



# Modern Jazz Dance

**Benjamin Feliksdal**

## **Modern Jazz Dance:**

**Modern Jazz Dance** Fred Traguth,1983 If you re an amateur dancer who loves jazz or a professional seeking an organized structural plan of classwork this book is ideal It s illustrated by more than 500 dazzling photographs that outline a complete training program for jazz movement It begins with bar and floor exercises that are perfect for daily workouts and total body orientation Then it moves on to isolation technique position and space and a final discussion of The Music and the Dance Called Jazz Keeping theory to a minimum the author includes vital dos and dont s to protect your body from stress and injury during training One glance at the pages of this clear authoritative dance manual will convince you that this is the only book you need to achieve artistic perfection in modern jazz dance From publisher s description

### **Modern Jazz Dance**

Dolores Kirton Cayou,1971    Modern Jazz Dance Dolores KIRTON CAYOU,1976    **Modern Jazz Dance Technique**

**Movements** Nicholas Tsoukalas,1962    *Rooted Jazz Dance* Lindsay Guarino,Carlos R.A. Jones,Wendy Oliver,2022-02-01  
National Dance Education Organization Ruth Lovell Murray Book Award UNCG Susan W Stinson Book Award for Dance Education Strategies for recovering the Africanist roots of jazz dance in teaching and practice An African American art form jazz dance has an inaccurate historical narrative that often sets Euro American aesthetics and values at the inception of the jazz dance genealogy The roots were systemically erased and remain widely marginalized and untaught and the devaluation of its Africanist origins and lineage has largely gone unchallenged Decolonizing contemporary jazz dance practice this book examines the state of jazz dance theory pedagogy and choreography in the twenty first century recovering and affirming the lifeblood of jazz in Africanist aesthetics and Black American culture Rooted Jazz Dance brings together jazz dance scholars practitioners choreographers and educators from across the United States and Canada with the goal of changing the course of practice in future generations Contributors delve into the Africanist elements within jazz dance and discuss the role of Whiteness including Eurocentric technique and ideology in marginalizing African American vernacular dance which has resulted in the prominence of Eurocentric jazz styles and the systemic erosion of the roots These chapters offer strategies for teaching rooted jazz dance examples for changing dance curricula and artist perspectives on choreographing and performing jazz Above all they emphasize the importance of centering Africanist and African American principles aesthetics and values Arguing that the history of jazz dance is closely tied to the history of racism in the United States these essays challenge a century of misappropriation and lean into difficult conversations of reparations for jazz dance This volume overcomes a major roadblock to racial justice in the dance field by amplifying the people and culture responsible for the jazz language

Contributors LaTasha Barnes Lindsay Guarino Natasha Powell Carlos R A Jones Rubim de Toledo Kim Fuller Wendy Oliver Joanne Baker Karen Clemente Vicki Adams Willis Julie Kerr Berry Pat Taylor Cory Bowles Melanie George Paula J Peters Patricia Cohen Brandi Coleman Kimberley Cooper Monique Marie Haley Jamie Freeman Cormack Adrienne Hawkins Karen Hubbard Lynnette Young Overby Jessie Metcalf McCullough E Moncell Durden Publication of this work made possible by a

Sustaining the Humanities through the American Rescue Plan grant from the National Endowment for the Humanities  
Modern Jazz Technique Movements Nicholas Tsoukalas,1962    Modern Jazz Dance "jazz, Rhythm, Body and Soul"  
Benjamin Feliksdal,2004    **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 Boing 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    *An Improvisational Approach to the Choreography of Modern Jazz Dance* Bobbie Jean Carr Wynn,1980    Modern Jazz Dance Fred Traguth,Otto Handtke,1978  
**Modern Jazz Dance (1950-1968)** Carol Gardner Barcklay,1970    *Modern jazz dance* Benjamin Feliksdal,2004  
*Modern jazz dance* Antonietta Fava Valentino,1987    Modern Jazz dance Fred Traguth,1977    **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    **A Syllabus for Teachers of Beginning Modern Jazz Dance** Kathleen Florence Lamb,1975    *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 Stratyner Yvonne Daniel Sherril Dodds Lisa Doolittle David F Garcia Nadine George Graves Jurreta 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 *Dance in Musical Theatre* Phoebe Rumsey, Dustyn Martincich, 2023-12-14 From Oklahoma and West Side Story to Spring Awakening and Hamilton dance remains one of the most important and key factors in musical theatre Through the integration of song and dance in the dream ballets of choreographers like Agnes De Mille the triple threat performances of Jerome Robbins dancers the signature style creation by choreographers like Bob Fosse with dancers like Gwen Verdon and the contemporary identity driven work of choreographers like Camille A Brown the history of the body in movement is one that begs study and appreciation Dance in Musical Theatre offers guidelines in how to read this movement by analyzing it in terms of composition and movement vocabulary whilst simultaneously situating it both historically and critically This collection provides the tools terms history and movement theory for reading interpreting and centralizing a discussion of dance in musical theatre importantly with added emphasis on women and artists of color Bringing together musical theatre and dance scholars choreographers and practitioners this edited collection highlights musical theatre case studies that employ dance in a dramaturgically essential manner tracking the emergence of the dancer as a key figure in the genre and connecting the contributions to past and present choreographers This collection foregrounds the work of the ensemble incorporating firsthand and autoethnographic accounts that intersect with historical and cultural contexts Through a selection of essays this volume conceptualizes the function of dance in musical how it functions diegetically as a part of the story or non diegetically as an amplification of emotion as well as how the dancing body works to reveal character psychology by expressing an unspoken aspect of the libretto embodying emotions or ideas through metaphor or abstraction Dance in Musical Theatre makes dance language accessible for instructors students and musical theatre enthusiasts providing the tools to critically engage with the work of important choreographers and dancers from the beginning of the 20th century to today **Studying Dance** Schupp, Karen, 2014-09-30 This text prepares students to navigate their dance programs and prepare for a various careers It orients students to dance as an academic discipline broadens their understanding of dance establishes solid approaches to studying dance and connects dance on campus to their previous training *Dance Canada*, 1986

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