

# DOWNLOAD PDF HISTORY OF BALLET AND DANCE IN THE WESTERN WORLD

## Chapter 1 : Western Dance history. Origins of country dancing.

*A Brief History of Ballet. Scroll through a brief history of ballet from its origins in the 15th-century Italian renaissance courts to what it looks like in the 21st century. Origins King Louis XIV in Ballet de la nuit, Source: Wikipedia. Ballet originated in the Italian Renaissance courts of the 15th century.*

Dance List Dance Facts - History, Interesting Tips and Types of Dance Dance is a form of art that is made by purposefully recreating selected sequences of human motion, which can be imbued with the values of aesthetic and symbolism that are acknowledged by both performers and observers from within the particular culture. The dance itself can be freeform or can have a predefined choreography that may or may not align with traditions of origin or historical period. The dance can be performed to serve various functions social, competitive, ceremonial, martial, erotic but it also has two distinct forms – theatrical dance in which dancers perform for an audience, and participatory social dance where dancing in a group is encouraged to anyone. Participatory dances are most commonly found at weddings, social gatherings, and festivals, and they can be enjoyed with folk music both alone or in a group pairs, lines, chains or other forms. Theatrical dance is known for having more elaborate choreography, planning, costume, scenery and other elements that make the entire production feel more professional. Origins and Early History The dance has always been with us, even before the arrival of written language and modern history, when our earliest cultures evolved utilizing oral and performance methods to pass the stories from one generation to the next. Many historians believe that social, celebratory and ritual dances are one of the essential factors of the development of early human civilizations. The earliest findings have pinpointed the origins of ancient dances in year-old India or year-old Egypt, but the records more common infusion of dance into a modern culture can be found from Ancient Greece, China, and India. All these old dances evolved, eventually morphing into a wide variety of Roman and European medieval dances, traditional Chinese dances, Hindi and other traditional dances, respectively. After the arrival of European Renaissance, the history of music and dance exploded with the new additions to song and dance. Ease of travel and immigration to the new world brought these dances into the mix with many native cultures of the New World, forging countless new dance types that are still popular to this day. Do you know these facts about dance? First archeological proof of dance comes from the 9 thousand year old cave paintings in India. One of the earliest uses of structured dance was introduced in religious ceremonies that told the stories of ancient myths and gods. Egyptian priests used this kind of visual storytelling in their rituals. Ancient Egyptians used dancing for both entertainment and religion. Dance represented important parts of many Greek and Roman religious ceremonies. Ancient Greeks and Romans annually celebrated their wine gods Dionysus and Bacchus with several days long festivities filled with alcohol, song and dance. History of European medieval dance is fragmented and limited, but is believed that simple folk dances were widespread among common and wealthy classes. Modern dance history in Europe started with Renaissance, when many new dances were invented. Waltz , one of the most popular dances today came into popularity in mid 19th century by the efforts of the famous composer Johann Strauss, but its origins can be traced even to the distant 16th century. The shocking transition to the close embrace happened only after English Queen Victoria fell in love with the dance and forced this change. Around 30 thousand people are employed in UK dance industry today, maintaining around dance companies. Even people in wheelchairs can dance! Such dancing is very popular in Europe where there are even competitions in Latin dances with special wheelchair choreographies. Professional dance is today regarded as one of the most demanding physical abilities and sports. High amount of injuries in professional dancing is induced by high levels of fatigue, little time for rest, inadequate healing techniques and high stress levels. All those factors can produce burn out periods when dancers have decreased strength, coordination, cognitive and immune functions. Lion Dance is one of the most popular religious and ceremonious dances in China and surrounding countries of Taiwan, Korea and Japan. This dance can signify bringing of good fortune, ward of evil spirits and be an excellent showcase in martial arts proficiency.

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## Chapter 2 : Ballet - Wikipedia

*Abbey Mason calendrierdelascience.com A History Of Ballet And Dance In The Western World A History Of Ballet And Dance In The Western World Summary: A History Of Ballet And Dance In The Western World Pdf Books Download hosted by Abbey Mason on October 23*

History through The emergence of ballet in the courts of Europe Ballet traces its origins to the Italian Renaissance, when it was developed as a court entertainment. During the 15th and 16th centuries the dance technique became formalized. As a court entertainment, the works were performed by courtiers; a few professional dancers were occasionally participants, but they were usually cast in grotesque or comic roles. The subjects of these works, in which dance formed only a part alongside declamation and song, ranged widely; some were comic and others had a more serious, even political, intent. Eventually, developments at the French court pushed the arts aside, and the court ballet disappeared. But Louis XIV had established two academies where ballet was launched into another phase of its development: It was to last until the s. The academy was created to present opera, which was then understood to include a dance element; indeed, for fully a century ballet was a virtually obligatory component of the various forms of French opera. These works combined singing , dancing, and orchestral music into numbers that were unified by a loose theme. In the early years the most accomplished dancers were male, and it was not until that the first principal female dancer, Mlle La Fontaine , appeared. Gradually she and her successors became nearly as well-known and respected as male dancers such as Michel Blondy and Jean Balon. Its origin can be traced back at least to , when in London John Weaver produced *The Loves of Mars and Venus* , which he claimed echoed the pantomimes of ancient Rome. There Noverre was befriended by the actor David Garrick , who became an important influence in his artistic development. Although the other ballet masters, Jean Dauberval and Maximilien Gardel, forced Noverre out of the organization, they were no less committed to the new genre he had introduced. The revolution put an end to such support. The turn of the 19th century was a time of confusion for the arts, during which ballet gained greatly in popularity and prestige at the expense of its sister art, opera. Gardel was not only an experienced administrator but also a choreographer, esteemed throughout Europe. Meanwhile, ballet had also taken root in other European cities, most notably in Vienna and in Italian cities such as Milan and Naples. Among other celebrated choreographers working in Italy at this time were Gaetano Gioja and the French-born Louis Henry. Ballet as an aspect of Romanticism The world changed fast after the defeat of Napoleon in The base of the Parisian theatregoing public was broadening with the rise of a wealthy middle class, while in matters of artistic taste the younger generation rejected the neoclassical preferences of their elders and surrendered to the growing vogue for Romanticism. Ballet itself would be radically changed. Trained by Coulon and polished by her father, Taglioni had a style that set her apart from her contemporaries; she projected a spiritual quality that was said to touch the soul, and her virtuosity was subjugated to the creation of mood. The years from about to were a golden age for ballet. Taglioni was followed by other great stars, who like her enjoyed international renown, including the Austrian Fanny Elssler. After Elssler came Carlotta Grisi , who created the title role in *Giselle* , a ballet that remains, somewhat modified, in the 21st-century repertoire. The age was dominated by the ballerina at the expense of the male dancer. One centre in which the male dancer held his own was Copenhagen, where the Paris-trained August Bournonville directed the ballet for many years. He produced many ballets, including his own version of *La Sylphide* and *Napoli* ; both of these have remained in the repertoire into the 21st century, and both convey an authentic flavour of the Romantic style. London was another important centre of ballet at this time, but there ballet was largely an imported form, dominated by visiting stars from the Continent and by French choreographers. Outstanding among these was Jules Perrot , who produced a string of masterworks, including *La Esmeralda* and the all-star *Pas de Quatre* However, the great flowering of ballet in London was to be of short duration, and some 80 years were to pass before the first stirrings of a truly English ballet tradition were

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felt. The Imperial Russian Ballet As the 19th century drew to a close, the centre of ballet activity moved to St. Petersburg , where the art was supported by the bottomless resources at the disposal of the tsar. Petipa dominated the Russian ballet from to , virtually replenishing the repertoire with ballets of his own. Several of these have survived to form the basic ballet classics into the 21st century: Petipa also ensured the survival of Giselle. The Imperial Ballet paid great attention to the training of its dancers, and an essentially Russian style emerged in the company. The Italian style taught by Enrico Cecchetti and the French style taught by Christian Johansson together formed the foundation for the Russian school that was to become dominant in 20th-century ballet. For the ballet season in the impresario Serge Diaghilev brought to Paris a company, called the Ballets Russes, that was made up of prominent dancers from the Imperial Ballet. The effect on the artistic world was shattering. Ballet, which in western Europe had sunk low in public estimation, became recognized as a major theatre art, one in which dance, music, and stage design contributed to an unprecedented and impressive overall effect. The dancing was of the highest quality. The greatest sensation was created by Vaslav Nijinsky , a male dancer of a standard not seen within living memory, and the ballerinas Anna Pavlova and Tamara Karsavina also made a lasting impression. Its appeal extended beyond the ordinary theatregoing public to embrace the artistic intelligentsia, so that ballet began to lose the somewhat louche reputation it had acquired in the 19th century. A main reason for this change in status was the participation of major artists—artists such as Alexandre Benois and Leon Bakst , who designed the scenery, and leading composers, notably Igor Stravinsky , who produced specially commissioned musical scores. As a choreographer Nijinsky proved an iconoclast , seeking nonclassical forms of movement. Although his choreographic output was limited, it included two ballets that achieved notoriety on account of their sexual inferences: After World War I Diaghilev made common cause with some of the modern art movements in Paris, and the prestige of his Ballets Russes was unabated until his death in . Nonetheless, the Russian element within the company remained dominant, although the Russians were joined by dancers of other nationalities, including Anton Dolin English , Ninette de Valois Irish , and Alicia Markova English. Independently of the Ballets Russes, Anna Pavlova traveled the world with her own company of supporting dancers. She brought her art to millions who had never seen ballet before, and she became in the process a veritable icon. The story of the Ballets Russes companies of the s is too complicated for a brief treatment; most important was the development in that decade of a younger and more widely based public for ballet than the intelligentsia whom Diaghilev had courted. The new company soon produced its first stars: They and other dancers in the company were pupils of various distinguished Russian teachers notably Mathilde Kschessinska , Olga Preobrajenska , and Lubov Egorova who had settled in Paris and went on to establish Russian-style training in the West. The Ballets Russes de Monte Carlo continued the Diaghilev tradition by commissioning leading artists and composers to collaborate in the ballets. Blum broke with de Basil in to form his own short-lived company with Fokine as ballet master, while de Basil directed his own company under various names until his death. There was great rivalry between the two companies, which in appeared simultaneously in London. Both survived World War II , but their former relevance was by then passing. The de Basil company, as it had become known, disbanded in , and the Ballets Russes de Monte Carlo in . Russian ballet in the Soviet era The Revolution of exerted a profound influence on Russian ballet, which remained virtually untouched by the reforms that Diaghilev had brought to ballet in western Europe. Notwithstanding its imperial and aristocratic associations, ballet in the Soviet Union survived and flourished, although it took a different course than ballet in western Europe. While the one-act ballet that Diaghilev had introduced became the norm in the West, Soviet ballet remained wedded to the multiact form. This work, which is about Russian sailors who champion downtrodden Chinese dockworkers, was unashamedly propagandist and by current Western standards choreographically unadventurous. The ballet school in Leningrad attained unprecedented prestige under one of the most inspirational teachers of all time, Agrippina Vaganova. She formed a new generation of dancers, headed by a ballerina of inimitable artistry, Galina Ulanova. At the same time, an awareness of the historical traditions of Russian ballet was returning, and some of the classic ballets of the previous century were reintroduced into the

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repertoire. A new group of Soviet choreographers, working almost exclusively within the framework of the full-length ballet, matured, and, following the triumphant visit of the Bolshoi Ballet to London in 1946, ballet from the Soviet Union began to emerge from its isolation. In performances of the 1950s the full-evening work was the norm, typified by two ballets to scores that were greatly admired in western Europe: Western choreographers, such as Frederick Ashton and John Cranko, began to work to a larger scale, while Russian choreographers began to experiment with the single-act form that Diaghilev had favoured. The major companies that subsequently flourished in France, the United Kingdom, and North America were the direct beneficiaries of his vision. As a choreographer Lifar created a vast repertoire of ballets, inviting the collaboration of contemporary musicians and artists much as Diaghilev would have done; as a dancer unsurpassed for his allure, Lifar provided the example for others to follow. After his retirement the company continued to flourish under the direction of another iconoclastic figure, Rudolf Nureyev, who produced a spectacular range of classics from the Petipa period. In Britain an even more dramatic development took place. Founded by Ninette de Valois, the company possessed a choreographer of genius, Frederick Ashton. His muse was Margot Fonteyn, a ballerina who achieved international renown. Ashton and his successor, Kenneth MacMillan, between them created the foundation of a rich and varied repertoire. The development of ballet in the United States has been no less dramatic. Although the country has no national ballet, its leading companies stand comparison with the principal national companies of Europe. The most important of these are the New York City Ballet and American Ballet Theatre, founded respectively in 1948 as the American Ballet Company; the name was changed in 1954 and as Ballet Theatre; the name was changed in 1960. Many other countries, notably Germany, Holland, Italy, Sweden, Denmark, and Cuba, to name only a few, established ballet companies of note in the 20th century, and countless smaller companies and groups became active all over the world, playing their part in the extraordinary flowering of ballet after World War II.

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## Chapter 3 : History of ballet - Wikipedia

*From Russia came the impulse that reanimated ballet in western Europe. For the ballet season in the impresario Serge Diaghilev brought to Paris a company, called the Ballets Russes, that was made up of prominent dancers from the Imperial Ballet. The effect on the artistic world was shattering.*

Originally derived from the Sicilian Gr. But, although ballads are no longer the vocal accompaniments to dances round the maypole, old ballads are still sung to dance tunes. The present acceptance of the word ballet is - a theatrical representation in which a story is told only by gesture, accompanied by music, which should be characterized by stronger emphasis than would be employed with the voice. The dancing should be connected with the story but is more commonly incidental. Novelty of entertainment was then sought for in the splendid courts of Italy , in order to celebrate events which were thought great in their time, such as the marriages of princes, or the triumphs of their arms. Invention was on the rack for novelty, and the skill of the machinist was taxed to the utmost. It has been supposed that the art of the old Roman pantomimi was then revived, to add to the attractions of court-dances. Under the Roman empire the pantomimi had represented either a mythological story, or perhaps a scene from a Greek tragedy, by mute gestures, while a chorus , placed in the background, sang cantica to narrate the fable , or to describe the action of the scene. The question is whether mute pantomimic action, which is the essence of modern ballet, was carried through those court entertainments, in which kings, queens, princes and princesses, took parts with the courtiers; or whether it is of later growth, and derived from professional dances upon the stage. The former is the general opinion, but the court entertainments of Italy and France were masques or masks which included declamation and song, like those of Ben Jonson with Inigo Jones for the court of James I. The earliest modern ballet on record was that given by Bergonzio di Botta at Tortona to celebrate the marriage of the duke of Milan in The ballet, like other forms of dancing, was developed and perfected in France; it is closely associated with the history of the opera ; but in England it came much later than the opera, for it was not introduced until the 18th century, and in the first Italian operas given in London there was no ballet. During the regency of Lord Middlesex a ballet-master was appointed and a corps of dancers formed. The ballet has had three distinct stages in its development. For a long time it was to be found only at the court, when princely entertainments were given to celebrate great occasions. At that time ladies of the highest rank performed in the ballet and spent much time in practising and perfecting themselves for it. Baltasarini, otherwise known as Beaujoyeux, was the composer of a famous entertainment given by Catherine in called the "Ballet Comique de la Reyne. Lully was the first to make an art of the composition of ballet music and he was the first to insist on the admission of women as ballet dancers, feminine characters having hitherto been assumed by men dressed as women. It was then adopted in the colleges at prize distributions and other occasions, when the ballets of Lully and Quinault were commonly performed. The third period in the history of the ballet was marked by its appearance on the stage, where it has remained ever since. The father of ballet dancing as we know it at the present day was Jean Georges Noverre. Noverre brought to a high degree of perfection the art of presenting a story by means of pantomime, and he never allowed dancing which was not the direct expression of a particular attitude of mind. Apart from Noverre, the greatest ballet-master was undoubtedly Gaetano Apolline Balthazare Vestris , who modestly called himself le dieu de la danse, and was, indeed, the finest male dancer that Europe ever produced. Gluck composed Iphigenie en Aulide in conjunction with Vestris. In the two greatest dancers of the day performed together in Paris in a ballet-opera called Leandre et Hero; the dancers were Vestris and Madame Camargo , who introduced short skirts in the ballet. The word "balette" was first used in the English language by Dryden in , and the first descriptive ballet seen in London was The Tavern Bilkers, which was played at Drury Lane in Since then the ballet in England has been purely exotic and has merely followed on the lines of French developments. The palmy days of the ballet in England were in the first half of the 19th century, when a royal revenue was spent on the maintenance of this fashionable attraction. She was the first to make skirt-dancing

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popular, although that achievement will not be regarded as an unmixed benefit by every student of the art. Skirt-dancing, in itself a beautiful exhibition, is a departure from true dancing in the sense that the steps are of little importance in it; and we have seen its development extend to a mere exhibition of whirling draperies under many-coloured lime -lights. Of the older and classical school of ballet-dancing Adeline Genee became in London the finest exponent. But ballet-dancing, affected by a tendency in modern entertainment to make less and less demands on the intelligence and intellectual appreciation of the public, and more and more demands on the eye - the sense most easily affected - has gradually developed into a spectacle, the chief interest of which is quite independent of dancing. Thousands of pounds are spent on dressing a small army of women who do little but march about the stage and group themselves in accordance with some design of colour and mass; and no more is asked of the intelligence than to believe that a ballet dressed, for example, in military uniform is a compliment to or glorification of the army. Only a few out of hundreds of members of the corps de ballet are really dancers and they perform against a background of colour afforded by the majority. It seems unlikely that we shall see any revival of the best period and styles of dancing until a higher standard of grace and manners becomes fashionable in society. With the constantly increasing abolition of ceremony, courtliness of manner is bound to diminish; and only in an atmosphere of ceremony, courtesy and chivalry can the dance maintain itself in perfection. He was the inventor of a ballet for Louis XIV. See also Noverre, *Lettres sur la danse* ; new ed.

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## Chapter 4 : Ballet - The Full Wiki

*The story told here of how ballet and dance developed through the ages sheds light on the changing values and fashions of society. The close relationships of dance with music, theater, and design are also examined.*

Posted by Cultural Heritage Tour Guide on Nov 4, in French 0 comments French Cultural Music and Dance

History of Ballet French are by nature very fond of music and dance, and are credited to invent several of world-famous dances. France is known to invent Ballet dances way back in France has long been associated with the arts, as the country has produced many famous artists and composers. As such, the French influence on dances such as ballet has been felt around the world. French are by nature very fond of music and dance, and are credited to invent several of world-famous dances. France has a very rich and varied dance tradition and almost every region of France has its own distinct forms of music and dances. Traditional folk dances and music are well preserved in several relatively isolated regions in the south France. France has been the cultural centre of Europe since Medieval times. Dancing was a popular pastime for the court, therefore ballroom and square dances also became popular during this period. As time went on, dance moved out of the court and into music halls and venues where the audience would often participate, such as with the bal-musette or the can-can. Ballet dancing The gavotte was a popular dance in the Baroque era, so named as it originated in the Pays de Gap region amongst the Gavot people. It consisted of a step pattern where feet were crossed twice after each step, and then a hop would follow. It was of moderate tempo, and there would often be someone leading the dance. This dance was popular in the court of Louis XIV, and typical instruments were violins and bagpipes. The gavotte compositions by Bach are possibly the best known. The Rigaudon is another lively dance, performed by couples. Also fashionable in the court during the Baroque period, it remained popular in music halls until the 19th century. The courante is a lively dance performed in both France and Italy. History 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. 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 passionate dancer, he danced many roles himself, including that of the Sun King in Ballet de la nuit. His love of ballet fostered its elevation from a pastime for amateurs to an endeavor requiring professional training. In France, there are 4, institutions that specialize in music. France is known for developing ballet. The first ballet in France was performed in and was called the Ballet Comique de la Reine. This famous ballet was performed in the court of Catherine de Medicis. This ballet fused various elements like music, dance, plot and design. The company is now known as the Paris Opera Ballet. This company dominated European theatrical dance during the 18th and early 19th centuries. Other dance entertainments were also developed in France. Cancan was a dance form that became very popular in Paris in the 19th century. Jean-Georges Noverre introduced a major reform in ballet production. Oriental Dance is another famous dance form of France. Carols and Baroque dances are other popular traditional dances in France. Carols are simple chain dances in which a linked line of dancers moved forwards, walking, running or skipping to their own singing.

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## Chapter 5 : History of Dance, origins of dancing - Ballroom, Hip Hop, Jazz

*Ballet developed as a performance-focused art form in France during the reign of Louis XIV, who was passionate about dance. Pierre Beauchamp, the man who codified the five basic positions of the feet in ballet, was the king's personal dance teacher and favorite partner in ballet de cour in the s.*

The early portions preceded the invention of the proscenium stage and were presented in large chambers with most of the audience seated on tiers or galleries on three sides of the dance floor. It has since become a highly technical form of dance with its own vocabulary. It is primarily performed with the accompaniment of classical music and has been influential as a form of dance globally. Ballet has been taught in ballet schools around the world, which use their own cultures and societies to inform the art. Ballet dance works ballets are choreographed and performed by trained artists, include mime and acting , and are set to music usually orchestral but occasionally vocal. It is a poised style of dance that incorporates the foundational techniques for many other dance forms. This genre of dance is very hard to master and requires much practice. It is best known in the form of late Romantic ballet or Ballet Blanc , which preoccupies itself with the female dancer to the exclusion of almost all else, focusing on pointe work , flowing, precise acrobatic movements, and often presenting the dancers in the conventional short white French tutu. Later developments include expressionist ballet , neoclassical ballet , and elements of modern dance. Etymology The word ballet comes from the French and was borrowed into English around The creation of classical ballet as we know it today occurred under Louis XIV , who in his youth was himself an avid dancer and performed in ballets by Pierre Beauchamp and Jean-Baptiste Lully. Despite the great reforms of Jean-Georges Noverre in the eighteenth century, ballet went into decline in France after , though it was continued in Denmark , Italy, and Russia. These dancers brought many of the choreographic and stylistic innovations that had been flourishing under the czars back to their place of origin. In the 20th century, ballet had a strong influence on broader concert dance. For example, in the United States , choreographer George Balanchine developed what is now known as neoclassical ballet. Subsequent developments now include contemporary ballet and post-structural ballet, seen in the work of William Forsythe in Germany. Classical ballet Classical ballet is the most methodical of the ballet styles; it adheres to traditional ballet technique. There are variations relating to area of origin, such as French ballet , Danish Bournonville ballet , Italian ballet and Russian ballet , although most ballet of the last two centuries is ultimately founded on the teachings of Carlo Blasis. The first pointe shoes were actually regular ballet slippers that were heavily darned at the tip. It would allow the girl to briefly stand on her toes to appear weightless. It was later converted to the hard box that is used today. Classical ballet adheres to these rules: Everything is turned out except when completely flexed if playing more unusual characters e. Posture, alignment, feeling and flexibility are vital for becoming a classical ballet dancer. Neoclassical ballet Neoclassical ballet is a ballet style that uses traditional ballet vocabulary but is less rigid than the classical ballet. For example, dancers often dance at more extreme tempos and perform more technical feats. Spacing in neoclassical ballet is usually more modern or complex than in classical ballet. Although organization in neoclassical ballet is more varied, the focus on structure is a defining characteristic of neoclassical ballet. Balanchine brought modern dancers in to dance with his company, the New York City Ballet. Balanchine worked with modern dance choreographer Martha Graham , expanding his exposure to modern techniques and ideas. During this period, Tetley began to consciously combine ballet and modern techniques in experimentation. Contemporary ballet Contemporary ballet is a form of dance influenced by both classical ballet and modern dance. It takes its technique and body control using abdominal strength from classical ballet, although it permits a greater range of movement that may not adhere to the strict body lines or turnout set forth by schools of ballet technique. Many of its concepts come from the ideas and innovations of 20th century modern dance , including floor work and turn-in of the legs. This style is generally danced barefoot. George Balanchine is often considered to have been the first pioneer of contemporary ballet through the development of neoclassical ballet. One dancer who danced briefly

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for Balanchine was Mikhail Baryshnikov , an exemplar of Kirov Ballet training. Both these pieces were considered innovative for their use of distinctly modern movements melded with the use of pointe shoes and classically trained dancersâ€™ for their use of "contemporary ballet". She choreographed Deuce Coupe for them in , using pop music and a blend of modern and ballet techniques. The Joffrey Ballet continued to perform numerous contemporary pieces, many choreographed by co-founder Gerald Arpino. Today there are many contemporary ballet companies and choreographers. Traditionally "classical" companies, such as the Kirov Ballet and the Paris Opera Ballet, also regularly perform contemporary works.

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## Chapter 6 : Ballet - Core Of Culture

*Dance is universal and as old as society. Until very recently, its continuous history could be traced only through the works of artists who depicted it. Nowadays, photography, motion-picture film, and new forms of dance notation provide a more reliable and comprehensive record. Nevertheless, the.*

The Definitive Illustrated Story Ballet: August 29, In: Books, DVDs, Films, Exhibitions , Reviews Maggie Foyer As a species we have been dancing since the dawn of time, but the art of ballet is but an infant in historic terms. The Ballet Comique de la Reine of is the generally credited date of its rather spectacular birth but it was only when theatre going became more democratic that the balletomane evolved. The early beginnings of dance are well documented, but in the mid-twentieth century, ballet companies proliferated, ballet attained a global reach to be later revisioned by those of non-Western heritage. This makes into any standardised history of modern ballet hugely problematic. Add to this, what is ballet in the new millennium? Many contemporary choreographers rely on the ballet-trained body to interpret their ideas and many ballet choreographers deviate radically from the accepted ballet form. Into this minefield has stepped a very brave Viviane Durante, the editorial consultant on a new book, Ballet: The Definitive Illustrated Story. Definitive, it is not, but it is certainly a handsome book that will grace any library shelf. Indeed, much of the material in the book seems to be the result of similar serendipitous meetings and the use of personal connections or experience. The book does not claim to be encyclopaedic in its scope, and space constraints restrict any chance of pleasing all the readers all of the time, indeed a great deal of its charm is coming across unexpected items tucked in between the more canonical material. It is an intriguing book to browse through as the ordering of material apart from the chronology has an eccentric method of categorisation. It is inevitable in any ballet history or dictionary that names will be mentioned of dance artists, popular at the time, whose fame did not last. This is a chance one has to take, and I wished there had been more daring shown. I find there is a great deal of exciting and interesting new ballet in this millennium and these recent decades are sparsely covered. The focus of the book is predominantly, and not surprisingly, on the English-speaking Western world, with special consideration for the Royal Ballet in London. Christopher Wheeldon is, understandably, given extensive coverage but others, possibly because they work more outside of the UK are less favoured, notably Liam Scarlett, David Dawson, Cathy Marston and Annabelle Lopez Ochoa. Ochoa has her name mentioned under a photo of her ballet, Broken Wings, p. Apart from the briefest of mentions Beryl Grey is omitted while there is a double page on Nadia Nerina admittedly one of my favourites but certainly not as influential. Back to the diversity issue, it is important to credit Alvin Ailey and his iconic Revelations, but, it is a contemporary work and Arthur Mitchell who established the Dance Theatre of Harlem would have been the more balletic choice. Where Mitchell is briefly mentioned, his photo is captioned as Mitchen p. It is noteworthy that Nicolette Fraillon, one of the few woman ballet conductors, is included p. This is not a book for academic reference, but if you are looking for a present for a ballet lover, it is an excellent buy, lots of lovely photographs, accessible language and published at a very reasonable price. Dance lovers could happily curl up and browse this well-presented book that offers such an eclectic choice of material. Send your answer via Facebook message or e-mail our editor at david drmdance. Winners to be chosen at random. Competition closes midnight, September 2nd The Definitive Illustrated History Consultant:

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## Chapter 7 : - A history of ballet and dance in the western world by Alexander Bland

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Serious dance hardly existed in the United States in the first half of the 20th century. One remarkable American, Isadora Duncan, had played as large a role at the turn of the century and after as anyone in the emancipation of dance from the past. From antiquity through the Renaissance before written records were left, a vast span of time elapsed about which scholars can only speculate. Pictorial records in cave paintings in Spain and France showing dancelike formations have led to the conjecture that religious rites and attempts to influence events through sympathetic magic were central motivations of prehistoric dance. If the dances recorded in early written records represented a continuity from prehistoric dances, there may have been prehistoric work dances, war dances, and erotic couple and group dances as well. One couple dance surviving in the 20th century, the Bavarian-Austrian Schuhplattler, is considered by historians to be of Neolithic origin, from before bc. Dance in the ancient world In the civilizations of Egypt, Greece and its neighbouring islands, and Rome, written records supplement the many pictorial remains. Written records alone provide information about ancient Jewish dancing. There are still conjectures about the style, pattern, and purpose of ancient dances, but there is far more concrete evidence. Ancient Egyptian dance Formalized ritual and ceremonial dances in which the dancing priest-king represented the person of a god or the servant and regenerator of his people were practiced in Egypt. These dances, culminating in ceremonies representing the death and rebirth of the god Osiris, became more and more complex, and ultimately they could be executed only by specially trained dancers. From Egypt also come the earliest written documentations of the dance. These records speak of a class of professional dancers, originally imported from the interior of Africa, to satisfy the wealthy and powerful during hours of leisure and to perform at religious and funerary celebrations. These dancers were considered highly valuable possessions, especially the Pygmy dancers who became famous for their artistry. There is considerable agreement that the belly dance, now performed by dancers from the Middle East, is of African origin. A report of the 4th century bc from Memphis in Egypt described in detail the performance of an apparently rumba-like couple dance with an unquestionably erotic character. The Egyptians also knew acrobatic exhibition dances akin to the present-day adagio dances. They definitely were aware of the sensual allure of the sparsely clad body in graceful movement. These figures probably were intended to entertain the dead as they had been entertained in life. Egypt, then, presented a dancing scene that was already varied and sophisticated. In addition to their own danced temple rituals and the Pygmy dancers imported from the headwaters of the Nile, there were Hindu dancing girls from conquered countries to the east. This new dance had none of the long masculine strides or the stiff, angular postures seen in so many Egyptian stone reliefs. Lines of movement undulated softly, nowhere bending sharply or breaking. These Asiatic girls brought a true feminine style to Egyptian dance. Some came by way of Crete, others through the Greek philosophers who went to Egypt to study. The philosopher Plato c. 400 bc distinguished dances that enhance the beauty of the body from awkward movements that imitate the convulsions of ugliness. The Apis cult dances of Egypt had their equivalent in the Cretan bull dance of about 1000 bc. It inspired the labyrinthine dances that, according to legends, Theseus brought to Athens on his return with the liberated youths and maidens. Practiced in Sparta as part of military training, it was a basis for the claim of the philosopher Socrates that the best dancer is also the best warrior. Other choral dances that came to Athens from Crete include two dedicated to Apollo and one in which naked boys simulated wrestling matches. Female characteristics were stressed in a stately and devout round dance in honour of the gods, performed by choruses of virgins. Numerous vase paintings and sculptural reliefs offer proof of an ecstatic dance connected with the cult of Dionysus. In his drama *Bacchae*, Euripides c. 400 bc. In their dance for generation and regeneration, they

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frantically stamped the ground and whirled about in rhythmic convulsions. Such dances were manifestations of demoniacal possession characteristic of many primitive dances. The Dionysian cult brought about Greek drama. After the women danced, the men followed in the disguise of lecherous satyrs. Gradually the priest, singing of the life, death, and return of Dionysus while his acolytes represented his words in dance and mime, became an actor. The scope of the dance slowly widened to incorporate subjects and heroes taken from the Homeric legends. A second actor and a chorus were added. In the lyric interludes between plays, dancers re-created the dramatic themes in movements adopted from the earlier ritual and bacchic dances. In the comedies, they danced the very popular kordax, a mask dance of uninhibited lasciviousness. In the tragedies, the chorus performed the emmeleia, a dignified dance with flute accompaniment. Kordax dance, Greek vase painting, 5th century bce. In the Museo Nazionale Tarquinise, Italy. At the end of the 5th century bc, however, there came into being a special class of show dancers, acrobats, and jugglers, the female members of which were evidently hetairai, members of a class of courtesans. No doubt influenced by Egyptian examples, they entertained guests at lavish banquets. The historian Xenophon c. Elsewhere, Xenophon describes a dance representing the union of the legendary heroine Ariadne with Dionysus, an early example of narrative dance.

**Ancient Roman dance** There was a striking difference between the Etruscan and the Roman peoples in their approach to the dance. Little is known about the Etruscans, who populated the area north of Rome up to Florence and flourished between the 7th and 5th century bc. But it is apparent from their lavish tomb painting that dance played an important part in their enjoyment of life. Women were enthusiastic participants in Etruscan dancing; funerary chain dances were performed by groups of women, and lively, energetic couple dances are portrayed in Etruscan frescoes. They were performed without masks in public places and showed a distinct courting character. Funeral dance, Etruscan fresco from a tomb cover, 5th century bce; in the Museo di Capodimonte. Nonetheless, Rome did not entirely evade the temptations of dance. Before about bc, dances were evidently in the form of choral processions only. There were agricultural processions headed by priests, and weapon dances of the Salii, a congregation of the priests of Mars who walked around in a circle while rhythmically beating their shields. Dancing was an important part of Roman festivals—the celebrations of Lupercalia and Saturnalia featured wild group dances that were precursors of the later European carnival. Later, Greek and Etruscan influences began to spread, though people who danced were considered suspicious, effeminate, and even dangerous by the Roman nobility. One public official did not believe his eyes when he watched dozens of the daughters and sons of well-respected Roman patricians and citizens enjoying themselves in a dancing school. About bc all dancing schools were ordered closed, but the trend could not be stopped. The statesman and scholar Cicero 43 bc summed up the general opinion of the Romans when he stated that no man danced unless he was insane. A form of dance that enjoyed great popularity with the Romans under the emperor Augustus 63 bc—ad 14 was the wordless, spectacular pantomime that rendered dramatic stories by means of stylized gestures. The performers, known as pantomimi, were at first considered more or less as interpreters of a foreign language, since they came from Greece. They refined their art until the two dancer-mimes Bathyllus and Pylades became the star performers of Augustan Rome. The stylized performance of the dancer, who wore a mask appropriate to the theme of his dance, was accompanied by musicians playing flutes, horns, and percussion instruments and a chorus that sang about the action between dance episodes.

**Jewish dance** When dance is mentioned in the Old Testament it is distinguished by its joyousness. Words such as leaping and whirling describe the energy and vitality of ancient Hebrew dances. As in other early societies, dancing is most often connected with ritualistic activity. Ring dances may have been performed in the worship of the golden calf; the prohibition against making graven images that resulted from this worship explains the lack of evidence of Jewish dances in the visual arts. Hebrew dances were performed by both men and women, though usually the sexes were separated. Victory dances were performed by groups of women; men participated in ecstatic whirling dances designed to evoke prophecy. Festival dances were performed by both groups—one of the most important was the water-drawing festival on the first night of Sukkoth, which was celebrated by a torchlit procession dance that lasted through the night. Weddings

provided another important occasion for ritual dancing. Dancing with the bride was considered an act of devotion, and the officiating rabbi always complied with pleasure. During the Diaspora of the early Christian Era many of the ritual dances disappeared, but the bridal dance continued as a tradition. In the Middle Ages wedding dances were performed in which men danced with the bridegroom and women with the bride because of the segregation of the sexes. Later, men could dance with the bride either by wrapping their hands in a cloth or by holding a cloth between them to signify their separation. Christianity and the Middle Ages Dancing was traditional also among the tribes of barbarians to the north, as attested by the writings of the Christian missionaries. Wherever they went, they found the same fertility-rite dancesâ€”if in different guise, the same charm dances to induce good and ward off evil, the same warrior and weapon dances to bolster fighting morale, and the same uncontrolled expressions of the joy of life, which the missionaries attributed to the devil. Erotic dancing was not the exclusive property of heathen societies. In Byzantium, the Christian emperor Justinian I â€” married the notorious Theodora, a dancer who had appeared in the nude in theatrical performances. Caesarius of Arles reported a sacrificial banquet ending in some demoniacal dancing rites performed to the accompaniment of lewd songs. The Anglo-Saxons had little girls performing dances at Easter in which a phallus was carried in front of them. Ecclesiastical attitudes and practices The attitude of the Christian Church toward dance was not unanimous. On the one side there was the ascetic rejection of all manifestations of lust and ecstasy, and dance was seen as one of the strongest persuasions to sexual permissiveness. On the other side, some early Church Fathers tried to find functions for pagan dances in Christian worship. Basil of Caesarea in called dancing the most noble activity of the angels, a theory later endorsed by the Italian poet Dante. Augustine â€” was strictly against dancing, but, despite his great influence in the medieval church, dancing in churches continued for centuries. Charlemagne , the Holy Roman emperor at the beginning of the 9th century, officially prohibited all kinds of dancing, but the ban was not observed. The Teutonic peoples were accustomed to dancing as part of their religious rites. On Christian feast days, which coincided with their ancient rites of expelling the winter, of celebrating the arrival of spring, and of rejoicing that the days grew longer again, they revived their old ritual dances, though these were camouflaged with new names and executed to different purpose. In this manner previously sacred dances became more and more secularized. After such secularization, two lines of development were open: Dance ecstasies There were two kinds of dance peculiar to the Middle Ages , the dance of death , or danse macabre , and the dancing mania known as St. Both originally were ecstatic mass dances, dating from the 11th and 12th centuries. People congregated at churchyards to sing and dance while the representatives of the church tried in vain to stop them. In the 14th century another form of the dance of death emerged in Germany , the Totentanz, a danced drama with the character of Death seizing people one after the other without distinctions of class or privilege.

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Early, classical variations are primarily associated with geographic origin. Examples of this are Russian ballet, French ballet, and Italian ballet. Later variations, such as contemporary ballet and neoclassical ballet, incorporate both classical ballet and non-traditional technique and movement. Perhaps the most widely known and performed ballet style is late Romantic ballet or Ballet blanc. Several of the classical ballet styles are associated with specific training methods, typically named after their creators see below. The Royal Academy of Dance method is a ballet technique and training system that was founded by a diverse group of ballet dancers. They merged their respective dance methods Italian, French, Danish and Russian to create a new style of ballet that is unique to the organization and is recognized internationally as the English style of ballet. Swan Lake and the Nutcracker. Romantic ballet Carlotta Grisi, the original Giselle, wearing the romantic tutu Romantic ballet was an artistic movement of classical ballet and several productions remain in the classical repertoire today. The Romantic era was marked by the emergence of pointe work, the dominance of female dancers, and longer, flowy tutus that attempt to exemplify softness and a delicate aura. The plots of many romantic ballets revolved around spirit women sylphs, wilis, and ghosts who enslaved the hearts and senses of mortal men. Jules Perrot is also known for his choreography, especially that of Giselle, often considered to be the most widely celebrated romantic ballet. Neoclassical ballet Neoclassical ballet is usually abstract, with no clear plot, costumes or scenery. Music choice can be diverse and will often include music that is also neoclassical. While difficult to parse modern ballet from neoclassicism, the work of these choreographers favored a greater athleticism that departed from the delicacy of ballet. The physicality was more daring, with mood, subject matter and music more intense. Contemporary ballet A contemporary ballet leap performed with modern, non-classical form This ballet style is often performed barefoot. Contemporary ballets may include mime and acting, and are usually set to music typically orchestral but occasionally vocal. It can be difficult to differentiate this form from neoclassical or modern ballet. Contemporary ballet is also close to contemporary dance, because many contemporary ballet concepts come from the ideas and innovations of twentieth-century modern dance, including floor work and turn-in of the legs. The main distinction is that ballet technique is essential to perform a contemporary ballet. George Balanchine is considered to have been a pioneer of contemporary ballet. Both of these pieces were considered innovative for their melding of distinctly modern movements with the use of pointe shoes and classically trained dancers. Today there are many contemporary ballet companies and choreographers. Traditionally "classical" companies, such as the Mariinsky Kirov Ballet and the Paris Opera Ballet, also regularly perform contemporary works. The term ballet has evolved to include all forms associated with it. Someone training as a ballet dancer will now be expected to perform neoclassical, modern and contemporary work. A ballet dancer is expected to be able to be stately and regal for classical work, free and lyrical in neoclassical work, and unassuming, harsh or pedestrian for modern and contemporary work. In addition, there are several modern varieties of dance that fuse classical ballet technique with contemporary dance, such as Hiplet, that require dancers to be practised in non-Western dance styles. Many more schools of technique exist in various countries. French method[ edit ] The French method is the basis of all ballet training. The French school was particularly revitalized under Rudolf Nureyev, in the s. His influence revitalized and renewed appreciation for this style, and has drastically shaped ballet as a whole. The French method is often characterized by technical precision, fluidity and gracefulness, and elegant, clean lines. For this style, fast footwork is often utilized in order to give the impression that the performers are drifting lightly across the stage. After retiring from dance in, Vaganova turned to teaching at the Leningrad Choreographic School in Her training method is now internationally recognized and revered and her book, The Fundamentals of Classical Dance, is a classic reference. This method is marked by the fusion of the classical French style, specifically elements from the Romantic era, with the athleticism of the

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Italian method, and the soulful passion of Russian ballet. These textbooks continue to be extremely important to the instruction of ballet today. The method emphasizes development of strength, flexibility, and endurance for the proper performance of ballet. She espoused the belief that equal importance should be placed on the arms and legs while performing ballet, as this will bring harmony and greater expression to the body as a whole. The goal of this method is to instill important characteristics for the performance of ballet into students so that they do not need to rely on imitations of teachers. Important components for this method is the emphasis of balance, elevations, ballon , poise, and strength. This method espouses the importance of recognizing that all parts of the body move together to create beautiful, graceful lines, and as such cautions against thinking of ballet in terms of the arms, legs, and neck and torso as separate parts. This method is well known for eight port de bras that are utilized. Bournonville was heavily influenced by the early French ballet method due to his training with his father, Antoine Bournonville and other important French ballet masters. This method has many style differences that differentiate it from other ballet methods taught today. This method also incorporates very basic use of arms, pirouettes from a low developpe position into seconde, and use of fifth position bras en bas for the beginning and end of movements. The Bournonville method produces dancers who have beautiful ballon "the illusion of imponderable lightness" [20]. The goal of this method is to promote academic training in classical ballet throughout Great Britain. This style also spread to the United States, and is widely utilized still today. There are specific grade levels which a student must move through in order to complete training in this method. The idea behind this is if a student is to put in a large amount of effort into perfecting the basic steps, the technique learned in these steps allow a student to utilize harder ones at a much easier rate. His method draws heavily on his own training as a dancer in Russia. Perhaps one of the most well known differences of this style is the unorthodox positioning of the body. They are often the only survival of a production, representing a living imaginary picture of the scene. Ballet costumes have been around since the early fifteenth century. Cotton and silk were mixed with flax, woven into semitransparent gauze [23] to create exquisite ballet costumes. Seventeenth century[ edit ] During the seventeenth century, different types of fabrics and designs were used to make costumes more spectacular and eye catching. Court dress still remained for women during this century. Silks, satins and fabrics embroidered with real gold and precious stones increased the level of spectacular decoration associated with ballet costumes. Eighteenth century[ edit ] During the eighteenth century, stage costumes were still very similar to court wear but progressed over time, mostly due to the French dancer and ballet-master Jean-Georges Noverre whose proposals to modernize ballet are contained in his revolutionary *Lettres sur la danse et les ballets* European ballet was centered in the Paris Opera. Flowers, flounces, ribbons, and lace emphasized this opulent feminine style, as soft pastel tones in citron, peach, pink and pistachio dominated the color range. Ideals of Romanticism were reflected through female movements. Jewels and bedazzled costumes became much more popular. Twentieth century[ edit ] During the twentieth century, ballet costumes transitioned back to the influence of Russian ballet. Ballerina skirts became knee-length tutus, later on in order to show off their precise pointe work. Colors used on stage costumes also became much more vibrant. Designers used colors such as red, orange, yellow, etc. Ballet as a career[ edit ] Professional dancers are generally not well paid. Cultural issues[ edit ] In the twenty-first century, ballet has been criticized for being anti-woman and ageist. The complaint about ageism is because most choreography is written so that it can only be performed by a relatively young dancer.

## Chapter 9 : Review - Ballet: The Definitive Illustrated Story

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Harlequin and Columбина from the mime theater at Tivoli Gardens , Copenhagen, Denmark Classical ballet is based on traditional ballet technique and vocabulary. Several of the classical ballet styles are associated with specific training methods, which are typically named after their creators. For example, the Cecchetti method is named after its creator, Italian dancer Enrico Cecchetti and the Vaganova method is named after Russian ballerina Agrippina Vaganova. The Royal Academy of Dance method is a ballet technique and training system that was founded by a diverse group of ballet dancers. They merged their respective dance methods Italian, French, Danish and Russian to create a new style of ballet that is unique to the organisation and is recognized internationally as the English style of ballet. Some examples of classical ballet productions are: Neoclassical ballet Main article: Neoclassical ballet Neoclassical ballet is a style that utilizes classical ballet technique and vocabulary, but deviates from classical ballet in its use of the abstract. In Neo-Classical Ballet, there often is no clear plot, costumes or scenery. Music choice can be diverse and will often include music that is also Neo-Classical e. Neo-Classical ballet opens up the use of space to multiple possibilities, as the elimination of the necessity of formalities and story telling allows far more possibilities for architecture and design in choreography. While Balanchine is widely considered the face of Neo-Classical Ballet, there were others who made significant contributions to the development of the style. The Kansas City Ballet performing, pictured in Another form, Modern Ballet, also emerged as an offshoot of neo-classicism. While difficult to parse modern ballet from neo-classicism, the work of these choreographers favored a greater athleticism that departed from the delicacy of ballet. The physicality was more daring, with mood, subject matter and music more intense. Contemporary ballet Main article: Contemporary ballet A contemporary ballet leap performed with modern, non-classical form Contemporary ballet is a form of dance that opens up the doors for any style to influence a work made utilizing ballet technique. Contemporary ballet can take on a wide variety of aesthetics, incorporating pedestrian, modern, jazz, or ethnic forms, so long as the roots of classical ballet are apparent. It allows for open-ended exploration and experimentation, but a good way to determine if a work is contemporary ballet, as opposed to contemporary dance, is to ask the question, is ballet training needed to perform this as it was intended?. Again, it can sometimes be difficult to parse this form from neo-classical or modern ballet. In this ballet, Tharp juxtaposed a ballerina clad in white who makes her way through the lexicon of ballet steps, while dancers clad in street clothes, sometimes in pointe shoes, socks or sneakers, dance in wide range of styles to the music of the Beach Boys. In the s William Forsythe made substantial innovations in contemporary ballet with a range of works, including In the Middle Somewhat Elevated This work featured a robust athleticism and electric score. Forsythe took classical ballet vocabulary and exaggerated it, making the dancers move bigger, faster and in more directions than before. Many contemporary ballet concepts come from the ideas and innovations of 20th-century modern dance, including floor work and turn-in of the legs. This ballet style is often performed barefoot. Contemporary ballets may include mime and acting , and are usually set to music typically orchestral but occasionally vocal. George Balanchine, the founding director of the New York City Ballet , is considered to have been a pioneer of contemporary ballet because of his pioneering development of neoclassical ballet. Both of these pieces were considered innovative for their melding of distinctly modern movements with the use of pointe shoes and classically trained dancers. Today there are many contemporary ballet companies and choreographers. Traditionally "classical" companies, such as the Mariinsky Kirov Ballet and the Paris Opera Ballet, also regularly perform contemporary works. The term ballet has evolved to include all forms associated with it. Someone training as a ballet dancer will now be expected to perform neo-classical, modern and contemporary

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work. A ballet dancer is expected to be able to be stately and regal for classical work, free and lyrical in neo-classical work, and unassuming, harsh or pedestrian for modern and contemporary work. The art form has grown vertically and horizontally and can sometimes be blurred with other dance forms, however the foundational elements of ballet technique will always be apparent. Ballet costumes play an important role in the ballet world. They are often the only survival of a production, representing a living imaginary picture of the scene. Ballet costumes have been around since the early fifteenth century. Cotton and silk were mixed with flax woven into semitransparent gauze [11] to create exquisite ballet costumes. Seventeenth Century During the seventeenth century, different types of fabrics and designs were used towards ballet costumes to make them much more spectacular and eye catching. Court dress still remained for women during this century. Silks, satins and fabrics embroidered with real gold and precious stones increased the level of spectacular decoration associated with ballet costumes. Eighteenth Century During the eighteenth century, stage costumes were still very similar to court wear but progressed overtime. European ballet was centered in the Paris Opera. Overtime, costumes progressed as more designs and colors were used on ballet costumes. Flowers, flounces, ribbons, and lace emphasized this opulent feminine style, as soft pastel tones in citron, peach, pink and pistachio dominated the color range of stage costumes. Ideals of Romanticism were reflected in female stage. Jewels and bedazzled costumes became much more popular. Twentieth Century Olga Spessiva; Swan Lake Costume in the 20th century During the twentieth century, ballet costumes transitioned back to the influence of Russian ballet. Ballerina skirts became knee-length tutus later on in order to show off pointe work and mainly the technique of ballet dancers. During this era, costumes focused on the importance of a ballet dancers work and dance practice. Colors used on stage costumes also became much more vibrant. Designers used colors such as red, orange, yellow, etc.