

ON MUSIC AND CHOREOGRAPHY
OF THREE BALLETS BY
LUDWIG MINKUS
(1827-1917)

THESIS

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by

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iv
LIST OF MUSICAL EXAMPLES.....	vi
LIST OF TABLES.....	ix
ABSTRACT.....	x
INTRODUCTION	1
CHAPTERS	
I. LUDWIG MINKUS.....	10
II. <i>DON QUIXOTE</i>	14
III. <i>LA BAYADÈRE</i>	24
IV. <i>PAQUITA</i>	42
CONCLUSION.....	57
APPENDIX A.....	60
APPENDIX B	61
REFERENCES	64

LIST OF MUSICAL EXAMPLES

Example	Page
INTRODUCTION	
1.1, <i>Don Quixote</i> , Act V, no. 10 mm. 93-97.....	9
 CHAPTER II	
<i>DON QUIXOTE</i>	
2.1a, Act V, no.4 mm. 49-64.....	15
2.2a, Act V, no.5 mm 1-8.....	16
2.3a, Act V, no. 6 mm. 1-4.....	17
2.4a, Act V, no.8 mm. 19-26.....	19
2.4b, Act V, no. 8 mm. 40-42	19
2.5a, Appendix “The Fan” mm. 15-22.....	20
2.5b, Appendix “The Fan” mm. 5-14	21
2.6a, Act V, no.10 mm. 1-8.....	21
2.6b, Act V, no. 10 mm. 88-97	22
 CHAPTER III	
<i>LA BAYADÈRE</i>	
3.1a, Act IV, no.5 mm. 1-4	25
3.1b, Act IV, no. 5 mm. 41-44.....	26
3.1c, Act IV, no. 5 mm. 61-68	27

3.2a, Act IV, no. 6 mm. 1-4	28
3.2b, Act IV, no. 6 mm. 16-19	28
3.2c, Act IV, no 6 mm. 56-59	29
3.3a, Act IV, no. 7 mm. 1-4	29
3.3b, Act IV, no.7 mm. 28-31	30
3.4a, Act IV, no.8 mm. 23-33	30
3.4b Act IV, no. 8 mm. 44-50	31
3.5a, Act IV, no. 9 mm. 46-50	32
3.5b Act IV, no. 9 mm. 86-88	32
3.6a, Act IV, no. 12 mm. 17-20	33
3.6b, Act IV, no. 12 mm. 29-33	34
3.7a, Act IV, no. 10 mm. 1-4	34
3.8a, Act IV, no. 11 mm. 8-9	35
3.9a, Act IV, no. 13 mm. 5-12	36
3.9b, Act IV, no. 13 mm. 21-22	37
3.9c, Act IV, no. 13 mm. 36-37	37
3.10a, Act II, Variation mm. 1-3	38
3.10b, Act II Variation mm. 9-12	38
3.11a, Act IV, no. 14 mm. 43-46	39
3.11b, Act IV, no. 14 mm. 57-61	40
3.11c Act IV, no. 14 mm. 75-79	40
3.11d, Act IV, no. 14 mm. 155-157	41

CHAPTER IV

PAQUITA

4.1a, Mazurka from <i>Grand Pas</i> mm. 40-44	43
4.1b, Mazurka from <i>Grand Pas</i> mm. 89-92	44
4.2a, Pas De Deux from <i>Grand Pas</i> mm. 1-2	45
4.2b, Pas De Deux from <i>Grand Pas</i> mm. 49-52	45
4.3a, Variation from <i>Grand Pas</i> mm. 11-12	46

4.3b, Variation from <i>Grand Pas</i> mm. 31-34.....	47
4.4a, <i>Pas de Trois</i> mm. 7-10.....	48
4.5a, Variation from <i>Pas de Trois</i> mm. 3-4	49
4.6a, Variation from <i>Pas de Trois</i> mm. 1-3	50
4.6b, Variation from <i>Pas de Trois</i> mm. 9-11	50
4.7a, <i>Coda</i> from <i>Pas de Trois</i> mm. 7-22.....	51
4.8a, <i>Coda</i> from <i>Grand Pas</i> mm. 1-8	53
4.8b, <i>Coda</i> from <i>Grand Pas</i> mm. 212-220	55

LIST OF TABLES

Example	Page
CHAPTER IV	
Table 1. Choreography for <i>Pas de Trois</i>	52

ABSTRACT
ON MUSIC AND CHOREOGRAPHY OF THREE BALLETS
BY LUDWIG MINKUS
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Ludwig Minkus is accredited with composing several ballets in late 19th century Russia and Paris that were great successes, yet the life and music of Minkus have faded into obscurity, and little is known or written about him. The purpose of this thesis is to bring Minkus somewhat to the forefront from two perspectives - from both music history and dance history. Through analysis of scores, recordings (of music and dance), contemporary accounts, interviews, and personal experience as a dancer, I plan to shed light on the source of his popularity - including the means by which Minkus consistently produced music that so well accommodated choreography - and why his works remain standards of the ballet repertoire all over the world.

INTRODUCTION

In this day and age, ballet is considered a Russian-dominated art, and the musician most commonly associated with ballet and ballet music is Piotr Ilyich Tchaikovsky (1840-1893). While the Russian Ballet Schools (with their rigorous and intense training) raised the standards of ballet performance, ballet is, in its earliest inception and development, an Italian and French art form. *The Dance Encyclopedia*¹ defines ballet as “a series of solo and connected dances with mimetic actions accompanied by music and scenic accessories, all expressive of a poetic idea or series of ideas or a dramatic story.” *The New Grove Dictionary of Music and Musicians* defines ballet² as “A style of theatrical dancing that developed in France during the 17th century...” Balthasar de Baltasarini (who altered his name to Balthasar de Beaujoyeulx, c.1534-1587) described ballet as “a geometric combination of several persons dancing together” The beginnings of ballet as an independent art form can be traced back to the sixteenth-century Burgundian court in Italy and during the seventeenth-century as part of the entertainment of the French court during the Baroque. These early “ballets” existed as portions within masques, plays, or interludes in operas. Typically, the performers, i.e., dancers, were members of the court

¹ Chujoy, Anatole, Ed. *The Dance Encyclopedia* New York A.S. Barnes & Company, 1949.

² Harris-Warrick, Rebecca Noel Goodwin and John Percival. “Ballet,” *Grove Music Online*, ed. L. Macy (accessed 1 august 2006), <http://www.grovemusic.com>.

and/or children of court members or other aristocracy. Since most of these performers were not necessarily “trained” dancers, the choreography was most often simplistic, in the nature of dances commonly performed in social gatherings, or simply pantomime. It was not until the Baroque period that the “ballet” portions of these performances became more musically and choreographically intricate.

It is during the Baroque that we see greater development in the relationship between composer and choreographer. One individual who aided in the development of ballet as an independent art was the composer Jean-Baptiste Lully (1632-1687). Lully, in addition to being an accomplished composer, was also a talented dancer. Ballets comprise a large portion of his first compositional period, and he was significant in the development of the *ballet de cour*³. Lully began the foundation for a work consisting of only music and dance by slowly eliminating the popular dances, courtier dances, and spoken dialogue. At this time, performers were primarily male (men portrayed male and female characters) and Lully was instrumental in allowing women to acquire more significant roles as performers in these productions. This is crucial in that it altered the course of focus in eighteenth and nineteenth century ballets from male dominance to female centered story lines, which produced a surge in the number of female dance students and professionals. Another composer who was also a dancer and contributed further to the ballet as an independent art was Jean-Phillippe Rameau (1683-1764), who was during his time the leading composer of opera and ballets.

The name Marius Petipa is synonymous with ballet⁴. If one attends a ballet performance of a “classical” ballet, most often the program might read: “Choreography by

³ As defined in “Ballet de cour” *Grove Music Online*: A type of ballet popular at the French court during the reigns of Henry III, Henry IV, Louis XIII and Louis XIV.

Susan Trevino, after Marius Petipa”. Marius Petipa was born in Marseilles in 1819 or 1822 into a family of dancers; his father, Jean Antoine and his brother Lucien were dancers. Lucien is know for creating the role of Albrecht in the great Romantic ballet *Giselle* (1841) as well as the principal male role in Deldevez’s 1846 *Paquita*, yet it was Marius who would change the course of ballet performance. Petipa did not begin his training until the age of seven and in those early years was not fond of dancing, despite his talent for it. He obtained his first position of *premier danseur* at the age of sixteen in Nantes. After touring North America and Spain, he arrived in St. Petersburg in 1847 and was immediately given a position as principal dancer. Petipa was very successful in Russia and became the Premier Ballet Master of the Imperial Theatre in 1869. Petipa held this position until 1903, when he was forced to retire at the age of 84, and he remained in St. Petersburg until his death in 1910. No one man contributed as much to the style, form, and structure of the ballet as Petipa did. To this day, in performances of the ballets he created, he is still given credit as the original choreographer.

The relationship between choreographer and composer is an interesting one. One fascinating fact about dance is its inability to exist without music. It is to a degree totally dependent on the music, whether its nature is incidental, thematic, or a character piece. Because this relationship is so co-dependent, communication is an integral element – without clear communication between the choreographer and composer, the production of a ballet could prove to be very problematic. In researching this information for thesis, the author pondered this situation a great deal; which is more important? Should one element receive more attention or should they be equal, complementary to each other? What comes

⁴ www.abt.org calls Petipa the “father of classical ballet ”

first? When presented with this question, Susan Trevino⁵ responded, “It depends...a little of both. One piece might be inspired by music I hear or have heard and on might evolve from any combination of factors...I try to draw on many elements. For instance, for *Voices*⁶, I drew on not only the music, but also the situation involved. I listened to a great deal of music and picked the pieces that I felt would best help convey a certain message and story.” The famous and innovative American choreographer Agnes de Mille (1905-1993) made this observation (quoted in *Music for the Dance. Reflections on a Collaborative Art*), “I have to choose composers that can work with me, because we work very closely. We’re married in a way.”

During this time period and during his tenure as a choreographer, Petipa was successful in creating a formula for ballets that is still utilized today. This formula was described by Buddy Trevino as follows:

“Act I would introduce the characters, Act II would develop the story, and the last Act(s) would typically have your *variations* and *divertissements*...each act had a large waltz for the *corps de ballet*, variations for the principal soloists (prima ballerina, the cavalier) and a coda. This is what made these ballets work so well especially for women, it showcased the specific talents of dancers and they were good learning pieces for the corps. And I sometimes think he (Minkus) had a large rolodex of variations that he would choose from. Often he would use the same variation in different ballets, but typically the *Pas de Deux* were for *that* specific ballet. ”

⁵ Interviewed by the author on September 26, 2006

⁶ A ballet created by Ms. Trevino in 2003 based on music from and inspired by the Nazi Ghetto, *Terezin*

Minkus and Petipa maintained a long working-relationship that lasted from 1846 through 1891. Petipa was very specific in his instructions to Minkus and other composers as far as what he needed musically for the particular ballets they were working on at the time. Typically, Petipa would approach, whether in person or in writing, whichever composer he was using, explain the setting of the story, at times giving lists of how many pieces would be needed to comprise the ballet and give details for each piece. Although no documentation of Petipa's notes to Minkus exist, an example of his notes as they might have been given to Tchaikovsky for *The Sleeping Beauty*⁷ is available on-line as compiled by Charles Gerard:

Act II Scene 3

No. 11 with a new wave of the fairy's magic wand Aurora appears and rushes on stage. 6/8 for 24 [bars]. A voluptuous adagio. Coquettish allegro – $\frac{3}{4}$ for 48 [bars]. Variation for Aurora. Coda in 6/8, concluding in 2/4. This is one pas.

No. 12. 'Where is the divine being you showed me? 'Very agitated, passionate music. 32 bars for the transition into the panorama.

No. 13. The boat is under way. The length of the Music depends on the extent of the panorama.

No.14. With a wave of her wand the fairy orders the gates to be opened. The entrance is visible. A thick mist enshrouds the stage. A tender melody is heard. 32 bars of largo.

No. 15. Music entr'acte

The composer would then create music based on these directives, present the completed score to Petipa, and it would either be accepted as written or altered as needed. The extent of the alteration would be dependent on how close the piece came to what was

⁷ Compiled by Charles Gereard [http://www.balletmet.org/Notes/Sleeping Beauty.html](http://www.balletmet.org/Notes/Sleeping%20Beauty.html).

requested, how the music worked with the choreography and the dancer the piece was created for. One might assume that to be given such specific directives would make the creation process easier, but this did prove to be somewhat problematic for Tchaikovsky. Minkus, however appears to have had some sort of insight into the psyche of Petipa and the ability to accommodate dancers physically and mentally.

It is important to note that these ballets were set for specific dancers; therefore, what resulted was a piece that best suited *that* dancer. One might assume that to be given such specific directives would make the creation process easier, but this did prove to be somewhat problematic for Tchaikovsky. Minkus, however appears to have had some sort of insight into the psyche of Petipa and the ability to accommodate dancers physically and mentally.

These attributes makes these ballets so accommodating to dancers. They were made for different abilities; the staging was not just listening to a piece of music and arbitrarily assigning choreography to the music, it was knowing what would work for the dancers and the story. Typically, as a dancer, one is defined by one's greatest ability: a "turner", a "jumper", good at adagio, or very agile in addition to being able to partner well. The best dancers (Marie Taglioni (1804-84), Rudolph Nureyev 1938-1993), Margot Fonteyn (1919-1991), Natalia Makarova (b.1940) and Mikhail Baryshnikov (b.1948), to name a few) will possess several or all of these qualities. Further, musicality is important as well. One may have perfect techniques for execution, but no sense of how to "use" the music.

The ability of Minkus to create pieces that so fully accommodated Petipa's vision for his ballets is what sets his music apart from that of other ballet composers. It is this

quality of Minkus' work, particularly in *Don Quixote*, *La Bayadère*, and *Paquita* that will be the focus of this thesis. Much has been written on ballet/dance music from the perspective of either a musician or a dancer, but not often from the perspective of a musician / dancer. The author wishes to discuss this music as it pertains to the choreography with insight into both aspects.

Duality of music and dance terminology is common; ballet terms used will be defined in Appendix A at the end of this thesis. In this thesis, when the term "variation" is used, it will be in the context of ballet, not the musical context; in the ballet context, a variation is a short piece (typically during the final act) that displays the technical abilities of a specific dancer. These variations are usually solo pieces, but can at times be for two, three or four dancers, either all female, all male or any combination of male and female, depending on the subject and / or story of the ballet.

On some level dancers are much better at counting than many musicians; dancers do not count rhythm in the same manner as musicians do. Dancers seem to possess an internal metronome that correlates the movements with the music, and dancers "know" or "feel" what steps go where. In addition, there is what is often referred to as the "breath"; this is not a breath in the sense of inhaling air in order to supply the body with oxygen, but rather an action that precedes the movement. It is more a sense of growth or expansion that engages the audience and informs them that movement is about to begin. In addition, phrasing is somewhat different as well. While a section may be analyzed (musically) as having two eight-measure phrases, in analysis for dance it may be interpreted as four four-measure phrases.

While conducting researching for this thesis there was no evidence found that

Minkus himself had any dance training; yet by studying performances of his ballets he seems to have had the same internal metronome that enabled him to write dance music for the dancer, music that the dancer could “dance with and not to.”⁸ Even if Petipa’s choreography had not been passed down, these ballets (if one has knowledge of choreography) can essentially choreograph themselves; within these ballets, there are many small rhythmic figures that sound like their related steps.

In the following chapters, examples will be given in musical notation with corresponding dance notation, and then discussed in reference to their choreographic elements in order to explain the correlation between score and action. Due to the obscurity of Minkus and his music (most of his scores are lost or no longer in publication⁹), the exact orchestration and authenticity of the arrangements is difficult to determine. These ballets are passed down through teaching, re-staging and now through video, therefore; much of the original choreography is implied. There are certain variations or excerpts that are performed using the same “outline” based on Petipa, but with adaptations or editing to accommodate dancers and/or companies. Within this thesis, the staging as seen in performances by the American Ballet Theatre, the Kirov Ballet, the Royal Paris Opera Ballet, and the Mariinsky Ballet of St. Petersburg will be referenced. In addition, since these ballets are rarely performed in their entirety, this thesis will focus on those excerpts as they are commonly presented today. Further, the order of the excerpts will be presented as they would appear on a program, not as they appear in the scores used for analysis. Musical examples will be given in piano reductions.

Minkus used several rhythmic figures to indicate certain steps or combinations of

⁸ This is a statement often made by Buddy Trevino during class or rehearsal

⁹ The original 1876 score of *La Bayadère* was restored in 2002 at the Mariinsky Theatre Central Library in St.

steps. For example, in virtually every section in a triple meter will feature very clear waltz rhythm (the oom-pa for lack of a better description). This rhythm is further articulated by combinations that require three steps, i.e. *pas de bourrées*, *balancés* or *pirouettes*. Dotted rhythms typically delineate small jumps or hops as well as quick movements of the feet, while longer and sustained notes are used when a position is held or when the male dancer lifts and carries the ballerina. Groupings of eighth or sixteenth notes, triplets, glissandos, and arpeggiations often represent a series of turns, turning jumps or *bourrées*. In addition, at the beginning of pieces, Minkus typically provides one, two, or four bars of an introduction and a ritard at the last two or three measures to indicate the conclusion of the piece with chords on the downbeats (typically with snare and/or timpani roll, and occasionally glissandos in the harp). This allows the dancers to prepare for their final pose, as shown below in Ex. 1.1a from the Coda of *Don Quixote* (mm.93-97):

Ex. 1.1 *Don Quixote*, Act V, no. 10 mm. 93-97



The finale combination in most of these pieces, whether it is the *Pas de Deux*, the waltz for the *corps de ballet*, or the finale coda, consists of multiple *pirouettes* done by the ballerina with the man supporting her from behind, a lift and a final pose. This is not an inflexible formula, merely what became the standard of what the audience expected.

CHAPTER I

LUDWIG MINKUS

Very little is known of or written about Ludwig Minkus¹⁰, and much of the information available is inconsistent and conflicting. It is difficult even to say exactly where and when he was born. Some sources claim his birth took place on March 23, 1826 in Vienna; however, some sources speculate he was of Polish or Czech origin. There is evidence he studied at the Vienna Conservatory, yet exactly what he studied and the length of time he spent there is unknown. It is known, he was an accomplished violinist; he composed small violin pieces and conducted small ensembles some time around 1846. All sources mark 1846 as the year in which he arrived in Paris. It is in this same year that we see Minkus' first major contribution to the world of ballet with a collaborative work with Eduard Deldevez (1817-1897). The original Deldevez version is rarely performed and what exists today as *Paquita* consists of the *Grand Pas* and the *Pas de Trois* that comprised a revised version as staged by Marius Petipa in 1881.

Minkus remained in Paris roughly seven years and traveled to St. Petersburg sometime around 1853, where he changed his name from Aloisius (he preferred his middle name of Ludwig) to Léon Fedorovich, perhaps in an effort to be more easily

¹⁰ Historical and biographical information used in this thesis is compiled from several sources, such as *Groves Music Online* and web sites of the American Ballet Theatre, The Kirov Ballet and www.balletmet.org

accepted into his new Russian community. Later that same year, he became a soloist as well as the conductor for the orchestra of Prince Nikolai Borisovich Yusupov, where he remained until 1857. In 1861, following his years as a soloist and violin teacher, he was awarded the post of concertmaster of the Bolshoi Theater in Moscow. Here, he also assumed the roles of conductor and professor of violin at the Conservatory and in 1864 became the Inspector of the Imperial Theatre Orchestra. In the year 1869, he collaborated with Marius Petipa to produce a ballet based on the popular Cervantes book *Don Quixote*. Following this production, Minkus was appointed the official composer of the Imperial Russian Ballet.

In his years with the Imperial Russian Ballet, Minkus had developed a working relationship with Petipa and continued to write for the ballet based on Petipa's need or direction. Together, they collaborated on several more ballets, including *Giselle* (the original music was by Adolph Adam). A list of other ballets known to be by Minkus is located in Appendix B. In 1877, Minkus saw one of his greatest successes with the ballet *La Bayadère*. Interestingly, approximately one month after the premiere of *La Bayadère*, Tchaikovsky's *Swan Lake* (which is now considered by many the greatest ballet ever written) opened to harsh criticism from the audience, dancers and musicians of the theatre; *Swan Lake* was considered "too symphonic", difficult to play, and difficult for the dancers to count. During this time, more proficient composers, such as Tchaikovsky, were trying their hand at composing for ballet. Because of this, coupled with changing musical tastes due to Romanticism, Nationalism and impending twentieth-century styles and techniques¹¹, Minkus and his style were no longer deemed significant. In 1886, the position

¹¹ Following Tchaikovsky's 1891 *Nutcracker*, there was a significant shift in ballet from Russia back to France with Sergey Diaghilev's *Ballet Russes*, along with choreographic and compositional shifts as seen in

Minkus held in the theatre was eliminated, and he was forced to retire. Disappointed with his pension, Minkus is said to have returned to Vienna, where he died on December 7, 1917.

It is possible that Minkus' music disappeared from the mainstream music repertoire, yet remained in ballet repertoire because the scores were property of the Theatre. Minkus' ballet music is not performed as part of orchestral concerts as Tchaikovsky's ballet music often is; it is best understood and appreciated when performed as part of a ballet production. Despite the success of *La Bayadère* and Minkus' other ballets, his music has by no means been considered on the same level as that of the other Romantic composers of the time. In fact, he was described by contemporaries such as Cesar Pugni and Ricardo Drigo as "one of the real hack writers of music,"¹² and John Lanchberry (1923-2003), who completed arrangements of Minkus' music for several dance companies, stated that the music can seem like "trite note-spinning", a fairly harsh criticism. The goal of this thesis is not to "debunk" these statements or ideas about the works of Minkus, nor is it to prove that Minkus was one of the "great" Romantic composers. Further, one cannot compare, on a musical scale, the ballets of Minkus to those of Tchaikovsky. While one could listen to a Tchaikovsky ballet (and excerpts are often performed at symphony concerts) and be moved by the dramatic nature, harmonic and thematic elements, dynamic fluctuations, and emotional content, the music of Minkus is more functional and lucid. In other words, Minkus wrote music primarily to support the choreography, yet that is not to say it is without merit. In fact, it is the formulas used by Minkus and Petipa that became the standard for ballets of the late 19th century and remain

the collaborations of Nijinsky and Stravinsky.

¹² Schueneman, Bruce R. and William E. Studwell. *Minor Ballet Composers* New York: The Haworth Press,

the standard today.

In the following chapters, three of Minkus' ballets that are still widely performed in ballet schools and companies all over the world will be discussed. The "original" scores, which became property of the Imperial Russian Theatre following Minkus' retirement, have either been lost or destroyed. In addition, what is considered Petipa's "choreography" is based on what little historical documentation remains from dancers, friends, balletomanes¹³ and arrangements that exist from late 19th century and early 20th century performances. To discuss each of these ballets in their entirety would be an arduous task; therefore, the sections that will be discussed are those that are often seen today. The discussion will begin with *Don Quixote* followed by *La Bayadère* and finally *Paquita*. Focus will be placed on how the music is used to either mimic or support the choreography.

As this thesis is intended to relate the choreography and the music, to even discuss the selected portions included to their full extent would be too lengthy, as often the same phrase could possibly be repeated multiple times, each time with different choreography. In addition, several of the variations or other sections are lengthy in their notation and have complex form structures. Based on personal experience as well as observation, the author has chosen to focus on those excerpts that best demonstrate choreography/score correlation or synchronization. Moreover, for the purpose of this thesis, harmonic analysis is not always as pertinent as rhythmic and form analysis. Short musical examples will be included where relevant.

Inc., 1997

¹³ A ballet fan or enthusiast

CHAPTER II

DON QUIXOTE

Of the three ballets discussed in this thesis, *Don Quixote* is the most “dramatic” and perhaps the recognized. The book by Miguel de Cervantes was very famous, and it was the subject for many ballets by others, such as Auguste Bournonville (1845), Paul Taglioni (1850) and later, George Balanchine (1904-1983). However, it is the adaptation by Petipa and Minkus that is the most celebrated and performed. *Don Quixote* premiered in its original format at the Imperial Ballet Bolshoi Theatre in Moscow, December 14, 1869, and consisted of four acts. Both Petipa and Minkus were conscious of the “Spanish” nature of the story. Therefore, the pieces utilized forms such as fandangos¹⁴, jotás, seguidillas¹⁵ as well as waltzes, mazurkas, etc. In 1871 a revised five-act version premiered in St. Petersburg. With this work we begin to see the complementary working relationship between Petipa and Minkus as described in the preparatory notes of the piano reduction, “...Petipa was superbly seconded by Minkus, whose chameleonic ability and range in lyric theater had been underrated by many, but whose adaptability in creating pseudo-Spanish music is as effective as most of his contemporaries.”¹⁶

¹⁴ A couple-dance in triple metre and lively tempo, accompanied by a guitar and castanets or *palmas* (hand-clapping). Katz, Israel J. “Fandango,” *Grove Music Online*. ed. L. Macy (accessed 5 November 2006), <http://www.grovemusic.com>

¹⁵ The modern *seguidilla* is in moderately quick triple time, usually in a major key. Freidmann, Susana and Jack Sage. “Seguidilla,” *Grove Music Online*. (accessed 5 November 2006), <http://www.grovemusic.com>.

¹⁶ Hastings, Baird. From the Prefatory Note on *Don Quixote* and its Composer

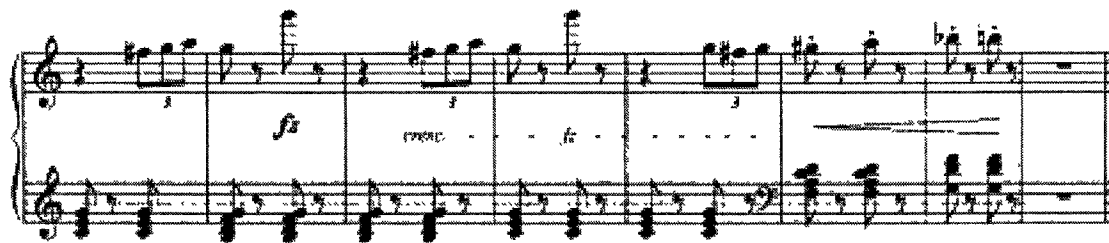
Although presented first as four acts, then five acts (if a “full” *Don Quixote* is to be performed), it is given typically in a three-act version entitled *Kitri’s Wedding*. In this version, fifty numbers are scattered and manipulated to accommodate the company performing the ballets. The most famous and most often performed section of this ballet is the *Grand Pas*¹⁷ for Kitri and Basilio, often with a preceding *Pas de Quatre*. Two of the original variations within the *Grand Pas* are usually eliminated and in their place is an alternate variation for Kitri, often referred to as the “fan dance”. All sections of the *Grand Pas* take place in Act V, which is a celebration of Kitri’s and Basilio’s wedding.

The *Pas de Quatre* (dance for four) begins in C-major, 2/4 meter with a tempo marking of *presto assai* and a form structure ABA. We first hear a three-measure introduction of root position C-major chords. The first A consists of two eight-measure phrases repeated. The melody is held in the upper strings and woodwinds. The B section consists of two eight-measure phrases, and again the same rhythmic figure used to mimic the choreography. The second A is abbreviated with only one statement of the two phrases. The last four measures lead directly into the first section of *Pas de Deux*. Choreography for the *Pas de Quatre* is typically eliminated if only the *Pas de Deux* is to be performed, and the music is used as an introduction only as shown in Ex. 2.1a, Act V, no. 4 mm.49-64:



¹⁷ The score used for analysis is a piano reduction of the five-act 1871 version.

Ex. 2.1a, Act V, no. 4 mm. 49-64 continued:



The first section of the *Pas de Deux*, while having minor sonorities is in A-flat major, with a meter of 3/4 and a tempo marking of *allegro*. This section is also in ternary form (ABA)¹⁸. In the score, the A and B sections consist of two eight-bar phrases repeated followed by a restatement of A without repeats; however, in performance the repeats are eliminated. The melody line clearly matches the choreography Petipa set as shown below in Ex. 2.2a, Act V, no.5 mm. 1-8:



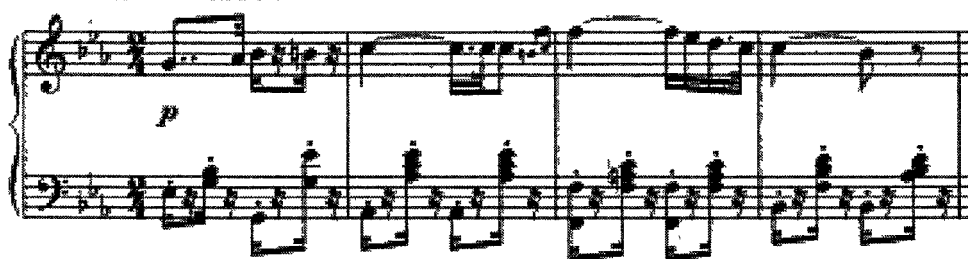
This pattern is repeated four times, alternating right and left, thus exhibiting the aesthetic of visual and musical symmetry. The piece continues with the waltz rhythm in the bass throughout, yet the melody changes in the B-section to a syncopated eighth note / eighth rest rhythm that centers around the dominant (E-flat), then returning to A in the tonic. The penultimate and final measures provide quarter notes, allowing the dancers to move and

¹⁸ This form is pervasive throughout the majority of Minkus' work, because it satisfies the dancers' as well as the audiences' need for symmetry. In order for dance to be "symmetrical", the same choreography is expected to be done leading with the right and then leading with the left.

reach their final pose on the downbeat of 2 of the final measure on a *fortissimo* A-flat major chord.

Following this section is the more lyrical section of the *Pas*. This *andante* with a 2/4 meter is in the key of E-flat major. This section has a more extended structure of ABCA with repeats in the first A and a codetta in the second A. The melody is held in the violins supported by the lower strings, harp, and a droning in the woodwinds. This is a piece to demonstrate a dancer's control and ability to sustain a pose, thus it is extremely slow, almost *adagio*. This section has more contrasting dynamics, beginning very soft and progressing to *forzando* then double *forzando* with the climax on an E-flat major chord. Again for Kitri and Basilio, it begins with Basilio offering Kitri his hand, to which she responds by walking in rhythm, taking his hand and executing an *attitude derrière*, which is held while Basilio promenades her in a circle, coinciding with the following notation shown in Ex. 2.3a, Act V, no. 6 mm 1-4:

Ex. 2.3a Act V, no. 6 mm. 1-4



The second time A is stated, the flutes take over the melody. The B section consists of two four-measure phrases, in which the lower strings have groups of sixteenth notes and the melody intensifies to *fortissimo* and a cymbal crash in measures 11 and 15. This is indicative of the male dancer lifting the ballerina and holding a pose. The C section could also be considered a codetta of B as it is fairly uneventful. The restatement of A features a

fuller orchestra and becomes increasingly intense. The choreography consists of a series of lifts, poses, and pirouettes. The intensity is illustrated by the tremolos beginning at measure 32 and continuing through the end of the piece. The last two measures demonstrate how tremolos are also used to indicate turns and two chords on downbeats to allow the dancers to pose. This becomes a common ending in the format of the *Pas de Deux* section of most ballets

After the dance for Basilio and Kitri together come the individual variations. The first variation is one for Basilio. The male dancer who performs this must be able to acquire great height as he jumps, complete several turns or revolutions off of one preparation as well as have agility in his legs and feet¹⁹. This variation has the pervasive waltz rhythm, yet with more of an oom-pa feel as well as the ABA structure and very clearly in the key of C major and a meter of 3/4. The first measure of music allows the dancer to walk on stage and prepare for the following jumps where he does two to three *tours* (revolutions) in the air, followed by a jump while beating the legs together. The revolutions of the *tours* match the beats of the eighth notes. This is repeated four times throughout the two eight-measure phrases. The B section, which is an eight-measure phrase repeated, modulates to the relative minor. The dancer executes several combinations of turns, which occur on the eighth-note groupings, shown in Ex. 2.4a, Act V, no.8 mm. 19-26.

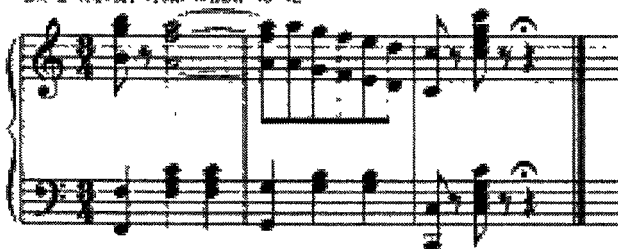
¹⁹ This variation is best performed by Mikhail Baryshnikov, who in his prime in the 1980s was famous for his Basilio. Baryshnikov is a dancer who, in addition to an ability to jump, turn and agility has an amazing musicality

Ex. 2.4a, Act V, no.8 mm.19-26



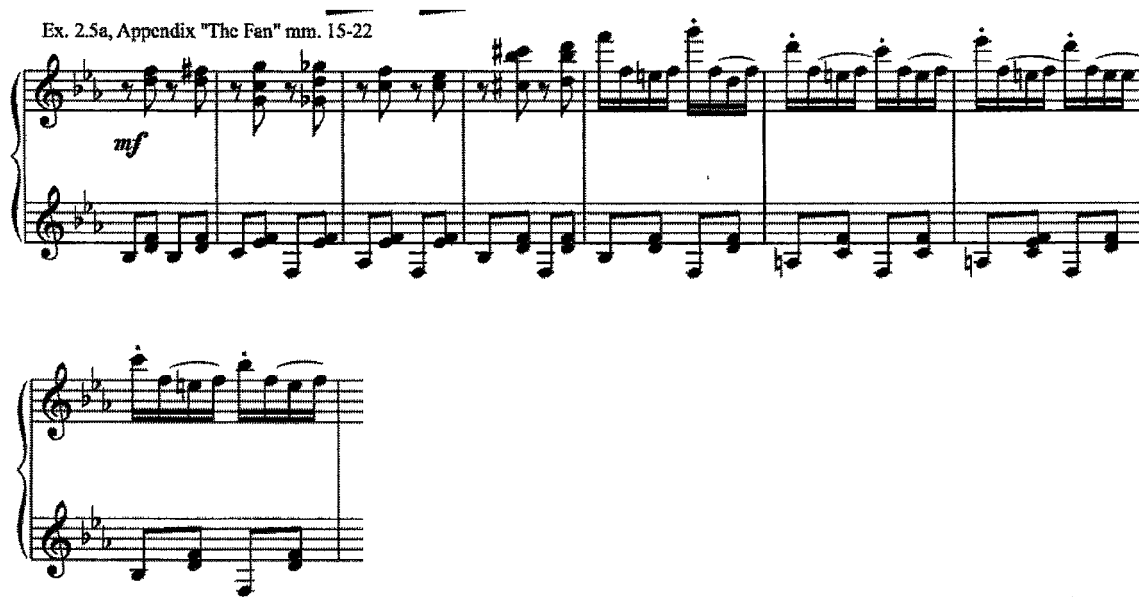
The A is restated, in the tonic key, with jumps of a different nature. During the last three measures (Ex. 2.4b, Act V, no. 8 mm. 40-42) the *danseur* executes (or should execute) several pirouettes, landing on beat 2 of the last measure on one knee:

Ex. 2.4b, Act V, no. 8 mm. 40-42



Kitri's variation, "the Fan Dance," is one of the variations all female dancers aspire to perform. It requires precision and agility to ensure the steps are on the proper beats. This is what is called a "character" piece and is very coquettish and flirtatious, requiring expressivity of the dancer. It begins with a four-measure harp introduction with a beautiful glissando as Kitri walks on stage. It is marked E-flat major in common time, yet these measures seem to tonicize B-flat, and the rest of the piece is clearly in E-flat major. On the second beat of the last measure, Kitri poses and opens her fan. At measure 5, the meter

changes to 2/4, yet this first measure is more of a vamp and not included in the phrasing. The form structure is ABA, each with eight measure phrases repeated. In the first statement of A, Kitri executes a *piqué-attitude derrière-glissade-saut de chat-passé passé* pattern that coincides with the bass line. It is the B section where the need for precision and timing is essential as seen in Ex. 2.5a, Appendix “The Fan” mm.15-22:



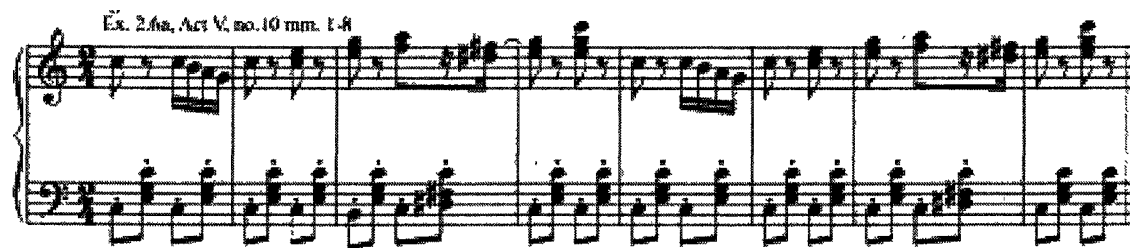
The movement of *échappé* must be performed with the *plié* on the downbeat and the *relevé* on the upbeat. The following hops in *attitude* must also follow the accents of the music. The choreography for the restatement of A features a series of small hops with small *flics* of the opposing foot and *chaîné* turns to a final pose, shown in Ex. 2.5b, Appendix, “The Fan” mm. 5-14:

Ex 2.5b, Appendix "The Fan" mm. 5-14



The Coda section is an exhilarating display of abilities with powerful musical accompaniment. The key is C major, with a 2/4 meter marked *Presto*. Typically, the orchestration is a combination of strings and brass on the melody with snare rolls and cymbal crashes at the end of phrases, thus requiring dynamic markings of *forzando* and *fortissimo*. The form structure of the piece is ABAA¹; the first A has two eight measure phrases repeated and an alternate ending on the second repeat. There are no introductory measures and the piece begins with Basilio performing turning jumps in the air, while beating his legs together multiple times around the perimeter of the stage. The beats of the legs and the revolutions of the turns match the sixteenth note grouping as shown in Ex.

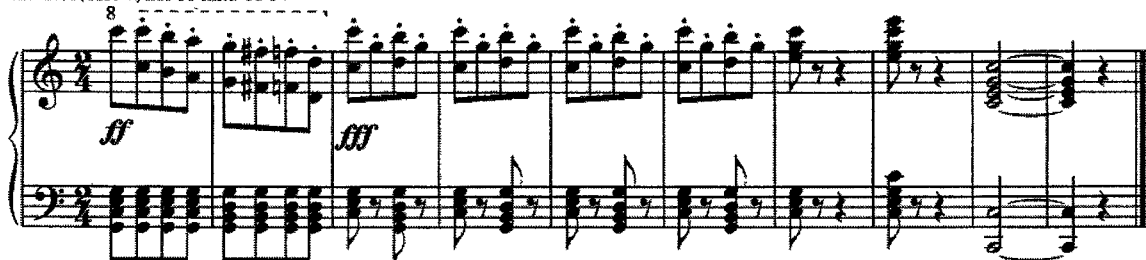
2.6a, Act V, no. 10 mm. 1-8



The B and second A sections feature Kitri performing several *fouetté* turns (thirty-two has become the standard number), which is an extremely difficult task and very impressive if the ballerina can complete all thirty-two turns successfully. The accent of the downbeats correspond to the action of the turn, which allows one to count the number of turns performed and determine if the timing of the dancer is accurate. If thirty-two *fouetté* turns is too difficult for the ballerina, the type and number of turns can be modified into several different combinations.

The third and final statement of A begins with Basilio doing his own turn combination; again accenting the turn on the downbeat. This continues for the first phrase, and in the second phrase Kitri re-enters either with a different turn combination, usually *piqué* turns around the perimeter of the stage. The codetta (shown below in Ex. 2.6b, Act V, no. 10 mm. 88-97) features either the “fish dive” lift or *pirouettes* and a final pose of both dancers on one knee while extending one arm during the final C-major chord:

Ex. 2.6b, Act V, no. 10 mm. 88-97



The *Coda* typically concludes the piece if it is performed only as the *Pas de Deux*. If an extended version is performed, there is a final “Spanish” dance to conclude the ballet. While effective music for the display of dance, the *Pas de Deux* does not feature as much of the “Spanish” traits evident in other sections of the ballet. *Don Quixote* is an excellent character ballet that gives dancers a better opportunity to “act” than found in *La Bayadère*.

and *Paquita*. There are several thematic melodies in Act I that apply to the characters or certain events. It should be noted that this ballet, while based upon the Cervantes book, was also influenced by Petipa's travels to Spain during the early years of his career. It can safely be assumed that, while in Spain, Petipa would have observed folk dance styles as well as characteristic elements of the music. For example, throughout the ballet, the variations set for men typically have a "bullfighter" character, namely the Act II divertissements that feature a *Toreador* number. Other elements used to capture the "Spanish" feel are the use of tambourines, trumpet dominated melodies, castanets, and the utilization of dance styles / forms previously mentioned.

The *Don Quixote Grand Pas* is music by Minkus that might be included in a symphony program. It is unfortunate that the rest of the music, which is more harmonically interesting and expressive as far as the story and character of the ballet, is not performed. Perhaps it is the nature of the *Pas de Deux* and its choreographic content that keep it alive as a staple of the ballet repertoire.

CHAPTER III

LA BAYADÈRE

Ethereal creatures are a common theme in ballets of this time. Several of the most celebrated ballets feature maidens who died before their wedding or who were rejected by their true love and are forever condemned to an eternity as a Willi, a Sylph, an Apparition, or a Swan, until somehow they are released from their fate and reunited with their true love. Minkus' most celebrated ballet, *La Bayadère*, is one of these ballets. It was inspired by Petipa's reading of a similar story that was set in India. The story, like most ballets of this period, centers on a young maiden (Nikiya), who is in love with a Noble (Solor) who is betrothed to another. Nikiya is the most beautiful of the Bayadère (temple dancers) and has been selected to be the "head" or primary dancer. Act I is divided into three scenes. In Scene I, the High Brahmin declares his love for Nikiya, but is rejected by her. He then swears revenge on Nikiya and Solor. Scene II takes place in the Palace as the Rajah announces the betrothal of his daughter Gamzatti to Solor. The High Brahmin tells the Rajah of Solor's love for Nikiya and he too swears vengeance. Gamzatti overhears this and attempts to bribe Nikiya, who refuses and tries to stab Gamzatti, who in turn also swears revenge. Scene III, which takes place in the Palace garden, is the celebration of Gamzatti's betrothal to Solor. Gamzatti asks Nikiya to perform for Solor, giving her a basket that conceals a deadly snake. Nikiya is bitten and dies after Gamzatti refuses to give her the antidote.

Act II takes place in Solor's tent and is very brief. The action depicts Solor's opium and grief-induced dreams of Nikiya. He awakens to the reality that his love is gone and he must marry another. Act II is the wedding of Gamzatti and Solor. Solor, still grief stricken, says his vows thinking Gamzatti is Nikiya. This angers the gods, and they destroy the palace and everyone in it. Solor is reunited with Nikiya in Act IV, *The Kingdom of the Shades*.

It is Act IV²⁰ that is still performed today. It is a visually stunning piece as well as an excellent piece to display the technique of dancers. It begins with the famous entrance of the Shades (all dressed in white tutus). The key signature is marked as D major, although it contains minor sonorities. The meter is common time with a tempo marking of *moderato* (this section is referred to as "Adagio" in reference to the ballet) and a form structure of ABABC. The melody is in the violins and woodwinds with broken D-major chords in the bass. To achieve the "supernatural" aesthetic, the stage lighting is soft blue lights with a forest backdrop. During the first statement of A (which has two eight measure phrases), the Shades enter down a ramp stage right in a line, performing the same sequence of steps, shown in Ex. 3.1a, Act IV, no. 5 mm.1-4:

Ex. 3.1a, Act IV, no.5 mm.1-4
Moderato

p arabesque derriere. *plie port de bras.* *combre back.* *step, step, repeat*

Ex. 3.1a, Act IV, no. 5 mm 1-4 continued:

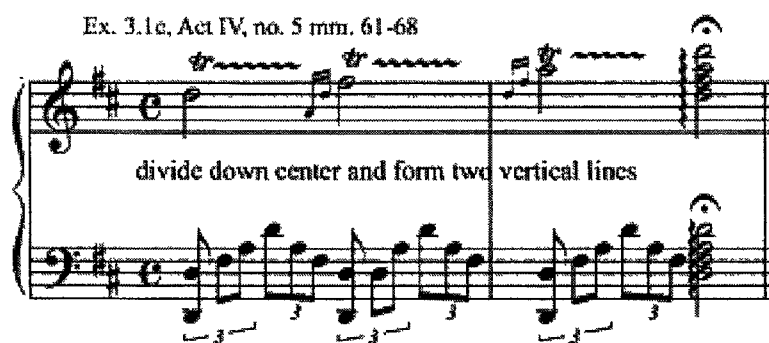


This sequence of steps is used in the B section and into the restatement of A until measure 31, where the dancers run in an “S” pattern until all thirty-two Shades are on stage in four lines of eight. In the C section, which is eight measures with a five measure codetta, we have another example of grouped sixteenth notes representing the choreography, Example 3.1b, Act IV, no. 5 mm. 41-44:

Ex. 3.1b, Act IV, no. 5 mm. 41-44

²⁰ All excerpts adapted from the 1975 Lyrebird Music Press edition, edited by Joseph Ortiz.

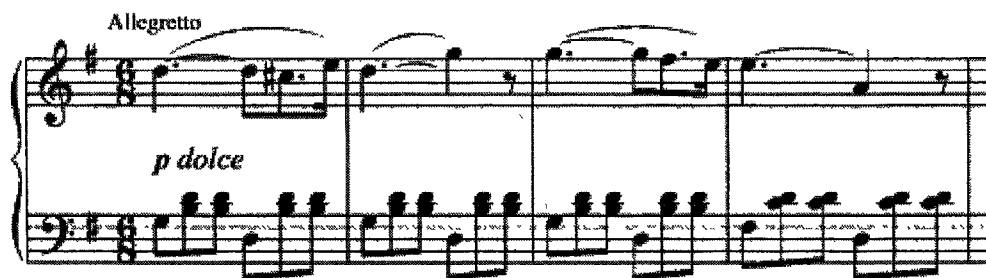
In the final statement of A, at measure 61, the Shades divide into two groups and form vertical lines on either side of the stage and hold the same pose through the next section. Example 3.1c, act IV, no. 5 mm. 61-68 shows trills on an ascending D Major triad followed by a D Major chord with a glissando:



The final five measures feature the harp ascending through three octaves in thirds, followed by three D Major⁷ chords with glissando. These measures serve as the introduction to the following waltz.

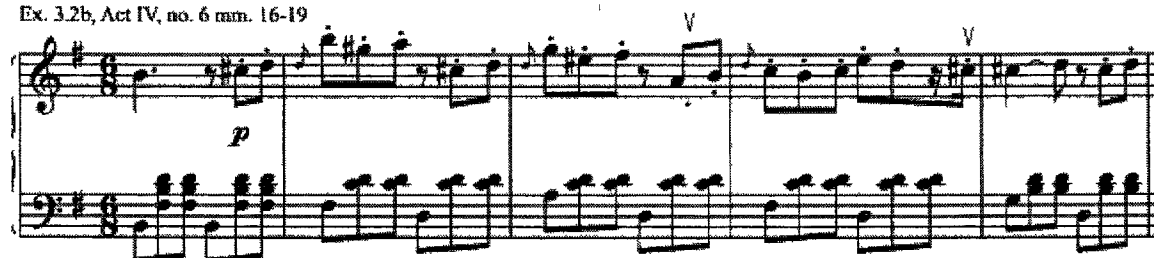
The waltz, which is in G Major (although at times he seems to tonicize D and A Major), is marked with a 6/8 meter and an *allegretto* tempo. This section demonstrates the synchronization of the *corps de ballet*. During the introduction (which is from the preceding number) three new Shades walk on stage; these are the principal soloists who will perform the subsequent variations. It is in ABA form; the first A having two eight measure phrases and the restatement having two phrases, followed by a codetta to conclude the piece. The first four measures are shown on the following page in Ex. 3.2a, Act IV, no. 6mm.1-4.

Ex. 3.2a, Act IV, no. 6 mm. 1-4

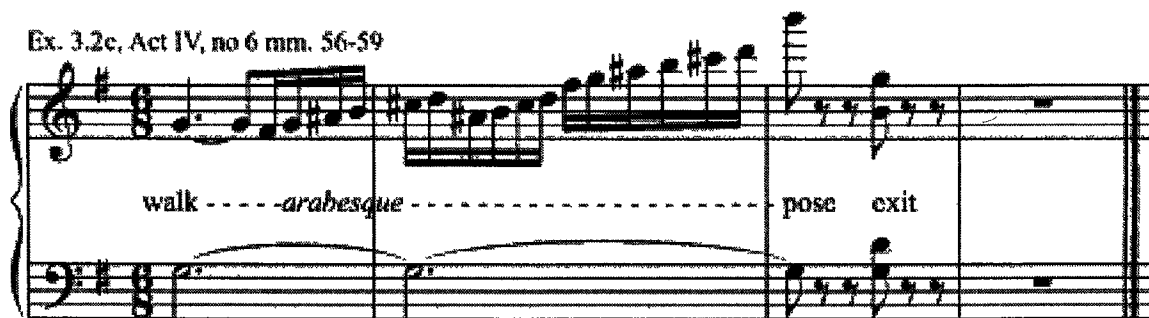


The waltz rhythm (for dance purposes, a 6/8 is typically counted as in 3/4) is continuous in the bass line. The B section, in regards to form, has four three-and-a-half measure phrases, with the accent emphasis is placed on the waltz as opposed to the melody. Here, the Shades form circles of three (reinforcing the waltz rhythm) and performing different three-step combinations (such as *balances*, *temps levé arabesques*, etc) as shown in Ex. 3.2b, Act IV, no. 6 mm. 16-19:

Ex. 3.2b, Act IV, no. 6 mm. 16-19



During the restatement of A, the flute briefly assumes the melody at measure 49, and the main theme is reiterated twice, followed by a run of sixteenth notes over two measures and two G-major chords to end the piece, shown in Example 3.2c, Act IV, no. 6 mm. 56-59:



The next music announces Solor, as he runs onstage and performs different combinations of turns and leaps. This is in A minor, in common time and an *allegro* tempo. This has a form structure of ABC. The A section represents Solor, the B Nikiya and the C section Solor again. The A section features tremolos in the strings in two four measure phrases with a five measure codetta, shown in Ex. 3.3a, Act IV, no. 7 mm. 1-4:

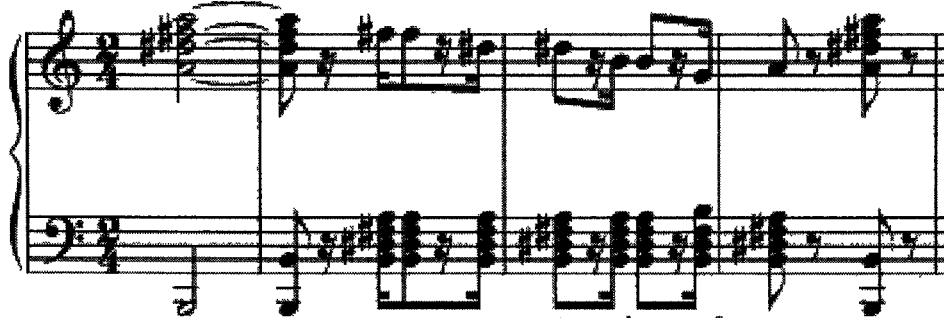
Example 3.3a, Act IV, no. 7 mm. 1-4



The last two measures consists of *fortissimo* vii^{o7}/V chords (tremolos) and ends with a sustained A by a flute, as Nikiya appears in the background.

The B section features arpeggiated chords in the harp and the melody in the flute. As Solor turns, he sees the vision of Nikiya and walks towards her. He executes a pirouette, lands on one knee and Nikiya disappears; this action coincides with a V^7/V chord in the orchestra and the meter change to 2/4. Here the small jumps are represented by the following rhythm, Ex. 3.3c, Act IV, no. 7 mm. 28-31:

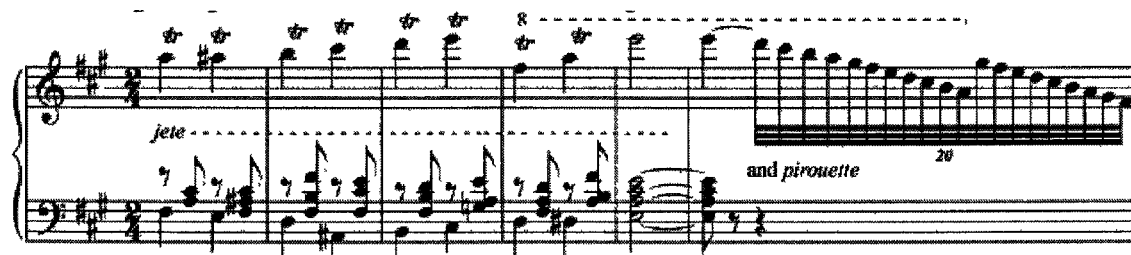
Ex. 3.3b, Act IV, no. 7 mm. 28-31



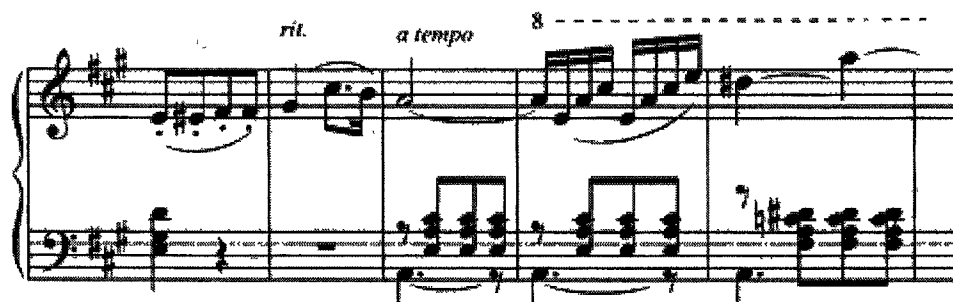
At the end of the C section, Nikiya re-enters as the music transitions into the *Pas de Deux*. There is one measure of introduction, followed by four measures where neither dancer moves. At measure 5, Nikiya slowly walks towards Solor. The music, which is notated in A-major, has arpeggiated chords in the bass and a violin solo in the melody. In this section, we see Minkus' ability to write beautifully expressive passages for the violin. During the first statement of A, there is little choreography, yet in the repeat of A, the choreography mimics the fluidity of the violin solo with slow, sustained extensions of the leg and slow *promenades*.

In the B section, at measure 23, the violin has a series of ascending trills that conclude with a three-octave descending glissando, Ex. 3.4a, Act IV, no. 8 mm. 23-33:

Ex. 3.4a, Act IV, no. 8 mm. 23-33



Ex. 3.4a, Act IV, no. 8 mm. 23-33 continued:



It should be noted that small jumps are executed on the onset of each trill. The next section is eight measures repeated followed by the last section of nine measures. During the last seven measures, Nikiya exits the stage by *bourrées* backward to the following music as the orchestra drops out and the violin concludes the piece on an A-major chord, shown in Ex.

3.4b, Act IV, no. 8 mm. 44-50:

Example 3.4b, Act IV, no. 8 mm. 44-50



The beginning of the next section of the *Pas de Deux* has a two-measure introduction in D major with a 6/8 meter. As always with Minkus, we have a clearly defined waltz rhythm in the bass. This section consists of an ABCA structure. The Shades enter again and form diagonal lines on either side of the stage, and Solor enters. The first A consists of two eight-measure phrases with the melody in the violins, during which

choreography consists of changing of poses as Solor walks forward. Nikiya enters at the beginning of B and the Shades form four lines of eight behind them. The melody alternates between the woodwinds and strings, as Solor lifts and turns Nikiya. At measure 39 (which begins the codetta to this section), the Shades move to a semi-circle behind Nikiya and Solor. This is a re-statement of the main theme with tremolos in the bass. This codetta lasts eight measures and transitions into the C section. Here the bass returns to the waltz rhythm with a light, airy melody in the violins, accented with a triangle. During this section, Nikiya performs a series of turns, shown in Ex.e 3.5a, Act IV, no. 9 mm. 46-50:



These are two eight-measure phrases that transition to a restatement of A with a codetta. Within this A, during the second phrase, Solor lifts Nikiya and proceeds to carry her until measure 86 where the entire orchestra has tremolos on root position D-major chords, as seen in Ex. 3.5b, Act IV, no. 9 mm. 86-88:



Following the *Pas de Deux* is the first variation²¹ for one of the three principal Shades. This variation is in the key of D-major with a 2/4 (or 4/8) meter marked *moderato*. It appears to have an AB structure, but it is actually AA¹ with a codetta, with the restatement at measure 17 marked *stringendo*. For the sake of performance, it is probably best to count in 4/8 for the first statement and 2/4 for the second statement. The introduction is two beats in the bass, and a D major chord. With each eight measures, new combinations are introduced, each consisting of two four-measure phrases repeated. The first two times the eight phrases are stated, they are harmonically identical, yet at the tempo change, the harmony is different, and the choreography switches from slower, more sustained movements to shorter, faster steps, shown in Ex. 3.6a, Act IV, no. 12 mm. 17-20:

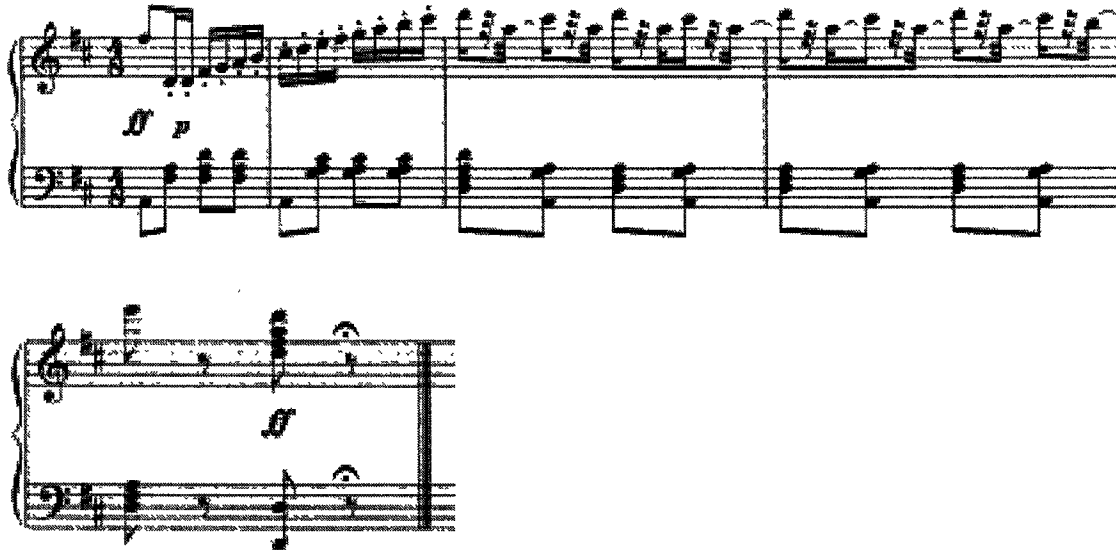
Ex. 3.6a, Act IV, no. 12 mm. 17-20



At the codetta (measure 25), a snare enters, and the melody changes to *staccato* sixteenth notes at measure 29. During the last two measures, the ballerina performs *bourrée*, *grand jeté* and poses, shown in Ex. 3.6b, Act IV, no. 12 mm. 29-33:

²¹ In the arrangement of the score, this variation is third, yet in performance it is first

Ex. 3.6b, Act IV, no. 12 mm. 29-33



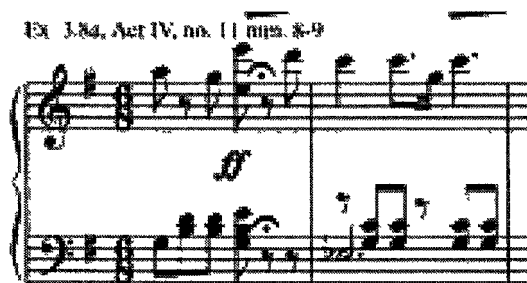
The second Shade variation is also in D major and 2/4 time signature. There is a one-measure vamp before the flute begins the melody. The steps imitate the *staccato* notes in the melody, shown in Ex. 3.7a, Act IV, No. 10 mm. 1-4:

Ex. 3.7a, Act IV, no. 10 mm. 1-4



The form is ABA, the first A being two eight-measure phrases long. During the B section, the same combination is repeated three times; here the grouping of sixteenth notes is again used to accompany a *pirouette*. This section is three four-measure phrases long with a codetta. In the restatement of A, the Shade performs a series of fourteen *relevé arabesques* with the *plié* on the downbeat and the *relevé* on the upbeat (Example 3.7a.) The piece ends with a pose on a D-major seventh chord.

The third and final Shade variation is also in ABA form. The key is G major with a 6/8 meter, marked *allegro*. There is a four-measure introduction followed by a jump combination that gains height each of the four times it is repeated. There is an abrupt pause marked by the snare drum at the end of the phrase, and an *arabesque a la second* position is held during the fermata rest; movement begins on the upbeat to the next measure, shown in Ex. 3.8a, Act IV, No. 11 mm.8-9:

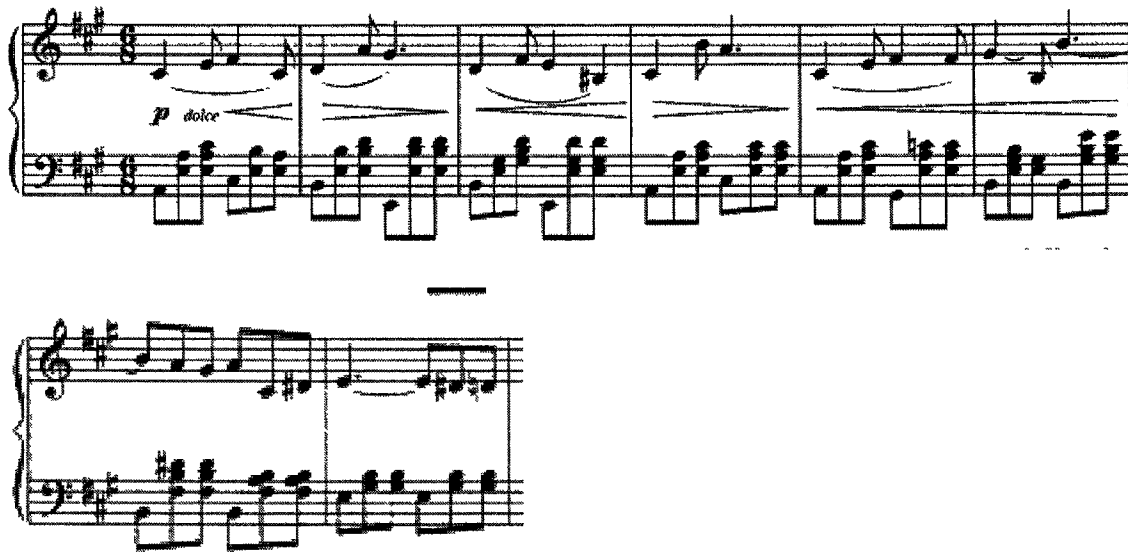


The B section seems almost like a codetta, as it is only seven full measures long. At measures 23, 24 and 27 the Shade does three small circles with her hands that coincide with a trill in the melody. The A is restated at measure 28, this time slightly faster, and at the penultimate measure the snare is added. The bass again has the waltz rhythm throughout this piece, and the piece concludes with three G major chords.

After this last Shade variation is another dance for Solor and Nikiya. This is the famous “Scarf Dance”. This piece begins in A major with a four-measure introduction that tonicizes the dominant. This introduction is almost identical to the introduction of the *Pas de Deux* of *Paquita* (refer to Chapter IV, Ex. 4.2a). During the first two measures of the introduction, Solor and Nikiya enter, each holding one end of a long scarf. The second two measures of the introduction feature a violin solo, during which the two dancers walk a circle to their beginning positions. The form is structured as ABC, the A having two eight-

measure phrases, the B having one eight-measure phrase and C two four-measure phrases, the first of which is repeated. During the first statement of the A section, both dancers execute an adagio combination of *relevé arabesques*. In the second statement, Nikiya performs *arabesque* turns, sweeping the scarf around her²² while Solor holds the other end. Again in this piece the bass line has the waltz rhythm, shown in Ex. 3.9a, Act IV, no. 13 mm. 5-12:

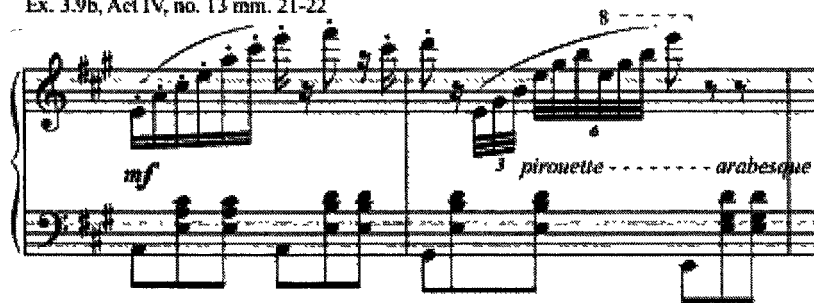
Ex. 3.9a, Act IV, no. 13 mm. 5-12



The B section has sixteenth and thirty-second note groupings in the melody line, which is held by a violin solo. During the triplet and sestets, Nikiya performs multiple pirouettes, extending the leg behind her, accenting the last note, shown in Ex. 3.9b, Act IV, no. 13 mm. 21-22:

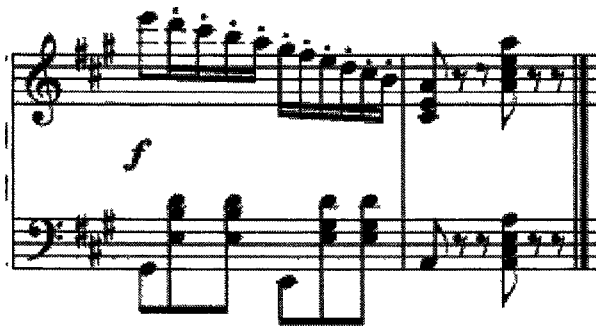
²² To dance with a prop in this manner is difficult.

Ex. 3.9b, Act IV, no. 13 mm. 21-22



In the C section contains a series of small jumps that alternates accents between the bass line waltz rhythm and the melody. A short codetta follows the repeated four-measure phrase, and in the last two measures, Nikiya *bourrés*, *jetés* on the downbeat of the last measure, and poses:

Ex. 3.9c, Act IV, no. 13 mm 36-37



After this piece, a variation for Solor from Act II is inserted²³. In the score, this variation immediately follows the *Pas de Deux*. The form is AB with a two-measure introduction in the key of G major and 3/4 meter. Instead of standing in a pose during the introduction, the dancer uses it to build momentum for the first jump, reaching the height at the downbeat of the first measure of the phrase, shown in Ex. 3.10a, Act II, Variation mm. 1-3:

Example 3.10a, Act II, Variation mm. 1-3



The jumps are a series of turning leaps that include beats in the legs. The A is two eight-measure phrases long. The B section changes key to the dominant (D major) and the emphasis of the choreography is set to the bass line, shown in Ex. 3.10b, Act II, Variation mm. 9-12:



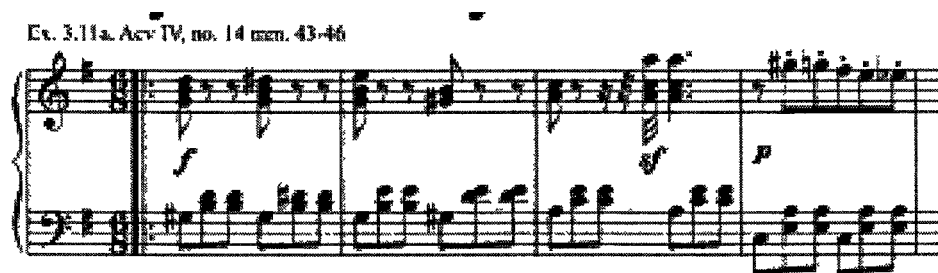
For the rest of the section, there are turns that coincide with the eighth-note groupings as seen in measure 22. In the restatement of A, he again performs turning leaps around the perimeter of the stage, landing on one knee on the downbeat of the last measure. This variation sounds amazingly similar to the well-known man's variation from *Don Quixote*

²³ This variation is to display the dancer's ability to jump and turn

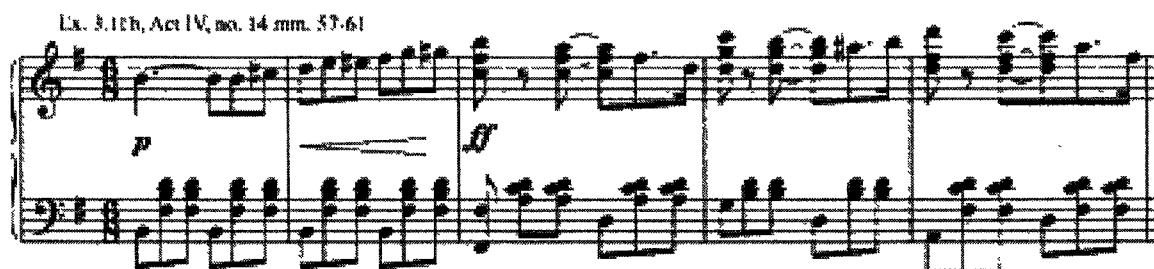
as well as the man's variation from *Le Corsaire* (music by Leo Delibes), another ballet to which Minkus did contribute.

Following Solor's variation is a *Coda*, for all the dancers; the Shades finally get to leave the positions on the sides of the stage they have been holding throughout all of these variations. In D major with a 6/8 meter, the three principal Shades re-enter after a two-measure introduction. This piece is in ABC form; the A (marked *allegro con moto*) consists of an eight-measure phrase repeated a minor second higher, followed by three different eight-measure phrases. Here, the Shades, who have been standing in *pose* during all the variations, execute different three-step combinations to the waltz rhythm in the bass line, while the three principal Shades perform their own three-step combinations until measure 25, when the other Shades form four lines of eight behind them and assume the same choreography.

Solor and Nikiya enter with the B section, Solor lifting Nikiya on the strong beat as she beats her legs on the weak beats of the waltz rhythm, shown in Ex. 3.11a, Act IV, no. 14 mm. 43-46:



This section is three eight-measure phrases, the last one a variant of the first two. At measure 56, the Shades and Solor exit, and Nikiya performs a series of *tour jetés* with accents on the dotted rhythm in the melody, Ex. 3.11b, Act IV, no. 14 mm. 57-61:

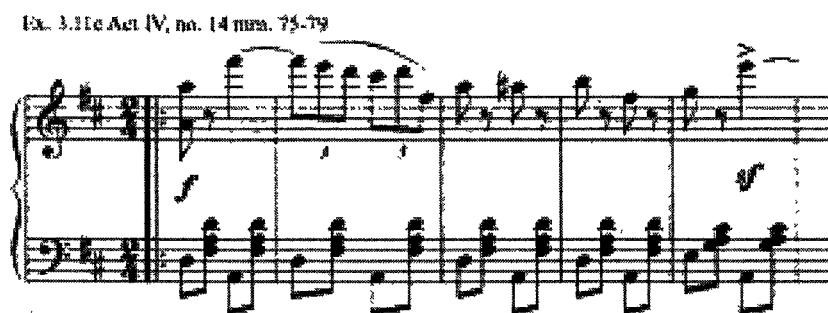


This entire section is then repeated with Solor executing triple *tours* to the waltz rhythm of the same measures (see Ex. 3.11b).

The meter then changes to 2/4 at measure 67 and the tempo becomes *più mos quasi presto*. This section (C) can be further divided as follows:

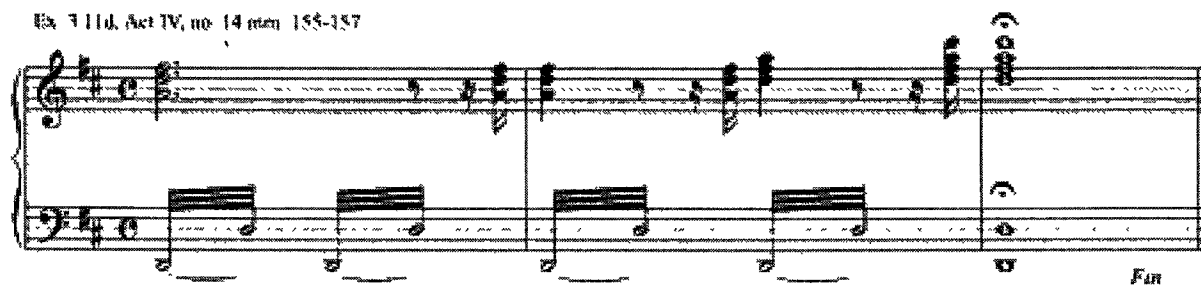
- a = two eight-measure phrases
- b = two eight-measure phrases plus twelve measures
- c = one eight-measure phrase repeated
- d = 39 measures

This seems like a long section, but the tempo is extremely fast and in performance transpires very quickly. There is an eight-measure introduction, before the Shades enter at measure 75, Ex. 3.11c, Act IV, no. 14 mm. 75-79:



At measure 111, section c, the Shades return to their lines on the sides of the stage, and Nikiya executes *soutentu* turns diagonally downstage, followed by hops backward in

arabesque for the first twelve measures of section d, then a series of *pique* turns downstage diagonally for four measures. At measure 139, the orchestra begins tremolos in the bass line, along with a snare and timpani roll. The melody begins at measure 147, and the piece is back in common time. Nikiya and Solor do a series of poses, as the Shades form a circle around them. During the last seven measures, the Shades go down to the knee, perform several *port de bras* as Solor *promenades* Nikiya in *attitude*. The last three measures are displayed on the following page in Ex. 3.11d, Act IV, no. 14 mm. 155-157:



This marks the end of both the full *La Bayadère* and the abbreviated version known as *The Kingdom of the Shades*. As stated before, it is an exceptional visual aesthetic. In addition, it does feature some of Minkus' more beautiful and lyrical music as well as intricate and challenging choreography. There are several other variations throughout the ballet that are often seen as solos in "mixed bill" performances, but this portion, because of its technical requirements, remains the favorite of the Ballet.

This ballet is a good example of how ballerinas became the primary figures or characters in ballet. Throughout this entire last act, Solor only has one variation of his own. Further, when he is dancing with Nikiya, he is acting in a functional manner; the cavalier's role during a pas is to support the ballerina, to lift and carry her, to help her turn, etc. This is also prevalent in *Paquita*, although not to this extent.

CHAPTER IV

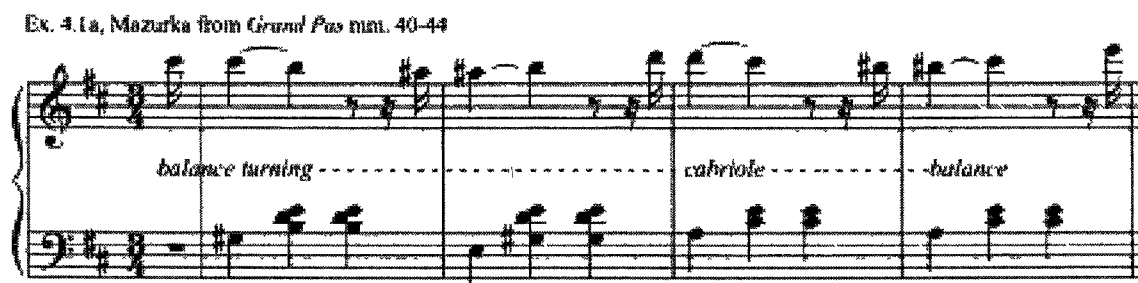
PAQUITA

Paquita premiered in Paris in 1846 with music by Eduoard Marie Ernest Deldevez and choreography by Joseph Mazilier. The original cast included Carlotta Grisi (1819-1899) and Marius Petipa's older brother, Lucien. Today, what is known as *Paquita* is the Petipa-Minkus collaboration. It is this version that is performed in ballet companies and schools all over the world and consists of the *Pas de Trois* from Act I, the *Grand Pas*, and a mazurka - all written by Minkus for a revival that took place at the Mariinsky Theatre on January 27, 1881. This work, like *La Bayadère* has many examples of how Minkus complemented Petipa's choreography. It is difficult to determine how *Paquita* was originally performed; today, an intertwining of the two sections is used at times with numbers eliminated. Within the score of the *Grand Pas* are variations not written by Minkus. While these are often performed as part of *Paquita*, they will not be included in this discussion.

The story of *Paquita* takes place in Spain during the early 19th century. The ballet is in two acts, the first of which introduces the characters of Lucien (the son of a French general), and Paquita (a gypsy). Paquita overhears a plot to kill Lucien, of which she informs Lucien. At the end of Act I, Paquita and Lucien escape together, but return in Act II to reveal and thwart the plot. Paquita then discovers she is not the daughter of gypsies,

but the daughter of an officer. As is most often seen today, *Paquita*²⁴ begins with a mazurka (this is from the *Grand Pas*) set in D major, 3/4 time signature, an *allegro* tempo and *fortissimo*. This mazurka, unlike most of the ABA forms used by Minkus, has a more complex structure of ABCBADBCD. It begins with a statement of the C section as the eight-measure introduction during which four ballerinas enter stage right and pose. The A section consists of four eight measure phrases. The second group of four ballerinas enters stage left during the last bar of the second phrase. This group then performs the same combination leading right and then left.

The B section consists of two eight-measure phrases in the dominant during which the ballerinas execute a *balance turning-cabriole-balance* as shown in Ex. 4.1a, Mazurka from *Grand Pas* mm. 40-44:

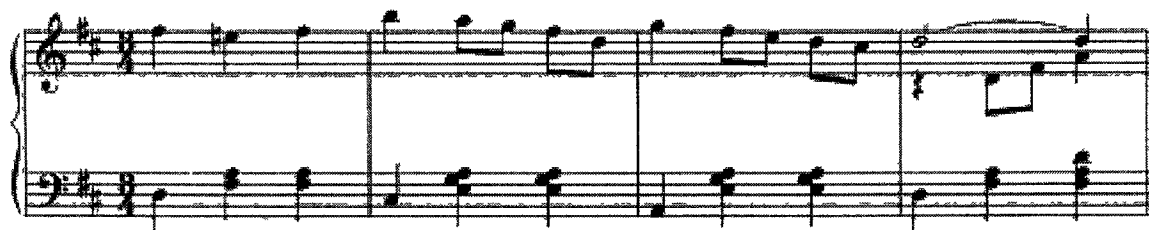


This combination is repeated three times, ending in a *pose*. Section C is also two eight-measure phrases. The choreography here is for two ballerinas performing two different combinations of small jumps. This is followed by a restatement of B, also for two ballerinas performing two different combinations of small jumps. The restatement of A features the following combination repeating, alternating right and left, shown in Ex. 4.1b,

²⁴ Examples from the *Grand Pas* are adapted from the Peter March arrangement, excerpts from the *Pas de Trois* are adapted from the Kalmus conductor's score as orchestrated by William Mc Dermott

Mazurka from *Grand Pas* mm. 89-92:

Ex. 4.1b, Mazurka from *Grand Pas* mm. 89-92

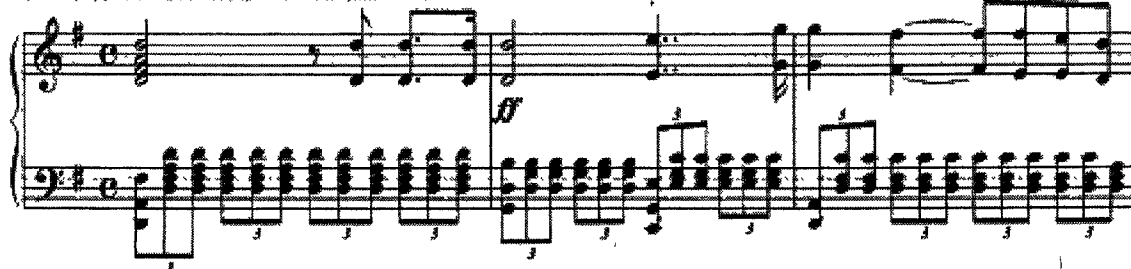


The D section is for the principal ballerina (Paquita) and is a four-measure phrase repeated. During this section, the ballerina performs different combinations of small jumps. As she exits the stage, the *corps* form two lines, one line of six and one line of eight. This is the second restatement of the B section with a series of *piqué arabesques* to the waltz rhythm. This B section continues for sixteen measures and is followed by a restatement of C. The *corps* performs several small jumps alternating right and left for sixteen measures, then posing as Paquita enters and begins a short solo that accents the rhythm of the melody. During the restatement of D, all the dancers come center stage and execute their steps, emphasizing the mazurka rhythm in the bass line. Throughout this entire mazurka the snare drum can be heard on the bass line mazurka rhythm.

The *Pas de Deux* begins with a thirteen-measure introduction, almost identical to the introduction of the *La Bayadère Pas de Deux*, shown on the following page in Ex. 4.2a, *Pas de Deux* from *Grand Pas* mm. 1-2:

Ex. 4.2a, *Pas de Deux* from *Grand Pas* mm. 1-2

The *Pas de Deux* is in G major, common time and tempo *maestoso* with a form structure of ABC. During the violin solo, the *corps* forms a diagonal line across the stage, making (successively) a 180-degree turn as Lucien enters. The *corps* remains on stage and mimics the choreography for Paquita and Lucien during the A section, which consists of slow *developpés* and sustained poses. The common orchestration includes the melody in the violin solo and the rest of the orchestra (as well as underlying harp) with groupings of eighth notes in the bass line. Where *La Bayadère* had used more woodwinds, *Paquita* includes more brass, namely trumpet, emphasizing the “Spanish” feel. In the B section, the rest of the strings assume the melody as the music intensifies, with cymbal crashes at climactic points. Typically, a cymbal crash denotes a lift or the beginning and end of multiple pirouettes. At measure 49, the C section begins and is deceptive in that it leads one to believe the piece is about to end, shown in Ex. 4.2b, *Pas de Deux* from *Grand Pas* mm. 49-52:

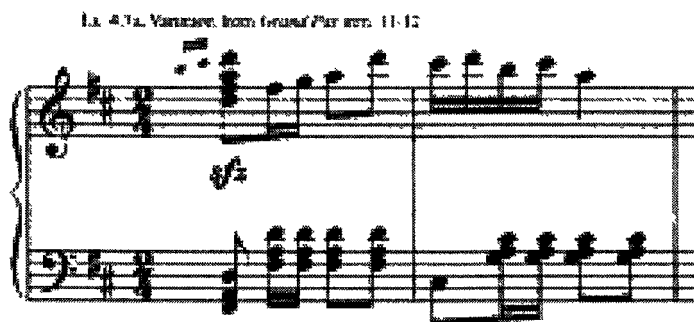
Ex. 4.2b, *Pas de Deux* from *Grand Pas* mm. 49-52

Ex. 4.2b, *Pas de Deux* from *Grand Pas* mm. 49-52 continued:



The music builds to another climax at measure 58 with a D major⁷ chord in *fortissimo*, at which Lucien lifts Paquita above his head. At measure 61, the melody returns to the violin solo until measure 67, when the entire orchestra begins tremolos on a G-major chord; as Lucien lifts Paquita to his shoulder, the chord is played *sforzando* on the downbeat of measure 68, and the piece ends.

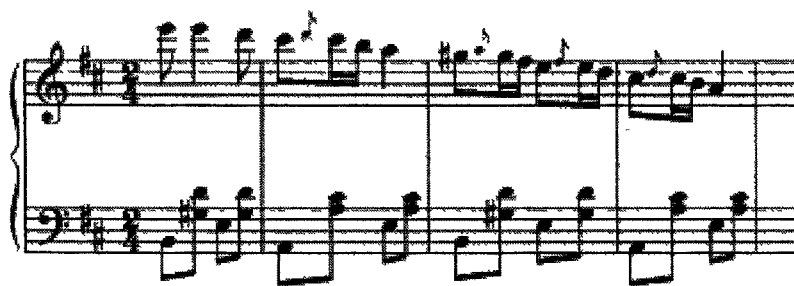
After the *Pas de Deux*, there is a variation that begins with four ballerinas. This piece is in a modified sonata rondo form: ABACBA. In the key of D major and 2/4 time signature, it has a “Spanish” feel, and features steps performed in a rhythm that is best described as a “cha-cha” rhythm. The two-bar introduction is followed by the first statement of A, which is two four-measure phrases, followed by two eight-measure phrases. The “cha-cha” feel is evident in the first eight-measure phrase, shown in Ex. 4.3a, Variation from *Grand Pas* mm. 11-12:



The pattern is repeated, alternating right-left-right, and the dancers exit as the next group enters. The melody is carried in the strings, with accents given by the triangle.

The B section consists of three four-measure phrases repeated. When performed well, the quick beats of the legs and feet coincide with the sixteenth notes in the melody as seen in Ex. 4.3b, Variation from *Grand Pas* mm. 31-34:

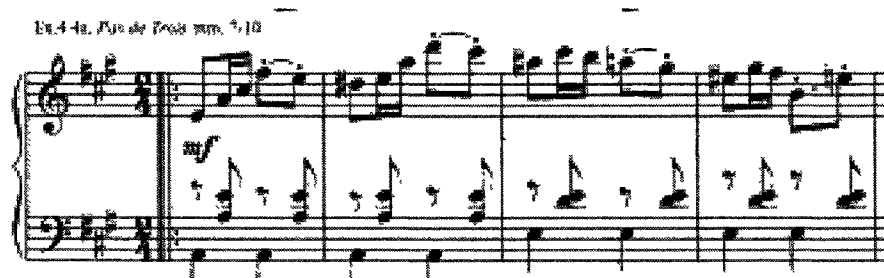
Ex. 4.3b, Variation from *Grand Pas* mm. 31-34



A restatement of A follows the B section, with two ballerinas performing *piqué arabesque-pas de chat-developpé a la second* four times. This combination of steps complements the music. The flutes take over the melody in the C section, and the tempo slows slightly. The choreography here is accented more by the bass line rhythm than the melody. This is an eight-measure phrase repeated. We then hear the restatement of B, this time without the repeat, and the steps accent the melody. In the final restatement of A, all of the *corps* are on stage and the choreography is the same as the first statement of A. At the end of the piece (measures 100-102) the dancers run to the sides of the stage in synchronization with the sixteenth notes in the melody and assume their final pose on the last beat.

Next is the *Pas de Trois*, a piece for two ballerinas and one male dancer. In the key

of A major and 2/4 meter with a six-measure introduction, in which the three dancers run on stage and join hands, with the male in the middle. Again Minkus uses the form ABA; the first statement of A consists of two four-measure phrases repeated with the melody in the strings accented by the trumpet. The choreography (*pas de bourrée* three times, *pique attitude* once) corresponds to the melody line, shown in Ex. 4.4a, *Pas de Trois* from *Grand Pas* mm. 7-10:



This pattern is repeated four times during the first phrase, alternating right and left. The dance pattern changes for the second phrase. The B section has two four-measure phrases, which are rhythmically the same theme as A, but altered harmonically. The flutes take over the melody, and the choreography maintains the “bouncy” feel with small jumps. The restatement of A consists of four measures plus three with a codetta. During this section, all three dancers have different choreography.

Next is a set of two short variations. The first section is in B minor in a 6/8 meter and begins with the melody in the woodwinds, while the strings and brass have the waltz rhythm. It is comprised of two eight-measure phrases. The choreography for this section consists of small jumps coupled with extensions of the leg. Following B is a four-measure phrase repeated during which male dancer performs a set of small jumps called *entrechat trois* followed by two eight-measure phrases where he performs a series of jumps in a small

circle The melody is held by the flute throughout this entire section.

A variation for a ballerina follows. It begins in A major, 6/8 with a two-measure introduction. The melody is in the flute and violins, with a syncopated bass line between the violas and horns and the basses and cellos. This too is in ABA form, the first A having two four-measure phrases. In the first phrase an *entrechat trois* is performed to correspond with the trill in the melody, Ex. 4.5a, Variation from *Pas de Trois* mm. 3-4:

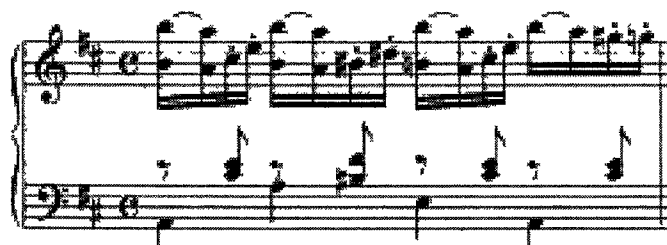


The B section has two eight-measure phrases, plus a codetta to prepare for the restatement of A. The restatement of A is the main theme, followed by a ten-measure codetta. The piece remains diatonic throughout and ends on an A-major chord.

The next variation could be considered either ABA¹ or ABC. It is in the key of D major in common time and marked *con brio*. This variation is designed for someone with great agility. It begins with traveling *bourrées* that mimic the melody, which is held by a piccolo solo supported by *pizzicato* chords in the cello and bass and *staccato* chords in violin and violas. The horns enter at measure 4 with intermittent sustained chords. The phrasing of this section cannot be broken into measures, but must be defined by the groupings of sixteenth notes in the melody. These can be divided into four phrases of seven sixteenth note groupings, shown in Ex. 4.6a, Variation I from *Pas de Trois* mm. 1-3:

Ex. 4.6a, Variation I from *Pas de Trois* mm. 1-3

The B section features a *petit* jump combination. Again the phrasing cannot be divided into measures, but is best broken down by the choreography, *brisé volé*, *pas de chat*, *pas de bourrée*, shown in Ex. 4.6b, Variation from *Pas de Trois* mm. 9-11:

Ex. 4.6b, Variation I from *Pas de Trois* mm. 9-11

The last section, C, consists of more sixteenth note groupings in the melody, while a series of jumps are performed across the diameter of the stage, with the jump occurring on the upbeat. The melody remains in the piccolo, with an intermittent brass, oboe, and bassoon, as the strings continue their pattern throughout the piece.

This variation is followed by another variation for the male *danseur*. It begins with a vamp of one measure that the dancer uses to gain momentum for his first jump. This piece, also in the key of D Major, has an A and a B section, each with an eight-measure

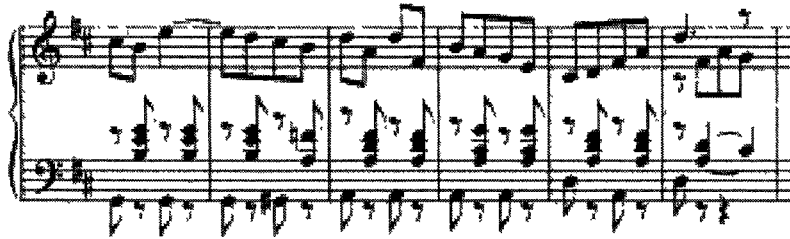
phrase repeated. This variation, like Solor's variation in *La Bayadère*, is to display the dancer's ability to jump, turn and beat his legs in the air.

The *danseur* remains on stage as at the introduction of the *Coda* from the *Pas de Trois* begins, and two ballerinas enter from either side. This piece begins with the horns in A on the melody of the four-measure introduction. Next is a transition to D-major with a two-measure vamp, followed by the first statement of the main theme. This theme is heard throughout the entire piece with a short codetta, essentially making the form AB. The A section consists of a four-measure phrase repeated with a short codetta. It is repeated four different times, with new choreography for each restatement. Each new combination begins with hops in *arabesque* for six counts, one count for transition and one for a final step and preparation. The ballerinas begin the dance crossing in front of the man twice before he joins them. The scoring is shown in Ex. 4.7a, *Coda* from *Pas de Trois* mm. 1-22:

Ex. 4.7a, *Coda* from *Pas de Trois* mm. 1-22



Ex. 4.7a, *Coda* from *Pas de Trois* mm. 1-22 continued:



A breakdown of the choreography is shown in the following table:

Table 1. Choreography for *Pas de Trois*:

First statement:	Three repetitions (alternating right and left) of <i>temps levé arabesque</i> for six counts; <i>ballonné</i> for two counts Repeat <i>temps levé arabesque</i> for six counts, <i>assemble</i> for two counts
Second statement:	Three repetitions (alternating right and left) of <i>temps levé arabesque</i> for four counts and <i>assemble soutenu</i> for four counts Repeat <i>temps levé arabesque</i> for four counts, <i>sous-sous</i> , <i>glissade brisé volé</i> twice
Third statement:	Three repetitions of <i>Ballonné</i> , step <i>saut de basque</i> , <i>jeté</i> , <i>jeté</i>
Fourth statement:	All dancers have different choreography
B section:	<i>Ballonné</i> twice, <i>plié</i> , <i>emboîté</i> for four counts (repeat) <i>Glissade brisé</i> right and left, walk in small circle and pose

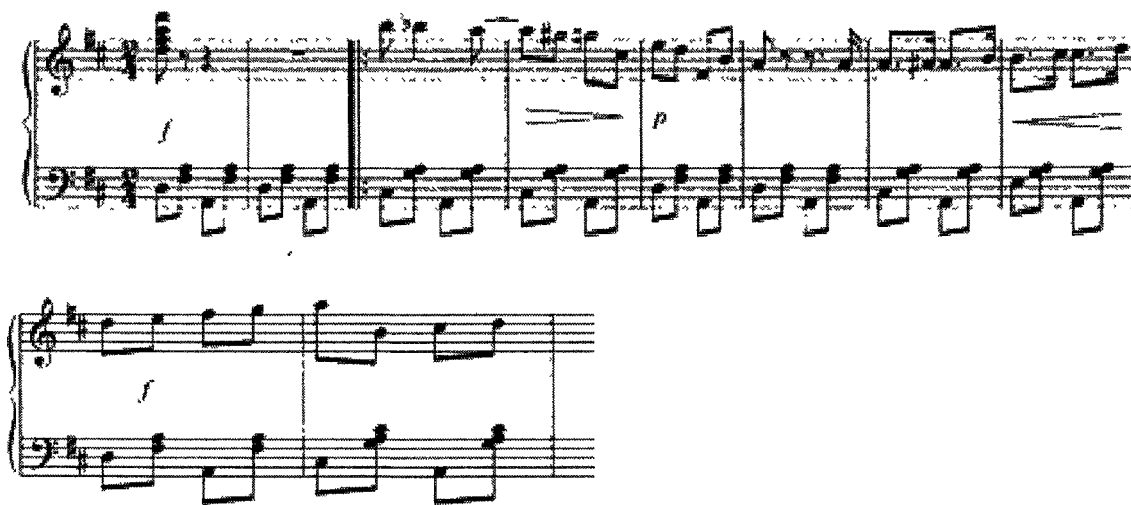
The melody has been in the strings accented by the triangle and the horns, with the bassoons emphasizing the bass line rhythm. The piece is diatonic throughout. The only distinction musically occurs before the fourth restatement of A where the horns and the rest of the orchestra are added, changing the dynamic changes from *mezzo forte* to *forte*. The B section is identified by an increase in tempo and a new melody. This consists of one long twenty-measure phrase. The last three measures are root-position D Major chords on the

downbeat while the dancers turn into their final poses, the dancers utilizing all of the music to reach the pose.

Typically, the *Coda* from the *Grand Pas* follows. This is similar to the *Coda* from *La Bayadère* in that its notation is long, but with the quick tempo, the performance goes very quickly. It has an extended form of ABACDA. This piece, which is for the *corps*, principal soloists, and Paquita and Lucien, requires agility and timing. Because of the speed of certain sections, dancers must be precise and sharp in regard to downbeats and upbeats, or the choreography will look muddled and confusing.

It begins in D Major with a 2/4 time signature and has a two-measure introduction. During the introduction, members of the *corps* run onstage and prepare. The A section (which is two eight-measure phrases repeated four times) has the melody in the strings and features a snare drum on rolls at the end of phrases and ornamental figures with the flute and piccolo. It begins with the first group as follows in Ex. 4.8a, *Coda* from *Grand Pas* mm.1-10:

Ex. 4.8a, *Coda* from *Grand Pas* mm. 1-10



This is repeated by the second group. The first statement of B has the melody in the trumpets, also with ornaments by the flute and piccolo and the strings on waltz rhythm in the bass line. B also contains two eight-measure phrases repeated. The same traveling jump combination is performed alternating right and left by two different ballerinas.

The first restatement of A follows. Here, the prima ballerina (Paquita) enters and executes thirty-two *fouetté turns* with the accent on “1”. While it has become the “norm” for these turns to be performed within the *Coda* section of most ballets, they are extremely difficult and are often altered to accommodate the ballerina.

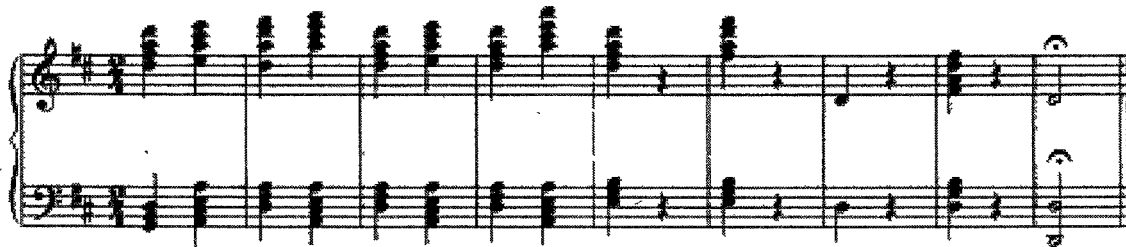
The C section begins with two ballerinas holding hands and moving down stage with *petit attitude* hops, alternating right and left. This is an example of how a dancer counts differently; as written, one might count “1 & 2 &” or “1, 2, 1, 2”. However, a dancer would most likely count, “1, 2, 1, 2, 3” which allows the dancer to “make the step fit”. This section contains two eight-measure phrases repeated plus one eight-measure phrase with a four-measure codetta. The melody is held in the strings and the choreography is a turn that is accented by the snare. The four-measure codetta has a slight ritard before the next section begins.

The D section is indicated by an increase in tempo and a change of meter to 3/4 and Paquita reenters. This music is a return of the A and D sections of the opening *Mazurka*. With the *corps* in lines on either side of her, she (Paquita) executes different combinations of jumps alternating right and left. There are four eight-measure phrases, the first two a restatement of the *Mazurka A*, and the second two a restatement of D.

After this the music returns to 2/4 and the final restatement of A. It is during the choreography for this section that timing and precision is essential. The *corps* performs

successive *piqué attitudes* front with the *piqué* on the downbeat and the *attitude* on the upbeat. The two eight-measure phrases are repeated with a transition to the ending phrase. The score contains additional phrases in between, but these sections are eliminated during performance. The usual cut jumps from measure 143 to measure 204, and the snare assumes the melody along with rest of the orchestra on a very march like pattern. In the final eight measures Lucien lifts and turns Paquita as the *corps* move into their final pose. The piece ends on a unison D, shown in Ex. 4.8b, *Coda* from *Grand Pas* mm. 212-220:

Ex. 4.8b, *Coda* from *Grand Pas* mm. 212-220



The scores used for analysis of *Paquita* contain several other numbers, which are not included in performance or were not written by Minkus. Further, within a performance, several variations are credited to Minkus but are not included in the score or were extracted from other ballets, a practice Minkus was familiar with²⁵. The story of *Paquita* is similar to those of other ballets, yet is not on the “dramatic” scale as *Don Quixote*, *La Bayadere*, *Giselle*, or Tchaikovsky’s ballets. In watching a recording of the Deldevez²⁶ version with the Minkus sections included, it consists of primarily pantomime with interspersed variations and *corps* pieces. The story is not very prevalent, nor carried throughout the ballet; the Minkus additions are the most exciting parts, both musically and choreographically. That is not to say that Deldevez did not create any music of interest, but

²⁵ The score used for the *Grand Pas* includes a variation from *Don Quixote*

not music that fit the choreography as well as Minkus created. Perhaps this can also be attributed to the fact that the original was not staged by Petipa, but by Mazilier, who might not have possessed the musicality and conceptual ideas to present a ballet like Petipa did.

In the opinion of the author, the *Coda* from the *Pas de Trois* features some of the greatest examples of what can result from a successful collaboration of choreographer and composer and represents some of Minkus' best work.

²⁶ *Paquita* as performed by the Royal Paris Opera Ballet company

CONCLUSION

Music is a kinetic art; there is a great deal of movement whether it is physical during a performance or notational in a score. As one performs, whether at the piano, at a vocal recital, as a member of the orchestra, and especially conducting, we move; with the music, to the music, either way, we move. In addition, for analytical purposes we discuss how a piece or section “moves” in regards to phrasing, etc. In this context, music and dance are both cathartic. They allow us to *express* ourselves, to take an existing work and make it our “own” by adding subtle nuances that we project onto a piece because of how we regard it or how it makes us feel.

To Petipa, the dance was the central element of his ballets and all other elements were secondary. It is this belief that left him not guilt or qualms about changing the music to fit what he had envisioned. It was the practices and modifications of Petipa that helped to further develop Ballet into the art as it is known today. Minkus seems to have been the best composer (at that time) to accommodate Petipa’s vision for the development of what are now standards in the Ballet repertory. It is one thing to appreciate, in observation, that a dancer is able to turn, jump or beat their legs in rhythm; but to truly *understand* the mechanics of dance and how dancers are able to manipulate their bodies to achieve this takes a sort of intuition. Through study of Minkus’ music in relation to ballet performance, we are able to see how adept he was at satisfying Petipa’s choreographic

needs and correlating music and dance.

Also important to analyze is the composer/choreographer relationship. Since the time of Minkus and Petipa, there have been several such collaborations, some that continued for many years that have produced some of the greatest works in the ballet repertoire. Examples of such relationships include Igor Stravinsky (1882-1971) and George Balanchine, which produced works like *Apollo* (1928) and *Agon* (1957); John Cage (1912-1992) and Merce Cunningham (b. 1919), a relationship that lasted over 50 years. Further, there is more emphasis or importance given to creating choreography that emulates or mimics the music. One person who was exceptional at this was American choreographer, Bob Fosse (1927-1987)²⁷. In addition, since the 1990s there has been renewed interest in dance and dance music, specifically the use of modern of “popular” music for choreography. One example is the Joffrey Ballet’s 1993 production, *Billboards*, which is set to music by Prince.

The ballets presented in this thesis represent only a fraction of Minkus’ contribution to the Ballet repertory and the excerpts discussed are merely the most performed and recognized today. It is interesting that despite his success and aptitude for ballet music, “scholarly” opinion or analysis of his music is often harsh. Despite the fact that Ballet was an established art with a fairly large following, the author believes that it was the collaboration of Ludwig Minkus and Marius Petipa that cultivates the connection between choreography and music, taking Ballet as an art form to its next level. The compositional techniques and quality of Minkus’ music might not be on the scale of the “great” composers, but for choreographers and dancers, his contribution was beyond

²⁷ This is evident in works such as the movies *Sweet Charity* (1968), *Cabaret* (1972), and *All that Jazz* (1979) and the stage production *Chicago* (1975).

measure in the development of what ballet and dance music has become. While Minkus and his music may remain in obscurity in musicological circles, they will both remain an integral part of Ballet history.

APPENDIX A

LIST OF OTHER BALLETS BY MINKUS

Néméa, 1846 (with Saint Léon)

Fiametta, Love's Flame or *The Salamander*, 1863

La Source, 1866 (with Delibes)

The Goldfish, 1867

Don Quixote, 1869

La Camargo, 1872

Le Papillon, 1874

Les Brigands (The Bandits), 1875

The Adventures of Peleus and Thetis, 1876

La Bayadère, 1877

Roxana or *The Beauty from Montenegro*, 1878

The Daughter of the Snows, 1879

Paquita, 1881 (additional music)

Night and Day, 1883

The Offerings to Love, 1886

The Magic Pill, 1886

Kalkabrino, 1891

APPENDIX B

DEFINITIONS OF BALLET TERMINOLOGY²⁸

<i>À la seconde.</i>	second position; to the side
<i>Arabesque</i>	position where standing on one leg, the other leg is extended either to the front, side or back at varying degrees
<i>Assemblé.</i>	a step in which the working foot slides well along the ground before being swept into the air and as the foot goes into the air the dancer pushes off the floor with the supporting leg, extending the toes, bringing the legs together and landing on both feet
<i>Attitude.</i>	a position on one leg with the other lifted in back, the knee bent at an angle of 90 degrees and well turned out so that the knee is higher than the foot
<i>Balance.</i>	rocking step, shifting weight from one foot to the other
<i>Ballonné.</i>	bouncing step, dancer springs into the air extending the leg out, pauses and descends slowly bring the extended leg in
<i>Battement.</i>	beating, a beating action of the extended or bent leg
<i>Brisé</i>	broken, beating. A step where, while in the air, one foot beats in front of or behind the other while traveling
<i>Cabriole.</i>	caper, an allegro step in which the extended legs are beaten in the air, landing on one foot
<i>Chaînés.</i>	chains, links, series of rapid turns on the point or demi-pointe in a straight line or circle

²⁸ Definitions of Ballet terms taken from Gail Grant's *Technical Manual and Dictionary of Classical Ballet Third Revised Edition*

<i>Chassé</i>	a step in which one foot literally chases the other foot out of its position; done in a series
<i>Cambre</i>	Arched. The body is bent from the waist, backwards or sideways, the head following the movement of the body
<i>Coupe.</i>	a small, intermediary step done as a preparation or impetus for some other step. One foot cuts the other away and takes its place; to cup the foot
<i>Derrière.</i>	behind, back
<i>Developpé.</i>	time developed; one is slowly extended by drawing the working leg up to the knee and slowly extending it to either attitude or arabesque
<i>Divertissement.</i>	Diversion, enjoyment. A suite of numbers called “entrées,” inserted into a classic ballet. These short dances are calculated to display the talents of individuals or groups of dancers
<i>Emboîté</i>	fitted together; boxed
<i>Échappé</i>	escaping or slipping movement, level opening of both feet from closed to open
<i>Entrechat.</i>	a step of beating in which the dancer jumps into the air rapidly crosses the legs before and behind each other
<i>Entrechat trios.</i>	three crossings of the legs
<i>Fouetté.</i>	whipped; the leg is whipped while the body turns
<i>Glissade</i>	a traveling step executed by gliding the working foot from fifth position and the other foot closing to it, a glide
<i>Grand Pas.</i>	a big step; large dance
<i>Jeté</i>	throwing step; to throw the leg; either petit or grand
<i>Pas de chat</i>	a preliminary step (to the right), the right leg is thrown forward with the left leg up and back; step of the cat
<i>Pas de bourrée.</i>	a step on the point or demi-pointe
<i>Pas de Deux.</i>	a dance for two
<i>Pas de Quarte.</i>	a dance for four

<i>Pas de Trois.</i>	a dance for three
<i>Passé.</i>	passed; to pass through
<i>Petit.</i>	little, small
<i>Plié.</i>	to bend; a soft bend at the knee, either demi (half) or grand
<i>Piqué.</i>	executed by stepping directly on the point or demi-pointe with the other foot raised in the air or at the knee
<i>Pirouette.</i>	whirl or spin, a complete turn of the body on one foot
<i>Pose.</i>	any position held for any length of time
<i>Relevé.</i>	raised; a raising of the body onto demi-pointe or full pointe
<i>Saut de basque.</i>	basque jump, traveling step in which the dancer turns in the air with one foot drawn up to the knee of the other leg
<i>Sauté.</i>	jump, a jump off both feet, landing with the feet in the same position
<i>Sous-sous.</i>	Under-over; the dancer stands on demi-pointe or points in a close fifth position
<i>Soutenu.</i>	sustained; typically with a turn in sous-sous position
<i>Tour.</i>	turn, a turn of the body
<i>Temps levé.</i>	time raised, or raising movement. A hop from one foot with the other raised
<i>Variation.</i>	a solo dance in a classic ballet
<i>Volé.</i>	Flown, flying. As, for example, in <i>brisé volé</i>
<i>Waltz turning.</i>	a three step combination in $\frac{3}{4}$ time turning

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INTERVIEWS AND CORRESPONDENCE

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