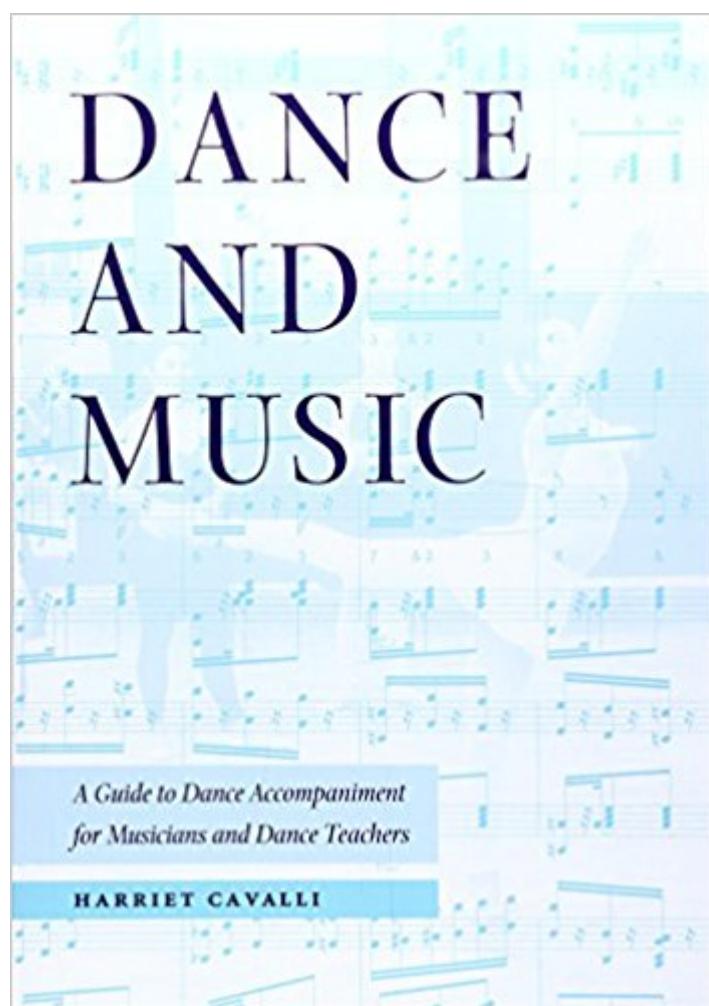


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Dance And Music: A Guide To Dance Accompaniment For Musicians And Dance Teachers



Synopsis

"Harriet Cavalli has been a great influence on me and my work with music. She understands dance accompaniment better than anyone and explains how and why in her book."-- Mark Morris, artistic director, Mark Morris Dance Group"An insightful and detailed guide that will help novice dance musicians to navigate the demanding and often unstated expectations of the dance class, providing an invaluable resource for both dance teachers and dance musicians."-- Kathryn Daniels, Cornish College of the Arts, Seattle"All dance accompanists and teachers must own this publication."-- Ruth C. Petrinovic, consultant, Alabama Ballet School, BirminghamHarriet Cavalli, internationally recognized as one of the most talented and experienced specialists in the art of music for dancers and dance teachers, presents here the definitive book on accompaniment, as well as her personal--often humorous--look behind the scenes at the world of dance. The text is enhanced by diagrams and 83 complete musical examples, providing a wealth of repertoire choices. One of the most comprehensive books to acknowledge the intimate link between music and ballet technique, *Dance and Music* emphasizes the necessity of effective communication between dance teachers and their accompanists. Cavalli lays the groundwork with descriptions of most musical forms used in the dance classroom and stresses the need for teachers to make music a living part of their classes. For the inexperienced accompanist, she describes the pianistic demands of the profession, as well as the qualities of dance steps and movements that will facilitate the identification of suitable music. She also discusses the kinds of dance classes an accompanist may work in and offers a lengthy section on the functions of a pianist in a dance company. With forty years in the field, and firsthand knowledge of what dancing feels like and how to re-create that feeling, Cavalli invites musicians to move gracefully into the special, sometimes intimidating world of dance accompaniment. Harriet Cavalli is the company pianist for Martin Schlipper's BallettMainz at the Mainz State Theater in Germany. She has worked for most of the major dance institutions in New York, such as the Joffrey and Harkness Ballets and American Ballet Theater, and with the Royal Winnipeg Ballet, First Chamber Dance Company in Seattle, Zurich Opera Ballet, Basel Ballet, and Bern Ballet. In addition, she has studied ballet with Perry Brunson, Maria Swoboda, Flemming Halby, Donna Silva, and Martin Schlipper.

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Customer Reviews

Finally, a book about the rather obscure field of music accompaniment for dance class. This book is primarily for pianists, so it is good to keep this in mind. Teachers may find this book helpful too. I give this 5 stars because it is one of the first and only books of its kind, written by someone with considerable experience in the field. Harriet Cavalli's humour and bluntness shine through, as she gives many suggestions on dealing with the nitty gritty details of this type of work, with many tips for the beginner on how to get started. It includes a considerable amount of music, which fills nearly the second half of the book.

A wonderful book that should be read by all teachers and dance accompanists who collaborate in the dance studio. Well written and direct, the information concerning music and its use for ballet class is equally informative for the teacher and the pianist. The rewards of the often mysterious and misunderstood profession of dance pianist are clearly explained. The importance of the relationship between dance and music are communicated along with an immense respect for the tradition of classical ballet.

As a teacher of ballet and not a musician I think we teachers acquire an understanding of the particular needs of accompanists very much the way they acquire an understanding of our needs, mainly by playing for class, and of course that means starting out there can often be little understanding so that it is only after some time that we teachers know how important setting a tempo for the pianist is, etc. and the pianist may come to learn how important it is to have a sense of the length and structure of the combination and not to speed up or slow down. I found this book in our studio and began to read it out of curiosity and I was very struck by Ms Cavalli's awareness of

the teacher's needs, not just the pianists. I think it is a very good resource for both teachers and accompanists.

Book 5 stars as love the cover. The author has written in an easy to read style with references to real life examples. Love it.

A remarkable/inspiring book in so many ways: i rather like Miss Cavalli's tone of voice... the only book i know which deals with the elusive (but vital) role of ballet accompaniment. However, i do hope that future editions correct the truly terrible sin of not attributing any of the music examples to the various composers. The likes of Debussy and even Czerny deserve SO much better than this! Also, a CD accompanying the volume would be a nice extra (as in Charles Rosen's Romantic Generation).

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