



Research Article

The harmony between ballet teacher and ballet accompanist: an examination from the perspective of musical technical elements

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Abstract

The success of the operation and flow of a ballet class has many factors that can positively impact students both technically and artistically. One of the most important of these factors is the accompaniment. Contrary to popular belief, the harmony and collaboration between the ballet teacher and the ballet accompanist in a ballet class is both difficult and extremely important. This harmony in the ballet class lays the groundwork for the technical quality of the class, musical integrity, and a smooth flow. It is essential to establish a classroom environment where the elements of this communication during the class are well defined, any missing or incorrect information is mutually corrected, and the teacher and accompanist discover ways to communicate effectively. The quality of the ballet accompaniment should be such that it assists the lesson, containing musical features suitable for the movements, and it should be possible for the music to become a more effective tool in the class through the coordinated and collaborative work of the ballet teacher and ballet accompanist. This article aims to examine the obstacles in the harmony between the ballet teacher and the ballet accompanist, strategies to improve this harmony, and the musical technical elements. The views of some artists were consulted regarding the harmony between the ballet teacher and the ballet accompanist, and in light of this information, musical technical elements, forms of articulation, beginnings and endings of movements, determination of tonality and appropriate rhythms, use of staccato and legato terms in the class, accents, and use of dynamics were grouped under specific headings. Additionally, very few existing sources sufficiently emphasize the importance of the musical skill required to accompany technical ballet classes and the skills that a ballet accompanist should possess. At this point, it is necessary for the teacher to establish proper dialogue with the accompanist and guide them correctly, and for the accompanist to benefit from this feedback in light of their own knowledge. Since many studies do not address the cooperation between the accompanist and the teacher, this research topic has been emphasized as a small introductory guide for both ballet teachers and accompanists.

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Introduction

General impressions suggest that a ballet teacher is not sufficiently willing to understand the accompanist's language, and the accompanist is not sufficiently willing to play the desired music. This may be due to the presence of some gaps or incorrect information during communication. The fact that there has been almost no research on this subject in Turkey, the desire of academics to address the topic separately in their own fields, the difficulty of interdisciplinary work, the consideration of accompaniment as independent from ballet, and the mistaken belief that only music is the subject

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of research have all contributed to a significant gap in the literature on this subject. Undoubtedly, accompaniment, as the word itself suggests, is a combination of two fields and a resulting art form.

It is wrong to think that accompaniment is not important. On the contrary, it can be of great importance and needs to be listened to (followed) very carefully. To be a good accompanist, the pianist must be passionately devoted to their work. Accompaniment is not just about playing the notes written by the composer. It also helps the performer (dancer) to present their performance in the best possible way by following their interpretations, such as speed and expression (Scholes, 1954).

Regarding the importance and impact of accompaniment and music in the dancer's life, the former Soviet dance teacher Nikolay Tarasov said: "Real artists do not just dance to the accompaniment of music, they dance within the music. In other words, a musical theme should always offer an emotional, artistic, and conscious choreographic awareness to the dancer, serving as a manifesto" (White, 2009).

More attention should be given to the teacher-accompanist collaboration. Identifying problematic areas in this regard can be considered a very important factor affecting the foundation of ballet education. The impact of music in a ballet class is undoubtedly the most important factor. Music can elevate a ballet class with its positive influence, but if used incorrectly, it can have a significantly negative impact.

This article aims to provide insights into the fundamental elements of the accompanist-teacher relationship while exploring methods to enhance the quality of a ballet class.

The Harmony Between a Ballet Teacher and an Accompanist

In the 18th century, a ballet master was not only a highly skilled dancer, musician, and demonstrator of ballet exercises but also a versatile instructor who could musically accompany the class, often with a miniature violin (RAD, 2005). In light of this information, a ballet master of that era was capable of reading music scores and playing an instrument (Bloomfield and Watts, 2008). Unfortunately, in today's contemporary world of specialization, it is very difficult to find a ballet teacher who is talented enough to accompany their own ballet class. Despite the inherent connection between music and dance, musicians and dancers often cannot communicate in the same language (Sawyer, 1985). The lack of research on the role of the ballet pianist today might be because dance accompaniment is not seen as an art form. Many dance students and professional artists are lucky enough to dance with live piano accompaniment. The piano, by its very nature, is one of the most suitable instruments for the concept and definition of accompaniment (Kurtuldu, 2014). This actually proves how much music accompaniment elevates the class to a lively, enjoyable, and satisfying level and how important the issue of accompaniment is. In ballet education, music and dance are two fundamental art areas and elements that cannot be considered separately.

As mentioned in Yee Sek Wong's thesis, "The Art of Accompanying Classical Ballet Technique Classes," there are many ballet schools with different techniques. These include the French School (France), Bournonville (Denmark), Cecchetti (Italy), The Royal Academy of Dance (England), Vaganova (Russia), and Balanchine (America) (Wong, 2011).

Each school has its own unique style, consistent with its tradition. This style variation means that teachers have different musical preferences and uses. On this matter, Wong quotes Katherine Teck:

When it comes to musical style, some teachers may request pieces from their favorite classical ballet repertoire, some may prefer selections from pop or Broadway pieces, and others may request jazz improvisation, while yet another teacher may prefer classical or folk music pieces (Teck, 1994).

From this perspective, the musical dynamics of a ballet class can vary widely depending on how the teacher wants to combine it with different technical elements.

In a full-time vocational training or professional level ballet class, lessons typically last about an hour and a half, during which the teacher designs a series of about 20 exercises, each 32 or 64 measures long, that include ballet steps and movements. The ballet teacher may have prepared and memorized the lesson beforehand or decided to create it during

the class. The ballet teacher first marks the movement, explaining the content and structure of the movement in an abbreviated form. In a professional class, this period can be explained with just a few seconds of demonstration for a two-minute exercise. During this quick explanation, the teacher supports the explanation with hand movements in addition to small body expressions, providing information to both the dancer and the accompanist about the length of the combination and the character of the movement.

Exercises and their music are almost always created using eight-count phrases and multiples of these phrases. An experienced accompanist, especially if they have worked with the same teacher many times, can gain experience in finding the most suitable music. A less experienced accompanist may find it difficult to understand what type of music the teacher wants and with what characteristics. In this case, it is necessary and essential for the teacher to describe to the accompanist the number of measures, the time signature, and the tempo at which the music should be played.

Accompanying in a ballet class is a collaboration that must occur between the musician and the teacher. The musician observes the teacher and makes music under their guidance, while the teacher must explain the most suitable music for an exercise in a language that the musician can understand. Often, the dynamics of a teacher and an accompanist are not the same. The worst relationship, which is fortunately rare, is when the teacher and/or accompanist are indifferent to the situation. This is a condition that definitely has a negative impact on the flow of the class.

In a classroom environment, the interaction between the teacher, dancer, and musician, combined with the connection between music and dance, can transform into a lively and creative atmosphere. In contrast, in an environment where this does not occur, it is likely to have an accompanist who is not open to communication, and a teacher who is not open-minded and does not know how to request the appropriate music from the musician.

Ballet piano accompaniment is such a demanding profession that a pianist must be able to sight-read orchestral works, be familiar with both music and ballet music repertoires, possess extensive knowledge of many pieces, observe the dance teacher's demonstrations during the lesson, follow the dancers, and be able to accompany simultaneously (Frosi, 2011).

The source of this issue is often the teachers' use of flawed (incomplete) terminology and their inability to effectively direct the pianist. For instance, the term "play slowly," often used by teachers to indicate a slowing down in the music, is an incorrect description. Many times, teachers try to adapt the same time signature to multiple movements. A teacher who becomes aware that this is an incorrect practice will start to recognize cues that can positively impact the lesson. In doing so, they should remain open to innovation and possess a research-oriented mindset, avoiding repetition.

According to dance accompaniment expert Harriet Cavalli, there are three main ways a ballet teacher should request the appropriate music for the combination they have given. The most commonly used method is for the teacher to count the combination themselves and leave the music selection to the accompanist (Cavalli, 2011). Alternatively, some teachers can create combinations according to a specific piece of music that fits the combination in their mind. Lastly, some teachers allow the accompanist to choose the appropriate music for a particular movement and then prepare a combination that fits this movement and music.

Additionally, although rare, recorded (non-live) music accompaniment is sometimes used in academic institutions or various schools that offer ballet classes. These accompaniments consist of pieces arranged for ballet class, compiled from albums available on various digital platforms, in a wide variety of forms and genres. Unlike live piano accompaniment, it would be beneficial to briefly discuss the benefits or negative effects of this type of accompaniment. The recorded accompaniments used by teachers with this method are typically recordings of thirty-two or sixty-four measures with a constant tempo and beat. Although there are occasionally recordings with tempo changes, these require dancers to dance at the same tempo from start to finish. Similarly, the introductory music of the recordings also typically has four- or two-measure introductions, with four-beat recordings being more preferred in lessons. This is because this type of accompaniment, with a relatively longer introduction, provides a more understandable period to convey the tempo of the piece. As a positive aspect, these recordings, when used intelligently and effectively, offer a musical richness due to the wide variety of pieces they present. Sometimes a piece of music can be used for two movements. For example,

a grand pli  music can also be used for grand adagio movements, or a battement frapp s music can also serve for petit battement movements. Similarly, the instructor can choose pieces that enhance the flow of the lesson by using both classical and pop pieces in the same class. The use of recorded music, having both negative and positive effects, could therefore be a different research topic in this regard.

Determination of Articulations

If a ballet teacher possesses fundamental knowledge of dynamics and articulations in music and is well-equipped in this area, they also have the chance to request music from the ballet pianist that suits the combination. Often, teachers and accompanists struggle to speak the same language. Since musicians are more familiar with musical terminology, they expect feedback in this language, while teachers may try to communicate their wishes using their own language. This is where various misunderstandings or miscommunications arise, negatively impacting the progress and flow of the class. When this communication is accurate and strong, the accompanist's small touches can have a powerful effect on the dancer.

Articulations in music determine how the transitions between notes are made, whether they are smooth or strong. In piano pieces, these articulations are usually specified on the sheet music. However, in ballet classes, the situation is different in practice. At this point, the music needs to be re-articulated according to the combinations and the smooth and strong transitions that the ballet teacher will provide. Otherwise, the intended teaching cannot be beneficial to the dancer. At this point, both the ballet teacher and the pianist need to find a common language, with the ballet teacher accurately conveying their wishes and the ballet pianist being equipped to respond to these requests. Even within the same combination in ballet, the number of measures can change, and the types of articulations can shift within the piece. The ballet pianist must be prepared for this situation and make the necessary changes and notes when required.

Music Arrangement in Starting and Ending Movements

Ballet teachers can express the beginning of a combination in several ways. These include verbal expressions like "ready" or "thank you," counting such as "5-6-7-8," or simply a brief command like "and."

Usually, each exercise structure requires a short two- or four-measure introduction/preparation music. At the same time, while playing the introduction music, the accompanist aims to provide information to the dancer about the tempo and rhythm of the music they will play. Sometimes, some teachers start the movement directly by making an introduction like "5-6-7-8" without needing introduction music.

In beginner classes, the pianist may be asked to provide introductory notes (for example, three notes) for the preparation of the preparation. This is the necessary breath and awareness for preparation. Introductory notes for the preparation are extremely important for children in their early years of training who are unfamiliar with many movements and listening to music, and they also help with starting the combination on time (moving with the class and music). As the levels advance, endings are completed with the final measures of the piece rather than with extra music.

Some movements, especially rond de jambe a terre, en l'air, battements frapp s, may include additional balance and Port de bras sections at the end of the combination. In these sections, the accompanist may be asked to play an additional 16 or 32 counts. It is appropriate to indicate this before starting the combination or to signal the accompanist as the exercise approaches the end. Making eye contact with the accompanist during this time is important to request and execute the appropriate action.

After completing barre exercises, some teachers may provide a relaxation exercise called "stretching." In this section, it is sufficient to leave the accompanist free with the appropriate music and only indicate the ending time. After the final exercise, all students give a reverence to the teacher and the accompanist as a sign of respect. For this final bow, the accompanist may be asked to choose a piece of music with four measures and no introductory music.

The Importance of Tonality Change

In a ballet class, varying the tonality according to the changes in movements is crucial for maintaining the interest and diversity for the dancers, the teacher, and the accompanist. Requesting the accompanist to change the tonality every two

pieces or movements can have a positive impact on the flow of the class. This should be clearly communicated to the pianist. In some cases, a different octave of the same tonality (e.g., a higher octave) may be preferred.

Another important aspect is the change between minor and major tonalities. While minor tonality may be suitable for adagio or other slow-tempo movements, major tonality pieces are preferred for jumps or fast-tempo movements. This change varies from movement to movement and according to the mood. The process of transposition, transferring a piece from one key to another, is undoubtedly a valuable and challenging skill for an accompanist. Since transposition is a musical change that depends on the accompanist's own skill and mastery, it is expected that they make this choice themselves. Although this key-changing process falls entirely within the domain of musical expertise and is not within the ballet teacher's area of expertise, having knowledge in this area is valuable from their perspective.

Determining the Appropriate Rhythm and Time

According to White (2009), *"Most teachers prefer limited musical tempos and rhythms for steps, exercises, and combinations. For example, if you are a teacher who particularly likes the waltz rhythm and tends to give movements in this rhythm, do not let this rhythm dominate your class. Instead, using options such as 6/8, 2/4, and 4/4 available in the wide range of the music repertoire will enrich the music in the class with various rhythms. This wide range will positively impact the dancer's movement capacity"* (White, 2009). This explanation emphasizes that limited rhythmic choices lead to the dancer's one-dimensional development and a restricted repertoire. It also highlights how the rhythmic features of music can be expanded through variations and their positive effects on dancers.

In beginner classes, simple rhythms and times are used. This is because they are easy to perceive and help the student focus more on the movement. As the class progresses, the rhythms and times can become more complex. In this regard, the ballet teacher may request more complex pieces from the ballet accompanist as the movements being taught develop (as the class and level progress).

The Use of Staccato and Legato Terms in Ballet Classes

Staccato, the Italian equivalent of "detached," is a form of musical articulation. In modern notation, it is used to shorten the duration of a note. A silence separated from the note may follow. It has been used in music since the eighteenth century (Willi, 1960).

Staccato accompaniment, which means playing in a detached or bouncy manner, is an ideal choice for movements involving lightness and single-leg jumps. This form of accompaniment is ideal for petit allegro combinations and battement dégagé combinations. This is because the accompanist can provide supportive accents to movements with different articulations within a single piece. For example, in battement tendu and battement dégagé movements, the accompanist can change the articulation to use the same piece for both movements. Although these two movements are very similar, the foot is held off the ground (waited) in the battement dégagé movement. Therefore, adding staccato to the accompaniment provides this lifting effect with the music, making it a supportive element for the movement. Conversely, playing the same piece legato gives the sense of connectedness and continuity needed for battement tendu combinations.

In petit allegro movements, using very short staccato notes and selecting pieces with staccato can help the dancer feel lighter and jump higher.

Additionally, an accompaniment with marcato (accented) notes is suitable for frappé combinations that mimic this striking character.

The term "Legato," from Italian, refers to playing or interpreting a melody in a connected manner without any breaks (Kennedy, 1984).

Legato accompaniment is used in plié and adagio combinations, which require fluidity and continuous movement. Conversely, legato music gives dancers a smooth and flowing feeling, allowing them to create longer and more beautiful lines in their bodies by imitating this feeling. In beginner classes, melodic flow and movement transitions are mostly interpreted legato (connected). As the level progresses, staccato touches, independent of legato, will also be necessary

when needed. It is also appropriate for the ballet teacher to request these transitions from the ballet accompanist at the right time and to implement them in the classes.

Accents

The term "accent" in ballet movements has a similar meaning to the "accent" in music.

In music, the (>) symbol indicates an added emphasis on a note, meaning to stay on it longer and add stress. Similarly, in ballet, it means emphasizing a certain part of the movement, making it more dominant, giving it power, or quickly closing the leg (Minden, 2005).

According to Cavalli, accents have a range of applications from long-lasting adagios to gradually increasing allegros (Cavalli, 2001).

Cavalli also identifies three types of accents: "normal accent," "inward accent," and "outward accent." Some movements, such as battement frappé, where the momentum of the movement is emphasized outward, are naturally termed as having a "normal accent." Movements like battement tendu and battement dégagé also involve the use of both inward and outward accents. Here, the teacher can use the desired accent according to the combination.

While explaining accents, ballet teachers often describe them verbally as inward or outward accents, or they can use the word "and" while counting to indicate an accent. It is both crucial and challenging for a ballet accompanist to have knowledge about the physical accent characteristics of ballet movements and to respond accordingly.

The Use of Dynamics

The variety in dynamics according to the character, tempo, and type of movements during the lesson, including the rises and falls in the music, is an essential element of a ballet class. Dynamic changes in ballet classes help convey the dynamics of the movement to the dancer through the softness or intensity of the accompaniment, while also allowing all participants in the class to maintain harmony.

While this important task falls on the ballet accompanist, it is also crucial for the teacher to be well-informed and knowledgeable on this topic.

The use of dynamics is, of course, primarily the domain of the ballet accompanist. The ballet teacher cannot direct the accompanist's choice by intervening before or during the piece. However, being knowledgeable about this topic and understanding what musical dynamics mean will undoubtedly be beneficial in conveying some nuances to the accompanist during the demonstration of the combination. This dual interaction contributes to the presence of a collaborative team effort between two individuals who are knowledgeable about each other's fields.

Most classical ballet movements, by nature, have a quality and structure close to the feeling of lightness in music. In the dancers' postures and movements, there is often a physical sense of elevation. However, in male dancers' grand allegro movements, music with heavier and stronger dynamics is used. Generally, music with a feeling of lightness makes it easier for the dancer to jump. For example, if dancers need to perform quick and agile movements in a combination, accompaniments that make them feel heavy should not be preferred or requested. When a ballet teacher requests music suitable for these movements, the accompanist may be asked to help by shifting some or all of the notes to a higher pitch (octave). Conversely, if heavier character music is desired, the accompanist might be expected to add notes to the harmonies or use double lines in the octave. Additionally, a music selection that evokes the style of progressive movement would be appropriate for combinations called advancing movements.

Similarly, in the allegro section, a piece with a broader and richer melody should be preferred for large jumping movements that support this character. The Italian term "Crescendo" indicates that the music should be played/interpreted in an increasingly stronger manner. Conversely, the Italian term "decrescendo" means that the music should be played/interpreted in an increasingly softer manner (Machlis et al., 1990).

Crescendo (rising articulation-sound) can be used in appropriate movements to give dancers momentum (port de bras, plié adagio, etc.). The use of crescendo in the circular port de bras movement will be appropriate and helpful. Using crescendo in large jump movements will help increase the dancer's hang time due to the synchronized use of breath.

Finally, a slight crescendo can assist dancers in transitioning into pirouettes, helping with the technical difficulty of the movement.

Ballet teachers and accompanists may not be aware that they use different terms to define musical characteristics. For example, ballet teachers need to know that the term “heavier” they use corresponds to “higher” or “marcato” for musicians. Conversely, when a ballet teacher requests slower music, they may be talking about a sense of heaviness rather than speed.

When ballet teachers frequently use the term “up” for music accompanying jumps, the ballet accompanist should understand that the accompaniment music needs to have a lighter character. A sensitive accompanist who is attuned to the class pays attention to the terms used by the ballet teacher, tries to understand and learn their language. If they learn to translate what they understand into the language of music over time, there will be a beautiful harmony in the class, which is one of the key factors that positively impact the lesson.

Tempo

One of the most important elements in a class is for the ballet teacher to give the pianist an idea of the tempo of the movement while demonstrating the combination. Undoubtedly, one of the most crucial responsibilities for a ballet pianist is to understand the character of the movement and accordingly select an accompaniment that matches the combination in both quality and appropriate tempo. It is the accompanist’s duty to choose the correct music and modify it as needed according to the dancer’s steps and movements. Therefore, the ballet accompanist must have preliminary knowledge about the tempos at which different dance combinations are performed. Ensuring that the combination and movements given by the teacher are performed at the correct tempo is one of the most important elements of the class.

An accompaniment that is played too fast or too slow can prevent dancers from performing the movement correctly in a technical sense and may even lead to injuries. It is not easy for an accompanist to feel and understand the tempo of a combination. Ballet teachers often demonstrate or express combinations faster than the desired tempo. For example, while demonstrating a slow “adagio” movement, they might show it quickly to save time. In such cases, accompanists sometimes use the method of mimicking the words during the demonstration to catch the same tempo. This way, they can maintain control over the tempo while also having the opportunity to think about dynamics.

Another issue is the request for sudden tempo changes within a combination. Even if a ballet teacher has predetermined the tempo, they may request instant tempo changes during the music according to the students’ ability to perform the movements. Over time, the accompanist tries to adapt to these changes, and a harmonious flow is achieved in the class.

A common mistake is that ballet accompanists are not attentive enough in following the class, focusing solely on the music and losing connection with the class flow. Due to their lack of knowledge about movements, they leave the responsibility of determining movement tempos entirely to the ballet teacher. In such a situation, the ballet teacher has to constantly give tempo-related instructions during the combination, preventing them from focusing on their own task and forcing them to continuously interrupt the accompanist’s steady rhythm.

Both parties need to be reminded of certain responsibilities. An accompanist should always follow the class attentively and be able to adjust tempos instantly according to the movement. A ballet teacher, on the other hand, should indicate their requests before the movement begins, except for minor changes, and should avoid making a habit of constantly intervening with the accompanist during the movement. This way, everyone will understand and start to implement their respective duties. This will occur at the end of a process where the accompanist and teacher can achieve a harmonious partnership. It is very important to be both patient and sensitive in this matter and to develop a language of communication within the framework of respect, without excessively interfering in each other’s areas.

Conclusion

Although Music and Dance may appear to be different art forms, as discussed in this article, they have interdisciplinary fields where they intersect. Both art forms should have knowledge and experience regarding each other, and it has been

detailed how a ballet teacher and a ballet accompanist, trained in different artistic disciplines, can find a common ground.

To achieve this, the common points of both art forms were first identified, and certain musical concepts, particularly those related to musical terminology, were highlighted in conjunction with ballet movements. As understood from the overall context of the article, these concepts, particularly in terms of musicality, include: Determining Articulations, Music Arrangement in Starting and Ending Movements, The Importance of Tonality Change, Determining the Appropriate Rhythm and Time, The Use of Staccato and Legato Terms in Classes, Accents, The Use of Dynamics, and Tempo. The use of these features by two different art educators in ballet classes has been examined and various conclusions have been drawn.

It is essential for a ballet teacher to be knowledgeable about musicality. Basic musical knowledge aids the teaching/training process in many ways; four fundamental reasons are:

- Communicating with an accompanist using 'musical' terms, which are more familiar to a musician, instead of 'dance' terms that may seem foreign;
- Implementing the traditional practice of alternating slower exercises with faster ones to prevent overworking certain muscle groups of the students (e.g., ronds de jambe par terre followed by frappés, then développés);
- Combining movements performed at various tempos within the same exercise (e.g., two tendus for every two counts, followed by four tendus for every one count), helping students develop rhythmic accuracy;
- Selecting the most effective and complementary type of music and tempo for each exercise (Warren, 1989).

In music, having a shared knowledge of musicality is crucial for the collaboration between a ballet teacher and a ballet accompanist from different fields. Although ballet accompanists bring their scores to classes, the articulations in the written music may differ from those requested by the ballet teacher due to the nature of the movements (combinations) to be executed. In such cases, it is vital for the ballet teacher and the ballet accompanist to clarify these articulations before the class to avoid disrupting the natural flow, with the accompanist taking the necessary notes. However, these articulations are never fixed and can vary based on the following reasons:

- The level of the class
- The differing physical strengths of female and male students
- The condition of students in different groups within the same class (e.g., differences in height, weight, etc.)
- The complexity or simplicity of the combination
- Additional movements the teacher may want to include in the combination

The ballet teacher is the sole authority on starting and completing movements. The command to begin the movement, and thus the music, is given after ensuring that the students are ready. Visual and/or auditory communication between the ballet teacher and the ballet accompanist is important at this stage. This allows the combination to start without unnecessary delays for the students. Similarly, at the end of the movement, the ballet teacher controls how much to decelerate, how many measures to extend, and when to end. Once these details are conveyed to the ballet accompanist, they take the necessary notes and apply them until the next correction. Just like with articulations, these notes may also change based on the aforementioned points, according to the teacher's requests and the students' needs. It is the ballet pianist's duty to take these relevant notes.

While using the same tonality predominantly in class combinations (e.g., G Major) can make it easier for the ballet accompanist musically, the presence of expected and repeatedly played melodies and harmonies can drag down the class for both the teacher and the students. Therefore, tonality changes are important and will keep the class energy high.

In determining the rhythm and time to be used, simple times and rhythms should always be used at the beginner levels. Ballet teachers can specifically ask ballet accompanists to find/play pieces in simple time and rhythm. As the class advances, they can transition to more complex rhythms and times. However, this change should be under the control of the ballet teacher, who may ask the accompanist to change pieces according to the students' progress.

Under the title of *The Use of Staccato and Legato Terms in Classes*, movements and transitions that start fluidly (legato) in the early classes will gradually give way to more independent, even staccato-interpreted movements and transitions as the level advances. Still, some movements and their transitions that need to be interpreted as connected (legato) can be used in professional life as well. In a musical sense, when transitioning from legato to staccato, providing rhythms and tempos gradually to help students understand and settle into this transition without going to extremes in these changes is very appropriate.

The use of accents in music shows similarities in ballet classes. However, there may also be additional accents that the ballet teacher can request from the ballet accompanist. The placement of accents given inward, outward, or both inward and outward during the movement is directly proportional to the curriculum taught in the ballet system. In ballet classes, the accents in the combination given by the teacher can be clearly understood from the teacher's voice and presentation. Additionally, the ballet accompanist should note these accents within the piece and apply them during the class.

The use of dynamics, just as it enhances and beautifies the presentation of music, also helps enhance and beautify the presentation of combinations (and future choreographies) in ballet classes. From the early years of ballet education, we see that musical accompaniment and dynamic changes hold an important place in the basics of concepts like mimic and movement. A strong (*forte*) nuance during exciting and sudden outbursts, and a soft (*piano*) nuance in gentle and delicate moments, show themselves in the accompaniment.

These concepts, introduced into a ballet student's life from an early age, help the technical and artistic emotion conveyed to the audience through performance become more beautiful and understandable over time, with the addition of other musical concepts. Therefore, dynamic elements in music and ballet should be taught and developed from the early years of ballet lessons.

Tempo and tempo changes determine the speed of the combination/choreography. This speed is determined by a metronome, an instrument expressed in music as Maelzel Metronome (M.M.), which indicates the number of beats per minute. Tempo is often different for all movements. Therefore, attention to these tempos in the combinations given during the class, and the ballet accompanist taking note of these tempos from the first lessons, is necessary. Sometimes, during the class, we observe that the ballet accompanist, while accompanying the class, plays a piece that was previously played at an ideal tempo either slower or faster on another day, and the teacher notices this and warns the pianist. The primary reason for this tempo change can be attributed to the pianist not noting the tempo for the given combination. A metronome is fixed and does not change. Taking a note will ensure a smoother flow of the class. The speed at which dancers can perform the combination is best determined by a ballet teacher. Therefore, if it is thought that the movement is not in sync with the music, the pianist should take the relevant notes and apply them thereafter.

Choosing the right musical accompaniment encourages dancers to breathe correctly. Students who have habits that restrict themselves, like holding their breath and creating tension, can better develop their technical skills by setting their breath to a specific pattern determined by the music. An example of this could be teaching a student to exhale on the final note of a pirouette preparation and to take a clear breath on the next beat while performing the corresponding movement for the turn. This practice can facilitate the necessary coordination for the student to turn easily (Warren, 1989).

As students progress in their levels, the movements learned in the same year become more complex, and the tempos can change multiple times within the same combination with the addition of concepts such as changes in movements, extended holding times, double beats (double), etc., even starting at a constant speed. At this point, the role of the ballet accompanist becomes even more important, and they are expected to manage the tempo changes of the choreography. Especially in situations where the class is presented to teachers or parents, such as at the end of the year or during presentations, it would not be appropriate for the teacher to show, tell, or indicate the tempo changes to the accompanist.

In light of all that has been discussed, the impact of the effective use of ballet accompaniment in a ballet class is undeniably significant. Both the teacher and the ballet accompanist have important roles in making sense of their

relationship. This crucial collaboration can provide many positive contributions to the operation, technical quality, and flow of the class. In this regard, conducting more comprehensive studies on the topic is essential to increasing interdisciplinary studies that both art forms can benefit from.

Although extensive studies on the subject exist in the international literature, they are generally conducted by academic experts in the field of music. Consequently, the studies may not be entirely satisfying or directive regarding ballet art. Therefore, this study aims to contribute to the field from the perspective of a ballet teacher.

Throughout the research and education process, the observed importance of both parties having fundamental knowledge about their own fields and the field of the other art form has been highlighted, as well as the communication gaps and/or flaws that need to be addressed. Hence, this study attempts to provide a fundamental understanding of the topic through small subject headings to fill these gaps.

In this context, the roles and importance of the ballet teacher in understanding the art of accompaniment and the role of the ballet accompanist in the class have been explained. Contrary to popular belief, it is evident that this topic does not solely fall within the research area of music. The study shows that accompaniment and ballet class are a dual effort that includes many interconnected elements and has numerous parameters for achieving quality cooperation (Lishka, 2022).

The importance of both parties operating with significant criteria in terms of style during this cooperation has been emphasized. The thin line between mastering each other's field and interfering with each other's field has been highlighted. Contrary to common knowledge, it has been explained that it is essential for ballet teachers to have knowledge of basic musical terms and their meanings; otherwise, a teacher lacking this knowledge cannot contribute to the flow of the class and may even have negative effects. Similarly, a pure musician without knowledge of ballet terms and movements, trying to make music independently of the class, can have significant negative impacts and even lead to injuries.

It is clearly understood that the flow and harmony achieved in the class as a result of both parties working with a collaborative approach and a sense of shared work can significantly enhance the quality of the class.

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