

Tk	T/S	Suggested ex.	Title	Notes
2	4/4	Pliés 1	Crazy	Although this is a straightforward ballad, it's effectively both in 4 and 3 - the underlying rhythm is 4, the tune often crosses over it in 3. It's therefore a cross between a plié in 3 and one in 4
9	2/4	Battements glissés	Danse des Truands (<i>Esmeralda</i>)	The difference here is that although this is a straightforward dance, there is a frequent contrast in dynamics and pitch within it.
10	5/4	Battements jetés (2 x 5 in)	Valse à cinq temps (Catarina)	This piece is interesting on many accounts : firstly, it's in 5 (a 'valse à cinq temps'); secondly it has a bell on the 5 th count of each bar; thirdly, the character is a woman with a gun (un 'fille du bandit'); fourthly, all these things in a solo that emanates from the mid-19 th century. None of them are what we would consider 'typical' of ballet music (i.e. not feminine, not straightforward, not ethereal)
11	2/4	Ronds de jambe à terre	Impromptu in B flat (Schubert)	Music for <i>ronds de jambe à terre</i> is nowadays very often in three rather than four, and this is a return to days when people did both. Also, this music is often played rather unmusically as tendu music – this recording is an attempt to rescue its lyricism, and suggest other uses.
15	6/8	Battements frappés	Sicilian dance (<i>Esmeralda</i>)	This Sicilian dance (a tarantella) is an alternative to the usual coda used for <i>battements frappés</i>
16	4/4	Battements frappés	Batman!	Although the 12-bar blues is one of the key developments in 20 th century music, it is rare to find 12-bar phrases in class. This is an attempt to redress that balance by using one of the most famous 12 bar phrases of popular culture! The balance is not just a balance, but a coda in the true sense of the word – an <i>ending</i> .

17	3/4	Ronds de jambe en l'air	Waltz from <i>Graduation Ball</i>	This has the lilt and hesitation characteristic of the Viennese waltz in performance – but more so than is usual in your average ballet class.
18	2/4	Ronds de jambe en l'air (8 in)	La Truandaise from <i>Esmeralda</i> *	Like the 'à terre' example, it's unusual to see ronds de jambe en l'air on a 4/4 rather than a 3, so this redresses that balance. Also, we used a violin to get some dynamic <i>through</i> the note, not just at the point of attack.
20	4/4	Petits battements	Tchaikovsky And Other Russians (Weill)	This is a bit of fun, a 'patter song' with lyrics by Ira Gershwin, consisting of the names of 50 famous Russians including many, like Tchaikovsky, who are well known from the ballet world.
21	4/4	Adage (8 in)	Romance from <i>The Gadfly</i> (Shostakovich)**	Since adage is about slow, controlled movements through time, the kind of sound shaping that you get from a stringed instrument is perhaps better suited to this area of class. This <i>Romance</i> was originally for the violin, and was composed for a Russian film called <i>The Gadfly</i> .
24	2/4	Relevés (8 in)	<i>Bitte schön</i> polka	Many people of a certain generation will remember this charming piece as the music for <i>The Birdcage Polka</i> . We've included it on this album as a gentle nod and a smile to history, and because it's nice to know what it's <i>really</i> called. The original also has words ("Bitte schön meine Dam'n und Herr'n") which you can hear on some recordings.
25	4/4	Port de bras (slow 4 in)	Comptine d'été from <i>Amélie</i>	This piece, well known from the film <i>Amélie</i> has what you might call a 21 st century form of lyricism which can bring a different quality to movement than the usual curvy phrases of 19 th century music.
26	3/4	Port de Bras (2 in)	Watching the White Wheat ***	The harp is one of the signature instruments of the 19 th century ballet orchestra, and its rippling cascades of sound make a wonderful alternative to the more percussive piano

29		Pirouettes 2	Waltz from <i>The Little Humpbacked Horse</i>	All the 19 th century ballet numbers on this CD were sourced by an expert in the Russian imperial repertoire, Adam Lopez. Most are by Pugni or Drigo, both much more prolific in many ways than Tchaikovsky, and more representative of the Russian repertoire as a whole. <i>The Little Humpbacked Horse</i> is one of the most famous Russian ballets, and although there is nothing intrinsically different about the music, we're trying to redress the Tchaikovsky-heavy influence on ballet music in the West. Hence also the jokey 'Tchaikovsky and other Russians' song earlier.
30	3/4	Pirouettes 3	La Romance de Paris	If you use CD for class, then you have plenty of opportunity to get used to different phrase lengths and extra bits at the end etc. Like many popular songs, this tune has an extended final phrase (i.e. 2 x 32 + 8 counts at the end, or ABAB CDCDD ¹) Useful for balances or getting people off stage, but in a way which is musically organic.
31	3/4	Chaînées (2 in)	Acceleration waltz	An opportunity to respond to changes in tempo, and to do turns on diagonal which gradually increase in speed. Can you catch up?
33	4/4	Adage (2 in)	You'll Never Walk Alone	Inspiring words, and a tune which does what songs very often do, which is to have an extended final phrase (see the 'Romance de Paris' further up)
34	2/4	Warm up	Stop-time Rag	Happy memories of MacMillan's <i>Elite Syncopations</i> , and a bit of fun.
36	5/16	Allegro 2 (2 quick 5s in)	Air à 5 temps (Alkan)	Another 5, but this time of a very different sort to track 10. In this one, think of the music as having two pulses constantly interchanging – long -short long -short long -short etc.

38	7/8	Allegro 4 (2 quick 7s in)†	Jovano, Jovanke***	This time, something in 7, and a different sound (harp and piano together). Like the track above, this is not so much about '7 counts' as pulses which have different lengths: think long – short short long – short –short
40	3/4	Allegro 6	It's A Raggy Waltz	A jazz waltz, but with the added dimension that the phrases are in 12, not 8. There are also lots of interesting cross-rhythms.
44	3/4	Variation (F) (entrance + 4 in)	Variation de Colombine (<i>Harlequinade</i>)	We thought it would be nice to include a real 'variation' – including a violin solo (and a bit of flute) so that instead of just doing generic allegro, a teacher could make up a whole solo. There are different speeds and dynamics in this, too.
45	4/4	Variation (M) (8 in)	Entrée des Polichinelles (<i>Harlequinade</i>)	A solo for men – including a middle section that's not entirely straightforward (i.e. a few extra counts) just like solos in the real world.
47	4/4	Port de bras & Révérence (no intro)	Who Am I anyway? From <i>A Chorus Line</i>	A bit of humour for your reverence: if you don't know the words, the last line of this song about auditions is 'Oh God, I need this job'
48	4/4	Cool-down (no intro)	Main theme from <i>The Notebook</i>	This very mellow music in fairly even phrases, but with lots of stretch and rubato. Use it as background for cooling down, stretching down, or chilling out to (i.e. not for fixed, measured movements).