MUSIC FOR THE BALLET CLASS:
A THEORETICAL APPROACH TO SELECTING AND STRUCTURING
MUSIC USING PASTICHE ARRANGING METHODS

A Thesis
Presented in Partial Fulfillment of the Requirements for
the Degree of Master of Arts in the
Graduate School of The Ohio State University

By
Mariana Pamela Blair, B.M.

***

The Ohio State University
2000

Master’s Examination Committee:
Dr. Gregory Proctor, Adviser
Dr. Burdette Green
Dr. Elizabeth Sayrs

Approved by

[Signature]
Adviser
School of Music
ABSTRACT

An ethnographic approach has been employed to study piano music used to accompany dance exercises in the ballet class. Music with even, eight-bar phrasing is required, and often consists of Baroque and Classical works which have been arranged by pastiche (or 'cut-and-paste') methods to fit this phrase structure. A theoretical look at the interaction of dance and music, as well as a review of the individual dance steps performed in the classes outlines the musical needs in the typical ballet class. In addition to a survey of relevant literature and personal experience of the author, interviews of dancers, instructors, and accompanists reveal the trends and practices of selecting and arranging ballet class music. Comments from experts in the field of music perception are presented to show the effects of pastiche arranging on listener response.

The music played in the ballet class is an influential source of music education for the dancers, who may not otherwise be exposed to Classical music. Since the evidence shows that musical elements can be perceived on a phrase level, the dancers' musicality may be effected by the use of pastiche arranging in the music they hear. Several pieces of music are analyzed, both before and after their phrase structures are altered, to see how the other musical elements are effected. Although a value judgment is not made concerning this practice, suggestions are given for applying pastiche methods based on a theoretical analysis of the music.
Dedicated to the memory of my father
ACKNOWLEDGMENTS

I wish to thank my adviser, Gregory Proctor, for patient encouragement and support, for pointing out my errors, and for imparting wisdom concerning many areas of my work.

I am grateful to Burdette Green for his numerous helpful suggestions and proofreading of my draft.

I thank Elizabeth Sayrs for prompting me to clarify the theoretical ideas presented in this thesis.

I wish to express appreciation to all those who granted me a personal interview:

Professor David Butler

Associate Director of the School of Music, Ohio State University

Ballet dance accompanists:

Rick Rytel, Ohio State University
Natalie Gilbert, Ohio State University
Susan Chess, Ohio State University
Helen Lushir, New Albany Ballet School
Frank Hamilton
I am thankful to Tiffany Kmet, dance instructor at New Albany Ballet School for patience in working with me in the ballet studio, and for granting an interview.

I thank Tara Sokolowsky, dance instructor and Director of New Albany Ballet School for her support and help in the dance studio.

A special thanks to the dancers, and all the members of New Albany Ballet School, without whom this thesis would not have been possible.
VITA

May 11, 1958 ...................... Born - Pittsburgh, Pennsylvania

1998 .................................. B.M. Music Theory
       The Ohio State University

1998 - present ..................... Graduate Teaching Assistant
       The Ohio State University

FIELDS OF STUDY

Major Field: Music
# TABLE OF CONTENTS

Abstract .................................................................................................................. ii
Dedication ................................................................................................................. iii
Acknowledgments .................................................................................................. iv
Vita .......................................................................................................................... vi
List of Examples .................................................................................................... ix

Chapters:
1. Introduction ....................................................................................................... 1
2. Selecting Music Appropriately .......................................................................... 3
   - The accompanist as collaborative artist and music educator ..................... 3
   - Defining music and dance ....................................................................... 4
   - Rhythm, pulse, and meter ....................................................................... 6
   - Phrasing considerations ...................................................................... 9
   - Tempo ................................................................................................. 12
   - The dimension of space .................................................................... 14
3. The Musical Needs of the Ballet Class .......................................................... 16
   - An overview of the steps .................................................................. 16
   - Music for exercises at the barre ....................................................... 19
   - Center floor work ........................................................................... 27
   - Additional practical observations ..................................................... 31
4. The Role of Musical Analysis ................................................................. 34
   The musical selections ........................................................................ 34
   Music for pliés ................................................................................. 35
   Music for slow tendus ..................................................................... 39
   Music for ronds de jambe en l'air ..................................................... 42
5. Consideration of Research on Music Perception ................................ 47
   Why consider research on music perception ..................................... 47
   Some recent findings ....................................................................... 48
6. Conclusions ...................................................................................... 51
Bibliography ......................................................................................... 54
Appendix ............................................................................................. 57
LIST OF EXAMPLES

3.1 Music for pliés: *Jean* from “The Prime of Miss Jean Brodie”, by Rod McKuen and *Gymnopédie*, by Eric Satie

3.2 Music for slow tendus from first position: Chopin’s Nocturne Opus 55, No.1, and *Erinnerung* by Robert Schumann

3.2 Music for quick tendus from fifth position: J. S. Bach’s Aria from the “Partita in D Major, and Delibes’ Allegro non troppo from *Coppélia*

3.4 Music for fondus and développés: *Stranger in Paradise* by Wright and Forest, and Gluck’s Ballet des Ombes Heureuses from *Orphee at Euridice*

3.5 Music for dégagés and frappés: Schubert’s Ballet Music from *Rosemunde*, and “Calcutta” by Pockriss, Vance, and Gaze

3.6 Music for ronds de jambe à terre: Brahms’ “Waltz in B-Flat Major” Op. 39, No.8’ and Elgar’s “Salut D’Amour”

3.7 Music for ronds de jambe en l’air: Drigo’s “Valse Bluette”, and Tschailowski’s “Chanson Triste”
3.8 Music for grand battement: “Toreador Song” from Bizet’s *Carmen*, and the March from “The Awakening of the Lion” by Antoine de Konski

3.9 Music for adagio: “Tenderly” by Lawrence and Gross

3.10 Music for petit allegro: *Wilder Reiter* by Robert Schumann, and Tschaikowski’s “December”

3.11 Music for slow pirouettes: Delibes’ “Valse Lente” from *Coppélia*, and “The Desert Song” by Sigmund Romberg

3.12 Music for quick pirouettes: “There’s a Tavern in the Town” (Traditional Polka), and Tschaikowski’s *Trepak*
CHAPTER 1

INTRODUCTION

Year after year, thousands of children, mostly little girls, attend ballet classes during which they dance to music that has been arranged specifically for this purpose, whether it be recorded or performed by a piano accompanist. The need for music with square, even phrasing to suit the traditional studio exercises must be met. Music written for dance, such as polkas, waltzes and music from the ballet, often consists of four- or eight-bar phrasing, and is therefore suitable without alteration. Also, music written with strophic text, such as lively or graceful hymn, is quite useful. Ballet accompanists often improvise music, but a broader repertoire can be attained by rearranging existing pieces. This often involves changing tempos, time signatures, or style. In a effort to expose the students to sophisticated music, it is common for a ballet accompanist to play famous Classical and Baroque pieces that have been arranged by pastiche (or 'cut-and-paste') methods.

Rather than judge this practice, I wish to draw attention to some of the issues it creates. The examination of pastiche arranging will be organized as follows: Information from dance literature and interviews with experienced ballet teachers and accompanists (as well as my own experiences as an accompanist) will be examined to determine the trends, practices, and theories associated with arranging music for the classes. Two main sources under consideration are: Dance With the Music: The World of the Ballet Musician by
Elizabeth Sawyer (1985), and *A Handbook for the Ballet Accompanist* by Gerald R. Lishka (1979). Both of these publications are written from the perspective of the accompanist, and are representative of the type of literature currently available on the subject of ballet class accompaniment. A brief overview of a typical ballet class will follow, so that the musical needs of the dancers can be made clear. Several well-known pieces of music often used for ballet classes will be analyzed, both in their original forms and after they have been rearranged to suit the exercises, to show how their underlying structures have been affected. Research in the field of music cognition will be examined to determine (to the extent possible) the effects of pastiche arranging on listener response. Suggestions for further study will conclude the document.

The novice ballet accompanist will find this information useful; those with more experience may find it helpful as well. While this discussion is directed mainly toward the accompanist, it will address him/her with regard to several roles in the classroom: performer, collaborative artist, music educator, and theorist. Thus dancers, instructors, and anyone associated with ballet may find valuable information herein. Music theorists may appreciate that accompanying ballet classes requires practical application of theoretical skills.
CHAPTER 2

SELECTING MUSIC APPROPRIATELY

Each ballet accompanist is responsible for selecting his/her own repertoire of music, as there are very few published collections of pieces suitable for the dance class. Most accompanists make copies of the pieces (or excerpts) and organize them in binders, creating their own unique anthologies. The pianist must be prepared to quickly provide suitable music for any exercise the dance instructor wishes to perform. This requires familiarity with the dance steps and the organization of the class, as well as the musical repertoire. Therefore, in order to establish the criteria for the selection of music, we will examine the role of the accompanist, define both dance and music, and discuss how they function together.

The accompanist as collaborative artist and music educator. While it is reasonable to believe that young children benefit from learning to move to music, could it be that in the case of pastiche arranging the benefit comes at the expense of impairing their ability to appreciate tonal music from a structural standpoint? In her book Dance With the Music: The World of the Ballet Musician (1985) Elizabeth Sawyer claims that the ballet accompanist is as “important [to the dancers] as the teacher” and “as necessary as the floor that supports them. . . Music with scope and character, sensitively performed” is vital “for the development of dancers rather than acrobats” (83, 84). For her, an “acrobat” is a dancer who uses the music as a mere metronome rather than for its content and
inspiration. Sawyer offers an analogy of a pianist who learns only to play the notes of a Chopin etude, while ignoring phrasing, dynamics and expression. The lifeless etude would have far less value in the ballet class than a stylishly played scale or arpeggio. The music must be suited to inspire and accompany artistic body movement, and not encourage the dancers to fall into an “acrobatic” mode. Thus, accompanying a ballet class is a collaborative art between the pianist, dancers, and teacher. To show just how well integrated this art should be, Sawyer adds, “the dancer’s body becomes visual music while your [the accompanist’s] music dances.” While Sawyer’s argument for appropriate music is made from the standpoint of developing “dancers”, I would like to address the issue of helping dancers to become better musicians. (How else will their bodies become ‘visual music’?) Therefore, besides the elements mentioned above, the accompanist should select music that will encourage structural hearing as well as musicality.

The ballet accompanist should be aware of her role as music educator in the dance studio. In A Handbook for the Ballet Accompanist (1979), Gerald R. Lishka points out that “the music which the accompanist plays in the dance studio is one of the primary sources, if not the only source, of serious music literature to which the dance student is exposed” (3,4). It is not enough for the pianist merely to learn the different exercises, have a broad selection of music on hand, and play well. (Furthermore, the fact that the dancers are responsive to the accompanist’s mood, attitude and playing style goes without saying.) The accompanist/educator must realize that the dancers are not just listening to the music—they are moving with it. In this process of learning to use their bodies as a musical instrument, the dancers may hear the same songs played over and over again as they perform several repetitions of an exercise. Their perception of the music may affect

---

1Since it has been my experience that a majority of young dancers and instructors are female, I will refer to all parties involved in the ballet classroom as female for the sake of simplicity.
their development as musicians by being forever linked to their dance movements and permanently embedded in their minds. It is important then, for the accompanist to select music that will aid the dancers in becoming better musicians. In order to be an effective music educator in the dance studio, the accompanist must fully understand the dancers' musical needs. It is important then, to define both 'dance' and 'music', and examine the dimensions in which they coordinate.²

**Defining Music and Dance.** *Webster's New World Dictionary* defines 'music' as: "the art and science of combining vocal or instrumental sounds or tones in varying melody, harmony, rhythm, and timbre, esp. so as to form structurally complete and emotionally expressive compositions" (italics mine). The word 'ballet' is defined as: "1. a) an intricate group dance using pantomime and conventionalized movements to tell a story, usually with costumes and scenery, b) the music for such a dance," and 'dance' is: "to move the body and feet in rhythm, ordinarily to music." It is interesting that here music involves art, science, structure, and emotional content, while dance is defined in terms of music.

Although these definitions may be sufficient for most English speakers, they are certainly inadequate for ballet dancers. When the teacher demonstrates a combination in class, the art and science of combining various body movements to create structurally complete and emotionally expressive exercises is obvious to everyone. Actually, the dimensional similarities between music and dance are such that perhaps music can be defined in terms of dance.

Regardless of how one defines music and dance, one thing is clear (even if is not mentioned in *Webster's*): both performance arts involve the dimensions of time and

²The term 'dance' will refer to ballet, and 'music' to Western (tonal) music, unless otherwise indicated.
motion. As Anthony Storr points out in *Music and the Mind* (1992), "Music structures time; and some musicians claim that, for them, this is music's most essential function." Storr also feels that music involves motion more than it does sound\(^3\), so that music provides a "sense of movement through time" (184). Music could then be seen as the art of manipulating sound to give meaning to movement through time. According to Sawyer,\(^4\) "gesture"—or "expressive movement"—is to a dancer as sound is to a musician (22). So 'dance' may be seen as the art of gesture that gives meaning to motion through time. Because time and motion are the common denominators of both dance and music, the dancers and the accompanist must coordinate these factors in order to achieve collaborative art.

**Rhythm, pulse, and meter.** A broad definition of rhythm may be "everything pertaining to the durational quality of sounds," as opposed to the pitch elements (*Harvard Dictionary*, 248). Rhythm encompasses more than the quantitative elements of accents and groupings of beats and measures. The word 'rhythm' comes from the Greek word *rythmos*, meaning *flow*. So rhythm implies continuity. Notational conventions such as notes and bar lines are not rhythm; they are aids for the musicians to prevent chaos in this continuity of time and motion. Yet, rhythm itself is an organizing force that groups sounds into structural patterns on many different levels (Sawyer, 123–4). It can be said that rhythm binds time to motion, in an organized, directed way.

"Pulse’ can be defined as a series of regular, (relatively\(^5\)) equivalent stimuli which "mark off equal units in the temporal continuum" (*Rhythmic Structure*, Cooper and

---

\(^3\)Storr credits composer Roger Sessions for this idea.

\(^4\)Sawyer quotes and draws her ideas from Suzanne Langer’s *Feeling and Form*, 1953.

\(^5\)Cooper and Meyer claim that pulse stimuli are “precisely equivalent,” but as Justin London points out, “In performance, metric timings are rarely isochronous, but in fact are subject to a degree of expressive variation” (60).
Meyer, 7). When the pulse becomes accented, 'meter' organizes it into regular units of time, or measures. Individual pulses that are organized metrically are refereed to as 'beats'.

Relying heavily on Cooper and Meyer for her theories of pulse, rhythm and meter, Sawyer paraphrases Meyer to distinguish between rhythm and meter. She says that meter (such as '3/4 time') is "inexpressive and characterless, . . . the mathematical mind at work," a force that restricts the flow of rhythm in time, while rhythm (as in a 'waltz') is a "human experience in action" (125).

While Sawyer's definitions of pulse, rhythm, and meter may not appeal to the contemporary music theorist, they can be seen as appealing to the accompanist from an artistic perspective. She avoids defining the theoretical concepts of metric levels and/or **hypermeter**. London defines hypermeter as: "an accepted term in music-theoretic discussions of rhythm and meter. It is defined in most instances as a higher-level analog of meter, whereby the downbeats on the M [measure] level are said to function as "hyperbeats" on a higher level, and so forth" (63). According to William Rothstein, "Hypermeter refers to the combination of measures on a metrical basis . . . including both the recurrence of equal-sized measure groups and a definite pattern of alternation between strong and weak measures" (*Phrase Rhythm*,12). Rothstein also points out that "not all tonal music is composed of hypermeasures . . . Hypermeter is most strongly in evidence in those pieces . . . that are either intended for dancing or are meant to suggest the dance" (13). We will not engage in a theoretical discussion on these matters here, nor in a detailed criticism of Sawyer in this regard, as it is beyond the scope of this study.

---

6'Measure', according to London, is "the level of metric structure immediately above the level of the perceived beat" (61).

7Theorists such as Maury Yeston, (and Lerdahl and Jackendoff) have outlined structural theories of rhythm and meter. Yeston, who takes issue with Cooper and Meyer on several counts, points out that his own theory is "not a theory of human perception but rather a conceptual model that is designed to implement an analysis of structure." (37)
However, I will point out the potential for a separate study concerning hypermeter in ballet class music.

Sawyer does offer definitions of rhythm, meter, and pulse from several theoretical sources including Schenker, but most of these sources predate her publication by nearly twenty years. One main relevant point we can draw from Sawyer is simply that what we see in the printed score as a beat or measure may not coincide with what we hear/feel as such.

The distinction between rhythm and meter is important for the ballet accompanist because, for example, pieces of music written in 3/4 meter may have several different pulse organizations. A waltz, a mazurka, and a polonaise all have 3/4 'time', but each has its own unique 'feel'. Sawyer explains:

In the waltz . . . the accent is felt on the first beat; in the mazurka, sharply on the second; while in the polonaise, all three beats feel relatively emphatic. These stresses interact in each case with the other elements of subdivision, rhythmic patterns and phrasing to create the special flavor and personality of each '3/4'. Thus, a waltz has the rounded feeling of a triple rhythm, with the beats and any subdivisions of these being swept into a higher level of flow; a mazurka is edging away from 'roundness', its syncopation and occasional marked subdivisions altering and challenging the theoretically round three; and a polonaise carries this resistance to the point where the overall triplicity has been transformed into the 'forceful' quality of the frequent, emphatic duple subdivisions that are so typical of this proud musical dance form (127).

There is also a difference between duple-vs.-triple rhythm and duple-vs.-triple meter, as in the case of 6/8 time. A duple rhythm would be "forceful, strict, rigid, confining, or down to earth," while triple is "graceful, free, lilting, buoyant" (Sawyer, 125). As an example of compound duple meter, 6/8 time may often 'feel' like triple rhythm, especially if played slowly. Conversely, when a duple rhythm is clearly indicated
by the instructor during her demonstration of an exercise, a quick waltz in 3/4 meter may
do quite nicely, provided it is *played* as if it were in compound duple meter.

The accompanist must exercise care in making these substitutions, being attentive
to other aspects of the music as well. For example, several accompanists I have
interviewed agree that the subdivision of the beat is sometimes irrelevant, such as in
deciding between 6/8 and 2/4 meters. Sawyer disagrees somewhat with this attitude. She
claims that even though a piece in 6/8 meter may have the duple rhythm called for by the
exercise with regard to the beat, there will still be a sense of ‘triple feeling’ in the
subdivision, which would lend a ‘lilting quality’ to the piece (126). This may indeed be
relevant to the instructor as a mood-setting device in the class. In sum, the accompanist
should be alert to the mood that the instructor is striving for, because it may at times
transcend both the apparent meter and rhythm.

**Phrasing considerations.** Central any discussion of arranging music for the ballet
class is the element of phrasing, because it provides structure, motion, and time in both
dance and music. Sawyer offers a less-than-theoretical, but perhaps an aptly intuitive
definition of phrasing when she says, “Phrasing is flow and grouping.” According to
Sawyer, phrasing gives meaning to music, just as it does to speech and song, to which it
owes its roots. Musical notes and dance steps are meaningless potential without being
linked and patterned. Sawyer’s explanation of the interaction of phrasing, pulse, meter
and rhythm is: “Phrases give scope to pulse and meter to create rhythm. . . Meter divides,
phrasing connects. . . In all well-shaped phrases—music, dance, or verbal—we find
interaction, continuity, pattern and rhythm as they move through time to their completion”
(129, 132). For Sawyer then, a ‘phrase’ is a group of musical events that flow through
time in a meaningful, directed way.
Another important distinction—one which Sawyer does not address—should be made with regard to phrase structure vs. hypermeter. Phrase structure in music is a product of tonal (melodic/harmonic) motion toward a goal, whereas hypermeter (if it exists) is a time element. According to Rothstein, the two “may coincide or they may not” (13). The “whole range of rhythmic phenomena involving phrases and hypermeasures” is termed phrase rhythm by Rothstein (12). A study of arranging and composing music for dance classes based on phrase rhythm is another example of a very interesting subject too broad for this discussion.

There is a need for further clarification with regard to the terms ‘measure’ and ‘phrase’ because they may be understood by accompanists and dancers in different ways. Most classically trained pianists, upon hearing these terms, would immediately think of the mathematical and structural aspects of bar lines and cadences. However, the dancers cannot see the musical score; nor are they concerned with the way the music looks. The dancers feel ‘counts’ rather than see bar lines, and these counts may or may not coincide with the number of measures in the score. What may appear as four measures to the pianist may be interpreted as eight, or even two counts by the dancers. These counts (not to be confused with the concepts of beats or measures) are based solely on the body movements. For example, one rond de jambe usually receives one count, while a plié may have two (or four as in the case of a grand plié). Therefore it is more accurate to say that the music should have ‘eight-count’ phrasing, and to realize that these counts are relative to each type of exercise. The accompanist must be familiar enough with the dance steps in the exercises to be able to ‘count’ the music as the dancers do, and not be unduly

---

8 Additionally, Sawyer explains the interaction of rhythm and phrasing to the dancers’ performance techniques of “breath and balloon (“balloon”). Ballon is “a rhythmic release from the body’s earth-bound existence... [It is] associated with elasticity, resilience and a defiance of gravity” (79, 203).
influenced by the appearance of the score, or by her own understanding of what constitutes the beat or measure.

With regard to phrasing, it is true that "any dance combination given by an instructor in a classical ballet class will be, almost without exception, structured to accommodate musical phrases which are square and even" (Lishka, 7), and that the exercises are usually given in 4-, 8-, or 16-count segments. Yet to say that ballet class music requires even phrasing is to over-simplify the situation. Despite the seeming similarities, there is an important difference between musical phrasing and that of dance. Because of all their intricacies and nuances, body movements often cannot be translated into sound. Rather, the dancers employ rubato, to move through the musical phrase. The meaning of rubato ('robbed') may be the same for the pianist and the dancer, but the quantity of it differs dramatically. Rubato is used in music (to a much lesser degree than in dance) in order to add expression and elasticity to the phrase. However, it is necessary for the dancer to fluctuate in speed continually within the phrase to give it shape (Sawyer, 144-5). This may explain why it appears to some musicians that ballet dancers have a poor sense of time. In reality, dancers merely have a different way of expressing their sense of time (using more rubato) due to their different medium of expression.

Since body movements cannot be translated precisely into sound, the accompanist who tries to mimic the dance steps too closely in her playing style or choice of music may actually hinder the flow of the dancers' movements. This is because:

The dance accents frequently do not reproduce the accents of a musical phrase, and . . . even when they correspond, their time length is rarely identical with musical time units (a leap, for instance, that fills two counts may end a shade before, and the next movement begin a shade after the third count). The variations of energy in dancing around which a dance phrase is built are what make the dance interesting and alive; and they correspond to a
muscular sense, not an auditory one (Looking at the Dance, Edwin Denby, 248-9).

In addition to considering the dancers’ individual movements within a phrase, the accompanist should be aware that the length (in terms of measures) of each dance phrase is not always the same from exercise to exercise. In many cases, such as an adagio combination, the dance phrases are eight, or even sixteen measures long. If the accompanist plays a piece with clear four-bar phrasing, a tonal goal will be reached every four measures, creating a pause or ‘resting place’ in the music. If the dancers are in the middle of, or trying to connect movements at that point, the aural sensation of pause may disrupt their flow of energy, which may discourage smooth movement.\(^9\) So while a four-bar phrase structure may be appropriate to some dance combinations wherein the dance phrases are shorter, it may be devastating to others (Sawyer, 134-5).

A great deal of experience is required for the accompanist to determine the phrase structure of a dance combination by watching the instructor give the directions. Selection of music with eight-bar phrase structure will most often be fitting, but simply playing a piece with a ‘safe’ amount of measures-per-phrase is not sufficient. The accompanist will hopefully be able to observe the dancers as she plays, and be prepared to incorporate improvisational techniques (such as arpeggios, continuing the melodic line, and adding chords) to cover any awkward cadences.

**Tempo** refers to the pace of the beats in music (as opposed to the speed of the notes). The ballet accompanist must be prepared to adjust her tempo according to the instructor’s directions. Yet there are limits to just how fast or slow a particular piece can reasonably be played. For example, I once began to play a lively 2/4 piece for a ‘jumping’ combination, which I had successfully used on previous occasions. However, this time the instructor asked me to play it faster. I attempted to comply, but she stopped the

\(^9\)The same situation occurs if there are inappropriate ‘pauses’ at the subphrase level.
combination to once again ask me to play it even faster. Again I adjusted my tempo and felt that I had achieved the appropriate speed, but again she interrupted me, saying “Now it doesn’t sound right; pick something else.” The piece was indeed suitable for ‘jumps’ but not the quick, frantic jumps of that particular combination. While I was thinking of each quarter note value as representing one jump, the instructor was feeling the rhythm as if each measure were one jump. However, when I played it fast enough so that my ‘measures’ corresponded to her ‘counts’, something in the music was lost. A similar scenario occurred on another occasion when I was asked to slow down a piece, but the instructor felt it didn’t sound right at the slower tempo. How does one know they have exceeded the limits or acceptability when adjusting tempo?

More than the mere pace of the beats is involved in tempo. According to Cooper and Meyer,

It is important to recognize that tempo is a psychological fact as well as a physical one. Thus eighth-notes in two pieces of music may move at the same absolute speed, but one of the pieces may seem faster than the other. This is possible because the psychological tempo . . . depends on how time is filled—upon how many patterns arise in a given span of time (3).

So it is the pace of the ‘patterns’ that contribute to our sense of tempo in music. Sawyer lists four interactive characteristics of psychological tempo (138):

a. The number of rhythmical patterns
b. Harmonic rhythm, of the speed at which the underlying harmonies change
c. The type of rhythmic patterns; dotted vs. smooth
d. Volume, of the loudness or softness, within the phrase

The tempo must be appropriate for the piece of music being played, but it also must be suitable for the dance steps being performed. The dancer struggles against gravity if performing the dance steps too slowly, and works against the physical limitations of her own body to perform steps too quickly. Therefore the pace of the musical patterns must
coordinate with the pace of the body movements. If the accompanist is familiar enough, with her own repertoire and the dance steps, she will be able to select an appropriate tempo for both the dance and the music itself.

The dimension of space. Although we can see how dance and music may coordinate in the dimensions of time and motion, difficulties may be encountered in this collaborative art with regard to the dimension of space because of the nature of these two mediums: dance is a "visual one of embodied space," and music an "aural one of sonorous space." The different laws in operation in each medium may not transfer to the other. Thus, "dance makes space visible through gesture, pattern and grouping, and gives an illusion of sound through dancers' rhythm and movement quality; music makes sound-relationships audible through melodic and harmonic progressions, and gives an illusion of space and movement through the use of 'low' and 'high' registers, alone or in combination, and rhythmic patterns." (Sawyer, 29) Dancers would have difficulty mimicking the spatial aspects of music, such as harmonic changes, through their gestures; music can provide only an "illusion" of the actual spatial motions of the dance.

An example of this difference in the way the mediums move (vertically) in space may be that of tension. One way in which tension is expressed in music is by a rising melodic line. For instance, when a singer sings higher notes, the vocal cords are stretched and thinned--they are more tense. However, when a dancer bends down in a squat-like plié, she is using more muscle tension than if she were to stretch upward (Sawyer, 30). Therefore, many pieces of music which are suitable for pliés have rising melodic lines which correspond to the dancers' 'bending down' motion in the exercise. There are many other examples of this kind of seeming spatial non-correspondence between the visual aspects of dance and the aural aspects of music, such as a dance leap upward occurring at the downbeat in the music.
Thus far, we have discussed the importance of the ballet accompanist in the classroom, and attempted to define both 'dance' and 'music'. From this we have seen how dance and music can be coordinated in the dimensions of time and motion by analyzing rhythm, pulse, meter, phrasing, and tempo. We have also seen how they relate to each other in their respective spatial roles. Before analyzing pieces of music, we will look at the typical intermediate-level ballet class, and review each of the dance combinations that are usually performed therein.
CHAPTER 3

THE MUSICAL NEEDS OF THE BALLET CLASS

Since time and motion must be properly coordinated in the ballet class, selection of appropriate music must be based on an understanding of these elements. Therefore I will review the specific body movements of the exercises that may be performed in a typical dance class, and suggest suitable musical selections.

An overview of the steps. Regardless of where the ballet classes are conducted--France, Russia, the United States or elsewhere--they are basically the same. Each class is divided into two segments: barre, and center work.\textsuperscript{10} We will not discuss every possible step combination that may be used--only the most common ones.

During the first portion of the class the dancers are at the barre. This segment of the class may begin or end with stretches. Some common exercises in a typical order of performance are:

- plié ('bending'), which may include \textit{port de bras} ('carriage of the arms')
- \textit{battement tendu} ('beating, stretched')\textsuperscript{11}
- \textit{dégagé} ('detached'), which might also be called \textit{jeté} ('thrown')
- \textit{pointé} ('pointed')
- \textit{fondu} ('melting')
- \textit{rond de jamb à terre} ('leg circle on the ground')

\textsuperscript{10}The instructor may also take time to work on a routine for performance, but this portion of the class will not be here considered.

\textsuperscript{11}There may be two tendu combinations: slow (executed from 'first position'), fast (from 'fifth position')
ronde de jambe en l’air (‘leg circle in the air’)
frappé (‘striking’)
battement sur le cou-de-pied (‘beating at the neck of the foot’ or ankle)
pas de cheval (‘horse’s step’)
développé (‘developed’)
grand battement (‘large beating’)
battement en cloche (‘-like a bell’)

For the second part of the class, the dancers move away from the barre to the
center of the floor. An adagio (‘at ease or leisure’) often begins this portion. Linking
steps, such as glissade, pas de bourrée, and chassé may follow. (These steps occur in
many other combinations, but may be practiced separately at this time.) Petit allegro is
another category of small jumping steps usually performed at center floor.

Petit allegro steps include:
  assemblé (‘assembled’)
  ballonné (‘bounced’)
  balotté (‘tossed’)
  brisé (‘broken’ or ‘beating’)
  brisé volé (‘flying’ brisé)
  changement (‘changing’)
  coupé (‘cut’)
  échappé chagé sauté (‘escaping with a jump’)
  emboîté (‘fitted together’ or ‘boxed’)
  entrechat (‘interweaving’ or ‘braiding’)
  jeté, jeté passé (jeté ‘passed forward’)
  pas de chat (‘cat’s step’)
  sauté (‘jumping’)
  saut de basque (‘Basque jump’)
  sissonne (a traveling jump)
  soubresaut (‘sudden spring’)
  temps levé (a raising motion)

Pirouettes (‘turns’) form a large category of steps. They may be performed ‘slow,
in place’, ‘quick, in place’, or ‘quick, moving’. A slow pirouette combination may
include: attitude, arabesque, other posés, ‘preparation from two feet’, or en promenade.
Quick pirouettes in place may be ‘from fifth position’, flic-flac (en tournant), or fouetté.
The moving pirouettes might be: assemblé soutenu en tournant, chainné (déboulé), piqué
posé, and tour en l’air. Rising steps, such as relevé (‘raised’) and sous-sus (‘under-over’) may be practiced in the center floor, but may also be done at the barre.

The climax of the ballet class is the grand allegro, which consists of many large leaping steps, and may also include pirouettes and petit allegro steps. Some grand allegro steps are:

- cabriole (‘a caper’)
- grand échappé
- grand jeté en avant, (a large jeté forward)
- jeté en tournant
- grand jeté entrelacé (grand jeté ‘interlacing’ the legs)
- grand jeté en tournant
- pas balancé (‘rocking step’)
- pas de ciseaux (‘scissors step’)
- pas de poisson (‘fish’s step’)
- pas failli (‘giving way’)
- renversé sauté (‘upset’ or ‘reversed’ jump)
- sauté fouetté (a ‘whipped’ sauté)
- sissonne tombée (a ‘falling’ sissonne).

A short ‘curtsey’ combination, or révérence, may serve to end the class.

Révérence is bowing practice. The dancers use this opportunity to bow to the accompanist. If a formal révérence is not performed, the dancers may curtsey for the pianist as they leave.
Music for exercises at the barre. Suitable music for stretches, port de bras, and pliés are slow, broad, and flowing to accommodate the controlled, graceful motions of these exercises. Music in 3/4 or 4/4 time is appropriate, although a slow 3/4 may provide a more ‘flowing’ quality. Hopefully, the instructor will give a clear indication of the count she has in mind when she gives the instructions. Several of the Chopin Nocturnes are fitting, as well as Eric Satie’s Gymnopédie No.1 (which must be arranged by pastiche), and Rod McKuen’s Jean from “The Prime of Miss Jean Brodie”. (See Example 3.1)

Gymnopédie No 1

By
ERIK SATIE

Piano

Lent et douloureux

Moderately Slow

From The 20th Century-Fox Film “THE PRIME OF MISS JEAN BRODIE”
(Main Theme)

JEAN

Words and Music by
ROD McKUEN

Example 3.1: Music for pliés - Jean and Gymnopédie.
The *tendus* strengthen the ankles and feet. In this exercise, the toe is brushed across the floor away from the body without moving the hips, then brought back again, creating the beat. Slow tendus are done from first position, which means the legs are together, and the feet are turned out, ankles touching. A broad 3/4 or 4/4 (or even 2/4) is suitable for tendus, such as Chopin’s Nocturne Opus 55, No. 1, or Schumann’s *Erinnerung* (requires pastiche). (See Example 3.2.)

**NOCTURNE**

*Andante*

FREDERIC CHOPIN, Opus 55, No. 1

**ERINNERUNG**

Moderately, in a singing style  
*M. M.  40 - 56 ( 90 - 112 )*

Example 3.2: Music for tendus from first position - Nocturne Op.55, No.1 and *Erinnerung*
The quick tendus usually begin from fifth position, in which the legs are straight and toes turned out, but one foot is crossed in front of the other. The music for quick tendus from fifth should have a clear, sharp, accented rhythm in 2/4, 4/4, or 6/8. Ragtime music such as Joplin’s “Maple Leaf Rag” works well, but other possibilities include Bach’s Aria from the “Partita in D Major” and the Allegro non troppo from Delibes’ Coppélia. (See Example 3.3.)

Example 3.3: Music for quick tendus from fifth position - Aria from “Partita in D Major” and Allegro non troppo from Coppélia.
Fondus are pliés on one leg. These require the same smooth, graceful motion as pliés. Développés are similarly slow and graceful. One leg is drawn up alongside the other and then stretched out without moving the rest of the body. Suitable music for both fondus and développés includes: Stranger in Paradise from Kismet (Wright and Forest), and Gluck’s Ballet des Ombres Heureuses from Orpheo at Euridice. Occasionally, a tango may be used for fondus. (See Example 3.4.)

Example 3.4: Music for fondus and développés - Stranger in Paradise and Ballet des Ombres Heureuses from Orpheo at Euridice.

12 Since both of these exercises require music that is similar to pliés, the accompanist may find it useful to collect music for all three of these exercises in one section of her music binder.
The dégagé is similar to the tendu, but the foot comes slightly off the floor. Music for dégagés should be moderate to quick in tempo, with a clear, accented rhythm. A sharp 2/4, 4/4, or 6/8 meter is appropriate. Schubert's Ballet Music from "Rosemunde", the Shaker tune "Simple Gifts," and "Calcutta" (Pockriss, Vance and Gaze) are examples of music for dégagés. For frappés, the heel of one foot touches the ankle of the other, then the ball of the working foot strikes the floor and finishes several inches off the floor. This exercise too requires music with a well-accented (douple) rhythm. Although the same music can be used for both dégagé and frappé, the tempo and playing style will require adjustment to suit the particular combinations given by the instructor. (See Example 3.5)

**Ballet Music**

From "Rosamunde"

---

**Calcutta**

By LEE POCKRIS, PAUL J. VANCE and HEINO GAZE

Example 3.5: Music for dégagés and frappés - "Rosamunde" and "Calcutta".

23
The *rond de jambe à terre* requires music in 3/4 or a broad 6/8, that is smooth and waltz-like. Both legs are kept straight as the pointed toe of the working leg traces a circle on the floor. Brahms' "Waltz in B-flat Major" (Op.39, No.8) is excellent for this purpose, but requires some adjustments. Poldini's "Dancing Doll," and Chopin's "Waltz in A Minor" are also fine. An example of rond de jambe à terre music in 2/4 time is Elgar's "Salut D'Amour." (See Example 3.6.)

**Waltz in B-flat Major**

*Johannes Brahms* - 1833 – 1897

*Op. 39, No. 8*

---

**SALUT D'AMOUR**

*(Greeting Of Love)*

*Edward Elgar*

---

Example 3.6: Music for ronds de jambe à terre - "Waltz in B-Flat Major" and "Salut D'Amour"

---

13 The first four measures are repeated, and measure 26 is omitted.
Ronds de jambe en l’air are somewhat quicker. The working leg is raised with the knee bent at a 45-degree angle, and ovals are traced in the air without moving the upper part of the leg. Music for ronds de jambe en l’air should be more energetic, and the tempo may vary. Drigo’s “Valse Bluette” works well, as does Bach’s “Prelude No.1 in C Major (requires pastiche) and Tschaikowski’s “Chanson Triste” (omit measures 15-18). (See Example 3.7.)

Valse Bluette

CHANSON TRISTE

Example 3.7: Music for ronds de jambe en l’air - “Valse Bluette” and “Chanson Triste”.
Marches and tangos are best for *grand battement*. Grand battement looks like a large, kicking motion, but it is a leg-raise. The working leg is raised (can be in several directions) to its highest position and then lowered. The music should be forceful, with a heavy downbeat. Examples of suitable music include: “Toreador Song” from Bizet’s *Carmen*, and Antoine de Konski’s March from “The Awakening of the Lion”. (See Example 3.8.)

---

**CARMEN**

(*Selected Themes*)

[Musical notation image]

**March**

*From “The Awakening of the Lion”*

ANTOINE DE KONTSKI

[Musical notation image]

Example 3.8: Music for grand battement - “Toreador Song” and the March from “The Awakening of the Lion”.
The foregoing discussion does not cover all of the possible exercises that may be performed at the barre. For example, pirouettes and petit allegro steps may also be done at the barre, although they will be considered as center floor exercises. (Also, many barre steps may be included in center floor combinations.) Additional waltzes, marches, polkas, gallops, etc. should be collected for the many other combinations that may be given during the class. Moreover, the instructor may on occasion specifically request a mazurka or polonaise.

**Center floor work.** An *adagio* is usually the first combination in the center floor portion of the class. It is very slow and graceful, and teaches control and stamina. The dancer must try to connect her movements without showing strain or lack of continuity. As one instructor explained this challenge to the class: “The momentum should never stop, even when there is a long-held pose; the energy should be directed and controlled through to the next position without a break.” According to Lishka, adagios “are generally comprised of one or more of the following qualities: gracefulness, stateliness, continuity of movement, sustained poses, smoothness, elegance and sweeping, expressive gestures.” (25) Therefore the music should be slow, broad, and expressive. Many adagio movements from the piano literature are suitable, as well as “Tenderly” by Lawrence and Gross. (See Example 3.9.)

**TENDERLY**

![Music notation](image)

Example 3.9: Music for adagio - “Tenderly”
The various *petit allegro* steps have the general characteristics of being light, lilting, and buoyant. The possible meters include 2/4, 3/4, 6/8 or 4/4, and the tempos may vary. The music should be bright to encourage the dancers to move up into the air. A polka, schottische, or lively Chopin waltz is usually appropriate, as are selected Czerny finger exercises, or perhaps a Tarantella. Two specific examples of petit allegro music are Schumann’s *Wilder Reiter*, and Tschaikowski’s “December” (Op.37a, No.12). (See Example 3.10.)

---

**THE WILD RIDER**

*Wilder Reiter*

---

Example 3.10: Music for petit allegro - *Wilder Reiter* and “December”.

28
Slow *pirouettes* may be performed at the barre or center-floor (or included in the adagio combination). The music should be a slow to moderate waltz, with adagio-like qualities. (Occasionally, a broad 4/4 will be more suitable.) In addition to certain adagio pieces, possibilities for slow pirouettes include: Brahms' Waltz in A Major (Op. 39, No. 15), "Valse Lente" from *Coppélia* (Delibes), and Sigmund Romberg's "The Desert Song." (See Example 3.11.)

---

**VALSE LENTE**  
(From Ballet "Coppélia")

---

**THE DESERT SONG**

---

Example 3.11: "Valse Lente" from *Coppélia* and "The Desert Song".
The quick pirouettes may be done in place or by moving across the floor. The
music should be a bright and fast 2/4 or 4/4, such as a can-can or traditional polka. The
moving pirouettes will be somewhat quicker than the others, and require very light and
fast music such as Khachaturian’s Sabre Dance from “Gayane Ballet”, or Tschaikowski’s
Trepak. (See Example 3.12.)

There Is A Tavern In The Town

TREPAK
(Russian Dance)

Example 3.12: “There’s a Tavern in the Town” (Traditional polka) and Trepak
Toward the end of the session, a grand allegro combination may be given. The dance steps usually include large jumps, and perhaps moving pirouettes, and tend to cover a lot of floor space. The music can be a big, powerful waltz, or a gallop, coda, or polka. Many waltzes of Brahms, Chopin, Schubert, and Schumann can be used for grand allegro. Other waltzes can be easily adapted by changing to a fuller playing style, adding octaves to the bass downbeats, and filling out the chords.

A characteristic of many of the center floor exercises is that the dancers move across the room. Depending on the size of the class, the instructor may have the dancers perform in groups and/or take turns individually in succession without stopping. In such cases, the usual 16 measures of music will not be sufficient. The accompanist may chose to link several songs together in a medley, or be prepared to improvise considerably so as not to let the music become boring during an exercise that may last from five to ten minutes.\textsuperscript{14} If a \textit{révérence} is included at the end of the class, the music should be adagio-like.

\textbf{Additional practical observations.} The pastiche technique is used to fit the music into even (eight-bar) phrasing, and does not refer to a mere sectioning of the music. For the most part, a sixteen-measure segment is all that is needed for each exercise. This segment will then be repeated as necessary. A two- or four-measure introduction (depending on the teacher’s preference and nature of the particular exercise) is needed for each piece. This introduction is usually improvised by the accompanist. In order to expand her repertoire, the accompanist may change the meter (and rhythmic style) of a piece for use with a different exercise.

\textsuperscript{14}For these reasons, it is often preferable to read the music from a simplified score: because it is then easier to add improvisations, and because it may be tiring to play more difficult pieces for long periods of time.
The combinations are usually done in two directions in order to exercise both sides of the body evenly. The teacher may stop the routine to give instructions after the first side is done, or may have the dancers turn around and continue without stopping. The pianist may want to add melodic ornamentation or play a variation of the music for the second side, and will pay close attention to the progress of the exercise so that she can either repeat the piece or cadence at the appropriate time. It is not the purpose of this discussion to review all of these issues as they would not necessarily affect the internal structure of the music. Both Lishka’s and Sawyer’s books provide ample coverage of these topics.

After reviewing the typical dance class and steps, we can see the need for a wide variety of music in the accompanist’s repertoire. It is all too easy for her to fall into the rut of over-using the same music after months or years of accompanying the classes. Thus, ballet accompanists are continually searching for new music. (Often, music is copied and traded among pianists so much that knowledge of its origin and composer is lost.) With experience, the accompanist will develop a keen ear for music she can add to her collection, and she will acquire arranging skills that will enable her to adapt music to the ballet exercises.

These arranging skills are often learned ‘on the job’ since formal training in the specialized field of dance accompanying is usually unavailable. As one accompanist explained, “That’s the fun of this job—knowing you figured out how to do it yourself. It’s sort of a tradition in the business.” However, effective pastiche arranging requires a theoretical understanding of the music. We will analyze several pieces of music with the pastiche arrangements suggested by Gerald Lishka, whose book was written “to advise
and instruct pianists in the art of ballet accompaniment (Preface, ix). It will serve as an example of the type of theoretical instruction a ballet accompanist may obtain in this regard.
CHAPTER 4

THE ROLE OF MUSICAL ANALYSIS

The musical selections. Several pieces of music will be analyzed representing three categories of exercises. We will compare the ones that have not been altered to the arranged pieces, and we will also compare the structures of the arranged pieces both before and after the pastiche has been applied. The three categories of music that will be discussed are: pliés, slow tendus, and ronds de jambe en l’air. Full scores for each of the pieces are provided in the Appendix.

Two pieces have been selected as representative of music for pliés. The first piece was written by an unnamed composer ("M.J.C") and is entitled, "Barre: Exercise for Feet With Rises." It was chosen because it was composed specifically for ballet studio exercises, and it works very well for pliés. The second is Erik Satie’s Gymnopédie No.1, which requires considerable alteration for use in the ballet class.

The first portion of Chopin’s Nocturne, Op.55, No.1 is suitable for slow tendus (as well as fondus and développés) without alteration. It will be compared to Erinnerung (Schumann), in which two measures must be omitted to create even 4-bar phrasing. Lishka has recommended Bach’s First Prelude and Fugue (in C major) from “The Well-tempered Clavichord” for ronds de jambe en l’air, and offered a pastiche arrangement. It will be compared to Schumann’s Bittendes Kind. I have played all six of these pieces in class, and will therefore offer comment on how well they are (or are not)
suited to the particular exercises. For the purpose of this discussion, we will be concerned with the kinetic and aesthetic qualities of the music, as well as the form.

As a context for this study, a comparison of the Shenkerian structures of many of the pieces (both altered and unaltered) was made to determine if there were any recurring patterns in the fundamental structures. Of all the music I examined, there seems to be no universal Ursatz model for ballet class music. On the other hand, the types of form are limited by the fact that all of the pieces share even, eight-bar phrasing, and none exceed 32 measures in length.

Music for pliés. Although Gymnopédie No.1 is tonal in a sense, it does not fit a strict Schenkerian model, and it sounds polytonal as well as polymodal. (See Score No.1 in Appendix.) The key signature is D major. The bass begins on G, and toggles between G and D in a plagal motion on the downbeat of every measure until near the end of the second phrase. The harmonies similarly alternate: IVm7—IIm7, etc.. However, because of almost hypnotic repetition, one can easily concentrate on the harmonic movement in the right hand, isolating it from the bass as if the bass was an insignificant drone. Excluding the bass, the harmonies are b-minor--f#-minor, as in iv-i6 in the key of f#. The descending melodic line adds to the ambiguity. Although in D major, the melody begins and ends on F#, which gives it a f#-phrygian quality.

The canceling of F# and C# in measures 21-22 signals a modulation to the key of the minor dominant (a-minor) as the melody comes to rest on E (scale degree 2 of D). The next two phrases feature a D-pedal, while the now-rising melody also surrounds D (iv/v). Measures 26 and 31 (final measures of each phrase) are interesting because they include F# rather than F-natural, thereby inflecting the modulation so that the minor mode is not totally achieved.
Measures 32 through 39 are the final phrase for the first section, after which the music essentially repeats. The F# formally returns through a stepwise bass ascent and a simultaneous melodic reaching-over from G. (C# also returns here.) Yet the composer seems reluctant to return to D major altogether, as there is a false-cadence to an a7 harmony (m.38) via a cadential 6/4 before the final D major chord. The second half of the piece exactly repeats the music except for this final phrase. At m.72, we hear F-natural instead of the expected F# being regained, and it comes as a surprise. We hear another false-cadence to a7 at m.77, but without the return of F# or C# it is even more convincing then the first. The piece ends on d-minor at m.78. The shifts in modality, coupled with the plagal motion throughout and lack of a clear dominant function, leaves the listener with a sense of sentimentality and yearning that can almost be described as spiritual.

This piece is written in 3/4 time, but each measure is divided into two beats: a short (one-count) beat followed by a long (two-count) beat. It is suitable for pliés because the slow, gentle swaying effect of the rhythm is kinetically conducive to the fluid motions of the exercise. This quality is uneffected by Gerald Lishka's recommended alterations to the phrase structure, which are:

Measures five through twelve comprise the first phrase; measures thirteen through twenty-one (omitting twenty), the second. Measures twenty-two through thirty (omitting twenty-six) comprise the third phrase. The last phrase is made up of measures thirty-two through thirty-nine (omit measure thirty-one). This totals thirty-two measures of four even phrases. Repeat as necessary.

Although the rhythmic quality remains intact, Lishka's suggestions ('phrase, omit, repeat') sound more like shampooing instructions than musical choices, because he offers no theoretical or aesthetic reasons for his alterations other than the resultant even phrasing.
The elimination of these measures may at first seem like mere surface alterations, but analysis reveals otherwise. Measure 20 is an extension of the cadence to e-minor, with the addition of D to the harmony. This may not be terribly significant, but it is an anticipation of the following d-minor harmony. It also adds a seventh to the e-minor chord, which helps to facilitate the movement to a-minor as v7/v. Measures 26 and 31 however convey even more valuable information. These two measures containing F# are the ends of the phrases during the modulation mentioned earlier. Although there is only a one-note difference from their previous measures (F# instead of E), they are the real cadential goal of the phrases because the Es can be heard as retardations. The removal of these measures causes the phrases to end with a different kind of dissonance than what the composer wanted. The anacruses, which help create continuity to the following phrases are also deleted. Lishka's "third phrase" (mm.22-30) is especially troublesome because it is now even more clearly heard as two 4-bar phrases. Therefore, in spite of the fact that the alterations result in even, eight-bar(?) phrases, the piece sounds like it has been chopped irregularly.

Although I have tried this piece with the adjustments Lishka suggests, I would recommend an alternative arrangement. Measure 19 can be omitted rather than m.20. The D in m.20 would be brought in as a quarter note on the last beat. This little arpeggiation provides some motion toward the cadence at m.21. Measures 25 and 26 may be combined so that the E becomes a quarter-note that moves to the F# (also a quarter-note) on the last beat in concurrence with the anacrusis. This alteration all but eliminates the disastrous four-bar pause in the phrase structure. The same procedure can be followed with regard to mm.30 and 31. (Here the phrase ending is already clear enough due to the e-minor harmony and lack of quarter notes in m.32.) I have played the piece this way also. It was more successful than Lishka's version because the instructor
seemed better able to work with the phrasing, and even began to sing her instructions along with the music. If it is necessary to repeat the thirty-two measures several times for the plié combination, the accompanist may be able to anticipate the length of the exercise and play the second half of the piece (making the equivalent adjustments with mm.58-9, 64-5, and 69-70) instead of the last repeat so that the final change of modality is heard and appreciated.

The selection entitled “Barre Exercise for Feet With Rises” was chosen for comparison to Satie’s piece because of its similar rhythmic feel (and tempo), and because it too is not tonal in a classical sense. (See Score No.2 in Appendix.) There are three sections of eight measures each in this piece in c-minor: the main theme, a first ending, and a second ending. Ideally, the accompanist should repeat the first two sections as needed, playing the second ending only at the end of the plié combination. As some combinations may require more than 64 measures in total (for each side of the body), I find it to be too repetitious that way, so I play it in ‘a-b-a-c’ form, repeating as needed.

This piece is not particularly pleasing aesthetically. As a test, I have performed it on several occasions for small audiences in a little café where I mostly played classical music. Some listeners just ignored the piece, while others gave me a puzzled look before turning away to ignore it. The melody in the first section seems to ramble up and down in mostly non-chord tones. Harmonically, after three measures of tonic over a descending bassline, there is a circle-of-fifths sequence which ends on the dominant (G-major). It is not very interesting from a structural hearing point of view.

The next section (mm.9-16) begins with an arpeggiation in perfect fourths, which starts on D# and spans two octaves. This is answered by an f♯- and c♯- minor harmonies in the next two measures. The next four measures are basically V7/V--V7. The second ending consists of four measures of an arpeggiation of a b-flat-minor triad, followed by
V-V7-i. The fact that the harmonic motion is suspended for the first four measures is interesting though, because often the final eight counts of a plié exercise begin with a held pose or stretch.

In the absence of the context of a ballet exercise, the piece seems strange because it was written specifically for the classes. When hearing it during the performance of a plié combination, the composer’s intent is perfectly clear, since both the harmony and melody work together with the dancers’ movements. The onset of each eight-bar phrase is signaled by a complete harmonic and melodic change, so that the form is also apparent to the dancers, even if they are not attending to that aspect of the music. This helps them remember the combination and stay in sync as a group.

Perhaps the importance of the easy recognition of phrase structure would explain some of Lishka’s alterations of the Satie piece. The fact that his version seems “chopped” at the cadences may be one of the reasons for his choices; it makes the form abundantly obvious, which is precisely what the dancers require. However, as noted previously, this was not the composer’s intent. Therefore, as music educator in the ballet classroom, one question for the accompanist is: should we expose the dancers to a famous piece of music at the expense of some of its artistic qualities?

Music for slow tendus. Erinnerung from “Album for the Young,” was written by Robert Schumann after the death of Felix Mendelssohn. (See Score No.3 in Appendix.) It is in the key of A major, and in 2/4 time. The rhythm of the eighth-notes has a sort-of ‘down-up, down-up’ kinetic quality, which is conducive to the ‘in-out, in-out’ movements of the foot in tendus. There are two sections, each of which is repeated. (The repeat of the second section is written out.) The first section contains a half-cadence in m.4, after which there is a modulation to E major, and a perfect authentic cadence in E major at m.10. The second half of the piece begins with a circle-of-fifths sequence, which returns
to A major at m.13, followed by a half-cadence at m.14. The opening melody returns, but it is harmonized differently than in the beginning. The supertonic (b-minor) is tonicized in mm.19-21, which leads to a perfect authentic cadence in m.22. Measure 20 is significant due to the fermatas over the e\textsuperscript{#7} chord (vi\textsuperscript{#7}/vi). It was at this point in the melody that the modulation began in the first section, but here b-minor is already being tonicized, and the diminished chord is unsettling to the ear. The structure and harmony that supported the melody at first no longer exist; they have seem to have suddenly disappeared while we were hearing the return of the melody. It is as if the composer wants the listener to pause and contemplate the fact that things are different now. When the melody finishes, its contour is inverted, which provides a very pleasing, balanced closure--especially during the repeat, where we are in expectation of it, and more willing to yield to it.

Lishka is correct in his claim that this piece is suitable for slow tendus. I use it quite regularly, although, in trying to make the rhythm stand out for this particular exercise, it loses some of the “singing style” recommended by Schumann. Moreover, it requires pastiche. Lishka’s suggestions for alteration are:

Play measures one through ten, omitting measures seven and eight, for the first phrase. Repeat to make a second phrase of eight measures. For the last two phrases of eight measures each, play measures eleven through eighteen twice. The last time through, change the last chord in measure seventeen to E major (V7 ov A), and cadence in measure eighteen in A major. Repeat the piece as necessary. (46)

The elimination of mm.7 and 8 removes the c# harmony (vi/V) as support for G#. Such a change might go unnoticed by a listener who was unfamiliar with the piece because it is not essential to the smoothness of the modulation. These measures are aesthetically important though, because they contain a sort-of ‘loop back’ of the melody, which gives the feeling of a happy continuation of events. Lishka’s alterations for the second section are more problematic because he is removing the very highlight of the piece, namely the
e\#7 of m.20. Of course, this section is four measures too long, and Lishka no doubt wants to remove the fermatas because they would hinder the rhythm of the exercise. He may also want to repeat the second section from m.11 in keeping with the form of the piece, but it is at the expense of the structure, as well as the composer’s intent. (See Score No.4 in Appendix for altered version.)

Although the rhythmic and kinetic qualities of Erinnerung are an excellent accompaniment for slow tendus, certain aesthetic features are removed along with the discarded measures. I have found that the second half in particular is quite monotonous with Lishka’s cuts. The tonicization of b-minor under scale degree 2 (B) is a significant harmonic element. Its removal results in an extensive prolongation of B over the dominant (E) with little melodic movement or harmonic interest. The eventual cadence to A-major is therefore more like a relief from the continual poking of the ear than it is satisfying. Perhaps what is even more important is the omission of elements in the piece which give it meaning: the melodic momentum provided in mm.7 and 8; the moment of repose in m.20; and the satisfying melodic closure.

Different alterations for the second half of this piece are advisable. The sequence in mm.11-14 can be repeated to make eight measures. (This is only slightly monotonous compared to Lishka’s arrangement.) Then mm.15-22 can be performed as written, with one exception. The fermatas should not be observed, but rather, a small arpeggiation of the e\#7 should be added so as not to break the phrase as much. In spite of the fact that I think this is an improvement over Lishka’s method, there is no perfect way to cut up a work that a composer considered complete, without effecting the form, harmonic structure, and/or meaning of the piece.

Chopin’s Nocturne Opus 55, No.1 (in f-minor) offers a second example of music for slow tendus. (See Score No.5 in Appendix.) This piece in 4/4 time has the same
tempo and ‘down-up, down-up’ rhythmic feel as Erinnerung, but differs greatly in form and structure. Only the first sixteen measures are needed, although the second eight bars basically repeat the first eight. They can be performed without alteration, except for m.16 wherein the time value of the F may be shortened to a quarter-note, and three quarter-notes on C may be added as a pick-up if a repeat is necessary. This piece is presented because it is an excellent example of a famous work that can be used without the concerns associated with pastiche.

In many ways, the Nocturne differs from Erinnerung. While Nocturne is limited to a two-octave range, Erinnerung spans more than three octaves, and has a thicker texture. We have already observed the structural and harmonic differences, including that fact that there is no modulation or sequence in Nocturne. The melodic structure of Nocturne is basically descending, while the melodic contour of Erinnerung is constantly moving. The two pieces have different time signatures. Also, Schumann’s piece has flowing arpeggios in the bass while Chopin’s bass is Alberti-style in staccato notes. Erinnerung is certainly longer in actual time (since we are considering only the first section of Nocturne), but it also contains more musical ideas and patterns (some of which are contrasting), and other elements that contribute to meaning. Therefore, this demonstrates that although two pieces differ in sound, harmony, meter, rhythm, and growth, they may still share a common kinetic quality that makes them each suitable to accompany the same dance movement.

Music for ronds de jambe en l’air. Lishka recommends Bach’s First Prelude in C major from “The Well-Tempered Clavichord,” and Schumann’s Bittendes Kind, although I have had more success with a medium-tempo waltz, such as Drigo’s “Valse Bluette”, which may be played as is.
Bittendes Kind works quite well, except that the last measure should be eliminated. (See Score No.6 in Appendix.) The key signature is D-major, but it is never fully tonicized. Instead, A-major is tonicized, but it never completely loses its identity as the dominant. The effect is that the dominant sounds as if it is begging for an opportunity to tonicize D-major, yet it never gets the chance. The only time A-major really sounds like a dominant is in the last measure, where the chord seventh is added as an afterthought, however there is no tonic afterward to acknowledge it. (I have analyzed this piece is in A-major.)

The phrase structure of this piece is very clear, due to the harmonic changes, and the fact that each measure is repeated. This creates four phrases of four measures each. As there would be two ronds de jambe for each measure of 2/4 time, the phrases would have eight counts. I have played this piece with success in class. The only point of contention I have with Lishka recommendations is that the final added G (chord seventh) should be included before ending, in keeping with the composer’s choice.

Bach’s Prelude has two sections. (See Score No.7 in the Appendix.) The first section features an octave descent in the bass, which follows a four-bar ‘tonic-subdominant-dominant-tonic’ gesture. The main (perfect authentic) cadences occur in mm.11 (cadence to V) and 19 (cadence to I). This section can be heard as having four phrases: a four-bar phrase followed by a seven-bar phrase, and two more four-bar phrases. The second section, which consists of one long phrase, is more interesting both harmonically and from a voice-leading perspective. It includes an extended pedal point on the dominant. According to Schenker, this section contains an example of “extremely profound voice-leading!” (Free Composition, 92). Here he refers to the F# of m.22 followed by an F-natural in m.23, which are not to be regarded as a cross-relation, because
the F# is on another level, and therefore not part of the voice-leading. Lishka’s alterations of this piece create problems by interfering with the middleground structure as graphed by Schenker. The graph from *Five Graphic Analyses* (Score No.9) will be used to show the structural changes resulting from Lishka’s pastiche, which is as follows:

There will be one ronds de jambe for each half note. The first phrase will be measures one through seven, with measure seven repeated to make eight measures. On the repeat of measure seven, play a G for the root of the arpeggio instead of B. The second phrase is measures eight through fifteen. For the third phrase, play measures sixteen through twenty-one as written, which totals six measures, and finish the last two measures as follows. In measure twenty-two use the first half note arpeggio and skip immediately to measure twenty-four, playing only the first half note arpeggio of that measure—in other words, measure seven of the third phrase consists of the first halves of measure twenty-two and measure twenty-four, combined. Use measure twenty-five to finish the third phrase. For the last phrase of eight measures, use measures twenty-six through thirty-two. Insert one measure of improvised C major arpeggios between measures twenty-eight and twenty-nine, and play a tonic C major arpeggio in measure thirty-two instead of the G7 arpeggio which is written (50-51).

The first half of the piece is not changed drastically as the only alteration is a repeated measure. (See Score No.8 in Appendix for altered version.) It is rendered less appealing though, because the change of bass disrupts the octave descent. It also results in the structural cadence to V in m.11 occurring in the middle of an eight-bar ‘phrase’ unit. (Although, it should be noted that in this case with one ronds de jambe per half note, each measure actually represents two ‘counts’.)

---

15 Two things should be noted: Schenker explains his analysis of these measures in the Foreword of *Five Graphic Analyses* (9-10) as an interpretation of Bach’s use of stem direction. The said stem direction is not shown in the scores I have provided. Also, the scores contain an optional measure between 21 and 22, which is not included in Schenker’s analysis, or in Lishka’s comments.
Lishka’s directions for the second section, where he combines mm.22 and 23, create a uniquely divided measure in which the bass moves. This is the very spot that Schenker comments concerning the voice-leading. The voice-leading is in fact not disrupted by the change, but the harmonic rhythm is, and noticeably so, which is very jolting. This might be disturbing to the trained listener, who may want to focus on the voice-leading at that point.

Schenker’s graph indicates unfolding between D and F during mm.24 through 31, which occurs over the dominant pedal. It is right in the middle of this that Lishka adds a measure of root position tonic, which could scarcely be more structurally intrusive. At least this time, Lishka offers an explanation for his choices:

The accompanist now has four phrases of eight measures each in which the harmonic rhythm and motion will be clear to the ear. Ironically, there are exactly thirty-two measures of music up to the point where this discussion ended. However, as written, the music does not sound like even phrases of eight measure each and therefore is not immediately usable for ballet class. The arranged version sounds quite musically acceptable if played intelligently and is a good example of the kind of thing which can be worked out with patience. (51)

With regard to the “four phrases of eight measures,” Lishka ignores the fact that he has structural cadences in the middle of two of his eight-bar units (m.11, and between mm.27-28) whereas Bach’s cadences are conclusions to the original phrases. Furthermore, there is no cadence at the end of Lishka’s third phrase at all (m.24). We have also seen what the bifurcated measure (half m.22 + half m.23) does to the “harmonic rhythm and motion.” Bach wanted his voice-leading to be clearly defined at that point, as indicated by his use of stem direction. He most likely would never have inserted a perfect authentic cadence in the middle of his cadential pedal point, or cut the pedal short. Therefore Lishka’s changes obscure the composer’s intent. With these facts in mind, the reader can judge whether or not Lishka’s pastiche is “quite musically acceptable.”
I have played the Prelude in class according to Lishka's specifications, and although it does have an appropriate kinetic feel, the instructor was not totally pleased with it. I suggest that if one insists on using this piece, mm.5-7 should be eliminated, and the piece should be ended at m.19 with the perfect authentic cadence. It can then be repeated as necessary. The bass line will have an imitative quality with well-defined cadences. Of course, the E in the top voice would be left dangling after m.4. If the ear is offended, the right hand can be revoiced so that E is on top through measure nine, then D on top for mm.10-11, after which it moves to C#. (Any voice-leading problem left in the inner voices will likely go unnoticed.) This too is obviously not what Bach wrote—in fact it sounds more like exercise music that is derived from the original piece—but I personally prefer it to a butchered version of a famous work that is still not well suited to the purpose.

Lishka's book has been extremely helpful—it has even been a lifesaver—in practical matters of dance accompaniment. For this reason I do recommend the book, but I agree with Katherine Teck who observes, "Unfortunately, his choices of pieces sometimes leave something to be desired . . ." (Movement to Music, 239).
CHAPTER 5

CONSIDERATION OF RESEARCH ON MUSIC PERCEPTION

Why consider research on music perception? Now that we have seen how the structure and aesthetic qualities of some pieces might be effected when their form is altered, we can address important issues that arise. For example, would the dancers be aware of the structural significance of any changes? As music educator in the dance class, the accompanist may want to view relevant evidence before making the decision to present drastically altered musical works.

While there may be instances wherein a piece of music can be slightly altered with little distortion of its underlying structure; in most cases, the structure and phrasing are linked so that one element cannot be radically changed without effecting the other. Therefore, when considering the use of pastiche methods for arranging ballet class music, the accompanist should analyze the music from many perspectives to determine the best way to make the adjustments, so that the piece played for the class is truly “musically acceptable.” The decision of whether or not to use pastiche arranging for the works of the masters is left to each individual accompanist, and again, no judgment as to the appropriateness of this practice is offered here. However, before making such a decision, and in keeping with her role as music educator, ballet accompanists should consider evidence from research on music perception, to see what (if any) effect this would have on the dancers as “musicians.”
As long as the tempo, rhythm, style, beat pattern and phrasing are appropriate, there are occasions when the ballet instructor may pay little attention to the structural aspects of the accompaniment. In fact, there may be times when simple chords improvised in a suitable rhythmic pattern will suffice, rather than an actual piece of music. On the other hand, many instructors are very attentive to the music, and will even scold a pianist who fails to cadence properly on the tonic chord at the conclusion of an exercise. Naturally, if an instructor (or dancer) has been educated musically, she may be familiar with many classical works, particularly those from the ballet, as well as other pieces standard to the usual classroom repertoire. Pastiche changes are evident to one who is familiar with the original version of the music. But is this perception of the music related more to recognition of the piece itself, or to cognition of its structure? Having never listened to a piece of music before, can a person hear the tonal structure, and/or be able to determine whether or not the structure is "musically acceptable?" If it could be demonstrated by research that the underlying structure of the music was perceptible, then this might influence the accompanist's decisions concerning the pastiche method.

Some recent findings. According to David Butler\textsuperscript{16}, long-range Schenkerian structures are probably not heard by most listeners. Referring to research by Nicholas Cook he says, "There is some question, however, as to how much even sophisticated listeners can do to make mental connections among temporally remote points in tonal music." (\textit{The Musician's Guide to Perception and Cognition}, 165) Cook, in summarizing the results of experiments involving listener response to modified versions of several Classical works concludes, "the direct influence of tonal closure on listeners' responses is relatively weak and is restricted to fairly short time-spans--much shorter than the durations of most tonal compositions." (197) He points out that music theories like that of

---

\textsuperscript{16}Personal interview, May 2000.
Schenker are more pedagogical than scientific (204). Karno and Konecni, who also conducted experiments involving structurally altered music claim, that “the original was clearly not preferred over all other versions. . . The ability of even musically trained individuals to perceive structural changes is highly suspect” (71). Does all of this indicate then, that the alteration of a piece of music is of no consequence?

Music for the ballet class consists of short musical segments rather than entire sonatas or symphonies. Therefore the structural unit we should consider is the (eight-bar) phrase. Butler notes: “It appears that listeners do segment relatively short melodic excerpts into similar smaller groups,” which would suggest that listeners are capable of structural hearing on a short-term level, such as the phrase (167). Cook explains that although the large-scale structure may not be perceived, composers “gave their compositions a large-scale structure (for instance, the move from tonic to dominant and back again that characterizes sonata form) that was analogous to the tonal structure of a single musical phrase” (204). In experiments by Rosner and Narmour, the dominant-to-tonic progression was preferred by listeners as the strongest form of musical closure. The conclusion of Rosner and Narmour is that the “schematic uniqueness of V-I lends itself perfectly to the recurrent syntactic needs of tonality by enabling listeners to parse and to store diverse chunks of tonal musical forms” (409).
The evidence from the experts supports the conclusion that listeners can perceive musical structure, both melodic and harmonic, on a short-term, phrase level. Furthermore, as Cook points out,

If large-scale tonal relations are not in themselves audible, that does not necessarily mean that they are of no musical significance: it may just be that their influence on what is heard is an indirect one. . . Imperceptible aspects of musical structure may, then, be important to the musician (204-5).

Therefore, as music educator in the ballet classroom, the accompanist may wish to take the element of tonal structure under serious consideration.
CHAPTER 6

CONCLUSIONS

We have defined and discussed music and dance, shown that they coordinate in the dimensions of time and motion, and examined how they relate to each other in the dimension of space due to their differing mediums. The musical needs of the dancers in terms of rhythm, phrasing, and kinetic quality can be understood from the review of the typical class, as well as each of the dance steps that may be performed. As an attempt to bring "unity" to dancers, teachers, choreographers, and accompanists in the ballet class, Elizabeth Sawyer's book provides a somewhat theoretical (and philosophical) overview of the subject as well as an example of the type of literature available to the ballet accompanist. Gerald Lishka's methods of arranging tonal music to conform to even, eight-bar phrasing provides an example of the practices in the field of ballet accompaniment. Analysis of certain pieces of music arranged by these methods shows how the different musical elements are effected. Finally, we have seen from research in the field of music cognition that although the long-range structural aspects might not be perceived, listeners can hear musical structural elements at the phrase level.

There are many important questions that can be raised in view of this research. For example, how will the presentation of altered music effect the musical abilities of young children who are exposed to it regularly over a period of years? How widespread is the practice of playing poorly arranged music in the ballet class, and how many children
are effected? How do the musical abilities of ballet dancers compare to those of non-musicians and/or non-dancers? To what aspects of music do ballet dancers attend when listening in comparison to non-dancers? In adulthood, do the dancers prefer music with even phrasing, or are they confused by music that is not evenly phrased?

The use of pastiche arranging of Classical works will continue in the ballet class. As one accompanist explained, “Nothing is sacred. In order to participate in the art, your phrasing has to be even, and you must cadence with the dancers, or you arrange the music any way you need to.” Since, as we have seen, “musically acceptable” arranging requires specialized knowledge, should there be any kind of formal education and certification for ballet accompanists?

I have only briefly examined this subject as an accompanist and music theorist. There is room for much more research in this area. Ballet dancers constitute a unique group as subjects for studies and experiments in the fields of music cognition and education. There is also a need for updated theoretical writings addressing dancers as musicians, and accompanists as music arrangers.

In modern times, it has become common practice to use recorded piano music for the ballet class, particularly at the less advanced levels. The financial advantages of this to the ballet studio are obvious, and the ballet instructor may also find some benefit in being able to pre-select the music for the class. However, live accompaniment is usually preferred over the recorded music for several reasons. A human accompanist can begin and end the music, vary the style and tempo, or quickly make another selection on voice-command from the instructor. She can observe the exercises, make adjustments during the performance, and customize each piece according to what she sees.
The accompanist thus helps create an atmosphere of 'collaborative art' in the studio that is lost with recorded music. Her carefully chosen, well-arranged, and well-played musical selections can be an educational tool for helping dancers become musicians. With these things in mind, may the ballet accompanist take seriously her roles as music educator, performer, collaborative artist, and music theorist in the ballet class.
BIBLIOGRAPHY


Cooper, G. W. and Meyer, L. B. (1960). The Rhythmic Structure of Music. Chicago: The University of Chicago Press. Sawyer relies heavily on this publication to explain her theories of rhythm and meter. It was already twenty five years old when she did so, which may explain why her theories are not up-to-date.


Hassler, M. and Birbaumer, N. (1987). Musical Talent and Visual-Spatial Ability: Onset of Puberty. Psychology of Music, 15, 141 - 151. Studies demonstrate a relationship between musical talent, visual-spatial abilities, and puberty in both boys and girls. Girls were found to be more effected by the changes of puberty than boys. The studies were concerned with measuring the changes in skills and musical “talent” rather than perception.


Lishka, G. R. (1979). *A Handbook for the Ballet Accompanist.* Bloomington & London: Indiana University Press. Very useful in a practical sense for the beginning ballet accompanist. However, most of the suggested repertoire is virtuosic, and the pastiche is not based on theoretical principles. Although the book was published over twenty years ago, the information is still current. Highly recommended.


Mathiesen, T. J. (1985). Rhythm and Meter in Ancient Greek Music. *Music Theory Spectrum, 7,* 159-180. This article examines rhythm and meter from the perspective of Aristoxenus, Aristides Quintilianus, and several other Greek philosophers.

Rosner, B. S. and Narmour, E. (1992). Harmonic Closure: Music Theory and Perception. *Music Perception.* Experiments in cadential closure support the claims of Schenker and others that the V-I cadence is considered the most closed, but this preference is unrelated to melodic motion.

Rothstein, W. (1989). *Phrase Rhythm in Tonal Music.* New York: Schirmer Books. As the title implies, this book presents a theory of phrase structure that can be applied to tonal music, which could be useful in pastiche arranging.


Tellier, C. L. (1984). "The Significance of the History Museum as a Resource for Art Appreciation." diss., The Ohio State University. Although the subject matter was not relevant to this thesis, the chapter entitled "Ethnographic procedures for discovering the role of art objects in the history museum" was useful for outlining procedures for an ethnographic type of study, as was here performed.
APPENDIX

Scores

Gymnopédie No.1, Eric Satie ................................................................. 59
Gymnopédie, Lishka’s arrangement ......................................................... 62
Barre, Exercise for Feet With Rises ......................................................... 64
Erinnerung, Schumann .......................................................................... 65
Erinnerung, Lishka’s arrangement .......................................................... 67
Nocturne, Opus 55, No. 1, Chopin .......................................................... 69
Bittendes Kind, Schumann ................................................................... 70
Prelude I in C major, Bach ..................................................................... 71
Prelude I, Lishka’s arrangement .............................................................. 73
Prelude I, author’s arrangement .............................................................. 75
Prelude I, Schenker’s graph ................................................................... 76
Gymnopédie No 1

Arranged and Edited by
MAX HIRSCHFELD

By
ERIK SATIE

Lent et douloureux

Piano

\[ \text{PP} \]
Gymnopédie No 1

Arranged and Edited by
MAX HÜRSCHFELD

By
ERIK SATIE

Lent et douloureux

Piano

*** Left Pedal during entire composition
28. REMEMBRANCE

{4 November 1847}

ERINNERUNG

Moderately, in a singing style

\[ \text{M. M.} \quad \begin{array}{c} \text{M.} \quad \text{j} = 40-64 \quad ( \text{q} : 90-112) \end{array} \]

\[ \text{A}: 3 \quad 1 \quad 2 \]

\[ \text{E}: \quad \begin{array}{c} \text{vi} \quad \text{vi} \quad \text{vi} \end{array} \]

\[ \text{A}: \quad \begin{array}{c} \text{ritard.} \quad \text{HC} \end{array} \]

\[ \text{E}: \quad \begin{array}{c} \text{a tempo} \quad \text{HC} \end{array} \]
\(5\) The **ritard.**, clearly indicated in the Autograph, is missing from most editions.
FIRST ENDING

SECOND ENDING

A MAJOR FOR LAST MEASURE

I

USE AS PRDP
28. REMEMBRANCE
(4. November 1847)
ERINNERUNG

Moderately, in a singing style

Note 1: November 4, 1847, was the date of Felix Mendelssohn's death.

Note 2: Autograph: Nicht schnell und sehr gesangvoll zu spielen.

Note 3: Clara Schumann edition: M.M. = 56.
NOCTURNE

Andante

FREDERIC CHOPIN: Opus 9, No. 1
Entreatyng Child

(Bittendes Kind)

Robert Schumann (1810 – 1856)

Op. 15, No. 4

1. Schumann left only the pedal indication Ped. at measure 1.
First Prelude and Fugue
(from "The Well-tempered Clavichord")

Prelude I

J. S. BACH (1685–1750)
First Prelude and Fugue
(from “The Well-tempered Clavichord”)

Prelude I

J. S. BACH (1685-1750)

Moderato
First Prelude and Fugue (from "The Well-tempered Clavichord")

Prelude I

J. S. Bach (1685-1750)