

Annotated bibliography

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Annotated bibliography Ballet du Rhin. In *The Oxford Dictionary of Dance* (2 ed) Ballet du Rhin just as the suggests was a Ballet company formed in 1972 in Strasbourg By jean Babilee. The company had numerous dancers who performed various dance styles key among which was baroque dance. Such dance companies were common during the baroque era and enhanced the growth of both the baroque music and baroque dance.

Dance publications. How to dance through time: The elegance of Baroque. July, 27 2010. Video. <https://www.youtube.com/watch?v=9wIU4PP1eUI>
The video tutors various dance styles that formed the baroque dance. It begins by explaining that baroque dance was a social dance that sought to display exquisite opulence in an era of grandeur. The key features of the dance were harmony, elegance and opulent ornament. The dancers therefore wore appropriate costumes and practiced sophisticated dance moves. The French noble created the minuet, which became popular at the time. The dance involved systematic movement of the legs and hands among other body parts. The dancers maintained harmony as they moved the various parts systematically and in tandem with the rhythm of the music.

Hilton, Wendy, and Susan Bindig. *Wendy Hilton: A Life in Baroque Dance and Music*. Hillsdale, NY: Pendragon Press, 2010. Print.

Hilton Wendy and Susan Bindig trace the life of Hilton Wendy, a renowned choreographer, dancer, teacher and dance scholar. In doing this, the two discover the relationship between the various classical dance styles thereby showing that the classical baroque dance metamorphosed into numerous other successive dance styles possibly having influence in some of the

contemporary dance styles. They explain that baroque dance just as any other dance style was a cultural product associated with the baroque music. Dancers at the time wore systematic costumes that enhance their body movements as they danced to the sophisticated baroque music. Harmony was an overriding thematic issue in the various dance styles in the baroque era. The two scholars investigation Hilton's evidence of the relationship in various dance styles beginning with ballerina to ballet among many others before ending with the French Noble style which was a major genre of the baroque dance between 1690 and 1725. Such a systematic relationship between the various dance-styles that became popular in various eras proves their thesis that as a cultural concept, dance has transmuted sequentially through time.

Sparti, Barbara. Breaking down barriers in the study of Renaissance and baroque dance. *DanceChronicles* Volume 19, Issue 3. 255-276, 1996. Internet resource. <http://www.tandfonline.com/doi/ref/10.1080/01472529608569249#tabModule>

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Sparti Barbara sets to clarify the difference between renaissance and the baroque dance, which appear confusing to most people. She begins by explaining that the renaissance and the baroque were two different historic times with the renaissance extending from the 14th to 17th century while the baroque extending from the 17th to the 18th century. Dance styles in the two eras were therefore equally distinctions even though baroque succeeded renaissance. She contends with the other authors in arguing that baroque dance was a masterpiece of arts. It comprised of various dance

styles that exhibited immense harmony and sophistications. The social dance enhanced the spread of a unique culture throughout Europe.

Works cited

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