

Alternative music for Grades 1-5 was devised by the Music Development Working Group of the Royal Academy of Dance:

Direction

Artistic Director: Lynn Wallis, FISTD

Artistic & External Affairs Manager & Free Movement consultant: Jacqueline Ferguson
ARAD, FISTD, DipLCDD

Character dance consultant: Valerie Sunderland FRAD, LRAD, ARAD, ARCM

Music researchers

Martin Cleave, DipRCM: Grade 1 & 2 Character, Grade 4 Ballet & Free Movement

Curtis Probel, BFA (Carnegie-Mellon): Grade 2 & 5 Ballet & Free Movement, Grade 5
Character

Jonathan Still, BA (Hons) : Grade 3 & 4 Character, Grade 1 & 3 Ballet & Free Movement,
and Guidebook text.

Project management

Melanie Adams & Jonathan Still

Design and Print

Consider This UK

Editor

Jonathan Still

Acknowledgements

The Royal Academy of Dance would like to thank the Royal Danish Ballet and Det Kongelige Teater, Copenhagen for permission to use the many extracts from the piano reductions of ballets from Bournonville repertoire which are not available in print. In addition, the Academy thanks the following people for their invaluable assistance with this project:

Gina Boaks, Library Manager of the Royal Opera House Covent Garden; Ulla Aasted Due, Music Archivist at the Royal Danish Opera; Sean Gray of Josef Weinberger Ltd; Eleanor Jack, Senior Librarian of the Royal Academy of Dance; Brett Langston, author of *The Tchaikovsky Handbook*; Lars Payne, Music Librarian of English National Ballet; Melanie Pidd, Music Copyright Administrator, Oxford University Press; Heulwen Price, B Phil (Hons), LRAD, ARAD; Jane Pritchard, archivist of Rambert Dance Company and English National Ballet.

Published by Royal Academy of Dance Enterprises Ltd
for Royal Academy of Dance 2005
36 Battersea Square
London SW11 3RA
tel: +44 (0)20 7326 8000
fax: +44 (0)20 7924 3129
email: info@rad.org.uk
www.rad.org.uk
www.radenterprises.co.uk

The information contained in this guidebook is the intellectual copyright of Royal Academy of Dance Enterprises Ltd. and as such may not be used, reproduced or copied by whatever means without the express permission of Royal Academy of Dance Enterprises Ltd.

Royal Academy of Dance Enterprises Ltd
Registered in England 2773495

ISBN: 1-904386-63-6

© 2005 Royal Academy of Dance Enterprises Ltd

Guide to abbreviations and codes used in this book

For the sake of brevity and ease of use, abbreviations are used throughout this book which are explained in the table below.

Numbering:

Every exercise in Grades 1-5 has been allocated a code that consists of two parts:

- i) a letter from A-E, which corresponds to the Grade (A=Grade 1, B=Grade 2, C=Grade 3, D=Grade 4, E=Grade 5)
- ii) a number from 01-99

Example:

A1= the first exercise in Grade 1, E10=the 10th exercise in Grade 5.

These code numbers are designed to minimise confusion when discussing or referring to the music for a particular exercise. It is much simpler to say “B03” than “the battements tendus à la seconde and devant from 1st in Grade 2 – presentation class only”. They will also help pianists who have little experience in playing for classes or for the RAD syllabus to locate the correct music in the event of a misunderstanding.

Songbook codes

Throughout this book and the music scores, folk song collections are referred to by abbreviations such as ‘GRS’ for *The Gateway Russian Song Book*, or PFD for *Polish Folk Dance*, which are explained in full in Appendix 3 ‘Song Collections Referred to in this Book’

Intro:	Introduction (the number of counts NOT bars). In pieces that are in a slow triple metre, “2 (6)” indicates that the introduction may <i>feel</i> like 6 rather than 2.
Title:	Title of the music used for the exercise
[arr]	before the title means that the music is an arrangement of the original work, with cuts or additions
Composer:	Composer of the piece used
Ballet:	Ballet from which the music came (if applicable)
[SD]	Stage Direction (in the printed score)
Chor.:	Choreographer of the ballet from which the music comes
TS	Time signature of the alternative music used. The figure in brackets is the time signature of the first syllabus music.
R:	Rhythmic pattern or dance rhythm of the music used
P	Presentation class only

TABLE OF CONTENTS

INTRODUCTION	2
Classical, character, national, popular, traditional & folk: putting music and dance in perspective	3
ABOUT THE MUSIC	7
GRADE 1	7
CLASSICAL	7
BARRE or CENTRE.....	7
CENTRE.....	7
STUDIES	8
FREE MOVEMENT	8
RHYTHM & CHARACTER STEPS (based on Hungarian peasant style) .	9
CHARACTER ENCHAÎNEMENTS	10
GRADE 2	11
CLASSICAL	11
BARRE.....	11
CENTRE.....	11
STUDIES	12
FREE MOVEMENT	12
RHYTHM & CHARACTER STEPS (based on Hungarian Peasant Style) 13	
CHARACTER ENCHAÎNEMENTS	14
GRADE 3	14
CLASSICAL	15
BARRE.....	15
CENTRE.....	16
STUDIES	17
FREE MOVEMENT	17
RHYTHM & CHARACTER (Russian style)	18
CHARACTER ENCHAÎNEMENTS	19
APPENDICES	20
Appendix 1: Rhythm Types	20
Metre, rhythm and time signature	20
The triple metres.....	21
Rhythm types in triple metre.....	23
Rhythms in duple metre.....	25
Appendix 2: Composers, choreographers & ballets	28
2.1 Composers.....	28
2.2 Choreographers	28
2.3 Ballets	29
Appendix 3: Song collections referred to in this book	30
Appendix 4: Libraries and online sources	31
4.1 Libraries	31
4.2 Online sources.....	31
Appendix 5: Bibliography	32

INTRODUCTION

About the Alternative Music for Grades 1-5

The music for each Grade reflects the balletic traditions and countries associated with the five founders of the Royal Academy of Dance: Grade 1: Italy and Lucia Cormani; Grade 2: France and Edouard Espinosa; Grade 3: Denmark and Adeline Genée; Grade 4: England and Phyllis Bedells; Grade 5: Russia and Tamara Karsavina. The music has been selected principally from ballets associated with these countries, but also, where appropriate from the concert or popular repertoire. In many places, cuts or adaptations have been made in order to fit the requirements of the syllabus settings.

Use of alternative music in classes

Used alongside the existing music in classes, this compilation will help students to develop their listening and responding skills, as well as introducing them to some of the musical traditions of the ballet repertoire.

Use of alternative music in exams

For examinations and presentation classes, teachers should select *either* the existing music *or* the alternative music.

About this guidebook

Music for dance is often very poorly documented, if at all. This is partly because much of it is never published but resides only in the libraries of the companies who own or perform the works in question. It is also due to a historical disregard by the writers of music encyclopaedias and dictionaries for anything outside the concert or operatic repertoire. Had Stravinsky's *Rite of Spring* (1913) or De Falla's *The Three-Cornered Hat* (1917/1919) not become popular concert works, it is quite possible that we would not have heard of them today. Tchaikovsky, realising the danger of music disappearing once a ballet was no longer performed, made concert suites of his ballet music, as Delibes had done before him, and Prokofiev after. In addition, since many ballet scores are compilations or arrangements of other works, identifying the names and sources of the underlying compositions can require painstaking detective work. A prime example of this is Cranko's *Onegin* (1965) which is an amalgam of piano and orchestral works by Tchaikovsky arranged by Kurt-Heinz Stolze. Some of these, such as the opera *Cherevichki* (1885), are now out-of-print and impossible to trace except through a good music library.

It is hoped that this guidebook will address some of these problems. As well as being a quick guide to the musical characteristics of each exercise in the Grades syllabus (time signature, introduction and dance rhythm), the book provides the reader with a list of key names, dates, works and sources which will be useful in any music-related research such as locating music for classes or choreography; putting dance music in context for students, or tracing recordings of repertoire.

Classical, character, national, popular, traditional & folk: putting music and dance in perspective

Politics, geography and music

The enormous shifts in political geography in central and eastern Europe which have occurred in only the last two decades, let alone the last two centuries, mean that referring to the national dance of a country can become problematic, as this extract from the biography of the Hungarian composer and folk-song collector Béla Bartók (1881-1945) illustrates:

Bartók grew up in the Greater Hungary of the Austro-Hungarian Empire which was partitioned by the Treaty of Trianon after World War I. His birthplace, Nagyszentmiklós (Great St Nicholas), became Sînnicolau Mare, Romania. After his father died in 1888, Béla's mother, Paula, took her family to live in Nagyzöllös, later Vinogradov, Ukraine, and then to Pozsony, or Bratislava, in her native Slovakia. When Czechoslovakia was created Béla and his mother found themselves on opposite sides of a border.

EKE, 2003

Similarly, the province of Mińsk where the Polish composer Moniuszko (1819-1872) was born later became part of Russia, and Minsk is now the capital of Belarus, formerly known as Byelorussia. Vilno, where he later settled, is now known, after a long political tug-of-war between Poland, Russia, France, Germany, Lithuania and the Soviet Union, as Vilnius, the capital of Lithuania.

Problems of translation lead to even further confusion. Tchaikovsky made an arrangement for piano and voice of the folk song *Zhuravel'* (used as C33: Character enchaînement C in Grade 3), and later adapted and extended it in the finale of his Symphony No. 2 in C Minor, Op. 17 (1872) which is commonly known as the *The Little Russian*. If anyone stops to think why it is called *The Little Russian*, they might think that 'little' refers to the size of the Symphony. In fact, 'Little Russian' is a translation of the word *malorossiiskii*, the adjectival form of the word *Malorossiia*, which is how Russians in Tchaikovsky's day termed what we now call Ukraine. Likewise, 'White Russia' is an English translation of the now obsolete Russian names Belorussia or Byelorussia, now called Belarus; and the 'Rus' in Belarus is historically the name of a region of Eastern Europe (sometimes called Ruthenia in English), which today would include parts of present-day Ukraine, Belarus, Russia, and small parts of north-eastern Slovakia and eastern Poland.

This plethora of names, and kaleidoscopic shifting of borders over time is a testament to the political instability of this region of Europe. It was partly in response to such instability and vulnerability in the face of invading, ruling or occupying forces in the 19th century that those peoples who Engels cruelly termed 'non-historic' (Czechs, South Slavs, Ukrainians, Slovaks, Transylvanian

Romanians and Saxons) were particularly keen to assert their national identity through the collecting and reviving of folk traditions. But as Jan Ling points out, the collecting process was not free from regulation or selection:

Count Frans Anton Lolowrat-Liebsteinsky...presented a set of stipulations in 1819 regulating submission of Czech-Moravian folk songs to the national museums. Of course such official interventions also had an impact on the selection process. What was collected were the especially beautiful and unique works of music that might do as decoration for the national-cultural coat of arms. This often prevented the collection of genuine peasant songs in favour of many other popular songs of different kinds.

LING 1997, pp.15-16

Many of the people involved in this collecting and reviving process were composers in the Western art music tradition, such as Tchaikovsky, Moniuszko, Delibes, Dvořák, Smetana, Glière, Chopin, Glinka, Brahms, Stravinsky, Liszt, Massenet, Khachaturian, Borodin, Bartók, Kodály, Rimsky-Korsakov to name but a few. Their treatment of folk tunes in the context of works for the concert hall is a very different process to the work of the ethno-musicologist whose aim is to notate folk songs as accurately as possible to provide a record for ethnographic or anthropological analysis, although Bartók is an example of a composer who combined both roles.

The collection of folk tunes, and their incorporation into 'art music' happens for a variety of reasons. One, as we have seen, is to assert the national identity of a country against neighbours and oppressors, or to help *create* the national identity of a newly formed country. Another is to raise the cultural status of the country by establishing a corpus of homegrown works of art on local themes:

Nineteenth-century Russian musical nationalism held a powerful appeal for later national movements in music, owing to its international success. The project of creating a distinctively Russian music, begun single-handedly by Glinka in the 1830s, had by the end of the century culminated in the European-wide acknowledgement of an important "Russian school".

FROLOVA-WALKER 1998, p. 342-343

This concept of a 'Russian school' develops, in the case of Stravinsky, into a quest in his music for the expression of a 'Eurasian' or 'Turanian' culture, neither Asian nor European, a topic explored in fascinating detail by TARUSKIN (1997) in relation to *Les Noces* and the *Rite of Spring*. Interestingly, one of the leading proponents of Eurasianism, well known to Stravinsky, was Lev Karsavin (1882-1952), none other than the brother of one of the founders of the Royal Academy of Dance, Tamara Karsavina.

Yet another reason for introducing folk or national elements into music was as a response to exile from a besieged country, or as a musical protest against

oppressive regimes - Chopin's famous mazurkas and polonaises were written in Paris, not Warsaw, for example. The other side of nationalism in music of the 19th century is 'exoticism' – the portrayal of far-off lands in music and dance as a form of entertainment, and as source of musical ideas. This is an enormous subject that is dealt with in depth by many authors, but particularly BELLMAN (1998).

This wide-ranging enthusiasm for folk music in the 19th century led to some extraordinary cross-pollination between composers. A fine example of this is the *Thème Slave varié* from Act I of *Coppélia* (usually called 'Friends', used for Grade 2 *Battements tendus with transfer of weight*) The choreographer St Léon allegedly heard this 'folk tune' on his travels, and relayed it to Delibes, who then orchestrated it, with variations, in *Coppélia*. Only afterwards did he discover that it was in fact an art song by the Polish composer Stanisław Moniuszko, called *Poleć Pieśni z Miasta* from his *Home Songbooks* (1844-1856), reprinted in HARASOWSKI (1955, p. 111), and was then careful to acknowledge his source when the score of *Coppélia* was published. At the same time, of course, Moniuszko was himself a 'classical' composer whose works also drew on elements of Polish folk song (the *Révérance* in Grade 5 character is from the Polonaise in Act I of his opera *Halka*).

There are enormous grey areas, therefore, between concepts such as 'national', 'folk', 'traditional', 'popular' and even 'classical' music. The idea of folk music being a spontaneous outpouring of song, generated entirely by 'the folk' in isolated mountain villages, free from any external (musical) influence is to some extent a Romantic, nationalist ideal. For this reason, it is nationalist composers, as we have already seen, who were at pains to promote the idea and reception of such 'folk music', always through the medium of their 'classical' music. Classical music, in the broadest sense of the term, has the capacity to then become so popular that it becomes traditional, (just as the Trepak from *The Nutcracker* is traditional at Christmas in many countries).

Character, national and folk in the syllabus

It is due to similar historical conditions that the terms *national*, *character* and *folk dance* are sometimes used interchangeably, or in confusing combinations. On the curricula of Russian vocational dance schools, for example, you will see classes called variously *narodno-kharakternyi tanets* (national-character dance), *fol'klornyi tanets* (folkloric-dance), and *narodno-stsenicheskii tanets* (national-theatrical dance). Given that the word 'narodno-' means both 'folk' and 'popular' as well as 'national', the potential for confusion is even greater. The word 'character' or *caractère* is also used, of course, to denote roles such as Coppélius in *Coppélia* or Drosselmeyer in *The Nutcracker*, which make strong demands on the acting skills of the dancer.

Generally speaking, however, the term 'character dance' is used, as Valerie Sunderland, explains, to mean 'a development for the theatre of folk and National dance... seen at its finest level in traditional productions of the great classic ballets such as *Swan Lake*, *Sleeping Beauty* and *The Nutcracker*' (SUNDERLAND, 1995) By the same token, in ballets such as these, folk melodies or the rhythms of folk dances

are used, adapted and transformed for the stage using the musical language and conventions of 19th century Western art music.

In the context of the RAD syllabus, however

'...it is not until the Higher Grades that we begin to see the true theatrical style emerging. In Primary, Grade 1 and Grade 2, we are developing the essential element of rhythm and at the same time, trying to teach the children something of music'.

SUNDERLAND, 1995, p. 22

The alternative music for Rhythm and Character in Grades 1-5 has been chosen very carefully to reflect these aims. Folk melodies from the relevant regions are presented in simple arrangements for piano. To avoid adding yet another layer of confusion or misinformation to an already bewildering subject, detailed references to the song collections from which they came are given in each case. Throughout this book and the music scores, these collections are referred to by abbreviations such as 'GRS' for *The Gateway Russian SongBook*, which are explained in full in Appendix 3 'Song Collections Referred to in this Book'. Numbers immediately after the abbreviation refer to number of the song in the original collection, or to the page on which it appeared.

ABOUT THE MUSIC

This section contains detailed information about the music used for each exercise. In cases where music comes from a particular ballet, the full details of the work, such as choreographer and date of first performance are only given the first time it occurs. A full list of ballets, choreographers and composers is given in the glossary section.

GRADE 1

Italy in the 19th century was most famous for its operatic and singing tradition, and many of the pieces in Grade 1 are taken from opera ballets such as *La Favorita*, *La Gioconda*, *I Vespri Siciliani* and *William Tell*, or from songs made famous by innumerable popular Italian opera singers.

CLASSICAL

A01: Skip change of step

Intro: 4

Title: *The Carnival of Venice* (song)

Composer: Traditional Neapolitan song/Cifolelli

TS: 6/8 (6/8)

R: Country Dance/Single Jig

BARRE or CENTRE

A02: Exercise for feet with rises

Intro: 2

Title: *Mattinata* (song)

Composer: Leoncavallo

TS: 3/4 (3/4) **R:** English waltz type

A03: Demi-pliés

Intro: 2

Title: *Santa Lucia* (song)

Composer: Traditional Italian

TS: 3/4 (4/4)

R: Chaconne/minuet type

CENTRE

A04: Port de bras

Intro: 2

Title: Pas de Trois (entrée) from *La Favorita* (opera ballet, 1841)

Composer: Donizetti

Chor: Perrot (1841), Balanchine (1953)

TS: 6/8 (3/4) **R:** Aria type

A05: Transfer of weight

Intro: 4

Title: *Dance of the hours* from *La Gioconda* (opera ballet, 1876)

Composer: Ponchielli

Chor: Manzotti (1876), Ashton (1931), Walt Disney's *Fantasia* (1940)

TS: 2/4 (2/4) **R:** Comic aria type

A06: Battements tendus with preparation for grands battements

Intro: 4

Title: Allegretto from *La Favorita*

Composer: Donizetti

Chor: Perrot

TS: 2/4 (4/4) **R:** March type

A07: Classical walks – Female exercise

Intro: 2 (6)

Title: *Minuet* from String Quartet in E, op. 13 No. 5

Composer: Boccherini

TS: 3/4 (3/4) **R:** Minuet

A08: Classical walks – Male exercise**Intro:** 2 (6)**Title:** *Polonaise* from *Don Sebastiano* (opera ballet, 1843)**Composer:** Donizetti**Ballet:** *Donizetti Variations* (1960)**Chor:** Balanchine**TS:** 3/4 (3/4) **R:** Polonaise**A09: Sautés****Intro:** 4**Title:** *Allegro vivo* from *The Four Seasons* in *I Vespri Siciliani* (opera ballet, 1853)**Composer:** Verdi**Ballet:** *The Four Seasons***Chor:** Various, including Bintley, MacMillan, Gore, Robbins**TS:** 3/8 (6/8) **R:** Pantalon type**A10: Sautés and échappés sautés****Intro:** 4**Title:** From *The Four Seasons* (*I Vespri Siciliani*)**Composer:** Verdi**TS:** 2/4 (2/4) **R:** Polka type**A11: Spring points and petits jetés****Intro:** 4**Title:** *Pas de Six* from *William Tell* (opera ballet, 1829)**Composer:** Rossini**TS:** 2/4 (2/4) **R:** Polka type**A12: Skips and pony galops****Intro:** 4**Title:** *La Guaracha* from *Masaniello* (*La Muette di Portici*) (opera ballet, 1828)**Composer:** Auber**TS:** 6/8 (6/8) **R:** Guaracha**STUDIES****A13: Polka – Female****Intro:** 4**Title:** *Polka* from *La Favorita***Composer:** Donizetti**TS:** 2/4 (2/4) **R:** Polka**A14: Hornpipe - Male****Intro:** 4**Title:** *Finale* from *La Favorita* pas de trois**Composer:** Donizetti**TS:** 2/4 (2/4) **R:** Galop

FREE MOVEMENT

The beautiful *Prelude* to Act I of *La Traviata* (Exercise for Poise) is an excellent example of the suitability of some operatic music for Free Movement. The short extract from Romualdo Marenco's score for *Excelsior* (the *ballo grande* by Luigi Manzotti, who also choreographed the first performance of *The Dance of The Hours* from *La Gioconda*) exemplifies a particular kind of *rubato* (expressive timing) which was at its peak at the end of the 19th century. *Excelsior* is only one of the many ballets which Marenco composed for Manzotti, and contains some delightful music; it is extraordinary that Marenco is almost unheard of except in Italy. Arditi, the composer of the song *Parla!* (*Speak!*), the waltz song used for *Swaying and Spinning*, is best known as the writer of the waltz *Il Bacio* (The Kiss). Both are fine examples of a particularly elastic form of the concert waltz as it developed towards the end of the 19th century.

A15: Exercise for poise

Intro: 4

Title: Prelude to Act I of *La Traviata*
(opera, 1853)

Composer: Verdi

TS: 4/4 (4/4) **R:** Aria type

A16: Run and pause with rise

Intro: 4

Title: Waltz from *Excelsior* (ballet)

Composer: Marenco

Ballet: *Excelsior*

Chor: Manzotti (1881)

TS: 3/4 (3/4) **R:** Viennese waltz type

A17: Swaying and spinning

Intro: 2

Title: *Parla!* (song)

Composer: Arditi (c.1883)

TS: 3/4 (3/4) **R:** Viennese waltz type

RHYTHM & CHARACTER STEPS (based on Hungarian peasant style)

What we often think of as Hungarian folk music - influenced by models such as the rhapsodies and dances of Liszt and Brahms or through popular works such as Monty's *Czardas* - is something of a 'rogue' 19th century tradition, a layer of gypsy music in an urban, popular-classical style which has largely displaced the older peasant song and dance tradition from memory.

Songs composed in a popular form (*műdal*, e.g. artificial song) practically flooded the entire country from the end of the last [i.e. 19th] century until the First

World War and got even as far as the villages.... The majority of the songs, in both their lyrics and melody, are foreign to the spirit of the Hungarian folk; their composers were educated men, more familiar with foreign than with Hungarian folk music.

[...]The question of the relationship between Hungarian folk music and gypsy music is closely related to this problem, all the more so since in the middle of the 19th century Ferenc Liszt in one of his works erroneously called Hungarian music "gypsy music".

BALASSA & ORTUTAY, 1984

It was the composers and folk-song collectors Béla Bartók and Zoltan Kodály who were largely responsible for uncovering and reasserting the much older peasant tradition. As with so much folk music, these songs are often melodically and metrically unusual to Western ears. For the purposes of the syllabus, therefore, some of the more 'regular' songs collected by KODÁLY (1982) have been arranged for piano using relatively conventional harmonies, so that at least a flavour of this rich tradition has been retained. It should be noted, however, that these arrangements are tempered by the demands of the exercise and the needs of the student; they are not attempts to recreate an 'authentic' Hungarian peasant tradition.

In some cases, in particular those pieces in 3/4 time (triple metre is extremely rare in Hungarian folk music) melodies from nearby Slovakia and Central Moravia (SNP

& HT) are used. Music from these regions is particularly well suited to the exercises, and though the sources are not strictly Hungarian, no musical borders are entirely watertight.

A18: Rhythm in 2/4 time

Intro: 4

Title: Transylvanian Pillow Dance

Composer: Trad. Transylvanian
FMH/32

TS: 2/4 (2/4)

A19: Rhythm in 3/4 time

Intro: 2 (6)

Title: *Stodolenka*

Composer: Trad. Central Moravian

TS: 3/4 (3/4) **R:** Kujakviak type

A20: Picked up runs

Intro: 4

Title: *Hej, két tikom tavali*

Composer: Trad. Hungarian,
FMH/205

TS: 2/4 (2/4)

A21: Dance - Female

Intro: 4

Title: *Hála Isten makk is van; Tulso soron nyilik a virga; Swinherd's dance.*

Composer: Trad. Hungarian
FMH/15;20;204

TS: 2/4 (2/4)

A22: Dance - Male

Intro: 4

Title: *Mëghalt a bërës*

Composer: Trad. Hungarian,
FMH/90.

TS: 2/4 (2/4)

CHARACTER ENCHAÎNEMENTS

A23: P A

Intro: 4

Title: *Moja milá, aká si ty falošna*

Composer: Trad. Slovakian, SNP/30

TS: 2/4 (2/4)

A24: P B

Intro: 4

Title: *Zabili Janíka*

Composer: Trad. Slovakian SNP/38

TS: 2/4 (2/4)

A25: P C

Intro: 4

Title: *Vrtěná*

Composer: Trad. Central Moravian
HT/27

TS: 2/4 (2/4)

A26: P D

Intro: 4

Title: *Čože je to za zelinka*

Composer: Trad. Slovakian SNP/140

TS: 2/4 (2/4)

A27: Révérence

Intro: 4

Title: Mari tune

Composer: Trad. Mari region,
FHM/42b

TS: 2/4 (2/4)

GRADE 2

The music for Grade 2 is taken from the repertoire of French composers, and in particular from the ballets *Giselle* by Adolphe Adam, as well as *Coppélia*, *Sylvia* and *La Source* by his pupil Léo Delibes. Both Adam and Delibes wrote many other works, including ballets, operas, operettas and choral music.

CLASSICAL

B01: Skip change of step and galops

Intro: 4

Title: Marche des Vignerons from *Giselle* Act I

Composer: Adam

Ballet: *Giselle*

Chor: Perrot (1841)

TS: 6/8 (6/8) **R:** Pantalon type

BARRE

B02: Pliés

Intro: 2

Title: Act I *pas de deux* ("He loves me, he loves me not") from *Giselle*

Composer: Adam

TS: 4/4 (4/4) **R:** Aria type

B03: Battements tendus à la seconde and devant from 1st position

Intro: 2

Title: *Danse Générale* from Act I of *Giselle*.

Composer: Adam

TS: 3/4 (3/4) **R:** Early German waltz

B04: P Battements tendus à la seconde and devant from 3rd position

Intro: 2

Title: *Valse de la poupée* from *Coppélia* (ballet)

Composer: Delibes

Ballet: *Coppélia*

Chor: St-Léon (1870)

TS: 3/4 (3/4) **R:** Polka mazurka type

B05: Battements tendus derrière

Intro: 2

Title: *Valse des Heures* from *Coppélia*, Act III

Composer: Delibes

TS: 3/8 (3/4) **R:** Balletic waltz type

B06: Exercise for battements fondus

Intro: 2

Title: Peasant pas de deux (adagio) from *Giselle*

Composer: Burgmüller

TS: 6/8 (3/4) **R:** Aria type

B07: Grands battements devant

Intro: 2 (6)

Title: Peasant pas de deux (entrée) from *Giselle*

Composer: Burgmüller

TS: 3/4 (3/4) **R:** Polonaise

B08: Rises

Intro: 4

Title: Entrance of Loÿs from *Giselle* Act II

Composer: Adam

TS: 4/4 (6/8) **R:** Aria type

CENTRE

B09: Port de bras

Intro: 2

Title: Overture to *L'Écossais de Chatou* (operetta)

Composer: Delibes (1869)

TS: 6/8 (3/4) **R:** Aria type

B10: Battements tendus with transfer of weight

Intro: 4

Title: *Coppélia* Act I: No. 8, Finale
[SD: *Coppélius sort de chez lui*]

Composer: Delibes

TS: 2/4 (2/4) **R:** Comic aria type

B11: P Battements tendus with transfer of weight

Intro: 4

Title: *Thème Slave varié* (Swanilda and friends) from *Coppélia* Act I

Composer: Delibes, after Moniuszko

TS: 2/4 (4/4) **R:** Polka type

B12: Classical walks – Female exercise

Intro: 2 (6)

Title: Le Coucou au fond du bois from *Carnival of the Animals* (1886)

Composer: Saint-Saëns

Ballet: Various, including Hampson (*Carnival*, 2001), Wheeldon (*Carnival of the Animals*, 2003)

TS: 3/4 (3/4) **R:** Sarabande type

B13: Classical walks – Male exercise

Intro: 2

Title: *March des guerrières* from *Coppélia* Act III (Franz's solo in most productions)

Composer: Delibes

TS: 2/4 (3/4) **R:** March

B14: Sautés

Intro: 4

Title: Giselle's entrance from *Giselle* Act I

Composer: Adam

TS: 6/8 (6/8) **R:** Waltz type

B15: Echappés sautés to 2nd and changements – Female exercise

Intro: 6

Title: *Robinson Crusoe* (1867)

Composer: Offenbach

TS: 9/8 (9/8) **R:** Triple jig type

B16: Echappés sautés to 2nd and changements – Male exercise

Intro: 4

Title: *Cortège Rustique* (Act I No. 6) from *Sylvia* (ballet)

Composer: Delibes (1876)

Chor: Mérante (1876) and several others, inc. Ashton (1952), Bintley (1993) Neumeier (1997) and Morris (2004)

TS: 3/4 (3/4) **R:** Polonaise type

B17: Galops and coupés

Intro: 4

Title: *Marche des Vignerons* from *Giselle* Act I

Composer: Adam

TS: 6/8 (6/8) **R:** 6/8 march

STUDIES

B18: Galop

Intro: 4

Title: Finale from *Coppélia* Act III (arrangement)

Composer: Delibes

TS: 2/4 (4/4) **R:** Galop

FREE MOVEMENT

Grade 2 introduces the music of two prolific Parisian operetta composers. The most famous of these, Jacques Offenbach, was in fact not French at all, but German. Born in Cologne in 1819, and christened Jakob Wiener, he finally became a French citizen in 1860. The other, Léo Delibes, is best

known now for his two ballets *La Source* and *Coppélia*, but he actually wrote many more operettas than ballets, including *L'Écossais de Chatou*, the overture of which appears as the *ports de bras* in the classical section. Offenbach's melodies have enjoyed an enduring popularity, particularly in the arrangement by Manuel Rosenthal for Massine's 1938 ballet, *Gaîté Parisienne*. The waltz (*Pas de Fleurs*) which Delibes wrote for the revival of Mazilier's *Le Corsaire* in 1867 (music originally by Adam) is used in the Free Movement Study. In common with so much of Delibes' music, it demonstrates a subtle and unusual use of harmony and rhythm in the context of a popular dance form.

B19: Exercise for relaxation

Intro: 4

Title: Waltz from *La Périochole*

Composer: Offenbach

Ballet: Used in *Gaîté Parisienne*

Chor: Massine (1938) [Music arr. Rosenthal]

TS: 3/4 (3/4) **R:** Waltz song

B20: Sways with arm circles

Intro: 4

Title: Waltz from *La Belle Hélène* (operetta, 1864)

Composer: Offenbach

Ballet: *Gaîté Parisienne*

TS: 3/4 (3/4) **R:** Waltz (one in a bar)

B21: Step and hop forward and back

Intro: 4

Title: Variation de Naïla from *La Source (Naïla)* Act II No. 23

Composer: Delibes (1866)

TS: 6/8 (6/8) **R:** Waltz variation type

B22: Study

Intro: 4

Title: Waltz (*Pas de Fleurs*) from Mazilier's restaging of *Le Corsaire* in 1867

Composer: Delibes

Ballet: *Le Corsaire* (2nd version)

Choreographer: Mazilier (1867)

TS: 3/4 (6/8) **R:** Waltz

RHYTHM & CHARACTER STEPS (based on Hungarian Peasant Style)

See under Grade 1 Rhythm & Character for a detailed explanation about the choice of music for Hungarian Peasant Style.

B23: Rhythm in 2/4 time

Intro: 4

Title: *Megfogatam egy szunyogot*

Composer: Trad. Hungarian, FMH/110

TS: 2/4 (2/4)

B24: Rhythm in 3/4 time

Intro: 2 (6)

Title: *Nė alugy el két szememnek vėlaga*

Composer: Trad. Hungarian, FMH/147

TS: 3/4 (3/4) **R:** Kujawiak type

B25: Pas de Basque and cifras in 3/4 time

Intro: 2

Title: *Tovačovský zámek*

Composer: Trad. Central Moravian, HT/30

TS: 3/4 (3/4) **R:** Kujawiak type

B26: **P** Pas de Basque and Cifras in
2/4 time

Intro: 4

Title: Mari tune

Composer: Trad. Mari region FMH5

TS: 2/4 (2/4)

B27: Dance - Female

Intro: 2

Title: *Pod našim okienkom; Amott megy
egy kisleány vizet visz a válván*

Composer: Trad. Slovakian, SNP

1/127; Trad Hungarian FMH/80

TS: 2/4 (2/4)

B28: Dance - Male

Intro: 4

Title: *Transdanubian Swineherd's
Song; Ez a kislány akkor sír*

Composer: Trad. Hungarian

FMH/14; 148

TS: 2/4 (2/4)

CHARACTER ENCHAÎNEMENTS

B29: **P** A

Intro: 4

Title: *V širom poli*

Composer: Trad. Slovakian

SNP1/133

TS: 2/4 (4/8)

B30: **P** B

Intro: 4

Title: *Varšavenka*

Composer: Trad. Central Moravian

HT25

TS: 3/4 (3/4)

B31: **P** C

Intro: 4

Title: *Dievča, dievča, lastovička*

Composer: Trad. Slovakian SNP 1/62

TS: 2/4 (2/4)

B32: **P** D

Intro: 4

Title: *Lǔdia vracia, že som ja taký*

Composer: Trad. Slovakian

SNP II/104

TS: 2/4 (2/4)

B33: Révérence

Intro: 4

Title: *Szépen szól a pacsirta*

Composer: Trad. Hungarian

FMH/145

TS: 2/4 (2/4)

GRADE 3

CD2

Most text books on ballet music cite Adam's *Giselle* as being one of the pioneering works in the repertoire, owing to its use of leitmotiv, and the fact that it was written as a complete work by one composer, rather than being a medley of disparate tunes, as was frequently the case in the early 19th century.

However, Denmark has had a much longer tradition of fine ballet music, particularly in relation to the choreographer August Bournonville. Johan Peter Emilius Hartmann, the composer of *A Folk Tale*, *The Lay of Thrym* and *Valkyrien* is one of Denmark's greatest composers, who wrote many symphonies and chamber works in addition to his ballets. *The Lay of Thrym*, is a balletic parallel of Wagner's *Ring des Nibelungen*, and contains some of Hartmann's most beautiful and effective music. Although the ballet

is not performed today, it was reconstructed in 1990 (see HUNT, 1990).

Bournonville's other composers, Gade, Lumbye (the 'Strauss of the North'), Paulli and Helsted form a group of composers for ballet in the 19th century which is possibly unmatched in any other country.

Dancers often say that the ballet *Etudes* by Harald Lander (1948) contains some of the most invigorating music ever written for ballet. The Danish composer Knudåge Riisager took piano studies by the 19th century piano pedagogue Czerny (born in Austria of Czech parentage) and arranged a suite of them for orchestra with an affectionate and respectful sense of humour, which corresponds perfectly to Lander's idea for a ballet based on classroom exercises. In the process, both Lander and Riisager reveal a Czerny who has a magnificent sense of theatre and enthusiasm for the rhythms of dance.

CLASSICAL

BARRE

C01: Pliés

Intro: 4

Title: Adagio from *Flower Festival in Genzano* (*Blomsterfesten i Genzano*) pas de deux

Composer: Helsted, Paulli

Ballet: *Flower Festival at Genzano*

Chor: Bournonville (1858)

TS: 4/4 (4/4) **R:** Aria type

C02: P Pliés

Intro: 4

Title: [Arr] No.7 (Freias Hal) from *The Lay of Thrym* (*Thrymskviden*)

Composer: Hartmann

Ballet: *The Lay of Thrym* (*Thrymskviden*)

Chor: Bournonville (1868)

TS: 4/4 (4/4) **R:** Aria type

C03: Battements tendus

Intro: 4

Title: No. 9 Allo Vivo from *Schule der Verzierungen, Vorschläge, Mordenten und Triller* Op. 335 [part 3 of the *School of Legato and Staccato*]

Composer: Czerny

Ballet: [used in] *Etudes*, arranged orchestrated by Riisager.

Chor: Lander (1948)

TS: 4/4 (4/4) **R:** Reel type

C04: Battements glissés

Intro: 4

Title: Reel from *La Sylphide* Act I (ballet)

Composer: Løvenskjold

Chor: Bournonville (1832)

TS: 2/2 (2/4) **R:** Reel

C05: Ronds de jambe à terre

Intro: 4

Title: No. 14a from *Le Conservatoire* (*Konservatoriet*)

Composer: Paulli (1849)

Chor: Bournonville

TS: 3/4 (3/4) **R:** Aria type

C06: Battements fondus

Intro: 4

Title: [Arr] No. 1 (Andantino) from *Three Album Leaves*

(Albumsblade/Albumblätter)

Composer: Gade

TS: 2/4 (2/4) **R:** Song type

C07: Développés**Intro:** 4**Title:** No. 37 from *The School of Legato & Staccato* op. 335**Composer:** Czerny**Ballet:** [used in] *Etudes* ("Silhouette barre") arranged & orchestrated by Riisager.**Chor:** Lander**TS:** 4/4 (4/4) **R:** Aria type**C08: Grands battements devant and à la seconde****Intro:** 2 (6)**Title:** Entrée to Pas de six from *Napoli* [or *The Fisherman and his wife/Fiskeren og hans Brud*]**Composer:** Paulli**Chor:** Bournonville (1842)**TS:** 3/4 (3/4) **R:** Polonaise**C09: Grands battements derrière****Intro:** 4**Title:** Male solo from *Napoli***Composer:** Paulli**Chor:** Bournonville**TS:** 2/4 (4/4) **R:** March type**CENTRE****C10: Port de bras****Intro:** 2**Title:** Adagio from *Napoli***Composer:** Paulli**Chor:** Bournonville (1842)**TS:** 6/8 (6/8) **R:** Aria type**C11: Battements tendus and demi-detournés****Intro:** 4**Title:** *Dronning Louise Vals***Composer:** Lumbye (1887?)**TS:** 3/4 (3/4) **R:** Waltz**C12: Classical walks with arabesque****Intro:** 2 (6)**Title:** *The Lay of Thrym* (ballet) [SD: Blomsterne kastes i Valas Kjedel]**Composer:** Hartmann**Chor:** Bournonville**TS:** 3/4 (3/4) **R:** Sarabande type**C13: Changements****Intro:** 4**Title:** No. 11 from *Conservatoire* (*Konservatoriet*)**Composer:** Paulli**Chor:** Bournonville**TS:** 6/8 (6/8) **R:** Pantalon type**C14: Balancés de côté – Female exercise****Intro:** 4**Title:** Brudevals (Bridal waltz) from *A Folktale* (*Et Folkesagn*)**Composer:** Gade [and Hartmann]**Chor:** Bournonville (1854)**TS:** 3/4 (3/4) **R:** Waltz**C15: Balancés de côté – Male exercise****Intro:** 4**Title:** No. 36 *Allo vivace* from *Schule der Verzierungen, Vorschläge, Mordenten und Triller* Op. 335**Composer:** Czerny**Ballet:** [used in] *Etudes* ("Mazurka"), arranged orchestrated by Riisager.**Chor:** Lander**TS:** 3/4 (3/4) **R:** Polonaise/Mazurka type**C16: Pas de chat****Intro:** 4**Title:** Male variation from *Flower Festival in Genzano pas de deux***Composer:** Helsted/Paulli**TS:** 6/8 (2/4) **R:** Waltz type

C17: Changements and échappés sautés – Male exercise

Intro: 4

Title: Gurn's solo from Act I of *La Sylphide*

Composer: Løvenskjold

Chor: Bournonville

TS: 2/4 (2/4) **R:** Polka type

C18: Exercise for grand allegro

Intro: 4

Title: [Arr] No. 4 (Sygyn) from *The Lay of Thrym*

Composer: Hartmann

Chor: Bournonville

TS: 6/8 (6/8) **R:** Waltz (6/8 type)

STUDIES

C19: Female

Intro: 4

Title: Female variation from *Flower Festival at Genzano pas de deux*

Composer: Helsted/Paulli

Chor: Bournonville

TS: 2/4 (2/4) **R:** Polka type

C20: Male

Intro: 4

Title: [Arr] No 3. Valas Fosterdøttre (Sandsernes Dans) from *The Lay of Thrym*

Composer: Hartmann

Chor: Bournonville

TS: 6/8 (6/8) **R:** Pantalon type

FREE MOVEMENT

Grade 3 Free Movement begins with one of the multitude of waltzes written by Hans Christian Lumbye, sometimes called 'the Strauss of the North'. As well as contributing to some of Bournonville's ballets, Lumbye was director of the Tivoli Gardens in Copenhagen from 1843-

1872. The record company Naxos has issued 10 volumes of his charming social dances on CD. Although Grieg was not himself Danish, he studied in Copenhagen with Niels Gade (who married the daughter of J P E Hartmann, composer of the galop for *Step Hop and Run*) and his famous piano concerto in A minor Op. 16 was written there. The first performance in 1869 was conducted by Holger Paulli, one of the composers of *Flower Festival in Genzano*, and joint director – with Gade and Hartmann of the Copenhagen Conservatory.

C21: Exercise for relaxation

Intro: 4

Title: *Catharine Vals*

Composer: Lumbye (1858)

TS: ¾ (3/4) **R:** Waltz

C22: Triple runs

Intro: 4

Title: [Arr] *Folkevis* (No.5 from *Eight Lyric Pieces* op. 12)

Composer: Grieg

TS: 3/4 (3/4) **R:** Kujawiak type

C23: Step hop and run

Intro: 4

Title: [arr] *Bacchantisk Galop* from *Valkyrien* Act III.

Composer: Hartmann

Chor: Bournonville (1861)

TS: 2/4 (2/4) **R:** Schnellpolka type

C24: Study

Intro: 4

Title: [Arr] *Springdans* (No.13 from *Lyric Pieces* Op. 38)

Composer: Grieg

TS: 3/4 (3/4) **R:** Mazurka type

RHYTHM & CHARACTER (Russian style)

Much of the music for the Russian Rhythm & Character section is Ukrainian or Belarusian in origin, although, as has been noted in the general introduction above, it is sometimes difficult to say with any certainty what this actually means. The tunes have been taken mostly from two sources – a 1955 Soviet manual of national dancing (see under NT in the bibliography section), and Tchaikovsky's children's songs on Russian and Ukrainian tunes (see under DP1 & DP2).

Russian folk songs are often metrically far more complex than the dances found in these settings. Asymmetrical and mixed metre is common, as are uneven or unusual phrase lengths. Tchaikovsky's folk song collection (50RNP) contains a number of such tunes, and the most recent compilation of Russian folk songs collected by ethnomusicologists (LOBANOV, M.A. 2003), shows that regular metre is nearer to the exception than the rule.

By contrast, some of the songs (those marked as NT p.74 or p.75) are from a dance notated as 'A Quadrille from the Moscow Region', which, like all the dances in NT, is accompanied by numerous stage plans. Clearly, then, this is Russian folk music played in the context of a Soviet version, staged in 1950s Moscow, of a French 19th century ballroom dance. One of the songs, *Akh, vy seni*, used for Rhythm in 2/4 in Grade 3, was quoted in full by Stravinsky in

Petrushka, a staple of the ballet repertoire which has been used by 96 choreographers since Fokine's first version in 1911¹. Thus, in the course of the last hundred years, this little tune has found its way into the diverse worlds of the concert hall, folk song and dance ensembles, the Moscow Quadrille, modern choreography, and now, of course, the Grade 3 syllabus. The *Révérance* in Grade 3 also has a distinguished history, firstly as the folk song *U vorot sosna raskachalsya* collected by Tchaikovsky in 50RNP, then, in Stravinsky's arrangement, as the final scene from *Firebird*.

C25: Rhythm in 2/4 time

Intro: 4

Title: *Akh, vy seni, moi seni*

Composer: Trad. Russian folk song
NT p.75.

Ballet: Quoted by Stravinsky in
Petrushka

Chor: Fokine (1911)

TS: 2/4 (2/4)

C26: Rhythm in 3/4 time

Intro: 4 (12)

Title: *Sleti k nam tikhii vecher*
GRS p.14

Composer: Trad. Russian

TS: 3/4 (3/4) **R:** Waltz song type

C27: Dotting steps

Intro: 4

Title: *Osen' (Solntse spryatals' za tuchu)*

Composer: Trad. Russian song, coll.
Tchaikovsky (DP1/4a)

TS: 2/4 (2/4)

¹ Source: The Stravinsky Database at the University of Roehampton (see under *Online Sources*)

C28: P Promenades**Intro:** 4**Title:** *Pro shcheglenka***Composer:** Trad. Ukrainian, NPT/15**TS:** 2/4 (2/4)**C29: Hop steps****Intro:** 4**Title:** *Svadebnaya (Ne letai zhe ty, sokol)***Composer:** Russian folk song, coll. Tchaikovsky (65RNP/5)**Ballet:** This song appears as a dance in Tchaikovsky's opera *Cherevichki* (1885). This dance in turn was incorporated by the composer & conductor Kurt-Heinz Stolze into the score of *Onegin* (Cranko, 1965) where it appears as one of the dances in Act I.**TS:** 2/4 (2/4)**C30: Dance****Intro:** 2 (6)**Title:** *Spî Mladenets; Chizhik-Pyzhik; Kak u nashikh vorot***Composer:** Russian folk songs (GRS p.53; NT p.74; NT p.74)**TS:** 3/4; 2/4 (3/4; 2/4)**CHARACTER ENCHAÎNEMENTS****C31: P A****Intro:** 4**Title:** *To ne veter vetku klonit; Kak po lugu***Composer:** Trad. Russian folk songs (GRS p.57; NT p.80)**TS:** 2/4 [slow, then fast] (2/4 [slow, then fast])**C32: P B****Intro:** 4**Title:** *Gopak***Composer:** Trad. Ukrainian.

NT p.118

TS: 2/4 (2/4) **R:** Gopak**C33: P C****Intro:** 4**Title:** *Zhuravel' (Povadilsya zhuravel', zhuravel')***Composer:** Trad Ukrainian DP1/18.This music also appears as the finale to Tchaikovsky's Symphony No. 2, Op. 17 (*The Little Russian*).**TS:** 2/4 (2/4)**C34: P D****Intro:** 4**Title:** *Ah ty, berëza, ty moya berëza.***Composer:** Trad. Russian (NT p.74)**TS:** 2/4 (2/4)**C35: Révérence****Intro:** 2 (6)**Title:** *U vorot sosna raskachalsya***Composer:** Trad. Russian 50RNP/8**Ballet:** [Used in] Tableau II of *The Firebird***Composer:** Stravinsky (1910)**Choreographer:** Fokine (1910)**TS:** 3/4 (3/4)

APPENDICES

Appendix 1: Rhythm Types

Throughout the track listings, an indication of the dance rhythm of the music is given where appropriate. Some explanatory notes about these are necessary before continuing to the discussion of the dance rhythms themselves.

Aria or song types

The term 'aria' or 'song' has been used in many cases throughout to denote those pieces of music which are marked by a smooth, lyrical melody line and a sonorous accompaniment performed without any strongly accented rhythm. Such pieces are most common, as one would expect, in selections for adage and ports de bras, where a 'singing quality' is required as much of the music as it is of the dance.

Dance rhythms and dance rhythm 'types'

In some cases, there is no doubt as to the dance rhythm involved, because the composer has called the piece 'mazurka' or 'waltz'. In others, the music approximates to a certain type of dance rhythm, without fitting neatly into one category or another. The music for track 2 (A02: *Mattinata*, by Leoncavallo), for example, is defined as an 'English waltz' type, but this is only true because of the way it is played for this exercise. In its original form as a composition for the tenor Enrico Caruso (1873-1921), it remains first and foremost a *song*.

Comic aria types

A few pieces, such as the *Dance of the Hours* from *La Gioconda*, or the music for Dr Coppélius at the end of Act II of *Coppélia* defy definition as dance rhythms, but are nonetheless instantly recognisable as a certain type of ballet music. Although it is not a technical or commonly used term, they have here been called 'comic aria types', since they have a lot in common with that genre – very short phrases marked by speech-like articulation (the author Marian Smith in *Ballet and Opera in the Age of Giselle* (SMITH, 2000) calls this 'talkative' music).

Dance rhythms in Rhythm & Character sections

Unless the name of a dance rhythm has been explicitly stated in the original source of the music, no categories have been assigned in the rhythm and character sections. Firstly, many of the pieces are songs, rather than dances. Secondly, there is not enough reliable and accessible research on the *musical* characteristics of Central European folk dance to be able to say with any confidence that a piece of music is definitely one thing or another, and it would be misleading to do so.

Metre, rhythm and time signature

In the simplest terms, metre defines how music *goes*, and time signature describes how music is *written*. Metrically, a piece of music might be 'in 3', but notated

musically as something else. A good illustration of this is the Nocturne in A Flat Op. 32 No. 2 by Chopin that opens Fokine's ballet *Les Sylphides*. Everything about the way the music is heard and danced to is triple, but it is in fact knotted in 4/4. Although time signature *can* tell us something about the metre of a piece of music, in practical terms it very often doesn't.

Neither metre nor time signature tells us anything about *rhythm*. Music written in 3/4 can have all kinds of rhythmic characteristics that make one triple metre seem very different from another. For the dance teacher, metre and rhythm, rather than time signature, are the most important aspects of dance music to consider.

Metre is a very simple concept since there are only two numbers to deal with – two and three – and all the dance rhythms in this book can be categorised as either duple or triple. Within these two groups, music tends to fall further into rhythmic divisions such as 'waltz types' and 'mazurka types', for example.

The only complicated aspect of metre is in relation to triple metre in dance, for reasons that are discussed at length below.

The triple metres

The biggest challenge to present-day musicians and teachers involved in dance is to make sense of the enormous legacy of dances in triple metre from 19th century ballet and social dances left by Austria (the waltz), Poland (the mazurka and polonaise) and Spain (the cachucha, bolero and fandango).

While the majority of dances originating in Spain or Poland are in 'true' triple metre, the waltz and indeed most of the music that is written in 3/4 (and hence likely to be called 'triple metre') in the ballet and popular music repertoire is not truly triple, but a form of duple metre which is triple underneath.

This helps to explain why some of the pieces we might instantly recognise as 'waltzes' or '3/4s' – such as the *Variation de Naila* (B21: *Step and hop forward and back* in Grade 2, for example) were in fact written in 6/8. According to the conventions of music notation, 6/8 implies just this – a metre which is basically duple, but where the main beats are subdivided into two sets of three.

The effect of metre on introductions

It also helps to explain why two bars introduction for a mazurka or polonaise – which are 'true' triple metres, feels adequate and 'musical', whereas two bars introduction for a Viennese waltz feels too short. If we accept that most waltzes are effectively compound duple metres, then two bars of 3/4 as an introduction amounts to only one bar of this compound metre, whereas the 'musical' or natural tendency would be to give two. The theory is rather complex, but the practice is simple: four bars introduction is a good idea in most dance music, except for those metres which are truly triple (see Table 1 below), in which case two bars, i.e. six counts, is adequate and usually feels more natural.

The difference between 6/8 and 3/4

Generations of dance teachers have suffered attempts by music teachers to explain to them the difference between 6/8 and 3/4 (so called 'compound' time and 'simple' time), but in terms of *metre* (rather than time signature) there is often no difference at all. The waltz from *La Périchole*, for example, exists in two versions for piano in the online *American Memory Collection* at the Library of Congress, one written in 3/4, the other written in 6/8. There are many other similar examples. No matter how it is *written*, however, there is no question of how it *goes* – which is 'a **one** and a two and a **three** (hold four)'. This pattern is a classic example of compound metre. If music notation always followed the way that the music actually sounds, then the version in 6/8 is the more 'correct' one.

Musicians – unless they happen to be interested in the history of music notation, or players of Early Music, in which time signatures are non-existent – are frequently unaware of how arbitrary or contentious time signatures can be. As CAPLIN (2002) says,

Musicians today are so familiar with the mechanics of note values, time signatures and metrical organisation of music of the high Baroque that it is perhaps surprising to discover how contentious these issues were for theorists of the period. Indeed, classifying the multitude of meters and their corresponding time signatures used by composers...became an obsession of these theorists. Competing schemes based on various underlying principles were vehemently attacked and defended.

CAPLIN, 2002, p. 661

Ironically, what prompted the issue of how to notate metres and convert them into time signatures was a fascination with dance, and a sense that the motion and rhythms of dances were so important to music, that any student composer should make it their job to understand dance. As if to prove this point, the music of the baroque composer Johann Sebastian Bach is full of dances and dance rhythms, a subject which is explored in great depth with many examples by LITTLE AND JENNE (2001). This book is invaluable as a guide to baroque dance and music, as it is one of the few in which both aspects are discussed in similar measure.

Ambiguous waltzes

Depending on the style and tempo in which they are played, or what movements are performed to them, some waltzes can feel as if they are either in 3 or in 6. Examples of this are the waltz from *La Belle Hélène*, by Offenbach (used in Grade 2 *Sways with arm circles*) the *Brudevals* by Gade (used in Grade 3 *Balancés de côté* female exercise), or the *Dronning Louise Vals* by Lumbye, used in Grade 3 *Battements tendus and demi-detournés*).

Furthermore, there is hardly a single waltz by Tchaikovsky which fits neatly into one category or the other, to the extent that it seems likely that he was constantly experimenting with the form, trying his best (successfully, as it turned out) to

avoid writing a 'typical' waltz. Generally speaking, though, he seems to prefer truly triple metres. *Snowflakes* from *The Nutcracker*, one of the last pieces he wrote, almost defies categorisation, containing multiple layers of 3s, 2s, and sixes in counterpoint to each other.

'True triple metre'

On the other hand, the dances in 3/4 (or 3/8) of Spanish or Polish origin, tend towards what one might call 'truly triple metre', where there really *is* an accent every three counts, rather than every six. Music with this character is suitable for exercises where the music needs to be truly triple, such as exercises for *échappés relevés* on a mazurka, *balancés*, some pirouette exercises or *grands battements* on a Polonaise. In these cases, if music is selected which is not a 'true' triple metre, the exercise will at best feel awkward, at worst, not work at all. Faced with a pianist who plays *The Waltz of the Flowers* for a *grands battements* exercise on a polonaise, the teacher may be tempted to say 'that's all right, but we need it slower'. The problem, however, is not fundamentally one of tempo, but of rhythm and metre, and no amount of slowing-down will solve it until the correct rhythm and metre is found.

Generally speaking, the easiest way to tell whether a tune is *truly* triple or not is to see how it ends. If the last note of the melody is on 8, then the metre is likely to be truly triple, if the last note is on 7, then it is not.

Table 1: Categorisation of triple metres into those which are 'truly triple' or otherwise

Never truly triple	Sometimes truly triple	Always truly triple
Double jig	Waltz variation	Polonaise
Waltz song	Some waltzes	Bolero
Tarantella	Minuet	Oberek
Some single jigs	English waltz	Early German waltzes
Grande valse	Some Pantalon types	Sarabande
Barcarolle, sicilienne	Some single jigs	Chaconne
Pantalon		Kujawiak
Country dance		Bolero
Most waltzes, especially the late Viennese waltz		Mazurka
		Redowa
		Cachucha
		Fandango

Rhythm types in triple metre

Waltz types

As a dance that has enjoyed two centuries of popularity, it is hardly surprising that there should be so many variants. The **English** or **Boston** waltz is generally slow, with a definite weight to the beginning of the bar, and this makes it suitable for exercises such as *ronds de jambe à terre* or *balancés*. The **early German waltz**, that is found in the pas de trois from *Les Patineurs*, the waltz and finale of *Peasant*

Pas de Deux from *Giselle* is marked by a three-in-a-bar feel, rather like the mazurka, and often has a continuous running eighth-note movement in the melody. The common interpretation of the term **Viennese waltz** is a waltz with a one-in-a-bar feel, where the first beat has a kind of hiccup that gives the dance a swing.

The **waltz song** has a tendency to be less rhythmic than waltzes written for dancing, and is often in four-bar phrases, rather than the more usual two. We have termed '**waltz variations**' those compositions that accompany solos, particularly in the Imperial Russian repertoire. Although they are in triple metre, and much like waltzes, they have a much heavier and more bombastic rhythm than the waltz as a social dance and are peculiar to the ballet repertoire. The **Grande valse** is not a dance term, but a musical one – it refers more to the *length* of the waltz, rather than its dynamics, and is used by composers who wrote extended (sometimes symphonically constructed) waltzes for the concert hall.

Mazurka types

The main difference between mazurkas and waltzes is that they tend to have three definite accents in each bar, whereas waltzes have a pronounced accent only on the first beat (except the early German waltz, q.v.). Chopin's mazurkas are in fact examples of three different types of Polish dance, the **mazur**, the **oberek** (or **obertás**) and **Kujawiak**. Broadly speaking, the Kujawiak is the slowest and most lyrical of the three, the mazur (or mazurka) of medium tempo, and the oberek the fastest. See DZIEWANOWSKA (1997), MCKEE (2004) and TROCHIMCZYK, M. (2000) for detailed explanations. The mazurka was not just a Polish national dance, but also a very popular social dance in European ballrooms.

Sarabande, triple jig and polonaise

These three dances belong to a rather special metrical group. Of all the dances that are 'truly triple', the sarabande, triple jig and polonaise are the most truly triple of all. They are *so* triple, that they tend to create their own six-count phrases in the music, rather than be subsumed by the structure of an eight-count phrase.

In the ballet repertoire, two types of Polonaise are common, with very different characteristics. The polonaises of Chopin, and those found in the Tchaikovsky ballets are often stately and processional, with complex rhythmic patterns running across the basic triple metre. By contrast, the polonaises found in Bournonville ballets are much lighter in mood, and are more suitable for jumping. It may be that these dances are closer to the Swedish *Polska* than to the Polish polonaise.

Whereas the Polonaise and Sarabande are in triple metre with duple subdivisions (i.e. 1 & 2 & 3 &) the triple jig is triple throughout (i.e. 1 & a 2 & a 3 & a). As so much dance music is essentially duple in organisation, the combination in triple jigs of tripleness at both the 'counting' level, and the subdivision level makes it a particularly unusual metre.

Chaconne and minuet

Like the Sarabande, the chaconne tends towards an agogic accent (a 'lean') on the second beat of the bar. This shifting of emphasis away from the first beat gives a stately flow to the music that can be useful for sustained or lyrical movements.

Some forms of the minuet are slow and stately, and tend towards an accent on the second beat and a feeling of six-count phrases. Others, particularly those found in the symphonies of Haydn and Mozart, for example, are considerably faster, and begin to sound like early precursors of the waltz.

Rhythms in duple metre

In the same way as bars of 3/4 are often heard or sensed in groups of two or more, so duple metres tend to the same kind of organisation beyond the time signature (called 'hypermetre'). The point here is that there is little to be gained in trying to differentiate between a 2/4 and a 4/4, since so much depends on how the music actually goes – some 2/4s feel as if they have four beats in a bar, and some 4/4s sound as if they have two. Again, it is rhythm, tempo and phrasing which are more pertinent than the time signature.

Polka types

The Polka, a dance that swept through Europe in the mid-19th century in one of the biggest dance crazes of all time, apart from the waltz, is a dance in medium duple metre. It is often said in primers about music for dance teaching that the 'classic' polka rhythm is 'a-one and two, a-one and two'. This is certainly true of the dance (or some forms of it at least), but not always of the music. You can polka to almost anything as long as the metre is duple and the tempo is right, and indeed, music for polkas in folk fiddlers' tune books and other sources of social dance music, it is actually quite rare to see the 'classic' polka rhythm reflected in the music.

The idea that polka music followed the rhythm of the polka step itself most likely comes from a few 19th century concert or salon pieces called 'polka' which were, so to speak, music *about* the polka, rather than music *for* the polka. In other words, the music was supposed to suggest to a concert audience an imaginary dancer doing the polka (hence the imitation of the polka step in the music). These concert polkas – like the galop discussed below – tend to be unsuitable for dancing, and it is much better to try and find 'real' polkas, such as those written by Strauss, Smetana, Lumbye and a whole host of others which can be found by entering the word 'Polka' into the search facility of the online American Memory Collection.

The reel

The reel, a Scottish dance, is a particularly useful rhythm for exercises where swift, accented movements are needed (as in battements glissés or frappes for example), as it has accents on every one of the four beats of the bar emphasised the rapid and highly articulated melody. The **schottische** (often pronounced *shoteesh*), despite its name, is actually a German dance, not Scottish. Although the

Scottish dance in Act II of *Coppélia* was called a *Schottische* by Delibes, this is probably a misnomer. Schottisches tend to be rather slow, and are similar in style to the Shuffle.

The galop types

The term 'galop' leads to confusion for a number of reasons. Firstly, there is a step called a 'galop', which is often accompanied by a lilting, jig-like rhythm. Secondly, there is a dance called a 'galop', the tempo of which (for the musician, at least) is relatively steady compared to the image that the word conjures up. Thirdly, some composers, particularly in the late 19th and early 20th centuries, wrote pieces of music called *Galop* which were related neither to the step or the dance, but were fast, furious pieces, which were more musical entertainment than dance music.

The music for a **Galop** as a nineteenth century social dance, is rhythmically quite similar to a polka, and is usually characterised by a 'double' note on the first beat of the bar in the accompaniment, i.e. | yuggadunk dunk dunk | yuggadunk dunk dunk |. The galop from Act I of *Giselle* is a typical example of a 'true' galop, or the *Annen Polka* by Johann Strauss II. The 'concert galop' for want of a better word, is related to the **Polka Schnell** (or **Schnellpolka**) – a much faster, fiercer type of music, as the name suggest ('schnell' means 'fast', in German). When no dancing is present, conductors tend to take it even faster. The *Thunder and Lightning Polka* by Johann Strauss II is a good example. A related musical form is the **Friska**, the fast section of a csárdás, as heard at the end of the Czardas from Act I of *Coppélia*, for example. Elements of all these dance and musical types contribute to the **coda**, the final, fast section of a grand pas de deux. Since *Swan Lake*, codas have been so much associated with *fouettés*, that another term in common use for this type of composition is **fouetté music**.

The jig types

Folk musicians divide the jig into three types – the **single jig**, **double jig** and **triple jig**. The difference is not particularly useful in the normal course of dance teaching, especially as most musicians are unlikely to know the difference either. However, for the purpose of categorisation, the division can be helpful. All three types are of the compound metre type, that is, they are basically duple or triple on the 'counting' level, but have triple subdivisions. The **single jig** is characterised by a lilting rhythm i.e. | YUNK da | YUNK da | YUNK da | YUNK da |, whereas the **double jig** has continuous, even flowing notes, i.e. | diddeley diddeley | diddeley diddeley |. The **triple jig** simply refers to the fact that at the counting level, the metre is triple, not duple i.e. | diddeley diddeley diddeley | diddeley diddeley diddeley, or | YUNK da YUNK da YUNK da | YUNK da YUNK da YUNK da |.

A similar rhythm to the single jig is found in the **Contredanse** or **Pantalon** type. Again, these terms are introduced for the sake of categorisation – few musicians will have any idea of what a Contredanse or pantalon is. The **Pantalon** is the first dance in a quadrille, and is usually in 6/8 (though it can also be in 2/4), with a

single jig rhythm. Contredanse or country-dances often have the same characteristics. In keeping with the nature of the dance, both the Pantalon and the Contredanse are taken at a jaunty, springy, walking speed,

The **tarantella** is a much faster version of the double jig in rhythmic terms, although it is not related to this dance. A common feature of the tarantella is a tendency to begin with an extended anacrusis (i.e. '8 and 1') which, depending on the composer and particular work, can sometimes sound quite confusing.

Barcarolle

The barcarolle is not a 'dance rhythm' but a strictly musical one. The Latin root *barca*- refers both to a boat (related to the English word *bark*, a sailing ship) and a baby's crib. Barcarolles, by analogy, have a slow, rocking motion like the roll of a ship at sea (or a gondola in a Venetian canal – a favourite 19th century image) or of one of those cribs with a curved base which allows the baby to be rocked to sleep. Because the primary motion in both cases is from side to side, the main feature of a barcarolle is a very prominent form of duple metre, where the music seems to 'rock' constantly back and forth in two count phrases. The subdivision of this metre can be duple or triple, hence barcarolles are found in the 19th century repertoire in both 6/8, 3/4 and 2/4.

Appendix 2: Composers, choreographers & ballets

2.1 Composers

Adam, Adolphe-Charles (1803-1856)
Arditi, Luigi (1822-1903)
Auber, Daniel-François-Esprit (1782-1871)
Boccherini, Luigi (1743-1805)
Burgmüller, Norbert (1810-1836)
Czerny, Carl (1791-1857)
Delibes, Léo (1836-1891)
Donizetti, Gaetano (1797-1848)
Gade, Niels (1817-1890)
Grieg, Edvard Hagerup (1843-1907)
Hartmann, Johan Peter Emilius (1805-1900)
Helsted, Edvard (1816-1900)
Leoncavallo, Ruggero (1857 – 1919)
Løvenskjold, Herman Severin (1815-1870)
Lumbye, Hans Christian (1810-1874)
Marenco, Romualdo (1841-1907)
Moniuszko, Stanisław (1819-1872)
Offenbach, Jacques (1819-1880)
Paulli, Holger Simon (1810-1891)
Ponchielli, Amilcare (1834-1886)
Riisager, Knudåge (1897-1974)
Rosenthal, Manuel (1904-2003)
Rossini, Giacchino (1792-1868)
Saint-Saëns, Camille (1835-1921)
Stravinsky, Igor (1882-1971)
Tchaikovsky [Chaikovskii], Piotr Ilyich [1840-1893]
Verdi, Giuseppe (1813-1901)

2.2 Choreographers

Ashton, Frederick (1904-1988)
Balanchine, George (1904-1983)
Bintley, David (b.1957)
Bournonville, August (1805-1879)
Cranko, John (1927-1973)

Gore, Walter (1910-1979)
Hampson, Christopher (b.1973)
Lander, Harald (1905-1971)
MacMillan, Kenneth (1929-1992)
Manzotti, Luigi (1835-1905)
Massine [Myasin], Leonid (1895-1979)
Mérante, Louis (1828-1887)
Morris, Mark (b.1956)
Neumeier, John (b. 1942)
Perrot, Jules (1810-1892)
Robbins, Jerome (1918-1998)
St-Léon, Arthur (1815/1821?-1870)
Wheeldon, Christopher (b.1973)

2.3 Ballets

Ballet	Choreographer(s)	Composer(s)
<i>Carnival; Carnival of the Animals</i>	Hampson (2001); Wheeldon (2003)	Saint-Saëns
<i>Conservatoire (Konseruatoriet)</i>	Bournonville (1849)	Paulli
<i>Corsaire, Le</i>	Mazilier (1856/67), Perrot (1858), Petipa (1899)	Adam (1856), Delibes (1867) Drigo (1899)
<i>Donizetti Variations</i>	Balanchine (1960)	Donizetti (1843)
<i>Etudes</i>	Lander (1948)	Riisager after Czerny
<i>Excelsior</i>	Manzotti (1881)	Marenco
<i>Favorita, La</i>	Perrot (1841), Balanchine (1953)	Donizetti (1841)
<i>Flower Festival in Genzano (Blomsterfesten i Genzano)</i>	Bournonville (1858)	Helsted & Paulli
<i>Folktale, A (Et Folkesagn)</i>	Bournonville (1854)	Gade and Hartmann
<i>Four Seasons, The (Mus: I Vespri Siciliani, 1853)</i>	Bintley, MacMillan, Gore, Robbins	Verdi (1853)
<i>Gaité Parisienne</i>	Massine (1938)	Offenbach, arr. Rosenthal
<i>Gioconda, La</i>	Manzotti (1876), Ashton (1931), Walt Disney's <i>Fantasia</i> (1940)	Ponchielli
<i>Giselle</i>	Coralli & Perrot (1841)	Adam
<i>Lay of Thrym, The (Thrymskviden)</i>	Bournonville (1868)	Hartmann
<i>Naila (La Source)</i>	Mérante (1866)	Delibes
<i>Napoli [or The Fisherman and his wife/Fiskeren og hans Brud]</i>	Bournonville (1842)	Paulli
<i>Onegin</i>	Cranko (1965)	Tchaikovsky, arr. Kurt-Heinz Stolze
<i>Petrushka</i>	Fokine (1911)	Stravinsky
<i>Sylphide, La (Sylfiden)</i>	Bournonville (1832)	Løvenskjold
<i>Sylvia</i>	Mérante (1876), Ashton (1952), Bintley (1993) Neumeier (1997) and Morris (2004)	Delibes
<i>Valkyrien</i>	Bournonville (1861)	Hartmann

Appendix 3: Song collections referred to in this book

The folk and traditional tunes used in the Rhythm & Character sections were almost all found in the following song books or collections, which have been abbreviated in both the guidebook and the sheet music according to the table below for ease of reference.

- 50RNP:** CHAIKOVSKII, P.I. (1868-9) 50 Russian Folk Songs arranged for piano duet, in *Polnoe sobranie sochinenii*, tom 61 (1959). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo.
- 65RNP:** CHAIKOVSKII, P.I. (1872-3) 65 Russian Folk Songs [arrangements of songs collected by V.P. Prokunin] in *Polnoe sobranie sochinenii*, tom 61 (1959). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo, pp. 61-166.
- DP1:** CHAIKOVSKII, P.I. (1872) *Detskie pesnii na Russkie i Malorossiiskie napevy* [Children's songs on Russian and Ukrainian Tunes]. Collected by Maria Mamontova (Set 1). in *Polnoe sobranie sochinenii*, tom 61 (1959). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo, pp. 167-203.
- DP2:** CHAIKOVSKII, P.I. (1877) *Detskie pesnii na Russkie i Malorossiiskie napevy* [Children's songs on Russian and Ukrainian Tunes]. Collected by Maria Mamontova (Set 2) in *Polnoe sobranie sochinenii*, tom 61 (1959). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo, pp. 205 ffl.
- FMH:** KODÁLY, Z. (1982) *Folk Music of Hungary*
- GRS:** O'TOOLE, L.M. (1981) *The Gateway Russian Song Book*. London: Collet's Publishers Ltd.
- HT:** NOVOTNÝ, F. (1928) [arranger] *Hanácké Tance pro piano na 2 ruce v lehkém slohu*. Olomouc: Administrace Moravského Večerníku.
- NPT:** PAVIN, S. [compiler] (1985) *Narodnye pesni I tantsi v obrabotke dlya akkordeona* [No. 72]. Moscow: Vsesoyuznoe Izdatel'stvo «Sovetskii Kompozitor».
- NT:** TKACHENKO, T. (1954) *Narodnyi Tanets*. Moscow: Gosudarstvennoe Izdatel'stvo Iskusstvo.
- SNP:** FRANCISCI, M. (1908) [arranger] *100 Slovenských národných piesní*. Turčiansky Svätý Martin: Nákladom Kníhtlačiarkeho účasťinárskeho spolku v Turčianskom Sv. Martine.

Appendix 4: Libraries and online sources

4.1 Libraries

Benesh Institute notation and music scores collection
Bromley Central Library
English National Ballet music library
Royal Academy of Dance Library
Royal Opera House Covent Garden archives
Royal Theatre Copenhagen library (ballet)
University of London Library (Senate House)
Westminster Music Library

4.2 Online sources

- Alphonse Adam's works listed at <http://www.operone.de/komponist/adam.html>
- American Memory Collection at the Library of Congress <http://lcweb2.loc.gov/ammem/>
- Ashton Archive <http://www.ashtonarchive.com>
- *BalletNotes* from Ballet Met (Ohio) <http://www.balletmet.org/balletnotes.html>
- *Barynya Russian folk music and dance ensemble* website <http://www.barynya.com/>
- Brett Langston's *Tchaikovsky* [catalogue of Tchaikovsky's works] <http://www.users.zetnet.co.uk/blangston/pitch/>
- British Library Catalogue <http://catalogue.bl.uk/>
- Catalogue of Delibes' works at http://www.musicologie.org/Biographies/d/delibes_leo.html
- Det Kongelige Bibliotek, Copenhagen <http://www.kb.dk/>, especially the music collections in the Elektra e-library at <http://www.kb.dk/elib/noder/>
- *Klassika* – useful database of composers, works, opus numbers and dates <http://www.klassika.info>
- Naxos online record catalogue, with music samples at <http://www.naxos.com>
- New York Public library catalogue <http://catnyp.nypl.org/>
- *Prominent Istrians/Carlotta Grisi* <http://www.istriani.com/istria/illustri/grisi/index.htm>
- Royal Theatre, Copenhagen <http://www.kgl-teater.dk/>
- Russian popular, traditional and folk song lyrics at *Narodnye teksti, slova, muzyka, noty pesen v karaoke*. <http://karaoke.ru/base/134.htm>
- Stravinsky Database at Roehampton University <http://www.roehampton.ac.uk/stravinsky/>
- Streetswing.com dance history archives (by Sonny Watson) <http://www.streetswing.com/histmain.htm>
- University of London library catalogue <http://www.ucl.ac.uk/>

Appendix 5: Bibliography

The bibliography below is a list of some of the sources that have proved useful in researching this project, or have been mentioned in the text.

- ALDRICH, E. (1998) *Western Social Dance: An overview of the collection* [introductory essay to the collection of online social dance manuals at the Library of Congress in Washington]. Available at:
<http://memory.loc.gov/ammem/dihtml/diessay0.html>
- ARKIN, L., SMITH M. (1997) National dance in the Romantic ballet in *Rethinking the Sylph, New Perspectives on the Romantic Ballet*. Hanover: University Press of New England, pp. 11 - 68.
- BALASSA, I. & ORTUTAY, G. (1984) *Hungarian Ethnography and Folklore* [online]. [Last accessed 1st November 2004] Available at:
http://mekosztaly.oszk.hu/limbo/keszul/hungalap_keszul/balassa/MN_Eng.html
- BELLMAN, J. (1998) ed. *The Exotic in Western Music*. Boston: Northeastern University Press.
- CAPLIN, (2002) Theories of musical rhythm in the eighteenth and nineteenth centuries, in Christensen, T. ed. (2002) *The Cambridge History of Western Music Theory*. Cambridge: Cambridge University Press, pp. 657-694.
- DZIEWANOWSKA, A. (1997) *Polish Folk Dances and Songs: A step by step guide*. New York: Hippocrene Books.
- EKE, D.W. (2003) *Biography of Béla Bartók*. 5th May 2003 [Last accessed November 1st 2004]. Available at: http://www.maurice-abravanel.com/bartok_english.html
- FROLOVA-WALKER, M. (1998) National in Form, Socialist in Content: Musical Nation-Building in the Soviet Republics. *Journal of the American Musicological Society* Vol. 51, No. 2, pp. 331-371
- HARASOWSKI, A. (1955) *The Golden Book of Polish Songs*. London: Alma Book Co. Ltd
- HUNT, M. (1990) The Lay of Thrym: Born again Bournonville. *Dance Magazine*, Nov. 1990, pp. 44-47.
- JAFFÉ, N.A. (1990) *Folk Dance of Europe*. Skipton, Yorks, UK: Folk Dance Enterprises.
- KELEMEN, L. (c.2000) trans. Peter Laki. *Hungarian Music, Gypsy Music, Folk Music* from the American Hungarian Folklore Centrum, q.v. [Last accessed 30th October 2004]. Available at
<http://www.magyar.org/index.php?projectid=3&menuid=79#99>
- KODÁLY, Z. (1982) *Folk Music of Hungary*.
- LAWSON, J. ((1955) *European Folk Dance: its National and Musical Characteristics*. London: Sir Isaac Pitman and Sons, Ltd.
- LING, J. (1997) trans. Linda and Robert Schenk. *A History of European Folk Music*. Rochester, NY: University of Rochester Press.

- LITTLE, M & JENNE, N. (2001) *Dance and the music of J.S. Bach* [expanded edition].
Bloomington, IN: Indiana University Press
- LOBANOV, M.A. (2003), compiler. *Russkie narodnye pesni v zapisyakh leningradskikh fol'kloristov (1927 - 1991): Muzykal'no-sistematicheskii ukazatel' napevov po ikh pervym publikatsiyam* [3 volumes]. St Petersburg: Dmitrii Bulanin.
- MCKEE, E. (2004) *Dance and the Music of Chopin* in Goldberg, H., ed. (2004) *The Age of Chopin: Interdisciplinary Inquiries*. Bloomington & Indianapolis: Indiana University Press, pp. 106-161
- PFISTER, P. (1991) Assessment of natural movement as defined by Madge Atkinson and the Imperial Society of Teachers of Dancing, Natural Movement Branch. *Dance Gazette*, No. 206, pp. 33-35.
- POZNANSKY, A., & LANGSTON, B. (2003) *The Tchaikovsky Handbook, A guide to the man and his music*. Bloomington, IN: Indiana University Press.
- SMITH, M. (2000) *Ballet and Opera in the Age of Giselle*. Princeton: Princeton University Press.
- STRAJBER, S. (2001) *Hungarian Peasant and Folk Music*. [Graduate paper from Institute of Hungarian Studies at Indiana University: see <http://www.indiana.edu/~iuihsl/1papers.html> for index]. [Last accessed 30th October 2004]. Available at <http://www.indiana.edu/~iuihsl/1thesis7.htm>
- SUNDERLAND, V. (1995) [Teaching points] A happy and fulfilling experience: the essentials of teaching character dance. *Dance Gazette* No. 219, issue 2, 1995, pp. 22-23.
- TARUSKIN, R. (1997) *Defining Russia musically: historical and hermeneutical essays*. Princeton, NJ: Princeton University Press.
- TROCHIMCZYK, M. (2000) *Polish Dance* [online] Updated August 2001 [Last accessed: 30th October 2004] Los Angeles, CA: Polish Music Center, Thornton School of Music, University of Southern California. Available at: http://www.usc.edu/dept/polish_music/dance/index.html
- JAFFÉ, N.A. (1990) *Folk Dance of Europe*. Skipton, Yorks, UK: Folk Dance Enterprises.
- WILLIAMS, G. A. (1988) Romanticism in Wales, in *Romanticism in National Context*, ed. Porter, R. and Teich, M. Cambridge: Cambridge University Press, pp. 9-36.
- ZORN, F. , trans. B.P. Coates (1970) *Grammar of the Art of Dancing, theoretical and practical*. [Burt Franklin research and source works series, 543] New York: Burt Franklin. [Translation of *Grammatik der Tanzkunst*]