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ACADEMY OF MUSIC AND DRAMA

**THE PIANO MUSIC
IN THE BALLET CLASS**

How can the pianist “talk” to the dancers?

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ABSTRACT

Key words: Dance accompaniment, ballet accompaniment, piano accompaniment, ballet pianist, piano music, ballet class.

How can the pianist make the music “talk” to the dancers in the ballet classes? How can the pianist influence the interaction between the dancers and the music?
As the role of the pianist is so important and influential during the ballet class I aim to investigate the characteristics, and the requirements, in musical terms, of the piano music in the ballet class. Through the study of different stylistic, musical and pianistic resources, I have concretised my research in the creation of my own compositions for a basic ballet class.

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1. Presentation

In my life music and dance have developed practically in parallel. At a very young age, I started to study both worlds, specialising in piano and classical ballet. When I became a teenager and the moment arrived to decide whether to dedicate life to the world of professional dancing or not, I had to decide. I decided not to do it. I preferred to choose a different artistic path that would give me a wider competence and a longer career. Moreover, I was aware of the hardships of a dancer's career and of the great competition that already existed then. Thus, I continued to further develop my studies of music and, while still continuing with ballet, started to discover other dances like modern, jazz, and tango, immensely widening my understanding of dance and art in general. At the same time, I pursued similarly my studies of art in secondary high school, and little by little the moment to start higher education arrived. The circumstances and chance then made me focus on a career as a pianist.

Between 2001 and 2006, I fulfilled my higher studies of music at the *Higher School of Music of the Basque Country – "Musikene"* (San Sebastián, Spain) with the pianist Emmanuel Ferrer, and with Ricardo Descalzo in contemporary music specialisation. These years provided me with great quality and growth musically and as a pianist, as I had the opportunity to play with the *Symphonic Orchestra of Musikene*, the contemporary music ensemble *Sinfonietta*, the *Percussion Ensemble*, the *Big-Band* and various chamber music groups in numerous occasions. Further, I was privileged to learn with prestigious musicians like José Luis Estellés, Arthur Schoonderwoerd, Denis Pascal, Marta Zabaleta, Luca Chiantore, and Matthew Burtner among others.

While finishing my higher studies of music, I started to approach dance in a professional manner, but now from a musical point of view. My constant passion for ballet and my admiration for the work of the accompanying pianist slowly started to unite. I started to accompany dance exams for the *Royal Academy of Dance*, various ballet classes in smaller dancing schools, and finally worked one year full-time at the *Professional School of Dance of Castilla y León* in Valladolid, Spain. Presently, living in Gothenburg since four years, I have worked at *Balettakademien*, at *Svenska Balettskolan*, *Dansforum* and *Danscentrum* where the dance class pianist trade definitely has turned into my profession. A profession that makes me grow daily: musically and personally.

1.1 Purpose and motivation for this project

My first motivation came from a particular thought that always gives me inspiration and makes me realise how powerful music can be, here formulated by Nicolas Cook:

For music is surely among the most baffling of the arts in its power to move people profoundly whether or not they have any technical expertise or intellectual understanding of it. It moves people involuntarily, even subliminally, and yet all this is done by means of the most apparently precise and rational techniques. If a few combinations of pitches, durations, timbres, and dynamic values can unlock the most hidden contents of man's spiritual and emotional being, then the study of music should be the key to an understanding of man's nature¹.

This kind of thought leads me to the main purpose of this project: the connection between dance and music. As Cook suggests "... *music moves people involuntarily...*", and even more, in dance. What comes first; the movement or the music? Both have to run in the same direction with the same origin: the expression. If the music does not go with the movements there will be a sort of incoherence. Why move or dance to music if one does not follow the melody, the rhythm, the accents, and the textures? Why play for dance if one does not follow and communicate with the movements and the dancers? In my opinion this is the passion that involves the everyday of a pianist who loves this work. And this is my constant question and the title of my project: *How can I, as a pianist, "talk" to the dancers?*

The music connects with the dancers because it has meaning that they need to understand easily and fast. Most of the western music (from the Renaissance to the 20th century, or from folk to pop) is connected in a natural way with topics, genres, and conventions that everyone can understand. So those elements well connected between music and dance must endow a sense of coherence, understanding, emotional meaning and connection between both fields.

The second motivation is the fact that a pianist who gets the opportunity to accompany a ballet class² or has an interest in this kind of particular musical field is faced with a problem; there are not so many sources of information. It is difficult to find books, web pages, courses or workshops that correspond to this issue. Finally, you have to ask for help from another pianist doing this work, ask countless of questions and learn the work directly in the dance studio. I have tried to listen to many dance pianists who I find very inspiring and interesting, and I can assure that every single one is really different from the other. On one hand, this fact is a good thing because it is an indication of the width of this profession, the personality of each pianist and the possibility for the dancers and teachers to appreciate different styles of playing music in the ballet

¹ Cook. *A guide to musical analysis*. Page 1.

² See a description of what the *ballet class* means in chapter 3.1.

class. On the other hand, I think it is also an indication of the limited study of this field, the poor communication between the pianists, between dance and music, and the absence of a method or a kind of base. I do not mean that there has to be one way of playing for the ballet class because there are countless ways to approach this field. My motivation is that this profession demands more dialogue, and is in need of increasing the importance of the role of the pianists, their work, and the many possibilities involved in playing for dance. The work of the pianists in the dance studio has to be reinforced with a highly knowledgeable competence in this particular field.

Due to this situation and because playing in the ballet class is such a musically exciting pianistic challenge, I think I may contribute by examining and articulating some of my experiences and try to frame a kind of model for future dance pianists. I want to investigate this profession in depth to improve as a dance pianist, and share my understanding of this realm in order to increase the status of the dance pianist. The venture to carry out a study on the music of the ballet class, given the great variety of questions raised by this peculiar work, is a very broad and interesting challenge that may take me down many fascinating paths of theoretical, musical, and pianistic questions.

1.2 Acknowledgements

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2. Method

To try to get closer to understanding the connections between dance and music, I have analysed and explained certain conventions and tools that connect the elements and characteristics between both fields. Then, I have composed several pieces of music for the ballet class from my own choices on several musical styles. With these pieces I refer to different musical elements, like harmony, melody, rhythm and piano accompaniment skills connected with the quality of the movements. I have chosen to compose in order to understand analytically the tools to create the pieces of music, to prove my ideas about the musicality in the ballet class, and to frame a kind of knowledge that I can use to improve my playing and improvisation.

From my experience playing in the ballet class and its continuous “trial and error”, I have chosen different music styles which I consider useful for the music in the ballet class. Observing the necessities of the dance exercises, I have organised these styles (like classical, pop, folk or jazz) trying to provide a good mix to enrich the music, and to distance them from the conservative musical styles usually played in the ballet class. To prove my choices, I have composed in those styles in question, being inspired from analysing different scores and selecting their own musical characteristics in terms of harmony, melody, musical structure, rhythm, character, and textures.

The work process has been developed as follows:

Analyse the conventions, characteristics and parameters of the music in the ballet class.

Record the *mark*³ of the ballet exercises with a ballet teacher.

Choose different musical styles for each ballet exercise creating a balanced combination between them.

Select several pieces of music according to each style and character.

Analyse the characteristics of each style in terms of harmony, melody and rhythm.

Create my own composition connecting the music with the qualities of the movement and the characteristics of the exercise.

Evaluate the compositions in a ballet class.

Reflection and conclusion of the whole process.

³ I use the term mark/marking for the teacher’s indication or demonstration of the exercise.

3. The ballet class and the pianist

3.1 Introduction

In his dissertation “*The Improvisation of Structured Keyboard Accompaniments for the Ballet Class*”, Simon Frosi states:

The job of the ballet pianist is very demanding, not only requiring the ability to sight-read difficult orchestral reductions, learn large amounts of repertoire (whether from ballet repertoire or examination syllabi), but also to observe the instructions of the dance teacher, watch the dancers, and play in time.⁴

To Frosi’s claim, I would add the following (in my opinion) essential requirement: *the function of the pianist in the ballet class is to be present, to be connected with the dancers and the teacher all the time*. S/he has to be connected by the indications of the teacher, by the movements of the dancers, and by the energy and atmosphere of the class. Finally, of course, I wish to stress the importance of playing good music. What do I mean by good music? As I see it, good music in the ballet class means control of the piano techniques, quality of the sound, clarity, variety and diversity in the styles played, and being able to play melodic music or very rhythmical music. Additionally, all of these qualities are enhanced by a continuous connection with the dance.

The pianist has to help, motivate and inspire the dancers with the music. Furthermore, s/he has to support the movements, the accentuation, the quality and the breathing of the movements, the dynamics, the different types of musicality of each exercise, so the dancers will feel really comfortable with the pianist. If the music is monotonous and neither leads nor follows the movements, the dancers constantly have to fight with the music, because the energy of the music suggests one thing and their movements suggest another. Instead, the pianist has to adapt to the dancers, and when that happens, the dancers will adapt to the music because they will have confidence in it. Furthermore, the pianist has to embody the movements. To *embody the movement* means to recreate it, to imagine its quality and its musicality, even if the pianist has not any experience in dance. To feel the right tempo and dynamic in the music connected with the dancers, the pianist has to acquire a kind of physical knowledge, feeling the direction and the energy of the steps, and recreating them inside her or his body, and finally transmit them to the hands and to the piano.

The ballet class is the fundamental and regular type of training that all dancers submit to stay in shape, to practice strength and stability and to keep stimulated mentally and physically, independent of style and genre. It can be from children or beginners to professionals, both

⁴ Frosi. *The Improvisation of Structured Keyboard Accompaniments for the Ballet Class*. P.3.

instructional and as a routine exercise. In the professional dance companies, the ballet class similarly constitutes the daily warm-up used to prepare one's mind and body and get ready for the rehearsals and the performances. Frosi states: "A class may be run in many different ways depending on the student's level, the teacher, and whether they are preparing for an exam or performance. But most ballet classes have a fairly similar structure".⁵ The ballet class takes between 60 and 90 minutes in total (depending of the level and the age of the dancers) and is divided in two parts: the *barre*⁶ and the *centre*⁷. Each part has different exercises built to develop the entire repertoire of movements required for a good technique. The exercises are performed to develop the individual movements step by step.

The ballet teacher marks every exercise and the pianist needs to understand what the teacher wants from the music. The way of marking can be very different. In general, it is common that the teachers "sing" the movements or the counts, or sing the music that they have naturally in their minds for the exercise. In that case, it is quite easy to understand what kind of rhythm and dynamics they need. Harriet Cavalli refers to this matter in her book *Dance and music. A guide to dance accompaniment for musicians and dance teachers*:

How the teacher speaks is often just as helpful as what she says. For instance, it is difficult to describe legato movement in staccato phrasing, and vice versa. That's why it is a good idea to really listen to what the teacher is saying all the time; you will have a better idea of what she wants musically. The voice of the teacher is a strong motivating force for you, as well as for the students.⁸

Sometimes the teacher just indicates the steps without obvious musicality, and often very fast (often in professional ballet or dance companies for example), so the pianist must know in advance what is important in terms of tempo, character and the organisation of the phrases and motives. Sometimes the teacher asks the pianist directly, before marking the exercise, to play an *adagio*⁹ or a waltz, so the pianist is "free" to choose whatever s/he wants. Sometimes they may ask for "a little faster" or "a little slower". In other words, the mark may vary from teacher to teacher, from school to school and style to style. Practice and experience will always be the best way to understand as much as possible.

⁵ Ibid, p.3.

⁶ Barre: A barre is a stationary handrail that is used during ballet warm up exercises. The term also refers to the exercises that are performed at the barre, as well as that part of a ballet class that incorporates barre exercises. (http://en.wikipedia.org/wiki/Barre_%28ballet%29 18.4.2014) See section 5.1.

⁷ Centre: It is the second part of the class and refers to the exercises that are performed without the barre and in around the centre of the room. See chapter 5.2.

⁸ Harriet Cavalli. *Dance and music. A guide to dance accompaniment for musicians and dance teachers*, p.99

⁹ *Adagio* is a type of slow ballet exercise. For an in-depth description, see section 5.2.

It is also important that the pianist and the teacher almost continuously are connected and get inspired each other. A mutual respect and confidence has to exist between them to create the best ambience of work. They have to communicate from the beginning of the class until the end. That means that they need to have contact before every exercise in order to be together from the beginning, in terms of energy, character and feeling. It is also important that they have eye contact. At this point the pianist has to deal with another challenge: to feel in control and free to watch what is going on during the exercise while s/he is playing. The eye contact is important because the teacher sometimes needs to modify the tempo, the accents in the music, stop the exercise, indicate that the music continues, or whatever.

Yee Sek Wong explains in her thesis *The art of accompanying classical ballet technique classes*¹⁰ that there are different schools of ballet¹¹: the French School (France), *Bournonville* (Denmark), *Cecchetti* (Italy), the *Royal Academy of Dance* (England), *Vaganova* (Russia) and *Balanchine* (America). Every school has its own style and tradition, depending on different emphases. These styles can be appreciated in the selections of musical styles that they use and, of course, in the musical taste of the teachers. Wong mentions a remark made by Katherine Teck:

When it comes to musical styles, some teachers will wince at ballet repertoire while some adore it; some will welcome pop and Broadway tunes while others find them inappropriate for class; some prefer on-the-spot improvisation in a jazz vein while others want only folk music or excerpts from classical concert pieces.¹²

So the experienced pianist needs to know and be aware of these differences if s/he really wants to communicate with the teacher and satisfy her or his taste.

Besides this, since everything in the ballet class is supposed to help the dancers, the music has to fulfil certain expectations. By that I mean that the dancers need the music to serve them, not only with the right tempo, beat and rhythm. The music has to establish a contact with the movements, of course, but even more importantly, a contact with the dancers. They have to derive pleasure from the music. Cook explains this:

Analysts [...] emphasized the traditional forms because they believed that people's responses to music were largely conditioned by the past. Either, they may have thought, people derived aesthetic pleasure from music because the musical form developed in accordance with their expectations. Or else people might derive pleasure from just the opposite – from music being unpredictable [...]. They both agree that expectation plays an important role in music, and

¹⁰ Y. S. Wong, *The art of accompanying classical ballet technique classes*. Pages 4, 5.

¹¹ Schools of ballet means traditions, methods, styles of ballet, which have been developed during decades (from the 19th century onwards) and are quite fixed, known and extended nowadays.

¹² Katherine Teck, *Movement to Music* (New York: Greenwood Press, 1990), page 167. Quoted from Wong, *The art of accompanying classical ballet technique classes*, p. 5.

how could people have expectations about musical form if not on the basis of the forms they had previously encountered?¹³

Hence, the pianist has to be aware of these concepts of expectancy and unpredictability and “talk” to the dancers, being both predictable and unpredictable, playing both with and without topics or genres.

In this project, I exclusively focus on one level of the ballet class: the professional or advanced level. I do so partly because the exercises in that context are usually more musical and varied with regard to dynamics and moods, partly because there the pianist gets to play the entire class, consisting of many different exercises and very few interruptions. At that level, the pianist has more opportunities to use many more resources and tools. Moreover, in a professional class most of the dancers will attend on a regular basis, continuously challenging the pianist to be original and inspiring in her or his playing. It is unhealthy for the musician and for the dancers to be repetitive. So the pianist needs to have a wide field of skills, which gives this work a strong and constant motivation.

In general terms, a regular ballet class consists of about 20-35 exercises. In this project, I have analysed and composed only for the ones that are the most characteristic and that always appear during the ballet class without exception.¹⁴ These are:

Barre: warm-up, pliés, battements tendus, battements jetés or battements degagés, ronds de jambe à terre, fondus, frappés and grands battements.

Centre: enchaînement de battements tendus, adagio, valse pirouettes, small jumps (warm-up), small jumps, medium jumps, big jumps and port de bras - révérence.

For an in-depth description, see Chapter 5 and the provided videos.

Each exercise has its own characteristics since it is designed to support a specific type of movement. These characteristics have to be reflected in the music. The ballet class has a progression that goes from slow, soft and small movements to the big jumps, which are fast, hard and very big. The body warms up little by little. In terms of music it means that the pianist must

¹³ Cook, p.10.

¹⁴ A complete class has more exercises, like several *battements tendus* and *jetés* at the barre, sometimes *ronds de jambe en l'air*, *petit battement* and stretching, or *jambe à la barre* after the *grand battement*, or *adagio* also at the barre or *grands battements* and *fondus* at the centre, and several *pirouettes* and jumps at the centre. Sometimes, it is possible to place a *coda* or a *manège* at the end, after the big jumps. There can also be small changes in the order of the exercises depending on the ballet master and the school or method. (The *adagio* can appear at the beginning of the centre, the *frappés* can go before the *fondus*, etc.).

work with these intensity variations, starting to play soft and more intimate music, evolving to the most energetic and strong music, following the different dynamics and moments in the class.

The energetic progression could be illustrated with a graph:

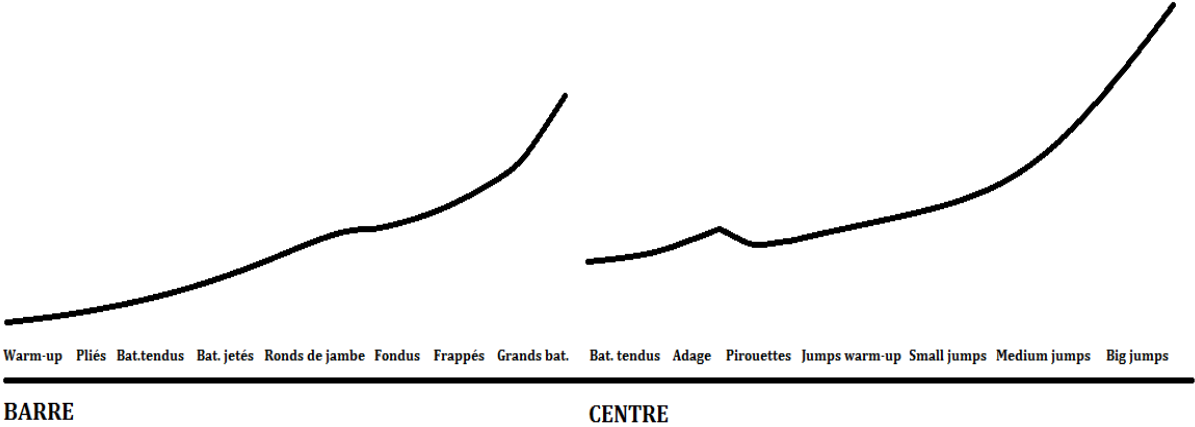


Figure 1: Energetic progression of the ballet class

3.2 Personal reflection

One of the great things about ballet class is that the structure and the exercises are consistent and quite fixed throughout the world and more or less identical concerning *tempi* and meter or time signature¹⁵ of the music. The tempo, meter, and rhythmic patterns that accompany the steps of a specific dance tend to become, in general, more or less fixed. Some exercises may be modified, some not, but in both cases the pianist will be challenged to find new possibilities and music styles for these kinds of regular characteristics. Consequently, the music depends on the level and development of the pianist. Every example and every proposal that I show come from the experience that I have acquired from playing the piano over the years, accompanying dance, my taste and my personal point of view, and my musical experience. On the whole, the principal interest and motivation behind this profession relates to the fact that the pianist can be greatly challenged and stimulated and develop musically as well as technically through the daily work in the ballet class.

Jonathan Still describes this on his interesting blog:

I don't think there is a way to play for class that fits every company. I don't think there's one "thing" called ballet, or a technique for playing for class that you can pick up and take anywhere. I also think that it's got very little to do with music and a lot to do with getting on and working with others¹⁶.

If I would do this project in 15 or 30 years, I can assure that it would be very different. That is, provided I am in a process of constant development.

¹⁵ Mostly $2/4$, $3/4$, $4/4$, $3/8$, $6/8$, $12/8$. Rarely $9/8$, $2/2$, $5/4$, $7/4$, etc.

¹⁶ <http://jonathanstill.com/2012/12/01/advent-calendar-2012-playing-for-ballet-classes/>

4. The music in the ballet class

The pianist in a dance studio can endow the music with a great number of different ambiances and emotions that can affect the energy of the class. Therefore the pianist needs to have a rather broad palette of tools. Due to this, the more tools the pianist has the more variety and richness the music will have in the class. Some of these tools are:

- The ability of being fluent in different kind of music (classical, jazz, pop-rock, folk, musical, ballet music, film music, TV songs, etc.);
- the ability and mastery to create and interpret or perform good melodies;
- an awareness of how the harmony and the harmonic changes and cadences affect the musical phrasing;
- the use of the textures and registers of the piano;
- the connections between dance and music in terms of agogics and dynamics;
- an awareness of rhythms from around the world and different historical periods of music that may be used for ballet class.

Furthermore, reflecting on the ballet exercises, the pianist has to be aware that inside every exercise there are different kinds of climax and resting points. Both qualities are defined by the rhythm and accentuation of the movements, the structure and the duration of the exercise as well as the repetition of the movements. It is not the same to play an exercise which consists of 16 counts of a very simple, small and repetitive step as it is to play a very long exercise with complicated sequences of movements and dynamics changes.¹⁷

In general terms, the music in the ballet class has to be comprehensible. The dancers in the class do not have the time to listen to a piece of music several times in order to understand it. Also, they are focused on what they are doing, not on finding the complexity, variety, or artistic wealth of a piece of music. In the dance studio, the dancers are the centre of the attention, and the pianist and the teacher need to work together to support and help them. This is the only possible and good way to carry out a ballet class.

¹⁷ See an example of the compositions in chapter 5 and Appendix A, related to the provided videos: “Small jumps (warm-up)” for the first case and “*Pliés*”, “Warm-up” or “*Ronds de jambe à terre*” for the second case.

4.1 Basic characteristics and parameters of music suitable for ballet exercises

In the musical accompaniment for the ballet class there are some conventions, which are considered very important for a right functioning of the class. The pianist needs to know these rules and be aware of their importance giving them a sense. The common standards that are musically significant during a ballet class are¹⁸:

4.1.1 The counting

Dancers and musicians do not count always the music in the same way. One bar can have 4 counts for a musician but 2 counts for a dancer. Why this difference in the counting? The dancers feel the “count” like the natural pulse of the music, like the intuitive foot-tapping response when we listen to music. For example a 3/4 is usually only one count for them but for musicians there are three, and a 4/4, depending on the speed, can be two or four counts. In this project I choose count the music like the dancers do it, in counts (1, 2, 3, 4...), not in bars or pulses. Sometimes it is very difficult for dancers to know the time signature, because it can be appreciated in different ways. For example a 2/4 can be appreciated like a 4/4, or a 3/8 like a 3/4, or even a 2/4 like a 6/8 (if one do not pay attention to the division of the beat), etc. In addition, these differences appear in the different ways to compose and write music, depending on the traditions and the conventions. So, it can be questionable also for musicians. The point, as I see it, is to understand the count and the pulse like a conductor.

The important thing for the pianist is to understand how the dancers feel the division of the count (in “two – binary or double meter” or in “three – ternary or triple meter”). The dancers can understand the count like “1 and 2 and 3 and 4...”¹⁹ or “1 and the 2 and the 3 and the 4...”²⁰, or the most usual way of counting as “and 1 and 2 and 3 and 4...”²¹ or “and the 1 and the 2 and the 3 and the 4...”²² The way of counting and the subdivision of the beat can also change a lot depending on the speed and the energy of the movements. In a *tarantella*, for example, the time signature is in 6/8, so the beat is in two but with a ternary subdivision²³.

¹⁸ For an in-depth description and examples see the provided videos, chapter 5, and Appendix A where all these characteristics are reflected upon in the mark of the teacher and in the composition and analysis of the exercises.

¹⁹ See an example in the video *Battements tendus*.

²⁰ See an example in the video *Warm-up*

²¹ See different examples in the videos *Enchaînement de battements tendus*, *Fondus*, *Frappés*, *Grands battements* and *Small-jumps*.

²² See different examples in the videos *Pliés*, *Ronds de jambe à terre*, *Medium jumps* and *Big jumps*.

²³ See an example in 6/8 in the video *Battements jetés or battements dégagés*.

I would like to add that many experienced dance pianists do not think too much about the time signatures. I think the attention has to be focused on the way the ballet teacher counts, because “... a step or movement can be given to practically any meter or form, as long as the musical quality matches the movement quality...”²⁴ From teachers’ emphases on the counting and how they organise the movements by counts the pianist can deduce almost everything. Good teachers pay attention to the quality of the movement and its inner musicality, not to the time signature. These teachers are the ones that give the pianist a lot of information concerning the musicality, not just the idea of a “two” or a “three”.

4.1.2 Proportions and musical phrasing

Every phrase in music for the ballet class has eight counts (or rarely 6 counts, like a *polonaise*) because the dancers count and organise the structure of the movement sequence in phrases of eight counts. Almost all western dance music is counted in eight (or occasionally in six). It is as simple as that. Sets of eight are important to the dancers for a number of reasons, but most importantly because of how they identify and define the underlying beat of the music. They may organise the phrases like “8 + 8” or “8 + 8 + 8” or “8 + 8 ×2”, ×3 or ×4. It is something very natural and connected with the organic way of understanding the music in western tradition. The musical phrase in eight counts also helps the dancers to understand the organisation of the movements in the exercise with a musical periodicity, giving them a kind of natural and rhythmical progression of the repetition of the movements and the sequences. Therefore, the pianist has to be very clear on the musical phrasing. The classical example of a “call-response” structure shapes one of the most understandable ways of building this kind of phrase. There are countless pieces of music (both classical and popular) with phrasing organised in eight counts, with a natural emphasis in counts 1 and 5, like “*one* two three four *five* six seven eight”.

In music the harmonic progressions are also very important and useful tools for logically building these continuous progressions of eight counts. They are like the “skeleton” of the music. The harmonic changes involve movement and dynamics inherently. We can find examples in tonal music all over the world with a lot of harmonic progressions organised in eight counts, with the different cadences (authentic cadence $V-I$, half cadence ... $-V$, plagal cadence $IV-I$, interrupted cadence $V-VI$, etc.), giving a natural sense of organisation. Thus, it is important to emphasise that a good understanding of the musical phrasing is connected with an understandable harmonic progression.

²⁴ Cavalli, p. 101. See also “Forget about time signatures” (<http://jonathanstill.com/2012/12/04/playing-for-ballet-class-tips-4-forget-about-time-signatures/>)

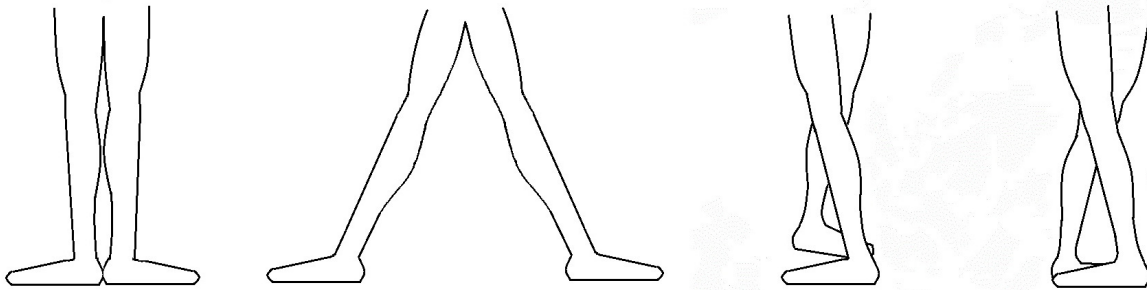
4.1.3 Musical structure

The dancers organise every exercise into different parts: according to the positions of the feet²⁵ (like in the *pliés*), the directions of the movements of the legs²⁶ (most important), and finally, the differences between the movements and the repetitions of these parts. Every part always consists of 8 counts (or rarely of 6 counts). Depending also on the exact content, the pianist can find a structure based on 4, 8, or 16 counts. In accordance with that, the pianist has to build the musical phrases according to these differences. Also, the dancers usually repeat the full exercise immediately to the other side²⁷, if the exercise is fast and not too long. In that case the pianist has to understand that the structure has to be played one more time. In terms of music, the pianist can realise this structure using simple repetitions, key modulations, change of the register of the piano, different harmonic progressions or sequences, dynamics, etc²⁸. Many patterns of organising the music have proven so useful that they have enjoyed a long life. Example are the recurrence (as the popular “verse – refrain”, or *rondo*, or A – B – A form, or *sonata* form), the variations, or a piece into two distinct parts (the two-patterns)²⁹.

4.1.4 Duration of the exercise

The music for each exercise must follow a concrete duration that the ballet teacher sometimes indicates more clearly, sometimes less³⁰. The pianist is not free to play shorter or longer than the “pre-defined” length of the exercise. The pianist must fit the music into the exercise with a

²⁵ The four principal positions for the feet in ballet are: first, second, fourth, and fifth.



²⁶ The movement of the legs in ballet is organised in three directions: to the front (*en avant* or *à la quatrième devant*), to the side (*à la seconde*) and to the back (*en arrière* or *à la quatrième derrière*). They are combined in different ways: front-side-back-side, or front-back-side-front, or front-back-side-side, etc. This organisation helps the pianist understand how the exercise is built. It appears in many exercises.

²⁷ Every exercise is done on both sides: right and left, because of the symmetry of the body. Sometimes both sides are separated by a pause, sometimes they are connected.

²⁸ See the compositions in chapter 5 and Appendix A, and the provided videos related to them.

²⁹ *Musical Involvement. A guide to Perceptive Listening.* P. 132.

³⁰ The work of the pianist also brings the need to know intuitively what the exercise requires. It is very difficult for the ballet teachers (and also very stressful) to have to indicate how many counts or phrases the exercises have. So the pianist has to learn how long s/he has to play.

concrete number of musical phrases. Some exercises are very short (the shorter ones have only 16 counts) and other very long (between 64 and 128 counts, or even longer). All of them consist of a short introduction, the exercise itself and, sometimes, a balance practice.

4.1.5 The introduction

The introduction (the intro) is a very important part of the music for the dancers. With a clear and understandable intro the dancers can clearly feel the beat, the count, the energy, the character, and the style of the music before the exercise itself starts. The intro has to consist of, generally, four counts. It has to be clear, very understandable and prepare for the music that comes after.

Some examples of simple intros (only with the accompaniment of the left hand):



Figure 2: Examples of simple introductions

The numbers 1, 2, 3 and 4 indicate the four counts that the dancers count. In the number 1, and sometimes in number 2, the dancers wait. In numbers 3 and 4 (and sometimes from 2) they prepare the exercise with an arm movement and sometimes with the positioning of the leg for the coming movement.

4.1.6 Balance

At the barre there are some exercises, which have a balance practice at the end. The balance is a part of the training where the dancers keep a concrete position to find their proper body balance. It can be with one or two legs supporting the weight of the body, usually on the toes of the feet (*demi-pointe*) and the body kept in a difficult position. Some pianists do not play music at this moment, and some teachers also do not ask for it, but as I see it, it is useful for the dancers to

have some music because the music can guide them from the beginning until the end of the balance, making the balance more “musical”. For the balance they usually need in addition 4, 8, or 16 counts in the same tempo of the exercise. Sometimes, the balances may be connected with the other side of the exercise, which can allow for a special and good moment for creating complicity with the dancers, using a small *ritardando*, or a musical motive that keeps their attention. The pianist can use the balance to change the music in some way: preparing a modulation, playing in another register, changing the texture, etc.³¹

4.1.7 Clear pulse

It is very important that the pianist keeps the same tempo during the exercise. Some *rubatos* and *ritardandos* are possible, but only for the slow exercises like the *pliés*, *ronds de jambe à terre* or *adagio*, where the dancers can “breathe” more and extend the movements. In other exercises, like the *battement jetés*, *frappes*, or in the jumps, it is very important that the pianist leads the movement and the energy of the steps, from the beginning until the end of the exercise, so that the dancers feel comfortable and safe.

4.1.8 Character

It is also important to get a sense of the dynamics of the particular exercise. Usually the pianist needs to see the first 8 or 16 counts of an exercise, and then (while the teacher continues to set the exercise) wait for the melody to “appear”, and later understand the development of the exercise and its peculiarities. With experience the pianist realises that there are some exercises that need more lyrical and *legato* melodies and others that need more *staccato*, rhythmical, and strong music. These differences and peculiarities bring richness and contrast to the music.³²

³¹ See examples of balances in the provided videos and the compositions related to them in chapter 5 and Appendix A, in these exercises: *Warm-up*, *Pliés*, *Battements tendus*, *Battements jetés*, *Ronds de jambe à terre*, *Fondus* and *Frappés*.

³² See section 4.2.

4.2 Relation between the characteristics of the ballet exercises and the characteristics of the music

There are many connections between the characteristics of the ballet exercises and the characteristics of the music for these exercises. During the class the dance movements are developed little by little, from the smaller and simple steps to the biggest and more difficult movements. The result is a unity that starts with a long warm-up and finishes with the big jumps. During this process there are many connections with the different techniques of the movements. For example, the dancers usually work with flowing movements and fast or “dry” movements, to train all the possibilities of their bodies. On one hand they need to work with soft and linked movements, which are connected later on into the *adagio* in the centre. On the other hand they work very precisely and fast with the feet and the coordination of the legs to arrive to the small and medium jumps in the centre. These different practices suggest different types of musicality and dynamics for them, and for the music. For the pianist these form the base for building many types of exercises. With this connection to the music, the pianist may realise that it is possible to use similar tools for different exercises.

For the music I propose a division that defines this:

Type 1. *Legato* accompaniment with a *cantabile* and flowing melody for slow exercises;

Type 2. Clear, simple, understandable, plain and rhythmic accompaniment with clear, rhythmic and *portato* melody, for the medium tempo exercises;

Type 3. Clear, rhythmic and dynamic accompaniment, with playful, sharp, bright and crisp melody for the fast exercises.³³

³³ For examples, see compositions in Appendix A and the videos related to them.

5. Composing for the ballet exercises

To carry out the compositions for the ballet exercises I have submitted to the following general process:

I have watched the exercise on video several times and listened to the way the teacher is marking;

I have imagined the ambience that I want to endow to this particular exercise, as well as in relation to the other exercises;

I have decided which main type the music belongs to, and then chosen a concrete style of music that endows this ambience;

I have listened to, and played, different compositions in this style to get ideas, inspiration, and realise which characteristics are essential (in terms of harmony, melody, and rhythms) to recreate the style;

I have analysed the movements of the exercise and made my own score with the rhythm and the organisation of the steps. See Figure 3 for an example score for the *Enchaînement de battements tendus*, adding underneath the rhythm of the melody that I created. This score has helped me to follow the right rhythm of the melody, adapt the melodic motives and the accompaniment to the movements as much as possible, and create clear musical phrasings;

I have composed the piece. I have chosen different keys in order to bring variety to the class and my practising, and to connect the ambience of the exercises to some of the different qualities of the keys, more related mainly with major and minor tonalities.

♩ = 136

COUNTS 1 and 2 and 3 and 4 and

MOVEMENTS Open FORWARD

STEPS RHYTHM

MELODY RHYTHM

3 1 2 3 4 5 6 7 8

close open close open close open close open bend stretch close. Open BACK

7 1 2 3 4 5 6 7 8

close open close open close open close open bend stretch close. Open SIDE

11 1 2 3 4 5 6 7 8

close open close open close close bend step step bend pull - - bend

15 1 2 3 4 5 6 7 8

stretch bend turn bend stretch close wait wait

The image shows a musical score for guitar in 4/4 time, with a tempo of 136 beats per minute. The score is divided into four systems, each containing three staves (treble, middle, and bass clefs). The first system starts with a 'COUNTS' box above the first staff, indicating counts 1, 2, 3, and 4 with 'and' between them. A 'MOVEMENTS' box indicates 'Open FORWARD'. The second system has a 'STEPS RHYTHM' box above the first staff and a 'MELODY RHYTHM' box above the second staff. The third system has a 'MOVEMENTS' box indicating 'Open BACK' and 'Open SIDE'. The fourth system has a 'MOVEMENTS' box indicating 'wait wait'. The score includes various guitar techniques such as bends, stretches, and turns, and ends with a double bar line.

Figure 3: Example score for use in the composition process

5.1 Barre

The exercises at the barre have a specific purpose and include both slow exercises, which increase extension, warm-up of muscles, improve flexibility and stretch, as well as fast exercises, which help dancers strengthen muscles and feet and maintain technique at any speed. As the barre is the first part of the class and the dancers stay in the same place, the music should reflect that in terms of saving the energy and richness for the second part of the class (the centre) where the dancers move around and need more energy from the music.



5.1.1 Warm-up (No. 1)

The warm-up exercise is optional in the class. At the professional level, it is very common because the dancers first need a moment where they can start very slowly, warming-up the feet, the knees and the upper body. The feeling is a sense of calmness. Usually, the teachers prefer something soft, but some even ask for (or sing) more energetic and *marcato* music. As it is the first exercise of the class, the pianist has to sense how the atmosphere is, if they need to wake up (because it is the beginning of the day, for example), or if they need to calm down (because they have an important performance, for example). I propose intimate music, not too loud, like the ambience of a sunrise, of an awakening. The pianist has to find a nice first contact with the class and the dancers, creating soft dynamics and space for the first movements.

Type 1 or Type 2 mixed with Type 1. The count of the dancers is around 40–60 BPM³⁴. The meter can be double or triple, and depends also on how the pianist chooses to build the music, so it can vary a lot. Usually, the exercise is very long (about 16 phrases of 8 counts), divided into two parts: First, movements with the legs and warming-up the feet (like *battements tendus*³⁵), and then movements with arms and the upper body stretching, hips and arms (such as *port de bras*³⁶). The two parts can be combined; first doing the two parts to one side and then repeating to the other side. In the first part the music can be more discrete, like the small movements of the feet and legs, letting the dancers find their own movements. In the stretching part, the music can be expressive, more lyrical, matching the effort of the first stretching of the day.

Sometimes the dancers do a balance or stretch at the end of the exercise. In that case, the pianist has to play 8 or 16 more counts with the feeling of concluding the music.

The music has to endow an ambience of relaxation or contemplation. For the first part, I propose to play not too many notes, perhaps only in one register (for example only low or medium), and to reserve the expressive music for the big stretches for the upper body. Jonathan Still mentions this in his blog:

You'll sometimes hear dancers and choreographers talk about music having "space" for dance, or being "spacious", and although it's difficult to define, it's something to do with allowing the dance to *speak*, giving it room to do what it does and let the audience see it, rather than enveloping it in musical fog. "Musical interest" is often the enemy of good dance music, because it orients the audience to dramatic processes in the music, pulling their attention away from the visual. This is why so much "art music" just doesn't work for dance, at least not for class. It's just too "musical", in the sense that it's overly interested in its own development.³⁷

The melody also has to be calm and relaxed, with not too many notes. In the part with the *battements tendus*, the melody can be more *portato* and clear, but in the part of the stretching, it can be really free, wide and open. The accompaniment, or the left hand, can be developed with a kind of a long bass line in the lower register, playing perhaps only in the counts 1, 3, 5 and 7, giving space to the dancers to move freely.

Regarding style, I propose music from second half of the 20th century, more modal, jazzy or pop, something that moves away from the archetypical classical or romantic styles from the 17th to the 19th century. I find pop music from the 70's very helpful because it is calm, positive and brings us nice sensations. Songs like "Bridge Over Troubled Water" (Paul Simon) or "I Got a Name" (Jim

³⁴ Beats per minute, here normally based upon the "dancers' count".

³⁵ See: 3. *Battements tendus* (in chapter 5).

³⁶ Literally "carriage of the arms" or the movement of the arms to different positions, graceful and seamless. All the ballet terminology comes from France, so many words in ballet are in French, sometimes mixed with English.

³⁷ <http://jonathanstill.com/2012/12/13/playing-for-ballet-class-tips-13-make-space-for-dancing/>

Croce) give me great inspiration for this kind of mood. Jazz standards in a slow or medium tempo can also be very useful.

The piece composed is inspired by 70's pop music. As the teacher marks the steps in three (like a waltz), I have used a 3/4 time signature, but without the feeling of a waltz. On the contrary, it has a kind of soft syncopation, long beats in the bass line, and open chords in dotted halves (bars 13–18), to bring the softness that I previously mentioned. Regarding the harmony and rhythm, I have used these elements:

First section (bars 1–36): Simple harmonic relations are created between I, IV and V, with seventh and ninth tensions built on superimposed chords of V/I and IV/V. In the bass line there is a pedal note in the tonic that gives a very tranquil and comfortable sensation to the dancers. The harmonies change every two or four bars/counts. Wide and soft chords with a lot of time between them to let the dancers carry out the movements.

Second section (bars 37–100): Common to section is a stepwise falling bass line with connected harmonic changes every two bars or counts. These changes provide a sensation of more movement, but still calm. I have introduced a more rhythmical feeling on the left hand and in some motives of the melody connected with the movements of the legs (bars 45–48, 61–62, 77–78, and 93–94).

Third section (bars 101–126): Here I have introduced a harmonic sequence typical from musical ballads (A. Lloyd Webber has many songs with this kind of harmonic progression), or some Disney films (“Colours Of The Wind” from *Pocahontas* or “God Help The Outcasts” from *The Hunchback of Notre Dame*), keeping the same melodic material, and playing a fluent accompaniment in arpeggios of eight notes, providing a more romantic feeling in smooth and open harmonic changes.

I introduce every melody with an anacrusis of one bar in quarter notes to aid the dancers to start the first movement of every part with confidence and comfort³⁸. The melody is soft and fluent in the first and third sections because the movements are also soft and easy. In the second section, it is a little bit more rhythmical and syncopated, or “jazzy”, because the combinations of the feet movement are more precise and dynamic. The dynamics go from *pp* to *mf* or *f* (at the end of the second section), connected with the energy of the movements.

5.1.2 Pliés (No. 2)

In this first standard exercise of the class, the dancers need to be focused to start the class in a good mood for good training. It is a very important exercise: *pliés* are the basis for the classical technique. It is also a kind of wake up exercise, but it is more concrete than the warm-up because

³⁸ The anacrusis or upbeat is a very important element in music for dance. It builds the rhythm of the melodies and helps the dancers to start the movement.

the movements are more fixed. The character of the music is also calm, smooth and open. The movement of the *plié* (*plié* means “bent”) is a slow bending of the knees, keeping the knees over the toes and the heels on the floor as much as possible, and returning up to standing. The movements of this exercise are constantly united with the slow and soft movements of the arms, so the music needs a more *cantabile* and *legato* melody, which helps one to understand and follow the musicality of the synchronised movements. The music can be similar to the *warm-up*: calm and meditative, but with a sense of continuity.

Type 1. Very slow tempo. The count is around 40 BPM, and the meter can be in three (3/4 or 6/8) or in two (4/4). A triple meter is more common because the movement of the *plié* requires a fluent and flexible bouncing feeling. Contrary to the triple meter, the double one provides a heavier feeling, which may help the movement of the *plié* to be more consistent and strong. The exercise is one of the longest in the class. It consists in 4 phrases of 16 counts each, and it is built around the four positions of the feet³⁹, and each position has 16 counts: 8 divided in two *demi-pliés* (2+2) and one *grand-plié* (4), and the other 8 for the stretching of the back and the legs with different slow movements of the arms. The structure of the music has to support the effort of the dancers in this long exercise, so the music has to keep a *grand crescendo* until the end, starting *piano* and intimate, and finishing with *forte* and a more expressive sense with wide textures. As the exercise comprises four parts, the *crescendo*, at least, should be in the fourth part. That *crescendo* can be carried out by a slight *crescendo* or, for example, by an ascending modulation (second minor up, major relative, minor relative, etc.). Sometimes the dancers do a balance at the end. In that case, the pianist has to add 4 or 8 counts in the same tempo, and perhaps play in a higher register to give them a sense of lightness after the long effort.

The melody should be calm, and has to accompany the movement of going down and up in the *plié*, as well as the stretch parts. Consequently, the melody must have a clear motive, which leads the movement, and it has to be repeated in the four positions of the legs giving the exercise more coherence. The melody has to be enriched little by little, adding more textures and expressivity. The melody is always *legato*, flowing like the movements.

I propose a more romantic style than for the warm-up. As I see it, the *pliés* is the first exercise where the pianist can incorporate more presence in terms of more expressive and “pianist” music. At this point, it is possible to use more registers, like octaves in the melody, deeper bass, wider accompaniments, etc. I like to use romantic music from the 20th century, like ballads from film music, jazz, or pop. These types of ballads usually have soft harmonic changes, chords with nice tensions and long musical phrasings. The melodies in this kind of music have a sense of natural *cantabile* that goes very well with the movement of the *plié* and the stretching parts. Also, they usually have a general *crescendo*, and sometimes an ascendant modulation that helps to carry out the long exercise.

³⁹ See footnote 25.

I have composed a ballad with the characteristics stated above. The rhythm of the melody, together with the sequence I – I – IV – V (bars 5–12, 21–28, 37–44, and 53–60), fits the movement of the *plié* going up and down. For the stretching parts (bars 13–20, 29–35, 45–51, 60–67), I have increased the rhythm of the melody and done a short soft modulation to the subdominant for the stretching parts. I then go to the *grand crescendo* with a modulation from G major to A major (bars 35–37), increasing the notes and the range of the left hand, playing the melody in sixths, thirds, octaves, and arpeggios to bring a new ascendant energy. For the balance, I have chosen to come back to the soft ambient in *piano*, playing in a higher register.

5.1.3 Battements tendus (No. 3)

This exercise always comes after the *pliés*. Some teachers like to do a short and simple *battements tendus* before the *pliés*, but it is usually very similar to the one that comes after the *pliés*. *Battement* means “beating”⁴⁰ but that is fairly irrelevant, as it has little to do with how most of these steps are executed⁴¹. *Tendu* means “stretched”. This movement starts in a position with feet together (in first or fifth position⁴²). It consists of the opening and closing of the moving leg without bending the knee by sliding the foot on the ground with a conscious labour of the foot’s mobility. The dancers work with the feet, heels and legs, warming-up the turnout of the hips. The character of the music should still be calm, introducing more rhythmical elements and more *marcato* and *sostenuto* motives and accompaniment. Another characteristic is to give a kind of depth, a heaviness to the music, to help with the work of the feet through the floor.

The *battements tendus* section always comprises more than one exercise. Some teachers do several *battements tendus* with different speeds, positions and accentuations, in a progression of agility and difficulty, and often with different kinds of musicality. Furthermore, they can combine this exercise with the next one, the *battements jetés*. Here I will introduce the usual one, or at least, the one that usually appears in the class after the *pliés*. It is a simple but important exercise for the dancers, with an easy rhythm, soft accentuations and simple sequences.

The *battements tendus* will re-appear later in the centre, as the first or second exercise, but in a longer and more complicated progression, and will then need different musicality and energy.

Type 2. The dancers’ count is around 50–55 BPM, but the beat is closer to 100 BPM. In this kind of first *battements tendus*, I find that most of the time a slow or medium slow double meter is

⁴⁰ The word *battement* is used in different ballet exercises like *battement développé*, *battement fondu*, *battement frappé*, *battement glissé*, *grand battement*, *grand battement en cloche* and *petit battement*, but most of the *battement* are abbreviated in the dance studio by eliminating the word *battement*. It means a beating movement of the working leg (i.e. the leg that is active). (http://en.wikipedia.org/wiki/Glossary_of_ballet, 18.3.2014)

⁴¹ Cavalli, p. 402

⁴² See footnote 25.

required. Rarely a triple meter is necessary, because the movements do not require the “waltz” or “swing” sensation.

Ballet master Andrew Greenwood describes it like this:

The musical direction of any step is important. In *battement tendu* this really depends on which part of the class the *battement tendu* is situated. If it is at the start of class it would be advisable to use a slow 3/4. If it is in the middle of the barre one could use a sharp staccato 2/4 of a quicker tempo bit with a 3/4, 6/8, 4/4. If it is in the centre one could use a 6/8, something quick with a little more of a dynamic beat.⁴³

The structure of the exercise generally has the same sequence movements to the different directions of the working leg⁴⁴, usually four phrases of 8 counts or, if there is a second combination of steps, eight phrases of 8 counts. The dancers can do a balance of 8 counts after the exercise, or repeat the full exercise to the other side with or without the balance.

The music can run in many different directions. The important thing is to keep a good tempo, without *rubatos*. The music has to move forward but keep the sense of calm, giving the dancers the time to work properly. Many kinds of styles can fit with this kind of tempo and energy, like many jazz standards, baroque or classical pieces, popular music (*chotis* or *copla* from Spain, *bolero ranchero* from Mexico, etc.), ballet music, tangos, popular songs, etc.

Compared with the *pliés*, the melody has to be clearer, or at least not so *cantabile*, because the movements of the legs are more precise. A more *portato* melody and accompaniment in the left hand can provide the music with a somewhat steady feeling. For the harmony I propose something not too complicated. An example can be a nice classical or baroque harmonic progression, or something more popular, with very clear cadences to close the second and the fourth sequence of 8 counts.

I like to provide the ballet class with some of the first musical styles that offered some of the best connections between dance and music in history: the music from the Renaissance and Baroque period. Much of the music from this period was composed directly thinking about the steps, therefore the connection between dance and music is perfect. Comprehensible melodic motives, pure rhythms, understandable harmonic changes, and clear modulations bring the composition the exact proportions and musical phrasing for many ballet exercises.

For this exercise, I have composed in a pastiche influenced by baroque and rococo style, bringing an elegant and gracious tone. I have used three common methods from this period: the stepwise falling bass line in eight notes changing every count (the teacher marks it in a “two” that fits very

⁴³ <http://onlineballetclass.com/battement-tendu/>

⁴⁴ See footnote 26.

well with this kind of bass line); the fifth progressions (changing with each count); and the standard melodic ornaments. I was inspired with pieces like *Gavotte und Variationen* in A minor (J. P. Rameau) and the *Air* from *Orchestral Suite No. 3* in D major, BWV 1068 (J. S. Bach).

I have structured the piece in near modulations (first side of the exercise: A minor – C major; second side: A major – A minor), building a symmetry (A – B – A' – A variation), starting and finishing the piece in A minor, and giving a positive feeling to the beginning of the second side with A major. The movement of the bass line (stepwise falling and fifths) in 2/4 time signature, and the *portato* and ornamented melody, give a nice steady rhythm that helps to keep the precision of the *battement tendu*.

5.1.4 Battements jetés or battements degagés (No. 4)

A similar exercise to the *battements tendus*, with the difference that the working leg is slightly separated from the ground at about 30 degrees. *Jeté* means “thrown” in French, so it is natural that the movements of the legs are faster and more accentuated than in the *tendus*. Here, the dancers start doing faster movements, connecting the work of the legs with the preparation for the jumps later on. As in the *battement tendu*, the teacher can mark many different *battements jetés* or *degagés*, with different accentuations, speed, quality of movement (rebounding, sharp, *staccato*...), etc.

Type 2 or Type 3. The count is around 100–130 BPM. Like in the *tendus* there are many possibilities for the musicality of the step. Both meters are possible, the double and the triple one (2/4, 4/4, 3/8 or 6/8 are the most common). The structure of the exercise is similar to the *battements tendus*. The movements are again organised in four directions, so the musical structure is: four or eight phrases of 8 counts, with a possible balance at the end or between the two sides.

I focused only on the more regular *jetés*, which are quite fast, energetic, lighter and sharp. The music has to be convincing, without changes in tempo, good accentuation, going forward and giving a good energy to raise the spirit of the class. The music has to be fast and lively, with implied quickness. Many styles can suit with the *jetés*. As I see it, folk music suits well with the character of this exercise. Songs in 2/4 or 6/8 from Irish music (*hornpipes*, *jigs*, *polkas*, etc.), its “sibling” the Galician⁴⁵ folk music (*muñeiras*), Italian music (the famous *tarantella*), can give this ambience of lively, non-stop but steady groove. The pianist must be careful to not bring a jumping sensation, and save it, later on, for the jumps.

The melody has a lot of accentuation because the movements are very compressed, sharp and fast. It is the first quick exercise, so the melody has to reflect the new energy. The accompaniment has to keep a sense of ground and continuity. Both feet work from the same position (fifth position), so that may be reflected in music with not too many changes in the bass

⁴⁵ A region in the northwest of Spain.

line: just a clear and rhythmical accompaniment that supports the sharp and crisp melody. The harmonies have to be clear, with understandable cadences that help the dancers to focus on the fast movements and the different positions of the legs.

As the teacher marks the exercises in a ternary subdivision, I have composed a piece inspired by the *tarantella* from Italy, but I have decided to use a more modal ambience (using Aeolian, Dorian and Lydian modes, moving between different tonalities) that may resemble Irish or Galician folk music. I have used a pedal note (bars 3–8, 19–26, etc.), counteracting the jumping melody and giving the dancers a calmer and continuous linear feeling. Also, I have used a *bourdon*⁴⁶, built on the fundamental and the fifth of the chord, reinforcing this style of folk music. For the harmonies I have used the characteristic harmonic changes related to the different modal scales.

The melody is not very wide (as the *battements jetés* are small steps), using the same kind of melodic material through the different phrases, and framing a regular structure of 8 counts. The rhythm, as the melody, is *staccato*, accompanying the sharp and crisp movements of the *battements jetés*, with the accentuation on the fourth count of every phrase (second part of bars 8, 16, 24, etc.). I have made use of a fast and strong anacrusis (the two sixteenth notes) to provide a good and clear direction to the step.

5.1.5 Ronds de jambe à terre (No. 5)

This is the second long and slow exercise of the class. *Ronds de jambe à terre* means circles of the leg to the floor. The movements consist of a series of half-circle movements on the ground by the pointed foot, with one leg, while the arms move through different positions synchronised with the legs. The energy is calm and steady, like in the *pliés*, but as it is a more difficult and complex exercise the music requires a heavier and more expressive sense. At the same time, it is a hard exercise for the dancers because they start working more with the legs, lifting them to higher positions and doing bigger movements. In terms of music, the pianist has to be aware that the melody has to be very expressive, and s/he has to create a cyclical sensation because of the circular movements of the legs. The music has to give enough expression, breathing and continuity for these new and flowing movements.

Type 1. The tempo is slow and calm, like in the *pliés*, but more dynamic: in dancer's count it is 40 BPM or less. The most common meter is the triple one (3/4, 6/8 or 12/8), and rarely the double one (2/4 or 4/4), as the triple easily gives a feeling of cyclical movements.

The structure is in two parts: the first part consists of the circles with the legs, to the back and to the front, and the second part is a long stretching with different *port de bras*. Sometimes this part is left unchoreographed: free time for the dancers to stretch if needed. The first part is usually 16 + 16, and the second part 2 or 4 eights. It is important to change the dynamic of the music (not

46 A drone or pedal point in the bass of a harmonised melody. (www.wordreference.com)

the tempo) between these two parts because it is a long, difficult and heavy exercise and thus needs some variety. One option is to play with a wider register in the second part, or just the other way around giving them something lighter. The music can also help the dancers dividing those two parts with a wide "breathing" or a *rubato* before the second part starts, which gives a sensation of re-start with new energy. Usually there is a balance at the end.

The melody is always *legato* and fluent, following the movements of the arms and the circular movements of the legs. The accentuation can vary depending on where the accent is. It can be in the front, in the side, in the back or in the first position, which leads the melody to different rhythmical motives. Also, the pianist can connect the movement of the legs with the accompaniment on the left hand, and leave the melody for the movements of the arms and the head.

A wide range of styles can bring the expressivity that the exercise requires: romantic pop or jazz ballads, opera arias, ballet *adagios*, classical music (*sarabandes*, *adagios*, etc.), slow waltzes, film music *adagios*, folk ballads, etc. The harmonies in the first part should change with the cyclic movements, every one or two counts. In the second part it is possible to bring more harmonic changes and dramatic quality.

For composing the music for this exercise I have found a lot of inspiration in modern ballads from contemporary pop music like *Come Into My World* (Kylie Minogue), *Wrecking Ball* (Miley Cyrus), *Undo* (Sanna Nielsen), film music like the main title of *Out of Africa*, the love theme of *Dances with Wolves* or *The Secret Wedding* (from *Braveheart*), or jazz ballads like *A Child Is Born* (Thad Jones), among others. I like how they are built with few chords, often with a scent of modality and giving a lot of space to the melody. J. Still refers to this simplicity in his blog:

If you're improvising or harmonising a melody, there's a lot to be said for just sticking to simple harmonies, and avoiding chromaticism or excessive modulation for the sake of it. It's not a competition to see who can fit the most chords in. On the contrary, dance music depends on a certain amount of harmonic simplicity for its dance quality and feeling of lift and lightness.⁴⁷

For the style of music I have chosen contemporary pop ballads that may sound also like film music. I have used only four chords: Dm, Bb, F, and C7. These four chords confirm the first part of the exercise (bars 1 to 36) in a D minor tonality, and for the second part of the exercise (the stretching section) I have kept the four chords, but in the tonality of F major (bar 37) to give the dancers a positive and luminous sensation. Finally, I have concluded the piece with a plagal cadence, which is very common to this style, and in F major for a more positive ambience.

⁴⁷ <http://jonathanstill.com/2012/12/22/playing-for-ballet-class-tips-22-with-harmony-too-less-is-more/>

The melody is very *cantabile* with a clear phrase of eight counts and with a climax at the beginning of the second part, reflected in the melody by octaves, and more filled chords and accompaniment. I have organised the four first eights in different textures: for the first and the third phrase of eight counts the accompaniment is in a higher octave than in the second and fourth phrase. I have taken this decision because I want to accompany the contrast between the movements in the first eight (only the *ronds de jambes*) and in the second (the lifting of the legs and the stretching). I have carried out the melody with an anacrusis that anticipates the accent of the leg movement with a nice breathing.

5.1.6 Fondus (No. 6)

Fondu means “melted”. This is a quite heavy and demanding exercise for the dancers. They work with the coordination of the bending and stretching of both legs at the same time in different directions. They work also with the extension and the lifting of the legs, the strengthening of the upper body, the *demi-pointe* (heels raised from the floor) and the balance.

There are two very different ways to carry out this exercise and its principal movement (the *fondu*). These two ways are connected with the dynamics and the rhythm of the counting and the movement – one more heavy and accentuated and the other one lighter and more fluent. In terms of music that means that the first option is counted in double meter, most of the time possibly a *tango* (it is the most requested music) or a *habanera* in 2/4, or even other kinds of music in 2/4 or 4/4 like the *chotis* (from Spain), or even the slow part from a *czardas*. The second option is in triple meter, so 3/4 or 6/8 are also possible. Each kind can vary dramatically. For example the double meter can be very *marcato* and heavy or more *legato* and soft. The triple one can be very light or, the other way around, very heavy but not too *marcato*. In both cases, the pianist has to be aware of the mark of the teacher and follow the movements of the dancers. It is common that the *fondus* exercise is combined with another movement, the *ronds de jambe en l'air*, but it is used to separate the different directions of the *fondus* and it is not the main point of the exercise.

Type 1 or Type 2. The *tempo* is slow but different from the *pliés* or in the *ronds de jambe*. It is more similar to the *battements tendus*. The counting is around 50 BPM, but again (like in the *tendus*) the counting is more divided into “one and two and three...” or “one and the two and the three...”. Usually it has the same structure as the *battements tendus* and *battements jetés*, divided in four or eight phrases of 4 or 8 counts, depending on how the teacher organises the movements. The exercise can have a balance at the end. It can be repeated to the other side, with or without the balance in between.

The melody has to be clear, with comprehensible “call-response” motives. At the same time, the melody has to have a good flow with the movements, combining the accents but also the *cantabile* and expressive mood. In general, there is a sense of breathing in this movement, so it is necessary before almost every *fondu*, or at least every 4 or 8 counts. Due to this, any song or melody (in the right tempo and meter) that can be sung goes well with this exercise because of

the breathing of the movement and its flow. For this sense of breathing, it is good to find a melody that contains a powerful anacrusis or upbeat. The upbeat gives information to the dancers about how the character of the music is going to be before the exercise starts. Depending on the meter, the melody and the accents can have different emphasis and climax, but in every case the music can combine the melodic and expressive motives with the sharp and *staccato* ones, giving contrast and richness. This is one of the reasons to why the *tango* goes well with the *fondus*: because *tangos* have these contrasts.

The harmony has to help the musical phrasing to be understandable, and can help the breathing before the *fondus*, finishing for example every 4 counts or 8 counts in an open chord (dominant or secondary dominant). If the exercise is repeated directly to the other side, it is good to play the second part with a new harmonic change or a modulation (perhaps from minor to major) that gives a new energy so the dancers can feel “lighter” in the second part.

I find many “old fashioned” songs (from the first half of the 20th century) very suitable for *fondus*. The ambient of this kind of music creates a softer musical sensation for the exercise, an “old touch” style, and it gives the exercise a *cantabile* and warm feeling. The pianist can adapt these songs to a *habanera* accompaniment, which to me is better than a *tango*. Songs from Italy (*Munasterio ‘e Santa Chiara, Luna Rossa, Arrivederci Roma, O Sole Mio*, etc.), or from South America like the *boleros* (*Aquellos Ojos Verdes, Anoche Hablé Con La Luna*, etc.) or Brazilian songs (*Manhã de Carnaval*), are some examples that represent this style.

As the teacher marks the exercise in a double meter, I have composed a kind of *habanera* in D major being inspired by some of the songs that I mentioned in the paragraph above. The melody, with a long and expressive anacrusis, gives the entrance to every phrase in 8 counts with a natural *cantabile*. To bring a lighter sensation to the heavy first *fondus*, I have used a II and V grade (bar 3) that resolves the tension in the I grade (bar 4). Also, for the connection between the first and the second side (bar 18–19) I have used the V grade to finish the phrase and resolved it in the IV grade to bring it a softer feeling. With the form A – A – B – A I have composed an understandable and predictable structure that helps the dancers carry out the exercise.

5.1.7 Frappés (No. 7)

After the *battements jetés* comes the next fast exercise. *Frappé* means “stricken”, from “to strike”. It is one of the most accentuated and “aggressive” exercises at the barre. It is a type of *battement* where the foot moves from a flexed position next to the ankle of the supporting leg and extends out to a straight position, quickly and forcefully, and by doing so strikes the floor⁴⁸. The music

⁴⁸ http://en.wikipedia.org/wiki/Glossary_of_ballet

must have character and personality, and has to be bright, crisp and staccato⁴⁹, almost dry and percussive, very precise and energetic.

Type 3. The tempo is *presto*, around 160–170 BPM. The meter is always double (2/4 or 4/4 depending on how it is written). I have never met a teacher who marks *frappés* in a ternary subdivision (3/8 or 6/8), but it is possible to play a very accentuated and *marcato* 3/8 or 6/8. The musical structure is again very similar with the *battement tendus*, *battement jetés* or *fondus*, with a possible balance at the end or between the two sides. Sometimes, the dancers repeat the whole exercise with more complicated technical movements. In that case, the music can be the same or change somewhat to give more clarity, energy, or whatever the pianist chooses. It is very common that another movement, the *petit battement*⁵⁰ appears in the second part of the exercise. In this part the music has to keep the same tempo and character, and it is possible to make a difference between these two parts, because of the fast movement of the leg in the *petit battement*. At this moment the music can run also with a faster energy (in for example sixteenth notes), or at least something that fits this new movement.

Many different styles of music suit this exercise: *galops* from different sources (classical, opera, popular, musicals, folk songs, etc.), or rhythms from South America that bring a fun and spicy nuance, like the *mambo* or the *guaracha* (“*El Cumbanchero*”), or even the fast part of the *czardas*, the Spanish *pasodoble*, etc. The main thing is that the melody is *staccato*, bright and sharp, to help the fast movement of the *frappés*. The harmonies and the left hand have to support the fast and energetic melodies. It can run in many different ways, depending on the style of the music: from a jumping accompaniment to a deeper and rhythmical bass line.

My choice is a genre that is very energetic and brings me a sensation of craziness, speed, and “party music”, while at the same time a little bit melancholic: the Hungarian music. I have used the Hungarian scale and some rhythmical patterns typical from this music (bars 27–28, 67–68, and 83–86). I have structured the piece in the tonalities of G minor for the first side, and its relative B \flat major for the second side to bring a happier and positive feeling. Both sides are structured with the same sections and movements, therefore the musical structure it is the same.

For the sharp *frappés* I have utilised (bars 5–28 and 45–68) an accentuated melody that starts directly on the strong beat, with a continuous *staccato* accompaniment. For the section of the *petit battements* and the balance (bars 29–42 and 69–84), I have connected the standing position and the

⁴⁹ Cavalli, p.106.

⁵⁰ *Petit battement* is a *battement* action where the bending action is at the knee, while the upper leg and thigh remain still. The working foot quickly alternates from the *coup-de-pied* position (the heel at the ankle bone and the toes wrapped around the ankle) in the front to the *coup-de-pied* position in the back, slightly opening to the side. (http://en.wikipedia.org/wiki/Glossary_of_ballet 15.4.2014)

fast movement of the leg with two bars of half note chords and a fast melodic motive of sixteenth notes, all repeated in the balance.

5.1.8 Grands battements (No. 8)

The *grand battement* is normally the last exercise at the barre. It is the largest beating movement of the working leg, the strongest exercise at the barre, and culminates the training at the barre. The music has to support the last effort of the dancers and give them a grandiose sensation. The rhythm, musicality and the physicality have a lot in common with the medium and big jumps at the centre. But, as for the *jetés*, *frappés* and small jumps, the music should still just take care about the big movements of the legs and reserve the jumping sensation for the centre.

The movement of the working leg in the *grand battement* can have different accents. “Out” (when the accent and the count *one* coincide with the highest point of the leg), “in” (when the count *one* goes with the closing of the leg in fifth position, and the highest point of the leg is in the upbeat, so the music will need a very clear and powerful *anacrusis* or upbeat), or divided in three accents and counts, like in a *polonaise* (first at the highest point of the leg, second the *tendu* or the posing of the points of the feet on the floor, and the third the closing of the leg). The musicality of the exercise can be carried out in a double or triple meter. A *march* is the best example for the double ones. It brings the stamina and the right accentuation. For the triple meter many different big waltzes in 3/4, 3/8 or 6/8 with a good accentuation and energy may be suitable.

Type 2. The counting tempo is approximately 60 BPM, both in double and triple meter. The structure of the exercise is the same as for the different *battements* (*tendus*, *jetés*, *fondus* and *frappés*)⁵¹ with two or four eights to each side. The only difference with the other *battements* is that a balance very rarely appears in the exercise.

The melody has to help the dancers to throw up the leg with confidence, so it must provide enough power and the right accentuation. Playing, for example, octaves and big chords give the melody more stamina and magnificence. The musical phrasing, melodic motives and harmonic sequences, have to be clear and predictable for the dancers. Also, a secure and deep bass in octaves is necessary to bring the vigour, with different ways to carry out the accompaniment, for example, with a straight bass.

⁵¹ See footnote 26.

Many styles of music go well with these exercises: *marches* (patriotic hymns, classical music, opera, ballet, film music, musicals, etc.), and big waltzes or grandiose waltzes from classical music, ballets or folk music (the *jota* of Aragón⁵² or the Spanish waltz), among others.

For this composition and following the mark of the teacher – which is quite light and syncopated – I have chosen a kind of a *march* or slow *rag-time* that resembles popular compositions from Broadway musicals like *Chicago (Nowadays, All That Jazz, Razzle Dazzle)*, *Cabaret (Willkommen)* or the popular songs from the United States from the beginning of the 20th century. In my opinion, these “jazzy” and powerful songs give the exercise a positive, light and fun atmosphere, and not so a dramatic a quality as some other classical *marches*.

Here I have taken a very energetic intro with the characteristic pedal note in the dominant and a chromatic melody that remembers this style. Another tool that I have employed is the straight bass in octaves and chords that give a very good stamina. For the right hand I have used octaves and quite big chords in the melody, with some ascending arpeggios to finish the phrases, introducing new energy for the next phrase

The harmonies and their sequences are well employed by composers like Cole Porter, George Gershwin, Irving Berlin, etc., with the common connections in II – V – I from classical jazz. Structurally I have made use of the common form A – A' – B – A'.

⁵² The *jota* is a folk music associated with dance known throughout Spain. There are different kinds of *jota* in Spain (from Aragón, Extremadura, Castilla La Mancha, etc.) with different characteristics. Here I refer to the *jota* from Aragon (a region in the northeast of Spain).

5.2 Centre

After warming up at the barre, dancers move to the centre of the room for “centre work”. Centre exercises are similar to barre work except dancers do not have the support of the barre. They continue working in the same way, improving technique, strengthening muscles, and obtaining good balance and control of the body. The difference between the barre and the centre is that in centre work the exercises are richer in combination steps and in the use of the space. Due to this development, the music has to bring something new and also richer.

The different exercises are always performed to both sides. If there are a lot of dancers in the studio the exercises are done in continuously, in chained groups, which pose a challenge for the pianist who has to play much longer music. Sometimes, depending on how many dancers are in the class and how many groups they form, the pianist has to play 32 times 16 counts. This can happen in exercises like the *pirouettes* and jumps. In these cases, the pianist has to find the right tools for keeping the same energy for all the groups, and maintain the musical interest.



5.2.1 Enchaînement de battements tendus (No. 9)

The *enchaînement*⁵³ de *battements tendus* is the first exercise in the centre (although sometimes the *adagio* goes first⁵⁴). The basic movement is exactly the same as in the *battements tendus* at the barre. The difference is that the sequences of steps are longer and more complicated, combining different transfers of weight, movements around the space, *battements tendus* and *jetés*, new combinations of small steps that connect the different parts of the exercise, and some *pirouettes*. Like at the barre, it can have different types of musicality and accentuations. As I see it, this exercise generally has a steadier tempo, with soft but clear accentuations.

Type 2. The count is the same as for the barre, but the tempo is a little bit faster. The count can vary from 60 to 70 BPM. I find that most of the time a double meter is required, and very rarely a triple.

The structure of the exercise can be laid out in many different ways. A common combination is a series of *tendus* in crossed position (*croisé*)⁵⁵, forward and back, and a second series of *tendus* facing front (*en face*)⁵⁶ combined with one or two *pirouettes*. Everything is repeated to the other side. In terms of music this corresponds to 4, 6, or 8 eights, and repeated to the other side.

Many styles of music suit this exercise. One can find countless examples of 2/4 or 4/4, from jazz standards, classical music (baroque, romanticism, the 20th century, etc.), ballet, opera, popular music, musicals, folk music, etc. The main thing, like at the barre, is to keep a good tempo, without *rubatos*, moving forward and giving the dancers the right speed. A clear rhythm and musical phrasing, and understandable melodic motives are the keys for helping the dancers with this exercise. At the same time, it is good to surprise the dancers a little bit, providing new energy and perhaps a new style of music, just to start the second part of the class with a new attitude.

For this exercise I have composed a piece of music in neoclassical style. I have applied a standard *Alberti bass*⁵⁷ in 4/4, which fits with the tempo and the energy. For the melody, I have used an extended Lydian mode, with a flavour of polytonality (bars 12, 16, 24, 25). I have got the inspiration from several pieces by Stravinsky like, *Historie du Soldat* or *Les Cinq Doigts*. Further, I have organised the melodic motives with the progression of the steps that have the climax in the turn, at the beginning of each fourth eight (bars 16 and 25). I have made the composition in an

⁵³ *Enchaînement* is French and refers to a sequence of series of movements.

⁵⁴ See footnote 14.

⁵⁵ *Croisé* (lit. crossed): in line with one of the stage's diagonals, the dancer has his/her front leg nearest to the audience and the back one furthest away. (<http://www.roh.org.uk/news/abc-of-ballet-alignments> 27.4.2014)

⁵⁶ *En Face* (lit. facing): the dancer's body squarely faces the public. (<http://www.roh.org.uk/news/abc-of-ballet-alignments> 27.4.2014)

⁵⁷ *Alberti bass* was a popular accompaniment figure in the classical era.

A – B – A – C form, fitting the second A with the repetition for the second side (bars 3–9) and changing the resolution of the last part (bars 19–27).

5.2.2 Adagio (No. 10)

The dance world has taken this musical term⁵⁸ to define an important exercise. The *Adagio* consists of slow, graceful steps that help develop balance, extension and control. It can be done at the barre or in the centre. The *adagio* helps the dancer to concentrate on the lines being formed by the body, develop a sustaining power, sense of line, balance and a beautiful poise. The quality of the movements in the *adagio* are sustained, controlled, deceptively powerful, smooth, elongated, reaching, and extending beyond the body⁵⁹. In the mark of the teachers I generally always find a soft way of carrying out the movements, without explicit accents, long phrases and very fluent movements. It is a very difficult exercise for the dancers, so the pianist has a big responsibility. S/he has to help them with clear and long musical phrases, inspiring melodies, and the right energy. Often some teachers ask for “beautiful music”. That means, as I see it, “inspiring music”. To be able to connect better with the movements of the dancers, the pianist has to be aware of the dynamics and the direction of the steps, the using of the space and the different climax and resting points in the combinations.

Type 1. The tempo is slow, between 40 and 50 BPM. Almost always the teachers mark or sing in a triple meter, so a 3/4, 6/8 or 12/8 are all possibilities. Also, if they mark the “three” very slowly, a 9/8 would be possible. The phrasing and the structure can vary quite a lot, but generally the *adagio* consists of 2 or 4 eights. It can be done to one side, be stopped, and repeated to the other side, or be done to both sides uninterrupted. Also, there is an option to do it continuously for different groups.

The ambience of the music is always fluent. The melody has to be very *cantabile* with a *legato* accompaniment. Countless styles will fit the *adagio*: from classical slow pieces (renaissance, baroque, classical, romanticism, impressionism, etc.), to ballets, operas, film music, modern music (*pop*, *jazz*, ballads, etc.), folk music, etc. There should be a kind of gentleness a nice expressivity in the way of playing, even if there is a *forte* or a *crescendo* in the music.

I have selected a style more connected to the Italian opera, known as *bel canto*. I have chosen this style in order to bring a classical and romantic flavour into the class. The inspiration comes from famous arias by two of the great composers of this era: Donizetti and Puccini (*Quel Guardo Il Cavaliere*, *Una Furtiva Lagrima*, *Nessum Dorma*, *E Lucevan Le Stelle* and *O Mio Babbino Caro*). I have made the common accompaniment in arpeggios (in sixteenth or eighth notes), with a mild rhythm in the melody. The melody is built on one voice (bars 3–10), and two voices in thirds (bars 11–

⁵⁸ *Adagio* means slowly.

⁵⁹ Cavalli, p. 107

18) for the first side of the exercise, and a more orchestral melody with chords for the second side of the exercise (bars 19–34) to endow more expressivity and sound. To lead the principal accent of the first section, and the turn on the second one, I have aimed for a climax in the melody with an ascendant anacrusis motive in sixteenth notes (bars 6, 14, 22 and 30) that culminates in the first count of the second and fourth eights (bars 7, 15, 23 and 31). I have composed the double amount of music that the teacher marks⁶⁰ to have the possibility to use it also to the other side or for two groups continuously⁶¹. For this form, I have chosen an *Ab* major tonality for the first section, its minor relative, F minor, for the second one, then returning to *Ab* major at the end.

5.2.3 Valse pirouettes (No. 11)

A *pirouette* is a turn. The turns in ballet are performed on the toes (*demi-pointe*) with a completely straight supporting leg and the other leg in different positions (in *retiré*, *attitude*, *arabesque*, *à la seconde*, etc.), and they can be done in one spot or while moving around the studio. There is always an accent to start the turn. The pianist has to be aware of these accents, and also of the dynamics of the different combinations of *pirouettes*, because they can be done in many different ways. The music can run, for example, in different *tempi* and dynamics: in a 2/4 like a *polka* or faster like a *galop*, or in 3/4, 3/8 or 6/8 like different kinds of waltz (Viennese waltz, Spanish waltz, *mazurka*, grand waltz, etc.). In this occasion, I have chosen only the *pirouettes* that always appear in the class: the *pirouettes* in a diagonal, or the *valse pirouettes*. They are always carried out in a diagonal (from the corner at the back to the opposite corner in the front), combined with different kind of waltz steps.

Type 2. Tempo di valse, 50–60 BPM. The structure is two or four eights. Dancers usually dance in continuous groups to one side, and after that to the other side, so the pianist has to find a way to play this sometimes very long exercise.

Many kinds of ambiances and styles can fit well with this exercise. In my opinion, the most important is that one should feel like dancing the waltz. So, a comfortable left hand, with secure basses and rhythmical chords in the second and third part of the bar, and a nice melody, brings good quality to this exercise. The pianist has to be careful not to play neither too light nor too heavy, and create the right energy and dynamics. So, s/he has to pay attention to the level of the dancers and the mark of the teacher, which should give enough information to carry out this exercise well.

⁶⁰ See the video *Adagio* and its related composition.

⁶¹ Often, many exercises in the centre are carried out in continuous groups, or sides. As some exercises recorded in the videos are very short (just for one group or side), I have composed the double of amount music (indicated in the scores by “Section 1” and “Section 2”) to have the possibility to use it for two groups, or for two sides. It happens in the following exercises: *Adagio*, *Valse pirouettes*, *Small jumps (warm-up)*, *Small jumps*, *Medium Jumps* and *Big Jumps*. See the provided videos and the compositions related to these exercises.

The famous waltzes by J. Strauss are perfect examples of music that works very well with this exercise. In this case, I have tried to move far from this style, having composed a *ranchera* from Mexico. The *ranchera* is a genre very popular in Mexico. One could say that it is the “Mexican waltz”. I find that in the *ranchera*, the accents, the tempo, and the energy are very similar to the Viennese waltz. The similarities concern the “[...] slightly altered rhythm of the left hand. The second of the three beats is anticipated slightly – not enough to be reflected in the music notation, but certainly enough to be heard in the ear and felt in the body”⁶². Perhaps, the Mexican waltz is a little bit heavier, but in my opinion that helps the dancers, giving them a little bit more time to prepare and go comfortably for the pirouette. At the same time, different waltzes from South America (from Venezuela or Peru, like *La Flor de la Canela* or *Que Nadie Sepa Mi Sufrir*) have flavours different from the typical Strauss waltzes. From *rancheras* like *Cielito Lindo*, *A Jorge Negrete*, I have realised how beautiful and useful the simple harmonic sequences are in these waltzes. Very often, they change to the dominant (or subdominant) in the seventh bar, and come back to the tonic in the seventh bar of the next phrase. I have used these harmonic sequences with the common and simple relation I – V – I (bars 1–20), and a short modulation to the subdominant in the second part (bar 25–27). For the melody, I have used some of the typical melodic elements done by the trumpets or the singers (the voices in sixths, the motive in the intro – bar 1 and 2, the ornament in bar 5, and – in general – the style of the melody). The climax of the melody is carried to the accent on the turn in counts 7 of the first eights (bars 11 and 27), and 5 in the second eight (bars 17 and 33). I have kept the tonality *E♭* major for both groups⁶³.

5.2.4 Jumps

The jumps form the last section of the ballet class. The main thing, of course, is the jump itself, so the music has to focus on where the accent of the jump is, and the quality movements. The dancers start jumping with small and easy jumps with simple combination of steps. Little by little, they increase the size, elevation, and complexity of combinations of the jumps, finally arriving at the end of the class with the big jumps. Usually, one short exercise is done for warming up, followed by several small jumps, one or two medium jumps, and finally one or two big jumps exercises. The quality of the jumps is very different between the exercises. Musically, it is one of the most complex exercises, in terms of accents, speed, energy, and the connections with the movements. The most important thing is that the pianist gives the last and most difficult part of the class a good energy, a steady tempo, by endowing the music a lightness to help the dancers jump.

5.2.5 Small jumps warm-up (No. 12)

At the beginning of the jumps, there is always a short and simple exercise for warming up the feet, the ankles, and the knees, and preparing the body for jumping. The dancers do not jump

⁶² Cavalli, p. 25.

⁶³ See footnote 61.

high at this point. The sensation of the warm-up is more related to the movement of the *plié* at the landing, the contact of the feet with the floor, and a soft bounce. As I see it, the music at this point does not need to give the dancers a lot of energy. The pianist can wait until the next exercise with livelier melodies, with more jumping feeling, and instead develop other tools for this exercise. The music may have a kind of upbeat or syncopation because all the accents of the small jumps are in the upbeat, but I prefer to keep a clearer, brighter, and livelier syncopation for the next small jumps.

Type 3. The tempo is fast, around 107 BPM, and fluctuates very little. In general, the teachers mark this exercise in double meter. I feel that the dancers need a nice and easy 2/4, not as bright and dynamic as the next exercise. I have rarely met a teacher who marks the warm-up in ternary subdivision (6/8 or 3/8). So, a *polka* or a nice *rag-time* would be clear examples of a perfect rhythm and tempo. The structure is always in two or four eights, with a repetition to the other side, or two continuous groups.

In order to convey a sensation of lightness, it is important to play in a medium to high register of the piano, avoiding the low register in the left hand. I find much ballet music very useful for this exercise because of the classical and famous elements that almost all dancers recognise. I think that at this point of the class, it is a good moment to bring in a little bit of taste of the long tradition of ballet choreographies. Therefore, for my composition, I took inspiration from different short compositions by P. I. Tchaikovsky: from the ballets *Swan Lake* (the variations of the *Pas de trois* in the first act) and *Sleeping Beauty* (the fairies' variations in the first act). I preferred to bring a softer and a kind of melancholic feeling to this exercise, with a hint of Russian flavour. For that, I have composed a piece in G minor. In the first group⁶⁴ (bars 3–18), I have skipped the typical *staccato* accompaniment for the small jumps⁶⁵. Instead I have chosen a more *legato* accompaniment based on a pedal note (Tchaikovsky often uses this tool) that brings a kind of hypnotic and continuous sensation. For the second group (bars 19–34) I have utilised the same resource for the first side (bars 19–26), but for the second side (27–34) I have culminated the composition with a more dynamic harmonic progression (still with the usual connections between tonic, subdominant and dominant), and a stepwise falling bass line (another common tool of Tchaikovsky's). For the melody, I have connected the first jump with the anacrusis, and the *plié* at the landing of the first jump⁶⁶ (first pulse of bars 1, 3, 5, 7, 11, 13, 15, etc.) with a rhythmical motive of two sixteenth notes and one eighth note.

⁶⁴ See footnote 61.

⁶⁵ This *staccato* accompaniment is reflected in the composition of the *Small jumps*.

⁶⁶ See the video *Small jumps (warm-up)*.

5.2.6 Small jumps (No. 13)

In this exercise the dancers move about more, combining different kinds of steps and jumps. The energy and the dynamics are faster than in the warm-up, even if the tempo is very similar or even a little bit slower. In terms of movement, the fast combinations and the changes of directions give the exercise a livelier musicality, and a more important presence of the upbeat or syncopation. So, the pianist has to bring with the music the right stamina, and at the same time, weightlessness.

Type 3. The tempo is fast, around 102–106 BPM. The meter can vary between a 2/4, and a 6/8 (the type of the *tarantella* but a little bit slower). The structure of the exercise is always in two eights or four eights, with the same pattern as in the *valse pirouettes*⁶⁷.

The jump always goes on the upbeat, giving a continuous sense of elevation. That means that the accents of the melody, or some changes in the bass line, have to coincide with the upbeat. There is a possible connection between the small jumps (also in the warm-up) and the *battements jetés* or *degagés* in terms of tempo and energy. But, in fact, they are very different. The pianist has to be careful not to use the same kind of music, because it is important to bring the jumps a sensation of elevation that the *battements jetés* do not have. So, in these exercises, the melody and the accompaniment have to provide the jumping feeling, with a *staccato* articulation.

As in the small jumps (warm-up), a *polka*, a fast *rag-time*, or many kinds of classical music (baroque, classical, opera, etc.), jazz songs, musicals, etc., are suitable with this exercise. In my opinion, a great choice is folk music because it often has the perfect accents and dynamics, and it is just done for this purpose. The folk music from South America has a lot of different rhythms in this tempo and character. (*Cuban son, salsa, calypso, bossa nova, carnavalito*, etc.). Also the folk music from Ireland, England and Scotland has plenty of rhythms that have the perfect jumping sensation (jigs, reels, schottisches, hornpipes, etc.). I have chosen the luminous Andean music and composed a piece in 2/4. The fast Andean songs in 2/4 or 6/8 have this very light jumping sensation. Further, they have a modal flavour that is refreshing for the dancers. I have used some of the common elements of this music: the harmonic combinations changing between the relative minor and major tonalities (in this case: E minor and G major), the IV major chord in a minor tonality (bars 5 and 13), the beginning of a section with the relative major tonality (bar 19), the melody in thirds or fourths (like the typical pan flutes), and the characteristics syncopated rhythms (bars 3, 5, 7, 8, 9, 10, etc.).

5.2.7 Medium jumps (No. 14)

The medium jumps are bigger than the small jumps. At that point, the dancers start to jump higher, doing wider movements in different directions, and new combinations of steps. It is yet

⁶⁷ See footnote 61.

again a difficult exercise in terms of music because the tempo fluctuates very little, so the pianist has to listen to the teacher, and pay attention to the speed of the dancers. Another difficulty is to keep a good tempo: no *accelerando* or rushing, but with a light feeling, and avoiding, at the same time, a heavy sensation. It is quite tricky to combine these characteristics.

There are two ways to carry out this exercise: in double or triple meter. In the double meter usually corresponds to around 60 BPM, with a similar feeling like in the *grand battements*, which gives a heavier and stronger sensation to the jumps. With triple meter, in around 64 BPM, the bouncing sensation and the circular movements of the jumps are more natural.

Type 3. The pattern is the same as in the *valse pirouettes* and the small jumps: two or four eights, in continuous groups⁶⁸.

The music must have brightness, and a kind of grandiose quality. It is possible to use a heavier accompaniment in the left hand, with a more present bass line. Many kinds of music can be used with this exercise. Much ballet music choreographed for these kinds of steps can suit very well (equally if in “two” as if in “three”). I find some of the waltzes from the ballet *Don Quixote* (by L. Minkus) very suitable, as they have a nice Spanish flavour. Because of my origins, for my composition I have chosen a style of music (in a triple meter, as the teacher marked the exercise) that suits the medium jumps very well: the Aragonese *jota*⁶⁹. It is written, generally, in 3/8 or 3/4. One of the main characteristics of this folk dance is the jump, so the melody, the tempo, the energy, and the rhythm have a perfect quality for this exercise. In addition to that, the harmonies (in I and V), and the simple accompaniment with secure basses and chords, but not too heavy, create a nice and understandable sequences, and musical phrasings.

In this exercise, the jump always goes before the strong beat (in the second or in the third part of the bar). That means that the melody needs an accent and a good anacrusis to support the jump, giving the bouncing sensation. I have created a melody with a precise and light anacrusis of two beats (the triplets in section 1, and the *staccato* quarter notes in section 2), to accompany the accent of every jump.

5.2.8 Big jumps (No. 15)

If the teacher does not do a *port de bras-révérance*, this is usually the last exercise of the class⁷⁰. That means that, at that point, the music requires the best and the strongest energy and the pianist has to make use of all resources, sounding like a big orchestra. The quality of the steps is always big,

⁶⁸ See footnote 61.

⁶⁹ See footnote 52.

⁷⁰ As I commented in footnote 14, it is possible to have a *coda* or *manège* to finish the class.

broad, powerful, robust, extending into space, and soaring⁷¹. The big jumps consist of the biggest jumps in the class connected with fast movements.

Type 2 or Type 3. The tempo and the meters are similar to the medium jumps, but a little bit slower, around 62 BPM. It is more common the triple meter. The dancers call the music for this exercise big waltz or *grand valse*. The structure is also the same as for the medium jumps (two or four eights). The main difference between medium and big jumps is that the accent of the jump always goes on the strong beat of the bar, and generally also on the strongest counts of the phrase (in counts one, three, five or seven). That means that this is the only jumping exercise with no syncopation at all.

The music has to be beautiful, enthusiastic, with a catchy and interesting melody that makes one feel like dancing and jumping. The melody can contain a powerful anacrusis with an ascending direction to the first count, or start directly on the first count, depending on the mark of the teacher. The left hand must develop a very deep, strong, and secure bass, with not too *marcato* chords in order to let the music breathe.

Like for the medium jumps, I find that much classical music from the great ballets goes very well with this exercise. In particular the male variations and the ballets with an exotic setting, like *Le Corsaire*, *Don Quixote*, *Paquita* or *La Bayadère* have the right feeling.

I have composed a piece in *Db* major inspired by this kind of music: classical harmonic progression (I – V – I, short modulation), a strong anacrusis (bars 4, 8) to introduce the first two big jumps, a softer melodic motive in between the jumps (bars 13–17, and 21–26), and a positive ambience to finish the class in a nice mood.

5.2.9 Port de bras-Révérance

This is the last exercise and appears depending on the habits of the teachers. Some teachers take the time to do it, where others do a *révérance* if they have time to do it, and some others never do it. Cavalli mentions in her book:

Révérance varies from teacher to teacher, and sometimes is not used at all. A *révérance* has various purposes, depending in the teacher's taste and heritage. Some people have accused this practice of being a ridiculous holdover from the formal French court days. Most agree, however, that it is invaluable for practicing one of the most important elements of a dancer's stage performance: the final acknowledgment and thank you to the audience.⁷²

It is a way of celebrating ballet's traditions of elegance while extending respect for the pianist and for the teacher. Some teachers use this exercise to calm down the energy after the big jumps,

⁷¹ Cavalli, p. 120.

⁷² Cavalli, p. 120.

stretch, breath, and show the gratitude to the pianist. It is a very free exercise in terms of music. Often, the teachers ask to the pianist for some “nice, soft, beautiful, breathing and inspiring” music, so the pianist is free to play what s/he wants. Eye contact between teacher and pianist at the bowing movement is the signal to finish the exercise together.

Type 1. Generally in a slow tempo. Some teachers ask for a kind of *march* or grand music, but this is not very common. The structure can vary a lot, and it is really a matter of what the teacher needs and likes to do, and what the pianist wants to offer the class. It can be only four counts (just the *révérançe*), one eight or many eights (for example six eights).

The music has to be generally soft, *legato*, breathing, and fluent. It can have a more intense expression at the moment of the *révérançe*, but it is really a personal decision of the pianist, and the feedback from the teacher.

For this last exercise, I am not going to compose. Instead, I am going to improvise. I do not want to fix this exercise because I want to show the other frequent and common side of the accompaniment for dance. Even so, I want to create a kind of link with the first exercise, so I will use the kind of harmonies and ambience that I used at the stretching part of the *warm-up* at the barre (section 3: C – Am – C – Em – Am – Em – F – C/E – Dm7 – G7 – Am) and some elements that will connect these two exercises.

6. Conclusions

The aim of this project has been to understand some of the connections between dance and music, specifically in the ballet class. In order to increase and share my personal understanding, I have investigated the variety of the piano accompaniment in the ballet class, and tried to figure out its rules and possibilities. During the process, I have accumulated a deeper and wider knowledge, and improved as a dance pianist, which was my point of departure when I decided to pursue a master in music theory. By means of the special attention I have paid to the correlation between dance exercises and accompanying music during the process, as well as of the conversations I have had with several dancers during the process, and the informal interviews with altogether eleven teachers, I have increased my awareness about the important role of the pianist during the ballet class. Furthermore, during these two years, I have also had time to talk to musicians about the field, which has additionally enhanced my motivation to pursue this study.

In chapter 3 I have been dealing with the challenge of describing the complex task of the pianist in a ballet class. During that procedure it was interesting to reflect upon the peculiarities of this type of work, and to frame my understanding. I have aimed at summarising a series of characteristics and qualities that the work brings with it. Many theoretical issues were then addressed in chapters 4 and 5, where I made an analysis of the most typical features and requirements in musical terms for the ballet exercises, and I composed the music for a basic ballet class. Here, I had to focus on essential aspects of music theory that proved to be very useful for accompanying the dance: elements such as harmony and melody, rhythm and phrasing, proportions, structure, and style. Finally, by analysing and writing music, I increased my composition skills and the ability to more specifically show my concepts, reflections, and decisions.

There were some special circumstances in the last part of the study that I would like to comment on. The established way to perform ballet class music is “in the moment” – carefully adjusting the music to the exercise. Since I chose to pursue my study in a slightly different way, two main problems arose, outlined below.

6.1 The composition process

During the composition process I had tried to stay as close as possible to standard procedures: watching, to begin with, the exercises that I recorded with the teacher, then composing the music and, finally, playing and evaluating my compositions with the dancers in the studio. However, I continually kept asking myself questions like: *Am I giving the right energy and dynamic to the exercises? Am I providing for a good energy in the interval between them? Are they being well connected?* I have been working on my own with the videos; going through the material many times in order to check all the details. I have tried to be very careful with the accents of the steps, the dynamics, and the

rhythms, as I wanted to make a deeper study of the exercises. That was helpful strategy because it brought me to a wider understanding of the movements, and allowed for a more tranquil reflection. The problem was that I could not follow the standard procedure. When I play in ballet class, I can verify, from the first movements on, if the tempo and the energy are good, if the teacher feels comfortable with my music, and if the dancers catch the music without problems. The eye contact between the teacher and me creates an important connection, promoting an effortless realisation of the class. In class I can listen to the voice of the teacher giving corrections about the music for the dancers, “singing” whilst I am playing, and, the main point, “being together” with me. These circumstances enable me to continuously attune to the dancers, and to know that we are accomplishing something together. This was exactly the thing I was not able to do watching the videos. In composing and confirming that my music went well with the exercises, my only reference was the tempo of the recorded movements. That generated an uncomfortable sensation, because when the teacher marks the exercises in the videos, she does not keep the same tempo throughout, even though she tries to demonstrate them completely, without skipping counts or accelerating the speed.

6.2 Evaluation of the compositions with dancers

The day that I presented all my compositions in the dance studio, we did a short class with eight professional dancers. I wanted to evaluate my compositions with them and with the teacher with whom I recorded the video a few months ago. For each exercise, the dancers were asked to fill in a questionnaire with general questions. I used this questionnaire for myself in order to have more concreted answer to the main issues, with questions like: *Does the music fit with the exercise? Does the music help you and your body's muscular response? Do the tempo and the energy of the music go well with the exercise?*⁷³ There was a very good general opinion about the music, and lots of positive feedback. But, there was an issue, or rather, a peculiar circumstance. Due to our approaching the end of the semester, we were all tired. The dancers had been working very hard during the week creating a new piece, and the teacher and I had also had a long week of work. In this situation, the teacher knowing these conditions, would normally have conducted a softer class, more like a long warm-up for the dancers. I myself would have attuned more to them, being aware on their situation. Naturally, we could not adapt properly since the exercises were done months ago and the music was fixed to them. On top of that, the teacher had performed the exercises in another and smaller studio for the video session with only me recording her, and with a completely different mood and energy. Thus, there was a kind of artificial ambience at this point that, I guess, did not further a comfortable experience for the dancers. Moreover, we only carried out 16 exercises, which is quite strange for a professional class, and also stopped between every exercise for a few

⁷³ I do not add the questionnaire because I prefer to use it for my own reflection about the process. In addition to that, to be able to add it in the text, and in order to have more credibility, I would have need more time to do it with a bigger number of dancers and to have more feedbacks and filled questionnaires.

minutes to fill in the questionnaire. In other words, these specific conditions lead to an unnatural way of performing the class, even if we all knew that the main purpose here was to assess the music.

6.3 Final thoughts

Coming to an understanding of the above-mentioned problems has reinforced the ideas that I discussed in chapter 3, about how important the *being in the moment* connection between the teacher and the pianist is. We commented on that point with the dancers, and the teacher really felt that something was missing. Hence, if the pianist wants to endow the best musical quality, he or she has to be present, connected with the teacher, with the dancers, and with the atmosphere in the studio. The pianist has to create in the moment with the help of the experience.

During my study I have sensed an increasing interest in the issue of musical styles. Since I have been studying pieces of music from different epochs and traditions, doors have opened to other possibilities for further research. My desire to bring more and different styles of music to the ballet class has grown. In the future I would be interested to study, for example, a variety of baroque dances such as *gavotte*, *bourrée*, *courante*, *sarabande*, *chaconne*, *minuet*, etc. Similarly, with folk music, I have realised how useful and joyful that style can be for me and for the dancers. I have brought some examples of this in chapter 5, as well as in my compositions, but I would like to analyse and play various other kinds of music like the Irish hornpipe, jig, reel, etc., South American music (there are countless of interesting rhythms and melodies from Peru, Mexico, Argentina, Uruguay, Cuba, Venezuela, etc.) or Slavonic and Russian music, among others. Furthermore, from studying and playing these genres for the ballet class, I would like to be able to improvise more, and create melodies and rhythms adapted to the movement of the dancers. In addition to that, I would like to develop as much as possible my understanding of the accents and dynamics of the steps, and become aware of the nuances between different ways of carrying out the exercises, the ambience in the studio, the level of the dancers, and the taste of the teachers.

I hope that I, with this project, have been able to develop and achieve more consciousness of the people around me and, perhaps, to improve the dialogue about how people understand the field. I also hope that I have created an inquiry that will help to increase the status of the dance pianist in the world of music as a result of the research that I have performed. Finally, it is my aspiration that other dance pianists, and pianists in general, by reading my project will gain both interest and consciousness about the complexity and richness that this peculiar work contains.

As a temporary conclusion I have come to realise that there are many ways to answer to the main question of this project: *How can the pianist “talk” to the dancers?* There are almost infinite alternatives related to music and dance, as well as to the interplay *between* music and dance. I believe that only through study, hard work and devotion – through searching new musical

material and tools, improving as a pianist and artist, and enjoying what you do – can a pianist really “talk” to the dancers.

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WARM-UP

Mariana Palacios

$\text{♩} = 52$ Section 1

9

18

27

37 Section 2

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45

Musical score for measures 45-52. The system consists of two staves. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes and some chords. A sharp sign (#) is visible in the bass staff at measure 46.

53

Musical score for measures 53-60. The system consists of two staves. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes and some chords.

61

Musical score for measures 61-68. The system consists of two staves. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes and some chords. A sharp sign (#) is visible in the bass staff at measure 62.

69

Musical score for measures 69-76. The system consists of two staves. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes and some chords. A dynamic marking *f* (forte) is present in the lower staff at measure 69.

77

Musical score for measures 77-84. The system consists of two staves. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes and some chords.

85

Musical score for measures 85-92. The system consists of two staves. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes and some chords. A triplet marking (3) is present in the lower staff at measure 89.

93

p

101 Section 3

dolce legato

106

111

116

1. 2.

122 rit.

PLIÉS

BALLADE

Mariana Palacios

$\text{♩} = 40$

First position

p dolce

9

16

Second position

mp *p*

22

29

cresc.

35

Third position

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41

subito *mf*

This system contains measures 41 through 46. The right hand features a melodic line with a fermata over measures 44 and 45. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *subito mf* is placed above the right hand in measure 44.

47

cresc.

This system contains measures 47 through 52. The right hand has a melodic line with a fermata over measures 50 and 51. The left hand continues with eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right hand in measure 50.

53

Fourth position

ff

This system contains measures 53 through 58. A box labeled "Fourth position" is placed above the right hand in measure 53. The right hand has a melodic line with a fermata over measures 56 and 57. The left hand continues with eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the right hand in measure 53.

59

subito *mf*

This system contains measures 59 through 64. The right hand has a melodic line with a fermata over measures 62 and 63. The left hand continues with eighth-note accompaniment. A dynamic marking of *subito mf* is placed above the right hand in measure 60.

65

f Balance *mf*

This system contains measures 65 through 71. The right hand has a melodic line with a fermata over measures 68 and 69. The left hand continues with eighth-note accompaniment. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are placed above the right hand in measures 65 and 70, respectively. A box labeled "Balance" is placed above the right hand in measure 70.

72

dim. *p* rit.

This system contains measures 72 through 77. The right hand has a melodic line with a fermata over measures 75 and 76. The left hand continues with eighth-note accompaniment. Dynamic markings of *dim.* (diminuendo) and *p* (piano) are placed above the right hand in measures 73 and 76, respectively. A *rit.* (ritardando) marking is placed below the right hand in measure 76.

BATTEMENTS TENDUS

Mariana Palacios

$\text{♩} = 50$ SIDE 1

6

11

17 Balance

22

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SIDE 2

27

Musical notation for measures 27-31. Treble clef, key signature of two sharps (F# and C#). Measure 27 has a wavy hairpin. Measure 28 has a wavy hairpin. Measure 29 has a wavy hairpin. Measure 30 has a wavy hairpin and a sixteenth-note triplet. Measure 31 has a sixteenth-note triplet. Bass clef accompaniment consists of quarter notes and eighth notes.

32

Musical notation for measures 32-35. Treble clef, key signature of two sharps. Measure 32 has a wavy hairpin. Measure 33 has a wavy hairpin. Measure 34 has a wavy hairpin. Measure 35 has a wavy hairpin. Bass clef accompaniment consists of quarter notes and eighth notes.

36

Musical notation for measures 36-39. Treble clef, key signature of two sharps. Measure 36 has a wavy hairpin. Measure 37 has a wavy hairpin. Measure 38 has a wavy hairpin. Measure 39 has a wavy hairpin. Bass clef accompaniment consists of quarter notes and eighth notes.

40

Musical notation for measures 40-42. Treble clef, key signature of two sharps. Measure 40 has a wavy hairpin. Measure 41 has a wavy hairpin. Measure 42 has a wavy hairpin. Bass clef accompaniment consists of quarter notes and eighth notes.

Balance

43

Musical notation for measures 43-45. Treble clef, key signature of two sharps. Measure 43 has a wavy hairpin. Measure 44 has a wavy hairpin. Measure 45 has a wavy hairpin. Bass clef accompaniment consists of quarter notes and eighth notes.

46

Musical notation for measures 46-50. Treble clef, key signature of two sharps. Measure 46 has a wavy hairpin. Measure 47 has a wavy hairpin. Measure 48 has a wavy hairpin. Measure 49 has a wavy hairpin. Measure 50 has a wavy hairpin. Bass clef accompaniment consists of quarter notes and eighth notes. The piece ends with a double bar line. A "rit." marking is present above the final measure.

BATTEMENTS JETÉS

Mariana Palacios

♩ = 125

SIDE 1

7

14

20

25

31

mf

f

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39 SIDE 2

Musical notation for measures 39-44. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, often beamed together. The bass clef contains a harmonic accompaniment with chords and single notes.

45

Musical notation for measures 45-50. The treble clef continues the melodic line with some slurs. The bass clef accompaniment features chords and moving lines.

51

Musical notation for measures 51-56. The treble clef has a melodic line with slurs. The bass clef accompaniment consists of chords and single notes.

57

Musical notation for measures 57-62. The treble clef continues the melodic line. The bass clef accompaniment features chords and moving lines.

63

Musical notation for measures 63-68. The treble clef has a melodic line with slurs. The bass clef accompaniment consists of chords and single notes.

69

Musical notation for measures 69-74. The treble clef has a melodic line with slurs. The bass clef accompaniment features chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in measure 70. The piece concludes with a double bar line and repeat signs.

RONDS DE JAMBE À TERRE

BALLADE

♩ = 104

Mariana Palacios

dolce espress.

pp

legato

8

14

20

25

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30

cresc.

35

ff

40

45

dim.

50

pp *rit.*

FONDUS

HABANERA

Mariana Palacios

$\text{♩} = 48$ *espress.* **SIDE 1**

mp

5

9

13

cresc.

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SIDE 2

17

mf

Musical score for measures 17-20. The piece is in D major (two sharps). Measure 17 starts with a treble clef and a bass clef. The right hand has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The left hand has a whole note chord (D3, F#3, A3) and a half note chord (D3, F#3, A3). Measure 18 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 19 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 20 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The dynamic is *mf*.

21

cresc.

Musical score for measures 21-24. The piece is in D major. Measure 21 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 22 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 23 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 24 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The dynamic is *cresc.*

25

f

Musical score for measures 25-28. The piece is in D major. Measure 25 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 26 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 27 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 28 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The dynamic is *f*.

29

dim. mf

Musical score for measures 29-31. The piece is in D major. Measure 29 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 30 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 31 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The dynamic is *dim.* and *mf*.

32

mp³ p

Musical score for measures 32-35. The piece is in D major. Measure 32 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 33 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 34 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). Measure 35 has a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The dynamic is *mp³* and *p*.

FRAPPÉS

Con brio

Mariana Palacios

Galop ♩ = 164

SIDE 1

staccato

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one flat (B-flat). The first system shows a piano introduction with chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *f sf* and *sf*. A repeat sign is present at the end of measure 8.

Musical notation for measures 9-15. This system begins with a first ending bracket over measures 11-15. The right hand features a melodic line with slurs and accents, while the left hand continues with a rhythmic accompaniment.

Musical notation for measures 16-23. This system begins with a second ending bracket over measures 18-23. The right hand has a melodic line with slurs and accents, and the left hand provides a rhythmic accompaniment.

Musical notation for measures 24-31. The right hand features a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment.

Musical notation for measures 32-39. The right hand features a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment.

SIDE 2

40

Musical score for measures 40-46. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a steady bass line of quarter notes. Measure 46 ends with a double bar line and repeat signs.

47

Musical score for measures 47-54. The right hand has a melodic line with some grace notes, and the left hand continues with a bass line. A first ending bracket labeled '1.' spans measures 51-54.

55

Musical score for measures 55-63. The right hand has a melodic line with grace notes, and the left hand continues with a bass line. A second ending bracket labeled '2.' spans measures 58-63.

64

Musical score for measures 64-71. The right hand has a melodic line with grace notes, and the left hand continues with a bass line. Measure 71 ends with a double bar line and repeat signs.

72

Musical score for measures 72-78. The right hand has a melodic line with grace notes, and the left hand continues with a bass line. A 'cresc.' marking is present in measure 77.

79

Musical score for measures 79-86. The right hand has a melodic line with grace notes, and the left hand continues with a bass line. A 'f' (forte) marking is present in measure 80. The piece concludes with a double bar line and repeat signs.

GRANDS BATTEMENTS

Slow Rag-Time

Mariana Palacios

$\text{♩} = 65$ $\text{♪} = \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 1 starts with a forte (*f*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady bass line with eighth notes.

Musical notation for measures 5-8. Measure 5 is marked with a '5' above the staff. The right hand continues with chords and eighth notes, including a triplet in measure 7. The left hand maintains a consistent bass line.

Musical notation for measures 9-12. Measures 9 and 10 feature prominent triplet patterns in the right hand. The left hand continues with a steady bass line.

Musical notation for measures 13-16. Measure 13 is marked with a '13' above the staff. The right hand has a more active melodic line with eighth notes and chords, while the left hand provides harmonic support.

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17

3 3 3

20

23

gliss.

27

31

8va-----7

ENCHAÎNEMENT DE BATTEMENTS TENDUS

Mariana Palacios

♩ = 136

1. 2. 3. 4.

5.

5. 6. 7. 8.

9.

1.

cresc.

9. 10. 11. 12.

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13

Musical score for measures 13-15. The piece is in G major (one sharp) and 3/4 time. Measure 13 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4, with a slur over the notes. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 14 continues with a half note A4, a quarter note B4, and a quarter note C5 in the treble, and a half note A2, a quarter note B2, and a quarter note C3 in the bass. Measure 15 has a half note B4, a quarter note C5, and a quarter note D5 in the treble, and a half note B2, a quarter note C3, and a quarter note D3 in the bass. A slur spans across all three measures.

16

Musical score for measures 16-19. Measure 16 has a treble clef with a half note C5, a quarter note D5, and a quarter note E5, with a slur. The bass clef has a half note C2, a quarter note D2, and a quarter note E2. Measure 17 has a treble clef with a half note D5, a quarter note E5, and a quarter note F5, with a slur. The bass clef has a half note D2, a quarter note E2, and a quarter note F2. Measure 18 has a treble clef with a half note E5, a quarter note F5, and a quarter note G5, with a slur. The bass clef has a half note E2, a quarter note F2, and a quarter note G2. Measure 19 has a treble clef with a half note F5, a quarter note G5, and a quarter note A5, with a slur. The bass clef has a half note F2, a quarter note G2, and a quarter note A2. A first ending bracket covers measures 16-18, and a second ending bracket covers measure 19. A double bar line is at the end of measure 19.

20

Musical score for measures 20-23. Measure 20 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, with a slur. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 21 has a treble clef with a half note A4, a quarter note B4, and a quarter note C5, with a slur. The bass clef has a half note A2, a quarter note B2, and a quarter note C3. Measure 22 has a treble clef with a half note B4, a quarter note C5, and a quarter note D5, with a slur. The bass clef has a half note B2, a quarter note C3, and a quarter note D3. Measure 23 has a treble clef with a half note C5, a quarter note D5, and a quarter note E5, with a slur. The bass clef has a half note C3, a quarter note D3, and a quarter note E3. The word "cresc." is written below the treble clef in measure 23.

24

Musical score for measures 24-27. Measure 24 has a treble clef with a half note D5, a quarter note E5, and a quarter note F5, with a slur. The bass clef has a half note D2, a quarter note E2, and a quarter note F2. Measure 25 has a treble clef with a half note E5, a quarter note F5, and a quarter note G5, with a slur. The bass clef has a half note E2, a quarter note F2, and a quarter note G2. Measure 26 has a treble clef with a half note F5, a quarter note G5, and a quarter note A5, with a slur. The bass clef has a half note F2, a quarter note G2, and a quarter note A2. Measure 27 has a treble clef with a half note G5, a quarter note A5, and a quarter note B5, with a slur. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. A double bar line is at the end of measure 27.

ADAGIO

Mariana Palacios

Adagio ♩ = 43

Section 1

p legato

espress. cantabile

4

8

12

Section 2

16

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20

Musical score for measures 20-22. The treble clef contains chords and a triplet of eighth notes. The bass clef contains a continuous eighth-note line.

23

Musical score for measures 23-25. The treble clef contains chords and eighth notes. The bass clef contains a continuous eighth-note line.

26

Musical score for measures 26-28. The treble clef contains chords and a triplet of eighth notes. The bass clef contains a continuous eighth-note line.

29

Musical score for measures 29-31. The treble clef contains chords and eighth notes. The bass clef contains a continuous eighth-note line.

32

rit.

Musical score for measures 32-35. The treble clef contains chords. The bass clef contains a continuous eighth-note line. A *rit.* marking is present above the treble staff.

VALE PIROUETTES

RANCHERA

Mariana Palacios

♩ = 145

Section 1

Musical notation for measures 1-7 of Section 1. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 145. The first system shows the beginning of the piece. The right hand starts with a half note chord (F3, A-flat3, C4) followed by a series of chords and a melodic line. The left hand provides a steady accompaniment with chords and single notes. Dynamics include *mf* and *mp*.

Musical notation for measures 8-15. The right hand continues with chords and a melodic line. The left hand accompaniment features chords and eighth notes. The piece concludes this section with a final chord in the right hand.

Section 2

Musical notation for measures 16-22 of Section 2. The right hand features a melodic line with some grace notes and chords. The left hand accompaniment consists of chords and eighth notes. The piece ends with a final chord in the right hand.

Musical notation for measures 23-29. The right hand continues with a melodic line and chords. The left hand accompaniment features chords and eighth notes. The piece concludes with a final chord in the right hand.

Musical notation for measures 30-36. The right hand features a melodic line with triplets and a final flourish. The left hand accompaniment consists of chords and eighth notes. The piece concludes with a final chord in the right hand.

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SMALL JUMPS (Warm-up)

Mariana Palacios

♩ = 107
leggiero

Section 1

Musical notation for Section 1, measures 1-7. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'leggiero' (light) at 107 beats per minute. The dynamics are marked 'mp' (mezzo-piano) and 'simile'.

8

Musical notation for measures 8-14. The notation continues with eighth and sixteenth notes in both hands.

Section 2

15

Musical notation for Section 2, measures 15-21. This section features more complex chordal textures and rhythmic patterns.

22

Musical notation for measures 22-27. The notation continues with various chordal and melodic lines.

28

Musical notation for measures 28-34. The piece concludes with a final cadence in the bass clef.

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SMALL JUMPS

Mariana Palacios

♩ = 104

leggiero Section 1

simile

8

15 Section 2

22

29

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MEDIUM JUMPS

JOTA ARAGONESA

Mariana Palacios

$\text{♩} = 64$

Section 1

7

13

19

26

32

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BIG JUMPS

Mariana Palacios

$\text{♩} = 62$

Section 1

Section 2

f

7

12

1.

mf

18

2.

23

8va

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