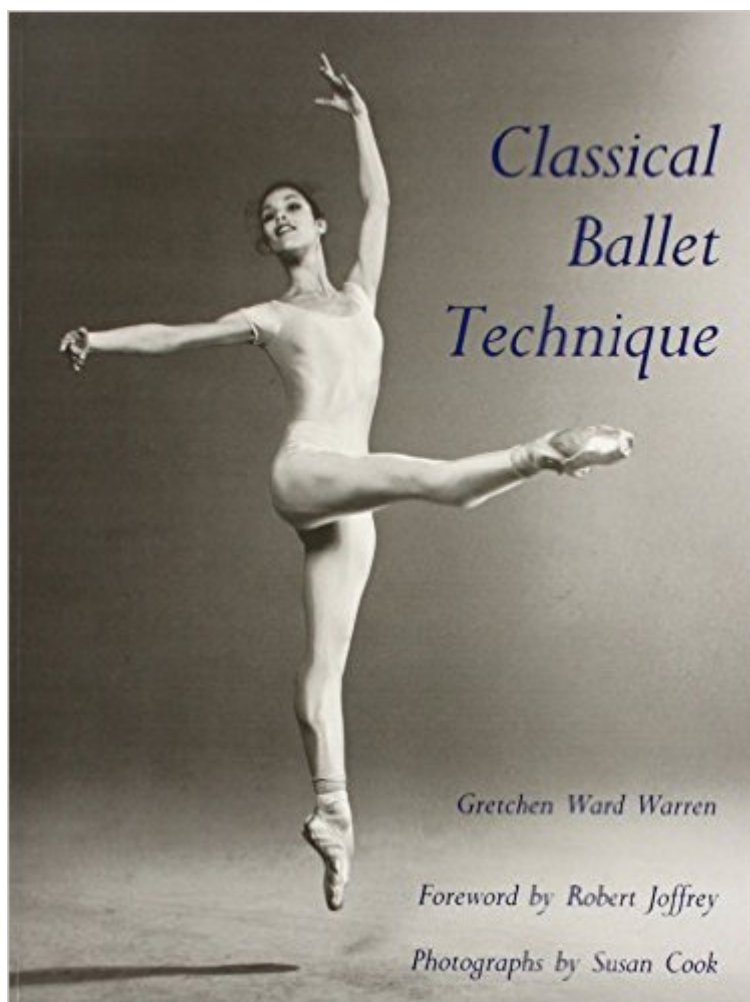


The book was found

Classical Ballet Technique



Synopsis

"Classical Ballet Technique is an invaluable guide for students, teachers, and ballet lovers. It not only covers the broad spectrum of ballet vocabulary but also gives sound, practical advice to aspiring dancers. The clarity of the writing, in a field notorious for its opaqueness, is in itself a major achievement."--Merrill Ashley, Principal Dancer, New York City Ballet

"An excellent, comprehensive guide to ballet pedagogy valuable to teachers and students alike. For many years Gretchen's has been a major voice in the dance community, and this extensive work details the study of classical ballet from her unique and expert point of view. I applaud her, and I heartily recommend Classical Ballet Technique."--David Howard, International Ballet Master and Master Teacher

"Gretchen Warren has undertaken a monumental task and has completed it with distinction. Obviously a labor of love, this book's attention to detail and the clarity of its text and photos make it a valuable contribution to the lexicon of ballet. I recommend it to every serious student and teacher."--Thalia Mara, Founding Director, Ballet Repertory Company and National Academy of Ballet; Artistic Director, U.S.A. International Ballet Competition

"Congratulations to Ms. Warren for her authoritative book on classical ballet. Thanks are in order too from the many professional teachers, dancers, and students of the art form who will benefit from this book-an essential addition to any dance lover's library."--Lawrence Rhodes, Artistic Director, Les Grands Ballets Canadiens

Gretchen Ward Warren studied at London's Royal Ballet and the National Ballet School of Washington, D.C. She was soloist with the Pennsylvania Ballet for eleven years and ballet mistress of American Ballet Theatre II from 1978 to 1983. She is professor of dance at the University of South Florida and frequently appears as a master teacher on the national and international circuits.

Susan Cook has photographed the performing arts for the past fifteen years. Her work has appeared in Time, Newsweek, the New York Times, and many dance books. Her own books of photographs include In a Rehearsal Room and The Alvin Ailey American Dance Theater.

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Customer Reviews

I am a beginning adult Ballet student who has been studying Ballet for only a month, but I already found this book very useful. It's got a sequence of pictures of real ballet dancers (not drawings) illustrating each step very clearly and precisely. The other good thing is it's got these pictures that show the "wrong" technique too for comparison. This is exactly what we students need. I took some ballroom dancing and there are a couple of standard technique books written on the subject, but they are all verbal descriptions so it is very hard to visualize the pictures. I wish there were a book just like this one for all the other dances. Anyway, this book is a MUST have for all serious, semi-serious ballet or dance students.

This book is an indispensable reference book for any serious student or instructor of ballet. Its many photographs of professionals executing each step (up to 6 to 8 photographs showing each stage of a step) is extremely thorough. I have both taken and taught ballet for years and I have never seen another book as complete as this one. It provides both inspiration and clarification regarding the numerous ballet basics and steps, while including differences in steps from the different schools of ballet. While this is the more affordable version of the hardcover edition, I would recommend the hardcover edition if you can afford it. This is surely a book that will be looked at numerous times and will remain in your personal library (or dance school, public school, or public library) for many years.

Among ballet dancers, this book is considered one of the best references for the professional dancer. It is not really for young beginners. For example, it may give the comparisons between French, Italian, Danish, and Russian versions of a particular step. I like to refer to this in some cases even more than dvd references, since it is often more complete. This book appears to cover center steps more thoroughly than barre steps. For better sources of barre exercises see my other reviews, especially "The Classic Ballet:..." by Lincoln Kirstein.

This book is wonderful for those dancers struggling to perfect their technique, or trying to learn many different styles. This book, however, is not for learning alone, it is a picture-filled book of ballet

technique. I have found it to be very helpful with the visualization of some complex steps and vocabulary explanations. It is the best book of its kind and a treasure of age-old technique finally written down in images for future generations to keep.

This wonderful book is a must have for any person who claims an interest in ballet. Whether you are a serious student, a beginner, or just a passionate observer, this book provides excellent instruction and beautiful photographs that walk you through every step of a movement. Provides helpful hints on classroom etiquette, dress, etc., and is arranged to show the typical ballet class order. I have worn my copy to a very dog-eared state from constant use both at home and in class. Wonderful for teachers and students alike.

This book by Gretchen Ward has been the most useful and used book that I have as a reference for teaching ballet. The pictures are wonderful. They actually show photos and not poorly drawn pictures. It shows so many movements used in classical ballet, with pictures and descriptions. It also has a wonderful section for teachers, which give you tips and a teaching guide that gives you insight on the order of what you should teach at specific levels. This book is so organized and covers so much material. I love this book and highly recommend it to every teacher who teaches ballet!

When I moved to a small town, I was asked to teach ballet at a local studio. Because I had never been a professional, I was a bit apprehensive, and I bought a couple books for help. Also my teaching methods, especially the placement of the pelvis, differed greatly from the studio director's view. This book, as well as the book, *Inside Ballet Technique* were wonderful guides to share with my students. Through pictures in this book, I could show my students how poor alignment, like a tucked under pelvis, can destroy your posture and can greatly hinder your development as a dancer. Without this book and its pictures, I don't know if my students would have ever believed that a neutral, properly placed pelvis is the foundation for ballet. (They had been taught for years the grip/tucked pelvis method) If there are teachers or students out there that think tucking your pelvis under will help improve your posture or that gripping your butt is the end all answer to all technique problems, they need to read this book as well as read *Inside Ballet Technique*. These two books dispel many of the Ballet myths that are taught every day in classes.

This is the most comprehensive work covering the technical aspects of the art of ballet. Clearly

illustrated and well organized, it is a valuable reference for teachers--the description of class content and etiquette were excellent. As a former student of Ms. Warren in my days at the Pennsylvania Ballet, I am not surprised at the quality and detail of this work. It must have been a daunting task to compile, but many instructors will reap the benefits.

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