



**Music in Motion: A Symbiosis**

# Teaching analysis/reflection

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Contents

- 1. Introduction..... 3
- 2. Literature Review..... 5
  - 2.1 Synergy of Music and Dance..... 5
  - 2.2 Music Leading the Dancer..... 6
  - 2.3 Flow..... 7
  - 2.4 Music and Kinesthetics..... 8
  - 2.5 Artistry, Aesthetic, Skill, and Technique ..... 9
  - 2.6 Choice and Implementation of Music ..... 10
- 3. Methodology ..... 12
- 4. Discussion ..... 13
  - 4.1 Observed Classes ..... 13
  - 4.2 Informal Interview ..... 20
  - 4.3 Questions ..... 20
- 5. Conclusion ..... 21
- References ..... 23
- Appendix A ..... 26
- Statement..... 30

# Music in Motion: A Symbiosis

## 1. Introduction

In the early 1990s, during an open professional ballet class in London, the highly inspiring pianist John Sweeney was over 45 minutes late. The teacher had not brought any music, making the entire barre work and a portion of the center exercises, until Mr. Sweeney arrived, feel largely torturous. My Legs felt heavy, my movements seemed purely physical, devoid of emotion and spirituality, and I was painfully confronted with my shortcomings as a dancer. Immersion in the class was impossible. I was acutely aware of not being able to properly coordinate my limbs and had the sensation of being under a microscope while the ticking of the clock seemed to slowly build to a crescendo. I was certainly not in my usual state of what I now know as Flow.

Many years later, working as a ballet teacher, anecdotal observation has confirmed the power that the presence or absence of music can have, and how through choice of music, the general mood and atmosphere of a ballet class can be dramatically turned around, as can the understanding of dynamics, ground-reaction force, artistic quality, and spatial tension, to name but a few aspects. Moreover, somatic qualities such as breath and balance, seem to be highly influenced by music, as does concentration. Of course, the influence that music can have will only take place if the dancer is truly listening to it, aware that; it is not just background music, with the sole purpose for maintaining rhythm (cf. Cavalli, 2001, p. 2). In a class situation it can sometimes be hard for the dancer to concentrate on the music and the steps simultaneously, and guidance from the teacher and their choice in music or instructions to the accompanist will play a vital role. According to Cavalli, a noted dance accompanist, music for dance is “*almost* not accompaniment, for it should be as organic a part of the dance as the dancer’s body” (Cavalli, 2001, p. 2). While observing the footage of Royal Ballet’s dancer Steven McRae dancing a petit allegro exercise in a YouTube video showing the Royal Ballet in company class (Royal-Opera-House, 2017, 55:33-55:44), it is possible to see this organic symbiosis; to see music in motion. McRae, named Best Male Dancer at the Critic’s Circle National Dance Awards in 2011 (Lacey, 2021) is an exceptional ballet dancer and also displays his sublime musicality as an expert tap dancer, showing that he possibly has a different approach to music than his non-tapping peers. McRae blends his movements with the music completely while seeming able to spontaneously make informed internal decisions as to when and where in the music he will slightly pull out the music, where he will chase or follow the music, or suspend a crystal-clear shape, bringing total clarity of intent to the eyes

and also to the ears. Suddenly, through watching his dancing one hears the music in far more detail than before and the steps are not the universal assemblé and changement etc., belonging to all who practice them - they seem to belong only to him in that moment. In present times it is more important than ever that a dancer is able to claim a movement- to make it their own. In the highly competitive world of dance, choreographers look for dancers who can infuse choreography with their personal style, are inspiring, who can pick-up on the ideas of the choreographer, and who can hear and understand the music as the choreographer does whilst also bringing their own musicality and creativity to the artistic process. With these dancers choreographers willingly collaborate because they know that artistic exchange can take place, and mutual goals can be agreed upon and reached. Furthermore, the choreographer can rely on the dancer to transmit an artistic vision to the audience. Being musical and creative are valued skills that make a dancer stand out in the intense competition and make them more employable.

In the Royal Opera House YouTube film, McRae's musicality is complimented and supported by expert (almost not) accompaniment, however, not every teacher/institution is lucky enough to have the financial means or the facilities to enable the use of live music. Nowadays, even in the professional field, digital music is sometimes used in the place of live music. Thankfully there are various apps, such as "Amazing Slow Downer" (Roni-Music, 2024) for media pads etc., with which to pitch music without distortion, and where with careful planning playlists can be created that drastically reduce the time lost in class whilst searching for a particular track. However, recorded music still limits the teacher to a specific number of counts for each exercise (Lishka, 1979, p. 2), and once the dancers are familiar with a certain track, the predictability may take over. Digital music can reduce the level of spontaneity in the class due to absence of the living connection of musician, teacher, and dancer (Davidson, 2023, p. 337). Furthermore, planning a class with digital music can be challenging and time-consuming. Exercises often need to be choreographed to specific tracks because recorded music can't be adjusted in length - one cannot spontaneously add extra phrases for movements, repeat, change key, or time signature, which is not the case with live music. Anecdotal experience has shown that a seasoned accompanist can adjust the tempo, phrasing, length of music, volume and style and can meet the needs of the dancers on impulse during an exercise. From a positive perspective, using a playlist of mp3s means it is possible to include instrumental pieces and even vocals which can bring new energy, inspiration and surprise to the dancers and foster their ability to listen and engage with the music. Whether live or recorded, music can have a profound effect on the dancer, for example, on their

artistry, how they learn and remember movements, when and how they should begin and end the choreography or combination (cf. Cavalli, 2001, p. 2-3; cf. Warren, 1989, p. 75), how they implement dynamics and expend their energy (cf. Grant, 2017, p. 24), and also if they can enter the state of Flow or not (cf. Panebianco-Warrens, 2014, pp. 20-21).

In this paper I examine various aspects of the union between the dancer and music, and how the dance teacher can implement music during class to facilitate optimal learning and to develop musicality.

## 2 Literature Review

### 2.1 Synergy of Music and Dance

Music and dance are considered inseparable in their origins (cf. Dissanayake, 2001, p. 173). Research from Brown, Martinez and Parsons implemented brain scans to reveal that dance and music are closely related in the brain (cf. Brown, Martinez, & Parsons, 2006, p. 1165) and Brown and Parsons have proposed a hypothesis of "body percussion," suggesting that dance originated as a form of auditory expression. According to this idea, dance and music, particularly percussion, evolved together as mutually reinforcing methods of creating rhythm for communication (cf. Brown & Parsons, 2008, p. 83). The Swiss music teacher and composer Jaques-Dalcroze believed in an "intimate connection between sound and gesture" (Mason, 2012, p. 9) and invented a series of physical exercises later known as Eurhythmics, designed to develop the culmination of "*Plastique animée*, the realisation of music [produced by musicians] through movement" (Daly, 2022, p. 2). Throughout literature and research on music and dance, a dynamic connection between the two is expounded on. Manson writes, "each [dance and music] can alter the time, space and experience of the other", (Mason, 2012, p. 7) music bringing structured impulse to dance while dance evocatively inspires music (cf. Mason, 2012, p. 6). Carroll and Moore propose that much dance composition, such as the music visualizations of the Denishawn school and Balanchine's choreography, has an "intimate relationship with music" (Carroll & Moore, 2008, p. 414) and emphasizes its qualities, arrangement and emotions, or creates new accents using counterpoint and contrast, becoming a performed interpretation of the music (cf. Carroll & Moore, 2008, p. 414). Grant, a ballet teacher and ex-dancer who works closely with the choreographer Mark Morris "known for his deeply intelligent marriage of music and movement" (Grant, 2017, p. 20) points out that dance and music coexist and complement one another and are "not mutually exclusive" (Grant, 2017, p. 21) and contends that the profound link between music and dance warrants early attention in a dancer's education (cf. Grant, 2017, p. 22).

## 2.2 Music Leading the Dancer

Music can act as a guide for the dancer. Onstage the music informs the dancer what, when and how to do something, underpinning the complete performance and very often curtain, lighting and scenery cues are written into the musical score for reference (cf. Cavalli, 2001, p. 2). Cavalli points out that the only temporal link that the dancer has with the audience, is the music, and that therefore the dancer, “must learn to be responsive to its structure, complexities and nuances, not just to the rhythm” (Cavalli, 2001, p. 2). She argues that this process commences in the dance class and that for this reason the support provided in the classroom should encompass a wide range of music styles that dancers perform to (cf. Cavalli, 2001, p. 3). The importance of the union between the dancer and the accompaniment from the very beginning of the class exercises is emphasized by Warren. She explains that the rhythm and tempo of the pending exercise are indicated in the musical introduction, supporting the mental and physical preparation of the dancer (cf. Warren, 1989, p. 75). Moreover, the introduction of each exercise should “stimulate the ‘thought’ from which all movement must originate and it is responsible for ‘leading’ the dancer into movement” (Warren, 1989, p. 75). Cavalli recommends in more advanced classes, to occasionally start an exercise without being led through a preparation, as can be the case when performing onstage, for example in the finale waltz of the Nutcracker, “There is no introduction; the melody starts immediately at double forte; and the dancer must read the conductor’s arm movements” (Cavalli, 2001, p. 148).

Music can also lead the dancer supportively to the conclusion of the exercise through an easily identifiable musical ending. Warren highlights the importance of such guidance, stating that particularly after a series of turns, a strong musical ending not only prepares the dancers mentally to finish with control it also demands "a confident and securely executed final pose or exit, which will be absolutely essential later in front of an audience" (Warren, 1989, p. 75). Karin explains how a reassuring return to ‘home’ at the end of an exercise, accompanied by the finish of the music can bring a calmness that is meditative in quality and gives the sensorimotor system time to assess and enhance the motor programs before conscious thought or the teacher’s voice interfere in the dancer’s implicit control. Such quiet periods are invaluable to skill learning (cf. Karin, 2024, p. 82). Schorer, a former Balanchine dancer and teacher of his method, explains how music can lead the dancers into executing a movement in a sub-optimal way. Taking the example of a grand plié ideally executed in one fluid movement without stopping, Schorer illustrates how music, when evenly divided can guide (or lure) a dancer into dividing the movement through small pauses at the quarter and

halfway marks. Balanchine customarily requested arpeggios, a held chord, or melodies in three to be played for the plié exercise since they contain no distinct musical divisions (cf. Schorer, 1999, p. 36).

### 2.3 Flow

Flow, a state where intense concentration, creativity and well-being are present has been cited as a reason for why people do what they do (cf. Csikszentmihályi, 2008, p. 49 & p. 71) and has been identified as a factor in achieving high levels of proficiency (cf. Bruya, et al., 2010, p. 159). Research from Biasutti and Habe on Flow in Dance Improvisation, revealed that in order for dancers to enter the state of Flow certain factors need to be present in the physical environment and it was shown that “music was the most relevant physical condition” in facilitating Flow (Biasutti & Habe, 2023, p. 251). Biasutti and Habe quote a dancer:

‘Music really has a very strong power. Sometimes, it can drag you to places where you would never think that the body could have brought you: free emotions. It can be of great help in reaching a certain emotional state or energy level.’ (Biasutti & Habe, 2023, p. 251)

Warren advises against monotonous music devoid of emotion or form, and instead to utilize music that is enjoyable and uplifting and argues that inspiring music will make the exercises feel easier, will assist the dancers when significant stamina is required and that the entire class will then feel less like tedious work and more enjoyable (cf. Warren, 1989, p. 76). Since enjoyment is essential to Flow, following Warren’s advice could maybe lay the foundations for the state of Flow. Additionally to enjoyment, equating challenge and skill are essential to the experience of Flow (cf. Csikszentmihályi, 2008, pp. 49-53). Warren states teachers should remember that for students, a complex exercise with complex music could be over-challenging and that in all classes, whatever level, if a step is introduced for the first time “musical simplicity is essential” (Warren, 1989, p. 74). Furthermore, there should be clarity of melody and rhythm at a realistic speed to aid students when they are required to simultaneously concentrate on correct execution of a step while performing in time to the music (cf. Warren, 1989, p. 74). This advice could possibly aid in equating challenge and skill and facilitate Flow.

A study from Panebianco-Warrens that explored the dimensions of flow and the role of music undertaken on seventeen professional ballet dancers, found that engaging with the music “places an extra demand on dancers’ concentration” and although music seems to

facilitate “dancers’ transition from one reality into another” (Panebianco-Warrens, 2014, p. 19) it was also shown that for the dancers in the study, music was also the foremost inhibitor of Flow. Ten dancers admitted that music they aren't fond of would hinder their ability to enter a state of flow. It was also reported that “an inexperienced ballet conductor could result in unpredictable tempi, which could either prevent flow or ‘snap’ a dancer out of flow.” (Panebianco-Warrens, 2014, pp. 20-21).

## 2.4 Music and Kinesthetics

It seems that dancers hear music holistically; Legrand and Ravn state that “Hearing encompasses proprioception and the ballet dancers hear through their moving bodies more than through their ears” (Legrand & Ravn, 2009, p. 19), and Cavalli notes that a dancer “absorbs music almost through the fibers of his body; it seeps into him by osmosis, providing guidelines for the beginner and inspiration to the advanced dancer” (Cavalli, 2001, p. 2). Mannes writes how the pioneering Music Science research from Zatorre and Blood measured human physiological reactions to music and revealed how music has a direct effect on heart rate, breath, and muscle tension (cf. Mannes, 2011, pp. 19-20). Additionally, Warren observes positive somatic effects through an appropriate choice of music and states how this can foster correct breathing and release unnecessary tension, which in turn can improve the dancer’s technical mastery (cf. Warren, 1989, p. 74). Furthermore, Karin (2024) highlights the strong physical connection with music by quoting a dancer, “The music could initiate a physical response in me and drive my movement. [...] As if my bones were pulled by the music, and then the movement happened” (Karin, 2024, p. 16). In fact, scientific research has shown that sound can be conducted and perceived through bone (cf. Ellsperman, Nairn, & Stucken, 2021, pp. 207-208) and “confirms that enhanced spatial music and rhythm are both perceptible even despite the absence or impairment of normal hearing” (Leslie-Spinks, 2022, p. 92). Leslie-Spinks recounts the story of a ballet student, profoundly deaf since birth, who explained to him that she “felt music as vibrations through her feet on the floor of the ballet-studio” (Leslie-Spinks, 2022, p. 92) and who went on to have a successful performing career without ever hearing a note of music. Similarly, Mannes writes about the deaf world-famous percussionist Evelyn Glennie who also feels music in the form of vibrations with her whole body (cf. Mannes, 2011, pp. 7-10). It is therefore plausible according to the above literature and research to draw the conclusion that holistic kinesthetic experience is connected to why music, regardless of if the dancer likes or dislikes it, can have such dramatic effects such as to bring the dancer to Flow-or to prevent Flow, and that the dancer, hears and reacts to music,

with the whole body and likes or dislikes music holistically on a level far deeper than simply what the ear hears.

## **2.5 Artistry, Aesthetic, Skill, and Technique**

Carroll and Moore on expounding on the aesthetic experience of the combination between dance and music, discuss how music moves through “configuring patterns of tension and relaxation, impressions of rushing forwards and pulling back, of advancing inch by inch or vaulting great distances, of expanding outwards and contracting” (Carroll & Moore, 2008, p. 414) and that therefore an explanation of movement inspired by music necessitates more than simply recognizing that we can keep time with the beat. They go on to explain that dance movements enhance the emotions conveyed by the music and allow the audience to better understand and feel the sense of motion present in the music (cf. Carroll & Moore, 2008, p. 415). Cavalli posits that just as music is not only a string of pulses or beats, dance is not simply a collection of poses. It is the transitions, between the positions that create the dance, this is what is interesting to an audience (cf. Cavalli, 2001, p. 1) and “The flow of the movement- the physical peaks and valleys in relation to the music – is a large part of the visual stimuli to which the audience reacts” (Cavalli, 2001, p. 1). Grant argues that “dancing with a more sophisticated musicality will directly affect the aesthetic manifestation of movement, therefore supporting the holistic growth of the dancer” (Grant, 2017, p. 21) and proposes utilizing extreme ranges of tempo and matching movement to unpredictable and dynamic tempos in order to awaken auditory skills, develop muscle reaction and foster the ability to vary qualities in steps. She proposes that different meters for the same exercise will encourage dancers to observe how the character of the movement transforms as the meter is altered and provides a varied rhythmic experience (cf. Grant, 2017, p. 24). According to Grant varying accents from one exercise to another, or even within a single combination, serves as a further tactic to keep the dancer rhythmically engaged. Placing accent on the opening or closing of a movement is a simple and effective strategy with which to help dancers become more deeply attuned to rhythm, to think ahead, and to “learn to solve the musical problem of how to complete a move by the initial pulse of the music” (Grant, 2017, p. 24). Additionally, Grant writes that aligning movements with unpredictable and dynamic musical tempos requires keen listening skills and writes that “Students’ concentration will be engaged and challenged as they enjoy infusing their dancing with the various characteristics supplied by the music” (Grant, 2017, p. 24). Whittier writes that such reactions to the music are part of advanced and intermediate classes where teachers expect the dancers to express the musical

textures, tones, accents, and rhythms of the music with skill, and to embody the music through their movement (cf. Whittier, 2018, p.188). Both Whittier and Grant stress the importance of musical awareness as key to greater aesthetics and Grant writes that aligning movement with the beat/pulse should be regarded as essential, as important as the aesthetics of the steps themselves and that, “With an ability to dance on the beat (downbeats, upbeats, and subbeats) of the music, dancers later can make informed choices about how to dance to or against the beat throughout their careers, depending on what the choreographer calls for” (Grant, 2017, p. 22). The exceptionally musical Royal Ballet principal dancer Steven McRae, who is also known to be an expert tap-dancer, definitely demonstrates informed musical choices in his dancing (Royal-Opera-House, 2017, 55:33-55:44). Possibly his tap dance training has heightened his awareness for music since “Tap provides a new understanding of musicality and rhythm” (Watson, 2020, para. 5) and those who tap tend to show “better sense for accent, dimension, and shading in their other styles of dance” (Carter Krammer, 2019, para. 2). McRae is a fine example that ultimately, fostering keen engagement with the music not only develops artistry, aesthetics, skill, and technique but also enhances the audience's appreciation of the profound interplay between sound and motion.

## **2.6 Choice and Implementation of Music**

When considering the various mentioned aspects that music can influence and how it can directly aid development of aesthetics, artistry, skill and technique, it is clear how manifold the act of choosing and implementing music for a ballet class can be. Although much literature posits that dance and music go hand-in-hand, Cavalli points out that not all music is beneficial for dance accompaniment, and that there exists a difference in the purpose of music for dance and music to be listened to (cf. Cavalli, 2001, p. 1). She writes that music for dance, “complements, reflects, motivates and enhances movement” and should therefore in a dance class be focused on “helping the dancers learn movement through music” (Cavalli, 2001, p. 1). Warren expounds particularly on musical support for allegro and argues that timing is crucial in jumping and that the speed and precision of a dancer’s push-off determine a jump’s success, making correct musical accompaniment with clear rhythm to guide the dancer through every movement, vital (cf. Warren, 1989, p. 244). Teachers should make sure that the music “provides the correct support for the dancers in tempo, meter, and quality. As a general rule, dancers, when jumping, are always in the air on the upbeat and down on the count” (Warren, 1989, p. 244). In the dance (ballet) world and in literature there is general mutual understanding and agreement concerning which type of music supports dancers in

their coordination, dynamics, expression, and energy to develop artistry, aesthetics, skill and technique, “when a teacher says, ‘pliés,’ an accompanist knows a coda is never suitable; when a teacher says, ‘frappés,’ an accompanist knows a smooth waltz or adagio is never suitable” (Cavalli, 2001, p. 100). Various pianists for dance concur on which specific music is most fitting for which exercise, for example Cavalli (2001, p. 102), Lishka (1979, p. 20) and Wong (2011, p. 36) all use the word “flowing” to describe the pliés and recommend music in 3/4.

Balanchine often chose very slow music for adage with few notes, and he required the dancers to *développé* in one or two counts. This strategy was to encourage a faster *développé* with a “calmer, stretched-out feeling in the music and in the dancer”. Balanchine regarded the main task of the music in class to be to mark the tempo that the teacher set for the exercise (Schorer, 1999, p. 35). He believed that the class music played only a simple supporting role and “shouldn’t try to do the step for the dancers” (Schorer, 1999, p. 35). For Balanchine, the use of music in training differed significantly from its use in the creative process where he was led by the composer (cf. Carroll & Moore, 2008, p. 414) and placed the dancer in the role of slave to the music (cf. Karin, 2024, p. 17). According to Wood, the contemporary dancer and teacher Eric Hawkins chose a nihilistic approach to musical accompaniment: “What was unique in taking a Hawkins' class was the absence of CDs, records, or any musical accompaniment. [...] Any accompaniment would come from his voice, or possibly a small drum, or more often ... moving in silence.” (Wood, 2017/2018, p. 498). Wood explains that in Hawkins’s class the focus was on the body, free from the constraints of adhering to musical accompaniment cf (Wood, 2017/2018, p. 498). Hawkins believed that music “stifles the creation process leading one to rely on the music like a crutch” (Farinas & Van Camp, 2021, p. 185) and it is logical to assume that the absence of music in his training aided the dancers in preparation for his choreographic process.

Although nowadays in many schools and even in professional open classes recorded music is used (and indeed this is in the majority of cases not a question of choice) research from Davidson highlights how the aspect of the human connection and the cycle of creativity between musician, dancers and teacher remains unparalleled (cf. Davidson, 2023, p. 337), and Cavalli writes, “*the importance of live music for class cannot be overemphasized*” (Cavalli, 2001, p. 45) also Lishka (1979, p. 2), and Grant (2017, p. 22), express belief that live music for class is the optimal solution. However, Davidson does also state that recorded music is better than a disengaged pianist (cf. Davidson, 2023, p. 337).

Multiple approaches to use of, and appreciation of music within dance teaching (and creating) are shown in literature. Although there exists general agreements and traditions on

which type of music is to be played for which exercise, Johnathan Still, accompanist and music teacher of the Royal Academy of Dance, London, argues convincingly that there is no one correct way to hear or react to music and that multiple aspects influence musical awareness and interpretation:

“So while I am convinced that our understanding of music is in some way grounded in bodily experience (indeed, what else could it be grounded in?), I am also persuaded from experience of working with dancers that different bodies, different regimes of physical training, different bodily stances while listening (whether sitting, walking, dancing), even different clothing, can lead to different hearings of the same music” (Still, 2015, p. 126)

### **3. Methodology**

The author, a professional ballet dancer and now ballet teacher (as previously alluded to in the introduction), observed two full length ballet classes, each 90 minutes long, and participated in a contemporary class all taught by the same teacher. In conclusion an informal, unrecorded interview was held with the teacher. The classes observed, plus the class participated in, were part of an intensive week-long workshop which took place at the beginning of the New Year of 2024 and was organized by an association in Vienna, Austria, that aims to provide regular and affordable classes mainly for self-employed professional dancers. Internationally renowned teachers and choreographers were invited to teach, and the classes were held in a private dance school. The target group for the classes which took place at 14:00-15:30, was first and foremost professional dancers, although non-professionals were welcome. Participants (N=18) were of a mixed age group, ranging from 18- 62. Nine participants were professional dancers, and of these, three were ballet dancers, one a musical performance dancer, and five professional dancers were modern/contemporary dancers, two of which had had an extensive classical training. The other three modern/contemporary dancers had undertaken a more modern dance education and had started dancing later than the dancers who were more classically trained. The remaining nine dancers were amateur dancers of varying levels and of ages between 28 and 62. All of the dancers were known to the author who had on a regular basis, or at some point taught them. The classes were held in English since not all participants spoke German and music was provided via an mp3 player which the teacher operated.

In the flyer advertising the workshop the teacher’s teaching philosophy was explained

thus, “I am aiming for an exploration and discovery in which the body can develop, energetically, technically, in isolation, dynamically and musically in order to experience new and expanded ways of one’s own movement idioms” (Prodance, 2024)

## **4. Discussion**

### **4.1 Observed Classes**

Throughout the two ballet classes that were observed and the contemporary class that was participated in, the teacher’s focus was on creating awareness for the music and fostering ownership of movement. This was done through offering many musical choices regarding speed and dynamics and although clear physical accents were often built into the combinations, there were no defined musical counts. The dancers were encouraged to listen and react to the music, to draw out the length of time of the movements or speed up as they felt necessary in connection to the music.

The barre began with a plié exercise, starting in the 6th position. The music used for this was a meditative type of music, and although flowing in style, as recommended for pliés by Cavalli (2001, p. 102), Lishka (1979, p. 20) and Wong (2011, p. 36), it possessed no discernable beat, rhythm or melody and no musical introduction. The music was monotonous devoid of emotion or form and therefore contrary to the advice from Warren to use inspiring and uplifting music to guard against tedium and to encourage enjoyment (cf. Warren, 1989, p. 76). There was no division in the music which could cause the dancers to pause at the half and full-way mark and would disturb the fluidity of the movement, as mentioned by Schorer, but there was also no impetus or rising and sinking in the music that could have supported the muscular action. It was observed that the exercise seemed labored for most of the dancers, particularly in the unusual grand plié set in the 6th position, which may have been because the dancers were not used to this movement, or the perceived heaviness could possibly have been due to the somnolence of the music. The teacher encouraged the dancers to express their own musicality, but many seemed bewildered, especially those with a classical background. Their confusion was heightened by being paired up, facing each other at the barre, and instructed to observe and synchronize their timing with their partner. The exercise drifted to a conclusion and while the music continued to play the dancers were asked to change place with their partner and when everyone had arrived at their new position at the barre the exercise was commenced without unison on the second side. There was no reassuring return to “home” in order to give the sensorimotor system time to assess and enhance the motor programs as advocated for by Karin (cf. 2024, p. 82). Simply switching the music off could have been too

abrupt an ending, but possibly fading the music out to allow the dancers to properly physically and mentally finish the exercise in a quiet moment may have been more beneficial. The dancers seemed more preoccupied with dancing opposite one another and trying to make sense of the music than they were with the quality of their movements. Undoubtedly a 3/4 flowing music as recommended by Cavalli (2001, p. 102), Lishka (1979, p. 20) and Wong (2011, p. 36) would have been more advisable since implementing the music chosen, in addition to the strategy of working with a partner was perceived as confusing and counterproductive.

The tendu exercise that followed, also included use of the 6th position, was deceptively simple, and the music, again of mediation style without rhythm, discernable melody or introduction was not conducive to leading the dancers rhythmically from a starting point, through to a definite conclusion, as recommended by Warren (cf. 1989, p. 75). Since dancers sometimes must start dancing on stage without an introduction, guided only by the conductor, Cavalli (cf. 2001, p. 148) recommends practicing this in class. In the case of live music, the dancers can follow the pianist's movements as a cue, but with recorded music, it is difficult to practice such starts. It was observed that using music without an introduction caused the dancers to commence the exercise in a sub-optimal manner and this was surely due to the missing information about rhythm and tempo of the pending exercise which supports the mental and physical preparation of the dancer as explained by Warren (cf. 1989, p. 75). The muscle activation appeared delayed, and concentration was lacking. Perhaps, in order to foster listening and speedy reactions, choosing music with only one chord for an introduction would have been enough to create a situation similar to the scenario where the dancer only has the conductor's movements to follow.

The second tendu was unusual and challenging in the co-ordination with the legs turning to 6th and then rotating back to the 1st position together with a reverse port de bras to the English 5th (Royal Academy Of Dance Enterprises Ltd, 2008, p. 13). For this exercise, and for the subsequent tendu, baroque music (Scarlatti, 2019) was used; a very beautiful fluid 2/2 melody without an introduction, that seems to tumble from one note to the other and then suspend, before again tumbling into the next phrase. The exercise was rhythmically clearly explained and demonstrated with distinct dynamics, which according to Warren greatly facilitates the learning and remembering of an exercise (cf. 1989, p. 72), but the music did not mirror these qualities, and thus did not, as advised by Cavalli (2001, p. 1), aid learning since it could not complement, reflect, motivate or enhance the movement for that particular exercise. However, the unpredictability of the music required sharp listening skills, as noted

by Grant (2017, p. 23), and therefore aligned with the teacher's objective of encouraging the dancers to truly engage with the music. While the dancers were attempting to watch and synchronize with the opposite dancer/partner, the teacher urged the dancers not to count and to "open up for feeling the music together", see Appendix A1, (Tindle, 2024) . The notes taken at this point in the class state, "I think I never count but I do really feel the rhythm [when I am dancing] – the music used would have me really trying to find the rhythm – this means I would listen more, but maybe this would disturb my concentration", see Appendix A1, (Tindle, 2024). This ties in with Warren, who advised using simple music if an exercise was complex or if a step was new (cf. 1989, p. 74) and Panebianco's research, which revealed that, typically, music increases the concentration demands on dancers (cf. 2014, p. 19).

The two succeeding jeté exercises were executed on very contrasting music. The first exercise including plié, coup de pied, développé, pique and enveloppé used a rhythmical 4/4 techno track, which had no introduction but due to the beat the teacher was able to guide the dancers to a starting point. This was the first exercise where the dancers did not seem musically lost, where their movements fitted the dynamics of the music and vice-versa and where they began to show more technical clarity. The second jeté was set with long suspended jetés combined with sharper, shorter jetés done with a flexed foot to an unstructured meditation music. The dancer's movements lacked precision and the author noted that generally their turnout diminished at the initiation of the of the jeté. The teacher suggested finding the en dehors rotation through using: "the stomach to carry yourself and take the weight out of the legs", see Appendix A2, (Tindle, 2024). Nevertheless, the lethargic music seemed to inhibit most of the dancers from achieving this. Perhaps combining both jeté exercises and using the techno music would have been more productive. In this way the clarity that was shown in the first jeté exercise could have been maintained before going into the contrasting dynamics of a ronde de jambe.

The rond de jambe exercise which began with a relevé lent devant en fondu with enveloppé to retiré devant and a port de bras on avant, was danced to "Bridge over Troubled Water" (Simon, 2007) a laid back 4/4 gospel version sung by Aretha Franklin, with the drums rather inconspicuously keeping the beat in combination with very pulled-out vocals and keyboard. This track had a brief introduction and was lacking in a clear accent on which to pass through the first position in the rond action. As in the preceding jeté exercise, the en dehors rotation of the legs was not sufficiently activated. The exercise was not too fast nor too complicated, but the lack of circular dynamic and suspension in the music, reflected directly in the movement. The impetus of the circular movement was not produced and in general the

dancers projected a very “chilled-out”, see Appendix A3, (Tindle, 2024) demeanor which however did indicate that they were listening and reacting to the music. A suggestion for vocal music which could support the circular dynamic for a rond de jamb is “Das Gefühl” a 6/8 sung by Annett Louisan (Haß, Ramond, & Stiebert, 2004). Fondu, frappé and grand battement were combined in one exercise and a 4/4 techno track was implemented. The support for muscular resistance required for fondu was not detected in the music, but the action of the grand battement and the frappé were aided by this track. Perhaps if the teacher had brought attention to the contrast between the fondu quality and the quality of the music, it would have been possible for the dancers to utilize this and then discover how contrasts are able to magnify each other, i.e., the constant beat of the music enabling an even greater resistance and delay in the quality of the fondu. This would certainly have supported ownership of movement because the dancers could have experimented with alternating between textures and speeds.

The center work began with a tendu and jeté combination, including a pirouette. The teacher warned the class before commencing the exercise that the baroque music to be used was “difficult with no introduction” but “open to interpretation” and said to the dancers “open up your ears”, see Appendix A4, (Tindle, 2024). The exercise was challenging in that the closings of the legs and the port de bras were unusual, moreover, the steps did not align with the musical phrasing. The contemporary dancers with a strong classical background appeared to be acclimatizing themselves to the teacher’s musical methods and managed to interpret the music well. In these dancers it was observed how they began to show a responsiveness as described by Cavalli (2001, p. 2), where they could highlight the structure, complexities and nuances- not only the rhythm - of the music through the steps. The remaining dancers were primarily focused on getting through the routine, often resorting to imitation of the others rather than fully mastering the combination. At this point the teacher said that the dancers should be working on expressing themselves and taking decisions- not doing the teacher’s exercise correctly. This was deemed by the author to be a valid point, as Whittier wrote, being able to react to the music is part of advanced and intermediate classes (which this class was advertised to be) and embodiment of music and expression of musical textures, tones, accents, and rhythms are expected at such a level. On the other hand, at this point in the class it was clear that many of the dancers were struggling and that adjustment or differentiation in the class plan may have improved the situation. Perhaps it would have been better, in order to help those having difficulties, to set the exercise to a simple piece of music and let the dancers first familiarize themselves with the combination and then introduce the more complicated

music. In this way the dancers could maybe have been able to make informed decisions on how they would like to react to the music because they were not overstimulated by complex music and steps.

The Adagio was challenging in its complexity of directions. Furthermore, it was set to the music *La Cupis* (Rameau, 2003) described in the observation notes (see Appendix A5) as “not meant to be counted” (Tindle, 2024). The majority of the music used was difficult to count and more the type of music to be listened to, which according to Cavalli (2001, p. 1) is not the sort of music to be used to dance to. The teacher urged the dancers to “grab your own musicality, use it like a game, use it for auditioning, use it as training” see Appendix A5, (Tindle, 2024). However, although in the previous exercise it was observed that some of the professional dancers had shown competency in musicality, now all the dancers had to concentrate so much on the directions that the quality of balance and coordination of the port de bras with the gesture leg in the développés was unsuccessful. Possibly using a strategy as implemented by Balanchine for adage, using music with few notes played very slowly (a complete contrast to the baroque music!) on which the dancers développé in one or two counts creating a calm, stretched-out feeling (cf. Schorer, 1999, p. 37) may have been more beneficial. The teacher explained that the aim was the dancers find their own artistic and musical structure within the combination. This is questioned in the observational notes “is it possible to find a structure, to make a musical and/or artistic decision when one is overly challenged by the choreography?” see Appendix A5, (Tindle, 2024). Again, it was evident how complex music paired with elaborate choreography can simply be too much of an obstacle. Furthermore, the music did not appear to support navigation within the surroundings, and theoretically using typical music with clear phrasing may have aided the dancers’ sense of direction since as Cavalli pointed out, the music can act as a guide to the dancer of what to do when and where (cf. Cavalli, 2001, p. 2).

The succeeding pirouette exercise danced to “*la Timide*” (Rameau, 2003) was very three-dimensional in structure. Similar to the center tendu exercise, the phrasing of the music and composition of the steps did not initially harmonize. The teacher pointed this out and said, “I would like to give you all the experience of how a different timing or accent affects the movement, maybe takes the stress out of a movement- maybe it [a step] works better on a different accent or count, on a softer beat, up or down” see Appendix A6, (Tindle, 2024). This ties in with Grant (cf. 2017, p. 24) who proposed fostering the ability to vary qualities in steps through combining movements with unpredictable tempos and dynamics. A few of the dancers were perceived to experiment with interpreting the music and many of them

navigated the directions of the steps more successfully than in the previous exercise. It is conceivable that the previous exercise had prepared them since the succession of directions was highly similar to that of the adage. This would mean that the dancers had more mental capacity to concentrate on the music.

The first allegro used music that was not conducive to jumps, the tempo was too slow the rhythm had no ballon, the accent on the down beat and the style brought images of lying on a beach to mind; in complete contrast to what Warren advised; that music for jumping must be carefully selected to ensure it adequately supports the dancers in terms of tempo, meter, and quality. Generally, when dancers are jumping, they are airborne on the upbeat and land on the count (cf. Warren, 1989, p. 244). The observation notes state, “guitar waterfalls” and that “many dancers seemed heavy and not able to access their natural bounce”, see Appendix A7, (Tindle, 2024). This simple combination of four sauté in the first position, tendu to the second position and four sauté in the second would have functioned well on a bouncy 2/4 as a lead-in to the allegro section. The second allegro combined echappé in second and fourth positions with tombé over and under, assemble under, tombé pas de bourrée, pirouette landing sur le coup de pied followed by piqué pose de côté bringing the working leg to fifth position demi pointe over an enveloppé. It was danced to the Scarlatti sonata in A major (Scarlatti, 2019) used for the first tendu at the barre. The tempo was also for this exercise too slow, and although it did give the dancers time to process the enchainment, this piece of music (made to be listened to and not danced to) possessed no ballon. A ragtime piece could have fitted well. Ragtime music is syncopated, and music scientists have shown how syncopation surprises and “energizes us [...] actually raises the heartbeat” (Mannes, 2011, p. 60). Another possibility which would have challenged the dancers musically and maybe also energized them due to the element of surprise would have been to implement a stop-time piece. Particularly the dancers who were demonstrating weak core- muscles found this exercise very difficult and showed much tension in the head, arms, and hands and lost turn-out causing the knees and feet to be dangerously aligned with one another.

The last allegro consisted of chassés in the efacé alignment, sissonne en avant and en arrière, pose jetés in attitude en avant en croisé and concluded with a choregraphical ball-change step. The music played was a vocalized jazzy soul piece. The dancers enjoyed this exercise, but very few managed to accomplish lighter or higher jumps than before since the music was too slow and lacking in an upward accent. A coda would have fitted well, and to support the jazzy feeling of the ball-change step at the end, a rendition of a pop song arranged for piano, (e.g. a grand allegro coda “Holding out for a Hero” from David Plumpton) could

have been used. The final cool down of pliés and port de bras en avant, was done to a similar meditation style music that was used for the pliés. This was very fitting, and the dancers clearly relaxed into the movements, calmly bringing the class to a close.

The same class watched two days later showed a notable positive change in how many of the dancers processed the class material. Due to being acquainted with the music and combinations, most of the dancers were able (and very willing) to experiment as the teacher was asking of them. A few were physically still lost but this was due to lack of training and technique. The professional dancers in the class showed much more clarity in their movements, and it was readily apparent that they were taking decisions whilst listening to the music. Whether the dancers were experiencing Flow was not clear since this state is one of personal perception. It was not possible to know if components intrinsic to Flow, e.g., a concentration so deep that awareness of worries and frustrations concerning daily life disappear, or an altered sense of time duration (cf. Csíkszentmihályi, 2008, p. 49) were experienced. However, the joy in the class was evident, there was an element of play; in the first class the teacher had urged the dancers to “grab your own musicality, use it like a game”, see Appendix A5, (Tindle, 2024) and the bewilderment had been replaced by curiosity and self-confidence. Furthermore, although the allegros still seemed somewhat labored, the proficiency of co-ordination and compatibility of the music and the movements shown by the dancers had improved. Carroll and Moore posited that dance movements amplify the emotions expressed by the music, enabling observers to better understand and experience the motion inherent in the music (cf Carroll & Moore, 2008, p. 415) This was certainly evident at times during the second class.

The author was able to kinesthetically experience the teacher’s musical approach while taking part in a contemporary class. As in the observed ballet classes, contrasting music was implemented: techno, baroque and meditation instrumentals. Many pieces did not begin with a musical introduction, but commencing with the immediate onset of the music was not forced and focused on, as it had been in the ballet classes, and being allowed (and expected) to experiment with musicality brought much freedom. The concept of right and wrong faded and to begin with, personal focus was on what was being done and how. After a while the “when” (within the music) filtered through, and a strong sense of creativity was experienced. The contemporary movements felt more naturally synchronized with the music than the observed ballet movements performed to the same music. Without question this awareness arose through personal perception, physicality, and experience, leading as Still (cf. 2015, p. 126) stated to different hearing/experience of the same music.

## 4.2 Informal Interview

In a short informal interview after observing the second ballet class, the teacher (also a contemporary choreographer), stated that the music for the allegros was too slow, and then expounded on the significance of dancers listening and reacting to music from the point of view of a choreographer. It was explained that it is important that the dancer can listen in detail in order to detect what the choreographer hears in the music and then reproduce this. The teacher reasoned that a dancer who listens to the music is more able to claim the movement as their own and to develop artistry and creativity, which makes them more inspiring to work with and more employable. The teacher stated that for these reasons musicality was highlighted the way it was in the class and that regardless of whether the classes taught are classical ballet or modern contemporary, this approach to music is always implemented. While watching recordings of the teacher's choreography, highly sophisticated musicality was observed, and it became clear that (as may have been the case with Hawkins) the structure and thematic of the classes related to the artistic and choreographic working methods of the teacher.

## 4.3 Questions

This observational research raised many questions: To what extent does music play a crucial role in the learning and mastery of ballet? Is it possible to rely too much on the music? How helpful should it be in a training situation? Considering the varying opinions and philosophies on music and dance in training situations found in literature, it seems that music always plays a crucial role. Both teachers and accompanists often agree that music should support the dancer; Cavalli wrote her book about dance accompaniment on the premise that dancers need and deserve all the support they can get (cf. Cavalli, 2001, p. 2). Music, whether live or recorded can bring guidance, energy, and inspiration to name but a few aspects, and its reduction (Balanchine) or even absence (Hawkins) in training highlights how influential it can be (and is therefore curtailed). Reflecting on personal experience it is plausible to assert that it is not possible to rely too much on the music, since the music is part of the dance – it is not a separate entity outside of the dance. This is of course a subjective perspective even though much literature refers to the symbiosis of dance and music, and as Still contends, music perception and interpretation vary, and is influenced by multiple factors, rejecting a single correct approach (cf. 2015, p. 126).

If the teacher's goal for a class is to mentor the dancers in developing their ability to listen to music, and to help them find their own musicality, what is the best method with

which to achieve this? A suggestion would be that the dancers should have the chance to listen to a piece of music before they are shown the combinations. Conceivably, in this way the dancer could give full attention to the music without having to process movements mentally and physically and maybe the music would not be colored by steps and could be experienced in more detail – or with other details. Observing how dancers dance a combination with and without having heard the accompanying music beforehand could be an interesting research project that may shed some light onto the question.

Should music always support the movement in a training environment? In the classes observed the music did not offer much aid, and in the first class the chance of the dancers finding support in the music through personal efforts at musicality was slim. By the second class, the professional dancers had made a noticeable development in how they dealt with the class material in relation to the music, highlighting that time should be allowed for development and that possibly initial failure is a primary stage of success: the awkward musical experience from the first class conceivably triggering the response in the second, causing an awareness for the music and the subsequent engagement therewith.

How much, and at what level can a dancer successfully interpret music in a training environment and not only accomplish this interpretation but also work on technique? Potentially the answer to this question lies within the concept of Flow. Important to the state of Flow is the balance between challenge and skill. If the music and the steps are fitting to the capacities of the dancer, challenging enough (but not too much!) in their complexity then it is possible that the state of Flow is reached, and optimal performance can be achieved. Therefore, it can be assumed that at any level it is possible to artistically interpret the music and polish technique.

## **5. Conclusion**

Initially the classes observed appeared unproductive and, in many ways, they contradicted various recommendations in literature. Musically and often physically the exercises were confusing and seemingly not conducive to realizing the teacher's main goal, which was to awaken musicality and consequently, also ownership of movement. It was clear that the teacher had had a solid classical training and has deep knowledge of the classical rules and forms. If one knows these rules one can break them effectively. However, although the innovative approach demonstrated by the teacher was shown by the second class to work well for the professional dancers, it was not so successful for the lay dancers. This was most likely due to the lack of knowledge and training on the part of these dancers. In conclusion, within a

workshop context the classes observed were deemed very valuable for the professional dancers, offering support of creativity and ownership of movement which are highly important skills within the competitive dance world and can, as the teacher mentioned in the short interview, greatly aid employability. Furthermore, this training was seen to be advantageous to dancers wishing to work with this particular choreographer, since the methods implemented were seen to be directly related to the choreographer's creative work. Applying solely these methods in an educational situation may not be advantageous since it was concluded that much experience and maturity is required to process this type of material.

During the procedure of this observational research, it became clear that although there are many expert recommendations for use of music in classical ballet training, founded in years of experience, vast talent and excellence, experimentation and innovation must also have their place. The information to be found in literature and research on music and dance is immense and constantly expanding and this has drawn to the attention of the author the possibility that tradition may at times play too much of a strong role in the attachment to, and the execution of a ballet class.

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## **Appendix A**

### **Observation Notes**

From 02.01.2024 & 04.01.2024, name and gender of teacher omitted and replaced with an X.

### **Appendix A1**

Tendu 1: in 1st. turn to 6th, plié and rotate to first (maybe this could actually cause over rotation because it is easier to turn out in the first than in the 6th QUOTE) stretch, plié with outside foot demi point, recover to stretched 1st, 2x tendu- do in all directions, then plié in 6th and 1st and roll up through feet. I notice that many dancers are not working with their heels connected into the floor. The change from parallel to rotation dehors calls for complex and exact alignment. The plie in the 6th seems to make a lot of dancers tuck under in the pelvis even more than in the 1st. Teacher says X doesn't count and they should not count- opening up for feeling the music together. I think I never count but I do really feel the rhythm – the music X used would have me really trying to find the rhythm- this means I would listen more, but maybe this would disturb my concentration for the combination. Dancers seem a little lost with the combination and the timing in general.

### **Appendix A2**

Jeté 2. Start 5th, Developpe relevé, close 5th plié, envelope relevé close 5th plie, 1 x long jeté and 2x short jetés in flex. Repeat all inside leg back and then outside leg side. 1x low gr. rond en l'air from front to back en fondu- repeat all dedans – finishing with PDB en avant and en arrière. Teacher wanted to correct someone and asked if it was ok if X touched them. I must remember to do this more often. Teacher talks about stomach- using the stomach to free the legs. I was asking myself about the rotation in the legs because I saw particularly in the flex jeté that the turnout was getting lost at the beginning of the movement- then the teacher started to talk about the turnout through using the stomach to lift off the legs. “Use the stomach to carry yourself and take the weight out of the legs- talked about being on pointe or in high heels as a situation when it is good to feel this sensation and also necessary. The music was a kind of meditation music like the plié at the beginning. Hard for rhythm. Perhaps this is why the turnout was getting lost? Sleepy music.

### **Appendix A3**

Rond: Music was soul and with singing. Extend leg devant en fondu- bring into enveloppé to retiré and pdb en avant from waist with arm, recover and close 5<sup>th</sup> plie, extend devant and

place 4<sup>th</sup> devant plié, recover, 3x rond dehors, 1x demi grand rond, front to side, brush front and enveloppé developpe back, brush front and enveloppé developpe side. Repeat dedans and the classic pdb; release inside leg and slide down, recover bend back recover and pênché. In this exercise X encouraged the dancers in the pdb to see their colleagues. Some dancers did look at each other and smile, and I felt this really helps a positive atmosphere- genuine looking and seeing and acknowledging. As in the jeté exercise, en dehors rotation of the legs lost. This exercise not too fast and complicated, but no circular dynamic and suspension in music, I can see this in their legs. No circular impetus- dancers very “chilled-out” but dancers listening and reacting-turn-out getting lost. Teacher talked about not tucking in the pelvis particularly when the leg is to the side- X explained how the tucking under can block the rotation of the leg in the hip- I understood this as – for myself trying to maybe think slightly sticking bum out- will try this and see if I can rotate my leg in and out easier in the second en l’air. End of rond- Pdb- rise to 5<sup>th</sup>- “5<sup>th</sup> is the highest place and then just free the back leg into retire for the balance”

#### **Appendix A4**

Tendu and jeté in the center: Music “difficult with no introduction” “Open up your ears” the music is open to interpretation said the teacher. Baroque music. Croisé 2 tendu devant 2x tendu derriere seconds tendu land plie’. Then en face, tendu side right, tendu side left, release r leg devant and pull up to 5<sup>th</sup> demi pointe, bring up further to retiré passé. Repeat all other side, repeat all with jeté and pulling up over enveloppé to demi pointe and then plié and pirouette dehors- end of exercise waltz right and left tombé pas de boureé, then step back on ecarté derriere in diagonal pull with front foot flex, then repeat waltz end on other side. The music went totally over the phrasing of the steps, but some dancers managed to interpret the music well, they were really listening, and the technique did not suffer- others were really just trying to get through and copying and not really coping. Teacher said they should be working on expressing themselves and taking decisions- not doing the teacher’s exercise correctly. I felt that the dancers were all giving the movement their usual timing- what if some things had been done super-fast and others really slow- more playing with the music- were they not brave enough for this? What would X have said? Turns: “passé is held by the opposite shoulder” Sometimes for the turn the inside shoulder is better, sometimes the outside shoulder is better- it’s always different for the turns” For passé you must bring yourself to the passé-X meant getting up on the leg and into line.”

## Appendix A5

Adagio: Very 3 dimensional- complicated. And with music that was not meant to be counted. Chase en avant with pdb arms to 4<sup>th</sup> opening and down bras bas, face corner 6, chassé on ecarté back now facing 7- recover to degage a terre diagonal line. Close L devant. Developpe devant face 7, passé pas terre to attitude, promenade dehors to face 5, extend to arabesque, fondu and pas de bouree and chasse to 2<sup>nd</sup> en diagonal towards & facing 5, lift L leg a la second, enveloppé and arrive into arabesque, with fouetté of adage to face 6 (?) pas de bourrée under and pose soutenu dehors all going towards 6, pose on efface line facing 6 and coupé under to grans rond de jamb en l'air with Right finish arabesque Croisé, pas de bourrée under and then chasse in second en ecarté back facing 6 and relevé pirouette dedans (1 leg in passé) to finish on second side. My thoughts- very complicated changes of direction (even for me!!). X said grab own musicality, use it like a game, use it for auditioning, use it as training. I saw that the knees were dropped in the attitudes even though X has spoken about it at the barre- maybe X could have built in something to remind them about the line of the attitude- something inherent in the exercise- they had to really concentrate on the steps and the directions that the quality did suffer in cases. The music was also complicated- it had phrasing that demanded respect, but they had been given no structure from the teacher. X wanted then to find their won structure- but is it possible to find a structure, to make a musical and/or artistic decision when one is overly challenged by the choreography? X said it was very beautiful how they all reacted (some really were beautiful!) -My idea- music gives us also the possibility to navigate within the room on a 3-dimensional basis- not just as in when I hear the high note, I face corner 2 etc. but that the high not is actually the corner 2.

## Appendix A6

Pirouettes: also, very 3 dimensional- but directions similar as before in adage. Start R croisé 5<sup>th</sup> release R leg devant demi pointe, tombé coupé over to coup de pied derriere (L) then releases into attitude derriere en fondu (croisé). Coupé under and tombé pas de bouree to 4<sup>th</sup> direction 6 and place 4<sup>th</sup> prep, pirouette en dehors, land 4<sup>th</sup> lunge and 180° turn to corner 8 and place grand 4<sup>th</sup> turn dedans finishing at 6<sup>th</sup> in 5<sup>th</sup> (!) brush foot through to arabesque behind (1<sup>st</sup> arabesque facing 6) coupé under and tombé pas de bourée to 4<sup>th</sup> prep towards 6, pirouette dehors land 5<sup>th</sup> then chassé en ecarté back and relevé into pirouette dedans arms 5<sup>th</sup> (turn spotting beginning at 7. Teacher said that with this exercise and the music, music not

always going with the phrase, phrase is not always finishing as normal- would like to give you all the experience of how a different timing or accent affects the movement, maybe takes the stress out of a movement- maybe it (a step) works better on a different accent or count, on a softer beat, up or down. “Don’t bite teeth” Good correction but didn’t go into why one should not do this. Do we all know? Perhaps X assumes that all professional dancers know this- I do think everyone in the room has heard this before- so maybe it’s a given and X was just reminding them- do we always have to explain everything? (my question) X asked where they were landing “No automatic movements” a lot of them were not thinking about where they were closing the turns. “Where are you landing the pirouettes? No automatic movements” On the 180° rotation reminded dancers firmly (was X now a bit annoyed?) about keeping the basics of placing 4<sup>th</sup> lunge with square hips. Said if the shoulders are twisted i.e. back shoulder back on dedans, then you have further to go in the turn. “Basics stay the same” Some dancers managed well. Maybe heled that direction similar to exercise before.

### **Appendix A7**

Jumps 1. Teacher actually did the jumps with the students a lot (is this wise for the teacher? Wise for the dancers?) sauté: Plié stretch rise lower, 4 x sauté and tendu side, repeat in 2<sup>nd</sup>. Music was totally not conducive to jumps, kind of “guitar waterfalls” many dancers seemed heavy and not able to access the natural bounce.

## Statement

(§27, para. 1 - studies and examination regulations of the Palucca Hochschule für Tanz Dresden)

I hereby certify that I am writing my thesis with the title: "Music in Motion: A Symbiosis"

wrote independently and did not use any sources and tools other than those specified by me.

Date of submission of the term paper: 04.06.2024

Supervising mentor: Nadia Thompson

Vienna, 04.06.2024

A handwritten signature in black ink that reads "Bastia Tincelli". The signature is written in a cursive style with a large initial 'B' and a horizontal line above the 'T'.

