



Jump into Jazz

SECOND EDITION

Minda Goodman Kraines
Esther Kan

Jump into Jazz

SECOND EDITION

A PRIMER FOR THE
BEGINNING JAZZ DANCE STUDENT

MINDA GOODMAN KRAINES
MISSION COLLEGE

ESTHER KAN
SOLANO COMMUNITY COLLEGE



MAYFIELD PUBLISHING COMPANY
Mountain View, California
London • Toronto

Copyright © 1990, 1983 by Mayfield Publishing Company

All rights reserved. No portion of this book may be reproduced in any form or by any means without written permission of the publisher.

Library of Congress Cataloging-in-Publication Data

Kraines, Minda Goodman.

Jump into jazz : Minda Goodman Kraines, Esther Kan.—2nd ed.

p. cm.

Discography: p.

Filmography: P.

Includes bibliographical references.

ISBN 0-87484-923-3

I. Jazz dance. I. Kan, Esther. II. Title.

GV1784.K73 1990

793.3—dc20

89-39658

CIP

Manufactured in the United States of America

10 9 8 7 6 5 4 3

Mayfield Publishing Company

1240 Villa Street

Mountain View, CA 94041

Sponsoring editor: James Bull

Production service: Stacey C. Sawyer

Copyeditor: Toni Murray

Illustrator: Mary Burkhardt

Cover designer: Jeanne M. Schreiber

Cover photograph: Joseph Holmes Dance Theatre,

Aretha. Choreography by R. Duncan and J. Holmes;

Dancers: Darrian Ford, Kevin Ware, Patrick Mullaney;

Photo by Howard Simmons.

The text was set in 10/12 Clearface by G&S Typesetters, Inc. and printed on 50# Finch Opaque by Malloy Lithographing, Inc.

JUMP INTO JAZZ

**GROSSMONT COLLEGE
USED BOOK**

PREFACE

Since the publication of the first edition of this book in 1983, jazz dance has undergone many changes and grown in popularity. It has infiltrated the American entertainment scene. You can see jazz dance on television via music videos, weekly syndicated programs, specials, and commercials. Jazz dance enriches live performances on the Broadway stage as well as in presentations by regional and local theater groups. Elaborate jazz dance productions enliven rock concerts, and, at the cinema, the jazz dance film has emerged as a specific genre.

In addition to constituting an enthusiastic jazz dance audience, many adults and teenagers are participating in jazz dance. For some, participation stems from love of social dance; for others, participation is an outgrowth of concern for personal fitness.

Whatever the dancer's motive, jazz dance is appealing because of its energy and variety. Jazz dance movements can be sharp or smooth, quick or slow, exaggerated or subtle. Jazz dance can be expansive leaps or contained turns. Its movements can reflect and inspire a diversity of moods. Jazz dance is energy in motion, vital and vibrant.

Although interest and participation in jazz dance have rapidly increased, information regarding the specifics of jazz dance has not been readily available to the novice dancer. *Jump into Jazz* attempts to meet this need by summarizing a substantial body of basic dance techniques and principles, with easy-to-follow examples and illustrations. We hope it will serve as a guide for the beginning student as well as a reference for all those interested in jazz dance.

We begin with a narration of jazz dance's lively history. Chapter 2, "Getting Started," then describes appropriate dance attire, class etiquette, and the structure of a typical class. Our introduction to jazz dance continues with a discussion of the dancer's alignment. This discussion defines correct alignment and presents a series of easy alignment exercises. Because dance is as much a demanding physical activity as it is an art form,

this new edition contains a chapter about fitness as it applies to the jazz dancer. Chapter 5 presents the basic ballet movements used in the jazz dance class. Chapter 6 outlines a typical jazz dance warm-up and summarizes jazz dance positions and exercises, including stretches and isolations.

To help the student put these basics together and dance, Chapter 7 discusses steps, turns, and jumps. Chapter 8 presents basic music theory as it applies to dance and focuses on the importance of space, dynamics, and projection in dance performance.

Chapter 9 returns to the topic of fitness by discussing body composition, nutrition, injury prevention, and first aid for dance injuries. Chapter 10, "The Dancer's Next Step," provides information about jazz dance styles, choreography, and the business and backstage elements of a dance performance. The appendixes, as important as the other chapters, supply a checklist to help students evaluate a dance class, and they provide an overview of careers available to the jazz dancer. Lists of jazz dance music, videos, and films are included to enrich the student's experience and to provide teaching materials.

For their helpful suggestions and advice we wish to thank Roberta Verley, Northern Michigan University; Dawn Sare, Monterey Peninsula College; and Barbara Auer Hammons, Palomar Community College.

Our hope is that, after reading this book, you will surely want to jump into jazz.

M.G.K.
E. K.

JUMP INTO JAZZ

A pose from the 80s musical *Cats*, music by Andrew Lloyd Webber and choreography by Gillian Lynne



CONTENTS

PREFACE xi

CHAPTER 1 1

Jazz Dance: A History

The Beginning 1
Minstrel Shows 2
The 1920s 3
The 1930s 5
The 1940s 7
The 1950s 9
The 1960s 11
The 1970s 15
The 1980s 17

CHAPTER 2 18

Getting Started

Attire 19
Appearance 20
Etiquette 20
Typical Structure of a Jazz Dance
Class 21
Pre-Warm-Up 21
Warm-Up 22
Isolation Exercises 22
Locomotor Movements 22

Dance Combinations 22
Cool-Down 23

CHAPTER 3 24

A Dancer's Alignment

Posture, Placement, and Alignment 25
Alignment Reference Points 26
Head and Neck 29
Shoulder Girdle 29
Rib Cage 30
Pelvis 30
Knees 30
Feet 30
Alignment Exercises 31
Starting Position for Alignment
Exercises 31
Exercise 1: Alignment of the Neck
and Pelvis 31
Exercise 2: Alignment of the Shoulder
Girdle 32
Exercise 3: Alignment of the Shoulder
Girdle 32
Exercise 4: Alignment of the
Rib Cage 32
Exercise 5: Placement of the Pelvis 33
Exercise 6: Alignment in a Standing
Position 33

CHAPTER 4 34

Fitness for the Jazz Dancer

- Strength 35
 - Strength Development 36
- Flexibility 36
 - Flexibility Development 37
- Endurance 37
 - Endurance Training 38
- Overload Principle 39

CHAPTER 5 40

Ballet for the Jazz Dancer

- Turnout 41
- Positions of the Feet 43
- Positions of the Arms 43
 - First Position 43
 - Second Position 43
 - Third Position 43
 - Fourth Position 44
 - Fifth Position 44
 - Fifth Position Low 44
 - Fifth Position High 44
 - Fifth Position Front 44
- Ballet Movements 45
 - Pliés* 45
 - The Relevé* 46
 - Battements* 47
 - The Battement Tendu* 47
 - The Battement Dégagé* 48
 - The Grand Battement* 48
 - The Arabesque* 49
 - The Attitude* 49
 - The Coupé* 50
 - The Passé* 50
- Principles of Movement 51
 - Shifting the Weight 51
 - Pointing the Foot 52

- Jumps 52
- Turns 52

CHAPTER 6

*Warm-Up and
Basic Jazz Positions
and Exercises*

- The Warm-Up Before the Warm-Up 55
 - Floor Exercises for the Ankle, Knee,
and Hip Joints 55
 - Exercise 1 56
 - Exercise 2 56
 - Exercise 3 56
 - Exercise 4 57
 - Exercise 5 57
 - Exercise 6 57
 - Standing Exercises for the Upper Torso
and Weight-Bearing Joints 57
 - Exercise 1 57
 - Exercise 2 57
 - Exercise 3 57
 - Exercise 4 58
 - Exercise 5 58
- Basic Body Positions 59
 - The Arch 59
 - The Contraction 60
 - The Flat Back 60
 - The Diagonal Flat Back 61
 - The Hinge 61
 - The Lateral 62
 - The Lunge 62
- Standing Stretches 63
 - The Lunge with Opposition Stretch 63
 - The Parallel Second-Position Forward
Stretch/Straight Knees 63
 - The Parallel Second-Position Forward
Stretch/Bent Knees 64
 - The Side Stretch 64

The Parallel First-Position Forward Stretch	65
The Body Wave	65
The Back Stretch	66
The Hand Walk	66
On-the-Floor Stretches	67
The Runner's Lunge	67
The Parallel First-Position Stretch	68
The Soles-of-the-Feet-Together Stretch	68
Second-Position Straddle Stretches	69
The Forward Stretch	69
The Side Stretch	69
The Toward-the-Leg Stretch	70
The Cobra Stretch	70
The Knee-Bend Stretch	71
The Chest Lift	72
The Pretzel	73
Strength-Building Exercises	74
The Half Sit-Up	74
The One-Leg Straight Half Sit-Up	75
The Two-Leg Half Sit-Up	75
The Bicycle	75
The Abdominal Curl	76
The Abdominal Curl-Down	76
The Modified Push-Up	77
The Push-Up	78
Body Isolations	79
The Head	79
The Shoulders	80
The Ribs	80
The Hips	81
Balance Exercises	81
Exercise 1	82
Exercise 2	82
Exercise 3	83
Exercise 4	83
Exercise 5	83

CHAPTER 7 84

Basic Jazz Dance: Steps, Turns, and Jumps

Locomotor Movements	85
Jazz Walks	85
The Step Touch	87
The Jazz Square	87
The Jazz Slide	88
The Grapevine	89
The <i>Chassé</i>	89
The Kick-Ball Change	90
The <i>Pas de Bourrée</i>	90
The <i>Pas de Bourrée</i> in Place or Traveling Forward or Backward	90
The <i>Pas de Bourrée</i> Traveling Sideward	90
The <i>Pas de Bourrée</i> Turning	92
The Triplet	92
Oppositional Moves	93
Kicks	93
The Fan Kick	94
Turns	96
The Pivot Turn	96
The Paddle Turn	97
The <i>Chainé</i> Turn	98
The <i>Soutenu</i> Turn	98
The Touch Turn	99
The <i>Pirouette</i>	99
The Pencil Turn	100
The <i>Piqué</i> Turn	100
Jumps, Kicks, and Leaps	101
The Hop	101
The <i>Assemblé</i>	102
The <i>Sissonne</i>	102
The Hitch Kick	103
The Hitch Kick Forward	103
The Hitch Kick to the Rear	104
The Hitch Kick to the Side	105
The <i>Jeté</i>	106

Locomotor Combinations 107

Combination 1 107

Combination 2 107

Combination 3 108

Combination 4 108

Combination 5 108

Combination 6 109

CHAPTER 8 110

Putting It All Together

Time: Find the Beat and Count It 111

Beat 111

Tempo 112

Meter and Measure 112

Time Signature 112

Note Values 112

Simple Meter 112

Compound Meter 113

Mixed Meter 113

Accent and Syncopation 113

Rhythmic Pattern 114

Musical Phrases 114

Exercises for the Study of Time 115

Exercise 1 115

Exercise 2 115

Exercise 3 115

Exercise 4 115

Space 115

Direction 116

Spatial Pattern 116

Level 116

Dimension 116

Exercises for the Study of Space 117

Exercise 1: Direction 117

Exercise 2: Spatial Pattern 117

Exercise 3: Level 117

Exercise 4: Dimension 117

Dynamics 117

Exercises for the Study of

Dynamics 118

Exercise 1 118

Exercise 2 118

Projection 118

Improvisation 119

Exercise 1 119

Exercise 2 119

Exercise 3 119

Exercise 4 119

CHAPTER 9 120

*The Dancer's Instrument:
Taking Care of It*

Body Composition 121

Fat Weight 121

Lean Body Weight 122

Nutrition 122

Protein 123

Fats 123

Carbohydrates 124

Water 125

Vitamins and Minerals 126

Calories 126

Injury Prevention 128

Self-Assessment 128

Soreness Prevention 128

Injury Care 129

RICE: The Recipe for First Aid 129

Rest 129

Ice 129

Compression 129

Elevation 129

Self-Care Injuries 129

Blisters 129

Cramps 130

Muscle Strains 130

Injuries Needing Professional

Attention 130

Patellar Tendinitis 130

Shin Splints 131

- Sprains 132
- Warm-Up and Cool-Down: Additional Means to Injury Prevention 132

CHAPTER 10 134

The Dancer's Next Step

- Additional Training 135
- Jazz Dance Styles 136
 - Lyrical Jazz 136
 - Musical Comedy Jazz 136
 - Funky Jazz 136
 - Street Jazz 136
 - Afro-Haitian Jazz 137
- Jazz Dance Choreography 137
 - Music Selection 137
 - Music Analysis 137
 - Movement Selection 137
 - Group Size Selection 138
- Jazz Dance Performance 138
 - Behind the Performance Scene 139
 - Advertisement Design and Distribution 139
 - Program Design and Distribution 139
 - Sound 140
 - Lighting 140
 - Costume Design and Wardrobe Assistance 140
 - Props and Stage Crewing 140
 - Makeup 141
 - Ushering 141
 - The Performance Space 141
 - The Dance Production 141
 - Rehearsals and Performance 142

APPENDIX A 144

- Checklist for a Successful Dance Class 144

APPENDIX B 145

A Future in Jazz Dance 145

- The Professional Dancer 145
- The Dance Rehearsal Director 147
- The Choreographer 147
- The Dance Teacher 148
- Dance Conventions: An Alternate Performance Opportunity 149

APPENDIX C 150

Jazz Dance Music 150

- Jazz 151
 - Metered Jazz 151
 - Free-Form Jazz 151
 - Vocal Jazz 152
 - Swing/Big Band/Nostalgia 152
 - Ragtime 152
 - Dixieland 152
 - Latin Jazz 152
- Pop 153
- Rock 153
 - Soul 153
 - Disco 154
 - Hard Rock 154
 - New Wave 154
 - Reggae 154
 - Blues 155
 - Vocals 155
 - Show Tunes 155
 - Movies 156

APPENDIX D 157

Jazz Dance Films and Videos 157

- Rental Films 157
 - Commercial Films 159
 - Videotape Distributors 161
 - Bibliography 162
 - Index 167
-

CHAPTER ONE

Jazz Dance: A History

American choreographer Agnes de Mille described the vital spirit of jazz dance as “the true American pep, creativity, and fun.” The bond between jazz dance and the United States is more than spiritual, however: Jazz dance mirrors the social history of the American people, reflecting ethnic influences, historical events, and cultural changes. Jazz dance has been greatly influenced by social dance and popular music—especially jazz music. The two jazz forms evolved together, each echoing and affecting developments in the other.

The varieties of jazz dance reflect the diversity of American culture. But, like so much that is “from America,” the history of jazz dance begins somewhere else.

THE BEGINNING

The origins of jazz music and jazz dance are found in the rhythms and movements brought to America by African slaves. In Africa, every event of any consequence was celebrated and expressed in music and dance. As arriving slaves, Africans from many cultures were cut off from more than their artistic conventions; they were isolated from their families, their languages, and their tribal traditions. The result was an intermingling of African cultures that created a new culture with both African and American elements.

Laws supported by southern slave owners prohibited slaves from playing African drums or performing African dances. However, the prohibition of their native music and dance did not suppress the slaves’ desire to cling to those parts of their cultural identity. The rhythms and movements of African dance endured in foot stamping and tapping, hand clapping, and rhythmic voice sounds.

MINSTREL SHOWS

In the nineteenth century American whites discovered that they enjoyed the music and dance that the slaves had created. In minstrel shows, white entertainers parodied their conception of slaves' lives and popularized the African style of dance and music, which depended greatly on solo performance and improvisation.

After the enactment of the Fugitive Slave Act of 1859, many blacks migrated north, where they replaced black-faced white minstrel performers. For the most part, though, the minstrel show was a southern entertainment—until it incorporated the cakewalk. Originally, the cakewalk was a social dance invented by blacks. Couples paraded in a circle, creating intricate steps in competition for the prize of a cake—hence the name *cakewalk*. Minstrel shows began to incorporate a theatrical form of the cakewalk as the grand finale, and many of the shows were a success nationwide. The sense of competition was retained by couples marching ele-



The Joffrey Ballet's interpretation of the cakewalk. Photo by Martha Swope.

gantly around in a circle, showing off with high kicks and fancy, inventive struts.

With the popularity of minstrel shows and the development of vaudeville, white performers, still in imitation of black dancers, introduced the buck-and-wing. This dance was strongly influenced by the Irish jig and the English clog, with their fast legwork and footwork and minimal body and arm movement. The buck-and-wing was unusual: The dancer's movements stressed the musical offbeat, or upbeat. This metrical pattern was typical of African music, which is often counted one-**two** rather than the traditional European way, **one**-two. The popularity of the buck-and-wing encouraged musicians to create new accompaniments that employed the unusual rhythm, which is known as syncopation. The syncopated music that resulted came to be known as jazz, and syncopation was—and still is—its **hallmark**. As the music evolved, so did the dance. Dancers adapted the movements of the buck-and-wing and incorporated them to create the elegant and graceful soft-shoe.

With white dancers as the star performers of the minstrel and vaudeville shows, it was difficult for a black dancer to gain stature as part of a troupe. Embittered, many black performers migrated to Europe, where they introduced the newly evolving forms of jazz music and jazz dance. In Europe, these talented and innovative performers were received more readily than in their American homeland. The minstrel show eventually evolved and was absorbed into the twentieth-century musical comedy.

At the close of the minstrel period, the syncopated rhythms of American ragtime bands accompanied the introduction of early forms of jazz dances. In the brief period from 1910 through 1915, over a hundred new dances emerged and disappeared from American ballrooms. The most significant of these dances were the fast-paced, hectic, one-step dances. The public outrage caused by these wild dances paved the way for the famous dance team of Vernon and Irene Castle. The Castles brought an elegance to the dances of the period with the refined Castle walk and made dancing a fad in high-society circles. They also popularized a new dance step, the fox-trot. Inspired by the rhythmic style of the blues, the fox-trot outlasted all the other dances of the period. When World War I started, the public was engaged in the novelty of dancing in restaurants and cabarets, which gave a great impetus to the musical craze called jazz.

THE 1920s

The 1920s marked the end of World War I, and Americans looked forward to a period of prosperity. The dances that emerged during this period reflected the public's need for gaiety and freedom, which were lacking during



The wild Charleston set the world dancing in the 1920s. Photo from New York Public Library at Lincoln Center.



Bill "Bojangles" Robinson, light on his feet and full of charisma. Photo from New York Public Library at Lincoln Center.

the war era. Through the end of the 1920s, Dixieland jazz music, with its fast ragtime beat, spread from New Orleans to Chicago and New York. The growth of jazz dance was directly influenced by this musical genre.

For a brief time, exclusively black casts danced to jazz music on the Broadway stage in such musicals as *Shuffle Along* (1921) and *Runnin' Wild* (1923). *Shuffle Along* introduced the dynamic dancer and performer Josephine Baker. Baker was in the chorus line but immediately called attention to herself with mugging and out-of-step movements that were done with such finesse that they became a featured part of the act. She continued to dance on Broadway until she went to Paris, where she became a huge success. Many other black performers also found success in Paris at this time.
