

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

DANCE HG

Q1	ATTENDANCE OF A DANCE WORK; DANCE COMPANIES	[14]
1.1	Dance journalist: Write a critical review of a dance work for a local newspaper	(10)
	<i>Credit may be given for the writing style of a newspaper review. Open choice; must be <u>2003/2004 dance productions</u></i>	
	Sub-sections	<i>Example:</i>
1.1.1	Title of performance	Screen Saver (One of the FNB Dance Umbrella choreographies)
1.1.2	Company, lead dancers	Kibbutz Dance Company – 15 dancers, no names in programme
1.1.3	Date (month, year), venue	March 2004, Drama, State Theatre Pretoria
1.1.4	Choreographer(s)	Rami Be'er
1.1.5	Set/costume designer(s)	Rami Be'er, Laura Dinulescu
1.1.6	Composer(s)	Various music styles used - medieval to 21 st century, e.g. music by L. Gerrard, T. Rezor, A Scarlatti, P. Bourke, C. Mansell, Anonymous (16 th century), Soundheim Sound design: Alex Claude
1.1.7	Description of content or plot	1
	<p>Programme notes by Rami Be'er: Each of us has his visible screen and other screens. Each of us has a framework and private living space. The work is concerned with the messages that belong to our experience here and now in relation to the universal and to the more local. It deals with the world chaos, the lone individual and the shattering of the universe. Its contemporary aspect lies in the combination of the technology of communication – the computer, video, the music and lighting – and of course the dancer, his soul and body.”</p> <p>Choreographic style including an analysis of movement vocabulary, e.g. the use of space, etc.:</p> <p>The contemporary dance style was used. The dancers danced bare feet with expressionless faces (reflecting the subject matter of the computer-generated images and the music). Various combinations were used, executed in 2s, 3s, small ensembles, solos and as a group of 15. Slow and fast movements were juxtaposed and the variety in the use of five double beds as props in nearly all the scenes (mattresses and frameworks) was quite ingenious.</p>	0,5

	<p>Type of dancers used:</p> <p>The 15 dancers (8 female, 7 male) were of an outstanding technical standard. The men were muscular and agile; the women were agile and capable of lifting men. All coped well with the innovative, demanding choreography.</p>	0,5
1.1.8	Personal benefit: <i>Open-ended answers; learners' own account.</i>	1
1.1.9	Relevance in SA: <i>Open-ended answers; learners' own account.</i>	1
1.2	Publicity material for a listing in a dance dictionary: An international OR SA company.	(4)
	<i>Example: International Company: Kibbutz Dance Company</i>	
1.2.1	<p><u>History</u> (ONE substantial fact); Founded in 1970 as "a dream come true" by founder Yehudit Arnon, who was forced to dance in order to survive as a young girl in Auschwitz. She vowed that if she succeeded in surviving, she would dedicate her life to dance. This indeed happened, and after she came to Israel and settled on Kibbutz Ga'aton, she turned a group of young amateur dancers into one of Israel's leading contemporary dance companies, steadily gaining international acclaim. The KCDC is comprised of 38 dancers, divided in two groups. They perform in numerous prestigious festivals and events world-wide, including Japan, Taiwan, Italy, Denmark, Croatia, Australia, Turkey, France, Russia, Germany (invited 9 times), USA, Austria, Belgium, South and Central America.</p> <p><u>Management</u> (ONE substantial fact) The KCDC is attached to the United Kibbutz Movement. It receives financial support from the Ministry of Science, Culture and Sport and also covers its costs through performances in Israel and abroad. General Manager: Dan Rudolf Artistic Director and in-house choreographer: Rami Be'er (winner of the 1999 Ministry of Arts and Culture award for the best creative artist).</p>	2
1.2.2	<p><u>Choreographic style</u> (ONE substantial fact) <u>Contemporary dance</u>: Evidence of this style seen in the freedom of movement; rigorous placement and body alignment; falls, spirals, jumps; strength, flexibility and breadth of movements; mobility of the spine; use and articulation of the pelvis; strength and flexibility of legs, torso and hamstrings; natural position of body – legs are parallel as opposed to turning out; arms are integrated into trunk activity with articulation from the spine; important footwork with energy flowing through body into the feet; dancing with bare feet. (Rami's contemporary choreography is interesting and challenging. Companies often commission him.)</p> <p><u>Repertoire</u> (ONE substantial fact) Highly popular children's works. Also adult works, e.g.</p> <p>1991 <i>Real Time</i> First full-length work of Rami Be'er 1992 <i>Angeles Negros</i> To commemorate 500 years since the expulsion of Jews from Spain 1992 <i>Wing's Dreams</i> A short, exquisite piece for soloist 1993-4 Rami worked with BUHNEN-Graz, Austria, for whom he produced 2 new choreographies: Summer 1993, <i>Naked City</i> Summer 1994, <i>Aide Memoire</i> (both full-length works)</p>	2

Q2	DANCE IN PERSONAL LIFE AND COMMUNITY	[14]		
2.1	ONE social issue: HIV/Aids / Drug prevention / Crime prevention. Motivation to a funder – how dance can be used to promote healing in society <i>Open-ended answers; learners' own account. Possible mark allocation:</i>	(7)		
	<table border="1"> <tr> <td> identify funder (1) choose social issue and describe impact thereof (1) dance as a hobby or a vocation and benefits thereof (1) dance to promote healing; existing examples (1) </td> <td> suggested project; detail and planning (1) suggested budget to funder (1) explain the benefit to the community (1) professional, convincing writing style (1) </td> </tr> </table>	identify funder (1) choose social issue and describe impact thereof (1) dance as a hobby or a vocation and benefits thereof (1) dance to promote healing; existing examples (1)	suggested project; detail and planning (1) suggested budget to funder (1) explain the benefit to the community (1) professional, convincing writing style (1)	
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2.2	ONE ritual: marriage dances / coming of age / initiation / death <i>Open-ended answers; learners' own account. Possible mark allocation:</i>	(7)		
	When (1) Where (1) With whom (1) Dance style (1) Dress (1) Music (1) Any additional fact (1)			

Q3	DANCE VOCATIONS	[10]																		
3.1	FIVE areas of employment + a job related to each (5)																			
3.2	Responsibilities of each (5)																			
	<i>Open-ended answers. Possible answers + mark allocation:</i>																			
	<table border="1"> <thead> <tr> <th>Areas of employment</th> <th>A job related to each</th> <th>Responsibilities</th> </tr> </thead> <tbody> <tr> <td>1 Education and Training (0,5)</td> <td>Dance Teacher (0,5)</td> <td>To facilitate and assess learning experiences (1)</td> </tr> <tr> <td>2 Dance Administration (0,5)</td> <td>Administrator (0,5)</td> <td>To capture and update data (1)</td> </tr> <tr> <td>3 Dance Research (0,5)</td> <td>Researcher/Historian (0,5)</td> <td>To select, organise and interpret facts from the Internet, books, magazines, videos, DVDs, etc. (1)</td> </tr> <tr> <td>4 Dance Journalism (0,5)</td> <td>Reporter (0,5)</td> <td>To attend productions and report objectively (1)</td> </tr> <tr> <td>5 Showcasing (0,5)</td> <td>Producer/Director (0,5)</td> <td>To audition dancers and produce a dance show (1)</td> </tr> </tbody> </table>	Areas of employment	A job related to each	Responsibilities	1 Education and Training (0,5)	Dance Teacher (0,5)	To facilitate and assess learning experiences (1)	2 Dance Administration (0,5)	Administrator (0,5)	To capture and update data (1)	3 Dance Research (0,5)	Researcher/Historian (0,5)	To select, organise and interpret facts from the Internet, books, magazines, videos, DVDs, etc. (1)	4 Dance Journalism (0,5)	Reporter (0,5)	To attend productions and report objectively (1)	5 Showcasing (0,5)	Producer/Director (0,5)	To audition dancers and produce a dance show (1)	
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Q4	DANCE STYLE / FIELD OF DANCE	Choose ONE (Guideline Document)	[14]
	<ul style="list-style-type: none"> • African Dance • Ballet • Ballroom • Contemporary Dance 	<ul style="list-style-type: none"> • Dance Composition (Choreography) • Folk Dance (Character National) • Greek Dance (Ginner method) • Indian Dance (North OR South) 	<ul style="list-style-type: none"> • Jazz • Latin American Dancing • Spanish Dance • Tap Dance
	Article for school newsletter = writing style, e.g. intro; body; conclusion		±1
	Characteristics of the field of dance		±10
	<i>Example: Ballet or Classical Dance Principles:</i>		
1	Stance: Position taken; standing correctly		
2	Turn-out: Rotary motion to view		
3	Placing: Arranging things in their proper place to achieve an ordered balanced form		
	3.1 Alignment: Bringing into line, especially bringing three or more points into line		
	3.2 Épaulement: A rotary movement of the shoulders made in sympathy with simultaneous movement of arms and/or legs, the extent of which must be finely judged, but which will depend on the context.		
4	Laws of balance: A counterpoise (of things) in order to maintain equilibrium. Conforms to other basic rules, i.e.		
	4.1 The law of opposition		
	4.2 The law of épaulement		

5	The basic rules of classic technique: These include Rules of the Head, Legs, Feet, Arms and Body
6	Transference of weight: To convey or hand over one thing or person to another place or person. These include:
6.1	The five positions of the feet
6.2	The five jumps; From: 2 feet to 2 feet; 2 feet to 1 foot; 1 foot to 2 feet; 1 foot to the other; all on one leg
7	Co-ordination: To bring proper parts into proper relationship
	The seven movements of dance: <i>Plier</i> (to bend), <i>Étendre</i> (to stretch), <i>Relever</i> (to rise), <i>Sauter</i> (to jump), <i>Élancer</i> (to dart), <i>Glisser</i> (to glide), <i>Tourner</i> (to turn)
	Motivations why it is an interesting dance field to study. <i>Open-ended answers, e.g.</i> ±3
	Ballet or classical dance is one of the oldest styles of dance (a dancing statue was found in Egyptian times).
	Through the years an extensive repertoire has been created, including story ballets and abstract ballets.
	A variety of music can be used to accompany ballets, including folk, medieval, classical, romantic, jazz, etc.
	Ballet can be enjoyed as a performer on stage or as an audience-goer.
	The discipline in the training of ballet in early life can later serve as a basis for any other dance style or field of dance.

Q5	CHOREOGRAPHERS	Choose TWO from Guideline Document	[14]
5.1	ONE SA: Cekwana, Cranko, Glasser, Gordon, Hawkins, Mantsoe, Maqoma, Orlin, Paeper, Pather, Staff		(7)
5.2	ONE UK/USA: <u>UK:</u> Ashton, Bintley, Bruce, De Valois, Forsythe, Macmillan <u>USA:</u> Ailey, Balanchine, Cunningham, Graham, Limón, Mitchell, Tharp		(7)
	<i>Examples and possible mark allocation</i>		
	Robyn ORLIN (SA) = 7 marks	George BALANCHINE (USA) = 7 marks	
C A R E E R (±4)	±25 years' experience: dancer, performer, choreographer, producer, teacher, artist <u>Awards:</u> 2002: Laurence Olivier Award (London): Most Outstanding Achievement in Dance for <i>daddy</i> 2000: Jan Faber Award (Paris) for Most Subversive Choreography for <i>daddy</i> (see full title below) 1996: Special Award: Contribution to Contemporary Dance in SA 1985-1998: Five FNB Vita Choreography Awards <u>Arts Education:</u> 1991-93 Master in Fine Arts – Chicago 1985: Laban School, University of London 1975-79: London School of Contemporary Dance 1965-72: RAD (London) Grades and Diplomas <u>Related Experience:</u> - Choreographic workshops nationally and internationally (Japan, Greece, Paris) - Teacher at NSA (1998-2001), PACT Dance Co (1988-89), Market Theatre Laboratory (1996-2003) - Inaugurated dance departments: Funda Art Centre Soweto; FUBA (Federated Union of Black Artists) - Guest choreographer: France, Holland, Germany	Born 1904 as Balanchivadze (St Petersburg) <u>Died</u> 1983 (New York) of Jakob-Creutzfeldt syndrome <u>Dance Training</u> (Imperial Ballet Academy) <u>Music Composition</u> (St Petersburg Conservatory) <u>Choreographer</u> for many dance companies: <i>Ballets Russes</i> - Diaghilev's company (1925-29) <i>Ballets Russes de Monte Carlo</i> (new co. after D's death) <i>Les Ballets</i> – Balanchine's own company <u>To New York</u> (Invited by Lincoln Kirstein, <u>Founder of</u> * School of American Ballet (1933) * <i>American Ballet Company</i> (1935-38) Co-Founder with Kirstein * Ballet Society (1946), later called * <i>New York City Ballet</i> (1948) - famous for their large repertoire of mainly Balanchine's works <u>Balanchine's contribution:</u> - He linked US ballet to the Russian tradition of Petipa - Initially his choreography was controversial to his peers - Neoclassical (plotless) ballets: exploration of pattern, and the movement of the human body to music - New 'moves', e.g. in <i>Apollo</i> (feet shuffles, swimming) - Very prolific: choreographed at least 300 ballets - Choreographed various musicals	

W O R K S (±3)	<p><u>2004: the babysitting series...part 2</u> (Jhb Art Gallery, FNB Dance Umbrella). 2000: <i>babysitting caspar</i> in collaboration with guards: Der Alten Nationalgalerie, Berlin, funded by the Hauptstadtkulturfonds. An ongoing project; will happen over next few years in museums around the world to culminate in a final presentation, still undecided.)</p> <p><u>2001: we must eat our suckers with the wrappers on</u> (FNB Dance Umbrella; 2003 to France and Germany)</p> <p><u>1998: the future may be bright but it's not necessarily orange</u> (2002: Montpellier Dance Festival, France)</p> <p><u>1998: daddy I've seen this piece six times before and I still don't know why they're hurting each other</u> (SA, France, The Netherlands, Norway, Greece, Sweden)</p> <p><u>1997: ubu and the truth commission</u> (multi-media production with Kentridge and handsprung puppets)</p> <p><u>1995: naked on a goat</u> (Market Theatre Jhb, Poland, Switzerland, Germany)</p> <p><u>1993: upsy-daisy</u> (solo; Blue Rider Theatre, Chicago, Art Institute of Chicago)</p>	<p><u>Ballets with a storyline</u>, e.g. <i>The Nutcracker</i> (1954, 1964); <i>Don Quixote</i> (1965)</p> <p><u>Neoclassical (plotless) ballets</u>, e.g. <i>Apollo</i> (1928; revised 1957) <i>The Four Temperaments</i> (1946); <i>Jewels</i> (1967)</p> <p><u>Collaboration with many contemporary composers</u>, e.g. Igor STRAVINSKY (a friendship of nearly 40 years): <i>Apollo, Orpheus, Agon</i> (the Greek Trilogy), <i>Card Game</i></p> <p>Sergei PROKOFIEV <i>The Prodigal Son</i> Arnold SCHOENBERG <i>Opus 34</i> Charles IVES <i>Ivesiana</i> George GERSHWIN <i>Who Cares?</i> Kurt WEILL <i>The Seven Deadly Sins</i> Richard ROGERS <i>Slaughter on 10th Avenue</i></p> <p><u>Musicals</u>: <i>On Your Toes</i> (1936) <i>The Boys from Syracuse</i> (1938)</p> <p><u>Many works for New York City Ballet</u>, e.g. <i>Stars and Stripes</i> (excerpt in the movie <i>Center Stage</i>) <i>Square Dance, Tzigane, Pavane, Union Jack</i></p>
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Q6	DANCE WORKS	Compare TWO works	Examples	[14]
	6.1	<i>Tranceformations</i> (Glasser) = 7 marks	6.2	<i>The Rite of Spring</i> (Nijinsky) = 7 marks
History ±4	Choreographer: Sylvia Glasser (1) ±30 min (1) Music (composed, recorded): Shaun Naidoo (1) 1 st performance: 1991, Wits Theatre, Jo'burg (1) Company: The Moving Into Dance Company (1) Costumes: Sarah Roberts (1) Choreographer: degree in anthropology (1) Anthropological research UWITS since 1987 (1) Dancers selected; pertinent questions asked (1) Dancers were involved; convinced; motivated (1)		Choreographer: Vaslav Nijinsky (1) ±60 minutes (1) Composer: Igor Stravinsky (1) Clarens, Switzerland (1) 1 st performance: 1913, Théâtre Champs-Élysée, Paris (1) Company: Ballets Russes (1) of Sergei Diaghilev (1) Set/Costume designer: Nicholas Roerich (1) Scandal at first production (1) Re-staged many times (1) Much research in re-staging by Joffrey Ballet, 1981 (1) Millicent Hodson (1) Marie Rambert, (1) Surviving photos, costumes, sketches, memoirs, letters, piano score (1)	
Plots ±1	Dance based on Bushman/San rock art (1) Images + transformations visualised/experienced by medicine men/shamans (1) while in trance (1)		The dance represents a fertility rite (1), during which a maiden is sacrificed to ensure a good harvest (1) chosen from a circle of maidens, she dances herself to death (1)	

<p>Styles ±2</p>	<p>Male + female dancers; no specific names (1) Indigenous setting; at night, circle around a fire (1) San trance-dance for healing, rain, hunting (1)</p> <p>The women clap the rhythms (1) medicine-men (shamans) with foot rattles stamp out rhythms (1) Rhythmic/melodic repetition: ritualistic, hypnotic (1) Expressionless, painted faces, masks (1)</p> <p>Shamans experience postural + physical changes during trance-dance as depicted in rock art (1) Stomach muscles contract (1) A forward-lean on sticks (1) Stretch arms backwards to gain more potency (1) Both hands above their heads + bent elbows (1) These postures and the hunting posture provided thematic basis for the actual movements (1)</p> <p>In 3rd stage of trance San shamans were led to feel that they had been transformed into animals (1) Animal images: trance buck (1) double-headed eland (1) dancer with elongated eland horn (1) Bushman metaphors for 'trance' is 'death' (1) Dying shaman - in trance; dying eland - poison (1) Shaman and eland tremble, stagger, collapse (1) Transformation life to death; choreography depicts destruction of San culture and of their rock art (1)</p>	<p>Male + female dancers; no specific names (1) Indigenous setting; pagan rural Russia (1) Primitivism (1) Pagan dancing for rain, blessing the earth, good harvest (1)</p> <p>Music: Insistent rhythms (1) percussive sounds (1) Melodic/harmonic repetition: ritualistic, hypnotic (1) Contorted characters, skew heads (1) Painted costumes, painted faces, no expression (1) Emotion depicted in types of movements: turned-in knees, twisted arms (1)</p> <p>Changing movements to depict the various events: Part I: <u>Adoration of the Earth</u> (1+) Introduction; Omens of Spring; Dances of the Youths and Maidens; Ritual of Abduction; Spring Rounds; Games of the Rival Tribes; Procession of the Wise Elder; Adoration of the Earth; Dance of the Earth. <i>Movements</i>: Formations in circles, lines, squares (1) similar moves in solo, 2s, 3s (1) some dance-like, mostly jerky (1) vertical jumps (1)</p> <p>Part II: <u>The Sacrifice</u> (1+) Introduction; Mysterious Circle of the Young Girls; Glorification of the Chosen Maiden; Evocation of the Ancestors; Ritual of the Ancestors; Sacrificial Dance. <i>Movements</i>: full-length falls, tremble, stagger, collapse (1) Animal images: bear costumes and bear-like shuffles (1)</p>
<p>Source</p>	<ul style="list-style-type: none"> Notes compiled by David Thatanelo April for FNB Dance Umbrella Young Choreographers Recidency & GDE Dance History Module March 2003 	<ul style="list-style-type: none"> Video production: <i>Le Sacre du printemps</i>, The Joffrey Ballet, 1981, with an introduction on the re-staging of Nijinsky's original work. Roger Kamien, <i>Music: An Appreciation</i>, 7th Edition, McGraw-Hill, 2000, p. 471-478.

Q7	MUSIC THEORY	[12]
7.1	Rest or dotted rest to complete each bar (i) quaver rest (ii) minim rest (iii) semibreve rest (iv) dotted crotchet rest	(4)
7.2	Complete ONE exercise to make a 4-bar phrase. Use all note values learnt. <i>Learners' own account. Grouping must be taken into account.</i>	(3)
7.3	Study excerpt	
	7.3.1 Swan Lake	(1)
	7.3.2 Tchaikovsky	(1)
	7.3.3 <i>Andante</i> – At a walking pace	(1)
	7.3.4 Bars 2, 4, 8, 10, 11, 12, 13, 14, 15, 16	(1)
	7.3.5 Legato	(1)

Q8	RUDIMENTS OF MUSIC – MULTIPLE CHOICE						[12]
	A	B	C	D			
8.1	X				(1)	A – tempo	
8.2			X		(1)	C – <i>diminuendo</i>	
8.3				X	(1)	D – put an accented note on a weak beat	
8.4	X				(1)	A – tempo	
8.5		X			(1)	B – membranophones	
8.6				X	(1)	D – <i>sforzando</i>	
8.7	X				(1)	A – soprano	
8.8	X				(1)	A – <i>p, mp, mf, f</i>	
8.9		X			(1)	B – ternary form	
8.10		X			(1)	B – differing significantly from the first	
8.11			X		(1)	C – one half beat	
8.12		X			(1)	B – the number of beats in a bar	

Q9	MUSIC STYLES Choose ONE style (Guideline Document)			[12]	
African, Expressionism, Impressionism, Jazz, Nationalism, Neoclassicism, Primitivism, Romanticism					
9.1	Choice: Impressionism			(6)	
9.1.1	Melody = 2 marks	9.1.2	Rhythm = 2 marks	9.1.3	Tone colour = 2 marks
	Brief, fragmentary melodic lines Short motives, narrow range. Motives freely combined Motives often repeated Diatonic melodies (major, minor) Pentatonic melodies Whole tone melodies Chromatic melodies Melodies in parallel 5 ^{ths} , 8 ^{ths} , 10 ^{ths}		Avoidance of a recurring strong pulse which coincides with bar lines Disguising of beat by means of - syncopation - irregular grouping of notes - ties over bar lines Flexible rhythm reflects the characteristic unaccented quality of French language in the music		Tone colour gets lots of attention Subtle changes of timbre His sound is sensuous; never harsh Solos rather than tutti passages Woodwinds prominent Unusual registers for instruments Strings and brasses often muted Tremolos on strings and harp Tone colour used to create atmosphere
9.2	Three prominent personalities, e.g.: Debussy, Ravel, Satie, Monet, Renoir, Mallarmé, Verlaine			(3)	
9.3	<i>L'après-midi d'un faune</i> by Claude Debussy (Open choice) TWO reasons why this work is a favourite:			(1)	
	Based on poem by Stephane Mallarme; integration of poetry and music; subtle changes in tone colour.			(2)	

Q10	COMPOSERS			[12]
10.1	10.1.1	<i>Giselle</i>	10.1.3	<i>Tranceformations</i> (2)
	10.1.2	<i>Gula Matari</i>	10.1.4	<i>Bessie's Head</i> (2)
10.2	Programme notes on ONE: Adam/Tchaikovsky/Naidoo/Satie/Stravinsky/Roth			
e.g.	Tchaikovsky (1840 - 1893) <i>Example and possible mark allocation:</i>			
	Biography (± 2) Music style (± 3) Contribution to dance repertoire (± 3)			(8)
<p><u>Biography:</u> Age 21: Began studying music St Petersburg Conservatory; Progressed rapidly. Harmony professor Moscow Conservatory. Age 30: Many works: an opera, a tone poem, a symphony and an orchestral work <i>Romeo and Juliet</i>. 1877: Acquired benefactress Nadezhda von Meck, She gave annuity. He quit position and only composed. They never met. After 14 years she stopped support. He was hurt. Tchaikovsky conducted his works and gained respect throughout Europe. 1891: To New York to participate in inauguration of Carnegie Hall – 4 concerts. Also 2 concerts of his music in Baltimore and Philadelphia. 1893: Conducted premiere of Symphony No 6, <i>Pathétique</i>. Nine days later he died, aged 53.</p>				
<p><u>Music Style:</u></p> <p><u>Melody</u> Lyrical melodies; Signature tunes refer to characters, e.g. <i>Swan Lake</i> (Odette, Siegfried, Rothbart). Regular 4- and 8-bar phrases as well as long, irregular phrases; Repeated melodies - easily sung</p> <p><u>Tone colour</u> Large orchestras; Striking contrasts; Strings prominent in melodic lines; Woodwind and brass alternate; Special tone colour effects to create images, e.g. the various dances in <i>The Nutcracker</i> (celesta: <i>Dance of Sugar Plum Fairy</i>; piccolo: Chinese dance; woodwinds: Arabian dance; flutes: <i>Dance of reed pipes</i>, etc.)</p> <p><u>Dynamics</u> Extremes and sharp contrasts of dynamics; Soft, lyrical passages, full of passion; Sometimes outcries with louder dynamics and fuller orchestration.</p> <p><u>Pulse, Rhythm, Tempo</u> Great variety of metres and rhythmic patterns; Metres sometimes changed within movements; Sharp contrasts in tempo occur.</p> <p><u>Tonality</u> Harmony: Major and minor tonality, often alternating; Chromatic notes used extensively; Mild dissonances.</p> <p><u>Texture</u> Mostly homophonic textures; Sparse textures, e.g. romantic passages (<i>pas de deux</i>) - solo instruments. Dense textures and vast orchestration in dramatic scenes.</p>				
<p><u>Contribution to dance repertoire:</u> Romantic ballets = <i>The Nutcracker</i> <i>Swan Lake</i> <i>Sleeping Beauty</i>.</p>				

Q11	DANCE TYPES			[12]			
<p>Examples and possible mark allocation. NB: Choose from Barcarolle, Bolero, Bulerias, Cakewalk, Cha-cha, Charleston, Farruca, Foxtrot, Galop, Habañera, Jitterbug/Lindy, Mambo, Mazurka, Minuet, Polka, Polonaise, Ragtime, Rumba, Samba, Tango, Tarantella, Waltz, Zapateado</p>							
11.1	SIX: time signature <i>Open choice. Examples:</i>			(6)			
2	Polka, Habanera, Galop,	3	Waltz, Bolero, Minuet,	4	Tango, Foxtrot	6	Jig/Gigue/Giga,
4	Ragtime, Rumba, Samba	4	Mazurka, Polonaise,	4	Mambo	8	Barcarolle, Tarantella
11.2	TWO: origin, tempo, character <i>Open choice. Examples:</i>			(4)			
<p><u>Waltz:</u> Origin Ländler Austria, moderate tempo (1) Accent on first beat; can include <i>rubato</i> - J Strauss (1)</p>			<p><u>Mazurka:</u> Poland, from moderate to fast tempo (1) Characteristic strong accent on weak beat (1)</p>				
11.3	TWO: dance work in which they occur; Composer <i>Open choice. Examples:</i>			(2)			
<p><u>Tarantella:</u> <i>Swan Lake</i>, (1) Peter Tchaikovsky (1)</p>			<p><u>Barcarolle:</u> <i>Tales of Hoffmann</i>, (1) Jacques Offenbach (1)</p>				