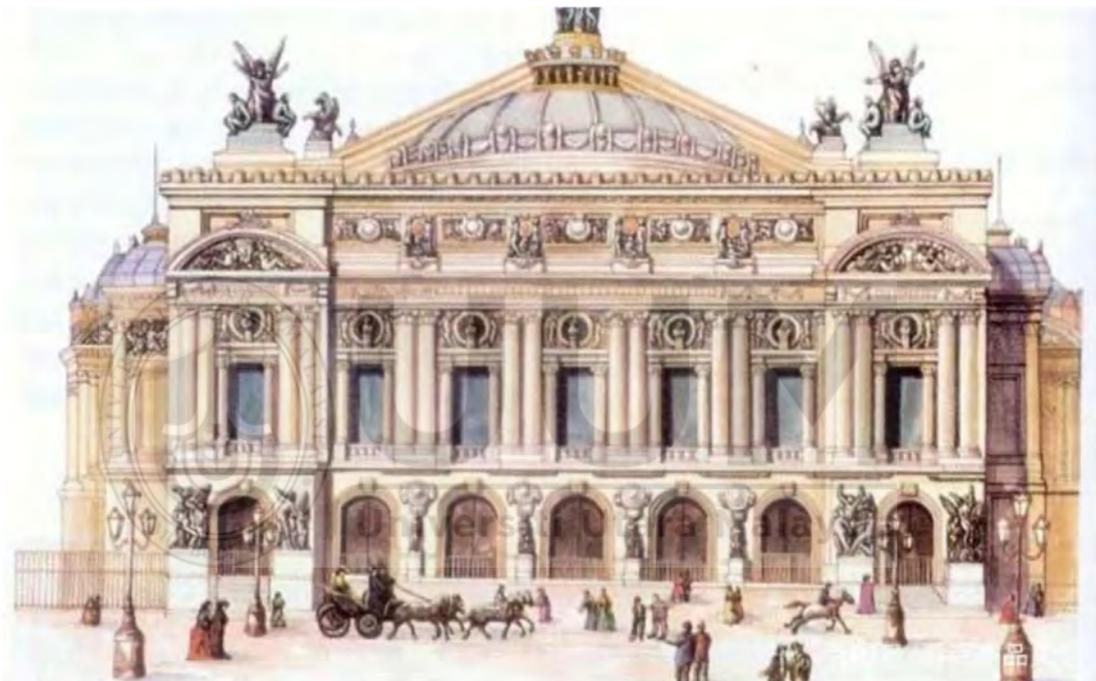


Figure 2.13 The Royal Conservatory of Dance was destroyed by fire in 1763 and rebuilt as the Royal Conservatory of Music, now the Paris Opera House

It is worth noting that this academy was the prototype of almost all government-run art academies, and that prior to its birth, artists in Europe learnt their craft, or had their skills passed on, through what was known as the "apprenticeship system".

The apprenticeship system was relatively flexible and practical, but in terms of skills, it was not as flexible as the apprenticeship system. The apprenticeship system was relatively flexible and practical, but it was relatively weak in terms of the transmission of skills and their systematisation. Compared with the art academy, the "art academy" has a more complete training system, and the inheritance of skills has become more efficient, while at the same time the artistic styles are close to convergence.

2.3.4 Dance

In the music of the Baroque period, there is an important music genre is dance music, whether it is J.S. BACH's English Suite, French Suite, Gothenburg Variations, etc. or Francois Couperin's four-volume keyboard suite and then part of Jean-Baptiste Lull's works, all of which are composed in the genre of dance music such as Allemande, Gigue, Sarabande, Gavotte and others. The separate performance of dance music on instrumental music has had a profound effect on classical music as a whole, and almost every well-known composer has written in the genre of dance music. From Mozart's minuet to Chopin's polonaise, Mazurek, Waltz and later Johann Strauss Jr. to name a few.

In the dance music this original form of dance accompaniment separate instrumental performance, in my personal conjecture and logical reasoning should be laid in the Bourbon dynasty at the same time.

This is because as early as in the Middle Ages music is for the service of religion, and Christianity at that time the idea of serious indoctrination, so the medieval music are to the rhythm of smooth, harmonic harmony (most of the harmonic intervals, triple whole tone or other extremely inharmonic intervals are (most of them are harmonic intervals, triads or other extremely inharmonic intervals are expressly forbidden), and musicians at that time were not freelance, only dependent on the church to support their families, so the music that has been handed down is all religious music.

After the Renaissance and the Baroque era, the king's power and the religious right to fight together to rule the world, and at the same time there is the possibility of musicians dependent on the king's power to survive, and to serve the king's power will be in the favour of the king, the king likes to dance on the dance music, in the completion of the appointment of the task, their own independent creations will be implicitly established in the form of the dance music. The king who loved to dance the most was Louis XIV.

2.3.5 The origin of the title "Sun King"

The reason why Louis XIV called himself "King of the Sun" was that on 23 February 1653, he personally performed the grand ballet "Royal Ballet Evening Banquet" (also known as the birth of the King of the Sun) at the Louvre, in which at dusk when the sun sets, people who have worked for a day come back to their residence from the fields. Something seems to be stirring in the ground, gradually awakening along with the darkness of the night, as if it is going to come out through the ground.

As the moon was shining, the goddess Venus chased away the darkness with joyous praise and led the people in song, dance and music. At midnight, the goddess of the moon descends to meet her lover, Hercules, the goddess of the moon, and the world without moonlight suddenly becomes a world of light and weirdness, with ghosts and monsters jumping out one after another to play the role of demons. The night was already deep, and the sad story of Orpheus, the god of music, losing his beloved wife, Eurydice, was staged between half asleep and half awake. After a long night, people look forward to the dawn, waiting for the light to illuminate the universe. It will be dawn soon.

The Goddess of Dawn, played by Philippe de France, Duke of Orléans, announces the birth of the great Sun King, and the world is about to be illuminated as never before - the rising sun. King Louis XIV of France, radiantly dressed in a golden dance costume, adorned with flames of the sun, a crown of ostrich feathers and special high-heeled dancing shoes, makes his entrance. He plays Apollo, the radiant god of the sun.



Figure 2.14 Louis XIV, the Sun King, in "The Royal Ballet Banquet "

It is said that there were 129 stage designs for the entire show, which lasted twelve hours and represented the cycle from nightfall to the rising of the sun. Louis XIV, the "Apollo", appeared at the climax of the show and danced a ballet for noble men designed especially for him. The unprecedented performance was a word-of-mouth sensation in France and signalled the prestige of the son of God. According to a Spanish diplomat, the show ran for seven performances at the Louvre, with audiences queuing for three hours each time just to get in. From then on, the fifteen-year-old Louis XIV called himself the "Sun King". It is likely that this young performance was too fulfilling for the young man, and the feeling of being the Sun King was too good to be true.



Figure 2.15 "The Royal Ballet Evenin "performance painting

BALLET ROYAL

De la Nuit.

Divisé en quatre Parties, ou quatre
Veilles.

*Et dansé par sa Majesté le 23.
Feurier 1653.*



A PARIS,

Par ROBERT BALLARD, seul Imprimeur du Roy
pour la Musique, demeurant rue Saint Iean
de Beauvais, au Mont Parnasse.

M. D C. L I I I.

Figure 2.16 Promotional poster for the 1653 Evening Banquet at the Royal Ballet

2.3.6 Dance and music in the age of Louis XIV

It can be learnt from the above part of the article that Louis XIV loved dance and its related arts since he was a teenager, he not only danced himself, but also played a great role in promoting these arts, in the part of the "Architecture" above, it has been written that he ordered the construction of the Royal Academy of Dance in Paris in 1661, the "ballet" was more like a court etiquette, the tedious court manners such as striding, bowing, holding hands, etc. were all derived from it. "Ballet" is more like a court etiquette, complicated court etiquette such as step, bow, hold hands, etc. are derived from; "ballet" on the dress dress and behaviour requirements are also very strict. Louis XIV asked the French nobles must be the basic ballet posture to train their own nobles, which is unique to the era of Louis XIV a political art. It is true that not only did he dance himself, but he also turned ballet dancing into a requirement for others.



Figure 2.17 French court ballet became a form of social entertainment for the nobility



Figure 2.18 Court ballet for nobles

In addition to dancing himself and asking others to dance, Louis XIV also invented a series of rituals and costumes to accompany the dance, of which the most widely known is - high heels. It is said that at that time, the court ladies often sneak out to play, Louis XIV on a whim, designed a walking inconvenience, but also make a lot of noise high heels, with the intention of preventing the court ladies go out. Unexpectedly, after a few months, these courtesans became accustomed to high heels, and learnt how to dance in high heels, but also found that high heels are very good for stretching legs. They continued to wear these shoes on the run, and frequently attended the balls of the nobles, which eventually made high heels popular in high society, even Louis XIV was also fascinated by the beauty of these shoes. At the same time because of Louis XIV's own short stature, these high heels later became a must for him to go out wearing, and then with the stockings belonging to the men only at that time, the "Sun King" has always walked in the forefront of the fashion world. The modern ballet to have been padded toe jump is by wearing high heels walking posture evolved (Goodson Walker, K. L. (2023).



Figure 2.19 Louis XIV's heels



Figure 2.20 Louis XIV as a teenager wearing high heels and stockings

With such specialisation in decoration, architecture and dress, how could the music accompanying the dance be missing. In the time of Louis XIV, there were composers dedicated to writing ballet music for the aristocracy, the most representative of whom was Jean-Baptiste Lully.

Born in Florence, Italy, to a family of millers, Lully (28 November 1632-22 March 1687) entered the service of Louis XIV's court in 1652, where he was appointed Surintendant de la Musique (Court Composer and Court Musician) and the first rector of the Royal Academy of Music and Dance. His greatest contribution to the history of music was the establishment of French opera, a form of opera opposed to Italian opera. At that time, Italian opera was already mature and had formed a routine way of writing, the storyline full of clichés and clichés about the heroism of the gods, and the way of singing lacked emotional colour, dominated by opera singers showing off through soprano or florid voice at the expense of real emotional expression. Lully's rethinking of the art of opera at this time enlightened French opera, making it an art form that broke with the tradition of Italian opera.

This was done by weakening the status of the "leading" actor in traditional Italian opera and the idolatrous role of the soloist. In the traditional Italian opera, women and eunuch singers were especially favoured, but this did not meet the French taste; Lully added a large number of choruses and dances to French opera, and greatly increased the status of the tenor, emphasising a new form of art, which made opera more in line with the French taste.

Lully's contribution to the ballet is to replace the slow and solemn dance music of the court with brisk dance music, which makes the art of dance more specialised, and after years of development, modern ballet has been transformed from a social dance for ordinary people into a dance that requires specific dancing shoes and embraces difficult movements that are out of reach for the ordinary people and can only be performed by specially trained actors from a young age, which is called the revolution of the court dance. In the combination of dance and French opera Lully's design for the opera performance, between the curtain and the curtain actors need to change to prepare for this time period to join the ballet transition, so that both for the performance of the time to spare more preparation, but also the transition of the plot. It can be said that without Lully's ballet creation, and the various uses of ballet, there would be no exquisite ballet art today.

In addition, Lully was friends with Molière, a French comedian and writer who often collaborated on French operas, and they co-founded the Comédie Ballet. Molière was responsible for the theatre, while Lully composed the ballet music and interspersed the ballet performances with the plot. It was only because of the two of them that ballet theatre became established in the 19th century, after years of development.

The lives of Lully and Molière were also very dramatic, as they both died on stage, Lully from tetanus after his baton accidentally pierced his foot while conducting a performance, and Molière from exhaustion during the performance of his masterpiece *Le Malade Imaginaire* de Molière, when he vomited blood after the final act.

Molière, on the other hand, suffered from exhaustion during the performance of his masterpiece *Le Malade Imagination de Molière*, and after the final act, he vomited blood and collapsed on stage (Camponero, F. (2024)).



Figure 2.21 Jean-Baptiste Lully



Figure 2.22 Molière

2.4 Madame de Pompadou and the Birth of Rococo Art

Rococo art is a relatively short period in history, and its origins lie in the aesthetic tastes of the aristocracy and the ruling class under the monarchy, represented by Madame de Pompadou. Rococo was born in the Bourbon dynasty and its word origin is a combination of the French words "Rocaille" and "coquilles", which originally meant a stone. "Rocaille" means a stone and shell-shaped interior decoration, while "coquilles" means shells. Rococo began to be used to describe the appearance of coral, and later gradually used in the interior decoration of buildings. Compared to the same period of the Baroque "irregular pearl" but also flailing, with light, delicate, complex and so on.

But it is because Rococo art is too extravagant is also destined to be only a small part of the ruling class can only access to the art style, at that time is not the whole society's aesthetic interests, so Rococo art popular time is not long.



Figure 2.23 Rococo-style buildings are full of coral tentacles, lacy shapes or fungus

2.4.1 Madame de Pompadou

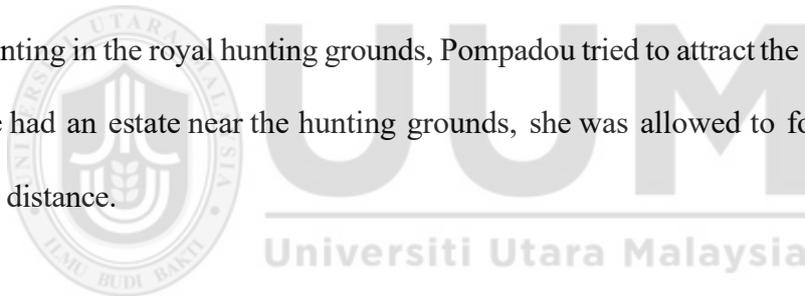
Madame de Pompadou (29 December 1721 - 15 April 1764), whose full name was Jeanne-Antoinette Poisson, Marquise de Pompadour, was a famous royal mistress and socialite (courtesan) of King Louis XV of France.

Born into a modest middle-class family in Paris, France, she grew up with troubled family relations, and at the age of five was sent to a convent in Poissy to receive the finest education, during which time she was much admired for her intelligence and beauty. However, due to poor health (in those days, tuberculosis was so prevalent that women often contracted it on their own initiative in order to be thin, so the average age was around 30), she returned to her mother at the age of 9, who took her to a fortune-teller who predicted that the girl would one day capture the heart of the king, and since then Pompadou has been known by those around her as "Reinette", or "Reinette".

Pompadou was then called "Reinette", meaning "little queen" by the people around her, and was raised by the family with all the resources as Louis XV's mistress (the Bourbons were after all a Catholic country, and monogamy was clearly stipulated in the Bible, but the king had difficulty in complying with such rules, so "mistress" was the relationship that existed). (the Bourbons were a Catholic country, after all, and monogamy was clearly stated in the Bible, but it was difficult for the king to comply with it, so "mistresses" were justified, and gradually became popular with the whole upper class). During this period Pompadou received all the education a high society needs, music, drawing, sculpture, painting, theatre, dance, etc.

At the age of 19, Pompadou married the nephew of her legal guardian, a marriage that brought her great wealth, the most valuable of which was a gift from her guardian at the time of her marriage - an estate in the south of Paris, which was important because it was next to the royal hunting grounds.

Pompadou's marriage vows are also very interesting: "I will never leave my husband - except for the king" (Nancy Mitford, *Madame de Pompadour*, Stockholm: Hochholm. *Madame de Pompadour*. Stockholm: Høfkerberg, 1954). After her marriage, Pompadou travelled to Parisian salons, where she made friends not only with aristocrats and royalty, but also with major figures of the Enlightenment, such as Voltaire, Charles Pineau Duclos, Montesquieu, Claude Adrienne Allvédiu, and others, and where she learnt the art of perfecting her speech and improving her subsequent reputation in Versailles. Pompadou learnt the art of conversation in such an atmosphere and developed the quick wit for which she would later become known in Versailles. Due to her regular participation in the Parisian salons and her elegance and beauty, Louis XV heard of Pompadou at court as early as 1742, and in 1744, when Louis XV was hunting in the royal hunting grounds, Pompadou tried to attract the king's attention. As she had an estate near the hunting grounds, she was allowed to follow the royals from a distance.



However, in order to get the King's attention, Pompadou then drove directly in front of the King's route, once in a pink carriage wearing a blue dress, and another time in a blue carriage wearing a pink dress. (Jacques Levron. *Pompadour*. London: Allen and Unwin, 1963) She died on 8 December 1744, despite warnings from the king's current mistress, Marie-Anne de Mailly-Nesle. To celebrate the union of the dauphin Louis Ferdinand and the Spanish princess María Teresa Antonia Rafaela, Pompadou received an official invitation on 24 February 1745 to attend a masked ball on 25 February at the Château de Versailles.

It was at this ball that the king, disguised as a yew with seven courtiers, publicly declared his love for Jean Pompadou. In front of everyone, Louis removed his disguise in front of Pompadou, who was dressed as Diana, the goddess of the hunt, and mentioned their unexpected meeting in the hunting grounds. (Evelyne Lever, *Madame de Pompadour: a Life*, New York: St. Martin's Griffin, 2003).

By March, Pompadou had become the king's mistress and was installed in one of the king's suites above his bedchamber at Versailles; on 7 May 1745, she and her husband were officially separated. In order to enter the court, she needed a title, and on 24 June, the king purchased a marquisate for her and made her a marquise by granting her the estate, the title and the coat of arms. On 14 September 1745, Madame de Pompadou was formally presented to the king by his cousin Louise Élisabeth de Bourbon. Determined to consolidate her position at court, Madame Pompadou immediately tried to establish good relations with the royal family. Queen Maria Karolina Zofia Felicja Leszczyńska inquired of a mutual friend, Madame Sysak, to speak with Pompadou, who responded positively and also showed her respect and loyalty to the queen. Pompadou soon became proficient in the extremely pretentious court etiquette.

Pompadou was able to exercise such influence at court because of her role as the king's friend and confidante. Contrary to Louis XV's previous mistresses, Madame Pompadou was the only person Louis XV trusted and confided in. Louis was prone to depression and boredom, and Madame de Pompadour was his indispensable solace. Madame de Pompadour was the only one who could charm Louis and make him happy.

Around 1750, her only role was that of the king's best friend. Moreover, 1750 coincided with a year of amnesty in which pressure was brought to bear on the king to confess his sins and renounce his mistress. In order to consolidate her position within the court, Madame de Pompadour took on the role of "the king's friend" in the face of many obstacles. (Rosamond Hooper-Hamersley, *The Hunt after Jeanne-Antoinette de Pompadour: Patronage, Politics, Art, and the French Enlightenment*, Lanham: Lexington Books, 2011).

Louis XV loved Pompadour until her death from tuberculosis in 1764 at the age of forty-two, and Louis cared for her throughout her illness. During her final agonising weeks, even her arch-enemies admired her for her courage. Voltaire wrote: "I am very sorry for Pompadou's death. I am indebted to her and mourn her out of gratitude. It seems absurd that a beautiful woman still in the prime of her career should die at the age of 42 when an aged man working with a pen who can hardly work is still alive." Her death, however, was a great relief to many of her enemies.

It is said that when Louis XV. watched Madame de Pompadour's coffin depart from Versailles in the rain, the grief-stricken king said, "The Marquise's journey did not meet with a good day!" (Christine Pevitt. *Madame de Pompadour: mistress of France*. New York: Grove Press, 2003). The events surrounding Pompadou in history are many and varied, military, political, power struggles, etc., but this paper focuses on the artistic part of her life. The fact that Pompadou was able to win the favour of Louis XV despite being married with a son and a daughter was not only due to her beauty, but also to her extraordinary artistic vision and attainments (Cui, E. (2023)).



Figure 2.24 Portrait of Madame de Pompadou as a young woman

2.4.2 Architecture in the Madame de Pompadou era

Architecture is the most obvious category of Rococo style art, and it is dominated by the art of interior decoration, which, at the same time, distinguishes Rococo architecture from Baroque architecture, with a more ostentatious, extravagant, and grotesque interior style.

The exterior of the Château de Versailles during the reign of Louis XIV was already magnificent, and during the reign of Louis XV, also known as the Pompadour, the interior of the Château de Versailles underwent a very extravagant and elaborate transformation, which led to the formation of the Rococo style.

Under the leadership of the Palace of Versailles, the Rococo style gradually became a frenzy that swept across Europe, and the monarchs of various small countries followed suit and built their own palaces, and then began to have some churches and palaces of the exterior of the building also showed the Rococo style. Some of the churches in Bavaria, such as the Pilgrimage Church of Wies and the Vierzehnheiligen Church, are Rococo from the inside out. The most obvious external feature is the oddly shaped roofs, which have insect-like tentacles and are more and more flamboyant.

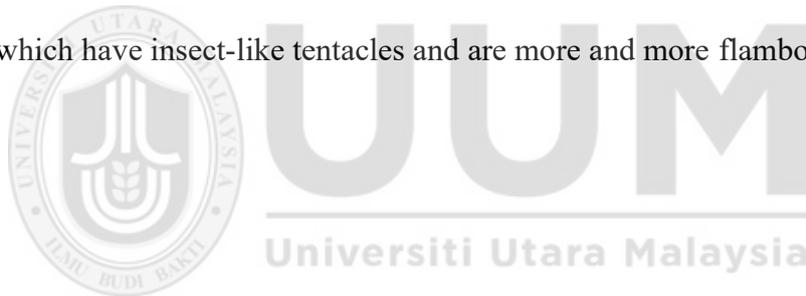




Figure 2.25 Exterior of the vierzehnheiligen church in the Rococo style



Figure 2.26 Vierzehnheiligen church interiors with elaborate and flamboyant decoration



Figure 2.27 Pilgrimage Church of Wies outside



Figure 2.28 Top of Pilgrimage Church of Wies, with an image resembling the tentacles of an insect animal

The most standard Rococo style of interior decoration, the first characteristic is the ubiquitous "gold". In the 18th century the Bourbon royal family was at the height of its power and was very rich (after all, it received 80% of the people's personal income tax), so in order to show their power and reflect the supremacy of the king, they especially liked to decorate their palaces with gold. Not only let the gold colour appears in all corners, but also made extremely complex carvings, such as bed decoration will be wrapped up with a cover, the top of the bracket is a complex gold carving pattern.

Rococo style in the decorative details have a very pair of sharp corners decorative, the Baroque swirl shape more development of a layer, Rococo is superimposed on the curve of the curve, the formation of coral mullion office modeling, and the use of asymmetrical techniques, shells, swirls, etc. as a decorative theme, interlaced with twisted together, the most extremely complex.



Figure 2.29 The bedchamber of Louis XV, with Rococo-style brackets topped with very intricately carved gold flowers

One of the major contributions of the Rococo style to interior decoration was the innovation of "building materials". In previous eras (from the Middle Ages through the Renaissance to the Baroque), white sculpture was done in marble, which was very hard and slow to carve.

To the Rococo period, the use of gypsum plaster to do sculpture, and the texture of gypsum compared to marble to be much softer, so more convenient to carve, but also can be used to pour the paste of the process of rapid reproduction and thus greatly enhance the production speed.

Another major invention in interior decoration is the ceiling. Medieval and Renaissance buildings are decorated with paintings on the ceiling (such as the Sistine ceiling painting of the "Creation of Adam", the Cathedral of Our Lady of Perpetual Indulgence, "Judgement of the End"), the Baroque period is to fill the ceiling with geometric shapes, the Rococo period because of the productivity of the further development of the house construction techniques and technology is more mature, the ceiling of the new decorative form came into being. Wooden ceilings could be made and then placed on the roof, greatly reducing the cost of production, and it is here that the modern interior decoration ceiling originated.



Figure 2.30 Baroque carved geometric ceiling painting



Figure 2.31 Rococo style decorative ceiling

To summarise the prevalence of the Rococo style marked a more secular society at the time and was a reflection of a more developed economy. For a long time, the people did not participate in the customisation of architectural styles, which were mastered by the upper class. 18th century, the core of the society was no longer focused on the needs of the powerful and the church as in the Renaissance period, but gradually shifted to the merchant class, which reflected the change and shift of the mainstream class of the society at that time. And this transfer was the ambush for the French Revolution. From the point of view of Rococo art, France was ahead of the whole Europe in terms of social process (Bozhik, V.S., & Portnova, I.V. (2021)).

2.4.3 The Art of Painting in the Age of Madame de Pompadou

European painting in the 18th century was in a "developmental period" between the Renaissance and the 19th century, when art was at its peak. In terms of politics, economy and art, the development was relatively slow. Although the Baroque art in the 17th century, but into the 18th century, due to the loss of the survival of the religious environment and gradually declined. French painting, on the other hand, flourished and gradually took over the "dominant" position of Italian painting to become the master of fashion. With the outbreak of the Enlightenment as a movement of emancipation, the king was no longer the sole patron of art, and the new bourgeoisie gradually rose to become the main class with the development of capitalism, while the aristocracy became degenerate and decadent.

At this time, the Bourbon aristocracy only knew how to have fun in time. During the reign of Louis XV in France, under the support of Mrs Pompadou, Rococo was luxurious, delicate and rich in decorative, reflecting the aesthetic ideals and interests of the upper class nobles, which evocatively demonstrated the lightness and elegance of the French court, with a sense of softness and delicacy unique to women, and was full of lipstick and hedonistic tendencies. Despite the fact that the French monarchy was already in decline at this time, the accumulation of material wealth and traditions over the years led to the ideas and culture and art were still extremely active. Although the princes and nobles were becoming increasingly corrupt and degraded, their aesthetic tastes had a powerful influence on Western art.

All kinds of material and spiritual progress made the already elegant and frivolous national character of France more prominent, and the pursuit of enjoyment became fashionable. At this time, under the influence and patronage of Pompadou, a large number of painters of the Rococo period created a large number of heirloom works representing the highest achievements of Rococo style art.

2.4.4 Jean-Antoine Watteau

Jean-Antoine Watteau (1684-1721) was one of the most influential painters of the Rococo period in France in the 18th century, whose works set the tone of the Rococo style of painting. Watteau had his own originality in his paintings, inventing the "garden painting" as a new kind of subject, and becoming the pioneer of the Rococo painting style, which made the art of painting undergo a fundamental transformation from the conception.

Watteau, the son of a rural craftsman who made his living by burning brick kilns, was born in 1684 in a village on the border between France and Belgium, originally belonging to Flanders. From an early age, he loved literature, painting and music. He was later apprenticed to the studio of the local painter Gérin. He arrived in Paris in 1702 and was initially apprenticed to a painting shop where he copied Italian and Dutch classical works, which sold well, for his uninterested employers. Later, he became a pupil and assistant to Claude Gillot, a painter of theatre sets, which led to his interest in the theatre.

In his later artistic life, he not only often depicted the lives of actors, but also absorbed the compositional style of stage scenes into his oil painting technique. This was the origin of the new subject matter of "garden paintings". Before Watteau, painters produced mostly religious paintings, except for a few still lifes, landscapes and portraits. From Giotto di Bondone, the father of European painting, to Michelangelo Merisi da Caravaggio, religious themes had never left the canvas of the painters, and the art of painting had never been free from religious influences, but Watteau changed this situation. The subjects of the "Garden Paintings" depicted scenes of aristocratic royalty at play, showing the enjoyment of life in a socio-economically and materially advanced society. This shift shows that the core values of 18th-century Europe shifted from faith to secular life, and that people favoured a party culture.

Watteau's playful paintings were like romance novels that came out of nowhere, unlike the serious works that had been circulating for many years, they were a very trendy art form that was loved by the public and therefore swept through the entire French art scene. Watteau's painting "The Embarkation for Cythera" was directly admitted to the Academy of Fine Arts as a member of the academy, and his fame grew from there. Watteau's reputation grew. Watteau set the tone of Rococo's bright, low-saturation paintings in terms of artistic innovation. In terms of painting technique, Watteau inherited Peter Paul Rubens's preference for highlights, often using heavy "chalky" colours, which are the finishing touch to white (and which are also in keeping with the style of the building's interior decoration).

On top of this, Watteau's work is less saturated, and the final work has a "diluted" feel. From this point onwards there is a conceptual shift in the art of painting, where the graphic replaces the storytelling. Watteau's paintings prior to this time clearly depicted the scene of a story in progress (often a biblical story or historical allusion, such as Caravaggio's Calling of Saint Matthew), which required that one understand the context of the story before viewing it, and then see how the plot unfolded in the picture. Watteau, on the other hand, breaks away from this linear form of plotting, and makes the characterisation of the painting unimportant.

The "sense of picture" in his works is a kind of sensory enjoyment, allowing people to directly feel the different sensations conveyed by the pictures. For example, his "Garden Tour Paintings" generally convey a relaxed, lively and pleasant atmosphere, and the storytelling becomes secondary, even if the viewer does not know the background of the story, it does not affect the appreciation of the paintings. Replacing storytelling with a sense of picture is a great innovation, not only for later painters, but also for many later musicians, Achille-Claude Debussy, Maurice Ravel, and Chopin all used similar ideas to create music. For example, Debussy's music pays most attention to the sense of harmony and colour, using them to express a state of mind or a feeling of happiness. Additionally, Debussy's music focuses on the sense of harmonic colour, using harmonic colour to express the state of mind or depict things, while Chopin's music melody is similarly thought out; the repetition motifs in Beethoven's music also give a very obvious sense of accumulating power, and the motifs on the theme of destiny are the sense of lamentation of "destiny", etc.

From Watteau's works, it can be seen that he has a very strong sense of power (R Kanz. (2017)). Watteau's work shows that the Rococo period was very different from the society before the 18th century, which completely separated the secular life from the religious one, and that Rococo art, although it was the aesthetic preference of the privileged class for a short period of time, showed a very precious and important picture of the society.



Figure 2.32 《The Embarkation for Cythera》

2.4.5 Francois Boucher

Francois Boucher (1703-1770), a pupil of Watteau, was very much in the Rococo style and was a great favourite with Madame de Pompadou, for whom he painted a number of portraits, the most famous of which is the full-length portrait, with its blue and pink costume almost reproducing the appearance of Madame de Pompadou when she attracted the attention of Louis XV in her carriage. The most famous of these portraits is a full-length portrait of Madame de Pompadou in blue and pink, almost reproducing her appearance when she attracted the attention of Louis XV in her carriage.



Figure 2.33 《Madame de Pompadou.》

Born in Paris, Boucher was educated as a teenager by his father and won first prize at an exhibition at the Academy of Fine Arts at the age of 20. Boucher's paintings have an overall bright, realistic feel, and his use of the colour blue, for example in *Diana Leaving her Bath*, where the women are wearing blue bathrobes, shows the importance of the Prussian blue to the entire Rococo period. This shows the importance of the invention of Prussian blue to the whole Rococo period.

2.4.6 Fashion Trends in the Madame de Pompadou Era

In an era of emancipation, when the home was decorated with "gold" and paintings of private life, fashion trends and luxury items in life were of course also innovative. The art of the Pompadour era was different from that of Louis XIV. The art style of Louis XIV favoured grandiose themes and the image of a conquering man (the sun god, the god of war, etc. in ancient Greek themes), while the art style of Pompadou's time was more in favour of female aesthetics, for example, Madame de Pompadou named "Rose Pompadour" after him. "



Figure 2.34 Madame de Pompadou named after "Rose Pompadour "

This pink colour was not only used in clothing and architectural decoration, but also in the most precious and unexpected objects - "porcelain". Porcelain is an important medium of communication between the East and the West, since the Baroque art period, the Western world's powerful people have been extremely fascinated by porcelain. The texture and feel of porcelain like jade and stone combined with the colourful variations of the glaze made the Western world fascinated.

At that time, many of the powerful have paid a huge price to get the favourite porcelain, the most famous is August II Fryderyk Monchy, he actually used a 600 people of the "dragon cavalry" troops in exchange for 151 large blue and white porcelain vase. The reason why porcelain was so expensive in Europe was because Europeans had never discovered the mystery of "kaolin" and the method of firing, nor the corresponding production technology.

Madame de Pompadou's contribution to porcelain is also remarkable, under her management, France established the "Manufacture nationale de Sèvres" referred to as Sèvres, this porcelain factory not only produces ceramic containers, but also invented the western Unique porcelain art "porcelain sculpture", but also produced a large number of classic works handed down to future generations, of which the most important and most classic series is the Rococo style porcelain.



Figure 2.35 Rose Pompadour-style porcelain from the "fond rose" collection of the Sèvres porcelain factory, 1757



Figure 2.36 Louis XV's background colours are all pink



Figure 2.37 Pink clothing for European aristocratic men

This fashion style has continued to this day and is still frequently worn by many luxury brands such as Vivienne Westwood and Dior.



Figure 2.38 Rose Pompadour dresses from the fashion show

Pompadou can be fashionable not only in terms of clothing and accessories, but also in terms of hairstyles, which can be very influential. Today in the fashion world there is a hairstyle called the Pompadou hairstyle, where the hair is brushed back and piled high. Many celebrities have sported this hairstyle, such as Elvis "The King" Presley.



Figure 2.39 Madame de Pompadou 's haircut



Figure 2.40 The King 's haircut

2.5 Comparison of the relevance of the history of European architecture to the history of music

The core part of this thesis is the analysis of Francois Couperin Le Grand's keyboard music works, but just like the link between historical documents and archaeological artefacts that complement and support each other, the art of music itself cannot be detached from the background of the times and needs to be combined with the social background and humanistic trends of the same time to support it, so let's take a simple example here. To take a simple example, what is the appearance and style of Francois Couperin Le Grand's keyboard suite, such as "Allemande" and "Sarabande", etc.

If one does not know the reason for the creation of these dance songs, the author believes that it is impossible to analyse the composer's creation in a good way. Without knowing why they were written, the author believes that it is impossible to analyse the real ideas of the composers. Therefore, it is very important to know what the related art fields of the same period are.

The Medieval Period: In fact, there is no clear academic definition of the beginning and end of the Medieval Period, but it is recognised that the landmark time point was in 476 A.D. Due to the invasion of the northern barbarians, the Western Roman Empire collapsed, and Western Europe began to be ruled by the barbarians, but still believed in Christianity, which is also considered to be the beginning of the Medieval Period.

This era in which everything is explained by God lasted for about 1000 years, from art and culture to the economy are slow to develop or even regress, so the medieval period is often called the "Dark Ages", this period can be clearly seen in the relevance of the art of architecture and the art of music, which have a distinctive character. They both have a distinctive feature -- to serve the religion.

The most representative building of the medieval period was the Basilica, a term derived from the Latin meaning "palace", and medieval churches began as modifications of Basilica palaces, which were highly practical for religious purposes and did not require large interior spaces.

The congregation needed to gather together to listen to the sermon, and the building needed to be able to accommodate the congregation in an enclosed space, so as to have a more "divine" feeling. the Basilica-style church is divided into the nave, the side nave and the back nave.

Generally, believers enter from the side door of the church, the nave is for believers to gather in the area, the side of the nave is located on both sides of the nave, believers need to enter the nave from the side of the nave when praying, and can't go to the middle of the nave of the aisle. Basilica-style church is generally the top of the nave is a sphere, the bottom of the cylindrical, like a theatre stage, all the religious ceremonies are completed here. The dome is also an architectural form that later generations of architecture have been obsessively pursuing, because the sermons preached here symbolise the voice from heaven. From the principle of physics, the spherical back of the temple has the effect of gathering sound and facilitates the propagation of sound during sermons (Wittman, R. (2024).

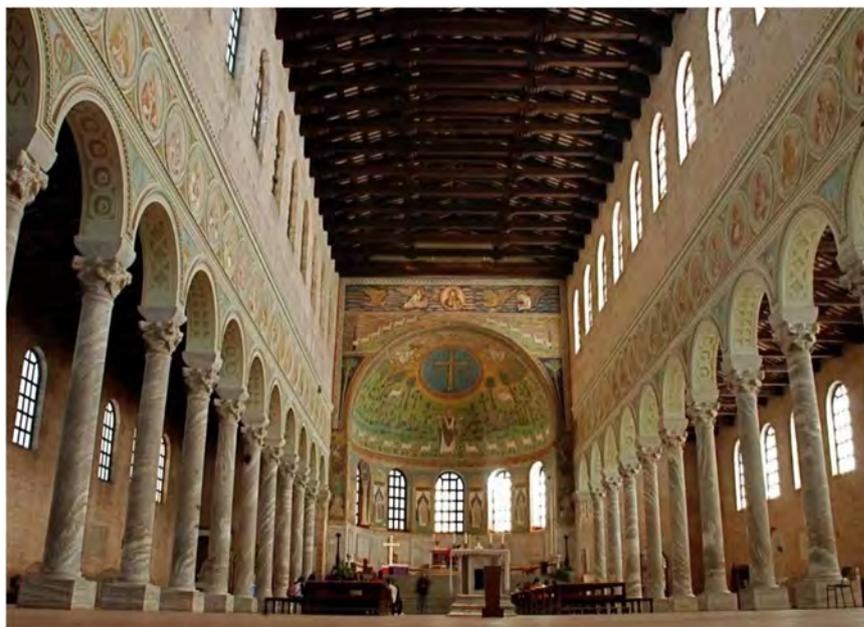


Figure 2.41 Basilica church

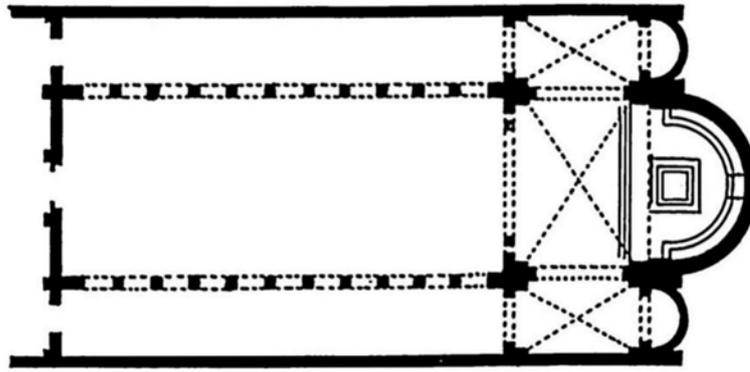


Figure 2.42 Plan of the Basilica Church

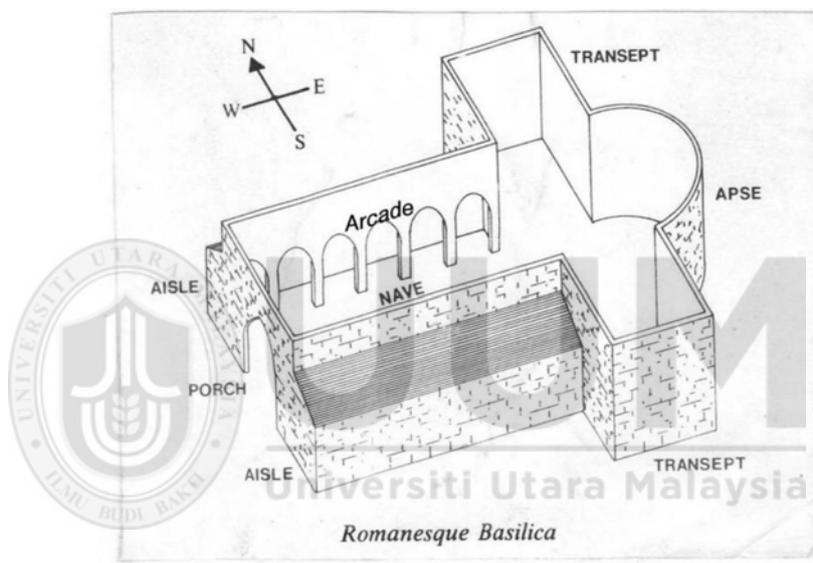


Figure 2.43 The earliest plan of a Basilica church

In the medieval period in the civilisation of music there is a milestone invention that is notation, the earliest notated music in the West is "Gregorian Chant", before the ancient Greek and Roman music exists, but there is no sheet music records of the music, are taught by word of mouth, so if there is a war or other disasters, the loss of music is unavoidable, and the emergence of notation has changed all that. So, in case of war or other disasters, the loss of music was unavoidable, and the emergence of notation changed all that.

The "Gregorian" in "Gregorian Chant" refers to Gregory I, the 64th Pope of the Catholic Church, who reigned from 590 AD to 604 AD. Gregory I was one of the most effective popes in Catholic history. He brought Catholicism to the height of its power, and under his authority, Catholicism almost achieved the unity of church and state within the Roman periphery.

Gregory I was very conscious of the importance of the arts to religion and believed in the use of music in religious ceremonies in order to bring believers closer to their faith. He established a church singing school specifically to train singers for religious singing, which can be considered the earliest music academy in history.

However, the notation at that time was not the five-line notation that we use today, but four-line notation. At that time, the notation was very simple, far from the richness of expression of today's pentatonic music. The four-line notation was just a simple drawing of the pitch positions on four lines, with no strength or weakness markings, no distinct beats, and no ornamental tones or counterpoints.

This kind of music is purely for the service of religion, if you appreciate Gregorian chant will feel solemn, exclude earthly passions, let go of the reality of the worries and desires, give a person a kind of plain feeling. Imagine yourself standing in the centre of a Basilica-style church with many believers listening to Gregorian chant in the ancient Middle Ages, such a picture may be believers want to not be devout are difficult.



Figure 2.44 Gregorian Chant Quartet

From the beginning of the musical records of Gregorian chant, music itself was not separate from the existence of other related arts and life. Nowadays, if we look for the music records of the medieval period, which lasted for a thousand years, we can only find religiously related music, which reflects the strong religious flavour of the medieval life.

The music of this period has changed from the single melodic line of "Gregorian chant", with no strong or weak rhythms, and no fixed beat, through a series of developmental changes, such as the addition of multiple melodic lines, contrasting strengths and weaknesses, a fixed beat, and a change from four-stringed to five-stringed notation to a variety of musical styles, such as: organum, descant, motet, and the like, to a variety of musical styles, such as: organum, descant, motet, and the like, descant, motet, and mass. The "mass" was the most important form of music in the Renaissance, in order to continue the faith of the believers in a more ritualistic way, in a "motherly" way of preaching.

The most important composer of this period was "Giovanni Pierluigi da Palestrina", an outstanding composer of the Renaissance, who composed a large number of works, mainly vocal works, and contributed greatly to the development of this art form during the Renaissance, when the art of music was not very systematic. He contributed a great deal to the development of this art form during the Renaissance. The "mass" is the most sacred and solemn form of Catholic prayer, commemorating and re-enacting the Last Supper of Jesus. In order to add a sense of sanctity to the ceremony, the "mass" was born. After the development of classical music, the mass was accompanied by a symphony orchestra for the choir, while the Renaissance mass was still in its infancy and was entirely unaccompanied and purely vocal.

Giovanni Pierluigi da Palestrina's Mass for Pope Marcelli is an example of a cappella at its peak. "The fixed form of the mass is roughly divided into five parts: the first part is the Kyrie, which tells of God's mercy and compassion; the second part is called the Gloria, which celebrates God's glory; the third part is called the Credo, which expresses the firmness of the believer's faith; and the fourth part is the Sanctus, which praises the glory of God; and the fourth part is the Gospel of the Holy Spirit. Sanctus, which celebrates the holiness of God; and the last part is the Lamb (Agnus dei), which celebrates the spirit of Jesus in giving himself to God. On the basis of these five parts, different musicians added different little passages in different situations. Another major contribution to music by Giovanni Pierluigi da Palestrina was to make the polyphonic system more sophisticated.

The Netherlandish painter Jan van Eyck's Ghent Altarpiece shows two rows of choirboys with different mouthpieces, side by side with the fact that polyphonic music was already present. In Giovanni Pierluigi da Palestrina's compositions, polyphonic music reached a more mature and perfected point (Waczkat, A. (2020).).

Since Francois Couperin Le Grand, who is the subject of this thesis, was in the late Renaissance and Baroque period, and the architecture of Europe has not changed much in this period (because there is no land to build new buildings, after all, the city is just so big), the buildings that we see when travelling in Europe are almost all from before the Baroque period. So, the correlation between architecture and music art is shown to this period, in the next subsection - the correlation between painting art and music art can be very intuitive feeling of music and painting in the baroque period after the classicism period - the romanticism period and even the correlation between the modern art in the problem.

2.6 Comparison of the relevance of the art of painting and the art of music

The purpose of this sub-section is to demonstrate the relevance of different art forms within the same period in order to better understand the humanistic ideas and artistic styles in the music of Francois Couperin Le Grand, the subject of this paper. In the first chapter, although the relationship between architecture, painting, luxury goods and music has been shown in the article in the context of the era, it lacks universality in terms of arguing the existence of links between the arts.

Furthermore, if this phenomenon of correlation only exists in a special period of time, then its credibility and persuasive power is obviously not enough. This is why the second chapter expands this correlation between the arts to include multiple eras to better illustrate it. However, this research is not an introduction to the history of Western art as a whole, so it does not need to illustrate and elaborate on each era from beginning to end, and accordingly the author will only select the more representative periods for writing. As the last subsection of the building part of the focus on the description of the ancient Greek and Roman period, the medieval period and the Renaissance, so this subsection of the content of the author focuses on the selection of other periods of history for the relevance of the description, but the Middle Ages as a starting point is indispensable.

2.6.1 The Medieval Period

Although we agree that the Middle Ages was a dark and depressing time, but just as there is no darkness without knowing what is light, art and civilisation was born in the fire of such a dark era. The art of painting also moved step by step from the most primitive religious themes of wet frescoes in churches to a more three-dimensional and humanistic future.



Figure 2.45 Medieval wetfresco "Our Lady of Mourning Christ".

Ever since Christianity became the state religion of the Roman Empire, religious activities changed from sneaky worship to rituals that required the construction of a large house. As a result, the Basilica, the standard prototype of such a church, was born. How to decorate the Basilica became a big problem, and medieval painting solved exactly this problem. Painting was the dominant art of the time, and statues were almost invisible in the Middle Ages. Because of Christian precepts, especially the second of the Ten Commandments: "Prohibit idolatry", statues were underdeveloped in the Middle Ages, and there was hardly a famous statue to be seen in the whole of the Middle Ages. The need for paintings to convey the stories of the Bible led to the widespread use of paintings in the Middle Ages.

Because of the illiteracy of the society at that time, "Gregory I" proposed the use of paintings to convey the Bible story to the believers, so a large number of paintings and art have been passed down in the Middle Ages, including simple mosaic collages. The purpose of medieval painting was for edification, not for beauty, so medieval painting was characterised by the need to paint the characters clearly and to tell the story. Therefore, the style of the picture does not pursue skill or resemblance, and the whole medieval art gives people a relatively stiff and dull feeling.



Figure 2.46 Representative paintings of the medieval period

The art of medieval painting is characterised by its flatness, lack of detail, routinisation and regularity. A comparison can be made with caricature to deepen the understanding. Caricature is regimented and does not seek to be realistic, but only seeks to convey the message clearly with a facial expression.



Figure 2.47 Representative paintings of the medieval period

To summarise, the art of painting in the medieval period had the following important features.

(1) Medieval art did not pursue innovation or good looks. There were no artists in the strict sense of the word in the Middle Ages, and "artists" were almost equivalent to craftsmen, whose task was to help the commissioner to complete the old classic style in the commissioner's mind.

(2) Artistic innovation in the Middle Ages was limited to a certain extent. Artists of all periods had a desire for artistic innovation. Even if innovation was not celebrated, medieval artists would still innovate within the limited limits of what was allowed and what did not violate the rules of regularisation.

(3) The progress of medieval art can be seen in St Matthew's, where the figures are more passionate in spirit. Figures 1 and 2 are illustrations from medieval books, and the subject of both paintings is St Matthew. The compositional arrangement of Figures 1 and 2 is almost the same, no matter from the point of view of the subject matter, the poses of the figures, or the furnishings of the objects. However, the spirituality of Fig.2 and Fig. 1 is completely different.



Figure 2.48 《St Matthew 's》



Figure 2.49 《St Matthew 's》

(4) Although the freedom of the medieval artists in formal innovation was locked up, their creative zeal burst forth from the spiritual level of the figure's expression. They focused on expressing their emotions in the picture. St Matthew was surrounded by the Holy Spirit when he wrote his book, so the artist expressed the emotion of being touched by Christ through the muddy agitation of the figure in Figure 2.

(5) The background of a medieval painting is not important, but rather the spirit of the painting will be valued. The picture below is the famous Bible story where Jesus washes the feet of the believers. Because it is important to highlight the washing of the feet and to let the viewer know that it is Jesus and the believers, it would be forced that the heads of the figures are all twisted to the front. In the picture, the saints' feet are in a very awkward position, not at all what a real human body could do, and this was done to highlight this foot being washed by Jesus, to draw your attention to it, and to infuse the artist's own spirit into the painting.



Figure 2.50 《Christ Washing the Feet of the Saints》

In general, the art of painting in the Middle Ages was still in the service of religion, like the "Gregorian chants", but it developed more and more in a personal and humanistic way. As the music of the Middle Ages has already been described in the previous subsection, it will not be repeated here (Yan, Bojun. (2022)).

2.6.2 The Impressionist Period

This period is the best illustration of the relevance of the art of painting to the art of music. First of all, from the art of painting after the Renaissance, before the birth of Impressionism, it can be said that the art world basically did not happen a big event. Numerous schools of art claimed to have only made some stylistic changes based on the Renaissance, which were essentially micro-innovations in fine art, not real innovations. To sum up the Renaissance in high terms, it can be said that it was a creation based on knowledge, experience, and skill, on which painting before Impressionism was built.

European painting at the time relied entirely on the traditions established by Renaissance art. In terms of knowledge, based on perspective and anatomy, artists began to be able to accurately depict nature; in terms of experience, especially after the establishment of the Academies, a comprehensive summary of the development of art over the past hundred years was made, and later generations of artists developed a way of creating on the basis of the experience of their predecessors; in terms of technique, the Academies summarised the detailed methods of a variety of methods after a large amount of training, and artists thus established a solid "formula" for classical painting. Before the birth of Impressionism, art creation that was too "routine" began to limit the development of art. Originally, the purpose of accumulating knowledge was to better depict nature, but too much obsession led to a dead end of formalism and dogmatism. Neoclassical painting, for example, used knowledge to reach the peak, very beautiful, but lost the real.

The two main backgrounds for the birth of Impressionism are, firstly, the invention of photographic technology, which made people's definition of reality start to change, prompting artists at that time to begin to think about the transformation of the function of painting, and secondly, because of the importation of the Japanese ukiyo-e, which made painters at that time very surprised, why the works that did not pay attention to perspective and anatomy could also convey a strong sense of beauty. Impressionism was a great innovation to the concept of painting at that time, but this kind of innovation did not happen overnight, the spirit of pursuing change has always existed in European painting, and the birth of impressionism was a gradual process. For example, Romanticism pursued self-expansion, and had already begun to innovate in spirit, but still followed the academy's approach in terms of technique.

Then there was Turner, for example, who was in the academy but whose works were so revolutionary that he even profoundly influenced Monet. There is no huge split between Impressionism and traditional painting, their core pursuit is actually the same, although the picture looks very different, traditional painting is exquisite, the portrayal of figures and scenery is very realistic, but Impressionism has nothing to do with the painting looks like, but their real purpose is to depict nature. The difference between impressionism and traditional painting is that they have different answers to what is real. Classical painting's understanding of reality comes from research and study of nature, and the accumulated knowledge is applied to artistic creation.

On the other hand, for Impressionism, reality can only be "seeing is believing", and the so-called knowledge is processed by people's brains, and only what is seen in the eyes is the real reality. Impressionist painters fully demonstrated what "seeing is believing" in their paintings. For example, in the portrayal of shadows, the classical painters often painted a black, while the impressionist painters in the portrayal of shadows, there are subtle changes in colour, especially in the painting of the shade of the tree, the light through the leaves of the shadow are portrayed in great detail. Impressionism and traditional painting were created in extremely different ways. Whereas classical paintings were done in the studio, Impressionism favoured going out and sketching the real landscape as seen by the eye, which is one of the main reasons for the higher proportion of landscapes in Impressionist works, whereas in classical paintings the figure is definitely the dominant subject.

In music, the same is true, the traditional functional harmonic music through the classical period of Mozart, Beethoven, and then through the romantic masters Chopin, Liszt, Brahms and other people's works have reached the peak, later generations of musicians can only "change the track" from a different perspective into the innovation, in order to develop a more outstanding works. The only way to develop even better works is to "change the track" and innovate from a different angle. Just as the invention of the camera in the art of painting made it impossible to surpass the results of the "perspective" and other methods used in all classical paintings to make them more realistic (N McWilliam, 2023).

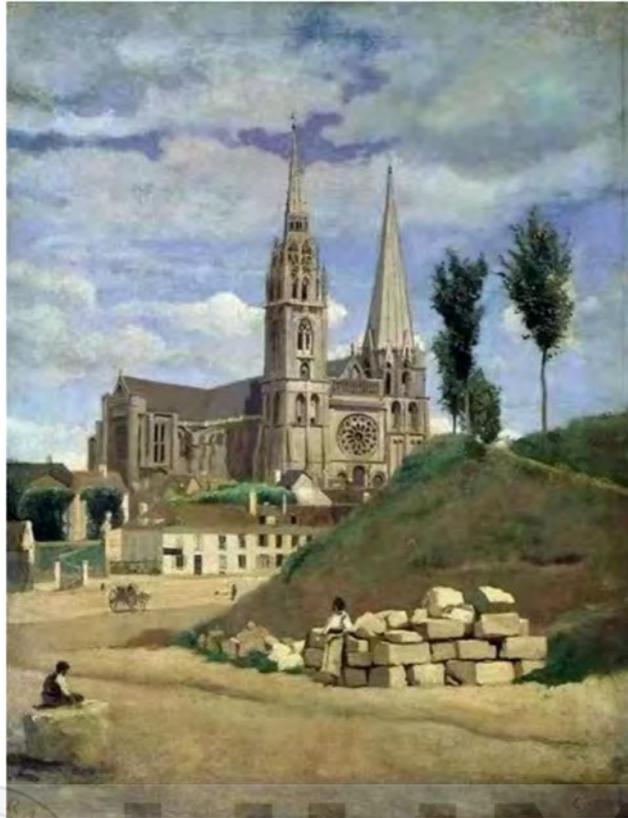


Figure 2.51 Oilpaintings of churches from the Classical period

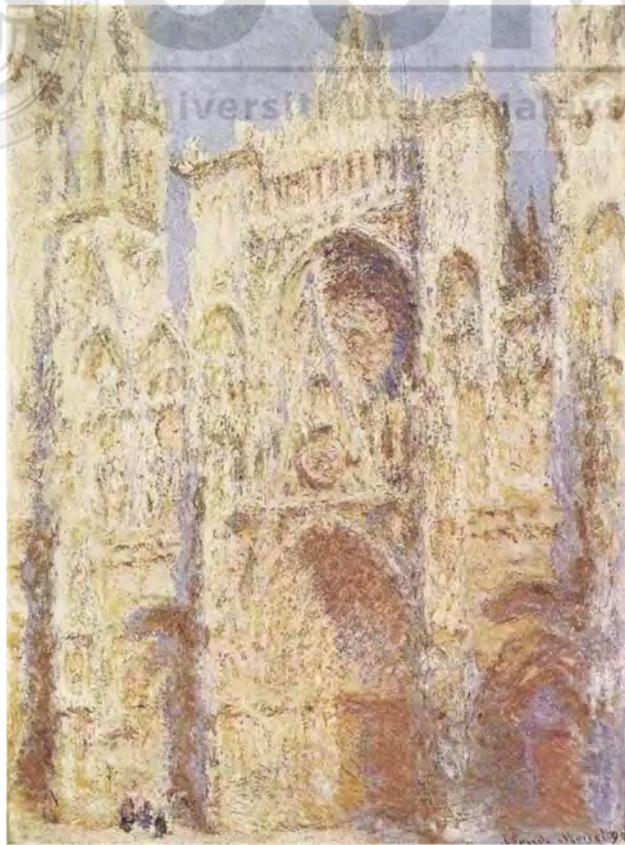


Figure 2.52 Monet's Church Paintings from the Impressionist Period

It can be clearly felt that the classical period of painting has light and shadow by the perspective method, while in Monet's works these "techniques" in the dilution, giving people more feeling is "hazy".

Before impressionist music, functional harmony was used, and the harmonic direction was fixed. Debussy, the representative of Impressionist music, as one of the revelators of modern music, broke through the long-established harmonic system of classical music, full of colour, and also created a new all-tone interval, tapping into a richer range of possibilities in piano playing, which has had a profound impact on later generations of musicians. Classical music before Debussy had a stable harmonic system. Harmony is a set of notes arranged together to bring a comprehensive auditory experience, like a treasure chest of tools, each harmony basically has a fixed function, can represent different moods and achieve different effects.

For example, the dominant chord of C major brings a feeling of stability. But the chord of "Sol-Si-Re-Fa", which is also in the key of C major, has an unsettled and suspended feeling. His view of harmony was different from that of the classical musicians, and he favoured an egalitarian conception of harmony. The traditional composition department of the Conservatory was in fact learning how to use and arrange harmony, turning composition into a "technical job". In Debussy's eyes, various kinds of harmony are like different colours on a palette, which constitute a rich sense of picture in Debussy's music. Musicians before Debussy had their own colourful feelings for different modes. For example, for Beethoven, C minor is black.

Debussy, however, went one step further in tonal colour, believing that individual harmonies also possessed an absolute sense of colour, and that associating colours through notes allowed different senses to associate with each other and inspire different feelings.

76

Pour les accords

Décidé, rythmé, sans lourdeur

XII

8

15

22

30

f

mf

f

dim.

piu dim.

cresc.

rin.f.

p

Poco allargando

cresc. molto

sfz

sfz

sfz

sff

E. P. 12515

Figure 2.53 《Etudes For Piano-Debussy, Claude》

2.7 Romanticism

Many smaller artistic periods. The essence of 'romance' in Romanticism is not the usual romance of love, but the inward expression of the self. Romanticism was born out of the French Enlightenment. The values that are still universal in today's society, such as freedom and science and respect for human rights, are completely different from the values of the previous royal societies, and this dramatic change in outlook originated with the French Enlightenment. The Enlightenment is known as Europe's second Renaissance. Similar to the Renaissance, which liberated people from religion, the Enlightenment liberated people from the feudal rule of kings, and its importance cannot be overstated. The spirit of Romanticism had its origins in the Enlightenment, whose claims to reason formed the wider context in which Romanticism was born. "The Three Musketeers of the Enlightenment, Voltaire, Rousseau and Montesquieu, advocated the edification of the people through scientific and rational knowledge. The Enlightenment's greater focus on scholarship and the intellectual progress of mankind provided the soil for the emergence and development of Romanticism.

Although Romanticism originated from the Enlightenment, it developed and grew in a different direction. The ideas of the Enlightenment influenced all of Europe, and when they reached Germany, a group of literary scholars and philosophers were deeply influenced and began to pursue the expression of their individual talents. However, German scholars opposed the overly rational social atmosphere and advocated a more genuine human nature, a greater pursuit of personal inner feelings and a preference for the true expression of personal emotions.

(1) Caspar David Friedrich: He is a representative of German Romantic painting and a pioneer of Romantic landscape painting. In his artistic creation, he concentrated on the Romantic characteristic of being faithful to the expression of one's own emotions, especially in his landscapes, which reflect his own subjective emotions and manifest his spiritual world by sending his emotions to nature or even to fictional scenes. His landscapes can be said to be synonymous with Romanticism today, and his landscapes are not only a direct depiction of natural scenery, but also an expression of mystical imagery that embodies the spirit of profound Romanticism. Friedrichsch liked to depict dark, ethereal things in his paintings. The core idea of Romanticism was the pursuit of inner feelings, so it was inevitable that people would need to confront the dark and gloomy side of themselves.

This darkness was difficult to see in artistic expression before the Romantic period, and even in Baroque art, darkness was only used as a means of highlighting the light; Friedrich broke with this tradition and began to express darkness on a large scale. His works are often metaphorical in their darkness, and his masterpiece, *The Cross on the Hill*, is very dark throughout, with both the cross and the mountain giving the impression of being dim and depressing. Another of his works, *The Abbey in the Oaks*, even looks like a poster for a horror film, with the teeth and claws of the trees surrounding the crumbling walls of the abbey, most likely as a metaphor for the degradation of religion.

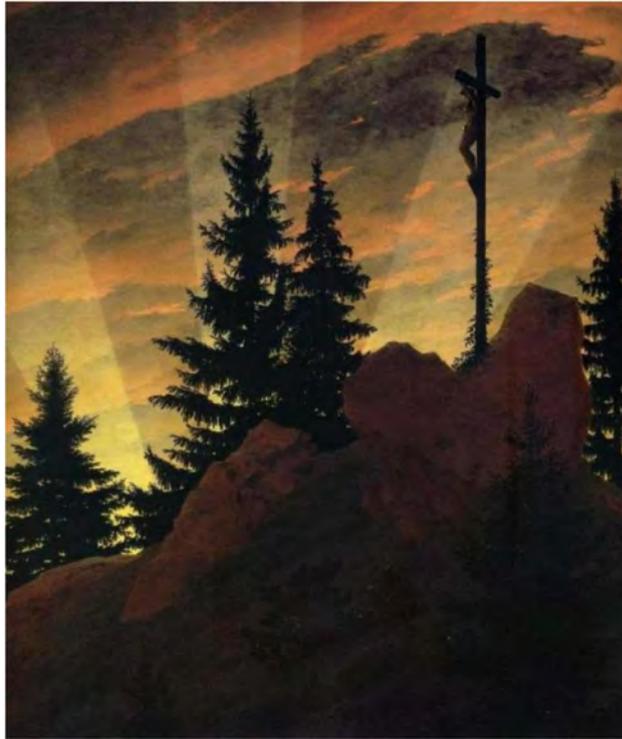


Figure 2.54 《The Cross in the Mountains》

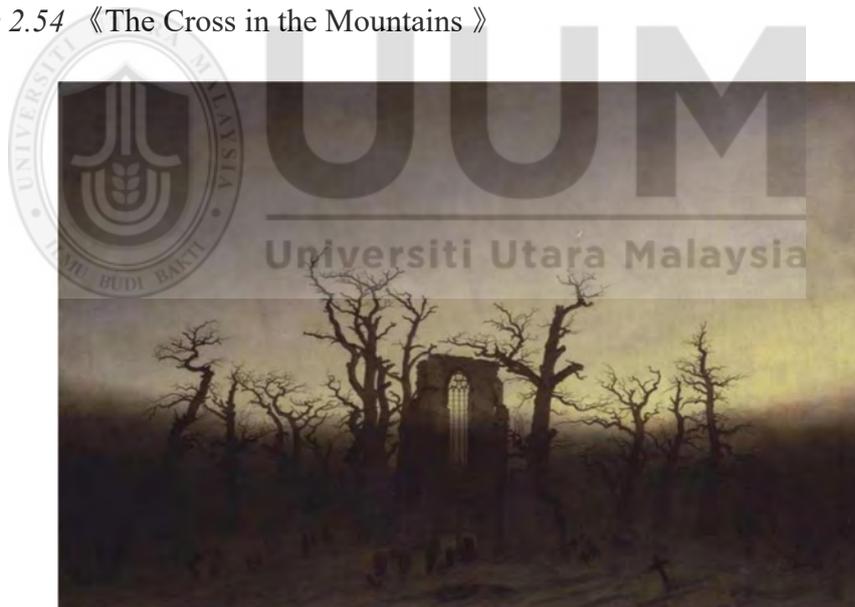


Figure 2.55 《The Abbey in the Oak Grove》

Friedrich's work often depicts imaginary fictional things, and many of the paintings can clearly be seen not to have been created in relation to reality. The Abbey in the Oak Grove, for example, was inspired by the reality of the buildings and the withered oak grove, sketching a very pale and eerie work in the imagination.

In the author's opinion Caspar David Friedrich's painting is like Beethoven's op.13 Piano Sonata in c minor "Pathétique", in that no one had ever painted "darkness" so much in their minds before. No one has ever painted the theme of "darkness" in thought before, nor has it been expressed so eloquently in music as in Beethoven's "Sonata Pathétique", which Beethoven himself once described as "the darkest key in his eyes, the opposite of the blinding light of C major".

SONATE
(Pathétique) Op.13.
Dem Fürsten Carl von Lichnowsky gewidmet.

Grave.

Attaca subito l' Allegro:

Figure 2.56 Op.13 Sonatafor Pathétique

In Beethoven's music, the spirit of Romanticism and heroism is fully reflected, and in his previous works, be it the medieval Mass, the fugue in Bach's works or various styles of dance music, there is rarely a "glorification" of ordinary people or such a humanistic spirit. "His music, although lacking in 'wit' and 'humour', breaks many of the constraints of previous music, such as strong acoustic contrasts and a nationalistic spirit, and is considerably longer than previous works in the same genre.

(2) The French works of the Romantic period: Romanticism was the rage throughout Europe in the late eighteenth and early nineteenth centuries, reaching a new peak in France in particular. Unlike German Romanticism, which was full of melancholy, French Romanticism was passionate and conflictual, containing elements of realism, impressionism and even some modernism. Eugène Delacroix's 'La Liberté guidant le peuple'. Jean Louis André Théodore Géricault's The Raft of the Medusa sets the tone for French Romantic painting and is a pioneering classic that must be the starting point for an understanding of French Romanticism.

This work is currently in the Louvre in Paris and occupies half a wall, a sign of its importance. From the composition, light and colour of the picture to the dynamic expression of the figures, this work is an unparalleled masterpiece. It is a reversal of the aesthetic orientation that had ruled France for over a hundred years. Whereas previous French art had been dominated by the Rococo and Neoclassical styles, which were very aesthetically pleasing, this is a very messy, dark and tragic work with a breathtaking atmosphere.

The Raft of the Medusa is not based on a biblical story or a historical allusion, but rather on a tragic story derived from real events. The painting tells the story of a nobleman with no knowledge of navigation who blindly took men to sea and whose ship ran aground, leaving many of the passengers who failed to escape abandoned on a raft, tragically at the mercy of fate on the vast ocean. The government's attempts to cover up the incident provoked great discontent among the survivors and outrage among the painter, who created this work.



Figure 2.57 《The Raft of the Medusa》

The gloomy atmosphere of The Raft of the Medusa concentrates on the qualities of the Romantic style, as paintings prior to this time, particularly French pictorial art, depicted scenes of positive light and rarely featured dark catastrophic subjects. The physicality of the figures in this painting is extremely distorted and painful, and the whole scene is very wild and hideous, fully demonstrating the French Romantic quest for intense expression.

The humanist ideology represented in this work is in the author's eyes like many of Chopin's musical works depicting the suffering and darkness of the underclass, a strong personal expression of emotion. In music theory Chopin uses many previously unavailable dissonant intervals, and this 'harsh' sound can bring a strong sense of unease, as does the painting *The Raft of the Medusa*. Music of the Classical period was generally characterised by a square structure and a functional harmonic texture. The use of dissonant intervals is rare, and this 'offense' to the sense of hearing and it is the same feeling given by the suffering in the painting. One of Chopin's works that is most in keeping with the spirit of *The Raft of the Medusa* is op31 No2, Scherzo, which gives the listener a great sense of 'offensiveness' at the beginning of the piece.

SCHERZO N^o 2
für das Pianoforte
von
FRIEDRICH CHOPIN.
Op. 31.
Der Gräfin Adele von Fürstenstein gewidmet.

Chopin's Werke. Band VII. N^o 2.

Presto.

sotto voce

C. VII. 2.

Aszereczko 1879.

Figure 2.58 《Chopin Scherzo No2》

After two identical questionable repetitions in the opening phrase, the large span of chords in the *ff* seems like a disaster on earth. The use of numerous dissonant intervals in the middle section also gives a strong sense of unease.

12 (24)

agitato

ff

cresc.

p

ff

cresc.

C. VII. 5.

Figure 2.59 《Chopin Scherzo No2》

Another representative work is Eugène Delacroix's '《La Liberté guidant le peuple》'



Figure 2.60 《La Liberté guidant le peuple》

This work depicts a very chaotic scene, which is in stark contrast to the neoclassical reverence for order and regularity, and reflects a style of order in chaos. Delacroix used this painting to echo Victor Hugo's book *Les Misérables*, which was also printed on the franc banknotes issued by the French government. Although it was written in anger at the Russian invasion of his country, Poland, it is the same as 'La Liberté guidant le peuple', a painting of the awakening of national consciousness during the Romantic period, which was accompanied by the reluctance of the lower classes to be oppressed.

The Romantic period was a time of national consciousness and the reluctance of the underclass to resist oppression. There is no such thing as a 'revolutionary' work before Romanticism.

A son ami F. Liszt. **Douze grandes Études.** Fr. Chopin, Op. 10. Liv. 2.

12. **Allegro con fuoco.** ♩ = 160.

f *legatissimo* *f* *con fuoco* *cresc.* *sempre f* *f* *p* *ten.* *f* *cresc.* *f* *p*

-1-

Figure 2.61 《Chopin Etudes Op10 No2》

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The main aim of this thesis is to analyse the keyboard music of Francois Couperin Le Grand in all its aspects. It is important to have a general idea of the artistic style, the political system and so on. The other major aspect is the analysis and deconstruction of the music itself, such as the techniques used in Couperin's music, the particularities of harmonic direction, the particular use of ornamentation and the origins of the style of the work. The study of Couperin's music requires a different methodology, which is based on historical and documentary research, and a musical analysis of Couperin's works.

As to why we are studying the music of Francois Couperin Le Grand, it was by chance that the author was able to do so. It is only by chance that I have heard the works of such a little-known composer, whose name and works are not known to ordinary listeners, but even to students or teachers of classical music in music schools. But listen carefully and you will find his music to be astonishingly interesting and varied. The author wonders why such an excellent work has gone unnoticed, and with this question in mind researcher have consulted the relevant sources and the context of the times. A great deal of Bourbon art was also discarded, and the music of the Couperin was lost to the tide of history.

But researcher believe that there is nothing wrong with art itself, and I am fascinated by Couperin's music, with its beautiful harmonies, its superb use of ornamentation, and its ahead-of-its-time musical ideas, which is why I decided to write this thesis, partly to further my own poor musical understanding in studying Couperin's music, and partly to make it more accessible to more people. It is also a tribute to Couperin himself that I want more people to know and play the music of such a great musician.

3.2 Research methodology

This thesis is a purely qualitative study, in which the author examines all the keyboard works of Francois Couperin Le Grand in terms of harmony, modal analysis, the use of ornamentation, and dance music style. In addition to the traditional knowledge of basic music theory, harmony, and modal analysis, many advanced theories will be used, such as the 'temporal restructuring' theory introduced in Chapter 2, and the 'dissection of polyphonic music'. The content of Couperin's music will be analysed as comprehensively as possible, except that there will be no data questions, no questionnaires and no quantitative analysis.

3.3 Problems related to the catalogue of works by Francois Couperin Le Grand keyboard

It should be noted here that each composer has a different way of editing his works. For example, the numbering of J.S. Bach's works is BWV for the reason that it is an abbreviation of the German word (Bach-Werke-Verzeichnis). Mozart, on the other hand, uses K or K.V for the German (Kochel-Verzeichnis) abbreviation.

Other composers such as Beethoven and Chopin mostly start with Op, the Latin (Opus) abbreviation. Francois Couperin Le Grand's works are mostly suites, beginning with the French word 'Ordre', which translates as 'order'.

It should be noted that the compilation of Francois Couperin Le Grand's works still leaves much to be desired, and many of the translation issues are speculative here. In particular, it is often impossible to determine whether the female adjective refers to a woman's physical appearance or to a specific name or nickname, as in the case of "La [pièce] majestueuse", where even a man can be referred to by a female title if [pièce] is the assumed noun, while a male name is used as an adjective. There are two main reasons for listing the works of Francois Couperin Le Grand: firstly, a large part of Couperin's group keyboard works are titled, and these titles are not only all-encompassing and humanist but also reflect the social and human context of the time. The second is that the history of titled music is recognised by music historians in the 19th century, during the period of romantic themes, represented by the French composer Berlioz and the Hungarian Liszt.

But since Couperin's works were already so richly titled as early as the 17th century, the idea that titled music only appeared in the 19th century is not a misconception of music historiography.

3.4 Theoretical support used in analysing scores

The knowledge used in the programmatic analysis of a piece of music is generally limited to the contents of three systems: the "Basic Theory of Music", the "Harmony and Acoustics Course" of "Игорь Владимирович Способин (Sposobin)", and the "Course for the Analysis of Pieces of Music". The three systems are the "Tutorial on Acoustics" and the "Tutorial on the Analysis of Pieces". However, the specifics of Francois Couperin Le Grand's keyboard works, including the characteristics of dance music style, performance techniques, polyphonic music analysis, and many other intellectual contents, need to be expanded by the theoretical system. For this purpose, the author has prepared relevant theoretical works such as Professor Zhao Xiaosheng's "Bach Declassified" and "Reorganisation of Time and Space", as well as works such as "France Baroque Music - Beaujoyeux to Rameau", "Analysis of Tonal Music - A Sehenkerian Approach", "Couperin", etc. The author has also prepared a series of works such as "Bach Declassified" and "Reorganisation of Time and Space". Couperin" and other works as theoretical support.

3.5 Analysis of Various Dance Styles in the Suite

3.5.1 Allemande

A German dance style (Danse Allemande), which is a form of dance that reflects the German nation's preference for order, calmness and moderation, and a dignified and balanced character. The main musical performance is a typical instrumental style characterised by continuous sixteenth notes.

The sixteenth note is the core musical idea in Allemande, and it is also the most important "core cell" that constitutes this kind of dance music, the most typical and most recognised evidence is Bach in "The Well-Tempered Clavier 48 Preludes and Fugues", "The French Suites" and "The Englische Suiten"(Zhao, Xiaosheng. (2008)).

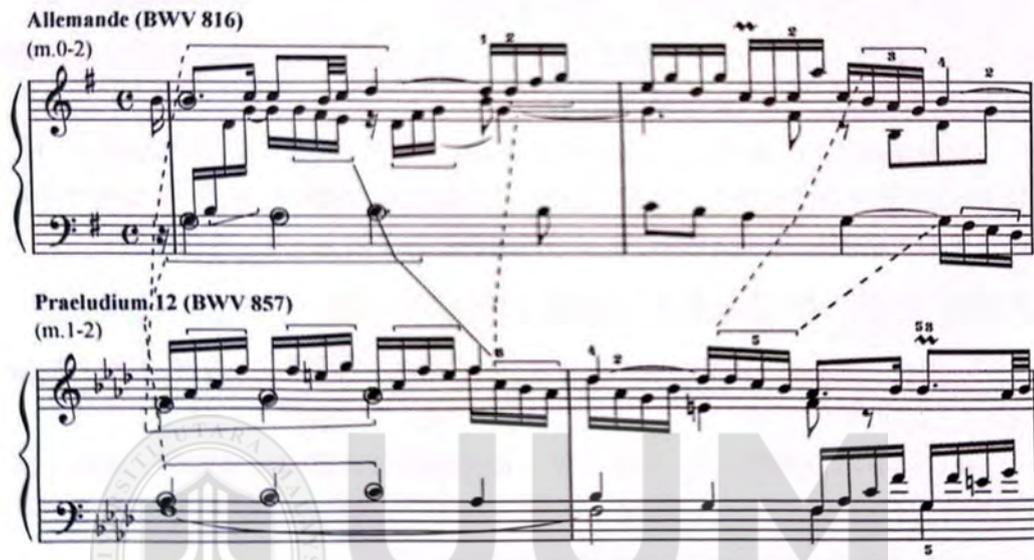


Figure 3.1 《BWV816 BWV857 J·S·Bach》



Figure 3.2 《Time Reorganisation Book 1 Allemande Dance》

3.5.2 Courante

According to Jean Philippe Rameau's description of Courante dance style seventeenth century a very solemn three-beat duet, which is mainly divided into two modes one for the Italian style, a French style, the Italian style for the 3/4 beat, while the French style for the 3/2 beat. Italian Courante music style is simple and clear, generally composed of eighth note rhythms and sixteenth note counterpoint structure(Zhao, Xiaosheng. (2008)).



Figure 3.3 《Time Reorganisation Book 1 Courante》



Figure 3.4 《Time Reorganisation Book 1 Praeludium》

The French-style Courante, on the other hand, is predominantly in 3/2 time, with more complex rhythms, denser ornamentation, more complex weaving structures, and more voices than the Italian-style.

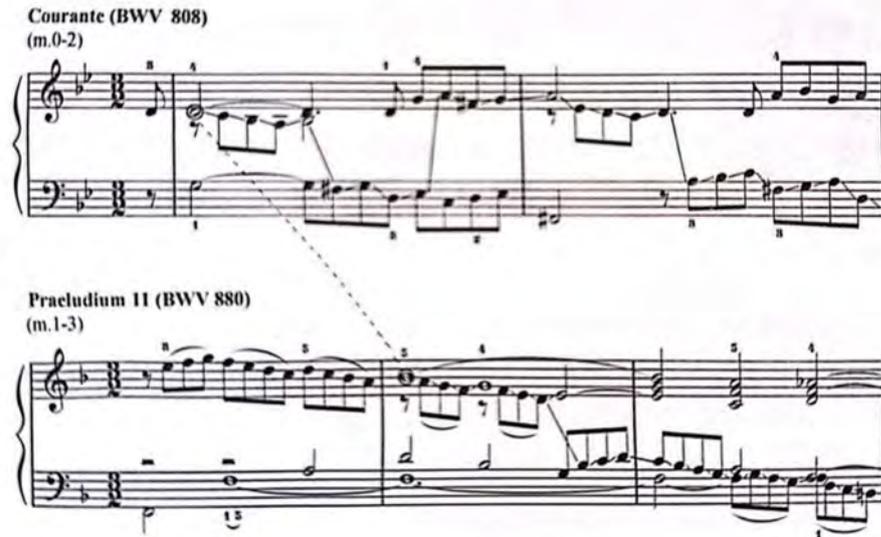


Figure 3.5 《Time Reorganisation Book 1 Couranre》

3.5.3 Saraband

Saraband is a slow and solemn Spanish dance (said to be imported from the East). The beat is mostly $3/4$ or $3/2$. Because of the distinctive rhythmic characteristics of the second beat and the solemnity of the basic musical style, Saraband has long been favoured by composers, with Bach, Mozart, Chopin, Liszt and others using Saraband rhythms in important works (especially in hymns).

The saraband, which begins on the second beat, is often written as "chachone", which is actually a form of "saraband" (where the first beat is a rest, and therefore the phrase usually begins on the second beat). Another hallmark of Saraband is its ornamentation. However, no matter how many decorative passing tones, trills, helpers, and backbeats are added, the basic "Saraband" rhythmic pattern is always clearly maintained inside the music, and plays a supporting role in the skeleton structure (Zhao, Xiaosheng. (2008)).

Sarabande (BWV 817)
(m.1-4)

Praeludium 13 (BWV 882)
(m.1-4)

Figure 3.6 《Time Reorganisation Book 1 Sarabande BWV817》

3.5.4 Gavotte

Gavotte is a kind of dance originated from the French countryside in the second half of the sixteenth century was accepted by the French court, the music usually takes two weak beats and one strong beat of the rhythm, elasticity, light and lively. In addition to the common in the Baroque period suite, many twentieth-century composers in the "imitation of antiquity" in the Gavotte dance (such as Prokofiev and Arnold Schoenberg) (Zhao, Xiaosheng. (2008)).

Gavotte (BWV 816)
(m.0-4)

Fuga 13 (BWV 882)
(m.8-12)

Figure 3.7 《Time Reorganisation Book 1 Gavotte BWV816》

3.5.5 Menuett

This dance was first recorded around 1664 and is considered a descendant of the "Branle of Poitou" dance. The music itself is generally in a lilting style in triple time, fast in tempo but with relatively elegant gestures. In the seventeenth century, during the Menuett dance at the court, the formation was "S" shaped. At the beginning of the 18th century, the line became "Z". Together with the "left hand turn", "right hand turn" and "both sides together", they formed the formation pattern.

The image displays two musical excerpts. The top excerpt is titled "Menuet 1 (BWV 812) (m.15-19)" and shows a piano piece in 3/4 time. The bottom excerpt is titled "Fuga 21 (BWV 890) (m.30-35)" and shows a fugue in 3/4 time. Both excerpts are annotated with circles and lines highlighting specific rhythmic patterns and fingerings. A large watermark for "Universiti Utara Malaysia" is visible in the background of the musical score.

Figure 3.8 《Time Reorganisation Book 1 Menuet BWV812》

3.5.6 Loure

The name Loure derives from an ancient instrument similar to the bagpipe approach to dance music generally used in Normandy for country dances accompanied by bagpipes. It is usually in 6/4 time, but actually contains two sets of 3/4 time rhythms, starting weakly with the second beat of the second set of appoggiaturas.

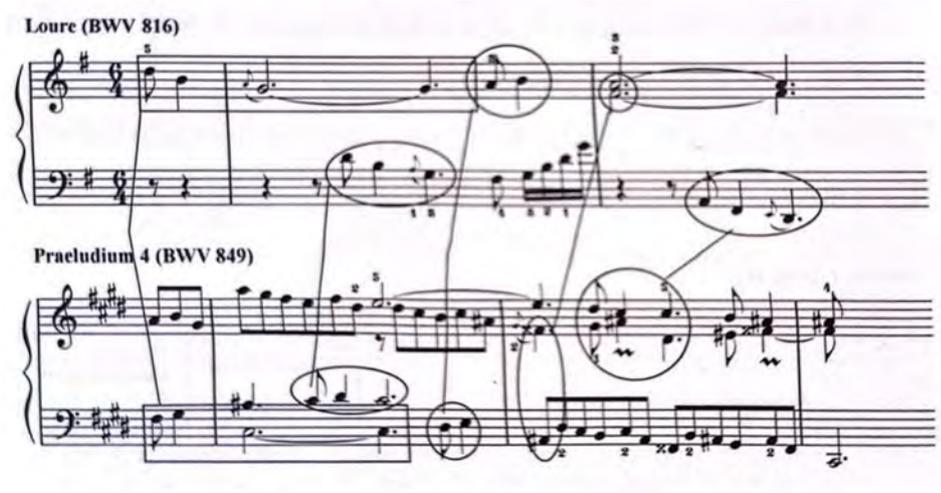


Figure 3.9 《Time Reorganisation Book 1Loure BWV 816》

3.5.7 Gigge

Other translations include Gigue, Jig, Giga, etc. It is a dance, modelled on Irish and Scottish dances, which was introduced to the French court in the reign of Louis XIV. The music is characterised by rapid triplets, and the Gigge in the Suite is usually in the form of a free fugue, often with a reflective theme in the second part. The Gigge has a variety of rhythms, and the fastest notation is the sixteenth-note triplet as the basic rhythmic unit.



Figure 3.10 《Time Reorganisation Book 1Gigue BWV811》

3.6 Genetic organisation in the structure of polyphonic music

The structure of a piece of music that can be described as "genetic" has the following characteristics:

1. The smallest unit in a piece that forms the basis of the overall structure of the music, which is omnipresent throughout the piece, mutating, deriving and developing various factors related to it, and thus becoming the core, original, penetrating and fundamental component of the overall structure of the piece. This "characteristic" organisational unit can be called the "gene of the work".

2. In a composer's lifetime creation, he uses the most concentrated musical vocabulary or the smallest structural unit, either actively or involuntarily, consciously or unconsciously, which not only exists in one work, but also exists in most or even all of the works created by the composer, forming the composer's characteristic with a "markedness".

This smallest unit of musical organisation, which exists, mutates, derives and develops in the composer's work, can be called the "author's gene", and in the case of Beethoven, for example, the gene of "repetition" runs through almost all of his works and periods of creation.

This musical score shows measures 416 to 430 of the first movement of Beethoven's 32 Piano Sonatas 'Appassionata'. The score is written for piano and consists of three systems. The first system (measures 416-418) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *fp* (fortissimo piano) is present. A circled measure number '25' is placed above the first system. The second system (measures 419-422) continues the melodic and accompanimental lines, with a circled measure number '30' above the second system. The third system (measures 423-430) concludes the passage, with a dynamic marking of *pp* (pianissimo) at the end. The score includes various musical notations such as slurs, ties, and fingering numbers.

Figure 3.11 《Beethoven's 32 Piano Sonatas "Appassionata" 1st movement》

This musical score shows measures 62 to 80 of the piece 'Für Elise' (WoO.59) by Beethoven. The score is written for piano and consists of three systems. The first system (measures 62-68) begins with a *crescendo* marking, followed by a *f* (forte) dynamic, and ends with a *dim.* (diminuendo) marking. A circled measure number '62' is placed above the first system. The second system (measures 69-76) continues the piece, with a *p* (piano) dynamic at the start, followed by *crescendo*, *f*, and *dim.* markings. A circled measure number '69' is placed above the second system. The third system (measures 77-80) concludes the passage, with a *p* dynamic at the start, followed by *pp* (pianissimo), *crescendo*, and *dim.* markings. A circled measure number '77' is placed above the third system. The score includes various musical notations such as slurs, ties, and fingering numbers.

Figure 3.12 WoO.59 For Elise

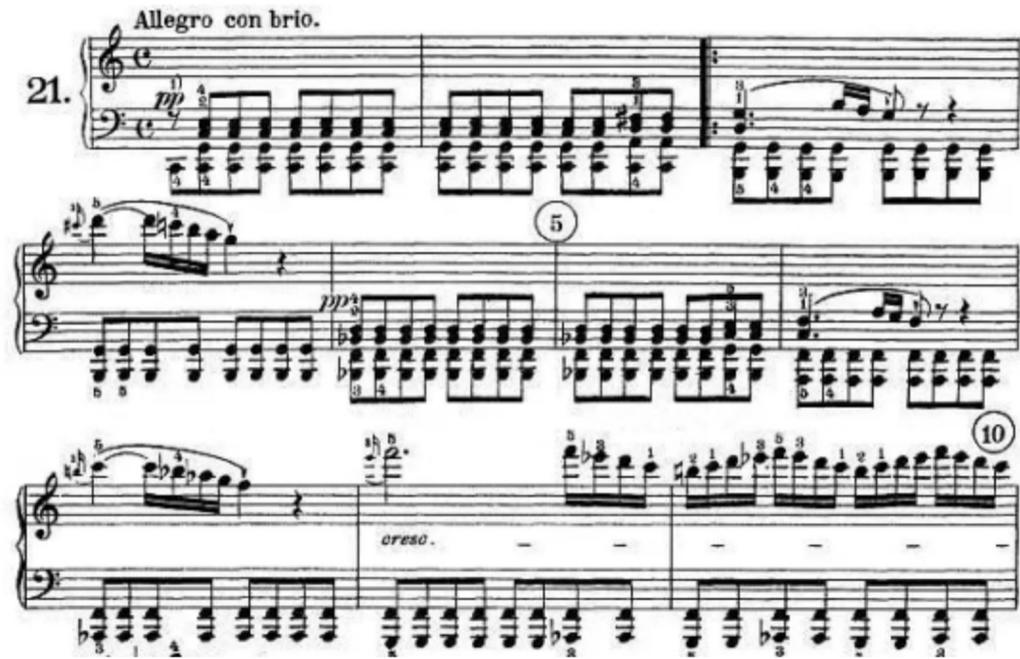


Figure 3.13 《Beethoven's 32 Piano Sonatas Op. 53 No. 21 Waldstein》

3. A certain unit of musical organisation is not only frequently used by a certain composer throughout his life, but also spreads and spreads among the group of composers of the same generation, is widely used by composers of the same generation, and becomes a kind of "universal" language of the era, and is branded with the peculiar imprint of the era, marking a certain strong, distinctive and unique character mark of the musical style of the era. It was widely used by composers of the same era, and became a kind of "universal" language of the era, and was branded with the unique mark of the era, marking the strong, distinctive and unique character of the music style of the era. These are the core and finest musical organisational units that are widely used by composers in their creations, and can be called the "genes of the age". For example, Francois Couperin Le Grand and J.S. Bach's suites were composed in the form of dance music such as Allemande, Courante and Saraband.

And the suites are all modelled as suites, whereas the piano sonatas composed by Haydn, Mozart and Beethoven during the Classical period are all in the form of two to four movements. Romantic musicians preferred the instrumentalisation of folk music, such as Chopin's "Mazurek", "Polonaise" and Franz Liszt's "Hungarian Rhapsody".
Hungarian Rhapsody" by Franz Liszt.

4. In the course of the development of music composition, sometimes the most powerful "genetic" organisations have lasted for hundreds or even thousands of years, and have always maintained their vitality, and have been used by composers of all times in a general and continuous manner, widely and continuously, with superb hereditary characteristics, and have been constantly derived and mutated, It has strong genetic characteristics and is constantly being derived, mutated and developed. This kind of genes with the characteristic of "universality" can be called "genes of history".

We should study in depth the genes of "characteristic" works, "marked" authors, "universal" times, and "universal" history, and from these genes, we should be able to find out more about the genes of history. The search for the internal secrets and development of the musical structure from the "historical genes" will help us to understand, grasp and reveal the rich connotations behind the musical texts of each piece, each composer, each era and the whole process of historical development more thoroughly.

3.7 Perfect Interval

The Perfect Interval consists of two major patterns: intervals and progressions. In terms of intervals, the upper fourth and lower fifth are important because they imply the harmonic tendency of "Dominant chord-Primary chord". The reflection form contains the harmonic tendency of "Primary chord-Dominant chord" and "Subordinate chord-Primary chord". "Therefore, the upper fourth and the lower fifth have always had a strong stability, termination, and religious and bright nature, while the upper fifth and the lower fourth are more "soft", with more "feminine and softness". The upper fifths and lower fourths are more "soft" and have a more "yin-flexible" character. There is a big difference between the two in terms of their specific use. The upper fourth has a solemn, holy, solemn, contemplative character, similar to the acoustic effect of the horn, with the reverent nature of praying to God.

The famous "Saraband" theme from "The Goldberg Variations" (BWV988) is the most vivid example, and the score is full of such an upper fourth or lower fifth with the nature of a "horn sound". The score is full of pure intervals of a fourth above or a fifth below with a "horn sound" character, appearing in various parts and levels of the piece in various rhythmic ratios of different timbres, reflecting an important structural organising power.

The importance of the upper fourth and lower fifth intervals is also highlighted by the "chain of fourths". The so-called "chain of fourths" focuses on the connection between the root notes of the chords. The chain of upper fourths and lower fifths can be expressed as a "chain of sevenths" or as a "chain of subordinate chords".

Subordinate chord chain", or "diminished seventh chord chain". This kind of natural seventh chord, subordinate seventh chord and diminished seventh chord continuity between the upper fourth and the lower fifth has continued and spread throughout the 19th century in the "Classical" and "Romantic" music, from Beethoven to Chopin and Liszt, all of whom were very fond of it. From Beethoven to Chopin and Liszt, all of them were very fond of using this characteristic harmonic mode, which became a special and beautiful landscape in the history of harmonic development.

In Bach after the upper fourth above the upper fourth interval and the lower fifth as the core cellular organisation, as a symbol of the worship of God, can be countless. As early as Beethoven's early works such as "Piano Sonata No.8 in c minor" (Op13 "Pathétique") the third movement of the interlude theme is typical of the inclusion of intervals above the upper fourths and below the fifths, and with the reflection of the structure of the combination of the two levels of composite, the first part of the "harmonic intervals", the first part of the The first part is the "harmonic interval" and the second part is the "melodic interval".



Figure 3.14 《 Piano Sonata No.8 in c minor 》

The theme of the sonata consists of a combination of simultaneous upper fourth and lower fifth intervals in a reverse octave-to-octave progression, which is extended to a "melodic fourth" interval at the end of the first phrase of the theme.



Figure 3.15 《9 in E Major Op14 No1》

This "melodic upper fourth interval" evolves into a composite combination of parallel thirds broken down into upper fourths and upper fifths. This is in keeping with the theme.

The modulation of the intervals from the bottom to the top is a gesture of prayerful admiration, and the condescending attitude clearly suggests God's admonition to mankind. This musical motif symbolises the religious nature of man's prayer to God, which has spread throughout history as a genetic factor, and the theme of man's worship of God in the music of Chopin and Liszt in the 19th century is derived from the same motif. The chorales in Chopin's "f minor Fantaisie", Liszt's "b minor Sonata", and even the "Internationale" and the "Chinese National Anthem" are all upper fourths.

(a) 狄盖特《国际歌》



(b) 聂耳《义勇军进行曲》

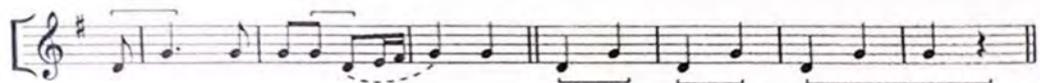


Figure 3.16 《Time Reorganisation Book 1》

In "9 in E Major Op14 No1", the upper fourths and lower fifths are the central cellular organisation of the piece.

3.8 Chord decomposition

The secret of the "chordal decomposition" is to break up the traditionally constructed triads, so that the spatial and vertical synthesis of the sound is transformed into a linear temporal process. The octaves, the fifths, the fourths, the major triads, the diminished triads, the seventh chords, the ninth chords, etc., are all naturally born from the overtones. "The minor triads and augmented triads do not have this character, they are artefacts, not natural. The "minor triad" is an artificial reflection of the major triad structure; the "augmented triad" requires two different base tones that converge in major thirds in order to form the "augmented triad", which is a superposition of two major thirds. The "augmented triad" requires two different base tones of converging major thirds in order to form an augmented triad of two superimposed major thirds.

This is why the core problem of breaking down chords from vertical to horizontal, from spatial to temporal, lies in the different ways of arranging and combining the chord lines after breaking them down. It is precisely because the same chord can be broken down into thousands of different forms that the "harmonic decomposition" has survived for hundreds of years and has shown a strong vitality of infinite variety. As early as in the Baroque era, the chordal decomposition of musical themes was already in many different shapes and forms, with different compositional methods and rhythms, and later musicians, from Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Chopin, Liszt, Brahms, and Rachmaninoff, rarely failed to take chordal decompositions as a fundamental means of composing a theme.

Taking the Baroque period as an example, Prelude in C Major (BWV846) is one of the most typical pieces of music composed purely of chordal decomposition forms. However, this seemingly simple prelude contains countless mysteries. Not only does its five levels, four rhythms, and three voices give rise to a variety of insights from different perspectives, but the chordal decomposition alone is a masterful example of how the even rhythmic movement of eight consecutive sixteenth notes can be interpreted as 8×1 , 4×2 , $2+3+3$, $3+2+3$, $4+3+1$, and so on, prompting countless imitations by successive generations. What Prelude in C Major has taught me is that the type of chord breakdown is directly related, when considered in time, to the numerical pattern of the rhythmic combination. Different models of rhythmic organisation underlie the temporal dimension of the decomposed chord form.

Considered spatially, the separation and aggregation of dimensions is its most central element. Chopin, for example, inspired by this piece, separates the vertical layers of the chordal decomposition from 4, 5, 7 and even 9 layers, thus creating a three-dimensional multilayered acoustic space. The reorganisation of "time" and "space" gives the seemingly simple proposition of "chordal decomposition" an extremely rich connotation, giving it endless possibilities for change and strong vitality.



Don't underestimate the power of such a small "cellular structure". It is this music that has been bursting with the energy of nuclear fusion and fission, and has continued to shine throughout the centuries of music's development. There are countless examples of music that uses purely chordal inversions (without any chordal outversions) to break down the elements that make up the form of the music. Beethoven's Sonata in c minor (Op.10 No1), for example, is one of the best examples.



Figure 3.17 《Beethoven 's Sonata in c minor Op. 10 No1》

Beethoven added his own interpretations to the chord breaks and used them as the "Rocket Theme", a theme that fills almost every page of his compositions (Zhao, Xiaosheng. (1988)).

3.9 Chromatic progression

The evolution of the chromatic tendency has been a striking issue in the development of Western music. Whether in terms of modality, tonality, harmonic vocabulary, harmonic tendency, harmonic tension, and many other aspects, the evolution of chromaticism has been an important thread that has triggered the formation and development of various musical styles as well as their replacement by another.

In this process, chromaticisation was high in the Baroque period, and in Bach's music, chromaticism was intensified to his great preference. Beginning with the two-tone core tissue cell of the minor second, the tritone, tetramer, sextet up to the twelve semitones are all applied in a very short time-value range, having gone to the edge of twelve-tone sequence music. The value for the use of chromaticism permeates all parts and functions of music. In polyphonic music the chromatic progression is used as a theme, as a counterpoint, as a counterpoint free voice, as a variant in the harmonic progression of the subordinate chords, as a "central axis" of the four-degree progression of the chain, and in general as an irreplaceable and important element of the musical construction of the elements of the various parts of the music. In actual musical existence, all these chromaticisms are combined with other elements to form a harmonious whole.

Take J.S. Bach's Fugue in c sharp minor (BWV 849) as an example, a very famous five-voice triple fugue with a grand and imposing structure. However, his theme is based on the most miniature of two sets of minor diatonic foundations (i.e., chromatic progressions). The use of the eighth note as the smallest basic time unit shows the flexibility of the harmonic possibilities. The "suppleness" of the harmony can be seen in the three thematic progressions at the beginning of the fugue.



Figure 3.18 《Time Reorganisation Book 1》

In leading up to the climactic point where the theme enters in the lower voices, there is a very classical arrangement of three consecutive sets of descending chromatic progressions with a harmonic progression of fourths, so that this climax relies precisely on the consecutive descending chromatic progressions and the resulting fourths.



Figure 3.19 《Time Reorganisation Book 1》

At the end of the fugue, there is again a continuous downward chromatic progression, which shows strong harmonic power. In this fragment, not only the introduction of the continuous downward chromatic scale to the bass voice is a sustained tone, but also five consecutive groups of expanded minor second "downward waves" in the bass voice (#F-#E-#F), the middle voice (#G-xF-#G), the treble voice (#C-#B-#C-#B-#C), the middle voice (#F-#E-#F-#E-#F-#E), make the minor second the most structurally dominant interval before the end. ", making the minor second one of the most structured intervals that dominates before the end (Zhao, Xiaosheng, 2005).



Figure 3.20 《Time Reorganisation Book 1》

This chromatic harmonic progression opened the door to Romantic harmony in the 19th century with its great inner tension, and it was by learning the essence of J.S. Bach, from musical organisation, weaving layout, separation of levels, to harmonic vocabulary and sound organisation, that Chopin was able to construct his exquisite harmonic world and sound structure. As a matter of fact, harmony in Bach's time has surpassed all the connotations of 19th century harmony. His harmonic vocabulary, organisation, tension, intensity, all towered above the peaks of 19th century harmony.

The "major augmented seventh chord" that accompanies the dominant sustained note in the above example shows the openness and forward-looking nature of Bach's harmonies, and demonstrates his pursuit of intense and highly stimulating sounds. It is this chord that becomes the climactic chord of Chopin's Prelude in e minor (Op.28 No.4), a prelude full of anguish and repression, which is an imitation of Bach's chromatic tendencies. The chromatic downward progression of the voices is identical to that of the Fugue in c sharp minor (BWV 849). The "major augmented seventh chord" at the climax is identical. It was Bach who gave birth to Chopin's harmonies (Zhao, Xiaosheng, 2005).



Figure 3.21 《Time Reorganisation Book 1》

Therefore, chromatic progression is a very important "proto-element" in music, and the importance of chromaticisation is based on the requirement of contrasting internal tensions in music. If you are not satisfied with a music organisation that is bland, lacks change, tension and structure, then you should pay attention to the chromaticism and strengthen it.

The emphasis on and intensification of chromaticism, the splitting and compounding of levels, the dislocation and intersection of rhythms, and the continuity and variation of genes all reflect this innate quest. It is for these reasons that "chromaticisation" is not limited to a certain musical organisation (e.g. the chromatic scale), but is a seed with a strong vitality, which can grow into a small plant or a big tree. But whether it is big or small, it is a vibrant life in the world of music. It grows, it mutates, it reproduces.

Therefore, even the smallest structural unit in the music world, such as the chromatic scale, can explode into a huge energy like "nuclear fission". This is evidenced by the tremendous power generated by a large number of musical works that take the chromatic scale as their genetic structure, cellular unit and basic organisation (Zhao, Xiaosheng, 2017)

3.10 Single lines and multiple layers of melody

In the Baroque period of music have been "polyphonic" music, but in fact the basis of music is "complex thinking", not only "tone" is multiple, compound, and constitute the music of the Not only is "tone" multiple and compound, but also all the elements that make up music, such as rhythm, level, harmony, modulation and tonality, are all "compound". This word "compound" is the core of musical thinking.

In all the above compound phenomena, the most typical and universal is the "single line multi-layer melody" thinking. It should be said that the basic thinking of polyphonic music begins with "single line multi-layer melody". Any single-line progression contains multi-layered relationships. This multilayered construction has its own different rhythmic patterns at each level, each constituting an independent line with a different character.

This practice was decisive for the formation of Baroque polyphony and its connotations. As each line contains two, three, or even more layers, when two lines are combined, there are often in fact at least four, and as many as five, six, seven, eight, or nine layers in a three-dimensional space. Thus, polyphonic music is not only composed of "multiple voices", but also of separate layers. The number of such levels of separation becomes the inner driving force for the development of polyphonic music.

For example, a fugue begins with a single voice - three levels, gradually expanding the spatial area, gradually increasing and decreasing the levels, and finally reaching the widest spatial range of the most layers in the climax, which may be nine or ten layers, at which time, the development of the levels contained in the lines reflects the process of the development of the musical structure.

Taking J.S. Bach's Prelude in c minor (BWV847) as an example, this work is compounded throughout by a triple rhythm, six lines, and eight layers. The duration of the longest note (a sustained note, 13 bars) is 208 times the duration of the shortest note (a sixteenth note).

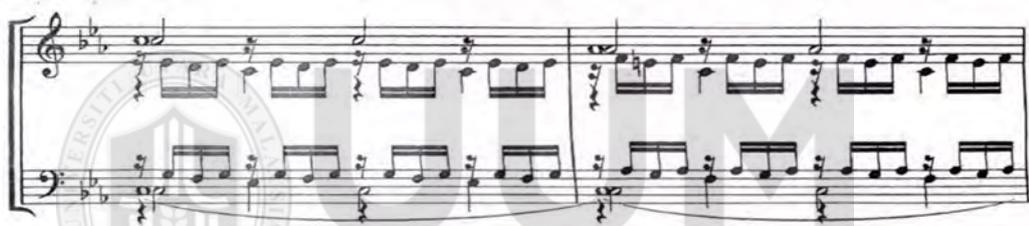


Figure 3.22 《J.S. Bach's Prelude in c minor (BWV847)》

Although the fugue is "three voices", the theme consists of two independently separated layers. Thus, the composite of the three lines constitutes nine interlocking layers of sound (sometimes consistent, sometimes inconsistent with the layers of voices) (Zhao, Xiaosheng, 2005).

TREIZIÈME ORDRE.

Modérément et uniment.

*Les
Lis naissans.*

Universiti Utara Malaysia

Figure 3.23 《Les Lie naissans》

This kind of single-line, multi-layered thinking also abounds in the music of Francois Couperin Le Grand. In this piece, a hidden quarter-note melody in the inner voices is clearly visible in the upper voices.

In short, the "single line, multi-layered melody" is the technical basis for the highly three-dimensional, multi-layered complexity of polyphonic music. It can be said that every line in great polyphonic music has a deep sense of layering. Knowing this is essential for observing, analysing, understanding, experiencing and expressing polyphonic music.

3.11 Ornamentation

The use of ornamentation in Francois Couperin's Le Grand keyboard music can be described as "extreme", and a visualisation of the score shows how much Couperin loved to use ornamentation. Every phrase, every bar and even every note is an ornament. But the ornamentation of Couperin's keyboard music is much more complex than it seems.

The image displays a musical score for 'Seconde Courante' by Francois Couperin. The score is written for a single melodic line on a keyboard instrument, using a treble clef and a 3/4 time signature. The music is characterized by its extreme use of ornamentation, with numerous trills, mordents, and grace notes throughout. The score is divided into several systems, each containing two staves. The first system is labeled 'Seconde Courante.' and includes handwritten fingerings (2, 2, 2, 3, 1, 2, 3, 3) and dynamic markings (p, p.p.). The second system includes a 'Petite Reprise.' section. The score is overlaid with a large, semi-transparent watermark of the Universiti Teknologi Malaysia (UTM) logo.

Figure 3.24 Premier Ordre Seconde Courante

Starting with the basic monophonic ornamentation types, the chart below shows the general range of ornamentation in the Baroque period.

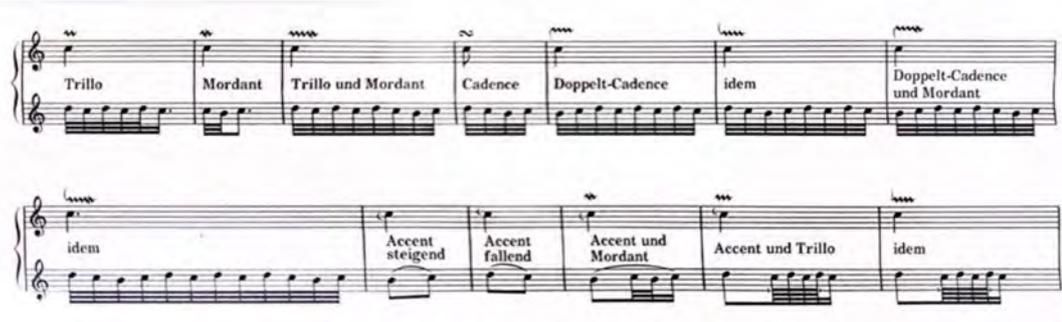


Figure 3.25 The basic form of decorative tone

But there are many hidden decorations that need to be explained.

1. Chord ornamentation: Unlike the "classical composers" of the late 18th and early 19th centuries, who used pure triads, the chords of Baroque music are modified by various ornamental tones such as "passing tones", "downbeats", "echoes", "sustained tones", etc., which make the "chord" from a straight line. "passing tones", "downbeats", "echoes", "sustained tones" and other ornamental tones, which changed the "chord" from a straight line to a "curve". curves". This forms a distinctive feature of the Baroque music line composition.

Take Bach's "Prelude in C Major" (BWV870) as an example of how complicated a simple termination can change from a column chord.



Figure 3.26 《Prelude in C Major BWV870》

The dominant note passes through the downbeat and the echo to form a long line from top to bottom, full of the sublime temperament of Allemand.

2. Echo ornamentation: "Echo ornamentation" occupies a more independent position from other ornaments in the Baroque classical application. The means of chordal ornamentation include the "stay", the "downbeat", the "trill", the "calendar", the "chord", and the "chord", "sic", "passing tones" and "echoes", all of which refer to the decoration of the chord tones alone. However, Baroque music also used echo in a larger scale of movement, making it a means for a wider range of line twists and turns. Therefore, let us separate the "echo ornamentation" from the other means of "chordal ornamentation", and observe the importance of the continuity of echo on a larger scale in Baroque music-making.

The third theme in Fugue in c sharp minor (BWV849) is dominated by a one-bar, whole-note duration downward scale, with a parallel third downward as the harmonic core of the theme, and then decorated by a bar of echo, with a six-note echo ornamentation embedded between the first and eighth notes of each bar. This theme is a giant echo continuum.



Figure 3.27 Fugue in c sharp minor (BWV849)

The Fugue in fsharp minor (BWV 883) has a similar structural pattern to this one (BWV 849), a triple fugue. The third theme of the fugue is also organised around a major tone, the 'great echo'. The entire "third theme" consists of two sets of "big echoes" (one for the quarter note time) (Zhao, Xiaosheng, 2005).



Figure 3.28 The Fugue inf sharp minor (BWV883)

In a word, the echo formations that appear in "chordal ornamentation" exist as hourly, localised ornamentation of a particular note. However, in the "echo ornamentation", the echo form takes on a greater role and function than the line structure.

The greater the hourly value, the importance of the position, the increase in the number of consecutive times, and the prominence of the position in the line, make this kind of echo formations go beyond the pure "decoration" function, and become an important component of the line organisation, or even become the main component of the organisation. In this case, the echo has obviously become a kind of "original element" in the organisation of Baroque music lines, and thus has the character of an independent "core cell organisation" (Zhao, Xiaosheng, 2005).

3.12 Types of Temporal Reorganisation

The central idea of musical organisation in Baroque polyphony is the 'reorganisation of space and time'. The "reorganisation" of musical materials is, naturally, the most fundamental organisational principle of any musical composition. The core cellular organisation of music - the genes - are split, deconstructed, fissioned, cut, duplicated, moved, expanded, multiplied, tightened, reduced, inverted, retrograded, crossed, spliced, truncated, derived, inlaid, duplicated, compounded, disjointed, superimposed, integrated, expanded, developed, architected, truncated, integrated, and so on, both in the temporal and the spatial dimensions. expansion, development, arching, counterpoint, and many other means to construct a grand musical architecture based on the subtlest, most concise, and initial musical core cells. This profound idea, grand conception and exquisite technology, in fact, influences and reveals the creative concepts, ideas and means of composers in the 18th, 19th, 20th and even 21st centuries, and shines with a powerful light of thought.

1. Temporal reconstruction: In the time dimension, the relevant parameters are:

(1) the time value of each sound; (2) the ratio between tones; (3) the time value of a rest which is a noiseless time value; (4) rhythmic patterns consisting of different voiced time values as well as different rests; and (5) the relationship between rhythmic patterns of different ratios. One or several of these meta-organisational morphologies (including core cellular organisation, motifs, themes, etc.) are reconstructed in the temporal dimension, and their main forms are: narrowing of temporal values of the same ratio; expanding of temporal values of the same ratio; and deformation of local or all temporal values of different ratios. The application of spatial and temporal reconstruction in music creation is very extensive.

2. Spatial reconstruction: In the spatial dimension, the relevant parameters are: (1) the size of the spatial gap of intervals; (2) the degree of concordance of intervals; (3) the range of tones; (4) the composition of harmony and the distance between tones; (5) the number of tones; (6) the acoustic characteristics. One or several of these acoustic construction forms (e.g., intervals, harmony, number of tones), spatially reconstructed, the main forms of which are the narrowing and expanding of intervals; changes in the composition of intervals; changes in acoustic characteristics; changes in the sound area and so on. The spatial reconstruction directly changes the composition of the sound organisation, so that the music obtains the power of development in the acoustic variation of different degrees of tension.

3. Genetic Derivation: Genetic Derivation makes an overarching concept of the law of spatial and temporal reconfiguration. The process of deformation, change, mutation and variation of all musical materials are all related to genetic derivation. There are three main "genes" in Baroque music. The pitch genes include (1) chromaticism, or the minor second; (2) the four-tone scale (fourth or fifth intervals); and (3) the single-line multilayer. In musical works, "genes" are often the basis of the work. Genes - copying - mutation - derivation - reorganisation, forming the process of music starting from a smiling core cellular organisation and gradually growing into a complete work.

4. Interweaving and Derivation: Derivation and development of core materials and core organisations through intensive and intricate vocal relationships, applied in such as canon, parallel, split, line, articulation, interlocking, inlay, pairs, replication, mutation and so on, so that the derivation of each core cellular organisation is interwoven into a whole.

5. Vertical and Horizontal Clutching: From vertical space, adjust and changes to the density, harmony, tension and overtone structure of the acoustic space. From the horizontal - time, to adjust and changes to the pitch relationship, time value, rhythm, sentence structure and other aspects of the musical process. Separation - detachment, splitting, fragmentation; Combining - synthesising, combining, aggregating, reconstructing.

Vertical and horizontal disjunction is the deconstruction and reconstruction of musical organisation in both the temporal and spatial dimensions, and the aggregation of new ways of organisation. This idea encapsulates the entire technical secret of temporal and spatial reorganisation. Dissociating and aggregating musical elements vertically and horizontally in time and space.

3.13 Summary of the messages in the Francois Couperin Le Grand Suite

(i). Types of Dance Music

1. Allemande

2. Courante

3. Sarabande

4. Gavotte

5. Musette
6. Gigue
7. Minuete
8. Canaries
9. Rigaudon

3.14 The two-part type

1. Quadrilateral regular type
2. Irregular symmetry
3. Asymmetrical long and short phrases
4. No reproduction type
5. Partial Reproduction
6. Variation
7. Core material reorganization



3.14.1 Types of pirouettes

1. The type of the stacked part and the inserted part as one
2. Contrast type
3. Variation type
4. Progressive type
5. The same major and minor key

3.14.2 Passacaglia

1. Fixed bass variation type
2. Fixed bass stack and gyratory interpolation type
- V. Works with situational, depictive, narrative and satirical content

1. The List of Famous Ancient Troubadours' Inscriptions (from Suite No. 11 in C major)

Les Fastes de la Grande et Ancienne Mxnstrxndxsx

This suite is a satirical work by Francois Couperin Le Grand, published in 1717 under a pseudonym, alluding to the dispute between Parisian organists and troubadour artists.

The original title, "Mxnstrxndxsx", replaces all five vowels in the word "Menestrandise" (cabinet member) with the letter "X". The whole piece is composed of five "mu", and the tonal layout between the various groups is: C major - c minor

–

C major - c minor - C major, showing a tonal gyration between the same dominant major and minor.

- (1) March: the famous conjugal member of the Troubadour's Guild
- (2) Street performers and beggars playing a hand-cranked organ
- (3) Jugglers, heel turners and juggling doctors with bears and monkeys
- (4) Cripples or cripples in the service of famous troubadours
- (5) Drunks, monkeys and bears causing confusion and commotion in large groups

2. French La Follia Dance, or: "The Masquerade" (from Suite No. 13 in B minor)

- (1). virginity (colourless mask), (2). modesty (pink mask), (3). passion (fresh mask), (4). Hope (green mask), (5). loyalty (blue mask), (6). fortitude (pale grey mask), (7). sullenness (violet mask), (8). conquest (variegated mask), (9). chivalrous old manners and dull, mournful wives hung with jewels (purple and tan mask), (10). The smug cuckoo (yellow mask), (11). The silentjealous (dark grey mask), (12). Evaporate or disappear (black mask)

3. Description of the different calls of the birds (from Suite No. 14 in D major)

- (1). The Nightingale of Love: this music is an instrumental imitation of the sound of a nightingale, but the corresponding concept, known in music history as the 'dominant motive', was introduced by 'Wagner' but this was already in the late Romantic period.



Figure 3.29 The Nightingale of Love

- (2). Frightened Cardinal
- (3). Mourning Songbird
- (4). Triumphant Nightingale
- (5). Bird chirping

4. Titles of various types of music

A, titles depicting different sounds: reed flute; Loule bagpipes; harp; Provençal snare drum; alarm clock; little bell; hammerhead.

B, titles depicting different objects: bud lily; bee; butterfly; sacred puppy; fun love; wave; weaving machine; small windmill; porcelain; beautiful bell; flower crown; bauble; tumbler; eel

C, titles depicting different characters: Spanish girl; Provençal sailor woman; little goblin; trolley pusher; teaser; woman with perfumed hair oil; townspeople; grape picker; reaper; mysterious barrier; sheep farm; old food chewer; annoying rascal; convent; musset of the tavern; orchard in bloom; marital love; chaste girl; strange guy; bereaved; little milkmaid; one-turned limping man in a backstrap; naive girl; artist, or seducer; Lady Plantemuse; Queen of Hearts; little cold humour; monument to victory; dawn; magic tricks; weavers; comic clowns; gondoliers of Darrow; gods of the forest (the drunkards); amphibians; prophets; trance shadows; recovering patients; trophy monks; mimes; nonsense talk; satire.

D, titles depicting different things: Pilgrims (March, Almsgiving, Thanksgiving); March of the Legion of Grey; male Carolingians and female Carolingians of the Secret Society, or this piece is owned by them.

E, Greek and Roman mythology: the song and dance of the gods of wine (1. the orgies of the gods of wine, 2. the caresses of the gods of wine, 3. the madness of the gods of wine); the small life (1. the birth of the muse, 2. the childhood of the muse, 3. the coming of age of the muse, 4. the pleasure); the victorious muse; the Monegasque muse; the incomparable Greek trio of goddesses who bestow beauty and joy; the ruler, or Minerva, the ancient Roman goddess of wisdom.

This leads to the following conclusions:

1. Musical analysis should be based on the principle of 'saying what is', not on rigid concepts.
2. Musical analysis should be concerned with the details of rhythm, harmony, tonality, modulation, phrasing, and tendency to reveal the deeper connotations behind the score.
3. Musical analysis is a three-dimensional and multifaceted process that is concerned with the history, culture, personality, technique, organisation and structure of a musical work. The formal structure is only one of the technical aspects.

CHAPTER FOUR

DATA COLLECTION

François Couperin (1668–1733), often referred to as "Couperin le Grand," is one of the most renowned composers of the French Baroque era. His contributions to the development of French harpsichord music are monumental, and his works remain a central part of the harpsichord repertoire today. Couperin's output for the harpsichord is extensive, with over 230 pieces published in four volumes. These works are primarily organized into ordres (suites), which are collections of pieces grouped around a central theme or character. The pieces are known for their expressive ornamentation, complex textures, and imaginative titles, which often evoke specific emotions, moods, or scenarios.

This directory provides an overview of the harpsichord works by François Couperin, focusing on their structural organization, stylistic features, and their significance in the context of Baroque music.

4.1 Harpsichord Works: Structure and Style

Couperin's works for harpsichord are characterized by their rich ornamentation, nuanced use of harmony, and innovative structural forms. Unlike German and Italian composers who adhered more strictly to traditional dance forms in their suites, Couperin's ordres exhibit a more flexible approach, often incorporating character pieces and evocative titles.

Each order typically begins with an overture or prelude, followed by a series of character pieces—short, expressive works that might evoke particular emotions, personalities, or scenes. These pieces could be whimsical serious, or highly descriptive, showcasing Couperin's unique ability to blend emotional depth with technical complexity. His music often features intricate ornamentation, including trills, appoggiaturas, and mordents, which were integral to the French style of the period. Couperin's approach to structure also reflects his admiration for both the French and Italian styles. While he maintained the French tradition of ornamented ornamentation and intricate counterpoint, he also incorporated Italian elements such as harmonic clarity and lively rhythmic patterns.

4.2 The Four Books of Harpsichord Works

(i) Harpsichord Book I (1713)

Couperin's first book, published in 1713, consists of 24 ordres, each containing a series of pieces in various forms, including dances, character pieces, and programmatic works. This book established Couperin's reputation as a virtuoso composer for the harpsichord and laid the foundation for the development of the French harpsichord style. The pieces in this book are both technically demanding and highly expressive, featuring the typical French ornaments and harmonies that characterize Couperin's style. The ordre titles evoke a sense of narrative and emotional content, such as *Le Tic-Toc-Choc* (The Tick-Tock-Shock), a lively and playful piece, and *Les Barricades Mystérieuses* (The Mysterious Barricades), one of Couperin's most famous works, which displays his ability to combine mystery and elegance in a single piece.

(ii) Harpsichord Book II (1717)

The second book of harpsichord works, published in 1717, is more focused on developing the expressive range of the harpsichord. Like the first book, it includes a variety of ordres, but the compositions here display a greater sense of harmonic sophistication and intricate counterpoint. This book includes works like *La Superbe*, which is an elaborate and ornamented piece that demands technical precision, and *Le Moucheron*, which evokes the delicate flight of a small insect.

Many of the pieces in Book II have more elaborate structures, showing Couperin's growing mastery over musical form and expressive dynamics. The title of the ordres in this book often reflect themes of grandeur, delicacy, or even introspection, offering a range of contrasting emotions within each suite.

(iii) Harpsichord Book III (1722)

The third book, published in 1722, is a more mature work, demonstrating Couperin's ability to combine technical brilliance with deep emotional expression. It includes some of his most well-known works, such as *L'Angelique* and *Les Amusements*, which demonstrate a balance of ornamentation, dance rhythms, and harmonic richness. The ordres in this book are often more intimate and personal, with titles reflecting themes of love, melancholy, and contemplation. In *Le Parnasse, ou L'Apothéose de Corelli* (Parnassus, or The Apotheosis of Corelli), Couperin pays tribute to the Italian composer Arcangelo Corelli, whom he greatly admired. The work is characterized by its lush harmonies and flowing melodic lines.

(iv) Harpsichord Book IV (1730)

The fourth and final book of harpsichord works, published in 1730, is often considered Couperin's most sophisticated and accomplished collection. By this time, Couperin had mastered his craft, and the music here reflects his maturity as both a composer and performer. The *ordres* in this collection include some of his most virtuosic works, with an increased use of polyphonic textures and complex harmonies.

Pieces such as *La Françoise* and *Les Ombrages* (The Shadows) showcase Couperin's ability to evoke imagery and atmosphere through music. His use of ornamentation is more elaborate and refined in this book, and the works require a high level of skill from the performer. Couperin's later *ordres* also demonstrate an increasing sense of drama and emotional depth, pushing the boundaries of Baroque keyboard music.

4.3 Character Pieces and Their Descriptive Titles

One of the most distinctive features of Couperin's harpsichord music is his use of character pieces, which are often given evocative titles. These pieces aim to convey specific moods, personalities, or scenes through musical gestures and textures. For instance, in *Les Barricades Mystérieuses*, the mysterious and repetitive bass line creates a sense of intrigue, while in *Le Tic-Toc-Choc*, the rhythmic ticking and sudden contrasts convey a playful, almost mechanical quality.

Many of the titles of his *ordres* are similarly suggestive, such as *La Pépinière* (The Nursery) and *Le Reveil de la Mère* (The Mother's Awakening), where the music aims to depict the themes or subjects referenced.

These titles reflect the French Baroque tradition of programmatic music, where composers would seek to tell a story or evoke a scene purely through instrumental music.

IV. The Art of Ornamentation

Couperin's harpsichord works are renowned for their ornate ornamentation, which is an integral part of the French Baroque style. His meticulous notation of ornaments in his compositions allows performers to execute them with precision. Couperin's ornamentation includes trills, mordents, appoggiaturas, and other embellishments, all of which contribute to the expressive quality of his music.

The ornamentation in Couperin's works is not merely decorative; it serves as an essential component of his musical language, allowing performers to express a wide range of emotions, from light-hearted playfulness to profound introspection. This focus on ornamentation is a hallmark of Couperin's style and a defining feature of French harpsichord music.

4.4 Influence and Legacy

François Couperin's influence on later composers cannot be overstated. His works were studied by musicians such as Johann Sebastian Bach, who was greatly influenced by Couperin's ornamentation and expressive use of harmony. The French harpsichord style that Couperin perfected became a model for keyboard players in Europe, and his contributions continue to shape interpretations of Baroque music today. Couperin's harpsichord works are considered masterpieces of the Baroque period.

His ability to blend technical brilliance with deep emotional expression has ensured that his music remains a vital part of the harpsichord repertoire. Today, his works are frequently performed by early music specialists and continue to inspire musicians worldwide.

4.5 Catalogue of works for harpsichord by Francois Couperin Le Grand

Book I (published 1713)

Premier Ordre (First ordre)

1. Allemande: L'Auguste [The August One]
2. Premiere Courante
3. Seconde Courante
4. Sarabande: La Majestueuse [The Majestic One]
5. Gavotte
6. Gigue: La Milordine [Milord's (Piece)]
7. Menuet
8. Rondeau: Les Sylvains [The Wood-Dwellers]
9. Rondeau: Les Abeilles [The Bees]
10. La Nanette [Nanette]
11. Sarabande: Les Sentiments [The Sentiments]
12. La Pastorelle [The Shepherdess]
13. Les Nonètes (1. Les Blondes, 2. Les Brunnes) [The Young Nuns (1. The Blondes, 2. The Brunettes)]
14. Gavotte: La Bourbonnoise [The Bourbonnaise]
15. La Manon [Manon (Dancourt)]
16. Rondeau: L'Enchanteresse [The Enchantress]

17. La Fleurie ou La tendre Nanette [The Flowery One, or Tender Nanette]
18. Les plaisirs de Saint Germain en Laye [The Pleasures of St Germain-en-Laye]

Second Ordre [Second Ordre]

1. Allemande: La Laborieuse [The Industrious One]
2. Première Courante
3. Seconde Courante
4. Sarabande: La Prude [The Prude]
5. L'Antonine [Anton's (Piece)]
6. Gavotte
7. Menuet
8. Les Canaries [Canaries (dance or birds)]
9. Passe-pied
10. Rigaudon
11. La Charoloise [The Lady of Charolais]
12. La Diane [Reveille or Diana]
13. Fanfare pour la Suite de la Diane [Fanfare for Diana's Retinue or Fanfare for the Continuation of "La Diane"]
14. La Terpsichore [Terpsichore]
15. La Florentine [The Florentine or Florent (Dancourt)'s (Piece)]
16. La Garnier [(Gabriel) Garnier ('s piece)]
17. La Babet [Babette]
18. Les Idées heureuses [The Happy Fancies]
19. La Mimi [Mimi (Dancourt)]
20. La Diligente [The Diligent One]

21. La Flateuse [The Flatterer]
22. Rondeau: La Voluptueuse [The Voluptuary]
23. Les Papillons [The Butterflies]

Troisième Ordre [Third Ordre]

1. Allemande: La Ténébreuse [The Shadowy One]
2. Première Courante
3. Seconde Courante
4. Sarabande: La Lugubre [The Mournful One]
5. Gavotte
6. Menuet
7. Les Pélerines (La Marche, La Caristade, Le Remerciement) [The Pilgrims (The March, The Almsgiving, The Thanksgiving)]
8. Les Laurentines [The Laurentians or The Laurents]
9. L'Espagnolette [The Spanish Girl]
10. Les Regrets [The Regrets]
11. Les Matelotes Provençales [The Provençal Sailor Girls]
12. Chaconne à deux temps [in duple meter]: La Favorite [The Favorite]
13. La Lutine [The Sprite]

Quatrième Ordre [Fourth Ordre]

1. La Marche des Gris-vêtus [The March of the Gris Vêtus (Gray-clad Regiment)]
2. Les Bacchantes (1. Enjouemens Bacchiques, 2. Tendresses Bacchiques, 3. Fureurs Bacchiques) [The Bacchantes (1. Bacchic Revels, 2. Bacchic Caresses, 3. Bacchic Frenzies)]

3. La Pateline [The Wheedler or Patelin's (Piece)]
4. Le Réveille-matin [The Chanticleer or The Alarm Clock]

Cinquième Ordre [Fifth Ordre]

1. Allemande: La Logivière
2. Première Courante
3. Seconde Courante
4. Sarabande: La Dangereuse [The Dangerous One]
5. Gigue
6. Rondeau: La Tendre Fanchon [Tender Fanchon (Moreau)] 7. Rondeau: La Badine [The Banterer]
8. Rondeau: La Bandoline [The Lady from Bandol or The Fragrant Hair Oil]
9. La Flore [Flora]
10. Rondeau: L'Angélique [The Angelic One]
11. La Villers
12. Rondeau: Les Vendangeuses [The Grape-Pickers]
13. Les Agréments [The Ornaments]
14. Rondeau: Les Ondes [The Waves]

Book II (published 1717)

Sixième Ordre [Sixth Ordre]

1. Rondeau: Les Moissonneurs [The Reapers]
2. Les Langueurs-Tendres [The Tender Languors]
3. Rondeau: Le Gazoüillement [The Warbling]
4. La Bersan

5. Rondeau: Les Baricades Mistérieuses [The Mysterious Barricades]
6. Rondeau: Les Bergeries [The Sheepfolds]
7. La Commère [The Old Gossip]
8. Le Moucheron [The Gnat or The Urchin]

Septième Ordre [Seventh Ordre]

1. Rondeau: La Ménétoü [The Monastery]
2. Les Petits Ages: (1) La Muse naissante, (2) L'Enfantine, (3) L'Adolescente, (4) Les Délices [The Times of Life: 1. The Infant Muse, 2. The Child (Muse), 3. The Adolescent (Muse), 4. Delight.]
3. La Basque [The Basque]
4. La Chazé
5. Les Amusemens [The Amusements]

Huitième Ordre [Eighth Ordre]

1. La Raphaële [Raphaele]
2. Allemande: L'Ausoniéne [The Ausonian (i.e., Italian)]
3. Première Courante
4. Seconde Courante
5. Sarabande: L'Unique [The Singular One]
6. Gavotte
7. Rondeau
8. Gigue
9. Rondeau: Passacaille
10. La Morinée [(Mlle) Morin's (Piece)]

Neuvième Ordre [Ninth Ordre]

1. Allemande à deux Clavecins [for two harpsichords]
2. La Rafrachissante [The Refreshing One]
3. Les Charmes [The Attractions]
4. Rondeau: La Princesse de Sens [The Princess of Sens]
5. L'Olimpique [Olympique]
6. L'Insinuante [The Insinuating One]
7. La Séduisante [The Alluring One]
8. Le Bavolet-flotant [The Flowing Cap or The Trailing Ribbons]
9. Le Petit-deuil, ou les trois Veuves [The Half-Mourning, or The Three Widows]
10. Menuet

Dixième Ordre [Tenth Ordre]

1. La Triomphante: (1) Bruit de Guerre-Combat, (2) Allégresse des Vainqueurs, (3) Fanfare [The Triumphant One: 1. Clamor of War-Battle, 2. Joy of the Victors, 3. Fanfare]
2. La Mézangère [Mézangeau's (Piece)]
3. La Gabrièle [Gabriele] 190 La Nointéle
4. La Fringante [The Frisky One]
5. L'Amazône [The Amazon]
6. Rondeau: Les Bagatelles [The Trifles]

Onzième Ordre [Eleventh Ordre]

1. La Castelane [The Chatelaine]
2. L'Étincelante ou la Bontems [The Scintillating One, or "The Bontems"]

3. Les Graces-Naturéles: Suite de la Bontems [The Natural Graces: Continuation of "The Bontems"]

4. La Zénobie [Zenobia]

5. Marche: Les Fastes de la grande et ancienne Mxnstrndxsx [Menestrandise].

Premier Acte: Les Notables, et Jurés-Mxnstrndxnrs. Second Acte: Les Viéleux, et les Gueux. Troisième Acte: Les Jongleurs, Sauteurs; et Saltinbanques: avec les Ours, et les Singes. Quatrième Acte: Les Invalides: ou gens Estropiés au service de la grande Mxnstrndxsx. Cinquième Acte: Désordre, et dérouté de toute la troupe: causés par les Yvrognes, les Singes, et les Ours. [The Pageant of the Great and Ancient Mxnstrndxsx (Musicians' Guild). First Act: The Notables and Jurors-Mxnstrndxnrs (Guild Members). Second Act: The Hurdy-Gurdy Players and the Beggars. Third Act: The Jugglers, Tumblers, and Mountebanks, with Bears and Monkeys. Fourth Act: The Invalids, or Persons Crippled in the Service of the Great Mxnstrndxsx. Fifth Act: Disorder and Rout of the Whole Troupe, Caused by the Drunkards, the Monkeys, and the Bears.]

Douzième Ordre [Twelfth Ordre]

1. Les Juméles [The Twins]

2. Mouvement de Courante: L'Intime [The Intimate]

3. La Galante [The Amorous One or The Beauty Spot]

4. La Coribante [The Corybante]

5. La Vauvré

6. La Fileuse [The Spinner]

7. La Boulonoise [The Boulognese]

8. L'Atalante [Atalanta]

Book III (published 1722)

Treizième Ordre [Thirteenth Ordre]

1. Les Lis naissans [The Budding Lilies]

2. Les Rozeaux [The Reeds]

3. L'engageante [The Engaging One]

4. Les Folies francaises, ou les Dominos. (1) La Virginité (sous le Domino couleur d'invisible), (2) La Pudeur (sous le Domino couleur de rose), (3) L'ardeur (sous le Domino incarnat), (4) L'Esperance (sous le Domino vert), (5) La Fidélité (sous le Domino bleu), (6) La Persévérance (sous le Domino gris de lin), (7) La Langueur (sous le Domino violet), (8) La Coquéterie (sous différents Dominos), (9) Les Vieux Galans et les trésorieresses assurées (sous des Dominos pourpres et feuilles mortes), (10) Les Coucous bénévoles (sous des Dominos jaunes), (11) La Jalousie taciturne (sous le Domino gris de maure), (12) La Frénésie, ou le Désespoir (sous le Domino noir). [The French Follies, or The Dominoes. 1. Virginité (in the invisible-colored domino), 2. Modesty (in the pink domino), 3. Ardor (in the flesh-colored domino), 4. Hope (in the green domino), 5. Fidelity (in the blue domino), 6. Perseverance (in the flax-gray domino), 7. Languor (in the violet domino), 8. Coquetry (in various dominoes), 9. Old Gallants and the Faded Wives of Treasurers (in purple and yellow-brown dominoes), 10. Benevolent Cuckoos or Complacent Cuckolds (in yellow dominoes). 11. Taciturn Jealousy (in the dark-gray domino), 12. Frenzy, or Despair (in the black domino).] L'âme en peine [The Wandering Soul]

Quatorzième Ordre [Fourteenth Ordre]

1. Le Rossignol en amour [The Nightingale in Love]

2. Rondeau: La Linote éfarouchée [The Frightened Linnet]

3. Les Fauvètes Plaintives [The Plaintive Warblers]
4. Le Rossignol vainqueur [The Victorious Nightingale] Rondeau: La Juliette [Juliet]
5. Le Carillon de Cithère [The Carillon of Cythera]
6. Rondeau: Le Petit-Rien [The Trifle]

Quinzième Ordre [Fifteenth Ordre]

1. La Régente, ou la Minerve [The Regent, or Minerva]
2. Rondeau: Le Dodo, ou l'amour au Berceau [The Lullaby, or Love in the Cradle]
3. L'Évaporée (The Giddy One)
4. Musette de Choisy (Musette of Choisy)
5. Musette de Taverny (Musette of Taverny)
6. La Douce, et Piquante (The Sweet and Piquant One)
7. Les Vergers fleuris [The Flowering Orchards]
8. La Princesse de Chabevil, ou la Muse de Monaco [The Princess de Chabevil, or The use of Monaco]

Seizième Ordre [Sixteenth Ordre]

1. Les Grâces incomparables, ou la Conti (The incomparable Graces, or (Mme de) Conti)
2. L'Hymen-Amour [Hymen (Marriage)-Love]
3. Rondeau: Les Vestales [The Vestals]
4. L'Aimable Thérèse [Pleasant Thérèse (Dancourt)]
5. Le Drôle de Corps [The Odd Fellow]
6. La Distraite [The Absentminded One]
7. La Létiville

Dix-septième Ordre [Seventeenth Ordre]

1. La Superbe, ou la Forqueray [The Superb One, or (Antoine)Forqueray]
2. Les Petit Moulins à vent [The Little Windmills]
3. Rondeau: Les Timbres [The Little Bells]
4. Courante
5. Les petites Chrémières de Bagnolet [The Little Milkmaids of Bagnolet]

Dix-huitième Ordre [Eighteenth Ordre]

1. Allemande: La Verneuille
2. La Verneuillète 60 Rondeau: Soeur Monique [Sister Monique]
3. Le Turbulent [The Turbulent One]
4. L'Atendrissante [The Touching One]
5. Rondeau: Le Tic-Toc-Choc, ou les Maillotins [The Tapping, or The Hammers]
6. Le Gaillard-Boiteux [The Strapping Man with a Limp]

Dix-neuvième Ordre [Nineteenth Ordre]

1. Rondeau: Les Calotins et les Calotines, ou la Pièce à tre tous [The Calotins and Calotines (members of a secret society), or the Piece for Everybody]
2. Les Calotines [The Calotines]
3. Rondeau: L'Ingénue [The Ingenue]
4. L'Artiste [The Artist or The Bonnet]
5. Les Culbutes Jxcxbxnxs [The Jacobin Somersaults]
6. Rondeau: La Muse-Plantine [(Mme de la) Plante's Muse]
7. L'Enjouée [The Lively One or The Beauty Spot]

Book IV (published 1730)

Vingtième Ordre [Twentieth Ordre]

1. La Princesse Marie [Princess Marie]
2. La Bouffonne [The Buffoon]
3. Les Chérubins ou l'aimable Lazure [The Cherubs, or The Amiable Lazure]
4. La Croûilli ou la Couperinée
5. La fine Madelon [Cunning Madelon]
6. La douce Janneton [Sweet Jeanneton (de Beauval)]
7. La Sezile [(M. or Mme) Sézile]
8. Les Tambourins [The Provençal Tabors]

Vingt-unième Ordre [Twenty-first Ordre]

1. La reine des coœurs [The Queen of Hearts]
2. La Bondissante [The Skipping One]
3. La Couperin [(M., Mme, or Mlle) Couperin]
4. La Harpée [The Harplike (Piece)]
5. La petite Pince-sans-rire [The Little Dryly Humorous One]

Vingt-deuxième Ordre [Twenty-second Ordre]

1. Le Trophée [The Trophy]
2. Allemande: Le point du jour [Daybreak]
3. L'Anguille [The Eel]
4. Le Croc-en-jambe [The Trip-up]
5. Menuets croisés [Minuets for Crossing Hands]
6. Les tours de passe-passe [The Magic Tricks]

Vingt-troisième Ordre [Twenty-third Ordre]

- 1.L'Audacieuse [The Bold One]
- 2.Les Tricoteuses [The Knitters]
- 3.L'Arlequine [The Harlequin]
- 4.Les gondoles de Délos [The Gondolas of Delos]
- 5.Les Satires [The Satyrs]

Vingt-quatrième Ordre [Twenty-fourth Ordre]

- 1.Sarabande grave: Les vieux Seigneurs [The Old Lords]
- 2.Les jeunes Seigneurs [The Young Lords]
- 3.Rondeau: Les dars-homicides [The Fatal Darts]
- 4.Les Guirlandes [The Garlands]
- 5.Les Brinborions [The Trinkets]
- 6.La Divine Babiche ou les amours badins [The Divine Little Dog, or Playful Loves]
- 7.Gavotte: La Belle (Javotte) [The Beautiful (Javotte)]
- 8.Mouvement de Passacaille: L'Amphibie [The Amphibian]

Vingt-cinquième Ordre [Twenty-fifth Ordre]

- 1.La Visionnaire [The Seer]
- 2.La Misterieuse [The Mysterious One]
- 3.La Monflambert [(Mme) Monflambert]
- 4.La Muse victorieuse [The Victorious Muse]
- 5.Les ombres errantes [The Wandering Shades]

Vingt-sixième Ordre [Twenty-sixth Ordre]

1. La Convalescente [The Convalescent]
2. Gavotte
3. La Sophie [Sophie or The Dervish]
4. Rondeau: L'Épineuse [The Thorny One or The Difficult One]
5. La Pantomime [The Pantomime]

Vingt-septième Ordre [Twenty-seventh Ordre]

1. Allemande: L'Exquise [The Exquisite One]
2. Les Pavots [The Poppies]
3. Les Chinois [The Chinese]
4. Saillie [Quip]

From L'Art de toucher le Clavecin

1. Allemande
2. Premier Prélude
3. Second Prélude
4. Troisième Prélude
5. Quatrième Prélude
6. Cinquième Prélude
7. Sixième Prélude
8. Septième Prélude
9. Huitième Prélude



CHAPTER FIVE

DATA ANALYSIS

5.1 Harpsichord Book I

Book I was published in 1713 and consists of five suites. All the scores in this chapter are from *«Couperin, Francois Pièces de clavecin. Premier livre for Harpsichord Edition no. BAI0844 ISMN 9790006505616»*

5.1.1 Suite No. 1 in g minor

Allemande

Figure 5.1 Allemande

Allemande is the style of dance music and not the name of the piece, which is French for "noble" (L'Auguste). The dance style of the Allemande should be introduced here, as Couperin's works for plumbophone are written in various dance styles.

The Allemande is a dance form that originated in the German countryside and reflects the orderly, calm, even and dignified character of the German people. There are also group dances for four, six or eight people. The double Allemande has evolved into a style with light jumps and joyful elegance. The dance is characterised by a special hand-holding style, where one arm is behind the back and the other is placed in front of the partner, crossing arms and hand-holding. Couperin's Allemande is a dignified, ornate, melodic and varied piece of royalty.

The score is in the key of G minor, although it is notated with only one descending sign (b7), and the e-flats are all in temporary descending signatures. The alternation between the reduced e and the e-flats is frequent in the piece (the reduced e in bars 2, 4, 10, 13, 16, 17 and 19) and special attention should be paid to the reduced e. All notated consecutive sixteenth notes and the ornamental notes that follow them should be played as short appoggiaturas (32nd notes). Successive downward scales may be played as a two-note group with a long leaning front and a short back.

The whole piece is in two-part form: A-B-Coda.

Section A: eight bars (repeated). Four short phrases of varying length (the phrases are divided precisely by counting the beats because they are relatively dense within the bars): 1. 5 beats in g minor; 2. 4 beats in g minor half-terminated; 3. 8 beats in g minor, passing through B flat major and c minor to rest on the g minor half-terminated.

B section: nine bars (repeated). Consisting of two inseparably long phrases: 1, 3 bars, from the g minor genus chord, passing through B flat major, c minor and into the B flat major termination. 2, 6 bars, this phrase has a very long breath, passing through F major, c minor, g minor, and then moving between the three keys of g-c-f, finally returning to the g minor termination.

Coda (3 bars, no repetition): the B section is repeated and finally terminates obstinately in g minor VI (E-flat), leading to a repetition of the last three bars as Coda, which concludes the piece.

5.1.2 Premiere Courante

The image displays a musical score for 'Premiere Courante'. The score is written for piano and consists of four systems of music. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or G minor), and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also some handwritten annotations, including the number '3' appearing twice in the second system. A large, semi-transparent watermark of the Universiti Utara Malaysia logo is overlaid on the score.

Figure 5.2 Premiere Courante

The Courante is a folk dance of French origin, which has evolved into many styles of instrumental music, the most common of which are the French Courante (3/2 beats) and the Italian Courante (3/4 beats). The constant alternating compound rhythms of 6 and 4 legato, together with the fine and elaborate undercurrents, trills and echoes, make for flamboyant lines and rhythmic dynamics. The piece is in 3/2 time in g minor, in two-part A-B.

A section: 7 bars (2+5, repeated). The first phrase, although only 2 bars long, is the main musical idea of the whole piece: the descending scale of successive eighth notes is the main material of the piece. The second phrase is an arching structure with an upward movement (the inverted form of the first phrase) followed by a downward movement (the prototype).

B section: 8 bars (3+5 bars, repeated). The first three bars of the phrase consist of a terminating modal progression in d minor, c minor and B flat major. The last 5 bars of the phrase are advanced by a B flat major, c minor modal progression to a climactic point in g minor before dropping back down to a downward termination. It is interesting to note that the author has added an intricately ornamented variant version of this piece.

Dessus plus orné
sans changer la
Basse.

The image displays a handwritten musical score for a piece titled 'Premiere Courante'. The score is written in a single system of two staves (treble and bass clefs) and is divided into six systems of music. The first system includes the text 'Dessus plus orné sans changer la Basse.' The notation is highly ornate, featuring complex rhythmic patterns, trills, and grace notes. The piece is in a minor key, indicated by the key signature of one flat. The score concludes with a double bar line and a final chord.

Figure 5.3 Premiere Courante

This method of adding complex ornamental variations to the original has been much copied by later musicians, such as Chopin, who did the same with his Nocturne in E flat major.

5.1.3 Seconde Coura

Figure 5.4 Seconde Courante

Seconde Courante is more lyrical and elegant than Premiere Courante, with a clearer rhythmic combination alternating 3/4 and 2/4 within the framework of the "2/3" beat, with more and more dense vibrato that gives the piece an emotional interest. The dance is graceful, the breathing is natural, the rhythm is free, the counterpoint is elegant, the lines are feminine and the effect is captivating. This rhythmic compound form is used in many of Chopin's works, such as the second theme of the Narrative in g minor (op.23). Successive eighth notes should be played as long before and short after or short before and long after.

The structure of the piece is g minor, in 3/2 time, in two-part A-B-Coda.

A: 9 bars (3+4+2, repeated). Note the continuous syncopated rhythm in the third bar due to the delayed notes

B: 11 bars (7.5+3.5, repeated) The delayed syncopation that occurs in the A section can also be used in this section in a succession of attached phrases.

Coda: 4 bars. Repeats the last 3.5 bars of the phrase, adding more ornamentation and imitation, paying particular attention to the phrasing and breathing.

5.1.4 Sarabande

The image shows a handwritten musical score for a piece titled "Sarabande. La Majestueuse." The score is written in G minor and 3/2 time. It consists of five systems of music, each with a treble and bass staff. The first system is labeled "Sarabande." and "La Majestueuse." The second system is labeled "1." and "2." The third system is labeled "1." and "2." The fourth system is labeled "1." and "2." and "Petite Reprise." The fifth system is labeled "Petite Reprise de cette Sarabande, plus ornée que la première." The score includes various musical notations such as notes, rests, accidentals, and dynamics like *p* and *pp*. There is a large watermark of the University of Utara Malaysia in the background.

Figure 5.5 Sarabande

The Sarabande is a stately, slow Spanish dance that was introduced to France in the late 16th century and evolved into a slow, stately dance. It is in three beats, with a long second time signature.

The two-part structure, slow and solemn, is the third of the four fixed dances in the classical suite. It was loved by many composers in all periods of classical music precisely because of its distinctive rhythmic character with its emphasis on the second beat and its basic character of solemnity and solemnity. Bach, Handel, Beethoven, Chopin and Liszt all used the Sarabande rhythm in many of their major works.

This piece is a typical slow three-measure Sarabande solemn rhythm in g minor, 3/2 time, in two-part A-B-Coda.

A section: 8 bars (repeated), g minor to B flat major, repeated once.

B section: 12 bars (8+4, repeated). The first eight bars pass from B-flat major through f minor/c minor into the g minor genus chord; the last four bars restart in d minor, forming a highly dissonant compound of the g minor V/VI chord at bar 19, creating extremely high musical tension, followed by a terminating finale.

Coda: repeats the last 4 bars of the B section once. Towards the end of the whole Sarabande the last 4 bars are again decorated with scales, long trill extensions and a sad and sublime mood.

5.1.5 Gavotte



Figure 5.6 Gavotte

The Gavotte is an ancient French folk dance tune that was adopted by the French composer Lully in the mid-17th century or use in operas and dance dramas and became popular in France and Germany. It is characterised by a 2/2 beat with a weak second diatonic note. The melody is light and elegant. It often begins with a weak beat including two quarter notes, and the phrases usually start and end in the middle of the bar. A bagpipe dance is often inserted in the middle section to create a contrast before and after.

This Gavotte in g minor is identical in many respects to the Gavotte in the same key of Bach's English Suite No. 3 in g minor in terms of melodic line, vocal organisation and harmonic progression.

The Couperin is a two-part structure of 8+8, with the addition of the last four bars of the Coda after repetition, which not only has a lot of ornamentation in the prototype, but also has more twists and turns in the variations, while the Bach tends to have a simpler and clearer line, with an abaca rondo structure. The musical structure is expanded.

5.1.6 Gigue

The image shows a page of musical notation for a piece titled "La Milordine." by Couperin. The piece is in G minor and 3/4 time. The tempo/mood is "Gracieusement, et légèrement." and the genre is "Gigue." The score is in two systems, each with two staves (treble and bass clef). The first system includes the main melody and accompaniment. The second system includes the Coda and a final section with ornaments. The score is watermarked with "UNIVERSITI UTARA MALAYSIA" and "IZUMI".

Figure 5.7 Gigue

Gigue is characterised by rapid triplets, and is usually composed in a free fugue form in the Suite, with the second part of the piece, Waltz, using a reflexive theme. Notated in four sets of sixteenth-note triplets to a bar, while the Prelude in G major is notated in 24/16, effectively the same metre for both works but containing twice as many triplets per bar. This is a Gigue entitled 'Lord Lao', a dance piece in 12/8, each bar consisting of four groups of eighth-note triplets. The mood is light and cheerful, and although there are many upper and lower bob ornaments, the overall rhythm is clear and well-defined, mostly in sixth or tenth modal progressions, and the acoustics are aurally harmonious. The triplets are played evenly and without freedom.

5.1.7 Menuet

The image displays a musical score for a Minuet in 12/8 time. The score is written for piano and consists of several systems of music. Each system includes a treble clef staff and a bass clef staff. The music is characterized by frequent eighth-note triplets and various ornaments (trills and mordents) placed above notes. The score includes first and second endings, indicated by '1.' and '2.' above the final measures of sections. A section of the score is labeled 'Double du Menuet précédent avec la même Basse', indicating a variation of the previous minuet with the same bass line. The notation is detailed, showing note heads, stems, beams, and various musical symbols.

Figure 5.8 Menuet

Originally from France, the minuet was originally an elegant three-beat folk dance, probably called a minuet because of the small steps taken in the dance. It appears frequently in the works of various composers from all musical periods.

This piece has a two-part structure A-B, 3/4 time, g minor

A section: 8 bars, repeated, first four bars in g minor, last four bars in d minor

B section: 16 bars, repeated, two eight-bar parallel phrases: the first eight bars from B flat major to g minor semi-terminated, the second eight bars from B flat major to g minor fully terminated. The prototype is decorated with quarter notes as the basic rhythmic unit; the decorative variation transforms the lines into eighth note rhythms, the prototype is elegant and reserved, the variation is flirtatious.

5.1.8 Rondeau

The image shows a page of a musical score for a piece titled 'Rondeau'. The score is written for piano and is in 3/4 time. It is in G minor. The piece is divided into two parts: 'Rondeau' and 'SECONDE PARTIE'. The 'Rondeau' section is 8 bars long, with the first four bars in G minor and the last four bars in D minor. The 'SECONDE PARTIE' section is 16 bars long, consisting of two eight-bar phrases. The first phrase is semi-terminated, and the second phrase is fully terminated. The score includes various musical notations such as dynamics (p, f), articulation (accents), and ornaments (Coppolet). The score is numbered 11 and 12.

Figure 5.9 Rondeau

This piece is entitled *The Woodland Dweller* and has a very specific and graphic Rondeau character, all in the middle and low register from a large G to a small G, grand and slow, like the resonant and trilling forest sound of a broad and deep bass bagpipe.

The piece is in 2/2 time, with weakly rising phrases in different rhythmic positions. The major part is an abaca rondo with two interpolations, and the minor part is a two-part 8+24 (4+12 repeated once each) with a 24-bar (12-bar repeated) decomposed chordal flourish. The minor part ends with a return to the major stack of 8 bars.

Part 1: G major in 2/2 time, Rondeau, superimposed part and two interpolations in abaca structure.

A: Stacked part, 8 bars (4+4, repeated). Parallel phrase, both phrases identical except for the end of the phrase. Both terminate completely in G major.

B: First interlude: 12 bars (4+2+2+4, not repeated). The subinterlude is a variation of the superimposed part, with the first phrase in bar 4 moving from the first part of the theme into an A minor incalitrant chord (AM), the second phrase in bar 2 also turning to a D minor semi-termination, and the third phrase in bar 2 affirming D minor on a sustained A in 1.5 bars. But the fourth phrase immediately extends the D into a G major D-T duration of 5 bars, reproducing the superimposed part.

A: stacked part, 8 bars (4+4, not repeated). Parallel phrases

C: Second interpolation: 16 bars (4+12, not repeated) First part, 4 bars, with the thematic material shifted to E minor. The second phrase of 12 bars imitates the sound of a lute chord, from e minor - a minor - D major - G major - C - D - G - D from a fourth degrees cyclic tonal succession to a G major semi-termination.

A: Stacked part, 8 bars (4+4, not repeated).

Part 2: g minor in 2/2 time, structured in three sections in ABC.

A: 4 bars, repeated. A "minor version" of the first phrase of the second interlude in the major key

B: 12 bars (8+4, repeated), a three-part reprise of the minor theme in 8 bars with 4 bar variations.

C: 11 bars, repeated. This is a 'minor version' of the second long phrase of the second interlude of the major part, imitating the decomposed chords of the lute, but with a change in the organisation and a reduction in length, with 12 bars becoming 11 bars.

The minor part ends with the customary return to the major stack. In the grand scheme of things, the entire minor part can be seen as a 'third interlude - D'.

So, the whole piece is actually an 'abacada' in the Rondeau structure again. The minor part is a variation and reorganisation of the major part, and is both related and varied in its structure, organisation and sequence, reflecting the principle of lively organisation.

5.1.9 Rondeau

The image shows a musical score for a piece titled "Les Abeilles" (The Bees) by Claude Debussy. The score is for a piano and is in 6/8 time. It is marked "Tendrement" (Tenderly) and "Rondeau." The score consists of five systems of music, each with a treble and bass clef staff. The music is characterized by its delicate, flowing lines and the use of the third parallel in the high register, which is intended to imitate the sound of bees. The piece is in G minor and features a tonal layout of G minor - B flat major - G minor. The score is watermarked with the logo of Universiti Utara Malaysia.

Figure 5.10 Rondeau

"Les Abeilles" is the French word for bees, and this piece is a Rondeau in 6/8 time, a-b-a single triplet.¹ Each part is 8 bars in length, but the rhythmic movement is constantly encrypted in the middle section. The tonal layout is g minor - B flat major - g minor, in keeping with the structure of the 'triadic' form. The two voices are decorated with a deft and delicate third-parallel high register, vividly portraying the buzzing sound of bees.

5.1.10 La Nanette

The image shows a musical score for the piece 'La Nanette'. The title 'La Nanette' is written in a cursive font at the top left. Above the first staff, the tempo marking 'Gayement.' is present. The score is written for two staves per system, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is 2/2. The music is characterized by its rhythmic pattern, which is a Bourrée, featuring a 'weak rise of the quarter note'. The score includes various musical notations such as slurs, ornaments, and dynamic markings. A large, semi-transparent watermark for 'Universiti Utara Malaysia' is overlaid on the bottom half of the image.

Figure 5.11 La Nanette

The French translation of La Nanette does not have a fixed meaning, but rather a personal name or a place name. The piece is a "Bourree" because of the iconic 2/2 beat and the weak rise of the quarter note, a folk dance popular in France in the 17th century.

Dance demonstration: (<https://youtu.be/VOo5xRjj-Yk>). The work's interlocking ornamentation of the two hands and their individual slurs add life to the music's dynamics. The whole work is in the two-part form A-B in g minor. A is an 8-bar phrase repetition and B is an expanded section of 8+12.

5.1.11 Les Pentiments

Les Sentiments. 15

Sarabande.

Figure 5.12 Lespentiments

"Les pentiments", French for the sentimental, is a sarabande dance piece. The structure of this work differs from that of the previous work in a minor key. Although it is also in two-part form, the A section of 16 bars (8 x 2), the B section of 32 bars (16 x 2) and the Coda of 8 bars make seven equal groups of 118 bars. The music as a whole is serene, harmonious and richly ornamented.

This piece clearly gives significant influence to Bach's Sarabande in G major from the French Suite No. 5 in G major and the Sarabande in G major from the Gothenburg Variations, which Bach adopted from Couperin's ideas for this work. It is this idea that Bach has adopted from Couperin, expanding the structure and developing it harmonically, counterpoint-wise and melodically to a more dynamic level of perfection.

5.1.12 La Pastorelle

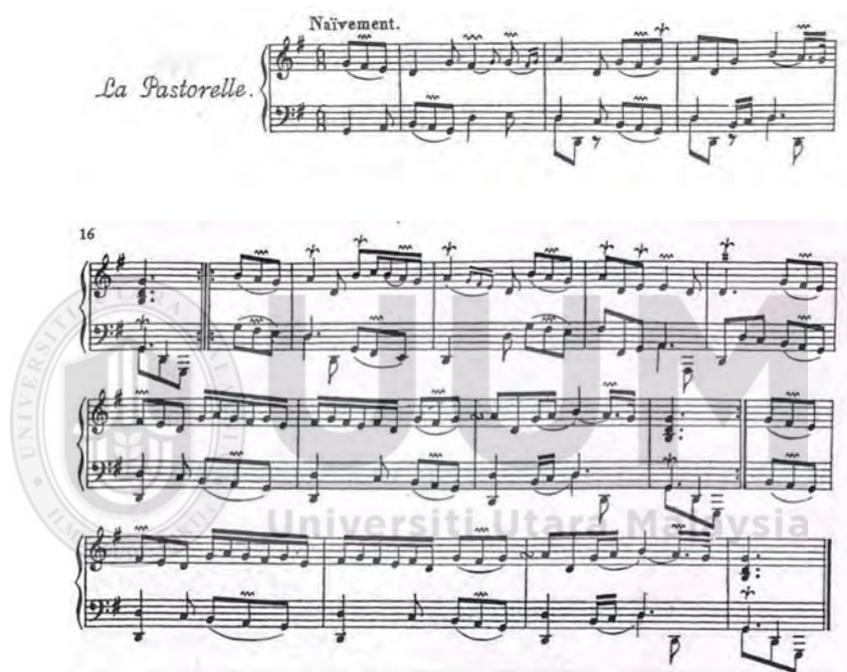


Figure 5.13 La Pastorelle

"La Pastorelle", the French word for the shepherd, is a very idyllic little piece in 6/8 time, containing elements of irregular mimicry of counterpoint, with a backward turn full of tenths of flats and their inverted sixths in parallel. The sustained left-hand D runs through the whole piece like a bagpipe sound, with the soprano and alto flutes relying on each other to create the appearance of a peasant resting and relaxing in an idyllic setting.

5.1.13 Les Nonetes

The image displays two pages of a musical score for the piece "Les Nonetes". The top page is titled "PREMIERE PARTIE. Les Blondes." and includes the instruction "Tendrement." (Tenderly). The bottom page is titled "SECONDE PARTIE. Les Brunnes." (The Brunettes). Both pages feature a vocal line and a piano accompaniment. The score is written in French and includes various musical notations such as clefs, notes, rests, and ornaments. A large, semi-transparent watermark of the University of Arkansas is visible in the background of the second page.

Figure 5.14 Les nonetheless

This is the major and minor version of the same piece, "Les Nonetes" meaning young nuns in French, "Les Blondes" meaning white skinned blondes in the minor version, and "Les Brunnes" means the light-skinned blacks. It is quite interesting to set the music in such a way that the same nuns are portrayed in different states as nuns. In many of Couperin's compositions, the same dominant major is used as a contrast.

Both parts are in 6/8 time, played in succession, with the same basic rhythmic pattern of triplets with appoggiaturas. The first and second parts are in different counterpoint: the 'Les Blondes' in the minor are mostly in reverse progression, with the ornamental rhythms of the two voices interlaced; the 'Les Brunes' in the major are mostly in parallel thirds (declivities), with the ornamental notes mostly in parallel progression.

5.1.14 La Bourbonnoise

The image displays a musical score for a piece titled "La Bourbonnoise." The tempo is marked "Gavotte." and the performance instruction is "Gaÿement." The score is written in 6/8 time and consists of two systems of piano accompaniment. Each system includes a treble clef staff and a bass clef staff. The first system shows the initial measures, with the right hand playing a melodic line and the left hand providing harmonic support. The second system begins at measure 18 and continues with similar musical notation, including first and second endings. The score is set in a key signature of one sharp (F#) and features various musical notations such as triplets, appoggiaturas, and dynamic markings.

Figure 5.15 La Bourbonnoise

"La Bourbonnoise" means "The Maid of the Bourbon Family", a Gavotte dance in a simple, straightforward two-part form, A (8 bars repeated) + B (8 bars repeated).

A simple and fresh piece.

5.1.15 La Manon



Figure 5.16 La Manon

"La Manon", which must be a personal name, is a lively, clear and lovely dance in 6/8 time, with a lovely, clear rhythm and a weakly rising four-bar phrase, including two repeated passages (because it is a structural "repetition" and cannot be repeated without repetition), presenting the three parts, five-part structure of "aa; ba; ca; ba; ca" is of a roundabout nature. The C phrase is a modal progression of the first four consecutive phrases (d/gc/fb/ea/d) in the lower second, which drives the music forward.

5.1.16 L'Enchanteresse



Figure 5.17 L ,Enchanteresse

"L'Enchanteresse", meaning "The Witch", is a Rondeau in dotted rhythmic time, using the middle-bass range throughout the piece, with a dull bass, a lot of sustains and a lot of intervals. The intervals and seventh chord structure of the piece give it a mysterious feel.

The overall structure of the piece is an eight-bar sequence in which the theme A appears five times and is interspersed with four interjections to form the "A-B-A-C-A-D-A-E-A" cycle.

The theme is a 4+4 repeated phrase, a G major termination built on the backbone of a descending scale.

First interlude B: 18 bars, a repeated phrase with a 9+9 coda variation. It is built on a soprano upward scale, with a modal progression of the upper fourth and the upper second of the bass (G/C; A/D; B/E; C/F; D/G), each modal progression producing a sustaining discordant interval.

Second interlude C: 16 bars, a repeated phrase of 8+8. In each 8-bar interval, the first 4 bars have a continuous downward 4th in the bass and the last 4 bars have a continuous downward semitone scale in the treble.

The third interlude, D: 16 bars, is two completely different contrasting phrases of 8+8. The first phrase, in E minor, begins with an upward sixth chord modal progression and then a downward E minor termination progression with a large number of sustains forming a dissonant sound. The second phrase, in G major, is a long arching phrase. The fourth interlude, E: 12 bars, is a 6+6 parallel phrase that moves from G major through E minor to A minor; the second phrase is a dialogue in two voices in four groups of 16, using the downward scale in D major as a backbone. It is the only passage in the whole piece that departs from the possessive rhythm, intensifying in its rhythmic organisation and pushing to the climax of the whole section.

It is thus clear that Couperin's affinity for Rondeau is no accident. The necessary adjustments have been made to the phrasing, length, form, rhythm, harmony and tonality of each interpolation so that the music is internally full of variety and contrast within a harmonious whole.

5.1.17 La Fleurie ou La Tender Nanette

Gracieusement.

*La Fleurie
ou
La tendre Nanette.*

Figure 5.18 La Fleurie ou La Tender Nanette

"La Fleurie ou La Tender Nanette" means "the feeling of fluidity or tenderness". The entire work consists of a downbeat and a long trill that combine to form a beautiful, almost bird-like idea that is repeated in D major, e minor, a minor and G major, making this a small motive with a wonderful springtime feeling. The phrases are expanded because of the repetition of this motive.

The structure of the piece is a two-part A-B-Coda, with the A section aa (the first recurrence) consisting of 10 bars and 4+6 phrases, the second phrase being expanded.

The B section consists of 8 bars (in e minor) + 6 (D-C-B-A-G) downward second modal progressions into a G major genus chord) + 4 bars (8+6+4 repeated once throughout the B section) and a final repetition of 4 bars as a Coda. The whole work is ornate in the upper register, smooth and dynamic in the lower triads, with long time notes in the middle register as if sustained by the sound of bagpipes, a triple contrast that is beautiful to behold.

5.1.18 Les Plaisirs de Paint Germain en Laye

The image shows a page of a musical score for the piece 'Les Plaisirs de Paint Germain en Laye'. The score is written for piano and features a complex texture with multiple staves. The title is written in French: 'Les plaisirs de Saint Germain en Laye.' The score includes various musical notations such as clefs, time signatures, and dynamic markings. A section labeled 'SECONDE PARTIE' is clearly marked. The page number '24' is visible in the top left corner. The score is overlaid with a watermark from Universitas Paramaribo.

Figure 5.19 Les Plaisirs de Paint Germain en Laye

"Les Plaisirs de Saint Germain en Laye" means "The Joy of the Saint-Secular Teutonic". The entire work is composed of a continuous diatonic counterpoint in the bass and middle registers derived from the same idea, which is intertwined between g minor - g minor semi-terminus - B flat major - g minor semi-terminus - g minor - d minor - c minor - B flat major obstructed termination, with a constant tension that stretches out. The overall structure of the piece is in two parts, A-B. A section 8+16 (repeated once) and B section 8+16 (repeated once).

5.2 Suite No. 2 in d minor

It is worth noting that this group of works, although in the key of D minor, is not notated in the constant variable key of B-flat, but in notation without the ascending or descending sign. This notation, which was often used before the Classical period, was used again in 20th century music (e.g. in Bela Viktor Janos Bartok's Small Universe collection) and reminds us that we cannot rely solely on the key signature when determining the tonality of a piece.

5.2.1 La Laborieuse (Allemande)

Figure 5.20 La Laborieuse (Allemande)

This Allemande, with its slow lines and deep singing, has undoubtedly had a profound influence on J.S. Bach's similar dance works. This influence is evident in three ways: 1. The length of the piece. Of J.S. Bach's three suites (English Suite, French Suite and German Suite), the 18 Allemand in the French Suite No. 6 in E major is identical to this work, from 2-6 English Suite (BWV807-811) and the 10 Allemand in total from the 1-5 French Suites (BWV812-815) are all in the 12-bar + 12-bar pattern. the English Suite No. 1 in A major (BWV806) is 16 bars + 16 bars, while the six Partitas (BWV825-830) vary considerably in length. It is clear from this that J.S. Bach's writing of the Allemand was in a process of change before and after it was written.

Most importantly, comparing this Allemand with J.S. Bach's earlier Allemand from the English Suite No. 2 in A minor (BWV 807), the most important similarities are that the first bar of the A section has a "main theme" running through the 16th notes "positive theme", followed by imitation in different registers of different voices and then split dialogue; the B section, on the other hand, has an inverted theme, again imitated in different registers of different voices, split dialogue, and finally a positive theme morphing again at the climactic point.³ It is clear from many aspects of vocal organisation, ornamental style, tonal relationships, etc. that Francois Couperin's influence on J.S. Bach and especially on the composition of Allemand in the Suite.

5.2.2 Premiere Courante



Figure 5.21 Premiere Courante

The rhythms of this Courante dance piece are highly versatile and varied. In 3/2 beats "(3+3) x2" and "(2+2) x3" form an ineffable duality, creating a syncopated feeling of both strong beats and swaying. The three voices are roughly one right-handed part and two left-handed parts. Each part must be very coherent and the left hand chords must be kept well sustained, with the omnipresent ornamentation, finger changes, finger windings and finger turns becoming a crucial issue. The full singing of each vocal line is the source of the beauty of this Courante. The structure of the whole piece in D minor is bipartite with one repetition in bar 8 of the A section (a+b) and one repetition in bar 11 of the B section (5+6).

5.2.3 Seconde Courante



Figure 5.22 Seconde Courante

This Courante has four more voices. Both hands have to sing their respective lines in unison. Especially in the imitations, dialogues and interlaced phrases, the euphonious twists and seamless interplay can produce a fascinating beauty. The whole piece is in D minor in two parts with coda, with the A section repeated once in 8 bars (4+4) and the B section in 13 bars (4+9) expanding the phrase and adding 6 bars of coda in the second repetition.

5.2.4 La Prude (Sarabande)

Figure 5.23 La Prude (Sarabande)

This Sarabande dance is entitled 'Discreet Moderation' and has a typical Sarabande structure in its entirety:

A section: 16 (8+8), d minor to a minor (Picardie third termination). 4 bars of one phrase in 2 lines.

B section: 32 (16+16), the 16-bar section is subdivided into (8+8), a minor to F major, G major to A major with a second touch back to d minor.

This 8-bar A section / 16-bar B section (8+8) format is the most original structural form of the Sarabande. The Sarabande (BWV816) from the French Suite in G major is expanded to A16+B24, with an additional 8-bar phrase in each section. The Sarabande in the other suites are expanded in various forms. This is an indirect indication that J.S. Bach developed his own more ambitious Sarabande structure from the musical reflections of Francois Couperin. The well-organised bass line of this work, which tends to be clear and well-structured, is the main driving force of the music itself.

5.2.5 L'Antoine



Figure 5.24 L' Antoine

The piece, entitled Antony's Music, is in slow and stately 3/4 time overall and is in minuet style in minor triadic form (A-B-A1).

The A section has a short phrase of 4 bars and a long phrase of 8 bars (4+8), starting in D major and ending at halfterminus.

The B section moves from B minor to A major in the seventh chord, and then back to A1 in the key of D major to reproduce the first four bars of the A section exactly, ending in the D major square. The square structure, regular harmonies and solemn rhythmic patterns give the music an aristocratic style.

5.2.6 Gavotte

The image displays a musical score for a piece titled "Gavotte." It consists of three systems of piano accompaniment, each with a treble and bass staff. The music is written in a 2/4 time signature and features a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece is characterized by its elegant and intricate melodic lines, particularly in the right hand, and its complex harmonic structure in the left hand. The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.

Figure 5.25 Gavotte

The piece is a typically elegant French Gavotte leap that comes to life in the interlocking lines and rhythms of the finely decorated soprano jumps. The rhythmic breakdown of the two left-hand voices is also uniquely Gavotte. This syncopated harmonic breakdown occurs in almost identical fashion in J.S. Bach's Gavotte in g minor and can be used for comparison.

5.2.7 Menuet

Menuet.

Figure 5.26 Menuet

The most noteworthy aspect of this Menuet is that all the downbeats, echoes, trills, leans and other ornamental notes should not be played at the same speed, but at the right slow speed to make them melt into the melodic line.

5.2.8 Les Canaries

The image displays a musical score for a piece titled "Les Canaries". The score is written in 3/4 time and consists of three systems of music. Each system includes a treble clef staff and a bass clef staff. The first system is labeled "Les Canaries." and shows a melody in the treble staff with various ornaments (trills, mordents) and a bass line with chords and single notes. The second system continues the melody and bass line. The third system is marked with a "30" and shows a continuation of the piece, ending with a double bar line. The score is watermarked with "Universiti Utara Malaysia" and a logo.

Figure 5.27 Les Canaries

This light and simple Les Canaries dance piece provides an example of learning to add flower decorative variations. The ornamentation of quarter notes into eighth notes in a piece is a basic counterpoint variation. However, in this prototype Les Canaries the quartered dotted rhythm is interestingly decorated by doubling the rhythm during the variation, creating two rhythmic accents on the first and second beats.

5.2.9 Passe-Pied

The image shows a musical score for a piece titled "Passe-pied". The score is divided into two parts: "PREMIERE PARTIE." and "SECONDE PARTIE.". The first part consists of five systems of music, and the second part consists of five systems. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a 3/8 time signature and features a mix of eighth and sixteenth notes, often with grace notes or ornaments. The piece is in a minor key, as indicated by the key signature of one flat. The score is printed on a page numbered "31" in the top right corner. A large, faint watermark of a university seal is visible in the background of the score.

Figure 5.28 Passe-Pied

Passe-Pied, a dance form originating from Bretagne in France, is a fast three-measure dance piece in two parts, minor and major. The rhythm is very sure, uplifting and elastic, with each phrase starting weakly. The ornamentation should be light, clear and decisive, whether ornamenting from the top down or from the bottom up, always staying on the main note. So, train your fingers again to have excellent control over the number of ornamental notes. The rhythm of the ornamentation within each eighth note should be very clear.

5.2.10 Rigaudon

The image displays a musical score for a piece titled "Rigaudon". The score is divided into two sections: "PREMIERE PARTIE." and "SECONDE PARTIE.". The word "Rigaudon" is written in the upper left corner of the first system. The score is written for piano, with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/2. The music features a lively, rhythmic melody with frequent eighth-note patterns and a steady bass line. The first part consists of 16 measures, and the second part consists of 16 measures. The score includes various musical notations such as slurs, accents, and dynamic markings like "p.". A watermark for "Universiti Utara Malaysia" is visible in the background of the score.

Figure 5.29 Rigaudon

Rigaudon is a dance from the Provence department in France. The work has an overall lively style, in 2/2 time, with a weak start. The piece is in minor and major keys and has a light-hearted and humorous sense of dance elasticity. Note that each phrase maintains a sense of rhythm with the second half of the second beat starting weakly, avoiding any "strong beats" that may break the phrase.

5.2.11 La Charoloise



Figure 5.30 La Charoloise

This is an extremely elegant, gentle and quiet little piece, with fine phrasing. The repetition of each phrase must be closed carefully and not rudely; there should be small breaths between the smaller phrases and a little more between the larger ones, and the overall rhythm is quite free and romantic.

5.2.12 Fanfare pour la Puitte de la Diane



Figure 5.31 Fanfare Pour la Puitte de la Diane

The title of the work translates as "Keep playing for Diana" and the overall style of the piece is a unison of horns in 6/8 time, with the closing of each phrase and the beginning of a weak starting beat that does not disrupt the overall phrase structure.

5.2.13 La Diane

The image displays a musical score for a piece titled "La Diane" by Gaÿement. The score is written in 6/8 time and is presented in five systems, each consisting of a treble and bass staff. The tempo is marked "Allegretto". The key signature is one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes, with a strong emphasis on the first beat of each measure. The score includes various musical notations such as slurs, accents, and dynamic markings. A watermark for "Universiti Utara Malaysia" is visible in the background of the score.

Figure 5.32 La Diane

La Diane is the name of a person and the overall style of the piece, loud and upright, is the sound of a trumpet full of fighting spirit to which is added the thump of a snare drum, by a firm marching step.

5.2.14 La Terpsichore

The image displays two pages of a musical score for the piece 'La Terpsichore' by Claude Debussy. The score is written for piano and consists of two systems of music. The first system, on page 35, begins with the tempo marking 'Modérément, et marqué.' and the title 'La Terpsichore.' The music is written in 3/4 time and features a complex, rhythmic texture with many triplets and dotted rhythms. The second system, on page 36, continues the piece with similar rhythmic patterns. The score is presented in a standard format with treble and bass staves for each system.

Figure 5.33 La Terpsichore

Terpsichore is the goddess of song and dance in Greek mythology. The majestic triplet rhythms of this solemn and punctuated piece portray the majestic appearance of the goddess of song and dance as the mountains and forests roar. The most important part of playing this piece is to get the rhythm right, as the music progresses, the timing of the short notes following the dotted rhythm varies: they may be in thirds (e.g. eighth note triplets), quarters (e.g. sixteenth notes), or eighths (e.g. thirty-two notes). The sound is not always 'sharp', nor is it uniformly 'controlled', but rather it is a mixture of sharpness and smoothness, according to the feeling of the music being played.

5.2.15 La Florentine

37

D'une légèreté tendre.

La Florentine.

The musical score for 'La Florentine' is presented in a standard format with six systems of music. Each system contains a treble clef staff and a bass clef staff. The music is written in 3/8 time and features a light, soft, fast triplet rotation. The tempo is marked 'D'une légèreté tendre.' and the piece is titled 'La Florentine.' A large watermark for 'UNIVERSITI ULAM BUDI BANGSA' is visible in the background of the score.

Figure 5.34 La Florentine

La Florentine is in fact a 'gigue' style dance piece with a light, soft, fast triplet rotation. One of the most noteworthy features is the weakly rising rhythm of the second sixteenth note of the second triplet. The phrase therefore often ends on the first note of the second triplet and begins on the second. When there are successive sixteenth-note triplets, the internal division of the minor phrases must be clear.

5.2.16 La Garnier

38

Modérément.

La Garnier.

The image shows a page of musical notation for the piece 'La Garnier'. At the top left, the number '38' is printed. Below it, the tempo marking 'Modérément.' is written. The title 'La Garnier.' is written in a cursive font. The music is written for piano, with a treble and bass clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some performance markings like accents and slurs. A large, semi-transparent watermark of the University of Toronto is visible in the center of the page.

Figure 5.35 La Garnier

Garnier is the name of a person here, and the work itself is in Moderemont in 6/8 time, in a minor triadic structure.

The A section has an eighth-note triplet rhythm with an appoggiatura as its core, a parallel interval progression in tenths as its backbone, and a harmonic progression in the lower and middle registers to give the music an overall graceful and harmonious character, a whole phrase.

The B section is slightly raised, maintaining the rhythmic eighth-note triplet with its dots, while intensifying into a modal progression of successive sixteenth-note downward scale movements, giving the music a new dynamic.

The A1 section reproduces only two bars of the beginning of the A section, which passes towards the subordinate key of G major and then into the genus continuum of D major extending to a 10-bar phrase ending in the D major termination. At the end of the main section the last 6 bars of the expanded genus continuo of 4 bars are repeated again as a coda.

The piece is composed of 3-5 voices, so it is important to maintain the parallelism between the voices and the reverse voices in terms of coherence, sustain, balance, roundness and tension. Note that the phrases in this piece all start weakly on the second eighth note. Each phrase should be breathed in appropriately.

5.2.17 La Babet

The image displays a musical score for the piece 'La Babet'. It is divided into two parts: 'PREMIERE PARTIE. Nonchalamment.' and 'SECONDE PARTIE. Un peu vivement.'. The score is written for piano and consists of five systems of music, each with a treble and bass staff. The first part is in a minor key and features a weakly rising rhythm based on eighth-note triplets. The second part is in a major key and is more lively, based on a triplet of eighth notes with a dot. The score includes various ornaments and complex rhythmic patterns, particularly in the left hand.

Figure 5.36 La Babet

La Babet is a small piece in 6/8 time, in two parts, minor and major. The minor part has a weakly rising rhythm based on eighth-note triplets of one long and one short note. The major part is based on a triplet of eighth notes with a dot and is more lively than the minor part. The difficulty of playing this piece lies in the ornamentation of the left and right hands in different rhythmic positions, in different directions and with different characteristics and numbers of notes. The voices of the two hands must therefore be very independent and melodic from each other.

5.2.18 Les gdes heureuses

The image displays two pages of a musical score for 'Les Idées heureuses'. The left page is the beginning of the piece, marked 'Tendrement, sans lenteur.' and 'Les Idées heureuses'. It features a piano accompaniment and a violin part. The right page is numbered '42' and continues the piece. The score is written in a style characteristic of Debussy's 'Happy Fantasies', with a focus on harmonic texture and melodic lines.

Figure 5.37 Les gdes heureuses

Les gdes heureuses, which translates as Happy Fantasies, is a slow succession of seventh chords in modal decomposition form. 3-5part harmonic decompositions must keep the fingers in full chord form. The sixteenth note progressions are not played evenly and should emphasise the main chord tones, playing them deeper and longer, while the passing tones should be played slightly shorter and lighter. In short, the harmonic progression should be played clearly and with the full beauty of the tension in the harmonic continuity.

5.2.19 La Mimi



Figure 5.38 La Mimi

A medium tempo triplet, in two parts, with a variety of subtle ornamental notes linking all the notes in the music into a fascinatingly intricate and winding melodic line, with a thousand twists and turns.

5.2.20 La Diligente



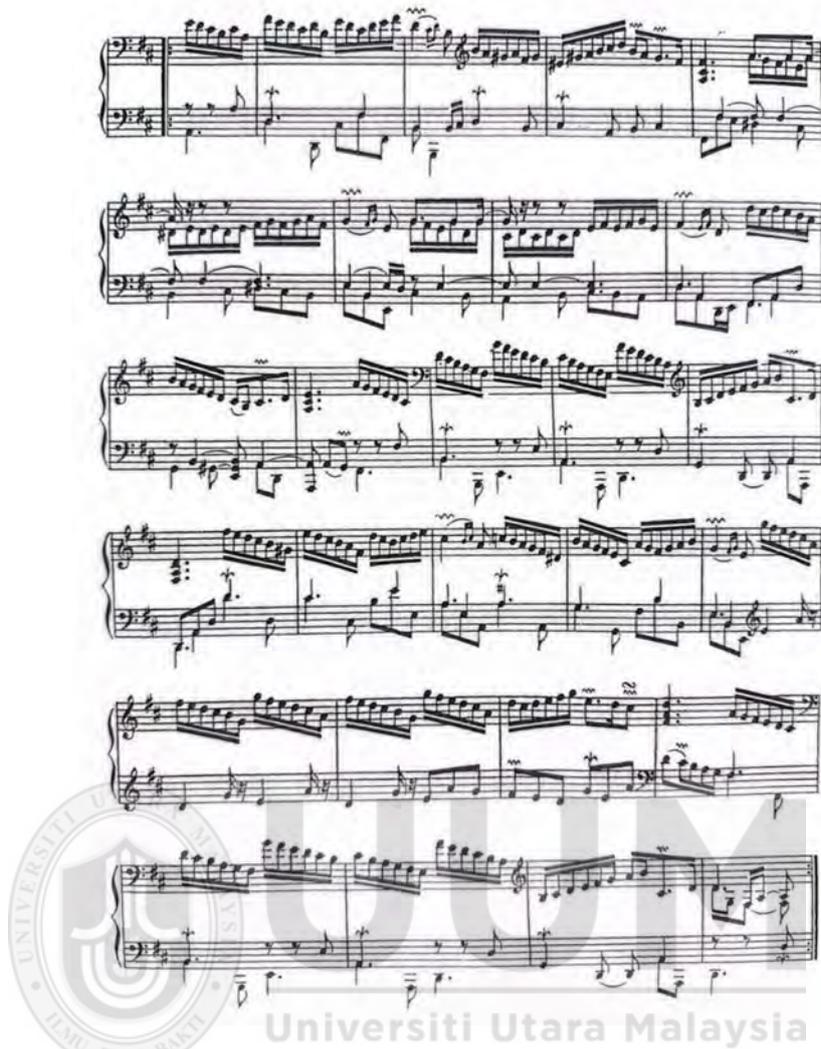


Figure 5.39 La Diligente

«La Diligente» translates as the diligent and untiring, and this piece is a rapid run of sixteenth notes in successive sixteenths.

The A section moves from D major to A major; the B section moves from A major to b minor, ascending to F minor, e minor and then to the genus chord of D major; then #F-B-E-A-D-G (-D-A-D) in a series of fourth degree modal progressions; then A major-e minor-D major, and the series of fourth degree modal progressions are repeated once to finish. This is a good exercise for clear running fingers and precise coordination of the two hands.

5.2.21 La Flateuse

Affectüusement.

La Flateuse.

Figure 5.40 La Flateuse

《La Flateuse》, which translates as The Flatterer, is somewhat similar in style to Scherzo, a satirical ditty in which the music is first a hundred times more provocative and then a hundred times more flattering. The work is in two parts, with two phrases in the A section (6+7) and an expanded phrase in the B section (12+12). The French style seems to relish this asymmetrical aesthetic.

5.2.22 La Voluptueuse

La Voluptueuse.
Tendrement, &c.

Rondeau.

1^{er} Couplet.

Fin.

[Rondeau da Capo]

3^e Couplet.

[Rondeau da Capo]

The image displays a piano score for the piece 'La Voluptueuse'. It is written in a single system with two staves, treble and bass clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often with grace notes. The score is divided into sections: a 'Rondeau' section, followed by a '1er Couplet' (first couplet), a 'Fin.' (end) section, and a '[Rondeau da Capo]' (repeat from the beginning) section. The piece concludes with a '3e Couplet' (third couplet) and another '[Rondeau da Capo]' section. The notation includes dynamic markings like 'Tendrement, &c.' and 'Fin.', and articulation marks such as accents and slurs. A large, semi-transparent watermark of a university seal is visible in the background of the score.

Figure 5.41 La Voluptueuse

«La Voluptueuse» , translated as The Drinking Man, is a Rendeu. the music itself is a laid-back, idle, calm and soft little piece. The overall structure contains a superimposed part and three interpolations. It is played in the sequence A-B-A-C-A-D-A, with each section repeated individually.

The rhythms, weaving and moods of the stacked and interpolated sections are very consistent and there is a strong sense of continuity. During the performance, attention should be paid to the homophonic and antiphonic counterpoint between the high and low outer voices in each passage, the combination of the intervals of the two outer voices, and the sustained or progressive movement of the voices.



5.2.23 Les Papillons

Tres légèrement.

Les Papillons.

The musical score for 'Les Papillons' is presented in six systems. Each system contains a treble clef staff and a bass clef staff. The tempo marking 'Tres légèrement.' is positioned above the first system. The title 'Les Papillons.' is written in a cursive font to the left of the first system. The music is in 6/16 time and features a key signature of one flat. The notation includes numerous grace notes, slurs, and dynamic markings, creating a delicate and intricate texture. The piece ends with a final cadence in the bass staff of the sixth system.

Figure 5.42 Les Papillons

《Les Papillons》 , which translates as the butterflies, is a fast sixteenth note triplet lightly spun (Gigue) dance in 6/16 meter, with two triplets per measure. The triplets should not be overly bulky in the performance and are called "butterflies" because of the lightness of the tone. The long and short sixteenth notes in the left-hand voice should be played gently upwards with elasticity, without hitting the keys too hard. The fingertips should be very flexible.

5.3 Ordre No. 3 in c minor

This Suite in c minor uses the B-flat and E-flat notation for all the small passages, noting the difference between a temporary A-flat and a reduced A without a temporary descender.



5.3.1 La Tenebreuse

TROISIÈME ORDRE. 49

La Ténébreuse.

Allemande.

The image shows a page of a music book. At the top, it says 'TROISIÈME ORDRE.' followed by 'La Ténébreuse.' and 'Allemande.' The page number '49' is in the top right corner. The main content is a musical score for a piece titled 'La Ténébreuse'. The score is written for piano and consists of five systems of two staves each. The music is in G minor and 3/4 time. It features a complex, somber melody with many accidentals and ornaments. A watermark for 'Universiti Utara Malaysia' is visible across the middle of the score.

Figure 5.43 La Tenebreuse

The Allemande is solemn, serious, grand, majestic, tragic and varied, with a sound similar to that of a pipe organ. The structure is "two-part" but consists of four different themes.

The A section is a majestic 9-bar movement with a majestic dotted ornamentation, and the B section begins with a downward four-note grouping of parallel thirds in five parodies from high to low into E-flat major, somewhat similar to the effect of a pipe organ changing the colour of the pegs (bars 9-13); this is followed by a strong sixteenth note in the bass and a syncopated rhythm in the treble voice in opposition to it, resting on a genus chord in C minor (bars 13-15); and finally, in the middle of a powerful sixteenth note in the soprano voice (bars 13-15). The piece is concluded with a majestic tenth parallel or reverse progression based on five repetitions of a downward cascading four-note series in the bass, similar to the organ foot pedal, which breaks up the octave.

5.3.2 Premiere Courante

The image shows a musical score for 'Premiere Courante'. It is written for piano and consists of four systems of music. The first system is a grand staff with treble and bass clefs. The second system includes first and second endings. The third system continues the main melody. The fourth system also includes first and second endings. The score features various ornaments, including mordents and grace notes, and dynamic markings like 'p' and 'f'.

Figure 5.44 Premiere Courante

The Courante is also a simple two-part form, but the syntax is somewhat similar to that used in the sonata form, where a section is a whole phrase, repeated once in each section. It is therefore an A (a+a') and B (b+b') structure. The work as a whole is very elegant and gentle, and the use of counterpoint, parallelism of thirds, reverse progressions, imitation, dialogue and the conformity of 3 and 2 beats to the rhythm makes the music itself emotive.

5.3.3 Seconde Courante

The image displays a musical score for a piece titled "Seconde Courante". The score is written for piano and consists of two systems, each with a treble and bass staff. The music is in a 3/2 time signature and a key signature of one flat (B-flat major or D minor). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano). There are also first and second endings indicated by "1." and "2." above the notes. The score is presented in a clear, legible format with a watermark in the background.

Figure 5.45 Seconde Courante

The *Seconde Courante* is also a two-part structure with one repetition of 9 bars in the A section and one repetition of 12 bars in the B section. The music is aggressive, bright, rhythmically clear and with simple dance steps, in contrast to the *Premiere Courante*.

The first note of any successive eighths with ornamentation is played in a slightly longer time, the second note without ornamentation is played in a shorter time, and the two eighths are unevenly timed, but at the same time not in an appoggiated rhythm. Successive eighth notes with a minor legato are also played with a longer front and shorter back.



5.3.4 La Lugubre

52

La Lugubre.

Sarabande.

The image displays a musical score for a piece titled 'La Lugubre' in the form of a Sarabande. The score is written for piano and consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by a slow, solemn tempo, typical of a Sarabande. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like 'p' (piano). The piece concludes with a double bar line and repeat signs.

Figure 5.46 La Lugubre

《La Lugubre》 translates as 'The Sad' and the Sarabande follows the structure of 'A section of 8 bars (repeated once) + B section of 16 bars (8+8, repeated) + coda'. It is harmonically rich, emotionally poignant and rhythmically solemn.

A: c minor to g minor (bars 1-8); B flat E major (bars 9-16), E flat major to c minor (bars 17-20), passing through fminor (bars 21-22) into the c minor termination (bars 22-24). The most interesting thing is that bars 21-24 of the descant are repeated twice in simplified form as Coda (bars 25-32). The whole piece is very much in the sense that it is not yet finished and is not overwhelming.

5.3.5 Gavotte

The image displays a musical score for a piece titled "Gavotte." It consists of three systems of piano accompaniment, each with a treble and bass staff. The music is written in a minor key, indicated by three flats in the key signature. The score includes first and second endings, marked with "1." and "2." above the notes. A coda section is also present, consisting of simplified repetitions of the descant from bars 21-24. The page number "53" is visible in the top right corner. A watermark for "Universiti Utara Malaysia" is overlaid on the score.

Figure 5.47 Gavotte

The Gavotte is rhythmically neat, with a counterpoint structure of mostly parallel thirds and parallel sixths in reverse progression, with successive eighth notes played as "long before and short after", depending on the situation.

5.3.6 Menuet

The Menuet, although seemingly short and simple, is very refined and elegant, with each beat being tasty, like walking on tiptoe. "even" playing. The sustained notes in the middle voice, like the horn tone, need to be slightly stressed and fully sustained.

Figure 5.48 Menuet

5.3.7 Les Pelerines



Figure 5.49 Les Pelerines

Les Pelerines (March, Almsgiving, Thanksgiving), the general title of which translates as 'The Pilgrim', consists of three miniatures, structured much like the three movements of a sonata. The interrelationship of the three miniatures is C major - c minor - C major. Musically, however, the second and the third belong to the same form of dominant motive and are more integrated.

The march is a separate section, and the Almsgiving and the Thanksgiving are two parts of the same piece in the minor and major keys. The march, in C major in 2/2 time, is bright and cheerful, with a clear marching rhythm in successive quarter notes and a variety of long and short ornamental notes full of movement, vividly depicting the pilgrims' joyful march to the Holy City on bagpipes.

Almsgiving: 6/8 in c minor, warm and soft, showing the loving hearts of those giving alms. Thanksgiving: 6/8, C major, the music is lively and light, slightly faster than the minor passages, with a joyful feeling, especially in the last four bars, the bass is in a continuous triplet group cascading upwards, but the upper voices are in a large triplet of 9/8 (3/8 x 3), bringing the piece to a spiritual climax. The four bars are densely ornamented with successive sixteenth notes repeated once as Coda, adding to the upbeat mood of the piece.

5.3.8 Les Laurentines

56

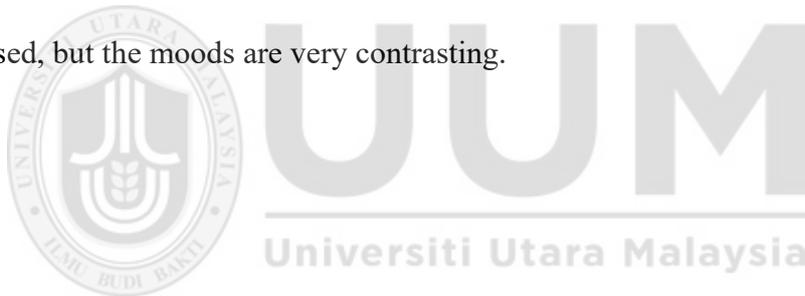
Gracieusement.

风笛
Les
Laurentines.
伍咏华

Figure 5.50 Les Laurentines

«Les Laurentines» , which translates as the bagpipes of Loures, is a dance piece in the typical style of the Loures dances, with sustained bagpipe sustains and trills, depicting a vivid picture of the noble and ladylike dance of the Norman countryside as it enters the court of Louis XIV.

The bagpipe dances are characterised by long time values in the bass, which must be emphasised in the performance; the ornamental notes in the third and tenth parallel voices and their delayed appearance must be played with subtlety and delicacy. The two-part structure is divided into two parts, the first in a major key with bright tones, and the second in a minor key with a sad, lingering tone. The two parts are similarly organised, but the moods are very contrasting.



5.3.9 L'Espagnolette

D'une légèreté modérée.

L'Espagnolette.

The image shows a musical score for the piece 'L'Espagnolette' by Frédéric Chopin. The score is in 6/8 time, marked 'D'une légèreté modérée.' It features a piano accompaniment with a decorative upward triplet sequence of downbeats and reverberant waves. The piece is in B-flat major and consists of five systems of music. A watermark for 'Universiti Utara Malaysia' is visible in the background.

Figure 5.51 L, Espagnolette

《L'Espagnolette》, which translates as 'The Spanish Girl', is a light-hearted piece in 6/8 time, with a decorative upward triplet sequence of downbeats and reverberant waves that form the core of the overall material. The musical style is fluid. It is interesting, with the high and low voices in constant exemplary dialogue with each other, constantly moving the piece forward in a single movement.

5.3.10 Les Regrets

Figure 5.52 Les Regrets

《Les Regrets》 translates as "Regrets" and is a slow, three-part work in 4/4 time. The music is very melancholic, with a characteristic succession of syncopated rhythmic interludes between the bass and treble lines, sometimes merging and sometimes separating, and the music portrays the unspeakable feeling of remorse. The structure is in two parts, with a 9-bar A section in c minor and a 12-bar B section.

5.3.11 Les Matelotes Provencales

The image displays a musical score for 'Les Matelotes Provencales', divided into two parts. The first part, 'PREMIERE PARTIE. Gayement.', is in 4/4 time and features a lively, marching-like melody with a steady bass line. The second part, 'SECONDE PARTIE.', is in 6/8 time and has a more dance-like, rhythmic feel. The score is written for piano, with treble and bass staves for each part. The title 'Les Matelotes Provencales.' is written in a decorative font at the beginning of the first part. A large watermark 'UUM' is visible in the background of the score.

Figure 5.53 Les Matelotes Provencales

《Les Matelotes Provencales》 translates as "The Sailorwomen of Provence", a work in C major, in two parts: Part I: in 4/4 time, in the style of a march. The music is very much like a marching parade, with chattering and jostling in the ranks.

Part 2: 6/8 time, dance style. The music is like a light and joyful dance. Where the first note of a continuous eighth note triplet is the main note and the last two notes are of a waved ornamental nature, the first note should be played longer and deeper and the last two notes lighter and shorter in the course of the performance.

5.3.12 La Favorite

La Favorite.

RONDEAU Gravement sans lenteur.

Chaconne
à
deux tems.

1. 2. 1^{er} Couplet.

1. 2. 3^e Couplet.

1. 2. 4^e Couplet.

54

1. 2. 5^e Couplet.

Figure 5.54 La Favorite

«La Favorite» translates as 'the favourite', but the piece begins with the words 'Chaconne a deux tems', hence the title 'Chaconne a deux tems'. It is a rondo consisting of superimposed sections and five interludes. The structure of the piece is A-B-A-C-A-D-A-E-A-F. The "A" is the superimposed part and the "B C D E F" is the interpolation. The so-called "dichotomy" refers to the contrasting nature of the dichotomy between the stacked and inserted parts.

Section A: The stacked section. 2/2 time, the music is slow and solemn, with a fixed bass repeated once in four bars. This fixed bass, framed by a descending chromatic scale, occurs a total of 12 times, hence the name 'chaconne'. This chromatic downward fixed theme is the heart and soul of the whole piece. This gives the music its serious and mournful tone. The underlying harmonic structure is in the key of c minor: I-V6-VI#1/7 (DDII7)-II34-V7-IV9-K46-V7-I, a very typical and long Baroque Passacaglia theme. The upper voices are then listed as the core material in descending progressive fourths. This material also plays an important central role in the later interjections.

Section B: First interlude. The downward progressive fourths of the stacked theme are intensified as core material, with dialogue in turn in the four soprano, mezzo-soprano and tenor voices, while the lower voices are supported by a modal progression of G-flat b, F-flat A and E-flat G.

Canto A1: Repetition of the Passacaglia theme from Canto A.

C section: second interpolation. The core material of the progressive tetrameter is further densely superimposed in both directions in time and space, forming two compound phrases and shifting to g minor (the Picardie termination is equal to the genus chord termination in c minor).

Section A2: Repetition of the Passacaglia theme from section A.

D: Third interlude. This is a contrasting interlude, with a dance rhythm similar to that of the Bourree, in three phrases: the first two in c minor, the third in E flat major.

Section A3: Repetition of the Passacaglia theme from section A.

Section E: fourth interlude. This section is a contrasting emotional interlude. The rhythm changes to a slow tempo, the line of the phrase lengthens and the key goes open, moving between c minor - F major - B flat major - c minor and finally returning to the genus chord in c minor.

Canto A4: Repetition of the Passacaglia theme from Canto A.

Segment F: Fifth interpolation. The four-note progression of the superimposed theme appears in this section in doubled scale form, giving the music more impact. The long line progression of c minor - f minor - E-flat major - c minor reaches the peak of tension and is the climax of the piece.

A5: The last appearance of the superimposed theme concludes the piece.

The Chaconne a deux tems and the Passacaglia are well structured, well organised, logical, full of substance, contrasting, unified and varied, and are the stand-out pieces of the Third Suite.

5.3.13 La Lutine



Figure 5.55 La Lutine

«La Lutine» translates as 'the elf' and is a lively and businesslike little piece. In 6/8 time, the weakly rising cascading triplet column is the soul of the 'elf' theme and the heart of the piece. These three tones are ubiquitous throughout the piece, appearing 29 times in a total of 33 bars, incorporating the sixteenth notes 14 times. If you look at the inverted structure of the theme, there are even more distortions such as rhythmic shifts. These three tones can be found everywhere, so that the piece has a soul when played with such vividness and dexterity.

5.4 Ordre No. 4 in F major

The F minor passages in this group are notated in 3 descending notation, noting the difference between a temporary D-flat and a reduced D without a temporary descending notation.

5.4.1 La Marche de gris-vetus

QUATRIÈME ORDRE.

Pesamment, sans lenteur.

*La Marche
des
Gris-vetus.*

The musical score is written in bass clef with a 2/2 time signature. It begins with the title 'QUATRIÈME ORDRE.' and the tempo instruction 'Pesamment, sans lenteur.' The piece is titled 'La Marche des Gris-vetus.' The score consists of seven systems, each with two staves. The music is characterized by a steady, rhythmic melody with various ornaments and dynamics. A watermark for 'Universiti Utara Malaysia' is visible in the center of the page.

Figure 5.56 La Marche de gris-vetus

《La Marche de gris-vetus》 translates as "The March of the Grey Regiment" and is in the style of a march, with a small three-part structure in 2/2 time. The overall rhythm is smooth.

A section: only six bars, single phrase, repeating the second half of the phrase and then repeating the whole phrase again. (6+6).

B section: divided into two phrases the first 8 bars (b) in C major, with a seventh canonic imitation followed by a reverse counterpoint; the second (b1) six bars, with a reverse imitation of the reflection as the main theme, proceeding to the genus chord in F major.

Section A1: the first three bars are identical to A, but the second half of the phrase expands the original three bars of A into 10 bars, and the original six-bar phrase becomes 12 bars.

5.4.2 Les Bacchanales

1. Premiere Partie Enjouemens Bachiques

The image displays a musical score for 'Les Bacchanales' by J.S. Bach. The score is presented in three systems, each with a treble and bass clef. The title 'Les Bacchanales' is written in a cursive font on the left side of the first system. Above the first system, the text 'PREMIERE PARTIE. Enjouemens Bachiques.' is printed. A large, semi-transparent watermark for 'UUM' (Universiti Utara Malaysia) is overlaid on the right side of the page, with the university's name in both English and Malay. The musical notation includes various notes, rests, and ornaments, characteristic of Baroque keyboard music.



Figure 5.57 Premiere Partie 'Enjouemens Bachiques

The work is an opera-like three-part suite, with *Les Bacchanales* translating as *The Wine God's Song and Dance* and *Premiere Partie 'Enjouemens Bachiques'* translating as *'The Wine God's Carnival'*. "The arrangement really resembles the four acts of Wagner's *Der Ring Des Nibelungen*. The musical theme is that of a drinking feast of the god of wine and his followers, with revelry and merriment. The tonal relationship between the three parts is: F major - fminor - fminor + F major.

The first part is in a minor triad, in F major in 2/2 time, in the march style, with a very clear 'triad' of 'presentation - development - recapitulation'. The bass voice's large jumps or straight up and down scale progressions are a good way to set the mood of exhilaration and forgetfulness.

2. Seconded Partie “Tendresses Bachiques”

SECONDE PARTIE. *Tendresses Bachiques.*

The image displays a musical score for the second part of a piece titled "Tendresses Bachiques". The score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and grace notes throughout the piece. A large, semi-transparent watermark for "Universiti Utara Malaysia" is overlaid on the middle of the score. The piece concludes with a first ending bracket labeled "1." in the final system.

Figure 5.58 Tendresses Bachiques

The second part of "Tendresses Bachiques", which translates as "Caresses of the Wine God", is in the key of F minor, in 3/8 time, with interlocking rhythms between high and low notes, especially the ornamental notes before and after the notes, which are compounded in a very clever way, and the subtle misalignment between voices in and out of alignment, making this music very provocative and portraying the wine god in a drunken mood.

3. Troisième et Dernière Partie Des Bacchanales. "Fureurs Bachiques"



Figure 5.59 Troisième et Dernière Partie Des Bacchanales

The third part, 'Fureurs Bachiques', which translates as 'The Madness of the Wine Gods', is in 6/8 time, fast and full of excitement. The music is written in the same core material, alternating between F minor and F major. The tonal structure is complex, from F minor - F major - B flat major - G minor - C minor - F major - an expanding crescendo, with powerful rhythms and layers, and the music is a powerful and impulsive one.

5.4.3 La Pateline



Figure 5.60 La Pateline

«La Pateline» translates as "the one who pushes the trolley". The melodic curve of the piece, which runs in a "jagged" pattern, vividly depicts the sound of a trolley in 3/8 time, with an interesting counterpoint of sixteenth notes in the middle voice and an interesting counterpoint between the high and low voices, giving the piece a sense of unhurried comfort. The tonal structure of the work is: F major - C major - F major - d minor - F major - B flat major - C major - F major - B flat major - G major - C major - F major - B flat major - C major - F major. The frequent departures and transitions in such a short space of two pages give the piece unexpected tones and interest, reflecting the law of 'tonal gyration'. If we take F major as a, the tonal relationship of this piece is 'a(ba)-c-a-d-e-c-a-b-f-c-a'.

5.4.4 Le Receill-Matin



Figure 5.61 Le Receill-Matin

«Le Receill-Matin"» translates as "The Alarm Clock". The piece is in F major, light and fast, in 12/8 time, with four groups of eighth-note triplets per bar. The eighth note triplets are used to imitate the acoustic colours of an alarm clock, and the decomposed octave chords (eighth note triplets or sixteenth note sextuplets) are used to imitate the sound of an alarm clock in an interesting and lifelike way. The rhythm of the piece should be very precise and not overly fast.

The structure of the piece is a triplet with two phrases in A section of 11 bars (5+6) and a B section of 12 bars (7+5), with the voices reversed and the treble theme from the A section placed in the bass voice.

5.5 Ordre No. 5 in A major

5.5.1 La Logiviere

CINQUIÈME ORDRE. 77
La Logiviere.
Majestueusement, sans lenteur.
Allemande.

Figure 5.62 La Logiviere

There is no fixed nomenclature for the translation of "La Logiviere", which can only be presumed to be the name of a person or place. The work itself is an Allemande dance, dignified and noble, slow and lyrical, clear and lucid. The structure of the piece is in two-part form in 4/4 time, with a rhythm of sixteenth notes scattered throughout the piece in four voices (chordal decomposition arpeggios notwithstanding) and irregular syntax.

A section: 10 bars (5+5), the first 5 bars in A major T-D; the second 5 bars lower the 3rd (G), 6th (C) and 7th (D) notes of E major, forming an alternation, fusion and integration of the same dominant major and minor notes of E major and e minor.

B section: 20 bars, 5 phrases in total: 3 bars (A major) + 3 bars (D major) + 3 bars (bminor) + 5 bars (E major - D major - A major genus chord) + 6 bars (A major). The phrase weaving sometimes has new variations: disintegrating chordal diatonic intervals, 4-note groups of voices interwoven in imitation, 4-note groups of disintegrating chords combined.

All in all, the irregularly long and short phrases of this Allemand dance are organized in a varied and logical way, with the integration of alternating major and minor keys being a distinctive harmonic feature.

5.5.2 Premiere Courante

The image displays a musical score for a piece titled "Premiere Courante." The score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The first system is labeled "Premiere Courante." and includes a tempo marking of "Allegretto". The second system features a first ending (1.) and a second ending (2.). The third system includes a reference to "Vergil's Ana. Metaboite, page 49". The score is overlaid with a watermark for "UNIVERSITI UTARA MALAYSIA".

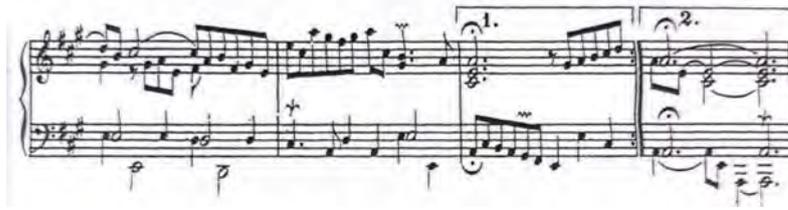


Figure 5.63 Premiere Courante

The "Courante" is in A major, in 3/2 time, for three voices (four voices in imitation of a dialogue), in a two-part structure.

A section: 9 bars (repeated), consisting of 3 phrases (4+2+4). The phrasing is of an irregular type, but the three phrases are in one piece. The music is lively and clear, and the third phrase, which also appears in the previous Allemand, is an alternating blend of E major and E minor with the dominant major and minor, and should be fully noted.

B section: 16 bars (repeated once), 2 phrases in total (6+10). The first phrase, in b minor, has many long trills, with dialogue and imitation of the descending scale distributed between the voices. The 2:3 rhythms without bars often confront each other, creating a dynamic rhythmic pattern. The latter phrase is long, with two massive modal sustained drives in E major and A major in succession, with exciting acoustics.

5.5.3 Seconde Courante

The image displays a musical score for 'Seconde Courante'. It consists of two systems of piano accompaniment. Each system includes a treble clef staff and a bass clef staff. The music is written in a 3/2 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score includes first and second endings, indicated by '1.' and '2.' above the notes. A watermark for 'Universiti Utara Malaysia' is visible across the middle of the score.

Figure 5.64 Seconde Courante

The 'Courante' is in A minor, in 3/2 time, for three or four voices. It is also in a two-part structure.

A section: 8 bars repeated: 4 bars (C major) + 4 (+2) bars (C major - a minor - e minor Picardie termination). The mood of the music is rather dark and melancholy, in contrast to that of Premiere Courante.

B section: 11 bars repeated, 2 phrases: 5 (+1) bars (d minor - G major - a minor semi-termination) + 6 bars (a minor), the first phrase is mostly a dialogue between the voices, the second phrase starts with a very dry chord of appoggiaturas, followed by a continuous upward second modal progression that reaches the climax of the music with great impact.

5.5.4 La Dangereuse (Sarabande)

81

La Dangereuse.

Gravement.

Sarabande.



Figure 5.65 La Dangereuse (Sarabande)

The "Sarabande" dance, whose title translates as "dangerous", has a two-part structure in A major, with a heavy 3/4 meter rhythm and asymmetrical phrasing.

A section: 8 bars, two phrases (4+4), first phrase in A major, second phrase in A major, semi-terminated.

B section: 20 bars, 5 phrases (4+4+4+4+4) in A major - D major - A major genus chord - A major - A major. On the second beat of the second phrase there is a bass descending chromatic scale leading to a 'counter-slant' structure between the ascending G and the reduced G caused by the treble trill, and the confrontation between the G and the ascending G, the ascending D and the reduced D in the last four bars may be the 'dangerous' motive of the title. The confrontation between the G and the rising G, the rising D and the falling D in the last four bars may be the motif of the title "Dangerous".



5.5.5 Gigue

Gigue.

82

Universiti Utara Malaysia

Figure 5.66 Gigue

The "Gigue" is a fast 6/4time triplet with two sets of quarter notes per measure. It is in the key of A major and has a two-part structure.

A section: 10 bars, opening 4 bars with three thematic imitations 9 beats apart (3 major beats), in three successive voices, high - middle - low, in the lower octave and lower twelfth respectively. This is followed by a continuous upper fourth modal progression in the upward second, ending in E major.

B: 19 bars, the theme maintains the same four notes as the beginning of the downward progression of four notes at the beginning of the A theme, adding downward chordal decomposition and distortion, reorganizing the phrase with five short phrases of varying length (5+3+3+2+6). The first part of the theme appears six times in different voices, a bit of a 'fugue', but not yet in the strict structural state of a 'fugue'. The final seven bars of the final phrase are reinforced by a variation, repeated once as a 'Coda'.

The piece is strengthened by the 'polyphonic' element, with the rhythmically dynamic triplets of the first part of the theme chasing through the voices in imitation of each other, strengthening the inner impetus and making the music dynamic and resolutely affirmative

5.5.6 La Tendre Fanchan

The image displays a musical score for the piece 'La Tendre Fanchan'. At the top left, the title 'La Tendre Fanchan.' is written in a decorative font, followed by the instruction 'Gracieusement.' and the number '83'. Below the title, the word 'Rondeau.' is printed. The score is arranged in two columns of staves. The left column contains the first system, the first '1^{er} Couplet.', and the second '2^e Couplet.'. The right column contains the second system, the second '3^e Couplet.', and the third system. Each system consists of a treble clef staff and a bass clef staff. The music is written in a 6/8 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall style is characteristic of 19th-century piano music.

Figure 5.67 La Tendre Fanchan

"La Tendre Fanchan", which translates as "The Soft Square Turban", is a "Rondeau", a slender, playful and outstanding work in the key of A minor, in 6/8 time. It is in the key of A minor, in 6/8 time, and the music as a whole is graceful and soft. The 'Rondeau' is composed of a superimposed section with repetition and three 'interpolations' and 'superimpositions' without repetition. In this structure, each interpolation forms a passage with its following superimposed part. The structure of this piece is therefore - AA'BA'CA'DA.

The AA section: the first major beat starts with a weak triplet and the (8+8) phrase structure, each phrase starting on the third eighth note of the triplet. The "articulation" is very fine, with the skipping and the legato as light and graceful as the toes of a ballet maiden, the ornamental notes have a clear rhythmic position, the first ornamental note written in long time is in principle aligned with the point of the left hand beat, and the one written after the major note corresponds to the second beat of the appoggiatura.

There is a very slight "drop" between the two notes with a small legato line, and the timing should be natural, but uneven.

Section BA: B is the first interlude, 8 bars, the first 4 bars in C major, the last 4 bars modulated from D major-E major to the A minor genus chord, leading back to the "stack" A. This interlude is slightly more rhythmically turbulent and more off-key, adding to the vitality of the music.

CA section: C is the second interlude, which is expanded to 12 bars in length. It consists of two asymmetrical phrases: the first 4 bars, in G major. The rhythm is further enlivened by the addition of appoggiaturas and 16th notes. The second phrase is 8 bars long, in E minor. Two top-to-bottom modal progressions, three independent rhythmic compounds and a reinforcement of the bass octave give the music a new and powerful unfolding. e minor Picardie termination leads naturally back to the A minor key and the stacked A.

DA section: D is the third interlude, 12 bars. The melodic line of alternating quarter and eighth notes is integrated into a continuous movement of sixteenth notes in 2-bar increments, with three successive linked modal progressions in fourths above D minor, G major and C major, before re-entering a minor in one major beat (3 eighth notes) and performing a successive modal progression of fourths above and fifths below E-A-D-G-C-F-B-E until the a The "Phrygian mine" halfterminates with a final lead to the stacked A to end the piece.

The nature of the three interjections gradually moves further and further away from the superimposed sections, the rhythm gradually adds new elements from the general, the tones become denser and the length of each section gradually expands, setting a tight logical structure to the whole piece.

5.5.7 La Badine

The image displays a musical score for the piece "La Badine" by Rondeau. The score is written for piano and flute. At the top, it is titled "La Badine." and "RONDEAU." with the instruction "Légerment et flûte." The score is divided into several sections, including a "Rondeau" section and two "Couplet" sections (1^{er} and 2^e). The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The piano part features a complex rhythmic pattern of sixteenth notes, while the flute part has a more melodic line with some grace notes. The score is presented in a two-staff format for each system, with the piano part on the left and the flute part on the right. The background of the page features a large, semi-transparent watermark of the Universiti Utara Malaysia logo and name.

Figure 5.68 La Badine

"The Rondeau "La Badine", which translates as "the one who makes fun", is a monolithic rondo with a single musical image, a single structure and a single musical mood. "There is no rhythmic, harmonic or tonal contrasts between the 'stacked' and 'interpolated' sections, even the key of A major is used from start to finish. The structure of the piece is "AABACA", with 11 bars of "stacked parts". The two interludes are 8 bars each, in 2/2 time, and all phrases start weakly on the second half of the first major beat (i.e. the second quarter note). It is played with a clear and bright rhythm, light on the keys, independent of the two voices and with fine ornamentation.

5.5.8 La Bandoline

The image shows a page of a musical score for "La Bandoline". The title is at the top center. Below it, the tempo/mood is indicated as "Légerement, sans vitesse." The word "Rondeau." is written on the left side. The score consists of two systems of music. The first system includes a vocal line with lyrics: "La main droite soulée, Et la gauche maculée." and a keyboard accompaniment. The second system continues the keyboard accompaniment. There are markings for "1er Couplet." and "3e Couplet." throughout the score. The page number "87" is visible at the top right.

Figure 5.69 Rondeau

"La Bandoline" translates as "The Woman with the Hair Oil", and the Rondeau in A minor consists of a "superimposed part" and three "interpolations". "The structure is "A-A-B-A-C-A-C-A", in 6/8 time, in the fast and light style of the shadow moon.

"The first three bars are identical, the first short phrase is semi-terminated in A minor and the second phrase is fully terminated in A minor, repeated once. The right-hand high voice is smooth and courageous; the left-hand low voice needs attention to the accents which need to be strengthened.

"First interlude" B: 10 bars in total, in the same style, passing through F major and G major to C major (the overall harmonic structure forms an I-IV-V-I in C major).

"Stacked Part" A1: exact repetition of A

"Second insertion" C: 12 bars in total. Same nature, same rhythm, pattern and organisation. The chord is a seventh chord in the key of d minor, G major, and through C major into a minor.

"Stacked" A2: exact repetition of A

"Third interlude" C1: 12 bars in total. This is the most varied of all, and can be divided into three separate parts: 1. 4 bars, a long sixteenth-note run in G major for the high voice, a legato counterpoint for the low voice, and finally a 2:3 structure in 6/8 and 3/4 time. 2. 2 bars, an arching scale run, with two canonic imitations for the high and low voices, resting on the genus chord in E minor. 3. 6 bars. The musical elements of the "stack" are first morphed twice, ending in e minor with successive descending scales, introducing the last entry of the stack in a minor

"Stacked" A3: repeat A This rondo is not a unified musical style that remains unchanged, nor does it belong to a contrasting style that is always in flux with various musical elements. It belongs to the category of works that require both unity and contrast. A careful comparison of the various "Rondeau" by Francois Couperin when playing the "Suite" will reveal the different ways in which it can be treated to achieve different structural goals.

5.5.9 La Flore

The image displays a musical score for the piece "La Flore" by Francois Couperin. The score is written for piano and harpsichord, with the tempo marking "Gracieusement," (Gracefully). The title "La Flore." is written in a cursive font on the left side of the first system. The score consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. A large, semi-transparent watermark of a university seal is visible in the center of the page, partially overlapping the musical notation.

Figure 5.70 La Flore

"La Flore" translates as "The Flora" and is a work of great subtlety and delicacy. The overall key is A minor, in 6/8 time. The music is based on a long, sustained line from beginning to end, with the soprano and bass voices singing interchangeably, sometimes in dialogue with each other, sometimes imitating each other, sometimes broken up, sometimes unified. The melodies are intertwined and very moving.

5.5.10 L'Angelique

The image displays a page of musical notation for 'L'Angelique'. It is divided into two main sections: 'PREMIERE PARTIE' and 'SECONDE PARTIE'. The 'PREMIERE PARTIE' is marked 'Rondeau' and 'D'une légèreté modérée'. It contains three 'Couplet' sections, labeled '1^{er} Couplet', '2^e Couplet', and '3^e Couplet'. The 'SECONDE PARTIE' is also marked 'Rondeau' and contains two 'Couplet' sections, labeled '1^{er} Couplet' and '2^e Couplet'. The notation is in 6/8 time and features a complex, intertwined piano accompaniment with many sixteenth and thirty-second notes. The page number '70' is visible in the top left corner.

Figure 5.71 L'Angelique

"L'Angelique" is translated as "like an angel". The Rondeau is in 6/8 time and consists of two parts in A minor and A major, each with a The Rondeau is in 6/8 time and consists of two parts, one in A minor and two in A major, each with a "superimposed part" and two "interpolations". The structure of the piece is therefore a double refrain of A-A-B-A-C-A-D-E-D-F.

The two main sections include all the 'stacks' and 'interjections', and the music is a continuous eighth-note triplet melody in the upper voices from beginning to end. The harmony and counterpoint of the middle and bass voices are also consistent throughout, giving a high degree of unity to the piece as a whole. The unbroken vocal lines are serene and peaceful, with a calm and sustained power underneath the sacred harmonies.

5.5.11 La Villers

The image shows a musical score for 'La Villers' in 3/8 time. It is divided into two parts: 'PREMIERE PARTIE. Gracieusement.' and 'SECONDE PARTIE. Un peu plus vivement.' The score features a continuous eighth-note triplet melody in the upper voices and consistent harmony in the middle and bass voices. The piece is in the key of A minor/A major. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'p' and 'f'.

Figure 5.72 La Villers

"La Villers", which translates as "The Villagers of the Countryside", is also composed of two parts in the key of A minor and A major, both independent of each other in a two-part structure in 3/8 time. The musical organisation is also unified in a parallel structure between the high and low voices and a reverse counterpoint structure, with interval chord break-ups in the middle voice.

Section A: A minor, 3/8time, two-part structure, 8-bar repetition + 24 bars. Every 4 bars a phrase, 8 bars a complete phrase. The music is mournful and reminiscent of Mendelssohn's "Song without Words" or Schumann's works.

B: A major, 3/8 time, slightly more lively than the part in A minor, with a two-part structure, 8 bars repeated + 26 bars repeated. The change of key from minor to major, the greater interval jump, the powerful upward fourths and octaves, and the more energetic continuous cadences, all of which make the major section brighter and more decisive.

5.5.12 Les Vendangeuses

The image displays a page of a musical score for the piece "Les Vendangeuses" by Frédéric Chopin. The score is in 3/8 time and is divided into two main sections: a "Rondeau" (measures 1-24) and a "Couplet" (measures 25-50). The "Rondeau" section is in A minor, and the "Couplet" section is in A major. The score is written for piano and features a two-part structure with 8-bar repetitions and 24-bar repetitions. The music is characterized by its rhythmic patterns and melodic lines. The score is presented in a standard musical notation format with treble and bass clefs, and it includes a watermark for Universitas Utaraku.

Figure 5.73 Les Vendangeuses

"Les Vendangeuses" translates as "the grape-pickers", and this Rondeau is actually a cheerful "bourree" dance in a minor, in 2/2 time, with a weak start on the fourth quarter note. The structure of the piece is an A-B-A-C-A rondo, and the mood and nature of the music remain the same from beginning to end, as does the rhythmic character and the organisation of the composition. The only thing that changes is the tonality of the sections: A-a minor, B-C major, a-a minor, c-a minor, e minor, a minor semi-terminated; a-a minor ends. The structure is clear, the music is bright and fast, and it is all in one piece, vividly depicting the people picking grapes with smiles on their faces, singing and dancing with ease, enjoying the joy of the harvest.

5.5.13 Les Agréments

The image displays a page of musical notation for the piece "Les Agréments" by Frédéric Chopin. The score is divided into two main sections: "PREMIERE PARTIE" and "SECONDE PARTIE".

PREMIERE PARTIE: This section begins with the tempo and mood marking "Graciously, sans leueur." The music is written in 2/2 time and features a melodic line in the right hand and a supporting bass line in the left hand. The notation includes various ornaments and slurs, and is marked with first and second endings.

SECONDE PARTIE: This section continues the piece with similar melodic and harmonic characteristics, also featuring first and second endings. The notation is dense with sixteenth and thirty-second notes, characteristic of Chopin's style.

The score is presented in a standard musical format with treble and bass clefs, a key signature of one flat (B-flat major/A minor), and a 2/2 time signature. The page includes a large, faint watermark of a university seal in the background.



Figure 5.74 Les Agreements

"Les Agreements" translates as "The Pastime", a cheerful little work also in two parts, in A minor and A major, both in 2/2 time, with a weak start on the second half of the second major beat.

Part I: A minor, two-part structure, 8 bars repeated + 16 bars repeated + Coda 4 bars. The soprano voice is organised by leaping leaning notes and eighth notes, showing a relaxed and relaxed look. The middle and bass voices are sustained by harmonic decompositions, which contrast with each other and depend on each other. The tonality is clear, with a semi-terminated A minor - C major - A major.

Part II: A major, two-part structure, 8 bars repeated + 30 bars repeated + Coda 8 bars. The second section of this part is a very rare 30-bar indissoluble long phrase, and even when it enters Coda it is repeated for the last 8 bars by a VI-level obstructed termination. It is therefore a rather rare exception in the works of Francois Couperin.

5.5.14 Les Ondes

The image displays a musical score for the piece "Les Ondes" by Claude Debussy. The score is arranged in two columns and includes piano and harp parts. The title "Les Ondes" is centered at the top, with the instruction "Gracieusement, sans lenteur." below it. The first section is labeled "Rondeau" and begins with a piano introduction. The score is divided into several sections, each marked with a "Couplet" number: "1^{er} Couplet", "3^e Couplet", "4^e Couplet", and "5^e Couplet". A note indicates "Vers un Adieu, page 50." between the first and second couplets. The music features intricate piano textures and harp accompaniment, with various musical notations such as slurs, ties, and dynamic markings. A large watermark for "UNIVERSITI UTARA MALAYSIA" is visible across the lower portion of the score.

Figure 5.75 Les Ondes

"Les Ondes" translates as "The Waves" and the Rondeau consists of a "stack" with four "interpolations" and a Coda in 6/8 time in A major. The overall tempo is slow, always in the middle and lower registers, and the first three "interjections" remain in the same eighth-note triplet rhythmic pattern as the "stack". "The first three 'interjections' maintain the same rhythmic pattern of eighth-note triplets as the 'stack', but with variations in material and organisation. It is only in the last "interpolation" that the rhythms are encrypted.

"Stack" A: 8 bars (repeated). parallel phrase in A major, with slight variations. As soon as the melodic lines are connected, it is like a winding and undulating wave.

"First interlude" B: 8 bars, E major, repeating phrase. The higher voices are imitated by the lower fourth of the canon one beat apart from the lower voices.

"Stacked Part" A1: 8 bars without repetition.

"Second interlude" C: 10 bars. The first 6 bars in B minor, with the high voice imitated in the lower fifth of the step-through triplet column with the middle voice. The last 4 bars are in a series of fourths (B-E-A-D-G-#C-#F-B-E) based on the rhythmic distortion of the high and middle voices in the lower third.

"Stacked" A2: 8 bars without repetition.

"Third interlude" D: 8 bars, repeating phrase, A major. A succession of parallel thirds on the A continuo, with a bagpipe-like effect.

"Stacked" A3: 8 bars without repetition.

"Fourth interlude" E: 13 bars in total. The weave is a dense sixteenth-note descending scale and a melodic line with wavy curves, in the key of A major - D major - A major.

Here the music moves towards the climax.

"Stacked part" A4: 8 bars without repetition.

Coda: 4 bars, complementing the A major termination

5.6 Ordre No. 5 in A major

In 1715, after the death of Louis XIV and the accession of his great-grandson Louis XV, Francois Couperin Le Grand wrote a book entitled *The Art of Playing the Harpsichord*, which he presented to the new King Louis XV as a congratulatory gift. The nine pieces are intended as a guide for Louis XV to learn the different ways of playing the feather-bass. The nine pieces were written to give Louis XV an understanding of the technical aspects of playing the feather dulcimer, so that each of them has a specific technical subject and a specific training objective. They are still an important documentary source for entering the world of Francois Couperin Le Grand's music and for understanding and mastering specific topics such as rhythm, harmony, reserved notes and sustains, vocal connections, ornamentation, fingering, etc. An Allemande with eight preludes. All of the scores in this chapter are from *《L'Art De Toucher Le Clavecin. The Art of Playing the Harpsichord (French and English Edition)》* .

5.6.1 Allemande

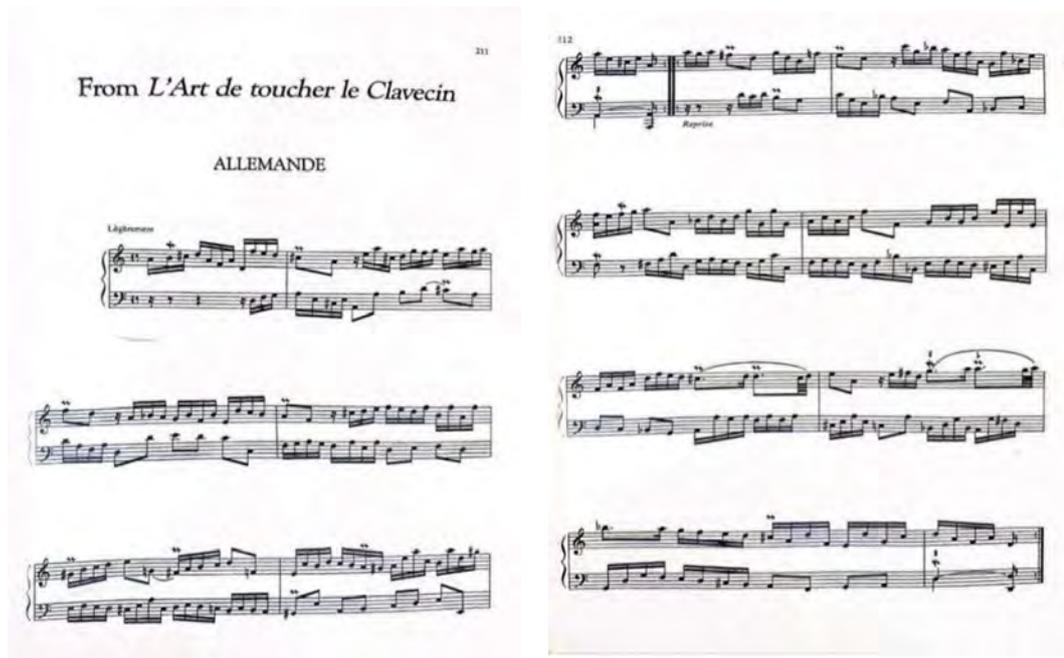


Figure 5.76 Allemande

This Allemande is short and concise, with diatonic counterpoint and no notation recorded in ascending or descending notation. The Foxglove is in diatonic imitation with parallel or reverse progressions. The approach is very close to that of J.S. Bach's 'Idea in Two Parts' and Scarlatti's 'Sonata in D minor (K. 1; L.366)'. Of course this work must have been written earlier by Couperin.

In d minor, 4/4 time, in two parts. A section: 6 bars (2 bars + 4 bars, repeated) The first phrase is 2 bars; the theme for the soprano voice is played in its original form and then expanded and imitated by the bass voice. d minor, see J.S. Bach's 'Idea in C major in two parts'. Second inning of four bars; through parallel progressions, reverse progressions and rhythmic density, moving from d minor to F major - d minor - a minor - D major (IV in a minor ascending by three notes) into a minor termination, ending in a minor Picardy.

B section: 7 bars (2 bars + 5 bars, repeated). The first phrase, bar 2, features an intensive imitation and dialogue between the treble and bass voices, a downward diatonic modal progression, and a continuous shift to F major in fourths A-D-G-C-F. The second phrase of 5 bars cannot be further divided. It begins with a succession of D-G-C-F-Bb-E-A-D upper fourths into d minor semi-terminated, then a two-voice reverse progression to the climactic point, ending in d minor fully terminated.

This Allemande is shorter, with fewer voices, simpler rhythms and less ornamentation than the four previously published Allemande, and is clearly intended for pedagogical use. However, both the high and low voices each contain two voices within them. It is therefore important to play this work with a four-part feel.

5.6.2 Prelude No. 1 in C major

The image displays the musical score for 'PREMIER PRÉLUDE' in C major. The score is presented in two systems, each with a grand staff (treble and bass clefs). The first system includes a large watermark for 'UNIVERSITI UTARA MALAYSIA' and 'UUM' in the background. The score consists of six staves of music, with various musical notations such as notes, rests, and ornaments. The title 'PREMIER PRÉLUDE' is printed below the first system. The score is arranged in two columns, with three staves in each column.

Figure 5.77 Prelude No. 1 in C major

This piece mimics the acoustics of the "Archlute" decomposed chords and the aim of the training is the harmonic connection. The interplay of four or five voices is maintained and resolved in a sustaining manner, and the full retention of the time values of the fingers on the keys becomes a very important basic skill.

C major, 2/2 time, single-movement structure.

The piece is 20 bars long and has a total of three phrases: 5.5+3.5+11 bars.

First phrase: C major: harmonic progression of I-V-VI-IV6-V56-I-II-V6-I.

Second phrase: G major: the harmonic progression is V2-I6-II-V34-I.

Third phrase: C major: the harmonic progression is II-VI-I6-I56-II6-V7-I46-V7-I46-V2-V34/D-II6-V7-I46-V7+11-V7

It is important to master this harmonic connection, and in particular to listen to the contrapuntal and dissonant notes and sustains of each line in each voice and their resolution. This will be of great help in the performance of the other works of Francois Couperin Le Grand and in the performance of the works of contemporaries such as J.S. Bach and Scarlatti.

5.6.3 Prelude No. 2 in d minor

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SECOND PRÉLUDE



Figure 5.78 Prelude No. 2 in d minor

The aim of this prelude exercise is to master the French prelude in continuous dotted rhythm in four voices and its ornamental style, with a florid section (rapid scale progressions) of termination. The solemn continuous cadence is a symbol of the nobility of the French court music. This pattern is often found in the works of Francois Couperin Le Grand and J.S. Bach, D. Scarlatti. The eighth and sixteenth notes are not evenly spaced and may not be evenly spaced, but may be played in equal twos, thirds or fourths, depending on the circumstances.

In d minor. 2/2time, single movement. 18 bars, three phrases in total: 6+3+9 bars.

First phrase: 6 bars, based on an upward bass scale, forming an upward and then downward arching phrase progression, ending in the Picard termination in d minor. Second phrase: 3 bars, with two harmonic modal progressions II-V and I-IV in F major, introducing the F major termination. Third phrase: 9 bars, V7-I in g minor with a minor (upward second tonal modal progression) advancing into the massive 5-bar d minor perfect termination. On a long note of one bar a note in the bass voice, the high voice-low voice successively decorate the end of the musical phrase with a rapid downward scale flamboyance. This free ornamentation of the termination is also a common practice of the period.

5.6.4 Prelude No. 3 in g minor

Figure 5.79 Prelude No. 3 in g minor

This prelude is a Courante conforming rhythmic exercise. Although marked in 6/4 time, the whole work is filled with alternating compound beats of 2:3. g minor, notated in a b7 key. Three voices - four voices, single phrase. 18 bars in total. Divided into 4 phrases: 2 bars + 3 bars + 4 bars + 9 bars.

The first phrase is 2 bars: as in most Courante, there is a two-bar phrase to begin the piece, which gives the central idea of the piece. The first phrase of this prelude is ornamented with double helpings, leanings and passing tones around the main chord tones in g minor, from which the origins of Chopin's ornamentation can be traced. The first bar is in 6/4 (3+3) and the second in 3/2 (2+2+2), a 3:2 horizontal compound rhythm. It ends in the key of g minor with a half stop.

Second phrase, 3 bars: soprano-alto-tenor voices imitating each other intensively, answering each other, 2 x 3 (2+2+2) in the first two bars and 3 x 2 (3+3) in the third bar, a horizontal compound change of meter. Starts in the key of c minor and moves to bB major.

Phrase 3, bar 4: The first two bars have a movement of consecutive eighth note sextuplets 3x2 (3+3) in the lower voice, while the two parts of the soprano voice - alto voice are in syncopated 2x3 (2+2+2) rhythm with a vertical rhythmic compound counterpoint. The third bar unites as 3x2 (3+3), but the fourth bar unites as 2x3 (2+2+2), again with rhythmic interlacing in the horizontal direction. This phrase passes from bB major through c minor, d minor, g minor and into a Phrygian semi-termination in d minor.

The fourth phrase is a large and long-breathed modal progression with a termination that takes up half the length of the piece. After passing through d minor, g minor returns to d minor only to be hindered by the bB note, beginning an upward diatonic progression of fourths, reaching the apex of g minor and then a downward diatonic fourth imitation, followed by a termination in g minor.

This rhythm forms a syncopated compound rhythm with the upper 1+2 and the lower 2+1, ending with another vertical compound rhythm of the upper 2×3 (2+2+2) to the lower 3×2 (3+3), ending in the full termination in g minor.

The Courante is one of the most erratic and varied rhythmic and ornate forms of French court dance, a difficult form to master. This prelude summarises the main points of the rhythm and ornamentation of the French Courante and is a concise exercise that is a very good preparation for mastering the characteristics of this court dance.

5.6.5 Prelude No. 4 in F major

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QUATRIÈME PRÉLUDE



Figure 5.80 Prelude No. 4 in F major

This piece combines exercises in pentatonic stops, finger-holding, finger changes, black-and-white key-wrapping, bobbing, downward bobbing, leaning, downward scaling free rhythms in successive eighth notes, and ornamental stops in florid passages. A very important contrapuntal and ornamental exercise.

In F major, in 2/2 time. From a total of 23 bars, the phrases are divided as follows: 1+6+6+10.

The first bar has a long note in the bass F, which introduces the whole piece.

The first phrase: 6 bars, from the bB chord in F major through B flat major (IV scale) to the semi-terminated F major (V scale), takes up the F major dominant chord. So, the whole first phrase of the massive I-IV-V-I in F major is functionally fully terminated.

However, this phrase is full of dissonant intervals of major and minor second, third whole tone and major seventh in the four-voice horizontal line connection, and should be fully preserved in time. It ends in the F major semi-terminated form.

Second phrase: 6 bars, a continuous downward modal progression in the C major scale, advancing into the C major termination.

The third phrase of 11 bars (intrusion of 1 bar): the second phrase ends in C major with C as an intrusion of the F major genus continuo, and the whole 11 bars form a massive termination in F major, with the downward and upward fast scales forming a magnificent ornamental density, and the phrase ends magnificently, reflecting the free and dashing character of a true French overture.

5.6.6 Prelude No. 5 in A major

The image displays a musical score for 'CINQUIÈME PRÉLUDE' in A major. The score is presented in two columns: the left column contains the piano (p) part, and the right column contains the harpsichord (c) part. The piano part is written in bass clef, and the harpsichord part is written in treble clef. The score consists of 11 bars of music, with various ornaments and fingerings indicated. The title 'CINQUIÈME PRÉLUDE' is centered above the piano part. The score is set against a background featuring the logo of Universiti Utara Malaysia (UUM) and the text 'Universiti Utara Malaysia'.



Figure 5.81 Prelude No. 5 in A major

This is a more complex and dense ornamentation exercise. The ornamentation is of all kinds: stops, leaning notes, upper and lower waves, refrains, arpeggios, legatos, trills and almost all the other important ornamental forms, which are distributed in various rhythmic positions in the high, middle and low voices, and the density of ornamentation between the different voices is considerably greater than in the previous works.

This work is an excellent introduction to the ornamental techniques of Francois Couperin Le Grand, and an essential preparation for the performance of the composer's other works. The piece as a whole is in A major, in 4/4 time, in a single movement. 24 bars, in 3.5+5+10+5.5 bars. First phrase A major second phrase ascending F minor to E major; third phrase A major - D major - b minor; fourth phrase b minor - #C - #F - b - e - #D - D - E - A - A major in fully terminated form.

As the various voices are covered with various flashy ornaments, it becomes particularly important to capture the continuity between the main notes, the tension, the breath, and to hold up the progression of the major phrases.

5.6.7 Prelude No. 6 in b minor

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SIXIÈME PRÉLUDE

Musiel

225

Ceux qui n'ont aucun point de claviers au chevalement par en haut, joueront une octave plus bas ce qui est noté d'une Croix à l'auteur.

Those who do not have a harpsichord with a lengthened keyboard should play the passage between the crosses an octave lower than written.

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Figure 5.82 Prelude No. 6 in b minor

This prelude is a Passepied rhythm, a French dance of Bretagne origin. It can be cross-referenced with Francois Couperin Le Grand's Suite No. 2 in a minor and J.S. Bach's English Suite No. 2 in e minor. However, in this work Francois Couperin Le Grand applies a large number of complex rhythmic combinations in 2:3 in order to achieve the aim of training polyphonic compound rhythms.

The work is in b minor, in 3/8 time, in two-part form; based on the structural features of Francois Couperin Le Grand's numerous related pieces, this piece is a two-part piece with no repetition and a recurring element, measured in terms of passage length, phrase distribution, tonal layout and termination. The piece is 59 bars long and consists of two sections, A and B.

A section: 21 bars (9+12 bars, no repetition). The first phrase of 9 bars is divided into two repeated phrases: the first phrase of 5 bars is anchored by a descending chromatic scale in the bass voice, followed by a termination in b minor, and the second phrase is repeated in the lower octave, ending in a semi-termination in b minor; the second phrase of 12 bars is joined by the soprano voice, first in e minor, then in D major, and then in a pattern of two bars, followed by a continuous 2/8 rhythmic rhythm in D major. The mode progresses in four groups, reaching a high point and then returning to a rhythmic rhythm in 3/8 time, with the introduction of the D major termination in the following declension.

B section: 38 bars in total (12+4+6+9+7 bars, no repetition). Each of the five phrases of varying length has its own organization.

First phrase: 12 bars, the entire long phrase is played on the treble keyboard of the feather organ to vary the timbre. This phrase is expanded to three voices in the 2/8 unit modal format of the A section, whereupon the modal format is also changed to 3/8, still with four sets of upward diatonic modulations, and the whole process is expanded smoothly from 6 bars to 9 bars, shifting from A major to #f minor.

Second phrase: 4 bars, shifted down two octaves in the e minor genus chord to appear as an imitation of the opening reflection theme in the A section, ending in e minor.

Third phrase: 6 bars, the 2/8 metrical pattern in D major appears in five groups of two voices modulated downward by two octaves to b minor.

The fourth phrase: 9 bars, again in the key of b minor in a three-part 3/8 rhythmic format with an upward canonic imitation, reaches a high point and then the scale descends into a fully terminated form in b minor. The piece actually ends here.

The fifth phrase: 7 bars, the Coda of the piece, sometimes begins with the first phrase of the first bar of the A section in bar 5 plus the two bars of the closing dominant chord in the lower octave of the ornamental recapitulation, and the lower descending chromatic theme echoes the first and last, which is of great structural importance.

5.6.8 Prelude No. 7 in bB major

阿勒芒德
SEPTIÈME PRÉLUDE

Menoù lent

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Figure 5.83 Prelude No. 7 in bB major

This prelude is a training in the French style of ornate preludes on the Lute with its broken chords. The piece is therefore divided into two clearly separated parts. The first part: the prelude in French ornamentation and the second part: the Lute nature chords.

The piece is in bB major, in 4/4 time

Part 1: 5 bars, no repetition. The bass voice begins with the dominant in bB major, descending and then ascending, supported by the "bB-A-G-F-G-A-bB-G-A-bB-C-C-F" structure, reinforced by octaves and paralleled by thirds, on top of which are extremely ornate downward and upward waves and a large scale progression pattern.

The entire space is covered with the calendar tones. The transition from bB major to F major is fully terminated.

Part II: 19 bars (2+2+2+4+9 bars, not repeated). The first phrase is in bB major; the second phrase is in bE major; the third phrase is in c minor; the fourth phrase is in g minor; the fifth phrase moves from g minor to bB major, F major, bE major, and after the bass voice moves from D-bE-E-F into the bB major genus chord, the composition again reflects the ornate style, and then ends with a succession of large scale progressions and arpeggiated chordal decorations. The closing three bars echo the five bars of the first part, making the structure symmetrical in the sense of a 'partial recapitulation' of the 'three-part nature'.

5.6.9 Prelude No. 8 in e minor

八音律
HUITIÈME PRÉLUDE

Messé-léger

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2 2 2

3 3 3 3

3 3 3 2 2 2

232

2 2 2

233

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IZAM BUDI BAKI

Figure 5.84 Prelude No. 8 in e minor

This prelude features rapid sixteenth-note legato throughout the piece, interspersed with harmonic and counterpoint. The style is light and spirited, with a clear rhythm, in preparation for learning and interpreting many of Francois Couperin Le Grand's corresponding minuets.

The whole piece is in e minor, in 6/8 time. The single section is in three parts.

A section: 8 bars (2+2+4 bars, not repeated). First phrase 4 bars: factor a bass voice octave decomposed step up to e minor termination. Factor b clean harmonic rhythm.

Ends in e minor semi-terminated. Second phrase 4 bars, a dialogue imitation between the soprano and bass voices, beginning with the minor genus chord, passing through a minor and G major, and ending in the G major termination.

B section: 14 bars (2+2+2+8 bars, not repeated). This section is expansive in nature.

The first phrase, factor a, moves from G major to D major; the second phrase, factor b, moves from D major to a Phrygian semi-termination in b minor. The third phrase uses factor a to sprint towards the climax, reaching a high point and then descending, forming an arching structure. In the fourth phrase, bar 8, the modal progression from b minor is successively downward by two degrees from a minor to G major, then the parallel chords of the treble and bass octaves move upwards, G-A- B-C-B; then B-E- A-D-G-C-F-B-E in four successive genus seven chord progressions, finally pushing to a genus chord-major chord termination in e minor.

Section A1: 9 bars (2+2+2+3 bars, not repeated).

First phrase, 2 bars: reproduction of the second phrase of the A section, factor b, in e minor. Second phrase 2 bars: reproduction of the distortion of the third phrase of the A section, factor a, with the voices inverted and the soprano voice displaced from the bass voice, to G major. 3rd phrase 2 bars: complete termination from G major to e minor with factor b; Fourth phrase 3 bars: the 2 bars of the third phrase are repeated in the lower octave e minor position, ending in e minor.

5.7 Summary

The eight preludes in Allemande in d minor, C major, d minor, g minor, F major, A major, b minor, bB major and e minor, which are appended to The Performing Arts of the Banjo, succinctly illustrate in music the Allemande, Courante, Passepied, the ornate and ornate preludes in the French style, the Lute decompositions and the chordal features. It summarises almost all the important ornamental forms, such as the dulcimer, the leaning note, the up-wave, the down-wave, the echo, the arpeggio, the calendar note and the trill, and demonstrates the structural features of the single section, the two-part and the three-part form. It provides the necessary foundation for a better understanding, study and mastery of Francois Couperin Le Grand's numerous other related works.

5.8 Francois Couperin Le Grand Harpsichord Volume 2

Harpsichord Book II (published in 1717)

Suite No. 6 in B flat major

All of the scores in this chapter are from 《Couperin, Francois Pièces de clavecin. Second livre (1717) for Harpsichord with 8 Préludes and 1 Allemande from "L'Art de toucher le clavecin" (1716-1717) Edition no.BA 10845 ISMN 9790006505623》

5.8.1 Moissonneurs

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SIXIÈME ORDRE.

收割者
Les Moissonneurs.

Gaïement.

Rondeau.

1^{er} Couplet. I

2^e Couplet.

Figure 5.85 Moissonneurs

Les Moissonneurs translated as "The Harvesters" is a rondeau consisting of a stacked section and three interludes, with a single theme running through the whole in 2/2 time, in the style of a joyful bagpipe dance, which vividly depicts the countryside peasants singing joyfully as they harvest their crops. The structure of the piece is "A-A-B-A-C-A-D-A", and there is no contrast in the middle.

The superimposed part is an 8-bar 4+4 parallel phrase. Lively music is played in parallel thirds based on the bagpipe bass line, and all ornamentation should likewise be played in parallel thirds. The first interlude is 4 bars. The low and middle voices are cut, the broken chord intervals need to be in unison, and in the high voices the eighth notes in groups of two should be played long before and short after the first note if the first note consists of an ornament, and short before and long after if it is accompanied by a minor line, giving a jumping appearance. The second interlude is eight measures long. The first four measures change the first interlude harmony to g minor, while the last four measures transpose the first four measures of the stack to g minor. Third interlude 14 bars. The first eight bars shift the stacked section an octave higher and from B-flat major to c minor. The last six bars are a series of parallel thirds of dense eighth notes that bring the joyous atmosphere to a musical climax.

5.8.2 Les Langueurs-Tendres

The image displays a musical score for the piece "Les Langueurs-Tendres". At the top left, the number "104" is printed. The title "Les Langueurs-Tendres." is written in a cursive font, with the Chinese characters "傷感的人" above it. The score is arranged in two columns of staves. The left column contains five systems of staves, and the right column contains five systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic values, including sixteenth notes, and features some dynamic markings such as "ff" and "f". The piece concludes with a double bar line and a final chord.

Figure 5.86 Les Langueurs-Tendres

Les Langueurs-Tendres translates as "The Melancholy-Sentimentalists". The piece is in 4/4 time, 27 bars in total, in two-part structure: A: 12 bars, B: 15 bars. Three voices. The music has gentle lines, twists and turns, fine ornamentation and free rhythm. The continuous sixteenth notes in the piece need to be played evenly, and some need to be played with two notes long before and short after, which is similar to the appoggiatura rhythm; some downward progression is a set of two notes short before and long after, which is similar to the leaning tone.

5.8.3 Le Gazo uillement

Figure 5.87 Le Gazo uillement

Le Gazo uillement translates as "the birds are chirping". The Rondeau consists of a cascade of three interludes in 3/8 time. A single image, from beginning to end, in the high registers, with a parallel third as the main decomposition of the intervals, in the three sections with smooth and rich ornaments to simulate the song of the bird, extremely vivid and flexible.

In order to make the sound of the bird's call clearer and more melodious, the ornamentation should be parallel in all the parallel voices.

5.8.4 La Bersan

The image shows a musical score for 'La Bersan' by Liszt, spanning pages 108 and 109. The score is in 4/4 time and marked 'Légerment'. It features polyphonic textures with imitation and modulation. The score is presented in two columns, with page numbers 108 and 109 indicated at the top. A large watermark for 'Universiti Utara Malaysia' is overlaid on the score.

Figure 5.88 La Bersan

La Bersan is presumably a personal name. The piece is a polyphonic piece constructed from imitation and modulation, in 4/4 time, with light, sixteenth note walks in all voices throughout the piece. The weak beat starts the phrase with two sixteenth notes and the first note of the beat with ornamentation needs to be played in approximate appoggiaturas. The structure of the piece is in two parts:

Section A: 10 measures, from B-flat major to F major, consisting of the motif of the first measure split into several imitations.

Section B: 17 bars. g minor - d minor - Eb major - c minor - F major - Bb major.

The distortion of the same material, the splitting of the modes and the multiple transpositions make the music rich and smooth.

5.8.5 Les Baricades Misterieuses

The image displays a musical score for the piece "Les Baricades Misterieuses" by Franz Liszt. The score is presented in two columns of staves, with the left column containing the piano accompaniment and the right column containing the violin part. The title is written in both Japanese (神秘的街角) and French (Les Baricades Misterieuses). The tempo is marked "Vivement". The piece begins with a "Rondeau" section. The score includes various musical notations such as notes, rests, and dynamic markings. There are also performance instructions like "1^{er} Couplet" and "2^e Couplet". The page number "110" is visible at the top left, and "111" is visible at the top right. A large watermark for "Universiti Utara Malaysia" is overlaid on the score.

Figure 5.89 Les Baricades Misterieuses



Figure 5.90 Les bergeries

Les bergeries is translated as "The Shepherds' Field". This naïve and romantic Rondeau consists of a stacked section with three interludes in 6/8 time, and the piece is soft and subtle, all in one piece. The high and low voices of the stacked parts are in counterpoint, and the middle voice breaks down in a sustained syncopated rhythm. This organisational pattern is present throughout the piece. The ornamental notes are played clearly, one by one, rhythmically, and the continuo and staccato are played independently of each voice, requiring great agility and dexterity, as indicated in the score. All interjections continue the rhythm and weave of the superimposed sections.

5.8.7 La Commere

The image displays a musical score for the piece "La Commere". At the top, the title is written in Korean and French: "영·동·문·자·수 La Commere." Below the title, the tempo marking "Vivement." is present. The score is arranged in two columns of staves. The left column contains piano accompaniment, and the right column contains vocal lines. The music is in 2/4 time and features a repetitive, staccato style with homophonic textures. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "UUM" is visible across the bottom of the score.

Figure 5.91 La Commere

La Commere translates as "The Talkative Woman", and the musical style of this ditty is rap-like. 2/4 time. It is in 2/4 time and has a two-part structure with an A section of 26 bars and a B section of 32 bars. The musical material and organisation is uniform to the end, and there is no element of contrast. However, the two voices confront each other in staccato and staccato, with constant homophonic repetitions, ornamentation, sixteenth note modulations, and repetitive phrases, portraying the image of the nagging woman very clearly.

5.8.8 La Moucheron

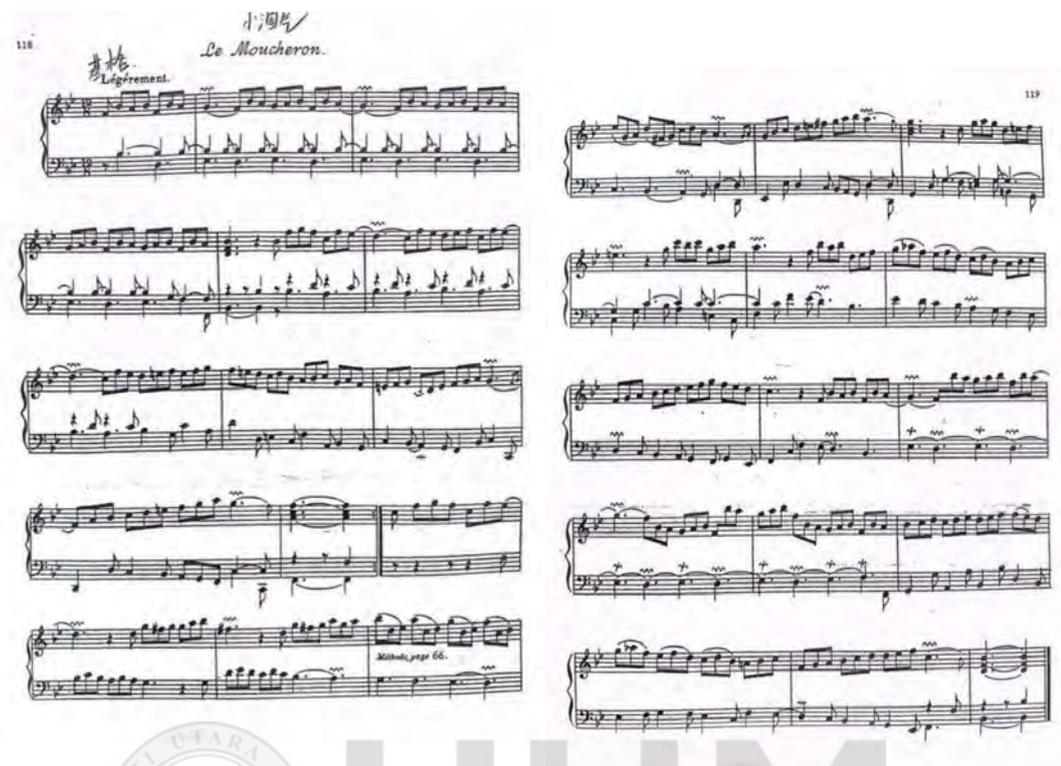


Figure 5.92 Le Moucheron

Le Moucheron translates as "The Little Rascals" and this light-hearted ditty is essentially a Gigue, in 12/8, with a continuous rotation of eighth-note triplets throughout the piece, and an energetic, spirited expression of the music. The overall structure is two-part.

A section 2 phrase: 4 bars - B-flat major; 6 bars F major.

B section 3 phrase: 6 bars - g minor; 5 bars C major - F major - B-flat major half termination; 7 bars B-flat major.

The whole piece is very uniform in rhythmic weave and musical organisation. It is important to note that all phrases end on a strong beat and begin in a weak rhythmic position, and that phrases must breathe, end, and begin clearly. The eighth note triplets need to be emphasised with the first note played in a pre-dotted rhythm.

5.9 Suite No. 7 in G major

5.9.1 La Menetou

SEPTIÈME ORDRE.
La Menetou.
Gracieulement, sans lenteur.

Rondeau.

1^{er} Couplet.

2^e Couplet.

3^e Couplet.

121

122

UNIVERSITI UTARA MALAYSIA
UUM
Universiti Utara Malaysia

Figure 5.93 La Menetou

La Menetou translates as "The Abbey". This Rondeau is composed of a stacked section and three interludes, presenting a structure of A-A-B-A-C-A-D-A. The work is in 2/2 time, slow and elegant. The work is in 2/2 time, slow, elegant and noble. From the second major beat onwards, a continuous rhythm of eighth note combinations runs throughout the piece. However, on different occasions, these eighth notes are played as dotted notes or as leaning notes.

Stack A: 4 measures (repeated). The bass line in halfnote time is very deep, and the upper voices are intertwined in two voices, so it is not possible to play a single melodic line.

B First Interlude: 10 bars. For the first six measures, the weave changes to diatonic counterpoint. The continuous quarter-note rhythm in the lower voices is very powerful, and the soprano voices' appoggiaturas and ornaments make the rhythm more angular.

The last four measures return to the stacked weave, but the combination of the bass voice's downbeat and dotted notes with the tonal colours of D minor makes this music even more melancholic.

Stacked section A: 4 bars (not repeated). Returning to the superimposed section the tone of the music turns bright again. But only four bars go directly into the second interlude.

C Second interlude: 14 bars. In two parts; the first eight bars are a natural extension of the cadenza. The first eight bars move between D major and e minor, and finally to A minor, where the tonal ambiguity unfolds.

The last six measures start from the bass A sustained note and move through a dissonant seventh chord modulation into a G major dominant chord. This interlude has the significance of an unfolding section.

A superimposed section: 4 bars (not repeated)

D third interlude: 18 bars. This is the longest interlude. It is divided into two phrases:

Phrase 1: 10 bars, with a four-note downward modal progression in parallel tenths, Alberti patterns, broken chords, and transposition to D major; phrase 2: 8 bars, with the above process transposed to D major for 6 bars plus a two-bar termination. The bright tonal break-up of the weave brings the music to a joyful climax.

Stacked section A: 4 bars (not repeated)

All the stacks and interludes in this work are interpenetrating and always coherent, in a one-piece cyclical format.

5.9.2 Les Petits Ages

(1) La Muse naissante

123

LES PETITS ÂGES.

La Muse naissante.
PREMIERE PARTIE.

Ces Simples d'abord être touts libres.

2^e Partie.

The image shows a page of a musical score for 'Les Petits Âges'. The title 'LES PETITS ÂGES.' is centered at the top. Below it, the first movement is titled 'La Muse naissante. PREMIERE PARTIE.' and includes the subtitle 'Ces Simples d'abord être touts libres.' The score is written for piano and voice, with a vocal line and a piano accompaniment. The music is in 3/4 time and G major. The score consists of several systems of staves, with the first system showing the vocal line and piano accompaniment. The second system is labeled '2^e Partie.' and continues the piano accompaniment. The score is watermarked with 'UNIVERSITI IZMIR'.

Figure 5.94 Les Petits

Les Petits Ages translates as "A Small Life" and the four subtitles are 1. The Birth of Muse, 2. The Childhood of Muse, 3. The Adulthood of Muse and 4. This is a four-movement group piece. The composer used the goddess of beauty "Muse" as the theme for this work

1. Birth of Muse

It consists of two parts, G major and G minor. After playing the minor key section, you should return to G major.

The major and minor keys have the same syncopated rhythm throughout, and the beginning of the piece is the same, so it is a highly integrated piece.

A Part I: G major, 2/2time, two-part structure. a phrase 4 bars (repeated) + 8 bars (not repeated). So, both phrases are of the same length. The syncopated rhythm is very delicate.

B Part II: g minor, 2/2time, single triad structure. a phrase 8 bars (repeated) + b phrase 8 bars + a1 phrase 8 bars (not repeated). The length is doubled from the major key passage. The syncopated rhythms continue: the a phrase begins an octave higher, with denser ornamentation, and the descending passage is tangled and entwined, stopping at the half termination in G minor; the b phrase unfolds, and after two modal progressions in the descending second, it moves to B-flat major; the music then entwines in the octave again, as if it were calling out and as if it were confessing; the a1 phrase repeats the a phrase, and the last four measures of the single phrase move away from the tonic to the subordinate key of C minor, and back to the end of the passage in G minor.

(2) L'Enfantine



Figure 5.95 L, Enfantine

The second Muse's Childhood, in g minor, 6/8time, two-part structure, A section 4 bars (repeated); B section 16 bars (not repeated).

A section: two repeated phrases of the section. Three voices, mirror image structure of high and low voices, with a sustained middle voice.

Section B: 16 bars, a two phrases structure of 8+8. The first phrase is semi-terminated by a shift from B-flat major to g minor, and the second phrase shifts back to the dominant key of f minor, but the musical material is entirely new and does not reproduce parts of the A section. In terms of tonality, therefore, the work has the three-part character of g minor-B-flat major-g minor; in terms of structure, it consists of three phrases of equal length, 8+8+8; in terms of material, it has an A-B-C structure; and in terms of musical weave, the same organisational pattern is used throughout.

(3) L'Adolescente

The image displays a page of musical notation for the piece 'L'Adolescente' by Franz Liszt. The score is written for piano and is divided into two main sections: a 'Rondeau' and a '2^e Couplet'. The 'Rondeau' section is marked with a '+' sign and consists of a main melody with three interpolated sections. The '2^e Couplet' section is also marked with a '+' sign and consists of a main melody with three interpolated sections. The score is written in G major and 2/4 time. The page includes a watermark for 'Universiti Utara Malaysia' and a circular logo for 'UNIVERSITI UTARA MALAYSIA'.

Figure 5.96 L, Adolescente

The third Muse Adult, Rondeau: consists of a superimposed section with three interpolated sections, presenting an AA'-BA'-CA'-DA' structure.

Stacked section A: 8 bars repeated, in g minor. It is the main theme of the whole piece. The next three sections are derived from it. The rhythm is angular and danceable, with separate rhythms for each of the three voices. Consecutive eighth notes should be played as long before and short after; any downward progression of two notes with a small line should be played as short before and long after.

B First interlude + cadence: 16 bars repeated, starting with a downward fifth imitation, moving to D minor, stopping in G minor and halfway terminating back in the cadence.

C Second interlude + cadenza: 16 bars repeated, cadenza theme to F major, offkey c minor - g minor half termination.

D 3rd interlude + cadenza: 18 bars without repetition, first 6 bars cadenza theme to c minor Picardy termination, last 4 bars offkey B-flat major - g minor half termination, back to 8 bars cadenza to end the whole piece.

(4) Les Delices

The image shows a musical score for a piece titled "Les Delices" (4^e PARTIE). The score is written for two staves, likely representing a piano accompaniment. The key signature is one flat (B-flat major or G minor), and the time signature is 4/4. The piece is divided into two sections: "Rondeau." and "1^{er} Couplet." The "Rondeau" section consists of 18 bars, and the "1^{er} Couplet" section consists of 8 bars. The score includes various musical notations such as notes, rests, and ornaments.

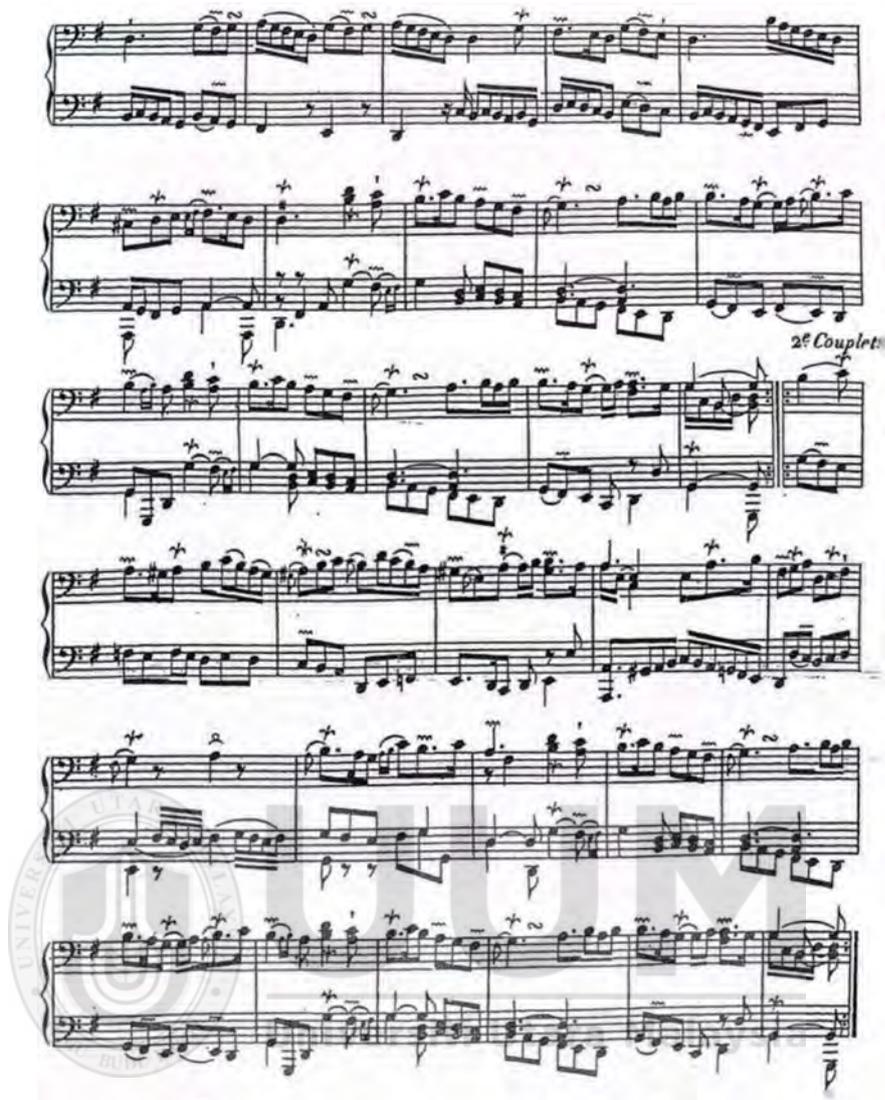


Figure 5.97 Les Delices

The fourth Muse piece, Rondeau, is structured AA'-BA'-CA'-DA'.

A superimposed section: 8 bars repeated, G major. Parallel third downward waves are to be played very neatly and sharply, with the ornamental 8th notes all played in appoggiaturas.

B First Interposition 8 bars + Stacked Section 8 bars. New musical material appears in the first interlude, with a continuous 16th note downward progression pattern and ornamental notes followed by an appoggiatura rhythm. Transition to D major.

C second interlude of 8 bars + 8 bars in the stacked section: transfer to A minor and then to G major to return to the stacked section.

D 3rd interlude 8 bars + 9 bars of the stacked section: a combination of two voices playing consecutive 16th notes in approximate dotted rhythm.

5.9.3 La Basque

The image displays a musical score for a piece titled "La Basque". The score is divided into two main sections: "PREMIERE PARTIE" and "SECONDE PARTIE". Each section consists of two staves, likely representing the right and left hands of a piano. The music is written in G major and features complex rhythmic patterns, including consecutive 16th notes. A watermark for "UNIVERSITI ISLAMIAH SULTANAH AMINAH" and "UNIVERSITI UTARA MALAYSIA" is visible across the score. The page number "129" is located in the upper right corner of the score area.

Figure 5.98 La Basque

The meaning of "Basque" can only be surmised, but it refers to a people living in northern Spain and southern France. The work is based on the same theme, but the minor and major keys are divided into two parts. The overall structure is relatively complex: A (a-b-a)-B (c-"ab "+b)-b.

It is an ingenious fusion of the principles of the major diatonic - minor triadic - rondo, which makes for such a special structure.

A Part I: g minor, compound triadic, consisting of aa (4 bars repeated) + ba (8 bars +4 bars) + a (with a second a after the repetition to form the recapitulation structure of aa).

B Part II: G major, compound two-part form. By c (8 bars repeated) + a1b1 + b2

As a whole, the work consists of a creative layout of material evolution, tonal contrasts, and other aspects.

5.9.4 La Chaze

The image displays a musical score for a piece titled "La Chaze". The score is divided into two parts: "PREMIERE PARTIE" and "SECONDE PARTIE". The tempo is marked "Tres liées sans lenteur". The music is written for piano, with a treble and bass clef. The key signature is G minor (one flat) for the first part and G major (one sharp) for the second part. The score features intricate piano textures with many sixteenth and thirty-second notes, characteristic of a dance piece. A watermark for "UNIVERSITI UTARA MELAYU" is visible in the background.

Figure 5.99 La Chaze

Chaze would be a personal name based on speculation. It is a dance piece written in the keys of G minor and G major with the same beat and the same musical idea. Although divided into two parts, the music is completely coherent and integrated. Although the music is always coherent, it is richly ornamented, dry and clear, with clear dance steps.

5.9.5 Les Amusemens

The image displays a musical score for the piece "Les Amusemens". It is divided into two main sections, each with piano accompaniment and vocal lines.

Section 1 (Left Page):

- Premier Rondeau.** (Page 123)
 - Tempo: *Sans lenteur.*
 - Includes piano accompaniment and vocal lines.
 - 1^{er} Couplet.** (Page 124)

Section 2 (Right Page):

- 2^e Couplet.** (Page 124)
- 2^e Rondeau.** (Page 125)
 - Includes piano accompaniment and vocal lines.
 - 2^e Couplet.** (Page 126)

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. A watermark for "UNIVERSITAS UTARA MALANG" is visible in the background.

Figure 5.100 Les Amusemens

Les Amusemens, which translates as "the pastime", consists of two rondos in G major and G minor, each consisting of a cadenza and two interludes. The work consists of two rondos in G major and G minor, each with two interludes, and then a return to the major key of the cadenza to conclude the work in compound triad form. Presenting A (aa'-bb'-cc'-bb'-caca'-bb')-B(a'-ba'-ca ')-A(ab) complex three-part iambic pentameter structure.

A: Rondo in G major, 3/4 time, consisting of a stacked section with two interpolated sections. Continuous syncopated eighth notes are used as the running rhythm, in three voices, each voice part is performed independently, especially the middle voice line should be played clearly.

B: Rondo in g minor, 3/4 time, consisting of a cascade and two interludes. Continuous eighth-note triplets are used as a running rhythm at the same tempo as the A section.

A1: Repetition, not repeated.

All phrases in this piece start weakly on the second quarter note, so be sure to pay attention to the exact phrasing. The weave is simple, with a group of high and low voices, and a separate line for the middle voice.

5.10 Suite No. 8 in B minor

5.10.1 La Raphaelae

HUITIÈME ORDRE.

La Raphaële.

134

139

Figure 5.101 La Raphaelae

La Raphaele is the name of the person "Raphael", this is a solemn Allemande, 4/4 time, from beginning to end of the successive eighth notes and sixteenth notes should be played with the corresponding rhythm of the appoggiaturas, the structure is asymmetrical two-part form.

A: 10 bars, is indivisible continuous long phrase, internal b minor major chord, genus chord half termination, A major, e minor, b minor genus chord half termination, a total of five support points, can be used as a basis for the division of the phrase breathing.

B: 20 bars, divided into 3 phrases. The first phrase of 5 bars, from b minor - e minor to D major; the second phrase of 4 bars, from D major - b minor to ascending f minor; the third phrase of 11 bars, which is constructed on the basis of the bass #F-B-E-#F-B sustained tone of the ultra-long phrase, constituting a huge b minor termination. Only by grasping the overall structure of the phrases can we create an organ-like atmosphere.

5.10.2 L'Ausoniene

140

L'Ausoniene.

Légerement, et marqué.

Allemande.

Méthode, page 67

141

Figure 5.102 L'Ausoniene

This Allemande is somewhat unusual in that the 4/8 meter is actually equivalent to 1/2 meter. Unlike the common Allemande in 4/4 time with continuous 16th note rhythms, roughly two measures equal one measure. This piece has an eighth note theme with a few ornamental 16th notes. The quarter notes affirm the rhythm, while the eighth notes are played in principle in appoggiaturas. The structure is two-part.

Section A: 18 bars (equivalent to 9 bars in 4/4 time). The B-D-A-D-E-B-F# notes in the bass part, where the octave is increased, are the most important and should be fully emphasised.

B section: 30 bars (equivalent to 15 bars in 4/4 time). The bass voice sustained notes #F-E-#F-B are the decisive factor in this section of the Lo and should be emphasised.

5.10.3 Premiere Courante

The image displays a musical score for 'Premiere Courante'. It consists of three systems of piano notation. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 3/8. The first system is labeled 'Premiere Courante.' on the left. The notation includes various rhythmic values such as eighth and sixteenth notes, along with ornaments (trills) and slurs. The second system continues the piece with similar notation. The third system concludes with a first ending bracket and a repeat sign. A large, semi-transparent watermark for 'Universiti Utara Malaysia' is overlaid on the right side of the page.



Figure 5.103 Premiere Courante

The motif of the "weakly rising and falling" theme at the beginning of this Courante is an important material, which is imitated several times throughout the piece, so that all musical motifs with the same pattern are played in the same eighth-note weakly rising tempo, regardless of the voice part in which they occur.

Key of b minor, 3/2time, two-part form.

Section A: 9 bars. Three phrases in total. In b minor, A major, and D major, respectively.

Three voices, each with a very separate line, and a rhythmic pattern with a weak rising 8th note at the beginning of the theme 12 times in this section.

Section B: 9 bars, 2 phrases (4+5). Phrase 1, D major to b minor half termination; phrase 2, b minor termination. There are still thematic patterns 5 times in this section, all of which need to be played at the same tempo.

5.10.4 Seconde Courante

The image displays a musical score for a piece titled "Seconde Courante." The score is written in G major (one sharp) and 3/4 time. It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is a single melodic line with various ornaments and phrasing. The score is divided into several systems, with a repeat sign and first/second endings at the end. A large watermark for "UNIVERSITI UTARA" is visible across the center of the page.

Figure 5.104 Seconde Courante

This Courante has a very strong sense of rhythm, with each quarter note rhythm very sure. However, most of the consecutive eighth notes should be played as 4- or 3-minute dotted rhythms.

The overall structure is in compound two-part form.

Section A: 8 bars, two phrases. First phrase (a+b) b minor to A major; second phrase; (b+a) A major to b minor Phrygian half termination. The structure is very interesting. The first 2 bars of the first phrase are continuous eighth-note decomposition intervals, and the last two bars are accompanied by a dotted rhythm with a tremolo motive (b). The second phrase reverses the structure of the first phrase, forming a double arch with ab+ba, and the tonic BAAB.

Section B: 19 bars. Single triad (a+b+a1). a: 8 bars, five successive imitations in the keys of b minor, e minor, A major, and D major. b: 4 bars, the a-part factors into sixteenth-note appoggiaturas, with intensive imitations in the keys of D major, e minor, and #f minor. a1: 7 bars. 4 successive eighth-note upward curvilinear factors of two pairs of octave imitations in the genitive key of #f with the bass-soprano in the key of b minor, oriented towards termination. Ends the whole piece.

5.10.5 Sarabande

144 *L'Unique.*

Gravement.

Sarabande.

Vivement. Gravement.

Vivement. Gravement.

Figure 5.105 Sarabande

This Sarabande translates as "unique". Its peculiarity lies in the fact that in the B section, two bars of downbeats in 3/8 are inserted twice, doubling the tempo. The total time value of these two measures of "lively 3/8" is equal to the total time value of one measure of "solemn" 3/4. As a whole, the Sarabande stays in the typical "Sarabande" rhythm of slow three-beat, second-beat quarter-note accents, and the harmonies are solemn and heavy. The sudden intrusion of two rapid downbeats, one in the upper part and the other in the lower part, breaks the balance and stability of the original rhythm, and there is a sense of being overwhelmed by the suddenness of it all.

5.10.6 Gavotte

The image shows a musical score for a piece titled "Gavotte" with the tempo marking "Tendrement." The score is written in two parts (treble and bass clefs) and is in 2/2 time. It consists of five systems of staves. The first system is labeled "Gavotte." and "Tendrement." The score is in B minor and features a melody with many ornaments and a supporting bass line. A large watermark for Universiti Utara Malaysia is visible over the bottom half of the score.

Figure 5.106 Gavotte

This is a soft and light Gavotte of short length, in two-part form in 2/2 time. It is in two-part form, in 2/2 time, and the two AB sections are repeated in 8 bars each.

A section: two phrases (4+4), parallel phrases, the skeleton is all downward scales.

The upper phrase is in B minor, the lower half terminates. The soprano voice line is densely ornamented, to be sung coherently with fine control in exact metric positions.

The baritone voice line is a support for the soprano voice. The tenor voice carries the first 4 bars with the bass voice switching octaves from third to third. The mezzo-soprano voice is a scale descent syncopated and misaligned with the soprano voice.

All four voices should be independent of each other.

Section B: Two phrases (4+4), although both phrases are sustained upward, the first phrase is a shift from D major through A major to e minor, with an upward natural scale; the second phrase is an upward chromatic scale, with a change in harmony and tonality, from A major to b minor.

5.10.7 Rondeau

The image displays a musical score for a piece titled 'Rondeau'. The score is arranged in two columns of staves. The left column begins at measure 146 and is labeled 'Gayement.' and 'Rondeau.'. The right column begins at measure 147 and is labeled '2^e Couplet.'. The music is written for piano, with a treble and bass clef for each staff. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark for 'Universiti Utara Malaysia' is visible across the center of the score.

Figure 5.107 Rondeau

This is a rondeau in the nature of a minuet, consisting of a stacked section and two interludes that form the AA-BA-CA structure in a single breath.

Stacked section A: 16 bars of repeated (8+8) parallel phrases, every 8 bars is a 4-bar phrase, a very square syntax. In this passage special attention is paid to the downward cascading tetrameter groups of 3 beats in the middle voice, which give independent meaning. The bass line is one note per beat.

BA: First Interlude (8 bars) + Stack (16 bars), 24 bars without repetition. The first interlude is a dialogue between the high and low voices of the echo motif.

CA: Second Interlude (16 bars) + Stack (16 bars) for 32 bars without repetition. The second interlude consists of two phrases 8+8. The first 8 bars of the superimposed section theme begin with a metamorphosis from b minor to #fminor; the last 9 bars are a metamorphosis of the first interlude. In this interlude, all the musical material that has previously appeared is effectively reorganized.

5.10.8 Gigue

Figure 5.108 Gigue

This Gigue is notated in 6/4 time, implying a rotation of quarter note triplets. The dotted quarter-note triplets are the central organisation of the rhythm which is constant from beginning to end of the piece. Following the Gigue convention of writing, the constant imitative pursuit of the theme is the main thrust of this music. Therefore, as a two-part work, each of the two sections A and B has a central theme that is constantly imitated to develop the musical process.

Section A: 15 measures, characterised by the upward scale, with a total of 8 B minor half stops.

Section B: 36 measures (repeated), characterised by a downward octave interval followed by a refrain. The downward octave leap is the most central material of this theme, and the theme of the octave leap occurs a total of 14 times in this section. Starting in B minor, it moves successively to E minor and A major, picking up the B minor half termination and entering B minor. The theme is then modulated through a natural minor chordal decomposition in the bass downbeat, ending in B minor. Playing this piece is like playing a fugue.

5.10.9 Passacaille

150 *Passacaille.*

Rondeau.

1^{er} Couplet.

151

2^e Couplet.



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3^e Couplet.

Metode, page 68.

4^e Couplet.

5^e Couplet.
Mouvement marqué.

6^e Couplet.

7^e Couplet.

Metode, page 68.





Figure 5.109 Passacaille

The famous Passacaille is a rondeau consisting of a superimposed section and eight contrasting interjections, so called because in the superimposed section the distinctive chromatic theme of the upward bass scale "B-#C-D-E-#E-F-B" is repeated twice; the superimposed section occurs nine times in the rondeau. twice; and the superimposed section occurs nine times in the entire Rondeau.

Interlude 1: In 9 bars (4+5), the two outer voices are reversed in the first line, the high voice half-way down and the bass voice twice up and reversed, the sound is bleak and delicate. The latter phrase is shifted an octave lower, with a parallel third confrontation of downward chromaticism in the middle of the repeated tone in the high voice, with greater tension.

Interlude 2: 15 bars (7+8), the theme of this interlude consists of a rhythmic variation of the stacked theme. In the first phrase, the scale-like upward and then downward arching theme first reappears in the upper register, then the lower octave is imitated in the middle register, and then continues to imitate the second half four times, turning to D major.

Interlude 3: 16 bars (6+10). This interlude, again in the upper register, is a downward cascading four-note set of uninterrupted parallel imitations. The preceding phrase is a parallel third with a one-bar delayed lower fifth canon, and the two voices are interlaced, in B minor.

Interlude 4: 15 bars (4+6+5). The first phrase consists of a triple imitation of the opening of the theme, forming an intense half-row of thirds in the high register; the second phrase consists of a triple set of dialogues triggered by the theme and the parallel thirds, and the third phrase consists of parallel thirds in consecutive eighth notes that become the main body, moving to D major.

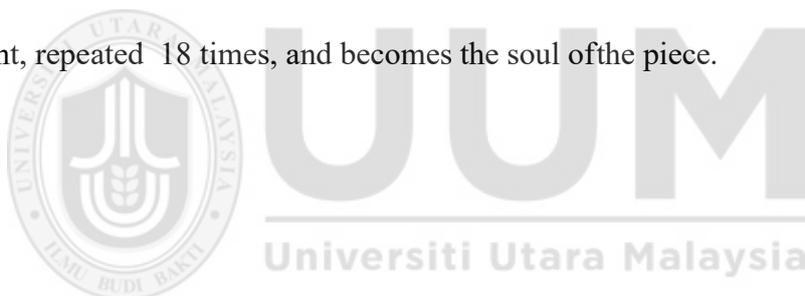
Interlude 5: 16 bars (8+8). The first 8 bars are a dialogue of 4 groups of triads and chords, and the last 8 bars are parallel phrases of 4+4. The upper chords are reversed with the bass line.

Interlude 6: 16 bars (8+8). This interlude is dominated by a rhythmic breakdown of chords with dotted rhythms, the first phrase is in the key of b minor, the second phrase goes from b minor to D major, and the third phrase goes from D major to b minor by the chord #F.

Interlude 7: 8 bars. Continuous inverted chord in b-natural minor; the soprano voice goes down continuously and the bass voice goes up, very powerful, a cry of exhaustion. The chords are accompanied by a progression of ornamental notes.

Interlude 8: 9 bars (4+5). This interlude is a climax created with consecutive sixteenth notes. The first four bars are parallel in tenths and half-terminated by a shift from B minor to D major. The last five bars are canonic one beat apart, ending in D major termination. There is a distinct organ effect.

Between all the interjections, the solemn pathos of the chromatic folds remains constant, repeated 18 times, and becomes the soul of the piece.



5.10.10 La Morinete

La Morinète. 157
Légèrement, et très lié.

Figure 5.110 La Morinete

This little piece is exquisitely soft and light in mood, with the high and middle voices broken down into sustained triplets, dislocating the counterpoint between the middle and lower voices.

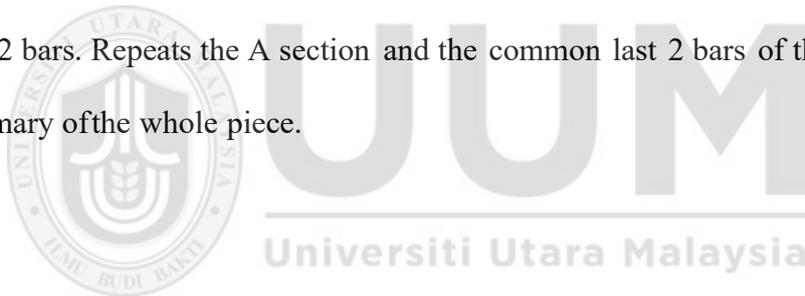
In 12/8 time, the equivalent of a sustained triplet in 4/4. The rhythms are slender and gentle, always intrinsically motivated, especially the second note of the triplet, which must be an independent line in combination with a skilful dislocation of the bass voice.

The structure is a two-part movement with a recapitulation:

Section A: 5 bars, repeated. Bars 1-3 are independent units: the first phrase is in B minor; the second in E minor; the third in D major; bars 4-5 make a Phrygian termination in B minor.

Section B: 14 bars (6+4+4, repeated). The first phrase unfolds the material of bar 1 of the A section and terminates in D major with a 4-bar long phrase through a modal progression in A major in b minor. The second phrase climaxes in a 4-bar straight line, #fminor. The third phrase first reproduces measures 2 and 3 of the A section (e minor - D major) tonally and harmonically, and then fully reproduces measures 4-5. So, the third phrase of the B section reproduces the changes of the A section.

Coda: 2 bars. Repeats the A section and the common last 2 bars of the B section as a summary of the whole piece.



5.11 Suite No. 9 in A major

5.11.1 Allemande

NEUVIÈME ORDRE.

PREMIER CLAVECIN.

Allemande
à deux Clavecins.

SECOND CLAVECIN.

160

The image displays a page of musical notation for the Allemande from Suite No. 9 in A major, originally from the Notebook for Anna Bach. The score is arranged for two harpsichords, labeled 'PREMIER CLAVECIN' and 'SECOND CLAVECIN'. The music is written in a single system with two systems of two staves each. The score includes various musical notations such as notes, rests, and ornaments. A large watermark 'UNIVERSITI MALAYSIA' is visible across the center of the page.

Figure 5.111 Allemande

As part of Louis XIV's hospitality at the lavish Palace of Versailles, Francois Couperin Le Grand often transformed his pieces for lute/lute into chamber music, and this piece was written for two lute/lutes.

The work itself is in the key of A major, in 4/4 meter, with a two-part structure.

Section A: 9 bars (2+7, repeated). The first two bars combine the eighth note core element (the tenor voice in the first bar) and the sixteenth note core element (the high voice of the second lute), which become all the building blocks of the piece. The last seven bars intertwine these two elements between the two lute organs, compiling a composite that stops at the half-termination in A major.

Section B: 14 bars. This part is part of a long musical phrase that continues to unfold. The bass voice E-A-B-E-A sustained notes support the musical course of this passage.

5.11.2 La Rafrachissante

The image displays a musical score for the piece 'La Rafrachissante' by Francois Couperin. The score is divided into two parts: 'PREMIERE PARTIE' (First Part) and 'SECONDE PARTIE' (Second Part). The first part consists of 9 bars, and the second part consists of 14 bars. The score is written for two lute/lutes, with a treble and bass clef for each. The key signature is A major, and the time signature is 4/4. The tempo/mood is indicated as 'Nonchalamment'. The score includes various musical notations such as notes, rests, and ornaments.

Figure 5.112 La Rafrachissante

La Rafrachissante translates as "the spiritually uplifting", and consists of two parts, in A minor and A major.

Part I: A minor in 6/8 time, A+BA1, single triad structure.

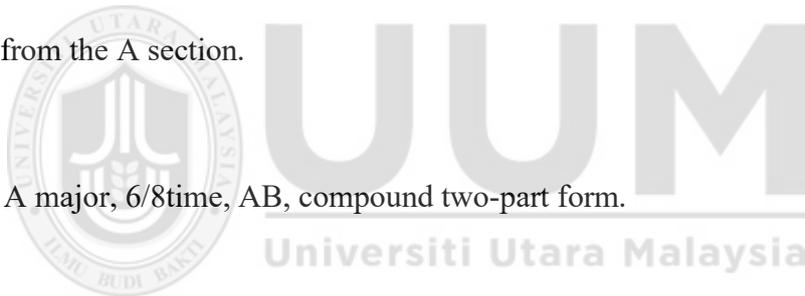
Section A: 8 bars (repeated), 4+4. weak start on the second major beat, parallel phrases, first phrase. A minor dominant chord, followed by an A minor semi-terminal chord, E. The bass line is particularly important, and the rhythm is spirited.

Section B: 16 bars, 8+8, repeated. Enhanced dotted rhythms and 16th note patterns make this section more powerful and rhythmically resilient. all section is entirely online from the A section.

Part 2: A major, 6/8 time, AB, compound two-part form.

Section A: 8 bars (4+4, repeated) parallel phrases.

Section B: 22 bars {12 (4+8) + 10 (4+6)}. Asymmetrical parallel phrases. The first half of the two phrases are identical for 4 bars. The second half of the phrase is asymmetrical. The second half of the first phrase moves from A major to E major, so there are 8 bars. The second half of the second phrase goes directly into A major, so 2 bars are omitted.



Coda: 4 bars. Further the last 6-bar phrase of the B section is omitted by 2 bars, and only the last section is taken as the concluding phrase. The entire A major section is brighter and more country dance style than the a minor section. The parallel third downbeat has the acoustic effect of a flute, and the new additions of trills, downbeats, echoes, double helpings, and other elaborate ornaments are especially wonderful.

5.11.3 Les Charmes

Les Charmes.

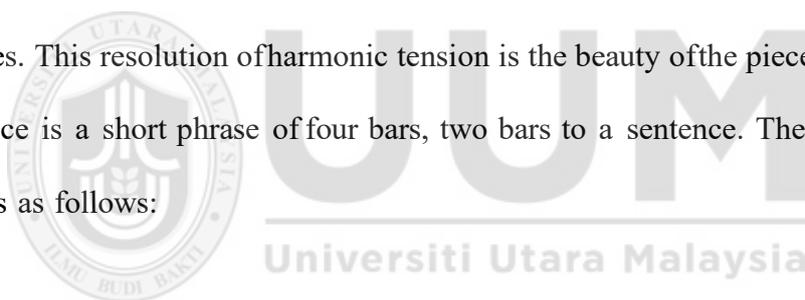
PREMIERE PARTIE.
Luthé, et lié. Mesuré, sans lenteur.

SECONDE PARTIE, qu'il faut dactiler avec les mêmes précautions que la première

Figure 5.113 Charmes

Les Charmes translates as "The Charms" and is played in imitation of the "Luther" instrument. The two parts, A minor and A major, are written in unison with broken chords, but each phrase takes on a new tone due to the change in harmony between the minor and the major keys. The two parts, A minor and A major, are written in a single broken chord, but the change in harmony between the minor and major keys gives each phrase a new tone. Therefore, the first step in practicing this piece is to understand the archetypal harmonic connections and to feel the harmonic charm within the archetypes.

When the archetypal harmonies are broken down by the variations, a new tone is produced on each beat by the sustained harmonies. Each beat produces a dissonant interval created by the sustained note, and a release of tension as the dissonance resolves. This resolution of harmonic tension is the beauty of the piece. The syntax of the piece is a short phrase of four bars, two bars to a sentence. The structure of the piece is as follows:



Part I: A minor, 3/4 time, compound two-part form.

Section A: 8 bars (4+4, repeated), the first half of the phrase in a minor, the second phrase Phrygian half-terminated.

Section B: 28 bars (8+4+8+8, bars, repeated) b+c+d+d structure.

The first phrase, b (8 bars), moves from A minor to G major and then to E major.

The second phrase c (4 bars), from E major off-key modulation to D major-C major.

Third phrase d (8 bars), a minor downward 4th/6th chord modal progression to termination.

The fourth phrase d (8 bars) repeats the third phrase.

Part II: A major, 3/4time, compound two-part form.

Section A: 8 bars (4+4), phrase a, first phrase in A major, second phrase in E major.

Section B: 32 bars (8+8+8+8), structure b+c+d+d

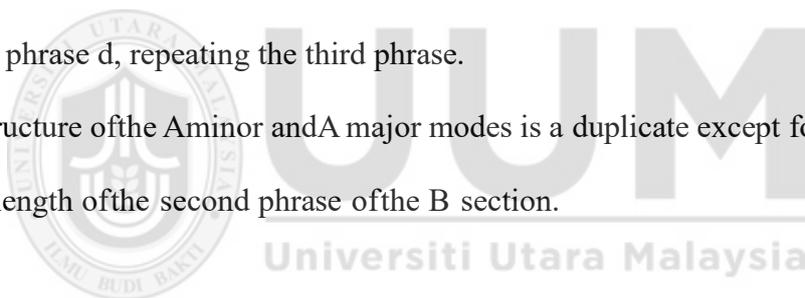
First phrase b, downward second modal in the first four bars; upward to #fminor in the last four bars.

Second phrase c, off-key modulation from #fminor to A major-D major, into A major halftermination.

Third phrase d, downward modal progression in A major, semi-termination in the first four bars, downward modal progression in the last four bars parallel to the 4th/6th chord to the terminating form.

Fourth phrase d, repeating the third phrase.

The structure of the A minor and A major modes is a duplicate except for the difference in the length of the second phrase of the B section.



5.11.4 La Princesse de Sens

168

La Princesse de Sens.
Tendrement.

Rondeau.

1^{er} Couplet.

2^e Couplet.

The image displays a musical score for the piece 'La Princesse de Sens'. It begins with a 'Rondeau' section, followed by two 'Couplet' sections. The score is written for piano and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. A watermark for 'Universiti Utara Malaysia' is visible across the middle of the page.

Figure 5.114 La princesse de

La Princesse de Sens translates as "The Princess of Sens". This Rondeau is lively and playful. The main body of the sound is in parallel thirds, which is typical of the sound of two wind instruments. At the end of the parallel progression, the bass voice enters, which represents a new voice that is emphasised by a change in playing style. The piece has an AA-BA-CA structure, but the weave is very consistent with the acoustic pattern.

5.11.5 L'Olimpique



The image displays a musical score for a piece titled "L'Olimpique." The tempo and mood are indicated as "Impérieusement, et animé." The score is written for piano and features a complex, rhythmic melody. The music is characterized by parallel thirds, a technique often used to evoke the sound of two wind instruments. The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system includes the title and tempo markings. The second system shows the main melodic line. The third system continues the melodic development. The fourth system concludes the piece with a first ending bracket and a repeat sign. A large, faint watermark of the University of Utah is visible in the background of the score.

Figure 5.115 L'Olympique

Titled "Olympic" in A major, it is majestic in 2/2 meter. From beginning to end, the rhythm of the sharp dots and the retention of the dissonances are maintained. The overall structure is two-part.

Section A: 14 bars, three phrases.

First phrase; 4 bars, in A major, with the voice in the lower-middle register.

Second phrase; 6 bars, from a downward progression of seventh chords in the soprano register of A major modulating into E major genitive chords, like an organ sound.

Third phrase; 4 bars, back in the bass and middle registers, fully terminated affirmative modulation in E major.

Section B: 20 bars of repetition, three phrases.

First phrase; 8 bars (2+2+4), 2-bar phrase modulating in E major, A major, 4 bars to #f minor terminating in the main tonal contrast passage.

Second phrase; 4 bars, three dialogues of the core motive through E major, A major, and into A major genitive chord half termination.

Third phrase; 8 bars, reproduced on A major.

5.11.6 L'Snsinuante

The image shows a page of musical notation for the piece 'L'Snsinuante' by Frédéric Chopin, Op. 10, No. 17. The score is in 3/4 time and consists of 20 bars. It is marked 'Tendrement.' and 'L'Snsinuante.' The score is written for piano and features a complex, flowing melody with many ornaments and trills. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three phrases: the first phrase is 8 bars long (2+2+4), the second phrase is 4 bars long, and the third phrase is 8 bars long. The score is numbered 171 in the top right corner.

Figure 5.116 L'Snsinuante

L'Snsinuante translates as "The Hint", and this piece is a lyrical ditty. The score shows that behind the apparent movement of the break-up of the intervals, there is always a canon in which either the soprano voice follows the middle voice, or the middle voice leads and the soprano voice follows. The two lines are sketched out clearly at all times. The work itself is in the key of A minor, in two-part form.

A section 2 phrase: 8+8 repetitions

B section 3 phrase: 8+8+10 repetitions.

5.11.7 La Seduisante

Figure 5.117 La Seduisante

La Seduisante, translated as "The Enchanted", is a slow, lingering, softly ornamented polyphonic work. The work is in the key of A major, in 4/4 time, in two-part form.

Section A: 4 repeated measures, with a weak second beat. 2+2. Successive sixteenth notes are played in a lyrical and uneven manner.

Section B: 11 bars repeated, 4 phrases in total.

First phrase; 4 bars, thematic motif in A major, #fminor modal followed by b minor.

Second phrase; 3 bars, the two voices between the soprano and alto modulate into A major semi-termination in a dialogue of downward scales in A major.

Third phrase; 2 bars, off-key second modulation in A-D-E major

Fourth phrase; 2 bars, A major termination.

Coda; the last two bars of the phrase are repeated.

5.11.8 Le Bavole-Flotant

The image shows a page of a musical score for 'Le Bavole-Flotant' by Debussy. The page is numbered 174 and 175. The title 'Le Bavole-Flotant.' is written in a decorative font. Below the title, the instruction 'Tendrement, légèrement lié.' is written. The score is in G major and 3/4 time. It features a piano introduction with a 'Tendrement, légèrement lié.' instruction. The main piece consists of three couplets (1st, 2nd, and 3rd) and a coda. The notation includes treble and bass staves with various musical notations such as slurs, accents, and dynamic markings.

Figure 5.118 Le Bavole-Flotant

Translated as "The Flowing Cap", Le Bavole-Flotant is a rondeau of stacked parts and three interludes, the whole piece is built on a unified rhythm and weave; the bass voice is broken down into two parts by successive sixteenth notes; the upper voice is very free and lyrical.

The soprano and bass voices are very free-flowing and lyrical. The lines of the soprano and bass voices should maintain independent rhythmic movements according to the direction of the phrase and the position of the ornaments. The work is in the key of A major, in 6/8 time, with a Rondeau structure of AA-BA-CA-DA.

5.11.9 Le Petit-deuil, ou les trois Veuves

176
Le Petit-deuil, ou les trois Veuves.
Gracieusement.

Figure 5.119 Le Petit-deuil, ou les trois Veuves

Le Petit-deuil, ou les trois Veuves translates as "The Little Sorrow or the Three Widows". The work as a whole is in A major, in 3/8 time, in compound two-part form with repetition.

Section A: 8 bars (4+4, repeated) of parallel phrases; the first phrase is in A major; the second phrase is highly varied and semi-final in A major.

Section B: 22 bars (14+8). In the first 14 bars, in the middle of the piece, there are three short phrases.

The first phrase; 4 bars, a straight line upwards, sharply decorated, half terminated from A major to E major, with a sense of the bass voice confronting the soprano voice.

Second phrase; 6 bars, lingering in the bass register, E major.

Third phrase; 4 bars. From D major to A major.

5.11.10 Menuet

The image shows a musical score for a Minuet in G major, BWV 565 by Johann Sebastian Bach. The score is in treble and bass clefs, 3/4 time, and consists of 12 measures. It features a two-part structure with a first section of 4 measures and a second section of 8 measures. The second section includes a first ending and a second ending. The score is watermarked with the logo of Universiti Utara Malaysia.

Figure 5.120 Menuet

This Minuet is very short, with a two-part structure.

Segment A: 4 bars, with a two-voice theme imitation of high - low leading to a curving upward, reverse progression.

B section; 8 bars (5+3), continuing the dense imitation. The last 3 bars are a tight repetition of the first 5 bars, with a change to a termination at the end.

There is a lot of imitation between the vocal parts of this piece. However, the rhythms and playing methods vary depending on the grouping and position of the ornamentation.

5.12 Suite No. 10 in D major

All passages in D minor in this set are notated with no ascending or descending notation. Note the difference between a temporary B-flat and a reduced B-flat without a temporary descending notation.

5.12.1 La Srimphante

179

DIXIÈME ORDRE.
La Triomphants.
Rondeau. BRUIT DE GUERRE.
Vivement, et les croches égales.

PREMIÈRE PARTIE.

157 Couplet.

158 LOUPES.

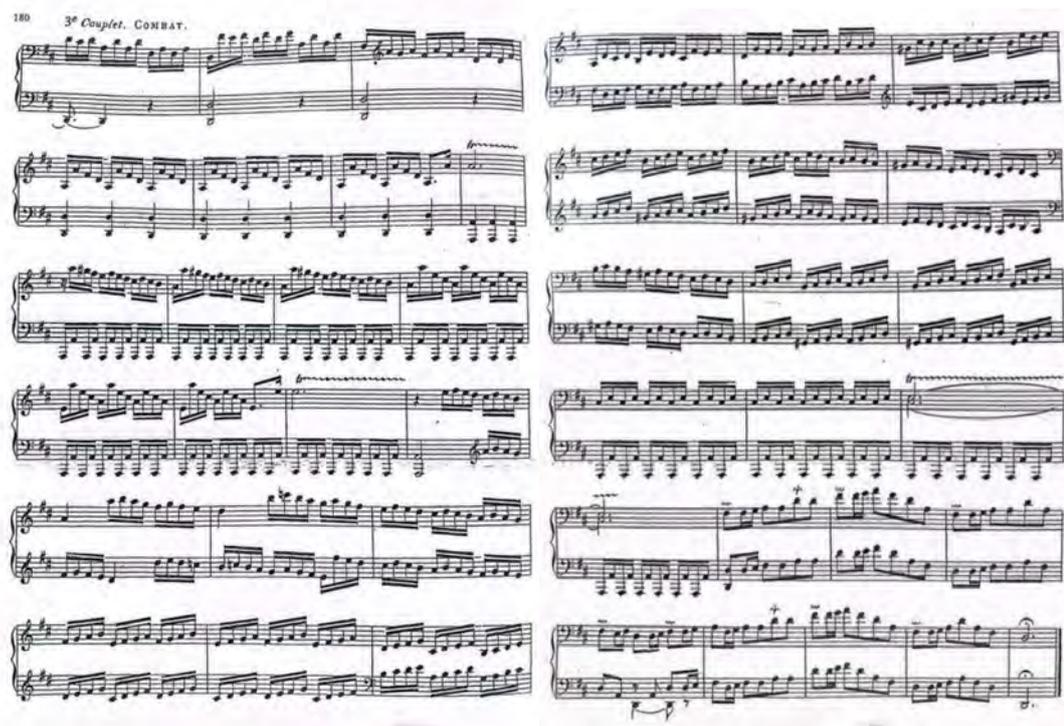


Figure 5.121 La Sriomphante

La Sriomphante is a "small group" of three pieces. It probably depicts the triumphs of war in the time of Louis XIV.

(1) Rondeau

It consists of a stacked section and three interludes, in D major, in 3/4 time, with the structure of AA-BA-CA-DA.

AA: Stacked part, repeated in 8 bars. It is entirely a parallel progression of the main chord triads in D major, with an acoustic similar to that of a military horn. The bass D is like a deep tuba and drum.

BA: 8 bars of the first interlude + 8 bars of the superimposed part, not repeated. The first interlude is a melody in parallel thirds on a sustained D in the middle register, softer than the superimposed part, with the acoustic effect of bagpipes.

CA: 16 bars of the second interlude + 8 bars of the superimposed part, not repeated. The second interlude has two phrases (7+9). The first phrase shifts to B minor, and the second phrase is a three-voice canonic imitation from B minor through D major, E minor, and converging into a neat horn in D major.

DA: 34 bars in the third interlude + 8 bars in the superimposed section, not repeated. The third interlude is in three phrases (7+7+20). All are covered by sixteenth note fast phrases. The first phrase is a low-to-high breakdown chord in the high voice; the second phrase has a downward four-note column curve in the high voice transforming into a breakdown chord with vibrato; the third phrase consists of a canonic but neat continuous sixteenth note run, ending with a combination of vibrato and vibrato to the end of the stacked section.

(2) Seconde partie

The image displays a page from a musical score for 'Rondeau. ALLÉGRESSE DES VAINQUEURS.' The score is arranged in two columns, with piano accompaniment on the left and violin on the right. The piano part is marked 'SECONDE PARTIE.' and includes dynamic markings such as 'poco Op.' and 'Allegretto'. The violin part features various ornaments and articulations. The score is divided into sections labeled '1er Couplet.' and '2e Couplet.'. The page number '182' is visible in the top right corner. A large watermark for 'Universiti Utara Malaysia' is overlaid on the page.



Figure 5.122 Secondepartie

The second part is titled "Joy of the Victors", and the rondo is a leisurely, soft, contrasting passage between two boisterous pieces.

It consists of a stacked section and three interludes, in D major in 6/8 time, presenting the structure of AA-BA-CA-DA.

AA: Stacked section, 16 bars, two-part structure; a section with 4+4 phrases, b section with 4+4, repeated phrases. Independent lines for the three voices, counterpoint between high and low voices, independent sighs in the middle voice, direction of movement downward predominant.

BA: 12 bars in the first interlude + 8 bars in the superimposed part. The first interlude maintains the vocal relationships and the weaving pattern of the stacked parts, and the direction changes to an upward motion with a soaring breath, and then to a downward motion with a soft contraction.

CA: Second interlude 16 bars + 28 bars in the superimposed part. The second interlude is organised around a long trill, 4 x 4:1, with a half termination in B minor. The superimposed section creatively combines the 4 bars in the first interlude with the 4 bars at the end of the superimposed section to reorganise and expand. Here the author creatively adapts Rondeau's tune structure in the interlude, enhancing the vigour.

DA: 17 bars of the third interlude + 16 bars of the superimposed section. The third interlude transforms the rhythm into a succession of sixteenth notes, breaks up the chords upward in the treble, repeats the acoustic effects of the war drums in the bass voices, and advances in layers in D major, E major, and A major finally terminating in the D major superimposed section, perfectly reproducing the A part.

(3) Three part "Fanfare"

The image displays a musical score for a three-part fanfare. The title is "FANFARE. Fort gaiement." and it is labeled as the "TROISIÈME PARTIE". The score is written in 2/4 time and includes French lyrics: "Quoy que les vaincus de dessus se rendent pas se reporter avec vous de la basse il est d'ange de se mesurer avec." The score is divided into three parts: the first part is the "TROISIÈME PARTIE" (the fanfare itself), and the second and third parts are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamics.

Figure 5.123 Three Part Fanfare

This part is called "Loud and Clear Bugle", and it is extremely loud and concise, with the sound of the bugle in the major triad, and the sound of the war drums in the bass vibrato, which again converge into the sound of the war song. This part of the music can be regarded as a reproduction of the first section "War Noise", realising the whole "Triumph" compositional structure as A-B-A1 grand trilogy.

5.12.2 La Mezangere

The image shows a page of a musical score for the piece 'La Mezangere' by Luthé. The page is numbered 118 on the left and 119 on the right. The score is written for piano and consists of two systems of music. Each system has a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is in D minor and 4/4 time. The score features a continuous dotted rhythm in the right hand, which imitates the lute. The left hand has a more complex, rhythmic accompaniment. The piece is in a two-part structure.

Figure 5.124 La Mezangere

The piece also imitates the continuous dotted rhythm of the lute, with a thematic motive running throughout. The whole piece is in D minor, in 4/4 time, with a single four-note core motive at the beginning of the piece that continues to develop. Two-part structure.

Section A: 7 bars, three phrases; 1.2 bars, d minor; 2.2.5 bars, transposed to F major; 3.2.5 bars, starting in F major, passing through g minor, a minor, and d minor, stopping at a half termination in d minor.

Section B: 16 bars, also in three phrases respectively (5.5+4.5+6). This is a three-voice piece, and the left hand must maintain the continuity and line of the two voices during the performance.

5.12.3 La Gabriële

190

La Gabriële.

Légèrement. et coulé.

0 - 46 - 121

Figure 5.125 La Gabriële

B-La Gabriële is supposed to be the name of a biblical angel. The piece is bright and fluid, in the key of D major, in 12/8 time, with a weak first major beat. Successive eighth note triplets are played with the first note long and the second short. A-B-A.

C-A section: 4 bars repeated, D major to A major.

D-Section A1: 14 bars repeated. B; 8 bars (4+4), first 4 bars D major to b minor; last 4 bars A major modulation into a genitive chord half termination; 6 bars (4+2) of section A1, reproducing 4 bars of section A, altered to end in A major.

5.12.4 La Nointele

The image displays a musical score for the piece "La Nointele". At the top, it is marked "Gaiement." and "La Nointele." with a tempo indicator "V". The score is divided into two main sections: "PREMIERE PARTIE." and "SECONDE PARTIE.". The "PREMIERE PARTIE." section includes a "1^{er} Couplet." and a "2^d Couplet.". The "SECONDE PARTIE." section begins with a "Rondeau." section. The score is written for piano, with treble and bass staves. A watermark for "Universiti Utara Malaysia" is visible across the bottom of the score.

Figure 5.126 La Nointele

This dance piece consists of two parts, minor and major. Whether in minor or major, the dance steps, rhythm, and melody are exactly the same. 2/2 beat.

Part I: D minor, three-part form.

A: 8 bars, single phrase phrase, d minor stays halfterminated.

B: 22 bars (10+12). Prelude phrase in A minor. Move the A section from d minor to a minor and expand it by 2 bars.

The first 4 of the 12 bars of the postlude phrase transfer the musical portion of the A section to F major to d minor half termination, which is immediately reproduced in the A1 section. The 12-bar phrase is a whole that cannot be divided.

Part II: D major, 2/2 time, Rondeau, consists of a stacked section and two interludes, structured as AA-BA-BA-CA-CA.

A section: 8 bars of repetition, basically the same rhythmic pattern and melodic direction as the D minor stacked section.

BA section: 18 bars, repeated. 10 bars of the first interlude + 8 bars of the superimposed section. The first phrase of the first interlude 4+6 shifts the body three degrees higher in the upper register of D major, and the second phrase shifts six degrees lower to A major.

CA section: 21 bars, repeated. 13 bars for the second interlude + 8 bars for the superimposed section. The second interlude is an 8+5 bar phrase, with the first phrase shifting to B minor and the second phrase appearing as an unfolding element staying in D major to pick up the repetition.

5.12.5 La Fringante

The image displays a musical score for the piece "La Fringante". It is divided into two main sections: "PREMIERE PARTIE" (Major) and "SECONDE PARTIE" (Minor). The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and ornaments. The tempo is marked "Vif, et relevé." and the key signature is one sharp (F#). The piece is in 6/8 time. The score is numbered 193 in the top right corner.

Figure 5.127 La Fringante

La Fringante translates as "the living and the breathing", and is also composed of two parts, major and minor, in 6/8 time, with a weak rhythm on the second major beat. The same imitative flute with dotted eighth note pattern is used throughout the piece. Mostly in parallel thirds, the ornamental notes are sometimes played in parallel and sometimes staggered, with a strong rural flavour.

5.12.6 L'Amazone

L'Amazône. 195

Vivement, et fierement.

Voyez ma Méthode, page 70.

Méthode, idem.

Figure 5.128 L'Amazone

"Amazonian Warrior", this piece is musically spirited. in D major, 6/8 time, with multiple voices in imitation or parallel. Where continuous eighth note triplets need to be played long before and short after, but the bass voices, depending on the situation, should sometimes be kept even independently. Continuous sixteenth note triplets are treated differently depending on the phrasing; dots and leans need to be played one long and one short, depending on the music.

5.12.7 Les Bagatelles

The image displays a musical score for 'Les Bagatelles' by Frédéric Chopin, spanning pages 196 and 197. The score is written for piano and is divided into three sections: a 'Rondeau' on page 196 and two 'Couplet' sections on page 197. The 'Rondeau' section consists of five systems of music, each with a treble and bass staff. The first 'Couplet' section also consists of five systems, and the second 'Couplet' section consists of five systems. The music is characterized by rapid, repetitive patterns and ornamental notes, which are indicated by small '+' signs above the notes. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is presented in a clear, legible format with standard musical notation.

Figure 5.129 Les Bagatelles

Rondeau, this piece can only be played on the double keys of the lute. On the piano, it is difficult to play, requiring both hands to be staggered back and forth, especially to play the repetitions of the ornamental notes clearly. Keeping the fingertips light, fast and dexterous is even more difficult.

All passages in C minor are notated in the key of "two flats". The A-flat is notated with a temporary descending sign, and the alternation between A and A-flat is often restored in the piece.

5.12.8 La Castelane

Figure 5.130 La Castelane

La Castelane, which translates as "The Mistress of the Castle," is a smooth, sing-along ditty. The lower voices maintain an even eighth-note rhythm throughout, while the upper voices use syncopated rhythms to express the twists and turns.

In c minor, 4/4 meter, in compound two-part form, it presents an A-BA1 structure.

Section A: 5 bars repeated (2+2+1). The first phrase of 2 bars, in c minor, is the main motif of the work. The second phrase, 2 bars, transposes to a half termination in g minor. The third phrase, g minor Picardie terminates.

Section B: 7 bars of unfolding section, treating the A theme in reverse, off-key fminor - e-flat major - B-flat major, followed by a dialogue between the soprano voice and the alto voice mimicking the entry to the c minor semi termination, which is reproduced after a short cadenza.

Section A1: 5 bars, variations reproducing the A section. The first two of these bars are an exact repetition of the A section, with the fourth bar of the third A-flat section shifted up four degrees to end in c minor.

5.12.9 L'Etincelante ou la Bontems

The image shows a page of a musical score for the piece 'L'Etincelante ou la Bontems'. The page is numbered 200 on the left and 201 on the right. The title 'L'Etincelante ou la Bontems.' is centered at the top, with the instruction 'Tres vivement.' written below it. The score is arranged in two columns of staves. The left column contains five systems of staves, and the right column contains five systems. Each system consists of a grand staff (treble and bass clefs). The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are various musical markings such as accents, slurs, and dynamic markings (e.g., 'p', 'f'). The score is watermarked with 'Universiti Utara Malaysia'.

Figure 5.131 L, Etincelante

This is one of the few works in Francois Couperin Le Grand's oeuvre where the sixteenth notes run in rapid succession, similar to an étude. There are a number of "Alberti notes" of broken triads, modulated in fourths, which seem to foreshadow Haydn's style.

5.12.10 Les Graces-Natureles

The image shows a page of a musical score for 'Les Graces-Natureles' by Francois Couperin Le Grand. The page is numbered 202 on the left and 203 on the right. The title is 'Les Graces-Natureles. Suite de la Buxtehude.' and the tempo/mood is 'Affectueusement sans lenteur.' The score is divided into two parts: 'PREMIERE PARTIE' and 'SECONDE PARTIE'. The score consists of two staves for each part, with various musical notations including sixteenth notes, Alberti notes, and modulations. A watermark for 'Universiti Utara Malaysia' is visible across the score.

Figure 5.132 Les Graces-Natureles

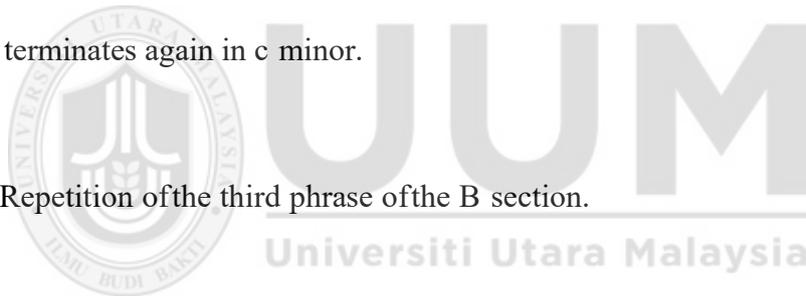
This piece is a fast running contrast to show serenity and soothing. The piece consists of two parts, major and minor, with the concluding phrase of the major passage becoming the beginning phrase of the minor passage.

Part I: C major, 2/2 time. The organisation of the limbs always consists of two lines counterpoints in the high and low voices and a sustained note in the middle voice with eighth note syncopation. Therefore, it is important to maintain the independence between the three voice parts very well. Two-part structure: A+B (4+8).

Part II: 2/2 beat in C minor. Take the end of the major section as the main body, while maintaining the organisation of the weave of the phrase, always focusing on the counterpoint of the two lines of the higher and lower voices, and paying more attention to the middle voice syncopation.

Two-part structure A+B (8+14). the B section moves from c minor to E-flat major, and finally terminates again in c minor.

Coda: Repetition of the third phrase of the B section.



5.12.11 La Zenobie

204

La Zenobie.

D'une légèreté gracieuse, et liée.

Minkus, op. 70.

Figure 5.133 La Zenobie

This is a small piece with eighth note triplets throughout. Because of the difference in the position of the ornamental notes, and because of the breathing required by the tone of the phrases, the even rhythm, which is also notated in triplets, needs to be varied to create many "uneven" sensations depending on the situation.

C minor, 12/8, weak second major beat. Two-part structure.

Section A: 12 repeated measures (4+3+2+3). The first phrase moves from c minor to E-flat major; the second phrase consists of new material passing through a half termination in g minor, then a Picadie termination in g minor.

Section B: 24 bars repeated (6+4+5+3+6), with the first phrase beginning 2 bars of a reflection of the material in section A, half-terminated in c minor, then shifting to E-flat major. The second phrase is an unfolding of the material, shifting to B-flat major.

The third phrase is the unfolding of the A+B change. Transition to g minor. The fourth phrase is a modal progression of the material, passing through F major, E-flat major, and stopping at a half-termination in c minor. The fifth phrase changes to reproduce the first phrase.

Coda: Repetition of the last 4 bars.



5.13 Suite No. 10 in D major

5.13.1 Les Jumeles

212

DOUZIÈME ORDRE.

Les Jumeles.

Affectueuxment.

PREMIERE PARTIE.

Voyez ma Méthode, page 72.

DigiMusic

The image displays a page of a musical score for 'Les Jumeles' by Debussy. The page number '213' is in the top right corner. The score is divided into two main sections: 'Mineur.' and 'SECONDE PARTIE.'. Each section contains two staves of music, likely representing the left and right hands of a piano. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings like 'p.' (piano) and 'f.' (forte). There are also first and second endings marked with '1.' and '2.' at the end of several phrases. A watermark for 'Universiti Utara Malaysia' is visible across the middle of the page.

Figure 5.134 Les Jumeles

This piece mimics the effect of the Lyre. The dissonance created by the sustained notes creates a sense of haze. The piece is written in two parts, E major and E minor, using the same musical materials, rhythms, and textures.

Part I: E major, 2/2time, compound two-part form.

Section A: 8 repeated measures (4+4), built on a parallel ten degrees arch. The four-part sustain is the most important acoustic foundation of this piece. All the harmonic beauty is nurtured by the retention of the sustained notes. The first phrase is a dominant chord in E major and the second phrase is a dominant chord in E major.

B section: BA 18 bars (10+8), B (2+4+4) further enhances the harmonic tension. The first phrase is in the key of E major; in the second phrase, the #D note in the bass voice forms a sharp counterpoint to the D note in the soprano voice in a diminished octave. The third phrase has a continuous downward progression of the E major dominant chord and reproduces the A completely.

Part II: E minor, 2/2time, single two-part structure.

Section A: 8 bars (4+4) repeated. Repeated phrases, built on a U-shaped skeleton of parallel sixths going down and then up. The first phrase has a dominant chord in E minor, the second phrase has a dominant chord in E minor.

B section: 12 bars of repetition (4+4+4). The first phrase enhances the chromatic progression to G major. The second and third phrases are parallel phrases, with the second phrase resting on an e minor I6 chord and the third phrase terminating in e minor. In this passage there are often pentatonic chords formed because of the sustained notes.

5.13.2 L' Intime

Mouvement de Courante.

L' Intime.

Universiti Utara Malaysia

Figure 5.135 L' Intime

The Courante movement, "Beloved", presents a simple courante rhythm and weave, with a basic rhythmic rhythm of continuous eighth-note hexamer, in the key of E minor, in 3/4 time, which is actually equivalent to 1/2 time. Single two-part form.

Section A: 16 repeated measures (10+6), the first phrase consists of 5+5, with the first phrase stopping at the half-termination in E minor after two modal progressions, and the second phrase appearing as a continuous eighth note to D major. The second phrase consists of three cadences in A minor and E minor that stop at the half-termination after modulation.

Section B: 39 bars (9+4+15+11). This is an asymmetrical section with very free and strange phrasing. The basic idea of continuous eighth-note triplets with dotted three-beat words run through the first phrase, which begins with a half-termination in e minor and moves to G major; the second phrase moves to A minor; and the third phrase moves back to e minor after a continuous long line movement. The fourth phrase consolidates the termination in E minor.

5.13.3 La galante

The image shows a page of musical notation for a piano piece titled "La Galante". The score is written for piano and consists of four systems of music. The first system is marked "Gajement." and "La Galante." and features a continuous eighth-note triplet pattern in the right hand. The piece concludes with a final cadence in E minor.

Figure 5.136 La galante

The title is "Full of love". E major, 6/8 time, is a single two-part minuet, but with a very special syntax.

Section A: 8 bars (4+4) of repetitive, parallel phrases, polyphonic phrases modelled on the opening octave of the canon. The first phrase is in the key of E major and the second is in the key of B major.

Section B: 14 bars (8+6). The first phrase is a 4+4 phrase. The motif of the first phrase is moved up four degrees for a canonic imitation on the B-flat, followed by a shift to $\#c$ minor; the motif of the second phrase is imitated in the key of A major, B major in the second degree, and goes up into the E major dominant chord. The second phrase resumes with a canonic imitation from the beginning of the first phrase, consolidating to end on E major.

This work is dominated by thematic canonic imitation, with syntactic symmetry containing asymmetry.

5.13.4 La Coribante

216

La Coribante.

Vivement.

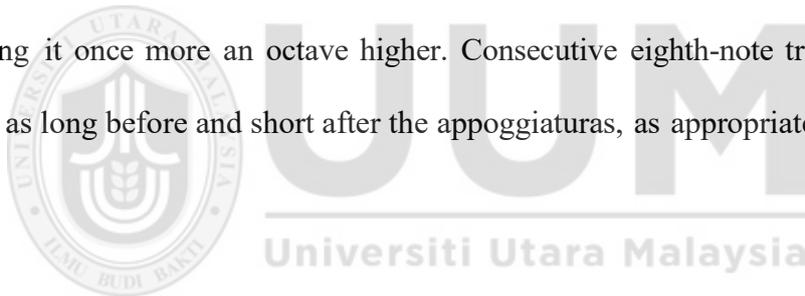
217

Figure 5.137 La Coribante

This is a Gigue-style rhythmic cadenza. e minor, 6/8time, weak start on the first major beat, two-part structure.

Section A: 14 bars (12+2). 12 bars of continuous extended long phrases, from e minor to G major, with an impeded termination at bar 12 and an extended termination to G major.

Section B: 28 bars (10+6+12). The first phrase presents the thematic material in G major, passing through e minor, D major and then to b minor; the second phrase passes first through a minor, G major and then to e minor. The third phrase (6+6) reproduces the first part of the theme of the A section, reinforcing the e minor termination, and repeating it once more an octave higher. Consecutive eighth-note triplets should be played as long before and short after the appoggiaturas, as appropriate.



5.13.5 La Vauvre

218

La Vauvre.

Conlamment.

Figure 5.138 La Vauvre

E major, 3/8 time, 2-part + Coda.

Section A: 8 bars (4+4 repetitions), two phrases, resting on a half-termination in E major.

B section: 16 bars (4+4+4+4 repetitions).⁴ Each phrase begins with a reflection of the opening of the theme of the A section.⁴ Parallel phrases; the first phrase goes from E major to a V to II #fminor chord; the second phrase goes to an E major VI #c minor; the third phrase goes off-key through #fminor, E major into a semi-terminal genitive chord; the fourth phrase E major V2-I picks up the termination.

Coda: repeat the last 4 bars.

5.13.6 La Fileuse

The image shows a page of a musical score for the piece 'La Fileuse' by Claude Debussy. The page is numbered 219 at the top center. The title 'La Fileuse.' is written in a cursive font at the top left. Below the title, the instruction 'Naïvement, sans lenteur.' is written. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (E minor) and the time signature is 3/4. The score is divided into two main sections. The first section, starting at measure 219, consists of 8 measures. The second section, starting at measure 220, consists of 16 measures. The score is marked with various ornaments and dynamics. A large watermark for 'Universiti Utara Malaysia' is visible in the background of the page.

Figure 5.139 La Fileuse

E minor, 3/4time, Minuet-like style, two-part structure.

Section A: 8 bars (4+4 repetitions), the first phrase is the basis of the whole piece. e minor; the second phrase adds a continuous eighth note rhythmic movement to b minor, picadie termination.

Section B: 16 bars (8+8, repeated), the first phrase adds further ornamentation to the rhythm of the A section, in G major; the second phrase adds ornamentation to the rhythm as well as a continuous eighth note movement, shifting back to e minor.

Coda: Repeat the second phrase of the B section, measure 8, twice, once repeatedly.

This is a very elegant little piece with exquisite rhythm, ornamentation, phrasing, and vocal layering.

5.13.7 L'Atalante

The image displays two pages of a musical score for 'L'Atalante' by Franz Liszt. The left page is numbered 222 and the right page is numbered 223. The score is for piano and includes the instruction 'Tres legérement.' at the top left. The music features rapid runs of successive sixteenth notes in both the treble and bass staves. The right page includes the instruction 'Molto, Men.' and 'Molto, Men.' in different sections. The score is presented in a standard musical notation format with treble and bass clefs, a key signature of one flat, and a 4/8 time signature.

Figure 5.140 L, Atalante

Rapid runs of successive sixteenth notes, e minor, 4/8 time, variations in the movement of the sixteenth notes throughout.

Section A: 10 bars repeated. Maintains sixteenth note movement in the high register and bass counterpoint in the low register eighth notes.

Section B: 40 bars (8+3+4+4+4+8+13). First phrase; 8 bars, two low voice to high voice imitations of low 12 degrees canon in 4/8 time apart, E major-D major to G major; second phrase; 3 bars, shift to D major; third phrase; 4 bars, change to low voice sixteenth note runs, high voice downward cascade modulation in D major.

Fourth phrase; 4 bars, low-octave canonic imitation of the low voice to the high voice 2/8 time apart, half terminated from D major to e minor. Fifth phrase; 8 bars, high-octave reproduction of the A-part weave as well as the tonality, with a single change in line movement; sixth phrase, 13 bars, e minor, sustained progression to a crescendo ending.



CHAPTER SIX

RECOMMENDATION AND CONCLUSION

6.1 Introduction

This paper cites a large number of non-musical art forms to support and explore the musical content of the research's subject matter, a practice that has long been seen in other fields, as well as in the field of music. And this is not only true in non-scientific fields such as music, art and poetry, but also in the basic sciences such as maths, physics and chemistry. This really gives the impression that everything is contained within the framework of a "theory of everything", intertwined, interlaced, intermingled, unified and separated in time and space.

The conclusions of this paper have been briefly explained in the previous chapters, but in general, the art of music is still a non-scientific discipline that cannot be falsified, and there is no scientific proof of its absolute rightness or wrongness, but this paper has done its best to illustrate the content and conclusions of Francois Couperin Le Grand's music in a more multifaceted and multidimensional way. In order to consolidate even more my use of other fields to corroborate and extrapolate the content of another field. I would like to elaborate and argue the credibility of the correlations in the different fields in this chapter.

6.2 Discussion on the interconnectedness of various fields

In exploring the interconnectedness of various fields, we have revealed a profound truth: although these fields may seem very different on the surface, they are intrinsically connected in ways that not only advance their respective fields, but also enrich our understanding of the world.

The connection between physics and maths is the most intuitive. Physicists use mathematics as a language to describe phenomena in nature, from the motion of elementary particles to the formation of galaxies, and it provides a precise tool to quantify and predict physical events. For example, Newton's laws of motion and Einstein's theory of relativity are expressed through mathematical equations, demonstrating the mathematical beauty behind physical phenomena.

Exploring this further, there is also a strong connection between music and maths. The rhythm, harmony and melody of music can be analysed and created through mathematical forms. In Bach's fugues and Beethoven's symphonies, we can find the application of mathematical principles such as symmetry, proportion and sequence.

The use of these mathematical concepts in musical composition not only adds to the complexity and beauty of the musical work, but also allows for a unique dialogue between music and mathematics.

The relationship between fine art and mathematics is equally fascinating. Since the Renaissance, artists have used mathematical principles, such as perspective and the golden ratio, to create works with depth and realism.

In modern art, this connection has become even more pronounced. For example, Picasso and Braque's Cubism explored the notion of objects being viewed from multiple perspectives at the same time, based on a mathematical understanding of space and form.

The mutual inspiration between music and fine art is equally noteworthy. Many artists and musicians have attempted to capture the essence of another art form in their work. Impressionist music, for example, attempted to capture changes in light and colour through notes and melodies, just as the Impressionist painters captured moments of light and shadow through colours and brushstrokes. This exploration across art forms reveals the similar skills of music and fine art in expressing emotion and constructing atmosphere.

Finally, there are also connections between physics and fine art. Optics and colour theory are crucial to understanding how depth and texture can be conveyed through a picture. At the same time, concepts in physics, such as refraction and reflection of light, have a direct impact on creating visuals with a sense of realism. By understanding these physical principles, artists are able to use colour and light in more precise and innovative ways.

Through these examples, we can see that physics, mathematics, music and fine arts are not just isolated fields from each other; they intertwine and inspire each other through a common language - mathematical and physical principles - and a resonance with the pursuit of beauty and expression

This interdisciplinary interplay not only fosters development within each field, but also provides us with a more holistic and profound way of understanding.

6.2.1 Temporal dislocation between thought derivation and experimental phenomena

In the history of scientific development, the "space-time dislocation" between theoretical derivation and experimental findings is a fascinating phenomenon. This mismatch is manifested in the fact that sometimes theory leads to experimental verification, and sometimes experimental discoveries give rise to the establishment of theories. By exploring classic examples from maths, physics and chemistry, we can gain a deeper understanding of how scientific knowledge progresses.

Physics: Prediction and Verification of Special Relativity

Einstein's theory of special relativity is a classic example in the history of science of how theoretical derivation can lead to experimental verification. In 1905, Einstein formulated the theory of special relativity, which changed our fundamental understanding of time, space, and matter.

The two central tenets of special relativity are that the laws of physics are the same in all inertial frames of reference, and that the speed of light is constant in a vacuum and does not depend on the relative motion of the light source and observer. This theory had no direct experimental support at the time; it was based more on philosophical reflection and mathematical derivation of existing contradictions in physics (Ji, Bing, 1995).

However, the predictions of special relativity were verified in subsequent experiments. The most famous example is the observation of a total solar eclipse in 1919, in which the British physicist Eddington observed the deflection of starlight in the sun's gravitational field, an observation that perfectly matched the predictions of special relativity. Einstein's theory not only explained the negative results of the Mykelson-Morley experiment but also predicted phenomena such as time dilation and the mass-energy equivalence principle, which were later verified in experiments (Zhang, Xianke ,1995).

Mathematics: Proof of Fermat's Grand Theorem

In mathematics, the proof of Fermat's Great Theorem is a classic example of how theoretical enquiry can last for hundreds of years: in the 17th century Fermat formulated his Great Theorem on algebra, but no one was able to solve it for hundreds of years until the 20th century, when it was solved. 1994 saw the British mathematician Andrew Wiles, who, after years of lonely effort, finally proved Fermat's Great Theorem. His method of proof drew on several areas of modern mathematics, including algebraic geometry and elliptic curve theory.

Wiles' success not only solved a 358-year-long mathematical puzzle, but also demonstrated the depth and breadth of modern mathematics and the relentless pursuit of knowledge by mathematicians. This is a classic case of using content from other fields to solve and corroborate a puzzle in another field (Li, Xincan, 1994).

6.2.2 Connections between iconography in pentameter and other fields

In 1979 Douglas Hofstadter, wrote a book titled *Gödel, Escher, Bach: An Eternal Golden Braid*, which explores in a very unique way mathematics, symmetry, self-reference, concepts of consciousness and artificial intelligence, and attempts to explore the nature of consciousness and self-consciousness by interweaving Gödel's incompleteness theorem, Escher's infinite reflection drawings, and Bach's interlaced canons and fugues. The method of mutual corroboration between different fields is utilised in this book.

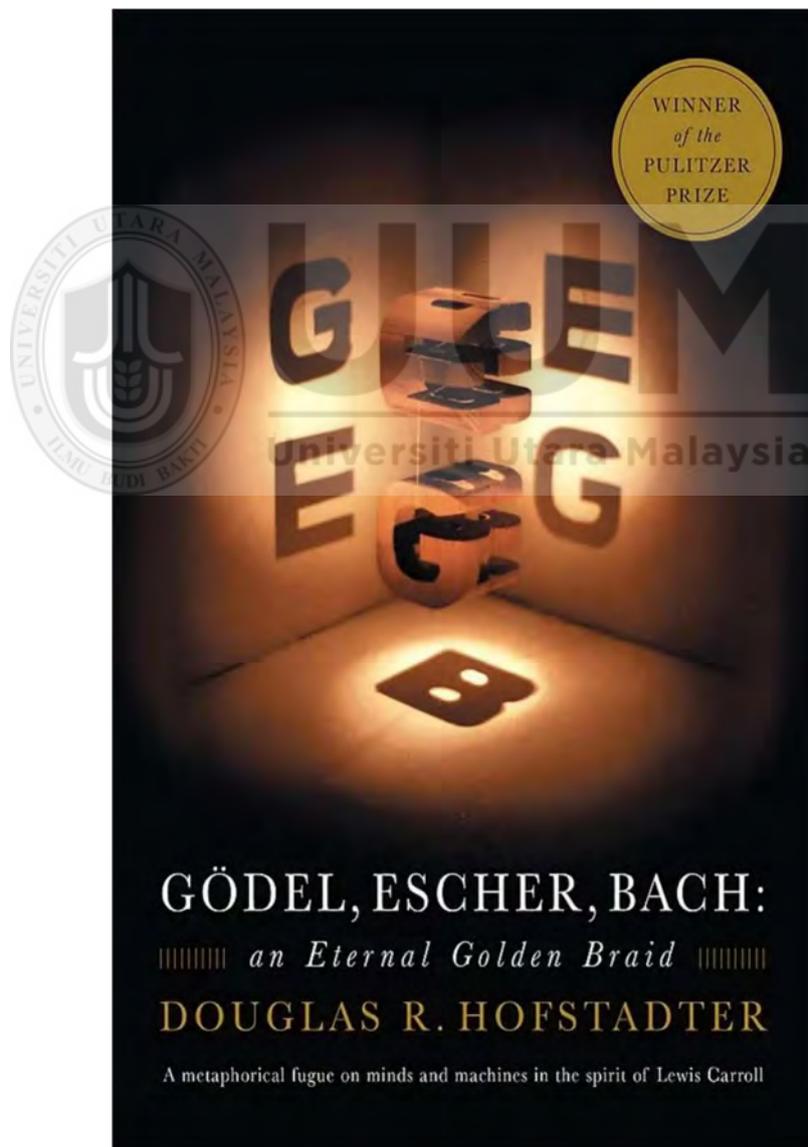


Figure 6.1 Gödel, Escher, Bach: An Eternal Golden Braid

The author's level is limited, and Gödel's Incompleteness Theorems are just too formidable, and in general terms there are two main key points. First Incompleteness Theorem: within any consistent formal system containing underlying arithmetic, there exists a proposition that can neither be proved nor disproved. This means that if the system is self-consistent (i.e., contains no contradictions), then it must be incomplete (i.e., there are propositions that are undecidable as true or false).

Second Incompleteness Theorem: any system strong enough to express arithmetic cannot prove its own consistency unless the system contains contradictions (in which case it can prove any proposition, including its own consistency). It is still more intuitive to look at the connection between Escher's painting and the Bach fugue in his work.

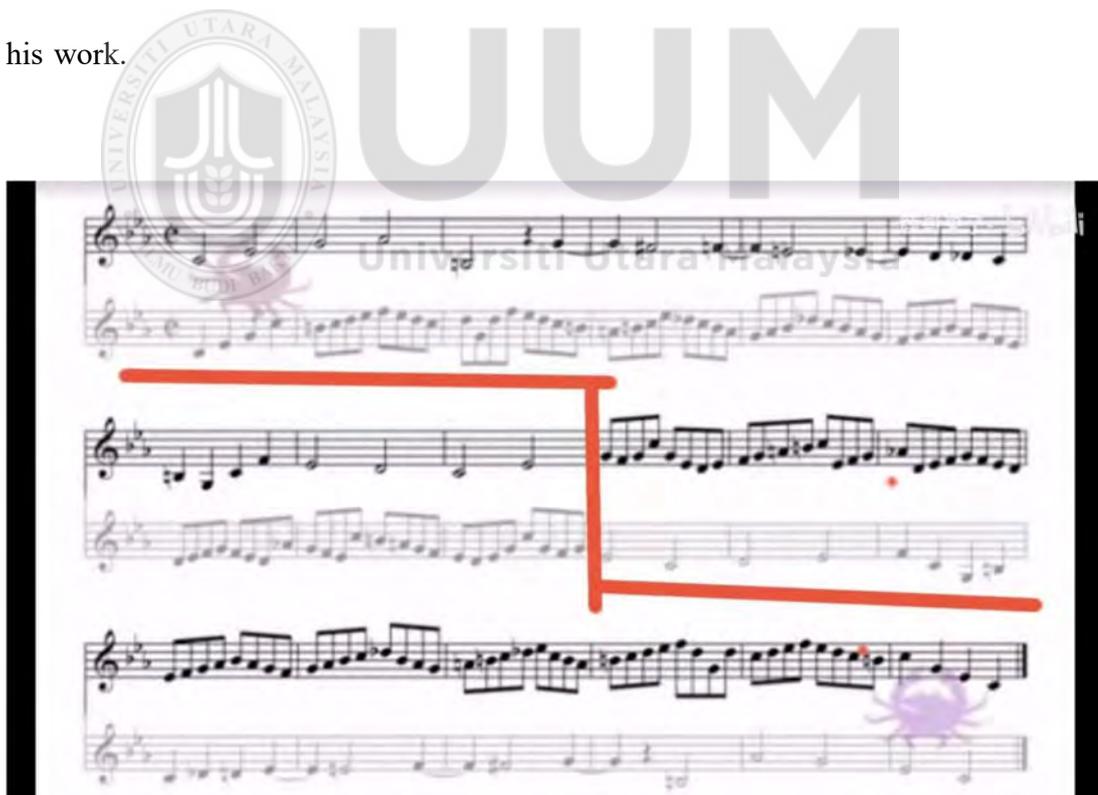


Figure 6.2 BWV1079 J·S·Bach

This is the Crab Canon (BWV1079) by J. S. Bach. The most interesting thing about this piece is that it has two voices which we assume to be A and B, and this B is the mirror image of A. That is to say, if you look at B upside down, B and A are in fact exactly the same, except that B is the inversion of A. I'll put up the score below, so that you can look at it from the beginning and the end of each of the two lines. How the score is a mirror image of each other.

This is JS Bach's musical conception of the Möbius Ring, where the whole piece is axisymmetric, and the two voices are completely retrograde, meaning that playing the piece from beginning to end has exactly the same acoustic effect as playing it from end to end (Hofstadter, D. R., 1979).



Figure 6.3 The Möbius Ring of Music

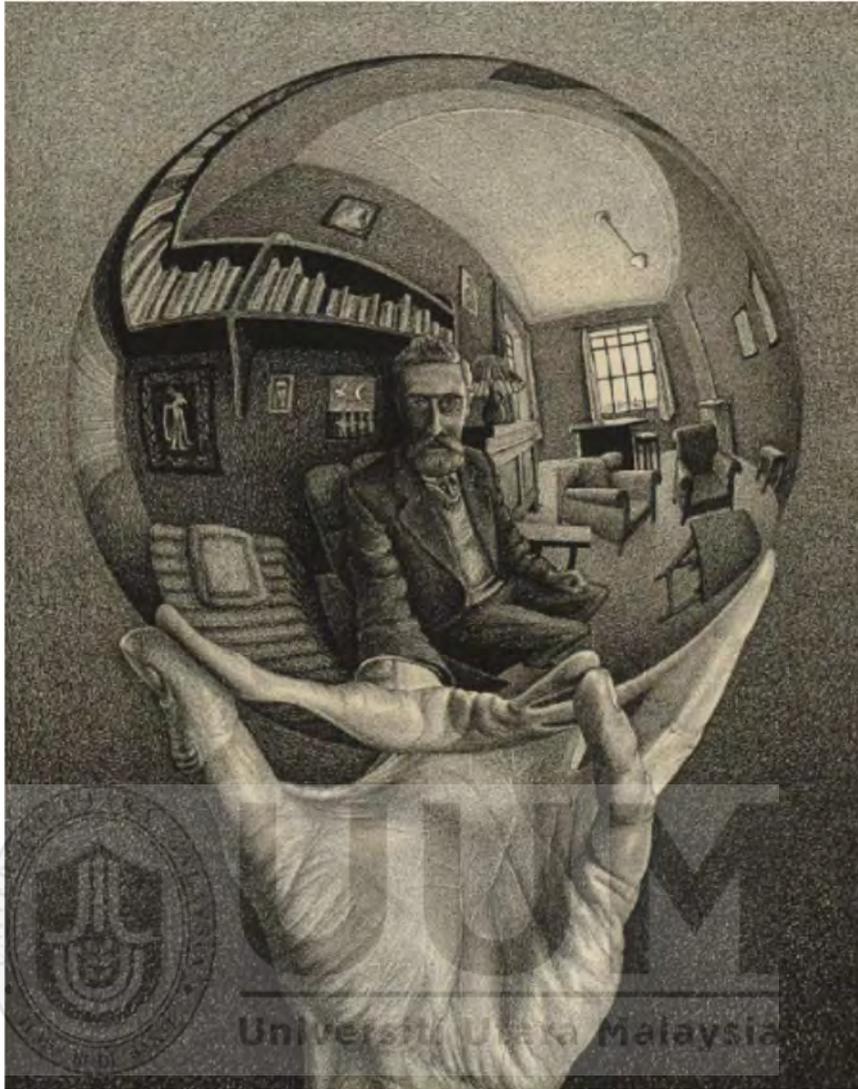


Figure 6.4 M.C. Escher: Journey to Infinity

This echoes the essential idea of many of Escher's paintings. For example, is the work pictured above the perspective of a person in a sphere, or is it a perspective from outside the sphere.

There is a similar idea of nativity in the fugue works, where one theme is nested within another, and the complex relationship between the many themes has you in it and me in it.

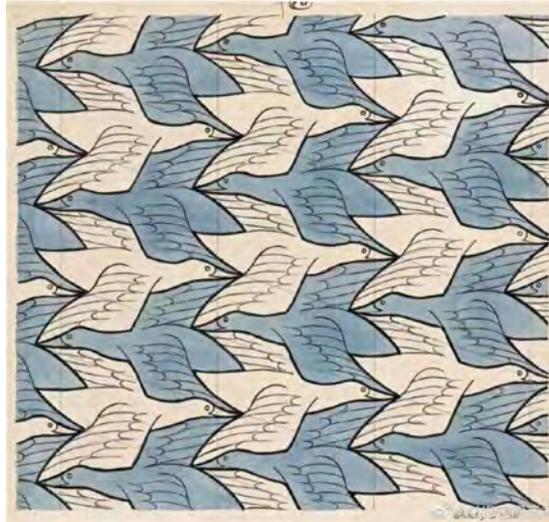


Figure 6.5 Day and Night, 1938, by MC Escher

Regarding the images in the pentatonic score the author believes that there are many more visual examples, such as the works of Beethoven and the Germanic spirit.

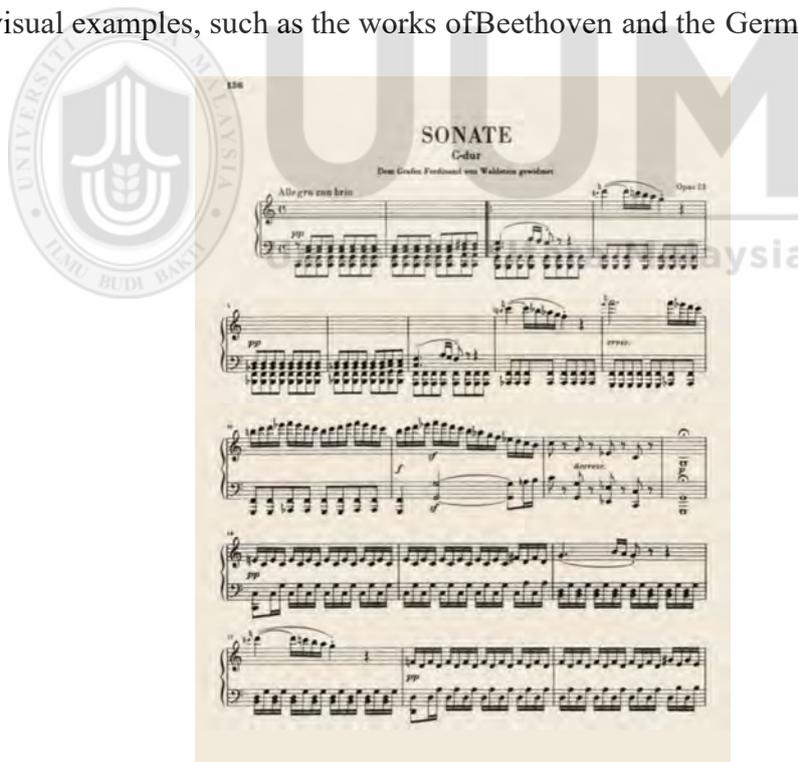


Figure 6.6 Beethoven Piano Sonata No. 21

This use of sustained tones reflects a sense of pent-up power, both aurally and visually, and is imbued with a Germanic spirit.



Figure 6.7 Members of the ss during a PARADE

More connections such as the relationship between Impressionist painting and music, and the relationship between medieval music and those frescoes and paintings in churches have been described and compared in detail in previous chapters.

6.3 Recommendation

Francois Couperin Le Grand, known as the "heart of French Baroque music", was not only renowned within his own time, but also had a profound influence on later generations of Western classical music, and it is Couperin's compositions that are considered to be unique.

The key to this is the use of elaborate and fine variations of ornamentation, which is not only one of the key roots of French music, but also laid the foundations for the understanding of later masters, such as Chopin and Debussy.

Francois Couperin's compositions represent the pinnacle of French music of the Baroque period, and in particular his keyboard compositions, such as those in the "Pieces de clavecin" ("Harpichord Pieces"), reflect the uniqueness of his style, which not only contains a wealth of emotional expression, but also demonstrates his mastery of ornamentation, which is not only a great expression of emotion, but also a masterly use of ornamentation. Couperin's compositions not only contain a wealth of emotional expression, but also demonstrate his master of ornamentation, which not only embellishes the melody, but also adds to the expressiveness and complexity of the music.

This unique ornamentation provides a technical reference for understanding the dozens of notes of ornamentation in the works of later composers such as Chopin.



Figure 6.8 Chopin 's Magnificent GrandPolonaise

In addition to the use of ornamentation, Couperin's compositions also show foresight in harmonic treatment, especially in the use of non-traditional harmony, which can be seen as a pioneer in the use of non-traditional harmony by impressionist musicians such as Debussy. Couperin's bold use of colourful harmonies in his compositions creates a richness of musical colours and a depth of emotion through the clever use of harmony, which provided a rich harmonic language and innovative inspiration for later composers such as Debussy.

Couperin's bold use of colour harmony in his works created a richness of musical colour and depth of emotional expression, providing a rich harmonic language and innovative inspiration for later composers such as Debussy. Couperin's music also contains a wealth of dance elements, and his works include a variety of dance forms, such as the Sacred Dance and the Minuet, which were not only very popular at the time, but also had a profound influence on later composers, such as Chopin's Ballades, Mazurkas, and instrumentalisation of Polonaises, etc.

Couperin made these dances more interesting, through the careful treatment of the dance elements and innovation, which made the dances more interesting in their own right, and also in their own right. Couperin's careful manipulation and innovation of the elements of dance music made these dances vivid and full of charm, providing important materials and sources of inspiration for the development of later generations of music.

Studying the music of Francois Couperin will not only help us to better understand the styles and techniques of the Baroque period but will also allow us to explore an important chapter in the history of Western music, which is not only a treasure of French music, but also a treasure of Western music as a whole. His music not only demonstrates his personal artistic talent and innovative spirit, but also embodies a musical wisdom and aesthetic pursuit that transcends generations. Through the study of Couperin's music, we can not only gain a deeper understanding of the history of music, but also draw inspiration from it, providing a richer perspective and depth for our own musical creation and appreciation.

Francois Couperin was not only a musical innovator, he was also a musical educator. Through his teaching and his work, Couperin spread the ideas and techniques of the Baroque period and had a significant impact on later musicians and educators. His teaching philosophy focused not only on the development of technique, but also on the emotional depth and subtlety of musical expression, which is important for improving the expressive power of the performer and the creative ability of the musician.

Couperin's musical ideas and works are still widely studied and interpreted today. In contemporary times, both learners of classical music and explorers of modern music can discover the infinite possibilities of musical creation and profound artistic charm in Couperin's works. Through in-depth study of Couperin's music, we can not only better understand and appreciate the beauty of Western classical music, but also stimulate our own creativity and explore new areas of music.

Overall, Francois Couperin Le Grand's musical works and his musical ideas are an integral part of the history of Western music. His innovations not only improved the technique and artistry of musical expression, but also opened up a wide world of musical expression, laying a solid foundation for the development of later generations of music. Couperin's music is a bridge between the past and the future, between tradition and innovation, and it not only had a profound influence on the music of the Baroque period, but also played a driving role in the development of the entire Western music.

Therefore, studying and understanding the music of Francois Couperin is a very necessary and valuable endeavour for anyone wishing to gain an in-depth understanding of Western musical art and improve their musical training.

Through in-depth study of Couperin's music, we can not only appreciate the charm of Baroque music, but also appreciate how music, as a form of art, transcends the boundaries of time and space and transmits undying beauty and eternal emotions. Francois Couperin Le Grand, through his musical works, shows us the infinite possibilities of the art of music and its deep Through his musical works, Francois Couperin Le Grand shows us the infinite possibilities and profound connotations of musical art, giving us a deeper knowledge and understanding of music.

6.4 Conclusion

In this study, I endeavour to delve into the unique position of Francois Couperin Le Grand in Western classical music and the profound influence of his musical compositions on subsequent generations. Through qualitative research methods, and by analysing Couperin's music in comparison with his sister arts contemporaries - architecture and painting - this study aims to reveal the uniqueness of Couperin's musical style and its musical historical and its importance in the history of music. In addition, by applying esoteric music theory to explain the musical intricacies of Couperin's works, this study adds further depth to the understanding of his music.

There were several challenges faced during the course of this research, particularly in the lack of external support and the complete reliance on individuals to advance the research. Firstly, interdisciplinary comparisons of music with different art forms, such as architecture and painting, require a broad and in-depth knowledge base, as well as a deep understanding of the techniques of expression and historical contexts of different art forms.

To overcome this challenge, I have studied in depth the artworks of the Couperin era, especially those architectural and pictorial works that echo the styles of their music, in an attempt to find resonances and mutual influences between music and other art forms.

Secondly, using esoteric music theory to analyse Couperin's work requires an in-depth understanding and ability to apply music theory. Not only do I need to understand complex music theory concepts, but I also need to apply these theories to analyse Couperin's specific works to reveal the theoretical subtleties of his music. This process has involved digging deeper into the structure, harmonic techniques and use of ornamentation of Couperin's music to explain the uniqueness and aesthetic value of his music from a theoretical perspective.

One of the greatest challenges in this research journey is to maintain the objectivity and depth of the research, especially in the absence of external academic support. To ensure the quality of my research, I have constantly reflected on and reviewed my research methodology and analyses, striving to maintain critical thinking and objectivity in the research process. In addition, I also ensured that my research was based on a solid academic foundation through extensive reading of relevant literature.

Despite these challenges, through my personal perseverance and in-depth exploration, this study has succeeded in revealing the unique appeal and far-reaching impact of Francois Couperin's music. This study not only enhances our understanding of Couperin's work but also provides new perspectives on the interplay between music and other art forms. Through in-depth analyses of Couperin's musical style and its relationship to the art of his contemporaries, this study demonstrates how music, as a cultural phenomenon, is closely tied to its time and to other art forms.

This study proves that even with individual effort, it is possible to explore and understand important figures and works in music history in a profound way, contributing unique insights to the field of musicology.

Through the practice of this study, I have learnt the power of qualitative research, especially when exploring the deeper meanings of artworks. Despite the challenges encountered during the research process, including the complexity of interdisciplinary research and the esoteric nature of music theory analyses, these challenges ultimately served as motivation to advance the depth and breadth of the study. The experience of this study has strengthened my research skills, particularly in independent research, interdisciplinary analysis, and the application of complex theory to the analysis of specific artworks.

Although this study has achieved its stated goal of revealing the unique artistic value of Francois Couperin's works and the interaction between his music and his contemporaries, music research is a never-ending process of discovery. Further research on Couperin's works and the exploration of deeper connections between his music and other cultures and art forms remain worthy goals. Future research could explore Couperin's music from more perspectives, such as its reception and interpretation in different cultural contexts, as well as the implications of his music for modern music composition and performance practices.

In conclusion, this study is not only an in-depth exploration of Francois Couperin and his music, but also an empirical demonstration of the application of qualitative research methods in the field of musicology.

Through personal endeavours, this study breaks through the limitations of traditional research and provides new perspectives for understanding the complex relationship between music and its cultural environment. The results of this study demonstrate that even with limited resources, in-depth research and innovative thinking can still bring new insights and understanding to the field of musicology.

6.5 The music of Couperin's and Chinese music

Comparing two seemingly unrelated musical traditions, such as the French Baroque music of François Couperin and traditional Chinese music, especially the courtly ceremonial music (雅乐, Yayue), may seem like a challenging task.

From musical style, historical background, to cultural philosophy, they each represent unique artistic pursuits within their own contexts. However, cross-cultural comparisons can deepen our understanding of how music functions in different societies and cultures and reveal hidden similarities and differences. In this research, I will attempt to compare François Couperin's music and Chinese music from the perspectives of ornamentation, instruments, musical structure, and cultural philosophy. Although the two appear to have no direct connection, such comparisons can illuminate the role that both musical traditions played in their respective historical periods and the contributions they made to their respective cultures.

6.5.1 Comparison of Historical and Cultural Backgrounds

François Couperin was born in 1668 and was active during the reigns of Louis XIV and Louis XV of France. His music was deeply influenced by the Baroque style and primarily served the French court. Not only was his music a key component of courtly banquets and ceremonies, but it also reflected the musical styles and techniques of his era. At that time, French court culture was a symbol of luxury and refinement, with music playing an important role in expressing the power, elegance, and cultural sophistication of the ruling class.

In China, during the Ming and Qing dynasties, court music—especially Yayue—served a similar function. Chinese court music was used for royal religious ceremonies, rituals, and official celebrations, symbolizing the authority of the emperor and the hierarchical structure of Chinese society.

While the musical styles between Couperin's works and Chinese Yayue are vastly different, they share the similarity of being deeply intertwined with the culture and function of serving royalty. In both contexts, court music was not just a form of entertainment but also a cultural and political tool for consolidating power and showcasing the cultural refinement of the ruling class.

Although Couperin and Chinese Yayue appear to be different in musical style, their cultural functions and historical background share many similarities. Both types of music provided service to the royal court, acting as a means of reinforcing power and displaying the cultural sophistication of the ruling elites.

6.5.2 Comparison of Ornamentation and Performance Techniques

One of the hallmarks of François Couperin's work is its use of ornamentation, particularly in his harpsichord compositions. Ornamentation is a key feature of Baroque music and was used to enrich melodies and express subtle emotions. In Couperin's music, ornaments such as trills, mordents, and appoggiaturas are finely detailed and intricate, not only decorating the melody but also adding complexity and elegance to the music.

In contrast, traditional Chinese instruments such as the guqin and pipa are also known for their use of ornamentation. Techniques like "pressing," "sliding," "vibrating," and "bending" bring flexibility and poetic nuance to the melody. These techniques are essential in conveying the emotional depth and imagery in Chinese music.

While the specifics of ornamentation differ between Chinese and Baroque music, both cultures place great importance on the role of ornamentation in enhancing the expressiveness of music.

This demonstrates that while Chinese and French music differ in how they implement ornamentation, the concept of using ornaments to enhance musical expression is highly valued in both cultures. Through this comparison, we can see that different cultures share similar artistic pursuits in performance techniques.

6.5.3 Comparison of Instruments and Musical Styles

In terms of instruments, François Couperin's music is primarily written for the harpsichord, which was the most common keyboard instrument in the French Baroque period. The harpsichord produces bright, clear sounds, ideal for complex polyphonic music and ornamental melodies. Couperin's harpsichord pieces are characterized by their use of counterpoint, demonstrating the unique opulence and refinement of French Baroque music.

In contrast, Chinese traditional instruments like the guqin and zheng, while vastly different in sound and structure from the harpsichord, are equally expressive. The guqin, with its deep and resonant sound, emphasizes simplicity and natural tonalities, often conveying a sense of calm and introspection. The zheng, with its bright timbre and versatile techniques, reflects the dynamic and rich qualities of Chinese folk music.

Although the harpsichord and guqin, for instance, differ greatly in construction and sound, both instruments are used to express the cultural values of their respective societies. Couperin's polyphonic music represents the Western tradition of multiple intertwining melodic lines, while Chinese music showcases the flow and harmony of a single melodic line, reflecting different approaches to musical coherence and harmony.

6.5.4 Influence of Cultural Philosophy

The musical style of French Baroque and Rococo art, as exemplified in Couperin's work, reflects the intricate and luxurious nature of French court culture. These styles emphasized ornamentation, emotional expression, and complex harmony, mirroring the grandeur and sophistication of the royal court. In contrast, Chinese music, influenced by Daoist and Confucian philosophies, focuses on simplicity, restraint, and natural flow. These philosophical foundations deeply shaped traditional Chinese music, making it more concerned with the balance between nature and humanity.

Where Baroque music emphasizes strong emotional expression, Chinese music often seeks emotional understatement and subtlety. Thus, while the two traditions differ in their aesthetic goals, they both reflect core values of their respective cultures.

6.5.5 Functional Similarities in Court Music

A key similarity between court music in France and China is their strong functional nature. Couperin's music was used in court banquets, balls, and various ceremonies to showcase the authority and cultural refinement of the French monarchy.

Similarly, Chinese court music, particularly Yayue, was used in religious rituals and royal ceremonies to symbolize the supreme authority of the emperor.

Both musical traditions played vital political roles in reinforcing the legitimacy of power and served as tools for the ruling class to express cultural confidence and artistic pursuit.

Through this comparison of François Couperin's music and traditional Chinese music, we find that although they differ significantly in style, structure, performance techniques, and cultural background, they share similar functions and artistic goals at certain levels. Cross-cultural comparisons not only deepen our understanding of each musical tradition but also reveal how music functions as a cultural symbol in different societies. This comparison makes us aware that even in musical systems that seem unrelated, common artistic values can be found.

6.6 Chinese Music's Influence on Couperin's Music

While there seems to be little direct connection between François Couperin's music and Chinese music during his lifetime, the globalization process of the 19th century onwards saw Chinese music gradually absorbing elements from Western music. These elements include musical modes, harmony, and melodic structures. Especially in the early 20th century, Chinese musicians began learning and borrowing Western music theory and compositional techniques, which indirectly fostered some level of connection to the Baroque era, including influences from Couperin's legacy.

6.6.1 The Influence of Western Tonal Music on Chinese Modern Music

At the start of the 20th century, as Western music theory entered China, particularly in educational institutions in Beijing and Shanghai, many Chinese composers became familiar with the Western tonal system. Although Couperin's music belongs to the Baroque period, his works are renowned for their rich harmony and polyphonic textures.

These musical elements were gradually understood and absorbed by modern Chinese composers, such as Huang Zi, Nie Er, and Xian Xinghai. While it may not directly reflect a study of Couperin's techniques, the broader Baroque influence indirectly shaped the modernization of Chinese music.

6.6.2 Use of Harmony and Polyphony

Couperin's music is distinguished by its exquisite harmony and polyphony, particularly evident in his harpsichord compositions. In contrast, polyphony is rarely seen in traditional Chinese music, which largely relies on monophonic structures. However, as Chinese composers began to learn Western music theory, especially in the 20th century, they gradually incorporated these elements into their compositions. Although we cannot definitively say that Couperin's techniques were directly borrowed, Baroque explorations of polyphony and harmony undoubtedly provided valuable references for subsequent Chinese composers.

For example, modern Chinese composers began employing harmony and polyphony in choral and instrumental works. A notable example is Huang Zi's *The Song of Everlasting Regret (Chang Hen Ge)*, where Western harmonic theory is blended with traditional Chinese melody.

While this work and Couperin's Baroque pieces differ stylistically, it reflects how Chinese composers embraced Western elements in their compositions.

6.6.3 Borrowing of Ornamentation Techniques

Couperin's music is known for its rich ornamentation, which is a hallmark of Baroque music. Ornamentation enhances the melody, adding elegance and complexity. Similarly, in traditional Chinese instruments like the guqin and pipa, ornamentation plays an essential role. Techniques such as "pressing," "sliding," "vibrating," and "bending" are used to add fluidity and poetic expression to the melody.

As Western music theory entered China, Chinese musicians began to blend traditional Chinese techniques with Western ornamentation concepts. For instance, in modern Chinese compositions, traditional Chinese performance techniques are incorporated into Western compositional frameworks, creating a fusion of styles that reflects both cultures.

6.6.4 The Influence of Harpsichord and Piano Music

The harpsichord, Couperin's primary instrument, influenced later piano music development, which in turn influenced Chinese musicians when the piano became an essential instrument in 19th-century China.

Although the harpsichord and Chinese traditional instruments are very different, their expressive capabilities have impacted how composers approach keyboard compositions.

Chinese composers such as Tan Dun have incorporated ornamentation and polyphonic techniques derived from Western classical traditions, including Baroque music, into their piano compositions. Although these modern works reflect contemporary styles, they contain traces of Baroque influences, showing how Chinese music has adapted and absorbed Western traditions.

6.6.5 Musical Influence Through Sino-French Cultural Exchanges

During the late 19th and early 20th centuries, Sino-French cultural exchanges helped introduce more Chinese musicians to Western classical music. Although Couperin's music did not spread as widely as composers like Bach, Baroque music left its mark on Chinese musicians studying Western traditions. Through these cultural interactions, Chinese composers gained a deeper understanding of Baroque structures and performance practices, contributing to the broader integration of Western techniques into Chinese music.

Composers like Qu Xiaosong reflect the influence of Western harmony systems alongside traditional Chinese pentatonic scales, embodying the synthesis of these two traditions. While Couperin's direct influence may be limited, the broader impact of Baroque music is present in this modern cultural context.

Although Chinese music and Couperin's music differ greatly in historical background, style, and function, the globalization and cultural exchanges of the 19th and 20th centuries allowed Baroque music, including the legacy of composers like Couperin, to influence Chinese modern music.

Through absorbing and borrowing Western tonal systems, polyphony, harmony, and ornamentation, Chinese music has continuously enriched its expressive capabilities.

Even though there is no direct borrowing from Couperin's works, the Baroque tradition he represented has indirectly shaped Chinese musical modernism. Cross-cultural comparison allows us to better understand how different musical traditions influence each other in a globalized world, offering new inspiration and modes of expression for composers.



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