

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

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## 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, which 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 10<sup>th</sup> 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 1<sup>st</sup> 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 2 ‘Song Collections Referred to in this Book’

<b>Intro:</b>	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.
<b>Title:</b>	Title of the music used for the exercise
<b>[arr]</b>	before the title means that the music is an arrangement of the original work, with cuts or additions
<b>Composer:</b>	Composer of the piece used
<b>Ballet:</b>	Ballet from which the music came (if applicable)
<b>[SD]</b>	Stage Direction (in the printed score)
<b>Chor.:</b>	Choreographer of the ballet from which the music comes
<b>TS:</b>	Time signature of the alternative music used. The figure in brackets is the time signature of the first syllabus music.
<b>R:</b>	Rhythmic pattern or dance rhythm of the music used
<b>P</b>	Presentation class only

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# 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.

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## Music for Rhythm & Character Steps in Grades 4 & 5

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In the Guidebook to Grades 1 – 3, the article *Classical, character, national, popular, traditional & folk: putting music and dance in perspective* described the complex interplay of political, geographical and cultural factors that contribute to the plethora of confusing terms and interpretations surrounding the concept of character, national or folk dance.

For the purposes of this Guidebook, the term *character dance* is used to mean, as Valerie Sunderland has explained, '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) 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 specific 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 Song Book*) 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 4

England can claim a rich heritage of ballet music in the 20th century, due in large measure to the pioneering work of Ninette de Valois and Marie Rambert, whose respective companies, the Vic-Wells (now the Royal Ballet) and Ballet Rambert (now Rambert Dance Company) were responsible for the commissioning of many new scores. Compared to the present day, when new commissions, or even new productions are major events, the first half of the 20th century was host to an impressive stream of original works.

In addition to the multitude of composers who wrote ballet scores, two figures dominate the history of ballet music in England, Constant Lambert (1905-1951) and John Lanchbery (1923 – 2003). With Ninette de Valois, Lambert was enormously influential in shaping the Vic-Wells ballet as its music director in its early years from 1931-1947, and in its later guise as the Sadler's Wells ballet

from 1948. As well as his adaptations of Meyerbeer for *Les Patineurs*, Auber for *Les Rendezvous*, Boyce for *The Prospect Before Us*, Liszt for *Apparitions*, and Purcell for *Comus*, he also composed a number of ballets himself, including *Romeo and Juliet* (his first ballet, for Diaghilev), *Horoscope*, *Pomona* and *Tiresias*. A polymath with a lucid writing style and penetrating wit, his book *Music Ho! A study of music in decline* (LAMBERT, 1934) is an entertaining and fascinating study of the music of his time.

John Lanchbery, the composer and conductor, became music director of the Royal ballet in 1960, of Australian Ballet from 1972-8, and of American Ballet Theatre from 1978-80. In his long career, he created some of the most famous ballet scores of the 20th century, including *Mayerling*, *La Fille Mal Gardée*, *A Month in the Country*, *The Merry Widow* and *The Tales of Beatrix Potter*, as well as new arrangements and orchestrations of classics such as *La Bayadère* and *Don Quixote*. Both Lambert and Lanchbery are renowned for their sensitive and supportive understanding of the musical needs of ballet (the title, incidentally, of a lecture Lanchbery gave at the University of London, reprinted in LANCHBERY, 1963), and together they, perhaps more than any others, helped to shape the musical culture of British Ballet in the 20th century.

Although his music does not feature in Grade 4, some mention should be made of the eccentric aristocrat composer Lord Berners, not least because his music was used for three ballets by Ashton (*Wedding Bouquet*, *Les Sirènes* and *Foyer de Danse*) and two by Balanchine (*Luna Park*

and *The Triumph of Neptune*). He is also one of the connecting links between a host of international luminaries of the early 20<sup>th</sup> century such as Gertrude Stein, Igor Stravinsky - who called Berners the “most interesting British composer of the twentieth century” (EPSTEIN, 1998), Serge Diaghilev, Salvador Dali, William Walton, Evelyn Waugh, Lydia Lopokova, John Maynard Keynes, the Mitford sisters and Edith Sitwell.

It is out of this circle that Ashton’s *Façade* emerges, choreographed to Walton’s 1922 settings of Edith Sitwell’s poems. How influential this group was on the future of ballet, not just in England but world-wide, can be gauged from the cast list of the first performance in 1931, which included Antony Tudor, Lydia Lopokova, Frederick Ashton, William Chappell, Walter Gore, Alicia Markova and Diana Gould. When students practice their Grade 4 battements tendus to the *Popular Song* from this ballet, they are in distinguished company. Everything about *Façade* and its creators encapsulates that rather elusive quality which is said to be characteristic of the English in general, and Ashton in particular – *wit*. This quirky, sometimes waspish humour is something which is happily evident in a number of the exercises – the extracts from Ashton’s *Tweedledum & Tweedledee* (music by Grainger), Lanchbery’s bombastic waltz for *A Tale of Two Bad Mice* in *Tales of Beatrix Potter*, and Arnold’s cheeky, absurdly high-pitched polka for MacMillan’s *Solitaire*.

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## CLASSICAL

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### BARRE

#### D01: Pliés

**Intro:** 2

**Title:** *Oh maiden, rich in Girton lore*, from *Utopia Limited*. (operetta)

**Composer:** Sullivan (1893)

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

#### D02: Battements tendus

**Intro:** 4

**Title:** *Popular Song* from *Façade*

**Composer:** Walton (1922)

**Ballet:** *Façade*

**Chor:** Ashton (1931)

**TS:** 4/4 (4/4) **Rhythm:** Parody of 'Novelty piano' type

#### D03: Battements glissés

**Intro:** 4

**Title:** *Country Gardens*

**Composer:** Grainger (1919)

**Ballet:** *Tweedledum & Tweedledee*

**Chor:** Ashton (1977)

**TS:** 2/2 (4/4) **Rhythm:** Morris dance

#### D04: Ronds de jambe à terre

**Intro:** 2

**Title:** Finale from *The Sorcerer* Act I (operetta)

**Composer:** Sullivan (1887)

**TS:** 3/4 (3/4) **Rhythm:** Barcarolle type

#### D05: Battements fondus à terre

**Intro:** 2

**Title:** *Salut d'amour*

**Composer:** Elgar (1888)

**TS:** 2/4 (4/4) **Rhythm:** Aria type

**D06: Développés devant****Intro:** 2**Title:** Waltz from *The Haunted Ballroom* (ballet)**Composer:** Geoffrey Toye (1889-1942)**Ballet:** *The Haunted Ballroom***Chor:** De Valois (1934)**TS:** 3/4 (3/4) **Rhythm:** Waltz song type**D07: Développés à la seconde and exercise for arabesque en l'air****Intro:** 2**Title:** *I'll follow my secret heart* (song) from *Conversation Piece* (musical)**Composer:** Coward (1934)**Ballet:** *The Grand Tour***Chor:** Layton (1971)**TS:** 3/4 (6/8) **Rhythm:** Waltz song**D08: Grands battements****Intro:** 4**Title:** *The tale of two bad mice* from *The Tales of Beatrix Potter***Composer:** Lanchbery (1971) (based on themes by Balfe, George Jacobs, Minkus, Offenbach, Sullivan and others).**Ballet:** *The Tales of Beatrix Potter* (EMI film)**Chor:** Ashton**TS:** 3/4 (3/4) **Rhythm:** Waltz variation**D09: Rélevés passes devant and derrière****Intro:** 2 (6)**Title:** Waltz from *Le Prophète* (opera ballet)**Composer:** Meyerbeer (1849)**Ballet:** *Les Patineurs*, pas de trois. [Music arranged by Lambert]**Chor:** Ashton (1937)**TS:** 3/8 (3/4) **Rhythm:** Early German waltz type**D10: P Echappés relevés****Intro:** 4**Title:** *Polka* from *Solitaire***Composer:** Arnold**Ballet:** *Solitaire* (1956)**Chor:** MacMillan**TS:** 2/4 (2/4) **Rhythm:** Polka**CENTRE****D11: Port de bras – Female exercise****Intro:** 4**Title:** *Andante spianato* [piano solo] from *Andante Spianato and Grande Polonaise in E flat* for piano and orchestra, op. 22.**Composer:** Chopin (1830/35)**Ballet:** Used in *A Month in the Country* [Music arranged by Lanchbery]**Chor:** Ashton (1976)**TS:** 6/8 (12/8) **Rhythm:** Aria type**D12: Port de bras – Male exercise****Intro:** 2**Title:** *O what pain it is to part* (*Gin thou wert mine awn thing*) from *The Beggar's Opera* by John Gay (1685-1732)**Composer:** Various, arr. Pepusch (1728)**TS:** 4/4 (3/4) **Rhythm:** Folk ballad**D13: Battements tendus in alignment****Intro:** 4**Title:** *Sunflower Slow Drag***Composer:** Joplin and Hayden (1901)**Ballet:** *Elite Syncopations***Chor:** MacMillan (1974)**TS:** 2/4 (2/4) **Rhythm:** Slow drag

**D14: Exercise for pirouette en dehors – Female exercise**

**Intro:** 2 (6)

**Title:** *Basse Danse (Jouissance vous donneray)* from *Capriol Suite* based on themes from Arbeau's (1519-1595) *Orchésographie* (1589)

**Composer:** Warlock (1926)

**Ballet:** *Capriol Suite*

**Chor:** Ashton (1930, Hampson (1998)

**TS:** 3/4 (3/4) **Rhythm:** Basse danse

**D15: Exercise for pirouettes en dehors – Male Exercise**

**Intro:** 4

**Title:** From *La Fille Mal Gardée*

**Composer:** Hérold (1828), arr. Lanchbery

**Chor:** Ashton (1960)

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

**D16: Pas de bourrées**

**Intro:** 2

**Title:** *Tamburino* from Act III of *Alcina* (opera)

**Composer:** Händel (1734)

**Ballet:** Used in *The Gods go a-begging (Les Dieux Mendiants)* arr. Beecham (1920)

**Chor:** Balanchine (1928), De Valois (1936), Lichine (1937)

**TS:** 2/2 (2/4) **Rhythm:** Tamburino (gavotte type)

**D17: Glissades**

**Intro:** 4

**Title:** *Bold-faced ranger, perfect stranger* from *Utopia Limited*

**Composer:** Sullivan (1893)

**TS:** 6/8 (6/8) **Rhythm:** Waltz

**D18: Sautés and changements**

**Intro:** 4

**Title:** *Shepherd's Hey*

**Composer:** Grainger (1911)

**Ballet:** *Tweedledum & Tweedledee*

**Chor:** Ashton (1977)

**TS:** 4/4 (2/4) **Rhythm:** Morris dance

**D19: Balancés en avant and en arrière**

**Intro:** 4

**Title:** Waltz from *The Two Pigeons (Les deux pigeons)*

**Composer:** Messenger (1886)

**Chor:** Mérante (1886), Ashton (1961)

[Music arr. Lanchbery]

**TS:** 3/4 (3/4) **Rhythm:** 'Minim waltz' type

**D20: Assemblés**

**Intro:** 4

**Title:** *Evening in Town* from *From Meadow to Mayfair*

**Composer:** Coates (1931)

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

**D21: Posé temps levé in arabesque**

**Intro:** 4

**Title:** *Finale* from *Scène des patineurs* from *Le Prophète* Act II.

**Composer:** Meyerbeer (1849)

**Ballet:** Used in *Les Patineurs*

**Chor:** Ashton (1937)

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

**D22: Allegro – Male exercise**

**Intro:** 4

**Title:** *Pepio's Variation* from *The Two Pigeons*

**Composer:** Messenger

**Chor:** Ashton (1961)

**TS:** 6/8 (3/4) **Rhythm:** Waltz variation

## STUDIES

### D23: Female

**Intro:** 2 (6)

**Title:** Waltz Act II from *l'Etoile du Nord*

**Composer:** Meyerbeer

**Ballet:** Used in *Les Patineurs*

**Chor:** Ashton (1961) [Music arr. Lambert]

**TS:** 3/8 (3/4) **Rhythm:** Early German Waltz type

### D24: Male

**Intro:** 2 (6)

**Title:** Finale from *The Grand Duke* Act I

**Composer:** Sullivan (1896)

**TS:** 3/4 (3/4) **Rhythm:** Mazurka

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## FREE MOVEMENT

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There is a great tradition of 'British Light Music' which is in a grey area between popular dance music and what we think of as 'classical' music, whose composers include names such as Sydney Baynes, Eric Coates, Percy Fletcher, and Geoffrey Toye (who wrote *The Haunted Ballroom*). The lives and works of these composers are well documented by Philip Scowcroft in his online *Index of British Light Music Composers*. In recent times, Michael Corder created *Melody on the Move* for English National Ballet in 2003 based on a medley of tunes from this genre and period, which, as the critic Jann Parry wrote, "slots neatly into a line of revue-style ballets to English music, ranging from Frederick Ashton's *Façade* to Matthew Bourne's *Town and Country*." (*The Observer*, July 13th 2003).

The Free Movement section includes two famous, rousing waltzes from the early

20<sup>th</sup> century light music tradition by Sydney Baynes (*Destiny* – played on the maiden voyage of the *Titanic*), and *Bal Masqué* by Percy Fletcher. Both Ashton and Bintley have choreographed versions of *Sylvia*, in 1952 and 1993 respectively. The dramatic music from Act III of this ballet used for *Running with change of direction* seemed to have exactly the right surging feeling, and is an excellent opportunity for students to experience a type of music which is very common in narrative ballets, but rarely heard in the classroom. The phrase structure of *Robin Hood and The Tanner*, a broadside ballad registered in 1657, was not only similar in feel to the original music, but by chance, also had precisely the same phrase structure.

### D25: Exercise for relaxation

**Intro:** 4

**Title:** *Destiny Waltz*

**Composer:** Baynes

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

### D26: Running with change of direction

**Intro:** 2

**Title:** *La Temple de Diane* from *Sylvia* Act III

**Composer:** Delibes (1876)

**Chor:** Mérante (1876), Ashton (1952) Bintley (1993) Neumeier (1997) Morris (2004)

**TS:** 6/8 (2/4) **Rhythm:** Dramatic underscore

### D27: Flying hop and run

**Intro:** 4

**Title:** *Bal Masqué* from *Two Parisian Sketches*

**Composer:** Fletcher (1914)

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

**D28: Study - Female****Intro:** 4**Title:** *Robin Hood and the Tanner***Composer:** Anon (broadsheet ballad, registered 1657)**TS:** 3/4 (6/8) **Rhythm:** Folk ballad type**D29: Study - Male****Intro:** 4**Title:** *Anagram V***Composer:** Hondo**TS:** 3/4 (6/8) **Rhythm:** Folk ballad type

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## RHYTHM & CHARACTER STEPS (Russian style)

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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 19<sup>th</sup> century ballroom dance.

The long history of incorporating folk melodies and dances into Russian art music means has helped to blur the boundaries between national, classical, traditional and folk music; in Grade 4 as in Grade 3, students get the opportunity to hear arrangements of the folk melodies in their simplest forms, which will make them all the more recognisable when they appear in works such as *The Red Poppy* or *Serenade*.

**D30: Rhythm in 2/4 time****Intro:** 4**Title:** Yablochko**Composer:** Trad. Russian**Ballet:** Used as the *Dance of the Soviet Sailors* in *The Red Poppy***Chor:** Lashchilin & Tikhomirov (1927)**TS:** 2/4 (2/4)**D31: Pivot step****Intro:** 4**Title:** *Perevoz Dunya derzhala***Composer:** Trad. Russian GRS p.15**TS:** 2/4 (2/4)

**D32: Quick promenade****Intro:** 4**Title:** *Pro shcheglenka***Composer:** Trad. Ukrainian NPT/15**TS:** 2/4 (2/4)**D33: Dance****Intro:** 4**Title:** *Kuznetsi; Rabota i vesel'e***Composer:** Trad. Russian/Ukrainian

DP2/3;5

**TS:** 2/4 (2/4)**CHARACTER ENCHAÎNEMENTS  
(Presentation classes only)****D34: P A****Intro:** 4**Title:** *Pod yablon'yu zelenoyu***Composer:** Trad (50RNP/42). This song is developed by Tchaikovsky as the *Tema Russo*, the final movement in his Serenade in C, Op.48 (1880)**Ballet:** [appears in] *Serenade***Choreographer:** Balanchine (1934)**TS:** 2/4 (2/4)**D35: P B****Intro:** 4**Title:** *Pryadi, moya pryakha; ya no gorku shla***Composer:** Trad. Russian (50NRP/6; NT p.75)**TS:** 4/4 [slow]; 2/4 [fast] (2/4)**D36: P C****Intro:** 2 (6)**Title:** *Za dvorom luzhok zelenëshenek; Senokos***Composer:** Trad. Russian/Ukrainian 50RNP/25; DP1/22**TS:** 4/4 [slow - fast]; (2/4 [slow-fast])**D37: P D****Intro:** 4**Title:** *Kryzhachok***Composer:** Trad. Belarusian (NT p.151)**TS:** 2/4 (2/4)**D38: Révérence****Intro:** 4**Title:** *Poidu l' ya, vydu l' ya* (Pereplyas)**Composer:** Trad. Russian (NT p. 80)**TS:** 2/4 (2/4)**GRADE 5**

As might be expected, one name dominates the music for Grade 5, and that is Piotr Ilyich Tchaikovsky, the composer of *Swan Lake*, *Sleeping Beauty* and *The Nutcracker*. It is extraordinary, given the enormous output of the official composers for the Imperial Ballet such as Léon Minkus (who wrote about 20 ballets), and the Italian Cesare Pugni (who wrote over 300), that Tchaikovsky, a comparative latecomer to ballet, should become world famous for over a century on the basis of just three works.

Some writers give the impression that Tchaikovsky was a genius so outstanding compared to all the ballet composers before him that the world breathed a sigh of relief at the first performance of *Swan Lake* and never looked back. The story is not quite so simple. For one thing, his ballets were by no means as successful or widely seen as they are now, and it is only in relatively recent times that he has been considered a *great* composer as opposed to a 'merely' popular one. For another, Tchaikovsky did not invent ballet music – he was

working in a genre which had already been firmly established by Minkus, Pugni and Delibes, and indeed, he has this to say about *Sylvia* in a letter to the composer Sergei Taneyev (7th December 1877):

Listened to the Leo [sic] Delibes' ballet «Sylvia». In fact, I actually listened, because it is the first ballet, where the music constitutes not only the main, but the only interest. What charm, what elegance, what richness of melody, rhythm, harmony. I was ashamed. If I had known this music early then, of course, I would not have written «Swan Lake».

Tchaikovsky cited in GERDT, 1990

Another important consideration is that in purely structural terms, the 'composer' of *Sleeping Beauty* and *The Nutcracker* is Petipa, not Tchaikovsky. The instructions that Petipa prepared for Tchaikovsky (which can all be read in translation in WILEY, 1985) are evidence that every last detail, down to the number of bars, the time signature and the type of music, was suggested by Petipa. Until *Matthew Bourne's Swan Lake*, which retains much of Tchaikovsky's original structure, *Swan Lake* was best known in the format that Petipa and Ivanov devised for it in 1895, which involved drastic cutting, pasting, moving and interpolations. It was they, not Tchaikovsky, who put the 'Black Swan' pas de deux in Act III, moving it from its original location in Act I, and adding a variation for Odile from Tchaikovsky's piano piece *Espiègle* Op. 72 No.12 orchestrated by Riccardo Drigo.

Tchaikovsky's genius lay in his ability to work creatively within the structure offered by the choreographer, and in his willingness to co-operate with the vision of another artist in the first place. As the composer Vaughan Williams is reported to have said about the very similar skill of writing for film music (and it is interesting that Prokofiev and Shostakovich excelled both in ballet and film music):

...film composing is a splendid discipline, and I recommend a course of it to all composition teachers whose pupils are apt to be dawdling in their ideas, or whose every bar is sacred and must not be cut or altered.

Vaughan Williams, cited in PRENDERGAST, 1991, p.39

Petipa may also be the reason that Tchaikovsky's music has survived so long. Compared to Minkus, who wrote 'easy' scores such as *Don Quixote* and *La Bayadère*, Tchaikovsky's music presents musical challenges and problems which other choreographers might have rejected as being the 'wrong kind of music' for dance. The *Snowflakes* scene and the battle scene in *The Nutcracker* are just two examples of music, which is metrically, rhythmically, and harmonically more complex than anything that had accompanied dancing before. But Petipa and Ivanov rose to such challenges, and their perseverance, combined with the high esteem in which their choreography is held, has arguably done as much to secure Tchaikovsky's renown as a ballet composer as the qualities inherent in the music itself. As

the Russian choreographer Feodor Lopukhov (1886–1973) discusses in fascinating articles that have only recently been published in translation (LOPUKHOV, 2002), Tchaikovsky established a precedent for a type of ballet in which music was accompanied by dance, rather than the other way round.

Perhaps the most potent quality of Tchaikovsky's music is its orchestral colour. The sound of the celeste (the bell-like instrument invented in France in 1886, used in the *Sugar Plum Fairy* variation from Act II of *The Nutcracker*) has become almost synonymous with ballet, and it was Tchaikovsky who introduced it to the public in a ballet for the first time. In *Sleeping Beauty*, he experiments with ever more ingenious effects, including using the piano as an orchestral instrument. One of the best discussions of this subject is an hour-long radio programme (illustrated by orchestral excerpts from the ballet) by the composer and specialist in Russian music, Gerard McBurney. This, and many other broadcasts, including two on *The Rite of Spring*, is available online from BBC Radio 3's *Discovering Music* archive page.

Orchestral colour is one of the distinguishing features of late 19th century Russian music, exemplified by Tchaikovsky's *Sleeping Beauty*, Glazunov's *Raymonda*, Rimsky-Korsakov's *Scheherazade* or the work by Borodin which these last two composers orchestrated, the *Polovtsian Dances From Prince Igor*. John Lanchbery's re-orchestrations of *La Bayadère* and *Don Quixote* are attempts to re-colour

Minkus's music for ears which have become accustomed to the sound of Tchaikovsky and Glazunov, though such adaptations go in and out of favour, depending on public taste or demand for 'authenticity'. Lanchbery's own article about his adaptation and orchestration of Hérold for *La Fille Mal Gardée* (LANCHBERY, 1960) offers a rare insight into his approach to such projects.

Minkus, whose music also appears in Grade 5, is often dismissed as a 'hack' composer, and suffers from constant comparison with Tchaikovsky. This is rather unfair, as he was evidently good enough for Petipa before Tchaikovsky arrived, and indeed, produced music which is still played and enjoyed the world over a century and a half after it was written. Minkus's music not only entertaining, but is also worth studying for what he gets *right*, rather than what the music lacks in comparison to the works of later composers. The rhythmic drive and melodic shape of the variations from *Don Quixote* are ideal for their purpose. In adagios, the simplicity of his melodies and the somewhat static accompaniment allow the dance to shine through; the music is never intrusive, never takes over. There are several places in Tchaikovsky's work (for example, in the pas de trois and the 'Black Swan' pas de deux from *Swan Lake*), where a similar kind of simplicity is evident. The *Waltz of the Flowers* from *The Nutcracker* is another example of remarkable restraint from a composer who knew how to write something as musically bizarre as *Snowflakes*.

Although there is no incontrovertible evidence to prove it, it seems more than

likely that Tchaikovsky would have understood what aspects of Minkus's music were useful for dance, and adapted them within the context of his own style. As a matter of fact, Tchaikovsky on one occasion did almost exactly this, when the ballerina Anna Sobeshchanskaya decided to interpolate a pas de deux by Petipa, with music by Minkus, into her first performance of Reisinger's *Swan Lake*. Tchaikovsky, understandably unwilling to let Minkus's music interrupt his ballet (presumably Reisinger was none too pleased, either), wrote completely new music for it, based bar-for-bar on the structure of Minkus's composition. It is this music which Balanchine later made famous in his *Tchaikovsky Pas de Deux*, and which still appears in some productions of *Swan Lake* today.

The music used in Grade 5 has obviously been chosen for its suitability for the exercises. Some of the most exciting music Tchaikovsky wrote, however, does not fit easily into the structure of a ballet class, and does not appear on CD compilations of ballet 'highlights', or indeed in the Suites which Tchaikovsky made from his own ballets. Students should therefore be encouraged to listen to the 'bits in between' the famous solos and dances – the Transformation Scene from *The Nutcracker*, or the final scene from *Swan Lake*, for example – if they are to understand and appreciate why Tchaikovsky is credited with being one of the first composers to apply symphonic techniques to ballet music.

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## CLASSICAL

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### BARRE

#### E01: **Pliés**

**Intro:** 2

**Title:** *Variation I* from Act 1 No.5 of *Swan Lake*.

**Composer:** Tchaikovsky (1877)

**Chor:** Reisinger (1877), Hansen (1880), Petipa/Ivanov (1895) [Score reworked by Modest Tchaikovsky (1850-1916) & Riccardo Drigo (1846-1930)].

**TS:** 2/4 (4/4) **Rhythm:** Aria type

#### E02: **Battements tendus with transfer of weight**

**Intro:** 4

**Title:** Nymphs from *Sleeping Beauty* Act II No. 15 (*Scène d'Aurore et de Desiré*)

**Composer:** Tchaikovsky

**Chor:** Petipa (1890)

**TS:** 3/8 (6/8) **Rhythm:** Waltz type

#### E03: **Battements glissés and petits retirés**

**Intro:** 4

**Title:** [arr] *Fleur de Farine* (cornflower fairy) from *Sleeping Beauty* Act I, Variation II.

**Composer:** Tchaikovsky

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

#### E04: **Battements fondus à terre and ronds de jambe à terre**

**Intro:** 4

**Title:** [arr] *Le Café (Arabian Dance)* from *The Nutcracker*, Act II No. 12

**Composer:** Tchaikovsky (1892)

**TS:** 3/8 (3/4) **Rhythm:** Orientale type

**E05: P Assemblés soutenus à terre****Intro:** 4**Title:** *Apotheosis* from Act II of *The Nutcracker***Composer:** Tchaikovsky**TS:** 3/4 (3/4) **Rhythm:** Barcarolle type**E06: Développés with fouetté of adage****Intro:** 4**Title:** *Exit of the guests* from Act I Scene 6 of *The Nutcracker***Composer:** Tchaikovsky**TS:** 4/4 (4/4) **Rhythm:** Berceuse or barcarolle type**E07: Grands battements****Intro:** 4**Title:** Finale from *The Nutcracker*, Act II No. 15**Composer:** Tchaikovsky**TS:** 3/4 (4/4) **Rhythm:** Grande valse**E08: Port de bras****Intro:** 4**Title:** *Intrada* from Pas de Trois in Act I No. 4 of *Swan Lake***Composer:** Tchaikovsky**TS:** 6/8 (6/8) **Rhythm:** Aria type**E09: P Echappés relevés to 2nd with relevés to 5th****Intro:** 2 (6)**Title:** *Scène dansante* from Act I Scene 4 of *The Nutcracker* (a soldier and a doll appear from a cauliflower and a pie)**Composer:** Tchaikovsky**TS:** 3/4 (3/4) **Rhythm:** Mazurka**CENTRE****E10: Port de bras****Intro:** 2**Title:** Introduction to Act IV (Kingdom of the Shades) of *La Bayadère***Composer:** Minkus**Chor:** Petipa (1877)**TS:** 6/8 (4/4) **Rhythm:** Aria type**E11: Battements tendus with transfer of weight****Intro:** 4**Title:** *March* from Act I No. 2 of *The Nutcracker***Composer:** Tchaikovsky**TS:** 4/4 (2/4) **Rhythm:** March**E12: Adage study****Intro:** 4**Title:** *Adagio* from the *Grand pas de deux* from *Paquita***Composer:** Minkus**Chor:** Petipa (1881) [originally chor. Mazilier with music by Delvedez in 1846]**TS:** 4/4 (6/8) **Rhythm:** Aria type**E13: Pirouette en dehors – Female exercise****Intro:** 2 (6)**Title:** *Farandole* from Act II No. 13a of *Sleeping Beauty***Composer:** Tchaikovsky**TS:** 3/4 (3/4) **Rhythm:** Farandole (Mazurka)

**E14: Pirouette en dehors – Male exercise**

**Intro:** 2 (6)

**Title:** *Polonaise* from Act III No. 22 from *Sleeping Beauty*

**Composer:** Tchaikovsky

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

**E15: Glissades**

**Intro:** 4

**Title:** Divertissement No. III from Act I No. 8 of *Don Quixote*

**Composer:** Minkus

**Chor.** Petipa (1869)

**TS:** 6/8 (6/8) **Rhythm:** Waltz variation

**E16: Sautés and échappés sautés**

**Intro:** 4

**Title:** Variation V from the Pas de Trois Act I No. 4 from *Swan Lake*

**Composer:** Tchaikovsky

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

**E17: 1st Allegro**

**Intro:** 4

**Title:** Pas de Quatre, Variation II (*La Fée d'Argent/Silver Fairy*) from Act III No. 23 of *Sleeping Beauty*.

**Composer:** Tchaikovsky

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

**E18: 2nd Allegro**

**Intro:** 4

**Title:** *Le Chocolat* (Spanish dance) from Act II No. 12 of *The Nutcracker*

**Composer:** Tchaikovsky

**TS:** 3/4 (6/8) **Rhythm:** Fandango type

**E19: Balancés – Female exercise**

**Intro:** 4

**Title:** *Divertissements* No. 1 (Kitri's entrance) from Act I No. 6 of *Don Quixote*

**Composer:** Minkus

**TS:** 3/4 (3/4) **Rhythm:** Waltz variation

**E20: Exercise for tour en l'air – Male exercise**

**Intro:** 4

**Title:** Male variation from *Don Quixote* pas de deux (Act 5 No. 8, Var. II).

**Composer:** Minkus

**TS:** 3/4 (3/4) **Rhythm:** Cachucha type

**E21: Grand allegro**

**Intro:** 4

**Title:** Coda from Grand pas de deux of *Paquita*

**Composer:** Minkus

**TS:** 2/4 (4/4) **Rhythm:** Coda

**DANCE STUDIES**

**E22: Tarantella**

**Intro:** 16

**Title:** [arr] Extracts from *Grande Tarantelle* op. posth. 67.

**Composer:** Gottschalk (1860)

**Ballet:** *Tarantella*

**Chor:** Balanchine (1964)

**TS:** 6/8 (6/8) **Rhythm:** Tarantella

**E23: Classical – Female**

**Intro:** 8

**Title:** *Pas de deux: La permission de 10 heures* from Act I of *The Nutcracker* (second part of the doll's dance)

**Composer:** Tchaikovsky

**TS:** 3/4 (3/4) **Rhythm:** Mazurka or Kujawiak type

**E24: Classical – Male**

**Intro:** 4

**Title:** [arr] Coda (Act II No. 20) from *Don Quixote*

**Composer:** Minkus

**TS:** 2/4 (2/4) **Rhythm:** Coda

## CLASSICAL ENCHAÎNEMENTS (presentation classes only)

E25: P A

**Intro:** 4

**Title:** End of *Intrada* from the *pas de six* in Act I of *Sleeping Beauty*.

**Composer:** Tchaikovsky

**TS:** 2/4 (2/4) **Rhythm:** Polka or Schnellpolka type

E26: P B

**Intro:** 4

**Title:** *Sleeping Beauty* Act III No 26: *Chaperon Rouge et le loup* (Little Red Riding Hood)

**Composer:** Tchaikovsky

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

E27: P C

**Intro:** 4

**Title:** *Valse des Fleurs* (Waltz of the Flowers) from Act 2 No. 13 of *The Nutcracker*

**Composer:** Tchaikovsky

**TS:** 3/4 (3/4) **Rhythm:** Grande valse

E28: P D

**Intro:** 4

**Title:** Variation from *Don Quixote* Act IV No. 4, Coda.

**Composer:** Minkus

**TS:** 6/8 (6/8) **Rhythm:** Comic aria type

E29: P E

**Intro:** 4

**Title:** Male variation from *Pas de Trois* in Act I No. 4 of *Swan Lake*.

**Composer:** Tchaikovsky

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

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## FREE MOVEMENT

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*Les Sylphides*, choreographed by the Russian Michel Fokine, with music by Chopin, had a long and complex history as a ballet. The first (1908) version, called *Chopiniana*, had almost completely different music to the one we know now, which dates from 1909. Numerous orchestrators were involved in *Les Sylphides* throughout its history, but the most frequently heard one now is that by Roy Douglas. It is most appropriate that the music should find its way into Grade 5, since the principal ballerina at the première in Paris on June 1909 was Tamara Karsavina. Fokine's use of music, particularly in this ballet, is significantly different to the classical choreographers who preceded him, and in many ways, shares some things in common with Free Movement.

Possibly some of the most exciting music in the dance repertoire of this period is found in the *Polovtsian Dances from Prince Igor*, used for the male Step & Hop with Body Turn exercise. The music is by Borodin, one of the five Russian composers known as 'The Mighty Handful', the other four being César Cui, Nikolai Rimsky Korsakov, Mily Balakirev and Modest Mussorgsky. *Prince Igor* might well have remained obscure had it not been completed and orchestrated by Glazunov and Rimsky-Korsakov after Borodin's death. Themes and extracts from another of his works, the *Petite Suite*, have been adapted and arranged for the Free Movement study.

### E30: Exercise for relaxation

**Intro:** 4

**Title:** Mazurka Op. 33 No. 2 in D Major

**Ballet:** Used in *Les Sylphides*

**Composer:** Chopin (1837)

**Chor:** Fokine (1909)

**TS:** 3/4 (3/4) **Rhythm:** Oberek type

### E31: Triple runs and spin

**Intro:** 4

**Title:** Mazurka Op. 33 No 3 in C Major

**Composer:** Chopin (1838)

**Ballet:** *Les Sylphides* (1909)

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

### E32: Flying hop with change of direction

**Intro:** 4

**Title:** Grande valse brillante Op.18 No 1 in E flat major.

**Composer:** Chopin (1834)

**TS:** 3/4 (3/4) **Rhythm:** Oberek or German waltz type

### E33: Step and hop with body turn (male)

**Intro:** 4

**Title:** Extract from *Polovtsian Dances* from Act II of *Prince Igor* (opera)

**Composer:** Borodin, completed and orchestrated by Rimsky-Korsakov and Aleksandr Glazunov

**Ballet:** *Polovtsian Dances from Prince Igor*

**Chor:** Fokine (1909)

**TS:** 3/4 (4/4) **Rhythm:**

## STUDY

### E34: Study

**Intro:** 4

**Title:** Arrangement of two themes from *Petite Suite*

**Composer:** Borodin (1885/6)

**Ballet:** Mazurka possibly used in *Mazurka des Hussars*

**Chor:** Ashton (1930)

**TS:** 4/4; 3/4; 4/4 **Rhythm:** Aria type; mazurka; aria type

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## RHYTHM & CHARACTER STEPS (based on Polish Court style)

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The music for rhythm and character steps in Grade 5 has been selected from three main sources, ZKP and PFD, and for the *révérance*, Moniuszko's opera *Halka*. These, and other books, provide a wealth of suitable material for Polish character work.

Of all the character and folk traditions, Polish dance is possibly the best documented in English. This is due in part to the large numbers of Polish émigrés in North America and elsewhere who have founded folk dance clubs, schools and troupes, but also as a result of a longstanding scholarly interest in Polish national culture in Poland itself which continues to the present day. One of the best and most accessible guides to Polish dance music can be found in the online essays on the subject by Maria Trochimczyk (TROCHIMCZYK, 2000).

These essays, and others such as MCKEE (2004), help to explain a phenomenon which often confuses dance teachers and

musicians. Most classically-trained musicians are acquainted with the mazurka only through the music of Chopin. He, however, used the term loosely to mean three different Polish dances in triple metre, the *oberek*, *mazur* and *kujawiak*. This was by no means ignorance on Chopin's part – he was well acquainted with these dances, and according to McKee, was a fine and enthusiastic dancer himself.

In the simplest terms, the *kujawiak* is the slowest of the three, with a smoother, lyrical feel, the *mazur* or mazurka is the lively dance that is most related to those found in the ballet repertoire, and the *oberek* is a faster, more athletic dance. Within the *Mazurkas* by Chopin, examples of each of these types can be found. It should be noted, also, that the mazur existed both as a folk dance and as a dance for the nobility. Throughout Europe and America, it also became popular in the ballroom. The more one examines the rhythmic structure of Chopin's waltzes, the more they, too, appear to have many characteristics of the mazurka than of the waltz, although this can also be accounted for by the fact that the waltz of Chopin's time was more likely to be of the early German type.

Our understanding of the polonaise also suffers a little from the legacy of Chopin, who wrote tremendous, grand polonaises for the concert hall which were both an experiment in the musical form, and a vehicle for the virtuoso performer. These are generally too slow or complex for the purposes of dancing, and are exceptional works, rather than typical examples. As with the mazurka, the polonaise is dance with both folk

origins, and an extended life in the ballrooms of the gentry and nobility. Before reaching the ballroom, where instrumentalists would be hired to accompany the dance, the polonaise would have been accompanied by singing, like the Polonaise from *Halka* already mentioned. The glossary of rhythm types in Appendix 1 explains more about the rhythmic characteristics of these dances.

### **E35: Hop heel hop toe and galops**

**Intro:** 4

**Title:** *Dalej bracia, do bułata*

**Composer:** Suchodolski ZKP p.27

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

### **E36: Pivot and half break**

**Intro:** 4

**Title:** *Krakowiaka* ('tune no. 2')

**Composer:** Trad. Polish PFD p.240

**TS:** 2/4 (4/4) **Rhythm:** Krakowiak

### **E37: Holubetz in 3/4 time**

**Intro:** 2 (6)

**Title:** *Ostatni Mazur* (The last Mazur)

**Composer:** Tymulski, PFD p.515

**TS:** 3/4 (3/4) **Rhythm:** Mazur(ka)

### **E38: Stamp and clap with galops**

**Intro:** 4

**Title:** *Miala Baba Koguta*

**Composer:** Trad. Polish ZKP/76

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

### **E39: Dance**

**Intro:** 8

**Title:** *Krakowiak "Na Krakowską Nutę"*

**Composer:** PFD p.652

**TS:** 2/4 (2/4) **Rhythm:** Krakowiak

## CHARACTER ENCHAÎNEMENTS (Presentation classes only)

### E40: P A

**Intro:** 2 (6)

**Title:** *Czerwone Jabłuszko*

**Composer:** Trad. Polish (Opoczno region) ZKP/19

**TS:** 3/4 (3/4) **Rhythm:** Kujawiak/Mazurka

### E41: P B

**Intro:** 4

**Title:** *Fafur*

**Composer:** Trad. Polish (Kurpie region) PFD p.109

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

### E42: P C

**Intro:** 4 (12)

**Title:** *Oberek na lewo*

**Composer:** Trad. Polish PFD p.610

**TS:** 3/8 (2/4) **Rhythm:** Oberek

### E43: P D

**Intro:** 4

**Title:** *Krzyżok*

**Composer:** Trad. Polish PFD p.245

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

### E44: Révérence

**Intro:** 6

**Title:** Polonaise ("Niechaj żyje para młoda") from *Halka* (opera) Act I Scene I.

**Composer:** Moniuszko (1848/1858)

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

# APPENDICES

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## Appendix 1: Rhythm types

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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 which opens Fokine's ballet *Les Sylphides*. Everything about the way the music is heard and danced to is triple, but it is in fact notated 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 which 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 Naïla* (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 *Brudevalls* 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**

<b>Never truly triple</b>	<b>Sometimes truly triple</b>	<b>Always truly triple</b>
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 which 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 á 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 which 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 which 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.

The waltz from *The Two Pigeons* used for D19: *Balancés en avant and en arrière* is a type sometimes known as a '**minim waltz**', in which the melody moves in minims (half-notes) against the crotchet (quarter-note) movement of the accompaniment. This creates a **hemiola** effect, where the melody is effectively in waltz-time at *half the speed* of the waltz accompaniment, creating interesting cross-rhythms. This device is favoured by Tchaikovsky, and appears in nearly every waltz he wrote, notably in the waltz from *Sleeping Beauty*, Act I in the fourth phrase, and to an extreme extent in 'Snowflakes' from *The Nutcracker*.

### 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 which 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 which 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. | yugga-dunk dunk dunk | yugga-dunk 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, fierouser 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. The *Exit of the Guests* from *The Nutcracker* Act I (used in *Développés* with Fouetté of Adage in Grade 5) is an example of a barcarolle type in 2/4. The *Ronds de Jambe à terre* exercise in Grade 4, which uses the *Finale* from Sullivan's *The Sorcerer* is an example of a barcarolle type in what sounds like compound duple metre (i.e. two main beats, each subdivided by three).

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## Appendix 2: Composers, Choreographers and Ballets

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### 2.1 Composers

Note: Words in square brackets are alternative spellings or names of the composer. These alternative spellings can help when searching catalogues or the web.

Arnold, Sir Malcolm (b.1921)  
Baynes, Sydney (1879-1938)  
Beecham, Sir Thomas (1879-1961)  
Borodin, Alexander [Aleksandr]  
Porfyrevich (1833-1887)  
Chopin, Frédéric [Fryderyk] (1810-1849)  
Coates, Eric (1886-1957)  
Coward, Sir Noël (1899-1973)  
Delibes, Léo (1836-1891)  
Drigo, Riccardo (1846-1930)  
Elgar, Sir Edward (1857-1934)  
Fletcher, Percy Eastman (1879-1932)  
Glière, Reinhold Moritsevich [Glier,  
Reingol'd Moritsevich] (1875-1956)  
Gottschalk, Louis Moreau (1826-1869)  
Grainger, Percy Aldridge (1882-1961)  
Händel, George Frideric (1685-1759)  
Hayden, Scott (1882-1915)  
Hérold, Ferdinand (1791-1833)  
Hondo, Herbert (b. 1966)  
Joplin, Scott (1867-1917)  
Lambert, Constant (1905-1951)  
Lanchbery, John (1923-2003)  
Messenger, André (1853-1929)  
Meyerbeer, Giacomo (1791-1864)  
Minkus, Léon [Ludwig] (1826-1917)  
Moniuszko, Stanisław (1819-1872)  
Pepusch, Johann Christoph (1667-1752)  
Rimsky-Korsakov, Nikolai Andreievich  
[Rimskii-Korsakov] 1844-1908  
Sullivan, Sir Arthur (1842-1900)

Tchaikovsky, Piotr Ilich  
[Chaikovskii/Chaikovsky, Pyotr Ilyich]  
(1840-1893)  
Toye, Geoffrey (1889-1942)  
Tymulski, Fabian (1828-1885)  
Walton, Sir William (1902-1983)  
Warlock, Peter [Philip Heseltine] (1894-  
1930)

### 2.2 Choreographers

Ashton, Frederick (1904-1988)  
Balanchine, George (1904-1983)  
De Valois, Dame Ninette (1898-2001)  
Fokine, Michel [Mikhail Fokin] (1880-  
1942)  
Hampson, Christopher (b. 1973)  
Ivanov, Lev Ivanovich (1834-1901)  
Lashchilin, Lev (1888-1955)  
Layton, Joe (1931-1994)  
Lichine, David (1910-1972)  
MacMillan, Sir Kenneth (1929-1992)  
Petipa, Marius (1822-1910)  
Reisinger, Václav [Věnceslav or Julius  
Reisinger; Julius Wentzel Reisinger]  
(1828-1892)  
Tikhomirov, Vassilii (1876- 1956)  
Wheeldon, Christopher (b. 1973)

## 2.3 Ballets

<b>Ballet</b>	<b>Choreographer(s)</b>	<b>Composer(s)</b>
<i>Bayadère, La</i>	Petipa (1877)	Minkus (1877), also arr. Lanchbery
<i>Capriol Suite</i>	Ashton (1930)	Warlock (1926)
<i>Country Garden</i>	Hampson (1998)	Grainger (1911/1919)
<i>Don Quixote</i>	Hampson (1998)	Minkus (1869)
<i>Elite Syncopations</i>	Petipa (1869)	Joplin (1901)
<i>Façade</i>	MacMillan (1974)	Walton (1922)
<i>Fille Mal Gardée, La</i>	Ashton (1931)	Lanchbery (1960) [reworking of Hérold 1826]
<i>Gods go a-begging, The (Les Dieux Mendiants)</i>	Ashton (1960)	Handel arr. Beecham (1920)
<i>Grand Tour, The</i>	Balanchine (1928)	
<i>Haunted Ballroom, The</i>	De Valois (1936)	
<i>Month in the Country, A</i>	Lichine (1937)	
<i>Nutcracker, The</i>	Layton (1971)	Coward
<i>Patineurs, Les</i>	De Valois (1934)	Toye (1934)
<i>Polovtsian Dances from Prince Igor</i>	Ashton (1976)	Chopin arr. Lanchbery (1976)
<i>Red Poppy, The</i>		Tchaikovsky (1892)
<i>Serenade</i>	Ashton (1937)	Meyerbeer (1849) arr. Lambert (1937)
<i>Sleeping Beauty, The</i>	Fokine (1909)	Borodin (begun 1869), completed and orchestrated by Rimsky-Korsakov (1844-1908) and Glazunov (1865-1836)
<i>Solitaire</i>		Glière (1927)
<i>Swan Lake</i>	Lashchilin & Tikhomirov (1927)	Tchaikovsky (1880)
<i>Sylphides, Les</i>	Balanchine (1934)	Tchaikovsky (1890)
<i>Sylvia</i>	Petipa (1890)	Arnold (1956)
<i>Tales of Beatrix Potter, The</i>	MacMillan (1956)	Tchaikovsky (1877). [1895 Petipa & Ivanov version also arr. By Drigo & Modest Tchaikovsky]
<i>Tarantella</i>	Reisinger (1877)	Chopin, arr. by Glazunov (1865-1836), Lyadov (1855-1914), Stravinsky (1882-1971) & Tcherepnine [Cherepnin] (1899-1977), Roy Douglas (b.1907), Leroy Anderson (1908-1975) & Peter Bodge.
<i>Two Pigeons, The</i>	Hansen (1880)	Delibes (1876)
	Petipa/Ivanov (1895)	
	Fokine (1909)	
	Ashton (1952)	
	Bintley (1993)	
	Ashton (1971)	Lanchbery (1971)
	Balanchine (1964)	Gottschalk (1860) arr. 1964 by Hershey Kay (1919-1981)
	Ashton (1961)	Messenger (1886) arr. Lanchbery

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### Appendix 3: Song collections referred to in this book

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- 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.
- GRS:** O'TOOLE, L.M. (1981) *The Gateway Russian Song Book*. London: Collet's Publishers Ltd.
- 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.
- PFD:** DZIEWANOWSKA, A. (1997) *Polish Folk Dances and Songs: A step by step guide*. New York: Hippocrene Books.
- ZKP:** HARASOWSKI, A. (1955) *The Golden Book of Polish Songs*. London: Alma Book Co. Ltd.

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## Appendix 4: Library and online sources

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### 4.1 Library Sources

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

- American Memory Collection at the Library of Congress  
<http://lcweb2.loc.gov/ammem/>
- Ashton Archive <http://www.ashtonarchive.com>
- BBC Radio 3 *Discovering Music Archive*  
<http://www.bbc.co.uk/radio3/discoveringmusic/audioarchive.shtml>
- Bob January's catalogue of works by the Strauss family  
<http://www.bobjanuary.com/sfamily.htm>
- Brett Langston's *Tchaikovsky* [catalogue of Tchaikovsky's works]  
<http://www.users.zetnet.co.uk/blangston/pitch/>
- British Library Catalogue <http://catalogue.bl.uk/>
- Chronological catalogue of Chopin's works at *Coin du Musicien*  
<http://www.coindumusicien.com/Fredchop/catalog.html>
- Carlotta Grisi – an illustrated biography  
<http://www.istrians.com/istria/illustri/grisi/index.htm>
- Klassika - useful database of composers, works, opus numbers and dates  
<http://www.klassika.info>
- Naxos <http://www.naxos.com>
- New York Public library catalogue <http://catnyp.nypl.org/>
- Philip Scowcroft's *Index of British Light Music Composers*  
<http://www.musicweb.uk.net/garlands/index.htm>
- Streetswing.com dance history archives (by Sonny Watson)  
<http://www.streetswing.com/histmain.htm>
- University of London library catalogue <http://www.ull.ac.uk/>

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## Appendix 5: Bibliography

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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.

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