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## The solo string works of J. S. Bach: the relationship between dance and musical elements

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**THE SOLO STRING WORKS OF J. S. BACH:  
THE RELATIONSHIP BETWEEN DANCE AND MUSICAL ELEMENTS**

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

By  
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May, 2012

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## ABSTRACT

In 1685, the Doge of Genoa made a visit to the French court and asked Louis XIV to host a ball. Louis XIV responded affirmatively and arranged a magnificent dance in his private apartment. The type of dance that took place was a kind of social dancing which later became the standard included *Allemande*, *Courante*, *Sarabande*, *Gigue*, *Minuet*, *Gavotte*, *Bourée*, *Loure* and *Chaconne*. These dances were called theatrical dances when they were used in theatrical production by professional dancers. During this period, the relationship between composer and choreographer was sometimes inseparable. Maestro Jean-Baptiste Lully (1632-1687) and his well-known choreographer Pierre Beauchamp (1631-1705) collaborated on several operas for Louis XIV. The dance part, also called dance notation, was published by Raoul-Auger Feuillet (1653-1709).

The purpose of this research paper is to present the relationship between dance and musical elements in Bach's solo string works. Before the chapters, I will briefly introduce a survey of dance in European music. King Louis XIV of France (1638-1715) was a great dancer. Under his regime, his noble dance style became the fashion throughout Europe in the seventeenth century. Following the discussion of French fashion and taste, I will explain the interrelationship between dance and music in the first chapter. In the next chapter, I will discuss the basic step structure and aspects from the dance notation system of Beauchamp-Feuillet as they apply dance to the music in the Baroque era. In the third chapter, I will combine Bach's dance music with French noble dances, especially for the dances in triple meter, which were *Courante*, *Sarabande*, *Minuet*, and discuss these titled dances used in Bach's solo works for strings. In the final chapter, chapter four, I will provide my own experiences as a string player and suggest how to choose a good tempo when performing Bach's dance music.



The consideration of the dance components in music, whether literal or implied, should influence and even inspire any musical performance today. If a dancer needs to study the music before he dances, shouldn't musicians be aware of the proper dance elements in their art form?

## **INTRODUCTION: A SURVEY OF DANCE IN WESTERN EUROPEAN MUSIC**

### **When Did Dance Start?**

It is hard to define the exact starting point of dance. However, the original purpose of dance is probably worship. In ancient civilizations, people tried to deliver messages to nature spirits. Dance movements during worship imitated animals. The symbols of chosen animals were strong, violent, and energetic, such as lions, tigers, snakes, and so on. They sensed that these powerful animals could disperse the supernatural and bring peace and harmony.

At that time, the most important element in dance was rhythm. They used sticks to beat out the rhythm while dancing, and sometimes added chanting. The structure of the melodies was not solid but rhythmic. It is probable that the partnership between dance and music started in the service of worship at that time.

The other purpose of dance is entertainment. While dance in worship is characterized by seriousness, dance for entertainment purposes is cheerful. The style of public performance ranges from noble feasts to strip clubs. The dance movements are usually attractive. The audience would pay attention to that, and then enjoy it with the accompanying music.

From a naturalistic point of view, dance represents an atmosphere, mood, and emotion. It is an indispensable element in a plot or drama, and the accompanying music can help it to achieve drama.

### **The Significance of King Louis XIV and French Noble Dances**

The art forms of music and dance were closely linked before and during the Baroque era. All people, nobles and commoners, were encouraged to participate in singing, playing music,

and dancing at social occasions. Noble men and women were expected to be highly trained in both playing music and dancing.

In 1661 King Louis XIV established the Académie Royale de Danse, which was the world's first ballet school. At court the playwright and ballet master, Molière (1622-1673), and the composer, Jean-Baptiste Lully (1632-1687), collaborated on several ballets. Another ballet master, Pierre Beauchamp (1631-1705), choreographed some dramatic parts with them. He was the best student from the Académie Royale de Danse, and now is the most famous "Father of Ballet." He created the five standard foot positions of ballet and originated the dance notation, which was published by Raoul-Auger Feuillet (1653-1709) in the book *Chorégraphie* in 1700.

In 1669, Louis XIV established the Académie Royale de Musique (now called Paris Opera) for Lully to head. In later years, Lully established a dance company to support the Académie Royale de Musique. The company survives today as the ballet of the Paris Opera, which is the oldest continuously running ballet company in the world.

These two professional academies, Académie Royale de Danse and Académie Royale de Musique, began a new fashion throughout Europe. They not only allowed the professional dancers and musicians to concentrate primarily on a single art, but also made a clear distinction between dancer and musician. From this point on, the difference in style between the concert hall and the ballet theater is obvious.

## CHAPTER ONE: INTERRELATIONSHIP OF DANCE AND MUSIC

### Dance Music or Dance-like Music

In the Baroque era, the function of music for the theatre was to accompany singers and dancers. It was composed for a libretto or narrative, to support a theme or a play, or as a collaboration between a composer and a choreographer for a theatrical work.

French ballet made an important contribution to Grand Opera. Ballet became an essential element along with the main action of the drama. Outside of France, composers from Italy and England followed the fashion. The Italian composer Claudio Monteverdi's (1567-1642) opera, *Orfeo*, contains choir and dance accompanied by instruments. Henry Purcell (1658-1695) was the first English opera-ballet composer, and later, George Frideric Handel (1685-1759) was deeply influenced by Purcell's rich dance music. Handel's first opera, *Almira* (1704), contains *Gigues*, a *Sarabande*, *Menuets*, and a *Bourée*, which were strongly influenced by French noble dances.

Lully was the most powerful and influential composer who wrote dance music for the court of Louis XIV in the seventeenth century. He was born in Florence, and danced, sang, and played on the streets in his early childhood. One day, a French nobleman saw his performance and hired him to come to Paris to teach music for his family. While there, Lully met Louis XIV as a dancer. Louis XIV took dancing lessons from Lully and designated him to be the director of the court ballets.

Lully became the director of the court ballets which was an important turning point for dance music. The court dances, also called noble dances, were transferred from court to theater.

Lully's scores contained sixteen titled dance types,<sup>1</sup> and some of which were applied to both court and theatre, the *Allemande*, *Courante*, *Sarabande*, *Gigue*, *Minuet*, *Gavotte*, and *Bourée*. The common elements of these dances are their meter and tempo. The meters include duple (*Allemande*, *Bourée*, and *Gavotte*), triple (*Courante*, *Minuet*, and *Sarabande*) and compound-duple (*Gigue*), but there is no specific tempo marking. It is possible that sometimes the heavy costumes and the limitations of the location called for a slow tempo, thus allowing the tempo to be more flexible.

Lully was not the first composer to write dance music. Before him, it was usually composed by multiple and unknown composers. He introduced a genre of French opera, *tragédie en musique*, which normally contains five acts. At the end of each act there would be a great performance for choir and ballet groups to celebrate the King's nobility and power in war. Lully was the first to bring dance into operas, which means he made the music appropriate for dance, not as a suite only for listening.

J. S. Bach wrote many dance suites for strings and keyboard. He wrote three partitas for violin without accompaniment, six suites for solo cello, and three collections of dance music for keyboard: the English suites, the French suites, and six partitas. In general, the suite is composed of *Allemande*, *Courante*, *Sarabande*, and *Gigue*; sometimes the suite would begin with a *Prelude* before the *Allemande*. Each dance indicates its nation of origin; *Allemande* represents Germany, *Courante* represents Italy, *Sarabande* represents Spain, and *Gigue* represents England. The movements sometimes added between the *Sarabande* and the *Gigue* were *Minuet*, *Gavotte*, or *Bourée*, which were all from France.

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1. Wendy Hilton, "Dances to Music by Jean-Baptiste Lully," *Early Music* 14, no.1 (February 1986): 51.

Both “dance music” and “dance-like music” made their contribution to their respective art form; they were created for a different purpose in each single art.

### **Bach’s Dresden Appointment**

During Bach’s life time (1685-1750), Germany was still recovering from the Thirty Years War. In this long period of reconstruction, many German courts and cities tried to import culture from France and Italy in order to revive their arts.<sup>2</sup> French dance masters were the first performers and the most sought after artists to be hired by many German courts. These dance masters provided the latest dances from Paris, and also gave the dance instructions, which were used in French courts and theatres. This immigration of French culture was important for Germans who were presented in the courts. They needed to learn and practice these special manners of the gentle and elegant French courts. These elegant behaviors included bowing, taking off one’s hats, et cetera. Bach worked for many courts after his graduation from high school. He would have seen these manners many times and been influenced by the fashion.

Following the French tradition, the French noble dances were popular in Germany both in courts and theatres. Compared to the Paris courts, these German courts were lacking of dance masters. The Dresden court was the first to send the dance masters to Paris for training. Gradually, the dance style, or ballet, became an important element in German courts under the influence of French noble dances.

Bach met three French dance masters in Saxony, and all of them were either born into or worked for the Dresden court. Johannes Pasch (1653-1710) was reared in the Dresden court, and he started his training in French court dancing from his childhood. He traveled to Paris many

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2. Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington: Indiana University Press, 2001), 3.

times to study dancing, and he was the student of the best French dance master and choreographer, Pierre Beauchamp. After finishing his studies abroad, Pasch started his career in Leipzig. He wrote two treatises which survive today, and both contain the manuscripts of the daily dance practices.

Pantaleon Hebenstreit (1667-1750) was a virtuosic violinist at the Dresden court. He also volunteered to teach French court dancing during his student days. In 1698, he became the dance master, and later worked at the court of Eisenach, which was the birthplace of Bach.

Jean-Baptiste Volumier (1670-1728) was born in Belgium, but grew up in the French court. He went to Berlin as a dance master, violinist, and composer, and later worked in the Dresden court. Besides teaching French noble dances, Volumier also introduced French violin techniques to the orchestra. The way to imitate French ornamentation, slurs and other indications were written into the music. Bach stated that he never heard a better orchestra than the one under Volumier.

Bach visited Dresden many times, and he had a better opportunity to closely know and appreciate the French noble dances and the dance music. It is possible to draw the connection that Bach titled the dance music which was inspired by the French noble dances. Bach's dance music represents a symbol of the power and balance, which indicate admiration of the France reign.

## **CHAPTER TWO: THE BASIC STEP STRUCTURE AND ASPECTS FROM DANCE NOTATION SYSTEM BY BEAUCHAMP-FEUILLET**

Since the Baroque era, dance and music shared a relationship of equal importance, even though music had long ago held an advantage over dance. For both professional and amateur musicians, music notation has existed since the ancient Greeks, helping people of every level to learn music. In contrast, dance had no written references from which people could learn. Dance was a part of many social occasions, but learning these dances required a dance teacher. Even composers and other professional artists needed to learn how to dance. In order to overcome the inconvenience of needing a dance teacher, the first dance notation, called Beauchamp-Feuillet notation systems, was written and published in 1700. It was commissioned by King Louis XIV, devised by Pierre Beauchamp (1631-1705), and published by Raoul-Auger Feuillet (1653-1709).

Beauchamp-Feuillet dance notation system provides the most important information of Baroque dance in the noble style, and like music, it has its own structure, style and techniques.

### **The Components of Dance**

The basic dancing position is one in which the angle between the legs and the feet is approximately forty-five degrees (Figure 2-1). The greatest part of dancing is *pointe*. It refers to the body supported by one foot. In *Pointe* position, the other leg can either point the toe to the floor or in the air (Figure 2-2).





Figure 2-1. The basic dancing position, the angle of forty-five degrees<sup>3</sup>

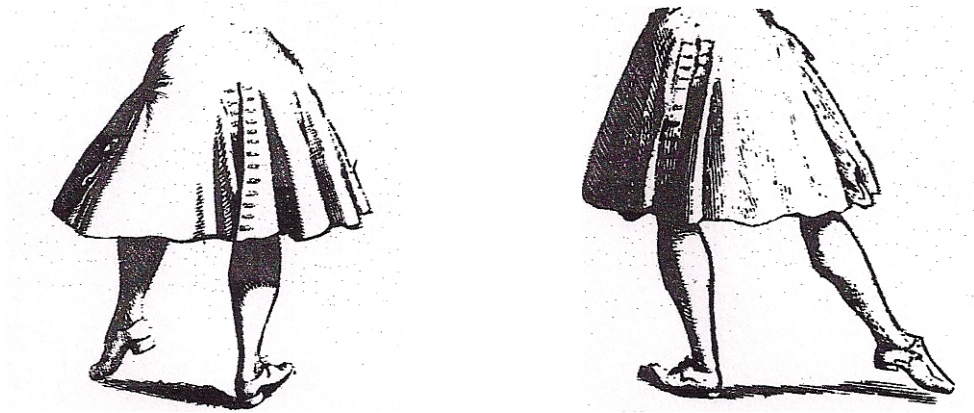


Figure 2-2. a) Pointing the toe to the floor<sup>4</sup>

b) Pointing the toe in the air<sup>5</sup>

The structure of dance consists of the actions of steps and the motions of the arms. The steps include *positions*, *pas* (steps), *pas simples* (simple steps), and *pas composez* (compound steps). The part of *pas composez* contains nine types of step-units: *pliez* (sinkings), *elevéz*

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3. Wendy Hilton, *Dance of Court and Theatre: The French Noble Style 1690-1725* (Princeton Book Company, 1981), 70.

4. Ibid.

5. Ibid.

(risings), *mouvement* (movement), *sauts* (springings), *glissez* (slidings), *tombez* (fallings), *tournements* (turnings), *ouvertures de jambes* (opening of the leg), and *cabriolles* (cuttings) (Table 2-1).

Table 2-1. Nine types of step-units

Terms	Translated	Meaning
<i>Pliez</i>	Sinkings	Bending the knees
<i>Elevez</i>	Risings	Straightening the knees
<i>Mouvement</i>	Movements	A continuous motion between bending the knees and straightening the knees
<i>Sauts</i>	Springings	Jumping from the ground
<i>Glissez</i>	Slidings	Moving on the ground
<i>Tombez</i>	Fallings	
<i>Tournements</i>	Turnings	
<i>Ouvertures de Jambes</i>	Opening of the Leg	
<i>Cabriolles</i>	Cuttings	A motion in the air of one foot clicking the other.

The motions of the arms are paralleled by the steps. They are also related to the positions of the shoulder and head.

## Steps and Arms

### -Steps (*Pas*)

### --Foot symbols

The symbol of the foot is followed (Figure 2-3):

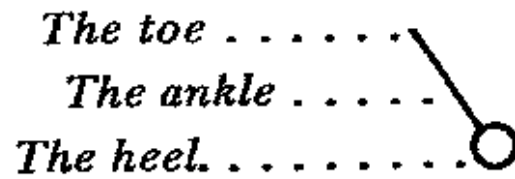


Figure 2-3. The symbol of the foot<sup>6</sup>

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6. Wendy Hilton, *Dance of Court and Theatre: The French Noble Style 1690-1725* (Princeton Book Company, 1981), 98.

There are five standard foot positions, and their symbols are below (Figure 2-4):

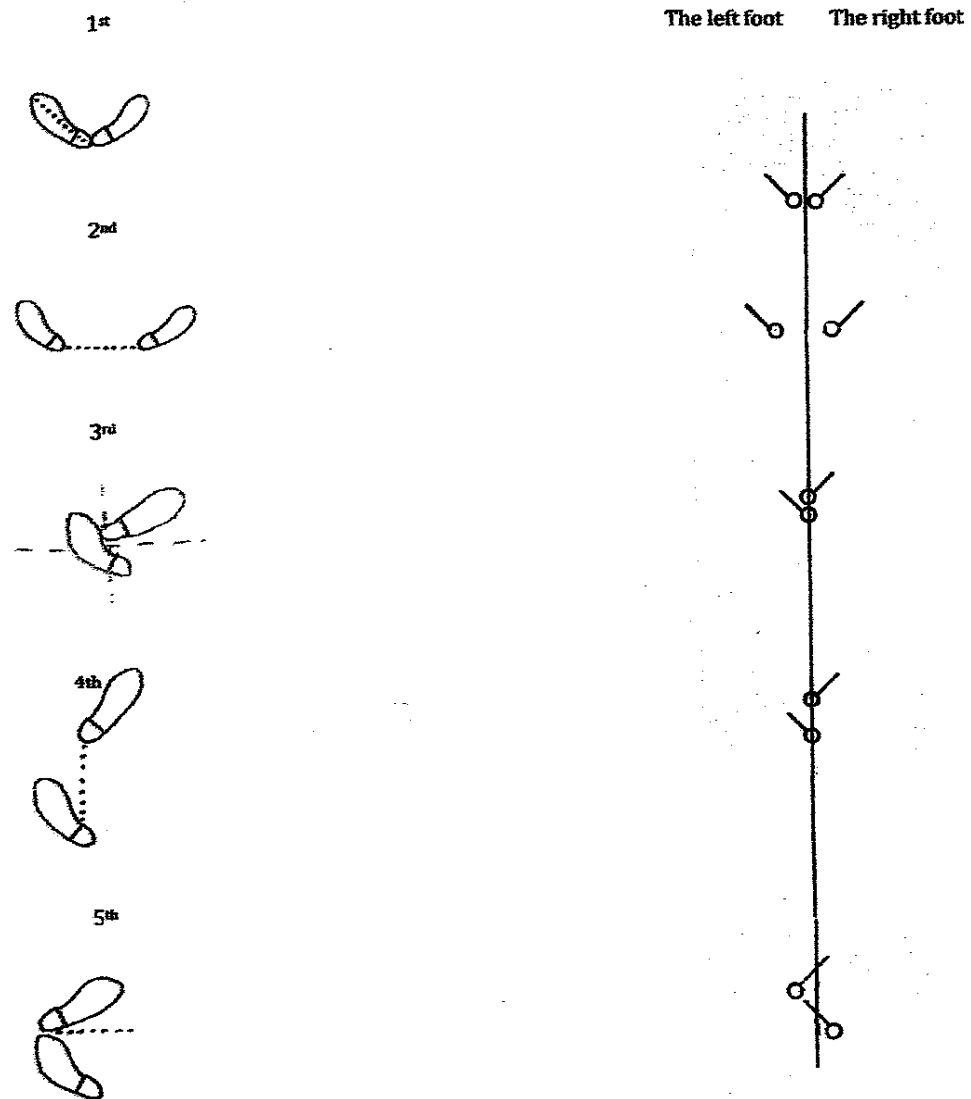


Figure 2-4. Five standard foot positions and their symbols



Figure 2-5. The First Position<sup>7</sup>

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7. Pierre Rameau, *The Dancing Master*, trans. Cyril W. Beaumont (C. W. Beaumont, 1931), 7.



Figure 2-6. The Second Position<sup>8</sup>

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8. Pierre Rameau, *The Dancing Master*, trans. Cyril W. Beaumont (C. W. Beaumont, 1931), 8.



Figure 2-7. The Third Position<sup>9</sup>

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9. Pierre Rameau, *The Dancing Master*, trans. Cyril W. Beaumont (C. W. Beaumont, 1931), 10.



Figure 2-8. The Fourth Position<sup>10</sup>

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10. Pierre Rameau, *The Dancing Master*, trans. Cyril W. Beaumont (C. W. Beaumont, 1931), 11.





Figure 2-9. The Fifth Position<sup>11</sup>

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11. Pierre Rameau, *The Dancing Master*, trans. Cyril W. Beaumont (C. W. Beaumont, 1931), 14.

--Step symbols (*pas simples*-simple steps)

The basic step symbol is as follows (Figure 2-10):

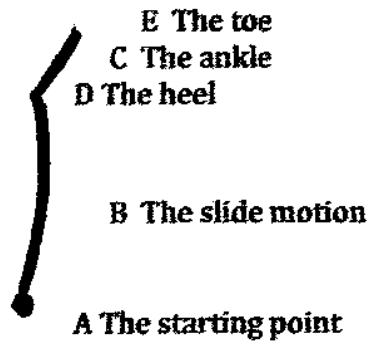


Figure 2-10. Reprint the basic step symbol from Hilton's *Dance of Court and Theatre: The French Noble Style 1690-1725*<sup>12</sup>

This example is followed to connect foot symbols to step symbols (Figure 2-11):



Figure 2-11. The symbol of the connection between foot and steps

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12. Wendy Hilton, *Dance of Court and Theatre: The French Noble Style 1690-1725* (Princeton Book Company, 1981), 100.

The feet start in the fourth position, and the right foot moves first. Then, the left foot passes through the first position to move forward.

The development of the simple steps is *pas composez* (compound steps). It is usually placed in the same compound meter as the music, and the steps can be grouped together. The groups include two single steps, three single steps, and four single steps (Figure 2-12):

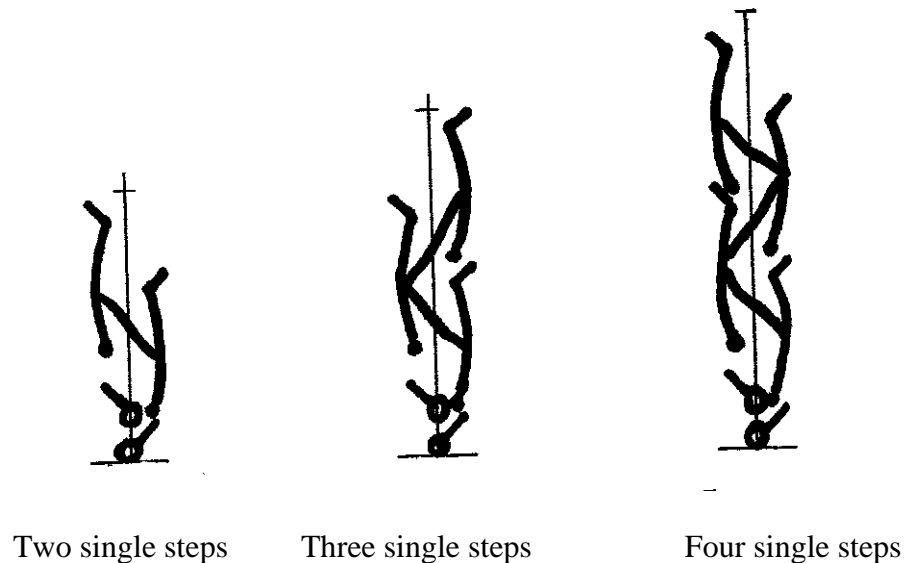


Figure 2-12. Reprint compound steps of two single steps, three single steps, and four single steps from Hilton's *Dance of Court and Theatre: The French Noble Style 1690-1725*<sup>13</sup>

To group each single step the line “liaison” is drawn to connect the steps.

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13. Wendy Hilton, *Dance of Court and Theatre: The French Noble Style 1690-1725* (Princeton Book Company, 1981), 104.

The nine types of step-units have their different signs (Figure 2-13):

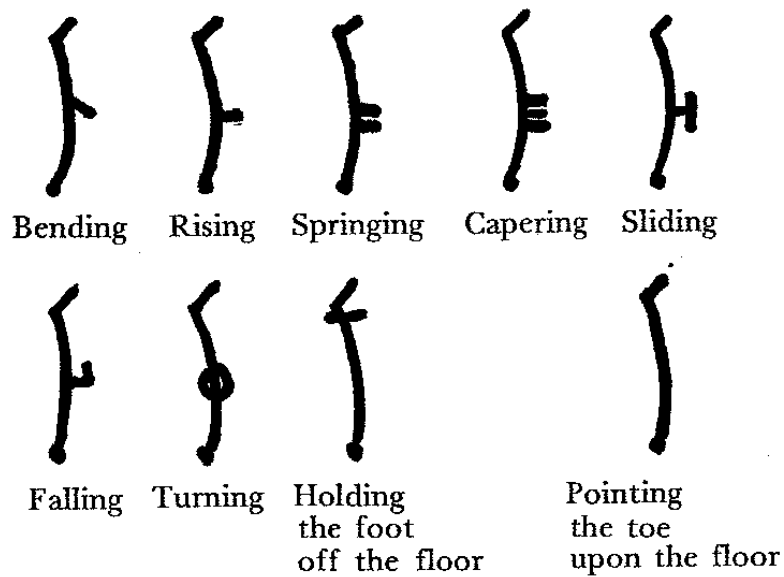


Figure 2-13. Reprint signs in nine types of step-units from Hilton's *Dance of Court and Theatre: The French Noble Style 1690-1725*<sup>14</sup>

The motion of the step is divided into three sections with each having a different function (Figure 2-14):

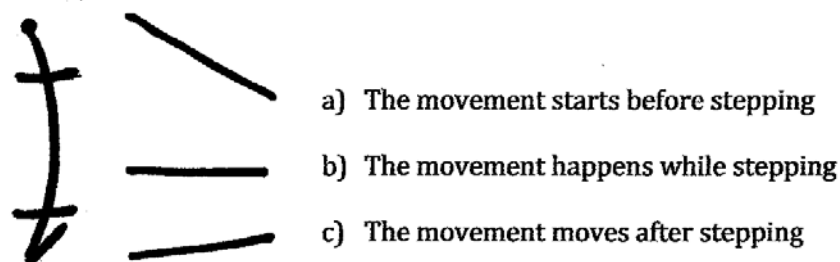


Figure 2-14. Reprint three sections of the motion of the steps from Hilton's *Dance of Court and Theatre: The French Noble Style 1690-1725*<sup>15</sup>

14. Wendy Hilton, *Dance of Court and Theatre: The French Noble Style 1690-1725* (Princeton Book Company, 1981), 109.

15. Ibid., 110.

## -Arms

Beauchamp-Feuillet dance notation systems do not offer much detailed information about the motion of the arms. In the later years, Pierre Rameau wrote the supplement to his book, *The Dancing Master*, which was translated by Cyril W. Beaumont.

The basic arm position is as follows (Figure 2-15):

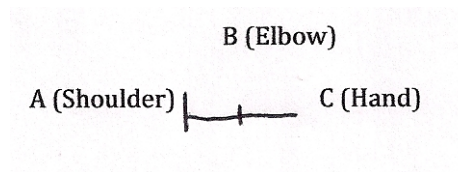


Figure 2-15. Basic arm position

And the bend in wrist, elbow, and whole arm are below (Figure 2-16):

The wrist bent



The elbow bent



The whole arm raised from the shoulder



Figure 2-16. The symbols of bent wrist, bent elbow, and whole arm

The whole arms are always placed on the side of the legs in the beginning of all dances. The motions of the palms up or down depend whether or not the knees are bent. Usually palms down will happen with bent knees, and palms up will occur with straightened knees or when landing from a spring.

The ways to turn the wrists with arms are showing below (Figure 2-17):

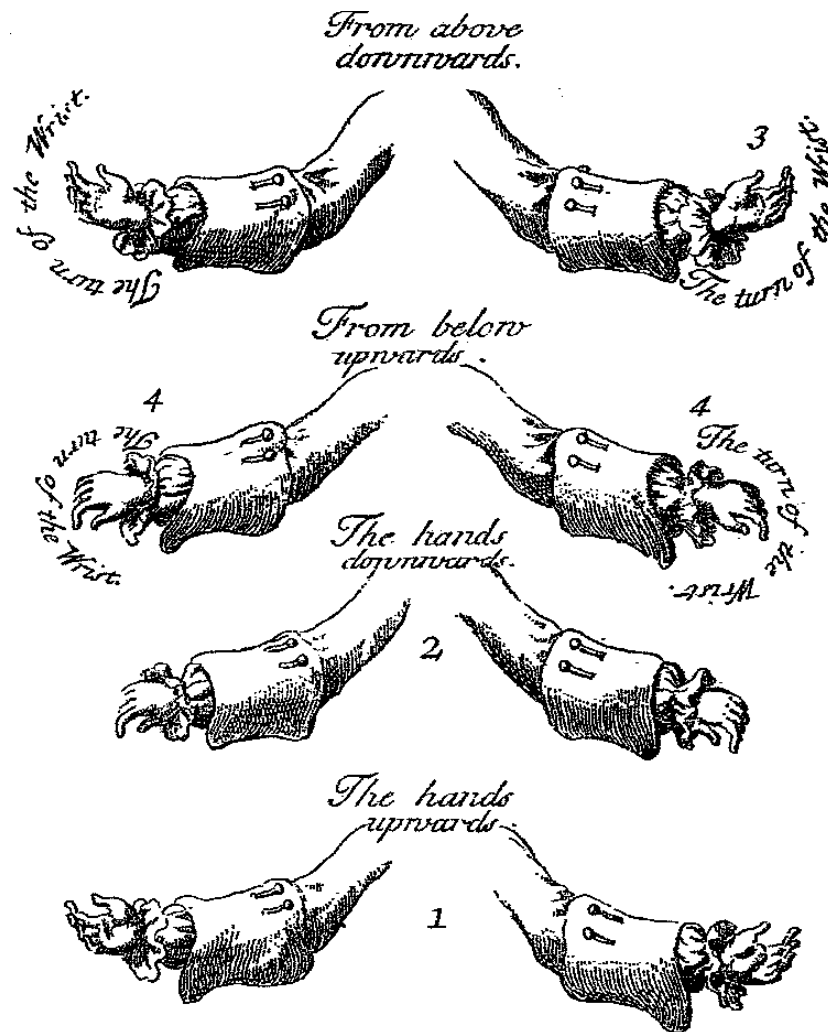


Figure 2-17. The ways to turn the wrists with arms<sup>16</sup>

Description: Obviously, No.1 and No. 2 present the contrary by each other. For No. 3 and No.4, the words *The turn of the wrist* represent opposite positions. In that case, the elbow should not turn.

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16. Pierre Rameau, *The Dancing Master*, trans. Cyril W. Beaumont (C. W. Beaumont, 1931), 118.

The motion of the wrists, elbows and shoulders presented below (Figure 2-18):

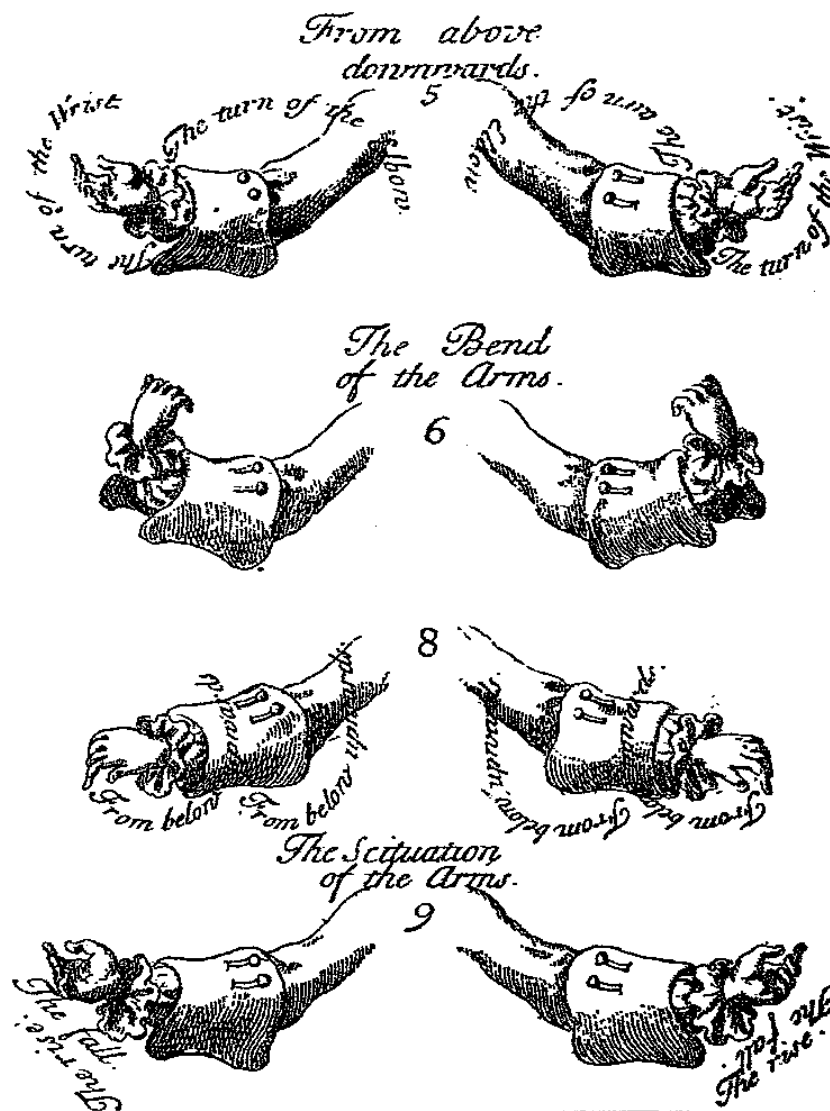


Figure 2-18. The motion of the wrists, elbows, and shoulders<sup>17</sup>

Description: For No. 5, the phrases *The turn of the wrist* and *The turn of the elbow* indicate that the dancer should use his whole arm. For No. 9, the phrases *The fall* and *The rise* show that the dancer should hold his shoulder when he falls and rises on his feet.

17. Pierre Rameau, *The Dancing Master*, trans. Cyril W. Beaumont (C. W. Beaumont, 1931), 120.

## Meter in the Dance Notation

In music notation, the length of the notes shares the same values as in math. It has a whole note, a half note, a quarter note, an eighth note, a sixteenth note, and a thirty-second note. For example, a measure of a whole note is equal to two half notes, or four quarter notes, or eight eighth notes, or any combination with longer or shorter note value. Dance notation goes a different way. A measure of dance consists of many different single steps and actions, and they form a group or a unit. In most of the Baroque dances duple and triple meters are the two major types of units (Table 2-2).

Table 2-2. Dance in duple and triple meter

Dance Types	
Dance in Duple Meter	Dance in Triple Meter
Dance with one step-unit per measure 1. <i>Allemande</i> 4/4 2. <i>Gavotte</i> 2/2 3. <i>Bourée</i> 2/2	Dance with one step-unit per measure 1. <i>Sarabande</i> 3/4 2. <i>Chaconne</i> 3/4  Dance with one step-unit per two measures 1. <i>Minuet</i> 3/4
Dance in Compound Meter	
Dance with two step-units per measure 1. <i>Loure</i> 6/4 2. <i>Gigue</i> 6/8 or 3/8	Dance with one long and one short step-unit per measure 1. <i>Courante</i> 3/2 2. <i>Corrente</i> 3/4



## The Steps in Duple Meter

The basic steps in duple meter are equal to two beats in a measure (Figure 2-19):

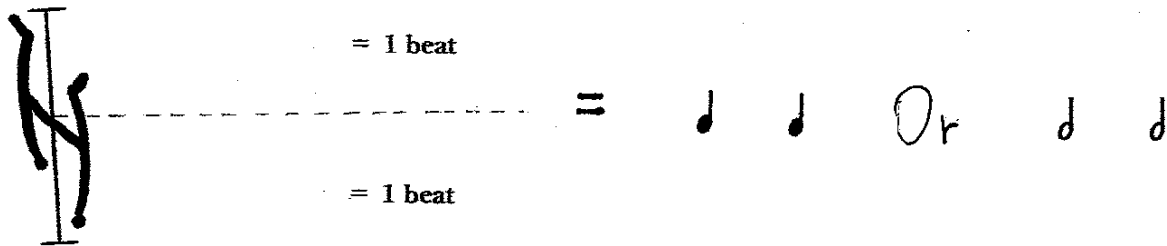


Figure 2-19. The basic steps in duple meter

The other kinds of steps in duple meter are to add a fast step to a beat (Figure 2-20):

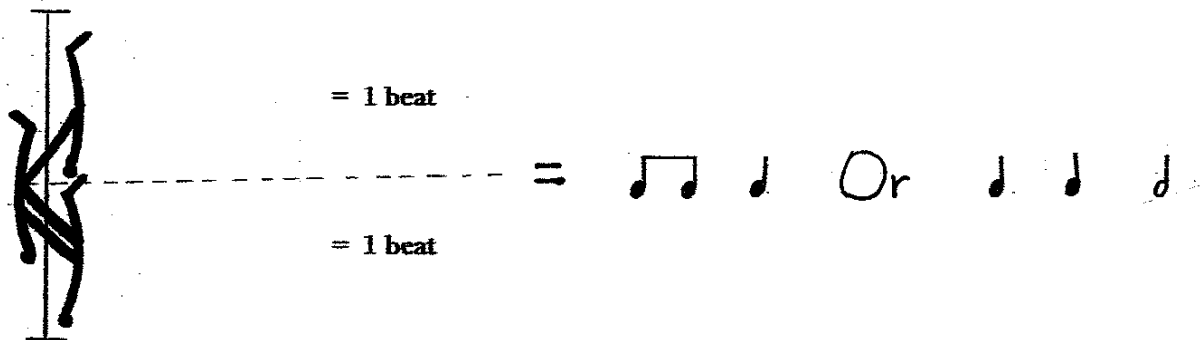


Figure 2-20. The other kinds of steps in duple meter

## The steps in triple meter

The basic steps in triple meter are equal to three beats in a measure (Figure 2-21):

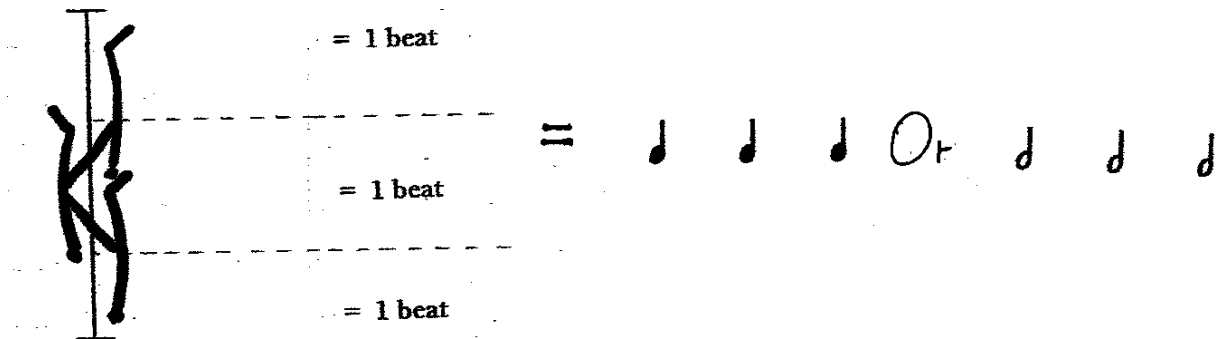


Figure 2-21. The basic steps in triple meter

Another step in triple meter can be either long-short or short-long (Figure 2-22):

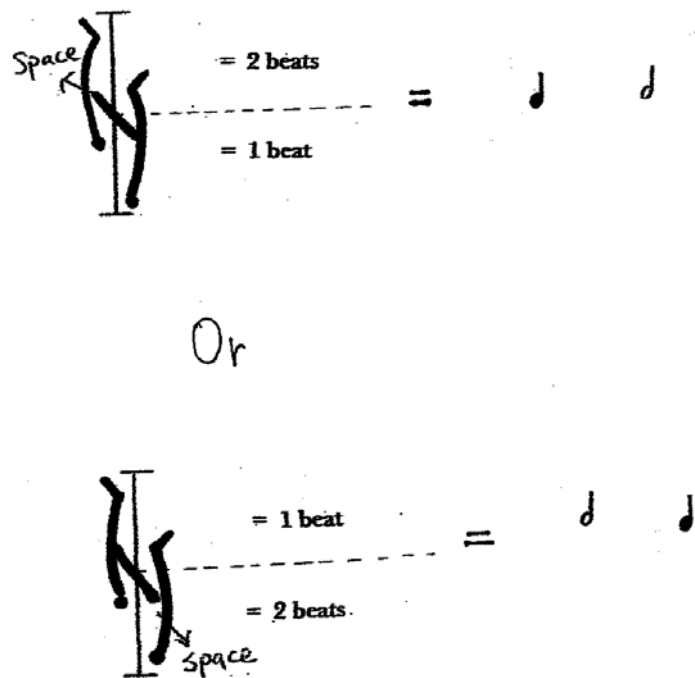


Figure 2-22. Another step in triple meter

Additional steps in triple meter are to add a fast step to a beat (Figure 2-23):

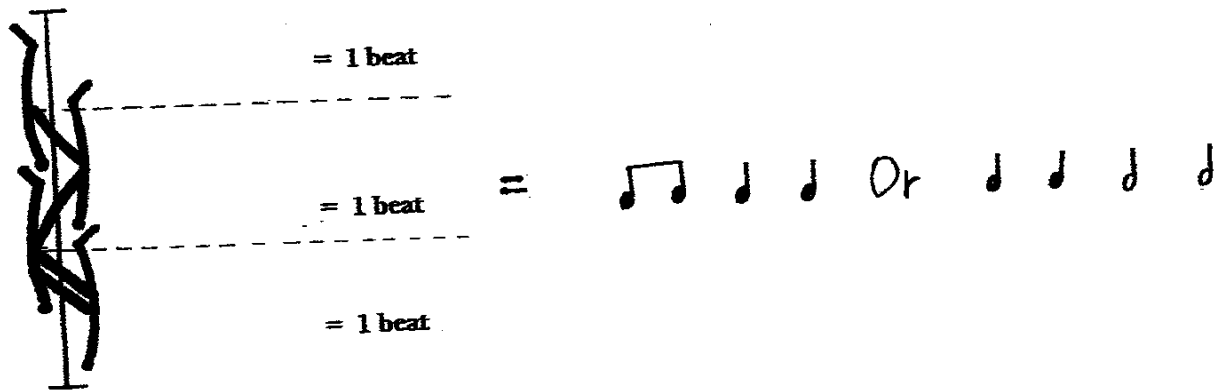


Figure 2-23. Additional steps in triple meter

From the musical aspects, these basic dance steps, structures, and notations provide a rhythmic gesture for a musician playing dance music. It is important to have a picture or mental image of dancing in the French court when performing Baroque dance music.











### CHAPTER THREE: THE CONTRIBUTION OF DANCE STEPS TO DANCE MUSIC IN BACH'S SOLO WORKS FOR STRINGS — ALLEMANDE, COURANTE, SARABANDE, GIGUE, MINUET, GAVOTTE, BOURÉE, LOURE AND CHACONNE

In chapter two, the basic step structure from Beauchamp-Feuillet's dance notation system clearly presents the beats which indicate the rhythmic pattern.


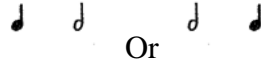








Two single steps form a step-unit, and the step-units are related to music. In general, one step-unit is equal to one bar of music. The rhythmic emphasis can be adjusted in the different types of dances. Some dances share the same rhythmic emphasis, and others do not.

In Baroque dances, there are no specific tempo markings. The decision of the tempo is usually based on the division of the beats and pulses. Beats are usually grouped into two or three beats per measure, and the pulses would be the subdivision of the beats (Table 3-1).

Table 3-1. Beats and pulses in Baroque dances

Duple Meter		
Dance Type	Beats	Pulses
<i>Allemande</i> 4/4		
<i>Gavotte</i> 2/2		
<i>Bourée</i> 2/2		
Duple Compound Meter		
Dance Type	Beats	Pulses
<i>Loure</i> 6/4		
<i>Gigue</i> 6/8 or 3/8		

(Table 3-1 Cont.)

Triple Meter			
Dance Type		Beats	Pulses
<i>Courante</i>	3/2		
<i>Corrente</i>	3/4		
<i>Sarabande</i>	3/4		
<i>Minuet</i>	3/4		
<i>Chaconne</i>	3/4		

In general, the combination of the dance steps and music is one step-unit equaled to one bar of music. The dances in triple meter are more complex. Their rhythmic emphasis is varied and more unusual than in duple meter. *Courante*, *Sarabande*, and *Minuet* were the most popular dances in French noble dance. Their characteristics are discussed below.

### **Courante**

The words “*Courante*” and “*Corrente*” are confusing. They share the same rhythm in triple meter, but each has its own characters. “*Courante*” was one of the French noble dances, and it was the favorite dance of King Louis XIV. He learned the dance with Pierre Beauchamp and practiced for twenty-two years. He was the best *Courante* dancer in the court, likely because he wanted to prove his superiority to his kingdom.

The original tempo of *Courante* is slow. It is the slowest when compared to the other dances with three beats, which are *Sarabande*, *Chaconne*, and *Minuet* from slowest to fastest. Although the time signature is 3/2, the components of the rhythm in the dance usually consist of a whole note and a half note, or a half note and a whole note. The rhythm is related to the step-

units. Unlike other dances, *Courante* has the unique structure of one-and-a-half step-units per bar (Figure 3-1).

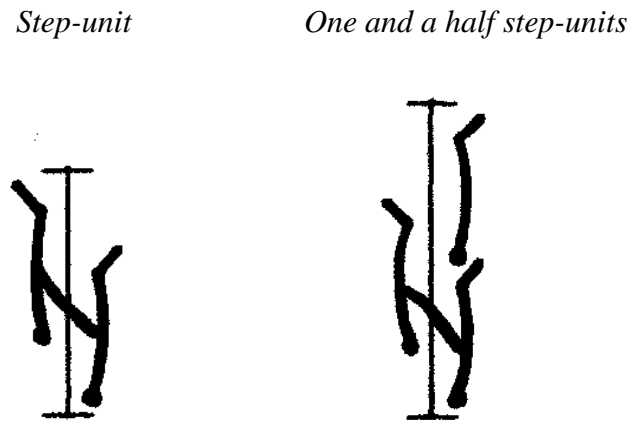


Figure 3-1. Step-units and one-and-a-half step-units

Sometimes it combines two bars in a sequence (Figure 3-2). In that case, the musical phrase would be formed with two-measure units.

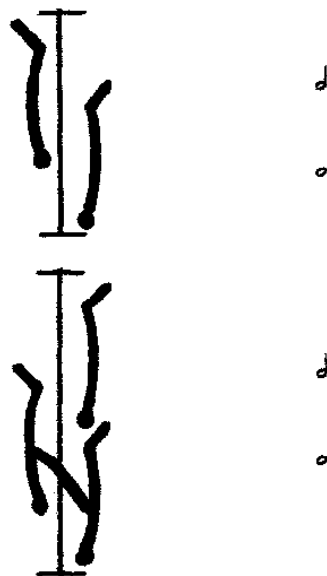


Figure 3-2. Two-bar sequence in *Courante* dance

The other type of rhythm in *Courante* is divided into two dotted half notes. This type of rhythmic emphasis has two step-units per bar (Figure 3-3). It makes music sound in a *hemiola* style, and later was called compound meter dance. Examples are the *Loure* in slow tempo, and the *Gigue* in fast tempo.

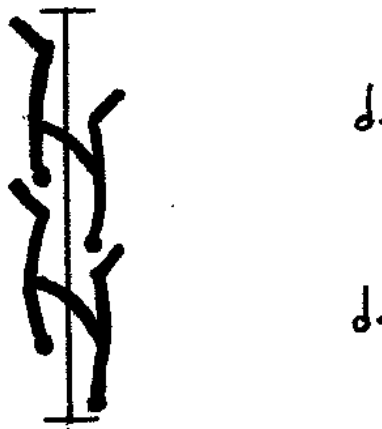


Figure 3-3. Two step-units

The tempo of *Corrente* is faster in Comparison to the *Courante*. The time signature is 3/4, and originally referred to an Italian virtuoso piece for a violin or keyboard soloist. In order to show off the performer's virtuosic techniques, the musical characters include many running and flying arpeggiations, repetitions of sequences, and two-part lines combining one melody and one bass.

Bach mixed the style of *Courante* and *Corrente* in his solo works for strings. Only the fifth Suite for solo Cello has the traditional French *Courante*; all the others are Italian *Corrente*.

In 1700, another dance master, Louis-Guillaume Pécour, first choreographed and published *La Bourgogne* to show choreography with music (Figure 3-4).

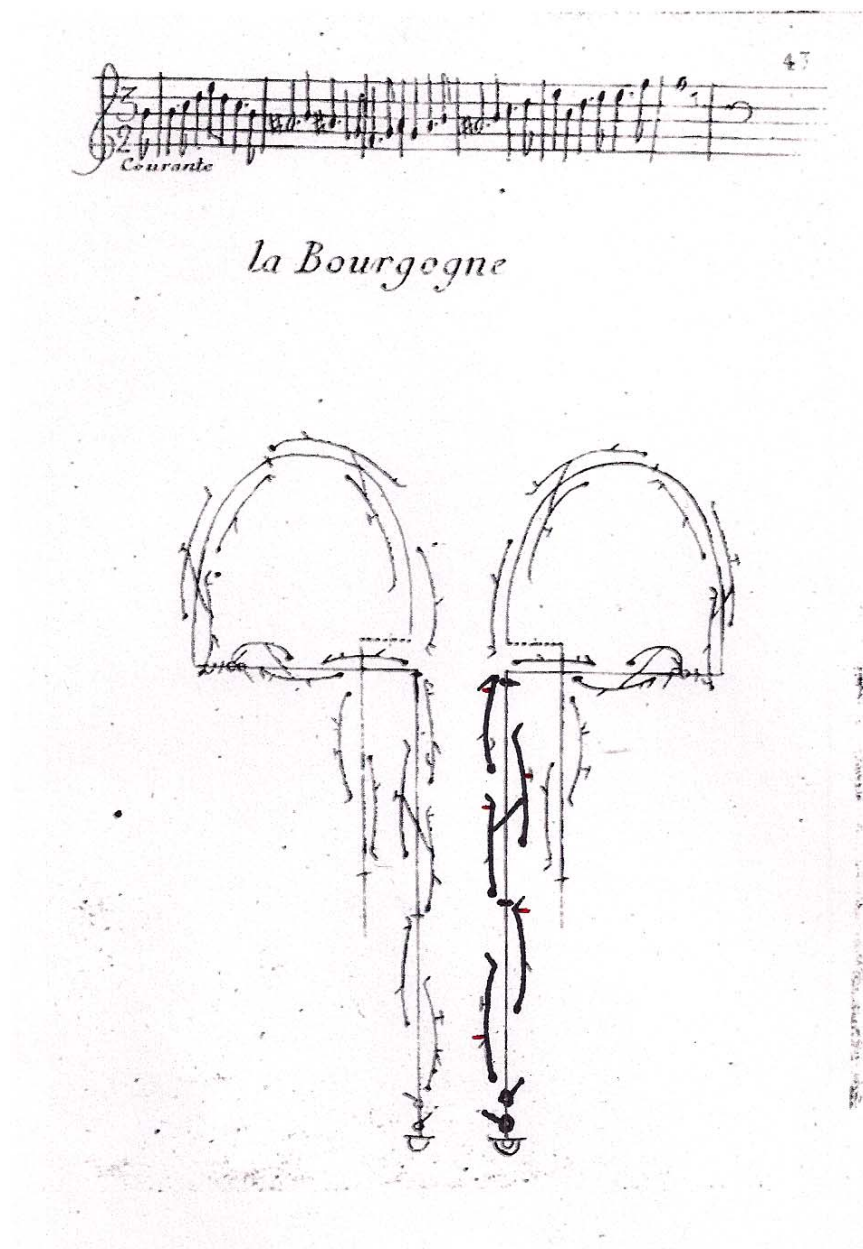


Figure 3-4. A *Courante* from *La Bourgeoisie* choreographed by Louis-Guillaume Pécour<sup>18</sup>

Description: The dance steps marked with bold are mentioned in the Figure 3-2. The dancer advances one step-unit in the first bar and one-and-a-half step in the second bar. This two-bar sequence forms a phrase in the dance.

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18. *La Bourgeoisie* is a dance choreographed by Louis-Guillaume Pécour, published by Raoul-Auger Feuillet in 1709. Reproduce from *An American Ballroom Companion*, Library of Congress <<http://memory.loc.gov/ammem/dihtml/dihome.html>>



In this six-measure *Courante*, Pécour used several grouped step-units, and the noticeable rhythmic emphasis (marked in red color) is on the first and the third beat as the dancer dances the rise step (Figure 3-5).

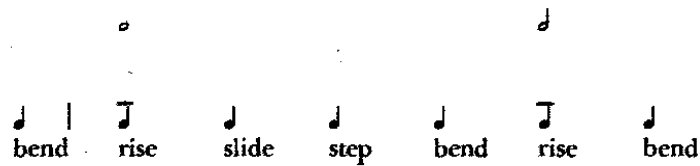


Figure 3-5. The rhythmic emphasis is on first and the third beats in the *Courante* dance<sup>19</sup>

In Bach's fifth *Courante* from the *Solo Cello Suites*, like the dance step-units discussed above, the musical phrase shares the two-bar sequence, and the dotted rhythm usually appears on the first beat or on the first and the third beats to emphasize the rhythm of two long beats and one short beat in the dance (Figure 3-6).



Figure 3-6. Bach's fifth *Courante* from the *Solo Cello Suites*<sup>20</sup>

19. Wendy Hilton, "A Dance for Kings: The 17<sup>th</sup>-Century French 'Courante.' Its Character, Step-Patterns, Metric and Proportional Foundations," *Early Music* 5, no.2 (April 1977): 171

## Sarabande

The dance step in the *Sarabande* is a typical one step-unit (Figure 3-7).



Figure 3-7. One step-unit

The time signature is usually  $3/4$ , and the rhythmic structure has three beats per measure. In Pécour's choreography, eight measures include two phrases, and each of them has four-measure phrases (Figure 3-8).

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20. J. S. Bach, *Six Suites For Cello Solo*, ed. Pierre Fournier (New York: International Music Co., 1972), 29.

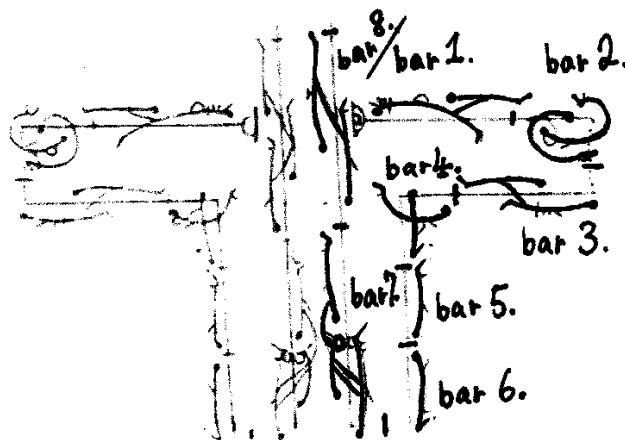
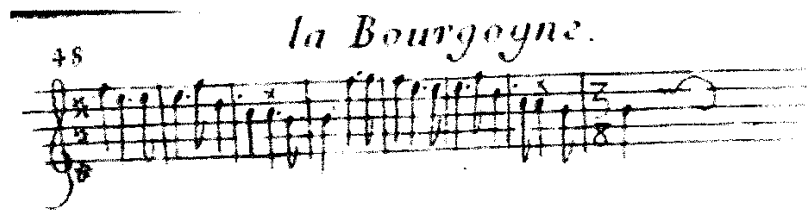


Figure 3-8. A *Sarabande* from *La Bourgogne* choreographed by Louis-Guillaume Pécour<sup>21</sup>

The first two measures would be danced by one foot using a sliding and turning movement in each measure, and then alternating feet on each beat in the next two measures (Figure 3-9).

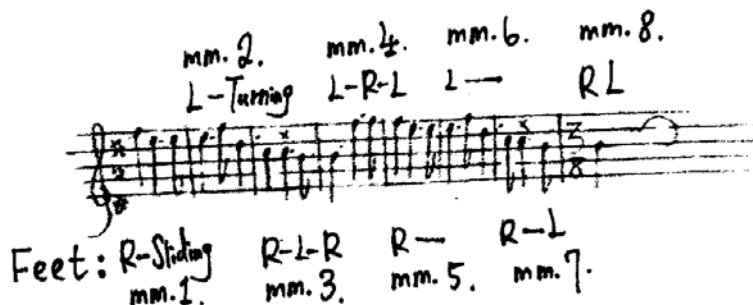






Figure 3-9. Description of dance steps from *La Bourgogne*

21. *La Bourgogne* is a dance choreographed by Louis-Guillaume Pécour, and published by Raoul-Auger Feuillet in 1709. Reproduce from *An American Ballroom Companion*, Library of Congress <<http://memory.loc.gov/ammem/dihtml/dihome.html>>

The *Sarabande* is a type of dance with slow movement using some detailed steps. It could combine springing, turning, and sliding. The sliding motion is the most common step. It not only happens as a special movement, but also is used to connect steps. The tempo of this movement should be considered the second slowest in all the dances, the slowest being the *Courante*.

Bach wrote two *Sarabandes* for solo violin, and six for solo cello. The rhythm  appears in many of them. Many performers play the dotted quarter note as the strongest beat to emphasize the *Sarabande*'s rhythm. It did not happen this way in choreography. In the *Sarabande* dance, all the accented steps varied from measure to measure; the emphasis could be freely added based on the personal musical interests of the performer. In general, the dancers change their feet in the first beat per measure (Figure 3-9). Applying the theory to Bach's *Sarabandes*, the rhythm  should be given the weight on the first beat instead of playing accent on the dotted quarter note which is the second beat. Moreover, the beats of the *Sarabande* are , which means the time signature is 3/4. If one performer plays the accent on the second beat, the tempo will naturally become slower and slower. In that case, the pulse of the *Sarabande* would be too similar to the rhythm  of *Courante*'s time signature 3/2. Comparing two *Sarabandes* from Bach's partitas for solo violin, the D minor one is usually played too slowly. It should be played in the same pulses as the B minor one which naturally has three equal beats in the first measure (Figure 3-10).



*Sarabande* from Bach's first partita in B minor for solo violin



*Sarabande* from Bach's second partita in D minor for solo violin

Figure 3-10. Two *Sarabandes* from Bach's partitas for solo violin<sup>22</sup>

## Minuet

The most famous French noble dance was the *Minuet*. Similar to the *Sarabande*, the dance step is one step-unit, but each step-unit is equal to two bars and has two accents in *hemiola* style (Figure 3-11).

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22. Bach's facsimile of autograph from *6 Sonatas and Partitas for Violin Solo*, edited by Ivan Galamian (New York: International Music Co., 1971).

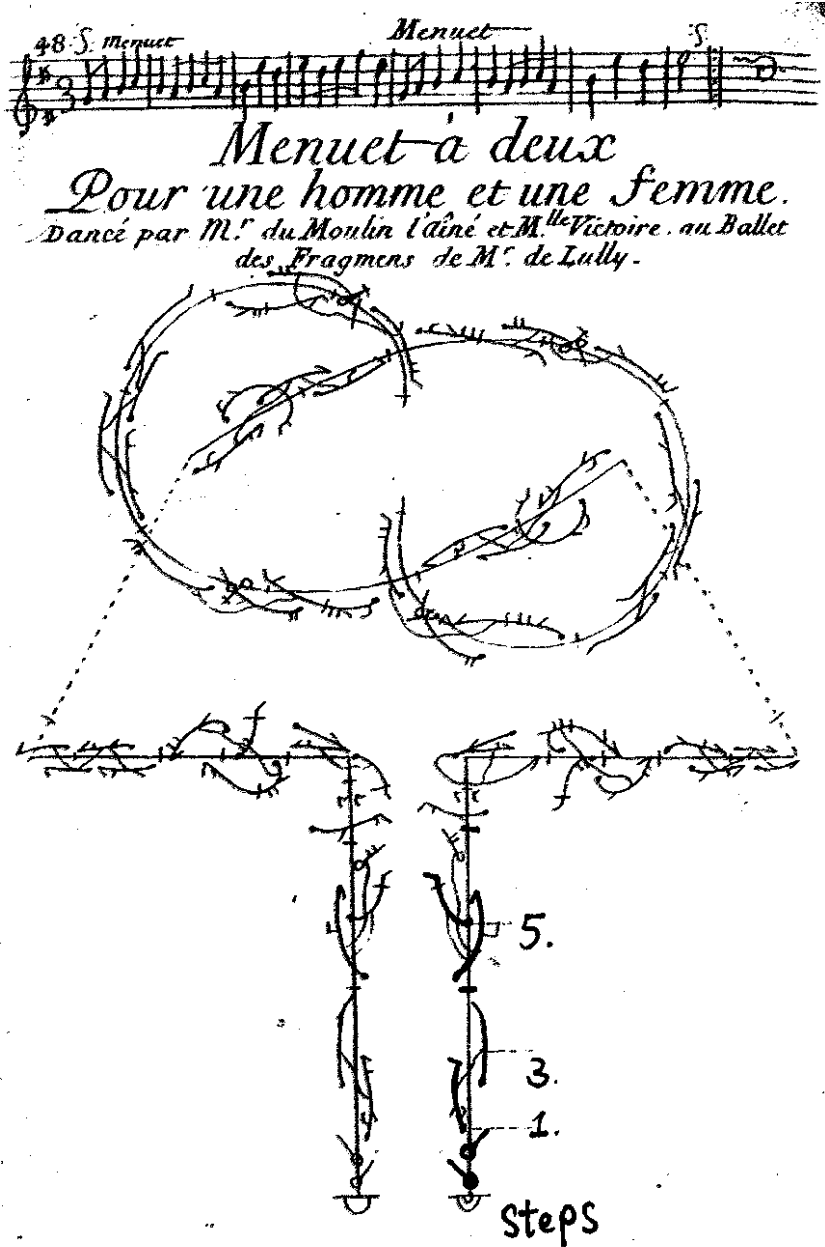


Figure 3-11. A Minuet choreographed by Louis-Guillaume Pécour<sup>23</sup>

23. This minuet came from a treatise "Recueil de dances contenant," choreographed by Louis-Guillaume Pécour and published by Raoul-Auger Feuillet in 1704. Many dances in the treatise were originally from Jean-Baptiste Lully's operas. Reproduce from *An American Ballroom Companion*, Library of Congress  
<http://memory.loc.gov/ammem/dihtml/dihome.html>

In the choreography, music and dance have different rhythmic emphases (Figure 3-12):



Figure 3-12. Different rhythmic emphases between music and dance

Although the music and the dance have their own rhythmic emphasis, they should end their phrases together.

The form of the *Minuet* is significant, especially for music of the Classical era. In the French court dances, *Minuet* contains two parts: *Minuet I* and *Minuet II*. Each of them has an eight-measure phrase to start the part. The repetition is very frequent. In the first eight measures of *Minuet I*, the male dancer usually starts the dance and the female dancer then repeats the same eight measures in the choreography (Figure 3-13). In order to present the different characters between males and females for the same music, the dynamics are usually *forte* with the masculine character the first time, and *piano* with the feminine character the second time. The following section, *Minuet II*, male and female dancers dance together in several different formations (Figure 3-14). In this section, the phrases are usually longer than eight measures. Because of the duet dancing, the tempo is usually faster than *Minuet I*. The form of *Minuet II* later became *waltz*, another type of social dance.<sup>24</sup>

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24. Peter Gammond and Andrew Lamb, "Waltz" in *Grove Music Online*. Edited by Laura Macy, <http://www.grovemusic.com> (accessed April 12, 2012).



Figure 3-13. *Minuet I*. First eight measures are repeated by different rhythms. A male dancer dances in the first time, and a female dancer dances in the second time.<sup>25</sup>

25. Kellom Tomlinson, *The Art of Dancing: Explained by Reading and Figures* (London: 1735).





Figure 3-14. *Minuet II*. A male and a female dancers dance together in several different formations.<sup>26</sup>

26. Kellom Tomlinson, *The Art of Dancing: Explained by Reading and Figures* (London: 1735).

The example below applies this sense of *Minuet* to Bach's solo string works (Figure 3-15).

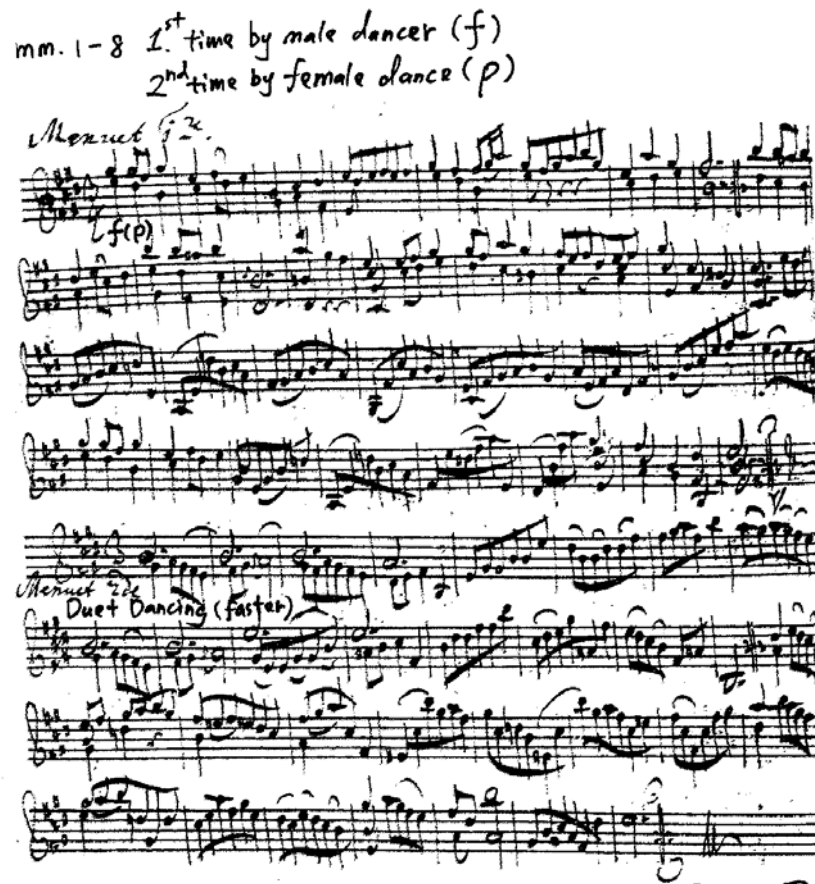


Figure 3-15. Bach's *Minuet* from Bach's third partita in E major for solo violin<sup>27</sup>

Mozart was influenced by the form of Bach's *Minuet I* and *Minuet II*. He started to write *Minuet* in his childhood, and marked *Minuet I* and *Minuet II* in his early composition for keyboard. The evidence is below (Figure 3-16):

27. Bach's facsimile of autograph from *6 Sonatas and Partitas for Violin Solo*, edited by Ivan Galamian (New York: International Music Co., 1971).

**Menuetto I.**

**Menuetto II.**

Figure 3-16. Mozart's *Minuet I* and *Minuet II* in his *Piano Sonata No.4* in *E-flat major*, K.282/189g<sup>28</sup>

28. Wolfgang Amadeus Mozart, *Nineteen Sonatas for the Piano*, ed. Sigmund Lebert and William Scharfenberg. New York: G. Schirmer., 1893, <http://imslp.org/> (accessed April 12, 2012).



Figure 3-16 (cont.)

Later, Mozart changed the name of *Minuet I* and *Minuet II* to *Minuet* and *Trio* which became an important formal function for instrumental music in the Classical era.<sup>29</sup> The concept of the ternary structure is the Father of the Sonata Form.<sup>30</sup> Joseph Haydn (1732-1809) was the

29. Wendy Thompson and Jane Bellingham, "Minuet" in *Grove Music Online*. Edited by Laura Macy, <http://www.grovemusic.com> (accessed April 12, 2012).

30. James Webster, "Sonata Form" in *Grove Music Online*. Edited by Laura Macy, <http://www.grovemusic.com> (accessed April 12, 2012).

first composer to use *Minuet* in symphonies. It replaced the original slow movement, and later was revised to *Scherzo* by Ludwig van Beethoven (1770-1827).

## CHAPTER FOUR: THE IMPORTANCE OF CHOOSING A GOOD TEMPO WHEN PERFORMING DANCE MUSIC IN BACH'S SOLO WORKS FOR STRINGS

### Is the Tempo Important?

Many dance pieces are performed too slowly, especially in Bach's solo works for strings. These dance titles, such as the French noble dances, are without any specific tempo marking, so that the performers can pick any comfortable tempo to play. Evident in modern string recordings, the main problem which leads to the slow tempo is the "romantic" performance practice; frequently, we hear too many beats in a bar. The decision of making a good starting tempo is difficult and important.

In the Romantic era, composers usually wrote the metronome marking along with the musical terms. For example, the first movement of *Tchaikovsky's Violin Concerto in D major, Op.35* is titled *Allegro moderato* and one quarter note equaled a metronome marking of 126; the first movement of *Sibelius' Violin Concerto in D minor, Op.47* is titled *Allegro moderato* and one half note equaled a metronome marking of around 45 to 60; and the first movement of *Stravinsky's Violin Concerto in D (1931)* is titled *Toccata* and Tempo for one quarter note equaled a metronome marking of 120.

These specific metronome markings provide the fine nuances for performers.<sup>31</sup> Although both Tchaikovsky and Sibelius' violin concertos are titled *Allegro moderato*, their metronome

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31. Tempo marking was related to the invention of the metronome. Johann Nepomuk Maelzel was an inventor and engineer. He created many kinds of machines, including and the metronome in 1815, which was his most famous invention. He was also a friend of Ludwig Van Beethoven. After their meeting, Beethoven was the first notable composer to indicate the specific metronome marking in his compositions. Reference from *The Repertory of Arts, Manufactures, and Agriculture: Consisting of Original Communications, Specifications of Patent Invention, Practical and Interesting Paper*, published in 1818, <http://books.google.com/books?id=dO80AAAAMAAJ&pg=PA7#v=onepage&q&f=false>.

markings indicate to the performers the different weights of beats and pulses, which are related to the time signatures.

The title of Stravinsky's violin concerto literally reflects Baroque style. It gives the supplement of the tempo marking to suggest performers the realistic speed along with the abstractive word "Toccata."

In Baroque music, tempo indicates a 'mood' or 'manner' of performance rather than speed.<sup>32</sup> In other words, it means that the title of the piece is supposed to give its character.

Leopold Mozart states:

It is true that at the beginning of every piece special words are written which are designed to characterize it, such as "Allegro (merry)," "Adagio (slow)," and so on.<sup>33</sup>

Therefore, the dance titles in Baroque music are not reliable for the decision of tempo. They are used inconsistently and indicate to the performers emotions and tastes such as cheerful, quiet, or sad.

Robert Donington comments that the time signature in Baroque dance music is like time-words, and they could give performers a little help to choose a good tempo.<sup>34</sup> Following the proportional notation from Renaissance and early Baroque, the time signatures indicate the tempo by themselves. According to these time signatures, the tempo of the dance music could be compared and adjusted, and the comparison could make a flexible tempo that would satisfy each

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32. Percy Scholes, Judith Nagley, and Alison Latham, "Tempo" in *Grove Music Online*. Edited by Laura Macy, <http://www.grovemusic.com> (accessed April 12, 2012).

33. Leopold Mozart, *Versuch einer grundlichen Violinschule*, Augsburg, 1756, trans. Editha Knocker, as *A Treatise on the Fundamental Principles of Violin Playing* (London: Oxford University Press, 1948), 33.

34. Robert Donington, *Baroque Music-Style and Performance, A Handbook* (W. W. Norton & Company, 1982), 15.

dance in a suite.

Bach varied the form of the suite in his solo violin partitas and cello suites. The form of the suite for instrumental music was established by Johann Jakob Froberger.<sup>35</sup> It originally contained *Allemande*, *Courante*, *Sarabande*, and *Gigue*. Bach followed the tradition and varied the form in each set (Table 4-1).

Table 4-1. The variation in Bach's partitas for solo violin and suites for cellos

Partitas for Solo Violin	Movements/Time Signature	Tempo (Mood)
Partita No.1 in B Minor (BWV 1002)	1. Allemande / 4/4 Double / 2/2 2. Corrente / 3/4 Double / 3/4 3. Sarabande / 3/4 Double / 9/8 4. Tempo di Bourée / 2/2 Double / 2/2	Opening  Running  Praying  Spirited
Partita No.2 in D Minor (BWV 1004)	1. Allemande / 4/4 2. Corrente / 3/4 3. Sarabande / 3/4 4. Gigue / 12/8 5. Chaconne / 3/4	Opening Running Praying Happening Sad

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35. Judith Nagley, "Suite" in *Grove Music Online*. Edited by Laura Macy, <http://www.grovemusic.com> (accessed April 12, 2012).



(Table 4-1 Cont.)

Partitas No. 3 in E Major (BWV 1006)	1. Prelude / 3/4 2. Loure /6/4 3. Gavotte en Rondeau / 2/2 4. Menuet I & II / 3/4 5. Bourée / 2/2 6. Gigue / 6/8	Opening Walking Jumping Joyful Exciting Home
Suites for Solo Cello	Movements/Time Signature	Tempo (Mood)
Suite No.1 in G Major (BWV 1007)	1. Prelude / 4/4 2. Allemande / 4/4 3. Courante / 3/4 4. Sarabande / 3/4 5. Menuet I & II / 3/4 6. Gigue / 6/8	Wind blowing Thinking Happy Praying Joyful Exciting
Suite No.2 in D minor (BWV 1008)	1. Prelude / 3/4 2. Allemande / 4/4 3. Courante / 3/4 4. Sarabande / 3/4 5. Menuet I & II / 3/4 6. Gigue / 3/8	Opening Serious Hurry Praying Worried Complaining
Suite No.3 in C Major (BWV 1009)	1. Prelude / 3/4 2. Allemande / 4/4 3. Courante / 3/4	Opening Cheerful Expecting

(Table 4-1 Cont.)

	4. Sarabande / 3/4 5. Bourée I & II / 2/2 6. Gigue / 3/8	Praying Spirited Busy
Suite No.4 in E-flat Major (BWV 1010)	1. Prelude / 2/2 2. Allemande / 4/4 3. Courante / 3/4 4. Sarabande / 3/4 5. Bourée I & II / 2/2 6. Gigue / 12/8	Opening Walking Smiling Praying Joyful Hurry
Suite No.5 in C minor (BWV 1011)	1. Prelude / 4/4 and 3/8 2. Allemande / 4/4 3. Courante / 3/2 4. Sarabande / 3/4 5. Gavotte I & II / 2/2 6. Gigue / 3/8	Opening Sad Angry Sorrowful Questioned Worried
Suite No.6 in D Major (BWV 1012)	1. Prelude / 12/8 2. Allemande / 4/4 3. Courante / 3/4 4. Sarabande / 3/2 5. Gavotte I & II / 2/2 6. Gigue / 6/8	Sunny Singing Jumping Quiet Joyful Finishing

Regardless of whether Bach add a movement between *Sarabande* and *Gigue* (*Menuet/Gavotte/Bourée*), or varied the tempo of *Courante* into *Corrente*, or added a *Chaconne* after the *Gigue*, or even put similar dances together (*Gavotte*, *Menuet*, and *Bourée*), two things are invariable between the movements; he alternated the speed between fast and slow and switched the meter in duple and triple. According to Table 4-1, the noticeable characteristic is the order of the time signatures. In general, the tempo from the slowest to the fastest in duple and triple meter is below (Table 4-2):

Table 4-2. The comparison in tempo among the dances by Bach

Duple Meter	Allemande, Gavotte, Bourée,
Triple Meter	Courante, Sarabande, Chaconne, Menuet
Compound Meter	Loure, Gigue

The pulse in triple meter is usually faster than in duple meter. It is probable that performers could easily change mood with a faster tempo. When the tempo changes, the mood changes without any written indication (Table 4-1).

In French noble dances, which were discussed in chapter three, the decision of tempo is related to the step-units. The step-units consist of the division of the beats and the pulses. The dancers usually change feet on the beats, and the body naturally feels the pulses. The movements of springing, turning, sliding, and falling usually coincide with the smaller value notes in music such as eighth notes and sixteenth notes.

## **Interpretation: Baroque or Romantic**

Bach was not the first composer to write solo works for strings, and probably did not intend to compose his solo works for strings for actual dancing, but pure instrumental music for the concert stage. Inspired by the German violinist-composer Johann Paul von Westhoff (1656-1705), who wrote *Six Partitas for Solo Violin*, Bach completed the *Sonatas and Partitas for Solo Violin* in 1720. Meanwhile, the *Six Suites for Unaccompanied Cello* was also completed during 1717-1723. Both works did not become well known until the first public performances by two giant musicians in the nineteenth century, the Hungarian violinist Joseph Joachim (1831-1907) and the Spanish cellist Pablo Casals (1876-1973).

Moreover, the instrumental transformation of violin and cello was significant. The structure of their bodies and bows were changed from the end of the eighteenth century to the beginning of the nineteenth century. The shape of the bridge, the length of the fingerboard, the weight of the bow, and the way of holding the instrument all affected the interpretation. Additionally, the many editions were edited and published by Romantic violinists and cellists. They added their own personal artistic characteristics along with contemporary virtuosic techniques, but perhaps with less attention to period performance practice; generations of string players have tried to provide their own suggestions and apply them to modern instruments, such as bowings and fingerings.

I played Bach's *Chaconne* twice for my Doctoral recitals, first a solo recital on 29 September 2009, and then a lecture titled *Interpretation between Baroque and Modern Violin Playing* on 18 October 2011. Both concerts were played on a modern violin, but I also experimented playing a Baroque violin in preparation for the lecture recital.

Three main differences between the instruments are their bridges, neck lengths in relation

to the fingerboard, and the bows used (Figure 4-1). The bridge design on the baroque violin is much lower and flatter, especially on the top of the bridge. The neck of the baroque violin is horizontal, but the modern one is angled downwards. This evolution is related to the height of the bridge, and also leads to the shorter fingerboard on the baroque violin.

Sol Babitz commented on the differences between baroque and modern playing in his treatise *Difference Between Eighteenth-Century and Modern Violin Bowing*.<sup>36</sup> The first modern bow was developed by Francois Tourte in 1780; before that, the weight of the bow was much lighter. The length of the bow was about 3/4 that of the modern bow with half the amount of hair and fixed frog (Figure 4-1).

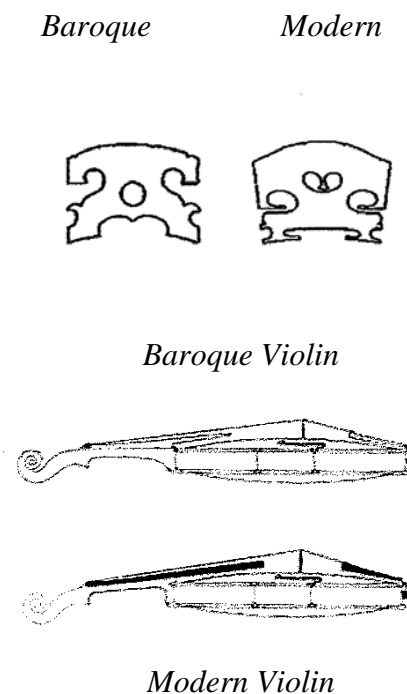


Figure 4-1. A comparison of the Baroque and modern violin and bow<sup>37</sup>

36. Sol Babitz, *Difference Between Eighteenth-Century and Modern Violin Bowing*, reprinted from *The Score and IMA*, March, 1957, 2.

37. Reprint from a string instrument maker George Stoppani, <http://www.stoppani.co.uk/index.htm>, and a violinist Sol Babitz's treatise *Difference Between Eighteenth-Century and Modern Violin Bowing*.

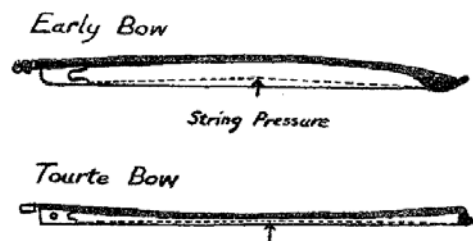


Figure 4-1 (cont.)

Following period practices, baroque violinists used gut strings which produced certain purity and earthiness in sound. They played their instruments without a chin rest and shoulder rest, which were invented in the nineteenth century.

The invention of the chin rest and shoulder rest was a turning point in the history of violin playing. Many Romantic virtuosic violinists prefer fingerings on the same string with wild vibrato to create intensity and violence in their sound. With the support of the chin rest and the shoulder rest, they can use more bow pressure to sustain a big sound.

Compared to the position of modern violin playing, the position that the baroque violin is held is more relaxed and natural: The violin is usually placed in front of the player, so that the strings and the fingerboard can be held at an angle to the player's collarbone. This way of holding the violin is similar to that of a jazz violin player. This type of playing, which looks relax or laid back, makes the weight of the player's bow arm lighter than playing with a modern bow. Baroque violinists usually stayed in the lowest positions possible, crossing strings rather than climbing strings. Bow strokes were generally faster and lighter, producing sounds of purer and clear character.

Comparing both styles of violin playing, the speed of the articulations to project is more

difficult and less natural on the baroque violin playing. However, because of the stiffer and denser wood quality of the bow, it is easier to make crisp articulations and a variety of detached bow strokes on the baroque violin.

### **Light and Elegance**

Every time I work on Bach's dance movements, they are new to me. The overall texture is simple, but the phrases consist of many smaller gestures; there are no long melodies, so the articulation can vary each time. Because of the shape of the Baroque bow, it naturally makes down bows stronger and up bows lighter. Applying the theory to Bach's dance music, either in duple or triple meter, the down beat of a measure should be given the weight and emphasis, and then the up beats would naturally respond. Similar to the music, the Baroque dancers straighten their knees on the downbeat, and then the music follows with turning, sliding, or springing. The baroque bow provides a release of each note that corresponds with the lift of the body after each step.

In triple meter, there are two choices for bowing in general. One is down-up-down and retakes the down bow in the next measure; the other is down-up-up especially in the slow triple meter (*Sarabande*). Both bowing could be applied to *Minuet*. The bowing of down-up-down in *Minuet* is based on the dance step-units to produce *hemiola* rhythm. The bowing of *Chaconne* should be similar to *Sarabande* which is down-up-up. Most violinists prefer to play down-down-up in the first measure which is a misunderstanding of Bach's composition: If we take out the pick up before the first measure, the rhythm is exactly the same as *Sarabande*.

The choices of bowings can provide good tempo. The bowing of down-up-down can prevent the fast tempo being too fast, and the bowing of down-up-up can prevent the slow tempo

being too slow. Robert Donington states:

As a good working rule for baroque music, take quick movement less quickly than might be thought; and take slow movements less slowly than might be thought.<sup>38</sup>

The elements of light and elegance are indicated by the music itself. In Bach's dance music, the smaller intervals should create the legato which needs smooth bow strokes to present light and elegance. The larger intervals should produce the intensity which needs more articulation to give the weight to it.

Studying Bach's music is like studying the Bible. The more often we interact with it, the more insight we gain. We should respect his original and his contemporary artistic fashion when we interpret his music.

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38. Robert Donington, *String Playing in Baroque Music* (New York: Charles Scribner's Son, 1977), 78.



## **CONCLUSION: THE RELEVANCE OF J. S. BACH'S DANCE MUSIC**

The structure of Bach's dance suite inspired and influenced later composers' interest in composing dance-like music. Gradually, the dance-like material became an attractive component in many compositions.

During the Romantic era, composers started to pay attention to ballet or ballet music, which was the next generation of French noble dance. Pyotr Ilyich Tchaikovsky (1840-1893) and Igor Stravinsky (1882-1971) are both famous ballet composers. They wrote music for ballets and ballet music for instrumental ensembles. Stravinsky, especially, made ballet music open a new world to all modern abstract music composers with a commission by the ballet company, Ballet Russe.

Many contemporary choreographers tried to reexamine the danceable Baroque music. Meanwhile, they also choreographed the dance-like music. The music for the choreography was from symphonies, concertos, or larger orchestral works. Therefore, the dance-like music, originally intended as a stand-alone art form, carried a dance-like quality. It would be chosen for choreography in a later century.

### **Music First or Dance First**

On April 27, 2010, I played Igor Stravinsky's Violin Concerto in D for one of my Doctoral recitals. The violin concerto was composed in 1931 and choreographed by George Balanchine in 1941, under the name *Balustrade*. The premiere was not successful, but was reconceived and renamed *Violin Concerto* to great reception in 1972, which was the year after Stravinsky died.

Balanchine admitted that he had no plot in mind for the premiere. Although he had already experienced and collaborated with Stravinsky's ballets many times, Balanchine lacked inspiration, and it was also the first time for him to choreograph concert music. In the premiere, the design of the abstract modern ballet was hard to understand so that the review from the audience was overwhelmingly negative.

In the preparation of the next performance in 1972, Balanchine changed his strategy. He carefully read Stravinsky's score and noticed several details to which he had previously paid no attention. The violin concerto is not orchestrated for a large orchestra; instead, it was chamber-like. Moreover, "concerto" in the historical sense means "to compete," pitting a soloist or soloists against a group of performance.<sup>39</sup> The ideas of Bach's inspirations were very important. Each movement is titled *Toccata*, *Aria I*, *Aria II*, and *Capriccio*, which originated from the late Renaissance and Baroque period. The musical form reflected that of Baroque dance music, such as ternary form (ABA) and theme distribution. In the last movement of the concerto, a passage is played as a duet by the soloist and the concertmaster, which is similar to Bach's *Concerto for Two Violins in D minor*.

With these ideas in mind, Balanchine rearranged the choreography for Stravinsky's violin concerto. He made the choreography look like the design of a concerto. The choreographic divisions contained a solo, a group of soloists, and ensembles. The entrance of each group was based on the orchestration in the same measures (Figure C-1). For example, in measures 15 to 34, the musical description is the theme of the violin soloist accompanied by strings; transcribed to the choreography it would be one female soloist with a quartet of males.

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39. Paul Griffiths, "Concerto" in *Grove Music Online*. Edited by Laura Macy, <http://www.grovemusic.com> (accessed September 12, 2007).

## Musical-Choreographic Divisions

Measure Division	Choreographic Grouping of Soloists	Choreographic Division And ensemble	Musical Description	Musical
1-14	Introduction	No dancing	Introduction	Violin "passport" chord and announcement of main theme by winds and brass
15-34	1	One female soloist (Mazzo) and quartet of males	1	Entrance of violin soloist with same theme

## Music Score

mm. 15. Coincide with Dance Choreography

quartet of male dancers (Chamber)

mm. 33.

Figure C-1. Balanchine's Musical-Choreographic Divisions and Stravinsky's Music Score<sup>40</sup>

40. Charles M. Joseph, *Stravinsky and Balanchine: A Journey of Invention* (London: Yale University Press, 2002), 334.

According to Balanchine's musical choreographic divisions, both dance and music are composed based on the same rhythm. The difference is that musical rhythm produces melody, and dance rhythm produces gesture. Dance and music should come together in a way that is pleasing to the audience.

### **Should Musicians Learn to Dance?**

In general terms, we all know the importance of the influence of dance movement upon musical performance. Dance and music share the same rhythm, and it is necessary to choose a good tempo to start the performance. Feeling the movements and the weight of the body is the right place to understand the dance rhythm of the piece. However, it is difficult to learn these professional dances without instructions.

While studying music at Cincinnati-Conservatory of Music, I had a chance to play the orchestral reduction on piano for the rehearsals of *Tchaikovsky's Swan Lake* in the dance department. For the dance rehearsals, they preferred to hire a pianist to play the music instead of rehearsing with the recordings. Thus, the tempi were more flexible. Dancers and musicians worked closely based on the steps, pulses, rhythm, and other details. This experience has given me new awareness regarding the performance of dance music, especially by Bach. Without the indication of tempo, interpretation is free. Performers have more freedom in presenting their own artistic aesthetics based on the historical references. Personally, I would encourage musicians to learn the dances.

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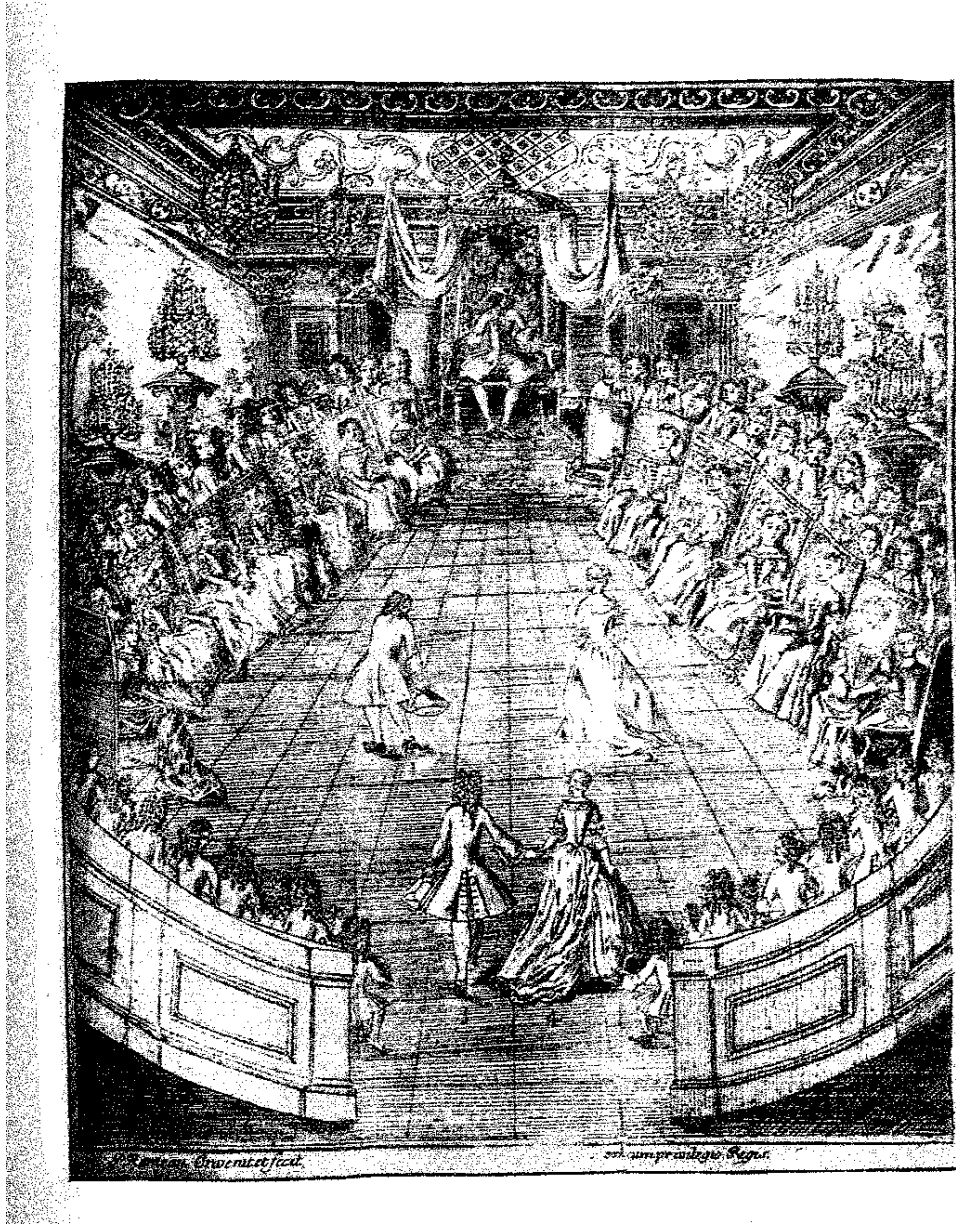
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## APPENDIX



The King's grand ball represents the French noble dance from Pierre Rameau's treatise *The Dancing Master*. Translated by Cyril W. Beaumont.



The description of page iii: First, the gentleman and the lady are ready to make their first gesture. The way of holding hands is a kind of social manner. Then, the gentleman is taking off his hat and bowing by his left leg. Meanwhile, the lady is slowly walking away and waiting for the gentleman. The illustrations are from Pierre Rameau's treatise *The Dancing Master*.

Translated by Cyril W. Beaumont





George Washington (1732-1799) tried to learn *Minuet* in his early childhood. The picture is from *The Philadelphia Dance History Journal* <<http://philadancehistoryjournal.wordpress.com/>>



Some dance masters used the *pochette* (also called kit, or kit violin) to teach dances. The violin is very small, and designed to fit the pocket. It is useful for the dance master to teach a lesson without musicians. The picture is from the blog *Viola Da Gamba, Violone* <<http://vihueladearco.blogspot.com>>





King Louis XIV is greeting the Doge of Genoa at Versailles on 15 May 1685. The picture was painted by the French painter Claude-Guy Hallé (1652-1736).

## VITA

A native of Taiwan, Chung-Hui Hsu began her music study on piano at the age of four and violin at the age of eight. She holds a Bachelor of Music degree in Performance and Education from National Taipei University of Education (NTUE) and a Master of Music Degree from University of Cincinnati. While studying in Taiwan, she was invited to attend Montreal International Music Festival in Canada (1999) and the Academic Internationale de Musique de Prades (2002), also known as the Festival Pablo Casals in France. After graduating from University of Cincinnati, she was invited to attend Aspen Music Festival (2008) and Pacific Music Festival (2009). Currently, she is a full scholarship doctoral fellow at the Louisiana State University, where she also serves as the orchestral assistant in the LSU symphony orchestra. Her primary teachers include Chun Liao, Piotr Milewsky, Won-Bin Yim, Lin He, and Espen Lilleslatten.

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