

## CHOREOGRAPHIC ART AND LEARNING: PROSPECTS OF DEVELOPMENT

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**Abstract:** In today's conditions the problem of expansion of directions and choreographic technologies, means of self-fulfillment in the aspect of choreographic artistic and educational innovations of the XXI century is becoming more and more relevant. The aim of the research: to outline modern choreographic art of the XXI century on the example of features of teaching jazz dances during professional training of future choreographers. The practical value of this research is reflected in the theoretical overview of the features of teaching jazz dance, which can be used in the educational training of future teachers of choreographic art.

**Keywords:** Choreographic Culture, Choreographers, Etude, Jazz Dance, Jazz Choreography, Technique.

### 1 Introduction

In today's environment in the sphere of choreographic culture relevant issues that identify transformational trends that occur at the level of universal signs associated with the development of contemporary culture. The expansion of tensions and choreographic technology, means of self-fulfillment (dance, composition, show vista, etc.) significantly contribute to choreographic innovations, including the development of choreographic art. Choreographic culture becomes an open dance and visual model of entering the world of artistic culture, not only due to its recognition, but also due to the individual emotional experience, which requires improvement of technology, professional skill, focused on the actively dialogic nature of communication and the spiritual and creative potential of culture and individuality (Fries, 2012). The educational potential of musical and choreographic art is also actualized today, taking into account the deep transformation of society and the orientation of society towards universal values.

One of the phenomena of contemporary choreographic art with its original artistic means and techniques of artistic expression, characteristic only for its laws and rules of performance in the Ukrainian culture of the XXI century is jazz dance. Today it develops as a unique kind of artistic creation with its own principles, artistic and expressive forms and strains. Jazz-dance by its very nature is a syncretic art that combines music and choreography as well as the actor's and director's and choreographer's artistry, artistic aspects, dramaturgy, literature, at the present time actively learn the novelties of scientific and technological progress (video installations, film projections, technical effects) (Plakhotnyuk, 2015).

### 2 Literature review

The works of well-known researchers have made an important contribution to the development of the theory of choreographic culture. Scientific and methodical publications on ballroom choreography of the last quarter of the 20th and the beginning of the 21st centuries are represented by works by Wells (2019), Plahotniuk (2015), Frieze (2012), Sharikov (2013), Newton-Smith (2020). Filimonova (2013) and others defined the main tasks of modern art education. Enough widely studied the history of the formation of choreographic education are discussed by Pogrebnyak (2018). The need for an analysis of the tasks of development of choreographic education in the framework of the Bologna process is investigated in the works of Wells (2019), Nikitin (2016) and others.

Created scientific works of methodical conjugation in the aspect of the general courses of folk scenic – Nalett (2005), Newton-Smith (2020) etc.; teaching aids on the style features of

Ukrainian folk scenic choreography - Loban (2015), Plahotniuk (2015), Pogrebnyak (2018).

Foreign scholars such as studied the historic genesis of the art of jazz in choreographic culture: Kravchenko (2013), Loban (2015). Shubarin (2012), Primicias (2015), Guarino, Jones, Oliver (2021) have studied the state of theory, pedagogy and choreography of jazz dance in the twenty-first century, renewing and affirming the vitality of jazz in African aesthetics and black American culture.

Thus, it can be asserted that the history of the formation of choreographic art, especially jazz and the development of specific issues of choreographic education have a deep overview in the scientific literature. Analysis of scientific sources demonstrated that the art of jazz in the scientific thinking of the early twentieth century is reflected in the research on the history, theory and practice of choreographic art. They reveal the differentiation of expressive means, processes of formation of cultural and artistic values of jazz, the peculiarities of its functioning, perception, etc. Nevertheless, the peculiarities of teaching jazz dance itself during the professional training of future choreographers has a fragmented overview.

The aim of the research is to review modern choreographic art of the XXI century on the application of features of teaching jazz dance during the professional training of future choreographers (technical features of the performance of different styles of jazz dance, the selection of musical material, etc.). The main tasks of the research are:

- to specify the meaning of the notion “choreography”;
- to demonstrate the strains of modern choreographic art development from the end of the XX century to the beginning of the XXI century;
- to analyze the specifics of jazz dance art in the present-day conditions;
- to examine jazz dance as a phenomenon of contemporary choreographic art;
- to outline the various stylistic differences in jazz dance;
- to outline the features of the formation of folk-jazz dance as a separate area of jazz choreography in Ukraine;
- to point out the technical features of performing diverse styles of jazz dance and the selection of musical material during the professional training of future choreographers.

### 3 Materials and research methods

In the article were used general scientific and special methods of scientific research. Such as methods of scientific abstraction, analysis, synthesis, summary of special scientific literature and Internet resources on certain theoretical positions of the theme of the work. In particular, the literary and analytical analysis has been applied at the time of research on the specifics of the development of jazz dance art in the early XX century and the technical features of playing a variety of styles of jazz dance in the professional training of future choreographers. Methods of scientific abstraction, analysis, synthesis and synthesis are concerned with the examination of jazz dance as one of the phenomena of contemporary choreographic art.

### 4 Results

The key word in the concept of “choreography” is “dance” (from the German word “flow”). Dance that is directly connected with music (“art of muses”) is called “choreography”. The term “choreography” is derived from the Greek words “choreo” (dance) and “grapho” (write) and is used in different meanings. In the narrow sense – a record of dance moves using a special system of signs in a broad sense – the art of staging dance on stage and dance art in general.

Contemporary choreographic art from the end of the XX century and the beginning of the XXI century developed in three areas: 1) contemporary ballet; 2) jazz ballet; 3) dance in modern popular rhythms. These key trends in the development of choreography are based on a new approach to the positions and attitudes of the human body, plasticity, rhythm, interpretation and understanding of choreography as a kind of art.

The specificity of jazz choreography itself is revealed through the manner of its creation and implementation by the authors (choreographers, choreographers), performers. In this aspect, jazz dance and academic ballet theater have a symbiosis in the perception of the viewer, which is subordinate to the music and dance, artistic idea, through the individuality of its creators. In particular, a large number of choreographic groups perform jazz dance, using stylistic features of costume of the late XIX - early XX century, where is combined jazz dance and fashion, features of design trends of the past and present. A number of leading choreographers of the world are turning to the very choreography of jazz dance for the fulfillment of their creative ideas. In their practice on the academic ballet scene, such choreographic artists used jazz dance as Roland Petit, Maurice Béjart, George Balanchine, Dmytro Bryantsev, Mikhaylo Lavrovsky, Vasil Tikhomirov, Lev Lashchilin and others.

In contemporary choreography (dance and ballet) jazz has its own characteristics: the emphasis on the emotional state and the individualistic performance mastery of the person who improvises on jazz, popular or other music, on the "twisting and pulsating", the full body, the "collapse" posture, the significant stiffness of the body, arms, the wraparound movements of the hip part of the body, the syncopation in the movements. Subtle rhythmic movements of the entire body of the dancer and certain parts both, in addition, also mark jazz, horizontally and vertically on the stage space. Jazz-modern is the basis of the natural dance. Modern takes its origin in the classic choreography, the whole respect for it – the search for balance and use of the body for the creation of forms in the space.

The term "modern dance" was created in the United States to describe stage choreography that rejects traditional ballet forms. When he entered the sphere of life, he introduced other terms (free dance, duncanism, barefoot dance), which emerged in the process of the development of this sphere. Common to the proponents of modern dance, regardless of what current they belonged to and which period voted for their artistic programs, was the intention to create a new choreography, which met, in their opinion, the spiritual needs of people of the XX century.

The main of their principles: the withdrawal from canons, embodiment of new themes and plots with original dance-plastic means. In the desire to complete independence from the traditions of modern dance dancers have come to the adoption of specific technical techniques, in opposition to which originated a new strain. The installation for a complete departure from the traditional ballet forms in practice could not be realized to the end. These principles of modern jazz dance apply first and foremost to the technique of movement. They evolved in the evolution of different systems of dance were borrowed mainly from jazz dance and classical ballet. The principles of the movement and technical features of this style: the use of dance in the position of collapse, the active movement of the performer in the space both horizontally and vertically; isolated motion of different parts of the body; the use of rhythmically complex and syncopated movements, the polirimetry of the dance, combining and interpenetration of music and dance, individual improvisations in general dance; functionalism of dance. The technique of modern jazz dance is used during the jazz dance practice, warming up of the dance.

The main feature that distinguishes Afro-jazz from jazz is the African authenticity of the style. Along with the classic jazz elements of dance, African musical motifs are used in Afro-jazz. Ethnic roots of the dance gives jazz a new sound and visual intrigue. Jazz dance turns ideally merge with African ethnic rhythms. Afro-jazz owns a high plastic dancer, strokes stems,

chaotic throwing hands in different directions. The main request to all of these movements rhythmic and plastic. In Afro-Jazz great space is given to the improvisation. Besides the creativity in Afro-jazz elements of hip-hop are used. Much space in the dance is reserved for classic jazz turns, proginions and crosses. Musical accompaniment to the African jazz is very often the singing of African songs and the pounding of the drums.

Physical training in Afro-jazz is not the most important. While in the ballet physically weak dancer cannot perform the dancer's movement and the ability to listen to the rhythm determine even the simplest "pas", in Afro-jazz. Many psychotherapists recommend Afro-Jazz as a psychological engagement. Afro-jazz dance develops a sense of rhythm, coordination of movements, plasticity. First started to use in their choreographic productions elements of African dance Katherine Dunham – the famous American dancer (which has achieved success, including, and in many other areas, such as anthropology, ethnography, acting mastery). It was thanks to her that "black" dance evolved into true stage art. Katherine gave postal and academic development of the style, opening in 1936 "Ballet Negre", and later – the own dance schools in Chicago and New York.

Pearl Primus did much to develop the Afro-jazz style. Her contribution is the deep irony of the dance, the main feature of which is her broad, lingering strokes. The dancer drew inspiration from the books of the darkly scary writers Langston Hughes and Lewis Allan. The world's most famous choreographers of afro-jazz style are the legendary Matt Mattox, Geraldine Armstrong, Rick Odums, Tetiana Tarabanova, Yevgeny Shevtsova (afro-jazz technique).

Broadway jazz is one of the most popular forms of modern jazz dance. The name is derived from a single street in the Manhattan neighborhood (New York, USA), where there are professional theaters. The word "Broadway" has merged with the notion of commercial theater. Broadway-jazz is close to the forms of theatrical art. While preserving the basic principles of jazz techniques, the dance introduced comedic elements and techniques of stylization. Street jazz dance is a kind of new forms of jazz dance, which includes a large number of elements of different styles of street dance. Naturally jazz dance is expressed by street dance, so-called street jazz, which is found in all modern young popular dances - the earliest ("era of Swing") 1920-1940 r. (twist, Charleston, shake, boogie-woogie, balboa); the era of street dance 1970-1990 (disco, hip-hop, funky); the era of trendy young dances 2000-2015 (jazz-funk dance).

Jazz-funk dance (funk-jazz) – is one of the dances of street styles, which is a mixture of elements of "classical" hip-hop, waacking, jazz dance with alternating smooth and extremely sharp, intermittent movements. It is characterized by an original combination of smoothness and sharpness of movement with the edges of the defile at the podium, fixation of the body in poses, as in a photo shoot of a fashion photographer. Jazz-funk also effectively combines the elements of locking and popping. Vitality, mannerism, emotionality, bold manner and outrage, the ability to improvise are its characteristic features. The rhythmic manner of dance is fierce and clear, with distinctive jazz puffs. The main element of jazz-funk dance – the impulse, spontaneous surge that comes from the chest, legs, shoulders or elbows, it starts the translation of the body forward or backward, which gives the plastic spontaneous activity. In the process of dance, perform a step-step crocs (simple steps) and cowgirls.

Blues-jazz dance - a modern term, which lives in the description of jazz dance, as performed to the music of the blues. The choreographic basis is to dance with the utmost respect for the naturalism of the musical blues.

The dance moves will be done in retro blues style. Lyrical Jazz-dance – was the result of the merger of ballet with jazz and modern dance techniques; as a rule, it is focused on the open lines of the body, open dance steps. Lyrical jazz dance is controversial with the ballet, because it combines many technical elements of classical ballet with the freedom, flexibility, and

versatility of aspects of jazz, contemporariness and modern dance. It is considered a kind of jazz dance and contemporaneous jazz dance, because it began to develop in the early twentieth century, and is still forming its own form.

Folk-jazz dance (English folk – folk knowledge, folk wisdom, knowledge; jazz: as a word – to stimulate, activate, enthrall) is a stage form of modern jazz dance, the combination of jazz dance choreography and folk (folklore) dance. On the territory of independent Ukraine folk-jazz dance began to form as a separate branch of jazz choreography in the late 90s of the twentieth century. The performance of folk moves in modern jazz dance does not require a literal reproduction of that or other folk choreographic vocabulary. Jazz dance in its arsenal uses generalized plastic elements. Without fail, the choreographic creations with brightly national themes, the director uses the vocabulary of jazz and folk dance in its own stylized reinterpretation, depending on the content of choreographic works goals.

Contemporary dance is a style of modern stage dance, which has evolved from the styles of modern and postmodern dance. Contemporary is characterized by a rejection of the traditional attributes of ballet. Dance of this style is often performed barefoot. Contemporary dance (contemporaries) originated at the beginning of the XX century in the U.S. as a result of the desire of dancers to find new ways of expression to the extremes of the dogmas of classical dance and lightweight nature of popular dance. Contemporary dance involves a large number of different techniques on the work of the body, breathing, and intelligence. Just a few of them: the technique of William Forsythe, Jose Limon, Susan Klein, Merce Cunningham, release based techniques - a technique based on the release, the author of which is Joan Skinner, flying low, the founder of it - David Zambrano and others. However, in general, it can be said that the technique of contemporaries is based on a harmonious synthesis of circuit techniques (yoga, aikido, qigong, etc.) and classical western dance. You may get the impression that there is a great diversity of forms of movement in contemporaries. This is often the case, but still it is possible to distinguish the basic movements of this direction, the principles of work with the body and the principles of the movement: D breathing and its connection to the movement; harmonious body work (the basis is Alexander's technique, Feldenkrais method, reflexion technique, ideokinesis, Bartenieff's principles); The differentiation of the work of the muscles and the work of the joints; work with the shaft, gravitation, center of gravity; use of inertia; work with the environment and time.

Contemporary dance differs from other trends of modern dance due to the respect for the inner feelings of the dancer, to the nature of the movement of the dancer, to his interaction with the space, partner, time. In today's world, contemporary dance engaged not only professional dancers. Let us look in more detail release-based techniques, techniques based on release (release, in English - dismissal). The author of this technique, Joan Skinner, tested the positive effect of the principles of movement and positioning after a back injury and created her own Skinner Releasing Technique in the 1960s. "Releasing" technique of Skinner integrates spheres such as dance, improvisation, music, literature, meditation, and all to create an atmosphere and conditions of rich awareness in which the body learns a natural, ecological flow.

It is necessary to point out that at first the Skinners' technique was created as one that allows for optimal body control, balance, strength and plasticity balance. Joan believes that her technique can be used for therapeutic purposes in different areas: sports, psychotherapy, rehabilitation, vocal training and others. There are four main objectives of the Skinner method: luggage regulation of the skeletal system, establishment of luggage balance, autonomy of body parts during movement, economical movement, movement with minimum effort and energy expenditure. The lesson on relieves technology includes work in pairs and self-study. It can be both purely investigative and dancing, but with an emphasis on minimum force and ecological

flow. The lesson can be conducted both with and without music. Quite often, this technique is used in the classroom in partner gymnastics. It gives the opportunity to: go into their own intrinsic world, to relieve stress after exhausting exercise, to give their plastic hands - the naturalness and harmony, to feel the rhythm not only under the music, but also without it, the rhythm of their own bodies, their own spiritual sensations.

Let us look at the peculiarities of the acquisition of jazz dance in the training of future teachers of choreographic arts in the aspect of using during the teaching of musical material.

Classical composers can perform jazz-modern dance to fast-paced and slow rhythms of modern music, as well as works. Selection of musical material is entirely dependent on the objectives of the practical exercise and its construction. We note that the practical training, especially jazz-modern dance is divided into four parts: 1) Excercis at the fulcrum (students perform different movements while standing at the stick and holding on to it with one hand); 2) Excercis in the middle of the bay (students perform the same and other movements); 3) Allegro: flicks, wraps; 4) Etudes - based on the moves being studied.

For the playback, rhythmic music of a swinging character is used with a musical size of 2/4, but full music in 4/4 is also possible. For "Isolation" fit a quick, rhythmic music with a clear accent. The main thing in the musical material – a simple melody and constant rhythm, not complicated by modulations or rhythmic figures. It is possible to use only percussion instruments. "Excercis for spine" are performed under the music of 4/4 or 3/4. Sizes that are more complex are possible, but then the combinations have to be "non-square". For "Cros. Moving in space" the choice of music depends on the task and the requested combinations. Afro jazz dance pieces should be performed with percussion instruments, and the rhythm of the musical accompaniment depends on the type of piece.

When studying combinations at the initial stage, the musical accompaniment should be with a simple melodic melody and a steady rhythm. Later it is possible to use more complicated music of different styles, such as pop music, jazz music, symphonic-jazz, rock music, fragments from musicals and movies. In practical exercises on jazz dance students, determine the musical size of the combination of moves dance style, which is studied, the tempo of the execution of moves, the main rhythmic manner of moves. Practical activities, especially with jazz-modern dance is composed of a whole range of different maneuvers (plie, battements tendus, ronds de jambé pas terre, battements fondus, adagio, grand battement jetes, wraps, stripes, etc.). They are arranged in order of gradually increasing complexity, repeated a dozen times for a better development of performance technique, performed with the appropriate musical accompaniment. In this aspect, important is the question of the suitability of the right combination or the fixed musical fragment. Some educators clearly select the pieces, fix them, and choose the appropriate musical material for each one. Others are improvising in the selection of the rules depending on the musical accompaniment, which is played by the principle of "non-stop". Both in the first and second cases, the musical material must correspond to the section of the lesson, and the combinations must be chosen depending on the objectives and tasks set by the teacher.

## 5 Discussion

It should be noted that every piece of choreographic art always contains a certain idea expressed in choreographic form. Without this there is not and cannot be any dance art. The dramaturgy of meaningful dance is one of the best forms of choreographer's activity, especially in jazz dance. Most of scientist in their publications focuses on the knowledge about the structure and functions of the human body, information about which will ensure or, at least, minimize possible injuries during the performance of various types of activities. Haas (2018) in his work "The Anatomy of Dance" considers the game as a base for

each training session and suggests considering exercises that involve several parts of the body at once. In the work "Jazz Dance. History. Methodology. Practice" Nikitin (2016), one of the leading teachers of Russian famous choreography, considers warming up as an important part of the lesson of jazz modern dance. We present our own view of the analyzed problem in the aspect of taking into account the technical features of performing various styles of jazz dance and the selection of musical material during the teaching of jazz dance in the professional training of future choreographers.

## 6 Conclusion

Thus, it should be stated that in the genesis of jazz choreographic culture jazz dance, having passed the way from folk, everyday life to the stage and theater dance, gradually became an individual strain of contemporary choreographic art with its characteristic features of style and composition. In the XX century, jazz dance has become popular and widely used in theaters and cinema, in show programs, video clips, art installations. A characteristic feature of jazz dance is the tendency to synthesize the arts. This is reflected in the theatrical and speciesism, which are based on the universal property of visibility; position of the music and choreographic text with independence in the improvisation, independence, or, at a minimum, equal rights to the musical range and choreographic steps. It did not catch the form of dance. It is constantly evolving, changing under the influence of various factors: ethnic, religious, environmental, geopolitical. Interestingly, the fact that a large number of choreographic groups perform jazz dance, using the stylistic features of costume of the late XIX - early XX century, there is combined jazz dance and fashion, features of design trends of the past and present. Thanks to the diversity of styles, jazz dance becomes an excellent means of self-expression. In particular, the jazz-modern is characterized by such basic principles as the withdrawal from canons, the integration of new themes and stories original dance-plastic means. In Afro-Jazz is very important to feel the rhythm, thus requiring the full commitment of the performer, competence and ability to improvise, because Afro-Jazz is a multiethnic dance, free of harsh canons. Contemporary dance differs from other strains of modern dance respect for the internal feelings of the dancer, to the nature of the movement of the dancer, to his interaction with the space, partner, time. Not only professional dancers practice this style of jazz dance. Broadway jazz preserving the basic rises of jazz performance techniques has comedy elements and techniques of stylization. To the street jazz dance includes a large number of elements of different styles of street dance. Jazz-funk dance (funk-jazz) is a mix of elements of "classical" hip-hop, waacking, jazz dance with alternating smooth and extremely sharp, intermittent movements. This style is characterized by vitality, mannerism, emotionality, bold manner and emotionality, the ability to improvise. Folk-jazz dance provides many new opportunities for choreographers in the use of compositional flukes, shots, transitions, choreographic vocabulary, dance combinations of folk dance move in combination with the principles of jazz dance (improvisation, polirimetry, center). Choreographic basis of blues-jazz dance is the maximum adherence to the style of musical blues, dance moves are performed in the style of retro-blues. Lyrical jazz dance is controversial with the ballet, because it combines many technical elements of classical ballet with the freedom, flexibility, diversity of aspects of jazz, contemporaneous and modern dance.

In our opinion, the most important features of teaching jazz dance during the professional training of future choreographers is to take into account the technical features of playing a variety of different styles of jazz dance, the selection of musical material, etc.

The scientific and practical significance of the results of the study is to identify the peculiarities of teaching jazz dance, which can be used in the educational training of future teachers of choreographic arts.

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