

GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

DANCE SG

Q1	ATTENDANCE OF A DANCE WORK; DANCE COMPANIES		[10]
1.1	Write an article for the arts column of the newspaper.		
	<i>Credit may be given for the writing style used in an article. Open choice; must be <u>2003/2004 dance productions</u></i>		
	Sub-sections	<i>Example:</i>	
1.1.1	Title of work + company	Screen Saver (0,5) Kibbutz Dance Company (0,5)	1
1.1.2	Date (month, year), venue	March 2004, Drama, State Theatre Pretoria	1
1.1.3	Choreographer(s) + style	Rami Be'er (0,5) Contemporary dance (0,5)	1
1.1.4	Describe set and costumes List designer(s)	Five double beds (mattresses and frameworks) were used as props in nearly all the scenes. Computer-generated images; slides. Short white dresses (females) white shorts (males); one girl wore a red dress. All danced bare feet. One male in 'robot' costume. Rami Be'er, Laura Dinulescu	1
1.1.5	Description of content or plot 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."		2
1.2	Relevant to SA? <i>Open-ended answers; learners' own account.</i>		1
1.3	Dance programme on TV – to research a SA dance company		
	<i>Example: South African Ballet Theatre</i>		
1.3.1	<u>History</u> (Answers are open-ended; Other facts can be relevant.) SABT was founded after the regional arts councils, PACT Ballet Company and The State Theatre Ballet were phased out. The SABT, located at the Nelson Mandela Theatre in Johannesburg aims, to retain a high technical standard, to build a wide repertoire, to work with local and international choreographers and to train dancers. Since 1995, the SABT runs outreach programmes in Mamelodi, Alexandra and Kahtlehong, sponsored by the Anglo American Chaiman's Fund, De Beers Fund and Standard Bank. In 2002 the South African Ballet School was started. The school teaches classical ballet according to the RAD method as well as contemporary dance and offers body conditioning classes. <u>Management</u> (Other facts can be relevant.) <u>CEO:</u> Dirk Badenhorst; <u>Rehearsal Director:</u> Angela Malan; <u>General Manager:</u> Fiona Budd; <u>Ballet Masters:</u> Iain MacDonald and Kimbrian Bergh; <u>Ballet Mistress:</u> Karen Beukes; <u>Teachers:</u> Natasha Ireland, Christian Tatchev, Angela Malan, Karen Beukes, Iain MacDonald; <u>Pianists:</u> Charl du Plessis, Ferdi Geyer; <u>Administration:</u> Dirk Badenhorst, Leon Bezuidenhout, Fiona Budd, Mandy-Lee Harrison, Jonathan Hurwitz; <u>Wardrobe Mistress:</u> Anna Matea; <u>Principals:</u> Kimbrian Bergh, Karen Beukes, Anya Carstens, Iain MacDonald, Angela Malan, Burnise Sylvius, Christian Tatchev, Andries Weidemann.		1

1.3.2	Choreographic style (Other facts can be relevant.) Ballet (also referred to as 'classical dance'). Evidence of this style seen in the stance, turn-out, placing (alignment, épaulement), balance, use of the head, legs, feet, arms and body according to certain rules, the transference of weight, lifts, the five positions of the feet, co-ordination in dance, the creation of an illusion of weightlessness and effortlessness, the grooming of the dancers, the point-work, the tutus, etc. Repertoire (Other productions can be mentioned.) 2003: <i>Papillon, Hamlet</i> ; 2004: <i>Kopano, Who Cares, Schlager</i>	2
-------	---	---

Q2	DANCE IN PERSONAL LIFE AND COMMUNITY <i>Open-ended answers. Possible answers:</i>	[10]
2.1	Reasons why dancers must be involved in social issues, e.g. Aids. the impact of Aids on society; dancers part of society (1) dance as a hobby or vocation and benefits thereof (1) dance to promote healing; cite existing examples (1)	(5)
	suggested project; detail and planning (1) explain the benefit to the community (1) professional, convincing writing style (1)	
2.2	FOUR sources where you can apply for financial support for dance Anglo American Chairman's Fund, De Beers Fund, Banks (FNB, etc.), Ministry of Arts and Culture	(5)

Q3	DANCE VOCATIONS	[10]																		
	To address peers in Life Skills period. List FIVE dance careers (5)																			
	Skills and Responsibilities of each (5)																			
	<i>Open-ended answers. Possible answers + mark allocation: Writing style (1)</i>																			
	<table border="1"> <thead> <tr> <th>Areas of employment</th> <th>A related job</th> <th>Skills and responsibilities</th> </tr> </thead> <tbody> <tr> <td>Education and Training</td> <td>Dance Teacher</td> <td>To facilitate, to assess, to report, to be appropriately qualified</td> </tr> <tr> <td>Dance Administration</td> <td>Administrator</td> <td>To operate IT programmes, to capture data, to update data</td> </tr> <tr> <td>Dance Research</td> <td>Researcher/Historian</td> <td>To select, organise and interpret facts from the Internet, books, etc.</td> </tr> <tr> <td>Dance Journalism</td> <td>Reporter</td> <td>To attend productions, to report, to review, to compare</td> </tr> <tr> <td>Showcasing</td> <td>Producer/Director</td> <td>To audition dancers and produce a dance show</td> </tr> </tbody> </table>	Areas of employment	A related job	Skills and responsibilities	Education and Training	Dance Teacher	To facilitate, to assess, to report, to be appropriately qualified	Dance Administration	Administrator	To operate IT programmes, to capture data, to update data	Dance Research	Researcher/Historian	To select, organise and interpret facts from the Internet, books, etc.	Dance Journalism	Reporter	To attend productions, to report, to review, to compare	Showcasing	Producer/Director	To audition dancers and produce a dance show	
Areas of employment	A related job	Skills and responsibilities																		
Education and Training	Dance Teacher	To facilitate, to assess, to report, to be appropriately qualified																		
Dance Administration	Administrator	To operate IT programmes, to capture data, to update data																		
Dance Research	Researcher/Historian	To select, organise and interpret facts from the Internet, books, etc.																		
Dance Journalism	Reporter	To attend productions, to report, to review, to compare																		
Showcasing	Producer/Director	To audition dancers and produce a dance show																		

Q4	DANCE STYLE / FIELD OF DANCE	Choose ONE (Guideline Document)	[10]
	<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
	Completion of a bursary form for dance study. Information on:		
	4.1 Characteristics of the field of dance you've studied		(7)
	<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	
8	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)	
4.2	Relevance of the dance field today. <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).	
	An extensive repertoire has been created, including story ballets and abstract ballets; can enjoy as dancer or spectator.	
	A variety of music can be used to accompany ballets, including folk, medieval, classical, romantic, jazz, etc.	

Q5	CHOREOGRAPHERS	[10]
5.1	Dance historian. Identify FOUR choreographers from FOUR different countries.	(4)
SA:	Cekwana, Cranko, Glasser, Gordon, Hawkins, Mantsoe, Maqoma, Orlin, Paeper, Pather, Staff	
UK:	Ashton, Bintley, Bruce, De Valois, Forsythe, Macmillan	
USA:	Ailey, Balanchine, Cunningham, Graham, Limón, Mitchell, Tharp	
EUROPE:	Bausch, Béjart, Ek, Jooss, Kylián, Neumeier, Van Manen	
5.2	Choose ONE. Write short biography. <i>Examples and possible mark allocation</i>	(6)
	Robyn ORLIN (SA) = 7 marks	George BALANCHINE (USA) = 7 marks
C A R E E R (±4)	<p>±25 years' experience: dancer, performer, choreographer, producer, teacher, artist</p> <p><u>Awards:</u></p> <p>2002: Laurence Olivier Award (London): Most Outstanding Achievement in Dance for <i>daddy</i></p> <p>2000: Jan Faber Award (Paris) for Most Subversive Choreography for <i>daddy</i> (see full title below)</p> <p>1996: Special Award: Contribution to Contemporary Dance in SA</p> <p>1985-1998: Five FNB Vita Choreography Awards</p> <p><u>Arts Education:</u></p> <p>1991-93 Master in Fine Arts – Chicago</p> <p>1985: Laban School, University of London</p> <p>1975-79: London School of Contemporary Dance</p> <p>1965-72: RAD (London) Grades and Diplomas</p> <p><u>Related Experience:</u></p> <ul style="list-style-type: none"> - 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 	<p><u>Born</u> 1904 as Balanchivadze (St Petersburg)</p> <p><u>Died</u> 1983 (New York) of Jakob-Creutzfeldt syndrome</p> <p><u>Dance Training</u> (Imperial Ballet Academy)</p> <p><u>Music Composition</u> (St Petersburg Conservatory)</p> <p><u>Choreographer</u> for many dance companies:</p> <p><i>Ballets Russes</i> - Diaghilev's company (1925-29)</p> <p><i>Ballets Russes de Monte Carlo</i> (new co. after D's death)</p> <p><i>Les Ballets</i> – Balanchine's own company</p> <p><u>To New York</u> (Invited by Lincoln Kirstein)</p> <p><u>Founder of</u></p> <ul style="list-style-type: none"> * School of American Ballet (1933) * <i>American Ballet Company</i> (1935-38) <p>Co-Founder with Kirstein</p> <ul style="list-style-type: none"> * Ballet Society (1946), later called * <i>New York City Ballet</i> (1948) - famous for their large repertoire of mainly Balanchine's works) <p><u>Balanchine's contribution:</u></p> <ul style="list-style-type: none"> - 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</u>: <i>the babysitting series...part 2</i> (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</u>: <i>we must eat our suckers with the wrappers on</i> (FNB Dance Umbrella; 2003 to France and Germany)</p> <p><u>1998</u>: <i>the future may be bright but it's not necessarily orange</i> (2002: Montpellier Dance Festival, France)</p> <p><u>1998</u>: <i>daddy I've seen this piece six times before and I still don't know why they're hurting each other</i> (SA, France, The Netherlands, Norway, Greece, Sweden)</p> <p><u>1997</u>: <i>ubu and the truth commission</i> (multi-media production with Kentridge and handsprung puppets)</p> <p><u>1995</u>: <i>naked on a goat</i> (Market Theatre Jhb, Poland, Switzerland, Germany)</p> <p><u>1993</u>: <i>upsy-daisy</i> (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></p> <p>Arnold SCHOENBERG <i>Opus 34</i></p> <p>Charles IVES <i>Ivesiana</i></p> <p>George GERSHWIN <i>Who Cares?</i></p> <p>Kurt WEILL <i>The Seven Deadly Sins</i></p> <p>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>
-----------------------------------	---	--

Q6	DANCE WORKS	Text book on dance productions. Select ONE. <i>Examples</i>	[10]
	6.1 <i>Giselle</i> = 7 marks	6.2 <i>Swan Lake</i> = 7 marks	
	<p>Giselle is betrayed by society (her status), Albrecht, Hilarion.</p> <p><u>Act I: A Rhineland Village</u></p> <p>X Count Albrecht in love with a peasant girl, Giselle.</p> <p>X He has disguised himself as a village youth Loys.</p> <p>X Giselle believes him to be a humble peasant.</p> <p>X When he courts her, he leaves his cloak and sword that might reveal his true identity in a cottage.</p> <p>X A local forester, Hilarion, is also deeply in love with Giselle and he learns Albrecht's secret.</p> <p>X He reminds Giselle of his own love and warns her against trusting this mysterious Loys.</p> <p>X Giselle trusts Loys's love and disregards Hilarion's suspicions and her mother's evident dislike of Loys.</p> <p>X Bathilde, Albrecht's future bride, arrives with a hunting party and gives Giselle a necklace.</p> <p>X Hilarion reveals the truth about Loys.</p> <p>X When Bathilde claims Albrecht as her fiancé, the shock drives Giselle insane.</p> <p>X She seizes the sword, tries to kill herself, but falters and dies of a broken heart at Albrecht's feet.</p>	<p>Rothbart and Odile betray Siegfried and Odette. Siegfried betrays Odette and the swan maidens by choosing Odile.</p> <p><u>Prologue</u> Princess Odette gathers flowers in the forest and is transformed into a swan by Rothbart, the evil sorcerer.</p> <p><u>Act 1 Prince Siegfried is celebrating with his friends.</u></p> <p>X His mother (Queen) presents him with a silver crossbow</p> <p>X She reminds him that he must soon choose a bride.</p> <p>X Siegfried sees a flock of swans; he departs to hunt them.</p> <p><u>Act 2 Prince Siegfried with swans at the lake</u></p> <p>X As he watches, they regain their human form.</p> <p>X Odette tells Siegfried of the spell: They are maidens only at midnight. Only the love of a man can set them free.</p> <p>X The prince falls in love with Odette and vows he will release her from the magician's spell.</p> <p>X Rothbart, watching from the shadows, is determined to force the Prince to break his vow.</p> <p><u>Act 3 The court celebrates Siegfried's coming of age.</u></p> <p>X His mother bids her son to choose a bride, but because of his love for Odette and his promise to her, he refuses.</p> <p>X The disguised Rothbart and Odile (as Odette) appear.</p>	

<p>Act II Giselle's Grave in the Wood</p> <p>X Hilarion mourns at Giselle's grave at midnight.</p> <p>X Myrthe appears and summons the Wilis – ghosts of young women who have been jilted and died before their wedding day, who now take revenge.</p> <p>X Giselle rises from her tomb and is initiated as a Willi.</p> <p>X Hilarion, exhaust with dancing, drowns in the lake.</p> <p>X Albrecht brings flowers to Giselle's grave and Myrthe condemns him to dance until he dies.</p> <p>X Giselle sustains him until dawn breaks.</p> <p>X Daylight destroys the Wilis' power and he is saved.</p> <p>X The Wilis and Giselle disappear into the morning mist, leaving Albrecht sorrowing and alone.</p>	<p>X Believing her to be the Swan Princess, Siegfried tells his mother that he has chosen Odile as bride.</p> <p>X The sorcerer is jubilant. Siegfried has betrayed Odette.</p> <p>X Siegfried rushes in despair to the lake.</p> <p>Act 4 At the lake</p> <p>X The swan maidens are sad. Their hope of ever being set free from the magician's spell is destroyed by Siegfried's betrayal of Odette. They are also betrayed.</p> <p>X Siegfried begs Odette's forgiveness and vows his love.</p> <p>X The sorcerer conjures up a storm. Siegfried fights him, tears off a wing and breaks the sorcerer's spell.</p> <p>X Odette resumes her human form and is united with Siegfried in eternal happiness.</p>
<p>Importance today: First performance: 1841, but still regularly performed. The theme of betrayal is still relevant to society today. The choreography and music are endearing.</p>	<p>First performance: 1877, but still regularly performed. The theme of betrayal is still relevant to society today. The choreography and music are endearing.</p>
<p>Why is it important to learn dance history? Open-ended answers. By learning about the past one understands the present.</p>	

Q7	MUSIC THEORY	[9]
7.1	(i) Minim rest (ii) Quaver rest.	(2)
7.2	Write a 4-bar phrase in 3/4 time. Use all note values learnt. <i>Learners' own account. Grouping must be taken into account.</i>	(2)
7.3	Explain signs. C = 4 crotchets in a bar Crescendo sign = gradually louder	(2)
7.4	Compound duple = 6/8 = 2 dotted crotchets in a bar	(3)
	Simple duple = 2/4 = 2 crotchets in a bar	

Q8	RUDIMENTS OF MUSIC – MULTIPLE CHOICE						[9]
	A	B	C				
8.1			X	8.1	(1)	C – timbre	
8.2	X			8.2	(1)	A – long and short notes	
8.3		X		8.3	(1)	B – <i>semplice</i>	
8.4	X			8.4	(1)	A – <i>ritardando</i>	
8.5			X	8.5	(1)	C – aerophones	
8.6		X		8.6	(1)	B – bass	
8.7		X		8.7	(1)	B – <i>ff, mf, p, pp</i>	
8.8		X		8.8	(1)	B – ternary form	
8.9			X	8.9	(1)	C – 2 or more melodies of equal interest	

Q9	MUSIC STYLES	Choose ONE style (As listed in Guideline Document)	[9]
9.1	List general and musical characteristics of the style		(4)
Style	ROMANTICISM	* BLUES: A SUB-STYLE OF JAZZ	
* NB: ONE sub-style of Jazz (Dixieland/ragtime/blues/swing/bebop/cool jazz/classic jazz) will suffice for this question.			
Form	Forms of the classical period were expanded freely in various ways. Miniature (Chopin: <i>Minute Waltz</i>) to monumental (Wagner: <i>The Ring of the Nibelungen</i> – 4 operas, 12 hours)	Bessie Smith: <i>Lost Your Head Blues</i> Four stanzas; each one has three lines. Line 1 is repeated; Line 3 has different words. A specific pattern is created: A - A1 - B	
Melody	Often very lyrical. Phrases often longer and less regular in length.	To reflect the “blue” (sad) words of the text, new scales were as basis for melodies, namely “blue” scales, with semitones added e.g. C-B-B ^b -A	
Harmony	Major-minor system. Expanded use of both modulation and chromaticism.	Bars 1-4: I Bars 5-6: IV Bars 7-8: I Bars 9-10: V Bars 11-12: I	
Pulse/Beat	Metres sometimes changed within movements.	Quadruple time. Four beats are often not clearly heard due to notes tied over bar lines.	
Tempo	Tempo changes occur within movements	Usually slow, in accordance with the contents of the text.	
Rhythm	Great variety of metres and rhythmic patterns.	Rhythms reflect words. Personal texts, i.e. pain of betrayal, unrequited love, desertion. Flexible metre: sung just before or after the beat, thus creating a syncopated rhythm	
Tone Colour	The piano developed extensively. Big orchestras in the Late Romantic period	Vocal – specific blues singers - scoops, slides Instrumental performance: with bent notes, mutes	
Texture	Homophonic and polyphonic textures used. Texture dense in works for large groups.	A song is usually in a homophonic texture; namely, a melody with accompaniment.	
9.2	THREE musicians associated with the style		(3)
	Chopin, Verdi, Adam	Smith, Armstrong, Fitzgerald	
9.3	TWO non-musical personalities associated with the style		(2)
	Turner, Whitman, Dickens	Freud, Kandinsky, Einstein	

Q10	COMPOSERS	[9]
10.1	List THREE dance works and name the composer(s) of each. <i>Examples</i> <i>Giselle</i> – Adam <i>Gula Matari</i> – Roth	(3)
	<i>Tranceformations</i> – Naidoo <i>Bessie's Head</i> – Satie, Praeg, Evora	
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)	(6)
<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	[9]
<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>		
Dance Type	Time Signature	Tempo And Character
Waltz (1)	3/4 (1)	Origin <i>Ländler</i> , Austria, Moderate tempo. Accent on first beat; - J Strauss. Can be a waltz in folk style, a ballroom waltz (can include <i>rubato</i>) or a concert piece. (1)
Tarantella (1)	6/8 (1)	Moderate; accelerates towards the end. Name derived from the town of Taranto or from the tarantula spider. When danced, it cures the bite of the spider. (1)
Mazurka (1)	3/4 (1)	Poland, from moderate to fast tempo Characteristic strong accent on weak beat (1)