

what he thinks is wrong with the system; was it too subjective, too incomplete, or not useful to the performer? He does not say. Dancers as well as musicians appreciate the difficulty of describing and analyzing rhythm; our system works, it is objective, it permits comparisons of diverse dance pieces, it is derived from eighteenth-century writers, and we commend it to dance scholars of this period.

A third type of misunderstanding will undoubtedly result from the reviewer's comment that, while our discussion of the music and dance background of Bach's dances is "the real strength of the book," our commentary on Bach's dances is "remarkably (and disappointingly) thin in content, too often lacking in scholarly rigor" (p.33, col. 2, para. 2). This comment is unfair and misleading because his quotations are taken totally out of context. For example, the *forlana* excerpt he quotes is simply a one-line bit of colorful prose which ends a ten-line paragraph pointing out various *forlana* characteristics present in Bach's only titled *forlana* (see our book, p.193). Our decision in writing the book was to mention and discuss all of Bach's several hundred titled dances, some in more detail than others. While we acknowledge that performers will inevitably want more detail than we gave on individual pieces, the background information in each dance chapter is thorough enough to enable serious performers to continue our analysis, which is what serious performers always do anyway. Our book is more a research tool than a cookbook.

Finally, dance scholars intrigued by the notion that French dancing was current and widespread in Bach's Germany, should take the reviewer's statement that "the available evidence is not plentiful" with a grain of salt (p.33, col. 2, 1.10). In fact, the evidence is plentiful, and is still waiting, in German and other European libraries, for thoughtful, systematic dance scholars to arrive.

Meredith Little  
Tucson, Arizona

Natalie Jenne  
River Forest, Illinois

1. We acknowledge these typos in the gigue chapter: p.143, 1.10, "I-3-2" should

be "II-2-3"; p.143, 1.13, "II-2-3 should be "I-3-2"; p.168, 1.3-4, "tripleness at the tap level" should be "tripleness at the pulse level".

2. An errata slip corrected another typo mentioned by the reviewer, namely, the reversal of *plié* and *élevé* signs at the top of Table III (p.22). It is likely that the reviewer was working from a copy of the book which appeared before the errata slip was inserted.

#### On a review of *Movement to Music*

It is pertinent to note that in her Fall 1993 review of my second book, *Movement to Music: Musicians in the Dance Studio*, Naima Prevots expresses a wish for more information about the subject and the artists highlighted. If this reflects a general feeling in the dance community, then this is welcome news indeed.

Readers who wish further information about collaboration may be interested to know that one of the major thrusts of the International Guild of Musicians in Dance is precisely to document more fully the accomplishments of leading figures in the field. To this end, an archive has already been established, currently residing at SUNY Brockport under the care of the organization's founder and president, William Moulton. Included are extended videotaped personal interviews of outstanding composer/pianists for modern dance, as well as documentary videotapes of all the formal presentations at the Guild's conferences dating from 1991. It is hoped that dance scholars will join us in the effort to understand and preserve something of the musical heritage connected with theatrical dance in this century—especially while some of the true "pioneers" are still with us.

In regard to the review of *Movement to Music*, I want to stress the positive fact that the dance world is increasingly turning serious attention to the companionate music for dance training. This remains a vast subject for further research, and if my book has whetted any students' or scholars' desire to find out more, I am pleased indeed.

However, unless the reviewer had a defective copy or one without an index, I am at a loss to understand her method of counting (even though musicians and

dancers have long recognized differences on this point). For example: she chides that there are only two paragraphs about John Colman, when the index or a thorough reading would indicate clearly that there are many pages. And she picked a bad example for another reason. John Colman, former pianist for Balanchine, remains one of the most meticulous artist-teachers in our midst. We spent many afternoons together discussing chronologies as well as points of skill and theory. Mr. Colman then insisted on carefully editing about four drafts of that manuscript section. Yet the reviewer apparently didn't read all his carefully thought-out account...page after page after page.

There are many such puzzling remarks in the review, and it would be interesting to know the extent of the reviewer's own contact with leading musicians in the field of dance. For example, the reviewer complains about the lack of information on Betty Walberg. Is she aware that at the time of the book's writing, Miss Walberg was dying? She could not talk on the phone, much less have me fly out for an interview. So we did the best we could, with her providing me the only written resume she had put together, and with her reading and approving my final manuscript. I agree it's too bad we couldn't do more—but that is perhaps symptomatic of the way the dance world has in the past even denigrated its collaborators, so that they don't even bother to record their own achievements in the field. I have found this again and again during the last ten years, which I have devoted in large measure precisely to investigating and reporting on musical collaboration for the dance.

Again, I want to emphasize that your journal's reviews and reports on musical collaboration are doing a great service in drawing attention to the need for further documentation—and hopefully many of your readers will be impelled to contribute their own findings to our pool of knowledge. It is an exciting field in which to delve!

Katherine Teck  
White Plains, New York

## Books on Dance

Out-of-print & Special Editions  
Rare Dance Prints

*All aspects of dance  
Including old dance manuals,  
Books on dance history, reconstruction,  
Scholarly works on dance ancient and modern  
Social histories.*

Excellent Search Service

Free Lists and Catalogues Issued

WE BUY DANCE BOOKS  
& ENTIRE COLLECTIONS

**GOLDEN LEGEND, INC.**  
7615 Sunset Blvd.  
Los Angeles, Ca. 90046

(213) 850-5520

Teachers College  
Columbia University

*Shaping the Future of Dance Education*

## Dance and Dance Education Program

A diverse Masters program grounded in the theory  
and practice of dance teaching

*Master of Arts*

*Courses Leading To  
New York State K-12  
Dance Teacher Certification*

Auditions  
May 6 for admission 1994-95  
January 27, May 6 for admission 1995-96

For more information:  
Loren Bucck, Program Coordinator  
Dance and Dance Education Program, Box 78  
Teachers College, Columbia University  
525 West 120th St., New York, NY 10027  
(212) 678-3328

R O U T L E D G E

### From Petipa to Balanchine

Classical Revival and the Modernization of Ballet

Tim Scholl

"... the most trustworthy and readable work to emerge on the sources and progeny of St. Petersburg's ballet. Sure to cause controversy among Diaghilev worshippers, Scholl's book asks questions that dance scholars need answered and provides the wide-ranging research and thoughtful synthesis to answer those questions."  
— Don Daniels, *Ballet Review*

Available in March, 184 pages, 20 b/w illus, \$25.00 hardback

### Dance History

An Introduction

Second Edition

Edited by Janet Adshead-Lansdale and June Layson

The contributors, all internationally renowned dance historians, make this the only book to address the rationale, process, techniques and methodologies specific to the study of dance history.

Available in April, 304 pages, \$65.00 hardback, \$18.95 paperback



29 West 35th St NY NY 10001-2299  
212-244-6412 or fax 800-248-4724

Université  
du Québec  
à Montréal (UQAM)  
announces its new  
M.A. Programme in Dance

MAÎTRISE  
EN DANSE

This M.A. programme offers two streams:  
The Research stream involves writing a thesis,  
while the Performance / Choreography stream  
leads to the creation of a dance work, a performance  
solo or a video-dance document.

UQAM's Masters in Dance caters to both academics  
and professionals. Each candidacy will be studied  
for admission purposes on the basis of academic  
credentials and/or past accomplishments.  
Requests for admission for the 1994-1995  
academic year should be mailed before  
May 31st 1994. Although classes  
are taught in French, students are  
allowed to hand in papers and  
theses in English.

For further information call:

M.A. Office  
Tel.: (514) 987-8570  
Fax: (514) 987-4797  
Dance office  
Tel.: (514) 987-4104  
Fax: (514) 987-4797  
Registrar's  
Tel.: (514) 987-3132  
Fax: (514) 987-7728



Université  
du Québec  
à Montréal

advertise  
in  
**Dance Research Journal**

**rates**

<u>page size</u>	<u>width x height</u>	<u>cost</u>
full page	(7 1/4" x 9 1/4")	\$350
1/2 page	(7 1/4" x 4 1/2")	\$175
1/4 page	(3 1/2" x 4 1/2")	\$100
1/8 page	(3 1/2" x 2 1/4")	\$ 50
1/16 page	(3 1/2" x 1")	\$ 30

**copy specifications**

**preferred:**

composite negative (right-reading, emulsion side down) plus one proof of ad, computer-generated laser copy, or computer disk (PageMaker for the Macintosh) plus one hard copy

**also acceptable:**

velox or stat (shiny white paper with dark ink)

full payment must accompany order

**deadlines**

February 1 for Spring issue

September 1 for Fall issue

make checks payable to CORD, and mail with ad copy to:

CORD  
Department of Dance  
State University of New York  
College at Brockport  
Brockport, New York 14420

for further information call  
CORD office: (716) 395-2590  
DRJ Editor: (717) 291-4204