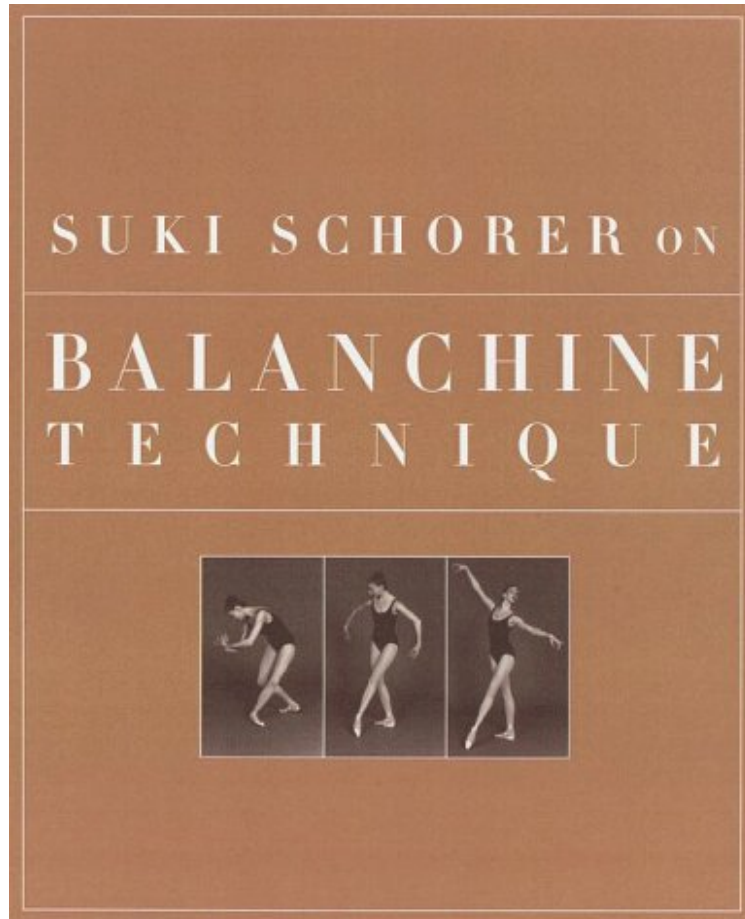


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## Suki Schorer on Balanchine Technique

*Suki Schorer*

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**Suki Schorer : Suki Schorer on Balanchine Technique** before purchasing it in order to gage whether or not it would be worth my time, and all praised Suki Schorer on Balanchine Technique:

0 of 0 people found the following review helpful. Great book!By Alison HurleyGreat book that delves deeper into the intricacies and specificities of Balanchine technique.Great for any serious, pre-professional dance student and great for teachers.0 of 0 people found the following review helpful. So much interesting information and wonderful insights into the teachings of MrBy CustomerLoving this book. In fact, since I bought it I have been highlighting all the things I want to remember, which is practically everything. So much interesting information and wonderful insights into the teachings of Mr. B. Love Suki Schorer's way of writing. She welcomes you into her world and you just don't want to leave.10 of 11 people found the following review helpful. Excellent Treatise on Ballet Technique, But Controversial!By jack wilinskyThis book is a very comprehensive discussion of virtually every aspect of ballet technique, including topics not usually found elsewhere. It should be kept in mind that first and foremost this is Balanchine technique as interpreted by Suki Shorer. Most of what is presented is excellent. I must tell you that among

ballet professionals, including those that have worked and studied with Balanchine himself, this book is very controversial. Most tell me that he never asked for things to be done in some of the ways described in this book. To be fair, it seems that he said different things to different people for the sake of expedience, but there are some things that are really difficult to take. The most significant of these is the concept presented in this book of the use of the heels in jumping. It is claimed here that Balanchine told his dancers not to put the heels down when landing. I have never encountered any dancer, both those that worked with Balanchine as well as those who did not, who would ever do such a thing and they tell me neither did Balanchine. It is considered very dangerous to do that and a major source of injury. Other issues are changements and tendus, to mention just a few of the other points of contention. It is important to keep in mind that this book is not a Bible, it is just a mostly good discussion on one approach to a complex subject.

A highly detailed book on Balanchine technique, written by one of his former principal dancers, now a leading teacher at the School of American Ballet. When still a young dancer in the New York City Ballet, Suki Schorer was chosen by Balanchine to lecture, demonstrate, and teach--he recognized in her that rare dancer who not only performs superbly but can also successfully pass along what she knows to others. Now, she commits to paper the fruit of her twenty-four-year collaboration with Balanchine in a close examination of his technique for teachers, scholars, and advanced students of the ballet. Schorer discusses the crucial work at the barre as well as center work, port de bras, pointework, jumps, partnering, and more. Her recollections of her own tutelage under Balanchine and her brilliant use of scores of his remarks about dancing and dancers lend both authority and intimacy to this extraordinary analysis of Balanchine's legacy to the future of dance. Profusely illustrated throughout with instructional photographs featuring members of the New York City Ballet, this book will serve as an indispensable testament to Balanchine's ideas on technique and performance. From the Preface At Balanchine's instigation I began to teach in the early 1960s while still a member of the corps de ballet . . . One day, as I was adjusting a tendu front in a class of nine-year-olds, Balanchine walked into the studio with Lincoln Kirstein, the school's longtime president. As they left, I heard Mr. B say to Lincoln, "I knew she would get down on the floor and fix feet . . ." I believed in Balanchine. Seeing and then dancing in his ballets made me believe in his aesthetic. Sharing the life of his company and school made me believe in his approach to work and to life in general. In my teaching, in my lectures, in my writing, and in videos on the technique, I have tried to convey not only his aesthetic, but also his beliefs about how to work, how to deal with each other, and how to live . . . My purpose in writing this book is to record what I learned from him about ballet dancing and teaching ballet, insofar as that is possible on paper . . . By helping others deepen their understanding of Balanchine's art, I hope to contribute in a small way to the preservation of his unique and extraordinary legacy.

.com George Balanchine, world-renowned choreographer and founder of the New York City Ballet, made a tremendous impact on the history of American dance by ushering in the era of neoclassical ballet defined by spartan costumes, technical wizardry, and a new musicality. No less important was his immense impact on generations of his dancers. Mr. B demanded an incredible commitment from his dancers, both physically and personally. Many became lifelong devotees with a continuing commitment to his ideas even after his death in 1983. Suki Schorer has dedicated her life to Mr. B's method of dancing. A former ballerina with the NYCB and currently a teacher of advanced students at the School of American Ballet, the official school of the NYCB, Schorer lives, breathes, and sleeps Balanchine's teachings. Balanchine dancers are instantly recognizable, as their technique differs rather significantly from that of other schools. With a teaching style that is her own (she is known for her unrelenting enthusiasm), Schorer translates what she learned from Mr. B for her students and readers of this book. In this technical manual aimed at advanced students and their teachers, Schorer peppers the ballet instruction with stories and anecdotes of her experiences with the great choreographer. The 415 pages and 700 black-and-white photographs of five NYCB dancers demonstrating the ballet instruction are a real testament to how much one has to learn before donning a black leotard and pink tights and dancing to Stravinsky. --J.P. Cohen From Library Journal Since the court dances of 16th-century Europe, ballet's traditions and techniques have been passed on from ballet master to dancer. The inimitable "Mr. B" (George Balanchine) was our century's most elegant ballet master. His legacy includes a company (New York City Ballet), a school (School of American Ballet), and 425 works; Schorer, a member of NYCB from 1959 to 1972, danced and taught for Mr. B. Based on recollections of his teaching and on her experiences as a teacher, the book details work at the barre, work with the upper body, pointe work, jumps, and the art of partnering. An extended essay titled "From the Studio to the Stage" offers personal reflections on dancing. The text is enhanced by Rosegg's crisp photographs of current NYCB company members demonstrating techniques. Although "not a teaching manual or syllabus," this is nonetheless intended for teachers, advanced students, and professional dancers. Highly recommended for performing arts collections and wherever there are readers who know the difference between a pas de chat and a pas de cheval. A Carolyn M. Mulac, Chicago P.L. Copyright 1999 Reed Business Information, Inc. ...an invaluable and highly practical record of how Balanchine did what he did. -- The New York Times Book , Mindy Aloff