



Jazz Manual



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Dance Masters of America, Inc.

Jazz Manual Table of Contents

Preface	Page 3
Testing & How To Use the Manual	
The History – Definition – African Influence	Page 4
The Roots of Jazz	
1800's – 1920's – Early American Entertainment	Page 6
1930's – Boogie Woogie, Big Bands, Swing, Blues & Jazz	Page 7
1940's – Big Band, Be Bop, Afro-Cuban, Latin Invasion	
1950's – Rhythm and Blues, Rock and Roll, Cool Jazz, Hard Bop	Page 8
1960's – English Invasion, Brazilian Invasion, Soul & Motown	
1970's – Popularized Music Computerized, Salsa, Regge	
1980's – Breakdancing, Music Videos and Rap	Page 9
1990's – Techno, Alternative, Rap and Jazz Mix, Acid Jazz, R&B	
2000	
Contributors to Jazz Dance	Page 10
Jazz Styles	Page 15
Introduction to Jazz	Page 17
Jazz Dance Class	Page 18
The Process of Teaching	Page 19
Teacher's Training Program	Page 20
Levels of Training	
Understanding Progressions	
Characteristics and Considerations for Teaching Jazz	Page 21
Levels 1 – Level 2 – Level 3	
Dance Forms Relating to Jazz	Page 24
Ballet for the Jazz Dancer	
Fixed Points of the Practice Room	Page 25
Stage Directions	Page 26
Fundamental Movements of Dance	Page 27
Anatomical Terms	Page 28
Alignment, Posture and Placement	Page 29
Alignment Exercises	
Methods of Stretching	Page 31
Developing Strength	Page 32
Strengthening Exercises	
Jazz Positions of the Hands and Arms	Page 34
Jazz Positions of the Feet	Page 36
Movements of the Feet	Page 37
Body Isolations	

Middle Body Technique (Contract and Release)	Page 39
Locomotor Skills	Page 40
Jazz Walks	Page 42
Trend Movements	Page 46
Turns	Page 47
Jumps	Page 48
Specialized Skills	Page 49
Level I Jazz Technique	Page 53
Level II Jazz Technique	Page 61
Level III Jazz Technique	Page 71
Dynamics	Page 76
Projections	Page 77
Improvisation	Page 78
Lyrical Dance	
Choreography	Page 81
Hip Hop	Page 84
Contemporary/Lyrical Choreography	Page 95
Jazz Glossary	Page 97
The Skeletal System of the Body	Page 108
The Muscular System of the Body	Page 110
The Axes and Planes of Motion Chart	Page 112
Bibliography	Page 113
Suggested Reading for the Jazz Teacher	Page 114

PREFACE

The Jazz manual is intended as a guide for Jazz Educators and for those intending to take the Dance Masters of America examination for membership. The materials presented in this manual do not promote a specific school of thought but are sources of information adhering to strong principles of technique, allowing the teacher to focus on the art of jazz. Many sources have been helpful in the creation of this manual. We encourage teachers to familiarize themselves with the accompanying bibliography.

TESTING AND HOW TO USE THE MANUAL

We encourage anyone wishing to test for DMA membership to read the entire jazz manual. **Introductory paragraphs and key words are highlighted that will be found on the exams.** Testing requirements include understanding the process of teaching, conveying a message of a jazz class to the public, and knowledge of the history of jazz dance, music, styles, and contributors. All practical work is important as is the value of understanding the proper material that should be presented at all three levels of learning.

THE HISTORY OF JAZZ

Jazz has a long rich history. Both jazz music and jazz dance evolved together. It is necessary to be knowledgeable about the history of jazz music and dance to understand the evolution of its techniques. This blend of music, dance and many cultural traditions makes this American art form worthy of study. To define jazz is a most difficult task. It is hoped that a clearer understanding of this subject will be discovered through historical readings and references.

DEFINITION OF JAZZ DANCE

Jazz is a rhythmic stylized dance form conceived in America. Jack Cole called it "American Folk Dance." It evolved along the lines parallel to jazz music, or music that swings. Jazz is a blend of traditions in which the European influences contributed the elegance, and the African influences presented the rhythmic propulsion. Jazz technique borrows from European classical ballet, American modern dance, and other varied techniques folk dance brought to us from every corner of the world. The further blending of characteristics from African traditional dance, the influence of musical styles past and present, and current social and cultural influences, all make up the energy of jazz.

AFRICAN INFLUENCE IN AMERICAN JAZZ ("Jazz Dance", Stearns)

There are six characteristics of African Dance that help identify African influence in American Jazz.

1. African dance is danced on the naked earth with bare feet. African style is often flat-foot and favors gliding, dragging or shuffling steps.
2. African dance is often compared to a hunter, crouched for the kill. The movement is frequently performed from a crouch with the knees flexed and the body bent at the waist. The custom of holding the body stiffly erect is principally European.
3. African dance generally imitates animals in realistic detail (although by no means unique only to Africa). A large part of the repertory is animal dances portraying the buzzard, eagle, crow, rabbit and so on.
4. African dance places great importance on improvisation, satirical and otherwise, allowing freedom for individual expression. This characteristic makes for flexibility and aids the evolution and diffusion of other African influences.
5. African dance is centrifugal, exploding outward from the hips. "The legs move from the hip instead of from the knee, the arm from the shoulder," writes musicologist Rose Brandel. The same point is made by Nadia Chilkovsky, who declares that African dance and much of American dancing to jazz rhythms "begins with the hips and moves outward, employing the entire body." Starting with the hips seems to make the dancing looser. This is in opposition to the erect, stilted European usage of the body.
6. Most significantly, African dance is performed to a propulsive rhythm which gives it a swinging quality also found in the music of jazz and is the best dancing performed to that music.

THE ROOTS OF JAZZ

In African cultures, tribal dances occurred to celebrate and communicate. The tribes were deeply connected to ceremonial traditions. Music, dance, and folklore were implanted into all aspects of life: worship, entertainment, myth, passage rites, mourning, and to celebrate milestones such as birth, initiation into adulthood, marriage and death. The dancer's movements consisted of complex rhythmic patterns that symbolized the relationship of man to nature.

The music was made with drums and the underlying rhythms and patterns of the music were reflected by the dancer's feet. The tribe people moved with freedom through the entire body.

The movement was characterized by a pulsing torso and fluent pelvis motions in a flat-footed, bent kneed position that rooted them to the earth. The Africans used the entire body to express the intent of the dance.

The European culture was characterized by restraint, and dance was seen as entertainment and recreation. European dance forms emphasized a quiet, erect spine, and formal step patterns that stemmed from peasant and stylized court dances. These performances were not an attempt to communicate with spiritual forces or to carry out a needed ritual. There was a tremendous contrast between European dance intentions, body positions and step patterns and the music and culture of the Africans.

During the sixteenth century, Africans were brought to America as slaves. Because the white slavers did not recognize the meaning within African ceremonies, they considered the slaves' dances vulgar and obscene. Once aboard the slave ships, the Africans were forced to dance these "vulgar" dances during the journey to the new world. The ships' crews believed the energetic dances kept the slaves in shape and demonstrated good health for the prospective buyer.

When they landed and were established, slaves were permitted to continue some ceremonial customs. Dances and rituals were adapted for performances on holidays, at harvest time, weddings, and funerals. The slaves retained their style of moving but were influenced by the European and American culture in which they were forced to live.

Several slave uprisings resulted in a prohibition on the use of drums. Since the plantation managers could not decipher the rhythmic signals, they suspected the slaves of sending coded messages. To make up for the missing drums, slaves began to absorb European musical and dance patterns while punctuating their rhythmic body actions with stomping and clapping. On some plantations the slaves held their own dances on Saturday nights. The "challenge dance" was the most popular dance form in which individuals took turns entering the center of the clapping circle to perform their own specialty steps.

One dance, the Cakewalk, became a competition. The couple who performed the best high-kicking strut won a cake as a prize. This dance later popularized by the minstrel shows for white audiences became the dance craze of the 1890's.

Three dances have survived from the plantation contests: Buck dancing, the Jig and the Buzzard Lope.

- Buck dancing is a heavy beaten, flat-footed two step.
- The Jig is a rapid, light hopping dance closely related to the Irish Jig.
- The Buzzard Lope's syncopated brushing patterns were reborn in the 1920's as the Charleston.

Almost from the beginning, native dancing in America evolved gradually as an independent art form linked to performance. Performers with unusual ability have propelled jazz dance throughout its history by virtue of idiosyncratic styles, personal charisma, and innovative steps.

1800's - 1920's - EARLY AMERICAN ENTERTAINMENT

DOMINANT MUSICAL STYLES: FOLK, SPIRITUALS, BRASS BAND, BLUES, RAGTIME AND DIXIE

In this period, dance and music evolved along parallel lines and blended both European and African traditions in an American environment.

Early entertainment consisted of opera, ballet and music hall variety shows. The theatre scene was infiltrated with various ethnic dancers and the American audiences were viewing Russian trepaks, Italian tarantellas, and Irish Jigs. Black freemen were popular novelties on the variety show circuits and these performers were eager to try out each other's steps and rhythms. These step patterns and musical rhythms were to become the mainstream of musical comedy dancing.

Around 1842, minstrel shows came about because an economic depression forced solo entertainers to band together to survive. These troupes used country slapstick humor, English clog and hornpipe, Irish Jig, and Buck and Wing dances. These shows always concluded with a rousing walk-around in which the dancers challenged each other in strut, cakewalk, and shuffle dancing.

1900 brought America an appetite for ballroom dancing and a new theatre form called Vaudeville. The music was Ragtime and one of the first true hits was Scott Joplin's "Maple Leaf Rag".

Around 1910 another African American music form burst to popularity: the "blues". This music's sensuous nature was exemplified by many of the singers of the day. Around 1914 record players had become a reality and America was dipping and hopping to The Charleston, Ballin' the Jack, The Tango, Big Apple, and Snake Hips. This music was well suited to Vaudeville and by the end of this decade blues and ragtime merged into jazz.

By the 1920's, African Americans were creating their own energetic dances in places like the Cotton Club and the Apollo Ballroom in Harlem. Dances like the Charleston, Suzy-Q, and Black Bottom became part of the Harlem culture. The Lindy-Hop (named after Charles Lindberg) with its wild partnering stunts and lively tempo jitterbug movements, became the favorite of Harlem couples and the topic of numerous dance competitions. In 1928, Bill "Bojangles" Robinson was considered the King of Tap Dancers. He was self-taught and danced in a whole new way. His style was light, and his weight was lifted instead of flat-footed.

1800's - 1920's - JAZZ WALKS, STEPS AND MOVEMENTS

Falling off the log	Trenches	Ring Shout	Waltz Clog
Scissors	Sugars	Buzzard Lope	Soft Shoe
Polka	Cagney	Snake Hips	Essence
Cakewalk	Shimmy	Virginia Essence	Strut
Castle Walk	Legomania	Shuffle	Over the top
Grapevine	French Twist	Sand	Turkey Trot
Tango	Texas Tommy	Grind	Eagle Rock
Charleston	Hornpipe	Pecking	Fox Trot
Buck and Catch	Jumping Jim Crow	Jig	Bullfrog Hop
Knee jazz	Patting Juba	Clog	Jazzbo Glide
Itch	Buzz	Mooche	Walk the Dog
Black Bottom	Shim Sham	Cross Over	Tack Annie
Buck and Wing	Off to Buffalo	Jazz & Flash Steps	Wings
Rubberlegs	Mess Around	Varsity Drag	

THE 1930'S - BOOGIE WOOGIE, BIG BANDS, SWING, BLUES & JAZZ

In the early decades of the twentieth century the glamorous duo of Vernon and Irene Castle popularized couple dances with their elegant Castle Walk. Further impetus was given in movie musicals featuring the smooth, sophisticated style of Fred Astaire and Ginger Rogers.

In the 1930's the power of dance as an expressive form was explored as the modern dance movement began to take shape. This new dance choreography was a revolt against the formal design and aloof movement of ballet. The pioneers of modern dance had the desire to communicate their inner feeling and emotions of the events and social issues of the world and wanted their movement to be a reflection of these occurrences. America's modern dance movement was originated by three individuals: Isadora Duncan, Ruth St. Denis, and Ted Shawn. The Denishawn School nurtured the talents of Martha Graham, Doris Humphry, Charles Weidman, and Jack Cole, who is considered the Father of American Jazz Dance.

The rise of modern dance and the influx of the technical discipline of ballet sparked a renewed interest in Broadway musical comedy dancing. In Hollywood artists like Busby Berkeley and Fred Astaire set milestones in the development of theatrical dance. Astaire's imaginative use of movement and props inspired others to expand movement vocabulary and broaden the scope of choreography.

In 1936, George Balanchine choreographed Slaughter on Tenth Avenue, with the assistance of black rhythm tap choreographer Herbie Harper. This blend of ballet and tap created a new style of theatrical dance.

1930's DANCE MOVEMENT

Jive Walk	Around the World	Suzie Q	Lindy
Flick Ball Change	Boogie Woogie	Jitterbug	Frankenstein
Truckin'	Shorty George	Kimbo	Flea Hop
Hinge Walk	Andrew Sister's Shimmy	Crazy Legs	Swing
Camel Walk			

1940'S - BIG BAND, BE BOP, AFRO-CUBAN, LATIN INVASION

During the 1940's, America's most popular dance was the Fox Trot, and was ideally suited to the tempos of the Big Bands. In this decade, tap dance dominated the Hollywood musical, but there were indications that a new dance form was emerging. Jazz dance would evolve from combining the elements of tap, ballet, modern, and many ethnic forms including African, European, Middle Eastern, and American social dance influences.

In 1943, Agnes de Mille's choreography of the "Dream Ballet" for the musical Oklahoma became a theatrical dance classic. This choreography demanded that dancers be trained in ballet and include movements such a leap, multiple turns, and a lyrical style. This choreography expanded the vocabulary of theatrical dance, and these movements are taught in jazz classes.

Other Broadway shows that influenced dance in this decade were Carousel, On the Town, Kiss Me Kate, and South Pacific. Two African American women, Katherine Dunham and Pearl Primus brought African and Afro-Caribbean dance to the attention of the public in the 1940's. Both were performers and Katherine Dunham opened a school of dance in New York where she taught tap, ballet, folk, primitive dance, and her own technique. Dunham trained dancers still teach her technique today.

Jack Cole was a major influence on the growth of jazz dance in this time period. A student of the Denishawn School, he used ballet and ethnic movement, especially East Indian and oriental motifs, in his choreography.

1940's DANCE MOVEMENTS

Boogie Woogie Movements continued	Conga	Calypso
Merenque (Latin Social Dance Form)	Samba	

1950'S - RHYTHM AND BLUES, ROCK AND ROLL, COOL JAZZ, HARD BOP

By the 1950's, young people were combining black and white styles of rhythm and blues music and dance and transforming it into the songs and dances of rock' n' roll. Elvis Presley copied his dance style from black neighbors in Mississippi and changed the way white teenagers and eventually adults danced. Numerous performers such as Jerry Lee Lewis and The Big Bopper also contributed to this phenomenon.

The shows that influenced theatrical jazz in the 1950's include *West Side Story*, *Damn Yankees*, *An American in Paris*, *Can-Can*, *Singing in the Rain*, and *Pajama Game*.

1950's DANCE MOVEMENTS

Mambo	ChaCha	West Side Story Influence	Jitterbug	Stroll
Fly	Locomotion			

1960's - ENGLISH INVASION, BRAZILIAN INVASION, SOUL & MOTOWN

The dances of the 1960's broke new ground because couples were free to improvise therefore making it no longer necessary to dance in conjunction with their partner. In dances such as the Twist, popularized by Chubby Checker, partners had no need to touch each other. They simply faced each other and "*did their own thing*."

The English invasion brought us the music of the Beatles who incorporated the sounds of blues as well as rock and roll. The Samba and Bossa Nova were products of Brazilian music and Aretha Franklin and the Supremes helped to make Motown and Soul music popular.

The movie version of Jerome Robbins *West Side Story* was released in 1960, while *Bye Bye Birdie*, *Sweet Charity*, *Hello Dolly*, and *Seven Brides for Seven Brothers* were among the Broadway shows of this decade.

1960's DANCE MOVEMENT

Twist	Hand Jive	Frug	Pony
Underdog	Dolphin (late 60's)	Jerk	Hully Gully
Four Corners	Monkey	Boogaloo	Tighten Up
Mashed Potato	Watusi	Freddy	Temptation Walk
Shimmy variations – Swim,		Shotgun, Hitchhiker	

1970's - POPULARIZED MUSIC COMPUTERIZED, SALSA, REGGAE

The advent of discotheques in the early 1970's was imported from France. These dances could utilize partners as well as solo line dancing when a partner was unavailable.

Break dancing was introduced in the streets of New York's South Bronx by African American and Hispanic youth. These dances eliminated partners completely and were high-energy displays of skill, strength, and originality.

The Broadway stage included three of choreographer Bob Fosse's shows; *Pippin* ('72), *Chicago* ('5), and *All That Jazz* ('79). *A Chorus Line*, choreographed by Michael Bennett greatly influenced dance and dancers in this decade, and John Travolta brought disco dance to the big screen with *Saturday Night Fever*.

1970's DANCE MOVEMENT

Disco walk	Hustle (Latin Hustle)	Line Dances (Bus Stop)
Funk movement	Break dancing	

1980's - BREAKDANCING, MUSIC VIDEOS AND RAP

Breakdancing, which developed in tandem with hip-hop music, gained worldwide exposure through its appearance in music videos by pioneering hip-hop acts like Grandmaster Flash and the Michael Jackson videos ("Thriller" and "Beat It") choreographed by Michael Peters.

This decade of dance was greatly influenced by MTV videos and the styles like "Vogue" dancing fueled in the popular disco nightclubs.

Cats, *Nine*, and *My One and Only* were among the Broadway shows of the 80's. Influential dance movies were *A Chorus Line* and *Flashdance*.

1980's DANCE MOVEMENT

MTV Dancing	Moon Walk	Break dancing
Lambada	Aerobic Dancing	Punk Movement
Rap	Lyrical Jazz	New Wave Movement
Hip Hop		

1990's - TECHNO, ALTERNATIVE, RAP AND JAZZ MIX, ACID JAZZ, R&B

The music and dance styles of the 90's continued to be viewed on music videos, while the techno-hop and rave styles of movement were devised in the dance clubs. Broadway brought many theatrical dance styles to the stage with Jerome Robbins Broadway, *Jelly's Last Jam*, *Crazy for You*, *Tommy*, and the revival of *Guys and Dolls*.

1990'S DANCE MOVEMENT

Techno Dancing	Joker	Buddy
Hip Hop	Wild Thing	Running Man
Vop	Vogueing	Rave
Rap	Humpty Dumpty	Hammer
Robo Walk	Electric Slide	Lambada
Dirty Dancing	Roger Rabbit	In Fusion

2000

The movie version of *Chicago*, choreographed by Rob Marshall and the Broadway show *Movin' Out*, choreographed by Twyla Tharp to the music of Billie Joel were powerful influences on dance in the new millennium. Popular Broadway shows include *Wicked*, *Hairspray*, *Curtains*, and the revival of *A Chorus Line*.

With the popularity of reality television, dance has become available to a much larger audience. Shows such as "Dancing With The Stars", "So You Think You Can Dance", "America's Best Dance Crew", "Step Up and Dance", and "Dance Wars" have provided entertainment as well as a new venue for critiquing dance. Millions of non-dancers, beginners, and experienced dancers vote weekly for their favorite performers and eliminations are based on audience opinion. Many dance educators are using these shows to reinforce corrections and motivate their own students.

2000's MOVEMENTS

Toprocking/Uprocking	Locking	Boogaloo-a
Popping	Tutting	Waving
Liquid Dancing	Crazy Legs	Dime Stopping
Fast Forward	Floating/Gliding	Puppeting
Robot/Botting	Ticking	Freestyle
Breaking	B-Boy/B-Girl	Floor-rocking/Down-rocking
Power Moves	Freezing	Krumping
Clowning	Stripper Dancing	Grinding
Running Man	Hammering	Fila
Wobble	Whichaways	Scooby-Doos
Skeeter Rabbit	Gangsta Walking	Monastery
Jukin	A-Town Stomp	Lean and Rock
Chicken Noodle Soup	Rockaway	Harlem Shake
Soulja Boy (Crank That)	Cupid Shuffle	

TEACHERS WHO CONTRIBUTED TO JAZZ DANCE

JACK COLE

Jack Cole was a significant influence on the idiom of American Show Dancing known as "Theatre Dance." He used ethnic movement, especially East Indian and oriental motifs, learned while he was a student at the Denishawn School. His choreography was high-spirited and dynamic, and he demanded a high level of technique from his dancers. He continued to choreograph for Broadway shows and films until 1960.

One of his most important contributions to the dance world was to establish a dance studio on the Columbia Pictures lot. Here he trained a whole generation of jazz dancers including Matt Mattox, Gwen Verdon, Carol Haney and Rod Alexander. His unmistakable style endures in the work of choreographers such as Michael Kidd, Gower Champion, Peter Gennaro, Jerome Robbins, Bob Fosse, Michael Bennett and Tommy Tune. His influence was so great that he has been called "the Father of Jazz Dance."

MATT MATTOX

Mattox was a protégé of jazz dance pioneer Jack Cole, with whom he worked on Broadway in *Magdalena*. However, he had a higher profile as a specialty dancer in Hollywood musicals. He portrayed the role of Caleb Pontipee in *Seven Brides for Seven Brothers* and was a principal dancer in *Yolanda and the Thief*, *The Band Wagon*, *Gentlemen Prefer Blondes*, and *There's No Business Like Show Business*.

In the 1950's he began choreographing for Broadway and television and established himself as a prominent New York teacher and choreographer. He devised a series of exercises to train a dancer in body isolations with a jazz feeling, while still maintaining the format of a ballet class and a relationship between the barre and center floor combinations. Mattox's technique, in the Cole tradition, is demanding mentally as well as physically. He settled in France in 1975 and has codified his work, producing teachers who train jazz dancers in his technique throughout Europe and America.

GUS GIORDANO

Gus Giordano began his career as a jazz dancer in New York. He moved to Chicago in 1955 to stage a television series, *The Jazz Dance* and opened a studio in Evanston, Illinois where he could teach and choreograph. The Giordano Jazz Dance Chicago Company was established in 1962 when they were asked to tour Russia to perform American jazz dancing. One of the early pioneers in teaching jazz dance, Giordano's mission was to preserve the indigenous American art form of jazz dance. In 1975 he wrote the "Anthology of American Jazz Dance" which includes jazz history and a breakdown of Giordano jazz technique. In 1990 he initiated the American Jazz Dance Congress in Chicago which continues to this day. The Congress brings together teachers and students from around the world to share classes and performances in a variety of jazz styles.

LUIGI

Luigi was a well-known Hollywood dancer, performing in many movie musicals including partnering with Vera Ellen in *White Christmas*. He was involved in an automobile accident that left his right side paralyzed. During his rehabilitation, he discovered original ways to strengthen, condition, and control his body. When he returned to dance he began his own warm-up routine with graceful, stylized exercises. He was encouraged to share this movement with others and began to give classes at the June Taylor Studios in New York. Luigi created a jazz technique with a strong ballet foundation and a flowing musical style. He is a pioneer of jazz dance and his influence has expanded internationally. His book, "*The Luigi Jazz Dance Technique*", includes his philosophy of dance and a breakdown of his technique.

RUTH WALTON

Teacher and choreographer, Ruth Walton, was a modern jazz dance innovator. She taught technique classes in the 1950s that consisted of floor movements, a barre of stretching and limbering exercises, center floor exercises, across the floor locomotor movements, and jazz footwork. Her class culminated with two short dance phrases composed by the teacher and two student improvisations.

JO JO SMITH

Jo Jo's Dance Factory was one of Manhattan's most popular jazz dance studios in the 60s and 70s. Jo Jo Smith was an innovative teacher and choreographer. He combined the Latin-Caribbean style with jazz movements, originated the "dolphin" or body wave as it is referred to today, and introduced his signature walk ... the "*Jo Jo*", described in the Jazz Walk section of this manual.

JOE TREMAINE

Tremaine studied with Matt Mattox and Luigi and opened his own school in Los Angeles in 1969. He choreographs commercials and television specials and teaches on the Tremaine Dance Convention Tour.

FRANK HATCHETT

Frank Hatchett's teaching home is the Broadway Dance Center, but he continuously tours the country giving master classes with his unique energy and spirit. The Hatchett style is a blend of funk, strength and individual interpretation that has become known as VOP. Aside from teaching, Frank has choreographed for all aspects of the entertainment industry.

LYNN SIMONSON

Known as an international master jazz teacher, Lynn Simonson's technique is presently being taught in sixteen countries. She is the innovator of the Jazz Project and teacher's workshop presented annually at the Jacob's Pillow Dance Festival. Her jazz technique is taught at all levels at the Dance Space, Inc. in New York City.

PHIL BLACK

Phil Black has been teaching in New York City for more than 30 years and has trained countless celebrities. His class is rhythmically complex and syncopated and he emphasizes classic jazz style as well as isolations, leaps and turns. Black's class is geared towards a well-rounded knowledge of jazz technique with the intent of producing dancers who are qualified and capable of auditioning and are able to work in all aspects of the entertainment industry.

NAT HORNE

Nat Horne was a student and protégé of Matt Mattox. He performed in 16 Broadway musicals, was a principal dancer in the Alvin Ailey Dance Company, and headed the Jazz Department of the Alvin Ailey School. In 1973, Horne founded his own school in NYC dedicated to training artists in all three disciplines of music theatre – acting, singing, and dancing. Horne still teaches jazz classes combining his own style and the techniques he learned from Mr. Mattox.

Other artists who have contributed to the jazz class structure or who have developed a personalized style, technique, school of thought, and/or jazz expression:

BOB AUDY

ANN MARIE GARVIN

RON LEWIS

RON FORELLO

DAVE HARRIS

JOHN MEDIROS

BETSY HAUG

ARTISTS FROM BROADWAY, TELEVISION, MUSIC VIDEOS AND CONCERTS WHO CONTRIBUTED TO JAZZ DANCE

AGNES de MILLE

Agnes deMille brought a new and fresh spirit to the Broadway musical with her innovative choreography for *Oklahoma*. The Dream Ballet, in which dancers doubled for the leading actors, successfully integrated dance into the plot. This choreography did not function as an interlude but provided key insights into the emotions of the heroine. De Mille went on to choreograph other notable musicals including *Carousel*, *Brigadoon*, *Gentlemen Prefer Blondes*, and *Paint Your Wagon*.

MICHAEL KIDD

Michael Kidd won five Tony Awards for choreography and was honored with an honorary Academy Award in 1987. He is most noted for his energetic and acrobatic style choreography in the film *Seven Brides for Seven Brothers*. His creative dances told a story and the movement and gestures were based on real life human behavior stylized into musical rhythm and forms. His choreography credits also include *Fancy Free*, *Finian's Rainbow*, *Guys and Dolls*, *Can-Can*, and *Li'l Abner*.

GOWER CHAMPION

Gower Champion was a Tony Award-winning director, choreographer, and dancer. At the age of 15 he was a dancer on nightclub tours and worked on Broadway as a solo dancer and choreographer. He performed on several television and variety shows including *The Marge and Gower Champion Show* with his wife, Marge. He received Tony Awards for choreography for *42nd Street*, *The Happy Time*, *Hello, Dolly!*, *Lend an Ear*, and *Bye Bye Birdie*.

JEROME ROBBINS

Jerome Robbins fused dance and drama with his stunning and athletic choreography in the Broadway musical *West Side Story*. The movie version in 1961 won him the first Academy Award given for choreography and earned him a permanent place in dance history. His Broadway credits include *Call Me Madam*, *The King and I*, *Peter Pan*, *Gypsy*, and *Fiddler on the Roof*. Jerome Robbins Broadway opened in 1989 and was a musical retrospective of his choreography. Robbins also choreographed many jazz-style pieces for ballet companies including his own company Ballet: USA.

PETER GENNARO

Peter Gennaro was a featured dancer in *The Pajama Game*, *Guys and Dolls*, and *Kiss Me Kate*. He collaborated with Jerome Robbins when he choreographed a majority of the “America” and “Mambo” dance sequences for *West Side Story*. On his own his Broadway choreography credits include *The Unsinkable Molly Brown*, *Fiorello*, and *Annie*. He worked steadily in television for many years appearing and choreographing for Kraft Music Hall, Your Hit Parade and Ed Sullivan, as well as choreographing for the Rockettes at Radio City Music Hall.

BOB FOSSE

Bob Fosse’s choreography was characterized by a crouched position of the body with turned-in legs. His choreography was highly erotic and sensuous as well as clever and imaginative. He collaborated with Jerome Robbins on the Broadway productions of *Kiss Me Kate* and *The Pajama Game*. His next series of hit shows were also made into films including *Damn Yankees*, *Redhead* and *Sweet Charity*. Fosse garnered eight Tony awards for Broadway choreography including *Little Me*, *Chicago*, and *Dancin’* as well as an Oscar for the film *Cabaret* and an Emmy for the Liza Minelli television special, *Liza with a Z*. In 1979, he conceived, choreographed, and directed the autobiographical movie *All That Jazz*. Interest in Fosse’s choreography has never diminished and has resulted in many revivals including *Chicago* and *Fosse*, a retrospective of his work.

MICHAEL BENNETT

A Chorus Line, conceived, directed, and choreographed by Michael Bennett, was a Broadway masterpiece and won nine Tony Awards, the New York Drama Critic’s Circle Award and the Pulitzer Prize for Drama. Bennett considered this show his biggest and most personally-felt triumph, though he also won Tony Awards for choreography for *Ballroom*, *Seesaw*, *Follies*, and *Dreamgirls*.

LEE THEODORE

Teacher and performer, Lee Theodore formed the American Dance Machine in New York in 1975. She was devoted to the reconstruction of historically important social and theatre dance for contemporary audiences. The Dance Machine preserved the works of Agnes deMille, Michael Kidd, Bob Fosse, Danny Daniels, Peter Gennaro, and Carol Haney and was especially noted for preserving the work of Jack Cole, recreated by former Cole dancers.

TOMMY TUNE

Tommy Tune received his first Tony award in Michael Bennett’s *Seesaw* in 1983. He has choreographed and directed *Best Little Whorehouse in Texas*, *Nine*, *My One and Only* and *The Will Rogers Follies* for which he received Tony Awards for choreography and direction.

MICHAEL PETERS

Michael Peters danced with Talley Beatty, Alvin Ailey, and Fred Benjamin. He also worked with Michael Bennett with whom he shared a Tony Award for best choreography for the Broadway Musical *Dreamgirls*. He went on to choreograph many music videos including Donna Summer, Pat Benatar, and most notably, Michael Jackson's "Thriller and Beat It" which represented dance sequences in a creative way.

LESTER WILSON

Lester Wilson danced with the Alvin Ailey, McKayle and Talley Beatty companies. In 1970 he moved to the West Coast where he worked in television, music videos, nightclubs, and concert choreography. He was Ann Margaret's choreographer, assisted Herbert Ross on *Funny Lady*, and choreographed with Jo Jo Smith and Deney Terrio on *Saturday Night Fever*.

DONALD MCKAYLE

McKayle is a director, choreographer, and writer for films and television. His Broadway credits include *Sophisticated Ladies*, *Raisin*, and *Golden Boy*, while his film credits include *The Great White Hope* and *Bedknobs and Broomsticks*.

JOEL HALL

Joel Hall is a teacher, choreographer, and artistic director of the Joel Hall Dancers. His style is rooted in his ethnic background and is a blend of jazz, ballet, modern, and "street" dance techniques. He calls this style Urban Jazz.

BILLY SIEGENFIELD

Billy Siegenfield, advocates a return to the philosophy of traditional jazz dance where the rhythm is the motivating factor for movement. His Jump Rhythm Jazz Technique focuses on making the body a total rhythmical instrument, and a genuine reaction to syncopated jazz rhythms. The rhythm and dynamics of swinging jazz music is the foundation of the Siegenfield style, and he instills in his dancers a razor-sharp rhythmic sensibility.

LOU CONTE

Conte was a dancer on Broadway and on tour before moving to Chicago. He is a teacher, choreographer, and the founder of Hubbard Street Dance Chicago. His company's style crosses boundaries as they perform works by jazz choreographers as well as the repertory of Twyla Tharp.

ROB MARSHALL

Marshall's credits include the choreography of *Kiss of the Spider Woman*, a revival of *Damn Yankees*, and *Victor/Victoria* as well as the critically acclaimed movie version of *Chicago*.

SUSAN STROMAN

Susan Stroman is the recipient of many Tony Awards for her Broadway choreography including *Crazy for You*, *Show Boat*, *Contact*, and *The Producers*. She has also won the Drama Desk Award for best direction and choreography for *The Producers* and the Laurence Olivier Award for choreography for *Oklahoma*.

GILLIAN LYNN

Choreographer of the Broadway hit musical *Cats*, Gillian Lynn pushed theatre dance beyond the usual jazz forms to express a feline vocabulary using the techniques of ballet, modern, and jazz. Her other choreography includes *Phantom of the Opera* as well as eleven motion pictures and twenty-four London musicals.

KATHERINE DUNHAM

An American dancer, choreographer, songwriter, author, educator and activist who was trained as an anthropologist. Dunham had one of the most successful dance careers in American and European theater of the 20th century and has been called the Matriarch and Queen Mother of Black Dance. During her heyday in the 1940s, 50s and 60s, she was renowned throughout Europe and Latin America as La Grande Katherine, and the Washington Post called her "Dance's Katherine the Great." For more than 30 years she maintained the Katherine Dunham Dance Company, the only permanent, self-subsidized American black dance troupe at that time, and over her long career she choreographed more than 90 individual dances. Dunham was an innovator in African-American Modern Dance as well as a leader in the field of Dance Anthropology, or Ethno Choreology.

ADDITIONAL CONCERT INFLUENCES that have contributed to jazz dance are seen in the works of: **ALVIN AILEY, LESTER HORTON, GARTH FAGAN, RANDY DUNCAN, BILL T. JONES** and others.

JAZZ STYLES

Various styles of jazz dance have evolved and become standard over the decades. These styles reflect the expression of performers, choreographers, and teachers as jazz relates to the music and social conditions of each period. Some established jazz styles are:

CLASSIC JAZZ STYLE

A style of dance in which the dancer uses the essential ingredient of classic jazz performance "Swing," dancing over and between the downbeats of the music. This style incorporates grounded elements of various dance idioms, freedom of joint tension, and a conscious connection to the space. This style is best performed to the music of jazz musicians like Duke Ellington, Fats Waller, Neil Hefti among others. Some of the notable greats of classic styles of jazz dance are pioneers such as Jack Cole, Matt Mattox, Gus Giordano, Luigi, Phil Black, Jo Jo Smith, Ruth Walton, and their contemporaries.

MUSICAL COMEDY

A style of dance influenced by the talents of early jazz performers in vernacular comedy, song, and dance. Today musical comedy refers to a popular form of entertainment, also referred to as "show dance" or "commercial dance".

THEATRE DANCE/BROADWAY THEATRICAL/MUSICAL THEATRE

A highly stylized form of dance that uses music, movement, comedy, and narrative to support its form.

LYRICAL

A fluid style of jazz dance blending movements from European classical ballet, American modern dance, and ethnic/world dance forms. The choreographic expression of the performer, with respect to content and projection, interprets the lyrics and/or quality of the music.

AFRICAN TRADITIONAL (LINEAGE BASED)

A style of dance closely related to the characteristics of African dance. These characteristics include; flat-footed, crouched position from the waist, imitates animals, improvisation and freedom of expression, centrifugal (exploding outward from the hips) and propulsive swing quality.

AFRO-CUBAN

A style of dance that blends African lineage-based body movements with the elegance and formality of European court and peasant dances. Historically this blend and mixture evolved in the Caribbean.

LATIN

A style of dance influenced by Latin American music. The Latin style is a blend and mixture of African, European, North American, and South American influences. Latin social dances such as the tango, cha cha, meringue, rumba, samba, and mambo influence the movement style.

BOOGIE WOOGIE (40's SWING, JITTERBUG)

A style of dance that incorporates many Lindy breakaway variations from the Big Band Era of the 30's and 40's. Some of these Lindy breakaway variations include Camel Walks, Truckin', Suzy Q, Shorty George, and Boogie Woogie.

BLUES

A sensual style of dance influenced by early blues music. Strong emphasis is placed on the sensual use of the pelvis, torso, and body isolations. This style was popularized in Harlem in the 20's by Earl Tucker, best known for his "Snake Hips" motions.

ROCK

A style of dance influenced by rock and roll music that blends hillbilly music, gospel music, blues, and popular music. Popularized in the 60's by such groups as the Beatles the percussive, free, and often wild qualities of Rock reflect the social condition during the 60's decade.

FUNK, URBAN FUNK

A style of dance influenced by rhythm and blues music. A strong emphasis is placed on the downbeat and working close to the floor. This style combines many body isolations in an angular and disjointed manner. Pedestrian movements such as walking, clapping, finger snapping, and posing projected with attitude are common.

HIP-HOP

A style of dance that incorporates street dance. It redefines and reinvents many early vernacular jazz dances and movements. Backed up by popular music, many characteristics of African dance are evident. The styles of Hip-Hop are divided into Old School and New School/New Style.

- **OLD SCHOOL**

Refers to the hip hop styles that evolved in the 1970s and 1980s. Breakdance appeared during this time and is acknowledged as the original Hip-Hop dance style and a cornerstone of hip hop culture. In this time period, many styles such as popping and locking were combined with breakdance.

- **NEW SCHOOL/NEW STYLE**

Evolved in the 1990s and focused on upright movement as opposed to the floor-oriented movements of breakdance. In this period, hip hop music evolved and grew away from funk being slower, heavier, and more aggressive. A blending occurred from older street dances and earlier vernacular to create a new hybrid. Some specific styles of new school hip-hop are krumping, Harlem shake, snap dance, crip walk, grinding, gangsta walking, and soulja boy.

BREAKDANCE

Also called breaking or b-boying. Street dance evolved from the hip hop movements in the South Bronx of NY during the early 70's. The four original elements include: hip hop, rapping, D-Jing, and graffiti. The media popularized the term "breakdancing" in the early 80's.

INTRODUCTION TO JAZZ

THE JAZZ CLASS

Often you will receive calls from interested parents asking you to explain "What is a jazz class?" A jazz class is an energetic and exhilarating class of rhythmic movement. One of the reasons children love this form of dance is the highly energetic and motivational music that is used. The class is started with a safe and effective warm up to develop strength, balance, and flexibility. The students will learn specific movement skills that will help them to feel and identify with the music and develop a technique and style to perform. The class will serve to expand and nurture the dancer's creative talent. Besides the fun of movement, the student will learn discipline through participation in the classroom structure and mutual respect for their fellow students.

DRESSING FOR CLASS

LEOTARD

It is important for the instructor to see the dancer's body at work, therefore the student needs to wear a leotard that is formfitting and flexible.

TIGHTS

Jazz dance, especially the floor work, can be very athletic. The dancer needs to wear tights to protect the knees and shins against bruises and possible floor burns, and to protect the studio against blood on the floor.

SHOES

There are numerous styles of jazz shoes on the market. As a teacher, you need to decide what footwear, if any, you will use for class. Visit your local dance store and find out what is available.

NOTE: If your students wear shoes, you might want to consider having them perform the warm-up and center section in bare feet. Exercising without shoes helps them to articulate the feet, feel the floor as they work, and develop stronger and well-defined foot work.

APPEARANCE

Good grooming habits are essential for the classroom. The hair should be secured away from the face. Jewelry is distracting and should not be worn in class.

DANCE BAG

A dancer's bag should contain dance shoes, extra tights, hair ties, band aids, bobby pins, a small box or change purse for money and jewelry, a water bottle, deodorant, hair spray, and a small towel.

JAZZ DANCE CLASS

To achieve the most benefit from a jazz class, the dancer needs to be mentally and physically prepared. Warm-ups may be started standing, at the barre, or sitting on the floor. The class warm-up should serve to raise the body temperature slowly, develop strength training, and continue to stretch for flexibility. Proper alignment and centering are important considerations to help the dancer develop consistent technique.

At the conclusion of the warm-up, the student performs locomotor movements across the floor. The class usually concludes with a jazz dance combination using elements to challenge the dancer's technique, coordination, and memory. Dance is a visual performing art. On stage the dancer's goal is to communicate with the audience through movement. Therefore, performance quality needs to be thought about when the dancer is performing progressions and combinations. This will help to strengthen their stage performance skills.

The student must understand the rules of classroom etiquette. They should be considerate of the other dancers and their space. They should not talk or interrupt the teacher and must listen to the instructions, advice, and corrections of the teacher.

COMMON ELEMENTS OF A JAZZ DANCE CLASS

- Pre-Warm-Up ... Alignment exercises
- Warm-Up
 - General large muscle groups
 - Small muscle groups
 - Strengthening exercises
 - Flexibility exercises
 - Endurance conditioning
 - Floor work
- Isolations
- Balance Work
- Specific skill development
- Progressions across the floor
- Short combinations, neuromuscular coordination
- Longer combinations and choreography
- Improvisational studies
- Cool down
- Reverence

PROGRESSIONS

- Should combine many technical elements
- Should include changes in direction
- Should include rhythmic challenges
- Should incorporate different jazz styles
- Should help the student be aware of performance considerations

COMBINATIONS

- Should use variations of style
- Should incorporate emotional execution
- Should incorporate technical and difficulty factors
- Should consider various musical styles
- Should establish a dance identity
- Should have an emphasis on artistry

GOALS OF A JAZZ DANCE CLASS

- Should develop dance technique, alignment, and centering.
- Should develop neuromuscular coordination.
- Should enhance rhythm and musicality.
- Should improve movement memory.
- Should improve dance fitness, strength, flexibility, and endurance.
- Should develop focus, concentration, and stamina to match the requirements of daily rehearsals and performances.
- Should develop performance qualities, style, and ability to communicate the meaning of movement.
- Should motivate and inspire love of the creative process.

THE PROCESS OF TEACHING

The art of teaching goes beyond understanding content (the knowledge of teaching) and process (how to teach the material). It also includes one's understanding of human nature. Human behavior and the psychological make-up of your class are important considerations for quality teaching. Teachers are encouraged to study behavioral psychology and other social sciences to better prepare them for the human conditions within the classroom.

In any teaching situation, personality, knowledge, and abilities of the teacher come into play to sustain a class. A critical eye to analyze and clarify movement and technique is essential for quality teaching. In addition, the teacher should be sensitive and seek to develop the student's needs.

AIM OF THE TEACHER

- Determine the kind of dancer you want to educate.
- Establish goals and make them part of each lesson.
- Develop a strong technical foundation.
- Develop the proper alignment for strength, health, and posture.
- Impart rhythm and musicality.
- Develop good performance skills.
- Train the dancers to listen, observe, and articulate their ideas about Dance.

QUALITIES OF A GOOD TEACHER

- The teacher has a sound knowledge of technique and an understanding of human anatomy.
- The teacher is able to break down an exercise into its basic movements, evolving to mastery of the entire movement.
- The teacher is organized and has a purpose and goal for each class.
- The teacher develops a lesson plan and has both short- and long-range goals.
- The teacher has a clear understanding of the level of the class.
- The teacher understands the progressive stacking of information.
- The teacher sets policies and procedures and honors them.
- The teacher is flexible and adapts to classroom situations.
- The teacher possesses a critical eye and can critique in a positive fashion.
- The teacher is well read in their field.
- The teacher has a good energy level that inspires and motivates.
- The teacher does not progress a talented student too fast.
- The teacher is inclusive in covering all aspects of technique and movement. One does not avoid giving material that they personally do not like or cannot do.

TEACHER'S TRAINING PROGRAM

The Dance Masters of America Teacher's Training Program is divided into three levels.

Level I ... The Beginning Student

Level II ... The Intermediate Student

Level III ... The Advanced Student

In each section of the manual, special movements are given for the Level I, Level II, and Level III student. REMEMBER, age and physical ability are important factors in the learning development of the student. A 10 to 12-year-old beginner, teen beginner or adult beginner will all learn at a different pace.

Each level does not indicate a time frame, but rather a development of specific skills. For example, an average Level I student, participating in class once a week will take between 2 to 4 years to technically complete the material in this level. Level II takes the dancer from a beginning foundation to an advanced level of skill and requires another 2 to 4 years of training.

PROGRESS FOR ALL LEVELS IS DETERMINED BY:

- Age of the student
- Length of the class
- Physical ability of the dancer
- The ability to comprehend
- The student's focus, concentration, and determination
- Their experience with other dance forms

Every section of the manual deals with the specific skills that should be progressively taught in each level of the program.

UNDERSTANDING PROGRESSIONS

There are two progressions in the classroom situation:

A PROGRESSION OF INFORMATION

A PROGRESSION OF MOVEMENT

A PROGRESSION OF INFORMATION

Is the ladder that builds the foundation for a strong dancer. We must start with the most basic skill development and build upon that movement. We must be aware that the student understands each layer of technique as it is added on to the basic movement.

A PROGRESSION OF MOVEMENT

Is patterns of locomotor skills that travel across the floor. Through the constant repetition of the pattern, the dancer develops the continuity of movement and direction. Special attention should be paid to technical aspects of the progression. This includes foot, leg, body, and head placement as well as overall body line and body segregation, along with the use of level and rhythm. ALL PROGRESSIONS SHOULD BE REVERSED SO THE DANCER WILL NOT BE "ONE SIDED."

CHARACTERISTICS AND CONSIDERATIONS FOR TEACHING JAZZ

LEVEL I STUDENT ... THE BEGINNER

The development of the student in Level I is dependent upon the age and physical ability of the dancer, the length of the class, and the student's experience with other dance forms. Level I is significant because it builds the foundation of the dancer. Dance should be fun, but technique must be taught along the way. The instructor must be careful not to skip any elements of technique and to use the proper elements of progressions to advance the dancer. The choices you make as a teacher determine the type of dancer you will produce.

THE VERY YOUNG LEVEL I BEGINNER 6 TO 8-YEAR-OLD STUDENT

The movement vocabulary of Level I is not extensive. This level requires ample creative repetition to develop the skills and foundation the dancer needs to progress to the intermediate and advanced levels of jazz. The young beginning student is action oriented and excellent in imitating the instructor's movement. Their attention span is short and not conducive to listening to lengthy technical explanations. Therefore, you must develop a program that is simplistic enough to achieve the technical skills the dancer needs to progress and is active and entertaining enough to keep their attention and develop a love for dance.

The young beginner's dance transitions cannot be completed at a fast pace. For example: after the dancer learns a jazz echappé sauté, the movement can be used in quarter turns. The student is then working on the skills of the movement and the techniques of turning. Combining the basic skills in different patterns reinforces their movements while keeping their attention and providing an exciting motivation for class.

Some of the techniques that the young beginner can develop are basic stretching and dance positions, spotting and focusing the eyes, simplistic turns, and jumps, traveling progressions, counting and musicality, and combining movements.

WHEN DEALING WITH 10 TO 12 YEAR OLDS, TEEN AND ADULTS BEGINNERS, YOUR DIFFERENCES INCLUDE:

- Choices of music
- Level of communication
- Pace at which material is presented
- Coordination and style

CONSIDERATIONS FOR THE TEACHER OF A LEVEL I CLASS

- Procedure and classroom etiquette needs to be addressed.
- Consider the age of the student.
- Prior dance experiences.
- Do not progress a beginner student too fast.
- Stress basic rhythmic patterns.
- Use repetition as many ways as possible.
- Keep movements symmetrical for this level.
- Beginners need to feel the floor both standing and sitting.
- Proper body alignment needs to be constantly addressed.
- Clean, simplistic port de bras should be developed.
- Work on coordination and retention of movement as opposed to style.
- Combine several basic elements that have the ability to repeat.

- Exercises and movement patterns should be easy enough to reverse.
- Pattern changes for the beginner should be simple with logical directional changes, and should include two dimensional forms, circles, side to side, and front to back.
- Teen and Adult beginners will be able to progress jazz movements and technique faster, utilize more difficult directional patterns, such as diagonals, and achieve more challenging combinations.

LEARNING OUTCOMES FOR THE LEVEL I DANCER

- The student is able to understand single isolations.
- They understand posture, placement & alignment.
- They understand basic jazz movement and its relationship to the music and rhythms.
- They possess specific technical skill development for the turning, jumping, and locomotor skills they have been presented (see skill listing for Level I).
- They are able to project and feel comfortable in a classroom and performance environment.

LEVEL II STUDENT – INTERMEDIATE LEVEL

If a student has completed the Level I program and advances to Level II, they obviously enjoy dancing and performing. At this level they are presented with more technical explanations and challenges.

Body alignment and movement should be addressed in every class. The student should begin to understand the importance of the center for balance, control, and jazz style. They should be able to feel the muscles engage in the movement. The Level II warm up should include more extensive contract and release exercises along with movements incorporating the “seven articulations of the spine”. (Refer to the section on Center Body Movement). Added challenges should be applied to technical movements used to develop strength, balance, flexibility, and polycentric isolations.

It is important to include the development of presentation skills within the classroom environment. This will serve to make the student more relaxed and confident when performing.

CONSIDERATIONS FOR THE TEACHER OF A LEVEL II CLASS

- Consider the age of the student.
- Repetition continues to be an important factor.
- A certain level of technical proficiency has been achieved.
- An inner connection to the movement begins to develop.
- Movements should be reversible without the help of the teacher.
- Work to assimilate longer progressions and movement combinations.
- Various approaches to instruction are needed to get ideas across.
- Work to develop stronger and more advanced battements, turns, and leaps.
- Challenges should be added by using styles, intricate rhythms, more changes in direction, using quick changes of weight, attention to transitions, using stop-start action, and reversing movements.

LEARNING OUTCOMES FOR THE LEVEL II DANCER

- They should understand more complex work and coordinated movement
- They should be able to execute multi-layering of isolations
- They should be able to feel posture, placement, and alignment
- They should understand the inner connection of movement and a true sense of center placement.
- They should develop a strong technical skill level for turning, jumping, and locomotor movements.
- They should have a deeper sense of projection and performance skills in the classroom so they can make a stronger translation to stage performance

LEVEL III STUDENT – ADVANCED LEVEL

CONSIDERATIONS FOR THE TEACHER OF A LEVEL III CLASS

The advanced student has arrived at a stage of proficiency both technically and emotionally.

- They know how to warm up and understand its importance.
- They understand their strengths and weaknesses.
- They are confident of achievements and are goal oriented.
- They are tolerant of other dancers and respect their individual expressiveness and talents.
- They listen when the teacher speaks and use corrections and observations for constructive purposes.
- They are advanced in other dance forms.
- Their approach to work is open, mature, and responsible.
- They can express feelings and individuality through movement.
- They are able to adjust to unexpected situations.
- They are able to learn, memorize, and respond quickly.
- They are able to comprehend and execute instruction and choreography from other teachers.

LEARNING OUTCOMES FOR THE LEVEL III DANCER

- They have the ability to execute advanced and multi-layered isolations to develop style.
- They use posture, placement, and alignment for more stylized work and off center movement in turns, jumps, and balance postures.
- They understand more emotional body involvement in relationship to the music and rhythm.
- They are able to execute technical challenges for specific skill developments in turning, jumping, and locomotor skills.
- They have developed smoother transitions and more emotional connection to the movement.
- They have achieved a strong technical and emotional proficiency.

DANCE FORMS RELATING TO JAZZ

The study of other dance forms is beneficial for the jazz dancer. Additional training in other dance techniques will strengthen the jazz dancer's technique, body design, style, and versatility.

BALLET

The study of ballet serves to enhance technical form, alignment, placement, and posture. It is also beneficial for providing muscle strength, balance, coordination, and an understanding of basic dance principles.

TAP

Tap study enhances rhythmic dynamics, speed, and agility of movement.

MODERN

Modern dance aids in building a strong center, enhances movement dynamics, and contributes to developing a strong inner connection and content to the movement.

ACROBATICS

Acrobatics helps to enhance strength and flexibility.

BALLROOM AND SOCIAL DANCE

These dance studies serve to enhance rhythm, posture, versatility, and body lines.

MUSICAL THEATRE

Musical Theatre is a highly stylized form of dance that uses music, movement, acting, and narrative to support its form. The study of Musical Theatre helps the dancer develop facial expression and emotion.

LYRICAL DANCE

Lyrical dance incorporates the techniques of Ballet, Jazz, and Modern with a fluid quality that portrays the lyrics of the song or the quality of the music. This dance form aids in expanding the dancer's emotion and quality of movement.

HIP HOP

Hip Hop uses sharp, energetic, multi-layered isolations and would facilitate the range of motion and dynamics of jazz isolations and movement.

BALLET FOR THE JAZZ DANCER

THE FIVE POSITIONS OF THE FEET

PREMIER - FIRST POSITION

The feet form one line with the heels touching one another.

A LA SECONDE - SECOND POSITION

The feet are on the same line with a distance of about one foot length between the heels.

TROISIEME - THIRD POSITION

One foot is in front of the other, with the heels of the front foot Third Position touching the middle of the back foot.

QUATRIEME – FOURTH

Similar to fifth position with the feet being parallel and separated by the length of one foot. This is the modern classical fourth position, or croise fourth. It may also be done with the feet as in first position but separated by the space of one foot (ouverte-open fourth).

CINQUIEME – FIFTH POSITION

The Cecchetti method places the feet crossed so that the big toe joint shows beyond either heel. In the French and Russian schools, the feet are completely crossed so the heel of the front foot touches the toe of the back foot and vice versa.

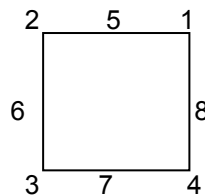
FRENCH TERMINOLOGY FOR PARTS OF THE BODY

Corps	body	Pied	foot
Genou	knee	Mains	hands
Tete	head	Cuisse	thigh
Cheville	ankle joint	Jamb	leg
Bras	arms	Cou-de-pied	neck of the foot

FIXED POINTS OF THE PRACTICE ROOM & STAGE DIRECTIONS

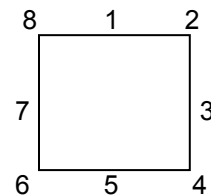
ROOM: CECCHETTI

- #1 right front corner
- #2 left front corner
- #3 left back corner
- #4 right back corner
- #5 mirror
- #6 left wall
- #7 back wall
- #8 right wall



ROOM: VAGANOVA

- #1 mirror
- #2 right front corner
- #3 right wall
- #4 right back corner
- #5 back wall
- #6 left back corner
- #7 left wall
- #8 left front corner



AUDIENCE

STAGE DIRECTIONS

AUD.	audience	SL	stage left
BK.	backstage	SR	stage right
CS	center stage	DSR	down stage right
DS	down stage	DSL	down stage left
OS	onstage	USR	upstage right
US	upstage	USL	upstage left

AUDIENCE

DSL	DS	DSR
SL	CS	SR
USL	US	USR

POSITIONS OF THE ARMS

CECCHETTI

Premiere
a la Second
Troisiemme
Quatrieme en avant,
Quatrieme en haut
Cinquieme en bas, Cinquieme en avant, Cinquieme en haut

VAGANOVA

Preparatory position
First position
Second position
Third position

ROYAL ACADEMY OF DANCING

Bras bas
First position
Second position
Demi-Second position
Third position
Fourth position
Fifth position

FRENCH

Bras au repos
First position
Second position
Third position
Fourth position
Fifth position.
(Since most children's books and color books show French port de bras,
it is included for the reader's information)

TURN OUT

All ballet technique requires the ability of the dancer to turn their legs and feet out from the hip joint. This turn out is one of the essential principles of the classical dance, giving the dancer freedom of movement in every direction.

BALLET VOCABULARY LIST

It is important to reference the D.M.A. Ballet Manual for movements that are interchangeable between jazz and ballet.

Assemblé	Attitude	Battement	Cabriole
Coupé	Croise	Dégagé	Développé
Echappé	Fouetté	Jeté	Pas De Chat
Passé	Pique	Pirouette	Plié
Port De Bras	Promenade	Relevé	Retiré
Reverence	Rond De Jambe	Sauté	Sissonne
Soutenu	Sous-sus	Battement Tendu	Tombé
Tour	Arabesque	Battement Fondu	Emboité

FUNDAMENTAL MOVEMENTS OF DANCE

The movements listed below are basic to all forms of dance and should be an element of every teacher and dancer's vocabulary of movement.

THE SEVEN MOVEMENTS OF DANCE

- Plier to bend
- Relever to rise
- Sauter to jump
- Glisser to glide
- Etendre to stretch
- Elancer to dart
- Tourner to turn

THE FIVE POSITIONS OF THE HEAD

Erect Raised Lowered Turned Inclined

THE FIVE FORMS OF SAUTÉ

- Two feet to two feet (Jump)
- One foot to the same foot (Hop)
- One foot to the other foot (Leap or Jeté)
- One foot to two feet (Assemblé)
- Two feet to one foot (Sissonne)

THE EIGHT ARTICULATIONS OF THE SPINE

- Bending forward
- Bending backward
- Lateral right
- Lateral left
- Twisting right
- Twisting left
- Spiraling right
- Spiraling left

THE EIGHT POSITIONS OF THE BODY

- Croisé Devant crossed in front.
- Quatrieme Devant to the fourth front.
- Ecarté thrown wide apart, separated. Cecchetti uses en devant, but the other schools use derriere' as well.
- Effacé shaded. Cecchetti uses on devant, but the other schools use derriere as well).
- A la Seconde to the second.
- Epaulé shouldered.
- Quatrieme Derriere to the fourth back.
- Croisé Derriere crossed in back.

ANATOMICAL TERMS

- Anterior: front
- Posterior: back
- Lateral: to the side
- Medial: toward the middle
- Superior: above
- Inferior: below
- Proximal: closer to the center of the body – usually used in limbs
- Distal: farther away from the center of the body
- Flexion: decreasing the angle between two levers - usually lifting the legs
- Extension: increasing the angle between two levers – usually lengthening or straightening a joint
- Hyperextension: increasing the angle between two levers beyond 180 degrees
- Abduction: movement away from the midline of the body
- Adduction: movement toward the midline of the body
- Rotation: movement around the central axis of a lever
- Inversion (inward rotation): rotation of the limbs inward toward the front of the body
- Eversion (outward rotation: rotation of the limbs outward away from the front of the body
- Ligaments: nonelastic tissue that connects bone to bone
- Tendons: elastic tissue that connects muscle to bone
- Hyperflexed knees: knees that do not completely straighten
- Pronation (Eversion): rolling in of the feet, or “beveling”
- Supination (Inversion): rolling out of the feet, or “sickling”
- Plantar: refers to the sole of the foot
- Dorsal: refers to the top of the foot

THREE PLANES OF ACTION – MOTIONS OF THE BODY

All movement occurs directionally on one or more of the following planes (a flat, level surface extending into space). All the planes are perpendicular to each other and intersect at the joints.

- **FRONTAL (Lateral) PLANE** Plane dividing the body into front and back halves.
(SIDE TO SIDE MOTION)
- **SAGITTAL PLANE** Plane dividing the body into right and left halves.
(FORWARD AND BACKWARD MOTION)
- **TRANSVERSE PLANE** Plane dividing the body into top and bottom halves.
(ROTATIONAL MOTION)

ALIGNMENT, POSTURE AND PLACEMENT

Today it is necessary for the educated jazz teacher to have a working knowledge of anatomy, physiology, and dance kinesiology. This knowledge will aid the dancer to move with ease and efficiency and stay injury free. Proper alignment, correct placement, and good posture enhance dance on a physical and aesthetic level.

ALIGNMENT

Alignment refers to the relationship of the body segments to each other. The spine must be held erect, hips placed directly over the feet, shoulders squarely over the hips with the head straight on the top of the spine. The pelvis should be centered over the feet and held without tipping forward or back. The abdominal muscles must be toned and firm and in erect alignment of the spine. The feet must bear the weight of the Body inward (pronation) or outward (supination)

ALIGNMENT REFERENCE POINTS

- The head, the heaviest body segment, rests on the neck
- The shoulder girdle, consisting of the clavicle in front and the scapula in back, is directly over the rib cage.
- The rib cage floats above the pelvis and is connected in back to the spinal column.
- The pelvis is the keystone of the skeleton.
- The knee position, affected by the placement of the pelvis, should be directly in line with the toes. Locking too far back (hyperextension) is a common error.
- The feet are pedestals that provide the main base of support.

PLACEMENT

Placement is the carriage of weight. This is critical for efficient and effective movement

POSTURE

Posture is the position of the body.

ALIGNMENT EXERCISES

Floor alignment exercises help achieve proper standing alignment by not having to deal with the forces of gravity when standing. A combination approach of executing exercises from both the floor and in the standing position will achieve proficiency in alignment, posture, and placement.

- **FLOOR ALIGNMENT EXERCISES** (Adapted from Jump into Jazz ... Alignment)
Lie on the back with the knees bent and the soles of the feet flat on the floor. Lay the arms by the side of the body with the palms flat on the floor.
- **PLACEMENT OF PELVIS**
Assume the starting position and breathe deeply. As you exhale feel the abdominals contract and the lower back imprint onto the floor. Slowly straighten the arms over the head trying to maintain the lower back against the floor. Release the lower back, then imprint the lower back against the floor and straighten the legs. Hold this position feeling the lower back press against the floor. Return the legs to the starting position.
- **PLACEMENT OF RIB CAGE**
Assume the starting position and place the hands on the hip bones. Arch the spine and lift the rib cage off the floor. Hold for five seconds then press the rib cage back and let the spine make contact, with the floor.
- **PLACEMENT OF SHOULDERS**
Assume the starting position and place the hands on the hip bones. Isolate the shoulders by lifting them off the floor and holding for five seconds. Replace them in total contact with the floor. In the final floor alignment position, the lower back is flat against the floor, the abdominals are contracted and hollowed out, the back and chest are open, the neck is lengthened, and the shoulders are down and pressed against the floor.
- **ADDITIONAL FLOOR ALIGNMENT EXERCISES**
Lie on the back with the legs straight, the arms by the sides of the body, and the palms flat on the floor.
 - Working from the hips, rotate the feet and legs to a turned-out position and return to a parallel position.
 - Working one leg at a time, pull to a parallel passé and return.
 - Working one leg at a time, pull to a turned out passé and return.
 - Working one leg at a time, lift to a straight battement and return.
- **ALIGNMENT EXERCISE FOR A HINGE**
 - Lie on the back with the knees bent and the heels by the hips.
 - Keep the feet and knees in a parallel position.
 - Lift the hips off the floor and continue the lift through the lower back, center back, and upper back.
 - Keep the shoulders on the floor and try to maintain a straight line from the knees to the shoulders.
 - Engage and hold the abdominal muscles.
 - Lower the back and hip to the starting position.
- **STANDING ALIGNMENT EXERCISES**
One of the most valuable standing alignment exercises is simply to place the feet in a turned-out 1st position. Squeeze the thighs together. The pelvis will be straight, not tilted. In this position, have the student close the ribs and lift the abdominal area. Let the student release the legs and tip the pelvis back, then squeeze the legs and return to the proper position. This exercise helps the dancer feel the proper alignment in a standing position.

During the following exercises the body should stay in a straight alignment

- Plié and relevé
- Parallel and turned-out passé
- Tendu and dégagé
- Relevé on one foot

During the following exercises the body will go out of alignment and return to the proper alignment

- Isolation exercises
- Flat back position
- Contraction exercises
- Lateral stretches
- Round over and round up (described in the Level I section under "Torso Stretches")

METHODS OF STRETCHING

Common stretching methods include static, ballistic and PNF (Proprioceptive Neuromuscular Facilitation) techniques. From a safety perspective, it is best that a stretching routine utilizes either static or PNF techniques.

STATIC STRETCHING

Static stretching involves holding a position that places a particular muscle or muscle group and related connective tissue in a lengthened position. The optimal duration for maintaining the stretch is still controversial, but many experts recommend a minimum 10 second hold and, more ideally, a 30 second to one-minute hold. The stretch should be moderate so that a sensation of stretch but not pain is experienced. An effort should be made to "relax" the muscle that is undergoing the stretch. It appears that better gains in flexibility can be achieved by repeating the same stretch about three times. When properly performed, static stretching provides both a safe and effective way of improving flexibility. (Moore and Hutton 1980; Shultz 1979, DeVries 1962.)

PNF STRETCHING

PNF techniques attempt to alter neural input influencing muscle extensibility in order to improve flexibility. One common version (contract-relax) utilizes a 10-second contraction of the muscle followed by 10 seconds of relaxation during which the same muscle is passively stretched. This procedure is generally repeated three times and a static stretch of 30 seconds or more is added at the end. For example, using a hamstring stretch (the dancer lying on their back with the right leg extended towards their chest, the opposite left leg resting in a parallel position with the left foot flat on the floor and the left knee bent), the dancer would first contract the hamstring for 10 seconds by attempting to bring the right leg down toward the ground (hip extension), while the arms resist that motion. This contraction would then be followed by a conscious relaxation of the hamstrings as the arms are used to pull the leg closer to the chest, thereby affecting a passive hamstring stretch. This procedure would be repeated three times, each time attempting to bring the leg slightly closer to the chest. The third passive stretch should be maintained for a longer duration of 30 seconds to one minute. PNF techniques are particularly useful for less flexible dancers who are having difficulty improving their flexibility.

BALLISTIC STRETCHING

Ballistic stretching involves bouncy movements where momentum is dynamically used to stretch a muscle. An example would be "flat-back bounces" commonly used in jazz classes. Although ballistic stretches do appear to be effective, the risk for muscle injury and muscle soreness is much greater than with other methods of stretching. Further research is necessary to investigate the risk/benefit ratio of low-intensity ballistic or modified ballistic ("pulse" stretching)

techniques for activities such as dance which demands extreme functional flexibility. Until further research clarifies this issue, however, it is advisable to substitute static or PNF stretch variations that are at least as effective and potentially less dangerous. (Kinesiology and Medicine for Dance, Volume 12, No 2 Spring 1990)

DEVELOPING STRENGTH

Developing flexibility facilitates the dancer's stretch and range of motion, but the dancer must also have strength for alignment, control, and proper use of their flexibility. The dancer must be able to maintain a balance of strength and flexibility in all areas of the body.

Two important aspects of the conditioning exercises for developing strength and flexibility are:

- **BREATHING** – The dancer must understand the importance of inhaling and exhaling. This element should be taught at the beginning level with simplistic exercises.
- **RELAXATION OF MUSCLES** – The dancer must learn not to tense or grip the muscles. When muscles are relaxed, the range of motion is expanded.

STRENGTHENING EXERCISES SHOULD INCLUDE:

- Port de bras working the arms through the back and upper spine
- Contract and recover movements in a standing position
- Plié and Relevé
- Flat back positions both standing and sitting
- Cobra and Chest Lift exercises
- Abdominal Crunches
- Abdominal Curls
- Sit-Ups
- Push-Ups

STRENGTHENING EXERCISES

• STANDING STRENGTH EXERCISES

- Arm Isolations
- Flatback positions
- Contract and release or contract and recover
- Plié – demi and grand
- Relevés – on two feet and on one foot
- Developpés

• FLOOR STRENGTH EXERCISES

- Using flat back positions in the diamond sit and straddle position
- The Cobra Stretch - described in back stretches
- Abdominal crunches and curls
- Sit-Ups
- The chest lift – described in back stretches
- Push-Ups
- Push-Up to a Swedish Fall position

THE ABDOMINALS (Adapted from *Jump Into Jazz* - Abdominals)

The main muscle of the abdominal group is the rectus abdominus which attaches the ribs to the pubic bone at one end and the pubic bone at the other end. Whenever this muscle contracts, the spine is flexed, and the entire muscle shortens. The oblique abdominal muscles run across the rib cage and attach to the edges of the pubic bone. There is one on each side of the body and their function is to rotate the spine. The last is a deep muscle that lies under the rectus abdominus and the obliques. This is the transverse abdominal and is used mainly for posture.

ABDOMINAL FLOOR EXERCISES

- **THE HALF SIT UP OR CURL UP:**

- Lie on back with the hands behind the head
- Bend the knees with the feet flat on the floor
- “Imprint” the spine into the floor and contract the abdominals
- Exhale and sit up halfway still holding the abs
- Inhale and lower to the back

- **OBLIQUE ABDOMINAL FLOOR EXERCISES**

- Start in the same position as the half sit-up
- Exhale and lift the right elbow and chest to the left knee
- Inhale and return to the floor
- Reverse sides

- **ABDOMINAL CURL**

- Start in the same position as the half sit-up
- Exhale and lift the chest and feet
- Bring the elbows to meet the knees
- Inhale and return to the floor

- **VARIATIONS ON ARM POSITIONS FOR ABDOMINAL EXERCISES:**

- Place the back of the hands on the forehead with the elbows out
- Cross the hands over the chest
- Reach both hands forward

- **VARIATIONS ON LEG POSITIONS FOR ABDOMINAL EXERCISES:**

- Right knee bent with foot flat on the floor, cross the left ankle over the right knee – reverse
- Right knee bent with foot flat on the floor, left leg extended forward or straight up to the ceiling - reverse
- Right leg extended straight up to the ceiling, left ankle crossed over right knee in a turned out or parallel position - reverse
- Both knees bent and straight up over hips, feet straight out from knees at a 90-degree angle
- Both legs to the ceiling and crossed at the ankles with knees bent. The legs are in a diamond shape
- Both legs straight up
- Both legs open in straddle position

PUSH-UPS

A jazz dancer requires strength in the arms and upper body. It is also important for the dancer at this level to begin jazz falls and spirals to the floor. Push-ups are an excellent method to develop upper body strength and to help the dancer support their body weight in falls and floorwork.

- **MODIFIED PUSH-UP**

The level II student may start with a modified push-up where the knees remain bent on the floor. Keep the knees and feet together. Keep the body in one line from the knees to the head as the upper body is pushed off the floor. Keep the abdominal muscles engaged to maintain a straight back. Slowly lower so the chest almost touches the floor with a straight back.

- **FULL PUSH-UP**

By the middle of level II, the student should be able to execute a full push-up position with straight legs and the weight on the balls of the feet. The student should engage the abdominals and keep the body in one line from the heels to the head.

- **PUSH-UP TO A SWEDISH FALL POSITION**

Start lying flat on the chest with the legs extended straight back and the hands on the floor by the shoulders. Place the feet in a relevé position with the weight on the balls of the feet. Press the body to a push-up position, at the same time lift the right leg in an arabesque position. Straighten the arms fully and extend the leg as high as possible, trying to lift the foot over the head. Hold this position, and then slowly lower to the floor by bending the elbows and lowering the chest. Keep the right leg lifted as high as possible until the chest touches the floor. Slowly lower the right leg to the original position. Reverse

JAZZ POSITIONS OF THE HANDS & ARMS

HAND POSITIONS

- JAZZ HAND fingers strong and opened.
- FLAT HAND fingers straight and connected.
- FLEXED HAND flex the wrist with fingers straight up and connected.
- INVERTED HAND wrists flexed, fingers straight and inverted.
- FIST tightly closes hand.

ARM POSITIONS

All arm positions can be executed with any of the hand positions above.

STANDARD BASIC POSITIONS

- 1st Low V
- 2nd Arms to sides
- 3rd L position
- 4th Middle position – L front of chest
- 5th High V

V POSITIONS

Arms extended upward in a V shape
Arms extended out at shoulder level in a V shape
Arms extended down in an upside-down V shape

JACKKNIFE

Hands in front of chest with elbows out to second

FOLDED

Hands by their own shoulders with elbows by the waist

HIGH FIFTH

Arms curved as in ballet en haut.

Variations include:

Inverted hands, palms face ceiling
Jazz hands, palms face audience
Hands connected

LOW FIFTH

Arms curved as in ballet en bas.

Variations include:

Inverted hands, palms facing floor
Jazz hands, palms facing body
Hands connected

MIDDLE FIFTH

Arms rounded in front of waist
Jazz hands with palms turned in any of the 4 directions
Wrists crossed with jazz hands or fists
Hands connected

CROSSED ARMS

Arms cross over chest in the shape of an X.

3rd POSITION OR L SHAPE ARMS

Right arm is straight up and the left is in second or the left up with the right in second.

4th POSITION OR MIDDLE L SHAPE ARMS

R arms is straight in front of chest and the left is in second or the left front with the right in second

PARALLEL ARMS

Arms are parallel to each other.

Variations include:

Straight up
Straight down
Straight forward

DIAGONAL ARMS

One arm is up in a diagonal line and the other arm is down as a continuation of the diagonal line.

STANDARD JAZZ PORT DE BRAS

- Ct 1 Jackknife position in front of chest
- Ct 2 Folded position – hands in line with shoulders, elbows down
- Ct 3 Parallel high fifth
- Ct 4 2nd

Retrograde the Jazz Port de bras

- Ct 5 Ct 4 2nd
- Ct 6 Parallel high fifth
- Ct 7 Folded position – hands in line with shoulders, elbows down
- Ct 8 Jackknife position in front of chest

JAZZ POSITIONS OF THE FEET

A jazz dancer works predominately in a parallel position but must be able to transfer to turned-out and inverted positions, especially at the advanced level.

PARALLEL

Both feet are placed straight forward and are adapted to the classical positions of the feet.

INVERTED

The toes are turned in and the heels are turned out.

TURNUED OUT

This is a position of ballet technique where the legs and feet are turned out from the hip joint.

JAZZ POSITIONS OF THE FEET

In jazz dance, the positions of the feet include the turned-out classical ballet positions as well as the same positions with the feet in parallel.

FIRST POSITION

The feet are together, toe straight forward and parallel to each other.

SECOND POSITION

The feet are separated by as distance of one-foot length, toes straight forward and parallel to each other.

FOURTH POSITION

The same position as ballet with the exception that the feet are not turned out, the feet are straight forward.

FIFTH POSITION

One foot is place in the middle of other with a slight distance between them, toes at straight forward.

MOVEMENTS OF THE FEET

LEVEL I

- POINT Arch instep and stretch toes.
- FLEX Bend at the ankle.
- CIRCLE Rotate ankles R and L.
- PLIÉ Toes and heels grip the floor, legs bend at ankle and knee.
- RELEVÉ Toes and metatarsal press into the floor, lift heels .
- **FORCED ARCH** Feet parallel, weight on the left foot with the right foot in relevé position and knee bent in parallel plié. Can be done in parallel and turned-out positions.

Forced Arch is a good tool for teaching the Level I student to use the ankle in stretching the foot and to develop well-defined ankles in relevé. The ankle bone must remain centered and not be allowed to roll inward or outward.

This is an excellent performance movement for the young Level I dancer. Place the right foot in 2nd position in a turned-out Forced Arch. The dancer can bounce on the left hip while executing a variety of arm and hand positions.

LEVEL II

- PIQUÉ Stepping out to relevé on a straight leg.
- PLIÉ-RELEVÉ Toes and metatarsal press the floor, heels lifted, knees bent in plié - May be executed on two feet or on one foot.

The Level II student will progress the Forced Arch positions in jazz 2nd and jazz 4th position pliés. This will also enable the dancer to have stronger relevé positions for battements and turns.

BODY ISOLATIONS

The understanding of isolation technique is essential for the jazz dancer. Isolation technique means training centers of movement independently from one another. The moving of individual parts of the body (body centers) independently of the others will develop coordination and articulation of the body parts; head, shoulders, ribcage, arms, pelvis, legs, and feet. The range of motion, working from a centered position to an off centered position, back to the center position is an important consideration. This helps the dancer to have a better understanding of their true center alignment. Polycentrics are the coordination of two or more body centers achieving neuromuscular coordination. Example: isolate the head and hips side to side at the same time.

SHOULDER ISOLATIONS

Shoulder isolations should be done prior to head isolations to warm up the neck and shoulders and help prevent injury. All of these can be done one shoulder at a time, both shoulders working together, alternating one shoulder at a time, working with the shoulders in opposition or any variety of combinations. The dancer will have more range of motion with the hands and arms in a relaxed position as opposed to a tense position.

- Raise and lower shoulders.
- Roll forward and back.
- Press forward and back.

HEAD AND NECK ISOLATIONS

Use the upper back to support the head while tipping forward (like strings attached) Use chest support when tipping the head back.

FOCUSING THE EYES is an important aspect of head isolations. It helps the dancer develop good spotting skills for turns and good expression using eye contact.

- Turn the head and focus R, return to centered position.
- Turn the head and focus L, return to centered position.
- Raise the head and focus up, return to centered position.
- Lower the head and focus down, return to centered position.
- Incline head R while focusing forward, return to upright centered position.
- Incline head L while focusing forward, return to upright centered position.
- (Hindu) Stretch neck and move forward with level chin return to center.
- Stretch neck and move head back pulling level chin in, return to center.
- (Hindu) Stretch neck to R, lead with lower jaw and ear, return to center.
- Stretch neck to L, lead with lower jaw and ear, return to center.
- Head Rocks - ($\frac{1}{2}$ head circles) Head “scoops” side to side (R & L).
- Head Rolls - (full head circles) R & L - an advanced movement that should be given when the student understands how not to put pressure on the cervical vertebra.
- Hindu Rolls - Circles R & L - can also be done as “figure eights”.

RIB ISOLATIONS

Dancer should feel the sensation of trying to stretch the skin and engage the abdominals and the back. Abdominal isolations are important for helping the dancer to fully understand centering and alignment. When teaching the Level I dancer, they need to always pause as they pass through center to help them understand this placement.

- Slide rib cage forward, return to center
- Slide rib cage backward, return to center
- Slide rib cage R, return to center
- Slide rib cage L, return to center
- Move ribs forward, R, back, L to form a square. Reverse the square
- Circle ribs R and L
- Corner Ribcage
 - Move ribs to R front corner, return to center
 - Move ribs to R back corner, return to center
 - Move ribs to L front corner, return to center
 - Move ribs to L back corner, return to center
- Figure 8 Movement
 - Move ribs to R front corner
 - Move ribs to R side
 - Move ribs to R back corner
 - Move ribs to center
 - Move ribs to L front corner
 - Move ribs to L side
 - Move ribs to L back corner
 - Move ribs to center

HIP OR PELVIS ISOLATIONS

As with the rib isolations, the dancer should understand the center position for more strength in alignment.

- Tuck pelvis under and forward, return to center
Release pelvis and tip it back, return to center
- Swing pelvis R and return to center
Swing pelvis L and return to center
- Move pelvis in square and reverse
- Move pelvis in a full circle R & L
- Move pelvis in half circles, inside and outside to the R and L
- Move pelvis to the corners
 - R front corner & return
 - R back corner & return.
 - L front corner & return
 - L back corner & return
- Move pelvis as a Figure 8 – see Rib Cage Isolations

ARM ISOLATIONS

The teacher should be creative in using arm isolations for arm technique and coordination. Many combinations of basic jazz positions can be created to challenge the student's memory and coordination skills.

MIDDLE BODY TECHNIQUE

CONTRACTIONS

A jazz contraction refers to the torso and is a shortening of the abdominal muscles while lengthening the lumbar spine.

Contractions are an important aspect of the jazz class warm-up. They strengthen the abdominal area, aid in developing a strong center, and help to establish a secure balance. Contractions are an essential part of advanced jazz dance choreography.

In the contraction position, the front of the torso becomes concave as the abdomen is hollowed. The spine lengthens and curves out as the lower spine is rounded. The pelvis pulls forward with the shoulders directly over the hips. The knees bend slightly and the weight is lifted up. The distance between the chin and chest must remain the same. Invert and flex hands in jazz 1st position to keep the shoulders down. To check alignment, see if relevé is possible.

MIDDLE BODY TECHNIQUE

- | | |
|---|---|
| • Eight articulations of the spine | • Four positions, cont, rel, incline |
| • Rib Cage | fwd, hinge back (breakdown) |
| • Concept of Contract and release | |
| • Spinal Curves | • Chest release to each corner |
| • Undulation | • Rib release right and left into |
| • Basic exercise with $\frac{1}{4}$ turn to | back with $\frac{1}{2}$ circle, ending with |
| right and left stage | body wave |
| • Spirals (arms through 4 corners) | |

REFER TO LEVEL II MIDDLE BODY TECHNIQUE FOR MORE IN DEPTH INFORMATION.

LOCOMOTOR SKILLS

LOCOMOTOR MOVEMENTS

Are movement combinations or across the floor progressions that one performs at the conclusion of the warm-up section of the class. Dance combinations are comprised of a series of locomotor movements. When teaching locomotor movements, one should stress the technical, stylistic, and projection qualities of the movement sequence. The repetition of any single movement or combination of movements teaches the student continuity, the ability to move through space, and technical proficiency. The repetition of movement sequences is important for learned muscle memory. Teachers should also remember to be creative with repetitive movement sequences to challenge the student's mind.

LEVEL I - LOCOMOTOR MOVEMENT DEFINED

BALL CHANGE

A commonly used step in tap dancing done in many forms. It is usually executed with one foot in back of the other, by stepping on the ball of the back foot and then stepping on the flat or ball of the front foot in place. It is a quick transfer of weight usually using an eighth note rhythm timing &1 or 1&.

CHASSÉ

Borrowed from ballet, chassé' is defined as chase. It can move front, side, or back and uses three steps in a sliding motion.

FLICK KICK

A quick developpé. It can be executed forward, sideways, or backward, in a parallel or turned-out position. The flick kick is usually performed in combination with a ball change, hence the term kick ball change. The flick action is the quality given to the kick.

GRAPEVINE

A grapevine walk, travels to the side and can be executed in plié or relevé. Step the right foot to the right, step the left foot crossed behind the right, step the right to the right, step the left crossed in front of the right. Grapevine can be done in quarter notes or in eighth note "ball change" rhythm.

LINDY STEP

A syncopated two-step or box step accenting the offbeat. In jazz classes, Lindy is usually executed as a chassé with a ball change ending and is often referred to as a Lindy step. For a complete history on the Lindy, Jitterbug and Swing see Jazz Dance, The Story of American Vernacular Dance by Marshall Stearns, Schirmer books, 1968. Also available by Da Capo Press.

LUNGE

A body position executed by reaching, stepping, or darting in any direction. This movement is used in many forms of dance and is indirectly related to Fencing.

PADDLE SLIDE

A sliding pattern of consecutive side-ward ball changes, similar to a paddle turn without turning. Working in a demi-plié, step with the right foot to the right, followed by a series of side-ways ball changes left-right, traveling right.

PROGRESSIVE STEP BALL CHANGE

A jazz chassé traveling in a forward or backward direction. It can be executed in a parallel, turned out, or inverted position. To execute; step forward right, cross left back of right, step right forward, then reverse.

SCISSOR STEP

Step right foot to the right, step left foot X front of right, step right foot to the right, heel dig left foot to the left in second position, then reverse to the left. Scissor step should be learned in quarter notes and then advanced to eighth notes "ball change" rhythm.

SKIP

A movement traceable to character and folk dance. A natural movement learned by children playing which helps coordination and balance. Stand left, hop left, step right forward, then reverse.

THREE STEP TURN

A basic turn in all forms of dance, traceable to folk dance. It uses three steps in the same direction to complete one turn.

INTERMEDIATE & ADVANCED LOCOMOTOR MOVEMENTS DEFINED

JAZZ RUN

A darting opposition walk. It is usually done in plié with the running leg reaching forward with a stretched foot. The legs and arms work in opposition

TRIPLET RUN

A three-step movement that can be done in any direction or turning. The modern variation is to step the first foot flat in plié, then the next two steps up on relevé. A triplet can also be executed as a running pas de bourrée when the first two steps are up in relevé and the last step is down flat in plié.

OPEN PAS DE BOURREE

Is distinguished by the crossing of the first foot. Open pas de bourrée may travel forward or backward with the crossing of the first foot.

CROSSING FORWARD

- step the right foot crossed front
- step the left foot to second
- step the right foot in place and reverse sides

CROSSING BACKWARD

- step the right foot crossed in back
- step the left foot to second
- step the right foot in place and reverse sides

OPEN CHASSÉ

Step the right foot to the right in plié, the left foot then "knocks" the right foot out in the air, and the landing is left, right.

MAMBO BREAK

Cross the right foot in front of the left in plié' and turn the pelvis to the left. Step the left foot back on relevé and step the right foot back to meet the left on parallel first relevé. Cross the left foot in front of the right in plié and turn the pelvis to the right. Step the right foot back on relevé and step the left foot back to meet the right on parallel first relevé.

JAZZ ROND DE JAMBE

A rotary action of the leg usually executed en dedans. Step croisé with the right foot and at the same time release the left leg in an arabesque position. Begin an en dedans movement en l'air with the left leg pulling into a parallel passé position against the right knee, and finish with a ball change. Release the torso on the inward swing, contract on the passé, and release the torso on the ball change.

JAZZ WALKS

TERMINOLOGY

The jazz dance vocabulary includes many terms. The technical application of jazz dance borrows appropriately from classical ballet. Much of jazz's colorful terminology borrows from historic roots, vernacular dances, social dances, tap, ethnic, American modern dance and musical theatre dance. The problem with jazz terminology has been standardization. Jazz terms often vary from place to place and from teacher to teacher. Early prime movers in teaching jazz such as Jack Cole, Matt Mattox, Gus Giordano, Luigi, Phil Black, Jack Stanly, Ronn Daniels, Beverly Fletcher, Jo Jo Smith, Dave Harris, Bob Audy, Bob Hamilton, Ruth Walton and others have made notable contributions to standardization. Teaching terms give the student a point of reference. A name given to the movement helps the student quickly recall that movement.

JAZZ WALKS ARE TRAVELING LOCOMOTOR MOVEMENTS

They can move in any direction or level and combine stylized isolations with other torso movements. Both jazz walks and jazz "steps" (specific movements), have evolved over many decades. Many of these movements have been standardized as well as redefined and reinvented due to the ever changing nature of jazz. The interpretation and execution of these walks varies from artist to artist.

BASIC WALKS

BOOGIE WOOGIE

Traceable to early vernacular jazz dance. It is associated with an early style of piano playing that surfaced in the 1930's. It became a popular part of the improvisational section of the breakaway seen in the early Lindy.

EXECUTION: Working in a demi-plié, brush forward with the right foot as it swings slightly across the left, step right diagonally forward, and push the hips forward to the right - reverse the movement.

BOUNCE JAZZ WALK (FLICK KICK WALK)

A walk in which the bounce is executed on the off-beat.

EXECUTION: The legs may be turned out, parallel, or turned in. The body may be erect, rounded forward, or in a flat back position.

CAGNEY WALK (GEORGE M. COHAN)

An eccentric walk characterized by the actor James Cagney in the musical George M.

EXECUTION: A march style walk with the pelvis very released, chest and torso very erect, arms swing in opposition with a character bounce to the walk.

CAMEL WALK

Traceable to Vaudeville, a vernacular movement used by early chorus lines. It was also used in the improvisational breakaway of the Lindy and seen in the 50's vernacular dance the "Stroll".

EXECUTION: begin in parallel 1st position. Slide right foot front to extend through and point, lift heel rolling off the left foot to step forward on the right foot as the right leg straightens.

CHAPLIN WALK

A comic styled walk popularized by the antics of pantomime actor Charlie Chaplin.

EXECUTION: walking flat footed or on the heels in an extreme turned out first position. The torso waddles duck like on each walk.

CUBAN WALK (LATIN, CALYPSO)

A walk with Afro-Cuban roots. Historically, this movement evolved from slaves walking in chain gangs. It is stylistically seen in many Latin social dances such as the mambo, cha cha, rumba and merengue. It may be executed in any direction with the legs and feet in parallel alignment. It is often called a Cuban Push Off when it is executed as a side walk.

EXECUTION: step the right foot forward in plié on a flat foot, with the left leg straight and the left hip pushed back. When moving to the side, step the right foot out in plié and straighten the left leg with the hips pushed to the left.

FLAT JAZZ WALK (CONTROLLED OR OPPOSITIONAL)

A stylized version of one's natural walk.

EXECUTION: step out in a demi-plié, in a turned out or parallel position with the arms swinging in opposition.

FOLLIES WALK

An elegantly styled high level walk, characterized from the extravaganza productions of the Ziegfeld Follies.

EXECUTION: lifting the right leg to a parallel inverted passé position, stepping the right foot across the left, then reverse. Arms are in a high V or second position. Keep the shoulders squared as you imagine wearing a huge head piece walking down a long staircase.

FOSSE HIP ROLL

A propulsive centrifugal (outward) circle of the pelvis.

EXECUTION: The chest is held in a high release with the arms in a back hyper extended position framing the pelvis. The feet may move in any direction with the legs in a parallel alignment while executing the outward circle of the pelvis.

FUNK WALK (ROCK WALK)

A walk in demi-plié parallel leg alignment isolating the hips to the side on each walk. There is no oppositional line to the body. It may be executed in any direction and with an inverted style.

EXECUTION: Step the right foot forward in demi-plié and push the hips right then step left and push the hips left.

HIGH LEVEL JAZZ WALK

A stylized walk executed on relevé, often in a contracted position. It may be executed turned out, parallel, or inverted.

ISOLATED JAZZ WALKS

Any walk that uses isolation as an impetus for the walk.

JAZZ SQUARE (WALK AROUND)

Traceable to Vaudeville. It is a walking pattern consisting of four steps to create a square. Cross the right foot over the left, step the left foot back, step the right foot to the right, and step the left forward.

LOW LEVEL JAZZ WALK

A stylized walk executed at a low level, often in a contracted position. It may be executed turned out, parallel, or inverted.

LUIGI WALK

A highly, stylized jazz walk inspired by the jazz artist Luigi. This stylized walk uses opposition, epaulment of the shoulders and upper back, with the arms held in ballet 2nd position.

EXECUTION: With the arms in ballet 2nd, walk forward with the R foot in a turned-out position, AST contract the L shoulder forward, reverse L. Lifted torso is maintained as you transfer and walk R to L.

LUNGE JAZZ WALK

Any stylized walk that uses a dart (elancer) action of the body. Often executed in a parallel position, it is combined with isolations of the arms, shoulders, and hips.

EXECUTION: Dart forward R in a parallel position, feet face L.S., rock into the R hip and twist the torso R against the hip line to face front. Arms are in a high V position. To reverse, soutenu turn, drop arms to sides, and dart parallel L to lunge position.

PELVIC JAZZ WALK (POPCORN, PINCH, BOB FOSSE STYLE, RON FORELLA STYLE)

A stylized walk in parallel alignment

EXECUTIONS: walk in parallel alignment with the upper body remaining erect and the pelvis contracts forward of the shoulder line on each step. It may be executed in any direction.

PLIÉ-RELEVÉ RELEVÉ-PLIÉ JO-JO

Any stylized walk that utilizes both levels as it progresses across the floor. It may be executed turned out, parallel or turned in. In the parallel position an isolation of the hip is often used.

EXECUTION: step forward right on relevé in a parallel position and isolate the right hip to the right. Step forward left in demi-plié in a parallel position and isolate the left hip to the left.

RIB JAZZ WALK

A stylized jazz walk where the impetus for the movement comes from the isolation of the rib cage.

EXECUTION: when stepping with the right foot the right side of the rib cage releases as the left rib cage contracts. When stepping left the opposite occurs. This walk may be executed in any direction, but is most effective as a side walk. This technique and style was popularized by such artists as Ron Lewis, Betsy Haug and Ann Marie Garvin.

SHORTY GEORGE

Traceable to early vernacular jazz dance. Its roots are in Harlem and named after one of the all-time great Lindy Hoppers, Shorty George Snowden. A step used in the improvisational breakaway section of the Lindy. The early execution was a running floor slide combined with a knee lock.

EXECUTION: Step with the right foot directly forward and at the same time bend the knees to the right. The hips move slightly right and tuck the left knee behind the right knee. Step left and reverse.

SHOULDER JAZZ WALK

A stylized jazz walk in which the shoulders contract on each walk. When the walk is executed in opposition, the shoulder is in opposition to the feet.

EXECUTION: right foot steps forward with a left shoulder contraction. When using a Cuban style walk the shoulder is in opposition to the hips.

SUGAR FOOT

Traceable to early vernacular jazz and used in combination with legomania type movement. It was viewed in such early dances as the Charleston, Black Bottom, and Lindy.

EXECUTION: Step forward on the ball of the right foot turned out. The right heel is raised. Pivot swivel the right foot and at the same time step forward on the ball of the left foot turned out. It may be executed in any direction, flatfooted, and with or without the use of the hips.

SUZY Q

An early vernacular jazz step traceable to Vaudeville, used in the improvisational breakaway section of the Lindy.

EXECUTION: traveling sideways, twist your torso to the left as you step with the right foot flat and turned in. Step to the left and at the same time twist the torso to the right and bend the left knee. The right knee is straight as the right heel remains on the floor with the right toe raised off the floor. Repeat traveling to the left.

STASH JAZZ WALK

A descriptive word used for a fast form of the Follies walk. A high-level walk with elements of passé, visible in such dances as the Charleston and Jitterbug.

TRENCH STEP (THROUGH THE TRENCHES)

An early vernacular jazz movement. It is a form of a long backward slide and is considered a flash or trick step generated to draw applause.

EXECUTION: a stationary running step, bending at the waist with the arms swinging in opposition, as the feet scrape alternately from front to back.

TRUCKING (TRUCKIN')

Traceable to early African based dance and "Jumping Jim Crow". It is a blend of jig and shuffle. It was a popular dance of the late thirties where the shoulders are hunched up, the hips sway in Congo fashion and the feet execute a variety of shuffles while the index finger of one hand shakes, shoulder high, at the sky. Improvising variations are used in the Lindy and Jitterbug.

TWINKLE

A high level walk traceable to the Ziegfeld Folies.

EXECUTION: stand in a parallel relevé position and step to corner #2 twisting the hips to corner #2 while keeping the legs straight, then reverse. The upper body isolates as the hips twist below the waist with the arms in 2nd. The twinkle is similar to a stash walk without going through the passé position.

TREND MOVEMENTS - FAD AND NOVELTY DANCES

FAD DANCES

Fad dances are also called “dance crazes” and have always been a part of social dancing. They sometimes glide into tradition after their “newness” has faded, and sometimes they simply fade away into oblivion. In modern times, fad dances arise and disappear much more frequently due to communication such as printed media, radio, movies, television, and the internet.

Early 1920's dance crazes included the Jitterbug, the Charleston, and the Tango. Latin music in the 1930's and 40's exerted a huge influence on the direction of western popular music with the Samba, the Rumba, and in the 1960's the Bossa Nova. From the 1950's to the 1970's new dance fads appeared almost every week. Many were popular versions of new styles or steps created by African American dancers in the clubs and discotheques in major U.S. cities. Among the dozens of crazes of this era were The Swim, The Twist, The Frug, The Shake, The Hitchhike, and The Watusi.

Fad dances are in fashion at the time of their popularity. They are associated with a specific time period and evoke nostalgia when danced nowadays.

NOVELTY DANCES

Novelty dances might include quirky, unusual steps, have an unusual name, or have been fad dances that have remained popular over a longer period. They are also referred to as “party” or “dance party” dances. Novelty dances that have remained popular are no longer associated with a specific time period; they are timeless.

- The Bump
- Buddy
- Bunny Hop
- Bus Stop
- Carioca
- Cha-Cha Slide
- Electric Slide
- The Fly
- The Freddy
- The Frug
- The Hammer
- Macarena
- Madison
- Mashed Potato
- Melbourne Shuffle
- Poney
- Roger Rabbit
- Robot
- Running Man
- Hip Hop Walk
- Hitch Hike
- Hokey Pokey
- Hully Gully
- The Humpty Dance
- The Hustle
- The Jerk
- Joker
- Limbo
- Suzie Q
- Thriller (song)
- Swim
- Time Warp
- Twist
- Vogue
- Watusi
- YMCA
- Shake
- Shimmy

URNS

TURNING TECHNIQUES

Turns are very demanding technically. Whether being performed in place or traveling, any turn requires a correctly aligned body, proper spotting techniques and strength in the feet, legs, abdomen and spine. Turns may be done on two feet, one foot or in the air. Since jazz dance stylizes most of the balletic turns, often taking the turn off center or using creative port de bras, it is first necessary to know the aligned position of the body.

SPOTTING

Is keeping the eyes focused on one spot while the body is turning. As the dancer begins to turn the body to the right, the head turns over the left shoulder to maintain the eye focus on the spot. As the body continues to turn and the dancer can no longer hold the focus, the head quickly turns to the right and immediately regains the focus on the chosen spot. The spot should be level with the dancer's eyes and the chin must be kept parallel to the floor. When teaching spotting techniques, it is essential that the dancer understands the concept of focusing the eyes, or being able to see one clear and definite object.

ALIGNMENT

For turns is essential. The dancer must keep the shoulders down, the rib cage closed, the pelvis straight, and the back lifted. A strong relevé position on a straight leg is necessary to keep the dancer balanced while turning.

ARM PLACEMENT

Control of the arms is essential for any turn. Proper arm placement is necessary for the preparation of the turn. There must be a smooth transition to the position of the arms from the preparation to the turn. The arms must be strong and consistent throughout the turn and must maintain the same level.

ACTIONS OF A PIROUETTE

A pirouette has four actions.

- Starting Position requires proper body and leg alignment whether turned-out, parallel, or inverted.
- Relevé
- Rotation
- Final Position

DIRECTIONS OF A TURN

EN DEHORS an outside turn. In an en dehors turn the body turns right on the left leg and left on the right leg.

EN DEDANS an inside turn. In an en dedans turn the body turns right on the right leg and left on the left leg.

TURNING FORCES

As a teacher, you must understand some of the basic forces that cause the body to rotate.

TORQUE

Is a combination of one pair of forces acting on a body in opposite directions. The foot applies force against the floor and the floor applies force against the foot. A wider foot position (fourth) produces more torque than a tighter foot position (fifth) and makes the turn easier to initiate.

ROTATIONAL VELOCITY

The closer the arms and legs are to the body, the faster the body will rotate. If the dancer is performing a pirouette in retiré with the arms in first, then lowers the leg and brings the arms closer to the body, the speed of the turn will tend to increase. Turns done in extensions (arabesque, attitude, second, etc.) will rotate at a decreased rate of speed.

JUMPS

Jumps and leaps allow the dancer to experience movement through the air. For the audience, it is a visual experience of air design. For the choreographer, it is the manipulation of air design. Teachers should pay careful attention to proper foot, leg, and body warm-ups before attempting these larger body movements. Remember, a proper warm-up improves the dancer's "centering" ability, both physically and mentally.

THE THEORY OF ELEVATION

Elevation is the ability of a dancer to attain height from the floor. Maintaining correct posture, all jumps begin with a demi-plié. The feet push away from the floor through the heel, ball, and toes, engaging the muscles of the legs and body to a full stretched position. In the landing, the feet reverse and make contact with the floor through the toes, ball, and heel and finish in a demi-plié.

THE FIVE METHODS OF JUMPING

- From two feet to two feet (Jump)
- From one foot to the same foot (Hop)
- From one foot to the other foot (Leap or Jeté)
- From one foot to two feet (Assemblé)
- From two feet to one foot (Sissonne)

BASIC LEG AND HIP POSITIONS IN JUMPS

STRAIGHT LEGS

In the air, the legs are straight under the body

ARCH JUMP

Keeping the legs straight, lift them back behind the hips with the upper back arched.

PIKE JUMP

Using a "torso flexion", pike the body at the hips bringing both legs forward in a straight position.

TUCK JUMP

Jump into the air and bring both knees together toward the chest. The back and torso should remain in straight alignment. The variations for the tuck jump would be pulling the knees to the chest or pulling the feet to the derriere.

DOUBLE STAG - CALYPSO JUMP

Both knees are bent in the air. The front leg is bent with the foot under the same thigh. The back leg is bent in a parallel attitude. ONLY in the advanced level should the dancer attempt to bend both legs in a turned-out position.

STAG JUMP

The front knee is bent with the foot under the same thigh, and the back leg is in arabesque.

SPLIT JUMP

Both legs are straight in the air as a right or left side split

ATTITUDE JUMP

The front leg is lifted in a split position and the back leg is bent in an attitude position

STRADDLE JUMP

Both legs are straight in the air in second position.

TUCK STRADDLE

One leg is straight in second position, while the other is in a **JUMP** turned-out stag position.

NOTE: The Double Stag Jump, Stag Jump, Split Jump or Attitude Jump can also be done with the back arched and head is released.

SPECIALIZED SKILLS

Specialized skills are specific body positions or specialized movements that are used both in warm-ups and movement combinations. Through repetition in warm-ups, these skills develop proper technical execution and strength and can be performed with proficiency when moving through space.

ARCH OR CHEST LIFT

A position borrowed from contemporary modern dance. The arch position of the spine is a lift of the torso upward and backward. The upper third of the chest maintains a high lift as the pelvis maintains an aligned position.

SIDE TILT

A position borrowed from contemporary modern dance. A lateral tilt of the back with the arms held in second position. This is an off centered position, often seen with one leg extended in a high second position.

FLAT BACK OR TABLE-TOP POSITION

A movement bending forward from the hips while keeping the head, neck, and spine in a straight line to the pelvis. A flat back can be executed on straight legs, in demi-plié, on relevé, or plié/relevé. It may also be done in turned out or parallel positions.

LAY-OUT

A straight-line position of the body, parallel to the floor. The supporting leg may be turned out or parallel. The leg creates a long line and may be extended forward, side, or back.

NOTE: The direction of a lay-out is determined by the direction of the torso. A strong use of the abdominals and proper spinal and pelvic placement are essential for the proper execution of lay-outs. Attention should also be placed on the desired leg alignment, either parallel or turned out. Lay-outs may be done on a straight supporting leg, in demi-plié, on relevé, or in plié/relevé.

FORWARD LAY-OUT

The torso is forward with the head in line with the spine to the pelvic area. The leg is extended to the side.

SIDE LAY-OUT

The torso is in a lateral position and the leg is usually extended to the side.

BACK LAY-OUT

The torso is hinged back and the leg is extended forward.

FORCED ARCH POSITION

A demi-plié position pressing the metatarsus into the floor with a high release of the heels. It may be executed parallel, turned-out, or inverted in a variety of feet and foot positions.

JAZZ ROND DE JAMBE

A rotary action of the leg usually executed en dedans. Step croisé with the right foot and at the same time release the left leg in an arabesque position. Begin an en dedans movement en l'air with the left leg pulling into a parallel passé position against the right knee, and finish with a ball change. Release the torso on the inward swing, contract on the passé, and release the torso on the ball change.

SPIRAL ROLL TO THE FLOOR

A body roll or turn of the body from a standing position that spirals or corkscrews to the floor. Careful attention should be given to knee and hip joints on the execution of the roll.

BEGINNERS

This floor roll can be presented as part of the warm-up at the end of the beginning level. Stand facing the back wall with the feet in second position. Turn the torso to the right. At the same time plié and gently tuck the left knee under the right foot. As the dancer sits on the left knee and left hip, the right foot remains in front of the left knee in a pretzel sit facing the front wall. Turn to the left and straighten the legs and return to the original second position facing the back wall. This movement could also be taught from a pretzel sit on the floor to a standing position and then reverse back to the floor.

INTERMEDIATE

Start with the right foot in tendu or dégagé second. Step on the right foot and twist the body to the right. Tuck the left knee under and sit on the left hip, exactly like the beginner twist to a pretzel sit. From the pretzel sit, continue to turn right sitting on both hips with the knees into the chest. Continue to turn on to the right hip and then to both knees to face the front wall. This spiral roll to the floor may end in numerous positions including on one knee, a jazz split, or the roll may continue to a standing position.

ADVANCED

There are many creative ways for the advanced student to spiral to the floor. This movement may continue from a pirouette, any extension, or a sauté movement.

SPLIT

Traceable to Egypt, early ballet and circus acrobats. The split is a standard move connected with other forms of high kicks and legomania as seen in vaudeville dancing.

There are three basic split positions:

- The right leg would sit on the floor directly in front of the chest. The ribs and hips would be square to the front and the left leg would be on the floor directly behind the left shoulder.
- Reverse the split with the left leg in front and the right behind
- In a "Straddle" split, both legs would be out to second on the floor, and the feet would be in line with the hips.

JAZZ SPLIT

A slide onto the floor with the forward leg extended straight. The opposite back leg is flexed from the knee at a right angle. If executing the right side, the right hand reaches to the floor first to break the fall, then, continue the movement until the right side takes the weight, then release the left knee gently to the floor. In this way, the back arches and enhances the curved line of the split. There should be a strong stretch to the feet and a turned-out leg position on the right leg. The left hand is extended high over-head.

NEEDLE - STANDING PENCHÉ - SIX O'CLOCK PENCHÉ

The needle is a high arabesque in which the body leans forward to a perpendicular position to the floor. The head is low and the raised leg is high creating a single long line. The hands are on the floor in the Standing Penché.

"Z" POSITION - 4th ON THE FLOOR

A sitting position on the floor with one leg bent from the knee in a forward position, and the other leg bent at the knee in a back position. Ideally both hips should be placed evenly on the floor. Care should be taken with students having anatomical problems by tailoring the position to suit the student's physical ability. Adapted from Modern Dance.

KNEE SPIN

A form of chainé turn on the knees. The knees are used separately to complete the turn. To execute, kneel on the right knee, turn to the right $\frac{3}{4}$ of a turn, and place weight on the left knee. Continue to spin on the left knee to face the front. Proper attention should be given to pelvic placement, keeping the pelvis under the rib cage. Also apply spotting techniques.

JAZZ FALLS

SWEDISH FALL

Stand with feet together. Extend the right leg into an arabesque, with the arms extend the arms forward horizontally, keeping the back straight and engage the abdominals. Fall forward while keeping the arabesque as high as possible, catch yourself with the hands and gently lower the shoulders to the floor. To help cushion the fall, keep the upper back arched.

SIDE FALL

Stand with feet together. Lift the right leg to a parallel passé, plié on the left leg and gently place the right knee onto the floor, roll to the right hip and continue the roll to the floor through the right-side torso and shoulder, extend the right arm so the body is in a prone position. Once the student understands the technique of this fall, they may start the movement by executing a sauté with the parallel passé.

BACKWARD FALL

Stand with feet together. Lift the right leg in coupé or passé derrière. Step the right leg back and shift the weight to the top of the foot and continue to gently plié you knee is on the floor in a turned-out position. The torso will lean slightly forward as the hips sit behind the knee while you continue to contract the body and roll to lay flat on the back.

LUNGE SLIDE

Stand with feet together. Plié on the right leg and slide the left leg back to a lunge position, keeping the front heel on the floor, and the back leg straight. Place the hands on the floor on either side of the front foot. Keep the weight on the hands and shoulder. Turn the front foot under and stretch to a pointed position. Slide it back to meet the back foot remembering that both feet should be pointed. Gently lower to the chest and stretch the arms forward.

LEVEL I JAZZ TECHNIQUE

ISOLATIONS

Isolations are listed below for the beginning jazz student. Please refer to the BODY ISOLATION section of the Jazz Manual for specific techniques.

SHOULDER ISOLATIONS

- Raise and lower shoulders
- Roll shoulders forward and back

HEAD AND NECK ISOLATIONS

Two important aspects of head isolations for the beginning student are focusing the eyes and understanding the center position. The emphasis of focusing the eyes will aid the dancer developing good spotting skills and will help them to be comfortable with using facial expressions. The emphasis of stopping in the center will assist the dancer in understanding proper alignment.

The beginning student should concentrate on the following isolations.

- Raising and lowering the head
- Turning the head side to side
- Tilting the head side to side

HIP ISOLATIONS

- Hips move side to side - be sure to emphasize the use of pli 
- Hip Triplets
 - Right - Left, Right, Hold
 - Left, Right, Left, Hold

ARM ISOLATIONS

The beginner should be familiar with the positions in the standard Jazz Port de bras, each position should be learned separately and then combined.

- Jackknife
- Folded
- V Position
- Jazz Second

RIB ISOLATIONS

Rib isolations are difficult for the beginning jazz student. The simplest way to teach this movement is thoroughly explained in the following section on contraction techniques.

CONTRACTIONS

It is difficult for the young beginning student to understand the concept of contract and release. Children are usually familiar with cats rounding or curling their back and dogs stretching or arching theirs. The images of a "Cat Back" and "Dog Back" are easy for them to visualize.

Have the students kneel on the floor with the knees separated the width of the hips. Place the hands on the floor directly under the shoulders. The arms should be straight with fingers pointing forward. The "Cat Back" position rounds the back and drops the head forward. The "Dog Back" position arches the back and lifts the head.

Use the floor as long as you feel it is necessary for the student to understand the feeling and technique of the movement. The next progression would find the student standing in parallel jazz 2nd with pli  . Place the hands on the knees and alternate the "Cat Back" and "Dog Back" positions.

This awareness of moving the center body will also help the young student understand forward and backward rib isolations.

TORSO STRETCHES

Torso stretching should be introduced to the Level I student after they have discovered a firm understanding of pure center body isolations. The average student that takes class once a week may be ready to engage in torso stretches by the end of Level I. At that time, they should begin to learn flat back, round over, and round up.

FLAT BACK

A flat back, or tabletop position, is when the dancer bends forward from the hips in a 90-degree angle. The back must remain straight in one piece. The spine, from the base of the head to the tailbone, should be in one-line parallel to the floor. In this position, the dancer must keep the weight forward on the balls of the feet and not sit back on the heels. Before this movement is introduced, the student must understand proper alignment of the rib cage and have the strength in the spine and abdominals to lift and hold the rib cage in a flat back position. It generally takes the young beginner a few years before they are ready to attempt a flat back position.

ROUND OVER AND ROUND UP

- Drop the head forward
- Drop the shoulders
- Continue to curve the spine until the hands touch the floor.

During the above process keep the knees straight and the abdominals and spine lifted. Reverse the process from the base of the spine using the abdominals to return to the beginning position.

FOOT AND LEG WARM UP

- **DEMI PLI  ** in parallel and turned out 1st and 2nd positions
- **RELEV  ** in parallel and turned out 1st and 2nd positions
- **SAUT  ** in parallel and turned out 1st and 2nd positions. At this level saut   is done from 2 feet to 2 feet and from 1 foot to the same foot. Echapp   saut   is excellent movement for the young beginner.
- **FORCED ARCH** in parallel 1st and turned out 2nd
- **TENDU AND DEGAG  ** in parallel 1st and turned out 2nd. By the end of Level I, tendu degag   could be done derriere with turn-out.

- **PARALLEL PASSÉ** the beginning student should learn this movement lying on the back. Once they understand the technique of parallel passé, it should be executed in a standing position. By the end of Level I, passé should also be executed in a turned-out position.
- **BATTEMENTS** refer to the battement section of Level I Technique
- **DEVELOPPÉ** Parallel développé should be taught once the parallel passé is achieved in the standing position with balance. The développé should be approached in the same way as the parallel passé. It should be taught on the floor with the student lying on their back. Once they achieve this position, they will progress to a standing position and eventually to turn-out.

STANDING LEG STRETCHES

PARALLEL STANDING STRETCHES

Standing leg stretches should begin with a wide leg position. As the muscles, especially the hamstrings, begin the warm-up, the legs can be positioned closer for a more intense stretch. The three main standing positions are ...

- a wide parallel second position
- a parallel second (the feet should be as wide as the hips)
- a parallel first position (the feet are together)

LEVEL I - THE YOUNG BEGINNER

ROUND OVER AND ROUND UP

Stand in a wide parallel 2nd position. Roll down by dropping the head, then shoulders, then the torso keeping the spine lifted and using the abdominals. Keep the legs straight and the heels on the floor. Keep the spine rounded at the bottom and take the hands as close to the floor as possible. Use the lower back to recover and reverse the rolling of the spine to a straight back position.

LEVEL I - THE OLDER AND ADVANCED BEGINNER

Stand in a wide parallel 2nd position. Roll down using the above techniques for the round over and add a demi-plié and straightening of the legs with both hands on the floor. Recover by reversing the rolling of the spine. This level student can repeat the same stretch in a parallel 2nd position.

SITTING LEG STRETCHES

DIAMOND SIT

Sit with knees bent and open and the bottoms of the feet together. Have the student hold the ankles and not the toes as this will make the feet sickle. Drop the body forward as far as possible and recover with a straight back. Arch back and recover to a straight back.

STRADDLE SIT

Open the legs to second. In this position, the beginning student should learn the three rotations of the legs. Turn the big toe in to the floor in an inverted position. Rotate the knees to face the ceiling in a parallel position. Rotate the legs back so the little toes touch the floor in a turned-out position.

In a straddle sit, the student should place one hand on each side of the right knee and bend straight forward over the right knee. Reverse this stretch to the left. Keeping the knees on top in a parallel position, stretch both arms forward on the floor and try to lower the body as much as possible. These stretches may be done with stretched and flexed feet. Place both hands behind the hips and arch the back with stretched and flexed feet.

PIKE SIT

Start with feet together and straight in front of the body. In this position, the beginning student should stretch and flex the feet in both parallel and turned out positions. Trying to keep the knees straight, the student should stretch forward with stretched and flexed feet. Place both hands behind the hips and arch the back with stretched and flexed feet.

FOOT STRETCHES

In the straddle and pike sit, the student should learn to flex and stretch the feet to a pointed position. As they advance, they can articulate the feet by curling the toes, pulling the toes back to a flexed position, stretching the instep with the toes pulled back and finally stretching out the toes to a pointed position.

BACK STRETCHES ON THE FLOOR

LEVEL I - BEGINNER

THE COBRA STRETCH

Lay flat on the stomach, place hands flat on the floor by the shoulders, keep the fingers facing forward, straighten the arms and arch back. Hold for four counts and lower to the floor.

LOCOMOTOR SKILLS

BASIC LOCOMOTOR MOVEMENTS FOR THE BEGINNER

LEVEL I - BEGINNER

- Hop, skip, leap, jump
- Chassé
- Pivot turn
- Step R, touch L in ball dig and reverse
- Paddle slide
- Paddle turn
- Echappé sauté
- Passé
- Tuck jump from 2 feet

LEVEL I – INTERMEDIATE

- Grapevine step
- Pas de bourrée
- Jazz square
- Step ball change
- Flick kick ball change
- Step ball change turning
- Three step turn
- Chasse' pas de bourrée
- Step battement ... walking battements with front extension

LEVEL 1 – ADVANCED

- Chainé turn
- Chassé pas de bourrée en tournant
- Parallel passé step ball change
- Lindy step
- Scissor Step

ADULT BEGINNER LOCOMOTOR SKILLS

- Pelvic paddle
- Pelvic chassé - push pelvis forward and back
- Afro Cuban slide
- Lunge or dart pas de bourrée
- Pelvic tendu - tendu devant R with pelvis pushed front, tendu derrière R, chassé R

BATTEMENTS

BATTEMENT IS A LARGE BEATING ACTION OF THE LEG

It is a continuation of battement tendu and battement degage. The height of the leg depends upon the flexibility and control of the body. The leg is lifted or “kicked” sharply and lowered with control until the toes touch the floor. The arms and body should remain still on front and side battements. On back battements, the weight shifts slightly forward. This allows the leg to lift more freely and relieves tension in the back and shoulders.

LEVEL I STUDENT BATTEMENTS

The beginning student can be introduced to battements on the floor. The student lays on their back with the arms in 2nd and the palms on the floor. Lift one leg up straight and lower it to the floor, then reverse to the other leg. A Level I dancer can understand that an “isolation” means to move only one body part. Describing battements as an isolation helps the dancer understand the technique of the movement.

The next progression would be to have the student stand in parallel 1st, either center floor or at the barre. Have them tendu to the front and lift the leg to battement. The instructor should keep repeating that a battement is an isolation.

The student could then progress to a “swing” battement executed from a lunge position. Start with a lunge on the left leg with the right leg extended back. Swing the right leg forward to a battement and return to the lunge position.

Step right forward with a battement on the left, then reverse with a left step forward and a right battement. This would develop to a sequential progression across the floor.

The first battement attempts by the beginning student should be a front parallel battement. When the student is ready for battements in 2nd and arabesque, it is advisable to have them execute these movements in a turned-out position. Parallel 2nd and arabesque is an advanced movement and difficult for the young dancer. Needless to say, if the student is also taking ballet class, their battements will progress at a faster pace.

TURNS

TURNS FOR THE LEVEL I STUDENT

A turning position is natural for children as they turn in play. The young beginner can start to understand the techniques of turning by introducing them to the word Focus, and by reminding them that the first part of their body to change direction is their Eyes.

FOCUS

The beginner student should be trained to focus the eyes when they are executing any head isolation. By moving them close to the mirror and asking them to find their eyes in the mirror whenever they return the head to center, you are teaching them to focus. This technique will help them to understand spotting and prepare them for turns.

TURNS ON TWO FEET

Standing close to the mirror, have them “skittle” the feet to the right while holding on to their eye position in the mirror. Have them snap the head around to find themselves in the mirror and complete the turn. Repeat this process to the left.

SAUTÉ' TURNS

Another method for teaching beginners to spot and focus is by sauté turns done in quarters and halves. Have them jump to face each wall reminding them that their eyes must find the new wall first.

ECHAPPÉ SAUTÉ

This is an excellent way to teach students to turn and focus. Most young students cannot move at a fast pace. Teaching them slower combinations in repetition will help them to develop the proper technique for a strong foundation. To execute the echappé sauté, have the student jump to second with a quarter turn on the count of one, jump the feet together on the count of two and clap on the counts of three and four. Continue the movement turning to the back wall, side wall and front and then reverse to a left turn. Continue to remind them that their eyes must find the new wall first.

PIVOT TURNS - HALF PIVOT TURN

Place the right foot in front and pivot on the left foot to face the back wall. Repeat by placing the right foot in front and pivoting on the left foot to face the front wall. Reinforce the technique of changing directions with the eyes. Reverse the pivot to the left. Pivot turns may also be done in quarter turns.

CROSS TURNS

Cross the right foot over the left in a forced arch and turn to the left with the weight on both feet. This is an easy turn for the beginner to accomplish and helps to develop spotting and focusing techniques.

PADDLE TURNS

The same as a paddle step with a turn. Lunge out on the right to the right side, step left back on relevé and step right down to the right. Continue the up and down stepping movement to complete the turn. Usually done in four counts, then reverse to the left.

LUNGE SOUTENU TURN

Teach the student to lunge right, then relevé and pull the left foot in front of the right. Allow the student to repeat this process until they feel secure with the change of level and balance, then add a turn.

THREE STEP TURNS

An easy method to teach three step turns is step right, step left and turn, step right, jump the feet together and clap at the same time. If you finish the turn with a jump on two feet, it is easier for the beginner student to repeat the movement in the same direction across the floor. This is less confusing for the young dancer. Once across the floor, have them return to the opposite side. Once they are confident with the movement and their spotting and focusing techniques are strong, you can have them turn from right to left in the center.

ADDITIONAL TURNS FOR THE LEVEL I STUDENT

CHAINÉ TURNS

Is a two-step turn generally performed in relevé but may be performed in plié. The body rotates 180 degrees on each step of the turn, and the turning movement progresses in a straight line. The weight shifts from one leg to the other with evenly balanced step. In chaîné turns performed in relevé the legs should be held in 1st position turned out. In chaîné turns performed in plié the legs may be held parallel or turned-out in either 1st or 2nd position. In a single chaîné turn, the arms open to 2nd position on the first step of the turn and close in 1st position on the second step of the turn. When turns are performed in succession across the floor, they can be visualized as a "chain" of turns. The arms remain closed in 1st position, and there must be quick spotting of the head to maintain momentum on multiple turns.

PAS DE BOURRÉ

The pas de bourrée is a ballet step consisting of three steps. The Jazz pas de bourrée can be performed in several ways. It also can be counted in several ways: 1&2, 1&a, 2&a. The count depends on the tempo and the accent. This can be combined with chasse for across the floor progressions.

IN PLACE OR FORWARD/BACKWARD

The pas de bourrée in place or traveling forward or backward begins in 2nd Position. Step R crosses in front or back, step L to 2nd position, Step R in place.

TRAVELING SIDEWARD

Step R crossed in back of L, Step L to 2nd position, Step R crossed front of L

PIROUETTE

A ballet turn performed in place, with the supporting leg in relevé and the other in passé. The pirouette may be performed in parallel or turned-out position. Parallel pirouettes may also be done with the supporting leg in plié. In performing pirouettes, bring the lifted knee directly to high passé, maintain good alignment, and spot.

NOTE: At the end of Level I Advanced, the dancer should understand the preparation and techniques for a single outside pirouette.

JUMPS

JUMPS FOR THE LEVEL I BEGINNER

During the beginning development, it is essential to do many jumps from two feet. To teach the proper technique for sauté, begin by teaching plié and relevé so they may begin to feel the heels pressing on plié and the legs straightening on relevé.

Once they can hold a straight position on relevé, transfer that movement to sauté. The young student will have to sauté on two feet for a long time to develop strength and posture in the air. Jumps from two feet should be included in the warm-up, in traveling progressions, and in combinations.

LEVEL I - BEGINNER JUMPS

SAUTÉ FROM TWO FEET

Should be executed in parallel and turned out first and parallel and turned out second.

ECHAPPÉ SAUTÉ

Should be executed plain and in quarter turn patterns.

TUCK JUMPS

At this level, the easiest tuck jump to attempt is to pull the feet toward the derrière.

COMBINATIONS

Executing one echappé sauté and one tuck jump.

LEVEL I - INTERMEDIATE /ADVANCED JUMPS

SAUTÉS

Continue to work on sautés from two feet.

PARALLEL PASSÉ SAUTÉ

Step on the right foot in plié, pull the left to parallel passé, and sauté on the right foot.

ARABESQUE SAUTÉ

Chassé the right foot forward in plié with the left in Arabesque, sauté on the right foot and land on the right in plié, then reverse.

ASSEMBLÉ

Step the right foot forward in plié, brush the left foot forward to a parallel degagé position. Jump into the air and land on both feet.

TUCK JUMP SAUTÉ

Step right, pull the left to parallel passé. On the sauté, pull the right leg to a parallel tuck position.

LEVEL II JAZZ TECHNIQUE

ISOLATIONS

The Level II Jazz Student should be able to execute any variation of shoulder, head, rib, and hip isolations by the end of this level of training. Descriptions of all isolated movements are defined in the Body Isolation section of this Jazz Manual. The Level II isolations should still concentrate on the importance of passing through and understanding the center of alignment, but they can be executed at a faster pace, with different rhythmic patterns, and with traveling movement.

MIDDLE BODY TECHNIQUE

CONTRACTIONS

A jazz contraction refers to the torso and is a shortening of the muscles. Contractions are an important aspect of the jazz class warm-up. They strengthen the abdominal area, aid in developing a strong center, and help to establish a secure balance. Contractions are an essential part of advanced jazz dance choreography.

In the contraction position, the front of the torso becomes concave as the abdomen is hollowed. The spine lengthens and curves out as the lower spine is rounded. The pelvis pulls forward with the shoulders directly over the hips. The knees bend slightly, and the weight is lifted up. The distance between the chin and chest must remain the same. Invert and flex hands in jazz 1st position to keep the shoulders down. To check alignment, see if relevé is possible.

CONTRACTIONS

The intermediate student should be proficient in executing rib isolations. At this level, a thorough explanation of contraction should be given. The dancer should begin to feel energy as they shorten the abdominal area and lengthen the spine. An important exercise at this level is to have the student face the side wall in a parallel 2nd position with the arms in 2nd. As they plié and contract, the arms should close to an inverted middle fifth position with the shoulders pressed down. The student should isolate the head to face the mirror and observe the curve created by the contraction. As they recover to a straight alignment, they should continue to watch the shapes their body forms.

BODY WAVES TECHNIQUE

Body waves should be introduced to the Level II dancer.

- Tip the body forward from the hips to a flat back position.
- Push the ribs forward and recover to a straight back position.
- Hinge the body back and contract. Continue the contraction by dropping the head and push through to the flat back position.
- The ribs will once again push forward, and the wave movement will continue.

TORSO STRETCHES

FLAT BACK

A flat back is a position in which the dancer bends forward from the hips in a 90-degree angle. The back remains straight. The spine, from the base of the head to the tailbone, should be in one line parallel to the floor. In this position, the dancer must keep the weight forward on the balls of the feet and not sit back on the heels. Once the Level II student has a strong understanding of the flat back position, the instructor should add port de bras, contract and recover, and contract and release movements to the flat back position.

Note: In a flat back position the rib cage is closed. In a release position, the rib cage is open. The instructor must strongly indicate the difference once the student begins to execute a contraction series in the flat back position.

Port de bras: Any variation of symmetrical arms could be used including jackknife, folded, a flat second position, or a parallel fifth position.

ROUND OVER & ROUNG UP

Drop the head forward, drop the shoulders and continue to curve the spine until the hands touch the floor. During the above process keep the knees straight and the abdominals and spine lifted. Reverse the process from the base of the spine using the abdominals to return to the beginning position.

LATERAL STRETCH

A lateral stretch is a bend directly to the side, not forward or backward. Begin with the arms over head and keep them an equal distance from the head throughout. Keeping this position, curve the body directly to the right side and return to the center. Reverse to the left side and return to the center.

BACK BEND

Place the hands on the waist, slowly drop the head and shoulders back, and allow the back to bend. The legs must remain in a straight position. Breathing is an important aspect of the back bend. The dancer must learn to breathe in through the nose and breathe out through the mouth during the back bend. This will alleviate any stress on the back and will ensure that the dancer does not return to the center position with a headache.

TORSO TWIST

Keeping the hips and legs in place twist the torso, including the shoulders and head, to the right. Return to the center and reverse to the left. Arms may be down by the hips or in any symmetrical jazz position.

SPIRAL

Place the arms in a parallel high fifth position. Working from the waist, incline the body to the front right corner. Continue this movement in a circle to the back right corner, back left corner, front right corner, and to the center. Keep the arms and shoulder line square on the spiral movement. Do not allow either arm or shoulder to drop. Reverse the spiral to the left side.

HINGE

The hinge position should be initially taught from both knees. Start with knees slightly separated. Engage the abdominals, keep the body in a straight line from knees to head, and tilt backward. Keep the arms forward in line with the shoulders before, during, and after the hinge movement.

FOOT AND LEG WARM UP

DEMI-PLIÉ

in parallel and turned out 1st, 2nd, 4th, and 5th

RELEVÉ

in parallel and turned out 1st, 2nd, 4th, and 5th

SAUTÉ

In parallel and turned out 1st, 2nd, 4th, and 5th

At this level, the dancer should be presented with and understand the 5 types of sauté.

- 2 feet to 2 feet (Jump)
- 1 foot to the same foot (Hop)
- 1 foot to the other foot (Leap or Jeté)
- 1 foot to 2 feet (Assemblé)
- 2 feet to 1 foot (Sissonne)

FORCED ARCH

should be incorporated with demi plié on 2 feet in all positions.

TENDU AND DEGAGÉ

parallel and turned out – en croix

GRAND PLIÉ IN 2ND & JAZZ 4TH

Execute a turned-out grand plié in jazz 2nd and relevé on the right foot with the leg turned out. Turn the body to the left jazz 4th with a relevé on the right foot. Make sure the right knee turns under to a parallel position for support. Return to 2nd in relevé, lower right heel, and recover to a straight leg position. Reverse

JAZZ LUNGES

Parallel and turned out in 2nd and 4th. By the end of Level II, the student should learn to invert the jazz lunge.

PASSÉ

Turned out and parallel with relevé and balance.

DEVELOPPÉ

Turned out in front, side, and back. Also parallel developpé front and back.

BATTEMENTS

Refer to the Battement section of Level II technique.

FOOT STRETCHES

Continue to use the flex and stretch foot articulations from the Level I foot stretches.

BACK STRETCHES ON THE FLOOR

COBRA STRETCH

Continue with the same Cobra Stretch from Level I

BACK BEND FROM THE KNEES

- separate the knees and place the hands on the waist.
- breath in and exhale slowly.
- after breathing a few times, have the student bend back on the exhale.
- press the abdominals and thighs forward and slowly drop the head and shoulders back, then recover.
- teaching the student to breath during the back bend will help the range of motion in the back and will stop the student from getting a headache.

CHEST LIFT

- lay the back flat on the floor with the arms in second position.
- lift the chest up and arch the back away from the floor.
- roll to the top of the head, keeping the head on the floor.
- lead with the chest and lift the torso to a sitting position.
- return to the floor with a contraction and roll the spine down to the starting position.

LOCOMOTOR SKILLS

LEVEL II INTERMEDIATE STUDENT LOCOMOTOR SKILLS FOR THE

LEVEL II - BEGINNER

- traveling isolations - walking with head, shoulder, rib, and hip isolations.
- traveling with arm isolations and patterns.
- walks with contract and release movements.
- ball change rhythms for grapevine steps.
- full line of chainé turns.
- chainé turns with various rhythmic patterns and level changes (refer to turn section of Jazz Manual).
- pas de bourrée battements (refer to battement section of Jazz Manual).
- Triplets.

LEVEL II – INTERMEDIATE TO ADVANCED

- continue to advance traveling isolations and polycentric isolations
- continue to advance traveling arm isolations
- Open Pas de bourrée
- Open Chassé
- Mambo break
- Jazz Run
- Jazz Rond de Jambe

STANDING LEG STRETCHES

PARALLEL STANDING POSITIONS STRETCHES

The three main standing positions are:

- a wide parallel second position
- a parallel second (the feet should be as wide as the hips)
- a parallel first position (the feet are together)

PARALLEL STANDING STRETCHES

Standing leg stretches should begin with a wide leg position. As the muscles, especially the hamstrings, begin the warm-up, the legs can be positioned closer for a more intense stretch.

- In wide second, parallel second, and parallel first, continue to use a pli   and straightening motion with the hands on the floor.
- In all three positions, walk the hands forward as far as possible with the heels remaining on the floor.
- Repeat the last stretch with a relev   and press heels back to the floor
- Keep the back as straight as possible with the ribs pressed back toward the thighs
- Walk the hands back to the floor and recover to a straight standing position

STANDING FOURTH POSITION FLAT BACK

- feet in parallel fourth position.
- execute a flat back position over the front foot.
- drop the body down with one hand on each side of the front foot.
- return to a flat back position and recover.

LUNGE STRETCH

The lunge position is an excellent stretch for the hip flexors and the quads. This position should be explained thoroughly for the safety of the student's knees. The bent knee must be over the front of the foot and the shin should be perpendicular to the floor. The Level II student should learn this position once the instructor determines they are ready to understand and execute the principles of the movement safely.

The lunge stretch should initially be taught from both knees:

- start on both knees, extend the right foot forward with the knee bent.
- the right foot should be flat and in a parallel position.
- the right heel must remain on the floor through the entire lunge stretch.
- the right knee must be directly over the right in-step, and cannot go forward of the instep.
- hands are on the floor on either side of the right foot.
- straighten the left leg directly behind the left hip.
- keep the left leg straight in a parallel position (knee faces the floor).
- the left foot is in a parallel relev  .
- to stretch the front leg, press back and straighten the front leg.
- try to press the back heel into the floor.
- keep the chest close to the front knee.
- keep the hips parallel, do not allow them to twist.
- hold the stretch for four counts and return to the lunge position.

SITTING LEG STRETCHES

DIAMOND SIT

At the Level II student will add a flat back position to the Diamond Sit
Example:

- sit back on the tail bone.
- drop the head forward and contract.
- lengthen the spine to flat back while remaining forward.
- return to a straight back position.

To reverse the exercise:

- go forward with the spine in a flat back position .
- contract and drop the head forward.
- pull body back to sit on the tail bone in a contracted position.
- roll up to a straight back position.

Add Lateral Stretches to the Diamond Sit Position.

STRADDLE SIT

Use the same stretches as in Level I, working both flexed and pointed feet. At this level add lateral stretches.

PIKE SIT

Use the same stretches as in Level I, working both flexed and pointed feet in parallel and turned-out leg positions.

At this level, combine the Pike Sit with Hamstring and Torso Stretches.

Example:

- sit with the right foot flat on the floor in a passé' position with the left foot straight out in front.
- wrap the left arm around the right knee and turn the torso to corner #4.
- Reverse sides.

SPLIT STRETCHES

- Lay flat on back with both shoulders on the floor.
- Bring the right knee to the chest.
- Keep the spine in a straight line from the head to the left toe.
- Place the hands behind the right thigh and pull the knee to the shoulder.
- Hold this position.
- Keep the shoulders and the head on the floor as the right leg is developed.
- Relax the right leg to a bent position for four counts and straighten the leg for four counts.
- Repeat this movement two times and reverse.

STRADDLE STRETCH

- Lay flat on back and pull both knees to the pelvis.
- Hold four counts and open legs to a straddle split and hold four counts.
- Repeat

BATTEMENTS

BATTEMENTS

At the intermediate level, the student should be proficient in the techniques of battements in all directions. Side and back battement will be more proficient and have greater height when they are executed in turned-out positions. Some of the variations for the Level II student for battements are:

WALKING BATTEMENTS - FRONT, SIDE, AND BACK

- add relevé, sauté and sauté stag.

WALKING DEVELOPPÉ KICKS - FRONT, SIDE, AND BACK

- draw the leg to parallel passé and shoot the leg out to a battement.

PAS DE BOURRÉE BATTEMENTS - FRONT, SIDE, AND BACK

- add relevé, sauté and sauté stag.

BATTEMENTS WITH CHASSÉ - FRONT, SIDE, AND BACK

- step left crossed front over the right, battement right to 2nd, chassé right
- add relevé, sauté, and sauté stag.

OUTSIDE FAN KICKS

Step L to L, bring R across L, raise the R leg in a circular clock-wise motion.

HITCH KICKS

A scissor like kick where the legs pass each other in the air. The first leg is usually held low, and the second leg is lifted higher. A hitch kick may also be executed with the first kicking leg bent and the second leg straight, or with the first leg bent and the second leg bending and opening to a développé.

FRONT HITCH KICK

Step forward on the right leg in demi plié and kick the left leg front. Jump into the air and switch the legs in a scissor like fashion. Land the left leg in demi plié with the right leg in a high battement.

BACK HITCH KICK

Step backward on the right leg in demi plié and kick the left leg back. Jump into the air and switch the legs. Land on the left leg in demi plié with the right leg in an arabesque.

SIDE HITCH KICK

Step the right leg to second in demi plié and kick the left leg crossed in front of the right. Jump into the air and switch the legs. Land on the left leg in demi plié with the right leg in a second battement.

URNS

LEVEL II – BEGINNER - TURNS

CHAINÉ TURNS

Variations on chaîné turns are an excellent way to develop strong turning skills for the Level II Beginner and Intermediate student.

Use longer combinations of chaîné turns such as:

- Execute three chaîné turns right, chassé and reverse sides.
- Execute seven chaîné turns right, chassé and reverse sides.
- Execute a line of chaîné turns the entire length of the floor.

Use different levels

- Step into chaîné on relevé.
- Tombé into chaîné with the right, step left on relevé to finish turn.

Use different rhythm patterns

- Tombé right on the count of 1, step left on relevé to finish turn on the count of 2, execute a full chaîné turn on one count - &3, execute a full chaîné turn on one count - &4

PIQUÉ TURNS

Step onto the demi-pointe of the R turning en dedans to the R, with the L placed in Jazz Passé. Can also be done en dehors and in plié.

SOUTENU TURNS

Step onto the demi-pointe of the R, draw the L into the 5th position front of R, leg straight, pivot ½ turn to the R to face back, continue to turn R, finishing facing front with the R. May also be done in plié.

SINGLE PIROUETTES - EN DEHORS/EN DEDANS

A ballet turn performed in place, with the supporting leg in relevé and the other in passé. The pirouette may be performed en dedans or en dehors, in parallel or turned-out position. Parallel pirouettes may also be done with the supporting leg in plié. In performing pirouettes, bring the lifted knee directly to high passé, maintain good alignment, and spot.

NOTE: At the end of Level I Advanced, the dancer should understand the preparation and techniques for a single outside pirouette.

LEVEL II – INTERMEDIATE – ADVANCED TURNS

Once the basic techniques of the turns listed above are strong, the instructor should begin to combine these movements and to develop them at the next level by adding isolations.

- PIQUÉ TURNS
- SOUTENU TURNS
- TURNS WITH ISOLATIONS
- DOUBLE PIROUETTES EN DEHORS AND EN DEDANS
- SAUTÉ TURNS

INSIDE OUTSIDE - PROGRESSIVE TURNS

Step the right foot forward to fourth plié and execute a single en dedans pirouette. Step the left foot forward to fourth plié and execute a single en dehors pirouette. Continue this pattern across the floor.

PENCIL TURN

A pirouette turn, with the working leg drawn into the supporting leg. The working leg feels like it is "dragging" on the floor during the turn.

COMPASS TURN

A pirouette with the working leg in a dégagé position.

TOUCH TURNS

Touch the left foot behind the right foot in a forced arch position. Turn to the left, keeping the weight on the right foot and the left in a forced arch. As the turn is completed, shift the weight on to the left foot stepping it in front in plié. The touch turn can be used as a progression by alternating it with a chassé to the right side.

BARREL TURN

Often referred to as a barrel roll, this turn is characterized by using the arms in a windmill or airplane position. The barrel turn may be executed inside or outside, stationary or traveling. Often the body is inclined or arched as opposed to upright. The raised leg is usually in a passé position and can be parallel, turned out, or turned in. The windmill action of the arms and use of the spine motivate the turn action.

FAN KICK TURNS

Step the right foot forward in fourth position to wall #8. Step the left foot forward in fourth position to wall #8. Lift the left heel off the floor enough to pivot and, at the same time fan the right leg facing the front (wall #5). Continue this progression, across the floor. Also used as a preparation for renversé turns).

TOUR DE BASQUE

Chassé the right foot forward, jump into the air and bring the left foot behind the right in a turned out fifth position. Land on the left in plié with the right in coupé devant.

RENVERSÉ TURNS

A fan kick with a sauté. Fan the right leg with a sauté on the left. Cross the left behind the right with a ball change to finish the turn.

CHAINÉ STAG TURN

Chainé to the right in plié, jump to a right stag position, and land on the right leg. The left leg steps across the front of the right and finishes the turn.

JUMPS

Work on the first three jumps listed below as part of the Level II warm-up. These exercises will help to develop strength and stamina for the more advanced elevation work the intermediate student will be presented.

SAUTÉ FROM TWO FEET

Continue to work on numerous jumps from two feet both parallel and turned-out. Add sautés to fourth and fifth and changements. Use these movements in the student's warm-up, in progressions across the floor, and in combinations.

SAUTÉ FROM ONE FOOT

The Level II warm-up should include sautés from one foot to the same foot and from one to the other with the change happening in place, under the hips.

PRANCES

Prances are an excellent method to teach the student to articulate the feet and make them strong for take-off and landing positions.

- Start with the feet in a parallel first
- Roll the right foot off the floor from the heel, ball, and toe. The foot and leg are parallel with the knee bent straight forward.
- Roll off the left foot from the heel, ball, and toe and jump into the air. Land on the right foot through the toe, ball, and heel with plié.
- Continue to alternate feet, trying to jump off the right leg before you land on the left and vice versa.

TUCK JUMPS

Continue to work on tuck jumps for elevation and correct placement of the feet and legs. At Level II, the dancer should attempt to pull the knees upward to the ribs. It is also advisable to include tuck jumps with quarter and half turns.

SISSONNE

SIMPLE SISSONES FROM ASSEMBLÉ

Before teaching this movement, the student should have an understanding of the techniques of a turned-out battement, especially for the arabesque and a la seconde. The assemblé should be executed in a parallel position.

FRONT SISSONNE

Assemblé, sissonne the right foot front, left in arabesque.

BACK SISSONNE

Assemblé, sissonne the right foot back, left foot front extension.

SIDE SISSONNE

Assemblé, sissonne the right foot to the right with the left in a second extension.

TIPS FOR TEACHING JAZZ SISSONNES:

- Keep the hips and shoulders square.
- You may want to initially teach the movement with the hands on the hips. This will help the student use the legs to jump and not the arms or shoulders.
- When the student is ready for arm positions, keep the arms symmetrical.

All the sissonne positions listed above should continue to be developed for strength and body lines throughout the intermediate level. The following body designs should be added to the Level II sissonne vocabulary. These positions are described in detail in the Jump section of this manual.

- Double Stag
- Single Stag
- Split (right or left)
- Straddle Split

At this level, once the student has strength and consistency of technique, they may open the chest and shoulders, using epaulement and head direction for performance enhancement.

GRAND JETÉ

- From a battement position with straight legs
- From développée
- With a straddle

LEVEL III JAZZ TECHNIQUE

ISOLATIONS

At this level, the advanced student should be proficient in all the isolated movements described in the Isolation Section of the Jazz Manual. The advanced student should be able to combine isolated movements, present isolations in various rhythmic patterns, travel with multiple isolated movements, and add isolations to advanced movements such as turns.

CONTRACTIONS

The Level III student should thoroughly understand and emotionally feel a contraction. Contractions and body waves should be added to choreographic movement, to leg extensions, turns, and leaps.

TORSO STRETCHES

Level II torso stretches will continue through Level III and will advance both choreographically and with more demanding balance skills. Relevé can be used in the flat back, round over, and lateral stretch positions.

FLAT BACK

May be done flat or on relevé. A diagonal position may be added to the flat back. Execute a flat back position with the arms forward and level with the shoulders. Move the torso to the right, in one piece, from the waist to the fingertips. Maintain the flat back position until the arms and head face corner #1. Return to the center and reverse the movement to the left.

LATERALS

Also may be done flat or on relevé. A lateral stretch may be combined with a rounded drop to the center with either straight legs or demi plié. A lateral stretch may also be combined with a circular movement to a flat back position or a backbend position.

BACK (ARCH) BEND

A good torso stretch for the advanced student is a combination of standing hinge in parallel 2nd with both legs straight. Execute the hinge with both arms forward and the hands flexed. From this position, swing the arms down and back by the hips. At the same time arch the back with the knees straight and continue to swing the arms back and up to 5th. As the arms return up to 5th the body recovers to the straight position.

TORSO TWIST

Should be used with advanced port de bras, and also combined with flat back, spiral movements, and jazz 4th plié combinations.

SPIRALS

Should be used with advanced port de bras and combined choreographically with center warm up movement.

HINGE

The Level III student should have a strong hinge position on the floor and should be able to advance the hinge movement to a standing position. Standing hinges should be done in a forced arch, (plié /relevé) position. They may be executed in parallel jazz second, jazz fourth, or on one leg with the opposite leg in développée or battement devant.

STRETCHES

LEG STRETCHES

- Demi and Grand Plié in all positions
- Relevé in all positions on two feet, parallel and turned out on one foot and in combination with coupé.
- Tendu and Degagé in combination with demi plié, forced arch, flexed feet, and relevé.
- Passé and développée in combination with plié, relevé, fondu, coupé, attitudes, and rond de jambe. All positions should be done in parallel and turned out positions.
- Jazz 4th Position should be combined with contract and release, spiral movements, and hinges.
- Sauté in all positions and turning.
- Battements in all directions using plié, relevé, sauté, and turning combinations.

STANDING LEG STRETCHES

BASIC PARALLEL STRETCHES

The advanced student should continue to use the Level II standing stretches adding more advanced contraction movements in the roll down and roll up process of parallel stretches in all foot positions. This level should add flat back positions to forward stretches and also add recovery in a flat back position. Combinations should include flat back positions both forward and to the corners, lateral stretches, and spiral movements.

STANDING FOURTH POSITION FLAT BACK

- feet in a parallel fourth position.
- execute a flat back forward.
- drop the body to the front leg with one hand on each side of the front foot.
- relevé the back foot and replace the back heel.
- lift the toes of the front foot off the floor and replace the toes.
- repeat this stretch returning to the flat back position and recover.

LUNGE STRETCH

Continue to remind the student that the back leg must remain in a straight position on the lunge stretch. The Level III student can elaborate on this stretch, described in detail in Level II by:

- lifting the toes of the front foot off the floor when the front leg straightens.
- with the right leg in front in plié, lift the right hand off the floor and twist the torso to the right.
- place both elbows and hands on the floor on the inside of the front foot while in plié.

SITTING LEG STRETCHES

DIAMOND SHAPE

Continue to reinforce contract and release positions while adding lateral, hamstring and torso stretches. In the Diamond Sit, cross the right foot over the left knee. Hold the knee with the left hand and twist the torso to corner #4. Reverse

STRADDLE SIT

Continue to reinforce stretches from Level II. Combine lateral stretches and torso twists. Execute a lateral stretch to the right, holding on to the right foot with the right hand. Open the chest to the left and open the left hand to the back corner.

For an advanced straddle stretch that is good for the inner thighs flex the feet in a straddle sit and reach the hands forward as far as possible without the ribcage touching the floor. Keep the back arched and the chest lifted. Hold for four counts and recover to a straight straddle sit with pointed feet for four counts. Repeat

PIKE SIT

Combine torso twists with front attitudes and developpé in turned out and parallel positions.

SPLIT STRETCHES

Continue the Level II stretch lying on the back. After extending the leg, take it to a second position, and roll into a split. Stretch forward over the front leg and arch back over the back leg. To recover, roll to the back, release the leg, and reverse the stretch.

STRADDLE STRETCHES

Lie on the back and open legs to a straddle split. Roll forward to an acrobatic straddle split with both elbows on the floor and the feet in a flexed position.

STRADDLE THROUGH

Start in a pike sit, open the legs to a straddle, lay forward on the stomach, and let the legs meet in the back. To reverse, open the legs to a straddle split and bring them together to a pike position.

BACK STRETCHES ON THE FLOOR

COBRA STRETCH

Continue with the same Cobra Stretch from Level II

BACK BEND FROM THE KNEES

- Execute with the hands on the waist.
- Execute with the arms straight up. Arch back and touch the hands to the floor and recover.

THE CHEST LIFT

- Continue to work for strength and extended range of motion.
- Combine with various sitting positions – pike, knees to chest with a contraction, straddle and V position sits.

PUSH UP BACK BEND

- Laying on the back - push up to a back bend and rock back on the shoulders.

BATTEMENTS

Some of the variations for the advanced student are:

BALANCE BATTEMENTS

- Being able to kick the leg forward and hold it with both hands.
- Being able to kick the leg to 2nd and hold it with the same hand.
- The balance could be flat, on relevé, or turning on relevé.

PLIÉ-RELEVÉ

All the Level III battements listed could be done in plié-relevé.

ARCH KICKS

Step on the right, battement left forward with a deep back bend. The supporting leg should be straight, either flat or on relevé. The arms may be opened in a V position or held in a curved high 5th depending upon the flexibility of the dancer's back and shoulders.

SIDE EXTENSION WITH A TILT

Step LXFR, battement right to 2nd and tilt to the left. The right arm can be held in a high diagonal line and the left is in a low diagonal. The eye focus can be toward either hand.

BATTEMENT WITH A HINGE

Battement or developpé the right leg front with a plié/relevé on the left leg. Hinge the body back keeping a straight line from the left knee to the shoulders. A standard arm position would be the left arm in front and the right arm to second position, but any variation could be used.

FAN KICKS

- Outside fan kicks
- Inside fans kicks
- Double fan kicks
- Add relevé to all fan kicks

HITCH KICKS

- Hitch kick ending with a front battement hinge in plié/relevé
- Hitch kick and hold second leg with both arms. Balance on relevé

TURN

ISOLATED TURNS

At this level the student should work on turns with head, rib, and hip isolations. They should also work on tilted and off-center turns.

PIQUÉ TURNS

Continue single turns and add double revolutions.

MULTIPLE PIROQUETTES

Pirouettes executed en dehors and en dedans.

INSIDE OUTSIDE PROGRESSIVE TURNS

Progress to singles inside and doubles outside, then progress to doubles on both sides.

PIROUETTE TURNS WITH EXTENSIONS

Pirouettes can be executed with the working leg in a front attitude, back attitude, and second position.

PIROUETTES HOLDING EXTENSIONS

Pirouettes can be executed holding the working leg in the front, or in a second position.

FOUETTÉ TURNS

Fouetté turns should be executed with the same turned out techniques used for ballet fouettés.

JUMPS

The Level III student should continue to execute jumps from two feet during the warm-up and in progressions across the floor. Sautés at this level should include:

- Combinations of jumps using turned-out and parallel placement
- Combinations of all five methods of jumps
- Combinations using body designs such as contractions, back arches, lateral arches, and pike positions
- Combinations jumping eight to twelve counts incorporated with a four count releve or walking progression.

TUCK JUMPS

Continue to work on parallel passé and tuck jumps, but add back arches, lateral arches, contractions, and asymmetrical and spiral port de bras.

SISSONNES

Continue to work on all styles of sissonnes but add back arches and contractions.

GRAND JETÉS

Continue to work for elevation and add the following body designs:

- Back attitudes with back arches
- Double stag positions with back arches or contractions
- Single stag positions
- Switch splits
- Switch splits to a straddle position
- Chainé Grand Jeté en tournant in all the above leg positions
- Chainé Grand Jeté with a spiral roll to the floor

DYNAMICS

Dynamics is the force or energy of a movement. The same movement will appear different, depending upon the energy the dancer uses. Dynamics can also be the vehicle for expressing the emotions in dance. A body that is tense and strikes out conveys a different feeling from one that glides smoothly. The dynamics of dance transforms movement from a series of exercises into an art. There are different dynamic qualities used in jazz dance. (Adapted from *Jump Into Jazz* - Dynamics)

Dynamics should be taught from the earliest levels. The most common way to develop dynamics is by creating a small amount of material and varying it in different ways. The movement can be as simple as walking slow, fast, or running. A simple combination can be used with sharp movement, and then repeated with slow, lazy movement. The Level III student should be able to execute a combination using several dynamic movements. They should also be able to vary the speed, direction and order of movements in the phrase.

PERCUSSIVE

This is a sharp, aggressive movement in which the energy is applied with sudden force and then quickly checked. Percussive movement starts with a quick contraction of the muscles. It spends itself abruptly, its marked impetus being checked with little or no follow through. The movement is forceful, blocked after a short interval, and often followed by a slight rebound. The motions involved in hammering a nail, striking a punching bag exemplify this percussive quality. A stomp, clap, and punch are examples of accented or percussive movement. Because the movement is vigorous and explosive, it lends itself to dramatic use that requires directness and aggressiveness.

SUSTAINED

Sustained movement is smooth and even, the result of a steady equalized release of energy that excludes any perceptible accent, sharp initiation, or sudden cessation. There is a continual flow, an attainment of sustained quality requires maximum control. It demands the complete regulation of energy and tension as muscles are contracted smoothly and evenly, in uninterrupted continuousness. The quality of sustained movement can be illustrated by the way in which smoke spirals upward, the way liquid honey flows from a jar, the way a sailboat glides through the water, the way a ribbon is unwound from a spool. Associated feelings are those of calmness and tranquility, of self-control, of restraint or sometimes of suspense.

COLLAPSE

The release of tension in any part of the body causes it to collapse; gravity is permitted to take over. The collapse may be gradual and controlled, as in a slow fall, or it may be sudden, as in fainting. The direction of a collapse is downward, a response to gravity. The body or a single part such as an arm or a leg no longer works against gravity, but succumbs to it, sinking or falling downward. A collapse often is followed by a recovery, sometimes the reversal of the path of the collapse.

SUSPENSION

Movement is said to be suspended when the pull of two opposing forces is even. At the height of a leap, for example, the force of the upward thrust of the body is equal to the downward pull of gravity. For a moment, the dancer seems to be held and supported by the air, bound neither by the force that propelled him upward

nor the one that inevitably causes his return to earth. In preparation for a suspended movement there is a strong expenditure of energy, but the moment of suspension is the brief time when the energy has run out, the moment before the body succumbs to gravity. This quality of movement has a momentary feeling of breathlessness, of weightlessness, of soaring--such might be associated with anticipation and ecstasy.

VIBRATORY

A vibratory quality is produced by a quick recurring succession of small percussive movements. Energy is applied in brief intermittent spurts. The range of movement is slight. Vibratory movements are those seen in actions involving quivering or shaking, or in the tremulous motions of the aged and frail. Sometimes they are used in primitive ritual, to exorcise evil spirits or to evoke magic. Sometimes they are used to denote fear or rage.

SWINGING

Because of the mechanical structure of the human body, swinging is the most frequently used movement quality as well as the most natural. When we walk, work, or play our arms and legs often swing. Actions such as sweeping, hitting a golf ball, returning a tennis serve are based upon a natural swinging use of the body. Energy is applied at the beginning of a swing, then released as the movement reacts to the pull of gravity and the effect of momentum. The freely swinging pendulum of a clock behaves in the same manner, moving in a rhythmical to and from through an arc around a fixed center or axis. Swings are composed of a slight impulse, a giving pause before repetition. The final portion of a swing is checked unless a full arc or circle is intended. Opposing groups of muscles come into play to halt the action momentarily before it starts on the return path. Swinging movements are pleasant to perform and evoke a feeling of freedom, of broad scope and openness, of naturalness and ease.

PROJECTION

Projection is important for the student to be able to communicate with the audience. The dancer must be able to use eye contact, facial expression and full body commitment to the dance. From the earliest level the student should be made aware of the importance of projection. From the earliest level, students should be encouraged to smile while executing center and progressive movements.

A simple combination could be performed as a "happy" dance and could be repeated as a "sad" or "angry" dance.

Projection exercises for the student:

- Have them sit on their hands and do facial expressions to songs.
- Have them write or draw the story line of the song.
- Have them face the mirror to express facial emotions such as happy, sad, love, anger, fright, boredom, confusion, etc.
- Have them imitating animal movements.
- Have the students mirror image a partner.
- Have them stand in a straight line and pass objects from one to another, such as a heavy suitcase, a kitten, or an ice cream cone that is melting.
- Have them move across the floor in different situations, such as walking against the wind, skating, walking over a log bridge, holding an umbrella in a wind storm, or walking up a steep hill.

IMPROVISATION

Improvisation teaches skills, but it also requires skill. When dancers are allowed to improvise at a young age, they become accustomed to the process and comfortable with creating their own movement. This will help them to have a creative perspective as a Level III student. Improvisation as part of a jazz class will help the student gain skills in movement, composition, and performance.

Improvisation exercises can begin simply by giving the student a twelve-count combination and having them finish the last four counts with their own movement that fits the music. This can progress to presenting a long combination and letting the student's improvisation continue until the music finishes or fades.

Improvisation can also be done using partners as mirror images, using one body part to initiate the movement, using props, imagery, or pedestrian moves such as walking, running, and falling.

The teacher who is creative with projection and improvisation will develop a strong, well-rounded performer.

LYRICAL DANCE

Lyrical Dance has become very popular through the venue of competitive dance. This expressive form uses an applied technique that borrows from the techniques of Ballet, Jazz, Modern, and fuses other world dance forms. In Lyrical Dance, the quality of the movement is closely connected to the quality of the music and the interpretation of the lyrics. This dance form possesses a fluid quality, but also uses the dynamics and accents of the music to convey the emotions of the song and communicate the story to the audience. This integrated form allows for freedom of self-expression. Lyrical movement and signature styles can be traced back to such Jazz Artists as Mattox, Luigi, and Gus Giordano and modern choreographers as Alvin Ailey, Jose Limon, Doris Humphrey, and Martha Graham. Today this form is captured on film, video, and live performances.

THE LYRICAL TEACHER

The teacher should be aware that the subject "Lyrical" is not a beginner dance form. The student should have a good understanding of intermediate level ballet technique before a lyrical styled dance is presented.

CHARACTERISTICS OF THE LYRICAL DANCER

- The student has a strong ballet foundation.
- The student continually advances and strengthens their Jazz and Modern technique.
- The student has the ability to artistically interpret the lyrics and communicates a message to the audience.
- The student has an inner awareness of movement.
- The student has a nice fluid quality to their movement but also understands the dynamics of the music.
- The student stays committed to their character and the story that they are portraying through movement.

LYRICAL QUALITY OF MOVEMENT

- Movement must work with the music and the accents.
- To develop quality and dynamics, the student must vary the amount of energy used. This is executed by controlling the amount of energy released and releasing the energy in various ways.

LYRICAL BODY DESIGNS

Lyrical Dance is slow, fluid, and controlled. The dancer must learn to be aware of all parts of the body and the total look the designs are creating through space.

LYRICAL EMOTION

To make the emotion in Lyrical Dance believable, the energy must start in the center of the body and flow out through the head, arms and legs.

LYRICAL MUSICAL SELECTION

- Lyrics and subject matter must be appropriate to the age of the student.
- Music should be appropriate to the body type and dynamics of the students.
- The dancer must connect to the music emotionally.
- The dancer should be able to relate the story line to personal life experiences.

LYRICAL CHOREOGRAPHY

The choreography must interpret the lyrics of the song or the quality of the music through movement, direction, and projection (facial expression).

- The **MOVEMENTS** must be indicative of the feeling of the music and the story line.
- The **CENTER BODY** must be a direct indication of the mood of the music.
- The **EXPRESSIONS** must tell the story through the body energy, the face, and the eyes.
- The **TRANSITIONS** must be smooth and connect the changes in quality, rhythm, and the dynamics of the movement.
- The **DIRECTIONAL CHANGES** have a direct bearing on the expressive value of the dance through the **PATHS OF ACTION** which is the use of levels and the stage space.

LYRICAL MOVEMENTS

BODY ARCS

One hip laterally lengthens or pushes to the side. The shift of weight is determined by the placement of the feet.

BUTTERFLY ARMS

The arm movement starts through the elbow and lifts to the side. The hand continues to lift to a V-Position. The elbow then drops down and starts the movement in reverse until the hand drops by the hip.

S-CURVE ARMS

The right arm starts the Butterfly lift. As the right arm lowers, the left arm starts to lift. When the arms pass through 2nd they form the letter "S" laying on its side.

CURVES

Contractions working through the body center.

SPIRALS

Keeping the arms in either Ballet or Jazz 5th position, circle the arms reaching toward the four corners of the room. The body can also spiral using just the shoulders or a wider spiral working from the waist.

BODY ROLLS

FORWARD

Demi-plie and arch the back. Roll body forward trying to place the ribcage close to the thighs. Drop head and chest and let hands hang on the floor. Slowly straighten legs and curve body rolling up to a straight position.

LATERAL

Demi-plie and drop right shoulder to the right. Continue drop until the right hand touches the floor. Drop the chest and head in the center then slowly straighten legs, curve back, and roll up to a straight position.

SOME COMMON LYRICAL MOVEMENTS

- attitudes front, side, and back
- attitude croisé with torso twist and torso arch
- balances on one and two feet
- battements in all directions – straight, in plié, relevé, sauté, and with tucks
- body arcs
- body curves
- butterfly arms
- contract and release in all foot positions
- curves
- fluid port de bras
- grand fouetté with relevé and sauté
- grand jeté – straight, straddle, developpé, fouetté, arch, and en tournant
- grand rond de jambe
- en dehors and en dedans fan kicks
- en dehors and en dedans pirouettes
- layouts in all positions
- leg holds – flat, on relevé, and turning
- lunge chainés with arm spirals
- modern body swings
- pas de bourrée with pirouettes
- pirouette variations
- pirouettes with developpé
- pirouettes with held extensions
- pirouettes with sauté
- promenades
- release and drop movements using center body
- renversé – with fan kick, through 2nd, through 2nd to attitude derrière
- running pas de bourrée – jazz and modern

- saut de basque
- second extensions with sauté – straight bottom leg, tuck, fouetté and rond de jambe
- side falls from knees
- tour jeté
- torso twists
- tilts in relevé, passé and battements
- windmill arms

CHOREOGRAPHY

The choreographer needs three elements: dancers, music and ideas. In the dance studio setting, the music and ideas must be age appropriate as well as physically appropriate to the technical skills of the student. From the earliest ages, the dancers should learn to focus their eyes in specific directions and to execute an entrance and an exit for their routines.

Dance is an ever-changing art and the success of the choreography depends on:

- **PRACTICE** actually putting dances together.
- **AWARENESS** of choreographic principles and established facts.
- **SELECTIVITY** choosing and making decisions.

Music and ideas the choreographer must be aware of:

- The subject matter
- The performance area
- The movement of the dance itself
- The wardrobe
- The use of props, sets, lighting, etc.

To choreograph a routine is to compose, design and shape it until it becomes whole. There is no correct method or approach. The choreographer may start with the music, with an idea, or with carefully prepared steps. Some choreographers start at the beginning, others in the middle. Many choreographic ideas have been gathered and discarded; movements may be created, refined and redone. Each piece presents a new challenge and a new learning experience. Choreography is a craft capable of being learned.

BOOKS FOR THE CHOREOGRAPHER:

- | | |
|----------------------|---|
| Humphry, Doris. | THE ART OF MAKING DANCES
Grove Press IN., N.Y. |
| Ellfeldt, Lois. | A PRIMER FOR CHOREOGRAPHERS
The National Press |
| Smith, Jacqueline M. | DANCE COMPOSITION
A&C Black, London |

STAGE AREAS:

There are six weak areas and seven strong ones on a stage. In the book "The Art of Making Dances", Doris Humphrey offers the following information.

STRONG AREAS:

- Center Stage
- Two Back Corners
- Two Front Corners
- Upstage Center
- Downstage Center

WEAK AREAS:

- The areas between the corners and the centers are considered weak. The performer should pass through these areas, but not linger there.

DIRECTIONAL DYNAMICS:

THE FOUR CORNERS

Offer strong uprights and vertical lines, and when properly used add strength and stability to the dancer posed or performing there.

THE TWO BACK CORNERS

Offer a place of mystery where the dancer is remotely removed from the Audience. Here the body becomes impersonal and a good place for distortion.

ON A DESCENDING DIAGONAL

As a dancer moves slowly from an upstage corner to a downstage corner, a third dimensional view of the body is more interesting than a second dimensional head on approach. As the dancer gets closer, they become more human and less mysterious. There is a weak place that exists $\frac{1}{2}$ way between the upstage corner and center stage, where it is poor to linger choreographically.

CENTER STAGE

Is the strongest of all stage areas. Use it when you have something important to say. Constant use of the center will weaken the movement's dynamics and cause the dancer to lose strength.

DOWNSTAGE CORNERS

Are not as powerful as the upstage corners. The closer the performer is to the audience, the less the mystery and the stronger are the human qualities. The downstage areas are a place for warmth and intimate movements and excellent for floor work.

FOOTLIGHTS

Are the place for personal conversation and intimacy. This is also an applause getting area (barrel turns across the front of the stage).

SIDE ENTRANCES

May offer calm.

DIAGONAL MOVEMENT

Offers excitement and energy.

CENTER MOVEMENT

Movement passing from upstage to downstage and going directly through center stage is strong and domineering.

NOTE: The above statements are not rules, but observations and possibilities. Active creativity supersedes theory and movements are made to be manipulated and a source for experimentation.

LEVEL I – CHOREOGRAPHY

The beginner and young intermediate students will look their best and be comfortable with simplistic movement done in repetition. The staging for these students should be confined to straight lines, circles and movement in partnering positions. These young performers will be able to change lines and execute uncomplicated use of levels and floor work. It is important to teach the material slowly and be definite with the choreographic choices for the student. Once the material is presented and learned, this level student will have a difficult time changing or restaging any choreography.

LEVEL II – CHOREOGRAPHY

The intermediate student will be able to achieve more challenging choreography and stage patterns such as:

- Diagonal line formations.
- Use of contagious movement.
- Separate into groups for different simultaneous movement and rhythms.
- Have the ability to execute formation changes easily.
- Understand their relationship to space and the dancers around them.
- Be aware of the distinction of the design the body is creating.
- Understand that the movement and transitions are directly connected to the music.

LEVEL III – CHOREOGRAPHY

At the advanced level the choreography and staging should be technically and artistically challenging. The advanced dancer should be capable of

- Executing advanced technical choreography with smooth transitions to connect the movement.
- Being aware of dynamics and energy patterns directly connected to the music.
- Analyzing the music and the structure of the movement as it applies to the relationship of the song.

HIP HOP

FUNK STYLES

Established on the West Coast during the West Coast Funk Explosion era, Funk styles reflect urban dance styles created by “untrained” dancers to popular music of the time. As originators established movement systems based on the concepts of “grooving”, musicality, and personal (emotional/social) expression, they popularized codified steps and movement patterns through social mediums and media. In this way, Funk Styles created a lasting foundation in urban dances known under the umbrella term, “Hip-hop”.

Most funk styles were made popular by the television show “Soul Train” which brought West Coast styles of music, dance, and fashion to the masses of America for an hour each week. Many funk dance icons and originators established themselves as Soul Train Dancers and later established themselves in the commercial dance world as choreographers of cinema, music videos, and live performance tours.

INDIVIDUAL STYLES

LOCKING

Locking was created in 1969 by Soul Train Dancer Don “Cambellock” Campbell. Created out of popular club dances such as “funky chicken” and “funky penguin”, locking incorporates a playful quality of movement with joint isolations and abrupt stops in various levels and postures. Campbell formed a group called “The Lockers” who toured and performed on popular variety shows and around the world in the process of adding to and codifying specific movement patterns; adding to them their own individual styles and personalities.

Original “Lockers” Members:

Don (Cambellock) Campbell (founder), Dave Gregory (Cambellock Jr.) Pope, Leo (Fluky Luke) Williamson, Adolfo (Shabba Doo) Quinones, Bill (Slim the Robot) Williams, Fred (Mr. Penguin AKA Rerun) Perry, and Toni Basil. Later Tony Go Go Lewis Foster was added to the group.

Other Notable Lockers:

Anthony Thomas, The Original “Skeeter Rabbit”, Hilty and Bosch, P. Lock, Jimmy Soul

MOVEMENT: VOCABULARY

CHERRY HANDS:

Hands curled into a circular tube. Dancers often mistake this shape for a fist; however, the original shape was much more open. Similar to a Fosse “egg hand”.

MUSCLE MAN:

Considered a Neo-locking movement, the muscle man is a posed position with cherry hands above the head and the elbows at a 90-degree angle, in the shape of someone flexing their biceps.

LOCK: (SINGLE/DOUBLE)

Posed Position with a curved hunched back, low cherry hands with elbows bent facing out and one knee bent. Double bounces (counts 1&) instead of holding the pose for 1 full count.

WRIST TWIRL (SINGLE/DOUBLE):

A loose, inward rotation of the wrist from a low position to the temple or behind the ear. Twirls can be done with one or two hands.

UNCLE SAM POINTS (SINGLE/DOUBLE):

The precursor to “disco” points, an Uncle Sam is a pointed finger starting from the opposite shoulder and whipping out to an ALMOST straightened elbow. Designed to accent the music and acknowledge fellow dancers.

TAGGING/PACING (STATIONARY/LOCOMOTOR):

A loose “punch” with a cherry hand to the beat of the music. With a walk, punches occur when each step hits the floor.

ROCKSTEADY/LEO WALK (Single/Double):

A locomotor movement with an accented 1,2,3 hip-pattern for every step taken. In the fashion of a funk walk, each step starts with a hip in the direction of the working leg and is hallowed by two more hip isolations before the next step.

STOP N’ GO (Stationary/Turning):

A movement starting in a frontal plain with hands raised to “muscle man” position followed by a backward step with a hip roll. Arms move naturally in an oppositional swing. Usually takes a quarter turn but can take a full turn as you step back.

FUNKY GUITAR:

A stylized step touch motion with a torso bounce and the arms motioning as if playing a guitar. Hand strums loosely to the rhythm of the music.

FOUR CORNERS (EVEN/UNEVEN):

Stylized hip circle with percussive accent on the last point of rotation. Movement reverses after the accent to start hip circle in the opposite direct.

SKEETER RABBIT:

A freestyle footwork movement with a hopscotch or double-dutch feel and bounce.

OTHER MISCELLANIOUS VOCABULARY:

Scoo B Doo, Skoo B Walk, SkooBot, Knee Drops, Splits, Iron horse/Which-a-way

ELECTRIC BOOGALOO

Out of the Locking Movements of the 70’s, funk styles evolved further into a style of smooth, round, and mostly oppositional movement called Electric Boogaloo, a name given to the style by Sam “Boogaloo Sam” Solomon. Solomon created a performance group called the Electric Boogaloo Lockers, later shortened to the Electric Boogaloo’s, which was comprised of several dancers combining and developing their own styles of isolated movements and body pathways. Poses and Movement extremities were later accented by quick muscle contractions known as “flexes” that gave a jerking quality, breaking up the smoothness of the round snake-like movements. Associated with this style was a change in west coast funk music which was now more electronically synthesized and had a looser “wet” bass sound.

It is safe to say that Boogaloo Sam was very instrumental in originating the codification of this style, however, there were several dancers on the west coast who were experimenting with similar positions and shapes. Inspiration for these movements came from observation of everyday people as well as animation and machinery of the time.

Original Boogaloo Locker Members (Full names included where available):

Sam "Boogaloo Sam" Solomon, Ant Man, Slide, Robot Joe, Toyman Skeet, Tickin Will, Twist-o-flex Don

Electric Boogaloo members:

Sam "Boogaloo Sam" Solomon, Timothy "Poppin' Pete" Solomon, Dejuan "Suga Pop" Rice, Skeeter Rabbit, Steffan "Mr. Wiggles" Clemente

Other Notable Boogaloo Dancers:

Boogaloo Shrimp, Puppet Boozer, Scarecrow Sculley, Creepin Sid, Tickin Deck

MOVEMENT VOCABULARY

FRESNO:

A groove based back and forth movement accenting each side of the rock with an arm, leg, and neck pop of the corresponding side of the body.

SMOOTH STYLE ROLLS:

A 3-dimensional roll through the body starting from a chosen point of the body and working its way outward in one or more direction. i.e. Head to feet, feet to head, hip or chest to feet and head. Accents through the hip and knees reflect a re-popularization of vernacular movement styles such as Lego mania from the 1920's and 30's.

WALK OUT:

A transitional locomotor movement in which a smooth roll allows the movement to continue through the legs and step in the direction of the roll's momentum. This often results in the step crossing over the supporting leg or contorting the body into a twisted position.

SCARECROW:

Mimicking a scarecrow by dropping the head forward lifting the shoulders and elbows and allowing the hands to swing loosely at a 90-degree angle from the elbows. This is often accompanied by a dropped and inverted knee. Scarecrow walks evolved for individual dancers and were performed both same-arm-as-leg or opposition ally.

OLD MAN:

Invented by Sam Solomon the "old man" mimics an individual walking with a cane in stiff, hunched, and sectional manner. It is a forward moving movement starting with an isolation of the torso and shoulders forward and the hips, legs, and often the head "catching up" in the next few beats to the dancers starting position.

TWIST-O-FLEX:

Designed after a Rubik cube. The Twist-o-flex is a movement that moves around the center axis of the body utilizing sectional body isolation and muscle contractions to punctuate the stopping of each section. Stereotypically, the Twist-o-flex starts with the arms bending, the torso twisting 90 degrees, the hips and legs following to line up with the torso, and finally the head finishing the twist to proper alignment with the torso and shoulders.

HITS/POPS:

Isolating, flexing, and releasing specific muscle groups to achieve a mechanical jolt or stopping affect. This creates the illusion of electricity flowing through the body as well as creates a great contrast between smooth and sharp movements. Popping in Boogaloo was the precursor to the dance style "Popping" which changed in its presentational and transitional movement as it evolved.

POPPING

Popping as we know it in the urban dance sense has become an umbrella term in its own right over the last 30 years. Popping includes any dance style that incorporates muscle flexion to achieve an unnaturally twitching appearance or mechanical movement. There is currently much debate on the origin of the use of the word "pop" as the action of flexing the muscles but many people give credit to Sam "Boogaloo Sam" Solomon's brother Timothy Solomon aka "Poppin Pete" who described his bodies reaction to his muscle (not to be confused with joints) flexion as popping them. Over the years several individuals have "created" styles of popping to fit their own body types as well as portray specific characterizations and emotional displays. Like, Electric Boogaloo, Popping utilizes the isolation of joint angles and muscle flexion but does not have to roll or groove in a fluid manner. The evolution of popping has also been directly affected by the evolution of funk music from pure instrumental funk, to electronic, to disco, to techno, and currently to dub-step and trip hop.

Historically, isolated movement that resembles popping has been seen in many different word cultures such as Belly dancing, Barahtanatium, Hula, and Mime. The factor that distinguishes Popping from these other styles and traditions, specifically, is the musicality to funk music, and the relaxed (dropped) core associated with the "untrained" nature of American urban dance.

Notable Poppers:

Madd Chadd, J Smooth, Poppin' Pete, Salah, Mary Poppins, Les Twins, Boppin Andre, Poppin John, Michael "onion" Kim, Funky Fungus, Dementia, U-Min, Philip Chbeeb, Mike Song

MOVEMENT VOCABULARY:**ISOLATION** (head/torso/waist/chest):

The conscious movement of separate parts of the body. Isolations in popping can range from large body sections such as the (bending from the waist) to individual finger joints. Isolations can work opposition ally to create a broken, distorted, or unnatural appearance.

GRID/JOINT LOCKING:

The precursor to Tutting, Grid locking is a usually symmetrical style of arm popping that picks matching points for the hands to reach for pops the muscles at the furthest reach and then pops them again as the return to standing position or move to another desired point.

TICKING:

Stopping movement traveling through space without the use of a forceful muscle Contraction.

DIME STOPPING:

Using a pop to stop or change the pathway of a movement through space.

STROBING:

Strobing creates the illusion of being in a strobe light by stopping fluid movements in short even intervals. These intervals can be popped (dime stopped) or ticked for more or less drama in the movement.

BOPPING:

Developed by “Boppin Andre” in the bay area of California, Bopping utilizes harder more elongated muscle contractions in order to portray a whole mechanical body appearance. In stereotypical popping the body is relaxed until it is popped. In bopping it is basically held until it relaxes to move.

ROBOTICS:

Mimicking the mechanical hydraulic feel of a robot. This movement is often accented with a small rocking of the body at the end of each isolated movement.

VIBRATING:

Rapidly flexing and releasing muscles resulting into a shaking or shivering throughout the entire body. Vibrating can also be isolated in the neck and head, hands, legs, or torso.

GLIDING/FLOATING:

Any movement giving the illusion the dancer is not touching the floor or is traveling across the floor through the use of an external or invisible force. This movement also includes backsliding or moon walking. Historically this movement was first recorded being performed by eccentric tap dancers, most notably Earl “Snake Hips” Tucker. Contrary to popular belief, the “moonwalk” was not invented by Michael Jackson although he did popularize the movement.

ECCENTRIC STYLES:

This are styles of dance that utilize the pure technique of popping but adding characterization, emotional expression, or mimicry of a specific outside resource. These include but are not limited to: Contortion, Exorcism (dramatically emotional often scared or hurt facial expression), Animation (mimicking stop motion animation), and Shaolin Method (utilizing ones environment as well as fusion with other hip-hop styles.)

TUTTING

Developed by popping masters such as King Boogaloo Tut and Mr. Wiggles, Tutting uses primarily right-angled movements to create a continuously developing series of shapes. These shapes are often kaleidoscopic in nature and many times as much emphasis is put on the transition from one shape to another as the shapes themselves.

Poppers used this style of movement to add dimension and subtlety to their freestyle sets and soon developed entire sets of just tuts. Tutting was named after the comparison of the movement to Egyptian hieroglyphics. “King Tut Style” was shortened to “Tutting” over time and the name stuck.

MOVEMENT VOCABULARY

LIQUID TUTTING:

Liquid tutting developed out of the rave and techno culture of the late 70's and gained moment throughout the 80's and 90's. Stylistically, it is a series of tuts with no stops to differentiate different shapes. In this way the tutting is entirely transitional and often much rounder and wave-like than other tutting styles. Liquid tutters often use glow sticks or LED lights in order to accent their line and pathways.

OPEN TUTTING:

Most connected to the Egyptian appearance, Open tutting is more line and angle oriented than shape oriented. The hands very rarely touch in open tutting and negative space is used to heighten the dancer's use of coordination.

CLOSED TUTTING/BOXING:

Currently the most popular form of tutting, closed tuts follow the lines of the arms, legs, and body to create solid shapes with less open negative space. Hands and arms are the focus of most closed tuts and both hands usually touch each other or the opposite arm in the attempted to connect the shapes.

FINGER TUTTING/FINGER BOXING:

Smaller tuts that utilize the individual fingers to connect lines and shapes on a smaller but usually more intricate manner.

WAVING

Waving in Funk Styles serves the purpose of transitional movement as well as giving smooth quality to contrast with the sharpness of popping and tutting. In this way waving and undulating is more widely used throughout the entire dance world more so than the other, more codified, aspects of dance that are strictly Funk or hip-hop. Waving in Funk and hip-hop is often used as a level changing device or a subtle way to change the part of the body a dancer wants to isolate. Musically, waves often accent lyrical or melodic movements and fill the space between base hits in beat driven music.

MOVEMENT VOCABULARY

RAVING/LIQUID:

Popular movement to trance and techno music, liquid waving often weaves through the hands and is a continuous movement pattern. Fingertips often appear connected, and the use of glow sticks is often seen to accent pathways.

ARM/WRIST/HAND:

The most used waves in funk and hip-hop these waves often start from the tip of their finger and work through the shoulder or vice versa

BODY WAVE:

An undulation from the high point of your body to through your torso or from a lower part of your body through your torso to a higher point.

INTERNAL (ONE POINT TO ANOTHER/ ONE POINT TO THE SAME): The combining of an arm wave to a body wave that gives the illusion of an unknown force moving through the body. Picking a point of origin and a destination for the wave to finish can improve transitional movement in choreography and also in one's freestyle.

FREESTYLE

NEUSTYLE/SOCIAL/FAD DANCES/REGIONAL TECHNIQUES

After the creation of Funk Styles from the west Coast and bboying was introduced by the East Coast, the evolution of urban music and dance found its way to the city streets, night clubs, and radio stations throughout the country and the rest of the world. As these music and dance styles evolved, DJ's, producers, and dancers took the edgy movement foundations and aggressive postures of these new dance forms and put their own style and personalities into them. This over time forced the dances to evolve to fit the movement lifestyles of the local dancers and therefore gave identifying features and popular dances crazes to different regions, cities, and even individual night clubs around the country.

With the increased ability to access and view these crazes and styles, the hybridization of dance steps and grooves increased further until new generations of dancers began rediscovering existing movement and adding that to popular dances of their own preference. In this way, urban dance has kept the similar aggressive style it has always had with subtle difference depending on time periods in history and geographic region of the United States. These new dances have, at times, become popular and then faded away but many are still used as nostalgic or "old school" add-ons to a dancer's freestyle personality. These dances are commonly referred to as freestyle/party/or new style dances.

NEW JACK SWING

Popularized in the late 1980's the New Jack Swing style of dance and music was a direct marriage between the beat driven hip-hop movement and the more melodic ally soft style of Rhythm and Blue. The dance style associated with this joining of genres resulted in a softer often bouncier version of top rocking and jacking, mixed with the smoothness of gliding, and the rolls and isolations of funk styles like boogaloo.

This new dance and music originated out of the Motown Era and in the tradition of singing groups from an earlier generation, musical groups began learning choreography as part of their performance sets. New Jack Swing remains one of the first styles of purely urban dance to be choreographed instead of freestyled. It can be seen in music videos by New Edition and TLC, and by dance groups like the "Fly Girls" on the television show In Living Color as well as cheer and dance squads such as the Laker Girls.

MOVEMENT VOCABULARY

RUNNING MAN:

An energetic running in place in which the working leg swings forward with a bent knee and pushes down to replace the supporting leg. As the Working leg pushes down the supporting leg slides backward and is replaced by the working leg. This movement is repeated for as long as desired.

BUTTERFLY:

A rotating inversion of the knees from an inward to outward position as the pelvis dips front and back.

ROGER RABBIT:

Stepping behind the supporting leg and replacing it with the working leg with a single, single, double pattern.

CRISS CROSS:

Jumping to land with your feet crossed and immediately jumping to land in second position. This movement is often repeated in syncopated, single, single, double pattern

HARLEM SHAKE

Not to be confused with the viral video craze in 2012 and 2013, the Harlem Shake dance style is a regional dance invented in New York City, in 1981 and was originally known as the Albee after its originator. As the Jerk is to the Dougie, the Harlem Shake evolved into a fad dance called the chicken noodle soup dance and is still popular to New Yorkers today. After the viral explosion of the “Harlem Shake” comedy dance videos, New Yorkers responded with several instructional videos and expressions of pride as to what the real Harlem Shake actually was.

The Harlem Shake consists of an up and down shimmy of the shoulders upward accent on the down beats of the music. In addition, the arms and hands swung downward in opposition to the hands. Leg work has evolved over the years from a simple rocking step or standing still to more intricate patterns similar to the Dougie and Jitting dance styles. The chicken noodle soup dances added Funky penguin style feet with the shaking and gave the arms and hands a wider round pathway.

DIRTY SOUTH

Used to describe the deep bass of the music as well as the sweat-soaked intensity of a packed night club in the southern heat, Dirty South dance styles are stereotypically more grounded in nature and larger in size. Port de Bras in many of the southern dances are exaggerated as well as are the facial expressions and undulations through the hips and torso. In this way, dirty south styles are said to have a closer connection to the African roots of urban culture in the Southern United States.

In relation to the music, club and party dances are very often song specific and DJs' will often call out dance steps or songs that are coming up so the crowd will know what to expect and enjoy the southern hospitality concepts of unity and community. These song specific dances include fad dances such as the Rock Away, the Muscle, A Town stomp, Snap dance, motor bike, and the Monastery/bobble head.

Along with the popularity of these regional popular dances are partner and line dances like the cha slide, and cupid shuffle. Call and response dance of this nature can be traced back to social and church dances in the colonial southern states. This is one of the clearest, examples of history repeating in evolution of American vernacular dance.

KRUMPING

As an artistic response to the social and political tension of the early 1990's in Los Angeles escalating to the LA riots in the spring of 1992, hip-hop music began reflecting the anger of inner-city youth and the daily struggle individuals faced to get by in what were considered dangerous in the general public eye. Music became more simplistically bass driven as gangsta rap gained popularity as a generational voice. Movement responses to this heavier feeling music came in the form of Krumping. Krumping as a visual art has the chest isolation and body pops of banging and popping but takes a wilder looking approach with animal like arm swings, aggressive foot stomps, and undulations through the torso and neck that portray an emotional expression greater than the care for physical maintenance.

This emotional content and connection to the music are described by the term "buck" in order to describe the dancer losing his or her-self in the power and creativity of the moment. This losing one's-self in the "buck" sense, for Krump originators, utilized Christian undertones which has led dancers to use the term KRUMP as an acronym meaning "Kingdom Radically Uplifted Mighty Praise". In this way Krumping takes the very Christian concept of peacefully acting out aggression through artistic expression rather than inflicting violence on another person.

CLOWNING

On a lighter more presentational scale the dance style Clowning was invented by Tommy the Clown aka Thomas Johnson created his dance style out of his desire to enhance birthday party acts and entertain crowds with positive creative expression. Clowning utilizes similar movement and posture as its related Krumping but the intent and performance quality are more carefree and relaxed in nature. Clowning also utilizes other dance styles like waving and c-walking.

Clowning and Krumping were both made popular by the 2005 David LaChapelle documentary RIZE which explained the similar movements and origins of both. These similarities have led some to believe they are the same which, according to the artists themselves, is not the case. Though they have similar origins, they have evolved into two completely different established dance styles.

JITTING/FOOTWORKING

Usually performed to faster remixes of hip-hop tracks or to tracks labeled Ghetto-tech, Jitting (Detroit, MI) and Footworking (Chicago, IL) are related dance styles that utilize very quick foot-based patterns with a loose core that looks almost detached from the body. Practitioners of both styles agree that Jitting and Footworking are derived from the house dance scene in their respective hometowns. The name "JIT" comes from the word "jitterbug" which most of the footwork was based on. Waving, popping, rolls, and neck isolations are also utilized by individual dancers for style sake.

A debate between Chicago Footwork dancers and Detroit Jitters has arisen as to who came up with their style first, however, the distance between the cities being relatively close justifies the growth of each dance style from similar origins at similar rates.

FOOTWORKING:

Was shown to the masses first in Missy Elliot's music video "Lose Control" and was later highlighted on America's Best Dance Crew by the Footwork Kingz.

JUKING:

Juking is another word to describe the early stages of Footwork in Chicago. The use of gyrating hips in this dance style led to be synonymous with "grinding" between a man and woman to the fast music usually associated with Footwork. Pure juke is a freestyle dance with fast, jitterbug like footwork, drops, and spins.

SHUFFLING

Made popular to the American masses by LMFAO's "Party Rock Anthem", Shuffle Dancing is an electro/trance style dance which originated in Melbourne, Australia in the late 1980's and continued on through to the present. Over that period of time the international popularity of Shuffle Dancing has risen and fallen several times allowing for the evolution of the technique and style to rise and fall with it. The popularity of associated music and the dance itself has increased greatly in the United States within the last 4 years.

Basic steps include the "Running Man" and the "T-step". The Running Man in Shuffling has a greater emphasis on the slide rather than the bounce. This gives the step more of a slippery illusion. The "T-step" is a sideways movement with the working leg taping the floor in the downbeat and the supporting leg crawling from the toe to heel. When the working leg hits the floor, it commonly forms a "T" (ballet third) position, which how it got its name.

TURF DANCING

An acronym for "Taking Up Room on the Floor", Turf Dancing or Turfing was invented in Oakland, CA and given a name by dancer Jeriel Bay. The dance has established itself as a peaceful method of individual dancers and dance crews representing their blocks or "turfs". Due to its competitive nature and the driving music, Turf dancers try to dance to the point of "going dumb", where a dancer completely let his emotions connect to the music and lets that outpour out on the floor. This is similar to the "Buck" stage of Krumping.

Technically, Turf dancing is a hybrid dance at its purist. Since its creation and rise to popularity in the early 2000's, Turfing incorporates funk style techniques such as tutting, waving, and popping and combines them with crunk movement from the dirty south. It seems that the one distinguishing factor from other dance styles is the fact that Turfing is predominantly an Oakland based art form.

JERKING

Jerking is a relatively new style of hip-hop dance that gained popularity first in Los Angeles in 2009 and spread quickly across the country. In response, to the Newz Boyz single "You're a Jerk" and "Teach Me How to Jerk" by Audio Push, dancers learned and perfected movements in this style to the point of crews being developed within the first 6 months. Jerking marked a new generation of hip-hop artist, combining hip-hop culture with skateboard and surf culture. This created fashion trends unique to jerking culture that have since spread throughout the entire hip-hop culture.

MOVEMENT VOCABULARY

THE JERK:

A soft kneed butterfly movement while the body sways right and left.

REJECT

A reversed running man with a hop forward instead of a slide.

DIP:

In jerking there are 2 mindsets on the dip. The first version of the dip is a subtle loosening of the knees with a wave forward from the pelvis through the torso. This a smooth dance and gives a breather to the dancer during a slower or quieter part if the music. The second version of the dip is a dramatic drop to the floor and jumping from a low position to a standing position. This rapid low to high movement is often accented by the dancer balancing in a wide stance their heels or toes for an extra moment before dropping to the floor again.

PIN DROP:

An illusion step in which one leg crosses behind the other and pushes the supporting knee forward causing the dancer's leg to collapse forward. The dancer catches their weight with the crossed foot and straightens to a standing position. Standing often results in the untwisting of the legs which finishes the movement with a stylish turn.

DOUGIE

Similar to the jerk and within the same subculture, this dance craze was made popular in 2010 by the Cali Swag District's "Teach me how to Dougi". After the craze gained momentum, viral videos, club mixes, and approval by First Lady Michelle Obama kept the style from dying.

The Dougie utilizes a swinging hip but instead of rocking back and forth the feet step from side to side or in a single, single, double pattern. Because of the orientation of the hips to the feet, the Dougie has a similar feel to a kimbo that moves from side to side. The upper body utilizes shoulder isolation with the same shoulder as the foot the dancer is stepping with in the direction of the step. Optional, are gestural movements of sliding hands through hair and rolling the fore arms with the shoulder isolation.

CAT DADDY

Made popular by "Cat Daddy", a single by The Rej3ctz, the cat daddy follows the same musical groove as the Jerk and Dougie crazes. It was made more popular after the initial creation by a viral video featuring Kate Upton doing the dance moves in a bathing suit. Seeing the super model and a long list of other pop icons attempt the Cat Daddy have made it a humorous addition to social urban dances.

The Cat daddy has an undulatory swing of the arms in front and behind the torso. This action usually switches once and finishes with a dip similar to jerking. In the process of this dip, the arms and torso work in opposition in order to mimic a wheelchair motion.

BOOTY POPPING/TWERK/STRIPPER DANCING

Gyrating and bouncing the lower body in such a way as to draw full attention to the dancers' hips and buttocks.

CONTEMPORARY/LYRICAL/CHOREOGRAPHY

After hip-hop gained popularity as an improvised street dance for urban youth, popular musical artists began utilizing street dancers as background dancers. This coming out of the Motown Era when choreographers and pioneers such as Cholly Atkins choreographed simple unison movement performed by the artists, hip-hop dancers began finding work as freestylers and improvisers during live concerts, televised performances, eventually music videos. Overtime, originators/ pioneers who had been choreographing small sets for their own groups became Choreographers and Designers of movement on a very publicly commercial level. As the interest in movement styles increased, Jazz choreographers began using and incorporating hip-hop music and movement into their own work. This in some ways created a commercially use-friendly version of what hip-hop had always been but it also allowed for the expansion of interest that allowed for the absorption of hip-hop into everyday society for the entire country and eventually the world.

One of the largest inspirations for the introduction of choreographed urban dance is Michael Peter's choreography for Michael Jackson's "Beat It" and later the iconic choreography for the "Thriller" music video choreographed by both Peter's and Michael Jackson himself. These video's highlighted both trained line-based funk jazz choreography and allowed for improvisation to be featured by both inner-city gang members and performing members of the LA Lockers and the Electric Boogaloos. Michael Jackson's vision and dance ability have inspired every generation of urban dancer since his early days as a solo artist. Much of this ability was due to his education by The Lockers and the Electric Boogaloo's "Poppin Taco" who lived with the Jackson family for extended periods of time and taught Michael their techniques and groove patterns.

As dancers training for the commercial industry continued to thrive in cities like Los Angeles and New York, the demand for hip-hop teachers and choreographers grew as did the abilities of the students taking classes. Hip-hop artists and Pop singers began utilizing more and more hip-hop movement in the videos. The popularity of these videos began to pull hip-hop into the direction of students utilizing solid jazz foundation with hip-hop posture on top of that. We see much of this 'Newstyle' technique or Jazz Funk technique in movies such as You Got Served and Stomp the Yard, as well as television shows such as So You Think You Can Dance and America's Best Dance Crew. Presently, the explosion of media tools such as television and the internet have increased the interest and demand for hip-hop choreography exponentially. This has lead choreographers and students to have instant access to what is new and current in and always evolving field. In this way, fusion forms of Hip-hop are utilizing urban movement to tell stories or evoke more emotion than the social party dances of traditional funk and hip-hop's technical foundation. The term's Contemporary and Lyrical Hip-hop are descriptive terms to help justify and explain the emotional and technical evolution of the movement styles they are using in their own Choreography. Choreography, being an expression of the individual, has over time created a hybridized version of hip-hop that has pulled from individual styles and pulled those styles away from the specific music genres they were associated with. As choreographers continue to push their limits artistically, they will further expand what hip-hop is and the art will continue to evolve and spread.

Notable Dancer/Performers:

Michael Jackson, Janet Jackson, Paula Abdul, New Kids on the Block, Bel Biv Devo, New Edition, N'Sync, Backstreet Boys, Brittny Spears, Usher, Justin Timberlake

Notable 1st Generation Commercial Choreographers:

Michael Peters, Kenny Ortega, Travis Payne, Dave Scott, Shane Sparks, Chris Judd, Wade Robson, Brian Friedman, Gil Duldulao, Anthony Thomas, Tina Landon, Marty Kudelka, Tabitha and Napoleon.

Notable 2nd Generation Choreographers (groups and individuals):

LXD-Chris Scott, Harry Shum Jr., Galen Hooks
Young Lions/Kub Skouts - Ian Eastwood, Brian Puspos, Tucker Barkley, Jun Quemado, Bam Martin
Mos Wanted Crew - Lando Wilkins
Movement Lifestyle (Formerly ChoreoCookies) - Keone and Mariel Madrid, Kyle Hanagami
I.Am.Me Crew - Chachi Gonzalez, Phillip Chbeeb, Di Zhang, Jana Vankova, Brandon Harrell

Other: Kenny Wormald, Nick Bass, Robert Hoffman, Trent Dickens, Misha Gabriel, Kevin Mahar, Charles Klapow

DANCE MASTERS OF AMERICA

JAZZ GLOSSARY

AERIAL

Any turn performed en l'air. Example: an aerial barrel roll.

ARCH CHEST LIFT

A position borrowed from contemporary modern dance. The arch position of the spine is a lift of the torso upward and backward. The upper third of the chest maintains a high lift as the pelvis maintains an aligned position.

BACK TILT

A position borrowed from contemporary modern dance. A lateral tilt of the back with the arms held in second position. An off centered position, often seen with one leg extended in a high second position.

BALL CHANGE

A commonly used step in tap dancing done in many forms. Usually executed with one foot in back of the other by stepping on the ball of the back foot and then stepping on the flat or ball of the front foot in place. A quick transfer of weight usually using an eighth note rhythm &1 or 1&.

BARREL TURN

Often referred to as a barrel roll. A pirouette characterized by using the arms in a windmill or airplane position. The barrel turn may be executed inside or outside, stationary or traveling. Often the body is inclined or arched as opposed to upright. The raised leg on the turn can be parallel, turned out, or turned in. The windmill action of the arms and use of the back motivate the turn action.

BASIC WALKS

BOOGIE WOOGIE

This walk is traceable to early Vernacular jazz dance associated with an early style of piano playing that surfaced in the 1930's. It became a popular part of the improvisational section of the breakaway seen in the early Lindy.

Execution: Working in a demi-plié, brush forward with the right foot as it swings slightly across the left, step right diagonally forward and push the hips forward to the right, reverse the movement.

BOUNCE JAZZ WALK OR FLICK KICK WALK

A walk in which the bounce is executed on the off-beat. The legs may be turned out parallel, or turned in. The body may be erect, rounded forward, or in a flat back posture.

CAGNEY WALK (George M. Cohan)

Eccentric walk characterized by the actor James Cagney in the musical *George M*

Execution: March styled walk with the pelvis very released, chest and torso very erect, arms swing in opposition, a character bounce to the walk.

CAMEL WALK

Traceable to Vaudeville, a vernacular movement used by early chorus lines, used in the improvisational breakaway of the Lindy, and seen in the 50's vernacular dance the "Stroll".

Execution: Begin in parallel first position. Slide right foot front to extend through and point. Lift heel rolling off left foot to step forward on right foot as the right leg straightens.

CHAPLIN WALK

A comic styled walk popularized by the antics of pantomist actor, Charlie Chaplin.

Execution: Walking flat footed or off the heels in an extreme turned out first position. The torso waddles duck like on each walk.

CUBAN JAZZ

A walk with Afro-Cuban roots. Historically evolved from slaves walking in chain gangs. Stylistically seen in many Latin dances such as the Mambo, Cha Cha, Rumba, and Menengue. This walk may be executed in any direction with the legs and feet in parallel alignment. Often called a Cuban Push Off when executed as a side walk.

FLAT JAZZ WALK (Controlled or Oppositional)

A stylized version of one's natural walk, working in demi-plié, in a turned out or parallel position with the arms swinging in opposition.

FOLLIES WALK

An elegantly styled high level walk, characterized from the extravaganza productions of the *Ziegfeld Follies*. Execution: Lifting the right leg to a parallel inverted passé position, stepping the right foot across the left, then reverse. Arms in a high V or second position. Keep the shoulders squared as you imagine wearing a huge head piece walking down a long staircase.

FOSSE HIP ROLL

A propulsive centrifugal (outward) circle of the pelvis. The chest is held in a high release with the arms in a back hyper extended position framing the pelvis. This step may be executed in any direction with the legs in a parallel alignment.

FUNK WALK - ROCK WALK

A walk in demi-plié parallel leg alignment isolation the hips to the side on each walk. There is no oppositional line to the body. This walk may be executed in any direction, and with an inverted style.

HIGH LEVEL JAZZ WALK

A stylized walk on the balls of the feet. This walk may be executed turned out, parallel, or turned in.

ISOLATED JAZZ WALK

Any walk that utilizes isolation as an impetus for the walk

JAZZ SQUARE (Walk Around) – Traceable to vaudeville.

A walking pattern consisting of four steps to create a square.

Execution: Cross right over left, step left back, step right side to right, step left forward.

LOW LEVEL JAZZ WALK

A stylized walk executed at a low level, often in a contracted position. This walk may be executed turned out, parallel or turned in.

LUIGI

A highly stylized jazz walk inspired by the jazz artist Luigi. This stylized walk uses opposition, epaulement of the upper back, with the arms held in ballet 2nd position.

LUNGE JAZZ WALK

Any stylized walk that uses a dart action of the body. This walk is often executed in a parallel position, combined with an isolation of the shoulders and hips.

PELVIC JAZZ WALK - POPCORN/PINCH – BOB FOSSE STYLE – RON FORELLA

A stylized walk in parallel alignment in which the pelvis contracts forward on each step. The upper body remains erect and the pelvis contracts forward of the shoulder line. This walk may be executed in any direction.

PLIÉ-RELEVÉ OR RELEVÉ-PLIÉ JAZZ WALK – JO JO WALK

Any stylized walk that utilizes both levels as it progresses across the floor. This walk may be executed turned out, parallel, or turned in. In the parallel position an isolation of the hip is often used. Example: As you step forward right in a parallel position, isolate the right hip to the right, as you step forward left in demi-plié in the parallel position, isolate the left hip to the left.

RIB JAZZ WALK

A stylized jazz walk where the impetus for the movement comes from the isolation of the rib cage. Execution: When stepping with the right foot the right side of the rib cage releases as the left rib cage contracts. When stepping left the opposite occurs. This walk may be executed in any direction—most effective as a side walk. This technique and style are popularized by such artist as Ron Lewis, Betsy Haug and Ann Marie Garvin.

SHORTY GEORGE

This walk is traceable to early vernacular jazz dance with Harlem roots and named after one of the all time great Lindy Hoppers, Shorty George Snowden. A step used in the improvisational breakaway section of the Lindy. The early execution was a running floor slide combined with a knee lock. Execution: Step with the right foot directly forward, at the same time bend the knees to the right, the hips move slightly right, and tuck the left knee behind the right knee.

SHOULDER JAZZ WALK

A stylized jazz walk in which the shoulders contract on each walk. When the walk is executed in opposition, the shoulder is in opposition to the feet. Example: right foot forward, a left shoulder contraction. When using a Cuban style walk the shoulder is in opposition to the hips.

STASH JAZZ WALK

Stash is a descriptive word used for a fast form of follies walk. A high level walk with elements of legomania, visible in such dances as the Charleston, and Jitterbug.

STRUT

Traceable to Vaudeville, this is form of a high-level walk, highly stylized, smooth and with the carriage very erect.

SUGAR FOOT

Traceable to early vernacular jazz, used in combination with legomania type movement. Viewed in such early dances as the Charleston, Black Bottom, and Lindy. Execution: Step forward on the ball of the right foot turned out, right heel is raised, pivot swivel right foot and at the same time step forward on the ball of the left foot turned out. This step may be executed in any direction, flatfooted and with or without the use of the hips.

SUZIE Q

An early vernacular jazz step traceable to Vaudeville, used in the improvisational breakaway section of the Lindy. Execution: Travels sideways. Twist your torso to the left as you step with the right foot flat and turned in. Step to the left and at the same time twist the torso to the right bending the left knee. The right knee is straight as the right heel remains on the floor, with the right toe raised off the floor.

TRENCH – Trench Step – Through The Trenches

An early vernacular jazz movement, a form of long backward slide, considered a flash or trick step generated to draw applause.

Execution: A stationary running step, bending at the waist with the arms swinging in opposition, as the outer sides of the feet scrape alternately from front to back.

TRUCKING – Trickin’

Traceable to early African based dance and “jumping Jim Crow”, a blend of a jig and shuffle. A popular dance of the late 30’s where the shoulders are hunched up, the hips sway in Congo fashion and the feet execute a variety of shuffles while the index finger of one hand wiggles shoulder high at the sky. Improvising variations are used in the Lindy or Jitterbug.

TWINKLE

This walk is a high level walk traceable to the *Ziegfeld Follies*.

Execution: Standing in a parallel relevé position step to corner #2 twisting the hips to corner # 2 keeping the legs straight, then reverse. The upper body isolates as the hips twist below the waist with the arms in second position. The twinkle is similar to a stash walk without going through the passé position.

BODY WAVES

Tip the body forward from the hips to a flat back position, push the ribs forward and recover to a straight back position. Hinge the body back and contract, continue the contraction by dropping the head and push through to the flat back position. The ribs will once again push forward, and the wave movement will continue.

CABRIOLE

A step of elevation in which the extended legs are beaten in the air.

CALYPSO JUMP OR LEAP (Double Stag)

A jump or leap in which both legs are placed in an attitude position. Often the back is arched and the head releases back to touch the extended back attitude leg.

CHASSÉ

Chased. One foot chases the other by doing a sliding movement and a cutting movement.

COMPASS TURN

A pirouette with the working leg in a degage position.

CONTRACTION – RELEASE

A jazz contraction refers to the torso and is a shortening of the muscles. In the contraction position, the front of the torso becomes concave as the abdomen is hollowed. The spine lengthens and curves out as the lower spine is rounded. The pelvis pulls forward with the shoulders directly over the hips. The knees bend slightly and the weight is lifted up. The distance between the chin and chest must remain the same. Invert and flex hands in jazz 1st position to keep the shoulders down. To check alignment, see if relevé is possible.

EN DEDANS

An inward movement – toward the body.

EN DEHORS

An outward movement – away from the body.

FLAT BACK

A movement bending forward from the hips while keeping the head, neck and spine in a straight line to the pelvis. A flat back can be executed on straight legs, in demi-plié, on relevé or plié/relevé. It may also be done in turned out or parallel positions.

FLICK KICK

A quick développé. It can be executed forward, sideways or backward, in a parallel or turned-out position. The flick kick is usually performed in combination, with a ball change, hence the term kick ball change. The flick action is the quality, given to the kick.

FLOOR ROLL (SPIRAL)

A body roll or turn of the body from a standing position that spirals or corkscrews, into the floor. Careful attention should be given to knee and hip joints on the execution of the roll.

FORCED ARCH POSITION

A demi-plié position pressing the metatarsus into the floor, with a high release of the heels. It may be executed parallel, turned out, or turned in, in a variety of feet and foot positions.

FOUETTÉ

A whipped action of the leg turning. Execution: The dancer opens the right leg to the front, throws it quickly to the right to 2nd position with a demi-grande rond de jambe en l'air relevé, then whips right foot to left knee while turning right.

GRAND JETÉ ENTOURNANT

Commonly known as Tour jeté. A large throwing step turning in the air. Execution: Step left forward to 4th, Plié, Grand Battement right forward. Spring into air making ½ turn left at top of the jump, Grand Battement back left, landing in fondu on right. Arms should be En Haut at top of jump.

HINGE

The hinge position should be initially taught from both knees. Execution: Start with knees slightly separated. Engage the abdominals, keep the body in a straight line from knees to head and tilt backward. Keep the arms forward in line with the shoulders before, during and after the hinge movement.

HITCH KICKS

A Hitch Kick is a scissor-like kick where the legs pass each other in the air. The first leg is usually held low and the second leg is lifted higher. A hitch kick may also be executed with the first kicking leg bent and the second leg straight or with the first leg bent and the second leg bending and opening to a développé.

HYPEREXTENSION

Increasing the angle between two levers—usually lengthening or straightening a joint.

ISOLATION

The moving of individual parts of the body independently of the others. This will develop coordination and articulation of the body parts; head, shoulders, ribcage, arms, pelvis, legs and feet.

JAZZ RUN

A darting opposition walk. A run where the legs and arms work in opposition.

JAZZ RONDE DE JAMBE

A rotary action of the leg usually executed en dedans. To execute; step forward with the right foot, at the same time release the left foot in an arabesque position, begin an en dedans movement of the left leg pulling to a parallel passé position of the left foot to the right knee. The en dedans action is executed en l'air then connects to a parallel passé followed by a ball change. Release the torso on the inward swing, contract on the passé; release the torso on the ball change.

KNEE SPIN

A form of chaîné turn on the knees. The knees are used separately to complete the turn. To execute: Kneel on the right knee, turn to the right $\frac{3}{4}$ of a turn and place weight on the left knee. Continue to spin on the left knee to face front. Proper attention should be given to pelvic placement, keeping the pelvis under the rib cage. Apply spotting technique.

IMPROVISATION

Improvisation is basic to jazz music and dance. Improvisation means playing with a theme, a spontaneous free expression of self. African dance, where jazz dance has its roots, places great importance upon improvisation, allowing freedom for individual expression. This activity should become part of the class structure at all levels. Creative potential is challenged and developed when the student experiments and tests their bodies, the music, rhythm, space, concepts and their emotions. Besides creative freedom, the student learns connection to a subject, working it out with concentration and completeness.

INSIDE OUTSIDE TURNS

A series of turns alternating from en dedans to en dehors pirouettes. They may be executed in parallel or a turned-out position.

ISOLATED TURNS

Any form of turn incorporating body isolation.
Example: chaîné turns while isolating the rib cage.

LAY-OUT

A straight line position of the body, parallel to the floor. One leg is extended forward, side, or back creating a long line.

NOTE: A strong use of the abdominals, and proper spinal and pelvic placement are essential for the proper execution of lay-outs. Attention should also be desired leg alignment, parallel or turned out.

BACK LAY-OUT

Torso hinged back and the leg is extended forward.

FORWARD LAY-OUT

Torso forward head in line with the spine to pelvic area, leg extended to the side.

SIDE LAY-OUT

Torso in a lateral position, to either side with leg extended usually to the side.

LINDY

A syncopated two-step or box step accenting the offbeat. In jazz classes usually executed as a chasse with a ball change ending, often referred as a Lindy step.

LUNGE

A body position executed by reaching, stepping, or darting in any direction. This movement is used in many forms of dance and is indirectly related to Fencing.

NEEDLE - STANDING PENCHÉ - SIX O'CLOCK

A high arabesque in which the body leans forward to a perpendicular position to the floor. The head is low and the raised leg is high, creating a single long line. The hands connect to the floor on the Standing Penché.

OPEN CHASSÉ

Step the right foot to the right in plié, the left foot then "knocks" the right foot out in the air and the landing is left, right.

OPEN PAS DE BOURÉE

Open Pas de Bourée is distinguished by the crossing of the first foot. Open Pas de Bourée may travel forward or backward with the crossing of the first foot.

CROSSING FORWARD

Step the right foot crossed front, step the left foot to second, step the right foot in place and reverse sides.

CROSSING BACKWARD

Step the right foot crossed in back, step the left foot to second, step the right foot in place and reverse sides.

PADDLE SLIDE

A sliding pattern of consecutive sideward ball changes, similar to a Paddle turn without turning. Working in a demi-plié, step with the right foot to the right, followed by a series of sideward ball changes left-right, traveling right.

PADDLE TURN

The same as a paddle step with a turn. Lunge out on the right to the right side, step left back on relevé and step right down to the right. Continue the up and down stepping movement to complete the turn, usually done in four counts, then reverse to the left.

PIQUÉ

A step onto demi-pointe.

URNS:

EN DEDANS: Step onto the right foot turning right with left foot Sur Le Cou-De-Pied derriere or retire. At the completion of the turn demi-plié on left foot with right foot extended devant.

EN DEHORS: Step flat onto the right foot to the right and cross left foot over, step on left foot turning En Dehors with right foot Sur Le Cou-De-Pied devant or retire.

PENCHÉ

Leaning as in Arabesque or Attitude Penché in which the body is low and the leg raised high in the back.

PLANES OF ACTION

FRONTAL (LATERAL)

Plane dividing the body into front and back halves (side to side motion)

SAGITTAL

Plane dividing the body into right and left halves (forward and backward motion)

TRANSVERSE

Plane dividing the body into top and bottom halves. (rotational motion)

PROGRESSIVE STEP BALL CHANGE

A jazz chasse traveling in a forward or backward direction. It can be executed in a parallel, turned out, or inverted position. To execute; step forward right, cross left back of right, step right forward, then reverse.

RENVERSE

Upset, reverse. The bending of the body during a turn.

SAUT DE BASQUE

A traveling step in which the dancer turns in the air with one foot drawn up to the knee of the other leg.

SKIP

A movement traceable to character and folk dance. A natural movement learned by children playing, helping coordination and balance. Stand left, hop left, step right forward, then reverse.

SPIRAL

A body roll or turn of the body from a standing position that spirals or corkscrews to the floor. Careful attention should be given to knee and hip joints on the execution of the roll.

SPLIT

Traceable to Egypt, early ballet and circus acrobats. A standard move connected with other forms of high kicks and legomania as seen in vaudeville dancing.

JAZZ SPLIT

A slide onto the floor with the forward leg extended straight. The opposite back leg is flexed from the knee at a right angle. If executing on the right side, the right hand reaches to the floor to break the fall, the left hand is extending high overhead. A strong stretch of the feet and turned out leg position enhances the line

RUSSIAN STRADDLE

An explosive jump into the air where the legs split to a straddled second position. Often, the body is jackknifed and contracted at the height of the jump, with the arms extended towards the feet.

STAG JUMP

The front knee is bent with the foot under the same thigh and the back leg is in arabesque.

STRADDLE JETE

A big leap sideways preceded by a locomotor movement such as a glissade, which gives the necessary push off for a Russian straddle split.

STRETCHING

STATIC

Static stretching involves holding a position that places a particular muscle or muscle group and related connective tissue in a lengthened position.

PNF

PNF techniques attempt to alter neural input influencing muscle extensibility in order to improve flexibility. One common version (contract-relax) utilizes a 10 second contraction of the muscle followed by 10 seconds of relaxation during which the same muscle is passively stretched.

BALLISTIC

Ballistic stretching involves bouncy movements where momentum is dynamically used to stretch a muscle.

STYLE

Various styles of Jazz dance have evolved and become standard over the decades. These styles reflect the expression of performers, choreographers, and teachers as jazz relates to the music and social conditions of each period. Some established jazz styles are: classic jazz, musical comedy, lyrical, ethnic, lineage based, Afro-Cuban, Latin, blues, rock, funk, modern, hip hop and other forms of street dance.

STYLES OF DANCE

AFRO-CUBAN

A style of dance that blends African lineage based body movements with elegance and formality of European court and peasant dances. Historically this blend and mixture evolved in the Caribbean.

AFRICAN LINEAGE

A style of dance closely related to the characteristics of African dance. These characteristics include; flatfooted, crouched position from the waist, imitates animals, improvisation and freedom of expression, centrifugal (exploding outward from the hips) and propulsive swing quality.

BLUES

A sensual style of dance influenced by early blues music. Strong emphasis is placed on the sensual use of the pelvis, torso and body isolations. This style was popularized in Harlem in the 20's by Earl Tucker, best known for his "Snake Hips" motions.

BOOGIE WOOGIE (40's Swing, Jitterbug)

A style of dance that incorporates many Lindy breakaway variations from the Big Band Era of the 30's and 40's. Some of these Lindy breakaway variations include, Camel walks, Trucking, Suzie Q, Shorty George, and Boogie Woogie.

CLASSIC JAZZ STYLE

A style of dance in which the dancer uses the essential ingredient of classic jazz performance "swing", dancing over and between the downbeats of the music. This style incorporates grounded elements of various dance idioms, freedom of joint tension, and a conscious connection to the space. This style is best performed to the music of jazz musicians like, Duke Ellington, Fats Waller, Neil Hefti, among others.

FUNK URBAN FUNK

A style of dance influenced by rhythm and blues music. A strong emphasis is placed on the downbeat and working close to the floor. This style combines many body isolations in an angular and disjointed manner. Pedestrian movements such as walking, clapping, finger snapping and posing projected with attitude are common.

HIP HOP

A style of dance that incorporates street dance. It redefines and reinvents many early vernacular jazz dances and movements. Backed up by popular music, many characteristics of African dance are evident.

LATIN

A style of dance influenced by Latin American music. The Latin style is a blend and mixture of African, European, North American, and South American influences. Latin social dances such as the tango, cha cha, meringue, rumba, samba and mambo influence the movement style.

LYRICAL

A fluid style of jazz dance blending movements from European classical ballet, American modern dance and ethnic dance forms. The choreographic expression of the performer, with respect to content and projection, interprets the lyrics and/or quality of the music.

MODERN

A style of dance that incorporates contemporary elements of modern dance, ballet, jazz or other ethnic forms to a wide variety of music.

Note: The thoughts and expressions of many choreographers and teachers have established their styles and signatures on jazz dance. These artists have successfully blended various dance forms to create a specific school of thought, technique and the signature style of jazz that we credit to them. Jack Cole Style – Jack Cole considered by many to be **the Father of American Theatre Dance**. His unique and personal approach to movement linked, missed and blended different forms of ethnic dance from African lineage based, to Caribbean, Irish, East Indian and Oriental, to create a jazz ethnic ballet technique and style. This Cole expression, prevails as a dominant look in today's musicals, films, night club revues, theme park shows, television, commercials and music videos.

MUSICAL COMEDY

A style of dance influenced by the talents of early jazz performers in vernacular comedy, song, and dance. Today musical comedy refers to a popular form of entertainment, also referred to as commercial dance.

ROCK

A style of dance influenced by rock and roll music that blends hillbilly music, gospel music, blues, and popular music. Popularized in the 60's by such groups as the Beatles; rock's percussive, free and often wild qualities reflect the social condition during the 60's decade.

THEATRE DANCE – BROADWAY THEATRICAL – MUSICAL THEATRE

This is a highly stylized form of dance that uses music, movement, comedy and narrative to support its form.

SWITCH LEAP – SWITCH SPLIT – SCISSOR SWITCH

A big leap forward preceded by a locomotor movement such as a run, chasse, or glissade that gives the necessary push-off to battement en l'air and switch split the legs like a scissors movement before the landing.

TABLE-TOP POSITION – FLAT BACK

A movement bending forward from the hips, keeping the head, neck and spine in a straight line to the pelvis. A flat back can be executed on straight legs or in a demi-plié, in turned out or parallel leg positions.

TENDU

Stretched - extending the leg in any directions stretching through the ankle and foot.

THREE STEP TURN - CHAÎNÉ

A basic turn in all forms of dance, traceable to Folk dance, it uses three steps to complete one turn.

TOUR

Turn

TRIPLET

A three-step movement that can be done in any direction or turning. The Modern variation is to step the first foot flat in plié, then the next two steps up on relevé. A triplet can also be executed as a running pas de bourrée when the first two steps are up in relevé and the last step is down flat in plié.

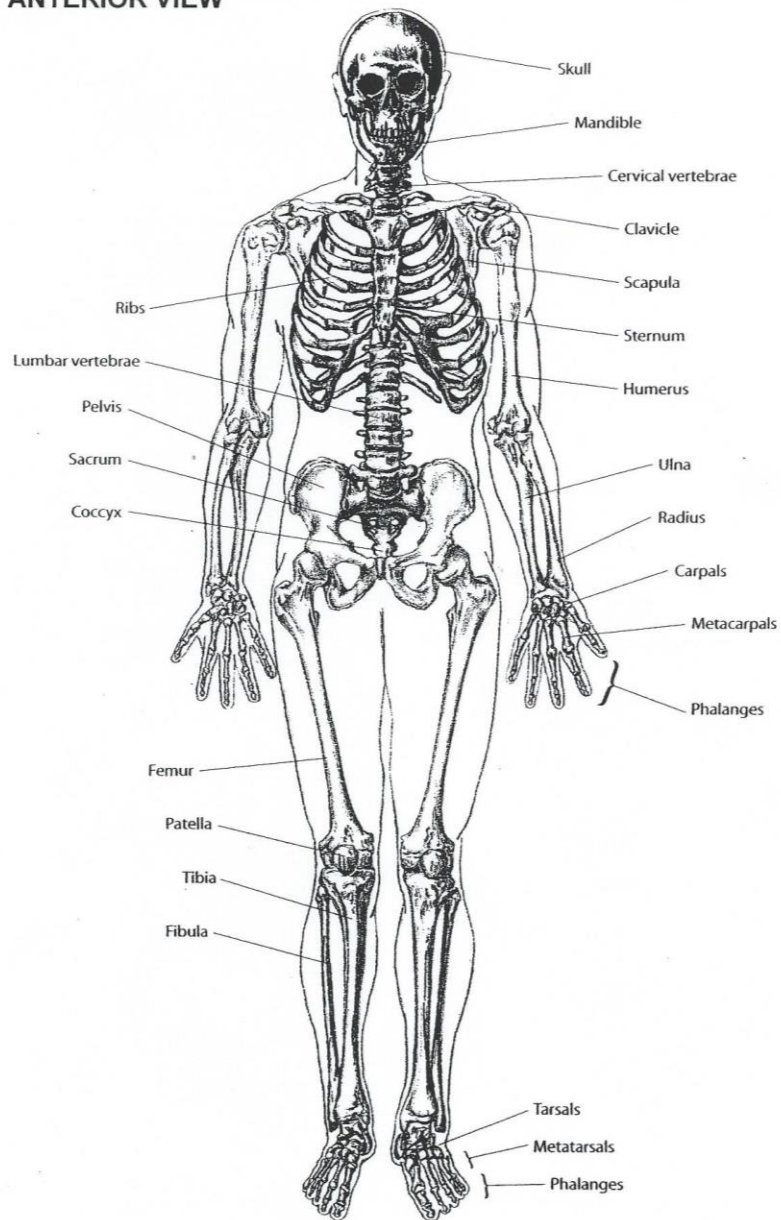
TUCK JUMP OR LEAP (KIDD LEAP)

A jump or leap in which both legs tuck under the hips while the dancer is in the air. Often a strong contraction of the torso is used to maintain lift and elevation with the movement. A signature move seen in the acrobatic choreography of Michael Kidd.

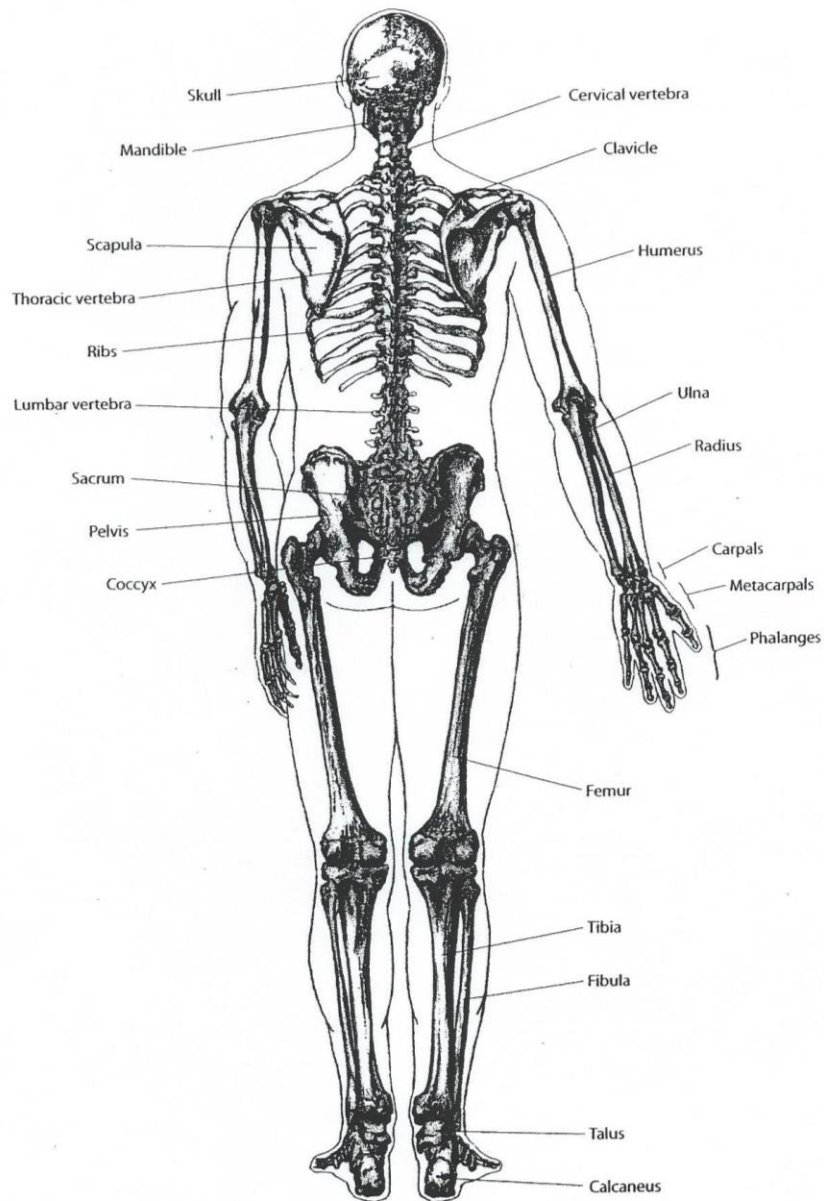
“Z” POSITION FLOOR 4TH

A sitting position on the floor with one leg flexed from the knee in a forward position, and the other leg flexed at the knee in a back position. Ideally both hips should be placed evenly on the floor. Care should be taken with students having anatomical problems by tailoring the position to suit the student's physical ability.

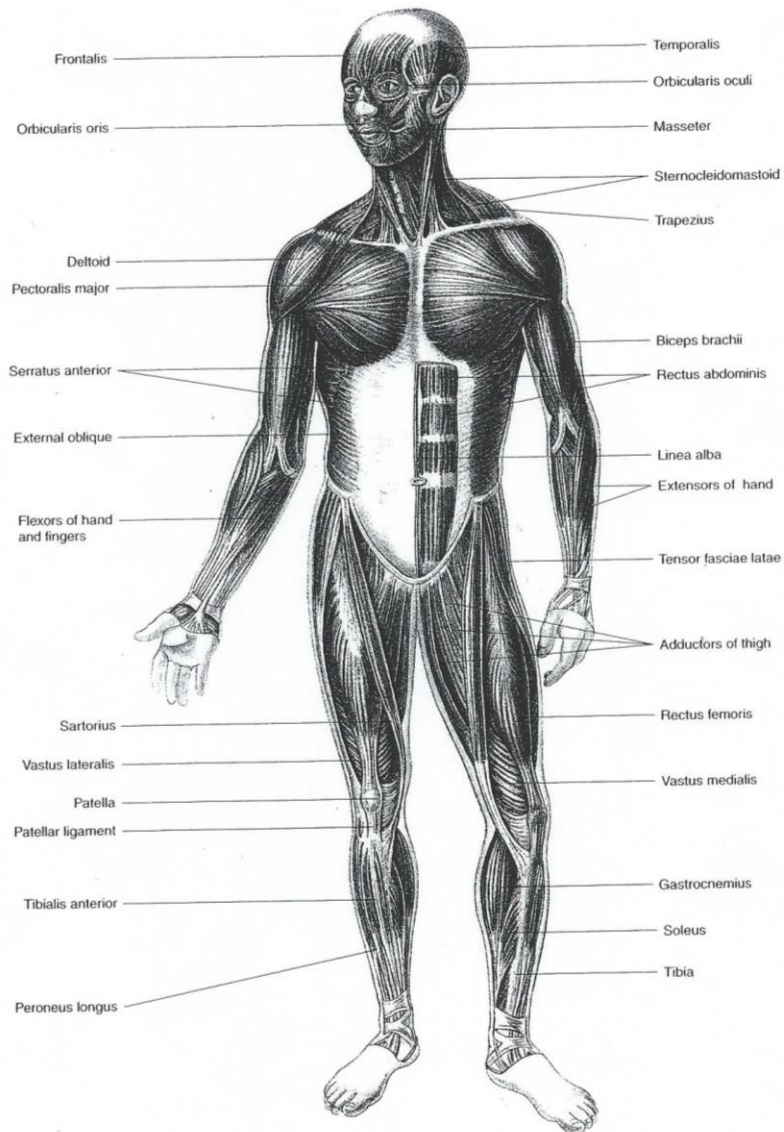
THE SKELETAL SYSTEM OF THE BODY ANTERIOR VIEW



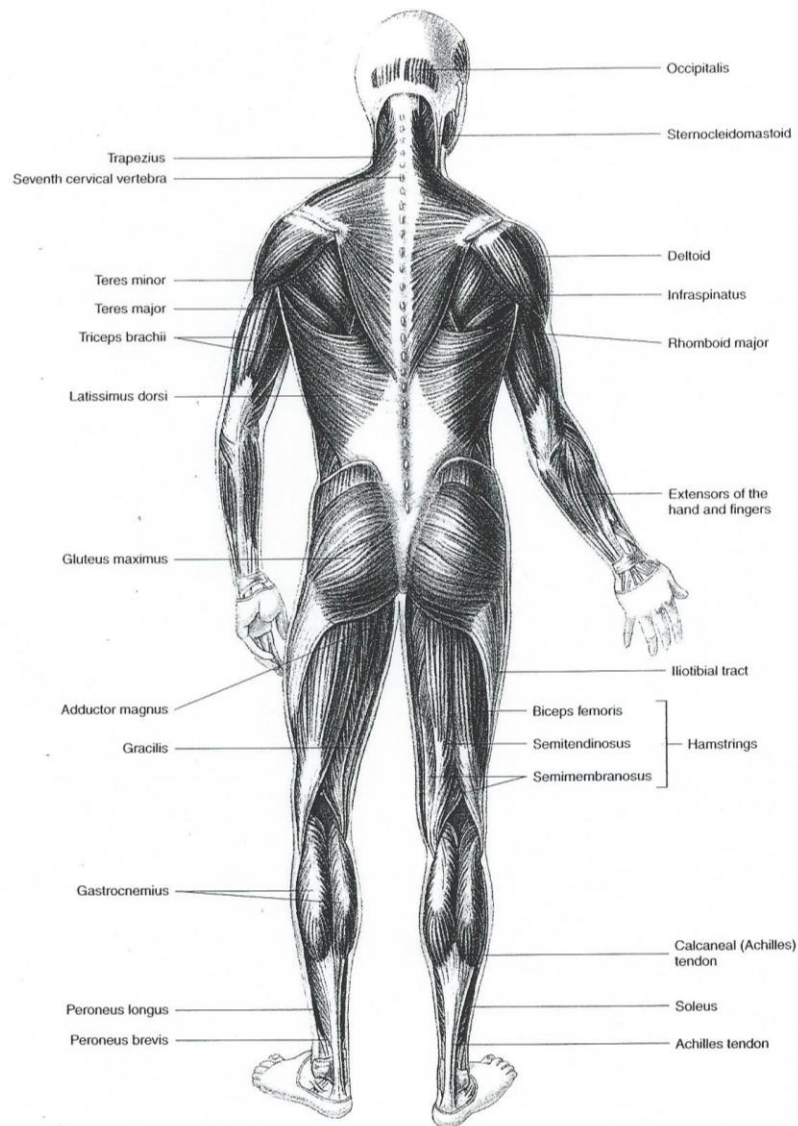
THE SKELETAL SYSTEM OF THE BODY POSTERIOR VIEW



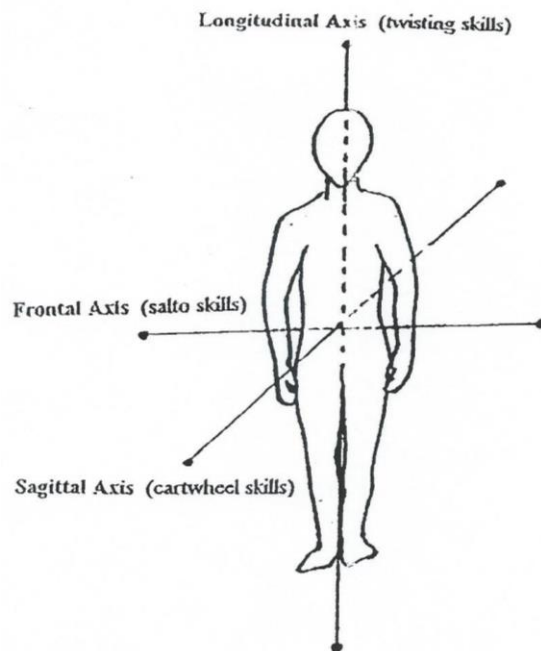
THE MUSCULAR SYSTEM OF THE BODY ANTERIOR VIEW



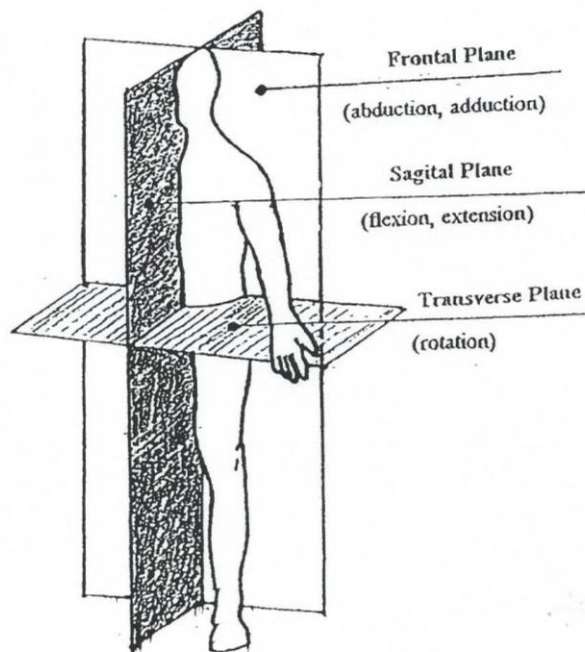
THE MUSCULAR SYSTEM OF THE BODY POSTERIOR VIEW



PLANES OF MOTION



AXES OF MOTION



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