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Chapter 1 : Jazz Age Social Dancing ("The Modern Dances") | Mass Historia

A university usher rushes a student off stage during a commencement ceremony. Another student, Nafeesah Attah, told "GMA" the dances were symbolic gestures of joy that had meaning rooted to their.

History[edit] Mak Yong was originally a form of folk theatre involving rituals connected with propitiation as well as healing. It is believed to have come into being in the Pattani kingdom which is now a province of Thailand. However, the fact that it is mostly free of outside influence would make it years old at the very least and almost certainly much older. Legend generally credits the dance to a rice spirit called Mak Hiang but a later belief tells that it was created by the clown-like divinity Semar. Certain scholars connected Mak Yong with the palace, especially in Pattani, but there is no evidence for this. It was patronized by all layers of society to pay respect to spirits, give thanks for the harvest or to cure a person from various illnesses. From there it spread to Kedah. Mak Yong was mostly performed for royalty until then but by it was more often seen among common folk. Whereas the palace theater mirrored the elegance of royalty, peasant performers enacted the life of workers in the rice fields. He built a cultural precinct called Kampung Temenggung on palace grounds to lend his support to the arts. During this time it became conventional to have a lead female. His death in was followed by World War II. Mak Yong was once again a folk tradition but it now regained much of the sophistication it had as a court theater, especially in the costumes, make-up and music. The traditional Mak Yong had continued into the s and 70s but was later impeded by the Islamic revival. When PAS political party took control of Kelantan in , they banned Mak Yong in the state for its "unIslamic elements" and clothing which leaves the head and arms uncovered. Although many old performers defied the ban, Mak Yong could no longer be shown in public. There has since been some effort to preserve Mak Yong outside Kelantan but interest among the younger generation is lacking. Nowadays Mak Yong is seldom performed at cultural shows because priority is given to modern Malays ethnic group dances like Joget. But these modern shortened performances are stripped of the old animist rituals and their music is simplified because the songs are played so infrequently. There are only a few troupes left who perform traditional Mak Yong in the villages of Kelantan and Terengganu. Ritual performance[edit] As with many other ancient Malay forms of theatre, mak yong was once used for healing purposes. Healing mak yong is called mak yong mak puteri and involves trance dancing and spirit possession through the use of the traditional healing ritual called main puteri. These healing rituals are still practised in the villages as well as in some more traditional cities but they are largely frowned upon today. Ritual performances are more elaborate than those staged for entertainment, combining shamanism, feasting the spirits and dance theatre. Ritual performances are enacted for spiritual healing, to pay homage to a teacher and for the graduation of a performer.

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Chapter 2 : Texas Shooting Suspect Partook in Church Dance Days Before Killing | calendrierdelascience.

A handbook of Irish dances with an essay on their origin and history 5th ed by J.G. O'Keeffe and Art O'Brien Published by M.H. Gill & Son in Dublin.

The words "dance" and "dancing" come from an old German word "danson," which means "to stretch. The muscles are tensed for leaping and then relaxed as we make what we hope will be a gentle and graceful landing. Dancing must be organized; it is not enough to jump around the floor with anger or excitement. Compare the life of a dweller in a mountain village with the life of a farmer in the wide valley below. The mountain dweller lives among hills too steep, too rugged, and too stony for crops to grow in; yet the hills support sheep, goats, or cattle nimble-footed enough to scramble for scattered tufts of grass among the rocks. To survive here, the hillman must be a hunter or herdsman, walking many miles a day over the roughest country, his eyes raised to the hill slopes ahead. He develops alert, springing steps and walks with his weight on his toes. The dances he would most likely invent would be springing, jumping dances or dances where the men would throw the women high into the air. The plainsman lives on a flat expanse of rich soil where crops grow abundantly. His whole life may be devoted to tending the same few fertile acres, his eyes cast down to the earth beneath his feet, as he plows, sows, or reaps. The plainsman develops a slow, heavy tread and walks with his weight on his whole foot. He might develop running dances that take up a great deal of ground. In ancient round dances, the dancers formed a circle around something or someone believed to hold special magical power -- a stone, a wooden object, or a witch doctor modern-day Cuers? As the dancers move in a ring, power is believed to flow from the object outward to the ring and back again. The dance becomes so absorbing that often dancers felt neither fatigue nor pain. As they whirl around, the performers believe that they themselves have become spirits. These round dances date from earliest times and are found almost worldwide. They flourish wherever people believe that power can leave one object and enter another object by magic kind of like that helpless look some dancers give the Cuer before a routine to help them remember what was in that new routine taught the week before. Long after their ritual origins had been forgotten, the round dances continued on. Round dances invaded the ballrooms of the 18th-Century Europe. North American Dances Did you ever wonder where dance rhythms originated? Though many of the current Round Dancing rhythms originated in the Caribbean, South America, and Europe, several have their true origins in North America. A few "North American Originals" are below. Known also as the pas de quatre and the military schottische, the steps involved walking, hopping, sliding, turning, and foot stamping, which shocked many who believed all dancing should be decorous. Couples arranged themselves in a large circle and performed figures according to the instructions of a caller. A dance employing strong African- and Caribbean-style hip movements, which first appeared on Broadway in 1925, and which scandalized older dancers on both sides of the Atlantic because of its gliding, skipping, leaping, and stamping -- not to mention its flaunting of the backside. American solo dance popular in the 1920s, consisting of a sort of marching in place to music that emphasized the upbeat. Variations were the scooter, the flea hop, the swister, and the rock and around. Originated in Charleston, South Carolina, where black dockworkers danced to amuse themselves. Transported to New York, it became a hit in the Ziegfeld Follies of 1921, and was quickly adopted by the flappers. Contra is an American form of country-dance perfected in the late 17th century. Sets of couples faced each other, usually in a square or rectangular pattern, and exchanged positions using various figures. The name also refers to the fact that the dancers performed counter to, or opposite each other. May have originated from Court Dances. Foxtrot was originally a Ragtime dance best credited to Harry Fox, a music-hall entertainer who performed a fast trotting dance that electrified the Ziegfeld Follies of 1914. Tamed by dancing teachers, it became a popular ballroom dance to ragtime music. The English smoothed out its jerks and originally called it the saunter; it is now termed the Slow Foxtrot also called English or International Foxtrot. It involves various combinations of short, quick steps. There are two types of basic steps, those in which the feet stay on the ground, and the "air steps" in

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which the dancer leaves the floor entirely. Jive is a tamed version of the jitterbug that came into fashion in the s. Also known as the turkey trot, the most ubiquitous ragtime dance. It was universally popular among the young during the early twentieth century. The one-step simply required a single step per beat. Dances performed to syncopated, jazzy music of ragtime, popular in the late 19th century. Frenetic, solo or occasionally couple dances performed to the simple, compulsively rhythmic style of pop or rock music originating in the s. These developed out of jive. Prehistoric groups would dance around a central object or totem. In the 19th century, these became country dances in a round or circular formation as opposed to a square, in which the couples exchanged positions. The term is also used for the 19th-century, couple dances such as the waltz or polka, which feature a constant turning of the partners. An American form of country dancing, developed from the early 19th-century contras and quadrilles. Couples face each other in a square formation and exchange places in relation to their partners and to the other couples. Another addition is that of a caller who announces the figures or floor patterns they are to perform. An ancestor of the foxtrot. Solo rock dance that first appeared in, performed by Chubby Checker. International Dances Did you ever wonder where dance rhythms originated? In Part 1 last month, we discussed several "North American Originals. Originally an erotic dance from the Caribbean and Argentina. The dance was tamed in France in the early 20th century, and became a craze in England and the US, where "tango teas" took place, offering a small space for fashionable dancers to show off their skill. Social dancing usually performed for pleasure at "balls," in dance halls, and the like. Ballroom dancing competitions, for couples or for groups, are a popular form of entertainment. First popular in the middle s. A Cuban dance in which performers formed a long chain by holding onto the waist of the person in front, and snaked their way around the floor, house, or even town, performing a kick to Latin American music. First popular in England and the US in the s. Cuban dance popular in the US and Europe in the mids. The mambo is a combination of Latin American and jazz. There is one beat in each bar on which the dancer does not take a step. A ballroom dance, originating in Brazil as a festive folk dance with athletic dipping and swaying steps. The merengue has a "limp" step in which the right foot is brought up to the left to Latin American music. It was first popular in the US in the s. A stately social dance developed in 17th-century France, involving short graceful steps, bows, and curtsies. A folk dance originating in Spain the name is a corruption of "Moorish" and developed in England. The dancers, wearing bells and waving scarves, move in patterns of skipping, trotting steps. Spanish one-step a dance that requires a single step per beat of music originally popular in the s. The polka came from Czechoslovakia and Bohemia. The name is connected to the Czech word pulka, meaning "half" half steps are used in the dance. It is a wild and whirling athletic dance, with fast hopping and running steps. It was given the name "quickstep" in and is performed smoothly with gliding steps and turns. From Cuba, originally an erotic dance combining African and Caribbean rhythms. Probably the most famous of all ballroom dances, the waltz was originally a German turning dance. In the Viennese waltz, couples turned in only one direction; in the slower American version, the Boston, they could turn in any direction. Dance Terms Did you ever wonder where the names of figures and other terms came from? The choreographer must develop the dancing to reflect and express the music and, if there is one, the story. A movement in ballet, in which the dancer draws one leg up, with the foot touching the supporting leg, and then extends it. In ballet, a jump from one foot to the other that throws the dancer a distance on the stage. From tap dancing, transfer of weight, stepping onto the ball of one foot and then onto the ball or flat of the other. From a ragtime animal dance popular in the early 20th century, and involving an erotic grinding of the hips. A general term for forms of dancing that originate among the common people and seem to express the particular nature of the people. Folk dances include the Central European polka, the Hungarian czardas, the Spanish flamenco, the American square dance, and many more. From a hip-grinding ragtime dance of the early 20th century. From tap dancing, steps performed to a steady repetitive rhythm at an even tempo. If you would like to read other articles on dance position, technique, styling, and specific dance rhythms, you may visit the article TOC. If you are not a member of DRDC, do consider joining. The group sponsors quarterly weekends with great dancing and teaching, and the newsletter is one of the most

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informative available.

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Chapter 3 : Nearly women suffered under dancing doctor's scalpel, lawyer says - CNN

aligned, in dances for nearby food sources (those less than 1 km from the hive), consecutive waggle runs are produced with considerable directional scatter.

Performance and participation Members of an American jazz dance company perform a formal group routine in a concert dance setting Theatrical dance, also called performance or concert dance, is intended primarily as a spectacle, usually a performance upon a stage by virtuoso dancers. It often tells a story, perhaps using mime, costume and scenery, or else it may simply interpret the musical accompaniment, which is often specially composed. Examples are western ballet and modern dance, Classical Indian dance and Chinese and Japanese song and dance dramas. Most classical forms are centred upon dance alone, but performance dance may also appear in opera and other forms of musical theatre. Participatory dance, on the other hand, whether it be a folk dance, a social dance, a group dance such as a line, circle, chain or square dance, or a partner dance such as is common in western Western ballroom dancing, is undertaken primarily for a common purpose, such as social interaction or exercise, of participants rather than onlookers. Such dance seldom has any narrative. A group dance and a corps de ballet, a social partner dance and a pas de deux, differ profoundly. Even a solo dance may be undertaken solely for the satisfaction of the dancer. Participatory dancers often all employ the same movements and steps but, for example, in the rave culture of electronic dance music, vast crowds may engage in free dance, uncoordinated with those around them. On the other hand, some cultures lay down strict rules as to the particular dances in which, for example, men, women and children may or must participate. Origins Mesolithic dancers at Bhimbetka Archeological evidence for early dance includes 9,000-year-old paintings in India at the Rock Shelters of Bhimbetka, and Egyptian tomb paintings depicting dancing figures, dated c. 2300. It has been proposed that before the invention of written languages, dance was an important part of the oral and performance methods of passing stories down from generation to generation. References to dance can be found in very early recorded history; Greek dance choros is referred to by Plato, Aristotle, Plutarch and Lucian. During the first millennium BCE in India, many texts were composed which attempted to codify aspects of daily life. It mainly deals with drama, in which dance plays an important part in Indian culture. It categorizes dance into four types - secular, ritual, abstract, and, interpretive - and into four regional varieties. The text elaborates various hand-gestures mudras and classifies movements of the various limbs, steps and so on. A strong continuous tradition of dance has since continued in India, through to modern times, where it continues to play a role in culture, ritual, and, notably, the Bollywood entertainment industry. Many other contemporary dance forms can likewise be traced back to historical, traditional, ceremonial, and ethnic dance. Dance and music Main article: Dance music Dance is generally, though not exclusively, performed with the accompaniment of music and may or may not be performed in time to such music. Some dance such as tap dance may provide its own audible accompaniment in place of or in addition to music. Many early forms of music and dance were created for each other and are frequently performed together. Some musical genres have a parallel dance form such as baroque music and baroque dance; other varieties of dance and music may share nomenclature but developed separately, such as classical music and classical ballet. Dance and rhythm Rhythm and dance are deeply linked in history and practice. The American dancer Ted Shawn wrote; "The conception of rhythm which underlies all studies of the dance is something about which we could talk forever, and still not finish. The basic pulse is roughly equal in duration to a simple step or gesture. A basic tango rhythm Dances generally have a characteristic tempo and rhythmic pattern. The tango, for example, is usually danced in 2/4 time at approximately 66 beats per minute. The basic slow step, called a "slow", lasts for one beat, so that a full "right-left" step is equal to one 2/4 measure. The basic forward and backward walk of the dance is so counted - "slow-slow" - while many additional figures are counted "slow - quick-quick. However, since some such movements require more time in one phase than the other - such as the longer time required to lift a hammer than to strike - some dance rhythms fall equally naturally into triple

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metre. Further, complex dances composed of a fixed sequence of steps always require phrases and melodies of a certain fixed length to accompany that sequence. Lululaund - The Dancing Girl painting and silk cloth. Baldry , before p. Shawn concurs, stating that dance "was the first art of the human race, and the matrix out of which all other arts grew" and that even the " metre in our poetry today is a result of the accents necessitated by body movement, as the dancing and reciting were performed simultaneously" [13] - an assertion somewhat supported by the common use of the term "foot" to describe the fundamental rhythmic units of poetry. Scholes , not a dancer but a musician, offers support for this view, stating that the steady measures of music, of two, three or four beats to the bar, its equal and balanced phrases, regular cadences, contrasts and repetitions, may all be attributed to the "incalculable" influence of dance upon music. The common ballad measures of hymns and folk-songs takes their name from dance, as does the carol , originally a circle dance. Many purely musical pieces have been named " waltz " or " minuet ", for example, while many concert dances have been produced that are based upon abstract musical pieces, such as 2 and 3 Part Inventions , Adams Violin Concerto and Andantino. Similarly, poems are often structured and named after dances or musical works, while dance and music have both drawn their conception of "measure" or "metre" from poetry. Shawn quotes with approval the statement of Dalcroze that, while the art of musical rhythm consists in differentiating and combining time durations, pauses and accents "according to physiological law", that of "plastic rhythm" i. Shawn nevertheless points out that the system of musical time is a "man-made, artificial thing The movements and gestures of the choreography are primarily intended to mime the personality and aims of the characters and their part in the plot. On the other hand, the ballet blanc , developed in the 19th century, allows interludes of rhythmic dance that developed into entirely "plotless" ballets in the 20th century [28] and that allowed fast, rhythmic dance-steps such as those of the petit allegro. The ballet developed out of courtly dramatic productions of 16th- and 17th-century France and Italy and for some time dancers performed dances developed from those familiar from the musical suite, [29] all of which were defined by definite rhythms closely identified with each dance. These appeared as character dances in the era of romantic nationalism. Ballet reached widespread vogue in the romantic era, accompanied by a larger orchestra and grander musical conceptions that did not lend themselves easily to rhythmic clarity and by dance that emphasised dramatic mime. In this case, however, the two are separately defined, though not always separately performed. The rhythmic elements, which are abstract and technical, are known as nrirta. Both this and expressive dance nritya , though, are closely tied to the rhythmic system tala. Teachers have adapted the spoken rhythmic mnemonic system called bol to the needs of dancers. Japanese classical dance-theatre styles such as Kabuki and Noh , like Indian dance-drama, distinguish between narrative and abstract dance productions. The three main categories of kabuki are jidaimono historical , sewamono domestic and shosagoto dance pieces. African dance, for example, is rooted in fixed basic steps, but may also allow a high degree of rhythmic interpretation:

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Chapter 4 : Mak yong - Wikipedia

However, A few sources still maintain at least five hundred dances were launched initially in the One of the popular dances in the s in history that cultivated a large obsession was The Twist, first emerging at the beginning of the decade on Dick Clark Show.

Countless examples of normal, workaday social dancing can be seen in movies of the period but not being done by exhibition dancers like Fred and Ginger. If you want to see how it was really done, look at the folks in the background or characters who are dancing to move the story along rather than to show off their skills. The most common misconception however is our tendency to assume that everyone, regardless of age, social status, ethnicity or geography was dancing the latest fad youth dance of the moment: Given the complexity and physical demands of these dances, this defies simple logic and any review of the films of the time will show that these youth dances had a definite place, but they were danced by a minority of the total dancing population - and even those who danced them did not limit themselves to those dances unlike many current dancers. The most popular dance of the period was the Foxtrot. The under-thirty crowd danced these mainstream ballroom styles, but also enjoyed those exuberant athletic dances that would have caused most of their elders to bust a gut. However, dances evolve over time and the dances we now call by those names are not what they were in the 20s and 30s. An experienced dancer will pick them up right away, and most beginners should be able to get out on the floor with a minimum of instruction - perhaps even after just looking at these few web pages. With her usual quiet fortitude she prevailed over a most difficult and intricate order of things - and with an application that might, in these days, be considered a mental strain. I will present my sources largely old films, with some books and images thrown in and make a few observations. Mostly though, I let the sources speak for themselves. You are welcome to look at the same sources and draw differing conclusions. Further and this is key I will try to avoid defining any given thing as "correct". I will try to present the vast diversity and even anarchy of the Jazz Age dancefloor, and try to present what was typical rather than deferring to the ideas of what was proper from one of the many self-appointed dance authorities of the time sorry Arthur Murray. Dance manuals and instructional films are valuable sources for the dance of the period, but so are films that show styles and variations not mentioned, or even scorned, in "authoritative" sources. I believe all the sources are fair game for you in selecting the elements you want to include in your own personal interpretation of Jazz Age dancing. Variations on a Theme One of the most striking things about the ballroom dances of the era is how like each other they are. The steps are all walks and glides more walking than anything else , and a variation from one may be easily dropped into another. Even the Waltz seems more like a Foxtrot than what you might have seen in the 19th Century. For a brief discussion of how every dance became just walking, see The Ragtime One Step The only thing separating one from another is the tempo and, to some extent, the attitude. So while dancing around you may eventually give way to the exact number of walking steps, and perhaps, having a tete-a-tete with your partner, you may overstep that certain number; but in doing this do not worry-you are not breaking any laws either national, local, or social. A Note on Variations The films and literature of time are replete with announcements of "A new dance". These "new dances" were invariably just optional step combinations, usually for a fast or slow Fox Trot. On any given dance floor, one couple could be doing the step combination for " The Sugar Step ", while another was doing " The Baltimore " and another " The Crawl Charleston ". They were all doing the all-encompassing dance that was Fox Trot and could, if they felt the urge, mix and match those and any number of other combinations in any way they saw fit. All of these "new dances" should be viewed as part of a wider dance context, and not taken in isolation. The "ballroom position" of the Jazz Age was extremely close: It was a gentle embrace rather than a "frame". There was no daylight between partners. People of the era, if they were of similar heights, really could, and frequently did, dance cheek to cheek. This results in a dance that is very different from eras where the partners have some distance between them. This embrace is not a minor stylistic detail, it is an essential part of the

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dance and everything flows from this foundation of two people in close physical contact. Because of this close embrace, the lead differs from the modern "frame" where partners are distinctly separated. A modern frame allows the lead to easily steer his partner through any number of broad and kinetic moves and is perfect for a modern style that is focused on the outward visual impact of the dance. It was not so in the Jazz Age. The Jazz Age position imparts a very different spirit to the dance. It is gentle, relaxed and without dynamic tension. The lady does not exert pressure or resistance, but rather settles into the lead. The leader leads mostly with his body, his core, and tries to set up an easy flow without violent or sudden changes. The follower gets her cues from the fact that her body is in direct contact with his. The follow is relaxed and, given that the underlying step can change at any moment, she should try not to anticipate, but try to go with the flow. With this easy, relaxed hold, while the dance can sometimes be quite lively and fast-moving, it generally does not use broad moves, swooping or flinging. They move as a single unit. It is far more self-contained and inwardly focused than you would see on "Dancing With The Stars". The gentleman places his right arm behind her, holding very lightly. Since his right hand is not the primary element of the lead, he may lightly place the side of his hand against her back rather than the palm nice to do if your palm is sweaty. In looking at dancers of the era, they are pretty consistently in a very close hold, but nearly every other detail is subject to individual interpretation. They join their free hands in one of many possible holds, some rather bizarre and affected to the modern eye. If the lady was wearing a long s style evening gown, she could use her left hand to lift it out of the way. If the man is significantly shorter than the woman it can be a bit awkward. This awkward geometry was frequently played for comic effect in the films of the era. It is striking how the sense of "personal space" differed between now and then. The people of the Jazz Age seemed much more comfortable with being in close physical contact than we do today - even when dancing with members of the same sex. Women dancing with women as they very often did and even men with men such as on shipboard assumed the same close hold without, it would appear, worrying about it being "gay". It was a different time. Once joined in this embrace, dancers seldom left it. Watching film from the period, among adult dancers, one seldom sees under arm turns, swing-like "throw-outs" or much else that caused the partners to separate. The style appears to be the polar opposite of something like Swing. In Swing, the dancers were open, flashy and showing off for their peers. In the "Modern Dances", the performance aspect was explicitly absent.

Chapter 5 : A History of Dance

Dance Sources on the Web Collections of Dances Russell Owen's American Country Dances On Line is a well-structured database of contras, with a search procedure. It contains traditional contras and modern contras for which publication-permission was obtained.

Chapter 6 : Jay-Z & Beyonce Watch Break Dancers at OTR II Rose Bowl After Party | calendrierdelascience

The following dances listed below were deem inappropriate for live stage therefore they changed it. In some cases they don't change everything but the camera will focus else where during those moves.

Chapter 7 : Creative Arts Emmy Awards: The Complete List of Winners | Entertainment Tonight

Interior Department emails obtained by The New York Times in a lawsuit indicate that oil exploration was the central factor in the decision to scale back the monument.

Chapter 8 : A handbook of Irish dances | Open Library

Jay & Bey were seen at an after-party thrown on the heels of their show in Pasadena, where they sold out the Rose

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Bowl for night 1 of 2 of their last couple performances in L.A.

Chapter 9 : Dance - Wikipedia

Texas shooting suspect Dimitrios Pagourtzis seen dancing at church days before the massacre.