

Jazz Dance A History Of The Roots And Branches

Wendy Oliver, Doug Risner

Jazz Dance Lindsay Guarino, Wendy Oliver, 2014-02-25 The history of jazz dance is best understood by comparing it to a tree. The art form's roots are African. Its trunk is vernacular, shaped by European influence, and exemplified by the Charleston and the Lindy Hop. The branches are many and varied and include tap, Broadway, funk, hip-hop, Afro-Caribbean, Latin, pop, club jazz, popping, B-boying, party dances, and much more. Unique in its focus on history rather than technique, Jazz Dance offers the only overview of trends and developments since 1960. Editors Lindsay Guarino and Wendy Oliver have assembled an array of seasoned practitioners and scholars who trace the many histories of jazz dance and examine various aspects of the field, including trends, influences, training, race, gender, aesthetics, the international appeal of jazz dance, and its relationship to tap, rock, indie, black concert dance, and Latin dance. Featuring discussions of such dancers and choreographers as Bob Fosse and Katherine Dunham, as well as analyses of how the form's vocabulary differs from ballet, this complex and compelling history captures the very essence of jazz dance.

Jazz Dance Marshall Stearns, Jean Stearns, 1994-03-22 The phrase jazz dance has a special meaning for professionals who dance to jazz music (they use it to describe non-tap body movement); and another meaning for studios coast to coast teaching 'Modern Jazz Dance' (a blend of Euro-American styles that owes little to jazz and less to jazz rhythms). However, we are dealing here with what may eventually be referred to as jazz dance, and we could not think of a more suitable title. The characteristic that distinguishes American vernacular dance--as does jazz music--is swing, which can be heard, felt, and seen, but defined only with great difficulty. . . . --from the Introduction

The Essential Guide to Jazz Dance Dollie Henry, Paul Jenkins, 2019-10-18 Jazz dance and its inherent music is recognized as one of the original and most potent art forms of the last two centuries. From its African roots to our present-day global dance community, the jazz idiom has afforded a cross-fertilization with all other artistic, cultural and social representations within the arts industry, providing an accessible dance platform for dancers, teachers and creatives to enjoy both recreationally and professionally. The Essential Guide to Jazz Dance offers a practical and uncomplicated overview to the multi-layered history, practices and development of jazz dance as a creative and artistic dance form. It covers the incredible history and lineage of jazz dance; the innovators, choreographers and dance creatives of the genre; specifics of jazz aesthetic, steps and styles; a detailed breakdown of a practical jazz dance warm-up and technical exercises; creative

frameworks to support development of jazz dance expression and aesthetic; performance and improvisation; jazz music and musical interpretation, and finally, choreographing and creating jazz works. With over 230 colour photos and a wealth of tips and advice, this new book will be an ideal reading companion for dancers of all abilities, dance teachers, choreographers as well as all jazz dance enthusiasts.

Frank Hatchett's Jazz Dance Frank Hatchett, Nancy Myers Gitlin, 2000 Evolution of VOP - Warm up - Basic movements - Movements from basic to advanced - Connect the movements - Contains photographs demonstrating Hatchett's dance moves, accompanied by hints on alignment, technique and stylization.

Beginning Hip-Hop Dance E. Moncell Durden, 2023-08-03 Since its development in the United States in the 1970s, hip-hop has grown to become a global dance phenomenon. In *Beginning Hip-Hop Dance With HKPropel Access*, students gain a strong foundation and learn the fundamentals of hip-hop techniques as they venture into the exciting world of this dance genre. Written by dance educator, historian, and scholar E. Moncell Durden, *Beginning Hip-Hop Dance* gives students the opportunity to explore hip-hop history and techniques, foundational information, and significant works and artists; understand the styles and aesthetics of hip-hop dance as a performing art and cultural art form; and learn about the forms of hip-hop dance, such as locking, waacking, popping and boogaloo, and house. The text has related online tools delivered via HKPropel, including 55 video clips that aid students in the practice of the techniques, as well as extended learning activities and prompts for e-journaling to help students understand how the dance form relates to their overall development as a dancer; glossary terms with and without definitions so students can check their knowledge; and chapter review quizzes to help students assess their knowledge and understanding of hip-hop dance and its history, artists, styles, and aesthetics. As students move through the book, they will learn the BEATS method of exploring hip-hop through body, emotion, action, time, and space. This method opens up the creative and expressive qualities of the movements and helps students to appreciate hip-hop as an art form. Students will also learn how to critique a dance performance and create their own personal style of movement to music. *Beginning Hip-Hop Dance* is a comprehensive resource that provides beginning dance students—dance majors, minors, or general education students with an interest in dance—a solid foundation in this contemporary cultural dance genre. It intertwines visual, auditory, and kinesthetic modes of learning and offers students the techniques and knowledge to build onto the movements that are presented in the book and video clips. *Beginning Hip-Hop Dance* is the ideal introduction to this exciting dance genre. *Beginning Hip-Hop Dance* is a part of Human Kinetics' Interactive Dance Series. The series includes resources for ballet, modern, tap, jazz, musical theater, and hip-hop dance that support introductory dance technique courses taught through dance, physical education, and fine arts departments. Each student-friendly text has related online learning tools including video clips of dance instruction, assignments, and activities. The Interactive Dance Series offers students a collection of guides to learning, performing, and viewing dance. Note: A code for accessing HKPropel

is not included with this ebook but may be purchased separately.

Dance and Gender Wendy Oliver, Doug Risner, 2018-06-11 Driven by exacting methods and hard data, this volume reveals gender dynamics within the dance world in the twenty-first century. It provides concrete evidence about how gender impacts the daily lives of dancers, choreographers, directors, educators, and students through surveys, interviews, analyses of data from institutional sources, and action research studies. Dancers, dance artists, and dance scholars from the United States, Australia, and Canada discuss equity in three areas: concert dance, the studio, and higher education. The chapters provide evidence of bias, stereotyping, and other behaviors that are often invisible to those involved, as well as to audiences. The contributors answer incisive questions about the role of gender in various aspects of the field, including physical expression and body image, classroom experiences and pedagogy, and performance and funding opportunities. The findings reveal how inequitable practices combined with societal pressures can create environments that hinder health, happiness, and success. At the same time, they highlight the individuals working to eliminate discrimination and open up new possibilities for expression and achievement in studios, choreography, performance venues, and institutions of higher education. The dance community can strive to eliminate discrimination, but first it must understand the status quo for gender in the dance world. Wendy Oliver, professor of dance at Providence College, is coeditor of *Jazz Dance: A History of the Roots and Branches*. Doug Risner, professor of dance at Wayne State University, is coeditor of *Hybrid Lives of Teaching Artists in Dance and Theatre Arts: A Critical Reader*. Contributors: Gareth Belling | Karen Bond | Carolyn Hebert | Eliza Larson | Pamela S. Musil | Wendy Oliver | Katherine Polasek | Doug Risner | Emily Roper | Karen Schupp | Jan Van Dyke

Comments on Jazz Dance Bob Boross, 2015-07-20 Bob Boross is known internationally for his artistic excellence in jazz, tap, and musical theatre dance. With *Comments on Jazz Dance*, Bob has compiled his writings into one volume, covering luminaries like Jack Cole, Bob Fosse, Matt Mattox, Frank Hatchett, Michael Owens, Lynn Simonson, Donald McKayle, Eugene Loring, Danny Buraczeski, Billy Siegenfeld, Graciela Daniele, Paul Draper, and more. Bob also discusses jazz dance history, philosophy, and aesthetics, and personal choreographic choices in creating his 9/11 themed dance *Empty Sky...The Rising*. *Comments on Jazz Dance* is a must read for anyone who craves a deeper understanding of the jazz dance genre.

Moving History/Dancing Cultures Ann Dils, Ann Cooper Albright, 2013-06-01 This new collection of essays surveys the history of dance in an innovative and wide-ranging fashion. Editors Dils and Albright address the current dearth of comprehensive teaching material in the dance history field through the creation of a multifaceted, non-linear, yet well-structured and comprehensive survey of select moments in the development of both American and World dance. This book is illustrated with over 50 photographs, and would make an ideal text for undergraduate classes in dance ethnography, criticism or appreciation, as well as dance history—particularly those with a cross-cultural, contemporary, or an American focus. The reader is organized into four thematic sections which allow for varied and individualized course use: Thinking

about Dance History: Theories and Practices, World Dance Traditions, America Dancing, and Contemporary Dance: Global Contexts. The editors have structured the readings with the understanding that contemporary theory has thoroughly questioned the discursive construction of history and the resultant canonization of certain dances, texts and points of view. The historical readings are presented in a way that encourages thoughtful analysis and allows the opportunity for critical engagement with the text. Ebook Edition Note: Ebook edition note: Five essays have been redacted, including “The Belly Dance: Ancient Ritual to Cabaret Performance,” by Shawna Helland; “Epitome of Korean Folk Dance”, by Lee Kyong-Hee; “Juba and American Minstrelsy,” by Marian Hannah Winter; “The Natural Body,” by Ann Daly; and “Butoh: ‘Twenty Years Ago We Were Crazy, Dirty, and Mad’,” by Bonnie Sue Stein. Eleven of the 41 illustrations in the book have also been redacted.

Ballroom, Boogie, Shimmy Sham, Shake Julie Malnig, 2023-01-10 This dynamic collection documents the rich and varied history of social dance and the multiple styles it has generated, while drawing on some of the most current forms of critical and theoretical inquiry. The essays cover different historical periods and styles; encompass regional influences from North and South America, Britain, Europe, and Africa; and emphasize a variety of methodological approaches, including ethnography, anthropology, gender studies, and critical race theory. While social dance is defined primarily as dance performed by the public in ballrooms, clubs, dance halls, and other meeting spots, contributors also examine social dance’s symbiotic relationship with popular, theatrical stage dance forms. Contributors are Elizabeth Aldrich, Barbara Cohen-Stratynier, Yvonne Daniel, Sherril Dodds, Lisa Doolittle, David F. García, Nadine George-Graves, Jurretta Jordan Heckscher, Constance Valis Hill, Karen W. Hubbard, Tim Lawrence, Julie Malnig, Carol Martin, Juliet McMains, Terry Monaghan, Halifu Osumare, Sally R. Sommer, May Gwin Waggoner, Tim Wall, and Christina Zanfagna.

History of Dance Gayle Kassing, 2017-06-22 History of Dance, Second Edition, offers readers a panoramic view of dance from prehistory to the present. The text covers the dance forms, designs, artists, costumes, performing spaces, and accompaniments throughout the centuries and around the globe. Its investigative approach engages students in assignments and web projects that reinforce the learning from the text, and its ancillaries for both teachers and students make it easy for students to perceive, create, and respond to the history of dance. New to This Edition History of Dance retains its strong foundations from the first edition while adding these new and improved features: • An instructor guide with media literacy assignments, teaching tips, strategies for finding historical videos, and more • A test bank with hundreds of questions for creating tests and quizzes • A presentation package with hundreds of slides that present key points and graphics • A web resource with activities, extensions of chapter content, annotated links to useful websites, and study aids • Developing a Deeper Perspective assignments that encourage students to use visual or aesthetic scanning, learn and perform period dances, observe and write performance reports, develop research projects and WebQuests (Internet-based research projects), and participate in other learning activities • Experiential learning activities that help students dig deeper into the

history of dance, dancers, and significant dance works and literature • Eye-catching full-color interior that adds visual appeal and brings the content to life Also new to this edition is a chapter entitled “Global Interactions: 2000–2016,” which examines dance in the 21st century. Resources and Activities The web resources and experiential learning activities promote student-centered learning and help students develop critical thinking and investigative skills. Teachers can use the experiential learning activities as extended projects to help apply the information and to use technology to make the history of dance more meaningful. Three Parts History of Dance is presented in three parts. Part I covers early dance history, beginning with prehistoric times and moving through ancient civilizations in Greece, Crete, Egypt, and Rome and up to the Renaissance. Part II explores dance from the Renaissance to the 20th century, including a chapter on dance in the United States from the 17th through 19th centuries. Part III unfolds the evolution of American dance from the 20th century to the present, examining imported influences, emerging modern dance and ballet, and new directions for both American ballet and modern dance. Chapters Each chapter focuses on the dancers and choreographers, the dances, and significant dance works and literature from the time period. Students will learn how dance design has changed through the ages and how new dance genres, forms, and styles have emerged and continue to emerge. The chapters also include special features, such as History Highlight sidebars and Time Capsule charts, to help students place dancers, events, and facts in their proper context and perspective. Vocabulary words appear at the end of each chapter, as do questions that prompt review of the chapter’s important information. The text is reader-friendly and current, and it is supported by the national standards in dance, arts education, social studies, and technology education. Through History of Dance, students will acquire a well-rounded view of dance from the dawn of time to the present day. This influential text offers students a foundation for understanding and a springboard for studying dance in the 21st century.

Banjo Roots and Branches Robert B Winans, 2018-08-15 The story of the banjo's journey from Africa to the western hemisphere blends music, history, and a union of cultures. In *Banjo Roots and Branches*, Robert B. Winans presents cutting-edge scholarship that covers the instrument's West African origins and its adaptations and circulation in the Caribbean and United States. The contributors provide detailed ethnographic and technical research on gourd lutes and ekonting in Africa and the banza in Haiti while also investigating tuning practices and regional playing styles. Other essays place the instrument within the context of slavery, tell the stories of black banjoists, and shed light on the banjo's introduction into the African- and Anglo-American folk milieus. Wide-ranging and illustrated with twenty color images, *Banjo Roots and Branches* offers a wealth of new information to scholars of African American and folk musics as well as the worldwide community of banjo aficionados. Contributors: Greg C. Adams, Nick Bamber, Jim Dalton, George R. Gibson, Chuck Levy, Shlomo Pestcoe, Pete Ross, Tony Thomas, Saskia Willaert, and Robert B. Winans.

Luigi's Jazz Warm Up Luigi, Lorraine Person Kriegel, Francis Roach, 1997 For the beginning, intermediate or advanced

student of any age, this complete body warm-up also provides an introduction to Luigi's lyrical jazz style and technique.

Balanchine Variations Nancy Goldner, 2008 The literature on Balanchine is vast, but it is primarily biographical. Balanchine Variations is the first book to concentrate on the ballets themselves, providing critical analysis and detailed descriptions of what the dancers actually do. Beginning with *Apollo* (1928), Balanchine's first extant work, and ending with one of his last ballets, *Ballo della Regina* (1978), Nancy Goldner offers detailed insights into more than twenty individual ballets. Based on lectures given across the United States, under the auspices of the Balanchine Foundation, they are intended to illuminate his art. Goldner discusses the history of each ballet, places each in the context of Balanchine's life and sensibility. She also addresses his taste in music and whether his style can be considered particularly American. The ballets Balanchine choreographed for the New York City Ballet are danced by companies around the world, and this innovative book is sure to become an indispensable guide to dancers and spectators alike.

Dance as a Theatre Art Selma Jeanne Cohen, Katy Matheson, 1992 A 'living history' of dance through the writings of its greatest innovators.

Talk about Contemporary Dance Philippe Noisette, 2011 This engaging and unpretentious introduction to contemporary dance explores the discipline in all its facets, from opera to hip-hop and from circus skills to fashion. A chronology of the key dates in the history of dance, from the beginning of the twentieth century to the present, provides context on how the art form has evolved over time.

Modern Dance Terminology Paul Love, 1997 This collection of defined terms represents the aims, theories, and objectives of modern dance. It is the first and only book to define modern dance concepts, terms, principles, and movements in the words of the great founders of modern dance: Doris Humphrey, Hanya Holm, Martha Graham, Charles Weidman and Helen Tamiris. Quoted extensively as well are Isadora Duncan, Emile Jaques-Dalcroze, Rudolf Laban, Ruth St. Denis, José Limón, Alwin Nikolais, Glen Tetley and John Martin.--Publisher description.

Jookin' Katrina Hazzard-Gordon, 2010-07-02 The first analysis of the development of the jook and other dance arenas in African-American culture.

Hoedowns, Reels, and Frolics Phil Jamison, 2015-07-15 In *Hoedowns, Reels, and Frolics*, old-time musician and flatfoot dancer Philip Jamison journeys into the past and surveys the present to tell the story behind the square dances, step dances, reels, and other forms of dance practiced in southern Appalachia. These distinctive folk dances, Jamison argues, are not the unaltered jigs and reels brought by early British settlers, but hybrids that developed over time by adopting and incorporating elements from other popular forms. He traces the forms from their European, African American, and Native American roots to the modern day. On the way he explores the powerful influence of black culture, showing how practices such as calling dances as well as specific kinds of steps combined with white European forms to create distinctly American dances. From

cakewalks to clogging, and from the Shoo-fly Swing to the Virginia Reel, Hoedowns, Reels, and Frolics reinterprets an essential aspect of Appalachian culture.

Tap Dancing America Constance Valis Hill, 2014-11-12 Here is the vibrant, colorful, high-stepping story of tap -- the first comprehensive, fully documented history of a uniquely American art form. Writing with all the verve and grace of tap itself, Constance Valis Hill offers a sweeping narrative, filling a major gap in American dance history and placing tap firmly center stage.

A History of Theory and Method in the Study of Religion and Dance Kimerer L. LaMothe, 2018-10-22 The relationship between religion and dance is as old as humankind. Contemporary methods for studying this relationship date back a century. The difference between these two time frames is significant: scholars are still developing theories and methods capable of illuminating this vast history that take account of their limited place within it. A History of Theory and Method in the Study of Religion and Dance takes on a primary challenge of doing so: overcoming a conceptual dichotomy between "religion" and "dance" forged in the colonial era that justified western Christian hostility towards dance traditions across six continents over six centuries. Beginning with its enlightenment roots, LaMothe narrates a selective history of this dichotomy, revealing its ongoing work in separating dance studies from religious studies. Turning to the Bushmen of the African Kalahari, LaMothe introduces an ecokinetic approach that provides scholars with conceptual resources for mapping the generative interdependence of phenomena that appear as "dance" and/or "religion."

Unveiling the Magic of Words: A Review of "**Jazz Dance A History Of The Roots And Branches**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Jazz Dance A History Of The Roots And Branches**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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