

DOWNLOAD PDF II. COUPLE DANCES WITH DESCRIPTIONS AND MUSIC. 1928.

Chapter 1 : Dancing Quotes, Sayings about Dance, Quotations for Dancers

@prefix schema. @prefix library. @prefix genont. @prefix void. @prefix rdf. @prefix bgn. @prefix xsd. @prefix dcterms.
@prefix wdrs. @prefix pto.

See Article History Ballroom dance, type of social dancing, originally practiced in Europe and the United States, that is performed by couples and follows prescribed steps. The tradition was historically distinguished from folk or country dance by its association with the elite social classes and with invitational dance events. In the 21st century, however, ballroom dance is present in many parts of the world and has practitioners in virtually all segments of society. It is performed in various contexts, including invitational and public dance events, professional dance exhibitions, and formal competitions. Standard ballroom dances include the waltz and the polka from the 19th century and the fox-trot, the two-step, and the tango, among others, from the 20th century. Owing to the social and stylistic breadth of the ballroom tradition, the term ballroom dance has often been loosely applied to all sorts of social and popular dancing. Early ballroom dance and invitational events The social origin of ballroom dance lies in the European court dances of the 17th and 18th centuries, although many of the dance steps were adapted from folk traditions. As court etiquette relaxed in the 19th century, however, dancers were required to face the ruler only on the most formal occasions or when they were being presented to the court. Otherwise participants danced in circles or squares throughout the ballroom. During the first half of the 19th century, most ballroom dances, such as the polka and the waltz, were an integral component of social events known as assemblies—planned evenings for a limited group of invitees connected through family, neighbourhood, or affiliation, such as a regiment or a hunting group. Socially respected figures, such as the patriarch of a landowning family, the master of the hunt, or the colonel of the local regiment, were the usual sponsors of these events, and strict rules of etiquette were followed throughout the evening. For dancing, each woman was given a decorative souvenir card on which to list her partner for each dance; following protocol, a man would wait to be introduced to a young woman before asking for permission to enter his name on her dance card. Descriptions of behaviour and expectations at such events are settings for key plot developments in many 19th-century novels, notably those by Jane Austen, Henry James, Louisa May Alcott, Gustave Flaubert, and Leo Tolstoy. At a typical assembly, dances were performed to live music in a specific order that was set and announced by the orchestra leader. Faster dances, such as gallops and polkas, alternated with slower ones. The music was frequently adapted from operas, ballets, or national folk or folk-derived dances, such as the Polish mazurka, polonaise, or cracovienne. Published music for social dance was frequently named for celebrities or special events. Although dance formations ultimately depended on the dimensions of the ballroom, most assemblies included circle or round dances as well as various dances generically known as Germans, which were performed by lines of couples. Steps to the dances were usually learned from older family members or from friends, or occasionally from teachers, who were frequently also musicians. Dance manuals, which were published by music engravers, were also available. The steps of ballroom dances were much like those of other social dances, but the settings, social class associations, and social protocol of the two traditions differed radically. Indeed, events held in public dance halls and concert salons were commercial—rather than invitational—initiatives, and they did not adhere to the elaborate systems of etiquette that governed ballrooms. The structure of ballroom dance events changed significantly during the later 19th century, particularly in terms of the structure of dance events and styles performed, as well as the transmission of the tradition. Such events combined a reception, at least one repast, and lengthy dance sets that alternated round dances with an elaborate type of German called the cotillion. The cotillion consisted of a series of short dances or dance segments that mimicked social behaviour, with couples presenting each other with flowers or souvenirs, for example. By the end of the 19th century the cotillion had become so commonplace that its name had come to designate the ballroom dance event itself. Not only did the style of ballroom dance change in the 19th century, but so too did its mode of transmission. In the s

individuals as well as families established studios and joined professional associations to teach steps, patterns, and musicality, thus stabilizing the profession of dance master. The association that later became the Dance Masters of America was founded in Bournique in Chicago, were favoured by the social elite. Books aimed at potential invitees were often miniaturized to fit in a pocket or a small handbag. A separate line of manuals and a growing number of professional periodicals were sold to dance masters and to cotillion leaders, who managed the order of dances and other activities during the evening. Early 20th-century developments Ballroom dances and dance events were transformed monumentally—and indeed, democratized—with the social shifts of the early 20th century. Dances such as one-steps, two-steps, hesitations, and trots including the fox-trot—all so named because of their generally faster and more strongly syncopated with accents placed on normally weak beats musical style—could be learned by the public at large from teachers, manuals, or general-interest newspaper and magazine columns. In this new atmosphere of accessibility, two subcategories developed: Exhibition ballroom dancers were marketed not only as performers but also as teachers and choreographers. Championed by Vernon and Irene Castle with their manager Elisabeth Marbury, these professional duos were promoted through photographs, films, and their endorsement of sheet music and recordings. Rival teams established reputations for performing exotic dances, such as the Argentine or Parisian tangos or the Brazilian maxixe. Inspired by the professional teams, amateur couples entered local competitions. Nonprofessional ballroom dance, meanwhile, extended its reach beyond exclusive ballrooms into public cabarets, roof gardens, and open-air dance halls, further democratizing the tradition. Some members of elite society embraced this expansion of the tradition. Ann Morgan daughter of financier J. Morgan and Elisabeth Marbury, for instance, sponsored events for young working women that used social dance to promote upward assimilation. During this era the more solidly established exhibition dance teams focused on vaudeville or film, or they moved to Europe. Also during this era, the line distinguishing ballroom dance from other sorts of social dance was further albeit temporarily blurred, as the primary market for promoting dances moved to the theatre. Ballroom dance events were integrated into the plots of such popular musicals as *No, No, Nanette* and *Good News* and into films about contemporary life, such as *Nice People* and *Our Dancing Daughters*. Moreover, during this time the enormous influence of African American social dance was acknowledged in the ballroom. In the s, band arrangements of fox-trots and other ballroom dance music were disseminated through music publishing, recording, and newly networked radio broadcasts. Such exposure ultimately helped establish those dances that have remained standard ballroom fare into the 21st century. Similarly, dance instruction reached an ever-expanding market through franchised studios, such as those of Arthur Murray. With the end of prohibition in , ballroom and exhibition ballroom dances further solidified their links with American social life, popular entertainment, and the music industry. The same range of dances was now seen both in public settings and at invitational events, such as country club dances, as well as in popular film sequences set at college dances and country clubs. Popular African American social dances of the first half of the 20th century, such as the lindy or lindy hop, the stomp, and swing dancing, were drawn into the ballroom repertoire, albeit in a somewhat less exuberant form. Meanwhile, the popularity of Caribbean and South American songs and ensembles and the development of Afro-Cuban jazz early Latin jazz supported a Latin dance craze, bringing renewed popularity in the s to exhibition teams performing rumba, acrobatic adagio, and slow-dance styles. These professional dance teams also helped promote the Cuban mambo and cha-cha. Accordingly, popular rock-and-roll dances such as the twist, disco dances such as the hustle, and break dancing were all in turn publicized, dramatized, and commoditized within the ballroom dance context. Older forms of ballroom dance, particularly those derived from 19th-century models, persisted through their association with new sorts of social rituals, most notably those connected with fund-raising. These events, generally called cotillions or debutante balls, served both to raise money for worthy causes and to introduce young people into society. Especially after the s, ballroom dance gained a strong following in Asia. Meanwhile, the regulations governing competitive ballroom dance became more exact as dance teachers switched their focus from inventing new dances to codifying existing ones. Massachusetts Institute of

DOWNLOAD PDF II. COUPLE DANCES WITH DESCRIPTIONS AND MUSIC. 1928.

Technology: These elimination series focused largely on the personalities of the contestants, with individualization earning more points than strict adherence to the rules. Once an expression of elite society, ballroom dance has continued to expand its appeal and adapt its approach in response to the ever-changing aesthetics of contemporary culture.

Chapter 2 : Webfeet | English Ceilidh | Annotated Dances | Index

One dancer or a couple then moved downstage to the focal point of the semicircle and performed a set of elaborate dance steps, lasting for about 16 bars. Once these dancers retreated back to the semicircle, another dancer or pair of dancers took a turn.

Ancelet Cajun music and zydeco are closely related parallel music forms. Cajun music is the music of the white Cajuns of south Louisiana, while zydeco is the music of the black Creoles of the same region. Both share common origins and influences, and there is much overlap in the repertoire and style of each. At the same time, each culture proudly and carefully preserves the identity of its own musical expression. Cajun and Zydeco Music of Louisiana. Walter Mouton and the Scott Playboys play while couples dance a Cajun two-step. Directed by Les Blank. Produced by Brazos Films, Cajun music is a blend of the cultural ingredients found in south Louisiana. The colonial French Creoles were singing the same stock of western French folk songs as the Acadians who arrived in Louisiana during the mid 17th century after being exiled from Nova Scotia. Native American Indians contributed a wailing, terraced singing style. Black Creoles contributed new rhythms and a sense of percussion techniques, improvisational singing, and the blues. The Spanish eventually contributed the guitar and a few tunes. Written by Dewey Balfa. The violin, which was a popular new instrument in France during the 17th century when the French left for the New World, continued to dominate the instrumental tradition until German Jewish merchants on the south Louisiana prairies began importing diatonic accordions from Austria in the early 19th century. Acadian and black Creole musicians alike began experimenting with the accordion and developed techniques which served as a basis for Cajun music and zydeco. Anglo-American immigrants contributed new fiddle tunes and dances reels, jigs, and hoedowns while singers translated the English songs into French. By the turn of the 20th century, these diverse ingredients had combined to form what we now call Cajun music. Courtesy of Chris Ardoin. Commercial recording companies like Decca, Columbia, RCA Victor, and Bluebird began recording regional and ethnic music throughout America in the early part of the 20th century. Since commercial records were made to be sold, they provided a good parameter of popular trends and also gave an imprimatur to the musicians they recorded. In south Louisiana, popular and traditional culture were the same at the turn of the 19th century, but soon enough the recorded musicians began to set the style. Everyone wanted to hear the Cajun musicians who had made a record. The newly improvised verse they had added to their arrangement of an older traditional tune immediately became a permanent fixture of the developing core repertoire of Cajun music. The early recordings featured the accordion, fiddle, and guitar, and a high-pitched singing style necessary to pierce through the noise of dance halls. By the mids, the Americanization of south Louisiana was well under way, and Cajun music reflected this strain on Cajun culture. Accordions began to fade from the scene as stringbands drifted toward Anglo-American styles, incorporating western swing, country and popular radio tunes into their repertoires. Rural electrification made sound amplification available to country dance halls producing changes in instrumental and singing styles. Traditional Cajun and Creole music was pushed underground by new, more popular sounds. This was not an intellectual movement, but a visceral one. Musicians like Iry Lejeune, Lawrence Walter, Austin Pitre, and Nathan Abshire responded to the demand from Cajuns who were growing uneasy with the loss of their cultural base. Thus, Cajun music made a dramatic comeback during the s finding its way back into many country dance halls. It did not, however, completely lose its raw, rural nature. The revival was openly regretted by the many urbanized and upwardly-mobile Cajuns who sought to distance themselves from such raucous identity markers. Young Cajun musicians were understandably tempted by the potential for money and fame as they watched fellow Louisianans Jerry Lee Lewis and Fats Domino shoot to the top of the charts. Courtesy of Geno Delafosse. National organizations such as the New port Folk Foundation, Smithsonian Institution, and the National Folk Festival began to encourage the preservation of traditional Cajun music, sending folklorists and fieldworkers

to record the oldest styles and identify the outstanding performers. The tradition was validated with outside audiences as Cajun musicians became a regular feature on the folk festival circuit. Master fiddler Dewey Balfa was determined "to bring home the echo of the standing ovations" he and his Balfa Brothers Band had received in cities across America. He eventually succeeded in convincing local recording companies to release traditional music alongside their more commercial records. He organized a folk-artists-in-the-schools project to introduce Cajun music to Louisiana students. He also helped to organize festivals and special concerts to provide new settings for Cajun musicians and serve young audiences. Now, given the choice, many young Cajuns are choosing to play the music of their heritage while still maintaining their contact with the popular American music scene. Courtesy of Willis Prudhomme. Among the first young musicians to experiment with Cajun music were Zachary Richard and an influential group called Coteau. Richard recorded soulful renditions of traditional and original arrangements of Cajun dance tunes for his Bayou de Mysteres band. Written by Clifton Chenier. Today in , young musicians continue to improvise new sounds and preserve old ones. Zachary Richard has kept his version of Cajun music up to date with contemporary trends including reggae and rap. Michael Doucet and BeauSoleil have added a wide range of influences including classical and jazz to their strongly traditional base. Wayne Toups preserves the spirit of his heroes while developing his own hard-driving ZydeCajun sound. Bruce Daigrepoint has produced stylish new songs in a lighter pop-Cajun vein. There is even a heavy metal Cajun group, Mamou, led by Steve Lafleur, which runs traditional waltzes through an electronic maze of synthesizers and wa-wa pedals. Some youngsters, such as Steve Riley and Cory McCauley, deliberately play in the old-time traditional style, but even they innovate new harmonies and arrangements. Even staunch preservationist Dewey Balfa has invested in the future, composing what he calls "brand new old songs. Cajun music is no longer only a self-conscious choice - it is part of the regular music scene. The tradition is renegotiated and reinvented weekly. One can hear Cajun music in restaurants and on the radio, on television, and at weekend jam sessions. With an active recording industry, festivals and scores of weekly performances, young musicians now have many opportunities to falling love with the music of their heritage, role models to emulate, and plenty of room to experiment. Boozoo Chavis plays zydeco for a trail ride, Clifton Chenier plays for a festival. The spelling zydeco was the first to appear in print, used by ethnomusicologist MacCormack in the early s. Today it is the most widespread label and most record companies favor it. Because its language is French or Creole, zydeco tradition has largely remained a mystery to outsiders. Folk spellings and folk etymologist often develop to explain or rationalize words and expressions whose origins or exact meanings have become unclear. However recent studies based on early Louisiana recordings made by Alan and John Lomax suggests that the term, as well as the tradition, may have African origins. The languages of West African tribes affected by the slave trade provide some clues as to the origins of zydeco. Nathan Williams and the Zydeco Cha Chas. Courtesy of Nathan Williams. In South Louisiana, the meaning of zydeco has expanded or survived to refer to dance as a social event and dance styles as well as the music associated with them: Creoles go to a zydeco to dance the zydeco to zydeco music played by zydeco musicians. Used in an expanded way, as a verb, zydeco seems to have other meanings: Community dance events, which provide the primary opportunity for courtship, are announced as zydecos. The word zydeco also refers to hard times and, by association, to the music that helped to endure them. In black American tradition, this music is called the blues, whether it be a "low-down" blues lament which relieves by purging, or a jumping, juking blues which relieves by distracting. Other times, an interesting confluence of European and Afro-Caribbean rhythms and sources produces haunting songs which function equally well as blues laments and as waltzes. His highly syncopated accordion style and inspired improvisational singing helped to define the early style. What we have come to call zydeco today is the result of the experimentation which occurred during the late s and s. Black Creole musicians combined older musical traditions, which was the unaccompanied black French shouts called jures, with instruments then eventually formed whole bands. The dominant figure in the formation of contemporary zydeco was Clifton Chenier. He also pioneered the use of the piano accordion, giving the tradition access to the full range of the chromatic scale. Other musicians

**DOWNLOAD PDF II. COUPLE DANCES WITH DESCRIPTIONS AND MUSIC.
1928.**

Sidney Babineaux, Herbert Sam, and Boozoo Chavis also contributed significantly to the development of the form. Yet the same band leaders who insist on singing English lyrics and adding saxophones, trumpets, and electric guitars to their groups will demonstrate their deep understanding of the essential tradition when they play what they call "du vrai zydeco. The rest of the band drops out while the accordionist and the percussionists beat out a jumping rhythm. The accordion is transformed into a melodic drum, sounding music like an African thumb piano.

Chapter 3 : The Library of Dance - Dances

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

American Latin Dances with Variants Description Bolero is a slow, beautiful, expressive dance that is somewhat of a hybrid. It combines the dance patterns of Rumba with the rise and fall action of the Waltz. Bolero is the slowest of all the American Style Rhythm dances. It can be danced by either as a solo or a couple, and has many timings depending whether you are in Spain, Cuba, Mexico, or around the world. Originally it was danced in its classical form, to the constant beat of drums. It has the typical instruments of Chamber music – violins etc with the addition of African drums. Bolero was danced by wealthy Cuban society where very small steps are taken, the women producing a subtle tilting of the hips by bending and straightening the knees. First sung in Creole French, the Beguine developed as ballroom music on the islands of Guadeloupe and Martinique. The Martinique beguine dance is a slow close dance with a roll of the hips. Fandango is a style of folk and flamenco music and dance. It arose as a dance of courtship in Andalusia in southern Spain early in the 18th century. Originally, the Fandango was always danced by only two persons who never touched each other with the body or the hand, only facing each other. The Fandango has been portrayed in many ballets as well. By the early 1900s, the immensely popular Bolero reached Mexico and Latin America, eventually gaining recognition in North America by the late 1900s. Contemporary Boleros are a ballad style with slow tempos and sentimental lyrics usually with Spanish vocals and soft percussion. History The credit of this dance goes to Sebastiano Carezo, in Spain, around 1800. Cuban Bolero originated in Santiago de Cuba in the mid-19th century, but is quite different from the Spanish version. You can find more information about the history of Bolero here. After being in Cuba for some time, the dance traveled to Mexico and other areas in Latin America, and from there, the world. Dance Characteristics Bolero is a slow dance characterized by smooth, gliding movement, dramatic arm styling and a romantic feel. Bolero is a mixture of 3 dances: Tango contra body movement, Waltz body rise and fall and Rumba Cuban motion and slow Latin music. The Bolero frame is wider than a typical Rhythm frames and is a blend between the Smooth and Rhythm frame with the distance between the partners only a few inches apart or light body contact.

Chapter 4 : Jitterbug Dance History - Jitterbug Dancing, Music, Videos

Jazz Dance II Credit(s): 1 This course is a continuation of DANC, exploring movements and styles of today's jazz dancer. It emphasizes exercise, combination steps, and explores theatrical, lyrical, and "funk" styles to popular music.

As its popularity increased, professional troupes were formed. The earliest form of the dance often called "Pure Balboa" evolved in the mostly conservative dance halls of southern California where space was limited and strict codes of conduct were enforced. These dance halls usually prohibited the wild kicks of the Charleston and Lindy Hop. Pure Balboa is characterized by an upright posture with partners standing chest to chest. There are no spins or turns and the dancers remain in contact through the upper chest at all times. Not leaving much scope for variations, pure Balboa is an intrinsically very simple dance. The few step variations generally play with the rhythm or look and feel style from below the knee downwards and deal with changes in direction. While most dancers differentiate between pure Balboa and Bal Swing, both are considered to be a part of the dance. Bal Swing evolved from Balboa when original Balboa dancers experimented with fancier variations of the dance which forced the chest to chest connection to be broken. In this form of Bal a variety of spins, turns, dips, tricks, and even air steps are introduced. These improvisations are permissible provided the overall style and framework remain true in spirit to the original dance and are combined with original Balboa footwork. It is believed that the dance originated in the Carolinas in the s, [2] [13] later spreading across the United States during the s. The shag is still danced today by swing dance enthusiasts worldwide. Shag is believed to have been the first and most popular swing dance of the original swing era [2] Lindy Charleston is very similar to the original Charleston of the s, only the pulse of the dance is lowered the up-and-down motion in the pulse emphasizes the downward movement to match that of the Lindy Hop. This form of Charleston includes a number of positions, including side-by-side, hand-to-hand, and tandem. In "jockey position", the closed position is opened out so that both partners may face forward, without breaking apart. Both partners then swing their free arms as they would in solo Charleston. In both jockey and side-by-side Charleston, the leader steps back onto his left foot, while the follower steps back onto her right. In tandem Charleston, one partner stands in front of the other usually the follower, though the arrangement may vary, both face in the same direction to start, and both begin by stepping back onto the left foot. Forms dating from the late s and early s [edit] St. Louis shag or "Shag" is a dance that evolved out of the Charleston. Louis Shag features a stationary 8-count basic that is most commonly composed of triple-step, kick, triple-step, kick. It is a very fast closed position dance that is usually done to stomp, jump, and boogie-woogie music. Big Apple is both a partner dance and a "called" circle dance that originated in the Afro-American community of the United States in the beginning of the 20th century. It evolved with swing-band music of the s and the work of the Arthur Murray dance studios in the s. East Coast Swing has very simple structure and footwork along with basic moves and styling. It is popular for its simple nature and is often danced to slow, medium, or fast tempo jazz, blues, or rock and roll. It is a slotted dance and is done to a wide variety of music including: It adds variations from other country dances, swing styles, salsa and more. As the name suggests, it is most often danced to country and western music. Boogie-woogie developed originally in the s, with the rise of boogie woogie music. It is popular today in Europe, and was considered by some to be the European counterpart to East Coast Swing, a 6-count dance standardized for the American ballroom industry. It is danced to rock music of various kinds, blues or boogie woogie music but usually not to jazz. As the dance has developed, it has also taken to 8-count variations and swing outs similar to Lindy Hop, while keeping the original boogie woogie footwork. Carolina Shag was danced along the strands between Myrtle Beach, South Carolina, and Wilmington, North Carolina, during the s but, during the s and later, has expanded to many other places. It is most often associated with beach music, which refers to songs that are rhythm-and-blues-based and, according to Bo Bryan, a noted shag historian and resident of Beaufort County, is a term that was coined at Carolina Beach, North Carolina. It started at the Club Imperial in St Louis. George Edick, who owned the

club, let teenagers dance on the lower level and the swing dancers of the time taught them what was learned from their trips to the east coast. As people traveled around, they added parts of west coast, bop and Carolina shag to complement the dance and make it distinctive. It is a very upbeat dance in which the performers look to be hopping off the ground. It initially was based on Eastern swing taken to England by American Troops in World War II and evolved before becoming the now standardized form of today. Skip Jive is a British variant of the Jive, popular in the s and s, danced to trad jazz. It is pared down to a simple box step and concentrates on the simpler forms of couple dance styling, gauged to provide a social atmosphere rather than technical aptitude. There are debates about whether it is a form of swing dancing due to lack of syncopations, rhythmic footwork variations, a static partner dynamic, and lack of swinging music, amongst the swing community at large, but they do consider themselves a style of swing. Rock and Roll - Developing in the s in response to rock and roll music , rock-and-roll is very popular in Australia and danced socially as well as competitively and in performances. The style has a long association with Lindy Hop in that country, as many of the earliest Lindy Hoppers in the early s moved to Lindy Hop from a rock-and-roll tradition. There are ongoing debates about whether rock-and-roll constitutes swing dancing, particularly in reference to the music to which it is danced: It is a performance dance and sport rather than a social dance, though there are people who remove the acrobatic stunts to dance it on a social level. Washington Hand Dancing originated around Washington, DC in the mids, and a new generation of dancers started innovating and dancing to Motown music. DC Hand-Dance is characterized by very smooth footwork and movements, and close-in and intricate hand-turns, danced to a 6-beat, 6-count dance rhythm. Push and Whip are Texas forms of swing dance developed in the s and s. They are slotted swing dances, danced to a wide variety of music including blues, pop, jazz, and rock and roll. Swing dancing today[edit] Swing dancing was most popular in the s and s, but it still continues today. Dance moves have evolved with the music. Swing dancing styles are the foundation of many other dance styles including disco, country line dancing, and hip hop. Swing dancing clubs and contests are still held around the world. Valencia Competition, social dancing and music[edit] Competition[edit] Traditionally, distinctions are made between "Ballroom Swing" and "Jazz Dance Swing" styles. East Coast Swing is a standardized dance in "American Style" Ballroom dancing , while Jive is a standardized dance in "International Style"; however both of these fall under the "Ballroom Swing" umbrella. Jazz Dance forms evolved in dance halls versus ballroom forms created for ballroom competition format are different in appearance. This section possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. May Types of competition[edit] Dance competitions specify which forms are to be judged, and are generally available in four different formats: One couple competing together in various heats, to randomly selected music, where no pre-choreographed steps are allowed. Where leaders and followers are randomly matched for the competition. In initial rounds, leaders and followers usually compete individually, but in final rounds, scoring depends on the ability of the partner you draw and your ability to work with that partner. Some competitions hold a Jill-and-Jack division where leaders must be women and followers must be men. One couple competing together for a single song which has been previously choreographed. Similar to Showcase but with restrictions on lifts, drops, moves where one partner supports the weight of the other partner, and moves where the partners are not in physical contact. Levels[edit] In West Coast Swing the competitions are divided into sections by level of experience. There is no official system in the United States to ensure that couples dance at the appropriate level of experience. Competitors should keep track of their own points and register accordingly at competitions. Once you earn 7 points in a level, you can no longer dance at that level. The World Swing Dance Council holds a Registry of all points attained at different levels of competition, however not all competitions qualify as "Registry Points Events".

Chapter 5 : Dance Position and Connection Between Partners

I. Solo dances with descriptions. II. Couple dances with descriptions and music. III. Ring dances with music and descriptions. Suggestions to teachers.

Dance is broadly conceived as physical movement organized into patterns in time and space. Writings on dance grounded in the European intellectual tradition have tended to distinguish dance from other systems of organized movement such as sport, military drills, synchronized labor, festival processions, and sometimes ritual by identifying a dimension of conscious craft or artistry. The discipline of anthropology has shown that this distinction is not universal by investigating how organized human movement functions in different cultures, as well as how it relates to music, theater, pantomime, storytelling, and other kinds of performative behavior. Dance in Intellectual Traditions The idea of dance varies within intellectual traditions. Two ancient treatises serve as examples. Where ideas are treated as a function of language, and knowledge is derived from analysis of phenomena, the body is often written out of epistemological projects. The Poetics mentions only briefly the physical movement of the tragic chorus as a contributor to the effect emotional or intellectual of a theatrical experience or as a component in knowledge. In contrast, where cognitive processes, observation, and abstract thinking include bodily experience, physical movement is thought to generate and represent abstract concepts. The body and corporeal experience have a more prominent place in the formation of ideas. The Indian treatise *Natyasastra* c. The Poetics and *Natyasastra* both assume dance to be inseparable from the performance of music, theater, poetry, and dress including masks and makeup. Both treatises also assume that performance takes place in a ritual context, where form and content are already dictated by established conventions. Even so, the relationship between movement, emotion, and cognition is conceptualized differently in each treatise, which suggests the need for continued attention to the intellectual formulations that define the interpretation of human movement. Until relatively recently, dance has been on the margins of the modern Western intellectual tradition. Dance appears as an object of study in two particular domains of modern Western thought: Aesthetic criticism, emerging in eighteenth-century dictionary projects and then taking root in nineteenth-century philosophy parallel with the development of the romantic ballet, considers dance to be an artistic practice. As performance, dance is distinguished from folk, social, or ceremonial dancing though it may represent them and requires formal training. Appreciation of technical mastery and performance conventions is considered evidence of cultural sophistication or artistic sensibility; meaning is communicated primarily in the visual realm of symbolic representation, mimesis, and technique. Aesthetic criticism accounted for and dealt with the creation of new dance genres. The purpose of aesthetic criticism remains a greater understanding of established and new dance styles, choreography recorded in notation systems such as Labanotation , individual performances, and criteria on which stage performances can be evaluated. Franz Boas , A. Radcliffe-Brown , and E. Evans-Pritchard included social dancing, ceremonies, and rituals in their field studies. Though guided by the scientific commitment to objectivity and evaluation of empirical data, early anthropological studies interpreted dances from non-Western cultures as less aesthetically developed than those on the European stages and presented the dance traditions of North Africa, the Middle East , India , Asia , and the Americas as more primitive forms of dance. Denis and Ted Shawn Since the s and s, this early anthropological work on dance has been significantly revised. The idea of dance, expanded to the broader notion of movement practices, allows for greater attention to the categories that define movement systems within individual cultures, nations, or societies, as well as for comparative studies. For anthropology and its related disciplines folklore, ethnomusicology, ethnology, and ethnography , aspects of culture are revealed in dance practices. These disciplines also look at dancing itself as a culturally constructed activity that offers information about human behavior and, by extension, culture. These interrelated disciplines, along with methods drawn from sociology, kinesthetics, and linguistics, operate with a heightened sensitivity to the imposition of Western values and desires on non-Western, indigenous, or

nonindustrial cultures. Awareness of Western ethnocentric tendencies in dance research generated different categories of analysis and new questions. Researchers began to work toward a deeper understanding of the language, customs, social structures, and modes of thinking governing localized "dance events" before attempting to interpret them. In the late s Paul Stoller advocated the importance of a sensual dimension in ethnographic work. Major contributors to the assessment and development of anthropological approaches to human movement in the s, s, s, and into the s include Gertrude Prokosch Kurath, Anya Peterson Royce, Helen Thomas, and Judith Lynne Hanna. The treatment of dance as a social practice and a form of expressive culture goes beyond descriptions of local customs, ceremonies, and movement idioms. Through proscribed methods of observation, data collection, documentation, interviewing, participant observation, and interpretation of data, these methods analyze how human movement relates to culture. Many studies analyze the function and meanings of dances or dancing in situated contexts. Others track changes in the performance and interpretation of dance styles such as the tango, rumba, samba, flamenco, and hula as they are transmitted across cultures, including in the inquiry of the mechanisms of transmission. Still other studies are concerned with visual and kinesthetic communication, or how dance communicates as a kind of language. Religious beliefs, political restrictions, integration of dance with other performance forms, and vocabularies used by practitioners to describe movement are all significant to interpreting data gathered in fieldwork. The work of scholars such as Jane Cowan, Cynthia J. Desmond, and Susan Leigh Foster has opened interdisciplinary territory in the effort to address these and other issues in the study of human movement in culture and as a means of cultural production. Their theoretical work has broken down the notion that Western art forms are a model of aesthetic progress. Studies of female dancers in Egypt and Morocco in the s, for example, have used methods from sociology to examine performance in social conditions that define both dance and dancer. Methods of inquiry rooted in anthropology take aesthetic conventions as culturally determined rather than as marks of progress or as by-products of modernity. Aesthetics can thus serve as an entry point, whether the project is to understand culture through human movement, or human movement through culture. Applying anthropological methods to the aesthetics of classical ballet reveals, for example, that control of the body and individuality against uniformity are Western values. Information made available through anthropological approaches has also led to popular appropriations of local dance forms within new cultural or social contexts. Ceremonial, ritual, and communal dances may be taken out of context, adapted for the stage, and performed as a recuperation or preservation of "traditional" cultures. Scholars have interrogated the affected aesthetics, claims to national identity, and cross-cultural mis-interpretations at work in such performances. While dance forms identified with specific cultures are staged for international audiences, the same dance forms might be reinterpreted and invested with new meaning within the home culture. Kathak and Bharata Natyam as popular dance practices in India, for example, have been analyzed as resistance to the colonial legacy and as recuperation of the precolonial past. Such analyses show how adaptations of traditional dances within a culture can be used to define national, cultural, or class identity. Reciprocity between theory and practice is evident in other areas as well. By the mid-twentieth century, ethnic fusion forms such as Afro-Cuban-jazz combined Western dance styles with those of other cultures, sometimes raising issues of cultural authenticity and appropriation. Dance forms identified with ethnicity within a dominant culture, for example African-American dance, have been analyzed as distinct and unique and, conversely, as in the process of adapting or challenging movement idioms from the dominant culture. Contemporary Western "belly dance" has been shown to remain deeply bound to nineteenth-century European Orientalist fantasies. Dance as Experience Though their methods, goals, and objects of inquiry differ, both aesthetic criticism and anthropology deal at some level with the fundamental question: What is being communicated, to whom, and how? This disciplinary imperative takes the human body as an agent of communication in an interpretive community or as an embodied subject acted upon by social forces. Beyond Romanticism and notions of the sublime in art in the Western philosophical tradition, phenomenology has offered the most appropriate frame for the ephemeral qualities of human movement, as Maxine Sheets-Johnstone demonstrated in First-person descriptions of movement as a conduit for spiritual or

metaphysical experience are, however, not easily adapted to Western modes of thinking and analysis, even in studies of mainstream liturgical dance. Paranormal experiences, dissociational states, expressions of deep inner feelings, mystical experiences, and intense emotion generated by participating in a dance are usually associated with non-Western, nonindustrial, or indigenous cultures. Movement practices that produce such experiences are identified by terms such as shamanic dancing, trance dancing, exorcism, healing dance, voodoo, spirit possession, and ritual dance. In the Western stage dance tradition, such states may be represented in artistic performance, as with the expressionist choreography of Mary Wigman. Such practices—especially those that identify with practices of nonindustrial or non-Western cultures in their costuming, symbols, stories, and idioms—offer rich sources for cultural analyses. Though some work has been done to integrate experiences of altered states of consciousness into scholarly discourse, this area requires attention. As suggested by the example of how the ancient Greek Poetics and Sanskrit Natyasastra frame dance, understandings of human movement are not uniform across cultures. In the early twenty-first century, collaboration among researchers from different intellectual traditions reveals differences in research methods, modes of interpretation, analytical vocabularies, descriptive categories, and goals in dance research.

Dance in the Field: Theory, Methods, and Issues in Dance Ethnography. Dance and the Body Politic in Northern Greece. Princeton University Press, Writings on Dance and Culture. Wesleyan University Press, Desmond, Jane C, ed. New Cultural Studies of Dance. Duke University Press Dils, Ann, and Ann Cooper Albright, eds. A Dance History Reader. Foster, Susan Leigh, ed. Indiana University Press, Fraleigh, Sondra Horton, and Penelope Hanstein, eds. Evolving Methods of Inquiry. University of Pittsburgh Press, Dance, Sex and Gender: Signs of Identity, Dominance, Defiance, and Desire. University of Chicago Press, Oxford University Press, Body, Movement and Culture: Kinesthetic and Visual Symbolism in a Philippine Community. University of Pennsylvania Press, Contact Improvisation and American Culture. University of Wisconsin Press, The Anthropology of Dance. The Phenomenology of Dance. Society and the Dance: The Social Anthropology of Process and Performance. Cambridge University Press,

Chapter 6 : Swing (dance) - Wikipedia

Previously, ballroom dancing, although silly with "animal dances", was structured and tame compared to the independent "Charleston," "Black Bottom" and "Shimmy" dances that took over dance floors in the roaring '20s. Ballroom dancing continued with older and more conservative folks well into the '30s.

In times past, ballroom dancing was social dancing for the privileged, leaving folk dancing for the lower classes. These boundaries have since become blurred. The definition of ballroom dance also depends on the era: Among the dances described were the solemn basse danse, the livelier branle, pavane, and the galliarde which Shakespeare called the "cinq paces" as it was made of five steps. The Minuet dominated the ballroom from that time until the close of the 18th century. Eventually, the first definite cleavage between ballet and ballroom came when professional dancers appeared in the ballets, and the ballets left the Court and went to the stage. Ballet technique such as the turned out positions of the feet, however, lingered for over two centuries and past the end of the Victoria era. The dance was initially met with tremendous opposition due to the semblance of impropriety associated with the closed hold, though the stance gradually softened. Early 20th century[edit] Modern ballroom dance has its roots early in the 20th century, when several different things happened more or less at the same time. The first was a movement away from the sequence dances towards dances where the couples moved independently. This had been pre-figured by the waltz, which had already made this transition. The second was a wave of popular music, such as jazz. Since dance is to a large extent tied to music, this led to a burst of newly invented dances. There were many dance crazes in the period. The third event was a concerted effort to transform some of the dance crazes into dances which could be taught to a wider dance public in the U. Here Vernon and Irene Castle were important, and so was a generation of English dancers in the s, including Josephine Bradley and Victor Silvester. These professionals analysed, codified, published, and taught a number of standard dances. It was essential, if popular dance was to flourish, for dancers to have some basic movements they could confidently perform with any partner they might meet. Here the huge Arthur Murray organisation in America, and the dance societies in England, such as the Imperial Society of Teachers of Dancing, were highly influential. Finally, much of this happened during and after a period of World War, and the effect of such a conflict in dissolving older social customs was considerable. Although both actors had separate careers, their filmed dance sequences together, which included portrayals of the Castles, have reached iconic status. Dancesport Young couple dancing cha-cha-cha at a junior Latin dance competition in the Czech Republic Competitions, sometimes referred to as dancesport, range from world championships, regulated by the World Dance Council WDC, to less advanced dancers at various proficiency levels. Most competitions are divided into professional and amateur, though in the USA pro-am competitions typically accompany professional competitions. However, it seems doubtful that dance will be included in the Olympic Games, especially in light of efforts to reduce the number of participating sports. There are about 30 countries which compete regularly in international competitions. Australian New Vogue is danced both competitively and socially. In competition there are 15 recognised New Vogue dances, which are performed by the competitors in sequence. These dance forms are not recognised internationally, neither are the US variations such as American Smooth, and Rhythm. Such variations in dance and competition methods are attempts to meet perceived needs in the local market-place. Internationally, the Blackpool Dance Festival, hosted annually at Blackpool, England, is considered the most prestigious event a dancesport competitor can attend. Formation dance is another style of competitive dance recognised by the IDSF. In this style, multiple dancers usually in couples and typically up to 16 dancers at one time compete on the same team, moving in and out of various formations while dancing. Elements of competition[edit] Intermediate level international style Latin dancing at the MIT ballroom dance competition. A judge stands in the foreground. In competitive ballroom, dancers are judged by diverse criteria such as poise, the hold or frame, posture, musicality and expression, timing, body alignment and shape, floor craft, foot and leg action,

and presentation. Judging in a performance-oriented sport is inevitably subjective in nature, and controversy and complaints by competitors over judging placements are not uncommon. The scorekeepers—called scrutineers—will tally the total number recalls accumulated by each couple through each round until the finals, when the Skating system is used to place each couple by ordinals, typically 1–6, though the number of couples in the final may vary. Sometimes, up to 8 couples may be present on the floor during the finals. Competitors dance at different levels based on their ability and experience. The levels are split into two categories, syllabus and open. In these levels, moves are restricted to those written in syllabus, and illegal moves can lead to disqualification. Each level, bronze, silver, and gold, has different moves on their syllabus, increasing in difficulty. There are three levels in the open category; novice, pre-champ, and champ in increasing order of skill. At those levels, dancers no longer have restrictions on their moves, so complex routines are more common. Genres such as Modern Ballroom or Latin are the most popular. In some North American examinations, levels include Newcomer, Bronze, Silver, Gold, Novice, Pre-championship, and Championship; each level may be further subdivided into either two or four separate sections. Collegiate ballroom[edit] People on the dance floor waiting to dance and compete. There is a part of the ballroom world dedicated to college students. These chapters are typically clubs or teams that have an interest in ballroom dancing. Teams hold fundraisers, social events, and ballroom dance lessons. There is a strong focus on finding a compatible dance partner and bonding with teammates. There is also a competitive side to collegiate ballroom - collegiate teams often hold competitions and invite other teams to participate. Dances[edit] "Ballroom dance" refers most often to the ten dances of International Ballroom or Standard and International Latin, though the term is also often used interchangeably with the five International Ballroom dances. The dance technique used for both International and American styles is similar, but International Ballroom allows only closed dance positions , whereas American Smooth allows closed, open and separated dance movements. In addition, different sets of dance figures are usually taught for the two styles. International Latin and American Rhythm have different styling, and have different dance figures in their respective syllabi. Other dances sometimes placed under the umbrella "ballroom dance" include nightclub dances such as Lindy Hop , West Coast swing , nightclub two step , hustle , salsa , and merengue. The categorization of dances as "ballroom dances" has always been fluid, with new dances or folk dances being added to or removed from the ballroom repertoire from time to time, so no list of subcategories or dances is any more than a description of current practices. There are other dances historically accepted as ballroom dances, and are revived via the vintage dance movement. In Europe, Latin Swing dances include Argentine tango , mambo , Lindy Hop , swing boogie sometimes also known as nostalgic boogie , and disco fox. One example of this is the subcategory of cajun dances that originated in Acadiana , with branches reaching both coasts of the United States. In competitions, competitors are costumed as would be appropriate for a white tie affair, with full gowns for the ladies and bow tie and tail coats for the men; though in American Smooth it is now conventional for the men to abandon the tailsuit in favor of shorter tuxedos , vests, and other creative outfits. With the exception of a few traveling dances like samba and pasodoble , couples do not follow the line of dance but perform their routines more or less in one spot. Competitive dances[edit] Victor Fung and Anna Mikhed dancing a tango in

Chapter 7 : Cajun and Zydeco Music Traditions

*For more, including descriptions of 25 different waltzes and hundreds of variations thereof, see *Waltzing: A Manual for Dancing and Living* a book by Richard Powers and Nick Enge.*

Middle Ages[edit] The carol or carole carola in Italian , a circle or chain dance which incorporates singing, was the dominant Medieval dance form in Europe from at least the 12th through the 14th centuries. He describes a group of women leaving a beasty church in Bologna at the festa of San Giovanni; they form a circle with the leader singing the first stanza at the end of which the dancers stop and, dropping hands, sing the refrain. The circle then reforms and the leader goes on to the next stanza. There are also social activities before and after the stories which include song and dance. Some scholars assume that all the terms are synonymous since the dance forms are given no distinctive description, [9] but others take these to mean separate dances and trace the names forward to the Renaissance dances bassanza and ballo. In the second story of the Eighth Day about the priest and Monna Belcolore, of the latter the story says: Of the next seven pieces, 4 are called saltarello, one trotto, one Lamento di Tristano, and the final one is labeled La Manfredina. These are the only known examples of instrumental dance music from Italy in the Middle Ages and all of them have similarities to earlier French dance pieces called estampie. Curt Sachs in his *World History of the Dance* [16] believes the strong rhythm of the music, the name, which he derives from a term "to stamp", and literary references point to the estampie definitely being a dance. Vellekoop, on the other hand, looks at the evidence and concludes that estampie was simply a name for early instrumental music. Part of his *Allegory of Good Government Effetto del Buon Governo* painted about shows a group of nine dancers, all women and accompanied by another woman singing and playing on the tambourine , executing a "bridge" figure where dancers go under the joined hands of the two lead dancers. One of his series of paintings *The Church Militant and Triumphant Chiesa militante e trionfante* done in at a chapel in the church of Santa Maria Novella in Florence also shows women dancing accompanied by a woman on tambourine. But a new attitude appears at court which elevates dance to an art form. *De la arte di ballare et danzare* midth century Antonio Cornazano: *De practica seu arte tripudii vulgare opusculum* about Fabritio Caroso: *Il Ballarino* Venice Fabritio Caroso: *Nobilita di Dame* Venice Livio Lupi: *Mutanze di gagliarda, tordiglione, passo e mezzo, canari e passeggi* Palermo Cesare Negri: The terms saltarello or piva were sometimes used for more sprightly versions of the ballo. The dances are for couples, holding hands or in lines. Lioncello, Gioioso and Rosina, which are often found in more than one work and occasionally as dance names in later times as well. In all the dances the upper body is kept erect, the arms are quiet and there is little movement above the waist. The passo e mezzo literally step-and-a-half seems to have been a faster variant of the pavana. The faster, athletic gagliarda often followed the pavana but was also done as a separate dance. Other similar fast afterdances were the tordiglione and the saltarello another term seen more often in music than dance descriptions. Further types were the Spagnoletta and the canario with its unique stamping patterns. But he does tell of a dance with Arab influence and movements from Malta, the Sfessania. No reference is made in either work to the name which would later be the definitive dance of Naples, the Tarantella , but Bragaglia thinks that the Sfessania can be regarded as the ancestor of that dance. Elements of folk dance invigorate courtly dances and folk dances take over movements and styles from courtly dance. The difference between the two forms was likely one of style and elegance. When the German writer Goethe describes the Tarantella which he saw performed in Naples during his trip to Italy in , it appears as a dance for women only, two girls dancing with castanets accompanied by a third on the tambourine. This is a name which also appears in the earliest Italian dance music and throughout the Renaissance. It is not clear, however, that these various mentions represent the same or even related dances. The work was published in as *Costumi, musica, danze e feste popolari italiane* "Italian popular customs, music, dance and festivals". In partnership with the International Folk Music Council , ENAL sponsored a Congress and Festival in Venice September 7-11, which included many of the outstanding researchers in Italian folklore as well as folk

dance and music groups from various Italian regions. The group sponsors an annual conference and has published a newsletter, Tradizioni, since Monferrina is a dance in 6/8 time originating in the Piedmont district of Monferrat but now widespread in northern and central Italy. It has a two-part structure, promenade followed by a couple figure. Peasant couple dance of Bologna in 2/4 time in three parts, a promenade around, the dance proper, and a final turning figure. In this 6/8 rhythm dance, the couples make two promenades and then begin the dance proper: This dance in 2/4 rhythm is done by two men and two women in the form of a diamond, with the men opposite the women. One couple makes four promenade tours around, the woman then stops to form a group with the second couple who then all circle around. They then separate and go to the first man and make another tour returning to place. The dance begins again with the other couple starting the figures. A rustic dance in 6/8 time from the province of Bologna. In the Valle di Reno it is done with one man and two women, one on each side of the man, while in Valle di Savenna the dance is for two men and two women, the men in the center, back-to-back, with their partners in front of them. Well-known dance of Bologna done by four dancers or sometimes more in Pianora, accompanied by a song. The formation is a diamond when done by four dancers or two facing rows of men and women when more than four take part. La Bergamasca is known from Romagna as a dance for a single couple but another type uses three couples. Ungarelli describes a third type in 2/4 time with turning figures. A number of these are from the Piedmont region of Northern Italy: Spadonari di San Giorgio: There is a historical prologue section, followed by the sword dance proper, and then a procession and banquet. The six swordsmen, selected from the best looking men in the village and costumed in white with red vertical bands and black felt hats with flowers, are armed with a large, slightly curved sword. There are five figures to the dance all performed to a drum roll in march rhythm: Four men clothed in a fastastic imitation of medieval warriors perform with large two-handed swords. The dance lasts about an hour and has only a few figures: The dance is done by 16 spadonari preceded by two Heralds and a drummer and followed by a Harlequin and a "Turk". This is not a mock combat but a point-and-hilt type sword dance with typical "rose" figures which imprison the Harlequin. In the second part of the dance, the swords are dropped, and colored ribbons attached to a pole are taken up and woven into braids. This dance, from the town of Rocca Grimalda in Piedmont, is a transformed weapon dance. According to tradition, it derived from a revolt against the medieval tyrant Isnardo Malaspina. An engaged couple are accompanied in the dance by an escort of two masked Lacheri who do a characteristic dance with high leaps. Also present are three armed figures, two guerrieri and a zuavo. The inhabitants are mostly Italian speaking the local Friulan dialect but German and Slovenian are also spoken in some areas. Widespread couple dance in 3/4 time with several variations throughout Friuli. It usually involves a handkerchief and several figures which can be seen as flirtation, courting, fighting and making-up. Vinca or Bal Del Truc: A couple dance in 2/4 which alternates a skipping figure with a mock scolding with stamping, clapping and finger pointing. The dance is almost identical with a number of other folk dances from central and eastern Europe. La Lavandera or the "Washerwoman" is a couple dance in 2/4 rhythm with two parts, one with the women miming washing movements while the men strut like roosters and the other a kind of antique polka. A dance in square formation for four couples in 2/4 rhythm. In the pattern of the dance, the head couples change places followed by a figure where all the men proceed to the women on their right, do a turning figure with them and then go on to repeat this with the second woman to their right. The side couples then exchange places and the men repeat their travel figure which brings them back to their original partner. Dance done by several couples, the women with a flower in one hand which they use to menace the man. A dance originally from the Austrian province of Styria done by the nuptial couple at a wedding. A semicircle of pairs are arranged around the central couple. In the countryside, the dance is typically done in the granary as the only place large enough to accommodate relatives and friends. The dance, in waltz time, consists of an invitation to the dance and then the dance proper, accompanied by a four-part song. Couple dance widespread in Friuli, partners approach and move away, the woman, holding her apron in her hand, turns while the man circles, snapping his fingers, the dance ending with a series of turns. The woman holds the ends of her apron or a handkerchief while the man holds the front

of his jacket or vest. The dance could still be found in its original setting until the s in some areas but is now limited to performing groups. Peter and Prettau in the Ahrntal. This very widely spread couple dance is known from various parts of Europe. It was recorded as still surviving in Passeier Valley in , in de: The Boarischer is known in a number of different forms in Austria and in South Tyrol. Recently the dance has been described in Tauferertal and Ahrntal. The dance, done by a single couple at a time, has three sections a lu spondape where the man stamps while the woman dances in place b lu filu where the dancers approach side-by-side while stamping, going forward and back to place c lu fru with the dancers dancing around in a circle. The dance has several parts beginning with the men and women meeting and going in a procession with the pole. This is followed by a Saltarello-style dance by the couples and then a round dance where the men unsuccessfully court the women. A circle is then formed around the pole, the dancers take the colored ribbons and dance a weaving figure. The ritual ends with a leave-taking dance. In the modern version, a polka precedes the weaving figure. A very old dance from Tuscany in a lively 2 4 rhythm done by four couples in a square. The women dance lightly and demurely in place while the men make rapid turns and pass from one woman to another in a bravura fashion. The dance may be done in the open air at agricultural festivals or by guests at a wedding. When done at weddings, a ring of singers surrounds the four dancing couples, often improvising salacious verses about the married couple. The dance is also found in Emilia and other areas of Central Italy in several different forms. A fast dance from Tuscany in 6 8 time resembling the Saltarello.

Chapter 8 : Ballroom Dance Academy » Bolero

Annotated English Ceilidh and Barn Dances. Common dances with descriptions, comments and instructions.

It also covers different periods of history, styles, and rhythms. This course may be repeated for a total of four credits. Single, double, and triple rhythm will be covered, along with both 6-count and Lindy Hop 8-count step versions. Students will get a moderate intensity workout that improves endurance, agility, coordination, balance, and posture. A special activity fee may be required. It emphasizes exercises and combinations of steps and explores theatrical, lyrical, and "funk" styles set to popular music. This course is a fun alternative to sports and helps develop an appreciation for the art form, music, rhythm awareness, and coordination. It also provides physical conditioning through strength and flexibility. It emphasizes exercise, combination steps, and explores theatrical, lyrical, and "funk" styles to popular music. This course provides an alternative to sports and helps develop an appreciation for the art form, music, rhythm awareness, and coordination. Beginning I Credit s: It includes an insight into how dances are created through improvisation, and by analyzing these movements, students will explore choreography. This course provides a creative outlet and physical conditioning of strength and flexibility. It also develops coordination and an appreciation of the art form. This is an excellent course for theatre and performing arts students. It includes related terminology and history of the art form. DANC helps improve flexibility, muscle strength and control, and mental discipline over the body and promotes the aesthetic understanding and appreciation of classical ballet. This course satisfies may be repeated for a total of four credits. Beginning II Credit s: The student is introduced to more complex steps through faster-paced instruction. The course increases flexibility, muscle strength and control, and mental discipline over the body and enhances an appreciation of the art form as technique improves. Students will learn steps, techniques, and Latin motion style particular to these social dances. The course will focus on an introduction to the history of American tap dance. Students will be given exposure to fads and current styles which are popular in the tap technique syllabus. This includes classical tap, stomp, step dance and clogging, and rhythm tap.

Chapter 9 : Ballroom dance | blog.quintoapp.com

Italian Folk Dance has been an integral part of Italian culture for centuries. Dance has been a continuous thread in Italian life from Dante through the Renaissance, the advent of the Tarantella, and the modern revivals of folk music and dance.

Closed Position” The fundamental dance position, and the one in which you can feel most connected, is Closed Position. Good connection and smooth lead and follow come from a toned frame in the upper body and contact at the hips diagrams for some positions are available in the table below. Keep your eyes left. Stay in your own space, and look out of your own window. Now, stretch the right side of your torso a little, without crunching or collapsing your left side, and so move your upper body not your hips even more firmly into its own space. Arch back just a little, not by leaning away at the waist, but by filling your lungs, lifting your chest, and rotating your shoulders up and back. Be careful not to lift your shoulders stiffly and tensely toward your ears. In Closed Position, your upper bodies should be well apart, but our theme is connection between partners. How can we have both separation and connection? Our first level of connection is through well-toned arms. The fingers are together and pointed somewhat down. The hand is arched. Each of you must support your own weight. The upper arm slopes slightly down, and the forearm slopes upward. The woman will place the palm of her right hand into the palm of his left, resting her fingers in the cradle between his thumb and forefinger. Both of you fold your fingers softly over the hand of your partner. Each of you must support your own arms. This is what muscle tone does. If you release your hold and step back from each other, you should be able to maintain your position comfortably. You should not feel suddenly unsupported. Your arms should not flop to your sides. Your own muscle tone should still provide firm body support. Frame” It is so easy to let your elbows fall to your sides and to let your shoulders droop forward, leaving you hunched over your partner like a vulture over its prey. So keep your arms up and your toelines up. You must make adjustments if you are of significantly different heights or girths, but the ideal that you strive for is a horizontal oval described by the arms and shoulders. His left hand is above this plane, and his right hand is below it, but this oval is your "frame. Now, notice what a toned frame does for partner connection. When the man steps back, his right arm maintains its position ” you maintain your frame ” and the woman feels the movement at the fingertips of her left hand, throughout her left arm, through the pressure on her back, and through a release of pressure at her right hand. Simply move and so draw her toward you. When the man steps forward, she feels this movement at the pad of her left thumb, along her left arm, and at her right palm, and the pressure of his right hand on her back releases. The woman is maintaining tone in her upper body and should be maintaining gentle pressure into his right hand, so she feels not only the movement but the release too, and she automatically moves to recover or reclaim the pressure. If he moves right or left, or if he turns one way or the other, his frame moves as a unit and conveys this movement at many points of contact. Ladies, you must maintain tone throughout your frame, too. A conductor cannot direct an orchestra with a piece of cooked spaghetti. Neither can a dancer lead a limp partner. Arch a bit back. Maintain your muscle tone, feel his movements, and be poised to respond. With toned upper-body frame, you are connected and dancing as a single unit. Hips” Our second level of connection is at the hips, and this point of connection is simple and direct ” keep your hips together. In the upper body, the idea of connection is a little subtle. We want the upper bodies apart, and we want connection at the same time. We are using overall muscle tone to accomplish this. In the hips, the connection is not subtle. Remember, we are dancing offset to the left, so we are not dancing "belly-to-belly. Can you hold it there as you dance? No matter how fast you are moving or how much you may be pivoting or turning, can you keep your hips up to your partner? I read the comments of a ballroom judge once, who complimented a couple on their "immaculate topline and constant body connection. I did not see one gap even with the most complex of material. They are seemingly joined together by super glue. We have a powerfully direct line of communication in that contact. Such a push will only move your upper bodies

awkwardly out of dance position. Instead, anticipate the turn with a little lowering in the knee and a little lower-body rotation, and she will be forewarned. In a way, you will turn her with your hips, not your arms. The results will be smoother, and you will remain continuously in dance position. Men, pay attention to this contact. As you listen to the cues and think about where you have to go, it is easy to dance away from your partner. But your job is to lead her and to go there together. Keep her on your right hip. Often, this simply means stepping through her, rather than past her. Think of the second step of an Open Telemark. If you make that a side step past the woman and down line of dance, you will next turn away from her and leave her way off to your right, sort of hung up under your right armpit. Instead, if you step forward between her feet toward line and center, you will both turn on about the same spot, and you will stay together. Ladies, keep your hips up to his. If you feel your right hipbone leaving its spot just inside his right hipbone, then make any adjustments you can to reclaim your position. Then you can take weight in such a way that your hips are in position. So, good connection results from contact at the hips. As this contact becomes more comfortable and automatic, you can soften it and focus more on a gentle connection at the lower ribcage. Also work for a well-toned frame that allows the upper body to remain apart but in communication. Good connection leads to clear lead and follow and from there to smooth dancing. Many people will feel uncomfortable with hip contact at a social dance or mixer. Indeed, when the waltz was first introduced into England in the early 19th century, with its closed position that was almost an embrace, it scandalized some parts of society, and it is still entirely acceptable to dance without body contact and even with six or eight inches between you. Of course, without body contact, maintaining your upper-body frame becomes just that much more important. Banjo and Sidecar Positionsâ€” Banjo and Sidecar are also considered to be closed dance positions, in that the upper body frame is toned, shoulders remain parallel, and the hips remain in contact. We strive for all the points of connection that we had in Closed Position. Our goal is the same clear lead and follow â€” the same smooth dancing. Banjo is a closed position with the upper body turned just a bit to the right. You can think of turning so that your belly button no longer points in the direction you are going, but your left shoulder or left side leads your progression. Having made this upper body turn, your hips are still together, and your shoulders are still parallel with those of your partner, but when the man steps forward with his right foot, he can slide his foot to his left of her right foot. He steps not between her feet but outside. Similarly, if he stepped back with his left, she would step forward with her right, to the outside of his right foot. Any body turn that causes the opposite side to lead as a step is taken e. It might even be helpful to think that your legs are in Banjo, progressing down line, but your hips and upper body are in Closed, facing line and wall. You have good connection. The thing to avoid is simply stepping to the side, with no body turn, and placing right hip to right hip "banjo". Such a shift in position certainly allows you to step outside of your partner, but you will have lost your connection, you are farther away from your partner and so will have to travel farther and faster as you turn, and your dancing will be less smooth. Sidecar is a closed position with the upper body turned a little to the left. Contra Sidecar is a more difficult position to maintain than Contra Banjo, because it is still a closed position. That means you will step outside of your partner to your right, but your upper body is oriented to your left. This is accomplished by turning as much as possible at the hips, not higher up. Your goal is to have your upper body in Closed Position, maybe facing line and center, as your steps progress down line. Open Positionsâ€” Of course, we make use of many more dance positions than the closed positions. In Butterfly, we remain facing but we are apart see the table below for details. In Hustle, an L-shaped Closed Position is used. But in all of these looser and more open positions, muscle tone, frame, and body connection remain important. Simply stretch your right and her left sides a little and keep your hips together. Her head will open and look down line, and your lead shoulders will separate only the slightest bit more. You might swivel a bit on the balls of your trail feet man to the left and woman right, and your lead feet will be pointed down line and ready to step down line, but your bodies will be together and connected. Maybe look half-left and ladies half-right, but orient your bodies a little closer. In leading a Cross Body, point your foot half-left, but turn your body less.