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| <p>Cinque Pace - a French Galliard - was a dance form popular in 16th Century Europe. Prominent enough in England for Shakespeare's Beatrice to mention it in Much Ado About Nothing. It is an athletic dance that typically has five steps. In French such a basic step is called a cinq pas. Its steps are used within many other forms of dance, for example La Volta.</p>  |      |
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| <p>Tarantella or "dance of the spider" is a lively dance in 6/8 time. It gets its name from the Italian port of Taranto, as does the tarantula. The old folk belief is that frenzied dancing was required to avoid death after a tarantula bite. Eventually the Tarantella transformed from dance to cure sickness to a couple's dance performed at celebrations. It is now considered unlucky to dance the Tarantella alone so it is often danced by couples or by two women.</p>   |      |
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| <p>Caper is a term applied to dance designating a jump, or frolicsome leap. It portrays dancing in a lively playful way. The dance is energetic and demanding. Caper is a 16th Century abbreviation of the particular dance step - the capriole - which is the large jump that is the final step of the basic galliard. The goal is to embellish the jump with 'beats', switching the legs back and forth as many times as possible while still in the air.</p>  |      |
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| <p>A Jig is a Celtic folk dance that became popular in Scotland and northern England in the 16th and 17th centuries and in Ireland in the 18th century. At the court of Elizabeth I, the northern jigs were fashionable and appeared in compositions of William Byrd, John Bull and Giles Farnaby. The jig soon spread to France and in modified form as a gigue, became the new trend at the court of Louis XIV. Today it is most associated with Irish dance music, Scottish country dance and the Metis people in Canada. Jigs are often danced at weddings and other types of celebrations.</p>        |      |
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| <p>The Tango is a partner dance and social dance that originated the 1800's along the natural border between Argentina and Uruguay. It was born in the impoverished port areas of these countries with enslaved African populations. The tango is the result of a combination of African Candombe, Spanish-Cuban Habenera, and Argentinian Milonga. The tango was frequently practiced in the brothels and bars of ports where business owners employed bands to entertain their patrons with music. The tango then spread to the rest of the world and many variations of this dance currently exist.</p> |      |
| <b>Csardas</b> - using Hungarian Major scale   | 9    |
| <p>Csardas is a traditional Hungarian folk dance. The name derives from csarda - an old Hungarian term for roadside tavern and restaurant - and is of Gypsy origin. Done in duple time (2/4) the dance starts off slow, easy and sedate, then ends up in a fast whirling and turning pace.</p>   |      |

## **La Volta!** - using Enigmatic scale 10

La Volta (Ital. for 'the turn') is a couple's dance, popular during the late Renaissance period. It was reputedly the favorite dance of Queen Elizabeth I, performed with much leaping, lifting and turning. The dance is a variation of the galliard but was considered scandalous and indecent. However, with Queen Elizabeth's blessing it became a respectable but undignified court dance.

## **Bolero** - using Leading Whole Tone Scale 11

Bolero is a slow, beautiful expressive dance with smooth, gliding movement, dramatic arm styling and a romantic feel. It can be danced by either a couple or as a solo. The oldest type of bolero originated in Spain during the late 18th century. In Spain it is danced in 3/4 time. Dancer Sebastiano Carezo is credited with inventing the dance in 1780. Cuban Bolero was derived from the old Spanish Bolero, and danced either in 2/4 or 4/4 time. It is often called the Cuban Dance of Love. Originally it was danced to the constant beat of drums. By the early 1900's the Bolero reached Mexico and Latin America, eventually gaining recognition in North America by the late 1920's, and made popular in the US when French Composer Maurice Ravel wrote his famous Bolero in 1928.

## **Pantomime Waltz** - using Overtone (or Acoustic) scale 12

Pantomime Waltz uses the Overtone scale (alternately called the Acoustic Scale) because it is close to the first seven pitches in the natural overtone series. In traditional music the overtone scale persisted in the music of the peoples of South Siberia. The acoustic scale appears in 19th Century music, notable in the works of Franz Listzt and Claude Debussy. And it also plays a role in the music of 20th Century composers including Igor Stavinsky, Bela Bartok and Karol Szymanowski who were influenced by folk music from the Polish Highlands.

The Volta of 1556 is weighed by many to be the first actual waltz and was the first dance done in actual closed position. There are many references to a dance that would evolve into the waltz that date from 16th Century Europe.

The peasants of Bavaria, Tyrol and Styria began dancing a dance called Waltzer around 1750. The Landler, a country dance, was popular in Bohemia, Austria and Bavaria and spread from the countryside to the suburbs of the city. While eighteenth century upper classes continued to dance the minuets by Mozart, Haydn and Handel, bored noblemen slipped away to the balls of their servants.

Shocking many when it was first introduced, the waltz became fashionable in Vienna around the 1780's, spreading to many other countries in the years to follow.

Of Note:

This piece was written at the time of the COVID-19 pandemic during the 'social distancing' phase. In keeping with the sentiment of that time I chose the title Pantomime Waltz to mimic 'social distancing' as the waltz could be danced by one person with an imaginary partner.

## **Farruca** - using Spanish Phrygian scale 13

The Farruca is a dramatic dance characterized by sombre virtuosity, aggressive footwork and dramatic shifts in tempo. For many years La Farruca was performed exclusively by men and although there are female flamenco dancers they originally danced wearing male clothing. Because the dance serves primarily as a vehicle for the display of virtuosic dance movement, the form of any given Farruca is shaped by the choice of the solo dancer. The dance often has fast turns, quick intense footwork, dramatic poses and bursts of filigrana (ornamental gestures). It can also be danced with a cape. Overall it has an improvisatory air and sections of the dance are fluid and interchangeable. The dancer shows off their footwork, technique, power, endurance and charisma.