

Let's Dance! 2026

Dance for Parkinson's Choreography

Choreographed by Dame Arlene Phillips and produced by English National Ballet

Welcome to the resource for the 2026 Let's Dance! initiative created by English National Ballet with Dame Arlene Phillips.

English National Ballet (ENB) is delighted to have worked with Dame Arlene Phillips and Richard Roe, alongside dancers from ENB's *Dance for Parkinson's* programme, creating the choreography and resources to accompany this year's National Day of Dance on **Sunday 8 March 2026**. Spearheaded by Angela Rippon, this year has a special focus on people living with Parkinson's.

This resource is intended to assist anyone who wants to teach and learn the 3-minute choreography, alongside the film. The original choreography was created for ten dancers and can be adapted for smaller or larger groups or even performed as a solo.

Set to '*I Wanna Dance with Somebody (Who Loves Me)*', this year's choreography is a celebration of movement, joy, and the incredible power of dance to bring us all together. The choreography gives every dancer a chance to express their own unique individuality, whilst coming together as a collective to share in a special performative experience.

The film is a step-by-step resource taking you through each section of choreography. Led by English National Ballet Associate Dance Artist Hannah Williams with ENB's *Dance for Parkinson's* dancers, you can learn the steps, adapt them for your own body, and teach them to others to create your own unique version. The film concludes with a performance of the choreography featuring ten of English National Ballet's *Dance for Parkinson's* dancers.

We hope you enjoy learning this uplifting and expressive choreography!

About Let's Dance!

Let's Dance! is a nation-wide movement of dance organisations, charities, health professionals, local councils, community groups, business, celebrities, and media getting together with one objective - to get the nation dancing. Founded by Angela Rippon CBE in 2025, the campaign is supported by leading organisations including the /together coalition, the Sport and Recreation Alliance, NHS, and Parkinson's UK. Our mission is to get more people dancing together, regardless of age, fitness level, or experience. Whether through structured dance sessions, social movement, or creative expression, the campaign encourages people to experience the physical and mental wellbeing benefits of dance.

Let's Dance! aims include:

- Raise awareness of the benefits of dance, for mental and physical health.
- Make it easier than ever before for people to join in and find a suitable dance activity, whatever their fitness level, age or experience.
- Bring people together in their communities, where they live and across divides, to connect through dance.

Ultimately, we want people to stay healthy, connect, and have fun!

Choreography Breakdown

Section 1 – Clock section 0.00 – 0.40 (8 counts intro)

Qualities: Strength, wafting, reaching, swishing, lifting

Imagery: Powerful stance, Clock arms, scarf, scoop the gravel, bash the gavel

Spatial patterns / shapes: spread out in space, with room for arms to extend and reach

Section 2 – Chorus 0.40 – 1.17

Qualities: Circling, reaching, stirring, fluidity, pressing, pushing

Imagery: Powerful stance, hip circles, figure 8, octopus with the arms, ribbon throwing up and over, press through the wind, bisto gravy

Spatial patterns / shapes: maintain spreading out in the space

Section 3 – Improvisation/free movement – inspired by the lyrics 1.18 – 1.49

(7 sets of 8 quick counts and 1 set of 4 counts)

Choreographic notes: Think of how you as an individual can portray the lyrics through movement. How do the lyrics speak to you? How do you show this through movement?

Spatial patterns / shapes: Dancers can explore space, use different levels, face different directions, move through different rhythms and spatial pathways. This section is open to each dancer's individual unique movement and way of improvising. You may want the dancers to set their movement phrase or leave it open, so it is different every time.

Section 4 – Chorus 1.50 – 2.23

Qualities: Circling, reaching, stirring, fluidity, pressing, pushing

Imagery: Powerful stance, hip circles, figure 8, octopus with the arms, ribbon throwing up and over, press through the wind, bisto gravy

Spatial patterns / shapes: maintain spreading out in the space

Section 5 – Somebody Who 2.24 – 2.54

Qualities: Circling, reaching, scooping, extended

Imagery: Open, wide arms, grand pose, hugging, looking out, folding in

Spatial patterns / shapes: maintain spreading out in the space

Section 6 – Mini chorus into finale 2.55 – 3.12

Qualities: Marching, circling, proud, strong finish

Imagery: Power stance, octopus, ribbon, explosion of energy, demonstrating joy for the finale

Spatial patterns / shapes: Taking different pathways on the marching

Note: The filmed resource has been demonstrated face-on to camera. You may wish to mirror this when learning the choreography, and it has been created so that you can be free with which side of the body you lead with. The choreography is a framework in which you can adapt for your group/how you like to move as a dancer. Be inspired by the music, show your unique qualities and give your own interpretation of the movement!

Lyrics with accompanying movement cues

'I Wanna Dance with Somebody (Who Loves Me)' written by George Merrill and Shannon Rubicam

Note - The notes that accompany the lyrics below are reflective of the choreography in the film and show which side to begin with if you wish.

Clock strikes upon the hour
And the sun begins to fade
Still enough time to figure out
How to chase my blues away
I've done alright up 'til now
It's the light of day that shows me how
And when the night falls, the loneliness calls

Clock arms 1, 2, float over to change sides
R arm up to join L, then both down
Arms up, float down and sway R,L down by side
Reach R arm to front (grab) then L to front (grab)
Scarf, scarf, open, down
Gravel, gavel, push and around
Twinkle fingers, head roll

Oh, I wanna dance with somebody
I wanna feel the heat with somebody
Yeah, I wanna dance with somebody
With somebody who loves me
Oh, I wanna dance with somebody
I wanna feel the heat with somebody
Yeah, I wanna dance with somebody
With somebody who loves me

Hip roll, hip roll
Octopus, Octopus, ribbon and slap up
Breathe out, in, out, in
Lunge push, Bisto gravy,
Hip roll, hip roll
Octopus, Octopus, ribbon and slap up
Breathe out, in, out, in
Lunge, push, Bisto gravy

I've been in love and lost my senses
Spinnin' through the town
Sooner or later, the fever ends
And I wind up feelin' down
I need a man who'll take a chance
On a love that burns hot enough to last
So when the night falls
My lonely heart calls

Into improvisation – spread out
Improv
Improv
Improv
Improv
Improv (start to move slightly to pyramid)
Getting into pyramid
Pyramid formation facing front

Oh, I wanna dance with somebody
I wanna feel the heat with somebody
Yeah, I wanna dance with somebody
With somebody who loves me
Oh, I wanna dance with somebody
I wanna feel the heat with somebody
Yeah, I wanna dance with somebody
With somebody who loves me

Hip roll, hip roll
Octopus, Octopus, ribbon and slap up
Breathe out, in, out, in
Lunge push, Bisto gravy,
Hip roll, hip roll
Octopus, Octopus, ribbon and slap up
Breathe out, in, out, in
Lunge, push, Bisto gravy

Somebody who, somebody who
Somebody who loves me, yeah
Somebody who, somebody who
To hold me in his arms, oh

Move to big circle
Face the way you're moving and prepare arms
Walking with arms reaching out
Face front and arms hug chest

I need a man who'll take a chance
On a love that burns hot enough to last
So when the night falls
My lonely heart calls

Quick walk round circle into straight line
Still walking
Still walking / or in line
Stand in line facing front

Oh, I wanna dance with somebody
I wanna feel the heat with somebody
Yeah, I wanna dance with somebody
With somebody who loves me
Oh, I wanna dance with somebody

Hip roll, hip roll
Octopus, Octopus, ribbon and slap up
Turn round to face the back and walk to back
Make connection and turn head around
Turn to walk offstage – music fades

Notes for groups

Number of Dancers

The online film shows 10 dancers performing the choreography; however, the choreography is suitable for both smaller and larger groups or can be performed as a solo work.

Inclusivity

The piece was created with an inclusive approach, with the essence that all gestures can be captured and performed by a range of dancers. All movements can be performed seated or standing.

When adapting, it is important to take dancers' capabilities into consideration whilst keeping the integrity of the work intact. It is also important to try and maintain the same level of challenge apparent in the original movement. So adapting is not simply making it easier, it is finding another version of the movement suitable for the dancer, but with the same intention.

All movements can be adapted. For example, only completing the arm gestures, not travelling as far, pausing for several counts before joining in again.

With travelling movements, aim to maintain the overall direction.

If walking through the space is not possible, look to see if dancers can make a turn or a shift on the spot. This could be with the whole body or one body part. Marching can be done on the spot or seated. An action of a march can be reflected in the use of the arms rather than the legs.

A gesture or detail of a movement can be executed by a different body part.

Try to maintain overall direction, dynamic and movement qualities such as intention and flow. A reach with an elbow may be as effective as a reach with a knee for instance, if the action of reaching is the principal aspect of the movement. Keep the intention of the movement in mind.

Individuality

Remember that this is your movement to be performed as you want it to. Use the lyrics of the music to inspire you, evoke feelings of connection and joy and most of all, just be your unique self!

Top Tips

- Know the movement intention to help embody the movement
- Break more complex movement phrases into chunks
- Identify the key motifs
- Use imagery to aid movement quality
- Give names to movements to aid memory
- Adaptation approaches (visual, kinaesthetic, aural) to make artistic content accessible to all; phrases to seated and standing

Simplification of complex movement phrases:

- Practice without music then with music
- Speed: slow it down
- Add narrative for memorising movement phrases
- Use words linked to imagery or sounds to embody movements
- Separate the upper and lower body for learning sequences before putting together
- Use repetition before sequencing movements
- Practice facing front before combining directions

Warm Up

In this section of the resource, we have suggested warm up ideas in preparation for learning Let's Dance 2026 – Dance for Parkinson's choreography.

Warm up aims

- To focus the attention of the group
- To introduce technical dance movement in order to warm-up the whole body (to prevent injury)
- To introduce new movements and dance ideas to the participants, increasing their movement vocabulary and giving a sense of achievement and enjoyment
- To build rhythmic awareness

Seated warm up

- Breathing exercises – set body in the space
- Shoulder rolls forward and back
- Head tilts side to side
- Gentle neck rotations
- Opening arms – out to side and above head
- Torso twists
- Arm swings
- Seated marches lifting knees
- Heel or toe taps
- Tendu/pointing Toes
- Ankle circles

Sequence these to music, starting with smaller movement in the upper body, working down to the lower body and then full body movements increasing in energy

Standing warm up

- Encourage the participants to stand up straight with their feet in parallel, using imagery such as being pulled from the top of the head by a string, to improve posture
- Plié/knee bends with arm movements
- Walking around the space, making eye contact with your fellow dancers

Creative warm-up

Get the participants to stand or be seated in a circle. Put on some music and get them to follow your movements. This could be as simple as a stretch to the ceiling or moving the arm into the circle or touching the tip of the nose. Encourage the participants to follow you exactly and to be precise with copying the movements. This can be taken on a travelling pathway in a 'follow the leader' style, if appropriate.