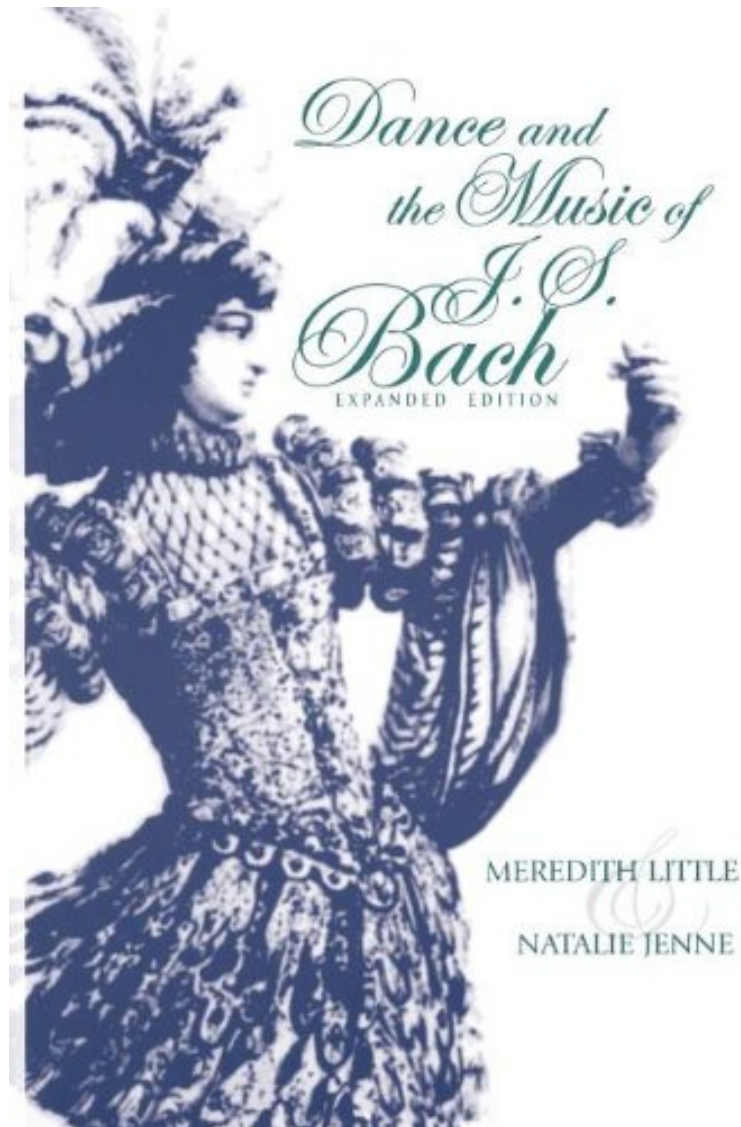


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## Dance and the Music of J. S. Bach: Expanded Edition

*Meredith Little, Natalie Jenne*

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**Meredith Little, Natalie Jenne : Dance and the Music of J. S. Bach: Expanded Edition** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Dance and the Music of J. S. Bach: Expanded Edition:

3 of 3 people found the following review helpful. No allemandes? By Jack Just got this book. Tried to look up Allemande from French Suite 4, BWV 815. There are no allemandes mentioned in the book, despite the fact that each of Bach's six French Suites starts with an allemande. The start of Part II says it discusses all of Bach's titled dances, and that all are listed in Appendix A. But, no allemandes there either. If there's something that I don't know, such as

that "allemande" is not actually a dance form, or that it has another name, please, someone, instruct me. 1 of 1 people found the following review helpful. Baroque = Dance Fever By Cembalista If you play Bach, you should read this book even if you only play those little Minuets! Dance, dance steps, and dance forms are all directly connected to Bach's music and the music of his contemporaries. Little describes the most common dances of the time, and shows how they relate to the phrasing, articulation, and overall style of performing these dances as they are found in Bach's works. 0 of 0 people found the following review helpful. Excellent book By Vicki B. King This book was exactly what I needed for my research into composers and dance.

Stylized dance music and music based on dance rhythms pervade Bach's compositions. Although the music of this very special genre has long been a part of every serious musician's repertoire, little has been written about it. The original edition of this addressed works that bore the names of dances a considerable corpus. In this expanded version of their practical and insightful study, Meredith Little and Natalie Jenne apply the same principals to the study of a great number of Bach's works that use identifiable dance rhythms but do not bear dance-specific titles. Part I describes French dance practices in the cities and courts most familiar to Bach. The terminology and analytical tools necessary for discussing dance music of Bach's time are laid out. Part II presents the dance forms that Bach used, annotating all of his named dances. Little and Jenne draw on choreographies, harmony, theorists' writings, and the music of many seventeenth- and eighteenth-century composers in order to arrive at a model for each dance type. In Appendix A all of Bach's named dances are listed in convenient tabular form; included are the BWV number for each piece, the date of composition, the larger work in which it appears, the instrumentation, and the meter. Appendix B supplies the same data for pieces recognizable as dance types but not named as such. More than ever, this book will stimulate both the musical scholar and the performer with a new perspective at the rhythmic workings of Bach's remarkable repertoire of dance-based music.

About the Author Meredith Little is an attorney practicing law in Tucson. She has taught at Stanford University and Aston Magna Academy and is author of numerous articles on Baroque music and dance, include twenty-three articles in the New Grove. Natalie Jenne, Professor of Music Emeritus at Concordia University, has published articles in the J. S. Bach (in the series Oxford Composer Companions), Key Words in Church Music, and journals such as Bach, The Diapason, Church Music, and Clavier. She conducts workshops on aspects of Baroque performance practice, in particular, the music of Bach.