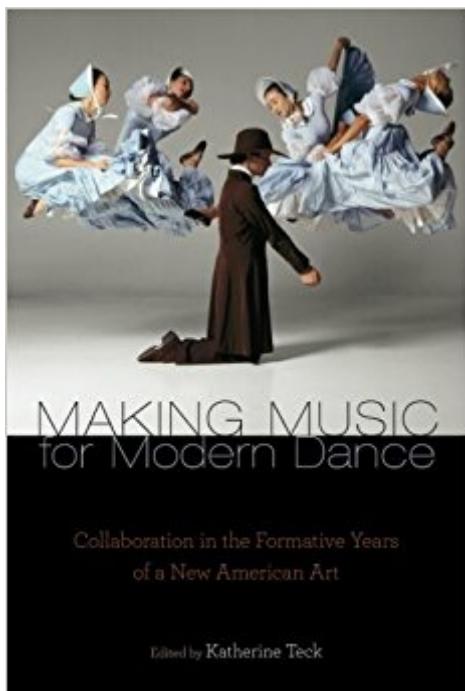


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# Making Music For Modern Dance: Collaboration In The Formative Years Of A New American Art (Source Readings)



## Synopsis

Making Music for Modern Dance traces the collaborative approaches, working procedures, and aesthetic views of the artists who forged a new and distinctly American art form during the first half of the 20th century. The book offers riveting first-hand accounts from innovative artists in the throes of their creative careers and provides a cross-section of the challenges faced by modern choreographers and composers in America. These articles are complemented by excerpts from astute observers of the music and dance scene as well as by retrospective evaluations of past collaborative practices. Beginning with the careers of pioneers Isadora Duncan, Ruth St. Denis, and Ted Shawn, and continuing through the avant-garde work of John Cage for Merce Cunningham, the book offers insights into the development of modern dance in relation to its music. Editor Katherine Teck's introductions and afterword offer historical context and tie the artists' essays in with collaborative practices in our own time. The substantive notes suggest further materials of interest to students, practicing dance artists and musicians, dance and music history scholars, and to all who appreciate dance.

## Book Information

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## Customer Reviews

"Wow! A book with such glorious content and organization that I would enthusiastically use it in my own courses, and recommend it to students and all readers in modern dance history, music for dance, collaborative and interdisciplinary arts, and American music history. How wonderful to have

all these primary sources (many rare or previously unavailable) under one cover, each one placed in a clear context. A fantastic contribution illuminating an often neglected subject."--Greg Presley, Music Instructor, Gonzaga University, and former pianist for Martha Graham" This meticulously researched and annotated collection of articles gives invaluable context to the development of dance as an American art form and the intertwining and influences of leading composers and dance figures to its history."--Janet Mansfield Soares, author, *Martha Hill and the Making of American Dance* and Professor of Dance Emerita, Barnard College, Columbia University "[Teck] makes the topic and relevant time periods very much alive for the reader, and she connects the issues to the current day...The scope of the book is comprehensive in examining not only trends and the shape of a movement, but also the ins and outs of creative collaboration told from the participants' perspectives."--*Attitude Dancers Magazine*" This is a terrific new book on music and dance, a must for choreographers, dancers, teachers, musicians...This is a huge contribution."--American Dance Guild

A former studio musician for dance, Katherine Teck is the author of three previous books about musical collaboration for modern dance and ballet. She has also taught college dance department courses in music.

This superb collection should be read, re-read, and referred to often. It contains a wealth of exceptional details and perceptive insights on the multi-layered relationship between music and modern dance - from its history, components, and aesthetics to the people who have been an integral part of it all. Katherine Teck has carefully selected several dozen articles, essays and other writings on all aspects of the subject - dancing to Bach, Beethoven, and the avant garde; a look at individual works such as Alvin Ailey's *Revelations*; composing for dance; the impact of culture, trends and styles on the music-dance connection, and so much more. The authors are an impressive mix of eclectic figures from both worlds - Isadora Duncan, Ted Shawn, Agnes de Mille, Paul Taylor, Virgil Thomson, Woody Guthrie, Leonard Bernstein, and John Cage, to name a few. Teck provides introductory material, an afterword, and accompanying overviews and observations that are incisive and illuminating. Comprehensive endnotes and well-chosen photographs complement this one-of-a-kind work. This is a must for anyone involved in music and dance who wishes to better understand the concepts, practices, and challenges of interdisciplinary/collaborative artistic approaches.

I love this book. I'm a composer and I just started working with dancers and this book is so insightful and has given me so many ideas and tools on how to work with and compose for dancers. I could absolutely see it being just as useful for dancers as well to see how to work with music and composers. Take a look at the contents. It is as good as it looks/seems

I was very excited to see that someone took the time to put these articles together into one compilation, and made a cogent history out of them. I am passionately convinced that this story needs to be told. The needs of the dance have been paramount as the inspiration and instigation of much of the important music in the 20th century. And the rise of modern dance as an art form is one of the most significant artistic developments in 20th century art history as well. A book that finally brings to light the relationship between these two ideas: the importance of dance to music, and the vital role that music played in the development of modern dance—is a welcome addition to the bookshelf, and fills a long-neglected niche in the literature. Teck does a very good job of contextualizing the articles in her introductions to each one, and in relation to her in-depth introduction to the book. I think that by and large this collection hangs together as a story, in large part because of the through line that her article introductions provide. Making a story out of a collection of articles is no mean feat.

A compendium of necessary resources for any dance musician and dancer in the field and a must have for anyone interested in comprehending the extensive lineage that makes up this extraordinary interdisciplinary art form of music and dance. Katherine Teck is masterful in identifying the significant work accomplished and the important players in it to tell a truly unique American story. Now, at a time when the dance instrument still remains the kinesthetic body, but with music undergoing a melding of forms and definitions, this book is a must have for anyone.

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