

DANCING WITH

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4 Ballets  
3 Choreographers  
1 Composer



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# INTRODUCTION

4 Ballets

3 Choreographers

1 Composer

Great music inspires great dance this winter, as the Royal New Zealand Ballet brings works by two of the greatest choreographers of the 20th and 21st centuries to New Zealand stages, together with an exciting new commission from New Zealander Corey Baker, the first ballet ever created in the frozen wilderness of Antarctica.

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Works by legendary Czech choreographer, Jiří Kylián, are sought after and treasured by dance companies the world over. Following acclaimed performances of his *Soldier's Mass* in 1998 and 2015, the Royal New Zealand Ballet is honoured to stage two works created by Kylián for Nederlands Dans Theater.

*Petite Mort*, inspired by Mozart's late piano concertos, was commissioned by the Salzburg Festival in 1991 to mark the 200th anniversary of Mozart's death, and is one of Kylián's most celebrated works. It is here paired with Kylián's *Sechs Tänze*, created for NDT in 1986.

Great Russian-American choreographer George Balanchine, founder of New York City Ballet and one of the most influential choreographers of all time, considered Mozart's *Divertimento No. 15* in B flat, K287 to be the finest ever written. We are excited to add Balanchine's *Divertimento No. 15*, created in 1956 for 16 dancers of New York City Ballet, to our repertoire in 2018, and are delighted to welcome Francia Russell, a celebrated interpreter and teacher of Balanchine's works, to New Zealand for the first time to stage this work for the RNZB.

New Zealand choreographer Corey Baker's new work, tailor-made for dancers of the Royal New Zealand Ballet, completes this programme of New Zealand – and world – premieres.

# DANCING WITH MOZART CURRICULUM LINKS



## In this unit you and your students will:

- Learn about the elements that come together to create a ballet experience.
- Identify the processes involved in making a theatrical production.

## CURRICULUM LINKS IN THIS UNIT

### Values

Students will be encouraged to value:

- **Innovation**, inquiry and curiosity, by thinking critically, creatively and reflectively.
- **Diversity**, as found in our different cultures and heritages.
- **Community and participation** for the common good.

## KEY COMPETENCIES

- **Using language, symbols and text** – Students will recognise how choices of language and symbols in live theatre affect people's understanding and the ways in which they respond.
- **Relating to others** – Students will develop the ability to listen actively and share ideas regarding theatrical ballet performances.
- **Participating and contributing** – Students will be actively involved in their cultural community, understanding the importance of creative environments.
- **Thinking** – Students will reflect on their own thinking and learning after the personal experience of attending a live theatre show.

## LEARNING OBJECTIVES FOR LEVELS 7 & 8

### Level 7 students will learn how to:

- **Understand dance in context** – Investigate and evaluate the effects of individual, social, cultural, and technological influences on the development of a variety of dance genres and styles.
- **Develop practical knowledge** – Extend skills in the vocabulary, practices and technologies of selected dance genres and styles.
- **Communicate and interpret** – Analyse, explain and discuss aspects of performance and choreography in a range of dance works.

### Level 8 students will learn how to:

- **Understand dance in context** – Investigate, analyse, and discuss the features, history, issues, and development of dance in New Zealand, including the contribution of selected individuals and groups.
- **Develop practical knowledge** – Extend and refine skills, practices, and use of technologies in a range of dance genres and styles.
- **Communicate and interpret** – Critically analyse, interpret, and evaluate the artistic features and the communication of ideas in a range of dance works.

## NCEA

*Dancing with Mozart*, and the use of this resource, is ideal for NCEA level dance teachers and students who are learning to analyse and appreciate a dance performance.

# WOLFGANG AMADEUS MOZART

**Born: Salzburg, Austria, 27 January, 1756**

**Died: Vienna, Austria, 5 December 1791**

Baptised Johannes Chrysostomus Wolfgangus Theophilus, the composer more usually known as Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756. His father Leopold was a well-known violinist, teacher and composer and he taught his two children music, languages and academic subjects. It was soon evident that Wolfgang was especially gifted.

By the age of three Mozart could play the piano and violin, and was composing music before he turned five. By six years old, he was a famous child prodigy who was invited to perform in front of royalty all over Europe. Everywhere he went people were amazed at his talent. He was called a “rare musical genius”, and the Emperor of Austria even called him a “little magician”. Travelling by horse-drawn coach was cold, dusty and uncomfortable, and Mozart frequently fell ill. As a result, Mozart was often weak and sickly throughout his life.

At the age of 12 Mozart wrote his first opera. He continued to astonish everyone by his ability to listen to music and singing, go home, and then write down all the notes perfectly, with no mistakes... from memory!

But life as an adult was much harder for Mozart. He was no longer a child star and, at that time, musicians and composers were regarded as servants. Talented and ambitious, Mozart would complain about how he was treated and he frequently lost his jobs.

Mozart enjoyed an extravagant lifestyle, although his income as a freelance composer and performer was sporadic and he was often short of money. Even when he earned large sums it would disappear quickly because he

had expensive tastes: he rented a large fashionable apartment in Vienna, bought fancy wigs and clothes, had large medical bills, and a gambling problem. Mozart married Constanze Weber in 1782 and together they had six children, but only two sons survived beyond

childhood. One winter, a neighbour saw the family dancing in their living room just to keep warm because they couldn't afford to keep a fire going.

In 1791, when he was already suffering from ill-health he began composing a *Requiem*, a setting of the Roman Catholic *Mass for the Dead* which some see as a portent of his death at the early age of 35. Mozart was buried in a communal, unmarked grave in the St. Marx Cemetery. Whether this was to save money or was done in accordance with the edict of Emperor Franz Joseph II that advocated simple burials and no memorial headstones, it was a sad end for one of the world's best known and most loved composers.

Music was Mozart's life. From his earliest years until his untimely death he wrote enormous amounts of music with apparent ease. We are often amazed how despite his trials and tribulations he could produce music that is filled with such wonder and joy. But his music also expresses the fullest range of human emotions and this is why he is so universally admired.

WOLFGANG AMADEUS MOZART (1819)  
ARTIST: BARBARA KRAFT



# MOZART TIMELINE



## 1756

Wolfgang Amadeus Mozart was born on January 27 in Salzburg, Austria.

## 1761

Mozart's first public performance at 5 years old. He was already recognized as a child prodigy.

## 1760S

Travels across Europe performing in royal palaces and imperial courts.

## 1768

Mozart writes his first opera *La finta semplice*, in Vienna, Austria.

## 1769

Travels to Italy to perform and study opera.

## 1773

Appointed the court musician by the ruler of Salzburg.

## 1777 – 1781

Unhappy with his job in Salzburg, Mozart resigns. He composes and travels throughout Europe in search of better job options.

## 1779

He returns to Salzburg and gets a job as the court organist and concert master in Salzburg.

## 1782

Mozart moves to Vienna, producing a vast number of compositions including operas. He also fell in love and married Constanze Weber.

## 1783

Mozart writes one of his most famous pieces, Mass in C minor.

## 1786 – 1787

Mozart travels twice to Prague for the premieres of two of his operas, first *The Marriage of Figaro* and later *Don Giovanni*.

## 1788

Beethoven comes to Vienna to study with Mozart.



## 1788 – 1789

Mozart's popularity begins to fade. He continues performing, but his concerts were less well attended.

## 1789 – 1790

Mozart composes his opera *Così fan tutte*.

## 1791

Mozart becomes popular again with his opera *The Magic Flute*. Begins working on the Requiem, but before completing it, dies on December 5 at the age of 35.



# MOZART FACTS

- In his short life he wrote over 600 pieces of music. If you listened to all of the music Mozart composed for eight hours a day it would take you almost a month to listen to it all!
- Mozart could write music before he wrote words.
- The Mozart family gave each other nicknames – Mozart was known as ‘Wolfie’ and his sister Anna Maria was called ‘Nannerl’.
- After only hearing a piece of music once, he could play it perfectly without any sheet music.
- Mozart was left handed.
- He wrote half the number of symphonies he would ever write between the ages of 8 – 19.
- Mozart’s preferred to be called Amadeus, the Latin form of his Greek middle name Theophilus.
- Mozart was a master of every type of music he wrote. He composed symphonies, operas, chamber music, fugues, masses, concertos, string quartets and quintets, and piano sonatas
- Despite being a famous composer, Mozart spent most of his life trying to find a job.
- Mozart fell in love with a singer named Aloysia Weber, but when she married someone else Mozart married her sister, Constanze, who was also an opera singer.
- In 1784, Mozart joined a secret society called the Freemasons.
- The famous composer Josef Haydn said

Mozart was the finest composer he knew.

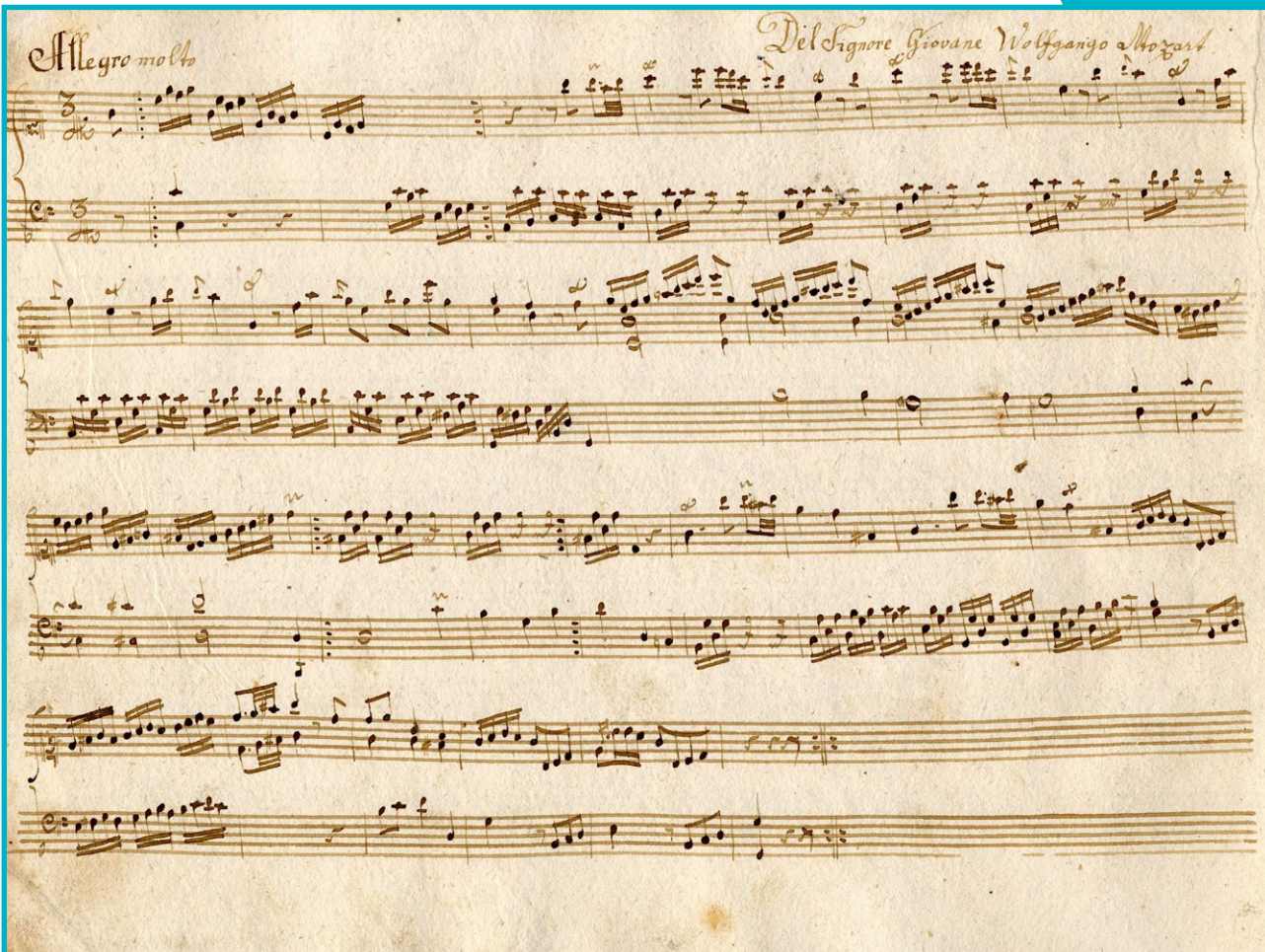
- Every year in his birthplace, Salzburg, Austria, there is a festival in Mozart’s honour to celebrate his amazing music.
- Modern scientists believe that listening to classical music (especially Mozart’s music) can make you smarter, and this phenomenon is called “The Mozart Effect”.
- Mozart hated the flute!
- Mozart is known sufferer of a rare sensory condition known as “Synthesia”, allowing him to perceive different sounds as forms of colour.
- Fourteen-year-old Mozart attended a performance of the *Miserere* by Gregorio Allegri. This amazing unaccompanied vocal work was only performed in the Sistine Chapel at the Vatican in Rome, and copying down the music was forbidden. Mozart listened to the piece twice, transcribed it (wrote down the musical notation) from memory. Rather than being angry about this breaking of tradition, the Pope praised him and he was awarded the *Order of the Golden Spur*.
- In 2016 CDs of music by Mozart sold more than any other artist.



# THE KÖCHEL CATALOGUE

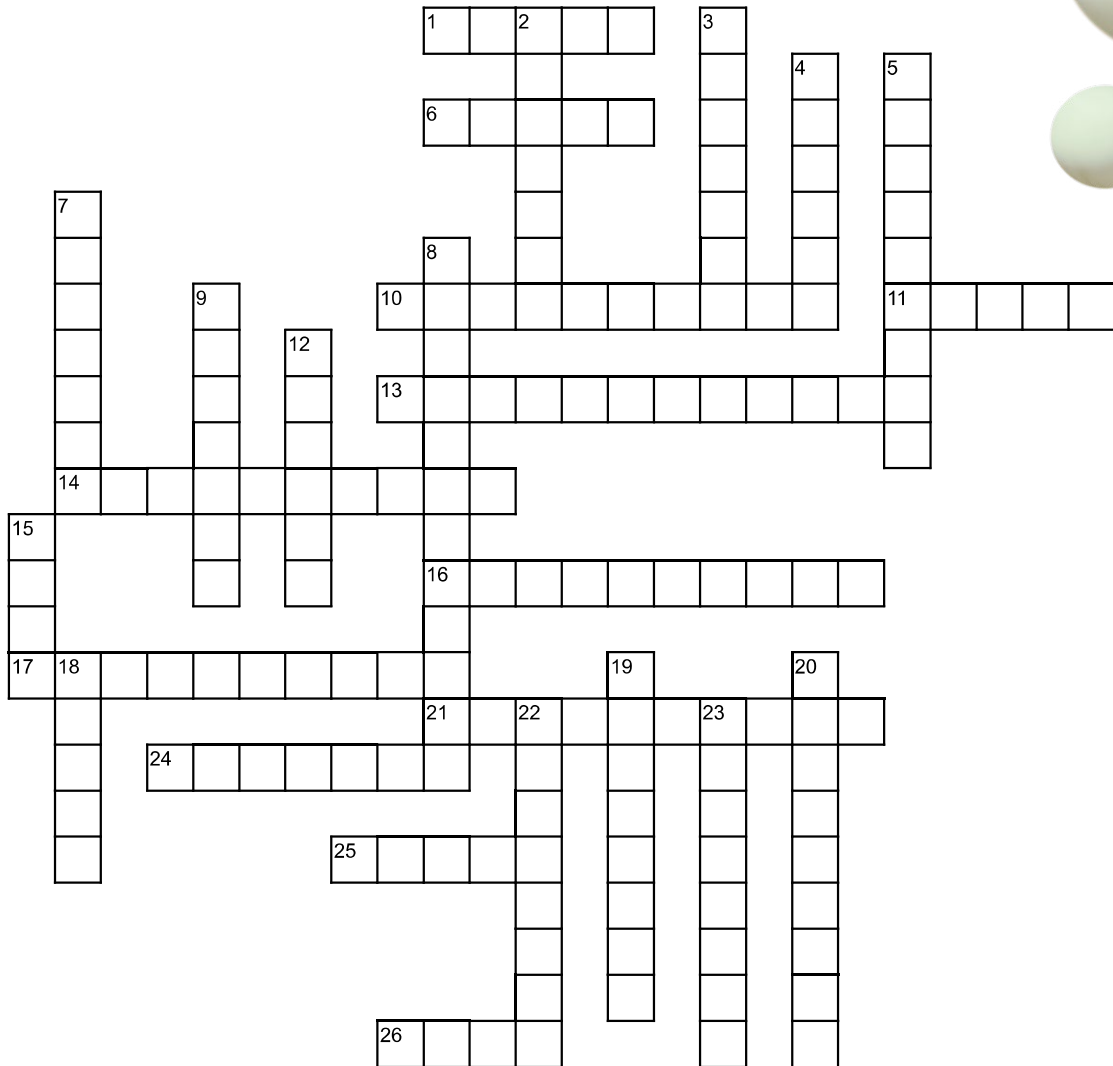
The Köchel Catalogue is a chronological catalogue of all known compositions by Wolfgang Amadeus Mozart. The catalogue was originally created by an Austrian musicologist Ludwig von Köchel in 1862, and is 551 pages long. Each entry represents a musical work by Mozart, and is given the abbreviation K. (which stands for Köchel who created the system) and a number.

For example, K. 1, K. 2, K. 3 etc. were composed by Mozart in his childhood, while K. 626 is the 262th (and last!) work that Mozart wrote, the *Requiem*.



MANUSCRIPT OF A SONATA MOVEMENT WRITTEN BY **MOZART** AT THE AGE OF 11. REDISCOVERED IN 2012.

# MOZART CROSSWORD



## Across

- 1 Mozart studied opera in this country.
- 6 To make money, Mozart taught music lessons on this instrument.
- 10 The method of transport used in Europe in the 1700s: \_\_\_-\_\_\_ coach.
- 11 An art-form that combines music and singing, Mozart wrote his first \_\_\_ by the age of 12.
- 13 He was so poor at the time of his death, that Mozart was buried in a \_\_\_\_\_.
- 14 Die Zauberflöte is the German title for Mozart's last opera. The English translation is 'The \_\_\_\_\_'.
- 16 The name of the secret society Mozart joined in 1784.
- 17 Mozart died at the age of \_\_\_.
- 21 This is the term used for payment of a new piece of art or music.
- 24 A musical ensemble comprising two violins, a viola and a cellist is known as a string \_\_\_\_\_.
- 25 Considered one of Mozart's most famous pieces, is his 'Mass in C \_\_\_\_\_'.
- 26 Mozart was this age at his first public performance.

## Down

- 2 Mozart liked to use this Latin version of his middle name, Theophilus.
- 3 Mozart was born in this country.
- 4 Mozart's father played this stringed instrument.
- 5 This famous composer came to Vienna to study music under Mozart.
- 7 The name for a work of funeral music.
- 8 'The \_\_\_\_\_' is the term used by scientists who believe that listening to classical music can raise your I.Q.
- 9 \_\_\_\_\_ is the term for an exceptionally gifted or talented child.
- 12 Mozart was known by this nickname.
- 15 Mozart was \_\_\_\_\_ handed.
- 18 Classical composer Josef \_\_\_\_\_, said that Mozart was the finest composer he knew.
- 19 'Don \_\_\_\_\_' is a famous solemn opera by Mozart.
- 20 Mozart's wife's name.
- 22 A humorous opera by Mozart is titled 'The \_\_\_ of Figaro'.
- 23 A yearly music festival is held in this city in Mozart's honor.



# MUSIC HISTORY TIMELINE

To the untrained listener, all classical music may sound the same. But classical music, like art, architecture and fashion, changed significantly throughout history and underwent many changes in style. Mozart was composing music during what we now refer to as the Classical Period.

The major differences between the three styles are in their mood (the feeling of the music), function (what the music was composed for) and method (how it was created).

## THE BAROQUE PERIOD 1600 – 1750

**Key words:** Dramatic, obvious, emotional, extravagant, religious, churches.

**Notable composers:** Johann Sebastian Bach, Georg Frederic Handel, Antonio Vivaldi.

**Famous examples of Baroque Music:** [Canon](#) by Johann Pachelbel; [The Four Seasons](#) by Antonio Vivaldi

The Baroque period occurred over a long time, stretching across the 17th and into the 18th century. The art and architecture of the Baroque period is characterized by the use of elaborate ornamental decorations. This can be seen in churches, palaces and other buildings of the period. The music of the period is also highly ornamented. Christianity was a major influence in the Western world and music was an essential part of it. Musicians were employed as servants by the aristocracy to provide music for all occasions (they were the i-Tunes of their day!) Opera became a significant form over the course

of the Baroque period and the invention of 'equal temperament' (a system where the pitch between each note was made standard and 'equal' still used on keyboard instruments today) had an enormous effect on how music sounded.

## THE CLASSICAL PERIOD 1750 – 1820

**Key words:** Formal, objective, elegant, restrained, intellectual, public concerts.

**Notable composers:** Wolfgang Amadeus Mozart, Ludwig van Beethoven, Josef Haydn.

**Famous examples of Classical Music:** [Ode to Joy](#) from Symphony No 9 by Ludwig van Beethoven; [Queen of the Night](#) aria from *The Magic Flute* by Wolfgang Amadeus Mozart

The Classical period lasted from approximately 1750 to 1820. The Classical era was characterized by formality, elegance and emotional restraint.

The Classical period also reflects the changes occurring in the society at the time. Intellectually, this era is also called the Age of Enlightenment, with artists and academics rediscovering the art and literature of ancient Greece and Rome. Philosophers, such as Rousseau, wrote of the power and value of the individual against a social order that supported poverty for the masses and wealth for the elite. This revolution in thinking led to conflict and social changes. Though music was still composed for the church and the court, the start of public performances became an important part of the Classical music scene with composers such as Mozart and Beethoven seeking to make independent careers for themselves without the support of a wealthy patron.

# ORCHESTRAL INSTRUMENT ANAGRAM PUZZLE

There are two parts to this puzzle. You must first untangle the scrambled words to find the instrument names. Secondly you must connect the unscrambled instrument to its numbered image on the right.

LVINO	No.
OILAV	No.
COLEL	No.
ASBS	No.
ETFLU	No.
BOOE	No.
AXONHOPES	No.
PERMTUT	No.
CENFRHONRH	No.
BRETONMO	No.
BATU	No.
NAPOI	No.
ADORCHIPS	No.
HEXPOLONY	No.
ALTERING	No.
PARH	No.



# GEORGE BALANCHINE

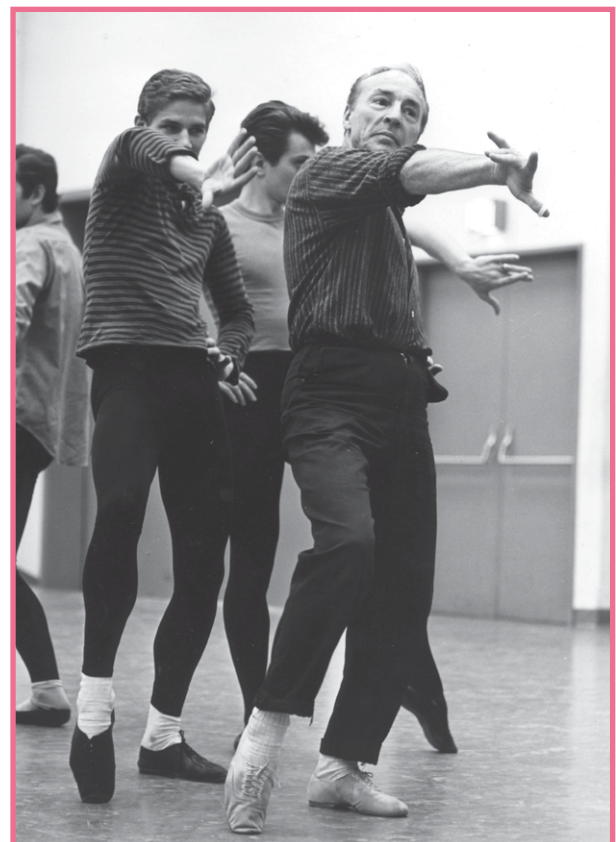
Born in St. Petersburg, Russia in 1904, George Balanchine is regarded as the foremost modern choreographer in the world of ballet. At the age of nine, he was accepted into the ballet section of St. Petersburg's rigorous Imperial Theatre School. He began to choreograph while still in his teens, and joined the corps de ballet of the famous Maryinsky Theater when he graduated. In 1923, he and some of his colleagues formed a small troupe, the Young Ballet, and in the summer of 1924, Balanchine and three other dancers were permitted to leave the newly formed Soviet Union for a tour of Western Europe. They did not return. Balanchine was invited by Serge Diaghilev to audition for his renowned company, Ballets Russes, and he was employed as both a dancer and choreographer.

He came to the United States in late 1933, at the age of 29, after accepting the invitation of an American arts patron who dreamed of creating a ballet company in America. Balanchine formed the School of American Ballet in 1934, and in 1948 started the New York City Ballet company. Balanchine served as its ballet master and principal choreographer from 1948 until his death in 1983.

Balanchine choreographed more than 400 dance works, including choreographing for films, operas, revues, and Broadway musicals. His version of *The Nutcracker* (1954), is still performed every year at Christmas by the New York City Ballet. A major artistic figure of the twentieth century, Balanchine revolutionized the look of classical ballet. Taking classicism as his base, he heightened, quickened, expanded, streamlined, and even inverted the fundamentals of the 400-year-old language of academic dance. Although at

first his style seemed particularly suited to the energy and speed of American dancers, especially those he trained, his ballets are now performed by all the major classical ballet companies throughout the world.

CHOREOGRAPHY BY GEORGE BALANCHINE  
©THE GEORGE BALANCHINE TRUST



**GEORGE BALANCHINE REHEARSING  
*DON QUIXOTE*, 1965.**

PHOTO: MARTHA SWAPE

©THE GEORGE BALANCHINE TRUST

# DIVERTIMENTO NO.15

**CHOREOGRAPHY:** George Balanchine ©THE GEORGE BALANCHINE TRUST

**STAGER:** Francia Russell

**MUSIC:** Wolfgang Amadeus Mozart, Divertimento No.15 in B Flat Major, K287

**DESIGN:** Barbara Karinska

**PREMIERE:** 1956

**NO. OF DANCERS:** 16

Balanchine named his ballet *Divertimento No.15* after Mozart's music of the same name, which he considered the most beautiful ever written. Derived from the Italian word *divertire* "to amuse", the Divertimento was a popular musical form during Mozart's lifetime. Usually played by small groups of musicians at social functions it was popular, light-hearted musical entertainment.

The choreography of *Divertimento No. 15* is set on eight principal dancers, five women and three men, with an ensemble of eight women. Interestingly for a classical ballet work, there is not one principal couple, but the duets and solos are instead shared amongst the eight principals.

Balanchine's renowned compositional skill is on display in this piece, as seen in his ability to compose the sixteen dancers into complex and ever-changing spatial arrangements. Though there is no plot or story to *Divertimento No.15*, as is typical in Balanchine works, the shifting patterns and transitions are playful and witty and appear to create relationships and emotions between the dancers. Dressed in pale blue and yellow costumes adorned with bows and diamonds, the choreography emphasises politeness, decorum and refinement.

*Divertimento No.15* connects Balanchine's choreography and Mozart's music together. Balanchine mimics the phrasing and timing of the music in the dance steps and patterns, creating symmetry between what you see and what you hear. However, at times he also chooses to contrast the dance and music, and this creates dynamic variety, humour and choreographic tension. While Balanchine only ever choreographed two works to Mozart's music, the New York Times dance reviewer Alastair Macaulay called *Divertimento No.15* "the most sublime choreography ever made to music by Mozart".

CHOREOGRAPHY BY GEORGE BALANCHINE  
©THE GEORGE BALANCHINE TRUST



# DIVERTIMENTO NO.15

## PRODUCTION

### STAGING

*Divertimento No.15*, like many other Balanchine works, is performed on a bare stage with no set design. The dancers perform in front of a cyclorama, also referred to as a 'cyc', that is coloured a deep, rich blue. The jewel tone of the cyclorama complements the pale yellow and blue tones of the costumes, and creates a stunning backdrop for the work.

### LIGHTING

The large cast of sixteen dancers in *Divertimento No.15* requires that the lighting design is bright and lights up the entirety of stage. Uncluttered and open, the lighting state needs to fill the entire stage and into the wings because the dancers make many exits and entrances on and off stage throughout the piece. The bright lights highlight the dancers so that their form and shape can clearly be seen by the audience.

“Dance is music  
made visible”

**GEORGE BALANCHINE**

### COSTUME

There are three different styles of costume on stage in *Divertimento No.15*.

- Eight female corps de ballet members wear pale blue tutus with diamantes and ribbons embellishing the bodice and cream and blue piping decorating the skirt of the tutu. They wear a silver and blue hair clip over their bun which is decorated with many tiny iridescent beads.
- The three male principal dancers wear blue garments consisting of tights, shirt and jacket. The waistcoat of the jacket is adorned with a large yellow ribbons and smaller zig-zag details, off which tear-shaped diamantes hang. The effect is very elegant and regal.
- The five female principal dancers wear ornately detailed pale yellow tutus, that are embellished with blue velvet bows and clusters of diamantes. Their hair piece, jauntily worn on the side of the head, is elaborate and consists of sparkling diamante hoops with dangling opal drops and a blue bow.

CHOREOGRAPHY BY GEORGE BALANCHINE  
©THE GEORGE BALANCHINE TRUST



# BALANCHINE TECHNIQUE

The Balanchine Method is a ballet technique taught to dancers at the School of American Ballet, which is the preparatory school associated with the New York City Ballet. Initially used to train dancers in the style required by the company where Balanchine was the Artistic Director and choreographer, Balanchine works are now performed by dancers and ballet companies all over the world.

Hallmarks of Balanchine's dance style include the elegant use of line created by the dancers' limbs, dazzling speed, and an athleticism never before seen in ballet. To perform the demanding choreography of *Divertimento No.15* as intended by Balanchine, dancers require a diverse set of technical dance skills. These include:

- Extreme speed
- Very deep *plié*
- Explosive and athletic *allegro* or jumps
- Intricate and quick footwork
- Excellent partnering skills
- Dynamic musicality
- Beautifully stretched leg lines
- Elegant *épaulement*, or positioning of the shoulders, head and neck

CHOREOGRAPHY BY GEORGE BALANCHINE  
©THE GEORGE BALANCHINE TRUST

“Storyless is not abstract. Two dancers on the stage are enough material for a story; for me, they are already a story in themselves”

**GEORGE BALANCHINE**

“The important thing in ballet is the movement itself. A ballet may contain a story, but the visual spectacle... is the essential element”.

**GEORGE BALANCHINE**



**PACIFIC NORTHWEST BALLET *DIVERTIMENTO 15.***  
**PHOTO: ANGELA STIRLING**

# JIŘÍ KYLIÁN

Jiří Kylián was born in Czechoslovakia in 1947, and started his dance career at the age of nine, at the School of the National Ballet in Prague. He furthered his training at the Prague Conservatory and the Royal Ballet School in London, before joining the Stuttgart Ballet as a company dancer, where he also made his choreographic debut. After creating three ballets for Nederlands Dans Theater, he became artistic director of the company in 1975. In 1978 he founded Nederlands Dans Theater II, which served as a pre-professional company to give young dancers the opportunity to develop their skills and talents. He also initiated Nederlands Dans Theater III

in 1991, the company for older dancers, above forty years of age. After an extraordinary record of service, Kylián handed over the artistic leadership in 1999, but remained as the company choreographer until December 2009.

Jiří Kylián has created nearly 100 works of which many are performed all over the world. Kylián has not only made works for Nederlands Dans Theater, but also for the Stuttgart Ballet, the Paris Opéra Ballet, Bayerisches Staatsoper München, Swedish television and the Tokyo Ballet, as well as many projects for film.



2018 CAMPAIGN IMAGE, RNZB DANCERS: MASSIMO MARGARIA, ALEXANDRE FERREIRA, MAYU TANIGAITO AND KOHEI IWAMOTO

# PETITE MORT

**CHOREOGRAPHY:** Jiří Kylián

**ASSISTANT TO THE CHOREOGRAPHER:** Stefan Zeromski

**MUSIC:** Wolfgang Amadeus Mozart, Piano Concerto in A Major, K488, and, Piano Concerto in C Major 467

**COSTUME DESIGN:** Joke Visser

**SET DESIGN:** Jiří Kylián

**LIGHT DESIGN:** Jiří Kylián (Concept), Joop Caboort (Realisation)

**VIDEO REGISTRATION:** Hans Knill

**TECHINCAL ADAPTATION:** Joost Biegelaar

**PREMIERE:** 1991

**NO. OF DANCERS:** 12



RNZB DANCERS KATHERINE MINOR WITH STEFAN ZEROMSKI, ASSISTANT CHOREOGRAPHER.

PHOTO: STEPHEN A'COURT

The history of the term '*la petite mort*', which translates from French to 'a little death', is an interesting one. In the 18th and 19th centuries, it was used to refer to a momentary and fleeting loss of consciousness such as what occurs after fainting, or from dizziness. However the term is also used to describe a state of physical ecstasy or pleasure, and Kylián's sophisticated choreography delivers an abstract representation of both meanings of this term.

Jiří Kylián created *Petite Mort* on the Netherlands Dans Theatre for the 1991 Salzburg Festival to celebrate the second centenary of the death of Mozart. Called "one of the most influential choreographers of the last thirty years" by the New York Times, Kylián creates contemporary ballets that combine classical influences and technique with modern concepts, humour and design elements. Kylián's choreography is known for his characteristic musicality that counterpoints (meaning putting into pleasant contrast) the movement of the dancers with the notes and phrasing of the music.

The *Petite Mort* choreography is for six men, six women, and six fencing foils. It is set to two movements from Mozart's most popular and poetic piano concertos, No.s 21 and 23. The music is *andante*, an Italian musical term to describe a relatively slowly paced tune walking pace, that creates a feeling

of melancholy suitable for the subject of this dance. The movement of *Petite Mort* combines the graceful, flowing lines of ballet, with percussive and staccato movement. The poignancy of the music is enhanced by the visual surprises within the choreography, which change our perceptions of both classical ballet and classical music when they are put together in unexpected ways.

Kylián's *Petite Mort* choreography uses heterosexual (male and female) coupling throughout the piece, and he emphasises gender stereotypes through the use of props. In the opening image of the work the men dance in unison with fencing foils, manipulating the swords into six duets between man and steel. The women have voluminous two-dimensional black ball gowns in the Baroque style, implying feminine modesty and social decorum, and these look almost like large shields to the men's swords.

When the props aren't being used, the majority of the dance is performed in corset-like champagne coloured underwear for both women and men. Limbs and torsos exposed, we see all the details and complex angles of the intertwined bodies. Unified by their flesh tone, the choreography shows the humanity of the dancers and promotes the message that both men and women are powerful and strong, both are gentle and vulnerable.



# PETITE MORT PRODUCTION

## STAGING

Part of Kylián's 'Black and White' series, the staging for *Petite Mort* is simple but dramatic. The light colour-filled cyclorama of *Divertimento No.15* is replaced with a black smother, a large dark cloth that covers the back wall of the stage. With the black wings, this curtains the space and gives a concentrated sense of intimacy. Twice throughout the piece, a massive billowing piece of dark silky fabric is pulled across the stage to hide the entrance and exit of dancers.

## LIGHTING

The lighting used is intense and theatrical. No coloured lights are used, only warm white lights. The direction of the lighting is mostly from straight above the dancers, with a little bit of front light so that their faces are lit. The top lighting makes a dancer's body appear brightly against the black background, illuminating them and making their skin glow.

Top lighting also creates shadows on the floor, and this gives the impression that the dancers are performing in duets with their own shadows.

## COSTUME

Male and female dancers wear similar costumes in *Petite Mort*, and all performers dance in bare feet.

- The six women wear pale skin coloured leotards with corset detailing. The delicate mesh shoulder covering keeps the costume secure, especially during partnering. The bodice of the corset is covered in many tiny ribbons and trim that are neatly sewn down. The effect of this is that the garment appears rigid and stiff, with a panel of traditional corset lacing down the spine of the torso. At times, the women dance with large full-length baroque style dresses. The dress is not worn but is a prop which is immovable and stiff.
- The six male dancers wear high-waisted, champagne coloured underwear that, like the women, is densely covered in vertical ribbons. The men dance with a long fencing foil.



# ABSTRACT DANCE

Storybook ballets, like *Cinderella* and *Swan Lake*, have linear plots which we follow as the audience, while abstract dance is non-linear. Unlike narrative or story ballets, conceptual or abstract dance pieces like Kylián's disrupt the audiences predetermined opinion of what they are watching. Contemporary ballet (and contemporary dance) breaks down our conventional view of what is happening on stage. This means that everyone watching will interpret the choreography from their own individual perspective. Abstract art and dance encourages us to engage with the ideas behind the work, and allows room for multiple possible interpretations to answer the question, "what was that all about?".



RNZB GUEST ARTIST, NADIA YANOWSKY

REHEARSAL IMAGES  
PHOTOS: STEPHEN  
A' COURT



RNZB DANCERS SARA GARBOWSKI AND ALEXANDRE FERRIERA



RNZB DANCERS KATHERINE MINOR AND FABIO LO GIUDICE WITH STEFAN ZEROMSKI, ASSISTANT CHOREOGRAPHER

# SECHS TÄNZE

**CHOREOGRAPHY:** Jiří Kylián

**ASSISTANT TO THE CHOREOGRAPHER:** Stefan Zeromski

**MUSIC:** Wolfgang Amadeus Mozart, Deutsche Tänze K571

**COSTUME DESIGN:** Joke Visser

**SET DESIGN:** Jiří Kylián

**LIGHT DESIGN:** Jiří Kylián (Concept), Joop Caboort (Realisation)

**VIDEO REGISTRATION:** Hans Knill

**TECHINICAL ADAPTATION:** Joost Biegelaar

**PREMIERE:** 1986

**NO. OF DANCERS:** 8

While Mozart is known as a musical genius and a phenomenal composer, *Sechs Tänze* or 'Six Dances' was choreographed by Kylián to portray a different side of Mozart: his playfulness and wildly silly sense of humour. Set to music of the same name, *Sechs Tänze* represents the Rococo era, making fun of the costumes, style and mannerisms of the upper classes. With choreography that is laugh out loud funny, and featuring men with powdered wigs and beauty spots, *Sechs Tänze* expresses the idea that life is a masquerade.

Slapped faces, flirting, kissing one another, flopping on the floor like fish out of water, and even staging a mock beheading... *Sechs Tänze* isn't your typical ballet! One dance writer even stated that the "deliriously witty" *Sechs Tänze* should be "required viewing for those who think ballet is a mysterious and elite art form" (Fjord Review). Divided by the music into six short dances, *Sechs Tänze* presents a comedic portrayal of the relationships and interactions of young aristocrats from the eighteenth century. Throughout the six acts the dancers present an inventive variety of slapstick antics, with the images they create becoming more absurd throughout the choreography. As is typical of pantomimes, the movement is wacky, zany and very theatrical.



RNZB DANCERS KATHERINE MINOR WITH STEFAN ZEROMSKI, ASSISTANT CHOREOGRAPHER

PHOTO: STEPHEN A'COURT

Ballet dancers are experts at expressing emotions and stories with their bodies. In *Sechs Tänze* performers are required to combine the grace and athleticism of classical ballet along with clowning and comedic timing. Dancers delight in the cheekiness of the duets, gleefully creating human puppets out of each other or pretending to swim while suspended in mid-air. The animated faces of the dancers are contorted into exaggerated expressions, while the dance steps intentionally mimic the notes of the music. The visual echo created by precisely imitating the music with the dance moves enhances the slapstick comedy of the choreography.

Wearing what the choreographer himself describes as 'Mozartian underwear', including men in powdery wigs and women with over-the-top make-up, *Sechs Tänze* parodies the whimsy and excess of the Baroque elite. Airiness and lightness are emphasised in the white costumes, powdery wigs and makeup, as well as the choreography's wobbling heads, and the finale image of bubbles cascading from the ceiling. Kylián uses *Sechs*

*Tänze* to satirise the superficiality of the eighteenth-century aristocracy and court life. He encourages the audience to laugh at the absurdity of their games and relationships as we watch them manipulate each other into ridiculous positions.

Kylián's choreography portrays the bittersweet contradiction of Mozart's short life. Though he was famous, Mozart had a very difficult life before he died at the tragically young age of 35. He was frequently sick, struggled to find work, was always poor, and had many family members die due to illnesses. Though he suffered many misfortunes and heartbreaks, he revelled in frivolity and nonsense, and never lost his sense of joy.

Kylián was inspired by Mozart's "ability to react upon difficult circumstances with a self-preserving outburst of nonsensical poetry". He believed it took a courageous person to turn their own sadness and pain into laughter and beauty for others, and choreographed *Sechs Tänze* to express both the comedy and melancholy of Mozart's life. Kylián himself said, "Mozart, whose music I have chosen for this production, is the greatest example of someone, whose life span was painfully limited, but who nevertheless understood life in all its richness, fantasy, clownery and madness".



2018 CAMPAIGN IMAGE, RNZB  
DANCER MASSIMO MARGARIA  
PHOTO: STEPHEN A'COURT

# SECHS TÄNZE PRODUCTION

## STAGING

Also a piece from Kylián's 'Black and White' series of ballets, the *Sechs Tänze* staging is minimalist. The bare stage is surrounded by a black smother and black wings. The final joyous image of the humorous work is created by bubbles drifting down upon the dancers from the theatre ceiling.

## LIGHTING

The lighting for *Sechs Tänze* is monochromatic, meaning that the lighting only uses bright white lights and that no colours are used. The lighting is focussed on the centre of the stage with strong side lighting used to define the bodies of the dancers. Facial expressions are an important part of the *Sechs Tänze* choreography and so it is essential that the lights are bright enough to capture the details of their expressions and glances.



## COSTUME

Kylián described the *Sechs Tänze* costumes as 'Mozartian underwear' and features all white garments for both the men and women. The fencing foil and black Baroque dress props reappear in this piece, with *Sechs Tänze* also featuring green apples that get eaten on stage!

- The five women wear white dresses with mid-calf length skirts and firm bodices. Though they all have the same silhouette, each bodice has slightly different detailing that distinguishes each dancers, and highlights their individuality. The women dance in sheer tights and canvas ballet shoes. The hairstyle is a teased bun worn high on the head, with makeup consisting of white powdered faces and beauty spots.
- The five male dancers are bare chested with knee-length white pantaloons, that tie in bows just beneath the knee. The men wear ballet shoes, white powdered faces, and complete their Rococo appearance with white Mozartian wigs fastened at the nape of the neck with a black bow.



# THE BLACK AND WHITE BALLETS

Between 1986 and 1991, Jiří Kylián created six works for the Nederlands Dans Theatre that are now known together as his 'Black and White Ballet' series. Though they feature a broad range of styles and moods, each piece showcases Kylián's choreographic inventiveness and imagination.

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1986	<i>Sechs Tänze</i>	MOZART
1988	<i>No More Play</i>	WEBERN
1989	<i>Falling Angels</i>	REICH
1990	<i>Sweet Dreams</i>	WEBERN
1990	<i>Sarabande</i>	BACH
1991	<i>Petite Mort</i>	MOZART

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- **Monochromatic:** Kylián eliminated colour from the six works. They all feature monochromatic (black and white) costumes, set and lighting.
- **Same props in different pieces:** The works feature the same elaborate full-length Baroque gowns, fencing foils, and apples.
- **Inventiveness:** Kylián's choreography is full of physical surprises, humour, and quirky details.
- **Style:** Kylián's trademark choreographic style is recognisable for its merging of classical lines with contemporary imagery and technique.
- **Plotless:** None of the ballets have a storyline.



AUSTRALIAN BALLET DANCERS ADAN BULL AND GINA BRESCIANINI IN *SECHS TANZE*

PHOTO: JIM MCFARLANE

# COREY BAKER



Originally from Christchurch New Zealand, Corey trained as a classical dancer in Christchurch and Sydney before moving to Switzerland to dance at Ballet Theatre Basel. Corey relocated to the UK in 2008 to join BalletBoyz and has continued to dance for many acclaimed companies and choreographers. Corey started Corey Baker Dance in 2010 to create and produce his own work and is an award-winning choreographer

and filmmaker. With a passion that dance is for everyone, Corey takes dance out of traditional settings and puts it into parks, playgrounds, stadiums, shopping centres, rugby fields, on television and film and even Antarctica. Alongside his company, Corey has also collaborated on many projects as rehearsal director, choreographer, teacher, movement director and mentor.

## VIDEOS TO CHECK OUT:

- ▶ BBC interview with choreographer Corey Baker:  
<https://www.facebook.com/OfficialCoreyBakerDance/videos/2076309775992178/UzpfSTI5NDM4NzMoMTg2MjoxMDE1NTM4NDgxNDkoMTg2Mw/>
- ▶ Video link: <https://www.facebook.com/nzballet/videos/1795392843853126/>

COREY BAKER, STILL FROM  
VIDEO BY JACOB BRYANT



# THE LAST DANCE

**CHOREOGRAPHY:** Corey Baker

**MUSIC:** Original composition by Duncan Grimley, based on Wolfgang Amadeus Mozart's Requiem in D Minor, K626

**DESIGN:** Corey Baker

**COSTUME DESIGN:** Esther Lofley

**LIGHT DESIGN:** Michael Mazzola

**PREMIERE:** 2018

**NO. OF DANCERS:** to be confirmed

Birmingham-based, New Zealand-born choreographer Corey Baker has achieved a world first: he has created the first ever ballet in Antarctica. In February 2018, Baker travelled to Antarctica with Royal New Zealand Ballet dancer Madeleine Graham to create a dance film *Antarctica: The First Dance*, in association with the BBC, to highlight climate change. Baker's experience in Antarctica and the film he made has inspired his new ballet for the *Dancing with Mozart* season, titled *The Last Dance*. This ballet features Mozart's unfinished final composition, his Requiem, and offers a metaphor for climate change.

The name *Requiem* is the Latin word for 'rest', taken from the first line of the Roman Catholic *Mass for the Dead* "Grant them eternal rest, O Lord". It is also used for an act or token of remembrance. The icy landscape of Antarctica, described as the world's last great wilderness, is one of the world's areas most affected by climate change. Since the beginning of the industrial revolution in the early 18th century, humans and their machines have been creating and sending carbon dioxide (first from burning coal, then oil and gas) into the Earth's atmosphere. Describing both the frozen world of Antarctica and the graceful world of ballet as dramatic and beautiful, choreographer Baker hopes that *The Last Dance* will highlight the



RNZB DANCER MADELEINE GRAHAM, STILL FROM VIDEO BY JACOB BRYANT

environmental predicament of Antarctica, and the world, if climate change is left unchecked.

Baker's choreography explores the impact on humans of different environments, such as freezing temperatures and slippery, melting surfaces, and expresses this through the ethereal and evocative language of ballet. During their twelve days of working in Antarctic, dancer Madeleine danced in temperatures ranging from  $-2.4^{\circ}\text{C}$  to  $-16^{\circ}\text{C}$ !

To represent climate change on the theatre's stage, the lighting, music and costumes of *The Last Dance* will morph throughout the piece. Royal New Zealand Ballet director Patricia Barker says "In this choreographic representation of Antarctica, the dancers will encourage, prevent, watch, ignore as their environment completely changes. Set to Mozart's sublime yet sombre Requiem, it highlights the timelessness, and yet the transience of like and art, created in Earth's most fragile environment".



# REQUIEM CREATIVE PROCESS



## NOTES BY DUNCAN GRIMLEY

Corey first approached me about working on the score for Requiem for Antarctica in April 2017. He already had a rough idea of the form the piece would take, starting with an original piece of Mozart and gradually manipulating it into something else. The concept was broadly a metaphor; that the original music would represent a natural original state interfered with and ultimately spoiled by human actions.

It seemed like a natural choice to go with Requiem, a piece that was originally unfinished and which has been completed in different ways by numerous other composers after Mozart's death. As a requiem mass it also felt like an appropriate choice for a work that addresses the mortal threat we face with the impending destruction of Antarctica.

Having settled on the chosen version and recording, my process began by listening through to the recording to find bits that I could work with. I work digitally, manipulating the recording by chopping out small pieces and changing their duration, changing whether they play forwards or backwards, seeing whether they can be layered in new ways and how changing the order of these pieces can build new melodies. Often I'm not even using the sound of the instruments playing notes but the sound of the sustain between notes.

That period of initial experimentation gave us an extremely rough idea of the sort of pallet of sounds which were available to us and how those broad brush strokes could potentially fit in with the narrative that Corey was forming. As Corey developed his design process and his choreographic ideas in response to these

drafts it informed how the different aspects of the score would continue to form, and vice versa. The whole process has been a collaboration that has involved responding to and informing one another, but has developed into something remarkably similar to Corey's original concept.

The resulting score has Mozart continually running through it but rarely in its unadulterated original form.

Most of the additional sounds I have added started out as pieces of the original recording but there are times where Mozart's presence is deliberately almost lost altogether; existing only as musical phrases taken from a violin part in 'Rex Tremendae' but replayed on a kalimba, or as an unsettling unnaturally sustaining note from the 'Intoritus'.

It's been a pleasure to work on the score for the show and I've enjoyed a certain freedom knowing that of all the composers who have attempted to finish Mozart's Requiem, I am probably the only one who had the brief to not sound like Mozart and for the result to sound like I had destroyed his work. Hopefully I have succeeded!



**RNZB DANCER MADELEINE GRAHAM, STILL FROM VIDEO BY JACOB BRYANT FROM THE OPENING MOVEMENT *REQUIEM AETERNAM***

# ABOUT ANTARCTICA NEW ZEALAND

Antarctica New Zealand is the government agency responsible for carrying out New Zealand's activities in Antarctica, supporting world leading science and environmental protection. Their vision is: Antarctica and the Southern Ocean - valued, protected, understood. They work to ensure that Antarctica's environment continues to be protected, that scientists are supported to find the answers to complex scientific questions, and that science outcomes are communicated back to policy makers and the public through strong outreach and education. With more than 60 years' experience working in Antarctica, New Zealand is a recognised leader in the international treaty system, and has a strong commitment to the natural environment.

## CLIMATE CHANGE

The increase in carbon dioxide is one of the biggest contributors to global warming, which has even wider reaching effects on climate change. In New Zealand we're at the bottom of the world but that doesn't mean that climate change doesn't affect us – it means that climate change will affect Aotearoa and our Pacific neighbours first!

Already in the Pacific region there are increasing food and water shortages, more frequent flooding and storms, and the overall rise in water levels are forcing people from their homes as their land goes under water.

So... how can we all help to slow down climate change?

- **Be Energy Efficient:** Switch off those lights when you leave the room, unplug computers and televisions when not in use, and hang your clothes to dry outside instead of in the dryer.
- **Eat Wisely:** Try to eat locally grown food as much as possible, weekend farmers markets are great places to buy locally grown fruits and vegetables. If you have a garden you could even try growing some of your own food!
- **On Yer Bike:** Wherever possible you should use public and human-powered transport, like walking or riding your bike to school. Air travel releases harmful gases into the atmosphere, so maybe you can reach your next holiday destination by sustainable transport options, such as the bus or a train.
- **Reduce, Reuse, Recycle:** Try buying food and household items without extra unnecessary packaging that will only end up in a landfill and pollute our earth. Try to recycle the paper, plastic, metal and glass from your home. Did you know that a single plastic straw takes 200 years to break down!

## GLOBAL WARMING

Global warming is the term used to describe how the Earth's temperature has slowly been increasing. This has occurred slowly since the industrial revolution in the early 18th century, but the increased burning of fossil fuels since 1970s has caused notable spike. The average surface temperature has gone up by about 0.8 °C (1.4 °F), since 1951.



## CLIMATE CHANGE

Climate change describes the overall range of worldwide phenomena created largely from the burning of fossil fuels. Burning fossil fuels sends out heat-trapping gases to Earth's atmosphere. These phenomena include the global warming, and include environment changes such as sea level rise; melting ice in Greenland, Antarctica, the Arctic and mountain glaciers worldwide; changes to the life cycles of plants and wildlife; the extinction of animals who can no longer survive in different temperatures, and extreme weather events.

## MAJOR EFFECTS OF GLOBAL WARMING

### People

Rising sea levels that force people from their homes, and droughts and storms can destroy crops and create famines. Without food and fresh water, diseases can quickly spread.

### Extreme Weather

The warming atmosphere causes more intense storms, flooding, heat waves, extreme snowfalls, droughts.

### Extinctions

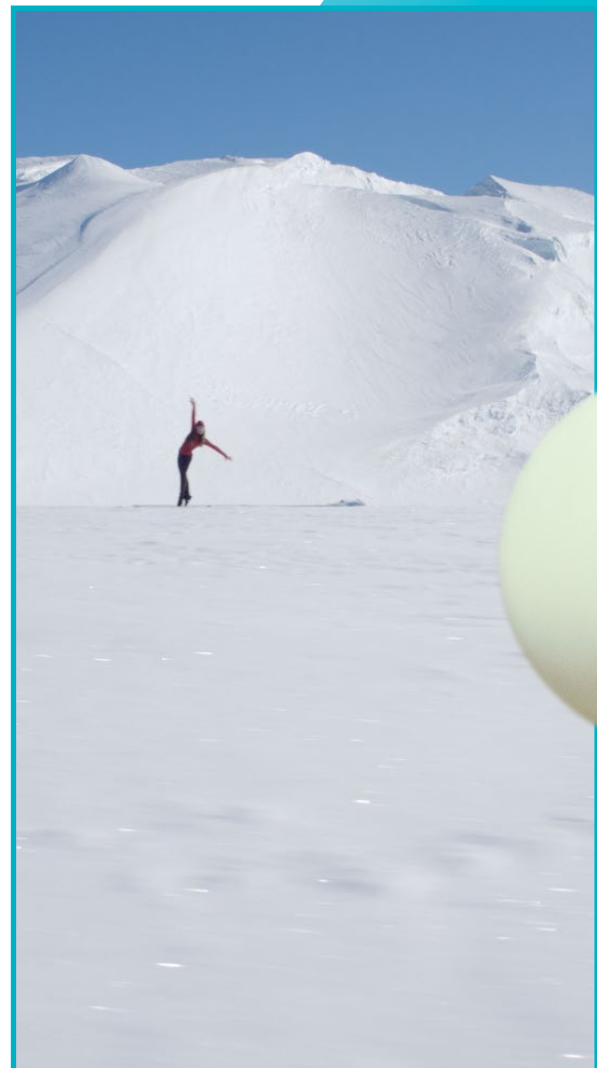
Rapid changes in atmosphere mean that animal which can't adapt to the changes in their environment, such as polar bears, will go extinct.

### Melting Ice

The melting of ice at the Earth's North and South Poles threatens a dangerous rise in sea levels.

## Warming Oceans

With the atmosphere warming and the sea level rising, the water is warming. Warmer waters are killing delicate coral and smaller fish, such as krill, and though they're small they are essential to maintaining the food chain.



RNZB DANCER MADELEINE GRAHAM, STILL FROM VIDEO BY JACOB BRYANT

# THE LAST DANCE PRODUCTION

## COSTUME

*The Last Dance* is a new choreography and some of the following information is likely to change in the production process. Baker's original idea for costuming is to have garments that change appearance and colour throughout the work. Seeing the dancers' costumes change reflects the work's theme of transformation and the irreversible impact of climate change on different species.

RNZB DANCER  
MADELEINE GRAHAM,  
STILL FROM VIDEO BY  
JACOB BRYANT



# DANCING WITH MOZART

## WORD SEARCH

L	S	S	O	B	M	S	P	K	I	F	C	G	N	E	N	C	X	A	U
O	A	B	E	E	A	K	Y	B	C	E	E	P	M	U	V	S	S	E	T
R	N	I	K	C	A	L	B	E	R	E	K	A	B	U	R	J	S	R	T
A	E	W	C	L	I	A	L	G	V	E	E	L	T	L	S	B	S	J	L
D	V	G	O	A	E	N	R	E	U	G	N	R	N	R	D	I	E	E	N
V	E	O	N	J	A	T	S	Q	T	R	I	C	E	Q	C	I	C	M	T
T	S	D	T	A	P	A	O	B	A	S	H	R	M	K	P	Q	H	U	C
V	B	Q	E	E	H	R	A	L	F	R	C	E	U	B	O	R	S	T	E
I	O	O	M	F	A	C	W	I	O	O	N	C	R	P	L	A	T	S	U
E	T	Q	P	B	G	T	E	C	C	E	A	N	T	E	O	T	A	O	V
B	N	M	O	T	I	I	O	T	H	E	L	A	S	T	D	A	N	C	E
B	E	E	R	N	W	C	E	C	A	E	A	D	N	I	U	S	Z	L	X
E	M	I	A	A	O	A	H	H	C	M	B	V	I	T	C	T	E	A	H
U	I	U	R	E	O	H	S	E	T	N	I	O	P	E	O	O	S	S	S
U	T	Q	Y	F	T	U	T	U	G	G	S	L	S	M	M	A	S	S	H
Q	R	E	H	P	A	R	G	O	E	R	O	H	C	O	P	G	B	I	O
O	E	R	T	P	B	P	A	R	T	S	E	H	C	R	O	V	S	C	P
P	V	I	C	I	E	G	F	Z	Y	D	A	F	E	T	S	S	E	A	T
S	I	P	A	G	H	L	R	V	O	P	W	O	L	L	E	Y	O	L	H
T	D	Y	E	D	X	W	B	I	T	M	A	P	U	T	R	P	R	P	S

ANTARCTICA

BAKER

BALANCHINE

BALLET

BAROQUE

BLACK

CHOREOGRAPHER

CLASSICAL

CLIMATECHANGE

COMPOSER

CONTEMPORARY

COSTUME

DANCER

DIVERTIMENTO

ICE

INSTRUMENT

KYLIAN

MOZART

MUSIC

ORCHESTRA

PETITEMORT

POINTESHOE

REQUIEM

ROCOCO

SECHSTANZE

THELASTDANCE

TUTU

WHITE

WIG

YELLOW



# DANCE ACTIVITIES

In the *Dancing with Mozart* season, each choreographer was inspired by the incredible musical diversity of Mozart's compositions. Though each of the four works performed by the Royal New Zealand Ballet are very different in look and feeling, each work highlights the music in an interesting way. Basic rhythm and timing exercises are a great way to train young dancers to carefully listen to the music and consider the relationship between music and dance. Understanding musical rhythms and phrasing is important for dancers so that they can express it with their bodies on the stage.

## EXPLORING MUSICALITY

### Warm up Exercise

This is an introduction for students to listening to music and instructions, and should be done in a group at the beginning of class. Play music of a moderate tempo, neither too fast nor too slow. First have the dancers spread out throughout the room and give the instruction for them to simply begin walking. Then, choose some of the following instructions to call out:

- Walk on each count of the music: 1, 2, 3, 4, 1, 2, 3, 4
- Walk on only the first two counts: walk 1, 2, pause 3, 4, walk 1, 2, pause 3, 4
- Walk on alternative counts: walk 1, pause 2, walk 3, pause 4

Once the sense of rhythm has been clearly established amongst the dancers, change from using walking as the base movement to dance vocabulary, such as skipping, swinging, jumping, hopping, spinning, or free movement. You may also begin to get the dancers incorporating double and triple rhythms into their movement. Further instructions can include:

- Spin and twirl for 7 counts, pause on the 8th.
- Free movement for one set of 8, pause for the next 8.
- To incorporate other rhythms: walk 1, walk 2, clap 3-&-4, spin 5, spin 6, jump 7-&-8-& (Repeat), walk 1, walk 2, clap 3-&-4, spin 5, spin 6, jump 7-&-8-&.

## WORKING WITH RHYTHM AND PATTERNS IN THE BODY

### Call and Response

Have the teacher clap out a rhythm, usually between 4 and 8 counts, and have the class clap it back. Repeat this call and response activity several times. Be fussy and strict that the rhythms your students are reproducing are exactly the same. Then clap out a rhythm but have the dancers create the same rhythm with their body, but this time without clapping. Creativity should be encouraged so that dancers understand that rhythm should encompass their whole body and occur in any body part. Feel free to call out suggestions for body parts or actions if they seem stuck, for example: "How can you knees describe the rhythm?", "What parts of your body can you use to show the music's swing?".



## Creation

Divide the dancers into partners for this five minute task. Each pair is to create a rhythm dance that uses body percussion and silent beats. Standing shoulder to shoulder, each pair's unison dance needs to include: one clap, one stomp, one slap, one click, one silent beat, and one vocal expression. The voice is an instrument that dancers often forget (or aren't allowed) to use, but here it is required! The phrase needs to be repeatable. Get each pair to perform their rhythm twice for the class.

Have a discussion about the strengths of each phrase, and talk about what could be improved upon. Was the musicality of the phrase interesting? Was the rhythm too even and simplistic, or too complex? Go back and refine your rhythm dances, and include a selection of these instructions:

- *Does your phrase have double and triple beats?*
- *Does your phrase use levels (high, medium, low)?*
- *Can you add locomotion to your phrase, and add travelling steps?*
- *Does your phrase have a clear structure of beginning, middle, and end?*
- *Can you change the spatial arrangement of you and your partner?*
- *Can you play with the phrasing of your dance, and add canon or retrograde?*
- *How can you alter the tempo of your movement by moving slowly at half speed, or quickly at the double tempo speed? If moving faster does your movement need to be smaller, or if you're dancing slower can you make your movements even bigger?*

Have the pairs perform again in front of the class and have the class discussion around rhythm continue, because this constructive dialogue is essential for dancers to begin engaging critically with their creations. *What was successful about each dance, whose phrase travelled the most, who used the most double counts, who had the best use of levels?* Get your students comfortable with looking at dance and identifying what they enjoyed about it, and how they might make changes or adaptations as young choreographers.

For the final stage of the development, combine to pairs together. Each group of four dancers now has two sets of choreography to play with. The only rule is that they must choreograph and entrance and exit from the space, and they must use movement from each pair and not only use material from one couple. Ask your dancers to make choices on how they would like to combine their phrases: they could share material and dance in unison, create canons, mirror each other, one pair could perform counts 1-8 while the other pair retrogrades from 8 -1, they might use stillness to allow each group or person to perform solo. Have each quartet perform their thoroughly developed choreography for the class!



# ANSWERS TO ACTIVITIES

## MOZART CROSS WORD PAGE 8

### Across

1. Italy
6. Piano
10. Horse-Drawn
11. Opera
13. Paupers Grave
14. Magic Flute
16. Freemasons
17. Thirty-Five
21. Commission
24. Quartet
25. Minor
26. Five

### Down

2. Amadeus
3. Austria
4. Violin
5. Beethoven
7. Requiem
8. Mozart Effect
9. Prodigy
12. Wolfie
15. Left
18. Haydn
19. Giovanni
20. Constanze
22. Marriage
23. Salzburg

## ORCHESTRAL INSTRUMENT ANAGRAM PUZZLE PAGE 10

LVINO	<b>VIOLIN</b>	No. <b>3</b>
OILAV	<b>VIOLA</b>	No. <b>11</b>
COLEL	<b>CELLO</b>	No. <b>5</b>
ASBS	<b>BASS</b>	No. <b>1</b>
ETFLU	<b>FLUTE</b>	No. <b>7</b>
BOOE	<b>OBOE</b>	No. <b>16</b>
AXONHOPES	<b>SAXOPHONE</b>	No. <b>8</b>
PERMTUT	<b>TRUMPET</b>	No. <b>14</b>
CENFRHONRH	<b>FRENCHHORN</b>	No. <b>4</b>
BRETONMO	<b>TROMBONE</b>	No. <b>15</b>
BATU	<b>TUBE</b>	No. <b>10</b>
NAPOI	<b>PIANO</b>	No. <b>6</b>
ADORCHIPS	<b>HARPSICORD</b>	No. <b>2</b>
HEXPOLONY	<b>XYLOHPNE</b>	No. <b>12</b>
ALTERING	<b>TRIANGLE</b>	No. <b>13</b>
PARH	<b>HARP</b>	No. <b>9</b>



# DANCING WITH MOZART

## WORD SEARCH

### PAGE 29

L	S	S	O	B	M	S	P	K	I	F	C	G	N	E	N	C	X	A	U
O	A	B	E	E	A	K	Y	B	C	E	E	P	M	U	V	S	S	E	T
R	N	I	K	C	A	L	B	E	R	E	K	A	B	U	R	J	S	R	T
A	E	W	C	L	I	A	L	G	V	E	E	L	T	L	S	B	S	J	L
D	V	G	O	A	E	N	R	E	U	G	N	R	N	R	D	I	E	E	N
V	E	O	N	J	A	T	S	Q	T	R	I	C	E	Q	C	I	C	M	T
T	S	D	T	A	P	A	O	B	A	S	H	R	M	K	P	Q	H	U	C
V	B	Q	E	E	H	R	A	L	F	R	C	E	U	B	O	R	S	T	E
I	O	O	M	F	A	C	W	I	O	O	N	C	R	P	L	A	T	S	U
E	T	Q	P	B	G	T	E	C	C	E	A	N	T	E	O	T	A	O	V
B	N	M	O	T	I	I	O	T	H	E	L	A	S	T	D	A	N	C	E
B	E	E	R	N	W	C	E	C	A	E	A	D	N	I	U	S	Z	L	X
E	M	I	A	A	O	A	H	H	C	M	B	V	I	T	C	T	E	A	H
U	I	U	R	E	O	H	S	E	T	N	I	O	P	E	O	O	S	S	S
U	T	Q	Y	F	T	U	T	U	G	G	S	L	S	M	M	A	S	S	H
Q	R	E	H	P	A	R	G	O	E	R	O	H	C	O	P	G	B	I	O
O	E	R	T	P	B	P	A	R	T	S	E	H	C	R	O	V	S	C	P
P	V	I	C	I	E	G	F	Z	Y	D	A	F	E	T	S	S	E	A	T
S	I	P	A	G	H	L	R	V	O	P	W	O	L	L	E	Y	O	L	H
T	D	Y	E	D	X	W	B	I	T	M	A	P	U	T	R	P	R	P	S

ANTARCTICA

BAKER

BALANCHINE

BALLET

BAROQUE

BLACK

CHOREOGRAPHER

CLASSICAL

CLIMATECHANGE

COMPOSER

CONTEMPORARY

COSTUME

DANCER

DIVERTIMENTO

ICE

INSTRUMENT

KYLIAN

MOZART

MUSIC

ORCHESTRA

PETITEMORT

POINTESHOE

REQUIEM

ROCOCO

SECHSTANZE

THELASTDANCE

TUTU

WHITE

WIG

YELLOW