

MAHARASHTRA STATE BOARD OF SKILL DEVELOPMENT, MUMBAI 51

1	Name of Course	C. C. in DANCE																																																														
2	Course Code	(418201)																																																														
3	Max. No. of Students Per Batch	25 Students																																																														
4	Duration	1 year																																																														
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10	Objective Of Course	Dance Education, Dance training, Fitness training, Dance fitness																																																														
11	Employment Opportunity	Dance instructor, Dance Choreographer, fitness trainer, assistant Choreographer, Dancer,(Corporate shows, realty shows, International shows, musical theatres)																																																														
12	Teacher's Qualification	Specialized and train in particular Dance style (max. Experience -5 years of professional work)																																																														
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SYLLALUS

Literature and Mythology

Literature and Mythology

1. Contemporary dance introduction, 2. what is the Cunningham Technique, 3. Martha Graham, - A. Early life and work, B. Career, C. Retirement and later years, 4. Lester Horton, A. Career, B. The 4 types of movement the Horton technique, 5. Jose Arcadio Limon, 6. Doris Batcheller Humphrey, A. Doris Humphrey's innovation, B. Humphrey's theory of dance, 7. Top 5 dancers of contemporary dance in the 20th century, 8. introduction of jazz dance, 9. Origin, 10. First invented jazz dance, 11. A brief history of ballet, 12. Evolution of ballet, 13. The 19th century, 14. Ballet today, 15. Evolution of ballet performance\ companies, 16. Hip hop history, 17. Development of hip hop, 18. International hip hop dance competitions, 20. Best hip hop dancers, 21. founder DJ Koolhaer, 22. Locking, 23. Popping, 24. FOLK --- (1 to 25) Folk Indian dances, 2. Central Indian folk dances, 3. Muria dances, 4. Saura dances, 5. Karma dance, 6. Kaksar dance, 7. Eastern Indian folk dances, 8. Chhau (Bihar), 9. Brita Dance (West Bengal), 10. Dalkhai (Orissa), 11. Goti puas (Orissa), 12. North Eastern Indian folk dances, 13. Naga Dances, 14. Bihu (Assam), 15. Hajgiri (Tripura), 16. Thang-ta & dhol - cholom (Manipur), 17. Nongkrem (Meghalaya), 18. Folk dance of Arunachal Pradesh, 19. Folk dance of Sikkim, 20. North Indian folk dances, -A. Jammu & Kashmir - Dumhal, B. Himachal Pradesh - Hikar, C. Uttar Pradesh - Hurka Baul, Chholiya, D. Punjab - Bhangra, Gidra, E. Haryana - Dhamaal, 21. North West Indian folk Dances - A. Dandiya (Gujarat), Tarapha Nach B. Tera tali (Rajasthan), 22. Southern India - A. Padayani or Paddeni (Kerala), B. Kummidi and Kolattam (Tamil Nadu), C. Kargam and Puli Vesham (Tamil Nadu), 23. South West Indian folk dances - A. Dollu Kunitha (Karnataka), Ritual dances, B. Ghode Modni (Goa), Tarangmel, C. Lava dance of Minicoy (Lakshadweep), 24. Indian classical dances, A. Bharatnatyam, B. Kathak, C. Kathakali, D. Kuchipudi, E. Manipuri, F. Mohiniattam, G. Odissi, 25. Indian folk and tribal dances

CONTEMPORARY INTRODUCTION

Contemporary dance is a genre of dance performance that developed during the mid-twentieth century and has since grown to become one of the dominant genres for formally trained dancers throughout the world, with particularly strong popularity in the U.S. and Europe. Although originally informed by and borrowing from classical, modern, and jazz styles, it has come to incorporate elements from many styles of dance.[2] Due to its technical similarities, it is often perceived to be closely related to modern dance, ballet, and other classical concert dance styles.

Around 1980s, the world "contemporary dance" referred to the movement of new dancers who did not want to follow strict classical ballet and lyrical dance forms, but instead wanted to explore the area of revolutionary unconventional movements that were gathered from all dance styles of the world.

Contemporary dance is a style of expressive dance that combines elements of several dance genres including modern, jazz, lyrical and classical ballet.

Contemporary dancers strive to connect the mind and the body through fluid dance movements

In terms of the focus of its technique, contemporary dance tends to combine the strong

but controlled legwork of ballet with modern that stresses on torso. It also employs contract-release, floor work, fall and recovery, and improvisation characteristics of modern dance.[3] Unpredictable changes in rhythm, speed, and direction are often used, as well. Additionally, contemporary dance sometimes incorporates elements of non-western dance cultures, such as elements from African dance including bent knees, or movements from the Japanese contemporary dance,

Contemporary dance is a style of expressive dance that combines elements of several dance genres including modern, jazz, lyrical and classical ballet. Contemporary dancers strive to connect the mind and the body through fluid dance movements. The term "contemporary" is somewhat misleading: it describes a genre that developed during the mid-20th century and is still very popular today.

Contemporary dance stresses versatility and improvisation, unlike the strict, structured nature of ballet. Contemporary dancers focus on floorwork, using gravity to pull them down to the floor. This dance genre is often done in bare feet. Contemporary dance can be performed to many different styles of music.

Pioneers of contemporary dance include Isadora Duncan, Martha Graham, and Merce Cunningham because they broke the rules of the strict forms of ballet. These dancer/choreographers all believed that dancers should have freedom of movement, allowing their bodies to freely express their innermost feelings. It's important to note, however, that while Graham moved into what is now known as modern dance, and Duncan's style was uniquely her own, Cunningham is often spoken of as the father of contemporary dance.

What is the Cunningham Technique?

The Cunningham Technique is an abstract dance training programme that's designed to simultaneously strengthen the body and mind, improve flexibility, precision and your dynamism as a dancer. It's taught globally in classes and often as part of Dance studies. It's named after Merce Cunningham; the founder of the Cunningham Technique was an American dancer and choreographer who developed this style of dance during his own training. Cunningham was a soloist for Martha Graham's company until he formed his own in 1953 - Graham actually encouraged him to pursue choreography. Cunningham loved the random and abstract, which led him to devise a form of dancing that was determined by something so uncontrollable as flipping a coin. A true modern dancer, Cunningham challenged traditional ideas of dance so much so that it led him to explore Cage's possibilities of music and the body existing separately from one another whilst on stage. Cunningham may have passed on, but he still wants you to question and challenge dance as you know it to push its boundaries and limitations to create beauty on stage.

MARTHA GRAHAM

Martha Graham (May 11, 1894 – April 1, 1991) was an American modern dancer and choreographer. Her style, the Graham technique, reshaped American dance and is still taught worldwide.

Graham danced and taught for over seventy years. She was the first dancer to perform at the White House, travel abroad as a cultural ambassador, and receive the highest civilian award of the US: the Presidential Medal of

Freedom with Distinction. In her lifetime she received honors ranging from the Key to the City of Paris to Japan's Imperial Order of the Precious Crown. She said, in the 1994 documentary *The Dancer Revealed*: "I have spent all my life with dance and being a dancer. It's permitting life to use you in a very intense way. Sometimes it is not pleasant. Sometimes it is fearful. But nevertheless it is inevitable." [2] Founded in 1926 (the same year as Graham's professional dance company), the Martha Graham School is the oldest school of dance in the United States. First located in a small studio within Carnegie Hall the school currently has two different studios in New York City

Martha Graham, (born May 11, 1894, Allegheny county, Pennsylvania, U.S.

—died April 1, 1991, New York, New York), influential American dancer, teacher, and choreographer of modern dance whose ballets and other works were intended to “reveal the inner man.” Over more than 50 years she created more than 180 works, from solos to large-scale works, in most of which she herself danced. She gave modern dance new depth as a vehicle for the intense and forceful expression of primal emotions.

Early Life And Works

Graham was one of three daughters of a physician who was particularly interested in the bodily expression of human behaviour. After some time in the South, her family settled in 1909 in Santa Barbara, California, where she discovered the rhythm of the sea and became acquainted with Asian art, influences that were to be evident in her choreography throughout her career.

Graham's professional career began in 1916 at Denishawn, the schools and dance company founded in Los Angeles by Ruth St. Denis and Ted Shawn, where as a teenager she was introduced to a repertory and curriculum that, for the first time in the United States, explored the world's dances—folk, classical, experimental, Asian, and Native American. She was entranced by the religious mysticism of St. Denis, but Shawn was her major teacher; he discovered sources of dramatic power within her and then channeled them into an Aztec ballet, *Xochitl*. The dance was a tremendous success both in vaudeville and in concert performance and made her a Denishawn star.

Graham was born in Allegheny City – later to become part of Pittsburgh, Pennsylvania – in 1894. Her father, George Graham, practiced as what in the Victorian era was known as an "alienist", a practitioner of an early form of psychiatry. The Grahams were strict Presbyterians. Dr. Graham was a third-generation American of Irish descent. Her mother, Jane Beers, was a second-generation American of Irish, Scots-Irish, and English ancestry, and who claimed descent from Myles Standish. [4][citation needed] While her parents provided a comfortable environment in her youth, it was not one that encouraged dancing.

The Graham family moved to Santa Barbara, California when Martha was fourteen years old. [6] In 1911, she attended the first dance performance of her life, watching Ruth St. Denis perform at the Mason Opera House in Los Angeles. In the mid-1910s, Martha Graham began her studies at the newly created Denishawn School of Dancing and Related Arts, founded by Ruth St. Denis and Ted Shawn, at which she would stay until 1923. In 1922, Graham performed one of Shawn's Egyptian dances with Lillian Powell in a short silent film by Hugo Riesenfeld that attempted to synchronize a dance routine on film with a live orchestra and an onscreen conductor

For Martha Graham, the dance, like the spoken drama, can explore the spiritual and emotional essence of human beings. Thus, the choreography of *Frontier* symbolized the frontier woman's achievement of mastery over an uncharted domain. In *Night Journey* (1948), a work about the Greek legendary figure Jocasta, the whole dance-drama takes place in the instant when Jocasta learns that she has mated with Oedipus, her own son,

and has borne him children. The work treats Jocasta rather than Oedipus as the tragic victim, and shows her reliving the events of her life and seeking justification for her actions. In *Letter to the World* (1940; also called *The Kick*), a work about Emily Dickinson, several characters are used to portray different aspects of the poet's personality.

CAREER

For more than 10 years, Graham's dance company consisted solely of women, but her themes were beginning to call for men as well. She engaged Erick Hawkins, a ballet dancer, to join her company, and he appeared with her in a major work, *American Document* (1938). She and Hawkins were married in 1948, but the marriage did not last; they divorced in 1954.

In a career spanning more than half a century, Graham created a succession of dances, ranging from solos to large-scale creations of full-program length such as *Clytemnestra* (1958). For her themes she almost always turned to human conflicts and emotions. The settings and the eras vary, but her great gallery of danced portraits never failed to explore the inner emotional life of their characters. She created some dances from American frontier life, the most famous of which is *Appalachian Spring* (1944), with its score by Aaron Copland. Another source was Greek legend, the dances rooted in Classical Greek dramas, stories, and myths. *Cave of the Heart* (1946), based on the figure of Medea, with music by Samuel Barber, was not a dance version of the legend but rather an exposure of the Medea latent in every woman who, out of consuming jealousy, not only destroys those she loves but herself as well. Later works by Graham also borrowed from Greek legend, including *Errand into the Maze* (1947), an investigation of hidden fears presented through the symbols of the Minotaur and the labyrinth; *Alcestis* (1960); *Phaedra* (1962); and *Circe* (1963). Biblical themes and religious figures also inspired her: *Seraphic Dialogue* (1955; *Joan of Arc*), *Embattled Garden* (1958; referring to the Garden of Eden), and *Legend of Judith* (1962) and such fanciful abstractions as *Diversion of Angels* (1948) or *Acrobats of God* (1960). Her later works include *The Witch of Endor* (1965), *Cortege of Eagles* (1967), *The Archaic Hours* (1969), *Mendicants of Evening* (1973), *Lucifer* (1975), *The Owl and the Pussycat* (1978), and *Frescoes* (1980). In the early 1980s she created neoclassical dances, beginning with *Acts of Light* (1981). In 1970 she announced her retirement as a dancer, but she restructured her company into the Martha Graham Dance Company in 1973 and continued to create dances and to teach. Her autobiography, *Blood Memory*, was published in 1991.

Retirement and later years

In the years that followed her departure from the stage, Graham sank into a deep depression fueled by views from the wings of young dancers performing many of the dances she had choreographed for herself and her former husband. Graham's health declined precipitously as she abused alcohol to numb her pain. In *Blood Memory* she wrote,

It wasn't until years after I had relinquished a ballet that I could bear to watch someone else dance it. I believe in never looking back, never indulging in nostalgia, or reminiscing. Yet how can you avoid it when you look on stage and see a dancer made up to look as you did thirty years ago, dancing a ballet you created with someone you were then deeply in love with, your husband? I think that is a circle of hell Dante omitted.

[When I stopped dancing] I had lost my will to live. I stayed home alone, ate very little, and drank too much and brooded. My face was ruined, and people say I looked odd, which I agreed with. Finally my system just gave in. I was in the hospital for a long time, much of it in a coma.

Graham not only survived her hospital stay, but she rallied. In 1972, she quit drinking, returned to her studio, reorganized her company, and went on to choreograph ten new

ballets and many revivals. Her last completed ballet was 1990's Maple Leaf Rag.

LESTER HORTON

Lester Horton (23 January 1906 – 2 November 1953) was an American dancer, choreographer, and teacher.

Lester Iradell Horton was born in Indianapolis, Indiana on January 23, 1906. His parents were Iradell and Pollyanna Horton.

His interest in dance was mainly stimulated by his fascination with American Indian culture after watching tribal dances in a Wild West show. He studied the Iroquois and Red River Indians, and Penobscot and Ojibwa tribes.

He studied ballet for two years with a local teacher in Indianapolis, Theo Hewes. At that time he also took classes at the Herron Art Institute and worked with the Indianapolis Little Theater.

Seeing a performance of the Denishawn company had a great impact on him.

Horton arrived in California in 1929 to perform *The Song of Hiawatha*, a dance-pageant by Clara Bates based on Longfellow's poem, at the Argus Bowl, a natural amphitheater in Eagle Rock.[2]

He took a job with the sculptress Kathleen Stubergh, with whom he remained close for his lifetime. They produced wax figures and Horton painted faces on the window mannequins.[3]

He chose to work in California instead of New York City, which was considered the center of modern dance at the time.

Career

In 1931, Horton created his first solo concert choreography, *Kootenai War Dance*. That same year he was invited to perform this dance along with a new choreography *Voodoo Ceremonial* at the Los Angeles Olympics. His success garnered an invitation to perform at the Paramount Theatre on the same bill as Judy Garland and the Garland sisters for a two-week run. In 1932, Lester Horton formed his own dance company called the Lester Horton Dancers. That company evolved into what was briefly known as the Lester Horton California Ballets (1934) and then the Horton Dance Group (1934). The Horton Dance Group, billed in its film appearances as the Lester Horton Dancers, lasted until early 1944. Later, Horton attempted to develop a company on the East Coast for dancer Sonia Shaw, but Shaw's husband stopped underwriting the venture and the company collapsed before it could give any public performances. After a brief hiatus, Horton formed the Dance Theater of Los Angeles with his longtime leading dancer, Bella Lewitzky; their partnership ended when Lewitzky left in 1950. Horton's final company continued until 1960 under the direction of Frank Eng.

In order to finance his school and various dance companies, Horton choreographed a number of Hollywood musicals, beginning with *Moonlight in Havana* (1942). Many of the films, like the Maria Montez vehicle *White Savage* (1943), were Universal productions, which could not rival the budgetary extravagance of MGM or Fox, though many were in Technicolor; the most notable was Arthur Lubin's *Phantom of the Opera* (1943). Horton's dancers also frequently worked at clubs, including the Folies Bergère in New York and Earl Carroll Theatre and Restaurant in Los Angeles. Horton's best-known works, which he called "choreodramas," are *Salome* (which occupied Horton for nearly two decades[6]) and *The Beloved*.

Dance Theater made only one appearance in New York, during the last year of Horton's life. The troupe was scheduled to perform at the reputation-making theater of the Young Men's and young Women's Hebrew Association on East Ninety-second street in New York City. Upon arriving the troupe discovered the venue did not provide publicity and so the performance was largely unknown and not well attended. Only about 300 people showed for the Saturday night performance and only about 200 tickets were sold for the Sunday matinee. This netted the company a total of 100 dollars. All but one of the reviews were good. One magazine praised the "superb dancers" but complained that "one technical and effective stunt follows another with hardly ever any sustained choreographic continuity." There was not enough money to return home from New York and Horton had doubts about the company's financial ability to attend Jacob's Pillow later that summer. Horton's agent wired Horton the money to get the troupe home. At the time, Horton was drinking heavily and was emotionally and physically ill. Upon returning to Los Angeles he moved into a house on Mulholland Drive where he was attended to by his parents and friends.

Determined to perform at the Jacob's Pillow festival, the group travelled to the Berkshires by car. The show was a success, though Horton could not afford to accompany the troupe to the festival. Riding on their success at the festival, the troupe was asked to open for Johnny Desmond in the Fall; they were so popular that they were invited back for another two-week engagement. Horton died of a heart attack at his home on November 2, 1953. Alvin Ailey briefly ran the company following Horton's death, but eventually moved to New York City, where in 1969 the Horton Technique became standard training for students at the Alvin Ailey American Dance Center.

The 4 types of movement the Horton technique is based upon

For instance, Horton uses flat backs and lateral stretches, tilt lines and lunges, all movements that could be found in a jazz warm-up. Horton technique also incorporates lyrical, circular movements focusing on stretching in opposite directions.

José Arcadio Limón

José Arcadio Limón (January 12, 1908 – December 2, 1972) was a dancer and choreographer who developed what is now known as 'Limón technique'. In the 1940s he founded the José Limón Dance Company (now the Limón Dance Company), and in 1968 he created the José Limón Foundation to carry on his work.

In his choreography, Limón spoke to the complexities of human life as experienced through the body. His dances feature large, visceral gestures—reaching, bending, pulling, grasping—to communicate emotion. Inspired in part by his teacher Doris Humphrey's theories about the importance of body weight and dynamics, his own Limón technique emphasizes the rhythms of falling and recovering balance and the importance of good breathing to maintaining flow in a dance. He also utilized the dance vocabulary developed by both Doris Humphrey and Charles Weidman, which aimed at demonstrating emotion through dance in a way that was much less strict and stylized than

ballet as well as used movements of the body that felt most natural and went along with gravity.

Limón's most well-known work is *The Moor's Pavane* (1949), based on Shakespeare's *Othello*, which won a major award. Other works were inspired by subjects as diverse as the McCarthy hearings (*The Traitor*) and the life of La Malinche, who served as interpreter for Hernán Cortés. Limón generally sets his dances to music, choosing composers ranging from Ludwig van Beethoven and Frederic Chopin to Arnold Schoenberg and Heitor Villa-Lobos.

Doris Batcheller Humphrey

Doris Batcheller Humphrey (October 17, 1895 – December 29, 1958) was an American dancer and choreographer of the early twentieth century. Along with her contemporaries Martha Graham and Katherine Dunham, Humphrey was one of the second generation modern dance pioneers who followed their forerunners – including Isadora Duncan, Ruth St. Denis, and Ted Shawn – in exploring the use of breath and developing techniques still taught today. As many of her works were annotated, Humphrey continues to be taught, studied and performed.

Doris Humphrey known for

Doris Humphrey, (born Oct. 17, 1895, Oak Park, Ill., U.S.—died Dec. 29, 1958, New York, N.Y.), pioneer in American modern dance and an innovator in technique, choreography, and theory of dance movement. Humphrey was an avid and talented student of dance from an early age

Doris Humphrey's Innovations:

Humphrey's codification of "Fall and Recovery" and the development of a movement vocabulary based on its rhythms stands today as an important tradition in the modern dance family tree.

Humphrey was responsible for the creation of the first concrete, fully articulated choreographic method for modern dance-makers. Humphrey's 1958 book, *The Art of Making Dances*, was the first book of its kind, and remains an important document for choreographers and dancers.

Humphrey pioneered the first full use of the ensemble as opposed to the solo figure in concert dancing. She was the first modern dancer to analyze and write about the choreographic process, thus separating the dancer from the dance.

Humphrey's Theory of Dance

By 1931, the Humphrey and Weidman companies and their joint studio/school were firmly established in New York City. With Graham, Humphrey was considered by most critics to be a primary innovator of the new modern dance. Her theory of "fall and recovery"-- and the technique that sprang from it--was the foundation of her teaching method and her choreography. Underlying it, according to Humphrey, was the German philosopher Frederick Nietzsche's idea about the split in the human psyche between each person's Apollonian side (rational, intellectual) and our Dionysian side (chaotic, emotional). The true essence of the modern dance was the movement that happened in between these extremes, which Humphrey labeled "the arc between two deaths."

Top 5 Dancers of Contemporary Dance in the 20th Century.

Isadora Duncan.

Katherine Dunham.

Charles Weidman.

Eric Hawkins.

Martha Graham

JAZZ

INTRODUCTION OF JAZZ DANCE

Jazz dance, any dance to jazz accompaniments, composed of a profusion of forms. Jazz dance paralleled the birth and spread of jazz itself from roots in Black American society and was popularized in ballrooms by the big bands of the swing era (1930s and '40s). It radically altered the style of American and European stage and social dance in the 20th century. The term is sometimes used more narrowly to describe (1) popular stage dance (except tap dance) and (2) jazz-derived or jazz-influenced forms of modern dance. It excludes social dances lacking jazz accompaniment—e.g., the rumba and other Latin-American dances.

Jazz dance is a performance [dance] and style that in the United States arose in the mid 20th century. Jazz dance may allude to vernacular jazz or to Broadway or dramatic jazz. The two types expand on African-American vernacular styles of dance that arose with jazz music. Vernacular jazz dance incorporates ragtime moves, Charleston, Lindy hop, and mambo. Famous vernacular jazz dance entertainers incorporate The Whitman Sisters, Florence Mills, Ethel Waters, Al and Leon, Frankie Manning, Norma Miller, Dawn Hampton, and Katherine Dunham. Dramatic jazz dance performed on the show stage was promoted by Jack Cole, Bob Fosse, Eugene Louis Faccuito, and Gus Giordano.

The term 'jazz dance' has been used in ways that have little or nothing to do with jazz music. Since the 1940s, Hollywood movies and Broadway shows have used the term to describe the choreographies of Bob Fosse and Jerome Robbins. In the 1990s, colleges and universities applied the term to classes offered by physical education departments in which students dance to various forms of pop music, rarely jazz.

Jazz dance developed from both 19th- and 20th-century stage dance and traditional Black social dances and their white ballroom offshoots. On the stage, minstrel show performers in the 19th century developed tap dancing from a combination of Irish jigging, English clog dancing, and African rhythmic stamping. Tap dance and such social dances as the cakewalk and shuffle became popular vaudeville acts and appeared in Broadway revues and musical comedies as these replaced vaudeville early in the 20th century. In addition, comedy, specialty, and character dances to jazz rhythms became standard stage routines. By the 1940s elements of jazz dance had appeared in modern dance and in motion picture choreography.

Although the stage popularized certain social dances, many others were transmitted mainly in social gatherings. The dances that gave rise to social forms of jazz dance developed from rural slave dances. In both early dances and 20th-century jazz dances, there is a noticeable continuity of dance elements and motions. The eagle rock and the slow drag (late 19th century) as well as the Charleston and the jitterbug have elements in common with certain Caribbean and African dances. In addition, the slow drag contributed to the fashions of the 1950s; the ring shout, which survived from the 18th into the 20th century, in isolated areas, influenced the cakewalk.

Origin

The origin of jazz dance can be traced to African ritual and celebratory dances from around the seventeenth century. These dances emphasized polyrhythm and improvisation. From the sixteenth to the nineteenth century, the transatlantic slave trade brought ten million enslaved Africans to the Americas. By 1817 in New Orleans, city laws "restricted gatherings of

enslaved people to Sunday afternoons in Congo Square, known as Place Publique".

First invented jazz dance Jack Cole

Choreographer and modern dancer Jack Cole was the first to really define jazz technique. He is considered the "Father of Jazz Technique". Two more choreographers, Eugene Louis Faccinto, known as "Luigi" and Gus Giordano were also very influential in the development of jazz technique jazz dance invented 1817

In 1817, New Orleans set aside an area of parkland called Congo Square for African dance and informal music improvisation. That was seed ground for many jazz musicians and performers and served as an important early venue for one of New Orleans' most famous exports, the wholly American art form called jazz.

Jack Cole (April 27, 1911 – February 17, 1974) was an American dancer, choreographer, and theatre director known as "the Father of Theatrical Jazz Dance".

Jack Cole, born John Ewing Richter, made his professional dance debut with Denishawn at Lewisohn Stadium in New York City in August 1930. Only months earlier, he had begun his training as a modern dancer, studying with Ruth St. Denis and Ted Shawn. Cole was entranced by the Asian influences Denishawn utilized in its choreography and costuming. Cole also performed briefly with Humphrey-Weidman, and was influenced by the pioneering modernists, Doris Humphrey and Charles Weidman. Eager to make a living as a dancer during the Depression, Cole soon left the modern dance world and opted for opportunities in nightclubs, where he partnered, first, Alice Dudley, and then for years danced as part of a trio with Anna Austin and Florence Lessing.

Cole's career trajectory was a unique one for an American dance artist. He started at the very roots of modern dance, then segued into a blazing commercial career in nightclubs across the nation, first at Manhattan's Embassy Club, then opening the Rainbow Room on its inaugural evening in October 1934. His career spanned three major arenas: nightclub, Broadway stage, and Hollywood film. He ended his career as a desired coach to Hollywood stars and a highly innovative choreographer for the camera.

Jack Cole influence jazz dance

Theatrical jazz dance innovator Jack Cole (1911–1974) forever changed the face of theater dance by mixing ethnic movement with jazz—what he dubbed "urban folk dance." Culling movement from the dance forms of East India, Africa, the Caribbean, Cecchetti ballet technique and the Lindy hop,

Cole transformed theatrical

jazz was born in North America of African and European parents. Its roots live in societies where music and dance are integral to everyday life.

Bob Fosse

Bob Fosse (1927 - 1987) was one of the most well known names in jazz dance.

BALLET

A Brief History of Ballet

Origin of Ballet

Ballet originated in the Italian Renaissance courts of the 15th century. Noblemen and women were treated to lavish events, especially wedding celebrations, where dancing and music created an elaborate spectacle. Dancing masters taught the steps to the nobility, and the court participated in the performances.

Evolution of ballet

In the 16th century, Catherine de Medici — an Italian noblewoman, wife of King Henry II of France and a great patron of the arts — began to fund ballet in the French court. Her elaborate festivals encouraged the growth of ballet de cour, a program that included dance, decor, costume, song, music and poetry. A century later, King Louis XIV helped to popularize and standardize the art form. A passionate dancer, he performed many roles himself, including that of the Sun King in *Ballet de la nuit*. His love of ballet fostered its elevation from a past time for amateurs to an endeavor requiring professional training.

By 1661, a dance academy had opened in Paris, and in 1681 ballet moved from the courts to the stage. The French opera *Le Triomphe de l'Amour* incorporated ballet elements, creating a long-standing opera-ballet tradition in France. By the mid-1700s French ballet master Jean Georges Noverre rebelled against the artifice of opera-ballet, believing that ballet could stand on its own as an art form. His notions — that ballet should contain expressive, dramatic movement that should reveal the relationships between characters — introduced the ballet d'action, a dramatic style of ballet that conveys a narrative. Noverre's work is considered the precursor to the narrative ballets of the 19th century.

The 19th Century

Early classical ballets such as *Giselle* and *La Sylphide* were created during the Romantic Movement in the first half of the 19th century. This movement influenced art, music and ballet. It was concerned with the supernatural world of spirits and magic and often showed women as passive and fragile. These themes are reflected in the ballets of the time and are called romantic ballets. This is also the period of time when dancing on the tips of the toes, known as pointe work, became the norm for the ballerina. The romantic tutu, a calf-length, full skirt made of tulle, was introduced.

The popularity of ballet soared in Russia, and, during the latter half of the 19th century, Russian choreographers and composers took it to new heights. Marius Petipa's *The Nutcracker*, *The Sleeping Beauty* and *Swan Lake*, by Petipa and Lev Ivanov, represent classical ballet in its grandest form. The main purpose was to display classical technique — pointe work, high extensions, precision of movement and turn-out (the outward rotation of the legs from the hip)—to the fullest. Complicated sequences that show off demanding steps, leaps and turns were choreographed into the story. The classical tutu, much shorter and stiffer than the romantic tutu, was introduced at this time to reveal a ballerina's legs and the difficulty of her movements and footwork.

Ballet Today

In the early part of the 20th century, Russian choreographers Sergei Diaghilev and Michel Fokine began to experiment with movement and costume, moving beyond the confines of classical ballet form and story. Diaghilev collaborated with composer Igor Stravinsky on the ballet *The Rite of Spring*, a work so different — with its dissonant music, its story of human sacrifice and its unfamiliar movements — that it caused the audience to riot. Choreographer and New York City Ballet founder George Balanchine, a Russian who emigrated to America, would change ballet even further. He introduced what is now known as neo-classical ballet, an expansion on the classical form. He also is considered by many to be the greatest innovator of the contemporary “plotless” ballet.

With no definite story line, its purpose is to use movement to express the music and to illuminate human emotion and endeavor. Today, ballet is multi-faceted. Classical forms, traditional stories and contemporary choreographic innovations intertwine to produce the character of modern ballet.

The etymology of the word "ballet" reflects its history. The word ballet comes from French and was borrowed into English around the 17th century. The French word in turn has its origins in Italian balletto, a diminutive of ballo (dance). Ballet ultimately traces back to Italian ballare, meaning "to dance".

Evolution of Ballet performance/companies

The first formal 'court ballet' ever recognized was staged in 1573, 'Ballet des Polonais'. In true form of royal entertainment, 'Ballet des Polonais' was commissioned by Catherine de' Medici to honor the Polish ambassadors who were visiting Paris upon the accession of Henry of Anjou to the throne of Poland. In 1581, Catherine de' Medici commissioned another court ballet, Ballet Comique de la Reine, however it was her compatriot, Balthasar de Beaujoyeulx, who organized the ballet. Catherine de' Medici and Balthasar de Beaujoyeulx were responsible for presenting the first court ballet ever to apply the principles of Baif's Academie, by integrating poetry, dance, music and set design to convey a unified dramatic storyline. Moreover, the early organization and development of 'court ballet' was funded by, influenced by and produced by the aristocrats of the time, fulfilling both their personal entertainment and political propaganda needs.

In the late 17th century Louis XIV founded the Académie Royale de Musique (the Paris Opera) within which emerged the first professional theatrical ballet company, the Paris Opera Ballet. The predominance of French in the vocabulary of ballet reflects this history. Theatrical ballet soon became an independent form of art, although still frequently maintaining a close association with opera, and spread from the heart of Europe to other nations.

The Royal Danish Ballet and the Imperial Ballet of the Russian Empire were founded in the 1740s and began to flourish, especially after about 1850. In 1907 the Russian ballet in turn moved back to France, where the Ballets Russes of Sergei Diaghilev and its successors were particularly influential. Soon ballet spread around the world with the formation of new companies, including London's The Royal Ballet (1931), the San Francisco Ballet (1933), American Ballet Theatre (1937), the Royal Winnipeg Ballet (1939), The Australian Ballet (1940), the New York City Ballet (1948), the National Ballet of Canada (1951), and the National Ballet Academy and Trust of India (2002).

In the 20th century styles of ballet continued to develop and strongly influence broader concert dance, for example, in the United States choreographer George Balanchine developed what is now known as neoclassical ballet, subsequent developments have included contemporary ballet and post-structural ballet, for example seen in the work of William Forsythe in Germany.

Ballet is one of the many types of dance but within the category there are also different types of ballet. Some are defined by certain dances, by the eras they come from or by particular things featured within the dance. Here are some of the different types of ballet and what makes them unique.

HIO HOP

Hip-hop history

Hip-hop dance began during the late 1960's and early 1970's, originally inspired by the movements of African dancing, and flourished as a newstyle of dance performed on the street for the people.

Hip-hop originated in the predominantly African American economically depressed South Bronx section of New York City

Hip-hop

Styles

1. B-boying (breakdancing)
2. Locking and popping
3. Funk
4. uprock
 - *shuffles
 - *spins
 - *freestyle movements
 - *jerks
 - *hand gesture
5. Liquid Dance
6. Boogalo
7. Reggae
8. Lyrical
9. Stepping
 - *stromping or steps
 - *clapping or slapping
 - *spoken word

Development of hip-hop

The dance industry responded with a commercial, studio-based version of hip-hop—sometimes called "new style"—and a hip-hop influenced style of jazz dance called "jazz-funk". Because of this development, hip-hop dance is practiced in both dance studios and outdoor spaces.

International hip-hop dance competitions

There are several international hip-hop dance competitions such as the UK B-Boy Championships, Juste Debout, and EuroBattle. Australia hosts a team-based, competition called World Supremacy Battlegrounds and Japan hosts a two-on-two competition called World Dance Colosseum

Best hip-hop dancers

1. Michael Jackson
2. RUN-DMC
3. Aaliyah
4. Paula Abdul

5. Mc Hammer
6. Ciara
7. Les Twins
8. Shane sparks
9. Beyonce
10. Soulja Boy

HIP HOP

Founder : DJ kool herc

1. Hip-hop is a culture which was originated at Bronx New York City in the early 1970s.
2. At first it was only focused on DJing and emceeing but during the late 70s-80s it began to breakdown into 4 major elements of hip-hop i.e:

Elements of hip-hop

1. DJing
2. Emceeing
3. Graffiti
4. Bboying

Note: there's been a conflict between the 5th element of hip-hop bet knowledge and fashion lifestyle.

Locking

Founder: Don campbell

Locking is a style of funk dance, which is today also associated with hip hop. The name is based on the concept of locking movements, which basically means freezing from a fast movement and "locking" in a certain position, holding that position for a short while and then continuing at the same speed as before. It relies on fast and distinct arm and hand movements combined with more relaxed hips and legs. The movements are generally large and exaggerated, and often very rhythmic and tightly synced with the music. Locking is performance oriented, often interacting with the audience by smiling or giving them a high five, and some moves are quite comical

Popping

Founder: boogaloo sam (sam Solomon)

With Don campbell.

Popping came about in the 60's and started with Boogaloo Sam in Fresno California. He taught his brother, Popin' Pete and later his cousin, Skeeter Rabbit how to be poppers. Boogaloo Sam created the dance group Electric Boogaloos which Poppin' Pete

FOLK

Folk Dances of india

India is a land of diverse cultures and traditions. Each region of the country has a unique culture, which is also prominently visible in its various art forms. Almost all the regions of the country have their specific folk music and dance, which proves to be a wonderful way of expression of their community and its traditions. Though these folk dances are not

as complex as the classical dance forms, they are very beautiful, because of the essence of rawness in them. Be it the Bihu of Assam, Dol-Cholom of Manipur, Hikal of Himachal Pradesh or Chhau of Bihar, each of the Indian folk dance forms comes across as a reflection of the deep seated beliefs and traditions of a particular culture.

The folk dances of any community are performed on almost every special occasion and festival, to express elation and joy. These dances are also considered to be auspicious by many of the tribal communities in the country. Many folk dances are dedicated to the presiding deity of the specific community. The most interesting part of a folk dance is the attire required for its performance. Every folk dance has its own specific costume and jewelry, which differs from dance to dance. They are, in general, very bright and colorful, with traditional jewelries that give a folk touch to the performance. These dances are not only the exclusive art of a particular community, but also an asset of India's cultural heritage. In our related section, we have discussed the different folk dances of India. Read on to know more.

Central Indian Folk Dances

Gaur Dance

Gaur dance is a popular folk dance of Madhya Pradesh and is popular in the Singur or Tallaguda Singurs of South Bastar. It involves men wearing head-dresses, with stringed 'cowries' and plumes of peacock feathers, making their way to the dancing ground. They beat the drums, tossing the horns and feathers of their head-gears to the rising tempo, which gives a wilder touch to the dance. Women, ornamented with brass fillets and bead necklaces around their tattooed bodies, also join the gathering.

Muria Dances

The Muria tribals of North Bastar area are known for performing the folk dances of Muria. These dances start with an invocation or prayer to the phallic deity of their tribe and the founder of the Ghotul institution. One of the popular Muria dances comprises of Har Endanna dance, performed by boys and girls during marriages. Then, there is the Karsana dance, performed for fun and enjoyment. As for the Hulki dance, it is the most beautiful of all Muria dances and has boys moving in a circular fashion, while the girls make their way through them.

Saila Dance

Saila dance is the dance form of Chhattisgarh and is performed by young boys in the post harvest time. It is basically a stick-dance, in which dancers (each standing on one leg and supporting himself by holding on to the man in front, form a circle. Then, all of them jump together, going round and round. Saila dance is popular among the people of Sarguja, Chhindwara and Betul districts. It is also known as Danda Nach or Dandar Pate in this region.

Karma Dance

Popular among the Gonds and Baigas of Chhattisgarh and the Oraons of Madhya Pradesh, Karma dance is associated with the fertility cult. This dance form represents the coming of green branches on trees, during the spring season. It is related to the Karma festival, which falls in the month of August.

Kaksar Dance

Kaksar dance is performed by people in hope of reaping a rich harvest and is popular among the Abhujmarias of Bastar. It is mainly undertaken by young boys and girls, in order to invoke the blessings of the deity. Kaksar dance also presents a unique opportunity to boys and girls to choose their life partners.

Eastern Indian Folk Dances

Chhau (Bihar)

Chhau is the folk dance of Bihar depicting enormous vitality and virility. The word 'Chhau' comes from the Sanskrit root 'Chhaya' meaning shade. Since masks form an important feature of this dance, it is thence called 'Chhau', which means mask. The dance form includes certain steps from 'Pharikhanda' which is a system of exercise. This system of exercise has been an important part of training of Sipahis. All the performers hold swords and shields, while performing this exercise.

The three main elements of classical dance, namely Raga (melody), Bhava (mood) and Tala (rhythmic timing) forms an important aspect of Chhau dance as well. An expression of a mood, state or condition, this folk dance depicts nature and the animal world, which can be confirmed with the various forms such as Sagara Nritya (ocean dance), Sarpa Nritya (serpent dance) and Mayura Nritya. Themes taken from mythology and everyday life also form an important aspect of Chhau dance.

Chhau dance is a dance full of vitality and robustness, unlike any of the Indian dances. During the performance, the entire body and being of the dancer is employed as a single unit i.e. as his language. This body language is extremely poetic and powerful. The legs even form an effective means of communicating the expression. Although the face is covered by the mask, it mysteriously expresses the feelings to be communicated.

In Mayurbhanj, Chhau is performed mainly in Saraikella. On the 25th day of the Chaitra month, it is believed that Lord Shiva invoked and the dances hence begin. Mainly a male dominated art, Chhau has, however, in recent years, been performed by women. The leading exponents of the Chhau in Saraikella have been the royal princes in Mayurbhanj, the lower classes, the rabble and Purulia farmers, tillers and the like.

Coming to the other aspects of dance, the stage is admirably decorated and brilliantly lit by a large number of torches, lanterns and flickering oil lamps. Ragas of Hindustani music form the main base of Chhau tunes. The musical instruments used are the Dhol (a cylindrical drum), Nagara (a huge drum) and Sehnais (reed pipes). The dance is performed by men and boys. As it is difficult to dance for very long with a mask, the dance does not last more than 7-10 minutes.

Brita Dance (West Bengal) A state accredited as being the abode of many renowned poets, thinkers and artists, West Bengal has a rich tradition of folk art as well. Brita or Vrita dance is one of the most important traditional folk dances of Bengal. Mainly performed in the rural areas by the women folk, the dance is held in the premise of a temple to appease the deity and invoke the lord's blessing.

According to the popular belief, the dance is performed in gratitude after a wish has been fulfilled. Brita or Vrita dance is also performed after a recovery from a contagious disease such as small pox, and soon. Kali Nach is another dance form that is performed during Gajan, in honour of the Goddess Kali. Herein, the performer wears a mask,

purified by mantras and dances with a sword, and when worked up can make prophetic answers.

Dalkhai (Orissa)

The 'Dalkhai' is a dance performed by women of the tribes, from the Sambalpur district of Orissa. Quite a virile dance rendered during the time of festivals, the men generally play the musical instruments and the drummers often join the dance. A dummy horse version is the Chaiti Ghorha, danced by a community of fisher folk. In this art, the performers are essentially men. Apart from dancing, the performers sing, deliver homilies of sorts and offer brief dramatic enactments, peppered with wit and humor.

Dancing on stilts is fairly common among the Gond children of Madhya Pradesh. The dance is popular in the Vindhya and the Satpura ranges. Mainly staged in the rainy season, the dancer, who has his balance on the stilts or gendi, performs even in watery or marshy surface. The dance is brisk and ends in pyramid formation. Mostly confined to children, the main attraction of the dance lies in balancing and clever footwork of the performer.

In villages, where the wheat seedlings festival - Bhujalia is celebrated, children prance on their gendis and collect near the village pond or the river, in which the bhujalias are to be immersed. Other children, dancing to the accompaniment of musical instruments join the group and they dance together. Sometimes womenfolk also join them, but they do not use stilts. The Gendi season begins on the day of Bak Bandhi festival in the month of June and concludes after the Pola dance celebrations in the month of August.

Goti Puas (Orissa) Thanks to the pioneering efforts of Ramchandradeva that Goti Pua (or boy dancers) came into being, during the latter half the 6th century. The last of the great dynasties of Orissa had collapsed and the Mughals and Afghans were in the midst of a tug-of-war. Ramachandradeva, the Raja of Khurda (a principality in Orissa) had provided refuge to Mughal soldiers, who had been defeated by the Afghan troops and was consequently in the good books of Emperor Akbar.

Pleased with Ramachandradeva's work, Akbar designated him to be Gajapati or King of Orissa, with allegiance to the Mughal Viceroy. He was also appointed Superintendent of the Jagannath temple in Puri. Ramchandradeva was not only an able ruler but also a sensitive and enlightened man. During his reign, maharis or devadasis attached initially only to temples, came to be patronized by the courts. It was on his initiative that led to the tradition of goti puas or the boy dancers.

An additional reason that traces the emergence of goti puas is that the women dancing on the pretext of worship was greatly disapproved by Vaishnavas. So, to eliminate the problem, the custom of dancing by boys dressed as girls was introduced. The boys performing were students of akhadas or gymnasiums, established by Ramachandradeva in Puri, at the boundaries of the temple. Hence, they were also known as Akhada Pilas - boys attached to akhadas.

The mahari and goti pua dance styles co-existed, each independently, but with common roots. The Odissi dance, as we know it today, has evolved from a curious amalgamation of both these dance traditions. The word goti means 'one', 'single' and Pua, 'boy', but the goti puas always is performed in pairs. Boys are recruited at about the age of six and continue to perform till they are 14, then become teachers of the dance

or join drama troupes.

Today, goti puas is a part of professional teams known as dals, each headed by a guru. In the dance form, the boys are trained for about two years. After having imbibed the basic technique, they learn items of dance, ornamental and expressional. Since performed by youngsters, the adolescents can adapt their bodies to the dance in a far more flexible manner as opposed to the maharis.

Needless to say, one of the most demanding aspects of the dance tradition in Orissa - the bandha, which involves intricate contortions and positions of the body - is the domain of the sprightly goti puas. A goti pua performance usually commences with Bhumi Pranam (salutation to Mother Earth), and wraps up with Bidahi Sangeet, a farewell song and dance item. The whole performance lasts around three hours.

A goti pua presentation is ably supported by a set of three musicians, who play the pakhawaj, the gini or cymbals and the harmonium. The boys do the singing themselves, though at times the group has an additional singer. The goti pua performance is far more organised than that of the maharis, and includes items such as Panchadevta Puja, Bhumi Pranam and Battu. During the Chandan Jatra festival, along with the maharis, goti puas are ferried in boats down the Narendra Sarovar, a holy tank in Puri, to perform before the deities.

The Jhoolan Jatra, celebrated every August, is the occasion when the goti puas completely overshadow the maharis. Today, the surviving goti pua dals belong to villages and some prominent groups are from Dimirisena and Raghurajapur near Puri, and Darara, near Bhubaneswar. In the past goti pua artistes were patronised by Zamindars and were much in demand during festivals like Dol Purnima, or Holi and Dussehra. However, like the maharis their existence too is gradually fading into oblivion.

North Eastern Indian Folk Dances

Naga Dances

The dances of the Nagas portray a sense of fun and zest in their life. Harvesting season is main celebration time for all the Naga tribes, which they rejoice through the performance of various dances. Then, there are other occasions on which the dances are performed. The characteristic feature of all Naga dancing is the use of an erect posture, with many movements of the legs and comparatively little use of the torso and shoulders.

Bihu (Assam)

The folk dance of Assam is called 'Bihu'. Every Assamese, young or old, rich or poor, takes delight in the dance, which forms a part of the Bihu festival. The festival comes in mid-April, during the harvesting time (which lasts for a month). During the day, all young men and young girls gather and dance together (though they do not mix-up much), to the tunes of drums and pipes, along with love songs. The dances are performed either in circles or parallel rows.

Hajgiri (Tripura)

Hajgiri is the folk dance of Tripura, the land of a large tribal population. The dance is performed by young girls, who demonstrate a series of balancing skills, and uses instruments of its kind. The dances are a part of the ceremony to appease the goddess Lakshmi, to ensure a happy harvest, as cultivation forms a main source of the tribe's

livelihood. Men and women use the compound of their own houses as dancing grounds for the same.

Thang-ta & Dhol-Cholom (Manipur) The Thang-ta dance of Manipur was an evolution from the martial arts exercises encouraged by the kings of Manipur. The dance is exciting in nature and is performed by young men holding swords and shields. One of the instruments that dominate Manipuri dances is the drum. Dhol Cholom, a drum dance, is one of the dances performed during Holi.

Nongkrem (Meghalaya)

To celebrate the remembrance of the evolution of Khasis and their indigenous democratic state called Hima, 'Nongkrem' dance is performed in Meghalaya, during autumn. The Khasis are a tribe of Meghalaya, who also celebrate the ripening of paddy for threshing, by dances and songs. The folk dances capture the movements of everyday life as well as animals and birds.

Folk Dance of Arunachal Pradesh

In Arunachal Pradesh, an organized group of tribal performers perform dances, plays, musical scripts and dance dramas, based on stories of Lord Buddha. The dancers wear masks of demons or animals, as described in the tales of Buddha, along with splendid costumes. These dances are mostly performed in monasteries, during festivals.

Folk Dances of Sikkim In Sikkim, the men are attracted more towards the monastic style of dancing, while the women have their own folk dance style. The dances of Sikkim are different than those of Indian traditions. Masks used in dances are something close to Indian cultural dances.

North Indian Folk Dances

Jammu & Kashmir Dumhal:

The dance of the Kashmiris is called as 'Dumhal'. It is performed by dancers wearing long colorful robes and tall conical caps, studded with beads and shells. It is mainly the men folk of Wattal who perform this dance, that too on specific occasions. While dancing, the performers sing too, with drums to assist their lyrics. The party of performers moves in a ritual manner and digs a banner into the ground, at a set location. The dance begins with the men dancing around this banner.

Himachal Pradesh

Hikat: Hikat is performed by women and comes across as a modification of a game played by children. Forming pairs, the participants extend their arms to the front, gripping each other's wrists. With their body inclined back, they go round and round at the same spot. **Namagen:** Namagen is another folk dance that is specific to the state of Himachal Pradesh. It mainly celebrates the autumnal hue, in the month of September.

Uttar Pradesh

Hurka Baul: Hurka Baul is performed during paddy and maize cultivation, in different fields, by turns. Its name has been derived from the terms 'hurka', the drum which constitutes the only musical accompaniment to the dance, and 'baul', the song. The singer narrates the story of battles and heroic deeds, while the dancers enter from two opposite sides and enact the stories, in a series of crisp movements. The farmers form two rows and move backwards, in unison, while responding to the tunes of the song and

the rhythm of the dancers.

Chholiya: A famous dance of Kumaon region, Chholiya is mainly performed during marriages. As the groom's procession proceeds to the bride's house, male dancers, armed with swords and shields, dance spiritedly.

Punjab

Bhangra: One of the most popular dances of North India, performed during the festival of Baisakhi, is the Bhangra. Among the most virile and captivating dances of India, it is undertaken by men and includes tricks and acrobatic feats. The drummer, usually in the centre of the circle, is surrounded by men dressed in lungis and turbans.

Gidha: The dance performed by the women folk of Punjab is called the Gidha. In this dance form, a woman or a pair of women dances at a time, while the others surround them and clap in rhythm. The dance is mainly performed during the festival of Teejan, to welcome the rains.

Haryana

Dhamyal: The folk dance of Haryana is known as the 'Dhamyal' or the 'Daph'. The dance can be performed by men alone as well as with women. The Daph, after which the dance form is named, is a circular drum, played nimbly by the male dancers, as they dance.

North West Indian Folk Dances

Dandiya (Gujarat)

Dandiya is the folk dance of Gujarat, which shows the great vigor and joy of the inhabitants of the North West State of India. Dressed in colorful costumes, the people of the desert play dandiya gracefully, by holding big sticks in their hands (used as the prop for the dance). The dances are accompanied by the musical instrument called the 'Meddala', which is played by the drummer positioned in the centre. Apart from being a traditional dance form of the state, Dandiya features in the 'navratras', a nine-day festival that is observed with pomp and gaiety across many parts of the country.

Tarpha Nach

'Tarpha Nach' or 'Pavri Nach' is the dance of the Kokna tribals native to the hilly regions of the north-west India. These dances derive their names from the wind instruments of 'Tharpa' or 'Pavri', which are made of dried gourd, played during the dance performance. During the dance performance, the performers stand in a close formation, holding each other by the waist, and then dance to the tune played by the wind instruments, gracefully. The dances are performed by men alone as well, who form pyramids or rapidly revolve a dancer round a stout pole.

Tera Tali (Rajasthan)

Native to the 'Kamar' tribe of North West India, Tera Tali is performed by two or three women. The performers sit on the ground while performing the Tera Tali, which is an elaborate ritual, followed in the region. Small metal cymbals called 'Manjiras' are tied to different parts of the body, mostly on the legs, of the dance performer. The dancers hold the metal cymbals in their hands and strike them in a rhythmic manner. In some cases, you can also see women clenching a sword in between their teeth and balancing a decorative pot on their head, while performing Tera Tali. The women cover their head with a veil.

Southern India

Padayani or Paddeni (Kerala)

One of the most colorful and enchanting dances of Kerala, Padayani or Paddeni is associated with the festivals of certain temples. These temples are found in the districts of Alleppey, Quilon, Pathanamthitta and Kottayam districts. The literal meaning of Padayani, in folk art, is military formations or rows of army. It involves a series of divine and semi divine impersonations. The performers in Paddeni consist of dancers or actors, singers (who recite different poems for different Kolams) and instrumentalists (who play wild and loud rhythms on their drums called thappu and cymbals).

Padayani dancers wear Kolams of different shapes, colors and designs, painted on the stalks of areca nut fronds. Kolams are basically huge headgears, with many projections and devices, having a mask for the face and a piece to cover the chest and abdomen of the performer. The main kolams (huge masks) used in Padayani are those of Bhairavi (Kali), Kalan (god of death), Yakshi (fairy) and Pakshi (bird). One of the popular Paddeni dances involve the dancers, singers and instrumentalists forming a procession of Kali and her spirits, returning after the killing of the 'Asura' chief Darika.

Kummi and Kolattam (Tamil Nadu)

Kummi and Kolattam are the dances performed by the tribal women of Tamil Nadu, during certain festivals. Kummi is a very simple form of dance, where dancers form circles and clap as they dance. Kolattam is also quite similar, the only difference being the use of small wooden rods by the dancers. The dancers strike the rods in rhythm by, instead of clapping, and provide the main tempo of the dance. The name Kolattam has been derived from Kol (a small stick) and Attam (play), describing its very nature. Kolattam is known by different names in different states of India, such as stick dance, Kolannalu or Kolkolannalu. On an average, a Kolattam dance group consists of 8 to 40 dancers.

Kargam and Puli Vesham (Tamil Nadu)

One of the most essential parts of a ritual dedicated to Mariamma, the Goddess of Health and Rain, in the state of Tamil Nadu is the Kargam dance. It is performed by men, wherein they balance pots, filled with uncooked rice and surrounded by a tall conical bamboo frame covered with flowers, on their head. Drums and long pipes form the musical instruments that accompany the dance. Puli Vesham is another very interesting dance of Tamil Nadu, which is performed by men during a specific festival. In this dance form, the men disguise themselves in tiger costumes and move around the streets.

South West Indian Folk Dances

Dollu Kunitha (Karnataka)

It is a popular drum dance of Karnataka, in which large drums are decorated with colored cloth and slung around the necks of men. The dances are, at times, accompanied with songs related to religious praise or wars. They are performed with quick and light movement of the feet and legs. The tribes of Karnataka, basically comprising of hunters and food gatherers, stocked with a regular précis of songs and dances related to hunting, food gathering and burial funeral rites.

Ritual Dances (Karnataka)

Amongst the ritual dances of Karnataka is Kavadis performed for the worship of Lord Subramanya. Then, at harvest time, the Dodavas of Karnataka perform the Balakat dance. Dollu Kunita also forms a part of the ritualistic dances of Karnataka, which come under 'Kumitha'. Apart from that, we have Devare Thatte Kunita, Yell-ammana Kunita and Suggikunita, which are dances related to the name of a deity or instrument balanced on the head or held in the hand.

Ghode Modni (Goa) Goa was ruled by the Portuguese for many years. Hence, the European influence is quite evident in the annual Carnival and the folk dance performed therein, known as Ghode Modni (dummy horse presentation). The dance brings forth the brave deeds of the Goan warriors, where the attractively dressed dancers perform armed with swords.

Tarangmel (Goa)

While performing Tarangmel, the energetic young girls and boys crowd the streets in colorful group, with flags and streamers (ortarang) in their hands. This group of young dancers invites everyone to join the festive spirit. Romut, dhol and tasha are the main musical instruments used during the performance of Tarangmel.

Lava Dance of Minicoy (Lakshadweep)

Minicoy is renowned for its tradition of the lava dance, performed during the festive occasions on the island. Lava dance is a very colorful and energetic dance of Lakshadweep, in which the dancers are dressed in multi-hued costumes and headgears. They also carry a drum while dancing. In this form of dance, the participants perform to the rhythmic beats of drums and songs.

Indian Classical Dances

The temple tradition of dancing that was practiced in the ancient times has got an entirely new dimension today. The Indian classical dance has been able to make a niche for itself at the global level. It has not just gained popularity amongst the Indians, but has also brought about a sensation in the western countries. The varied dance forms of India depict the rich cultural heritage of our country. The origin of these dance forms can be traced back to 400 B.C during the times of **Natya Shastra of Bharata Muni**.

1) **Bharatnatyam**

Bharatanatyam is a classical dance of India, which finds its roots in the southern state of Tamil Nadu. It is believed that Bharatanatyam is mainly a renewal of Kathir, the ancient art of temple dancers. The dance form has been named after Bharata Muni, the author of the Natya Shastra (ancient treatise on classical Indian dance). The word Bharatanatyam is composed of three terms, Bha meaning Bhava or abhinaya (expression), Ra meaning raga (melody) and Ta meaning tala (rhythm). In other words, the dance form is a communion of expression, melody and rhythm.

The oldest of all the classical dance forms in India, Bharatnatyam is also known as the fifth Veda. In the ancient times, it used to be performed by the Devadasis in the temples of Tamilnadu as 'dasiattam'. The postures of the Bharata Natyam dance of India have served as an inspiration for the ancient sculptures in Hindu temples. The postures of the celestial dancers depicted in the scriptures were given the name of Bharatanatyam Mudras on earth. The spirit of Bhakti has been deeply ingrained in Bharata Natyam and it mainly features mythological stories.

The philosophy behind the dance is to search the human soul and unite with the Supreme Being. In the dance form of Bharatnatyam, the artists make use of beautiful hand and eye movements to convey the message. It is more of a personification of the music in a visual form. There are three main elements of Bharata Natyam, namely

- Nritta (rhythmic dance movements)
- Natya (dance combined with a dramatic aspect)
- Nritya (amalgamation of Nritta and Natya)

The credit of bringing Bharatnatyam to its present form goes to the famous quartet of Chinnayya, Ponniah, Sivanandam and Vadivelu of the Tanjore Court. The various forms of the dance, like Alarippu, Jathiswaram, Sabdham, Varnam and Tillana, were also introduced by them. Even the first dance teachers of Bharatanatyam in Tanjore were the descendants of these four brothers only.

Decline of the Dance Form With time, the devadasis of the temple turned into narthakis of the royal court and prostitution started replacing the devotion of the women. The original technique and themes of Bharatnatyam were modified to suit the new demands. The sacred connotation of the dance form was sacrificed to make it amenable to the entertainment needs of the kings.

Rebirth

The person responsible for once again raising the social status of Bharatanatyam is Krishna Iyer. He also contributed positively to the popularity of the dance form throughout the world. Another name that comes in mind in connection with this is that of Rukmini Devi Arundale. She modified the Pandanallur style of Bharatanatyam and popularized it in the West. Rukmini founded the Kalakshetra School in 1936, outside the city of Madras, in order to teach the dance form as well as to promote it. Today, Bharatnatyam has become an integral part of a girl's upbringing in Tamil Nadu.

Techniques

The major techniques of the classical dance form of Bharatnatyam include

- Abhinaya (The art of story-telling)
- Nritta (Pure dance movements, usually performed as an opening)
- Nritya (Combination of Abhinaya and Nritta)

A typical Bharatnatyam performance includes:

- Ganapati Vandana (Opening prayer to the Lord Ganesha)
- Alarippu (A presentation of the Tala with simple syllables by the dancer)
- Jathiswaram (An abstract dance with drumbeats)
- Shabdham (Dance accompanied by a devotional poem or song)
- Varnam (Main performance in which dance is punctuated with complex and difficult movements. A story is told through movements)
- Padam (Lyrical section where the dancer speaks)
- Tillana (Pure dance with complex footwork and captivating poses)

2) Kathak

The term 'Kathak' has been derived from the Sanskrit word 'Katha', which means a story. The classical Indian dance form of Kathak originated in the northern regions of the country and is narrative in nature. Fast footwork (tatkar), spins (chakkar) and innovative use of bhav in abhinaya characterize Kathak. Kathak, as it is practiced today, was

affected by the mythological narratives by kathakas, temple dances, the bhakti movement and even Persian influence of the Mughal courts.

Modern Dance Forms

In the present times, Kathak art of India includes the representation of the three phases of life, namely creation (symbolized by Lord Brahma), preservation (symbolized by Lord Vishnu) and destruction (symbolized by Lord Shiva). The tempo of the dance moves from slow to fast, with the end being quite dramatic. Kathak also comprises of compositions that include only footwork. Bols (rhythmic words) form a major part of almost all the Kathak compositions. The bols can either be taken from the sounds of the tabla or can be a dance variety also.

A shorter version of the Kathak dance is known as 'Tukra', while the longer version is known as 'Tora'. Tukras bring specific aspects of the dance into the forefront and are usually executed on the heel. At the end of the Tukra, the dancer takes a number of spins, which are executed at a great speed. The other compositions of Kathak can be subdivided into the following categories:

- Vandana (Beginning of the dance, with a prayer to the gods)
- Thaata (The first composition in which short plays are performed)
- Aamad (The first introduction of spoken rhythmic pattern or bols in the dance)
- Salaami (A salutation to the audience)
- Gat (A walk showing abstract scenes from daily life)
- Kavit (Performing movements that reflect the meaning of a poem)
- Paran (A composition using bols from the pakhawaj)
- Parmelu (A composition using bols from nature, such as kukuthere)
- Tihai (A footwork composition, with a long set of bols repeated thrice)
- Ladi (A footwork composition, with variations on a theme, ending in a tihai)
- Bhav batana (A composition where abhinaya dominates)

History of Kathak

Kathak dance form evolved in the ancient times, from the performances of professional storytellers, known as kathakas. They used to narrate stories, while dancing and singing at the same time. The tradition was passed on from generation to generation. The development of Kathak continued since and it was around the 13th century that a distinct style emerged. With time, features like mnemonic syllables and bol started developing. The Bhakti movement of the 15th-16th century also had an impact on the dance form.

With the introduction of Kathak in the Mughal court, Persian influences also started having an impact on it. A social class of dancers and courtiers emerged in the royal palaces and dance became a form of entertainment, rather than worship. An exchange of ideas started taking place between the Indian dancers and those from the Middle East. Then, began the gradual shift of Kathak from the other traditional dances. The characteristic 'chakkars' (spins) were introduced in the dance form around this time only.

The British Raj

During the British Rule in India, Kathak experienced a sharp decline in its popularity. It was denounced by the Victorian administrators as a vulgar form of entertainment and associated solely with the tawaifs (prostitutes).

Schools (Gharanas)

The different styles of Kathak in the pre-independence period developed into the different schools (gharans), namely

Lucknow Gharana

The Lucknow Gharana developed in the courts of the Nawab of Oudh of Lucknow. Nazakat (delicacy), khubsurti (beauty) and abhinaya(acting) characterize the Lucknow School.

Jaipur Gharana

The Jaipur Gharana developed in the courts of the Kachchwahakings of Jaipur. Strong rhythmic elements and different talas, characterize the Jaipur School.

Benaras Gharana

The Benaras Gharana developed in the courts of Janakiprasad. Natwari bols and minimal chakkars characterize the Benaras School.

Raigarh Gharana

The Raigarh Gharana is a sort of an amalgamation of the Lucknow, Jaipur and Benaras Gharana.

The dance form of Kathak regained its popularity after the country gained independence and today, it is recognized, throughout the world, as one of the seven classical dance forms of India.

3) [Kathakali](#)

One of the most popular forms of classical dances of India is Kathakali dance. Kathakali dance drama originated in Kerala and it essentially is a musical drama. The classical dance is best known for its elaborate costumes and glaring make up. The make up and costumes form an essential part of the art of Kathakali. Often, tourists who visit the state of Kerala take back clay figurines of the famous Kathakali mask. Read on to know about the classical dance form of Kathakali.

The literal meaning of this word means "Story - Play". The dancers perform and act out scenes from epics like Mahabharata, Ramayana and also the ancient Indian scriptures. The themes of Kathakali are usually religious in nature and the text is a mixture of Sanskrit and Malayalam. Kathakali is performed by only men and if the script requires female characters, their roles are also performed by men dressed in the female attires. A Kathakali performance is a major social event if organized in a community. It is attended by almost everyone in that community and goes on till the wee hours of night.

The tradition of Kathakali dates back to the 17th century. The refined and present form we see today was prepared by Mahakavi Vallathol Narayan Menon, founder of Kerala Kala Mandalam. The dance form requires the performers to rely heavily on hand gestures and facial expressions to portray their character and emote the dialogues and messages. The hand gestures are an essential part of almost all classical dances and are known as "Mudra".

The costume of a Kathakali dancer is very elaborate and distinctive. It takes a lot of time for dancers to get into their costumes and apply make up and it can get very tiring since they usually apply make up by themselves. The costume itself explains the character a person is playing. The costumes also vary according to the character and there are different types of costumes for the hero, villain, female characters, demons, etc.

The make up of a Kathakali dancer is the most interesting part. The minutest details are given importance and each color has its own significance. The make up looks more like a mask than the usual touching up of features. The materials used for make up are easily available and don't irritate the skin. The white border is made of rice flour, red is made from vermilion, black is made of soot, etc. Each color has its own significance and symbolizes good and evil characters. The music that accompanies the dance is basically Carnatic music. The instruments vary from performance to performance and usually traditional instruments like Chenda, Idakka and Shuddha Madalam.

4) Kuchipudi

Kuchipudi is a classical dance that has its origin in Andhra Pradesh. The name 'Kuchipudi' is acquired from the name of a small village of Kuchelapuram near Vijayawada in Andhra Pradesh, India. In seventh century, Kuchipudi evolved with the outcropping of Bhakti movement. The credit of existing dance form of Kuchipudi goes to Sidhendra Yogi. One of his eminent works of dance is 'Bhamakalapam'. Though, Sidhendra Yogi restricted the art of dance to the young Brahmin boys of the village, yet the dance is outshined by women these days.

Generally, the dance of Kuchipudi is commenced with certain stage rituals and following them, every participant appears on the stage introducing them with a 'daru' (a small comp of both song and dance). Daru helps in introducing the characters and set the atmosphere of the stage show. The dance starts with a song that is usually Carnatic music. The song comes along with the harmony of Mridangam (a classical instrument), Violin, Flute and Tambura (an instrument with strings). The dancers wear ornaments that are fabricated out of alight wood commonly known as 'Boorugu'.

Kuchipudi Dance Drama has a perfect blend of speech, mime and pure dance. The Kuchipudi dancer is a multifarious personality on the stage that changes form with the pace of mime. Kuchipudi has imitated many of its features like 'Yakshagan' from the dance of Bharatnatyam. The dance of Kuchipudi is vivacious and dazzling, yet has the magnitude of being earnestly symphonious. It is audacious and sumptuous in the movements of the eyes and does not look restrained to the slouchy world of hankering lovers. There are numerous dancers that are renowned for Kuchipudi in India.

Kuchipudi is famous for its swift and delicate footsteps and elegant movements. The best part of Kuchipudi dance is the breathtaking dance on the brass plate rim. With the change in time, Kuchipudi has changed in a great deal. Initially, it was intended to be a conventional dance act, crammed with religious feeling and dedication. Usually men used to perform Kuchipudi after passing through a strict training. In the present date, Kuchipudi dance is mostly performed by women. Kuchipudi has crossed the boundaries of India and today, even foreigners like this form of Indian Classical Dance.

5) Manipuri

One of the major classical dance forms of India, Manipuri dance evolved in the northeastern state of Manipur. Initially a part of temple procedures, Manipuri dance still retains the religious and social element in the performances. All types of Manipuri dances, whether folk or classical or modern, are devotional in nature. The people of Manipur mainly worship the Hindu deities Radha and Krishna and even their dance portrays the mythological stories revolving around the deities. One of the most popular dances of Manipur is the RasLila of Radha and Krishna.

The presentation of the Indian Manipuri dance on stage started somewhere around the 20th century only. The major credit for spreading the popularity of Manipuri dance form goes to the acclaimed Bengali poet and philosopher, Rabindranath Tagore. He witnessed the beautiful dance form for the first time in the year 1920 and immediately fell in love with it. Tagore even introduced the Manipuri dance in his university, Santiniketan. Even today, traditional Manipuri dance is taught in Santiniketan.

Steps

Delicate, expressive and elegant movements are the hallmark of Manipuri dance form. The dancers take care to ensure that the movements are rounded and there are no jerks and sharp edges. Quite unlike the other classical Indian dance forms, Manipuri dance requires that the feet of the dancer should never hit the ground too hard. This doesn't gel too well with the otherwise delicate movements of the dancer.

Whenever the dancer puts his/her feet on the ground, the front part of the feet has to touch the ground first. This is intended to break the fall, so that the ankle and the knee joints jointly absorb the shock. In the Manipuri dance, the feet of the dancer are never ever lifted or put down at the precise rhythmic points of the music. Infact, a few seconds are allowed to pass, in order to express the rhythmic points most effectively. Manipuri dancers also do not wear ankle bells.

In the Manipuri dance, not only the body and feet movements, but also the facial expressions are quite delicate and subtle. The entire performance reflects utter devotion and elegance. The music required for the dance is drawn from a number of instruments, namely a percussion instrument called the Pung, small cymbals, a stringed instrument called the Pena and wind instruments such as a Flute. Male artists act as drummers and are trained to dance with the Pung while drumming.

6) Mohiniattam

One of the youngest Indian classical dances, Mohiniyattam dance came into being during the 16th Century A.D. By 19th Century, it was in its full form as it was boosted and encouraged by Swathi Tirunal, Maharaja of Trivandrum, Kerala. The Mohiniattam dance form is a very sensual and graceful dance form that is performed both solo and in a group by women. The term Mohini means a beautiful maiden who enchants spectators and Attam means dance; so Mohini Attam is essentially an enchanting dance by a gorgeous maiden.

There are two famous legends that are associated with the origin of the dance form. It is said that Lord Vishnu appeared in the form of an enchanting Mohini to lure the demons away from the holy nectar of immortality (Amrit) that was churned out by the Gods and the Demons. In another instance He comes as Mohini to save Lord Shiva from the demon

Bhasmasura. The name of the dance was essentially created after this legend and the hero or the main protagonist of every dance performance is Lord Vishnu or his avatar Lord Krishna.

The theme that surrounds the dance is love and devotion to God. It is basically a form of dance drama and was performed by maidens in temples in old days. This dance form also has elements of Bharatanatyam, the classical dance of Tamil Nadu. The dance form has 40 basic movements and is a very gentle dance. The performer uses her eyes to enchant the mind without exciting the senses. The hand gestures used in Mohiniattam are very important as a communicative gesture.

The make up and costume is very realistic and simple. A white sari with golden brocade border is the usual costume. It is teamed with gold jewelry like elaborate earrings, an elegant necklace, a gold waistband, bangles, armlets, etc. The make up emphasizes on the eyes and they are beautifully lined and made to look sensual. The music is classical in nature and is a mix of Sanskrit with Malayalam. The dance is performed according to the rhythm of the song with subtle footwork and powerful hand gestures of the performer.

7) Odissi

One of the oldest surviving dance forms of India, Odissi classical dance is the dance form of the state of Orissa. The dance form dates back to 2200 B.C and evidences are found in the rock caves of Khandagiri and Udayagiri that are located in Orissa. The dance form has been modified and refined over the centuries and today we have three different styles of Odissi dance. These are:

- a. " Gotipua style of Guru Deba Prasad Das
- b. " Mahari style of Guru Pankaj Charan Das
- c. " Guru Kelucharan Mohapatra style of Odissi created under the guidance of Jayantika

The distinct style of Odissi dance is reflected in the relaxed grace, the striking poses and the arresting performance that are combined together at the same time.

The classical Odissi dance has two main postures which are known as Tribhanga and Chaukha. The former is a very feminine posture with a distinct three-body-bend. The hand gestures are very similar to Bharatanatyam. Usually, the Odissi dance is based on the legends and popular stories of Lord Krishna. The graceful dance depicts the relaxed ambience of the famous lord of Orissa, Lord Jagannatha of Puri.

The performance is begun with a prayer chant that is known as "Mangalacharana", which is a tribute to Earth, Lord Jagannatha, other Gods and a note of thanks to the Guru and the audience. This is followed by Batunrya, Pallavi, Abhinaya and Moksha. The Odissi dance is an attempt to attain a higher level of realization also called as Moksha. In Moksha the dancer tries to merge with the divine force in a state of total ecstasy. The dance brings the dancer closer to God and provides the ultimate bliss.

Indian folk and tribal dances are simple dances, and are performed to express joy. Folk and tribal dances are performed for every possible occasion, to celebrate the arrival of seasons, birth of a child, a wedding and festivals. The dances are extremely simple with minimum of steps or movement. The dances burst with verve and vitality. Men and women perform some dances exclusively, while in some performances men

and women dance together. On most occasions, the dancers sing themselves, while being accompanied by artists on the instruments. Each form of dance has a specific costume. Most costumes are flamboyant with extensive jewels. While there are numerous ancient folk and tribal dances, many are constantly being improved. The skill and the imagination of the dances influence the performance.

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Andaman and Nicobar Islands

Nicobarese dances: This is the dance of the Nicobarese - the fascinating tribal group residing in the island of [Car Nicobar](#). The dance is performed during the Ossuary Feast or the Pig Festival. Dedicated to the departed head of the family, the occasion is observed with night long dancing in the full moonlight under the swaying palms. The dancers dressed in coconut fronds step gracefully in time to traditional songs. Feasting and good food followed by a pig fight in the morning are other highlights of the celebration.

Andhra Pradesh

Thapetta Gullu: This is the dance form of the Srikakulam district of [Andhra Pradesh](#), in which more than ten persons participate, singing songs in the praise of the local goddess. The dancers use drums, which are hung around their necks to produce varied rhythms. Tinkling bells around the waist form a distinctive part of the dancers' costumes.

Arunachal Pradesh

Bardo Chham: A folk dance of [Sherdukpens](#), a small community of [West Kameng District](#) of [Arunachal Pradesh](#), Bardo Chham depicts the victory of good over evil. The dance has an interesting background. According to the local beliefs, forces - both good and evil, rule mankind. The folks believe that in one year, twelve different types of stupid things, representing evil forces, appear each month and get together. The sherdukpens mask themselves representing the different animals and dance to the accompaniment of drums and cymbals as an act of fighting the evil forces.

Jharkhand

Karma/Munda: The traditional dance gets its name from the [Karma tree](#)^[ambiguous], which stands for fortune and good luck. The ceremony starts with the planting of the trees. Dancers, both men and women, form circles around it and dance with their arms around each other's waists. As the drum beats get quicker and louder, the dancers gain momentum and generally end in an uproarious tumult.454545

Chhattisgarh

Panthi: The folk dance of the Satnami community of [Chhattisgarh](#) bears religious overtones. Performed on Maghi Purnima - the birth anniversary of their Guru (Saint) Guru Ghasidas, the dance is evolving still to include a variety of steps and patterns. The dancers dance around a jaikhamb set up for the occasion, to the songs eulogizing their spiritual head. The songs also reflect the [Nirvana](#) philosophy, conveying the spirit of renunciation of their Guru and the teachings of saint poets like [Kabir](#), Ramdas, Dadu, etc. Dancers with bent torsos and swinging arms continue to dance till carried away by their devotion. As the rhythm quickens, they indulge in acrobatics and even form human pyramids. Raut Nacha: A traditional folk dance usually done by yadavs/yaduvanshis (a caste which considers itself as descendants of [Krishna](#)) as symbol of worship to Krishna. Done at the time of 'dev udhni ekadashi' (time of awakening of Gods after brief rest) according to Hindu panchang (calendar). The dance is a close resemblance of Krishna's raas leela (dance of lord with his village's girls called gopis) with gopis.

Goa

gg. Tarangamel:

The multi-hued dance is all energy and youthfulness. On the occasions of [Dussehra](#) and [Holi](#), the spirited young girls and boys swarm the streets in colorful group, waving flags and streamers (tarang), inspiring and inviting one and all to imbibe the festive spirit. They shout Ho! Ho! To the beats of 'romut', 'dhol' and 'tasha'. The rainbow like costumes of the dancers and the multi-coloured flags and streamers make Tarangamel a visually appealing affair.

hh. **Kunbi Dance**

ii. **Koli Dance**

jj. **Samayi nrutya**

kk. Jagar
ll. Ranmale
mm. Gonph
nn. Tonnya mell
oo. Dekhni

Gujarat

Garba : Garba is customarily performed by women, the dance involves circular patterns of movement and rhythmic clapping. It is popularly performed during Navratri. The word comes from "garbha deep" which is translated as either light in the inner sanctum of the temple or lamp inside a perforated earthen pot (which is often used in the dance).^{[1][2]}

Padhar: It is performed by a rural community living around Nal Lake. In it, performers simulate the rhythmic movements of roving mariners and the undulating sea waves. The Bhil tribes, who live close to border tracts, and the Adivasis of Dangs district, have particularly lively folk dances.

Raas: Raas is an energetic, vibrant dance originating in the state of Gujarat. Often called the "stick dance" because it uses polished sticks or dandiya, it represents a mock-fight between Durga and Mahishasura, the mighty demon-king. It is nicknamed "The Sword Dance" because the dandiya represent the sword of Durga and are hit together.^{[1][3]} The combination of garba and raas has become very popular at the collegiate level in the United States. Garba-Raas competitions are increasing in number. Popular ones include Dandia Dhamaka^[4], Raas Chaos^[5], Garba With Attitude, Dandia on Fire and Maryland Masti among others.^[6]

Tippani Dance: Originated from the chorwad region of Saurashtra, laborer women take a wooden rod to beat the floor, which had an iron/wood piece at one end, to make it stronger in opposite rows, which made the dance an interesting work.^[7]

Himachal Pradesh

Kinnauri Nati: The beauty of hilly Himachal finds an expression in the languid and elegant movements that form a part of the marvelous Nati dance. The dance matches the gentleness of the hilly breeze and the rhythmic swaying of trees. The dance is mainly a mime but also incorporates some abstract but languid sequences. Important among the dances of Nati is 'Losar shona chuksum', which takes its name from Losai, or the New Year. The dance depicts all the activities involved in sowing the crop and reaping it.

Namgen: The Namgen dance is performed in September to celebrate the autumnal hues. The costumes are largely woolen and richly studded ornaments of silver are worn by women. The most picturesque amongst these are dances of Gaddis. All regions of Himachal Pradesh have their own dances. Mostly men and women dance together, close to each other in the formation.

Haryana

Main article: [Music of Haryana](#)

Haryana has rich tradition of dances for various occasions (wedding, festivals, etc.) and seasons (harvest, sowing of seeds, monsoon, etc.). These dances come under one or the other category. Broadly, the following dances are common in one area or the other and performed on specific occasions. Refer to for *Main article: [Music of Haryana](#)* details.

Karnataka

Yakshagana : *Yakshagana artist with Kirita depicts King'*

Yakshagana (Kannada:ಯಕ್ಷಗಾನ, pronounced as yaksha- gaana) is a classical dance drama popular in the state of Karnataka in India mostly popular in the districts of Uttara Kannada, Shimoga, Udupi, Dakshina Kannada and Kasaragod district of Kerala.[1] This theater art involves Music, Songs, Dance, Acting, Dialogue, story and unique costumes. While, songs and dance adhere to well established talas very similar to classical Indian dance forms, acting and dialogues are created spontaneously on stage depending on ability of artists. This combination of classical and folk elements makes Yakshagana unique from any other Indian art. This would be considered to be a form of opera in western eyes.

Traditionally, Yakshaganas use to start late in the night and run entire night. Bhagavata, the background singer is also the directory of the story and controls the entire proceedings onstage. Bagavatha along with background musicians who play Chande and Maddale forms himmela. The actors who wear colorful costumes and enact various roles in the story forms Mummela.

Yakshagana is sometimes simply called as Aataa in both Kannada and Tulu (meaning play).[1] Yaksha-gana literally means the song (gana) of a Yaksha. Yakshas were an exotic tribe mentioned in the Sanskrit literature of ancient India.[2]

There are many professional troops in Karnataka. In spite of competition from modern movie industry and TV, these troops are arranging ticketed shows and making profit. Apart from this individuals arrange shows in their village inviting well known professional artists like Sri Chittani Ramachandra Hegde and Kondadakuli Ramachandra Hegde, providing an opportunity for local talents to act with legends.

Dollu Kunitha: The Dollu Kunitha is a popular drum dance of Karnataka. The vigorous drum dance performed by the men of the shepherd community known as 'Kurba'. Powerful drumming, acrobatic movements and attractive formations are the notable highlights of the dance. The men have large drums, decorated with colored cloth, slung from their necks, and they beat the drums as they dance with nimble movements of the feet and legs. The dance is at times accompanied by songs, which are either religious or in praise of war.

Kashmir

Dumhal: Dumhal is a dance performed by the men folk of the Wattal tribe of Kashmir on specific occasions. The performers wear long colorful robes, tall conical caps that are studded with beads and shells. The party moves in a procession carrying a banner in a very ceremonial fashion. It is dug into the ground and the men begin to dance, forming a circle. The musical accompaniment comprises a drum and the vocal singing of the participants. Dumhal is performed on set occasions and at set locations.

Lakshadweep

Lava: It is the colorful dance of the Minicoy Island of Lakshadweep in which dancers wear multi-hued costumes, headgear and carries a special drum. The dance movements are prolific and profuse and are in rhythm with the drum beats and vocal accompaniment.

Madhya Pradesh

Tertali: The Kamar tribe performs the Tera Tali, which is an elaborate ritual with many elements of dance. It is generally performed by two or three women who sit on the ground. Manjiras, or small metal cymbals are tied to different parts of the body, mostly the legs, and with a cymbal in either hand the dancer strikes these in rhythm. The head is covered with a veil, and at times a small sword is clenched between the teeth and an ornamental pot balanced on the head.

charkula: This dance is performed in the Braj region of Uttar Pradesh - the land of Krishna and his consort - Radha. Veiled women balancing large multi-tiered circular wooden pyramids on their heads, alight with 108 oil lamps, dance to the strains of 'rasiya' - songs of Krishna. Charkula is especially performed on the third day after Holi - the day, which Radha was born. According to legend, Radha's grandmother ran out of the house with the charkula on her head to announce the birth of Radha, since then, Charkula has formed a popular dance form of Brajbhoomi, performed during various festivities.

Jawara : The Jawara is performed in the Bundelkhand area of Madhya Pradesh. It is essentially a harvest dance-reflecting the gaiety and pleasure of the peasants who have reaped a good harvest. The dance is performed by men and women together. The costumes and jewellery worn by the women are colorful. The women carry baskets full of jawara on their heads and although the dance is very vigorous they are able to balance these baskets very skillfully on their heads. The accompaniment includes a rich variety of percussion, stringed and wind instruments.

Maharashtra

Pavri Nach: In the hilly regions of the northwest, the Kokna tribal dance to the accompaniment of the tarpha or pavri, a wind instrument made of dried gourd. Because of this, the dance is known as Tarpha Nach or Pavri Nach. The performers hold each other by the waist and dance in close formation. Men also dance separately, and this includes feats of skill, like forming a pyramid or rapidly revolving a dancer round a stout pole.

Manipur

Thang ta : Thang Ta is the martial art form exclusive to Manipur, with 'Thang' meaning sword and 'Ta' meaning spear. In this amazing display of the traditional art of warfare, performers leap and attack each other and defend themselves. Encouraged by the kings of the earlier times, Thang Ta is an ingenious display of skill and creativity. The art has a ritualistic aspect with some movements of sword intended to ward off evil spirits, while other postures indicating protection. All the dance forms of Meitei people are believed to have originated from Thang Ta.

Dol cholam: The drum, by itself, enjoys a privilege in the dances of Manipur. There are several kinds of drums, each intended for a particular occasion. The festival of Holi, in spring, is the real time for drum dances, such as Dhol Cholom.

Mizoram

Cheraw Dance : Cheraw dance is a combination of rhythm and skill. Four people hold two pairs of long bamboos across one another on the ground. As the bamboo sticks are clapped together, the main dancers in traditional attire weave patterns through them in time to the rhythm. Cheraw is a major attraction during all festive occasions in Mizoram. Cheraw is believed to have a foreign origin. Similar dances are popular in the Far East and the Philippines. The Mizos may have brought the dance with them when they migrated to their land in India.

Nagaland

Changlo (or) Sua Lua : This dance of the Chang tribe of Nagaland was performed to celebrate the victory over enemies in the earlier times. Presently, it forms a part of all the community celebrations, such as Poanglem, a three day festival preceding the harvest season. There are dramatic costumes of the traditional Naga warrior and finery of womenfolk.

Orissa

Ghumura Folk Dance from Orissa

Ghumura dance G(or Ghumra Dance) is one of the most sought and leading folk dance form in Odisha. It is classified as folk dance as the dress code of Ghumura resembles more like a tribal dance, but recent researchers argue different mudra and dance form present in Ghumura bear more resemblance with other classical dance form of India. The timeline of Ghumura dance is not clear. Many researchers claim it was a War dance in ancient India and used by Ravana in Ramayana. Ghumura dance is depicted in Sun Temple of Konark confirming this dance form is since the medieval period. In the 'Madhya Parba' of "Sarala Mhabharata" Ghumura has been mentioned as: *Dhola Madala Gadi je Ghumura Bajai* Ghumura je Ghumu Ghumu Hoi Garajai

In Chandi Purana mentions: *Biratwara Biradhola Daundi Ghumura Kadamardala Bajanti Mari Galatura*

Ghumura was also used as a Darbari dance in the princely state of Kalahandi and played by the erstwhile Kalahandi state during war times. The typical mixed sound that comes out of the musical instruments like Ghumura, Nishan, Dhol, Taal, Madal etc. and the expressions and movements of the artists make this dance to be a "Heroic Dance". Since thousands of years Ghumura dance has evolved from a war dance to a dance form for cultural and social activities. The dance is associated with social entertainment, relaxation, love, devotion and friendly brotherhood among all class, creed and religion in the present days. Traditionally this dance is also associated with Nuakhai and Dasahara celebration in Kalahandi and large parts of South Western Orissa. Ghumura dance is still hidden in the village level in South Western Odisha and some parts of bordering Andhra Pradesh and Chhattisgarh. Kalahandi region has taken a leading role in popularizing and retaining its unique identity of Ghumura dance. Kalahandi is mainly known as land of Ghumura. Ghumura dance has got the opportunity to represent the nation in various international events Delhi, Moscow, Kolkata, and various other cities in India. Ghumura dance is also one of the most researched folk dance form in Odisha.

Ruk mar Nacha (Chhau dance): This is a rudimentary form of the more evolved Chhau dance of West Bengal. Performed in the Mayurbhanj district of Orissa, it has its base in the martial art tradition. The dance is a stylized mock battle in which two groups of dancers armed with swords and shields, alternatively attack and defend themselves with vigorous movements and elegant stances. Especially notable is the accompanying music, noted for its rhythmic complexities and vigorous percussion. The instruments include 'Mahuri' - a double reeded instrument, 'Dhola'

- a barrel shaped two-sided drum, 'Dhumsa' - a hemispherical drum and 'Chadchadi' - a short cylindrical drum.

Goti pua: The goti puas are boy dancers who dress up as girls. They are students of the akhadas, or gymnasia, established by Ramachandradeva in Puri, in the periphery of the temple. As they were offshoots of the akhada system, goti puas

also came to be known as akhadas pilas - boys attached to akhadas. Another reason often given to justify the emergence of the goti pua system is that some followers of the Vaishnava religion disapproved of dancing by women as a pretext for worship - they introduced the practice of dancing by boys dressed as girls. The word goti means 'one', 'single' and pua, 'boy', but the goti puas always dance in pairs. Boys are recruited about the age of six and continue to perform till they are 14, then become teachers of the dance or join drama parties. Goti puas are now part of professional teams, known as dals, each headed by a guru. The boys are trained for about two years, during which, after having imbibed the basic technique, they learn items of dance, ornamental and expressional. The goti puas, being youngsters in their formative years, can adapt their bodies to the dance in a far more flexible manner as opposed to the maharis. A goti pua presentation is ably supported by a set of three musicians, who play the pakhawaj, the gini or cymbals and the harmonium. The boys do the singing themselves, though at times the group has an additional singer.

Nacni : female performers who sing and dance professionally in rural areas, accompanied by male dhulkī and nagarā drummers

Odissi : Extract from Odissi is one of the eight classical dance forms of India. It originates from the state of Orissa, in eastern India. It is the oldest surviving dance form of India on the basis of archaeological evidences. The classic treatise of Indian dance, Natya Shastra, refers to it as Odra-Magadhi. First century BCE bas-reliefs in the hills of Udaygiri (near Bhubaneswar) testify to its antiquity. It was suppressed under the British raj but has been reconstructed since India gained independence.

It is particularly distinguished from other classical Indian dance forms by the importance it places upon the tribhangi (literally: three parts break), the independent movement of head, chest and pelvis, and upon the basic square stance known as chauka.

Origin and history : The first clear picture of Odissi dance found in the Manchapuri cave in Udayagiri which was carved at the time of king Kharavela. Flanked by two queens Kharavel himself was watching a dance recital where a damsel was performing dance in front of the court with the company of female instrumentalists. Thus Odissi can be traced back to its origin as secular dance. Later it got attached with the temple culture of Odisha. Starting with the rituals of Jagannath temple in Puri it was regularly performed in Shaivite, Vaishnavite and Sakta temple in Odisha. An inscription is found where it was also engraved that a Devadasi Karpursri's attachment to Buddhist monastery, where she was performing along with her mother and grand mother. Thus it proves that Odissi first originated as a court dance. Later it performed in all religious places of Jainas as well as Buddhist monasteries. Odissi, was initially performed in the temples as a religious offering by the 'Maharis' who dedicated their lives in the services of God. It has the most closer resemblance with sculptures of the Indian Temples. The history of Odissi dance has been traced to an early sculpture found in the Ranigumpha caves at Udaygiri (Odisha), dating to the 2nd century BC. Thus Odissi appears to be the oldest classical dance rooted in rituals and tradition. In fact, the Nāṭya Shāstra refers to Odra Magadhi as one of the vruttis and Odra refers to Odisha.

PONDICHERRY

Garadi: The famous dance of Pondicherry is believed to have a purely mythological origin. As the legend goes, when Rama - the epic hero of Ramayan defeated Ravana then the vanars (monkeys) performed this dance to celebrate his victory. Garadi is performed during all festivals and usually continues for five to eight hours. The dancers are disguised as 'vanars' and carry sticks in their hands as they dance to the beat of two big drums, called 'Ramadulus'. A distinctive feature of this dance is the iron rings called 'anjali' which dancers wear on their legs - ten on each leg. As the dancer proceeds, these rings produce a melodious sound.

PUNJAB

BHANGRA: The dance known as BHANGRA is one of Punjab's most popular dances and the name of the music style. Bhangra is done with classic style Punjabi dresses, and with instruments including a Dhol, Chimta, Tabla, etc. It was originally danced during the harvest season, but now is a popular form of celebration at any time such as weddings and festivals. Bhangra is a very popular style of music and dance in Punjab, but is also very popular in the diaspora, specifically in Canada and the U.K. where many Bhangra competitions are now held. Creating Bhangra teams has become very popular and influential with teenagers.

GIDDHA- The counterpart to male bhangra giddha is a female folk dance from Punjab. It is an energetic dance derived from ancient ringdancing that highlights feminine grace and elasticity. It is often accompanied by singing folk couplets known as boliyan.
MALWAI GIDDHA

RAJASTHAN

GHUMAR: is a traditional women's folk dance of RAJASTHAN India which was developed by the Bhil tribe and was adopted by them. There is really no such genre as folk dancing. Rather, there is a large body of unrelated non-classical dance forms. The only thing common among these dance forms is their rural origins.

Many folk dances are performed by ordinary people rather than professional dancers. It is very usual that on special occasions, the villagers will gather and sing and dance, accompanying themselves on a variety of folk instruments. Such special occasions include harvesting, planting, marriages and religious holidays.

Sometimes the folk dances are performed by professionals. There is the institution of the folk theatre. Professional musicians, actors and dancers travel from village to village performing their dance dramas. This seems to be a rural extension of the ancient theatrical tradition found in the However, it appears to have degenerated into a rural tradition. One example of the folk theatre is the *Yaksha Gana* of Karnataka.

It would be more correct to divide these folk dances into two categories: folk and tribal. The difference between the two is cultural. Folk dances are the rural extensions of the larger Indian population. Examples are the *Bhangra* and the *Garba*. However, the tribal dances are performed by India's aboriginal populations. These people, known as *adivasi*, have a culture which is very distinct from the larger Indian population. Attempting to relate Indian tribal dances with Indian folk dances is very much like trying to relate the dances of the Cherokee Indians to the "Cotton Eyed Joe". A common example of a tribal dance is the *Santhal*.

It may be academically desirable to separate tribal from simple folk dances, however this is generally not done. Artists do not concern themselves with these academic matters. Therefore the following list does not make any distinctions.

The following is a very short and incomplete list of folk and tribal dances.

Bathakamma

A folk dance of Andhra Pradesh.

Bihu

Bihu is a folk dance from Assam. It is a very brisk and aggressive dance performed by both boys and girls.

Bagurumba

This is a folk dance from Assam. It is performed by the *Bodos* and is known for its colourful attire.

Bhangra

This is a folk dance from the Northwest Indian state of Punjab. It is a lively, powerful dance

Chah Baganar Jumur Nach

This is a Dance from Assam. It is a dance of the tea gardens.

Changu

The *changu* dance is a folk dance found in Odisha and Andhra Pradesh. It derives its name from the *changu*, which is a simple tambourine that is used to accompany this dance.

Daankara

The *daankara* is a stick dance, similar in some ways to the dandiya raas of Gujarat. However, the daankar is performed in Punjab.

Dandaria

A folk dance of Andhra Pradesh.

Dasakathia

This is a folk theatre of Odisha. It is performed by a pair of performers who entertain the audience with dance, songs, and stories.

Dhamal

1) A folk dance of Punjab. 2) A folk dance of Andhra Pradesh

Gair

This is a dance of Rajasthan. It is performed by groups of dancers moving in and out with an almost military precision.

Garba

This is a folk dance from Gujarat. It is traditionally danced at marriages and during the time of *Navaratri*.

Gatka

A folk dance utilising swords, daggers, or sticks performed in the Punjab

Geendad

This is a folk dance of Rajasthan. It is very similar to the *Gair*.

Gho mar

This is a folk dance of Rajasthan. It derives its name from its characteristic pirouettes.

GhantaPatua

This is a folk dance of Odissa. Its name is derived from the large brass gongs known as *ghanta*. It is performed in the Hindu month of *Chaitra*. This dance is most notable because it is performed on stilts.

Gid ha

This is a folk dance of Punjab, generally performed by women.

Gob i

A folk dance of Andhra Pradesh.

Jho mar

This is a dance of the *Mundas* and *Mahantas* of Odissa.

Jhumar

A slow version of *bhangra* performed at weddings and other festive events.

Julli

A Folk dance performed in the Punjab that is done sitting down.

Kacch iGhodhi

This is a folk dance of Rajasthan that is performed with a dummy horse.

Kandhei

(see *Sakhi Nata*)

Kavadi

This is a folk dance of Tamil Nadu. It is played with a wooden pole upon which are tied two pots. The stick is then balanced upon the shoulder.

Karagam

This is a folk dance of Tamil Nadu. It is played with a pot balanced on the head.

KelaKeluni

This is a dance performed by the *Kelas* of Odissa.

Kikli

A women's folk dance of the Punjab

Kushan

This is a folk theatre of Bangladesh and West Bengal

LathiNauch

This is a folk dance of NE India and Bangladesh. This was originally based upon a system of

martial arts that uses large sticks (*laathi*). However in some case it has evolved into a game (*Lathi Khelna*) or a dance (*Laathi Nauch*).

Lud i

A very characteristic form of *Bhangra*.

Mathuri

A folk dance of Andhra Pradesh.

Raas

This is a folk dance from Gujarat. It is traditionally danced at marriages and during the time of Navaratri.

Saami

A Wemen's folk dance of the Punjab

SakhiNata

This is the puppet dance of Odissa.

Terahtali

This is a folk dance of Rajasthan. It is performed by women whilethey are seated.

Theruko thu

This is a folk theatre from the south Indian state of Tamil Nadu.

YakshaGana

This is a folk theatre from the south Indian state of Karnatika

DANCE ETHICS

DANCE ETHICS

1. The three core principles of the cunningham technique , A. Strengthening& Flexibility , B. Special awareness, c. Rhythmic accuracy, 2. Cunningham key concept, 3. Graham key concepts , 4. Graham's technique, 5. Horton technique Nature he 4 type of movement the Horton technique is based upon , B.Technique, C.Key concept, 6.Limon technique, The characteristics of Limon technique, A.key not, 7.Humphreys' Use of Music, 8."The Shakers",9.Doris Humphrey's Innovations- 10. The 8 elements of dance,, 11.The 5th elements of Nature, 12. 5 Characteristics of a contemporary Dance 13. 5 characteristics of a contemporary dance ,A. Graham , B. Limon ,C. Release, D. Improvisation, E. Contact improvisation , 14. A. The

creative flow ,B. The symbiotic flow , 15. The 6 different jazz dance styles, 16. The characteristics of jazz dance ,17. Types of jazz dance , A. Classical jazz, B. Contemporary jazz, C. Commercial jazz , D. Latin jazz , E. Afro jazz, F. Street jazz, 18. Terminology (jazz, ballet) , 19. Accumulation, 20. Alignment , 21. Choreographer, 22. Clarity of line, 23. Contemporary dance, 24. Contraction, 25. Corporeality, 26. Correct alignment, 27. Counterpoint

The Three Core Principles of the Cunningham Technique

1:- Strengthening & Flexibility

A series of exercises and movements form the basis of the Cunningham Technique. Each class teaching the technique begins with stretching to ready the legs for the limber support to come that's needed for dance. Ballet positions like plies and second are used during the Technique. Deep stretches follow in the back, including curving and lengthening. A series of other stretches for strengthening and increasing flexibility of key muscle groups and body parts that you'll engage as a dancer, such as your feet, ankles, waist and arms. The Cunningham Technique teaches you to increase your flexibility whilst maintaining correct form so as to not distort your body shape in any way. The Technique keeps your muscles and brain engaged by challenging you to work your torso and legs sometimes in opposition and at other times in coordination. You'll be eased into learning the Technique at a slower pace before the count tempo is increased to test your accuracy.

2:- Spatial Awareness

This section teaches the dancer how to use any space - small or large - whilst maintaining balance and navigating around other dancers. Moving in multiple directions, including sideways and backwards, is key to practising spatial awareness and helping the dancer with their traveling. Turning and spinning is also practised at this stage to again test balance, along with jumps (during which the torso upright must remain upright). As you progress in this Technique, your teacher will introduce not only moving in different directions but also your body parts (like arms and legs) moving in different directions.

3:- Rhythmic Accuracy

Fine-tuning your ability to move your body accurately in time to a piece of music is crucial for a breathtaking solo and even more important for a synchronised group performance. The Cunningham Technique improves your "rhythmic precision" through a series of exercises to make your body and mind cohesive with any musical piece you're presented with. This will improve your diversity as a dancer and increase your confidence to dance to any music or sound you're faced with. Just to keep things interesting, the Technique also tests and improves your ability to move independently to the music. Cunningham believed that "changes of rhythm should be introduced consistently to keep the idea of flexibility alive" - memorise this to keep your work in the Technique strong.

Cunningham Key Concepts

A strong sense of one's spine is an integral part of Cunningham technique, which explores the way that the back works either in opposition to the legs or in unison with them. Space is also an important factor, as is a sense of direction. In his choreography and class exercises, Cunningham developed away of referencing "front" so that dancers don't think about movement in terms of moving toward a point in space (most often, facing the audience), but rather in terms of where each individual body is facing.

graham Key Concepts

Fundamental principles in Graham Technique include contraction and release, opposition, shift of weight and spirals. (See “Listen Up and Move,” for a list of terms you’re likely to hear.) You should also be prepared for movement that is dramatic—even in the opening exercises—because Graham’s choreography is filled with vibrant, powerful characters. Don’t be afraid to bring your own experiences and emotions into the movement. “Martha and other early modern dancers were experimenting to find individual ways of creating art,” Dakin says. “Be daring every time you move. You’re not there to reproduce what someone else did. Individual exploration is inherent to class and Martha’s movement.”

Take risks in class—it’s key in Graham Technique to move with volume and energy. “It’s important that dancers not simply see themselves as objects in space. They need to expand their body, energy and focus so they are amplified enough to fill that space,” Dakin says. “Martha said that dance is never a competition. You’re only in competition with the person you know you can become. So, it’s important to move big—especially in a master class—and make big mistakes. Don’t be afraid, and don’t watch other people. You’re there to focus on developing yourself.”

Joshua Legg is a technique instructor and rehearsal director for Harvard University’s Dance Program. He holds an MFA in dance choreography and performance from Shenandoah University.

Graham's Technique

Though the dances Graham created in the late 1920s were derivative of Denishawn pieces, by 1930 she was beginning to identify a new system of movement and new principles of choreography. Based on her own interpretation of the Delsartean principle of tension and relaxation, Graham identified a method of breathing and impulse control she called "contraction and release." For her, movement originated in the tension of a contracted muscle, and continued in the flow of energy released from the body as the muscle relaxed. This method of muscle control gave Graham's dances and dancers a hard, angular look, one that was very unfamiliar to dance audiences used to the smooth, lyrical bodily motions of Isadora Duncan and Ruth St. Denis. In her first reviews, as a result, Graham was often accused of dancing in an "ugly" way.

Graham technique is a modern dance movement style and pedagogy created by American dancer and choreographer Martha Graham (1894– 1991). Graham technique has been called the "cornerstone" of American modern dance, and has been taught worldwide.

Horton technique

The 4 types of movement the Horton technique is based upon

For instance, Horton uses flat backs and lateral stretches, tilt lines and lunges, all movements that could be found in a jazz warm-up. Horton technique also incorporates lyrical, circular movements focusing on stretching in opposite directions.

Technique

Horton developed his own approach to dance that incorporated diverse elements including Native American Folk Dance, Japanese arm gestures, Javanese and Balinese isolations for the upper body, particularly the eyes, head and hands. Horton also included Afro-Caribbean elements, like hip circles.

Contemporary stretching based on Horton Technique

Horton's dance technique, which is now commonly known as Horton Technique, has no style, per se. The technique emphasizes a whole body,

anatomical approach to dance that includes flexibility, strength, coordination and body and spatial awareness to enable unrestricted, dramatic freedom of expression.

"I am sincerely trying now to create a dance technique based entirely upon corrective exercises, created with a knowledge of human anatomy; a technique which will correct physical faults and prepare a dancer for any type of dancing he may wish to follow; a technique having all the basic movements which govern the actions of the body; combined with a knowledge of the origin of movement and a sense of artistic design." - Lester Horton, in a letter to Dorathi Bock Pierre, "From Primitive to Modern," *American Dancer* (October 1937)

Key Concepts

Horton died of a heart attack in 1953 before completely documenting and cementing his ideas, and so the way that Horton technique is presented can differ from one teacher to the next. One constant is that the technique is designed to correct and improve dancers' physical limitations so that they might pursue any form of dance. Additionally, Horton was interested in clearly defined shapes, as well as how a dancer can move through these shapes with energy and use of space.

"Horton's technique isn't limited to a concept of one or two movements and their contrasts," Forsythe explains. The technique is dynamic and dramatic, develops both strength and flexibility, and works with an energy that is constantly in motion. The primary focus of many beginner-level Horton studies is creating length in the spine and hamstrings. There is also an emphasis throughout all levels on developing musicality and performance qualities. As students progress, exercises become longer and more complex; Martin, who's currently teaching the technique at the Los Angeles County High School for the Arts, describes these exercises as "almost like études. They're like concert pieces in themselves."

"I've been teaching this technique for more than 40 years," Forsythe says, "and I continue to be impressed with the intelligence and sense of humor that Horton incorporated. It's maintained my interest after all these years. It's so accessible for dancers. And I love how it helps create dancers who are long and strong."

Joshua Legg is a technique instructor and rehearsal director for Harvard University's Dance Program. He holds an MFA in dance choreography and performance from Shenandoah University.

Photo courtesy of the Library of Congress. Photo by Constantine; *Another Touch of Klee*, 1951; Carmen de Lavallade, James Truitte, Lelia Goldoni.

The Lester Horton technique constructs some of the best human skyscrapers in the dance world. And like good building design, the Horton technique's emphasis on flat backs, pelvic hinges, and "lateral T's" produces a long-muscled, powerhouse dancer--something not easily toppled. Uninitiated eyes widen the moment an advanced Horton dancer strikes a "lateral T." To create the position resembling the letter "T," a dancer stands on one leg, tilts his or her torso 90 degrees, and counterbalances it with the oppositional energy of the extending leg. Dancers capable of performing the lateral T in turns, jumps, and transitions to the floor project a sense of invincibility.

RELEVANCE TODAY With a sprinter's upper body strength, a gymnast's flexible lower back, and a classical dancer's articulated feet and legs, Horton dancers are athletic and expressive instruments. The technique produces an overall effect of fierceness, something many working choreographers desire.

Limón technique

The characteristics of Limón technique

This movement focuses on the elements of fall and recovery, rebound, weight, suspension, succession, and isolation. It is truly freeing. It is about how dance feels within the body, rather than how it looks for performance.

Key note

You'll explore concepts including breath and its influence on movement; the impact of weight on individual body parts and how that creates expression; flexibility of the spine; body-part isolations; and the dynamism between fall and recovery. (See "Listen Up and Move") As you work through the exercises, focus on the feeling and quality of the movement instead of getting bogged down in the steps and exact forms. "The point is to experiment and find the movement from the inside out, rather than trying to recreate someone else's shapes," Scanlon says. This idea of being aware of your body and its movement is crucial in Limón Technique. "José was interested in human wholeness, and it is key in his work that the whole person participates—mind, body and spirit," Scanlon says. "That leads to a visceral experience that opens the dancer to the expressive qualities the movement requires." Limon's style can be described as modern or contemporary ballet. His movements still have the technique of classical ballet but are more fluent and relaxed. Over the years, Limon's movements have said to have been much more masculine than many other 'ballet' companies. He often took on the roles of strong, demanding characters and his dance works which are very dynamic and dramatic.

As mentioned in the 'Jose Limon Legacy' section, Limon incorporated breathe through the body, the use of weight and weightlessness and fluidity of movements throughout almost all of his works. He also used the theory of fall and recovery. This added a dynamic effect to his already kinaesthetically pleasing performances through breathtaking swings, suspense and incredible rebounds.

The Limon style, along with the Limon technique, is said to place a huge emphasis on musicality and shapes, particularly the curves of the body. This emphasis is highlighted in Limon's routine through the use of different types of music and a wide variety of shapes with particular attention to those that are curved.

Some other aspects of dance that Limon uses compared to ballet include, floor work, covering large areas of space, jumping, bent legs, falling to the floor and more particularly, rebounds and suspension.

José Limón Foundation and Limón technique

In 1968, Limón incorporated the José Limón Foundation to continue his legacy as a choreographer, and in 2008 it received the National Medal for the Arts.[3] In 1985, the Limón Institute was formed as an arm of the foundation that oversees licensing of his dances and teaching of what is now known as "Limón technique".[3] According to the Limón Institute, the technique "emphasizes the natural rhythms of fall and recovery and the interplay between weight and weightlessness to provide dancers with an organic approach to movement that easily adapts to a range of choreographic styles."

José Limón considered Isadora Duncan, Harald Kreutzberg, Doris Humphrey, and Charles Weidman as important influences on his style of dance.[citation needed] It was after seeing Humphrey perform in *Inquest* (1945) that Limón decided to focus his choreography on showing the beauty and tragedy of human life rather than on entertaining people. [citation needed] His technique was informed by Humphrey's ideas about the dynamics of body weight as the body rose, fell, and remained in suspension during a dance. He encouraged students to see their bodies as complex instruments — using the simile of an orchestra — and to strive for clarity and expressiveness of

movement without tension. He paid particular attention to proper breathing because it enabled continuously flowing motion.

Limón technique was disseminated during his life and after his death by teachers such as Aaron Osborne, a former member of the Limón company who taught his technique in the 1980s. Dance companies such as the Doug Varone and Dancers company continue to teach Limón's style of dancing. Limón's own company is still active under the shortened name Limon Dance Company,[3] with the express purpose of maintaining the Limón technique and repertory.

Humphrey's Use of Music

Humphrey's early training as a musician probably effected the way that she envisioned dance. From the beginning, her choreography called attention to the relationship between movement and music, emphasising their formal qualities, like structure, design, and dynamic. In dances like "Air for the G String" (1928) and "Variations on a Theme of Handel" (1931), the choreographer gave physical life to the music of Bach and Brahms. She did not attempt to tell a story, or to evoke a specific emotion. Instead, Humphrey was interested in purely aesthetic considerations. In her use of these abstract principles of composition, Humphrey was perhaps the most "modern" of the early modern dance innovators.

"The Shakers"

Doris Humphrey died in 1958. After her original company disbanded in the early 1940s, Humphrey was appointed the Artistic Director of the Jose Limon's dance troupe. Limon, himself an important figure in the American modern dance tradition, was a student and company dancer with Humphrey/Weidman in the 1930s and early 1940s. Today, Doris Humphrey's movement system and her theory of fall and recovery live on in the work of a long line of dance artists. To discover more about Doris

Humphrey's contributions, we encourage you to turn to the reference and bibliography sections of the tutorial for guidance about further reading.

Doris Humphrey's Innovations:

Humphrey's codification of "Fall and Recovery" and the development of a movement vocabulary based on its rhythms stands today as an important tradition in the modern dance family tree.

Humphrey was responsible for the creation of the first concrete, fully articulated choreographic method for modern dance-makers. Humphrey's 1958 book, *The Art of Making Dances*, was the first book of its kind, and remains an important document for choreographers and dancers.

Humphrey pioneered the first full use of the ensemble as opposed to the solo figure in concert dancing. She was the first modern dancer to analyze and write about the choreographic process, thus separating the dancer from the dance.

types of contemporary dance

Contemporary dance embodies ballet, modern, jazz and lyrical. It uses a technique such as ballet as its fundamentals and creates many more movements that do not adhere to the strict rules of ballet and modern. There are different categories of contemporary dance such as Contemporary Ballet and Contemporary Jazz

The 8 elements of dance

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costuming, and performance preparation and experience

The 5 basic elements

The basic substances of the material world according to the 'Theory of the Five Elements' are Wood, Fire, Earth, Metal and Water. All material things are made of a single or a combination of the Five Elements, since these are the fundamental components.

The 5th element of nature

The fifth element, Spirit is said to be a bridge between the physical and the spiritual. The spirit is the transitory material between the physical and celestial realms, in cosmological models. Within the microcosm, the spirit is the bridge between soul and body

5 Characteristics of a Contemporary Dance

In the following article, we will be discussing 5 main characteristics of Contemporary Dance. This was named after choreographer and teacher Merce Cunningham. This style focused on the structure of the body in rhythm, space and articulation. Cunningham uses the idea of the body's own "line of energy" to promote natural and easy movement.

5 Characteristics of a Contemporary Dance

1. Graham :

This was named after Martha Graham. This style basically focuses on the use of contraction, release, recovery, and fall. Graham is distinguished by floor work and the use of pelvic and abdominal contractions. The style is much grounded and the technique is visibly contrary to the slender and graceful, airborne ideals of ballet.

2. Limon :

This was named after Jose Limon. It involves exploring the use of energy in relation to gravity and working with weight in terms of rebound, fall, suspension and recovery. Limon technique uses the feeling of "heavy energy" and weight in the body, and movement is initiated using breath to lift, and swings through the body to create and halt movement and thus it feels very nice to perform.

3. Release :

Improvisation

Placing emphasis on minimizing tension in the search for fluidity and clarity and the efficient use of breath and energy. In Release technique just as it sounds, we release through the muscles and joints to create ease of movement, releasing the breath to support the release of the body. A dance style as well as a great relaxation technique.

4. Improvisation :

It mainly focuses on the relationship between movements and performance and on the investigation of movements. Development of individual movement material is made possible through a variety of creative explorations.

5. Contact Improvisation :

Contact improvisation describes a duet dance form characterized by fluid movement, weight exchange, and touch. Partners improvise the dance using the natural movement of the body.

1 – The Creative Flow. – Independence / Interdependence = The dancers are more free, not influenced as much by each other and often add their own spice to the dance. ...

2 – The Symbiotic Flow. – Interdependence / Independence = The dancers are mutually dependent on each other

jazz

The 6 different jazz dance styles

theThe Jazz Breakdown

CLASSIC JAZZ.

CONTEMPORARY JAZZ.

COMMERCIAL JAZZ.

LATIN JAZZ.

AFRO-JAZZ.

STREET

JAZZ

THE CHARACTERISTICS OF JAZZ DANCE

The use of rhythmically complex and syncopated movement. Polyrhythm, is when one carries two or more rhythms in the body at once. Combining music and dance as a single expression, one feeding the other. Individualism of style within a group style.

TYPES OF JAZZ DANCE

CLASSICAL JAZZ

Ballet and Modern Dance Forms heavily influence the classical Jazz Dance technique. The origin of Classical Jazz is from the African-American Vernacular Dance of the 19th century. This is one of the most exquisite types of Jazz Dance. Here is the video to give you an insight into the Classical Jazz Dance.

CONTEMPORARY JAZZ

This is the most common style of Jazz Dance that is prevalent today. Contemporary Jazz Dance shares the movement characteristics with the contemporary modern Dance. The main focus of these dancers is on expressing their emotions through expressions, extensions, and turns. Here is the video to give you an insight on the Contemporary Jazz Dance.

COMMERCIAL JAZZ

This is the type of Jazz Form which is used for commercial purposes. It is more of an entertainment-driven Jazz, meant to sell or promote a product or a service. This type of Jazz Dance form is more used in music videos, movies, televisions, and profit-performances. Here is the video to give you an insight into Commercial Jazz Dance.

LATIN JAZZ

Combined with the elements of Samba and Salsa, this type of Jazz Dance is usually performed under Latin American Rhythms. This form of Jazz is dominated by the traditional American style and is one of the most elegant and magnificent forms of Dance. Below is the video: –

AFRO-JAZZ

This form of Jazz Dance combines the modern form of dance, with its original African-American ethnic roots. The focus of this type of Jazz dance is more on rhythm and improvisation, making it more of a simple dance, but very cultural. Below is the perfect video for you to experience the Afro Jazz.

STREET JAZZ

Street Jazz or the Urban Jazz, this type of jazz form is one of the most popular forms of underground dancing. Various music videos use Street Jazz in their videos. This is more of a rough and casual form of dance, as compared to the proper ball jazz dancing.

TERMINOLOGY

adagio:

A music term used for slow, sustained movements. The 'adagio' portion of ballet class may encompass high développés above 90°, or partnering work.

allegro: Rapid tempo movements, often includes jumping steps. Petit allegro includes smaller jumping steps. Grand allegro includes large expansive jumps such as grand jeté.

arabesque: The gesture leg is extended behind the dancer's body at 90° or higher, which requires hip and spine hyperextension, knee extension, and ankle-foot plantarflexion.

arrière, en: To the back.
assemblé: To assemble or place (the feet) together in the air (usually in fifth position) during a jump.
attitude: The hip of the gesture leg is at 90°, the knee is bent, and the foot is pointed. Attitude croisée devant: the leg is lifted to the front. Attitude croisée derrière: the leg is lifted to the back.

avant, en: To the front.
Balanchine: Founder, director, and principle choreographer of New York City Ballet. Trained in the Russian school, he developed a neo-classical technique known for rapid footwork and abstract choreography.

ballón:

The quality of lightness, ease in jumping.
ballotté: "Tossed". A light, rocking quality, jump sequence. Ex: A jump from the point tendu front to the point tendu back.

barre: The introductory / warm up portion of the ballet class, conducted while holding onto a ballet bar. The dancer always starts with the left hand at the bar, working the right gesture leg.

beats: To hit the legs together, moving in and out of fifth position in the air. See petite batterie.

Bourrée:

A step performed on pointe from fifth position. Initiated with the front foot, there is a rapid weight shift from one foot to the other, performed in place or traveling.

brisé:

A jumping beat which allows the dancer to travel in a specified direction.
cabriole: "Caper like a goat". A jump where one leg is kicked up into the air and the supporting leg pushes off and beats underneath the gesture leg, propelling it higher. The jump lands on the kicking leg.

cambré:

A bend of the body from the waist to the front, back, or side, with an accompanying port de bras.
Cecchetti Method: A school and style of ballet, originated by Enrico Cecchetti (1850-1928) in Italy. Emphasizes seven basic movements in dance: Plier (to bend), Étendre (to stretch), Relever (to rise), Glisser (to slide or glide), Sauter (to jump), Elancer (to dart), Tourner (to turn). Used by the Italian and Royal (English) Ballets.

center floor:

The second portion of the ballet class, comprised of the adagio, turns, and small jumps (petit allegro).

chaînés:

“Linked like a chain”. A series of small turning steps with the feet in first position relevé. Weight is shifted rapidly from one to the other limb with each half turn.

Performed continuously in rapid succession. changement:

“Changing the feet”. A vertical jump with a change of feet in the air (from fifth position front to fifth back).

chassé:

“Chasing one foot with the other”. The leading foot slides forward into fourth (or side-ward into second), then with a spring off the floor, the stance limb draws up to it in the air, and the leading foot opens to land in fourth (or second). Used as a traveling or transition step. cou-de-pied: A unilateral standing posture with the pointed gesture foot held in front of, back of, or wrapped around the ankle of the stance leg. coupé:

“To cut”. A small intermediary step, used as a link between steps, such as jeté, pas de bourré, etc., using the cou-de-pied position.

croix, en:

“Cross”. Unilateral leg gesture carried out in three directions relative to the dancer’s front (en avant), side (à la seconde), and back (en arrière), making the shape of a cross.

Typical barre exercises (tondu, dégagé, développé, frappé, grand battement, etc. are performed en croix. dedans, en: Inward. A circular movement of the gesture limb from the back to the front (as in ronde de jambe), or a turn done toward the stance limb. dégagé:

“To disengage”. Sharp brushes of the pointed foot to develop speed and precision of the feet and legs. dehors, en: Outward. A circular movement of the gesture limb from front to back, or a turn which moves away from the stance limb. demi: Half. As in demi-plié derrière: Behind. devant: In front. développé:

A large, relatively slow leg gesture. The gesture limb begins from first or fifth position, passes through passé, to extend at 90° or higher to the front (en avant), side (à la seconde), or back (en arrière - arabesque).

elevé:

A rise upward onto the toes.

échappé:

“Escape”. A two-part movement from fifth position out to second (or fourth), and returning to fifth again, either with a jump or en pointe.

enveloppé:

A unilateral leg movement in which the gesture limb begins in a knee extended position away from the body, and ‘folds’ back into the body. (The reverse of a développé).

épaulement:

Position of the shoulders in relation to the head and legs. Sets the head-neck, back, shoulder girdle, and port de bras in a codified relationship. fifth position:

The legs are externally rotated, one foot is crossed in front of the other, with forward toe touching the back heel.

first position:

The legs are externally rotated, and heels are together. fondu:

“Melted”. A slow demi-plié of the stance limb, bringing the gesture limb into cou-de-pied, followed by simultaneous extending of both knees to end in développé (battement fondu développé) or tondu (battement fondu simple) as specified. fouetté:

A “whipping” en dehors turn, in relevé, requiring coordinated développé devant, whipping the gesture leg to second, and returning it to passé, with opening and

closing port de bras. The opening and closing action of the gesture leg and arm create spin of the stance limb, allowing it to turn. fourth position: The legs are externally rotated, one foot is crossed in front of the other, separated by the distance of one foot.

frappé:

Beginning from the cou-de-pied position, a rapid striking ricochet (off the floor) of the gesture foot, ending in a pointed position. Develops strength and precision of the gesture limb. glissade:

“Slide or glide”. A linking or preparatory step. The initiating leg slides out into dégagé, weight is transferred to it to allow the other leg to point and slide into fifth. It can be performed slow (adagio) or fast (allegro), but is always smooth and continuous. grand:

Large. grand battement:

A large, swift leg “kick” with the knee extended and foot pointed. Performed to the front, side, or back and from first, fifth, or the point tendu. grand ronde jambe en l’air: A unilateral, circumducted hip action where the gesturing limb describes a semi-circle in space at $> 90^\circ$ of hip flexion.

jeté: A “throwing step” where a leaping jump is executed from one foot to the other. The forward leg battements to the front, and the other leg follows in arabesque. (May also be executed to the side).

l’air: In the air. pas: Step. pas de basque:

A traveling step from fifth position plié, which includes one 1/2 ronde de jambe from front to side, weight transfer to this leg, and closure into fifth plié. pas de bourrée: A basic linking step which permits a change from one fifth position to another. pas de chat:

“Step of the cat”. A jump beginning and ending in fifth position. passé:

Similar in shape to the retiré: the hip is abducted and externally rotated, the knee is bent, the foot is pointed, and the toe touches the knee of the stance limb. However, the passé is a transitional movement as the foot passes on its way to another position (such as développé). penché: Inclined. Usually arabesque penché, in which the torso and gesture limb are tilted forward from the hip. This directs the torso and focus toward the floor.

petite:

Small, little. petite batterie:

“Beats”. During a sauté, one calf beats against the other. The number of beats have specific terms: royale (from fifth position, the front leg beats in front and closes back), entrechat quatre (from fifth position, the front leg beats in back and closes front), etc.

piqué:

“Pricked”. A step in which the body moves sharply onto the pointe or demi-pointe of the opposite foot. This action can be immediately followed by a turning motion, known as a piqué turn. pirouette:

“Whirl or spin”. A controlled turn on one leg in relevé. The gesture leg may be held in retiré (passé), seconde, attitude, cou-de-pied, etc. The turn may be performed en dedans or en dehors. plié:

A bend of the knees while the torso is held upright. The action relies on varying degrees of hip and knee flexion, with ankle and MTP dorsiflexion, depending on whether the plié is demi- or grand. pointe, en:

On pointe. Position of the foot in a pointe (or toe) shoe, in which the dancer stands on the toes. port-de-bras: Carriage of the arms. The codified arm positions which provide strength and balance to the trunk, and may also serve as gesture or enhancement of

focus.port-de-corps: Carriage of the body. Basically, port-de-bras action supplemented with flexion, lateral flexion, or hyperextension movement of the spine.

promenade:

A slow pivot of the body while standing on one leg.relevé: A rise or spring onto the toes (demi- or full pointe) from plié.

retiré:

A static position in which the hip of the gesturing leg is externally rotated and abducted, the knee is flexed, and the foot is pointed and touching the knee of the stance limb.

rèverence:

“Bow”. Traditional port-de-bras and port-de-corps showing respect and gratitude to the ballet master or audience. ronde de jambe:

A unilateral leg action in which the gesture leg is circled from front to back of the dancer’s body, or vice versa. May be performed on the ground (à terre) or in the air (en l’air).sauté:

A simple jump in the vertical direction.seconde, 1a: To the side (second position).second position: The legs are externally rotated and separated by the distance of one foot, in the frontal plane.

sissonne:

A jump from two feet onto one foot in various directions.soussus:

Springing into fifth position relevé en pointe or demi-pointe from demi-plié.

soutenu: From demi-plié on the stance leg and pointe tendu with the gesture leg. Rising to demi-pointe while simultaneously drawing the gesture leg into fifth.tendu:

A “stretched” action of the gesturing limb from a stance position with flat foot to a pointed foot, with the toes keeping contact with the floor.terre, à:

On the ground.third position: The legs are externally rotated, and one heel is placed in front of the other.tour: Turn of the body.tour en l’air: “Turns in the air”. Sauté which incorporates airborne rotations. Primarily performed by men. tour jeté:

A jeté which incorporates an angular rotation of the body and switching of the legs in mid-air. tourant, en:Turning. Vaganova Method:

A school and style of ballet developed by Agrippina Vaganova (1879-1951) in Russia. Most of the Russian ballet syllabus is based on this style.

Accumulation: this is a word introduced by the American choreographer Trisha Brown in the 1970s. It was used by her to name a piece and it described a graduated and repetitive way in which the gestures of the choreography were built-up. As Trisha Brown’s works are so widely known, this word has spread among the dance community and it is used nowadays to talk about her way of creating choreography as a compositional method.

Alignment: placement of bones in such a way that increases physiological effectiveness and health. Depending on the dance genre, the alignment can vary according to its specific aesthetic goals. Read the definitions for 'Correct alignment', 'Body placement' or 'Stance' below to expand

Choreographer: artist who creates with the movement of humans as material. In dance terms though, a contemporary dance choreographer is usually considered as a general director of scenic art pieces that include several aesthetic languages (music, visual fine arts, architecture...), all under his creative judgment.

Clarity of line: the word ‘line’ is most commonly used among ballet dancers. It refers to

an ideal shape that is created with the body while dancing, especially in certain positions like arabesques or between legs and arms. The clarity or quality of the line would be the degree of accuracy with which the shape achieved by a dancer gets close to that ideal.

Contemporary Dance: art whose working material is the movement of humans. It doesn't have fixed or established movement patterns but it's rather in a continuous search for new forms and dynamics. Therefore its dancers make use of varied modern and classical dance techniques to train. It produces performances or shows in conventional and non conventional stages (such as theaters or public and private places), having a frequent dialogue with other aesthetic languages such as audiovisual technologies, visual or fine arts, lightning, architecture, music, circus and others

Contraction: term introduced by the modern dancer and choreographer Martha Graham as one of the key elements of her own dance technique. It refers to the forward curving of the spine, starting from the pelvic zone.

Corporeality: (or corporeity) this is a term used by dance researchers mainly. Its introduction is attributed to the French philosopher Michel Bernard. It replaces the word 'body', under the justification that it is a broader concept that understands the body as an imaginary and malleable matter, a sensitive net with a constant pulse, inseparable from an individual and collective history.

Correct alignment: placing the body (mainly bones and muscles) in such a way that they are physiologically correct. This means that when moving under such an alignment, the dancer will not hurt her/himself and there will be a more efficient expenditure of energy as a consequence. For example, when falling from a jump, knees should point in the same direction of feet. The better that alignment is, the safer the jump is. Read the definition for 'body placement' above to expand.

Counterpoint: this is a musical term used to talk about dance as well. When referring to music, it expresses the harmonic interdependence or relationship between two melodic lines whose rhythm and contour are different. When referring to dance, it expresses the same but in choreographic terms: two (or more) choreographic fragments with different use of space, time and/or body are executed together and make part of a choreographic unity.

ELEMENTARY INFORMATION OF DANCE STYLES

ELEMENTARY INFORMATION OF DANCE STYLES

1. Choreographic works and movement theory ,2. The fall and recovery concept, 3. Basics , A. Spin ,B. Spiral ,C. Spot turn, D. Butt roll, E. Star baby , F. Advance level star baby, G. Body roll, H. Advance level body roll, I. Front tumble, J. Back tumble, K. Back tumble, L. Back tumble with extending one leg, M. Leg swing, N. Leg swing laying on the floor , M. Spider, O. Sword fish , P.Monkey slide, Q. Banana roll, R. Lizard slide , S. Pencil turns, 4. List of dance moves, 5. Tap steps (almost all of them are 8 - count and start on 8) ,6. Jazz square, 7. Isolation ,8. Chassé , 9. Jazz layout ,10. Jazz walk , 11. Jazz basic terms, 12. Jazz positions, 13. Arms, 14. Others positions, 15. Steps, 16 jumps ,16. Turns , 17. The different types of ballets , 20. Styles of ballet , A. Classical , B. Neoclassical, C. Contemporary, D. Romantic, 21. House - A. Basics, 22. House moves, 23. Rock , A. Types of rocks, 24. Locking moves and basics, 25. Pop moves and basics, 26. Terminology -1, A. Beat ,B.Body placement, C. Canon, D. Dance steps, E. Director, F. Dynamic, G. Flow (free, bound or continuous), H. Form, I. Genre, J.

Gesture, K. Grounded, L. High level, M. History of choreography, N. Improvisation, O. Inversion, P. Jete, Q. Kinesthesia, R. Kinsphere, S. Legato, T. Levels. U. Lighting, V. Lyrical, W. Low level, x. Lunge, Y. Middle level z. Minimization, 27. Terminology -2, A. Mirroring, B. Modern dance, C. Motif, D. Motif development, E. Movement image, F. Musicality, G. New dance, H. New dance, I. Opposition, J. parasite tension, K. Pas de bourrée, L. Pas de chat, M. Percussive, N. Phrase, O. Piece, P. Pirouette, Q. Postmodern dance, R. Projection, S. Quality of movement, T. Release, U. Retire, V. Retrograde, W. Rhythm, x. Scattering, Y. Score, Z. Shape, Aa. Somatic trend, Bb. Space, Cc. Stance, Dd. Style,

Choreographic Works and Movement Theory

As previously stated, Humphrey had some very particular theories on the fundamentals of movement. Her theory of Fall and Recovery was the centerpoint of all her movement. She described this as "The arc between two deaths." Moreover, this idea was based in the change in center of gravity, balance and recovery. Humphrey theorized that moving away from center should be followed by an equal adjustment to return to center to prevent a fall. The more dramatic the movement, the more dramatic the recovery should be.

Humphrey also believed that movement should represent emotion but not to the same extent that Graham had. Her eye was more clinical, in a way, with most of her works relating to the interactions of an individual or group. As Graham had, she also "believed that dance should provoke, stimulate, and inform rather than simply entertain." But where Graham had wished to explore the individual psyche, Humphrey wished to showcase individual and group dynamics from more of an outsider's perspective. This thought process translated into using dances as metaphors for human situations and working in mostly abstractions to represent specific characters, events, or ideas.

Humphrey's most prominent works include *Color Harmony* (1928), *Water Study* (1928), *Drama of Motion* (1930), and *The Shakers* (1931). *Color Harmony* (1928) was her first independent concert after leaving Denishawn in 1928. She and Charles Weidman presented the work with "Weidman as a slavery figure representing the artistic intelligence that organizes the mingled colors of the spectrum into a harmonious design." *Water Study* (1928) was Humphrey's experiment of dancing without music. She wanted the dancers to move to their natural breathing patterns as they represented the natural movement of water. *Drama of Motion* (1930) was the next step in her experiment of dancing without music. She wanted dance to be an art that could stand on its own without the need of music or emotion and concentrated on the formal elements of movement such as design, rhythm, and dynamics. Her best known work however, brought music and emotion back into play. *The Shakers* (1931) was inspired by a Christian sect known as Shakers. They required members to be celibate and are known for shaking during times of worship. To make sure their members remain celibate they segregate the sexes during rituals. In Humphrey's choreography she incorporates shaking movements to represent their sexual repression as well as the idea of being shaken clean of sin.

The Fall and Recovery Concept

Like Isadora Duncan and Martha Graham, Doris Humphrey was interested in the fundamental importance of tension and relaxation in the body, and used it as the foundation of her own system of movement principles. She called her version of the contraction and release of muscles and of the breath cycle "fall and recovery." Unlike Graham, who stressed the tension in the cycle, Humphrey located the height or apex of the continuum in the suspension of tension. As a result, her vocabulary was based on the

notion that all movement patterns fall into three divisions : opposition; succession; and unison and that all movement characteristics fall into three divisions: sharp accent; sustained flow; and rest. She codified this system in her book *The Art of Making Dances* (1958).

BASICS

Spin fast rotation, trun, revolving

spiral (turn) forward turning with the free foot. The released foot revolves around the standing leg

spot turn turn on the spot, one partner moves forward, the other backward

spot turn a turn with three steps forward

Butt roll

Starting position sit in vajrasan from there initiate the movement with your hips. To roll towards your right side do a small hip displacement towards your right side and shift your weight on the right butt cheek and on the right palm. From there swing the left leg in circular motion, moving from left side to back (body profile facing behind and legs in diamond position) and in same motion swing your right leg from back to again in vajrasan.

Star baby

Lay on the floor in star position i.e. spread your hands and legs on the floor in X position where your right hand to left leg should make one straight diagonal and vice versa.

In star the movement initiation are of 2 types

1st - You can initiate from hands n legs which is; close your right hand and right leg in circular motion without lifting them off the floor towards your left. Now closing position is known as baby position. You have to tuck your knees and head in, like a baby in embryo. Again now reverse the step and open it back in same motion to star position.

2nd - You can initiate from the hip. Here your hip will start moving 1st towards the left side and hands and legs will follow up the movement closing in baby position. While closing in baby position make sure you are not lifting your hands, legs and head off the floor, it stays on the floor. While opening it's same, the movement will initiate from hands n legs extending and opening (back to star position)

Advance level star baby

The initiation and closing to baby is same. After this there will be small space created near your external oblique, remove your left elbow from that space and extend the arm back in star position (laying on your chest). From there close again in baby position by swinging your right arm. From this 2nd star position coming to baby position you have to lift your head up by looking around from right to left.

So the whole movement will be...

-Starting in star position

-Closing right hand and right leg toward left side in baby position.

-Opening both hands and legs back in star position where left arm is coming out through left external oblique (laying on your chest)

- Swinging both hands and leg back to baby on the right shoulder (head up looking around)

Body roll

Lay on your back, straight on the floor extending your arms and legs. Create opposition in your body like someone is pulling your hands from up and your legs from down.

The initiation of body roll is from your hips. If you want to travel to your right side lift up your left butt cheek and start rolling. So here you have to keep few pointers in your mind i.e. not lifting any body part off the floor keep your body connected to the floor, there should be a small delay in your upper torso and legs as hip is initiating the movement and don't open your legs wider keep them parallel. Like wise keep moving towards your right side by leading the hips.

Advance level body roll.

Here the initiation is same from the hips the only difference is your arms and legs are off the floor. So the point where you are laying on your stomach, the body weight is on your abdomen. The hands and legs are off the floor with the slight arch with your back (forming a C shape with body). Keep rolling your hips towards the right side and body will follow up.

Front tumble

Sit in running position place your palms on the floor try to look at your crotch and roll over. Try to touch back of your neck on the floor and not your head. You have to have lift up your hips slightly and push your body weight in front.

Front tumble

Sit in running position place your palms on the floor try to look at your crotch and roll over. Try to touch back of your neck on the floor and not your head. You have to have lift up your hips slightly and push your body weight in front and roll over.

Back tumble

Sit in hook sitting position with both palms on the floor. Now roll on your back and throw the legs behind. If you are doing left shoulder tumble look at the right shoulder while going back and place your right palm on the floor creating a box space with right arm and keep the left hand straight on the floor and just roll back. While doing back tumble make sure you are lifting your hips up when you throw the legs behind.

Back tumble with extending one leg

Start with hook sitting position with both palms on the floor. Same way roll behind this time extend your left foot upwards perpendicular to the floor and slide the right leg straight back. And finish laying on the chest.

leg swing

Sit on your butt with slightly knees tucked in. Keep little bit distance between both your knees. Place your palms on the floor slightly behind your butt.

Initiation of the leg swing is from leg itself.

1st swing your your left leg from left to right and reverse the movement.

For the leg swing 1st extend your left leg in front and swing it towards your right butt (drawing a semicircle on the floor with the toes). Here while you swing the left leg drop the right knee on the floor to make a space for leg swing to happen. When you swing the left leg make sure there is a slight weight shift happening towards right side. And reverse it back. Then vice versa.

Leg swing laying on the floor

Here the starting position is laying on the floor (back resting on the floor), hands extended by your side foot resting on the floor n knees are bent.

Do the same leg swing in this position.

Spider

Sit in the swastik position. To do right side spider sit in right swastik.

From swastik position place your right shoulder on the floor and tuck your head in try to look at the crotch. Swing both legs simultaneously in halaasan keep your hands extended by your side. And complete the leg swing in circular and finish at left side swastik.

Sword fish

Lay down on your back spread the arms by your side and keep a bit wider distance between both legs.

Now swing your right hand through your right butt and simultaneously swing the right leg also and end up laying on the chest in same position. Left hand will back from above your head. Now swing the left hand through your left butt and swing left leg also, now this time right hand will come from above your head and end up in starting position.

Once you get the proper momentum of sword fish. It will look like your whole body is drawing a big circle on the floor. It's like the compass in geometry box here the head is the point and legs are pencil which is drawing the circle.

Monkey slide

Starting position is you are sitting in running position from there place your right hand on the slight ahead and away from your body and slide both the legs towards your hand. The whole body will be moving in one piece i.e. the torso, the hips, the head everything is moving together. Now here the other hand which is left hand, you can swing it from back to front or either from front to back. Both ways are right do it according whatever the teacher asks you.

In monkey slide make sure the legs are not coming off the floor and your are sliding on your Demi. It's like you are making small arcs on the the floor.

Banana roll

Start in log sitting rest position. Place both your hands to the right side, little bit away and behind your hips. Now slowly go down and touch the chest on the floor by creating a small spiral in the body. While rolling over bent ur knees. Here while going down movement is initiating from upper torso then hips and legs will move and while coming out 1st legs will move and then body will follow in progression. And come back in leg sitting rest position.

Lizard slide

Starting position stand normally in jazz 2nd (facing behind) from there swing both arms towards right side and place the palms on the floor (audience facing). The moment you touch the palms on the floor open both legs bit wider and be in plank position with wider distance between legs. And then melt down on the floor roll and come up start for other side.

Pencil turns

Pencil turns you can start in jazz 2nd or jazz 4th. If you are doing left shoulder turn left shoulder will be going back while turning and vice versa. To do left shoulder pencil turn start in jazz 4th with left leg behind now to turn push the left shoulder behind and take your arms in, you can cross your hands or you can keep it in jazz 1st.

Few pointers while turning

-Spotting is most important. Make sure while turning you are looking at a fixed spot. Before you turn fix a spot and keep looking at it till the time you feel u can't look at it anymore snap your head around and spot again. So basically while turning the shoulder and body is turning 1st once your body is facing behind your head will turn 1st then body. So never loose your spot

-Opposition means creating centre and balance in body. Imagine someone is pulling you

from and someone from down. So while turning make sure your body weight is in centre you are reaching up and simultaneously pushing down also to create proper balance.
-parallel feet in jazz 1st while turning So to do left shoulder pencil turn just pull your hands in spot and take a full turn from your left shoulder. Pencil turns are flat foot with slightly bent knees.

List of dance moves

One thing that's been bothering me forever is the list of dance moves. It haphazardly mixes dance moves found in tap, modern jazz, Lindy Hop, and so on. It is completely disorganized and devoid of both explanations and sources. I suspect that some entirely fictional moves have been listed here as well. Also, portions of the list can be found nearly verbatim in other articles. It would be impossible for any one editor to fix this mess because said editor must have in-depth knowledge of the multitudes of dance styles that are jazz dance. So, how to fix this

Create a section for each dance style.

List each move one time only, within its appropriate section. Eliminate sections that duplicate lists in other articles.

Provide a brief description of each move. Provide a valid source for each listed move. The list Common jazz dance moves include: Jeté Split Leap

Switch Leap/Swish Split Stag Leap

Pas de bourrée Piqué passé Pirouette

Pivot step Renversé Toe Rise Touch step Pivot Turn

Fouetté Turns Grand Pile Chassé Chaîné Turns Posé Turns

Step-ball Change Russian

Turning Pas de bourrée

Passé — Preceding unsigned comment added by 98.35.15.214 (talk) 00:13, 5 February 2021 (UTC)

Step-Tuck Chassé Jazz Runs

Centre Split Leap Lame Duck Turn Illusion Kick

Ball Change Firebird Jump Grapevine Chasse

Tap Steps (almost all of them are 8-count and start on 8):

Shuffles 3 Tap Riff

Pull Backs

Single Pull Backs Draw Backs Perry Diddles Flaps

Buffalo Wing

Shim Sham

Shim Sham Break Basic Charleston Charleston Break

Savoy Kick

Fall Off The Log Boogie Back Boogie Forward Boogie Drop Shorty George Fish Tail

Tick Tock

Tack Annies

Half Break

Mess Around

Camel Walk

Rusty Dusty

Scarecrow

Broken legs

Box Step

Apple Jack

Gaze Afar
 Horse (kick-ball-change - step - skip - step - kick-ball-change - down (gazeafar))
 Rocking
 Hesitation
 Jumpin' Charleston
 Squat Charleston
 Skating
 Truckin' Spank
 A BabyPeckin'
 Around The World Charleston
 Crazy Legs
 Lock-turn
 Rubber Legs
 Kick Around (downhold on 8)
 Knee Slap
 Shine Your Shoes
 Siska-boom-bah (roundkick - triplestep)Single
 - Single - Double Kick
 Tabby The Cat
 Flyin' Charleston (high-kick - slide - back-step - kick-step)Corkscrew
 Flea Hop (Slip Slop)
 Bees' Knees
 Shouts
 Irish step

Jazz Square

This iconic move consists of a few basic walking steps, but done in a particular order:
 Step forward on the right or left foot
 Cross the other foot over the first foot
 Step back with the first foot
 Bring the feet side by side.

A jazz square is often done with some attitude in the upper body, accenting the motion.
 Jazz squares can be executed in groupings of two or more, repeated on the same side.

Isolations

One of the key skills for any jazz dancer is to be able to move parts of the body individually. For hands and other extremities this is pretty easy, but to master jazz you need to be able to isolate the chest and hips as well, and this is almost always a part of any jazz dance warm-up.

To isolate your hips as an exercise, follow these steps:
 Loosen your knees

Extend your arms out to the sides

Holding your chest and your legs as still as possible, swing your hips from side to side

It's easiest to learn isolations in front of a mirror so that any movements you make with the rest of your body can be corrected immediately as soon as you see them.

Chassé

Drawing from the ballet tradition, the chassé is literally a "chasing" step: Step one foot forward (or to the side)

Bring up the second foot behind the first foot

As you bring up the second foot to join the first one, immediately step off the foot to create a skipping movement across the floor

Your chassé step can take on a variety of different looks based on the speed with which you execute it. Accent the step with your arms to create artistry for this movement.

Jazz Layout

This is another classic move, and is often used in posters and images to convey some of the excitement of jazz dance. This dramatic move is performed by:

A straight kick high up in the air

Simultaneously doing an extreme back bend, head arched back and arms extended.

This iconic jazz step requires excellent balance and flexibility when done in this extreme manner. Simpler versions involve doing a back bend without any sort of kick.

Jazz Walk

This step is where the improvisation element of jazz shines through. One of the defining features of jazz, both in music and movement, is the room for individual expression. Every dancer's jazz walk is different. As you learn increasing numbers of jazz steps and your technique improves, observe how other dancers have defined their own jazz walks. Developing your own technique is a matter of letting your inner voice and feel for the music flow.

JAZZ, BASIC TERMS:

Floor pattern – A path followed during a movement combination. Downstage (Dwnst): Toward the front of the stage or room Upstage (Upst.): Toward the back of the stage or room

Stage right (St. R.): The right side of the stage or room as one faces the audience or front

Stage left (St. L.): The left side of the stage or room as one faces the audience or front

POSITIONS:

First position parallel (JAZZ 1): Feet about 8" apart with toes facing front or standing with feet together facing front.

First position turned out (1st TO): Heels together, toes facing the diagonal in direction your knees face when turned outside. ("letter V")

Second position parallel (JAZZ 2): Feet side by side at 24" apart, toes face forward or standing with distance in between feet same as your hip with feet facing front.

Second position turned out (2nd TO): Feet side by side at 24" apart, toes face the corners or hip distance between feet and toes facing the diagonals.

Third position parallel or wider jazz 2 (JAZZ 3): Same as jazz 2 with double the distance between the feet and facing toes front.

Third position turned out (3rd TO): Standing with one foot connected at heel to the other foot at arch with toes facing diagonals. It is used majorly in Ballet and not in Jazz.

Fourth position parallel (JAZZ 4): Standing with one foot in front of the hips and one behind the hips with 10" between them. Toes facing the front.

Fourth position turned out (4th TO): Standing with one foot in front of the hips and one behind the hips with 10" between them with toes facing the diagonal.

* **Turnout (TO):** The outward rotation of the feet and legs from the hips. Toes to the diagonal.

ARMS:

First position arms (Arms in 1st): Hands on the chest, elbows out to the sides. Palms facing down or towards the chest.

Second position arms (Arms in 2nd): Arms to the side at just below shoulder height with in peripheral (side vision) vision.

Third position arms (Arms in 3rd): One arm extended in front of the chest and one arm to the side. Arms are straight with palms facing down and fingers extended. (the "front" arm determines if it is a right or left 3rd position)

Fourth position arms (Arms in 4th): One straight arm up and one arm to the side with palms facing outside and down respectively. (the "up" arm determines if it is a right or left 4th position)

Fifth position arms (Arms in 5th): Both arms straight up in a V with palms facing outside.

OTHER POSITIONS:

* Pose: A posture created with elegance and agile structure in a jazzy way.

* Point: Feet are fully extended forward from the ankles

* Flexed: Feet and toes are retracted back and heels are pressed forward

* Forced arch: on ball of the foot with heel off the floor and knee bent

* Plié: A knee bend with careful alignment of the knees and torso

* Relevé: A lift onto the toes

* Contraction: Position or movement in which the center of the torso retreats

* Lunge: Position in either 2nd or 4th where only one knee is bent and the other straight

* Butt roll: To move from one side of the butt to the other while sitting and turning.

* Back arch: To bend backwards standing or to rise from the floor up while hands on the floor.

* Leg swing: swinging of leg in front from side to side on floor or standing.

* Pretzel: A sitting position where one leg is crossed over the other and the bottom one is tucked in bent

* Scorpion move: In a downward dog position stretching of one leg towards the sky and bending it (arabesque) to the opposite side and falling into it to sit on with the supporting leg straight on the floor.

* Retiré or passé parallel: Position in which the toe of one leg touches the knee of the standing leg, knee cap faces forward

* Retiré or passé turned out: Position in which the toe of one leg touches the knee of the standing leg, knee cap faces side

Jeté: Small kicks from the neck of the ankle to the front- side- back. Standing

leg: The weight bearing leg

* Working leg: The non-load bearing leg

STEPS:

Ball Change: Syncopated weight shift onto the ball of the rear foot and back to the flat front foot. (shuffling) (Can be done as a travelling step)

*Cut: Quick displacement of one standing leg by the other while remaining on the same spot

*Touch: A placement of the working toe or foot on the floor without shifting weight to it

*Fan kick: A kick in which the working leg makes a sweeping arc in front of the body standing or on the floor. (there are variations to the kicks)

*Fondue: A bending of one's standing leg all the way into plie.

*Grapevine: A series of steps that move sideways with a side, back, side, front pattern.

*Isolations: Movement of only one part of the body.

*Jazz walk: Many varieties but generally a turned out low walk using shoulder opposition in any direction with ease, sharpness and confidence or a low gravity type of walk where the body is in plié and the shoulders and arms are curved in opposition while walking forward. This is without a hip roll. The Hip walk is the same but with a hip roll. Women with a laid back posture while Men with an attacking (forward) posture.

* Hip Walk: A basic jazz walk that jets the hips out in a circular sexy movement with the arms rounded in back while in plié.

*Jazz pas de bourree (Jazz PDB): A back-side-front three step move in the floor pattern of an isosceles triangle or back cross- side open- front slide movement.

For example: right crossed back first, left opens to its side and right sliding in front. (R-L-R)

*Jazz square: A crossed front-back-back-front or front-cross front-back- back four step move in the floor pattern of a square

*Mambo: A front/back, back/front movement with hips swivelling in a figure 8

* Piqué: A step onto half toe with a straight leg from a plie standing leg.

*Step: Transferring weight fully onto a foot

*Touch: A placement of the working toe or foot on the floor without shifting weight to it.

Flick: A jazzy and sassy way of doing a développé enveloppé. Basically, the working leg sneaks up the supporting leg and flicks out straight ahead.

Freeze: Just what you think it means...to freeze a movement! This type of movement (or lack thereof) is more of an accent on music than a movement. It gives a moment flare and emphasis in a subtle way.

Head-roll: Speaks for itself! A head roll is letting the head move around its entire circular access in a controlled but relaxed fashion while the body stays aligned and in position. Head and hand rolls were a very popular movement Bob Fosse used. He liked small rolling movements as in his choreography from "Cabaret".

Hinge: This is when the body is aligned but it is being tipped from the knees down with the feet on the ball pushing it forward.

Hip-fall: This is a controlled drop to the floor whether on knees or feet and a slide through till the body is on the floor on its side and one arm is straight out against the floor.

Hip-roll: This is an isolated roll of the hips while the rest of the body stays in position.

Jazz Drag: This is a jazz walk or hip walk with a drag in it. Sort of a dragging jazz walk. Step first leg wide in any direction and drag the second leg to close it.

Jazz Run: A running jazz walk! This requires a fluidity and grace to make it look natural and not awkward.

Jazz Split: This is a split on the floor with the back leg bent upward from the knee. Sometimes the knee can be grabbed or the head can be arched back towards it.

ARABESQUE a posture in which one leg is extended backwards at right angles, the torso bent forwards, and the arms outstretched, one forwards and one backwards.

RON DE JAMBE a circular movement of the leg in ballet moving in semi circle around the body without changing the direction of your body either *par terre* (on floor) or *en l'air* (in air). Only the leg moves with toes pointing brushing the floor or in air directing front side and back or reverse.

A *battement* ("beating") is an extension of the leg. that brushes the foot along the floor. *Battements* can be performed to the front, side, or back. The level of the leg and the quality of the movement define the type of *battements*. On floor, till hip level and up to head.

JUMPS:

Jump Over the Log: This is a jump from one leg to the other that is a little more grand but not big enough to make a flying leap. It's a control leap from one leg to the other. In jazz a slick and catlike form must be kept for the movement to "gel".

* **Hitch kick:** A scissor-like movement where one leg is in the air while the other leg kicks up to pass it.

* **Chassé:** Step first leg to the side in plie (depending on which side is facing the front) brushing through the floor, the bringing in the second leg together with a jump and landing on the first leg brushing the floor ahead.

Stag jump: Crossing of first leg in front in plie preparing to jump in a direction with the second leg folding into a *passe* and the first pushing up in a straight turned-out position in air.

Gallops: To jump from one leg to the other same as *chasse* without brushing the floor.

Leap: A jump from one foot to the other foot usually with an opening of the legs in the air

Hop: Taking off from one foot and landing on the same one

TURNS:

* **Spotting:** Focusing on one spot while turning to prevent dizziness

* **Chainés:** Consecutive half turns traveling and rotating in a single direction on toes or flat feet in turned out position.

* **Inside turn:** forwards turn; A turn toward the standing leg

* **Outside turn:** Backwards turn; A turn away from the standing leg

* **Paddle turn:** Several small pivots (turns) that take one 360 degrees.

* **Pencil turn:** *Pirouette* with both legs straight together.

* **Piqué turn:** Inside turn which begins with a step onto half-toe (*passe*) with an already straight leg.

* **Pirouette:** Turn on one leg that begins in plie and goes to *releve* from a plie.

* **Pivot turn:** Half-Turn on two legs with weight transfer from one leg to the other; Feet stay stationary but swivel.

* **Soutenu:** Full-Turn on two legs which begins with legs crossed, legs unwind and wind up crossed the other way; Feet stay on the same spot but swivel.

Ballet

The Different Types of Ballet

Considered to be the most graceful dance form, ballet is the foundation for all dances. Accompanied with posture and balance that needs to be mastered to perfection, different styles of ballet have evolved through beautiful and graceful movements still used to this day.

With a history that spans centuries, countries, and continents, ballet has had years and years of experimentation and artistic inspiration to establish the methods and styles that modern dancers are taught. Across the world, there are six main styles of ballet that are taught and studied.

Styles of Ballet

Classical

Based on both traditional vocabulary and technique, classical ballet is one of the early styles which reached its peak in the 19th century in France and Russia. Its main characteristics are how orchestrated and story-driven the ballets are, with both fantastical costumes and sets. Pointe work, symmetry in dancers, and graceful expressions are emphasised.

Examples of classical ballets:

‘Swan Lake’

12th January 2019 at Blackpool Grand

‘The Nutcracker’

13th January 2019 at Blackpool Grand

Neoclassical

Neoclassical ballet evolved from classical ballet, distinguishing itself for typically being abstract. The music of choice tends to be neoclassical as well, from musicians such as Roussel and Stravinsky. 1928’s ‘Apollo’ by George Balanchine is often highlighted as one, if not the first, most notable neoclassical ballets.

It focuses on athleticism and strong moves with a touch of risqué in physicality. George Balanchine was the choreographer who invented the Balanchine method, which is mostly used in the United States.

An example of a neoclassical ballet is ‘Astarte’, by Robert Joffrey.

Contemporary

Taking inspiration from classical ballet elements and adding modern techniques of jazz and other dance forms, contemporary ballet focuses more on athleticism and bigger and swifter tempos. Unlike neoclassical ballet, however, it adds acting and complex plots to dance, with a lot of floor work and turn-in of the legs.

Experimentation and creativity are two main points, driving the audience to think upon the aesthetic lines the body conveys and the power of movement. It’s thought that William Forsythe is the main innovator in this style of ballet, with works such as ‘In the Middle’.

Performed barefoot, this style of ballet is, according to Dance Magazine:

Romantic

Drama, emotion, and a strong storytelling are behind romantic ballet. Emerging in the 19th century, the style was marked by the development of pointe work, long and flowy tutus to signify softness, female dancers’ predominance, and a delicate aura.

This style is based on the perceived conflicts between both good and evil, beauty and

ugliness, fantasy and spirit and flesh realism. Many famous romantic ballets are centred in spirit women, such as wilis, sylphs, and ghosts. Examples of romantic ballets are 'Coppélia' from 1870 and 'La Sylphide' from 1827.

HIP HOP

House :

-House dance is a freestyle street dance and social dance that has roots in the underground house music scene of Chicago and New York. It is typically danced to loud and bass-heavy electronic dance music provided by DJs in nightclubs or at raves.

Basics :

1. Rock and bounce

Rock and bounce are the bottom solid base for the house. Bounce

Bouncing gives the body the style for house dance.

:Types of bounces:

1. Centre bounce

2. Side bounce

3. Front and back bounce.

HOUSE:Moves

Loose legs: Being light on the feet, stepping one foot outside on respective side and scooping in to move to the other foot in a small jump while the arms move along with the body flowing in motion with the feet.

Happy feet: Heel toe alternate movement in and out from side to side. For example, right foot on toe facing inside heel while left foot on heel facing outside toe.

Around the world: crossing leg 1 (L1) behind the leg 2 (L2) in a plie, then taking the force lifting the L2 in a jump semicircle the floor followed by L1 with body leaned back for balance and landing on L2 while the L1 crosses it again this time from front and opening L2 back.

Shuffle: Skipping of feet from one to the other in a swift move. (many variations)

SpongeBob: kicking one foot out to the side while the other shifts back in a shuffle and immediately shifting the first foot to the back making a X shape with the legs. (squeeze inner thighs)

Kick and back with a shuffle with one leg at a time.

Dougie: Grooving backwards with hand gestures while stepping in a particular manner.

Leo walk: Also known as Lions walk. Hip movement along with a step to the side double time and hand made into a claw (lions claw/paws).

Swag walk: Similar to leo walk but instead of double stepping, the leg takes a round swing away from the body.

Running man: A variation of shuffle where you run at one spot with small upper body jerks and feet sliding one after the other without together being on the floor.

Rejerk: Reverse of running man.

Steve Martin: Also known as Cabbage patch is a walk like movement from side to the side. 4 step walk with the 3 and 4 step being a swing to turn to the other side to walk to.

Skater rabbit: Skipping on one foot and sliding of the other foot in front with arms following the movement.

Crisscross: As the word is self-explanatory, jumping and crossing of feet with one foot in front alternately from side to side.

Farmer: A movement where you tap the feet alternately on the floor while bouncing but the body is light with no return impact.

Train: Heel toe tapping movement and gliding to the side like a train does while moving.

Harlem Shake: Swinging hands loosely behind/side of the body and the body swaying.

Monastery: Also known as funky chicken. The knees move in and out one side at a time with hand going in a round motion on with their respected knee.

Side walk: Walking to the side with criss crossing legs and taps.

Party machine: Kick and shift from side to side in a shuffle.

Superman: Same as running man but the alternate hands made into a fist and pushed up like a superman pose with every shuffle.

Sham rock: Imagine gathering pillows from each half of your body from front. The motion arms make and the feet stepping forward in and back is sham rock. Just add a hop at the end when feet come together.

Pas de bouree: Cross back first foot, join the other foot together and step the first foot out front then do the same thing on the other side.

Salsa hop: Kick one foot and shuffle the other replacing the kicking foot. Do the same on the other side.

Point vote skating: One foot on the toes and the other foot skate from the back side to side while the foot on point goes down and up whenever the shift of the back leg takes place.

Rock

1. Bouncing with throwing the upper body forward and back, with shoulder initiation of upper body and initiation of knees from lower body.

Types of rocks

1. Knees forward initiation
2. Knees backward initiation
3. Knees down initiation

LOCKING: Moves and basics

High five: As the word explains itself, high five in clapping of your hands in different variations and with others too.

Scooby-Doo: Circling one leg followed by the other on respected sides in a shuffle.

Clap: bringing two palms together in clash.

W step: Also known as W drop. It means dropping down with protruding your knees and balancing on the ankle while shifting the torso backwards to sit/fall down in a W shape without banging on the floor.

Lock: The wrist twirl and hold in.

Twirl: The circling of the wrist.

Strong man: Also known as muscle man. It is showing off the muscle with the pose along with a twirl.

Pace/point: To point the index finger in any direction with a lock gesture of the body.

Roger rabbit: Same as reject/rejerk (reverse of running man) with one of the shuffle made into a front kick and back in a shuffle. : Another variation includes shifting back with cross legs and chicken arms pushing up.

Funky guitar: Shifting the body front and back while lifting foot swaying side to side with arms made into a shape of playing the strings and holding a guitar.

Knee drop: Dropping down on the knee and jumping back up.

Six steps: This movement is done on the floor using the hands to turn around. The six steps go around the body making a full circle on the floor.

Clown walk: Walking forward in a plie with one hand moving in out with each step and the neck popping back and forth.

Scoops: Scooping of legs from the side in a circle to the back and inside with hands held together in the front.

Moves and basics: Pop

Elbow pop: moving the muscle at the elbow in a jerky movement.

Knee pop: Shifting the knee back or front according to your choice, making it look like a single vibration.

Body pop: The whole-body muscles jerk at the same time.

Crazy legs: Heel toe motion with feet going in and out from the body. Usually done fast for the required effect.

Wave: The gliding of the body from one side to the other like a snake. Hand to hand, leg to leg, hand to body to hand, etc.

Strutting: Charging forward with up down movement. Plie and Releve (on toes)

Heel toe: Movements that are done using the heel and toe together or separately.

Double effect: The double popping of the body in every movement.

Scissors: Crossing legs and kicking out on the side.

Crab walk: On the floor with weight on the hands and moving ahead like a crab with feet moving side to side in the air.

Arch: position in which the whole or upper body is extended, creating the form of an arch.

TERMINOLOGY - 1

Beat: the beat is the basic unity used to measure time in both the choreographic and musical language. It is the pulse that occurs repeatedly with a certain frequency. When dancing, beats are what we count... like five, six, seven, eight! (bet you know this...). Five, six, seven, eight are the last four beats of a choreographic phrase of eight beats. Visit our page for contemporary dance music to listen to some examples and expand your understanding.

Body placement: this is an expression that we use in dance to talk about the way in which we carry our body (our selves), including the positioning and alignment of big bones (like the pelvis or spine), limbs and head as well as the micro organizations of muscles that are responsible for their positioning. Usually, every dance genre or style has its own body placement, which facilitates its technical execution and makes up the particular style.

Canon: dancers use this word with the same meaning as musicians. It defines a compositional structure in which one same choreographic fragment is executed by several dancers who space it out in time (usually with regular intervals). Rudolph Laban identified four main types of canon used in dance: the regular canon (dancers start and end one after another), the starting canon (only the beginning of the fragment is stepped), the ending canon (only the end of the fragment is stepped), the simultaneous canon (dancers start at the same time but each one starts the fragment at a different point)

Dance steps: this is an expression that we use to refer to codified movements, which make part of a dancing vocabulary. A dance step is not necessarily a common step (with a leg), but can be any movement of the body that is already recognized as part of a dance type or style. The expression 'dance moves' is also used for the same purpose.

Dance Theatre: this expression is used to refer to a stage genre that combines aesthetic features or methods that belong both to dance and to theatre. Choreography, use of voice and text, creation of dramatic situations, dance improvisation or any practice that belongs to those two aesthetic languages are combined and used freely according to each specific artistic project

Director: the director of a contemporary dance performance is usually its choreographer too, but this is not a rule. It is called the director if he coordinates general production and delegates a part (or all) of the artistic work to other members of his group. She/he is generally the author of the original idea and the person who makes the final decisions over aesthetic and practical matters.

Dynamic (s): when used as a dance term it expresses the way in which shape of movement is executed (see effort qualities too). From the point of view of Rudolph Laban effort's theory, there would be four main factors that make up the dynamics of movement: space (direct or indirect), time (sustained or sudden), weight (light or strong) and flow (free or bound). The combination of these 8 possible ways of executing any movement would create the variations in its dynamic. Laban gave a name to 8 basic actions that would result from these combinations, to give an example of the difference between dynamics: punching, floating, pressing, flicking, gliding, slashing, dabbing and wringing. Outside Laban's theory, dynamics would also refer to movement qualities associated with expressive, affective or other physical components.

Flow (free, bound or continuous): one of the four main factors that make up the dynamics of movement, according to the effort's theory by Rudolph Laban. When flow is free, the dancer would not have big control to stop movement immediately (like the arm of a country worker, when throwing and spreading rice seeds or when a dancer makes a grand jeté). When flow is bound, the dancer would have control to stop moving at any moment (common when moving slowly or when doing movements that require control, like a pirouette). Flow is also usually called as being continuous, which would mean that the stream or momentum of movement doesn't stop. (Look for the definitions above for DYNAMIC, EFFORT and EFFORT QUALITIES to expand)

Form: this is a word that is most commonly used to refer to movement (dance) from an abstract point of view. The 'form' of movement, also called the 'shape', would include its occupation of space, timings, body uses and such kind of elements that do not express other contents than movement itself. In this sense, the form could be understood as opposed to the content, the qualities, dynamics or any expressive and communicative feature that makes up movement.

Genre: this word is used to classify and differentiate types of dance in the broader way. For example, contemporary dance, classical western dance (ballet), and folk dances are three genres of dance.

Gesture: in the Laban language (system for analyzing and recording movement), the word gesture is used to talk about movements that do not involve carrying the weight of the whole body throughout space. A gesture would be different to a transfer of weight (for example, raising an arm would be a gesture and stepping forward would be a transfer of weight). Some people also use this word to talk about movements of the body or limbs that express or emphasize ideas, feelings or attitudes, in opposition to what would be a movement, considered only in an abstract way.

Grounded: it is said of a dancer that has a good sense of gravity, i.e. efficient use of her/his body's weight.

Happening: form of interdisciplinary theatrical intervention, developed by visual artists in the 1960s, mostly in non conventional places (art galleries or outside spaces). It usually demands the audience participation and tends to modify its perception of the environment. Contemporary dance choreographer Merce Cunningham is considered to be the creator of

the 'happening' prototype in 1952, in collaboration with the composer John Cage.

High level: this is a dance term taken from Rudolph Laban's division of space. It is used to talk about movements executed in positions like standing, tiptoeing or jumping (see Low Level and Middle Level too).

History of choreography: this expression could be understood as something different from the one that refers to 'dance history', which has traditionally and mainly consisted of a listing of dance figures and some of the aesthetical features of their artistic work. Strictly talking, the history of choreography would refer to the choreographies themselves, describing or analyzing movement as the main topic and including basically its shape, dynamics or group configurations. Other complementary aspects like symbolic contents, music, costumes, lighting or stage design could be included, but as a secondary topic.

Improvisation: this is the action of dancing without defining movement previously; the dancer does not know what s/he will execute but moves spontaneously and freely, in opposition to composed dance, where the dancer memorizes choreography. Other than the dance improvisation that is totally free, there are types of improvisation that use guidelines which define some features of the dance (like its structure, genre, length, dynamics, etc.). Examples of dance improvisation guidelines are: following the music, occupying space in specific ways, movement qualities, choreographic phrases that are executed according to chosen rules and so forth.

Inversion: one of the strategies used in the compositional method that makes variations of a leitmotiv. Inverting the leitmotiv would mean to execute it from the end to the beginning of the movement, like rewinding a videotape. For example, if the leitmotiv is a step forward, applying inversion will convert it into a step backwards.

Jeté: this is a word in French that belongs to the vocabulary of ballet. It expresses a dynamic of movement in which the force goes outwards and the flow of movement is mainly free. 'Battement jeté', for example, stands for bringing a leg outwards (with the dynamic described), or 'grand jeté' stands for a big leap in which one leg is strongly thrown forward. Depending on the use you make of the word, it may construct the name of different codified steps.

Kinesthesia: "the sixth sense", according to Rudolph Laban, it is the ability to perceive or be aware of one self's position, movement and body (including muscles, bones, entrails, skin...) in a sensitive way.

Kinsphere: (or kinesphere) imaginary space that surrounds the human body. It has a spherical shape and its size is determined by the maximum space reached by limbs in any possible direction.

Legato: this is a word borrowed from musical language, but it is used in dance with the same meaning. It expresses a quality of movement in which flow doesn't stop, but the feeling is always continuous and fluent.

Levels: this word is used to refer to one aspect of the division of space introduced by Rudolph Laban. Laban established three main levels, both for the scenic space and for movement within the kinespheric space. For definitions of the high, middle and low level of the scenic space, read the correspondent definitions in this same page. Within the kinesphere, levels are combined with the 9 basic directions and refer to the orientation towards which movement is executed. It is different to the levels in scenic space, which refer to the specific space occupied by the body.

Lighting: this is the art of designing and arranging the lights for a show. Designing the lights is usually done together with the choreographer. Afterwards, there's the work of putting equipments in place and ordering the electrical system for everything to work. This last task is made by technicians or electrical engineers.

Lyrical (dance): style of contemporary, modern or jazz dance that has emerged from the

fusion of one of those three types of dance with ballet and pop music (mainly). It combines simple choreographic vocabulary with technically difficult moves, in an expressive style that follows the lyrics of songs and is often interpreted in the short solo format.

Low level: this is an expression taken from Rudolph Laban's division of space. It is used to talk about movements executed in positions like lying or movements like cringing and rolling on the floor (see High Level and MiddleLevel too).

Lunge: this is a word that comes from the language of aerobics and it is used by some dancers to name a movement in which you transfer the weight forward, and put half of it (or more) on one leg that advances and bends; the leg behind may stay extended or may bend too. It is like going to a wide fourth position (as we call it in dance), with legs in parallel or in a turnout position. Some classical dancers name it 'tombé'.

Middle level: this is an expression taken from Rudolph Laban's division of space. It is used to talk about movements like crawling on four legs or executed from positions like kneeling or sitting (see High Level and Low Level too).

Minimization: one of the strategies used in the compositional method that makes variations of a leitmotiv. Minimizing the leitmotiv would mean making it smaller, mainly in terms of its occupation of space. For example, if the leitmotiv is a step forward, applying minimization will convert it into different smaller possibilities of that same step.

TERMINOLOGY -2

Mirroring: exercising method that may be used by dancers but that is most commonly used by actors or in the training field for drama. It consists of a bodily activity for two, in which one person moves and the other follows as if s/he was a mirror. This strategy is used to develop concentration, communication, cooperation and creative skills.

Modern Dance: modern dance could be considered as a synonym of contemporary dance as in some cases they share aesthetical or ideological characteristics. Though, this is a dance term commonly used to name a dance trend that was born in the late XIX century and lasted till around the 1950s. Its homes were Germany (and surrounding countries) and the United States. Some of its most renowned figures are Isadora Duncan, Rudolph Laban, Mary Wigman and Martha Graham (see our modern dance history page to expand).

Motif: this is a word that is most commonly used within the dance composition speech. It refers to a small choreographic unit (a gesture, movement or phrase) that is the main reference from which a bigger choreography (or dance piece) is built and composed.

Motif development: is a procedure of a dance composition method that consists of transforming a basic choreographic motif to create a larger or whole piece of dance. Variations of the motif are done through strategies like repetition, inversion, rhythmical modifications, amplification, minimization, ornamentation, deconstruction and all imaginable compositional tools.

Movement image: perception of movement from a mental and kinesthetic perspective (i.e. from the dancer's imagination and the inner perception of her/his body and movement).

Musicality: ability to perceive music and integrate it to the execution of dance.

New Dance: new dance is a name given to a contemporary dance's European trend. It is classified by historians between the 1980s and 1990s. Some of its French figures are D. Bagouet, O. Duboc, J. Cl. Gallota, D. Larrieu, M. Marin, A. Preljocaj, K. Saporta... .

Opposition: this is a word that is mainly used during our technical trainings. The opposition of the movement of one part of the body to another serves the dancer in several ways. Opposing facilitates greater extensions, maintaining placement, balance or controlling weight. For example when raising an arm, the shoulder should go down. The direction of their movements creates an opposition (upwards and downwards at the same time) in order to maintain a right placement of the upper trunk (unless another specific placement of the trunk is wanted).

Parasite tension: this is an expression used mainly by dancers who practice techniques with elements from the 'somatic trend'. It expresses the activity of a muscle or a group of muscles that is not necessary to execute a movement.

Pas de bourrée : French expression that belongs to the vocabulary of ballet. It refers to a combination of three weight transfers over alternate legs (steps). It is performed like this: one leg behind the other, then second leg to the side and then first leg in front of the other leg, usually ending in a demi plié with one or both legs. There are different ways to execute that same basic structure, in order to adapt the combination to the needs of the dance.

Pas de chat: this expression means cat's step in French and is part of the vocabulary of ballet. To execute a 'pas de chat' you usually start from the fifth position of the feet and jump sideways with one leg going first. That leg is bent and the knee guides the jump. Being in the air, you quickly raise the second leg up so both legs form a diamond shape while jumping. Then you land on the same leg you started with and bring the other leg down in front of the first leg to the fifth position again.

Percussive: when referring to movement, the word 'percussive' is used to express a broken and attacked quality, which would be opposed to a fluid, or continuous quality. A percussive movement is unconnected or detached from its neighbors by a pause and it usually has a little accent at the end of execution. Sometimes the equivalent musical terms are also applied to dance. A percussive movement would have a 'staccato' quality and would be opposed to the 'legato' or fluid quality.

Phrase: short choreographic fragment that has an intention and feeling of a beginning and an end. Phrases are commonly constructed by following rhythmic patterns (like for example the popular dancing phrase of eight beats) but they can also be defined just by means of their moves or dynamics.

Piece: a choreographic work.

Pirouette: this word belongs to the vocabulary of ballet, but it is used by contemporary dancers too, with the same meaning. It refers to a full turn on one leg, having the other leg bent, till the point where the foot reaches the knee (in a parallel position or with the classical turnout).

Postmodern Dance: name given to a contemporary dance trend that emerged between the 1960s and 1970s in New York (U.S.A.).

Created by a group of artists who worked in the Judson Church, it defended the aesthetic value of everybody's and everyday's movement.

Projection: when talking about executing a dance, it refers to the skill of bodily expression and communication.

Quality of movement: (movement quality) a particular way of executing the shape of a movement, concerning its dynamic, affective or expressive content. Example: the action of caressing is different in its quality to the action of sliding, even if the shape of the movement might look the same.

Release: name given to a training method developed and used by contemporary dancers since the second half of the XXth century. Its main characteristic is described by its name: the dancer emphasizes on releasing the muscular tension, in order to achieve a most efficient expense of energy. This is complemented with a postural organization

composed of 'proper alignment, placement of breath and carrying of weight' which intend to give the dancer the ability to use gravity while moving instead of muscular force.

Retiré: this is a term from the vocabulary of western classical dance (ballet). It refers to a position of one leg, which is bent so that the point of the foot is close to the knee of the supporting leg. In ballet, it is executed with an outward rotation of the leg. It is very common in pirouettes or as a transitional position.

Retrograde: Other than the usual meaning of this adjective, this word is used by choreographers or dancers to talk about the action of executing choreography inversely, from the end to the beginning (like a rewinding video).

Rhythm: in dance, this word has the same meaning as in music. Though, it is used to refer to different things. When choreographers say to dancers "stick to the rhythm", they are usually talking about the tempo, which is the speed at which the beat is counted. The rhythm can also be the particular form of gathering the beat, together with a certain character or dynamic that give name to a type of dance (for example the waltz, the march, etc.). In the widest sense, the rhythm is the way in which the temporal factor of movement is organized, including beat, tempo, measure, accents and dynamics. When talking about movement dramaturgy, rhythm is also used to refer to the effect produced in a choreographic piece by the combination or arrangement of formal elements, as length of scenes, intensity, timing, or recurrent themes, to create movement, tension, emotional value and progression in the development of the dance.

Scattering: (according to Laban's space harmony) general shaping going away from the body, not specific about where in space.

Score: written text that records the movement of one or several dancers. There are currently various systems used for writing dance scores. The following are some of the most popular: Labanotation, Benesh notation or Conté notation. The 'score' may also refer to the series of guidelines created by a choreographer that are followed by the dancers to perform a show. This is a common compositional method used mainly by postmodern or contemporary choreographers.

Shape: (movement shape) opposed to quality or dynamic, shape is an outside visual aspect of movement which includes the body and its way of making use of space and time.

Somatic trend: term used to gather movement techniques like Release, BMC, Pilates, Feldenkrais, Alexander, Cranio-Sacral Therapy, Ideokinesis or Eutony (visit our page about dance techniques to expand).

Space: for contemporary dance, space is one of the main factors that make up the shape of movement (together with time, body and weight). These categories were first introduced in modern dance theoretical foundations by Rudolph Laban at the beginning of the XXth century, and have been spread world wide as working tools, both for creative and technical purposes. Laban established three main different ways to understand space: the kinespheric space, the scenic space and execution of direct or indirect space from the point of view of his effort theory.

Stance: it can be used to refer to the dancer's posture, positioning or placement. Depending on the technique within which the word is used, it might include bodily, physiological, anatomical, mental or general attitude issues about how the dancer organizes and projects her/himself. Read the definition for 'body placement' above to expand.

Style: this word is used to refer to the specific way in which a dancer, a company or a school executes a dance genre. For example, David Zambrano has a different style of interpreting contemporary dance than Steve Paxton; the Italian ballet school has a different style of executing classical dance than the French ballet school.

Sustained: the use of this word in the dance field usually refers to its meaning inside the frame of Rudolph Laban's effort-shape theory. 'Sustained' is an effort quality that can be applied to the execution of the main factor 'TIME' (see the definition of 'Dynamics' above to expand). One way of understanding this quality of effort is to think that Laban's motion factor of time can be executed with an intuitive readiness for decision making, either suddenly or with sustainment

List of Tools and Equipments

Sr. No	Course name	Qty	Rate	Total amount
1	Intel i3 processor.8 gb RAM , 320 GB hard drive ,2 GB graphic card , 17 inc. monitor . keyboard, mouse	1	56000	56000
2	Electric extension point	2	500	1000
3	Internet broad band connection	1	1000	1000
4	Digital camera	1	40000	40000
5	LED screen 43inches tv	1	30000	30000
6	Mirror 6 9 0.04inc	5	3000	15000
7	Yoga mat	30	500	15000
8	3 in 1 printer - print scan xerox	1	15000	15000
9	Speakers	1	30000	30000
10	A4 size paper bundle	2	250	500
11	Editing software		20000	20000
12	Lights (shooting)	1	5000	5000
13	Dress code - t shirt & track	30	1000	30000
14	Ballet bar	2	4000	8000
15	Notebooks	30	50	1500
16	pens	30	5	150
	Total			253150