

# **Jazz Dance The Story Of American Vernacular Dance**

**Jacqui Malone**

Jazz Dance Marshall Stearns, Jean Stearns, 1994-03-22 The phrase jazz dance has a special meaning for professionals who dance to jazz music (they use it to describe non-tap body movement); and another meaning for studios coast to coast teaching 'Modern Jazz Dance' (a blend of Euro-American styles that owes little to jazz and less to jazz rhythms). However, we are dealing here with what may eventually be referred to as jazz dance, and we could not think of a more suitable title. The characteristic that distinguishes American vernacular dance--as does jazz music--is swing, which can be heard, felt, and seen, but defined only with great difficulty. . . . --from the Introduction

*Jazz Dance* Marshall Stearns, Jean Stearns, 1994-03-22 The Story of American Vernacular Dance

**Jazz Dance; the Story of American Vernacular Dance** Marshall Winslow Stearns, 1968

**Between Beats** Christi Jay Wells, 2021 The Jazz Tradition and Black Vernacular Dance explores the complex intersections between jazz music and popular dance over the last hundred-plus years. It aims to show how popular entertainment and cultures of social dancing were crucial to jazz music's formation and development, but it also investigates the processes through which jazz music came to earn a reputation as a legitimate art form better suited for still, seated listening. Through the concept of choreographies of listening, the book explores amateur and professional jazz dancers' relationships with jazz music and musicians as jazz's soundscapes and choreoscapes were forged through close contact and mutual creative exchange. The book's later chapters also critically unpack the aesthetic and political negotiations through which jazz music supposedly distanced itself from dancing bodies. As musicians and critics sought to secure institutional space for jazz within America's body-averse academic and high-art cultures, an intentional severance from the dancing body proved crucial to jazz's re-positioning as a form of autonomous, elite art. Fusing little-discussed material from diverse historical and contemporary sources with the author's own years of experience as a social jazz dancer, this book seeks to advance participatory dance and embodied practice as central topics of analysis in jazz studies. As it tells the rich, untold story of jazz as popular dance music, this book also exposes how American anxieties about bodies and a broad cultural privileging of the cerebral over the corporeal have shaped efforts to elevate expressive forms such as jazz to elite status--

*Jumping the Color Line* Susie Trenka, 2021-02-02 From the first synchronized sound films of the late 1920s through the end of World War II, African American music and dance styles were ubiquitous in films. Black performers, however, were marginalized, mostly limited to appearing in specialty acts and various types of short films, whereas stardom was reserved for Whites. *Jumping the Color Line* discusses vernacular jazz dance in film as a focal point of American race relations. Looking at intersections of race, gender, and class, the book examines how the racialized and gendered body in film performs, challenges, and negotiates identities and stereotypes. Arguing for the transformative and subversive potential of jazz dance performance onscreen, the six chapters address a variety of films and performers, including many that have received little attention to date. Topics include Hollywood's first Black female star (Nina Mae McKinney), male tap dance class acts in Black-cast short films of the early 1930s, the film career of Black tap soloist Jeni LeGon, the role of dance in the Soundies jukebox shorts of the 1940s, cinematic images of the Lindy hop, and a series of teen films from the early 1940s that appealed primarily to young White fans of swing culture. With a majority of examples taken from marginal film forms, such as shorts and B movies, the book highlights their role in disseminating alternative images of racial and gender identities as embodied by dancers - images that were at least partly at odds with those typically found in major Hollywood productions.

*Rooted Jazz Dance* Lindsay Guarino, Carlos R.A. Jones, Wendy Oliver, 2022-02-01 National Dance Education Organization Ruth Lovell Murray Book Award UNCG | Susan W. Stinson Book Award for Dance Education An African American art form, jazz dance has an inaccurate historical narrative that often sets Euro-American aesthetics and values at the inception of the jazz dance genealogy. The roots were systemically erased and remain widely marginalized and untaught, and the devaluation of its Africanist origins and lineage has largely gone unchallenged. Decolonizing contemporary jazz dance practice, this book examines the state of jazz dance theory, pedagogy, and choreography in the twenty-first century, recovering and affirming the lifeblood of jazz in Africanist aesthetics and Black American culture. *Rooted Jazz Dance* brings together jazz dance scholars, practitioners, choreographers, and educators from across the United States and Canada with the goal of changing the course of practice in future generations. Contributors delve into the Africanist elements within jazz dance and discuss the role of Whiteness, including Eurocentric technique and ideology, in marginalizing African American vernacular dance, which has resulted in the prominence of Eurocentric jazz styles and the systemic erosion of the roots. These chapters offer strategies for teaching rooted jazz dance, examples for changing dance curricula, and artist perspectives on choreographing and performing jazz. Above all, they emphasize the importance of centering Africanist and African American principles, aesthetics, and values. Arguing that the history of jazz dance is closely tied to the history of racism in the United States, these essays challenge a century of misappropriation and lean into difficult conversations of reparations for jazz dance. This volume overcomes a major roadblock to racial justice in the dance field by amplifying the people and culture responsible for the jazz language. Contributors: LaTasha Barnes | Lindsay Guarino | Natasha Powell | Carlos R.A. Jones | Rubim de Toledo | Kim Fuller | Wendy Oliver | Joanne Baker | Karen Clemente | Vicki Adams Willis | Julie Kerr-Berry | Pat Taylor | Cory Bowles | Melanie George | Paula J Peters | Patricia Cohen | Brandi Coleman | Kimberley Cooper | Monique Marie Haley | Jamie Freeman Cormack | Adrienne Hawkins | Karen Hubbard | Lynnette Young Overby | Jessie Metcalf McCullough | E. Moncell Durden Publication of this work made possible by a Sustaining the Humanities through the American Rescue Plan grant from the National Endowment for the Humanities.

*Steppin' on the Blues* Jacqui Malone, 1996 Former dancer Jacqui Malone throws a fresh spotlight on the cultural history of black dance, the Africanisms that have influenced it, and the significant role that vocal harmony groups, black college and university marching bands, and black sorority and fraternity stepping teams have played in the evolution of dance in African American life.

**What the Eye Hears** Brian Seibert, 2015-11-17 Magisterial, revelatory, and-most suitably-entertaining, *What the Eye Hears* offers an authoritative account of the great American art of tap dancing. Brian Seibert, a dance critic for *The New York Times*, begins by exploring tap's origins as a hybrid of the jig and clog dancing from the British Isles and dances brought from Africa by slaves. He tracks tap's transfer to the stage through blackface minstrelsy and charts its growth as a cousin to jazz in the vaudeville circuits and nightclubs of the early twentieth century. Seibert chronicles tap's spread to ubiquity on Broadway and in Hollywood, analyzes its decline after World War II, and celebrates its rediscovery and reinvention by new generations of American and international performers. In the process, we discover how the history of tap dancing is central to any meaningful account of American popular culture. This is a story with a huge cast of characters, from Master Juba (it was probably a performance of his in a Five Points cellar that Charles Dickens described in *American Notes for General Circulation*) through Bill Robinson and Shirley Temple, Fred Astaire and Ginger Rogers, and Gene Kelly and Paul Draper to Gregory Hines and Savion Glover. Seibert traces the stylistic development of tap through individual practitioners, vividly depicting dancers both well remembered and now obscure. And he illuminates the cultural exchange between blacks and whites over centuries, the interplay of imitation and theft, as well as the moving story of African-Americans in show business, wielding enormous influence as they grapple with the pain and pride of a complicated legacy. *What the Eye Hears* teaches us to see and hear

the entire history of tap in its every step.

**Frankie Manning** Frankie Manning, Cynthia R. Millman, 2007 In the early days of swing dancing, Frankie Manning stood out for his moves and his innovative routines; he created the air step in the Lindy hop, a dance that took the U.S. and then the world by storm. In this fascinating autobiography, choreographer and Tony Award winner (Black and Blue) Frankie Manning recalls how his first years of dancing as a teenager at Harlem's Savoy Ballroom led to his becoming chief choreographer and a lead dancer for Whitey's Lindy Hoppers, a group that appeared on Broadway, in Hollywood musicals, and on stages around the globe. Manning brings the Swing Era vividly back to life with his recollections of crowded ballrooms and of Lindy hoppers trying to outdo each other in spectacular performances. His memories of the many headliners and film stars, as well as uncelebrated dancers with whom he shared the stage, create a unique portrait of an era in which African American performers enjoyed the spotlight, if not a star's prerogatives and salary. With collaborator Cynthia Millman, Manning traces the evolution of swing dancing from its early days in Harlem through the post-World War II period, until it was eclipsed by rock 'n' roll and then disco. When swing made a comeback, Manning's 30-year hiatus ended. He has been performing, choreographing, and teaching ever since.

**Tap Dancing America** Constance Valis Hill, 2014-11-12 The first comprehensive, fully documented history of a uniquely American art form, exploring all aspects of the intricate musical and social exchange that evolved from Afro-Irish percussive step dances like the jig, gioube, buck-and-wing, and juba to the work of such contemporary tap luminaries as Gregory Hines, Brenda Bufalino, Dianne Walker, and Savion Glover.

**The Federalist Without Tears** Jean Stearns, 1977 twenty-six of the most important Federalist papers have been rewritten in contemporary language. A unique sourcebook for high school and undergraduate history and political science courses. Papers rewritten in contemporary language: Nos. 1, 2, 9, 10, 14, 22, 24, 27, 31, 37, 39, 40, 47, 48, 49, 51, 52, 62, 67, 68, 69, 70, 78, 84. Original papers also included: Nos. 1, 10, 31, 51, 64, 78, 85.

**Jookin'** Katrina Hazzard-Gordon, 2010-07-02 The first analysis of the development of the jook and other dance arenas in African-American culture.

**What Makes That Black?** Luana, 2016 What Makes That Black? The African-American Aesthetic identifies and defines seventy-four elements of the aesthetic through text and illustration. Using the magnificent camerawork of R.J. Muna, Sharen Bradford, Jae Man Joo, Rachel Neville, James Barry Knox, and more- as they point their cameras at Alonzo King LINES Ballet, Complexions Contemporary Ballet, and jazz artists such as Cécile McLorin Salvant and Wynton Marsalis- a specific artistic consciousness or sensibility visually unfolds. Luana even joins the camera crew as she shoots Oakland Street Graffiti--Backcover.

**Brotherhood in Rhythm** Constance Valis Hill, 2002 Tap dancing legends Fayard (b. 1914) and Harold (1918-2000) Nicholas amazed crowds with their performances in musicals and films from the 30s to the 80s. They performed with Gene Kelly in *The Pirate*, with Cab Calloway in *Stormy Weather*, with Dorothy Dandridge (Harold's wife) in *Sun Valley Serenade*, and with a number of other stars on the stage and on the screen. Author Hill not only guides readers through the brothers' showstopping successes and the repressive times in which their dancing won them universal acclaim, she also offers extensive insight into the history and choreography of tap dancing, bringing readers up to speed on the art form in which the Nicholas Brothers excelled.

**Black Dance** Lynne Fauley Emery, 1989-09 The contribution of Black Americans to American culture has been widely recognized. Black dance - from its roots in Africa through Broadway, Hollywood, and the serious dance stage today - has been a rich ingredient in our cultural life. This book traces Black dance from the Caribbean, through Southern Plantations, the North, Minstrelsy, Music Hall, to the concert dance of today. Memorable portraits are given of Bill Robinson, Alvin Ailey, Pearl Primus, the Dance Theater of Harlem, and many others. The new edition has been updated, and includes a chapter on Black dance during the last 15 years. (4e de couverture).

**Brotherhood in Rhythm** Constance Valis Hill, 2021 A lovingly researched and thoughtfully created portrait of the Nicholas Brothers, Fayard and Harold, two of the most explosive dancers of the twentieth century who refined a centuries-old tradition of percussive dance into the rhythmic brilliance of jazz tap at its zenith. Interweaves an intimate portrait of these great performers with a richly detailed history of jazz music and jazz dance, bringing their act to life and explaining their significance through a colourful analysis of their eloquent footwork and full-bodied expressiveness. Captures the Brothers' soaring careers, from Cotton Club appearances with Duke Ellington, Cab Calloway, and Jimmy Lunceford, to film-stealing big-screen performances with Chick Webb, Tommy Dorsey, and Glenn Miller. Drawing on endless hours of interviews with the Nicholas brothers themselves, *Brotherhood in Rhythm* documents their struggles against the nets of racism and segregation that constantly enmeshed their careers and denied them the recognition they deserved.--

**Jazz Dance** Lindsay Guarino, Wendy Oliver, 2014-02-25 The history of jazz dance is best understood by comparing it to a tree. The art form's roots are African. Its trunk is vernacular, shaped by European influence, and exemplified by the Charleston and the Lindy Hop. The branches are many and varied and include tap, Broadway, funk, hip-hop, Afro-Caribbean, Latin, pop, club jazz, popping, B-boying, party dances, and much more. Unique in its focus on history rather than technique, *Jazz Dance* offers the only overview of trends and developments since 1960. Editors Lindsay Guarino and Wendy Oliver have assembled an array of seasoned practitioners and scholars who trace the many histories of jazz dance and examine various aspects of the field, including trends, influences, training, race, gender, aesthetics, the international appeal of jazz dance, and its relationship to tap, rock, indie, black concert dance, and Latin dance. Featuring discussions of such dancers and choreographers as Bob Fosse and Katherine Dunham, as well as analyses of how the form's vocabulary differs from ballet, this complex and compelling history captures the very essence of jazz dance.

**Hot Feet and Social Change** Kariamua Welsh, Esailama Diouf, Yvonne Daniel, 2019-12-23 The popularity and profile of African dance have exploded across the African diaspora in the last fifty years. *Hot Feet and Social Change* presents traditionalists, neo-traditionalists, and contemporary artists, teachers, and scholars telling some of the thousands of stories lived and learned by people in the field. Concentrating on eight major cities in the United States, the essays challenge myths about African dance while demonstrating its power to awaken identity, self-worth, and community respect. These voices of experience share personal accounts of living African traditions, their first encounters with and ultimate embrace of dance, and what teaching African-based dance has meant to them and their communities. Throughout, the editors alert readers to established and ongoing research, and provide links to critical contributions by African and Caribbean dance experts. Contributors: Ausetua Amor Amenkum, Abby Carlozzo, Steven Cornelius, Yvonne Daniel, Charles "Chuck" Davis, Esailama G. A. Diouf, Indira Etwaroo, Habib Iddrisu, Julie B. Johnson, C. Kemal Nance, Halifu Osumare, Amaniyea Payne, William Serrano-Franklin, and Kariamua Welsh

**Tap Roots** Mark Knowles, 2002-06-03 Tracing the development of tap dancing from ancient India to the Broadway stage in 1903, when the word Tap was first used in publicity to describe this new American style of dance, this text separates the cultural, societal and historical events that influenced the development of Tap dancing. Section One covers primary influences such as Irish step dancing, English clog dancing and African dancing. Section Two covers theatrical influences (early theatrical developments, Daddy Rice, the Virginia Minstrels) and Section Three covers

various other influences (Native American, German and Shaker). Also included are accounts of the people present at tap's inception and how various styles of dance were mixed to create a new art form.

**Class Act** Cholly Atkins, Jacqui Malone, 2003-04-09 Cholly Atkins's career has spanned an extraordinary era of American dance. He began performing during Prohibition and continued his apprenticeship in vaudeville, in nightclubs, and in the army during World War II. With his partner, Honi Coles, Cholly toured the country, performing with such jazz masters as Louis Armstrong, Cab Calloway, and Count Basie. As tap reached a nadir in the fifties, Cholly created the new specialization of vocal choreography, teaching rhythm-and-blues singers how to perform their music by adding rhythmical dance steps drawn from twentieth-century American dance, from the Charleston to rhythm tap. For the burgeoning Motown record label, Cholly taught such artists as the Supremes, Smokey Robinson and the Miracles, the Temptations, Gladys Knight and the Pips, and Marvin Gaye to command the stage in ways that would enhance their performances and sell their songs. Class Act tells of Cholly's boyhood and coming of age, his entry into the dance world of New York City, his performing triumphs and personal tragedies, and the career transformations that won him gold records and a Tony for choreographing Black and Blue on Broadway. Chronicling the rise, near demise, and rediscovery of tap dancing, the book is both an engaging biography and a rich cultural history.

Reviewing **Jazz Dance The Story Of American Vernacular Dance**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Jazz Dance The Story Of American Vernacular Dance**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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