

## Creative Process - Mark Cheyne

When composing for ballet, I collaborate closely with choreographers and artistic directors to understand the full scope of their vision. If the work is still in development, I am happy to contribute to shaping the overall structure if required. While existing music references can be helpful, they are not essential. Once there is a shared understanding of the work, I usually require a detailed description or “word picture” of each scene from the choreographer, including approximate durations.

After scoring each scene, I produce an audio mock-up (guide track) for feedback. This begins the creative dialogue that leads to the final score, a process that can take place remotely. Guide tracks are also used in dance rehearsals to support choreography and ensure that when the company transitions to working with the orchestra, the process is seamless. The conductor receives both the score and guide tracks. This allows for a clear understanding of the choreographer’s vision and expectations and results in the efficient use of rehearsal time.

I attend dance rehearsals to engage directly with the choreographer as well as all orchestra & dress rehearsals to ensure the conductor realizes the scope of the score as intended.

